

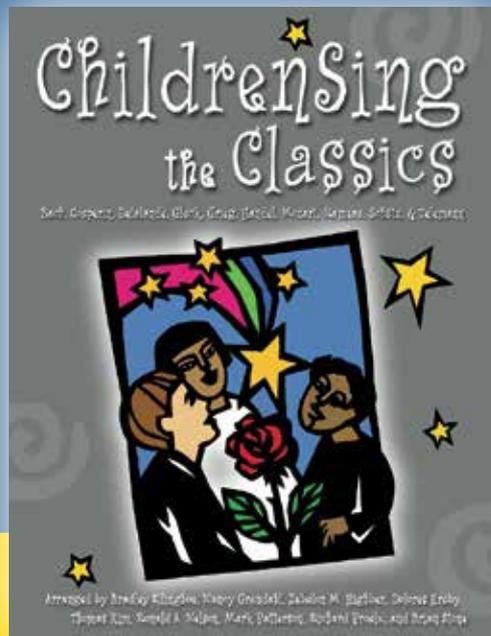
CROSSACCENT

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you in turn must render love
and support to Christ
in his needy ones.”*

—Martin Luther



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CROSSACCENT

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The Rev. Dr. Jennifer Phelps Ollikainen
Editor, *CrossAccent*

The songs we sing in worship proclaim the grace of God in Jesus Christ and shape our faith as individuals and as a community in the body of Christ. Simply put, what we sing matters. As church musicians, our call is to choose music that carries the depth and weight of grace in ways that sink deeply into our communities. This is a sacred trust and responsibility.

In this issue of *CrossAccent*, we look to the sacramental meal of Holy Communion. In this meal, we receive the body and blood of Jesus Christ, the very presence of God in broken bread and wine outpoured. It is a meal received as an individual wherein we taste and know the forgiveness of our sins. It is also a meal received as a community wherein we are shaped, sustained, and sent out for the sake of service to others and for participation in the work of God's kingdom for the sake of the world. What shall we sing during this meal, then, to undergird the proclamation both to the individual and to the community?

Samuel Torvend examines our theology of the table to remind us that Holy Communion is a sacrament of love: we are loved by God and we love others. At the table, we know forgiveness of our sins as individuals and as a community for the sake of the whole world. Torvend challenges us to examine our song around the table, recovering and imagining a broader repertoire of biblical and theological images to spark our holy imaginations and our actions of faith in the world.

Kent Burreson teases out the themes of justice in the meal. Helping us to look critically at the liturgy and music at Holy Communion, Burreson pushes us beyond ourselves by the death and resurrection of Jesus Christ and asks how we embody the justice proclaimed for the

most vulnerable in our communities in our practice of the sacrament. We are challenged to sing songs around the table that incite us to live Christ's way of justice for the sake of those who are poor, hungry, marginalized, or oppressed.

Michael Krentz examines the rich eucharistic language of the hymn *Schmücke dich, o liebe Seele* ("Soul, Adorn Yourself with Gladness") by Johann Franck. By his close look at this hymn intended to prepare the community for receiving Holy Communion, Krentz urges us to dance between the songs we sing and our sacramental meal practice, for one necessarily impacts the other.

Finally, in the CHORUS section, **Paul Vasile** reflects on how our songs of worship reform us and disrupt us in the great arc toward justice, as we live our faith personally and as a community. Recalling the biblical witness of praise and protest for the sake of the inbreaking of the reign of God, Vasile calls on us to attend to our songs in worship as our song bears the power of God that will transform the world with new life.

This issue of *CrossAccent* invites the inspiration of the Holy Spirit to expand the repertoire of the church's song at the table of Holy Communion. Perhaps you will be inspired, too, with a new song that sings into being the new life in the body and blood of Jesus Christ, broken and shared for the sake of the whole world.

Hymnal Abbreviations:

ELW: *Evangelical Lutheran Worship*

LSB: *Lutheran Service Book*

CW: *Christian Worship*



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We will be inspired by many gifted and talented speakers and workshop leaders including Sam Torvend, professor of the history of Christianity at Pacific Lutheran University; Susan Briehl, author of devotional and hymn text resources; Robert Farlee, cantor at Christ Church Lutheran, Minneapolis, MN; and many workshop leaders who will help us hone our practical skills for leading worship.

Both hotel and dorm rate options will be available. Watch www.alcm.org for more information and for registration.



Above: Chapel of Mary
Below: Trinity Episcopal Cathedral



As Bread for the Hungry:

Eucharistic Song, Eucharistic Mission

by Samuel Torvend

Soli Deo Gloria?

As early as 1707, Johann Sebastian Bach began inscribing the letters S. D. G. on compositions he created for the church. As a Lutheran, Bach's inscription—*Soli Deo Gloria*—was theologically appropriate. After all, Martin Luther and the movement he inspired promoted the Pauline teaching on justification by grace alone (*sola gratia*) apart—apart—from any good works produced by the Christian. “To God alone belongs glory.” Or this: could the inscription have served not only as a reforming motto but also as a reminder that the virtuosity of the musician, the skill of the preacher, or the prayerful leadership of the presider is not cause for celebrity, is not the center of Christian worship?¹ “To God alone begins glory.”

One wonders, though, if the motto, so prominent in various forms of American Protestantism, is a helpful way to describe Christian worship. Is it the best description of the music and musicianship that supports Christian worship in the Lutheran tradition? Perhaps if one subscribed to the Westminster Catechism, influenced by John Calvin and John Knox, the answer would be clear. Consider the first question of that catechism: “What is the chief end of man? Answer: Man's chief end is to glorify God and to enjoy him forever.”² Indeed, the vast majority of Christians throughout the world sing “Glory to God in the highest” almost every Sunday of the year. Christians, and some Lutherans, might well conclude that worship is solely directed toward God.

Christians, and some Lutherans, might well conclude that worship is solely directed toward God.

Christ Coming to You

But then, in their reform of the Mass, did Martin Luther and his colleagues at Wittenberg focus on the assembly giving glory to God? What did the Reformer say? “Let this stand as our first and infallible proposition—*the Mass is Christ's testament*, which he left behind him at his death to be distributed among his believers.”³ And this: “God gives the Word and Sacraments to the Church. ... God has promised *to come to all* through the means of grace: the Word and the Sacraments of Christ's institution.”⁴ Rather than emphasize the worshipping assembly giving glory to God, the Lutheran reforming impulse drew and draws attention to *the advance of God the Holy Three toward the worshipping assembly*: the unfathomable mystery and presence of God is paradoxically revealed in ordinary language—the word of God proclaimed, preached, sung, and prayed—and in ordinary actions—the washing in water and word, thanksgiving proclaimed and sung over the bread and wine, eating and drinking, and the assembly entering the world.⁵

It should not surprise us that Luther worked collaboratively during the sixteenth century with Lucas Cranach, the Wittenberg artist and chief visual promoter of Lutheran reform. What both reformers recognized, in continuity with early and medieval Christians, was the



NICK THOMPSON/FICKR

Lucas Cranach the Elder's Reformation Altar in Wittenberg, Germany, 1547. The triptych depicts Baptism, the Lord's Supper, and the Office of the Keys. Images of reformers Philip Melanchthon, Martin Luther, and Johannes Bugenhagen are included in the scenes. The lower panel shows the Crucifixion of Christ, which is centered between a congregation listening to Martin Luther preach from the pulpit on the right.

theological purpose of the apse—the flat or curved wall behind the altar—and the artwork it presented to the worshipping assembly. The place of sacramental encounter with Christ was and is eating and drinking at the altar table. That which interpreted this eucharistic action was not only preaching and hymn but also artwork. And that artwork, framing the eucharistic action, was intended to communicate who was *coming* to the assembly in, with, and under the sacramental gifts of bread and wine: the wounded and risen Christ. Thus Cranach created altarpieces with Christ celebrating the Last Supper, Christ suffering on the cross, and Christ trampling down the power of death.⁶ Each visual image underscored the reform of the Mass: Christ comes to you as host of this banquet; comes to you in solidarity with your suffering; comes to you as the Lamb of God who takes away the sin—the violence and

The place of sacramental encounter with Christ was and is eating and drinking at the altar table.

injustice—of this world; offers you the power of Christ's resurrection; comes to you with healing drink; and invites you to a foretaste of the feast to come.

Now we join in celebration
 at our Savior's invitation,
 dressed no more in spirit somber,
 clothed instead in joy and wonder;
 for the Lord of all existence,
 putting off divine transcendence,
stoops again in love to meet us,
with his very life to feed us.

(ELW 462, st. 1; emphasis added)

Luther repeatedly underscored the forgiveness God offers in the reception of the eucharistic gifts and the personal appropriation of this sacrament: given for you, for you.

Ever concerned that Christians recognize that Jesus Christ is Savior, friend, and icon of the “fatherly” heart of God—a theological counterpoint to the image of Christ as judge of the living and the dead—Luther repeatedly underscored the forgiveness God offers in the reception of the eucharistic gifts and the personal appropriation of this sacrament: *given for you, for you*. “The words ‘given for you’ and ‘shed for you for the forgiveness of sins’ show us that forgiveness of sin, life, and salvation are given to us in the sacrament through these words.”⁷ It would seem that Lutheran reform of the Mass marked a considerable shift in eucharistic sensibilities: neither the unbloody sacrifice offered God by the late medieval priest nor the newly Reformed assembly giving glory to God alone but rather *the advent of God the Holy Three, through word and action, to the assembly*. Christological artwork, spoken word, sung acclamation, eating and drinking, and communion hymn set forth a vivid *sacramental* ethos animated by the liturgical hymn quoted at the beginning of the Gospel of John: “The Word became flesh and lived among us ... full of grace and truth” (1:14; NRSV).

Is There More Than Forgiveness?

And yet the intense focus on the forgiveness of sin—did it come to eclipse other eucharistic meanings? Was this the extent of eucharistic revision in the Lutheran reform: unintentionally reducing the eucharistic mystery to an act of absolution—and, then, all that talk of *for you, for you*, heralding the rise of the individual in early modernity and the gradual loss of the early and medieval Christian sense of community, the body gathered around one bread and one cup? If one reads only the Small Catechism, one might come to that conclusion. And thus, when the “for you” of the reform was eventually planted

in the soil of atomistic American individualism, it is not difficult to discern the personal element of this holy mystery as the most prominent if not only dimension grasped in the churches. Does the advance of the Holy Three to the worshipping assembly end with the individual (“given for you”)? Does it end, perhaps, with the assembly (“Give *us* this day our daily bread”)? What, then, are we to make of the clear connection Luther recognized between sacrament and service in the world, between the ecclesial liturgy and the “social” liturgy?

See to it that you give yourself to everyone in fellowship and by no means exclude anyone in hatred or anger. ... You must take to heart the infirmities and needs of others as if they were your own. Then *offer to others your strength, as if it were their own, just as Christ does for you in the sacrament [of the altar]*. This is what it means to change into one another through love, to lose one’s own form and *take on that which is common to all*.⁸

Learn that this is a sacrament of love. As love and support are given to you, you in turn must render love and support to Christ in his needy ones. You must feel with sorrow all the unjust suffering of the innocent with which the world is everywhere filled to overflowing. *You must fight, work, pray*. ... See, this is what it means to bear the misfortune and adversity of Christ and his saints. (54; emphasis added)

There are those, indeed, who would gladly share in the profits but not in the costs. That is, they like to hear that in this sacrament the help, fellowship, and support

What, then, are we to make of the clear connection Luther recognized between sacrament and service in the world, between the ecclesial liturgy and the “social” liturgy?

of all the saints are promised and given to them. But they are unwilling in their turn to belong to this fellowship. They will not help the poor, put up with sinners, care for the sorrowing, suffer with the suffering, and at risk to their own life, property, and honor seek the betterment of the church and of all Christians. ... They are self-seeking persons, whom this sacrament does not benefit. (57)

“Between the sacraments on the one hand and an ethical life on the other, Luther saw a profound connection.”⁹ Rather than recognize Holy Communion solely as a personal moment of forgiveness or an ecclesial act of group cohesion, the Lutheran reform of the Mass envisioned *the advance of God, with and through the assembly, into the world*: “As love and support are given to you, you in turn must render love and support to Christ in his needy ones.” Note that “rendering support” does not appear to be an option for Lutheran Christians—or at least for Luther. The Reformer and his spiritual daughters and sons have insisted on the absolute and unconditional nature of God’s justifying act in Holy Baptism: there is nothing the human being can or must do to merit or earn the grace of God—it is offered out of sheer mercy.

Yet flowing from that “alien righteousness” given by God is the “proper” or “social righteousness” that animates Christian commitments in the world.¹⁰ In terms of social righteousness—faith active in solidarity with the neighbor in need—Luther is absolutely insistent: “As love and support are given to you [in the Holy Communion], you in turn must render love and support to Christ in his needy ones.” For those who will make no effort to alleviate the suffering of others—who are content with praying for others, content to “remember the poor”—the Holy Communion has no benefit. Indeed, *to give assent* to the encounter with the sacramental Christ at the altar table *by eating the bread and drinking the wine* and then fail to act in accord with that assent would seem hypocritical.¹¹ In other words, what is given in eating and drinking, in the encounter with the sacramental Christ—forgiveness, life, and salvation—rightly

“As love and support are given to you, you in turn must render love and support to Christ in his needy ones.”

flows into daily life through the words and actions of those who have together received—*consumed*—the One who shares food and drink equitably in Christ’s supper; the One who enters into solidarity with all those who suffer various forms of injustice; the One who gives power to Christ’s body to alleviate such suffering and to resist the powers and principalities of this world that diminish and disfigure God’s creation.¹²

Singing into the World

Luther rightly intuited the power of song to carry forth the theological reform he directed. Modern neurological and psychological studies demonstrate that the power of the sung word and image to remain in memory and nourish spiritual affections lasts far longer than the spoken word.¹³ What lyrics, then, might shape and lead the singing assembly from the altar table into their eucharistic mission to *fight and work amid the unjust suffering of the innocent; to help the poor, care for the sorrowing*, and alleviate the injustices that plague the innocent?

It is not difficult to find texts that underscore the *personal* dimension of the eucharistic mystery: “I received the living God, and my heart is full of joy” (ELW 477), “I come with joy, a child of God, forgiven, loved, and free” (ELW 482), “I am the Bread of life” (ELW 485), or “I come, O Savior, to thy table” (LSB 618, CW 310).¹⁴ Nor is the corpus of eucharistic hymns at a loss for texts that highlight the *communal* aspect of the

Modern neurological and psychological studies demonstrate that the power of the sung word and image to remain in memory and nourish spiritual affections lasts far longer than the spoken word.



TOM PARSONS/UNSPASH

Indeed, to give assent to the encounter with the sacramental Christ at the altar table by eating the bread and drinking the wine and then fail to act in accord with that assent would seem hypocritical.

Holy Communion: “Let us break bread together on our knees” (ELW 471), “Father, we thank you that you planted your holy name within our hearts” (ELW 478, LSB 652, CW 231), “Come, let us eat, for now the feast is spread” (ELW 491, LSB 626), and “Lord Jesus Christ, we humbly pray that we may feast on you today” (LSB 623). Still other texts offer a theological interpretation of the eucharist or describe what happens in the communion rite: “We place upon your table ... these tokens of our daily work” (ELW 467), “Now the vessel brimmed for pouring” (ELW 460, LSB 910), “Taste and see the grace

eternal” (ELW 461), “Break now the bread of Christ’s sacrifice” (ELW 474), “Lord, make our sad divisions soon to cease” (ELW 463), and “All our meals and all our living make as sacraments of you” (ELW 470). Some eucharistic hymns welcome the seeker and stranger; others promise the cleansing of souls or forgiveness of sin; many direct one toward heaven’s eternal banquet.

Yet only a few lyrics make explicit the relationship between eucharistic practice and eucharistic mission. And where the integral connection between ecclesial sacrament and worldly engagement is present, the relationship tends to be voiced in general terms: “Give us grace to live for others, serving all, both friends and strangers” (ELW 462), “Send us now with faith and courage to the hungry, lost, bereaved” (ELW 469), “By caring, helping, giving, may we be disciples true” (ELW 470), “You give yourself to us, O Lord, then let us selfless be” (ELW 484), and “Strengthen for service, Lord, the hands that holy things have taken” (ELW 497).

In the Carl Daw hymn “As We Gather at Your Table,” the second stanza gives expression to the assembly’s eucharistic mission:

Turn our worship into witness
in the sacrament of life;
send us forth to love and serve you,
bringing peace where there is strife.
Give us, Christ, your great compassion
to forgive as you forgave;
may we still behold your image
in the world you died to save.
(ELW 522).

Here the lyric focuses on peacemaking and the work of reconciliation. When held together, the link between ritual practice and worldly witness appear in two verses of Marty Haugen’s paean to inclusivity:

Let us build a house where love is found
in water, wine and wheat:
a banquet hall on holy ground
where peace and justice meet.
Here the love of God, through Jesus,
is revealed in time and space. . . .

Let us build a house where hands will reach
beyond the wood and stone
to heal and strengthen, serve and teach,
and live the Word they’ve known. . . .
(ELW 641, sts. 3, 4)

In 1983, Brian Wren created a striking hymn text¹⁵ that first presents the “unjust suffering of the innocent.”

Here am I, where underneath the bridges in
our winter cities homeless people sleep.
Here am I, where in decaying houses little
children shiver, crying in the cold.
Where are you?

Here am I, with people in the line-up
anxious for a handout aching for a job.
Here am I, when pensioners and strikers
sing and march together, wanting
something new.
Where are you?

Here am I, where two or three are gathered,
ready to be altered by the wine and
bread.

Here am I, when any new Zacchaeus gives
away possessions, finds the way to life.
Where are you?

Where am I, when priests and people
wonder why the veil is broken at the
holy place?

I have gone where waifs and widows suffer:
at the next Golgotha, loving to the end.
Where are you?¹⁶

That persistent question, “Where are you?” reflects the complacency of church leaders in the United Kingdom after Margaret Thatcher began the systematic reduction of social assistance to people seeking a living wage, struggling with poverty, and endangered by food insecurity—a situation little different in the United States today. The specificity of suffering—from impoverished children to retired people on low, fixed incomes—clearly names the breadth of those in need and avoids the generality of simply speaking about “service” or “helping.”

The third stanza catches one’s attention: “Here am I, where two or three are gathered, *ready to be altered by the wine and bread*” (emphasis added). Here Wren alludes to the transformative power of the communion: that in receiving within oneself the body and blood of Christ, one’s vision of the world can be transformed from pious spectator who simply “remembers the poor” to one who joins others in alleviating their suffering.¹⁷ Granted, it is a challenge for some Lutherans to speak of “grace” and “transformation” together for fear that one will diminish the paradoxical nature of Christian life—saint and sinner until

The transformative power of the communion [is] that in receiving within oneself the body and blood of Christ, one’s vision of the world can be transformed from pious spectator who simply “remembers the poor” to one who joins others in alleviating their suffering.



death—and lead the unsuspecting to conclude that their work contributes to their spiritual transformation—a notion that smells of what Luther called “works righteousness.” Taking seriously those concerns, what did the Reformer say? “This life therefore is not righteousness, but growth in righteousness; not health, but healing; not being, but becoming; not rest, but exercise. We are not yet what we shall be, but we are growing toward it. The process is not yet finished, but it is going on.”¹⁸

Susan Palo Cherwien, in “Rise, O Church, Like Christ Arisen,” takes up the transformative power of the Holy Communion. In this text, the eucharistic gestures of breaking the bread and sharing it with members of the assembly inform eucharistic mission:

Rise, O church, like Christ arisen,
from this meal of love and grace;
may we through such love envision
whose we are, and whose, our praise. ...

Rise, transformed, and choose to follow
after Christ, though wounded, whole;
broken, shared, our lives are hallowed
to release and to console...¹⁹

The genius of this hymn is the invocation of gestures that link the ecclesial with the social liturgy. While commentary on Lutheran liturgical reform has frequently focused on theological themes—the prominence of “grace” or “mercy” or “preaching the gospel”—Cherwien’s text discloses the power of ritual gesture to shape Christian ethical commitments in the world: “broken, shared, our lives are hallowed to release and to console.”

The Taiwanese hymn writer Steve Chen, inspired by Mark’s account of the Last Supper (14:22–24), has created a text that weaves together poignant images of daily life: a stranger waiting for a ride, a homeless person sleeping in the backyard, an unnoticed visitor at a busy church. These scenes are juxtaposed next to an assembly that experiences the eucharist *within*: within the “protective” walls of the church or within each communicant as a private and highly spiritualized ritual—or both?

Like a strange bird who at the window
knocks,
Or like a stranger who waits in the snow for
a ride;
I touched you, even at noisy rock concerts,
in a crowd;
Talked to you during lonely night.
Refrain:
Do you know me by feeling my pains?
Do you know me by tasting my blood?
I am the one from Nazareth, who’s been
fighting the whole world with love.

Like an extra who comes to meet the
Board,
A weary trav’ler who lies in your backyard
asleep,
Unwanted there, yet I’ve laughed with your
children and cried.
I’ve moved the huge stone that blocked
your way. [Refrain]

When I come to your busy, scheduled
church,
‘tis true no charge card or ref’rences have I
to show.
When you are having Holy Communion
within,
I’m counting the fallen leaves outside.
[Refrain]²⁰

As with the Wren text, Chen’s hymn is a challenge rather than a polite invitation to “care” or “help.” Here the singer, the reader, encounters experiences of human marginalization and a poignant indictment of Christian complacency. “Do you know me,” the speaker asks, “by tasting my blood?” Indeed, the refrain sets forth the lonely suffering of Christ crucified on the margins of the city and asks of those who “taste his blood” in the Holy Communion if they are aware of the lonely suffering that surrounds their “busy, scheduled churches.”²¹ Not so much an invitation to eucharistic mission, Chen’s text provokes questioning and awareness of those often overlooked.

Two texts by Delores Dufner, O.S.B.—“To Be Your Presence” (ELW 546) and “The Spirit Sends Us Forth to Serve” (ELW 551)—do not

The refrain sets forth the lonely suffering of Christ crucified on the margins of the city and asks of those who “taste his blood” in the Holy Communion if they are aware of the lonely suffering that surrounds their “busy, scheduled churches.”

make explicit reference to the eucharist, and yet both texts complement the concerns raised by Luther in his ethical perception of the sacrament of the altar. In the first hymn, Dufner invites the assembly to sing its mission: “to show compassion’s face ... feed the poor ... shelter [the] homeless cold ... be your hands of justice ... speak for all the broken and oppressed” (from sts. 1, 3). The second text, inspired by Luke 4:18–19, Matthew 25:31–36, and Mark 4:1–9, underscores different dimensions of eucharistic mission. While these two hymns are frequently sung as sending hymns, each could serve as a communion hymn.²²

In 1977, Frederico Pagura was elected bishop of the Evangelical Methodist Church of Argentina, a position in which he served until 1989. During his tenure, he was a leader in the human rights movement animated by the brutal military dictatorship of his country. His short text, “*Bendice, Señor, Nuestro Pan*” (“Bless, O Lord, Our Bread”), emerged from this struggle with a regime that silenced criticism, deprived people of work, and thus increased poverty and hunger in the nation. (John Bell has composed a simple tune, BENDICE, SEÑOR, NUESTRO PAN, inspired by a traditional Argentine folk melody.)

*Bendice, Señor, nuestro pan
y da pan a los que tienen hambre
y hambre de justicia a los que tienen pan.
Bendice, Señor, nuestro pan.*

Bless, O Lord, our bread
and give bread to those who are hungry,
and to those who have bread, give a
hunger for justice.

Bless, O Lord, our bread.²³



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Pagura’s play on hunger—the physical hunger of the poor and the petition that God give a hunger for justice to the well-fed—highlights one of the clearest dimensions of the church’s eucharistic mission: working ceaselessly to ensure that all receive bread, what Luther refers to as all those things necessary to sustain life—food and drink, clothing and shelter, healthcare and education.²⁴ And yet, charitable work—sharing food and meals with chronically hungry people—should lead one to ask the challenging question, *Why is charity necessary in the first place?* In other words, is the church not called to work for economic justice, for an equitable sharing of food and drink and those other goods and services that make life itself possible? Luther claimed a biblical vision: all earthly gifts that sustain life flow from the hands of a gracious God; they are not to be hoarded by the greedy few but shared rightly among all people.

I have argued elsewhere that eucharistic practice involves an equitable sharing of food (bread) and drink (wine): there is an *economy within the Holy Communion* in which each communicant, regardless of gender, orientation, race, ethnicity,

COUNTERPOINT

Luther claimed a biblical vision: all earthly gifts that sustain life flow from the hands of a gracious God; they are not to be hoarded by the greedy few but shared rightly among all people.

and socioeconomic status, receives the same amount: a morsel of bread and a sip of wine.²⁵ There is or there should be no discrimination in distribution whatsoever. Luther asked, what prevents this eucharistic practice from prevailing in society? The eucharistic mission that flows from eucharistic practice is to “give bread to those who are hungry,” an act of charity, and “to those who have bread, give a hunger for justice.” In that most unloved of New Testament letters scorned by the Reformer, we read: “If a brother or sister is naked and lacks daily food, and one of you says to them, ‘Go in peace; keep warm and eat your fill,’ and yet you do not supply their bodily needs, what is the good of that?” (James 2:15–16).

Singing More of the Eucharistic Mission

In 1523, the Lutheran parish of St. Matthew in the small German city of Leisnig published a fraternal agreement on the common chest.²⁶ What might sound like a boring policy statement was, in fact, the making of a revolutionary—indeed, a radical—change in social assistance addressed to the “unjust suffering of all the innocent.” In consultation with Luther, the people of this city established a eucharistic mission that flowed from their celebration of the reformed Mass. Rather than rely on the charity of religious orders and cathedral churches to assist those in need, they accepted as their calling—their eucharistic vocation—the work to ensure that adequate funds were collected into a common chest supervised by leaders elected from the parish and civic community (for, indeed, the two were one in Leisnig). Such funds were distributed at the end of the liturgy, a flowing forth of the eucharistic gifts of bread and wine into the world, the advance of the Holy Three into daily

SHANE ROUNCE/UNSPLASH



life through the work of those communed in Christ's body and blood. What did Luther say of this communion? "Learn that this is a sacrament of love. As love and support are given to you, you in turn must render love and support to Christ in his needy ones."²⁷

This Lutheran parish and city agreed to tax themselves in order to sustain the fund, used a designated portion of the Sunday collection for the fund, and accepted donations and bequests from those who sought to ensure that there was not only a constant sharing of spiritual treasure in the parish but also material goods and services. The treasure of the common chest was distributed in order to feed the hungry poor with the gifts of the earth and of human labor, to support housing for those impoverished and of low income, to give assistance to the unemployed and support their training in a new trade, to support the children of the temporarily unemployed, and to sustain orphans and widows with food, shelter, and housing. *A social initiative of such astonishing breadth and congregational support had not been envisioned for over a thousand years.*²⁸ Indeed, the Leisnig Agreement became the model for public social assistance in Germany, the Nordic countries, Moravia, and the Populist states of the Upper Midwest.

One rightly asks: so what? Other than being an interesting episode in Lutheran history, why should anyone care about little Leisnig and its program? The claim made here is that Lutheran musicians—indeed, all church musicians for that matter—influence the sacramental vision and ethical commitments of the assembly through the lyrics chosen for common song. While many modern churches and church bodies speak a great deal of "mission," the claim set forth here is that Lutherans, among the other sacramental communions, have no need to search for that mission: it has been given in the origin story of the Lutheran reform movement—in the sacramental and ethical writings of the reformers.

What is needed, nonetheless, are more hymn texts, canticles, and acclamations that bring forth *images* both peaceful and startling that move beyond the call to "serve" and "help." More generic hymn texts the assembly does not

need. What captures the imagination is the very practice used so deftly by the Reformer in the juxtaposition of one telling image set, incongruously, next to another: "broken, shared, our lives are hallowed." The juxtaposition of "broken" next to "lives" prompts the question: how can a "broken life" be of any good—of any use—for aren't "broken lives" to be pitied or simply overlooked in the dominant narrative of North American society? What captures the imagination and thus provokes reflection and thought is the skillful use of poetic metaphor ("Here am I, when any new Zacchaeus gives away possessions") rather than flat prose ("Eat this bread, drink this cup"). One wonders: are there richer ways of speaking about the eucharistic gifts and their various meanings than the oft-repeated and somewhat toneless use of "bread" and "wine"?

In 1966, the German Benedictine nun Photina Rech published her masterwork—the title in translation is "Key to the Cosmos: A Symbolism of Creation."²⁹ Between 1935 and 1965, she studied the Bible, early Christian liturgy and poetry, the Fathers of the church, the art and architecture of early Christianity, and the religious convictions and popular practices of ancient and medieval cultures. A portion of that monumental work was translated and published in 1998 as *Wine and Bread*, a repository of rich and dense eucharistic metaphors. In her study of liturgical language, Gail Ramshaw once wrote, "Our liturgies would be richer if church composers knew their biblical images better."³⁰ *Wine and Bread* is one encouraging response to that request. To that encouragement, let me add my own: the Bible does not circumscribe the treasure of sacramental metaphors—the history of Christian eucharistic language is not confined to the early ecumenical centuries and the sixteenth century. The whole history of eucharistic practice, for 2000 years and across the globe, is a treasure house of images and metaphors that can spark the imagination and animate ethical commitments.

I say, let there be more, always more, that leads the assembly from the Lamb's high feast to the tables of the hungry and, from there, to the halls of government where, as I write these



words, care for the poor, the orphan, the homeless, and the stranger is weakened day by day.



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Notes

1. One is mindful of the cult of celebrity so deeply ingrained in American culture through entertainment, sports, business, politics, and religion. As Gordon Lathrop rightfully cautions, “Music is for the sake of the meeting [i.e., the assembly’s worship] and its central purposes. . . . In the Christian meeting [the mysterious power of song] ought not to exist for itself or for the enhancement of the power of the performers. In the meeting, the resonances of whatever music is used are brought to enable and interpret the *ordo*” (*Holy Things: A Liturgical Theology* [Minneapolis: Fortress Press, 1993], 112).
2. G. I. Williamson, *The Westminster Shorter Catechism: For Study Classes*, 2nd ed. (Phillipsburg, NJ: P & R, 2003), 1.
3. Martin Luther, *The Babylonian Captivity of the Church*, in *Luther’s Works*, American edition [hereafter LW], vol. 36, 37 (emphasis added).
4. Evangelical Lutheran Church in America, *The Use of the Means of Grace: A Statement on the Practice of Word and Sacrament* (Minneapolis: Augsburg Fortress, 1997), 7 (emphasis added); also available at http://download.elca.org/ELCA_Resource_Repository/The_Use_Of_The_Means_Of_Grace.pdf.
5. See Thomas Schattauer, “From Sacrifice to Supper: Eucharist Practice in the Lutheran Reformation,” in *A Companion to the Eucharist in the Reformation*, ed. Lee Palmer Wandel (Leiden: Brill, 2013), 205–30.
6. See Joseph Leo Koerner, *The Reformation of the Image* (Chicago: University of Chicago Press, 2008), especially his commentary on the Schneberg, Weimar, and Wittenberg altarpieces created by Lucas Cranach the Elder and his son, Lucas the Younger.
7. Martin Luther, *The Small Catechism*, in *The Book of Concord: The Confessions of the Evangelical Lutheran Church*, ed. Robert Kolb and Timothy J. Wengert (Minneapolis: Fortress Press, 2000), 362. Let us note that only Matthew among the Gospel writers and Paul link the offering of the cup with forgiveness.
8. LW 35, 61 (emphasis added)
9. Theodore Bachmann, in LW 35, 48.
10. LW 31, 297–306; see Samuel Torvend, *Luther and the Hungry Poor: Gathered Fragments* (Minneapolis: Fortress Press, 2008), 30–39, on the social significance of the teaching on justification by grace.
11. Let us note that the common practice of a communicant saying “Amen” in response to the offering of bread and then wine is not simply an affirmation that the eucharistic gifts are “given for you” but also an affirmation of the presence of the sacramental Christ and an assent to continue Christ’s mission in the world: to receive Christ is to be drawn into Christ’s public mission in the world. Thus, the spoken “Amen” encompasses the personal, the ecclesial, and the social dimensions of the communion. Of course, where individual wafers and individual shot glasses are used, it becomes difficult to imagine, sing, or preach and teach that this is an ecclesial, communal action.
12. See these recent works that focus on Lutheran public commitments to service and the promotion of social justice: Carter Lindberg and Paul Wee, eds., *The Forgotten Luther: Reclaiming the Social-Economic Dimension of the Reformation* (Minneapolis: Lutheran Univ. Press, 2016); Samuel Torvend, “Common Property for All Who Are Needy: Eucharistic Practice in the Midst of Economic Injustice,” in *Radicalizing Reformation: Perspectives from North America*, ed. Karen L. Bloomquist, Craig L. Nesson, and Hans G. Ulrich (Berlin: LIT Verlag, 2016), 112–29; and Samuel Torvend, “Martin Luther’s Teaching and Practice of Charity and Social Ethics,” in *The Oxford Encyclopedia of Martin Luther*, ed. Derek R. Nelson and Paul R. Hinlicky (New York: Oxford Univ. Press, 2017), 1–17.
13. Elena Mannes, *The Power of Music: Pioneering Discoveries in the New Science of Song* (New York: Walker, 2011); John A. Sloboda, *The Musical Mind: The Cognitive Psychology of Music* (Oxford: Oxford Univ. Press, 1985); Wanda T. Wallace, “Memory for Music: Effect of Melody on Recall of Text,” *Journal of Experimental Psychology: Learning, Memory, and Cognition* 20, no. 6 (November 1994): 1471–85.



14. Let us add a word of caution. The Lutheran emphasis on Christ coming to the assembly, speaking through the gospel reading, and offering his body and blood to the people should call into serious question the practice of inviting the assembly to sing as if the assembly were a member of the Holy Trinity, as if the assembly were Christ or God. The liturgy is a *dialogical* action: “The Lord be with you. And also with you.” “The Gospel of the Lord. Praise to you, O Christ.” “Lift up your hearts. We lift them to the Lord.” Some lyrics assume that members of the assembly, all of us mortals and creatures of God, are the “Bread of Life,” the Source of Resurrection (“I will raise you up”), or “the Lord of Sea and Sky.” This is a peculiar if not theologically confusing development that merits serious questioning. If these texts need to be used, would it not be better to have cantor or choir sing them as proclamation to the assembly?
15. Paired with STANISLAUS, composed by Daniel Damon.
16. *RitualSong: A Hymnal and Service Book for Roman Catholics*, ed. Robert Batastini et al. (Chicago: GIA, 1996), #822. Given the comments above at Note 14, Wren’s hymn could be sung by cantor or choir as a questioning proclamation to the assembly. At the same time, the ambiguity of the text—who is the “I” in “Here am I?”—makes it available for assembly song.
17. In *ELW*, an admirable service book and hymnal, this one dismissal—“Go in peace. Remember the poor.”—prompts dismay. Yes, it is biblical text, a quotation from Galatians 2:10, with reference to 1 Corinthians 16:1–4, an offering or collection from diaspora Christ-followers to assist poor Jewish Christ-followers in Jerusalem. And yet, the exhortation “to remember” implies a passivity at odds with Luther’s clear insistence on *active assistance*—not reducible to prayer or charitable donations—as well as *critical questioning of* and *efforts to change* the social forces complicit in keeping the poor impoverished as a source of cheap labor for the wealthy few. Perhaps this: “Go in peace to love and serve the poor.” or “Go in peace. Serve your neighbor in need.” or “Go in peace. Share your bread with the hungry.”
18. LW 32, 24.
19. Susan Palo Cherwien, *O Blessed Spring: Hymns of Susan Palo Cherwien*. (Minneapolis: Augsburg Fortress, 1997), 36; *ELW* 548, sts. 1, 2.
20. *Hymns from the Four Winds: A Collection of Asian American Hymns* (Nashville: Abingdon Press, 1983), #30.
21. In this collection of hymns, Tsung-hsien Yang’s tune BRANDEIS is paired with Chen’s text, not the easiest of tunes to sing the first time. Given its dense imagery, could the lyrics not serve as text for reflection in an adult forum or class and then be sung in worship? Perhaps the text might be best printed in a worship bulletin and sung by choir or cantor as a proclamation during or at the end of the communion.
22. Both texts could be sung as the final or only communion hymn. While “To Be Your Presence” is paired with ENGELBERG in *ELW*—a robust “sending” tune—it can also be sung as a communion hymn to the more peaceful FREDERICKTOWN. Were this practice followed, *the focus on eucharistic mission would be lost if yet another hymn were sung at the dismissal*. Perhaps the wise preacher or the musician’s note in the worship bulletin would point to the manner in which the communion, the second post-communion prayer (“O God, we give you thanks. . . .,” *ELW*, p. 114), and either of the two Dufner texts lead the assembly forth into eucharistic mission.
23. *More Voices* (Toronto: United Church Publishing, 2005), #193. With its peaceful melody, this song can be sung two or three times without accompaniment as the final communion hymn once all have communed. It needs silence before and after the singing. See Note 22 above regarding the suggestion to refrain from singing a sending or dismissal hymn. Let this text find room in the consciousness of the assembly.
24. See Luther’s commentary on the petition “Give us this day our daily bread” in his Large Catechism.
25. Samuel Torvend, “Those Little Pieces of White Bread: Early Lutheran Initiatives among the Hungry Poor,” *Dialog* 52, no. 1 (March 2013): 19–28.
26. LW 45, 161ff.
27. LW 35, 54.
28. St. Basil the Great (330–379), one of the three great bishops of Cappadocia, created the New City for orphans, widows, the chronically sick, and the hungry poor. See <http://incommunion.org/2008/12/07/building-the-new-city-st-basils-social-vision/> for a description.
29. Photina Rech, *Inbild des Kosmos: Eine Symbolik der Schöpfung* (Salzburg: Otto Müller Verlag, 1966); *Wine and Bread*, trans. Heinz R. Kuehn (Chicago: Liturgy Training Publications, 1998).
30. Gail Ramshaw, *Reviving Sacred Speech: The Meaning of Liturgical Language* (Akron: OSL Publications, 2000), 71.



The Last Supper, Mafa Christian community in Cameroon

**As Often as We
Eat This Bread and
Drink This Cup,
We Proclaim**

... JUSTICE!

by Kent J. Burreson

“For the forgiveness of sin(s).” All three primary hymnals (*ELW*, *LSB*, and *CW*) contain these words in the words of institution in their respective communion rites.¹ None can deny that forgiveness of sins is one of the primary gifts the church receives in the Lord’s Supper. Yet in the American context in which we celebrate the Lord’s Supper ritual, these words are increasingly heard in an individualistic and purely transactional way.

When communicants go to the altar and receive their tokens of bread and sips of wine, the body and blood of Christ, and Jesus assumes their sins and they receive the forgiveness of God, one could imagine that the transaction is complete. God does forgive our sins in the Son’s merciful sacrifice manifest in the bread

Artwork for this article is from the Mafa Christian community in Cameroon. New Testament readings were selected and adapted to dramatic interpretation by the community members. Photographs of their interpretations were made, and these were then transcribed to paintings. Images files are from Art in the Christian Tradition, a project of the Vanderbilt Divinity Library, Nashville, TN. <http://www.librairie-emmanuel.fr>

The Lord's Supper is always immensely more than our personal "me and Jesus" moment.

and wine that are his body and blood received by faith. Yet limiting the Lord's Supper to such a transactional account reduces it, and God, to the vision of a divine vending machine or drive-up lane where forgiveness is dispensed like a favorite candy bar and the consumer's felt cravings are met. It is likely that our identity as consumers has so shaped our understanding of the Supper and of the God to whom it belongs that the Supper (and God) become just something of value because we can consume it and so create our own sense of contentment and happiness.

The Lord's Supper is always immensely more than our personal "me and Jesus" moment. In this kind of devalued understanding of the Lord's Supper, lost is the God who says to the disciples at the end of instituting the Supper, "I tell you, I will never again drink of this fruit of the vine until that day when I drink it new with you in my Father's kingdom" (Matthew 26:29). Even for Jesus, the Supper led him into expectancy for the rule that God would establish at the end of the ages. Jesus instituted the Lord's Supper to lead us to live in expectant hope for the coming of God's rule and reign. When we distort it by turning it exclusively into our own personal moment with God, to receive God's forgiveness for me, we lose sight of this hope and of the other gifts God gives us in the Supper. God certainly forgives us, but God has even more to offer every

God certainly forgives us, but God has even more to offer every time God gathers us to celebrate the eucharist. One of those significant things is justice and the formation of a just Christian community.

time God gathers us to celebrate the eucharist. One of those significant things is justice and the formation of a just Christian community.

The Justice of God in Christ

A Christian understanding of justice cannot simply be equated with some arbitrary notion of fairness or impartiality. Justice in the Christian tradition should flow from God's life and the story of God in Christ Jesus. God's justice is particular. It is the justice of the Father's vindication of the one who was rejected, crucified, and killed as the Lord of all creation. As Paul confesses,

[Christ Jesus,] though he was in the form of God, did not regard equality with God as something to be exploited, but emptied himself, taking the form of a slave, being born in human likeness. And being found in human form, he humbled himself and became obedient to the point of death—even death on a cross. Therefore God also highly exalted him and gave him the name that is above every name.² (Philippians 2:6–9; NRSV)

God's justice flows from God's grace and love. Even though the Son was "despised and rejected by others; a man of suffering and acquainted with infirmity" (Isaiah 53:3a), yet the Father—out of his great love for his divine Son and as an act of grace—raised him from the dead and exalted him to his right hand, the center of his rule and authority. We know God's justice only as an act of God's grace and love specifically in the story of the incarnate Son Jesus. God's justice, condemning sin and expelling evil and making righteous the unrighteous, from the moment of creation and throughout the Old Testament is enacted through God's word. God's word is always the word that is begotten from the Father, the second person of the Trinity. The word of God's justice



in the Old Testament and in all ages is God's living word, made incarnate in Jesus in these latter days. There is no justice of God outside of this Jesus, the living word of God.

All creatures experience God's justice through the living word, God's Son Jesus Christ. Because God the Father expresses justice through the Son, God's justice is one. As the unitary expression of God's will, divine justice includes at least three things: condemnation of sin (experienced through the law), the expulsion of evil (experienced in many ways, including the casting out of Satan and sickness, but ultimately in Christ Jesus' victory over death), and in the declaration of sinners as righteous/just (experienced in the mercy and forgiveness of God). Jesus accomplishes all three in his ministry, life, death, resurrection, ascension, and his promise to return to judge the world. Together they constitute the expression of God's justice in Christ.

The church, as the body of Christ, is called to bear witness holistically to God's justice: proclaiming the law that condemns sin, exposing and expelling all forms of evil and injustice, and declaring the unrighteous righteous through the forgiveness of God in the word Jesus Christ. The body of Christ has experienced God's justice through the proclamation of the word, through baptism, and through the Lord's Supper. God has exposed their unrighteousness, sinfulness, and evil, openly expelled and conquered sin and evil through the word they have heard and the baptism they have experienced, and declared them justly righteous, receiving God's mercy and forgiveness that makes them righteous by faith. This same justice the church reveals to the world in the hope that the world might participate in God's justice too. But often the world longs only for the justice that expels external forms of evil and injustice, rather than for the fullness of God's justice that includes the condemnation of evil and sin in the lives of every human being. The world fails to embrace (believe in) the entire justice of God made known in Jesus. In the end, God will reveal God's justice expressed in condemning and casting out sin and evil and making the unrighteous righteous, at the end of the ages. When Christ returns, then God will

Often the world longs only for the justice that expels external forms of evil and injustice, rather than for the fullness of God's justice that includes the condemnation of evil and sin in the lives of every human being.

make divine justice known fully on the earth. God will destroy sin and evil, and those made righteous through God's mercy and forgiveness in God's Son will live forever in the new heavens and new earth filled with God's justice.

Justice in the Lord's Supper

What role then does the Supper play in revealing God's justice, the Supper that Jesus called the Christian community to celebrate in remembrance of him? If we are to celebrate it in remembrance of Jesus, the only one through whom God's justice appears on the earth, then we ought to remember that it is a meal of God's justice. God's justice is that the rejected One is the One vindicated by God. Paul makes this clear in his remembrance of the Lord's Supper as the Lord himself delivered it to Paul:

For I received from the Lord what I also handed on to you, that the Lord Jesus on the night when he was betrayed took a loaf of bread, and when he had given thanks, he broke it and said, "This is my body that is for you. Do this in remembrance of me." In the same way he took the cup also, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me." *For as often as you eat this bread and drink the cup, you proclaim the Lord's death until he comes.* (1 Corinthians 11:23–26; emphasis added).

Have you thought about Paul's final words in verse 26? As often as you eat this bread and drink the cup, you (the entire body of Christ) proclaim



Jesus Appears at Emmaus, Mafa Christian community in Cameroon

the Lord's *death*. You proclaim the very thing that Paul confessed in Philippians 2: because of Jesus' willing suffering and death, God has highly exalted him, vindicated him, acted *justly* toward him. By eating the bread and drinking the cup you identify your life with his death. Your living and dying are united to his death, resurrection, and exaltation. Your life is united indivisibly to his life. God's grace and love in him is God's grace and love toward you. God's justice flowing from God's love toward Jesus is now the justice God shows to you. As often as you eat and drink you proclaim the Lord's death ... and God's justice!

If we are to celebrate [the Lord's Supper] in remembrance of Jesus, the only one through whom God's justice appears on the earth, then we ought to remember that it is a meal of God's justice.

Proclaiming God's Justice

To whom does the body of Christ proclaim God's justice? First, it proclaims it to the church, to the body of believers. If God in love vindicates Jesus, the rejected One who dies the most humiliating death on the cross, then the body of those united to Christ can act in no other way toward one another. The rejected, the poor, the suffering, the imprisoned, the persecuted, the despised—all baptized into Christ—cannot be despised by the Christian community. The community must exalt them. It must act justly toward them. So Paul excoriates the Corinthians for the divisions among them which denigrate the proclamation of the Lord's death among them. Those who come to the meal with no food to eat are left to go hungry by those who have food (1 Cor. 11:17–34). Where is Christ's death in this? Where is the love of God's justice in this? Paul calls them to examine themselves and their eating of the bread and drinking of the cup and so to remember God's love and justice in Jesus.

Then, in that remembrance, love and act justly toward the least within the body of Christ.

Yet the proclamation of God's justice doesn't end with the body of Christ. The church also should proclaim the Lord's death and God's justice to the world. If God's justice *only* appears on the earth in the crucified and vindicated Son, then the world participates in God's justice only through the revelation of the Son. Through the Son's epiphany, the entire world—both Jew and Gentile—participates in God's justice only through the Son, as Matthew indicates when he observes that Jesus' presence and ministry fulfilled Isaiah 42:1–3: that Jesus was God's chosen servant to proclaim justice to the Gentiles (Matthew 12:15–21). When the body of Christ gathers to celebrate the Supper Jesus instituted, it proclaims to the world that God's justice is only known in him. As the body of Christ eats his broken body and drinks his poured-out blood, it shouts to the world that the only justice of God it knows is one where God loves the despised, the broken, and those whose lives are being poured out. As Jesus said of himself in the prophecy he proclaimed in the synagogue in Nazareth,

The Spirit of the Lord is upon me, because he has anointed me to bring good news to the poor. He has sent me to proclaim release to the captives and recovery of sight to the blind, to let the oppressed go free, to proclaim the year of the Lord's favor. (Luke 4:18–19; cf. Isaiah 61:1–2a).

Every time the church gathers to feast in the kingdom of God that is coming, it proclaims the Lord's favor in Jesus. It proclaims good news to the least in the kingdom of God. It proclaims God's justice to the world—and that it will live and act justly toward the world.

Formed as the Body of God's Justice

If the Lord's Supper proclaims the justice of God in the death and resurrection of God's Son, Jesus, then it should also form the people of God to live out of the love and justice of God. It should form the church to live justly and to seek God's justice

The Lord's Supper ... should form the church to live justly and to seek God's justice in Jesus for all who are despised and oppressed.

in Jesus for all who are despised and oppressed. As the sainted liturgical scholar Mark Searle wrote:

the liturgical assembly, then, is the place where justice is proclaimed, but it is neither a classroom nor a political rally nor a hearing. It is more like a rehearsal room where actions must be repeated over and over until they are thoroughly assimilated and perfected—until, that is, the actors have totally identified with the part assigned to them.³

The eucharistic liturgy should form people after God's own heart, living witnesses to and doers of God's justice in Jesus. Eucharistic Prayer 4 in *ELW* prays for the church to be such a body: "Raise us up as the body of Christ for the world. Breathe new life into us. Send us forth burning with justice, peace, and love" (*ELW*, p. 111). The Spirit of the living Christ will lead us to burn in love with justice and peace for the despised every time we eat the bread and drink the cup.

Through this meal of justice, the Lord turns his body toward those for whom God desires justice. Just as Jesus was "despised and rejected by others; a man of suffering and acquainted with infirmity; and as one from whom others hide their faces [he was] despised, and [we] held [him] of no account" (Isaiah 53:3), but was beloved by God, so the church loves those the world despises and does not esteem. The ones for whom God desires justice through the church are the despised of the earth. The church demonstrates its formation toward God's understanding of justice when, like Jesus, it does not cling to its position, privilege, honor, or authority, and does not consider equality with God something to be grasped or possessed. Rather, like its Lord the church empties itself, taking on the form of a servant, loving the despised and rejected.

Such self-emptying love embodied in

justice for the despised is at the center of Walter Wangerin’s story “The Making of a Minister” in *Ragman and Other Cries of Faith*.⁴ Wangerin memorializes Arthur Forte, a teacher, the “unkempt, obscene, sardonic, arrogant, old, lonely, black, and bitter” (84) layman who sharpened Wangerin’s ministry. Visiting the homebound Arthur was a sacrificial task that Wangerin loathed. Arthur challenged the notion of an easy-loving God. But the task became even that much more difficult when Arthur became incontinent. He simply failed to move from his chair. In the latter days when Wangerin would come to visit Arthur greeted him buck naked. And he would ask Wangerin to commune him in the nude and to clothe him. As Wangerin notes,

All that Arthur yearned for [was] one human being to touch him, physically to touch his old flesh, and not to judge.

His was the sacrifice beyond my telling it. In those moments I came to know a certain wordless affection for Arthur Forte. *Now* read me your words, “ministry,” and “service,” and “discipleship,” for then I began to understand them: *then*, at the touching of Arthur’s feet, when that and nothing else was all that Arthur yearned for, one human being to touch him, physically to touch his old flesh, and not to judge. Holy Communion: in the most dramatic terms available, the old man had said, “Love me.” (87)

Wangerin’s and Arthur’s sacrifice nurtured love and within that love, honor, respect, and justice for a human being created in the image of God. Loving service is, as Wangerin notes, “made real in experience alone, by doing it” (89). So he drank the cup of the Lord with a child of God who stank of refuse, and Wangerin realized that “Drink to the stinking is drink to Me (Jesus)!” (89). In this act of utterly humiliating weakness and failure, unable to love another from one’s

Jesus Heals the Ten Lepers, Mafa Christian community in Cameroon





Healing of the Daughter of Jairus, Mafa Christian community in Cameroon

own bowels, one learns to love out of Christ alone: “for he has discovered himself to be nothing and Christ everything” (90). Here is a loving justice for the despised, the unlovable, the stranger, and the forsaken, fed and nourished by Holy Communion with Christ—the justice of God.

While God calls the church through the Lord’s Supper to live the justice that it eats, the effect and establishment of justice in this world is always limited. Paul indicates this in 1 Corinthians 11:26 when he says, “For as often as you eat this bread and drink the cup, *you proclaim the Lord’s death until he comes*” (emphasis added). It will not happen finally until he comes. God will not establish the final realization of divine love and justice until the appearing of his Son Jesus Christ to usher in God’s new heaven and new earth. Whenever the church bears witness to justice in the lives of the despised, it does so in hope of the rule and reign of God in justice and love that is coming. Eucharistic Prayer #3 in *ELW* expresses it this way, “We look with hope

for his coming” (*ELW*, p. 110). This eschatological vision of justice is comprehensive. In one way or another all humans are despised by others. Yet the body of Christ is full of the despisers and the despised, all of us intermittently living as one or the other.

There is no better depiction of this two-sided reality and the limits of justice in this life than the depiction by the southern Roman Catholic novelist Flannery O’Connor of a character named Mrs. Turpin in her short story “Revelation.” Mrs. Turpin is a regular, middle-class southern white woman, of the correct class, a home-and-land owner. She is also a congenial bigot, a genteel gossip, and a self-righteous Christian whose prejudices against other races and classes mean that justice is a concept attuned only to the eyes of the beholder. Mrs. Turpin is tackled aggressively by a young college girl named Mary Grace as a result of Mrs. Turpin’s self-righteous judgments of others in comparison to herself while they are together in a doctor’s office. After this experience with Mary Grace, Mrs. Turpin lives under the

We should intercede for such justice against global scourges and maladies that kill children and the poor and malnourished by the tens of thousands each year.

weight of the girl’s revelatory judgment of her: “Go back to hell where you came from, you old wart hog.”⁵ Eventually, while cleaning the hogs on their farm, she realizes she has to contend with God about this revelation she has received. She asks God:

“What do you send me a message like that for?” she said in a low fierce voice, barely above a whisper but with the force of a shout in its concentrated fury. “How am I a hog and me both? How am I saved and from hell too?” ... “How am I a hog?” she demanded. “Exactly how am I like them?” and she jabbed the stream of water at the shoats. “There was plenty of trash there [at the doctor’s office]. It didn’t have to be me.” (652)

Eventually she calls out to God, “Who do you think you are?” A Job-like question indeed! And God’s answer, reflective of one who is a respecter of no person, is a revelation of grace and true justice. Gazing at the mystery of the hogs suckling to the sow in the pig pen she begins to absorb “life-giving knowledge.”

A visionary light settled in her eyes. She saw the streak as a vast bridge extending upward from the earth through a field of living fire. Upon it a vast horde of souls were rumbling toward heaven. ... Bringing up the end of the procession was a tribe of people whom she recognized at once as those who, like herself and Claud, had always had a little of everything and the God-given wit to use it right. She leaned forward to observe them closer. ... Yet she could see by their shocked and altered faces that even their virtues were being burned away. (654)

Like Mrs. Turpin, our conceptions of justice are ultimately inadequate, warped by the fact they find their center in our own self-righteousness. Only God can burn them away. In the end, justice belongs to God and the Father will establish it in love and grace through the final rule of the Son.

O’Connor’s vision helps us to see the aim of the celebration of the Lord’s Supper rightly. It also assists us to know what it is for which we are praying in the Lord’s Prayer, nothing less than the translation of all of us as the despisers and the despised into the rule and reign of God. We pray, “Thy Kingdom come; Thy will be done on earth as it is in heaven.” We pray for that kingdom, and for God’s justice within it, to come at the appearing of our Lord and for God’s will to be fully established at that time. Until then we pray that God’s kingdom and justice may come through us, the forerunners of the kingdom, as much as possible in this life of sin, evil, and suffering. As we pray the Lord’s Prayer in the eucharistic liturgy, we are praying for God’s kingdom to appear as fully as possible until Christ’s appearing. We are praying for God’s love and justice to appear through us on behalf of the despised in society: the sick; the poor; the hungry; and the oppressed, the captive, and the persecuted.

Embodying Justice: Responding to Sickness, Poverty, Hunger, Oppression, Captivity, and Persecution

Although often in relatively limited ways, both clear and subtle, our eucharistic liturgies bear witness to our calling to live lives of loving justice. The issues of justice noted above—sickness, poverty, hunger, oppression, captivity, and persecution—are all sorrows to which the Lord’s Supper forms us to respond in just ways.

The Sick

Sickness is the most obvious and least subtle. We fill the prayers of the church with petitions for the sick, those undergoing surgery, and those dying. Certainly, such fervent intercession for

the sick reflects the call to love evoked in Luther’s post-communion prayer: “and we implore you that ... you would strengthen us through the same in faith toward you and *in fervent love toward one another*” (*LSB*, p. 183; similar at *ELW*, p. 114; emphasis added). Yet even our prayers for the sick are often too narrow in scope. Justice for the sick is finally realized in the healing of the Lord of Life’s resurrection. We should intercede for such justice against global scourges and maladies that kill children and the poor and malnourished by the tens of thousands each year. This is at least in part what *ELW*’s fourth eucharistic prayer means when it prays, “Raise us up as the body of Christ *for the world*” (emphasis added). Justice for the sick is not limited only to such intercession, but at minimum we ought to pray for those who are unjustly stricken with illness and cast into the throes of death.

The Poor

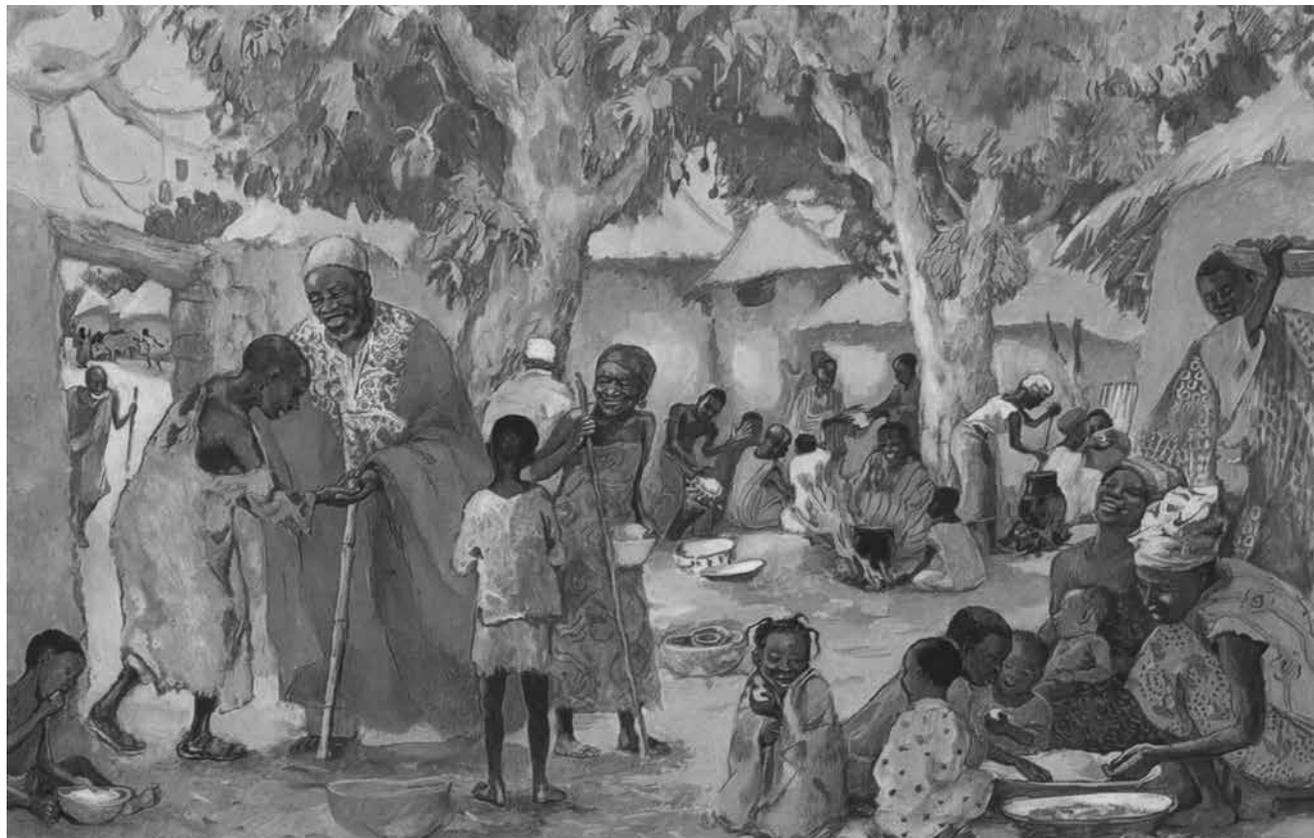
To say that God mandates that God’s people show a preferential option for loving the poor

would be an understatement. The biblical witness abounds with language directing the church to care for and supply the needs of the poor. The prophets repeatedly chastise Israel for grinding the poor into the dust and rejoice in the advent of the Messiah who will redress the needs of the poor. Isaiah proclaims God’s intentions for redress:

A shoot shall come out from the stump of Jesse, and a branch shall grow out of his roots. The spirit of the Lord shall rest on him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and the fear of the Lord. His delight shall be in the fear of the Lord. He shall not judge by what his eyes see, or decide by what his ears hear; *but with righteousness he shall judge the poor, and decide with equity for the meek of the earth* (Isaiah 11:1–4a; emphasis added).

This is fulfilled in the coming of the Christ’s rule and reign, as noted in Jesus’ proclamation

The Poor Are Invited to the Feast, Mafa Christian community in Cameroon



of Isaiah 61 in which he says of himself that he was anointed to proclaim good news to the poor. Addressing the needs and suffering of the poor is central to the realization that the Messiah and his kingdom have made their appearance on the earth. So the church itself should model the renewing power of God's kingdom through its love and compassion for the poor. To the rich young man, who wants to live in the rule and reign of God,

Jesus, looking at him, loved him and said, "You lack one thing; go, sell what you own, and give the money to the poor, and you will have treasure in heaven; then come, follow me." When he heard this, he was shocked and went away grieving, for he had many possessions. (Mark 10:21–22)

Unfortunately, the man is disheartened by Jesus' instruction and goes away sorrowful, since he had many possessions. But the instruction is clear: those called to live in conformity to God's kingdom will give to and care for the poor.

Given this mandate, it is that much more striking that our eucharistic liturgies—not only contemporary but throughout liturgical history—seldom explicitly mention justice for the poor. *LSB's* Divine Service settings contain no specific reflection of Christ's call to love the poor (although, as noted above with the sick, the post-communion prayer's concern for loving one another would apply to the poor as well). In *ELW*, I could find only one direct mention of the poor (although it is certainly possible I missed some) in one of the forms of dismissal: "Go in peace. Remember the poor" (*ELW*, p. 115). The language is direct and reflects Jesus' mandate. The church is to remember the poor and embody its remembrance in both words and deeds. And we need our eucharistic liturgies to remember the poor more pervasively in words so that we might be formed to remember the poor in deeds.

The Hungry

Recognizing that addressing the injustices of hunger is a primary concern of the rule and reign of God need go no further than Jesus' feeding of the five thousand and the four thousand.

The instruction is clear: those called to live in conformity to God's kingdom will give to and care for the poor. Given this mandate, it is that much more striking that our eucharistic liturgies ... seldom explicitly mention justice for the poor.

In those days when there was again a great crowd without anything to eat, he called his disciples and said to them, "I have compassion for the crowd, because they have been with me now for three days and have nothing to eat. If I send them away hungry to their homes, they will faint on the way—and some of them have come from a great distance." ... Then he ordered the crowd to sit down on the ground; and he took the seven loaves, and after giving thanks he broke them and gave them to his disciples to distribute; and they distributed them to the crowd. They had also a few small fish; and after blessing them, he ordered that these too should be distributed. They ate and were filled. (Mark 8:1–3, 6–8a)

In his compassion Jesus feeds them. The body of Christ, like its Lord, does the same.

A primary symbol of the Lord's call to feed the hungry is the food of the Supper, the bread and wine of the eucharist itself. Bread is a primary food, coming from easily grown food sources, that can satisfy the malnourishment of the hungry. Jesus uses this primary food in the Lord's Supper to symbolize the fact that all nourishment of human hungers and needs finds its source in him. Whenever we bless bread in the eucharist we acknowledge that Jesus is the Bread of Life and that he satisfies all those human hungers. Whenever we elevate the eucharistic bread we see the Bread of Life, the One who satisfies the hungry. We, who ourselves are nourished by that Bread, can do no more than seek to feed the hungry whom our Lord himself would feed.

Apart from the primary symbol of the bread, whose significance for bringing justice to the hungry we cannot escape, attention to the



Jesus Multiplies the Loaves and the Fish, Mafa Christian community in Cameroon

We, who ourselves are nourished by that Bread, can do no more than seek to feed the hungry whom our Lord himself would feed.

injustices of hunger is clearly pronounced in our eucharistic liturgies, especially in *ELW*. Both the second and third post-communion prayers in *ELW* express that the body of Christ, through its participation in the Bread of Life, is formed to be the source of the sharing of bread with the world.⁶ The second *ELW* post-communion prayer expresses it most clearly:

O God, we give you thanks that you have set before us this feast, the body and blood of your Son. By your Spirit strengthen us to serve all in need and *to give ourselves away as bread for the hungry*, through Jesus Christ our Lord. (*ELW*, p. 114; emphasis added)

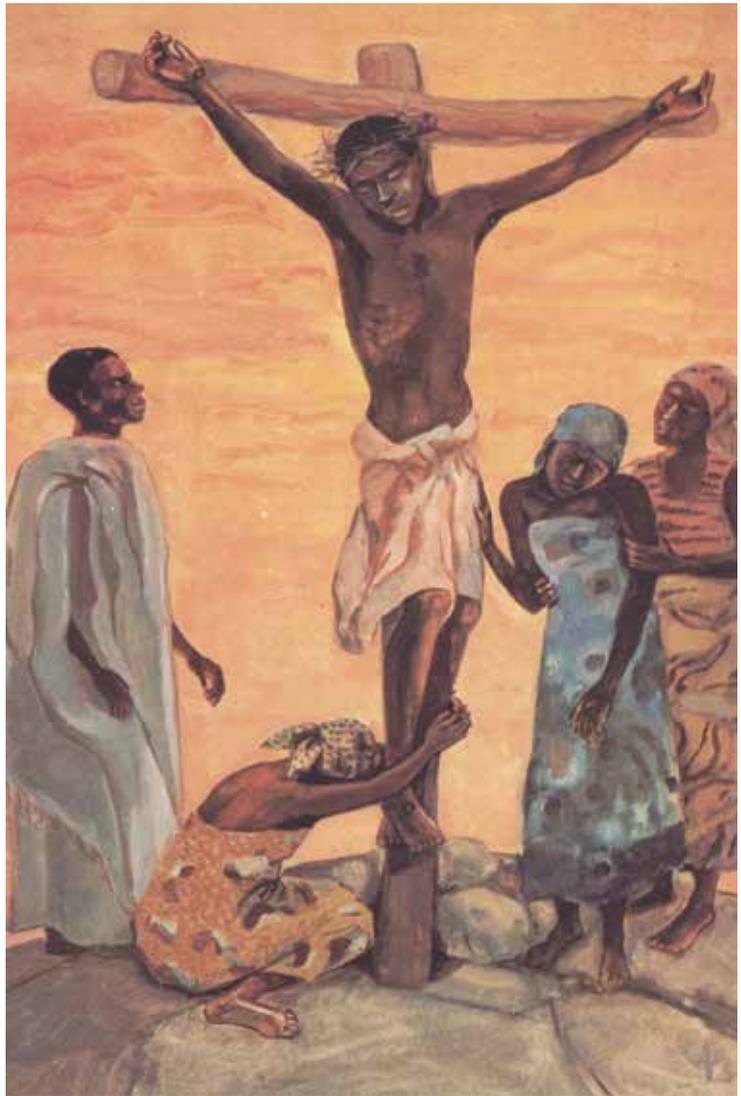
United to the Bread of Life, we have become bread for the world and so we seek to feed the hungry and bring them the Bread of Life.⁷

The Oppressed, the Captive, and the Persecuted

Finally, the eucharist forms a people who desire justice for the oppressed, the captive, and the persecuted, starting with Christians who face such injustices and then extending to all in the human family who suffer in these ways. Once again, Jesus' proclamation of Isaiah 61 informs our understanding of the rule and reign he is establishing: "He has sent me to proclaim *release to the captives* and recovery of sight to the blind, *to let the oppressed go free*" (emphasis added). The church is to love those who are captive and oppressed unjustly by working toward their release and extending love and mercy to those justly imprisoned by proclaiming the gospel to them and attending to their needs (Matthew 25:31–46). While what might constitute just and unjust captivity can be debated, the church's response cannot be. The church is to love both those unjustly oppressed—including those persecuted because they bear the name of Jesus—and those held captive, both justly and unjustly.

Through the eucharist the church is formed to offer such a response to the oppressed, the captive, and the persecuted. As the bread serves as a primary symbol of the One who feeds the hungry, so the wine serves as a primary symbol of the oppressed and persecuted One who pours out his blood on behalf of those held captive to sin, evil, and death. He sets free both those held captive spiritually and those held captive physically, a freedom realized eternally in his kingdom. When we see the blood of Christ poured in the Supper and elevated in the cup, we see the Christ whose captivity secures our liberty. We also see the blood shed for all those whom Christ desires to be freed from unjust captivity in this earthly life.

Unfortunately, neither *LSB* nor *ELW* express clearly in their eucharistic liturgies our formation to be liberating agents for the unjustly oppressed. The Prayer of Thanksgiving in *LSB* envisions the embrace of all, including the unjustly oppressed, in the Supper when it prays, “Gather us together, we pray, *from the ends of the earth*” (*LSB*, p. 178; emphasis added). The prayer focuses on God’s gathering of all believers from the ends of the earth. But another connotation of the prayer’s language is possible: “Gather ... from the ends of the earth” forms the church to pray that God would bring all peoples, from every corner of the globe, to participate in the Supper of the Lord and so to be believers in the Lord Jesus Christ. This would include the oppressed, the captive, and the persecuted, as well as the sick, the impoverished, and the hungry. Likewise, the second offertory prayer in *ELW* prays that the church might be nourished with these gifts so that “we might be for the world signs of your gracious presence in Jesus Christ, our Savior and Lord” (*ELW*, p. 107). To be a sign of the gracious presence of the Lord entails bringing the freedom of the Lord into the lives of those who are unjustly captive, oppressed, and persecuted. While the words of our eucharistic liturgies could be more formatively powerful in shaping us to attend to justice for the captive and the persecuted, the Supper itself unites us to the Lord who in his captivity poured himself out for all those held captive.



The Crucifixion, Mafa Christian community in Cameroon

Wine serves as a primary symbol of the oppressed and persecuted One who pours out his blood on behalf of those held captive to sin, evil, and death.

Singing Justice

One of the ways in which we can address the inadequacies of justice language in our eucharistic liturgies is through the hymns and music chosen for the church’s liturgy. Consideration of hymnody oriented toward the church’s witness to justice is outside of the scope of this essay and would be worthy of attention. There is a substantial amount of hymnody (and presumably also choral music), in Lutheran hymnals and in those from other denominational traditions, that addresses the themes of justice in Christ to

The church musician is an agent for forming and shaping the church to be the sign of the justice that avails in Christ toward all who are oppressed.

which the eucharist forms us to bear witness. Church musicians play a vital role, since they can elevate issues of justice through the church’s song. By choosing the liturgy’s hymns and choral music, especially communion hymns, the church musician is an agent for forming and shaping the church to be the sign of the justice that avails in Christ toward all who are oppressed.

Conclusion

The Lord Jesus comes to establish the rule and reign of God, a reign of justice, peace, and love. He will establish it on the day of his final coming. Until then, his body—as it seeks to live in conformity to him and to his coming kingdom—embodies the justice that flows from his love and mercy. In his body and blood that we receive in the eucharist weekly, we are formed by his loving justice to be a people who justly love all those around us. The dismissals in *ELW* encapsulate this formation well: “Go in peace. Serve the Lord. ... Share the good news. ... Remember the poor. ... Christ is with you” (*ELW*, p. 115). Until he establishes his just reign forever, we who eat his meal embody his loving justice in the world. Truly, as often as we eat this bread and drink this cup, we proclaim ... *justice!*



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Notes

1. The words are unique to Matthew’s account of Christ Jesus’ institution of the Supper in Matthew 26:26–29.
2. See also 1 Timothy 3:16: “Without any doubt, the mystery of our religion is great: He was revealed in flesh, vindicated in spirit, seen by angels, proclaimed among Gentiles, believed in throughout the world, taken up in glory.”
3. Mark Searle, “Serving the Lord with Justice,” in *Liturgy and Social Justice*, ed. Mark Searle (Collegeville, MN: Liturgical Press, 1980), 32.
4. An expanded edition of *Ragman and Other Cries of Faith* can be found in Walter Wangerin, *This Earthly Pilgrimage: Tales and Observations on the Way* (Grand Rapids: Zondervan, 2003), 84–90.
5. Flannery O’Connor, “Revelation,” in *Everything That Rises Must Converge* (New York: Farrar, Straus, and Giroux, 1965, reissued 1993), 646.
6. See also the Offering Prayers in *ELW*, p. 107.
7. For a powerful account of the eucharistic bread feeding not only hunger for God but the physical hunger of the malnourished, see Walter Wangerin’s short story “Jolanda Jones” in *This Earthly Pilgrimage*, 56–79.

Preparing for Holy Communion with Laughter and Trembling

Revisiting *Schmücke dich, o liebe Seele*

by Michael Krentz

In 1653 Johann Crüger published a nine-stanza hymn by Johann Franck (1618–1677), *Schmücke dich, o liebe Seele* (“Soul, Adorn Yourself with Gladness”)¹ in the 5th edition of his groundbreaking hymn book *Praxis Pietatis Melica* (“Practice of Piety in Song”); this is the earliest extant source of Franck’s complete text. This placed Franck’s hymn text next to those of Martin Luther, Catherine Cruciger, Nikolaus Herman, Martin Schalling, Philipp Nicolai, Johann Heermann, and Paul Gerhardt—the leading German Lutheran text writers. The 1653 *Praxis Pietatis Melica* also contained Franck’s text *Jesu, meine Freude* (“Jesus, Priceless Treasure”).²

But the mere fact that a hymn hangs out in good company does not mean that it is worth our attention today. What does this hymn from over 450 years ago have to say to us in 2018?

Franck is an example of the Lutheran understanding of Christian vocation: he lived out his calling in service to the people of his town ... ; he also lived out his Christian vocation by writing chorales to be sung when the same people gathered in worship.

Birth Story

Marilyn Kay Stulken writes, “Johann Franck ... ranks second only to Paul Gerhardt as a hymnwriter.”³ Franck wrote 110 hymns in all, nearly matching Gerhardt’s output in number, but it is their quality that places Franck right after Gerhardt (and Luther). Franck was not a member of the Lutheran clergy; he worked as a lawyer, town councilor and mayor, and representative of his native town of Guben in the regional *Landtag* (Diet or Parliament). Franck is therefore an example of the Lutheran understanding of Christian vocation: he lived out his calling in service to the people of his town and region of Germany; he also lived out his Christian vocation by writing chorales to be sung when the same people gathered in worship.

Johann Franck was born in the town of Guben, in what in various times has been part

View of Guben in a photo dated December 31, 1914.





Vom heiligen Abendmahl. 43

2. Denn dein / Herr / ist das Reich und Thron /
Wir sind dein / Unterlassen. Es muß für deiner All-
macht kein / Añd' andre Macht verblaffen. Ob alle
Welt gleich wird vergehn / Bleibt deine Krafft doch
ewig stehn. Lob / Preis / sey deinem Nahmen. Weil
Jesus selbst so bitten heist / Und uns die rechte Weis-
Kunst weist / Sind wir ehdrer. Amen.

Vorbereitung zum heil. Abendmahl.
XXII.

Schmücke dich / o liebe Seele! Laß die dunckle
Komm aus helle Licht gegangenz / Sange-berlich

Sünden Hütel / Deu der Herr voll Heil und Gnaden /
an-ju-braugen /

Schmücke dich,
from Franck's 1674
Geistliches Sion
("Spiritual Zion")
which contains his
complete sacred
and secular poetry.

of Poland or eastern Germany. Franck's father, also Johann Franck and a lawyer and town councilor, died when the younger Franck was only two. His uncle, Adam Tielckau, a judge in Guben, adopted Franck and saw to his education in Guben and other nearby towns. At the age of 20 he went to the University of Königsberg; this was the only university in Germany that was not disrupted by the Thirty Years' War, which ended in 1648.

A significant mentor in Franck's life at the university was the poet Simon Dach (1605–1649). Dach was a leading figure in the Königsberg School, writing both secular and religious poetry. A few of Dach's texts have found a place in North American Lutheran books, including "Oh, How Blest Are They" (LSB 679) and "Through Jesus' Blood and Merit" (LSB 746).

We are not certain when Johann Franck wrote his chorale *Schmücke dich, o liebe Seele*. It might have been as early as 1646, when he mentions the first line in his publication

Crüger placed *Schmücke dich* second in the section of hymns for Holy Communion.

Hundert-Thönige Vater-Unsers-Harffe ("Hundred-toned Our Father's-harp") published in Wittenberg.⁴ Johann Crüger included the first stanza of the text in 1649 in *Geistliche Kirchen Melodien* ("Spiritual Melodies for the Church"). He supplied a melody and figured bass to go with the chorale; this tune is also called *SCHMÜCKE DICH*. In the preface to this book, Crüger states that the pieces are taken from his 1648 3rd edition of *Praxis Pietatis Melica*; we can infer that the chorale appeared in 1648.⁵ As mentioned above, all nine stanzas appear in the 1653 edition of *Praxis Pietatis Melica*, again with Crüger's tune.

In the 9th edition of *Praxis Pietatis Melica* (1660), Crüger placed *Schmücke dich* second in the section of hymns for Holy Communion, after Luther's *Jesaia dem Propheten das geschah* ("Isaiah in a Vision Did of Old"). There it has the heading *Vorbereitung zum heiligen Abendmahl* ("Preparation for Holy Communion").⁶ The same heading is used in Franck's *Geistliches Sion* ("Spiritual Zion") published in Guben in 1674, a work that contains his complete sacred and secular poetry.⁷

Franck's chorale was translated into English by Catherine Winkworth (1829–1878) in her *Chorale Book for England* (1863). There she reworked an earlier version she had done in her *Lyra Germanica* ("German Lyre"; 1858). The reworked translation includes six stanzas, fashioned in the same meter as Franck's original so that it could be sung to Crüger's fine tune.⁸ The compilers of *The Lutheran Hymnal* (TLH, 1941) added the three missing stanzas and altered Winkworth's translation, providing a composite translation of all nine stanzas of the original text.⁹

Carl Daw says that the melody *SCHMÜCKE DICH* has remained one of Crüger's most popular creations.¹⁰ It matches the text with its spirit of serene joy. Using rounded bar form (AAB[A']), popular in the sixteenth and seventeenth

centuries, the first two phrases (which are repeated) move mostly in stepwise motion. At the B section the melody moves into the upper part of its octave compass, and the meter changes from duple to triple. The tune then returns to a lower register for the final two phrases, with the last phrase being a repeat of phrases two and four.

The Text

Franck begins his chorale with four dramatic commands, which begin the first four lines of poetry; these commands are addressed to the *liebe Seele* (“beloved soul”).

*Schmücke dich, o liebe Seele,
Laß die dunkle Sündenhöhle,
Komm ans helle Licht gegangen,
Fange herrlich an zu prangen;
Adorn yourself, O beloved soul,
leave the dark den of sin,
come into the clear light,
begin to shine with glory;*

In the second half of this stanza, Franck explains why the soul should leave darkness, dressing up (in the finest clothes) to come into light and glory.

*Denn der Herr voll Heil und Gnaden
Läßt dich itzt zu Gaste laden.
Der den Himmel kann verwalten,
Will selbst Herberg in dir halten.*

for the Lord, full of salvation and mercy,
has now invited you as a guest.
The one who can rule over heaven,
wants to make his very dwelling in you.

Having introduced the idea of being invited as a guest, Franck makes clear in st. 2 that we are invited to and should dress up for a wedding feast. He is not afraid to express the love of the betrothed and bridegroom in physical terms. This language continues the tradition of Philipp Nicolai’s chorale *Wie schön leuchtet der Morgenstern* (“How Lovely Shines the Morning Star”).¹¹

*Eile, wie Verlobte pflegen,
deinem Bräutigam entgegen,
der da mit dem Gnadenhammer
klopft an deine Herzenskammer!
Öffn’ ihm bald des Geistes Pforten,*

*red’ ihn an mit schönen Worten:
Komm, mein Liebster, laß dich küssen,
laß mich deiner nicht mehr missen!*

Hasten as a fiancée
to meet your bridegroom,
who knocks with a hammer of grace
at your heart’s chamber!
Open for him quickly the spirit’s gate,
address him with beautiful words:
“come, my beloved, let me kiss you,
let me never do without yours!”

In these first two stanzas Franck has introduced eucharistic themes or ideas: Jesus coming to dwell within us, the wedding banquet, grace, and physical things. In st. 3 Franck develops the latter more fully, making clear that the gifts of God found in the sacrament are just that: things we cannot earn or buy. Franck also changes the address in this stanza; instead of speaking to the “beloved soul” (our selves), we now address Jesus or God.

*Zwar in Kaufung teurer Waren
pflegt man sonst kein Geld zu sparen;
aber du willst für die Gaben
deiner Huld kein Geld nicht haben,
weil in allen Bergwerksgründen
kein solch Kleinod ist zu finden,
das die blutgefüllten Schalen,
und dies Manna kann bezahlen.*

Indeed in the purchase of expensive
goods
one is accustomed to sparing no expense;
but for the gifts of your favor
you want no payment,
because in all the mines established in
the world
there is no such gem to be found
that can pay for the blood-filled cups
and this manna.

Franck takes up the idea of mystical union in the next stanza of his chorale, addressing Jesus as “friend of humanity.” Like Nicolai, he uses physical words—hunger, thirst, tears, bones—to describe the union of the believer with God,

The gifts of God found in the sacrament are just that: things we cannot earn or buy.



union given to us in Holy Communion.¹² Franck uses the repetition of the word *Ach* (“Ah”) to create a sense of fervor.

*Ach, wie hungert mein Gemüte,
Menschenfreund, nach deiner Güte!
Ach, wie pfleg ich oft mit Tränen
Mich nach dieser Kost zu sehnen!
Ach, wie pfleget mich zu dürsten
Nach dem Trank des Lebensfürsten!
Wünsche stets, dass mein Gebeine
Sich durch Gott mit Gott vereine.*

Ah, how my spirit hungers,
friend of humanity, for your goodness!
Ah, how often I am accustomed with
tears
to long for this food.
Ah, how accustomed I am to thirst
for the drink of the Prince of life!
Constantly I wish that my bones
could be united through God with God.

Very importantly, Franck closes the stanza with the idea that union with God is not something we can accomplish. Rather, it must be done “through God”: God must give this union. Franck does not allow works righteousness to enter the picture.

Then in st. 5, Franck treats the mystery of the sacrament. But he does this in the context of joy (he uses “laughter”), explicitly raising in this stanza what he has only implied before, through the idea of a wedding banquet, for example. By placing laughter prominently at the beginning of the stanza, Franck emphasizes the importance of joy.

*Beides Lachen und auch Zittern
lässet sich in mir jetzt wittern;
das Geheimniß dieser Speise
und die unerforschte Weise
machtet, daß ich früh vermerke,
Herr, die Größe deiner Werke.
Ist auch wohl ein Mensch zu finden,
der dein' Allmacht sollt' ergründen?*

Both laughter and trembling
let themselves be sensed in me now;
the mystery of this food
and the unexplored way
make it, Lord, so that I early note
the greatness of your works.



Five loaves and two fish, mosaic in Tabgha, Israel

Is there a human to be found,
who can fathom your omnipotence?

Franck continues this line of thought in the following stanza. The bread is never consumed, even though it feeds many thousands, a reference to the feeding miracles in the Gospels. Christ’s blood is given with the wine, the juice of the vine. Reason cannot comprehend these things; only the Spirit of God can interpret them.

*Nein, Vernunft die muß hier weichen,
kann dies Wunder nicht erreichen,
daß dies Brot nie wird verzehret,
ob es gleich viel Tausend' nähret,
und daß mit dem Saft der Reben
uns wird Christi Blut gegeben.
O der großen Heimlichkeiten,
die nur Gottes Geist kann deuten!*

No, reason that here must yield,
cannot attain this wonder,
that the bread will never be consumed,
even if it feeds many thousands,
and that with the juice of the vines
Christ’s blood will be given to us.
O the great secrets,
that only God’s Spirit can interpret!

Franck addresses Jesus directly again in st. 7; here is an ardent address highlighted by the threefold repetition of *Jesu*. Franck also has the singer claim Jesus personally, with a threefold repetition of *meines/meinel/mein* (“my”). Here we find the first use of *Freud(e)* (“joy”), making clear once again the spirit of joy that pervades this text.

*Jesu, meines Lebens Sonne,
Jesu, meine Freud' und Wonne,*

*Jesu, du mein ganz Beginnen,
Lebensquell und Licht der Sinnen,
hier fall' ich zu deinen Füßen;
laß mich würdiglich genießen
dieser deiner Himmelspeise,
mir zum Heil und dir zum Preise!*

Jesus, sun of my life,
Jesus, my joy and delight,
Jesus, you my complete beginning,
source of life and light of the senses,
here I fall at your feet;
let me worthily enjoy
this your food of heaven,
[given] for my health and for your praise!

Franck raises here the question of worthy reception of the sacrament, as found in 1 Corinthians 11:27ff; he does so again in the final stanza. He phrases it as a petition—a prayer—not as a statement. Here we ask Jesus to allow us to be worthy, or to make us worthy; we do not proclaim or pretend that we are worthy. Worthiness, like the mystical union in st. 4, is not something we create or bring; it is something God does for us.

The word *Heil* in the final line of this stanza (and in st. 1, line 5) is also worth a comment. We typically translate it as “salvation” and the noun *Heiland* as “savior.” But the verb *heilen* means “to heal,” so *Heil* and *Heiland* could be “health” and “healer.” Thus, we could translate the first line of Luther’s chorale *Nun komm der Heiden Heiland* as “Healer of the Nations, Come.” In Germany, on Christmas Eve, people hear the words of the angel in Luke 2 as something like this: “For to you is born this day in the city of David a healer, who is the Messiah, the Lord.”

The English word “salvation,” from Latin, also has connotations of healing. The English word “salve,” for example, means a healing ointment. Perhaps Franck wanted us to know that the food of heaven is given, not just for some (far off) future salvation, but for our healing now, in this life.

Still speaking directly to Jesus, but now in a mode of praise, in st. 8 Franck brings Jesus’ love to the forefront.

*Herr, es hat dein treues Lieben
dich vom Himmel hergetrieben,*

Perhaps Franck wanted us to know that the food of heaven is given, not just for some (far off) future salvation, but for our healing now, in this life.

*dass du willig hast dein Leben
in den Tod für uns gegeben
und dazu ganz unverdrossen,
Herr, dein Blut für uns vergossen,
das uns jetzt kann kräftig tränken,
deiner Liebe zu gedenken.*

Lord, your faithful love
has driven you forth from heaven,
so that you willingly have given your life
into death for us
and completely undaunted,
Lord, you shed your blood for us,
which now can drench us fully,
to commemorate your love.

Notice that love begins and ends this stanza. Franck surrounds us with the love of Jesus, love that caused him to give his life over into death for us. This is the love we commemorate as we drink the cup; there is sufficient blood to cover us completely. It is also important to note that Franck shifts from singular language (“I,” “me”) to plural (“us”) in this stanza. Jesus’ blood is sufficient to cover not only me, but all of us, all of humanity.

Franck begins the ninth and final stanza by naming Jesus the “bread of life,” a reference to John 6. The language is again singular and personal, and this stanza is once more in the form of a petition. The prayer is that the invitation we have received would not be in vain or even harmful to us. This is another reference to the idea of being worthy. To one who would ask, “am I worthy?” Franck would say, “it is Christ who

Franck surrounds us with the love of Jesus, love that caused him to give his life over into death for us.



invites you; it is Christ who makes you worthy.”

*Jesu, wahres Brot des Lebens,
Hilf, dass ich doch nicht vergebens
Oder mir vielleicht zum Schaden
Sei zu deinem Tisch geladen.
Laß mich durch dies Seelenessen
Deine Liebe recht ermessen,
Dass ich auch, wie itzt auf Erden,
Mög ein Gast im Himmel werden.*

Jesus, true bread of life,
help me so that not in vain
or perhaps to my harm
I may be invited to your table.
Grant that I may, through this food for
my soul,
measure your love out rightly,
so that, as here on earth, I also
might become a guest in heaven.

The attention Franck gives to Jesus’ love in these final two stanzas returns us to the very opening line of the chorale, with the words *o liebe Seele* (“O beloved soul”). In that line it is not fully clear who loves the soul. Now Franck makes it very clear: it is Jesus, whose love drove him from heaven to give his life for us, who loves the soul.

In the last two lines of his chorale Franck also returns to the idea of the final two lines of st. 1, but now with a reversal. In st. 1 it is Jesus, who has the power to rule the cosmos, who gives that up in order to live with(in) us. In st. 9 it is I who pray that just as I am invited to the banquet on earth, so I might be invited as a guest in heaven.

Here Franck is working with Luther’s idea of the “wonderful exchange.” Christ comes from heaven to earth, and in return we can move from earth to heaven.

Christ takes everything which is ours, our sin, the agony of our death under the wrath of God and in the power of the devil, upon himself and gives himself and everything which belongs to him, his innocence, his righteousness, and blessedness to us as our very own. This is the “wonderful exchange.”¹³

Or, as Nikolaus Herman (1480–1561) put it poetically:

A wonderful exchange you make:
you take our flesh and blood,

and in return give us to share
the shining realm of God,
the shining realm of God.
(ELW 287, st. 5)

Transmission

A look at the transmission of *Schmücke dich, o liebe Seele* in both German and English books reveals several issues, in addition to what has become the common practice of shortening this nine-stanza chorale.

German-language books, printed both in Germany and the United States, tended to keep all nine stanzas well into the nineteenth century. This is true in Johann Freylinghausen’s *Geistreiches Gesangbuch* (“Spiritual Hymnbook”; 1741, #545) printed in Halle, where the text appears with its tune, and in the *Erbauliche Liedersammlung* (“Collection of Edifying Songs”; 1795, #223) printed in Germantown, now Philadelphia.¹⁴

In the 8th edition of the latter book (1826, #223) nine stanzas appear,¹⁵ but several contain significant revisions. In st. 4, the word *hungert* (“hungers”) is replaced with *wünscht* (“desires”), so that the first two lines read

Ah, how my spirit desires
your goodness, friend of humanity!

This downplays not only our own human bodies, but also the physical nature of the sacrament. It also lessens the poetry: Franck has us both hungering and thirsting in st. 4, while in the revision we desire and thirst, so that Franck’s parallelism is gone. The de-emphasizing of the physical is found also in the final two lines of that stanza. Instead of a prayer asking that my bones be united with God, the prayer is a more conventional request for the rejuvenation of my soul. The replacement lines read

*Hilf, das meine seelenkräfte
Spüren neue lebensäfte.*

Franck has us both hungering and thirsting in st. 4, while in the revision we desire and thirst, so that Franck’s parallelism is gone.

2. Nehmt und eßt zum ewigen Leben
Das Brod, das euch der Herr gegeben;
Die Gnade Jesu sei mit euch!
Nehmt und trinkt zum ewigen Leben
Den Kelch des Heils, auch euch gegeben;
Ererbt, erringt des Wittlers Reich!

Wacht, eure Seele sei
Bis in den Tod getreu.
Amen, Amen!
Der Weg ist schmal; Klein ist die Zahl,
Die dort eingeht zum Abendmahl!
§. G. Klopstock, g. 1724 † 1803.

300. **S**chmücke dich, o liebe Seele,
Laß die dunkle Sündenhöhle,
Komm ans helle Licht gegangen,
Frage herrlich an zu prangen,
Denn der Herr voll Heil und Gnaden
Will dich jetzt zu Gast laden;
Der den Himmel kann verwalten,
Wer jetzt Herberg in dir halten.

Eigene Mel. (Matth. 5, 6. Off. 3, 20.)

In Geheimniß dieser Speise,
In der unerforschten Weise:
Ist auch wohl ein Mensch zu finden,
Der die Allmacht tömmt ergründen?

2. Eil', wie Gottvertraute pflegen,
Deinem großen Herrn entgegen,
Der mit süßen Gnadenworten
Klopft an deines Herzens Pforten.
Eile, sie ihm aufzuschließen,
Wirf dich hin zu seinen Füßen:
Sprich: o Herr, laß dich umfassen,
Von dir will ich nimmer lassen!

5. Jesu, meine Lebenssonne,
Jesu, meine Freud und Wonne,
Jesu, du mein ganz Beginnen,
Lebensquell und Licht der Sinnen:
Hier fall ich zu deinen Füßen,
Laß mich würdiglich genießen
Diese deine Himmelspeise,
Mir zum Heil und dir zum Preise.

3. Ach, wie hungert mein Gemüthe,
Menschenfreund, nach deiner Güte!
Ach, wie pfleg ich oft mit Thränen
Mich nach diesem Mahl zu sehnen!
Ach, wie pfleget mich zu dürsten
Nach dem Trant des Lebensfürsten!
Daß in diesem Brod und Weine
Sich mein Herr mit mir vereine.

6. Herr! es hat dein treues Lieben
Dich zu uns herabgetrieben,
Daß du willig hast dein Leben
Für uns in den Tod gegeben
Und dein theures Blut vergossen,
Welches deine Tischgenossen
Nun so wunderbar kann tränken,
Deiner Liebe zu gedenken.

4. Ohe Wonn' und heilges Bangen
Fühl ich jetzt mein Herz umfassen,
Weil voll Staunen ich vermerke,
Herr, die Größe deiner Werke

7. Jesu, wahres Brod des Lebens,
Hilf, daß ich doch nicht vergebens
Der mir vielleicht um Schaden
Sei zu deinem Tisch geladen:
Laß mich durch dies Seeleneßen
Deine Liebe recht erweisen,
Daß ich auch, wie jetzt auf Erden
Wög dein Gast im Himmel werden.
Joh. Frank, g. 1618 † 1677.

301. **D**u Lebensbrod, Herr Jesu
Mag dich ein Sünder haben,
Der nach dem Himmel hungrig ist,
Und sich an dir will laben?
So bitt' ich dich demüthiglich
Du wollest recht bereiten mich,
Daß ich deß würdig werde.

Mel. Herr Jesu Christ, du höchstes. (Joh. 6, 55. 56.)

2. Auf grüner Aue wollest du,
Christ, Herr, diesen Tag mich leiten,
Den frischen Wässern führen zu,
Den Tisch für mich bereiten.
Ich bin zwar sündig, matt und krank,
Doch laß mich deinen Gnabentrant
Aus deinem Kelche trinken!

Give aid, so that the strengths of my
soul

Feel new life-giving juices.

Another change occurs in st. 5, where Franck's word *lachen* ("laughter") is replaced by *freude* ("joy"); this also reduces the physicality of Franck's text.

In 1849 the Ministerium of Pennsylvania's *Deutsches Gesangbuch für die Evangelisch-Lutherische Kirche in den Vereinigten Staaten* ("German Hymnbook for the Protestant Lutheran Church in the United States") was printed in Philadelphia, containing seven stanzas of *Schmücke dich* (#300).¹⁶ The omitted stanzas are numbers 3 and 6, leaving out the free nature of the sacramental gift and the mystery that no human reason can fathom. There are also significant alterations to Franck's text. The beginning of st. 2 reads

*Eil', wie gottvertraute pflegen,
Deinem großen Herrn entgegen,
Der mit süßen gnadenworten
Klopft an deines herzens pforten.*

*Wirf dich hin zu seinen füßen;
Sprich: O Herr, laß dich umfassen,
Von dir will ich nimmer lassen.*

Hasten to catch up to him,
Throw yourself at his feet;
Speak: O Lord, let yourself be embraced,
I never want to leave you.

Although the Lord knocks on the door of our hearts in the preceding line, we do not open the door but rather hurry to meet him. And the mutual exchange of kisses is gone, again reducing the physical (and joyous) aspect.

The third stanza (Franck's original st. 4), the stanza about union with God, replaces the image of uniting our bones with God through God with this:

*Daß in diesem brot und weine
Sich mein Herr mit mir vereine.*

Would that in this bread and wine
My Lord unites with me.

Similarly, the physical word *Lachen* ("laughter") is replaced by *Wonn'* ("bliss") in the first line

Seven stanzas of *Schmücke dich* (#300) were included in the 1849 *Deutsches Gesangbuch für die Evangelisch-Lutherische Kirche in den Vereinigten Staaten* ("German Hymnbook for the Protestant Lutheran Church in the United States") printed in Philadelphia.

Hasten, as one trusting in God
attends,

To meet your great Lord
Who with sweet words of grace
Knocks on the door of your
heart.

The fiancée and bridegroom are gone! So, while in st. 1 we are invited as guests, the invitation is not clear—we are invited, but we do not know where we are going. And the wedding banquet metaphor for the sacrament is gone, along with its inherent joy.

The stanza continues

Eile sie ihm aufzuschließen,

*Wirf dich hin zu seinen füßen;
Sprich: O Herr, laß dich umfassen,
Von dir will ich nimmer lassen.*

Hasten to catch up to him,
Throw yourself at his feet;
Speak: O Lord, let yourself be embraced,
I never want to leave you.

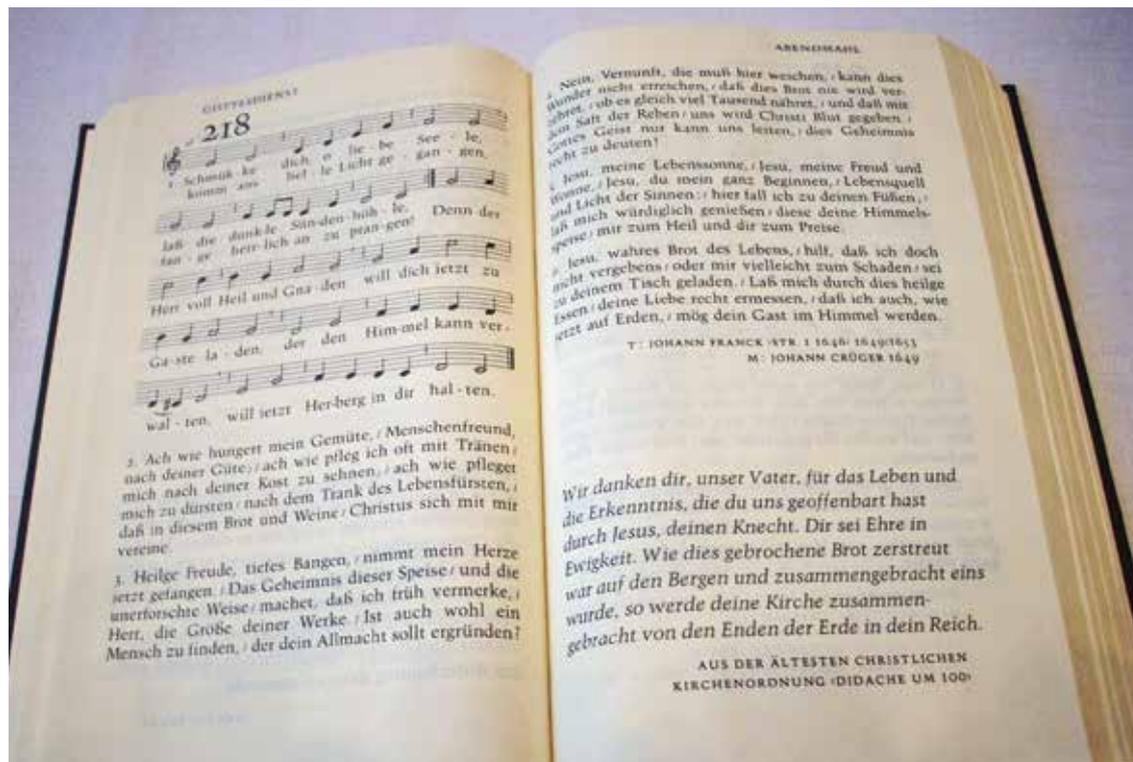
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of st. 4 (Franck's st. 5). Taken together all these changes remove some of the physicality of the original. They also lessen the sense of joy.

In contrast to these books with their alterations and omissions of stanzas, the *Gesangbuch für Gemeinden des Evangelisch-Lutherischen Bekenntnisses* ("Hymnbook for Congregations of the Evangelical Lutheran Confession"), printed in Columbus, OH, by the Evangelical Lutheran Synod of Ohio and Other States, retains all nine stanzas of the original (1870, #294).¹⁷ The text is unaltered.

The *Evangelisches Gesangbuch* ("Evangelical Hymnbook"), the current hymnal for German-speaking Lutheran and Reformed congregations in the various regions of Germany, prints six stanzas of *Schmücke dich* (#218). The stanzas omitted are numbers 2, 3, and 8.¹⁸

Translation

Following the 1863 translation by Catherine Winkworth in England, English versions of *Schmücke dich* began to appear in hymn books published by Lutherans in the United States. The *Evangelical Lutheran Hymn-book of the English Lutheran Synod of Missouri and Other*

Nein, Vernunft, die muß hier weichen, kann dies Wunder nicht errathen, daß dies Brot uns wird ver-zehret, ob es gleich viel Tausend nühret, und daß mit dem Saft der Reben uns wird Christi Blut gegeben, Gottes Geist nur kann uns leiten, dies Geheimnis recht zu deuten!

2. Jesu, meine Lebenssonne, Jesu, meine Freud und Stütze, Jesu, du mein ganz Beginnen, Lebensquell und Licht der Sinnen; hier fall ich zu deinen Füßen, daß mich würdiglich genießen, diese deine Himmelspeise, mir zum Heil und dir zum Preise.

3. Jesu, wahres Brot des Lebens, hält, daß ich doch nicht vergebens, oder mir vielleicht zum Schaden, sei zu deinem Tisch geladen; Laß mich durch dies heilige Essen, deine Liebe recht ermessen, daß ich auch, wie jetzt auf Erden, mög dein Gast im Himmel werden.

T: JOHANN FRANCK (STR. 1 1648) 1649/1653
M: JOHANN CRÜGER 1649

Wir danken dir, unser Vater, für das Leben und die Erkenntnis, die du uns geoffenbart hast durch Jesus, deinen Knecht. Dir sei Ehre in Ewigkeit. Wie dies gebrochene Brot zerstreut war auf den Bergen und zusammengebracht ein-wurde, so werde deine Kirche zusammen-gebracht von den Enden der Erde in dein Reich.

AUS DER ÄLTESTEN CHRISTLICHEN KIRCHENORDNUNG (DIDACHE UM 100)

Six stanzas of Schmücke dich (#218) are printed in the *Evangelisches Gesangbuch* ("Evangelical Hymnbook"), the current hymnal for German-speaking Lutheran and Reformed congregations in the various regions of Germany.

States, printed in Baltimore, includes "Deck Thyself, My Soul, with Gladness" (1893, #182).¹⁹ It contains all nine stanzas, the six translated by Winkworth and the other three by an unknown translator.

A second English translation, by John Caspar Mattes (1876–1948), appeared in the *Common Service Book of the Lutheran Church*, printed in Philadelphia (1917, #182).²⁰ It appears with its proper tune, harmonized in four parts. (Eighteenth- and nineteenth-century hymn books, German and English, printed the text only.) Mattes translated four stanzas, Franck's original stanzas 1, 2, 6, and 7. Mattes clearly knew Winkworth's translation, as he incorporates some of her lines into his own work.

The compilers of subsequent Lutheran books have tended to rely on Winkworth's translation, with alterations; but Mattes' translation also

appears. They have also tended to reduce the number of stanzas from the original nine. As noted above, *TLH* (#305) contains all stanzas, six from Winkworth and three by the compilers; these stanzas are carried unchanged into *Evangelical Lutheran Hymnary* (1996, #328). *Service Book and Hymnal* (1958, #262) contains the Mattes translation with alterations, but only three stanzas (original stanzas 1, 2, and 7).

Lutheran Book of Worship (*LBW*, 1978, #224) contains four stanzas in a composite translation. They are stanzas 1, 2, 6, and 7 of the original. Stulken writes that a “translation by Catherine Winkworth ... has served as the basis for this text prepared by the Inter-Lutheran Commission on Worship.”²¹ This does not acknowledge the significant parts of Mattes’ translation that are included. Mattes’ st. 2 reads

Hasten, then, my soul, to meet Him,
Eagerly and gladly greet Him,
As without He standeth knocking,
Quickly thy soul’s gate unlocking,
Open wide the fast closed portal,
Saying to the Lord immortal,
“Come, and leave Thy servant never,
Dwell within my heart forever.”²²

LBW uses this, altering the first line to “Hasten as a bride to meet him,” altering the third and fourth lines to “There he stands already knocking, Quickly now, your gate unlocking,” and altering “Thy servant” to “your loved one” in the penultimate line.

Stanzas 3 and 4 are similarly from Mattes, with similar alterations. Therefore, the *LBW* translation is much more Mattes than Winkworth.

Lutheran Worship (*LW*, 1982, #239) contains six stanzas of the chorale, beginning with the four found in *LBW*. The final two are a second translation of *LBW* st. 4 (the original st. 7) and a translation of st. 9 of Franck’s chorale. Fred Precht writes

The Commission on Worship decided to add sts. 7 and 9 from *The Lutheran Hymnal* (1941). Hence it requested Jaroslav Vajda to revise and update them. This accounts for the repetition of the German st. 4 as parallel to English sts. 4 and 5.²³

The compilers of subsequent Lutheran books have tended to rely on Winkworth’s translation, with alterations; but Mattes’ translation also appears.

It is a curious decision to take a nine-stanza chorale and reduce it to six and have one of the six be a second translation of an original German stanza. Thus, *LW* really only contains five stanzas of Franck’s text.

CW (1993, #311) contains eight stanzas as they were found in *TLH*, omitting only st. 4, the stanza about mystical union, about being united “with God, through God.” Strangely, the editors reversed the order of Franck’s original sts. 7 and 8.

The most recent North American Lutheran books follow closely on their predecessors, with only minor changes. Thus, *ELW* prints the same four stanzas as *LBW*, with slight changes. *LSB* follows *LW* with eight stanzas, including the dual translation of the original st. 7. The translation is composite. St. 1 is the same as *LBW*, coming from Winkworth. Stanzas 2 and 3 are from *TLH*, being respectively Winkworth and the compilers of *TLH*; both are altered. Stanzas 4 and 5 are again from *LBW*; they are altered from Mattes. Stanza 6 is from *LW*, st. 7 from *TLH*, and st. 8 is from *LW*; again, all are altered.

Suggestions and Questions for Us

Our revisit to Johann Franck’s *Schmücke dich, o liebe Seele* brings us to questions and suggestions for leaders of song in our local assemblies and for editors of hymnals. Here are some.

Suggestion: Franck needed nine stanzas to say what he wanted to say to help people prepare to receive Holy Communion. Hymnal editors should print more than three or four stanzas of this text, following the example of *CW* 311 (eight stanzas) or *Evangelical Lutheran Hymnary* 328 (nine stanzas). This would both respect Franck and his poetry and convey the various ideas and themes



therein more fully. Of course, worship planners might well select a smaller number of stanzas to sing on a particular day.

Suggestion: If your assembly is used to singing a setting of “What Shall I Render,” “Let the Vineyards,” “Create in Me,” or the Doxology as the gifts are presented and the table is set for communion, use “Soul, Adorn Yourself with Gladness” as part of your regular rotation. Sing only one or two stanzas; sing it often enough so that people can commit the words to memory. This would honor Franck’s intention that this chorale would be a song for the preparation for Holy Communion.

Question: Johann Franck presents both *Lachen* (“laughter” or joy) and *Zittern* (“trembling” or awe) as ways we approach or experience the eucharist. Does your assembly, over time, experience or express both of these as they come to the table?

Suggestion: Johann Crüger’s tune SCHMÜCKE DICH can certainly convey the sense of joy in Franck’s text. Keyboard players should let the music “dance” with a tempo that is not slow. The *Musician’s Guide to Evangelical Lutheran Worship* suggests a metronome marking of $\text{♩} = 54\text{--}60$ and says the style is “Broad, quietly joyful.”²⁴ It would be better to make it “lightly dancing, quietly joyful,” at a tempo of $\text{♩} = 60\text{--}66$. And the touch should not be too legato, especially in a reverberant room. The music should lilt!

Suggestion: Try using the alternate tune CANTO AL BORINQUEN found at ELW 489 to experience the more joyful possibilities in the text. But keep SCHMÜCKE DICH as the “staple” in your musical diet, using the alternate tune for “spice.”

Question: Johann Franck uses a number of “physical” words in his chorale: hunger and thirst, eating and drinking, bones, and laughter. How do you ensure that the

Keyboard players should let the music “dance” with a tempo that is not slow.

physical is not downplayed in your celebrations? Do you use minimal bread (wafers) and wine (by intinction)? Does the assembly sing as they receive, or do they listen to quiet music? Both have their place, but singing involves more physical activity than listening (which is also physical).

Question: Franck brings up the idea of “worthy reception” in two stanzas of his chorale. But he does this in the form of a prayer, asking God to make us worthy. Do you sing and teach clearly that we come to the feast only because Christ invites us? And do you make it clear that we are only worthy because God makes us so? Answering this question would involve preachers, teachers, and church musicians.

Question: Franck’s text is largely cast in the first person singular, using the pronouns “I,” “my,” and “me.” But in st. 8, where he writes of Jesus giving his life over into death, he uses “for us.” Do you balance both the personal and the corporate in your singing around the table? Is there both a vertical and a horizontal dimension to your celebrations?

Suggestion: When Holy Communion was celebrated quarterly or once a month, there was always at least one communion hymn sung on that Sunday in a typical Lutheran congregation. With the increase of weekly celebrations of the eucharist in our Lutheran congregations, and with Lutheran pastors and musicians trained to match the hymns sung to the lessons read on a Sunday, we may now be singing too little about the sacrament. Explore some of the newer eucharistic hymns in your hymn book: since 1978 North American Lutheran hymnals have increased the number of hymns in the Holy Communion section. And be sure to sing with the richness of themes and images found in *Schmücke dich, O liebe Seele*. A sampling of such hymns could include *Unidos en la fiesta* “United at the Table” (ELW 498), “By Your Hand You Feed Your People”

Sing only one or two stanzas; sing it often enough so that people can commit the words to memory.

(ELW 469), “Jesus Comes Today with Healing” (LSB 620, a new translation of a nineteenth-century text), and “The Trumpets Sound, the Angels Sing” (ELW 531).

Final Word

Coming out of the Thirty Years’ War, Johann Franck gave the church a song for Holy Communion that we know as “Soul, Adorn Yourself with Gladness.” In it he expressed joy, wonder, and trust in the God who rules heaven and yet wants to dwell with us in the actual physical “stuff” of life. Such a song as this is surely needed for such a time as ours.



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He is also secretary/treasurer of ALCM.

Notes

1. ELW 488; LSB 636; CW 311; *Lutheran Book of Worship* 224; *Lutheran Worship* 239; *Evangelical Lutheran Hymnary* 328.
2. For more on this chorale, see Vincent A. Lenti, “Jesu, meine Freude: Johann Franck, Johann Crüger, and the Story of Jesus, Priceless Treasure,” *CrossAccent* 13, no. 2 (2005): 14–20.
3. Marilyn Kay Stulken, *Hymnal Companion to the Lutheran Book of Worship* (Philadelphia: Fortress Press, 1981), 304. She also writes, “Paul Gerhardt ranks with Martin Luther ... as a writer of German hymns” (121).
4. Carl P. Daw, Jr., *Glory to God: A Companion* (Louisville: Westminster John Knox Press, 2016), 513.
5. Joseph Herl, email to the author via Jennifer Ollikainen, 6/22/2018.
6. <http://digital.bibliothek.uni-halle.de/hd/content/pageview/1114747>.
7. http://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN742413039&PHYSID=PHYS_0078&DMDID=DMDLOG_0002.

With the increase of weekly celebrations of the eucharist in our Lutheran congregations ... we may now be singing too little about the sacrament.

8. Paul Westermeyer, *Hymnal Companion to Evangelical Lutheran Worship* (Minneapolis: Augsburg Fortress, 2010), 314.
9. C. T. Aufdemberge, *Christian Worship: Handbook* (Milwaukee: Northwestern Publishing House, 1997), 336.
10. Daw, *Glory to God*, 513.
11. For a detailed look at this chorale, see Michael Krentz, “A Spiritual Bride-Song of the Believing Soul: Revisiting *Wie schön leuchtet der Morgenstern*,” *CrossAccent* 26, no. 1 (Spring 2018): 5–15.
12. Krentz, “A Spiritual Bride-Song.”
13. Paul Althaus, *The Theology of Martin Luther* (Philadelphia: Fortress Press, 1966), 213.
14. This is the second edition of the hymnal prepared by Henry Melchior Muhlenberg for use in German-speaking congregations in the United States. The first edition appeared in 1786.
15. <https://hymnary.org/hymn/ELS1826/page/135>.
16. <https://hymnary.org/hymn/DGEL1849/300>.
17. <https://hymnary.org/hymn/GGEL1870/294>.
18. *Evangelisches Gesangbuch Ausgabe für die Evangelisch-Lutherische-Landeskirche Mecklenburgs* (Munich: Vandenhoeck & Ruprecht, 1990).
19. <https://hymnary.org/hymn/ELHL1892/182>.
20. <https://hymnary.org/hymn/LHTC1918/182>.
21. Stulken, *Hymnal Companion to the Lutheran Book of Worship*, 304.
22. <https://hymnary.org/hymn/LHTC1918/182>.
23. Fred L. Precht, *Lutheran Worship Hymnal Companion* (St. Louis: Concordia, 1992), 256. His reference to “German stanza 4” is to Franck’s original stanza seven.
24. *Musicians Guide to Evangelical Lutheran Worship* (Minneapolis: Augsburg Fortress, 2007), 219.

Of Praise and Protest

by Paul Vasile

My heart shall sing of the day you bring.
Let the fires of your justice burn.
Wipe away all tears,
For the dawn draws near,
And the world is about to turn.
(ELW 723)

Our unaccompanied voices belted out the sturdy tune. Heels kept a strong, audible pulse on the wooden floor. A group of several hundred stood in large circle around the perimeter of the chapel to sing “Canticle of the Turning” as we concluded worship.

And I realized, as if for the first time, we were praising and protesting *at the same time*.

Like Mary, we were giving honor and glory to God, the Source of life. We were reminding each other that God desires to be at the center of lives, and we were practicing praise as an antidote to self-sufficiency, hubris, and indifference.

And while singing “the Mighty One has done great things for me, and holy is God’s name,” we also joined with Mary in heralding the day when those confident in their power, possessions, and privilege would fall. We were joyfully and boldly proclaiming God’s justice for all oppressed by the Empire and its dehumanizing structures. We were not just expressing disapproval or anger but praying with the confidence echoed in the words of Arundhati Roy: “Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.”¹

It was a profound reminder of the way corporate worship can both disrupt and reform us, de-center and reorient us, and help us see the relationship between personal piety and communal responsibility. It was an exercise in how prayer invites both joy and lament, love and anger,² contemplation and action.

How might our songs invite us to lift hands in joyful praise and surrender while also inspiring those same hands to work with God for the wholeness and well-being of the whole creation?

Weaving

While the link between praise and protest might make some uncomfortable, it’s deeply woven into Scripture. The book of Psalms offers soaring praise and names injustice against individuals and communities with searing intensity, even invoking a sort of retributive justice that makes us squirm.

The prophets offer grand, poetic visions of God’s unchanging holiness, strength, and beauty. The fifth chapter of Amos praises:

The one who made the Pleiades and Orion,
and turns deep darkness into the morning,
and darkens the day into night,
who calls for the waters of the sea,
and pours them out on the surface of
the earth,
the Lord is his name,
who makes destruction flash out, against
the strong,
so that destruction comes upon the
fortress.

(Amos 5:8–9; NRSV)

And just a few verses later the prophet decries “tramp[ing] on the poor” (v. 11) and prays that “justice roll down like waters, and righteousness like an ever-flowing stream” (v. 24). Consistent with the moral arc of the whole Hebrew Bible, human beings’ relationship with God is measured by the quality of care extended to the

Paul Bouman

by Michael D. Costello

Psalm 90:10 says that “The days of our life are seventy years, or perhaps eighty, if we are strong” (NRSV). That means Paul Bouman must be some kind of superhero—he will celebrate his 100th birthday August 26.

Paul Bouman served both church and school at Grace Lutheran in River Forest (IL), as 7th grade teacher and as director of music from 1953 until his retirement in 1983. Paul’s colleague Carl Schalk, composer and professor emeritus at Concordia University Chicago, describes Paul’s accomplishments at Grace: “In the course of his three decades as director of music at Grace Church, the longest service in this role in the history of the congregation, Paul Bouman developed a children’s choir which was widely acclaimed, presided over a major renovation of the church organ, inaugurated the Bach Cantata Vespers Series, and led the congregation to a richer and deeper appreciation of the Lutheran heritage of liturgical worship and church music.” Schalk has also noted that the establishment of the cantata series in 1971 was “perhaps one of Bouman’s most significant achievements.”

It is no small thing that at 100 years of age Paul is at church nearly every Sunday, holding down the back row at the 11 a.m. service, and at each Bach Cantata Vespers service. Paul and his wife, Vickie, who died in 2011, raised five children, all of whom graduated from Grace School. Paul’s legacy reaches far beyond his own family; he has touched the lives of thousands, not only at Grace but elsewhere through his work in the wider church. His compositions are well known, and of course, after nearly a century of being a Lutheran in America, Paul knows just about everyone there is to know.

We give thanks for this servant of the gospel as he celebrates a century of living in God’s grace.

Michael D. Costello is cantor at Grace Lutheran Church and School, River Forest, IL.

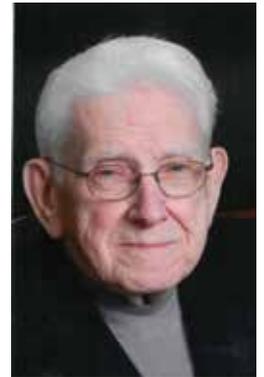


PHOTO BY JAMES MOTTER ON UNSPLASH

vulnerable, poor, and outlier, not the lavishness or size of their sacrificial offerings.

Praise and protest are intertwined in the life and ministry of Jesus, too, and the Gospels reveal the discomfort it caused among those in authority. Rooted in a life of prayer and praise, Jesus moved among the people in acts of healing and compassion, restoring the dignity and worth of those on the margins and subverting the privilege and power of the elite. This was a ministry lived out on the streets, sometimes disruptive and untamed by social norms or mainstream religious piety, as John Bell and Graham Maule describe in their powerful hymn.

Jesus Christ is raging,
raging in the streets,
where injustice spirals
and real hope retreats.
Listen, Lord Jesus, I am angry too.
In the Kingdom’s causes
let me rage with you.³

Continued on page 42



Jesus waits, heals, and dances, too, in this hymn, calling us to follow his way of prayer and action, of praise and protest. It is a call that honors the range of human experiences and emotions, even anger and rage.

Walking

If we “live ourselves into new ways of thinking”⁴ as Fr. Richard Rohr asserts, worship is one of the most formative and integrative things we do in Christian community. What we say and sing shapes us. We become what we practice together.

So I wonder what might change in our lives and our churches (and yes, even in our country) if corporate worship invited us to more intentional expressions of praise and protest? What if the texts and music we sang addressed personal salvation, peace, hope, and comfort, and also called us to justice, equity, restitution, and compassion? Could we find ways to express heartfelt gratitude to our loving Creator while finding our hearts broken open in repentance or righteous indignation at violence and greed threatening human lives? How might our songs invite us to lift hands in joyful praise and surrender while also inspiring those same hands to work with God for the wholeness and well-being of the whole creation?

I have quoted several hymns in this piece that speak to these questions, and this website links to a longer list of possibilities from varied song traditions (<http://www.paulvasile.com/blog/songs-of-praise-and-protest>). These songs are just a starting place. More important are conversations about the language we privilege, noticing how it forms our relationship with God as well as how it forms our response to what is happening in our communities and the world around us.

As someone who has participated in marches and civil disobedience with my faith family over the past years, I don’t intend to minimize

the power in acts of solidarity or the need for voices raised in public protest and resistance. But I don’t want us to miss the seeds of change sown through songs we share in sanctuaries, fellowship halls, and faith formation spaces, as well as on the streets. I don’t want to miss the opportunity to sing with Mary, whose prophetic aria of praise and protest gives us courage also to “sing a new world into being.”⁵



Paul Vasile serves as the executive director of *Music that Makes Community*, a nonprofit organization working with ecumenical communities and leaders to empower and liberate communities’ spiritual life through singing. Additionally, Vasile works with congregations around the country as an interim/transitional musician and consultant. For the last two years, Vasile has also served as director of music at Eden Theological Seminary in St. Louis (MO).

Notes

1. Arundhati Roy, *War Talk* (Cambridge, MA: South End Press, 2003), 11.
2. The phrase is from the hymn “Inspired by Love and Anger,” text by John Bell and Graham Maule, in *Iona Abbey Music Book* (Glasgow: Wild Goose, 2003), #62.
3. “Jesus Christ Is Waiting,” text by John Bell and Graham Maule, in *Voices United: The Hymn and Worship Book of the United Church of Canada* (Etobicoke, Ontario: United Church Publishing, 1996), #117.
4. Center for Action and Contemplation, “The Eight Core Principles of the Center for Action and Contemplation,” <https://cac.org/about-cac/missionvision/>, #8.
5. Mary Louise Bringle, “Sing a New World into Being,” in *Community of Christ Sings* (Independence, MO: Herald Publishing, 2013), #576.

BOOKREVIEWS

James Jordan et al.

Discovering Chant: Teaching Musicianship and Human Sensibilities through Chant.

Chicago: GIA, 2014.

243 pages.

ISBN-13: 978-1622771073.

\$32.95, hardcover.

James Whitbourn, ed.;

performance commentary by Isabella Burns.

Laudate: Essential Chants for All Musicians.

Chicago: GIA, 2014.

64 pages.

ISBN-13: 978-1622771219.

\$8.95, paperback.

***Discovering Chant* was written and edited** by Westminster Choir College professor James Jordan. In this book Jordan is joined by Steven Pilkington, Isabella Burns, and James Whitbourn. *Laudate*, part 2 of the text and available separately, is a collection of beginning chants for singers, prepared and edited by James Whitbourn, an English composer and honorary research fellow at St. Stephen's House in Oxford, England. *Discovering Chant* includes a CD with recordings of the chants in part 2 sung by Isabella Burns.

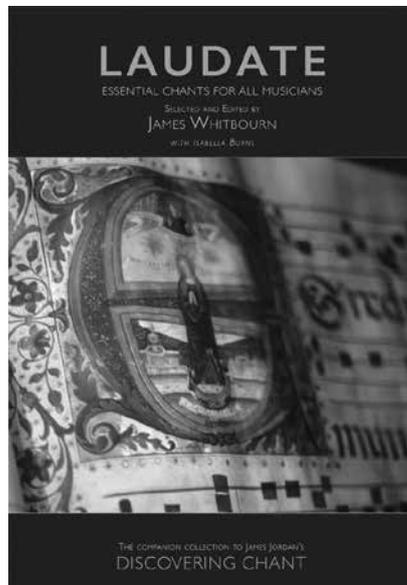
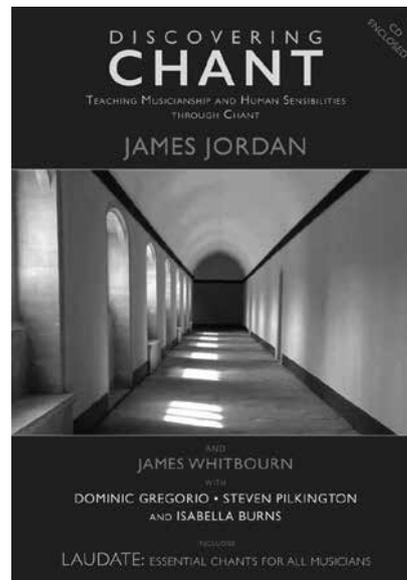
Part 1

Discovering Chant is neither a theological nor a liturgical text. Rather, it is a text on musical spirituality; it does not align itself with a particular belief. In the introduction Jordan writes, "Chant allows us to be alone but with others; chant asks us to make ourselves less so others become more; chant asks us to serve something larger than ourselves; and chant demands us to listen deeply so we always hear what is the best in ourselves. Chant creates a sacred place for communities of singers unlike anything else I know

or have ever experienced" (22). *Discovering Chant* is also a pedagogical philosophy on teaching chant for choral conductors, but it does not delve into details. Readers looking for a primer on singing chant will want to consult additional resources.

Jordan clearly lays out his thesis in part 1: "This book attempts to rotate the perspective of our thinking about chant from a liturgical point of view toward a vision of using chant to build human and musical skills within a choral ensemble" (55). He walks the reader through his ideas. These include breathing for singers and providing a primer on *Qigong*, a Chinese healing practice.

Jordan's synopsis of Edwin Gordon's pedagogical philosophy is helpful insight on the approach of teaching music especially in a classroom setting, not necessarily in the parish choral rehearsal. He moves on to the concept of "hearing vs. listening," which is a very good way to articulate what many directors really want their singers to be doing.





There is a small section in part 1, chapters eight and nine, that does give some basic “how to” and practical tips. Jordan outlines 20 principles of teaching chant. In doing this he draws upon the ideas of Dom Joseph Gajard (*The Solesmes Method* [Collegeville, MN: Liturgical Press, 1960]) and Richard Crocker (*An Introduction to Gregorian Chant* [New Haven: Yale Univ. Press, 2000]). Part 1 concludes by introducing the reader to Rudolf Laban’s effort elements—this deals specifically with the elements of flow, weight, time, and space, both as body movement and in making music. Part 1 further concludes with ideas for the conductor to incorporate effort elements into the conducting gesture.

Chant novices will want to consult additional resources for laying a foundation for reading

chant. Those who have a basic foundation in chant will find Jordan’s insights enlightening, and his book will give the reader many ideas to ponder in order to enhance their work with chant.

Part 2

Part 2 is actually a second book and is available as part 2 of *Discovering Chant* or as a separate text. This is a concise introduction to reading four-line notation. This includes understanding different neumes and learning liturgical texts with solfege. There are 12 musical examples and the Office of Compline. Each chant has a recording, an introductory phrase that includes the beginning solfege pattern, practical tips for performing the chant, and an English translation of the Latin text.

Discovering Chant is a helpful read for choral directors, whether in a parochial setting, educational setting, or community setting. *Laudate: Essential Chants for All Musicians* is a great resource for directors interested in introducing their ensembles to singing chant.

Stephen Rosebrock
Associate Pastor and Kantor
Mt. Olive Lutheran Church and
Christian Day School, Milwaukee, WI

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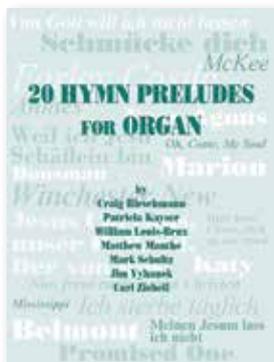
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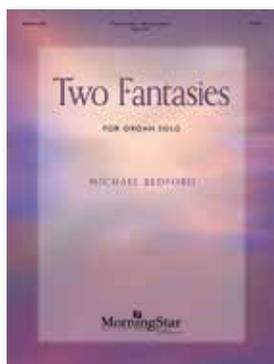
INSTRUMENTAL / ORGAN



20 Hymn Preludes for Organ.

Northwestern
(OL-2700074), \$27.

Easy hymn preludes—some for manuals only—are set by Craig Hirschmann, Patricia Kayser, William Louis-Brux, Matthew Manthe, Mark Schultz, Jim Vyhanek, and Carl Ziebell. Titles are indexed to *Christian Worship* and its supplement. The set includes some tunes not often found in collections of other publishing houses, which might make it especially useful for organists using these hymnals. *CB*



Michael Bedford. **Two Fantasies for Organ Solo.**

MorningStar
(MSM-10-032), \$12.

These pieces based on fall festival tunes are both dignified and joyful, with just enough rhythmic and

harmonic variety to maintain players' and listeners' interest. The four-minute "Chorale Fantasy on EIN FESTE BURG" treats each phrase of the tune with a contrapuntal fore-imitation for manuals alone, followed by a statement of the melody in longer notes in the pedal accompanied by rhythmic chords in parallel motion. A congregation that knows either the rhythmic or the isorhythmic version of the chorale will hear

familiar rhythms. The slightly longer "Fantasy on SINE NOMINE" is organized into three distinct sections. A majestic opening section presents the tune in accented manual chords over a stepwise pedal line, alternating with reed fanfares. A fughetto based on motives from the hymn tune follows, and a joyous toccata concludes the work. *LW*

Karen Black.

Shine Like the Sun: Hymn Introductions.

Augsburg Fortress
(978-1-5064-4801-5), \$20.

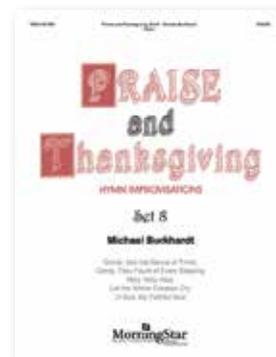
This collection could be a useful addition to libraries of organists who do not typically improvise or compose their own hymn introductions. For the most part, their brevity will limit usefulness to the intended purpose, but several selections that include a hymn tune in its entirety may find a place in other contexts. Twenty-five tunes as diverse as AUF, AUF, MEIN HERZ; TELOS; NJOO KWETU, ROHO MWEMA; and NEAR THE CROSS are included, and each setting reflects the character of its corresponding hymn. *CB*



Michael Burkhardt.

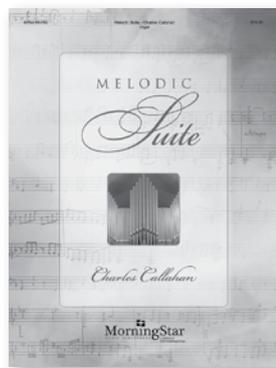
Praise and Thanksgiving, Set 8. MorningStar (MSM-10-030), \$16.

The pleasing, creative hymn tune arrangements in this collection vary in length and character. At seven pages, "Come, Thou Fount of Every Blessing" (NETTLETON) is the longest setting. Offbeat accompaniment chords, contrasting articulations, and a lively ritornello create the feeling of an old-time country dance. "Come, Join the Dance of Trinity" (KINGSFOLD)



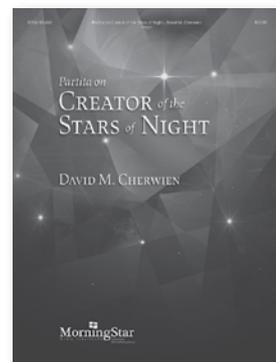


similarly utilizes a ritornello and marked articulations, but it introduces a greater variety of registration colors. “Holy, Holy, Holy” (NICAEA) and “Let the Whole Creation Cry” (SALZBURG) are each three pages long and might serve well as longer introductions to the hymns, especially for festive occasions. “O God, My Faithful God” (WAS FRAG ICH NACH DER WELT) is also short, but it is quieter and more reflective, with a gentle reed solo. *LW*



Charles Callahan.
Melodic Suite.
MorningStar (MSM-10-052), \$16.

This four-movement suite provides the performer the opportunity to show off the variety of sounds on the instrument. The movements also vary in style and tempo. The four movements are “Trumpet Voluntary,” “Chaconne,” “Invocation,” and “Exultation.” This composition would be a welcome addition to any recital or concert setting. *MS*

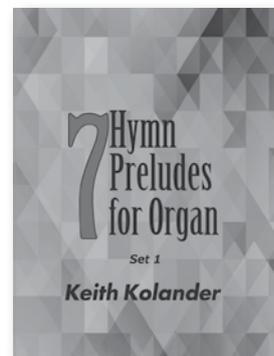


David M. Cherwien.
Partita on “Creator of the Stars of Night.”
MorningStar (MSM-10-438), \$12.

Each movement of this partita creatively and colorfully illuminates one stanza of the hymn, which is quoted before the movement. Movement one incorporates softly undulating sixteenths under melodic material. The second movement is a gentle 6/8 setting that alternates phrases of GREENSLEEVES with CONDITOR ALME SIDERUM. Movement three places the melody in the pedal on a 16’ reed and a 1’ flute, giving it an otherworldly sound. The pedal melody continues in the fourth movement, now using full organ with fast-moving chromatic chords above. The final toccata incorporates surprising but effective modulations and expands the pedal’s thematic material for a dramatic conclusion. This partita, which is about seven and a half minutes long, could stand on its own

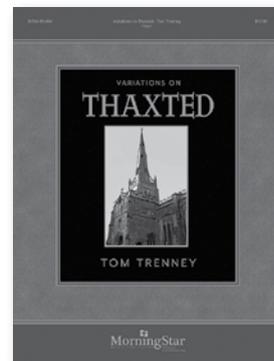
as a recital or prelude piece, or it could alternate with congregational singing (as experienced during ALCM’s 2017 conference in Minneapolis). The first, fourth, and fifth movements are medium-difficult, while the second and third are medium-easy. *LW*

Keith Kolander.
7 Hymn Preludes for Organ, Set 1.
www.keithkolander.com (978-1-5136-1881-4), \$12.

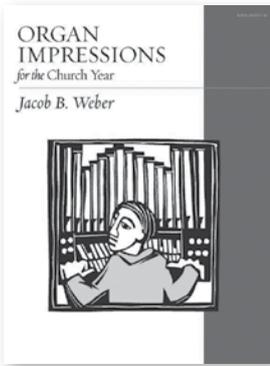


The preludes on older hymn tunes in this set are accessible for organist and congregation alike. Tunes include DUKE STREET; JUDAS MACCABAEUS; LEONI (YIGDAL); LIEBSTER JESU, WIR SIND HIER; MELITA; PUER NOBIS; and WERDE MUNTER. Electronically generated recordings of all can be accessed through the composer’s website. *CB*

Tom Trenney.
Variations on Thaxted.
MorningStar (MSM-10-454), \$10.

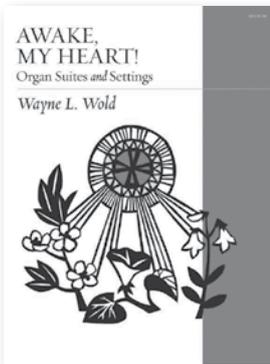


A *maestoso* introduction leads to a statement of the popular Holst theme. The 6/8 “Menuet” that follows segues into a quiet “Berceuse” in which the left-hand part of the accompaniment is in triple subdivision of the beat against duple subdivision in the right-hand part and pedal melody. Some may be disappointed in the absence of a full organ finale to balance the introduction, but the gradual diminuendo of the set might be just what is needed in either concert or service settings. Obviously conceived with the resources of a large instrument in mind, creative work-arounds might be employed by organists desiring to adapt it for smaller instruments. *CB*



Jacob B. Weber.
**Organ Impressions
 for the Church Year.**
 Augsburg Fortress
 (978-1-5064-4799-5),
 \$21.

This diverse collection includes such standards as NEW BRITAIN; AWAY IN A MANGER; CRADLE SONG; and HYMN TO JOY, as well as such chorales as WIR GLAUBEN ALL and ERHALT UNS, HERR. Classified as “Easy Medium,” this accessible collection aptly reflects the character of each hymn tune, from the grand and festive setting of NOT UNTO US to Weber’s joyful setting of the SUSSEX CAROL, which captures the joy of Christmas Eve with its beginning sixteenth-note scale flourish and trill. An easy optional trumpet part is included for WIR GLAUBEN ALL and ANGELIC SONGS. *JRB*



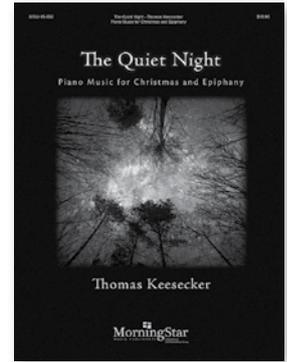
Wayne L. Wold.
**Awake, My Heart!
 Organ Suites and
 Settings.**
 Augsburg Fortress
 (978-1-5064-4796-4),
 \$21.

This is a wonderful collection of variations on eight hymn tunes. The tunes represented in this collection include AUF, AUF, MEIN HERZ; ENVIADO; ES IST DAS HEIL; IN DIR IST FREUDE; KELVINGROVE; KOMT NU MET ZANG; LOVE UNKNOWN; and YIGDAL (LEONI). Wold does a great job of offering a variety of styles in the variations. Articulations are clearly marked, which add to the performer’s ability to interpret the variations correctly. The variations require medium ability and are able to be used during various seasons of the church year. *MS*

PIANO

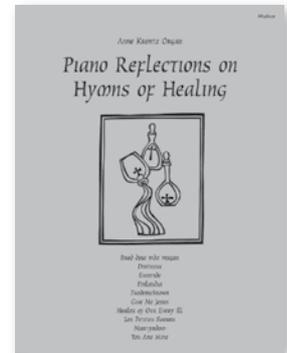
Thomas Keesecker.
The Quiet Night.
 MorningStar (MSM-15-852), \$18.95.

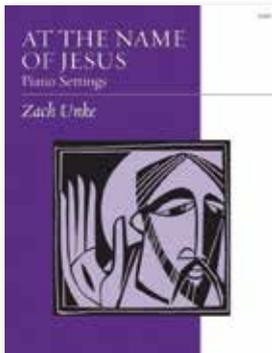
This is a wonderful collection of Christmas and Epiphany music arranged for piano. The music is creative in its harmonic structure, and very thoughtfully reflects the lyrics of the carols. The 10 tunes represented in this collection are ADESTE FIDELES; CAROL; CRANHAM; GREENSLEEVES; KINGS OF ORIENT/PUER NOBIS; RISE UP, SHEPHERD; STILLE NACHT/WEXFORD CAROL; and UNE JEUNE PUCELLE. There are also two original compositions included, “The Quiet Night” and “Epiphany Waltz,” the latter given in two versions: it may be played as a piano solo or as a violin and piano duet. *MS*



Anne Krentz Organ.
**Piano Reflections on
 Hymns of Healing.**
 Augsburg Fortress
 (978-1-5064-4806-0), \$19.

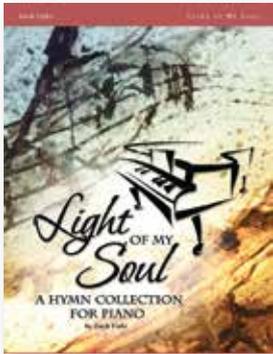
Organ taps an array of cultural and historical resources for her collection of 10 piano settings. Less traditional second and seventh intervallic harmonies, as well as innovative rhythmic castings, give each piece an aura of fresh, unhurried reflection. Triple against duple rhythms are frequently employed. Changing meters are also utilized. The collection is appropriately listed at a medium level of difficulty. Organ’s sources include *Southern Harmony*, the 1978 *Lutheran Book of Worship*, GIA publications, African American spirituals, and traditional European folk tunes. Tunes include BRED DINA VIDA VINGAR; DISTRESS; YOU ARE MINE; LES PETITES SOEURS; and GIVE ME JESUS. Especially effective is a setting of FINLANDIA that interlaces JESUS LOVES ME. Organ’s piano reflections are certain to enhance any worship setting. *CP*





Zach Unke.
At the Name of Jesus:
Piano Settings.
 Augsburg Fortress
 (978-1-5064-4804-6), \$22.

Unke has taken more than a dozen hymns of the church and imbued them with the energy of varied stylings. Frequent effective use of eighth-note rhythms gives the music a sense of forward movement, as if mirroring the Christian walk. Innovative duplication of a Gospel choir sound, a ragtime feel, displaced beat stresses, and use of bordun (open fifth drone) help convey innovative freshness to some time-honored hymns. Particularly effective is the pairing of BRADBURY and WEIL ICH JESU SCHAFLEIN BIN. The collection is of an easy to medium level of difficulty. Unke's work is certain to be a shining star in any church musician's music library. *CP*

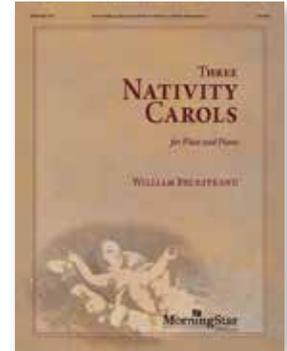


Zach Unke.
Light of My Soul.
 Northwestern (OL-2700075), \$27.

This is a wonderful collection of piano arrangements. There are 13 hymn tunes presented in a variety of styles. Many of the settings have a driving, complex rhythm, while others are much simpler and easy to play. Overall, this collection has a medium difficulty level. It is a collection that will work well for a variety of purposes ranging from service music to lesson material. The hymn tunes presented in this collection are BEACH SPRING; DOROTHY; GOD BE WITH YOU; HEAVEN IS MY HOME; HOW GREAT THOU ART; HYFRYDOL; JESU, MEINE FREUDE; RESIGNATION; SCHÖNSTER HERR JESU; SPEAK O LORD; ST. LEONARD'S; THAXTED; and WOODWORTH. *MS*

KEYBOARD AND INSTRUMENT(S)

William Beckstrand.
Three Nativity Carols for Flute and Piano.
 Flute, piano.
 MorningStar (MSM-20-121), \$12.



If you need some delightful music for flute and piano (organ not recommended) during Advent and Christmastide, look no further. Well-crafted for both soloist and accompanist, these settings are sure to be enjoyed. For "All My Heart Again Rejoices" (WARUM SOLLT ICH), the composer suggests "Lyrical, freely expressive." "Each Winter As the Year Grows Older" (CAROL OF HOPE) is "Quiet, gentle, and steady," and a very perky "People, Look East" (BESANÇON) has "Bold and spirited" for its performance suggestion. Highly recommended. *JG*

James Biery.
Kingsfold.
 Congregation, brass quartet, organ, with optional SATB, soprano descant, tuba, timpani.
 MorningStar (MSM-20-320), \$35.

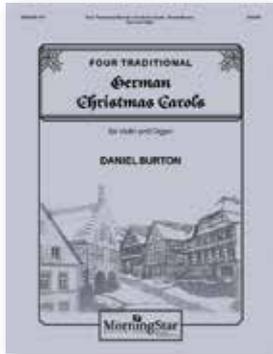
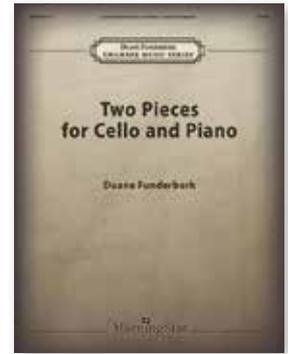


Biery has provided a well-crafted setting of this fine English folk tune. It starts with an introduction for organ and brass that uses phrases of the hymn and counterpoint based on fragments of the tune. Setting B utilizes Ralph Vaughan Williams' harmonization, with brass doubling the SATB parts. Setting C—the stirring last stanza—accompanies unison voices and optional descant with grand organ and brass parts. The descant is on "ah," a wise choice given the large number of texts associated with KINGSFOLD. In fact, the entire setting allows



for maximum flexibility, being tied neither to a specific text nor to a specific number of stanzas. Some of the texts for **KINGSFOLD** are definitely festive in tone, so having an exciting setting with brass is a welcome addition to the repertoire for special days. *KO*

Duane Funderburk.
Two Pieces for Cello and Piano.
Cello, piano.
MorningStar
(MSM-20-617), \$12.



Daniel Burton.
Four Traditional German Christmas Carols.
Violin, organ.
MorningStar
(MSM-20-127), \$18.

Not difficult, these settings should come together easily with a minimum of rehearsal time. The violin part carries the melody or an embellishment of the melody, often repeated in another octave and/or another key. Carols included are “Es ist ein Ros’ entsprungen,” “O Tannenbaum,” “Still, still, still,” and “Stille Nacht.” *CB*

The first of the two pieces, “Alas! And Did My Savior Bleed” (**MARTYRDOM**), begins with a slurred arpeggiated figure in the cello, joined later by the piano simply playing the hymn tune. The two instruments trade similar ideas back and forth throughout the piece in this gentle but interesting setting. The cello’s range is from C to g', with one d" harmonic, a few pizzicato notes, and one easy double stop. The second piece, “On Jordan’s Stormy Banks” (**PROMISED LAND**), includes a variety of moods and dynamics in just over three minutes. The cello switches between pizzicato and arco, with a few harmonics and a range of just over 3 octaves (C to d"). The piano part has similar contrasts in articulation, and there are a few measures that will require practice, although most of it is medium-easy. While the tune is

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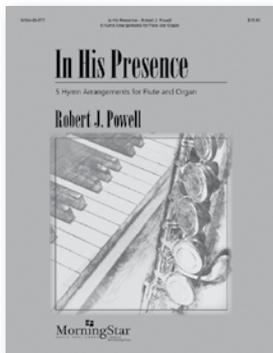
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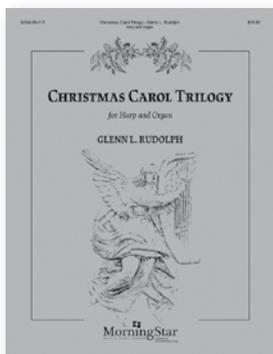


featured prominently, even listeners who do not know the tune will find this piece to be playful and joyful, with a reflective ending. MARTYRDOM could be played well by a good high school cellist, but PROMISED LAND will require a more advanced player. A reproducible cello part is included. *LW*



Robert J. Powell.
In His Presence: Five Hymn Arrangements for Flute and Organ.
Flute, organ.
MorningStar (MSM-20-877), \$18.

This collection includes such classics as “In the Garden,” “Love Divine, All Loves Excelling,” “Near the Cross,” “O Jesus, I Have Promised,” and “Savior, Like a Shepherd Lead Us.” Written for organ with minimal pedal and intermediate flute, Powell masterfully exchanges the cantus firmus between organ and flute. Each selection is three pages long. *JRB*



Glenn L. Rudolph.
Christmas Carol Trilogy.
Harp, organ.
MorningStar (MSM-20-115), \$18.

In this medley of carols, including “Wexford Carol,” “Blessed Be That Maid Marie,” and “Masters in This Hall,” organ and harp are equal partners. Writing is effective for both instruments, and the end result is satisfying. Organists fortunate enough to be able to work with a harpist during the Christmas season should consider this addition to their libraries. *CB*

INSTRUMENTS

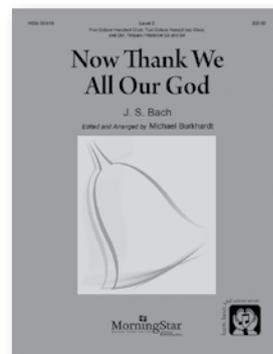
Kevin Uppercue.
Let All Mortal Flesh Keep Silence.
String orchestra or quintet.
MorningStar
(MSM-25-160), \$32.



This is a wonderful setting of the tune PICARDY for a string ensemble. Parts are included for two violins, viola, cello, and contrabass. The setting is of medium difficulty and would be a good opportunity to feature a youth orchestra in your parish. The range of the parts is well within the normal playing range. The melody is found in the 1st violin part throughout, with accompaniment in the other voices. *MS*

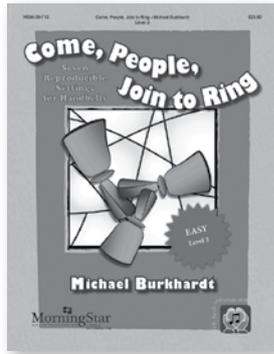
INSTRUMENTAL / HANDBELLS

J. S. Bach.
Now Thank We All Our God.
Ed. and arr. by Michael Burkhardt.
5 octaves handbells, 2 octaves handchimes, with optional timpani, additional G3 and D4 bells.
MorningStar (MSM-30-610), \$32.



Based on Bach’s well-known version from Cantata 79 (third movement), this very accessible two-choir piece gives every ringer a chance for great music-making. The handbell, hand chime, and timpani parts are all reproducible. The two additional required bells (G3 and D4) are played only with mallets. The hymn tune is NUN DAN-KET ALLE GOTT, written by Johann Crüger in 1647. Level 2. *ML*

Michael Burkhardt.
Come, People, Join to Ring.
3 octaves handbells
or handchimes.
MorningStar
(MSM-30-715), \$25.



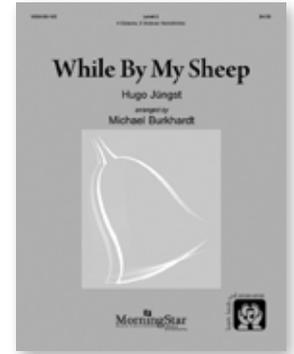
This is part of the composer's Hearts, Hands, and Voices series, designed for use with children in a church setting. All the music may be reproduced, so this collection will take you through the entire liturgical year. There is a lesson plan included with each piece that points out such things as playing techniques, dynamics, rhythms, and theory. Titles include "Chaconne in C" (an original piece), "Come, People, Join to Ring" (MADRID), "Huron Carol" (UNE JEUNE PUCELLE), "Lullaby" (SUO GAN), "Ring, Little Bells" (KLING, GLÖCKCHEN), "Spring Carol" (GELOBT SEI GOTT), and "Variations on 'Glory Be to Jesus'" (WEM IN LEIDENSTAGEN)—something for everyone. Level 2. *ML*

Gustav Holst.
A Festival Chime.
Arr. by Lee G.
Barrow.
3–5 octaves handbells,
with optional
3 octaves handchimes.
MorningStar
(MSM-30-707), \$4.50.



This lovely prelude piece has not only a key change but mallets on the table, shakes, and mart lifts. The handchimes are optional but surely lend a nice touch. The piece is based on the hymn tune ST. DENIO. Level 2. *ML*

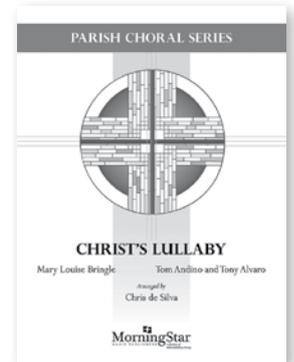
Hugo Jüngst.
While By My Sheep.
Arr. by Michael
Burkhardt.
4 octaves handbells, 3 octaves hand-
chimes, with optional 3-octave
handbell ensemble.
MorningStar (MSM-30-165), \$4.50.



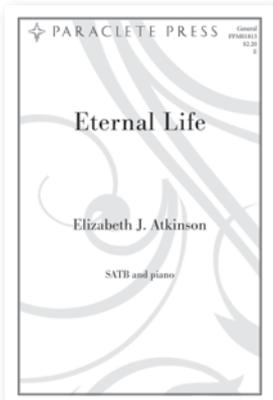
This piece, often called "How Great Our Joy," would be an easy double-choir piece for a 4-octave handbell choir plus a 3-octave handchime choir, or one choir using both sets. It is also part of Burkhardt's Hearts, Hands, and Voices series. This begins with the very familiar tower-bell tune known commonly as Westminster Quarters and then falls right in line with a bell peal, followed by the hymn tune, known as ECHO CAROL or JÜNGST. *ML*

VOCAL | ADULT CHOIR

Tom Andino and Tony Alvaro.
Christ's Lullaby.
Arr. by Chris de Silva.
SAB, flute, piano, with optional
congregation, string quartet, guitar.
MorningStar (MSM-50-1138), \$2.50.

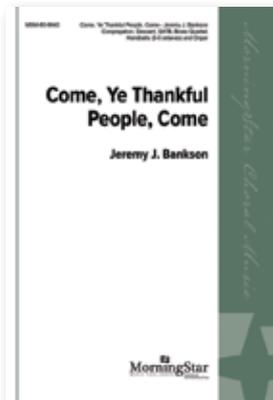


With myriad options for performance, this piece offers "a gentle invitation to enter, absorb, and ponder the profound wonder and awesome mystery of the Incarnation." Mary Louise Bringle penned the text (copyrighted in 2003), and a newly composed tune (BROWNING'S CAROL) was written by Alvaro and Andino in 2018. Chris de Silva assisted with arranging voices and strings. Children could be included, singing with sopranos or by themselves. The flute interludes quote five well-known traditional Christmas carols. If desired, the congregation may sing, and a reproducible part is included in the choral score. *JG*



Elizabeth J. Atkinson.
Eternal Life.
 SATB, piano.
 Paraclete Press (PPMO1813), \$2.20.

Commonly known as “The Prayer of St. Francis,” this setting starts gently, with a sumptuous, flowing piano accompaniment, in the wonderful key of D flat. The third stanza incorporates Lee Hastings Bristol’s hymn tune DICKINSON COLLEGE, which will keep the singers alert with a few meter changes, tuning, and dynamics, all sung a cappella. The piano returns as the key changes, and an extremely dramatic fourth stanza builds up to a brilliant *fortissimo*, where sopranos divide, but only for 3 notes. The piece returns to a quiet, reflective, gentle conclusion. Well written and beautifully crafted. *JG*



Jeremy J. Bankson.
Come, Ye Thankful People, Come.
 Congregation, descant, SATB, brass quartet, handbells (3–5 octaves), organ.
 MorningStar (MSM-60-9940), \$2.25.

Spice up the Thanksgiving Eve/Day services with this delightful hymn concertato on ST. GEORGE’S WINDSOR. Choirs will love their responsibilities of singing stanza 2 in standard harmony, then singing a charming, dance-like setting of stanza 3 with optional handbells—sopranos have delicate, rhythmic sections, which altos take briefly (don’t let them sing *forte* with chest voice!), then sopranos take back the vocal “dance.” Tenors and basses have simple, harmonic parts. After a brief interlude with all instruments, the congregation returns for a triumphant stanza 4, with a splendid descant for sopranos (tenors may be invited to join in the fun). *JG*



Andrew Birling.
For You Alone, O God, I Wait.
 SAB *divisi*, piano.
 Augsburg Fortress (978-1-5064-4716-2), \$1.80.

A flowing piano accompaniment gives a reflective feel to Birling’s paraphrase of Psalm 62. The composer uses two well-known melodies, DETROIT for the first five stanzas and BROTHER JAMES’ AIR for the sixth stanza, with the fourth stanza a variation of DETROIT. With the move to BROTHER JAMES’ AIR for the last stanza, there is also a move from D minor, the key of the first five stanzas, to D major to reflect the text “unfailing love belongs to God.” The piano interlude between the fifth and sixth stanzas, now in the major key, helps tie the two melodies together. Birling uses various textures—unison, two-part canon, three-part treble, and SAB—for the stanzas, with each part getting a chance at the melody. This lovely piece is appropriate for general use and should be well within the reach of most church choirs. *AE*

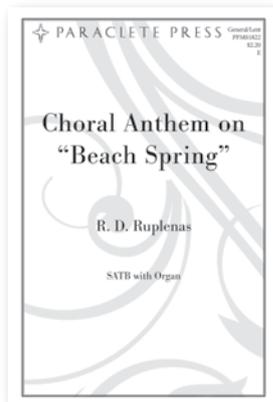


Robert Buckley Farlee.
Come to Me.
 SSATB a cappella.
 Augsburg Fortress (978-1-5064-4711-7), \$2.25.

The text of this composition beautifully integrates the words of Jesus, “Come to me, all of you that are weary, and I will give you rest,” with words from Martin Luther’s last sermon, “Come to Christ, as he so lovingly invites us to do. Come to Christ and say: ‘You alone are my beloved Lord and Master. I am your disciple.’” Buckley Farlee’s gorgeous harmonies create a grace-filled invitation reflective of the text. The interesting independent vocal lines merge together into a lush musical landscape. If you are blessed with a choir that can sing five parts, this a cappella piece would be worth the rehearsal time. *JRB*

**Choral Anthem on
"Beach Spring."**

Arr. by R. D.
Ruplenas.
SATB, organ.
Paraclete Press
(PPMO1822), \$2.20.



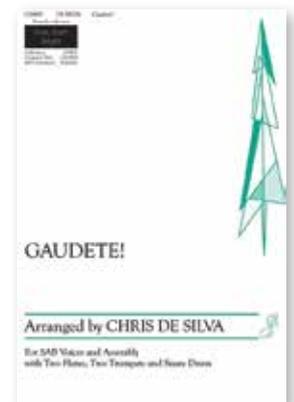
Ruplenas makes use of the hymn text "Come Ye Sinners, Poor and Needy" by Joseph Hart, setting it to the familiar Sacred Harp tune BEACH SPRING. The organ accompaniment is the most challenging part of the arrangement. It is scored in three staves, with a pedal part that sometimes divides into two voices. The majority of the choral work is in unison, varying between male and female voices. One stanza is in canonic form between male and female unison parts. The final stanza is the highlight of the selection, with four-part choral singing accompanied by intermittent organ interludes. The concluding phrase paints a picture of our helplessness using dynamics and close harmonies, fading away on an open chord and soft organ accompaniment. *MS*

Matthew Culloton.
**Make We Joy Now
in This Fest.**
SATB a cappella.
MorningStar
(MSM-50-1151),
\$2.25.



Several settings of this fifteenth-century English/Latin text exist, notably a very fine one by William Walton. Culloton has created another worthy option. Like many a good carol, the melody is jolly and singable, and the composer gives a nice variety of treatments to the five stanzas. It is a cappella but the parts are not difficult. A church choir of average ability should be able to celebrate the Nativity of Our Lord in good order with this carol. *KO*

Chris de Silva.
Gaudete!
SAB, assembly, snare drum, with optional two flutes, two trumpets.
GIA (G-9499), \$2.

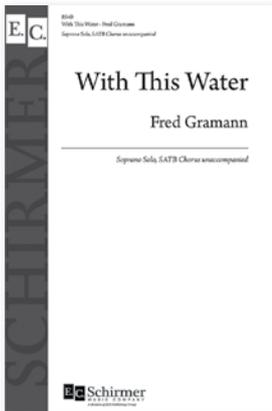


The chantlike beginning of this work soon gives way to a dynamic setting of this medieval carol. The first part of the refrain is for two-part treble, with the baritone coming in for the second part. There is a reproducible part for the congregation to join in on the refrain. The refrain is in Latin (translation: "Rejoice! Christ is born of the Virgin Mary"), while the modern stanzas are in English. Stanzas can be varied according to your choir's resources, sung by soloists or sections. The optional flutes and trumpets add more excitement; parts are available separately. The percussion part is printed with the octavo. This would make a lively addition to a Christmas Eve service. Easy. *AE*

John Ferguson.
The Lamb.
SATB, organ, clarinet.
Augsburg Fortress
(978-1-5064-4754-4), \$1.80.

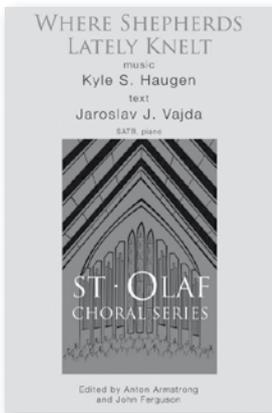


Ferguson gives us a fresh setting of William Blake's poem "The Lamb" as part of Augsburg's St. Olaf Choral Series. This beautiful piece (appropriate for Lent, Easter season, or baptism) is in a gentle 3/4 meter, in E-flat major. The opening three-note motive (G, E flat, B flat), introduced first by the clarinet, is used throughout to set the text "Little Lamb." For the ending, the voices and clarinet each take a turn at the "Little Lamb" motive until they are all holding the B flat, the fifth of the chord, allowing the organ to provide the harmonic foundation. While written for SATB choir, this work has a good amount of unison and two-part writing, which makes this useful for both smaller and larger choirs. As usual, Ferguson provides sensitive part writing and expressive tempo and dynamic markings. *AE*



Fred Gramann.
With This Water.
 Soprano solo, SATB chorus
 a cappella.
 E. C. Schirmer (8540), \$1.95.

This captivating anthem on a text by the composer would be a beautiful choice for a baptism service. The three stanzas—“With this water begins the journey,” “With these vows your loved ones name you,” and “With this water we celebrate now”—move from the individual to the corporate to a recollection of Jesus’ baptism. The gentle melody is introduced first by a soprano soloist, followed by four-part unaccompanied choir in stanza 1. Stanzas 2 and 3 use the same harmonies as introduced in stanza 1, with the addition of a soprano descant in stanza 3. The work’s repetitive nature and text lend it a meditative feel. This anthem is within the range of most SATB church choirs. *AE*



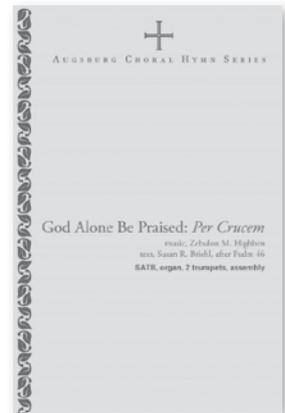
Kyle S. Haugen.
Where Shepherds Lately Knelt.
 SATB divisi, piano.
 Augsburg Fortress
 (978-1-5064-4760-5), \$2.25.

This composition makes use of an original tune by Haugen and picturesque poetry by Jaroslav Vajda. It begins with a stanza by the tenors and basses. The next stanza includes all four parts. The remainder of the anthem becomes more harmonically and rhythmically involved. The soprano and bass parts divide to add full harmony. The music reflects the text by use of dynamic contrast and varying tempos. This would be an excellent anthem for a Christmas service or concert. *MS*



Zebulon M.
 Highben.
God Alone Be Praised: Ad Lucem.
 SAB, piano, violin or
 oboe, assembly.
 Augsburg Fortress
 (978-1-5064-4720-9),
 \$1.95.

This anthem was commissioned by ALCM in commemoration of its 30th anniversary and the 500th anniversary of the Reformation. We are fortunate that Highben set Susan R. Briehl’s text with two different melodies (*AD LUCEM* here and *PER CRUCEM* below), each with its own concertato. This one starts with a violin or oboe introduction with the piano outlining chords. The first stanza contains the melody, which starts in D minor and modulates to D major halfway through. The second stanza is mostly a cappella, in SAB voicing. The third and final stanza invites the assembly to join in on the melody. Instrumental parts are included in the score. This anthem is suitable for smaller or larger choirs on Reformation Sunday or any other Sunday where the theme is praising God or relying on God. *AW*



Zebulon M.
 Highben.
God Alone Be Praised: Per Crucem.
 SATB, organ,
 2 trumpets, assembly.
 Augsburg Fortress
 (978-1-5064-4722-3),
 \$1.95.

This concertato is based on the same text as *AD LUCEM* (above), except the melody is very different. However, it keeps the same structure: it starts in D minor and modulates to D major halfway through each stanza. This version starts with a fanfare for two trumpets and leads into an organ part that outlines the melody. Stanza 1 invites the assembly to join the choir on the melody. Stanza 2 cleverly

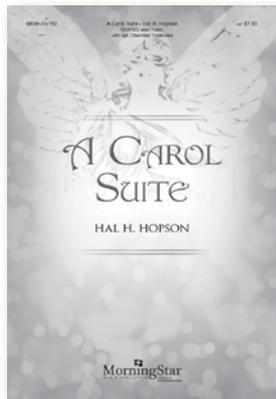
demonstrates text painting on phrases such as “Nations rage, the empire falters.” The first part of stanza 2 has triplets in the organ accompanying the choral parts. After the modulation to D major, the vocal parts are a cappella with occasional *divisi* in the bass part. The third and final stanza invites the assembly to join on the melody, while the sopranos have a descant that occasionally divides into two parts. Full score and instrumental parts are available at www.augsburgfortress.com. This anthem is suitable for smaller or larger choirs on Reformation Sunday or any other Sunday where the theme is praising God or relying on God. *AW*

Hal H. Hopson.

A Carol Suite.

SSATBB, piano, with optional chamber orchestra.

MorningStar (MSM-70-110), \$7.95.



This set of four traditional carols—“Once in Royal David’s City,” “Sing We Now of Christmas,” “Still, Still, Still,” and “Angels We Have Heard on High”—can be sung separately or as a suite, suitable for Christmas Eve or other Christmas services. Choirs will find this satisfying to sing and congregations to listen to—a bit of traditional with a bit of new in the harmonies and accompaniment. The chamber orchestra includes flute, oboe, horn in F, handbells, piano, organ, and strings. While instruments will add an extra layer, the pieces will work just as well with the keyboard accompaniment provided in the choral score. Hopson has also arranged the instrumental parts so that one or more instruments can be added to the choir score’s piano part if a full chamber orchestra is not available. The chamber orchestra score and parts for optional chamber orchestra are sold separately. Medium-easy. *AE*

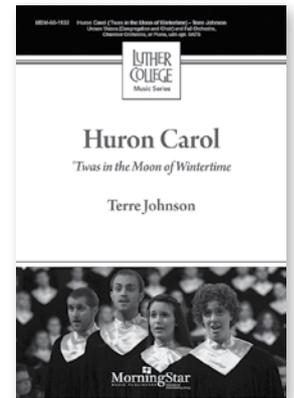
Terre Johnson.

Huron Carol: ‘Twas in the Moon of Wintertime.

Unison voices (congregation and choir), orchestra or piano, with optional SATB.

MorningStar (MSM-60-1132), \$2.25.

Published as part of the Luther College Music Series, this appealing setting is most effective for a concert or Service of Lessons and Carols. It is not difficult to learn and should spark a note of Christmas wonder in the listener. The whole carol may be sung in unison, preferably with full or chamber orchestra accompaniment, but Johnson also provides for a simple descant on the final stanza and an optional short choral echo of “Gloria!” at the end. The choral score includes a piano accompaniment that will work best if the piece is sung by choir alone. A recording of the orchestral setting may be heard on the publisher’s web site. *DR*



Michael Larkin.

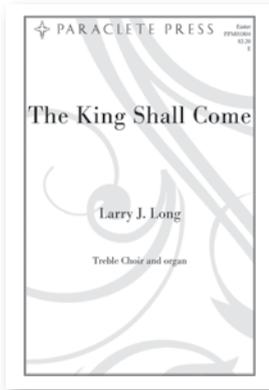
Blessèd Are the Dead.

SATB a cappella or with piano.

MorningStar (MSM-50-8014), \$1.95.

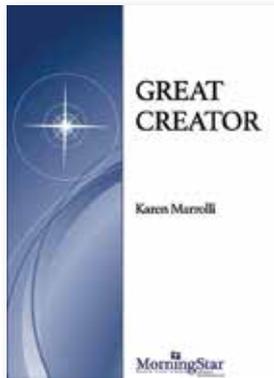
Written in D major, this is an accessible setting of Revelation 14:13. The vocal lines are friendly and interesting to all voice parts, without extreme ranges. It works well with piano or a cappella. This anthem is suitable for smaller or larger choirs and for All Saints Sunday, funerals, or any other occasion that remembers those who have gone before us. *AW*





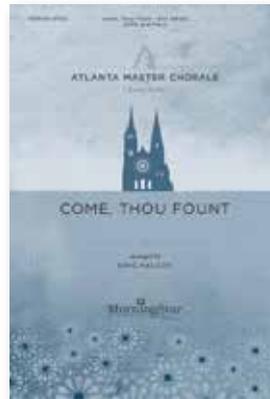
Larry L. Long.
The King Shall Come.
Treble choir, organ.
Paraclete Press (PPMO1804), \$2.20.

This text has been included in many hymnals under the Advent section, often sung in a minor key. This setting is written for Easter (omitting the hymn’s stanza 4) and has a newly composed sprightly tune with delightful harmonies for treble voices and a charming organ accompaniment. Stanza 3 is treated as a canon. The last stanza, here numbered 4 (text of stanza 5 in hymnals), returns to the beginning thematic material, something of an ABA form; a flurry of “come quickly, king of kings” (two pages) is followed by a satisfying Amen. Women or better-than-average children’s choirs will appreciate this anthem (and choir-masters might get double use of it for both Advent and Eastertide). This is probably not a good selection if the organist is required to conduct the choir while accompanying—this one keeps the organist busy. *JG*



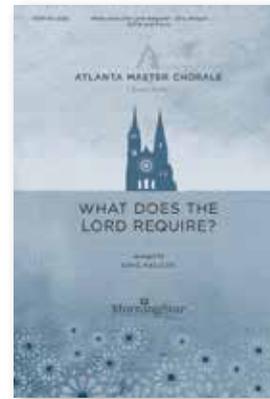
Karen Marroli.
Great Creator.
SATB, piano.
MorningStar (MSM-50-0068), \$1.95.

Karen Marroli has written and composed this simple yet profound piece. It begins with unison singing, accompanied by the piano in the treble range, and eventually changes to three or four parts that are intuitive and could be learned easily. The piano accompaniment is well crafted with its independent voicing yet will guide the singers through the piece. The Advent text is a prayer to our Great Creator as we wait and plead for the glorious rebirth when the lion will lie down with the lamb. The piece ends reflectively as we pray, “use our hearts and hands in service; sculpt your kingdom here on earth.” *JRB*



Eric Nelson.
Come, Thou Fount.
SATB, piano.
MorningStar (MSM-50-9770), \$1.95.

Nelson gives us a setting of “Come, Thou Fount” that uses its traditional tune NETTLETON. The first stanza moves between unison and four-part choir. The second stanza is set for four-part unaccompanied choir, moving seamlessly to the third stanza, which begins with the tenor and bass in unison, the upper voices then joining in, first in unison then in harmony. The sopranos and altos briefly divide before returning to unison lower voices at the text “Here’s my heart, O take and seal it.” The upper voices echo the final phrase, underscoring the text. The eighth-note motion throughout in the piano part lends a gentleness to this anthem, which is suitable for general use. Moderately easy. *AE*

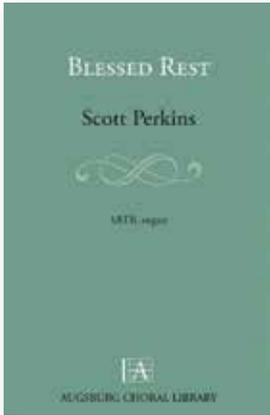


Eric Nelson.
What Does the Lord Require?
SAB, piano.
MorningStar (MSM-50-2012), \$2.50.

A quite accessible setting, scored for SAB (tenors sing only 7 notes in thirds with the basses—otherwise, all are baritones) and piano. The text is an alteration of one by Albert F. Bayly and is a paraphrase of Micah 6:6–8. Nelson sends singers from the key of C through an elegant transposition to the key of E, then seamlessly into D flat; perhaps they won’t even notice that they are suddenly singing in the key of F, which flows into D. Altogether, the key changes flow with gracefulness and are very effective. Adult and even youth choirs will surely be pleased when they master this lovely choral work. It was originally composed to honor the long service of a church musician and lends itself to such occasions or perhaps to an installation or

consecration of church workers, both volunteer and professional. *JG*

a soprano descant that rises to an A flat. This anthem is a good addition to the SAB choir repertoire, which SATB choirs will find rewarding as well. Advent season. Easy. *AE*



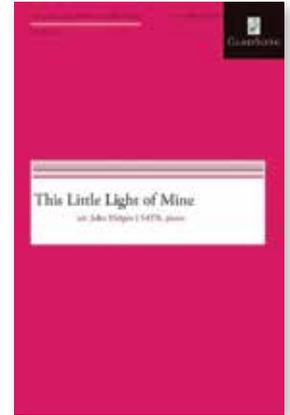
Scott Perkins.
Blessed Rest.
SATB *divisi*, organ.
Augsburg Fortress
(978-1-5064-4710-0),
\$1.80.

The anthem begins with a soprano solo that could be sung by either a 1st or 2nd soprano or perhaps by a small group. The

text is based on Revelation 14:13 and Romans 8:35–39. After the opening phrase, the choir joins in with a warm, four-part setting of the text. The composer makes great use of dynamics to reflect the emotion and meaning of the lyrics. There is some slight dividing of parts but nothing that should prevent any choir from singing this beautiful piece. This would be a very appropriate selection for any commemoration of the faithfully departed or for a memorial service. The accompaniment is scored for organ on two staves and supplies sufficient support to the singers. *MS*

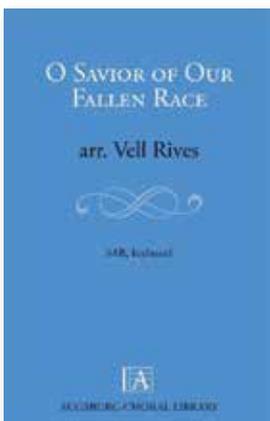
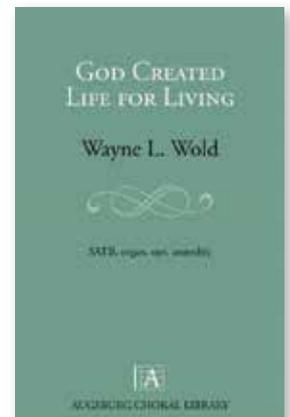
This Little Light of Mine.
Arr. by John Helgen.
SATB, piano.
Augsburg Fortress
(978-1-5064-4756-8), \$1.95.

Numerous composers and arrangers have tried to recreate the feeling of the improvised piano parts that are part and parcel of the Gospel genre. John Helgen has done this very successfully. In fact, this piece is all about his upbeat piano part. The accompaniment is joyful, toe-tapping, rhythmic piano music. It will not work on the organ. The choir parts are easy, so the singers can prepare to kick back and have a good time. *KO*



Wayne L. Wold.
God Created Life for Living.
SATB, organ, with optional assembly.
Augsburg Fortress
(978-1-5064-4727-8), \$2.25.

Wold has written his own words for this hymn that celebrate a diversity of people and of gifts in the church: “God created life for living,” “hands for serving,” “hearts for loving,” “minds for pond’ring.” The text is appropriate for stewardship with an emphasis on service. “God Created Life for Living” works either as an anthem or a hymn. A bulletin insert is provided indicating that the congregation joins on stanzas 1 and 5. The rhythm and meter follow a familiar hymn pattern. However, there are enough accidentals in the melody that it would take most congregations a few times through to learn it. The descant on stanza 5 requires some solid first sopranos with several Gs, one A flat, and one A, taking it out with a bang. *KO*



Vell Rives.
O Savior of Our Fallen Race.
SAB, keyboard.
Augsburg Fortress
(978-1-5064-4741-4),
\$1.80.

Rives sets the Advent text “O Savior of Our Fallen Race” to the majestic hymn tune GONFALON ROYAL.

The piece moves effectively through a number of keys, beginning in G-flat major and ending in A-flat major. While it is written for three-part mixed choir, there is a fair amount of unison and two-part writing. The final stanza is unison with

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Jim Rindelaub
Executive Director, ALCM

As I am reading this issue of *CrossAccent*, a few experiences related to the meal come to mind.

As a music director:

In the parish where I served my first full-time position as cantor, a musical routine developed during communion. Every service, after the Lamb of God, the congregation sang a Taizé prayer. It was introduced quietly by the organ, followed by a cappella singing in parts. (The choir rehearsed and memorized the parts.) The Taizé prayer thematically fit the day when possible or was otherwise general. There was just one repeated prayer refrain at each service that continued throughout communion. When the presider motioned for the congregation to stand for the table blessing, that also served as the cue to everyone that the Taizé refrain was on its final repeat. (No wondering how many times it would be sung.) The choir sang as they communed. The congregation joined and the meditative song continued throughout the meal. It felt right.

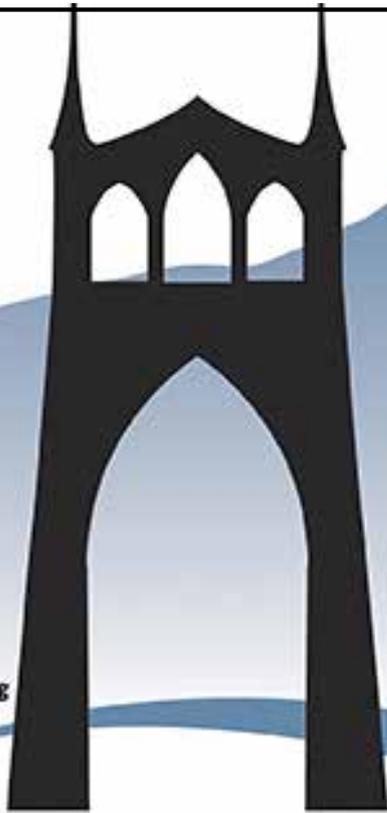
At this same congregation I once had a handbell ringer mention to me how much she disliked the hymn “Oh Come, Oh Come, Emmanuel.” I was rather surprised to hear that, but it taught me that for every piece of music—no matter how beautiful—expect at least one person to dislike it. At another time in this congregation a survey was done related to a capital funds campaign. Everything imaginable was on the survey. The one thing that received 100 percent positive ratings was the sung Taizé prayer during communion. (Finally, music every person liked!) I interpreted that to mean in that worship space, at that point in the liturgy, while singing those prayers and receiving communion, the saints in that place truly experienced the presence of God.

In my current congregation, where I serve part-time, we have a handful of children with musical interest. On any given Sunday one or two might be in attendance. On unusual Sundays three or four are there. Over time, an idea came to mind to consistently include these children in musical worship leadership. Every Sunday, once they have communed, these children come to the choir loft where I hand them a chime. Typically, they play an open fifth ostinato with perhaps a second thrown in. They have learned three refrains from the hymnal: “Lord, Listen to Your Children Praying”; “Jesus, Remember Me”; and “You Have Put on Christ.” When the right combination of children are there, they sing and ring one of those refrains for the remainder of communion. If there is not a singer in that Sunday’s group, I sing a hymn that will work with one chime chord while they play between phrases. It has become a meaningful way for our small number of children to have an important worship leadership role each Sunday.

As a worshipper:

My favorite Lutheran worship space is the Chapel of the Resurrection at Valparaiso University. My favorite moment worshipping there is the meal, the ascending of the chancel steps into the great Holy of Holies, surrounded by the towering stained glass and the great 360-degree altar in the round. God may be everywhere, but surely the presence of the Lord is in that place.

Each Sunday, with God’s help, the music we share at the table adds to the holy mystery of the meal, providing the food of life to the people of God. May this moment be a blessing to you in your call to a life of music ministry.



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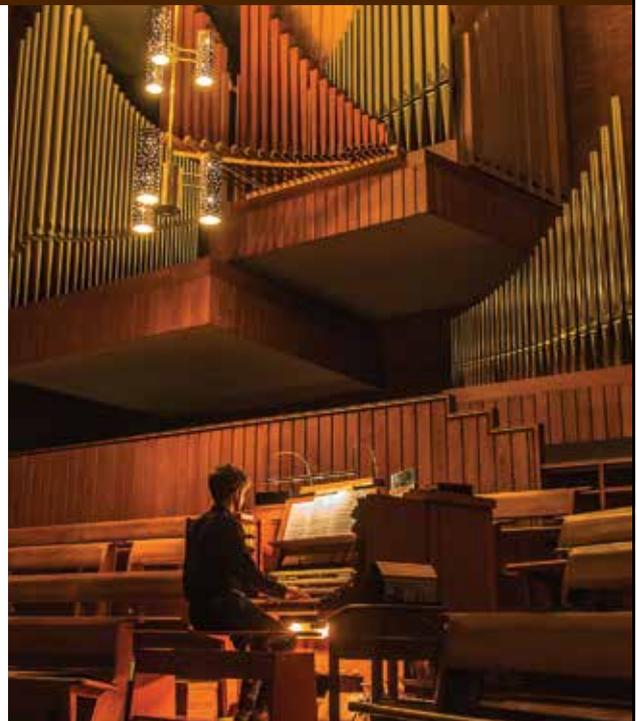
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