

Autumn 1967

Vol. 2, No. 1

# ISSUES...



**IN CHRISTIAN EDUCATION**

## ACCENT: MUSIC

---

*New Vistas in In-Service Training in Music*

*The "Gospel" Hymn vs. the Lutheran Chorale*

*Plateau or Transition in Enrollments?*

*Issues in Church Music and Liturgy*

*Issues Raised by Sociology and Philosophy*

---

Published Once Each Semester by the Faculty of Concordia Teachers College

Seward, Nebraska

# ISSUES . . .

In Christian Education

PUBLISHED ONCE EACH SEMESTER

THREE TIMES A YEAR

By the Faculty of  
Concordia Teachers College  
Seward, Nebraska

A teacher preparation college of  
The Lutheran Church — Mo. Synod

EDITOR: M. J. Stelmachowicz, Ph. D.

EDITORIAL COMMITTEE  
AND ASSOCIATE EDITORS

Associate Editor:

Carl T. Brandhorst, Ph. D.

Special Features Editor:

Arnold C. Exleben, D. Ed.

Book Review Editor:

Darrel Meinke, D. Ed.

Editorials: Walter Rosin, Th. D.

Circulation and Promotion:

Martha Dankert

Ex Officio: President W. Th.

Janzow, D. D.

Subscription office: C. T. C.,

Seward, Nebraska 68434

Subscription: \$2.00 per year

About Our Authors

Harry Giesselman, Jr., Ed. D. (*Music Education — New Vistas in In-Service Education*) is associate professor of music at Concordia, Seward, and is also currently serving as acting chairman of the music department.

W. Th. Janzow, D. D. (*What Are the Issues in Christian Education?*) is president of Concordia Teachers College, Seward, Nebr. In addition to theology his academic area of specialization is sociology.

Carlos R. Messerli, M. M., M. A. (*Issues in Church Music and Liturgy*) is associate professor of music at Concordia, Seward. Prof. Messerli has organized a student chapter of the Lutheran Society for Worship, Music, and the Arts at Seward. Currently he is on leave working on his doctorate.

Paul Rosel, M. M., Litt. D. (*A Hymnological Diptych — A Case for the Gospel Hymn and the Lutheran Chorale*) is professor of music at Concordia and has served as chairman of the music department for the past 15 years.

Martin F. Wessler, M. A. (*Lutheran School Enrollments — Plateau or Transition?*) is associate secretary of schools for The Lutheran Church — Missouri Synod. He formerly served as secretary of parish education of the Central Illinois District.

## In This Issue of ISSUES

### ARTICLES

	PAGE
Music Education — New Vistas in In-Service Education by Harry Giesselman	5
What Are the Issues in Christian Education? by W. Theophil Janzow	8
Lutheran School Enrollments — Plateau or Transition? by Martin F. Wessler	12
A Hymnological Diptych by Paul Rosel	14
Issues in Church Music and Liturgy by Carlos Messerli	16

### EDITORIALS

Fellowship and the Tie That Binds	3
Thank God for the Revolution	3
Luce — McLuhan — Chestnut — Rowland	4

### BOOK REVIEWS

<i>Cantors at the Crossroads</i> edited by Johannes Riedel Reviewed by Theodore Beck	19
<i>Foundations and Frontiers of Music Education</i> by Max Kaplan Reviewed by Harry Giesselman	19
<i>Protestant Church Music in America</i> by Robert M. Stevenson Reviewed by Wm. Galen	20
<i>The Grass Roots Church: A Manifesto for Protestant Renewal</i> by Stephen C. Rose Reviewed by Erwin J. Kolb	21

### EDITOR'S NOTES

Although this issue is not devoted exclusively to music, it accents the subject with three major articles and three book reviews.

The authors contributing these articles are professional musicians, members of the music faculty at Concordia, Seward, Nebr. Their articles are not written only for musicians in the technical language of their trade. They are written for all Christian educators and worship leaders everywhere who recognize that music can and should play an important role in the life of God's people in the church, both among the young and the old.

As we give thanks during this 450th anniversary year for the many blessings derived from the Protestant Reformation, the joys of congregational singing and the development of evangelical Christian hymnody should certainly be included among them. These essays, hopefully, will contribute to our awareness of the continuing need for study and de-

velopment of musical composition, appreciation, and skills to further enhance our worship and praise of God.

A new kind of article makes its appearance in this issue of ISSUES. It is a summary and analysis of several pieces of relevant literature focusing on one topic — in this instance, musical and liturgical practice in the church. The author, Carlos Messerli, cites three principal and recent publications to which he is reacting but also quotes a number of other significant authorities on the subject. It is hoped that this article, which is more than a book review, will serve to provide the reader with a sort of miniature survey of recent literature relating to a single topic.

All Christian educators, whether in the classroom, pulpit, or Sunday school, must be concerned about an effective implementation of the many exhortations of our God to sing praise unto His holy name.

M. J. STELMACHOWICZ

## EDITORIALS

### Fellowship and The Tie That Binds

A FEW YEARS AGO IT WAS POSSIBLE TO identify historians of 16th-century church history by their use of either of two terms to characterize the events that took place at that time. "Revolution" identified one as Roman Catholic; "Reformation" as Protestant.

The first of these characterizations indicated a complete break of ties with what was considered to be the church. The second implied a correction of abuses within an organization with the understanding that there was a thread of truth — THE TRUTH Himself — that bound all Christians together in one body, the church. The first involved an orientation of Law, the second a Gospel orientation. All of this was before Vatican II and the events that led up to it.

Subsequent occurrences in the history of the church, such as the formation of denominations, followed the same pattern. Truth and the "tie that bound" was identified with a certain linguistic confessional formulation, a particular pattern of worship, the use of an authorized Biblical translation, etc. Any practice or pronouncement that varied from the accepted pattern was considered by some to be a revolt, not a reformation. And when the newly formed group insisted its action and its pattern was the only correct one, that became for them the "tie that bound" the church together. "Radical conservative" and "radical liberal" both were oriented to the Law rather than the Gospel. All of this was before the ecumenical movement and the events which brought it about.

In The Lutheran Church — Missouri Synod it was prior to the New York convention and its predecessors that the way was paved for its action on the questions of fellowship. The action taken there appears to be a good course to follow. There are those on both sides of the issue who would disagree. For some, the only proper course would be a radical break with the past situation and a declaration of pulpit and altar fellowship with other denominations as an accomplished fact. For others, the only proper course would be to reject the statement that a basis for fellowship exists since any hint of a need for change or reformation is nothing less than a revolt. Both positions can marshal the arguments for their position, and probably will. And here is where the danger lies.

A radical break with practice before a formal declaration of fellowship will not foster unity. A refusal to consider the need for reformation because of past sins and failures will have no better results. The reason for this is that both groups could easily find themselves working with a legal rather than an evangelical principle. The problem would not only lie in a further splintering of organized Christendom, regrettable as that would be. The real problem would lie in the fact that

there is a failure to realize that the Gospel is the only "tie that binds." And that would be tragic. From the standpoint of Scripture, it would also not be Christian.

WALTER L. ROSIN

### Thank God for the Revolution

THIS ISSUE FINDS A NEW GROUP OF workers entering upon the work in the vineyard of the Lord. But this vineyard is by no means the area of peace and tranquility too often associated with the word vineyard. It is an area of turmoil and confusion, of strife and conflict in which they are beginning their labors, even in The Lutheran Church — Missouri Synod.

A generation seems to have arisen that is in revolt against everything old or traditional. In dress, in the arts, in the sciences and mathematics, in education, in government, and even in theology we find the demands for the new, disrupting the peace of the community.

Now, is this bad? It is true, the turbulent waters of a raging torrent are often more destructive than the calm waters of a quiet pool, but the very calm of that pool may indicate stagnation.

The confusion created by the charges and counter-charges, the accusations and explanations that some members of the clergy hurl at one another will not cause the sincere searcher for the *Truth* to lose his head nor to wring his hands in fear. After all, he has the *Word*. He has learned to read. He knows that this *Word* is able to make him wise unto salvation. He knows that the Lord has promised to send the Holy Spirit to guide him into all truth.

Now, if it takes turmoil and revolution to force him to use the means God has given him, then trust God to let such turmoil and revolution come.

God spoke to His people in 1500 B. C. and He speaks to people in A. D. 1967. He speaks to all people of all times. And He can be understood by the people, in terms of the knowledge and culture of their times. And as the sainted Professor Bickel often said, "It becomes the duty of each generation to interpret Scripture in terms of the knowledge of its time."

And every individual has the responsibility to study Holy Writ, to search for the truth with his whole heart. No one can expect to use his teachers, his pastors, or his professors as an alibi on Judgment Day. If he is one of the sheep of the Good Shepherd, he will know the voice of the Shepherd, he will "know the truth," for he will be guided into all truth by the Comforter, the Holy Ghost.

When Dives was in torment he begged Abraham to send Lazarus back to earth to preach to his brothers. He was not told, "Why, son, they have the learned scribes, the Levites, the priests, and high priests," but, "They have Moses and the prophets, let them hear them."

In times of confusion and doubt let us always re-

member that interpreters may be in error, exegetes may misinterpret, commentators may be entirely mistaken, even Luther was human, but God Himself speaks to you in the *Word*, and He is never wrong.

CARL T. BRANDHORST

### Luce — McLuhan — Chestnut — Rowland

FOUR NAMES. ALL FOUR MEN HAVE been in the news this year, and all four have something significant to say to the religious educator. You'd better hear them out because your students are being affected by their ideas and actions.

We begin with Henry Luce, the originator, owner, and editor of *Time-Life*. In 1931 Henry Luce launched the popular film series *The March of Time* because he believed that "pictures tell all." He once said, "Pictures can tell with a force, an explicitness, and overwhelmingness which reportorial words can rarely equal" (*Time*, March 10, 1967, pp. 30-31). Five years later Luce introduced *Life* — a magazine "to see life; to see the world; to be an eyewitness to great events; to watch the faces of the poor and the gestures of the proud; to see strange things; to see and be amazed; to see and be instructed." And his creation was an immediate success. Luce was the first successful journalist to break with the traditional linear patterns of print.

His *March of Time* and *Life* forced Americans to become more involved with the world. His invention of reporting news visually, forcefully, and in a fresh manner exerted a great influence on our newspapers, magazines, and documentary films. His choice of a new medium for communicating the happenings in the world changed the order of things. Once we were satisfied with only the facts given in a straightforward newspaper story. Luce helped us become accustomed to looking at the who, what, where, when in a new way. He used pictures of people doing things to show us what it's like to hate, love, be indifferent, succeed, or fail in life.

For 35 years pictures have forcefully infiltrated and saturated our everyday lives. More recently television has committed us to a deeper involvement with our world. Through television we have become immediately and intimately involved with the whole world and outer space. We have experienced another world war, United Nations skirmishes, thrusts into outer space, a Vietnam, and a God-is-dead theology. We know what's happening but find it difficult to understand.

Perhaps Marshall McLuhan can help us understand what's happening and get us to look at our world as it should be viewed — not through the "rear-view mirror," as he claims we do. McLuhan's ideas of what's happening are summed up in his book *Understanding Media:*

*The Extensions of Man* (McGraw-Hill, 1964) and in an unusually interesting paperback, which is illustrated according to his theories, *The Medium Is the Massage* (Bantam, 1967). As a religious educator you really must very carefully read either of McLuhan's books to appreciate his tremendous insight into what's happening to us.

McLuhan says we have been too preoccupied with the content of our messages and not enough with how we structure or present them. While we worry about what to preach, what to tell our children, and what to talk about at the next men's club meeting, our audiences have turned us off, if they are still there. They're taken up with the media that do something to them. And these are electronic — films, radio, and television. These are the new languages. McLuhan says that "the medium is the message."

Our reliance only on words in sermons and lectures has caused us to lose touch with our audiences, especially the young people who live in a world that constantly bombards them electronically with visual information. McLuhan contends that the electronic media have broken the monopoly of print and have altered our senses. The young people want to be turned on, but we have turned them off with an outdated print culture. We spend too much of our time concerned with the "what" in the "who says what to whom" model of communication. Our attention must now turn to the "whom." To rephrase Father Culkin in his neat summary of McLuhan in the *Saturday Review*, March 18, 1967, the church may decide that salvation is *important* FOR the layman, but the role of the preacher and the teacher is to make salvation *relevant* TO the layman.

The actions of Chestnut and Rowland may shock us. But consider seriously what they suggest. Rev. Lon Chestnut, Methodist chaplain at Emory University, used projected illustrations from *Playboy* to drive home his sermon theme that Christians should not treat other human beings in the *Playboy* manner, as disposable consumer products (*Time*, March 10, 1967). Later in the same *Time* article Stanley Rowland, Jr., editorial director of the United Presbyterian Church, urged clergymen to translate information about the Word into the life and time of the people. And any theme or technique that makes God's message a living reality, Rowland says, has a valid place in the preaching of the church. Rowland gives us something to think about. How relevant is our preaching and lecturing? Henry Luce forced us to get involved with the world visually. Marshall McLuhan urges us to throw off our linear patterns of thinking and move forward into the electronic age. Lon Chestnut shows us that there is another way of reaching people directly and forcefully. And Stanley Rowland, Jr., says we better get with it.

JACK L. MIDDENDORF

## Music Education

# NEW VISTAS IN IN-SERVICE TRAINING

As Developed Through a Pilot Project in Indiana

by HARRY GIESSELMAN, JR.

INNOVATIONS, LIKE ANYTHING ELSE, CAN BE GOOD OR bad, positive or negative, rewarding or questionable. The mere fact that something is associated with innovation is no guarantee of value in and of itself: there are no past patterns to emulate, no past decisions to use as guides. There will be weaknesses, but the hope is that they will be outweighed by the strengths.

In our business of education it takes a team to make something of anything. That team may be the teacher and his pupils, the principal and the staff, the college president and the faculty. The team in this particular innovation consisted of Dr. Arthur L. Amt, superintendent of the Department of Christian Education of the Indiana District; the principals, teachers, and children in the elementary schools of the Indiana District; Professor Vance Hinrichs, director of institutional studies, Concordia Teachers College, Seward; and myself, a member of the Music Department at Concordia, Seward. The innovation was a project that constituted my sabbatical program and that was directed toward the curricular area of music education.

### Purpose

The purpose of the project was threefold. *First of all, I wanted to improve myself.* Formal education is one means of self-improvement, which is of great importance to any teacher. However, in order for one to be most effective in his responsibilities as teacher of prospective teachers, he must also continually pursue an awareness and understanding of his responsibilities as they relate to the system of education and the individual schools for which he is preparing teachers. It is here that I felt my greatest need for improvement. I needed to get inside the District, the local situation, and the classroom. I needed to be confronted with some of the aspirations and problems of a District superintendent — speak with teachers and principals; learn of local strengths, weaknesses, and difficulties; observe classroom teachers teaching classroom music; see the children in a setting of Christian education. These represent the lifeblood of my work. Such opportunities make it possible for me to evaluate what I am doing in my college classroom in the light of actualities in an individual elementary school and classroom, as well as in our system of elementary education throughout Synod. But putting these individual experiences together, I can study the music education in a segment of the elementary schools of Synod, thus pro-

viding the broad picture of our strengths, needs, and problems in this area of the curriculum.

A second purpose of the project was the improvement of the classroom music program in the elementary schools of the participating District, and the testing of the value of the activities chosen to accomplish such improvement. The project attempted to get teachers and principals throughout the District to think about the music in their schools, recognize its strengths and weaknesses, and articulate their problems and concerns in connection with this area of the curriculum. It also attempted to provide both theoretical guidance and practical suggestions toward an improved program of music education.

A third and final purpose was to launch this venture as a pilot project to determine the value a program of this type may have for the College, the District, and the participating professor, for purposes of considering future activities of this type. Such a purpose is the result of various considerations. The College prepares teachers for our schools throughout Synod, but in what additional ways can we be of a real and vital service to the cause of Christian education? The tremendous explosion of knowledge makes the task of the classroom teacher an increasingly more difficult one and his efforts toward keeping abreast of his profession in all of its various facets equally difficult. Can a project of this nature be of help? The college teacher must maintain a contact with the schools for which he is preparing teachers; also, many of the college teachers want a sabbatical project other than formal education because they already have their terminal degrees. What are the possibilities of projects of this nature for the continued improvement of our church's system of Christian education?

### Activities

The project consisted of five basic activities, the first of which was a paper presented to the Indiana District Teachers Conference that established the theoretical framework and foundation for music in our elementary schools; that is, the place and purpose of music in the curriculum. It attacked such questions as these: Is music an important and basic part of the curriculum, or is it an "extra" or something that we just stick in once every so often for relaxation? On what basis does it hold this place in the curriculum? What are we trying to accomplish through music education — what is our goal? What

are the basic elements of a good music program in any school? The music program of a school and its individual classrooms gains its strength, vitality, and guidance from the answers to questions such as these. Indeed, the project itself was conducted within the framework of the answers to questions such as these.

Next came a series of school visitations, during which time approximately a third of the schools of the District were visited. These schools represented a cross section of large and small, city and country, and strong and weak music programs. The visitations consisted of my observing classroom music being taught, doing some teaching, meeting with the faculties, and interviews with the principals. Their basic purpose was to permit me to see elementary education and our music education in action. That is, their basic purpose was to permit me to learn.

Seven workshops were conducted in the various geographical areas of the Indiana District. They dealt with the very practical aspects of teaching classroom music, attacking such questions as what to teach and how to teach it. Included as a part of each workshop was a display of a variety of classroom instruments, books, and other teaching aids, some of which were used during the course of the workshop. The workshops were constructed around these four fundamental principles of teaching classroom music: (1) you do not have to be an "expert" in music in order to give your children musical experiences in the classroom; (2) be *musical* in your teaching; (3) classroom music should represent the entire scope of the subject, and not merely one or two segments of it; and (4) there is little learning that is totally new taking place in the upper grades; the progression is rather one of refining and extending concepts that are learned from the very first.

The project included the preparation of nine forms, some of which were questionnaires, for the threefold purpose of (1) recording information that I received from the visitations and informal conversations with teachers and principals, (2) evaluating the current condition of classroom music within our schools, and (3) evaluating the sabbatical project itself.

The final activity of the project involved the tabulation and analysis of the above mentioned forms, the preparation of various final reports, and the writing of in-service materials.

### Findings

Any findings that result from a pilot project such as this must of necessity lie in two basic areas: those that relate to the project itself and those that relate to the music in our schools. With regard to the former, a rather voluminous and very detailed report was submitted to Professor Hinrichs, under whose guidance this project was conducted. Speaking generally, I think it accurate to say that the project was well received within the District. The comment "Why wasn't something like this started many years ago?" represents the actual words or the general sentiments of a number of teachers who,

through their spoken and written comments, helped articulate these weaknesses. It is just this pinpointing of strengths and weaknesses that will help direct the course of future projects of this nature. From a personal standpoint, the project was most rewarding. I have learned a great deal.

The findings that relate to the music in our schools were many and varied. Whereas we have schools that have no music instruction whatever and very little music of any kind in the school, they are the exception. There is an encouraging amount of musical activity in many of our schools, and a number of schools for which such a statement cannot be made recognize their weakness and are genuinely and actively concerned about it. I saw schools that have an excellent school-wide program of music, both special music (choir, etc.) and classroom music, and many individual classrooms in which there exist rich experiences in classroom music.

### Weaknesses

It should be noted here that the project was devoted primarily to classroom music and not special music, for it is classroom music that should be the core and basis of the music program in an elementary school. This notation leads to several general observations of weaknesses. First of all, the musical activity spoken of above is often misdirected, being often directed toward special music rather than classroom music. It would take a rather lengthy discussion to explain fully the implications of such a direction in a setting of elementary education. Let us, however, point to three issues which form the basis of the reasoning here.

First, by its very nature, special music often or usually contains any or all of the following weaknesses: (1) It does not include all the children in the school, leaving those excluded with nothing in music or something which is second rate; (2) it does not deal with the entire scope of the subject matter, but only a part of it; and (3) its basic goal is not learning, but performance.

A second weakness is the lack of a clearly defined goal and purpose in classroom music — that is, where we are going, and why.

Third, there is often an apparent lack of organization in the area of music. The reference here is to schools that have no "program" as such but only the efforts of individual teachers who are personally inclined to do something in this area.

Over half of the teachers questioned pointed to the following weaknesses in the classroom music in either their school or room or both:

1. No statement of objectives for the classroom music in their school.
2. No statement of objectives for the classroom music in their room.
3. No determined scope and sequence for their room.
4. No complete program in their room; that is, the activities balanced between the six areas of singing, rhythms, listening, playing, reading, and creating.

5. The lack of availability of classroom instruments, as autoharp, bells, recorders or recorder-type instruments, etc.
  6. The teachers' lack of utilization of the classroom instruments that are available.
  7. No single music series adopted by the school.
  8. Inadequate time devoted to classroom music.
- Furthermore, 45% responded that there was no *planned* program of classroom music in their room.

The teachers were asked to indicate the factors that contribute to the various strengths or weaknesses in the classroom music in their school or room or both. They pointed most often to the following as contributing to weaknesses:

1. Finances. However, 26% indicated this factor as contributing to a strength and 32% as contributing to neither the strengths nor weaknesses of their program.
2. Their ability to teach classroom music. It should be noted here, however, that only 18% of the teachers indicated that there was no person on their staff capable of providing guidance and help in the area of classroom music. One must question, therefore, whether those teachers capable of providing such help are being utilized.
3. Their own efforts and initiative toward a good program of classroom music in their room.
4. Their own efforts and initiative toward a good program of classroom music throughout their school.
5. The amount of their college preparation in music; that is, the low requirements in terms of hours. It might be noted here that only 11% of the teachers answered "No" to the question "Do you feel that, for professional reasons, a methods course in music should be required of every college student?"
6. Their knowledge of what constitutes a good program of music education in an elementary school.
7. Their knowledge of what constitutes a good program of classroom music in their room.
8. The ability to get classroom music into the daily schedule. It is interesting to note, however, that 36% indicated this factor as contributing to the strength of their program, and 12% listed it as contributing to neither a strength nor a weakness. Thus, 48% have no problem with this factor. Several teachers expressed this sentiment on their questionnaires: if the interest is there, time is not a problem.

This reporting on the findings has concentrated on weaknesses and the reasons for them. Whereas this may appear to be a negative approach, I would hold that it is negative only if we bemoan the weaknesses or merely complain about them. Considered in another light, such an approach becomes a positive one. Here are common weaknesses with regard to the classroom music in our Lutheran schools. Here are common reasons for them. To what extent do these apply to me? to our school? What can we do about them? At this point a very positive force takes over.

### Use of Findings

One outlet for the findings relating to the project itself will be their use by the Office of Institutional Studies at Seward for purposes of directing the course of fu-

ture projects of this nature. Such future projects will build upon the experiences of this one.

They will find another outlet in "Patterns of Performance," the 5-year cooperative school assessment and improvement project for Lutheran elementary schools, which is being initiated by Synod's Board of Parish Education. The first year of this project, 1968-69, will be devoted to the fine arts. The major findings will appear as guidelines in helping to direct assessment and improvement in the area of music.

The findings which pertain to the music in our schools will certainly be valuable to me in my teaching and other activities that relate to it. I would hope that many future teachers will benefit from what I learned in this project. These findings will also find outlet in "Patterns of Performance" by providing a vehicle for the actual assessment and improvement in the area of music.

### The Future

We began by speaking of this project as an innovation. I would suppose that one of the tests of the success of an innovation lies in the other ideas it promotes, that is, lies beyond the innovation itself. Let us consider a few ideas that come to mind.

There is, of course, the obvious one that faculty members of our colleges be encouraged to involve themselves in this type of project, not only in the area of music, but in all subject areas represented in the elementary curriculum. The basic purposes of these future projects may be essentially the same; they may be different. The approach to the project, its activities, and the use of the findings will of necessity be altered by the nature of the area itself and the specific needs of that area.

Even at its very best, a project of this nature is of short duration, with only limited activities possible. The limitations of time and money simply do not permit one to visit every school of a District for a period of 2 or 3 days, write several books that include all of the information and helps requested, conduct an entire series of workshops, or what have you. This would seem to imply that such a project is only a beginning, that a follow-through must be provided by the District itself by means of a District committee that would continue the purpose and intent of the project as it applies to that District. The college faculty members involved in the initial project may well serve as a source of guidance and information if so desired. The District committee could continue the school visitations and the workshops, and possibly initiate such things as:

1. Interschool and intraschool visitations by classroom teachers.
2. A regular series of interschool and/or intraschool meetings or study sessions devoted to the area under consideration.
3. A system whereby the educational television programs in the area under consideration are viewed and possibly used in the classroom by all classroom teachers.
4. Scheduling a block of time on the program of each

District teachers conference for purposes of presenting recent developments, ideas, and materials.

5. A digest of pertinent articles that appear in the professional journal(s) of the area under consideration for a publication such as a District curriculum bulletin.

A District itself should consider the possibility of conducting such projects in the various areas of the curriculum. A member of the faculty of one of our synodical colleges may be enlisted to serve as a source of guidance and information, conduct training sessions for the District committee, present a paper, and the like, but the burden of the project would rest with the District.

Consider this thought as a potential guiding element to all of the above. The ideas discussed to this point center around someone from the "outside" providing help

## WHAT ARE THE ISSUES IN CHRISTIAN EDUCATION?

*As Raised by Contemporary Philosophical and Sociological Theory: Convertibility, Language, Means-End, Mass Society*

by W. THEOPHIL JANZOW

EDITOR'S NOTE: In the last issue of ISSUES Dr. Janzow listed and defined some of the problems that arise when Christian theology comes face to face with modern theory in the fields of philosophy and sociology. In this issue he continues this listing and concludes his article.

### V. The Issue of the Convertibility of Man Versus the Imprisonment of Man in the Walls of His Society

MUCH CONTEMPORARY PHILOSOPHY IS BASICALLY pessimistic. It says that man is caught up in the dilemma of his own existence. It claims that a host of people are overwhelmed by the absurdity and frustration of their existential situation. What counts, according to this view, is not what was or what will be but what is in each existential moment. And this is "sickness unto death" (Kierkegaard). Man's own resources cannot lead him out of this dilemma. The answer is, according to Kierkegaard, "the leap of faith"; according to Heidegger, to achieve "authentic existence" through self awareness and self concern; according to Sartre, simply to be brave and fight it out and do the best you can and gain freedom in human responsibility.

It would seem that existentialism in some ways reinforces and in some ways challenges Christian views. It has properly been pointed out that the apostle Paul showed a crucial awareness of his personal momentary existential dilemma when he complained: "When I would do good, evil is present with me. . . . O wretched man that I am" (Rom. 7:21, 24). A similar example is that

and guidance. What should be the nature of this help and guidance? Will this person or these persons from the outside be able to provide all the answers or personally initiate a change in a school or classroom? Should they even try to do so? Wherein lies the greatest potential for change: when something is superimposed from the outside or when that something takes place within the individual classrooms? It is the classroom teachers who must make the change. Therefore, possibly the basic direction of any such project should be to stimulate individual schools and teachers toward self-study and -improvement, with the college faculty member, District committee, or some other source providing guidance, ideas, and resources. This thought merely recognizes the fact that the real strength of our system lies with the classroom teacher.

of Luther in his *Anfechtungen*. And it is considered important that both found rescue in the assurance that "the just shall live by faith." Of course, as soon as the existentialist operates in an atheistic or nihilistic or humanistic framework, the compatibility breaks down, and the Christian educator must let his insights be illuminated by the Word of God rather than by the words of the philosophers.

There is a trend in philosophy called "process philosophy." Some of it correlates with and some deviates from the understanding of the God-man relationship as Christian education would want to speak about it and develop it. There is much in Christian theology that stresses process. There are the ideas of growth in grace, of constructing a spiritual building that is always in the process of developing toward completion, of becoming and growing up into Him who is the Head, even Christ. Even the idea of the connectedness of events in the ongoing process of human experience is more favorable than hostile to Christian education. The point of departure comes when God is removed as participant in event, as initiator of experience, or as the significant Force who changes the direction of the process. The parting of the ways takes place when it is no longer recognized that the Word and the Sacrament have the power to convert, to turn around, and to energize the mind to serve the law of God, even when the flesh continues to serve the law of sin. The level of incompatibility

is reached for the Christian educator when process philosophy suggests that becoming negates being.

If process philosophy says, "I am becoming a child of God; therefore I can't say that I am a child of God," this is unacceptable in Christian education. If it asserts, "I am growing in grace; therefore I cannot say I stand in grace," this is unacceptable. Furthermore, if existentialists and process philosophers suggest that only personal relationships, not statements about personal relationships, can communicate meaning, this is unacceptable to Christian education.

True, Christian educational practice of the past sinned if and when it taught nothing but *statements* about God and man and their relationship to each other, and let it go at that. It can also sin if it teaches only by relationships and never by precept. To say that a Christian teacher should teach Biblical theology, not doctrinal theology, is saying too much. To say that he should teach relationships, not absolute truths, is establishing a false dichotomy. One writer says: "Unless we talk to people in terms of process, moment, and an open future they will not know what we are talking about." This may be true in part. But it certainly needs interpretation. Most people still think in terms of both structure and process, both end time and present moment, both basic unchangeables and tentative truth. Perhaps, if the truth were known, all people do. It's a question of balance, of degree. We don't have to be afraid in Christian education to teach doctrine, but it should be living doctrine, alive with the warmth of relationship to the Lord, whose it is. On the other hand, we should not turn deaf ears to the voices of those who say, "Remember that it is in relationship and feeling, in love and anger, in presence and protection, in forgiveness and in being forgiven that statements about all these things take on meaning and understanding and power."

The issue of the convertibility of man versus the imprisonment of man in the walls of his society is perhaps drawn most sharply when anthropologists and sociologists posit the theory of cultural determinism. Anthropologists like Ralph Linton, Alfred Kroeber, and Clyde Kluckhohn have led the way. Sociologist Peter Berger summarizes this view brilliantly in his *Invitation to Sociology* (pp. 91-92):

Society is external to ourselves. It surrounds us, encompasses our life on all sides. We are *in* society, located in specific sectors of the social system. This location pre-determines and predefines almost everything we do, from language to etiquette, from religious beliefs we hold to the probability that we will commit suicide. . . . Our wishes are not taken into consideration in this matter of social location, and our intellectual resistance to what society prescribes or proscribes avails very little at best, and frequently nothing. Society, as objective and external fact, confronts us especially in the form of coercion. Its institutions pattern our actions and even shape our expectations. They reward us to the extent that we stay within our assigned performances. If we step out of these assignments, society has at its disposal an almost infinite variety of con-

trolling and coercing agencies. The sanctions of society are able, at each moment of existence, to isolate us among our fellowmen, to subject us to ridicule, to deprive us of our sustenance and our liberty, and in the last resort to deprive us of life itself. The law and the morality of society can produce elaborate justifications for each one of these sanctions, and most of our fellow men will approve if they are used against us in punishment of our deviance. Finally, we are located in society not only in space, but in time. Our society is a historical entity that extends temporally beyond any individual biography. Society antedates us and it will survive us. Our lives are but episodes in its majestic march through time. In sum, society is the walls of our imprisonment in history.

One can read this and nearly be convinced. But to accept it as the total answer to the predictability of any individual person's outcome would be far too simple. There are countless phenomena of individual development patterns that remain an enigma in a theory like this. Yet Berger's thesis, as a general explanation of the social forces involved in human behavior, cannot be lightly discarded. Christian educators must ask what it means for them. Is it true, for example, as one noted anthropologist claims, that Christian missionary work, with its emphasis on blood-redemption, has made no headway in a southwestern United States Indian tribe because that tribe has a strong cultural sanction against blood and considers it a symbol of evil rather than good? What limitations to Christian conversion are inherent in the cultural deficiency of aboriginal societies? On the other hand, what lessons can we learn about more effective communication of Christianity both within the Christian community and beyond the Christian community from the theory of society and social control? How about the church as society, the denomination as society, the congregation as society? How can our knowledge of the dynamics of social organization aid us in the attainment of theological goals? These are issues for the Christian educator.

### VI. The Issue of Language

It seems absurd to deny that, in the issue of language, education — particularly Christian education — has a tiger by the tail. Studies that have been made about the dynamics of language present an intriguing and eye-opening picture. The findings seem to offer revolutionary and explosive potentials. Specifically, the newer skills of linguistic analysis, as practiced by philosophers, join with the older theories of symbolic social interaction, as held by sociologists, to form one of the hottest issues for Christian education in a long time.

The big point seems to be that words are only labels for ideas and feelings. They are manufactured. They have no inherent meaning. They have meaning only by consensual validation. To use a crude illustration, the word or sound "gut" (*Gott*) can evoke a mental picture of intestines or of the deity, depending on whether one happens to be thinking in English or German. Another illustration can be drawn from words that take on differ-

ent meaning depending on the context. Take "know." In one context it refers to a mental, intellectual act. In another context it refers to a physical, sexual act, as we know from the King James Version.

Now one reaction to this can be: "So what? Words cannot have inherent meanings. But ideas may." But we still run into a problem. Ideas are shaped by words, or by absence of words, or by combinations of words, or by classifications and categories of words. The sum total of words available to any society, the kind of words there are, the syntactical arrangement of those words — all this has a lot to do with the kind of ideas the people in that society can have and do have. Stuart Chase wrote an article in *Harper's* magazine on "How Language Shapes Our Thought" (April 1954). S. I. Hayakawa and Edward Sapir have popularized the problem in books that appear in paperback. Sapir believes that "Language . . . powerfully conditions all our thinking. . . . Language is not merely an incidental means of solving specific problems of communication and reflection. Actually the real world is to a large extent unconsciously built upon the language habits of the group. Words are social patterns. They affect even our simple acts of perception. We see and hear and otherwise experience as we do because the language habits of our community predispose certain choices of interpretation." One way to illustrate this point of view is to remind ourselves that the Arabic language has 6,000 words for camel but only one word for a vehicle with wheels operated with a gasoline engine. The Hopi Indian, to cite another example, thinks almost entirely in terms of action ideas rather than static concepts. He talks about eventing, not events; racing, not a race; marrying, not marriage.

Joyce Hertzler in his book *The Sociology of Language* says that the metalinguistic theory of languages leads to important implications like these:

- To know men you have to know what their language uses are.
- The meaning of words and phrases depends on the social function they perform.
- A change of language requires a change of world view.
- Language habits and traditions may have a constraining effect on new ideas.
- Language influences the range of perspective of individuals.
- Translation difficulties are greater than they seem, and every translation is, strictly speaking, an interpretation.

The questions that the issue of language poses for Christian education are complex and varied. For one, it would be a mistake to read too much into this issue. To say we can no longer rely on words in Christian education is saying too much. Christians, after all, have come to Christ through the instrumentality of words. It is inconceivable that Christianity could function or be trans-

mitted without the use of symbolic representations for ideas or symbols that conjure up mental pictures. And that is what language is about. In the second place, it would be an overstatement to say that words, being man-made and culture-conditioned, cannot convey universal ideas or divine thought. The language sociologists are quite careful to say that language is a *partial* determinant of the perceptual-conceptual processes and that its impact on the *Weltanschauung* of the members of the language community is limited.

Nevertheless Christian educators must be aware of the profound influence of language on the thought content of the people who use it. There are important questions to ask. For example: How has our present-day understanding of Christianity been shaped by our language? Did the language of the Hebrews, Greeks, Romans, and Germans shape their understanding differently in any significant way? How can we transfer the exact meaning of the inspired authors to the multilingual cultures of our contemporary world? How can we communicate the same ideas to the various subcultures within our own society, each of which has its own language peculiarities? How can we communicate successfully to the expert society with its special languages, to the different social classes, to the various ethnic groups, and to age levels each having its own "lingo"? If we make our faith relevant to college graduates, do we lose the masses? If we follow Billy Graham to the masses, do we lose the intelligentsia? Can we speak in various languages in the same language ("many tongues")? We cannot forfeit words for relationships, because relationships are meaningless without words (socialization — symbolic interactionism). But we need clarification on how to use words. This is a vital issue.

#### VII. *The Issue of the Means-End Question and Christian Education*

Both philosophy and sociology raise some serious questions about the means-end issue.

Clearly, the emphasis in contemporary philosophy is on means, not ends. The existentialists stress the importance of the moment. The process philosophers stress what is happening now. Instrumentalists and pragmatists are concerned not with some comprehensive system of truth, not with absolute, permanent, or unchangeable principles, but with solving problems when and as they arise.

The emphasis on means, rather than ends, sociologists point out, is strengthened by the trend toward impersonal relationships wrought by the industrial revolution and urbanization. It is enhanced further by the trend toward depersonalization that follows in the wake of the current technological revolution. Other descriptions of what's happening are found in "other-directedness," Vance Packard's "status seeking" and "pyramid climbing," and W. H. Whyte's "organization man."

In education, specifically, the emphasis on means is found in stressing life-adjustment rather than subject

matter, and in what Burton Clark in his book *Educating the Expert Society* calls the "triumph of vocationalism." (P. 237)

Christian education has to come to grips with these emphases. What do they signify? How can we make a "for all time" set of standards, principles, and ethics meaningful and valid to this kind of culture? To what extent do we have to? How can we make end goals seem important? How can we make godly living a desired goal for people who have substituted instrumental expediency for permanent values? How can we make heaven a meaningful goal? Where are the points of contact with a society that has largely given up long-term benefits for the thing that works today? What are the techniques that lead from the known (emphases on means) to the unknown (emphases on ends)? These are some of the questions that this issue raises and that need the attention of Christian educators.

#### VIII. *The Issue of Mass Society and Christian Education*

Sociologists tell us about the impact of mass social processes on the institutions and values of our whole society. The educator should be aware of the implications of mass society for the processes of education. One cannot understand the nature of today's *formal* educational task without an appreciation of the *informal* educational forces that are at work in a mass society like this.

Mobility, which touches every community in a large-scale way today, does something to educational process, particularly when you think of education in the traditional terms of transmitting knowledge, attitudes, and skills. Mobility, not only of people, but of books, of magazines and periodicals, perhaps particularly of movies and television, makes it impossible to control the input of education as far as any given person is concerned. Some of our misunderstandings in the church arise out of a failure to understand the totality of the forces that are at work in the processes of contemporary education. We used to glibly assume that when a seminary graduate took his place in the ecclesiastical world, whatever came out of his sanctified lips had been poured into his brain in a 1:1 relationship in the sanctified classrooms of Professors A, B, C, and Z. This is a nice thing to believe because, after all, we're making quite an investment in this project, and one understandably hopes that, after the workers on the assembly line are through with their job, the finished product will look like what we say we are paying for it to look like. This yearning hope is frequently evidenced at conferences and conventions. A delegate will arise to say something like this: "I'm disturbed. One of our seminary students came home recently, and in a conversation I heard him say that he had some doubts about the Resurrection. Now which one of the professors taught him that?" This concern is understandable. The problem is real. The solution, however, is not easy. The problem is that in a large, mass society it becomes harder and harder to identify the specific sources of specific ideas that have developed in people's

minds. Ideas get into students' minds in a myriad of ways. In connection with the profounder issues of life it happens largely through relationships with people. Parents and teachers are right at the heart of the process. Yet it is impossible completely to control the educational process for any given student in an open, mass society like ours. Without minimizing the importance of a good college or seminary, it must be admitted that the forces that shape a person's ideas and convictions are many-faceted and multidirectional.

Another development in our mass society is the knowledge explosion. This makes it impossible for Christian educators to lead their students in a direct evaluation of all the information that can come into their experience. This seems to suggest that in the future the task of Christian educators will more and more be to train the student in the use of the tools and equipment he needs to make Christian and Biblical evaluations and less and less to guide him through specific evaluations point by point. This has always been true to a degree, but it becomes more crucial in mass modern society.

Christian education needs to adjust not only to the great network of informal educational pressures on learners. It must also be aware of new developments in formal education in our mass society. Our mass society is a technological society. It should not be surprising, then, to find that it applies its technological brilliance to education and disseminates its inventions on a mass basis. Projectors and record players have been with us for a long time. But for the most part, they were toys. Today the educational media specialists mean business. They have invented any number of new devices for conducting education. Well known among these are programmed learning and teaching machines. One book calls this education extension of technology a "revolution in teaching." In a mass society the new technology finds its way to your doorstep the day after it was invented. Christian education has questions to ask. Are the new tools applicable to theological education? Is their emphasis primarily on fact transmission? Can they be used to teach values? If not, do they have negative effects? These are questions that seem apropos.

Mass society is a heterogeneous society. In a week's time the average person comes into contact with many people who are different than he is. The differences that are most important are the sociocultural differences. These are the differences that are due to the fact that people belong to different groups, be they different religions, different races, different nationalities, or different political organizations.

As members of different groups people must adjust themselves to a variety of value systems. A whole new body of sociological theory has been developed addressing itself to this situation. It is called "role theory." Christian educators must be alerted to this. They must realize that role theory has developed a whole new theory about man. They should understand what this theory is about. In briefest summary, Peter Berger has

described it as "a view that tells us that man plays dramatic parts in the grand play of society, and that, speaking sociologically, he is the masks that he must wear to do so. The person is perceived as a repertoire of roles, each one properly equipped with a certain identity. The range of an individual person can be measured by the number of roles he is capable of playing. The person's biography is an uninterrupted sequence of stage performances, played to different audiences, sometimes involving drastic changes of costume, always demanding that the actor be what he is playing. Such a sociological view of personality is far more radical in its challenge to the way we commonly think of ourselves than most psychological theories. It challenges radically one of the fondest presuppositions about the self—its continuity. . . . [It says] if one wants to ask who an individual 'really' is in this kaleidoscope of roles and identities, one can answer only by enumerating the situations

## Lutheran School Enrollments PLATEAU OR TRANSITION?

by MARTIN F. WESSLER

FOR THE FIRST TIME IN A QUARTER CENTURY, LUTHERAN elementary school enrollments declined. What are the prospects for the 1967-68 school year? Have enrollments hit a plateau? Or is there a brighter prospect?

The answer depends partly on interpreting current school-related issues fairly and measuring the impact of these issues accurately. Some may still hold that the Johnstone report on the Lutheran school's effectiveness has adversely and permanently damaged the Lutheran school. It may be that the secure feeling regarding Lutheran schools has been dissipated, but in its place one notices a vital and stimulating spirit of mission. Painful as it might have been, it has been good that Lutheran schools have had their problems aired in public. It has cleared away false thinking and stimulated a healthy, vigorous desire to state and demonstrate the Lutheran school's purpose and mission.

It is easy to deplore school closings without recognizing here the trend to provide more excellent education through school consolidations. Interest in interparish schools and other interparish cooperative efforts has never been greater. Here is no room for plateaus; this is a vigorous transition movement.

The casual observer is apt to see enrollments level off in existing schools without witnessing the energetic efforts to establish and maintain favorable teacher-pupil ratios. During the past decade the teacher-pupil ratio in Lutheran schools decreased from 29.7 to 25.9. These figures, too, report progress.

in which he is one thing and those in which he is another." Christian educators should find a lot of cause for ponder, analysis, and criticism in this theory. Like earlier philosophical and sociological investigations into selfhood, this theory tries to probe more deeply into the nature of self. It raises many questions as to its congeniality with such categories of thought as Christian personality and integrity, Christian sanctification, and the single-purpose dedication of the Christian man. Such questions should not be sidestepped. They deserve intensive investigation by Christian educators working in the framework of Biblical commitments and Christian faith. These are some of the issues that are raised when Christian theology meets contemporary philosophical and sociological theory. Christian educators will do well to be aware of them, come to grips with the problems they pose, and seek solutions.

Lest we be misunderstood, we are not suggesting that Lutheran schools be viewed through tinted lenses. Lutheran schools are not perfect. There are problems. But there is no need to be defensive. While there may be some who think it is popular to be disenchanted with the Lutheran school, we think it is time to say that there are many pastors, teachers, board members, and parents who are at work overcoming problems and building strong Lutheran schools. There is a spirit that seems to say, "The Lutheran school will survive simply because we believe in it."

The future of the Lutheran school enrollment is somewhat dependent upon the opening of new schools. It may well be that the Missouri Synod's rationale supporting full-time schools will be one of the Synod's greatest contributions to American Protestantism and American public education.

### *The Dilemma of Public Education*

One notices more and more frequently Lutheran Christians' concern for public education. They are concerned that the public school, no longer governed by a Protestant ethos, is expected to accommodate pluralism in a secular society. At the same time the public school is to be responsible for teaching moral and spiritual values. Note the difficulty confronting the Christian public educator. He is to deal with moral and spiritual values, changes in attitude and behavior in a setting that is less and less Christian in its orientation. This forces

the public educator to base his educational principles and teaching relationships on the humanistic premise that man, by himself, is capable of achieving moral goodness and ethical conduct. The American public school at this crucial period in world history is unable to confront the central questions that come to grips with the meaning of man: his origin, his purpose, his destiny. Public school teachers are simply less and less free to ask or to answer the great questions of life. An increasing number of parents and pastors are becoming concerned with the impact that this kind of education is making on Christian young people. A public educator on one of our state university campuses recently said something like this: "In the face of this dilemma, Christian parents have no alternative but to promote and support full-time church schools whose teachings are consistent with the belief and practices upheld by the Christian home." The full-time Christian school is one answer to this dilemma.

### *New Schools and Enrollments*

From a statistical viewpoint, the potential for new schools is encouraging. During the past decades the average size of Missouri Synod congregations has increased considerably. Approximately half of Missouri Synod communicants now hold membership in congregations whose communicant membership numbers 500 or more. What does this suggest? Considering that many congregations with a numerical strength of less than 500 communicants operate successful parish and interparish schools, it can be concluded that at the present time at least half of Missouri Synod's members are in congregations that have a numerical base more than adequate to support a parish school. As we say this we are happy to report that a number of the Synod's Districts are developing strategies for the opening of new schools. These Districts are identifying congregations that, because of numerical strength and other factors, are able to establish and maintain Lutheran schools either individually or cooperatively. District boards of education are developing plans of promotion and leadership that will provide information, encouragement, school-planning services, resources, and follow-through efforts to these congregations with a potential for a school. This is progress.

Perhaps the factor most able to influence school enrollments in 1967-68 and the immediately subsequent years is the determination of existing schools to revitalize enrollment policies and procedures. How soon this will happen is difficult to predict. It is always easier to explain how we got where we are than to predict where we are going. However, a good look at how we got where we are may help plot a better course for the future. We believe the following trends, which explain in part recent enrollment losses, also identify the beginning points for achieving enrollment increases.

Perhaps favorable school growth during the 1950s and early 1960s caused Lutheran school leadership to reduce its ongoing promotional effort in support of full-time Christian education. The lack of aggressive promotional leadership over an extended period of time re-

sulted in a take-it-for-granted attitude, which affected school enrollments as well as congregational support adversely. As a result many long-established schools are currently enrolling a smaller percentage of the congregation's potential and a correspondingly smaller number of children from the community.

Evidence shows that the take-it-for-granted attitude has been dissipated by the jolts following the Johnstone study and the announcement of the current enrollment drop. This has been replaced with a let's-do-something-about-it spirit. This spirit is manifested in schools where the long-neglected home and member visits are being initiated again and where new pupil-recruitment efforts are being planned. It is evident that much of the school staff's activity within the members' homes and within community homes has been prompted by a study of the Mission Affirmations. These activities are signs of health, strength, and vigor.

Two factors that have influenced school enrollments negatively need aggressive attention by all Lutheran schools.

Teacher specialization within the school has had a tendency to reduce staff services within the congregation's other agencies and ministries. As a result, some congregation members question the wisdom of concentrating financial expenditures in a single education agency, particularly if other areas and agencies within the church are neglected. Many schools have faced this issue squarely. Teacher work-loads have been reassessed, new assignments have given school personnel directives to minister to nonschool member children and their homes as well as providing numerous ministries within the congregation's education program. When this happens both school enrollments and congregational school support increase.

As the principal's role during the past decades was developed and defined, the pastor's significant role was not developed or defined with equal clarity. Too often the pastor's relationship to the school has been less intimate and influential than desirable. The pastor's support, leadership, and promotion for the school has not always been sought or utilized. The congregation in which the pastor is intimately involved with the school and where the school staff participates fully in the congregation's total education ministry appears to maintain maximum enrollments in all agencies.

Francis Keppel, recent United States Commissioner of Education, says, "The necessary revolution in American education . . . cannot come about as a matter of course. The fact that it is necessary by no means makes it inevitable. It will take farseeing and hardheaded leadership" (*The Necessary Revolution in American Education*, New York: Harper and Row, 1966, p. 139). Lutheran schools have not reached a plateau. They are in a period of healthy transition. This is so because our schools have many farseeing and hardheaded leaders who are working with a deep sense of conviction that nothing is more important than the work in which they are involved.

# A HYMNOLOGICAL DIPTYCH

## A CASE FOR THE GOSPEL HYMN

BY PAUL ROSEL

The gospel hymn is a generally accepted form of worship material emanating from adherents to sectarian churches rather than an expressive means fostered by individuals belonging to an established religious denomination. To assign the evolution and frequent use of the gospel hymn to such church groups as Methodists, Baptists, and Presbyterians rather than to Lutheran, Anglican, and Catholic bodies is largely true. However, it would be more accurate to say that 19th-century evangelists and revivalists endeavoring to meet the challenges and opportunities of their day brought the gospel hymn into being.

The gospel hymn was born in the United States — a country that, in the century preceding ours, played a dual role as curator of European conventionalities and creator of new ideas peculiar to Western freedom.

Beginning with the Civil War and continuing through the remainder of that century, several agencies and activities within and without the realm of the churches gave impetus to the rise of the gospel hymn. The evils resulting from a disrupted society and those associated with the westward expansion of the United States seemed to demand a national stabilizer to control the thoughts and emotions of the people. It was during these same years that many religious groups, particularly those with minimum ties and tendencies conditioned by European nationalism, gave attention to establishing religious revival camps, improving and enlarging the Sunday school system of education, using to advantage the YMCA, concerning themselves with home missions, increasing the importance of social implications of the Gospel, and embarking on evangelistic campaigns here and abroad.

It was in this latter activity that we come in contact with Dwight L. Moody and Ira D. Sankey — Moody the organizer and preacher; Sankey, the collaborator and musician. Although not achieving a great degree of distinction as writers and composers of gospel hymns, these men, through their methods of evangelization and influence upon others to do likewise, provided an outlet for the use of the gospel hymn.

Among the many writers of gospel hymns the name of Philipp Bliss, or Philip P. Bliss, deserves attention. Although a prolific writer of both texts and melodies, he is best remembered for his collection *Gospel Hymns*. The first edition was begun in 1875. This book of gospel hymns became so popular that it supplanted the authorized hymnals used by some church denominations. Through six editions, this hymnbook continued to exert its influence over American churches until the end of the century.

Numerous hymnals, or songbooks, containing gospel hymns written by the great Gospel Singers and similar hymns collected from other contributory sources appeared in succeeding years. The most important of those produced by the singing evangelists were "Sacred Songs and Solos," issued by Sankey; "Gospel Hymns and Sacred Songs," which compiled into one volume the contents selected from both the Bliss and Sankey hymnbooks; "Bright Jewels" and "Pure Gold," prepared by Dr. Robert Lowry; "Hallowed Songs" and "The Singing Pilgrim," by Philip Phillips, to mention a few.

In general the majority of gospel hymn writers wrote their words and songs during flashes of inspiration conditioned by the passing incidents that touched their everyday life. Shipwrecks, human love spurned, a story read or heard, snatches from sermons preached by itinerant evangelists, the changing moods in nature, and the normal and abnormal behaviorisms in society afforded an array of stimuli for the gospel hymnists. Then, too, there was the inner desire on the part of the writers of gospel hymns to express their personal spiritual experiences and feelings in poetry and melody. Furthermore, the spiritual tone of the period required a type of spiritual song that would promote and reflect the spirit of evangelizing the masses at home and abroad.

The gospel hymn is a highly subjective expression related to matters spiritual. It grows out of strong emotional situations and makes its appeal to the emotions. It speaks of sin, the spiritual helplessness of man, the love of God, and the need of Jesus in general terms, but seldom states clearly the source and nature of sin, the total depravity of mankind, the essence and full understanding of the Godhead, or the complete atoning sacrifice of the Redeemer. Ultimately the gospel hymn must rely on the evangelist for clarification and augmentation of spiritual beliefs, while the evangelist must rely on the gospel hymn to complete the full sway of emotional impact upon the heart of man to the point where he will accept Jesus as his Savior.

The original intent of the gospel hymn was not to create a form of expression to challenge the intellect on doctrinal issues but to share a personal or collective feeling one might have in his relationship with God. Thus they are quite imaginative and picturesque in their speech. The melodies are light in character, have a lilting rhythm in movement, are easily singable, and are extremely simple in harmonic structure.

In many ways the gospel hymns are a nonintegrating factor in formal worship in that they seldom relate themselves specifically to the church year, the liturgy, the

catechisms, the sacraments, or other teaching and worship functions that are the frequently used activities in an established church denomination. This category of Christian hymnody seems to exist as an entity unto itself, finding its greatest usefulness in the rallying, spontaneous type of worship services rather than in those divine services where a highly developed liturgical structure controls and guides public worship.

The spirit of evangelism, with its simple methods for religious instruction to take the convert from the

## A CASE FOR THE LUTHERAN CHORALE

The Lutheran chorale is a form of worship material emanating from adherents to the Lutheran faith. It is an art product of the Reformation: that many-splendored reform-rebirth movement that gave new direction and meaning to many sacred and secular facets of society. Like many of the other contributing factors to the period of change, the Lutheran chorale had its initial beginnings in the centuries preceding the publication of the 95 Theses.

Prior to 1517 a notable amount of Christian hymnody had been produced in the Greek, Latin, and German vernacular languages. Such hymns as "We All Believe in One True God," "In the Midst of Earthly Life," "Christ Is Arisen," "Now Sing We, Now Rejoice," "Kyrie, God Father in Heaven Above," "We Now Implore God the Holy Ghost," and many more were of pre-Reformation origin. Their use had been confined largely to such religious functions as burials, pilgrimages, processions, and feast days. With the return of the doctrine of the universal priesthood it became necessary to subject the early hymn texts to the processes of reform. The revision of texts to make them conform to the new teachings and the addition of stanzas to preexistent hymns to elaborate the teaching function of the hymn properly belong to the large body of Lutheran chorale literature. The melodies, too, underwent structural changes — not to interpret the thought concept of revised and improved hymns but to match the technical changes made in the poetic meter.

Another method to provide more hymn material for the laity was to translate, or prepare a version of Latin hymns in the German vernacular. Whether through revision, improvement, or translation of earlier models the result had a salutary effect upon the laity. Through this retention of earlier hymns the people had a contact with hymnody from the past and now needed but to adopt and absorb the changed content. As Luther often said, "for the sake of the common man," or as we say in another way, "moving from the known to the unknown," it seems to point up one peculiar characteristic of any reform movement — preserve and correct.

Although one can understand and appreciate the preservation-correction tactics employed, the final bulk of Lutheran chorale material came from the original

known to the unknown, needs the gospel hymn as a prominent teaching aid. At the same time the gospel hymns give the worshiper a body of simple, expressive material through which he can communicate his innermost feelings to an almighty God.

The gospel hymn is the standard hymnody depicting the beliefs and spirit of evangelism. The privilege and duty to admonish and be admonished through the singing of hymns and spiritual songs is, and should remain, one of the comforting joys in corporate worship.

creations by the popular hymnists of the day. At the top of the list, of course, stood Martin Luther. His energetic spirit in this phase of religious reform can easily be noted from the excellent prefaces he wrote to several hymnbooks. Such men as Justus Jonas, Johann Walther, Conrad Rupff, Paul Speratus, Nicolaus Decius, Lazarus Spengler, and Wolfgang Koepfel, if not directly inspired by Luther, then by the purposefulness of the reform, worked as authors or composers to fashion a style of hymnody commensurate with the principles of Lutheran theology.

The restoration and acceptance of the universal priestly status of each believer shifted the active participation in corporate worship from cleric to laic. Now also the people needed worship materials for the part they were to play in public divine services. In 1523 and 1526 Luther published two treatises covering the liturgical formula for the celebration of the Lutheran Mass — one in Latin and the other in German. In 1523/24 the first hymnal for use in the congregation, *The Book of Eight Songs*, appeared in print, followed by an endless succession of hymnbooks flowing from the village printing presses throughout Germany.

The publication of early hymnals served another vital purpose in that the singing of these hymns disseminated the Lutheran doctrines far and wide. One could burn heretics, destroy their writing, and issue bulls of excommunication, but it was very difficult to stop the masses from singing the texts or whistling and humming the tunes. Luther was highly elated with the instructional values resulting from the Lutheran hymn, saying that they saved more souls than his sermons. The opposition, equally complimentary in a negative way, vowed that the hymns damned more souls than Luther's sermons.

The Lutheran chorale is a highly objective expression related specifically to Lutheran doctrines. In most cases this type of hymnody is either a poetic paraphrase or a poetic commentary on Holy Scripture. The melodies are unusually strong, sometimes even being descriptive of the hymn or one stanza in a hymn. The rhythms are stately, yet interesting. The poetry is generally quite lyrical and at times quite crude, and the potential harmonic structures varied and moving.



In many ways the chorales are an integrated factor in formal worship, relating themselves to portions of the liturgy, the church year, the catechisms, and the sacraments. Although used mainly in public worship, their original intent was for use in the home and in the schools.

This category of Christian hymnody exists as part and parcel of other instructional and worship activities practiced by the Lutheran Church. Moreover, it has had and still has a powerful influence upon the art of music generating forth compositions for organ, piano, instruments, orchestra, solo voice, and choir.

The spirit of Lutheranism with its well-defined sys-

tem of religious instruction for all age levels of its members can rely on the Lutheran chorale as a prominent teaching aid. At the same time the chorales give the worshiper a body of simple expressive material through which he can communicate his innermost feelings to an almighty God.

The Lutheran chorale is the standard hymnody depicting the beliefs and spirit of Lutheranism. The privilege and duty to admonish and be admonished through the singing of hymns and spiritual songs is, and should remain, one of the comforting joys in corporate worship.

## ISSUES IN CHURCH MUSIC AND LITURGY

*A Comparison of Lutheran and Roman Catholic Situations*

by CARLOS MESSERLI

*This article is based primarily on the following three readings:*

*Voices and Instruments in Christian Worship; Principles, Laws, Applications.* By Rev. Joseph Gelineau, S. J., trans. Rev. Clifford Howell, S. J., Collegeville, Minn.: The Liturgical Press, 1964, 224 pages.

*Crisis in Church Music?* Proceedings of a meeting on church music conducted by the Liturgical Conference and the Church Music Association of America. Washington, D. C.: The Liturgical Conference, 1967. 128 pages.

*Music Lessons for the Man in the Pew.* By Omer Westendorf, illus. Paul Daeger, Cincinnati, Ohio: World Library of Sacred Music, Inc., 1965. 80 pages.

Agitation for improvement of liturgical and musical practice is heard with increasing frequency in the Lutheran church. Frequent expressions of concern by musicians, pastors, teachers, and laymen have resulted in official encouragement for new and improved liturgical texts and musical settings. Work has begun towards a completely new hymnal and service book, the joint product of the three major Lutheran church bodies in America. Even before this book comes to the presses, an interim Missouri Synod hymnal will appear.

The problems faced by Lutherans (and, to some extent, by other Protestant church bodies) are three: (1) effective participation in the worship service by the people, (2) restoration of the musical heritage of the church, and (3) the search for meaningful contemporary expression in both text and music.

Similar problems have been faced by alert Roman Catholic musical leaders for a number of years. These Catholics have also been concerned about participation of the people, use of the heritage, and contemporary expression. The decrees of the Second Vatican Council show that the Roman Catholic Church has formally recognized the problems and has begun to solve them. The

*Constitution of the Sacred Liturgy* (1963) states, in summary, that each of the three concerns is valid, and that their solution must be implemented. Catholic Church musicians are thus officially charged with the responsibility of solving problems similar to those facing Lutheran musicians.

While noting the similarity of present Lutheran and Roman Catholic situations, certain differences in practice must not be overlooked. The Lutheran Church since its inception has, at least theoretically, given a more active role in the liturgy to the people than has the Roman Catholic Church. In most Lutheran churches the people have always had the opportunity to participate actively throughout the worship service through the singing of psalms and liturgy. Though Lutherans may not always have fulfilled or even understood their role, the possibility of lay participation has always been present.

Furthermore, the specifically Lutheran heritage of the past 450 years includes a large number of attendant works of liturgical art music, which usually have been performed in the vernacular and oriented to some degree of participation or understanding by the people. However, the Lutheran musician has often ignored his tradition and substituted inferior, alien art music, unrelated to active participation by the laity.

Thus, the chief difference between contemporary Roman Catholic and Lutheran situations is that, while the former church now is working with little or no previous direct experience in congregational music, the latter body has a rich treasury of material and experience. While the Roman Catholic musician has a vast repertoire of masterpieces available for performance, few compositions of this art music are oriented towards a congregation of active worshipers. On the other hand, the Lutheran heritage of art music, rooted as it is in the popular chorale, is effectively performed only with the interwoven active participation of the assembled faithful.

Roman Catholic musicians generally recognize that

the task facing them is as imposing as it is important. Jack Manion, the executive secretary of the Liturgical Conference, speaking at the 1967 meeting of the Valparaiso University Liturgical Institute, stated that in his opinion no legislation in the history of the Roman Catholic Church was as potentially revolutionary as that of the Second Vatican Council relating to the liturgy. Noting that it would be some time before the implications of the changes were manifest, he urged that theologians and musicians come to grips with the basic problems immediately.

The thoughtful Lutheran church musician can profit from a study of the Catholic musical and liturgical renaissance. Prevailing ecumenical spirit tends to promote such interest, but more important than ecumenicism are the similar problems and goals faced by the two church bodies.

A wealth of printed material is currently flowing from the leading Catholic publishing houses. The subject of much of this activity is the nature of the Catholic worship experience as explicated by the Second Vatican Council. The three books under consideration are representative of Roman Catholic approaches to various aspects of liturgical and musical problems.

*Crisis in Church Music?* is a slender paperback containing 12 addresses presented at a meeting of Roman Catholic Church musicians and liturgists in Kansas City, Mo., in 1966. The papers were written by specialists, but they would be intelligible to interested laymen as well as musicians. They represent a wide range of views concerning the problems of church music. Some lean to the so-called "left," some to the "right," but all seem to share Mr. Manion's previously cited opinion concerning the importance and urgency of the task of renewal in church music.

Monsignor Francis P. Schmitt, director of music at Boys Town, Nebr., takes the musically conservative position that would not relinquish performance of the classical Gregorian and Renaissance masterpieces for the sake of mere popular appeal. He feels that the church requires the best performance of the best music available for its divine worship. Furthermore, he argues that the faithful would actually prefer quality performances of quality music if they were given half a chance to hear such music. He bases his forthright contention on years of experience in leading members of his orphanage congregation in the repertoire of Gregorian chant and Renaissance polyphony. Msgr. Schmitt would not allow the Roman Catholic Church to lose its traditional emphasis on quality in favor of the illusive goal of relevance, as important as congregational appreciation might be.

In "A View from the Far Left" Dennis Fitzpatrick, a publisher of religious music in Chicago, advocates relevance above all else. He pleads for a split-level musical structure—a "classical" style for those who can appreciate it but a popular style for the majority of worshipers. He argues that some type of folk-oriented music is alone capable of reaching the increasingly youthful,

increasingly urban society of the church in America. Mr. Fitzpatrick believes that the church music of the future, in order to play an "integral and vital role" in worship, must be attractive, written in an idiom natural to the people—be it folk music, folk-rock, or *Bossa Nova*. In a complementary argument he advances telling points for raising the prestige of the church musician, implying that until the Roman Catholic Church recognizes its musicians with adequate authority and remuneration, the ideals of the *Constitution* will not be realized.

One of the most penetrating and incisive papers is that by Monsignor Rembert Weakland, abbot of St. Vincent Archabbey, Latrobe, Pa. He believes that the musical heritage of the Roman Catholic Church must be viewed solely in its liturgical framework, acceptable only if it succeeds in fulfilling its liturgical role. Since the role of the worshiper has changed from spectator to participant in the Mass, the music for the liturgy of the past is no longer pertinent. "We cannot preserve the treasures of the past without coming to terms with false liturgical orientations that gave birth to this music." He rejects most of the Catholic Church music canonized in the past, because it was conceived on the Romantic notion of the preeminence of transcendental music, suitable for a Romantic approach to worship. Thus, Gregorian chant and Renaissance polyphony were supposed to be ideally suited to 19th-century liturgical theology because they were considered otherworldly, ideal gifts with which to glorify God—a "package wrapped in a golden box." Msgr. Weakland contends that the liturgical climate has changed and that with the change has come a new and vital worship potential: the active participation of the layman. He asserts that today's liturgical experience is to be a common experience of men of the 20th century and that this certainly cannot be found in archaic transcendental music, as beautiful as such music may be.

In "Lutheran Worship Music" Prof. Carl Schalk of Concordia Teachers College, River Forest, Ill., presents a perceptive and well-organized review of Lutheran practice. He states that Lutheran worship music is liturgical, congregational, and rich in artistic potential. By citing numerous historical precedents, Schalk establishes both the artistic and the congregational strengths of the Lutheran liturgical tradition. Implicit in his writing is the view that the solution for Roman Catholic problems lies clearly within the scope of the church's total heritage (including the Lutheran experience) and its logical extension in contemporary practice by its musical leaders.

The remaining articles deal with practical matters of implementation of the principles of the liturgical reform signaled by the Second Vatican Council. In the delineation of the function and importance of the parish music director, song leader, organist, and choir director, emphasis is given to the need for adequate training of all musical leaders. Support is provided for the courageous utilization of a wide variety of worthy music materials regardless of denominational origin. This ecumenical note is articulated in a list of Catholic and

non-Catholic publishers of worthwhile music and a list of 54 non-Catholic composers of the past 400 years. At least half of the non-Catholic composers of "admirable church music" are Lutheran.

Of all the books published by the Roman Catholic Church in the last 50 years, probably none has been more popular than the missal. Issued in a variety of shapes and sizes, the familiar missal served the layman as a guide through the somewhat unintelligible religious exercise of the Latin Mass. Now the missal is threatened with replacement by an English language hymnal or service book, and since the former spectator has become a musical participant in the service, he must know something about singing and reading music in order fully to experience the Mass.

*Music Lessons for the Man in the Pew* introduces the layman to his new role of participation. It is directed to the average American who lacks musical training, offering him in the space of a few pages a course in basic note-reading and musical understanding. The task begun by the book must eventually be carried on by a competent music teacher. But even were an intelligent lay worshiper to do no more than read and digest this book, his understanding of the musical execution of his part in the Mass would deepen, and his willingness to participate would increase. Paul Daeger's illustrations provide an ideal humorous complement to the text. This paperback is highly recommended to all lay Christians and pastors — even to the members of so-called "singing" congregations.

*Voices and Instruments in Christian Worship* is the authorized English translation of *Chant et musique dans le Culte*. The book has been revised in the light of the findings of Vatican II, with appropriate footnotes by the author. Father Gelineau has received unrivaled worldwide acclaim as the composer of a new kind of psalm setting. However, he is also a leader of liturgical church-renewal and the editor and publisher of a French church music journal.

The current work attempts to place worship music in its proper liturgical perspective by means of analysis of historical, sociological, esthetic, and psychological dimensions. The book is written within the framework of the history and practice of the Roman Catholic Church, relying quite heavily on Jungmann's *The Mass of the Roman Rite* (New York, 1939).

Practical suggestions emerge as Gelineau assesses the available sacred repertoire on the basis of historical, liturgical, textual, and musical principles. Although the point of orientation and departure with Father Gelineau is always Gregorian chant, he refers to almost every other type of sacred music employed anywhere in the world. He forthrightly confronts and evaluates the difficult musical problems of the Roman Catholic Church. In spite of the emphasis on textually oriented sacred music, the inclusion of references to instrumental music are as valuable as they are refreshing in a book on Catholic worship music. Considering the English title of the book,

one might expect much space devoted to use of instruments in the church, but the original title indicates the exact scope of the book: a view of all kinds of sacred music.

The ecclesiastical outlook of Father Gelineau quite naturally reflects the official papers of the Roman Catholic Church, from *Moto proprio* of Pope Pius X (1903) to the *Constitution on the Sacred Liturgy* of the Second Vatican Council (1963). One would expect from its historical and ecclesiastical emphasis that *Voices and Instruments in Christian Worship* is a conservative book, and in one sense it is. Father Gelineau wants the Roman Catholic Church to look carefully at its history, but only in order to understand the true nature of its liturgical and musical tradition. He generally rejects mere revision or resuscitation of the old and instead seems intent upon fostering a new and creative application of historically valid principles to the contemporary needs of the Catholic Church. He is speaking for a new musical expression, appropriate to the 20th century, yet mindful of the lessons of the past. *Voices and Instruments in Christian Worship* is a ready reference for all church musicians — Roman Catholic and Lutheran alike — because of Gelineau's sound grasp of history and his perceptive liturgical analysis.

Calls for improvement in church music cannot be answered by official pronouncements of the church. Criticism of present practice will not be stilled by the mere production of new worship materials. Agitation for change in worship music can only be effectively countered by the serious application of the talents of musicians and liturgical leaders of all concerned denominations in full knowledge of the respective contributions of all. No single church body has a monopoly either on the problems of worship music or on their solution.

CARLOS MESSERLI

## Interested in New Patterns in Religious Music?

Don't miss the fall issue of  
**CHURCH MUSIC**

Begin your subscription now! In this issue:

- New Patterns for a New Age, by Martin E. Marty
- A Survey of Contemporary Organ Music — in Germany and Austria, by Donald Johns; in America, by Philip Gehring; in England by Percy Young
- Three new hymns for the 450th Reformation Anniversary
- In Review: The Crisis in Catholic Church Music, by Rhea Felkner
- Plus sample copies of current music, critiques of related books and recordings, editorials and news

**CONCORDIA PUBLISHING HOUSE**

3558 South Jefferson Avenue St. Louis, Missouri 63118

Please enter my 1-year (2-issue) subscription to CHURCH MUSIC, beginning with the 67-2 (Fall) issue. I enclose \$2.50 (Single issue \$1.50)

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

## BOOK REVIEWS

The books chosen to be reviewed in ISSUES will, in most cases, complement the central theme of each number. They will not always be the most current or the most popular, but will be, in the opinion of the editor and the reviewers, good books that can contribute to a better grasp of the topic under consideration. Unless otherwise identified, reviewers are members of the faculty of Concordia, Seward, Nebr.

DARRELL MEINKE

*Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin.* Johannes Riedel, editor. St. Louis: Concordia Publishing House, 1967. 238 pages.

"The contributors to this publication have presented [their work] as an appropriate tribute to the life-long endeavors of . . . this distinguished scholar, gifted teacher, and venerable leader in the field of church music.

"At a time when indifference, misinformation, and lack of knowledge prevailed in the realm of church music history writing in America, Dr. Buszin began systematically to delineate his interpretations of the lives and works of great masters of the past. In this way he helped to set into motion a pendulum which began to swing rather strongly — and which has been swinging ever since — toward the revival of and the familiarization with the Renaissance and Baroque music of the church."

The contributors to this volume include American, German, and Swiss church leaders, theologians, musicologists, directors of church music schools, professors, composers, and editors. Dr. Riedel decided that the format of such a book could best be that of a series of essays by these authorities, each of whom would write concerning his own special area of interest and investigation. The result is a collection of authoritative materials, diverse, yet interrelated.

The editor has divided the 19 essays into two general categories: Church Music and Tradition, and Church Music and Our Time. The 12 essays dedicated to tradition present a variety of musicological investigations and findings and also offer some suggested points of departure for the contemporary church musician. In the opening essay on "Church Music and Tradition," F. Joseph Smith points out that we might attempt an overcoming of musical traditions not by a denial of

what has gone before but by a creative reconstruction and an openness for wholly different approaches to musical reality.

Lincoln Bunce Spiess in his essay "Inconstancy of Meaning in Certain Medieval and Renaissance Musical Terms" discusses at great length the variability of meanings of such terms as sonata, fugue, discant, descant, diaphony, organum, and *canto de órgano*.

Louise E. Cuyler gives a most interesting account of "Musical Activity in Augsburg and Its *Annakirche* ca. 1470–1630."

Markus Jenny compares the hymns of Zwingli and Luther, contending that their psalm settings and freely created songs revolve around themes of consolation and trust and not so much about themes of struggle and victory.

Harold E. Samuel delineates various species of *concertato* style as outlined in Part III of Michael Praetorius' *Syntagma musicum*. Alfred Dürr, the Bach specialist, in addition to listing Bach's 53 chorale cantatas, shows the growth and development of certain texts and chorale tunes as used by Bach in his chorale cantatas.

The above-mentioned essays represent a mere sampling of the variety and type of the offerings presented in the first category.

The seven essays in Part II, "Church Music and Our Time" are introduced by Edgar S. Brown, Jr., in "Whither Church Music?" Dr. Brown writes about what kind of music should be permitted and encouraged in the church, and about the training given to those who perform this music.

V. Earle Copes provides a survey of Protestant church music in 19th-century America, while Helen E. Pfatteicher and Armin Haeussler contribute liberally to the treatment of the problems centering about the dilemma of church music and hymnody, the way they emerge, accrete, and become a serious deterrent to those who want to improve the musical and hymnological situation in the church.

Karl Ferdinand Müller writes on "Church Music Instruction in the Church Music Schools of Germany," providing a short history of a church music educational process which led to the establishment of church music

schools in Germany. Wilhelm Ehmann, "Changes in Choral Singing in Europe Today," lists the different types of choral organizations and points out the distinction between these groups and the new and different roles they have assumed in Europe since World War II.

Oskar Söhngen "What Is the Position of Church Music in Germany Today?" reaffirms the principle that only an artistically valid expression of the music of its own time can be church music in the ultimate and profoundest sense.

The essays and investigations provided in *Cantors at the Crossroads* present to the professional church musician and to the interested layman a stimulating and interesting collection of church music topics, and also offer a sound and provocative philosophy of church music. Anyone associated with music and worship should be able to find something of worth here.

Dr. Riedel, the editor of this collection of essays, is to be complimented on his organization of such diverse material. Last but not least, he is to be complimented on the comprehensive compilation of the published works of Dr. Buszin which appears at the end of the volume. This bibliographical listing includes the essays, reviews, translations, forewords, editorials, reports, and varia written by Dr. Buszin and editions of choral and organ music edited by Dr. Buszin. The list of his achievements is indeed impressive.

THEODORE A. BECK

*Foundations and Frontiers of Music Education.* By Max Kaplan. New York: Holt, Rinehart & Winston, Inc., 1966.

*Foundations and Frontiers of Music Education* is a most scholarly sociological approach to the field of music education. In the words of the author, the dominant theme of the volume is that "music education is dynamically involved with the changing milieu" (p. 191). He holds that "music education is becoming increasingly important in the musical milieu, and both are greatly affected by the total culture of the time" (p. v). Therefore, it is of utmost importance that the music educator see himself not in a state of "irresponsible isolation" but rather in one of "social integration."

Dr. Kaplan distinguishes three primary sources of knowledge: science (analytic), philosophy (assumptive), and art (esthetic). Whereas all three share common qualities,

. . . they each represent independent insights into life. . . . Each fulfills basic functions for man and is justified and understandable in its own social role. Further, the relationship of science, philosophy, and art is a major key to the nature of any society; the elements of these forms of knowledge are found in all societies at all times. (P. 19)

The question of the actual need for esthetic experience is raised by the author. He states:

One answer is to extend the question: what is the need for analytic or assumptive experience? Men need to believe, to know, to feel, to have ideas, to validate their impressions, to symbolize their perceptions. . . . The person whose life is whole or integrated is one who relates to the world about him in the fullest dimensions. Not all of life consists of mathematical endeavors, as one figures his income tax; or of loyalties, as one salutes his flag; or of color sensitivity, as one selects his neckties. But these are common types of experiences, as we move from the objectively scientific to the traditionally assertive, and to the subjectively esthetic. Who is to say what is the more important? That depends on whether the tie is being purchased, the flag is being saluted. . . . (Pp. 26-27)

Such considerations point to the need for *balance*, which is the major answer to the question of the need for the esthetic. Subjectivity is the responsibility of each person for independent judgments and the use of symbols and forms which surround him. Bringing this into an educational setting, the author discusses the fact that a primary function of the school is to expose students to all three sources of knowledge.

Wherein lies the basic value of music? "It is the *uniqueness* of the esthetic that provides its contribution, but it is a uniqueness not of words, even an imaginative and literary string of words, but of *subjective* experiences" (p. 23). What, then, is the primary aim of any and all music education? It is the de-

velopment of musicality, for it is this which aligns it with the esthetic. The commitment of music educators must be to music as an esthetic experience. This must form the basic center of their activity, with the social by-products used as tools, not as ends. In the words of Dr. Kaplan:

This is the primary criteria. If the community benefits, as in the pride from having a fine musical organization in its midst, this is admirable but not the fundamental purpose in providing musical experience. The same must be said for other by-products, such as family pride, social status, and others. The assumption is that these are all very useful gains, but can be achieved by means other than music. . . . The third assumption is that the higher the standards obtained by creators and audiences, the greater will be the gains for social ends of the personality, family, school, or community. (P. 203)

This perceptive book serves well to extend horizons of the interaction of music education and the social order by presenting an analysis or appraisal of music education — past, present, and future potentials. The following social forces are considered in depth: the increase of urbanization, the greater access of the masses to education and knowledge, more nonwork time, less class-bound use and purchase of luxuries, the greater effect of television and other electronic products, and the movement toward realization of minority rights which has enabled more people to partake in democracy. The volume provides an excellent example of what music education has to learn from other disciplines. Contrary to the format of this review, the greater portion of the book deals with the extension of these social horizons, after an early and brief development of the function and value of the esthetic and music in the social order.

The last chapter is an extensive outline of suggested planning and research for music education. The author lists three basic *areas* for planning: conditions of the cultivated society, independence of the esthetic as knowledge, and relations of social and esthetic functions. Among the several *goals* for planning are integration of excellence with availability, utilization of social sciences, and participation in music making. The three *elements* for

planning are social, esthetic, and educational. A rather thorough look into the community and family opens many researchable questions, and application of the thoughts and principles of the book is finally made to the very isolated problem of the shortage of string players.

H. GIESSELMAN

*Protestant Church Music in America.* By Robert M. Stevenson. New York: W. W. Norton & Co., 1966.

In this book of only 168 pages Mr. Stevenson has given us a survey of Protestant church music in America from the Huguenot psalm settings that were taught to the Florida Indians to the trends of the contemporary scene. Inherent in this statement lie this volume's strengths and its weaknesses, for it covers 4 centuries of music in a masterful way, and yet to accomplish this feat in so few pages means that a study in depth of many of the most important phases must be omitted. One feels that this is particularly true of the modern compositions, in which a truly American style is being formulated, not so strongly European bound as in most periods of the past.

Modern music, in fact, is accorded space only in the last chapter, entitled "Diverging Currents, 1850 — Present," 26 pages to cover over a century of prolific writing! Nevertheless, this book is a must for every serious student of church music, for it is especially rich in the early beginnings of music in America, an area that we are only now beginning to appreciate.

All of it makes fascinating reading: Huguenot psalms, New England and the Bay Psalm Book, singing schools, the Pennsylvania Germans, the Moravians, our early "great" composers, Francis Hopkinson and William Billings, pre-Civil War music, the Negro spiritual. The approach is extremely scholarly. There are numerous footnotes and a wealth of source material, taken from books, magazine articles, and doctoral dissertations. Most of the latter two categories seem to be of recent origin, pointing up the fact that the light of modern research is being directed at our own heritage of American music and illuminating much worthwhile material. One gathers that there is still much to be discovered.

The great Lutheran heritage of music is not mentioned per se, only some of its composers. Of the mod-

ern composers in "our circles," only Daniel Moe is mentioned.

Finally one gets the impression that the definitive work on Protestant church music in America is still to be written. It will probably be a multivolumed work. It will owe a great deal to men like Robert Stevenson.

WM. GALEN

*The Grass Roots Church: A Manifesto for Protestant Renewal.* By Stephen C. Rose. New York: Holt, Rinehart & Winston, Inc., 1966.

As the apostle Paul could speak of "the church of God which is at Corinth," so Stephen Rose dares to suggest that the Protestant Church of our day be restructured so that we can speak of the church of God in Chicago or New York or Boston. Rather than merely criticize the deficiencies and failures of the church, Rose offers definite proposals for reorganizing the church at the "grass roots" level, as the title of his book indicates. One's first offhand reaction to the suggestion that all the churches in Chicago replace their denominational loyalty with an ecumenical church, discard their congregational system for "Rose's dream," is about like expecting St. Paul to make tents in New York and preach on Sunday in Times Square. "Rose's dream" is the most utopian nightmare that has thus far come out of the frustrations of those who are honestly wrestling with the problem of making the church speak to the needs of people in our urbanized society.

But Rose is worth reading because he says some very provocative things that those who are complacent in the comfortable church need to hear. Rose is a Presbyterian minister who has been active in the civil rights movement. Since 1962 he has edited the magazine that he founded, *Renewal*, a journal devoted to church and urban problems.

Rose believes that the church is at the crossroads, that its denominational structure is outmoded and obsolete and in its present form is unable to speak to the "outsider" or "vitality to involve those who are on the 'inside'" (p. 29). This is nothing new. Gibson Winter insisted that the structure of the church cannot serve the metropolis; Martin Marty stresses the negative effects of denominationalism. What is new is the concrete proposal for the restructuring of the church offered by Rose. He operates on the premise that the church is *ecclesia semper reformanda*, that

it must be in continual reform, responding to the Gospel and the sociological pressures and possibilities of its day. Rose believes that the "local congregation is obsolete; the denominations are helplessly anachronistic; the minister's role impossible," etc. (p. xv). So it must find a new way to function.

Rose's proposal begins by suggesting that we think of the functions of the church as chaplaincy, teaching, abandonment rather than the traditional functions outlined by the Biblical words *diakonia*, *koininia* (this is the way he insists on spelling it, rather than the traditional *koinonia*), and *kerygma*. The churches in a given community would organize around these three functions. If there are at present 10 churches in a community, the largest would become the center for "chaplaincy" where a variety of services are conducted throughout the week by several ordained clergymen. Three of the churches would be used for the "teaching ministry," one devoted to children, one to youth, one to adults, under the directorship of specially trained staff. Other buildings may be used for an administrator and a pastoral counseling center, while the remaining buildings could be sold or converted into "direct service ministries to the community fulfilling the function of 'abandonment.'"

Membership would be twofold, basic membership in the body of Christ and specific membership in a working part of that Body by choosing the specific area of service in the three functions. National denominations should become research and development agencies for the whole ecumenical church.

How does one evaluate such a proposal? We suggest that the place to begin is to ask two basic questions: What is the church? What is renewal? Rose's emphasis is fine — that the church's mission is more than the oft heard "be in the world." The question, he suggests, ought to be "how" the church is to be in the world, and he stresses its function as prophet and priest in the unglamorous needs of mankind as well as in revolution, in both the hospital corridor and the picket line. Rose sounds good when he speaks of the church as the new Israel, "committed to the working out of God's purposes within history" (p. 58), and when he suggests that the church exists "to proclaim the Gospel, to preach, to teach, to share the sacraments, and to witness to Jesus Christ in the world." (P. 63)

The problem comes when Rose translates this church into structure and service. He wants the church to include the entire community in such a broad concept that it must forget evangelism as winning people to a "verbal confession of Christ as Lord and Savior" (p. 115). He wants a kingdom of God that includes every human and misses the Biblical emphasis of the church as a "called out" persecuted remnant, a minority whose purpose it is to tell the world the Gospel of Jesus Christ by life and lip.

The second question of evaluation is "What is renewal?" Is renewal organizing the church so that it can teach people of the community the problems of city government and organize the community into a constructive campaign for better government? When Rose speaks of the ultimate purpose of the layman's service as making the "total machinery of society more humane and liveable" (p. 156) we are reminded of our Lord's comment, "gain the whole world and lose his own soul." At times Rose gets close to the heart of renewal when he speaks about the "liberating action of the Holy Spirit" (p. 14), but he seems to lose this perspective when he translates his theology into practice and ends with organizing the community in a campaign against air pollution.

Many questions arise as one reads this stimulating book. Has the author overlooked the "renewal" which seems apparent in some of the evangelical groups? Would giving up our denominations be like asking all lodge members or service club members to form one community organization? Has the military chaplaincy been a trial run? Can you imagine Paul organizing the church to protest the graft in the Roman government, or James the abuses of the Sanhedrin, or John the idolatry of Ephesus?

Yet we cannot help but wish for this book what the author himself suggests: "If our only achievement is to remove the cotton from the ears of the Church, that Christians might stand ready to obey, this is satisfaction enough." (P. 66)


ERWIN J. KOLB

Please send notification of change of mailing address for ISSUES to:

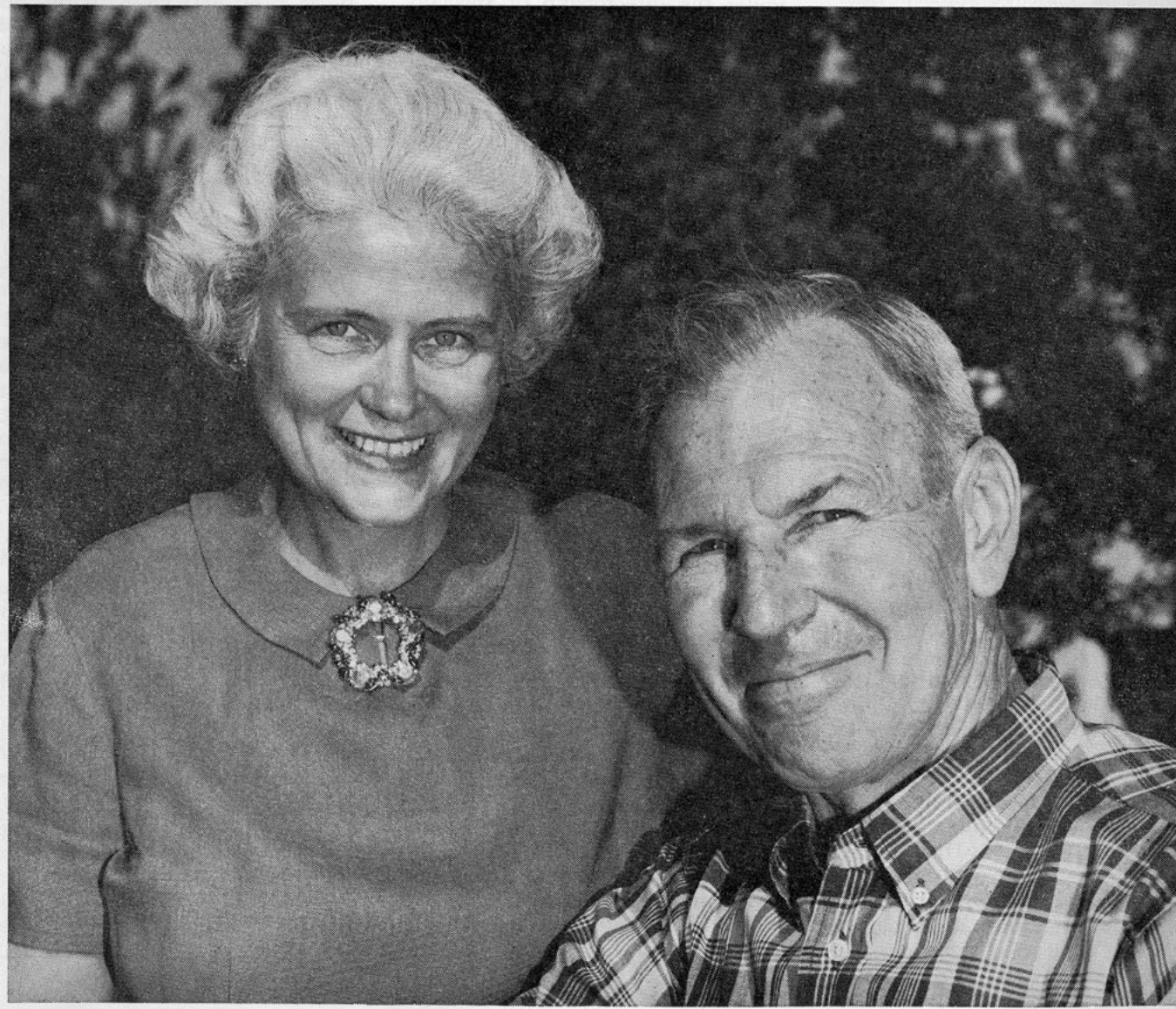
Concordia Publishing House  
3558 S. Jefferson  
St. Louis, Missouri 63118

# retirement income for church workers

## A practical plan with tax advantages

*Who can profit?* Pastors, teachers, deaconesses—as full or part-time employees of Lutheran religious, charitable, educational and other organizations having tax-exempt status. For those who can qualify, favorable tax regulations make tax sheltered annuities particularly valuable. *What does the AAL plan offer?* A way to provide for your golden years by using untaxed dollars for maximum accumulation. Unlike simple savings, this plan guarantees an income for the rest of your life. *Where can you get details?* The AAL representative who serves your congregation can supply them. His professional skills and training can help you and your fellow Lutherans with most any “money for living” question. Give him a call and get acquainted. 

**AID ASSOCIATION FOR LUTHERANS • APPLETON, WISCONSIN**  
Largest Fraternal Life Insurance Society in America



*Foundations for Purposeful Church Administration.* By Alvin J. Lindgren. Nashville, Tenn.: Abingdon Press, 1965.

This volume runs counter to many current practices in church administration. The author holds that the purposes of the church should determine what is to have priority in the church's operation. He contends that too often parishes are ready to borrow the methods of other organizations without asking whether such methods were designed to further the goals for which the church exists. Methods designed for showing a profit are not necessarily applicable to the church. For example, a treasurer in a business is not always the man who qualifies for the financial-policy-making board of the congregation.

Some of the evaluative questions that Lindgren raises indicate where practices may be at fault. Has the church erred, for example, by requiring half of many a pastor's time for administrative and organizational duties? Why does a pastor have no qualms about saying he cannot do something because he already has a meeting scheduled but finds it difficult to say “no” because he should make some calls or has reserved the time for study? Is the church serving an institution or the world?

The author implies that leaders in the church should seriously question whether their chief concern often has been saving their own skins! Perhaps such reflection will bring many to the conclusion that they should have been exhibiting the type of courage the apostles showed when they said, “We ought to obey God rather than men.” Self-interest has frequently caused pastors, teachers, and laymen to take the easy road of either bowing to organizational demands or making decisions that meet the approval of fellow members of the community, or both. This is one of the forms of idolatry found in the 20th-century church. Anything that gets in the way of communicating the love of God to each man as effectively as possible has no place in church organization and administration.

The following thought-provoking ideas demonstrate Lindgren's approach: “What happens to persons is more important than what happens to programs. . . . What church leaders do is much more important than what they say. . . . Perhaps society is to be redeemed not by the institution of the church but by the

witness of church members acting and witnessing as Christians in their daily secular, social, and vocational life, where the decisions that change the world are actually being made.”

The final six chapters of the book serve well as a set of rather specific criteria for judging the spiritual health of any parish. The list of goals for Christian education, for example, can be useful in determining how much of the congregation's education program is really Christian.

Pastors and teachers will find this book an excellent source of ideas for evaluating their busy personal schedules in the light of the goals set forth in the Word. The topics and the bibliography at the end of each chapter are excellent resources for developing topics that will help parishioners assess whether or not what the congregation is doing is really the Lord's business. Some of the complete planning and evaluation forms printed in detail are also worth examining.

GLENN C. EINSPAHR

*Building and Maintaining a Church Staff.* By L. E. Wedel. Nashville, Tenn.: Broadman Press.

As the title suggests, Leonard E. Wedel's book *Building and Maintaining a Church Staff* presents in detailed and easily understood form the procedures for hiring, organizing, supervising, and maintaining a church staff.

The building of a church staff begins with the hiring. Mr. Wedel gives complete information on how to establish job qualifications, prepare application forms, interview an applicant, follow up references by phone or mail, give tests for job skills such as typing-speed tests, grade them, and, finally, select the most qualified applicant.

The job of the pastor or whoever supervises the new staff member does not stop when he or she is hired. It is important to help the new staff member get a good start. The first day is vital. To help the new staff member become acquainted with the facilities, with the other members of the staff, with the goals and purposes of the organizations of the church, with an understanding of the job, with the organizational structure of the staff, and even with a brief history of the church is of utmost importance in helping the employee feel that he or she is a part of the team and able to contribute to the work of the kingdom of God. Suggestions for on-the-job training and even detailed reasons

and procedures in firing a staff member are also given.

In talking about the organization of the staff in order to get the job done, Mr. Wedel makes the point that this type of understanding and knowledge is not only essential to the large congregation with many staff members but also for a smaller church where, perhaps, there are only a pastor and a secretary or a pastor and a janitor. These, also, would need organizing. Here Mr. Wedel makes a real contribution to the average pastor or teacher who has had little training in business methods, even though a great amount of his energy and time are consumed in organizational practices and administrative duties. Part of good organization is seeing to it that each staff member knows what he is to do and that there are no overlapping duties and responsibilities. Here, too, the author gives excellent advice and easily understood procedures on assigning the proper tasks to the proper workers. He lists the various kinds of jobs, gives examples of adequate job descriptions, and provides suggestions on maintaining and using these job descriptions.

In his chapter on developing supervisory and human-relations skills the author points out that the supervisor is the key to harmonious conditions and good job output in the church staff.

Industrial research points out, says the author, that employees place several wants ahead of wages. Some of these are job security, job satisfaction, recognition, and good supervision. The supervisor is the key person in the motivation process. He often provides the proper motivation for the workers in the church office or on the church staff. A detailed description of what a good supervisor is and a self-evaluation chart for a supervisor conclude this section of the book. Mr. Wedel also presents detailed instructions on the purpose of staff meetings, how to conduct them and how to follow them up.

*Building and Maintaining a Church Staff* is well written, easily understood, practical, and thorough. Scattered throughout the book are sample charts, forms, procedures, etc., which could be adapted to fit the staff of any size church. Although invaluable for a church with a large staff it belongs also on the shelf of the pastor or the school principal of a small church.

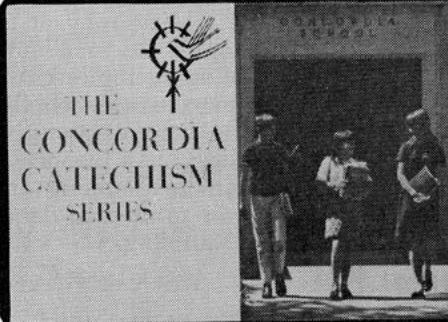
D. M. DORPAT, Assistant Pastor  
St. John's, Seward, Nebr.

"I BELIEVE THE PUBLICATION OF THESE CATECHISMS IS THE BIGGEST STEP FORWARD WE HAVE EVER TAKEN IN THE PRODUCTION OF GOOD, USABLE, UP-TO-DATE CATECHISM TEACHING MATERIAL."

— George H. Sommermeyer, pastor,  
Resurrection, St. Louis

# THE NEW CONCORDIA CATECHISM SERIES

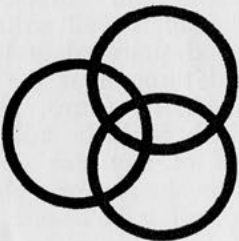
Produced by the Board of Parish  
Education, Dr. Walter M. Wangerin,  
Editor.



## YOUR KEY TO DYNAMIC CATECHISM TEACHING

Dedicated to God at the New York Synodical Convention 1967

The complete in-depth story of this all-new, graded 3-course catechism series is colorfully presented in the PROSPECTUS shown above. It's an interesting, important tool for using these dynamic teaching materials in your fall confirmation classes and school program. Save your PROSPECTUS. It's a story worth reading.



Free PROSPECTUS available from CONCORDIA PUBLISHING  
HOUSE 3558 South Jefferson, St. Louis, Mo. 63118

