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DESCRIPTION

Artistic Theologian (ISSN 2324-7282) is an evangelical theological journal published annually at www.ArtisticTheologian.com by the School of Church Music at Southwestern Baptist Theological Seminary. It focuses on issues of worship, church music, aesthetics, and culture for Christian musicians, pastors, church music students, and worship leaders.

ARTICLE SUBMISSIONS

Articles for the journal should be about 4,000 to 8,000 words and should be submitted to the Managing Editor. Articles follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th edition (Chicago: University of Chicago Press, 2013) for proper stylistic format. They should be submitted electronically as an email attachment using Microsoft Word (.doc or .docx extensions) or Rich Text Format (.rtf extension). Additional style guidelines are available on our web site.

BOOK REVIEW SUBMISSIONS

Book reviews for the journal should be between 700 and 900 words and should be submitted to the Managing Editor.

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Editorial

Worship Ministry: An Intersection of Ideas

Scott Aniol[1]

Worship and church music ministry is a complex and often challenging task, similar to (or, some would suggest, a subset of) pastoral ministry. Likely the most significant reason for this is that it finds itself at the intersection of biblical investigation, philosophical inquiry, historical reflection, and real-life practical realities. Yet few people (especially busy ministers) devote themselves to a thorough grasp of essential ideas in each of these critical arenas. Most ministers of music and worship recognize the importance of understanding what Scripture has to say about their work, yet they may have little time to wrestle through philosophical quandaries or trudge through the bogs of history past. On the other hand, students and scholars of worship and music ministry may relish the hours of research as they prepare to debate the finer points of aesthetic philosophy or pontificate about liturgical theory, but they remain chained in their ivory towers, unable to direct their efforts to the practical life of local church ministry.

For this reason, John E. Simons (Editor-in-chief), R. Allen Lott (Associate Editor), and I (Managing Editor) are very pleased to present the second volume of *Artistic Theologian*, the title of which itself reflects this often confounding relationship between theological and aesthetic concerns. Yet the journal was created to provide a central resource for dialogue across all spectrums of worship and music studies and practice. This volume in particular offers scholarly essays that explore each of these important issues that impact the work and ministry of worship and church music ministry students, scholars, and practitioners.

Like pastoral ministry, which takes into account Scripture, philosophy, history, and methodology, worship and artistic ministry must consider several of what may appear to be only thinly connected disciplines. First, worship ministers must be faithful to Scripture. Only ministers who understand the Bible's teachings concerning the church, the gospel, a Christian's relationship with God and others, and the nature of worship can faithfully lead God's people to worship in spirit and *truth* (John 4:24).

Second, worship ministers must have a grasp of how various theological presuppositions affect philosophy of ministry and practical application in the local church. Too many worship ministers jump into questions of practice without realizing how their (often unstated) theological commitments already answer many of the questions for them. Furthermore, errant theology will inevitably lead to unbiblical practice in worship.

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Third, worship ministers must carefully consider several philosophical categories that unavoidably intersect with corporate worship. Questions concerning beauty (is it a principle of the object or "in the eye of the beholder"?), culture (is it the same as "race"?), and musical meaning (is it universal or relative?) will always be present, to one degree or another, in the life of a worship minister.

Finally, worship ministers must be aware of what has come before them. Edmund Burkes's oft-repeated axiom, "Those who don't know history are doomed to repeat it," is as true for corporate worship as it is for any other sphere. Understanding what has happened in the history of worship allows ministers to learn from both the strengths and weaknesses of their predecessors, and it provides a healthy awareness of what has led to problems in the church today.

Commitment to each of these areas of study must come first before a worship minister can progress to a biblically faithful and personally meaningful ministry. Yet ministry is the goal, and so a proper focus on the practical realities of local church life should always be the reason behind diligent consideration of scriptural, philosophical, and historical matters.

Each of the articles in this volume of *Artistic Theologian* touches on one (or more) of these vital subjects. Ron Man opens the volume with a practical commentary that directs the worship minister's attention to the ultimate leader of worship—Jesus Christ. Man demonstrates how the high priestly, mediatorial role of Christ is that which reveals the Father, without which no one would be able to approach God in worship.

David M. Toledo follows Kevin Bauder's article from our last volume ("Why Pastors Should Be Learned in Worship and Music") with a compelling argument for "Why Worship Leaders Should Study Theology." Toledo argues that the Bible connects worship (doxology) with theology, and therefore, those who desire to lead others in this important corporate activity must actively pursue theological education.

The next three articles each present biblical studies relevant to worship ministry. First, Calvin Pearson investigates the appearance of "lifting hands" in the Bible so as to determine its appropriateness in corporate worship today. He concludes that every occurrence of raising hands in Scripture is connected with lament, and this should impact contemporary practice.

Gregory J. Stiekes surveys the liturgical elements found in the pastoral epistles, including public prayers, public readings, and public proclamations. Stiekes presents helpful exegesis of passages relevant to these acts, suggests areas for further study, and draws implications for corporate worship today.

John Makujina explores two passages of Scripture relevant to a Christian philosophy of music, 1 Corinthians 14:6–11 and Exodus 32:17–18. Makujina specifically targets Christians who assert a philosophy of musical pluralism, using exegesis and implications from these two passages to argue *reductio ad absurdum* that since not all of what is called music today should be considered music, the common assertion that music is relative is untenable. He then contends that the chaos-aesthetic underlying rock music has attempted to break the musical boundaries implied by these passages, and thus contradicts what the Bible itself assumes about music.

The final two articles of this volume study matters of history. First, Preston Lee Atwood traces the hymnody of the early Swiss Brethren Anabaptists, including those of Felix Manz, George Blaurock, and Michael Sattler, and notes their use in evangelism, devotion, and

exhortation. Atwood provides helpful analysis of their literary qualities, form and sources, and theological congruity, supplying available English translations of many of the hymns.

Finally, David W. Music presents a fascinating biographical sketch of influential Southern Baptist church musician William J. Reynolds. Music notes highlights of Reynolds's life, his ministry in church music, his influence through the Baptist Sunday School Board, and his mentorship as a professor at Southwestern Baptist Theological Seminary.

The journal concludes with abstracts of recent doctoral dissertations in the School of Church Music at Southwestern Baptist Theological Seminary, as well as reviews of recently published books on subjects related to worship, music, aesthetics, and culture.

Our hope and prayer is that these essays will encourage hearts, stimulate minds, and enflame spirits of ministry for worship and church music students, scholars, and ministers. As always, we accept submissions of essays or book reviews to *Artistic Theologian*. Please visit *www.ArtisticTheologian.com* for style and submission guidelines. Submissions for the next volume of the journal are due August 1, 2014, and we plan to publish in the spring of 2015.

Artistic Theologian 2 (2013): 4–16

Jesus, Our True Worship Leader

Ron Man[1]

"What God requires, He provides"

In Galatians 3:3, Paul poses to his readers a rhetorical question:

> Are you so foolish? Having begun by the Spirit, are you now being perfected by the flesh?[2]

To Paul the obvious answer is: Having begun by the Spirit (through "hearing with faith," Gal 3:2), *of course* you're not now perfected by the flesh! In fact, Paul declares that it would be "foolish" for the Galatians to think so. Having begun by the Spirit, the continuing work of being perfected will be undergirded by the Spirit as well.

Paul is highlighting an important principle of the Christian faith: God commits Himself to complete the good work He has begun in us (Phil 1:6). The Holy Spirit comes alongside to work in us and with us in the process of living the Christian life.

This is a crucial distinctive of New Testament Christianity, one which is borne out by a number of different passages, for example:

> Likewise the Spirit helps us in our weakness. For we do not know what to pray for as we ought, but the Spirit himself intercedes for us with groanings too deep for words. (Rom 8:26) (We don't even know how to pray, but the Spirit will come alongside and help us.)

> Therefore, my beloved, as you have always obeyed, so now, not only as in my presence but much more in my absence, work out your own salvation with fear and trembling, for it is God who works in you, both to will and to work for His good pleasure. (Phil 2:12–13) (We work out our salvation, but God is working in us, too.)

> For this I toil, struggling with all His energy that He powerfully works within me. (Col 1:29) (Paul toils and struggles, but God provides strength.)

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[2] Unless otherwise noted, Scripture quotations are from the English Standard Version (Wheaton, IL: Crossway Bibles, 2001).

> For the grace of God has appeared, bringing salvation for all people, training us to renounce ungodliness and worldly passions, and to live self-controlled, upright, and godly lives in the present age. (Titus 2:11–12) (The grace of God trains us for growth.)
>
> But by the grace of God I am what I am, and His grace toward me was not in vain. On the contrary, I worked harder than any of them, though it was not I, but the grace of God that is with me. (1 Cor 15:10) (Paul worked harder than all, yet not alone; the grace of God enabled him.)
>
> Test everything; hold fast what is good. Abstain from every form of evil. Now may the God of peace himself sanctify you completely, and may your whole spirit and soul and body be kept blameless at the coming of our Lord Jesus Christ. He who calls you is faithful; He will surely do it. (1 Thess 5:21–24) (We are to live holy lives, yet God is the One upon whom we can depend to sanctify us.)
>
> Now may the God of peace who brought again from the dead our Lord Jesus, the great shepherd of the sheep, by the blood of the eternal covenant, equip you with everything good that you may do His will, working in us that which is pleasing in His sight, through Jesus Christ, to whom be glory forever and ever. Amen. (Heb 13:20–21) (We are to do God's will, yet the writer prays that He will equip us to do so; we are to live in a manner pleasing to the Lord, yet He will work that in us.)

The purpose in piling up so many passages is to demonstrate the prevalence of this New Testament theme of grace: God doing for us what we cannot do for ourselves; or, in the words of Augustine, "What God requires, He provides."

God requires perfect holiness in order to enter heaven. We do not have that in ourselves, but in His grace Christ has provided that holiness for us. That is God's grace for our salvation. God also wants us to live a holy life on earth (1 Peter 1:15–16). We certainly can't do that ourselves, but, as we have just seen, God has promised to help those who are in Christ in that quest; that is God's grace for our sanctification.

God also deserves, and demands, perfect worship. What we want to examine here is God's wonderful provision for us in that arena as well: we want to consider God's grace for our worship. What God requires of our worship, He provides for us in Jesus Christ.

Jesus, Our High Priest

Jesus' High Priestly ministry was *not* completed when He offered Himself as the once-for-all and once-for-all-time sacrifice for sin. A major emphasis of the book of Hebrews is the continuing ministry of our living High Priest.[3] The writer makes clear that "we *have* [not *had*] a great high priest" in Jesus Christ:

[3] These verses in Hebrews all make reference to the *present* ministry of Christ: 2:12, 18; 3:1; 4:14–16; 7:25; 8:1–2; 8:6; 9:24; 10:21; 13:15, 21.

> Since then we **have** a great high priest who has passed through the heavens, Jesus, the Son of God, let us hold fast our confession. For we do not **have** a high priest who is unable to sympathize with our weaknesses, but one who in every respect has been tempted as we are, yet without sin. (4:14–15)
>
> Now the point in what we are saying is this**:** we **have** such a high priest, one who is seated at the right hand of the throne of the Majesty in heaven. (8:1)
>
> Therefore, brothers, since we have confidence to enter the holy places by the blood of Jesus, by the new and living way that he opened for us through the curtain, that is, through his flesh, and since we **have** a great priest over the house of God, let us draw near . . . (10:19–22)

The writer also makes clear that Jesus (unlike the priests of old) holds His priestly office *forever:*

> As He says also in another place, "You are a priest forever, after the order of Melchizedek." (5:6, quoting Psalm 110:4)
>
> Jesus has gone as a forerunner on our behalf, having become a high priest **forever** after the order of Melchizedek. (6:20)
>
> For it is witnessed of Him, "You are a priest **forever**, after the order of Melchizedek." (7:17)
>
> But this one was made a priest with an oath by the one who said to Him: "The Lord has sworn and will not change his mind, 'You are a priest **forever**.'" (7:21)
>
> The former priests, on the one hand, existed in greater numbers because they were prevented by death from continuing, but Jesus, on the other hand, because He continues **forever**, holds His priesthood permanently. Therefore He is able also to save **forever** those who draw near to God through Him, since He always lives to make intercession for them. (7:23–25, NASB)

Consequently, the writer, in his climactic "therefore" verses of application in chapter 10, cites two reasons we can draw near to God in worship:

> Therefore, brothers, since we have confidence to enter the holy places by the blood of Jesus, by the new and living way that he opened for us through the curtain, that is, through his flesh, [Reason 1: because of the past work of Christ] and since we have a great priest over the house of God, [Reason 2: because of the present, priestly work of Christ] let us draw near with a true heart in full assurance of faith, with our hearts sprinkled clean from an evil conscience and our bodies washed with pure water. (10:19–22)

Jesus, Our Mediator

Similarly, Paul states in no uncertain terms that "there is one God, and one Mediator between man and God, the man Christ Jesus" (1 Tim 2:5).[4] Not that Jesus *was*, but *is* the "one Mediator between man and God." As our living High Priest, and as still a man, He continues to mediate between humanity and God.

This is important historically, as well as theologically, because of what has been pointed out about the increasing neglect during the Middle Ages of Christ's continuing humanity. Geoffrey Wainwright cites Josef Jungmann in this regard:

> Jungmann . . . showed how anti-Arian motives eventually came to shift the emphasis from the human Christ, or the incarnate Son in His continuing mediatorial function, to the Son as the Second Person of the Trinity and therefore himself a recipient of worship. . . . Jungmann proved conclusively from later liturgies that the liturgical result of the Arian controversy in both East and West was that "stress was now placed not on what unites us to God (Christ as one of us in His human nature, Christ as our brother), but on what separates us from God (God's infinite majesty)."[5]

In other words, the crucial defense of Christ's deity, in the face of dangerous heresies calling it into question, eventually led to a downplaying of Christ's full and complete (and continuing) humanity. Hence, the Church began to develop the idea that access to God was possible only through human agencies, such as a priest, the Virgin Mary, or one of the saints. Thomas F. Torrance puts it this way:

> When the Humanity of Christ is depreciated or whenever it is obscured by the sheer majesty of his Deity then the need for some other human mediation creeps in—hence in the Dark and Middle Ages arose the need for a human priesthood to mediate between sinful humanity and the exalted Christ, the majestic Judge and King.[6]

One of the major rallying cries of the Reformation (especially of Calvin) was restoring the concept of the sole priesthood and mediatorship of Christ, without the need for intermediating agents like priests, saints, or Mary. Again Thomas F. Torrance:

> At the Reformation this doctrine [justification by Christ] had immediate effect in the overthrow of Roman sacerdotalism—Jesus Christ is our sole Priest. He is the one and only Man who can mediate between us and God, so that we approach God solely through the mediation of the Humanity of Jesus, through his incarnate Priest-

[4] Some untaught Christians even carry the erroneous idea that Jesus is no longer man: that, once He finished His redemptive work, He returned to His undiminished deity and shed His humanity. The doctrine of the incarnation of course holds that in Jesus Christ perfect deity and perfect humanity are conjoined *forever*. And so Paul in 1 Timothy 2:5 calls Him (post-glorification) "the *man* Christ Jesus."

[5] Geoffrey Wainwright, *Doxology: The Praise of God in Worship, Doctrine and Life: A Systematic Theology* (New York: Oxford University Press, 1980), 63, citing Josef Jungmann, *The Place of Christ in Liturgical Prayer*.

[6] Thomas F. Torrance, *Theology in Reconstruction* (London: SCM Press, 1965), 167.

> hood. . . . There was of course no denial of the Deity of Christ by the Reformers—on the contrary they restored the purity of faith in Christ as God through overthrowing the accretions that compromised it; but they also restored the place occupied in the New Testament and the Early Church by the Humanity of Christ, as He who took our human nature in order to be our Priest, as He who takes our side and is our Advocate before the judgment of God, and who once and for all has wrought out atonement for us in His sacrifice on the Cross, and therefore as he who eternally stands in for us as our heavenly Mediator and High-Priest.[7]

Two-Way Mediation

In the Old Testament, one finds a double agency of mediation back and forth between God and man, which reflects the foundational biblical pattern of *revelation* and *response*.[8] God spoke to Moses on the mountain, and his job was to go down and faithfully communicate the Lord's revelation to the people of Israel; he was God's chosen mediator from Himself to man. His brother Aaron (the first High Priest) was to represent, through the sacrificial system, the people in their response of worship back to God; he was the appointed mediator from man to God.

Later in Israel's history one sees a similar pattern: the prophet was to serve as God's mouthpiece,[9] communicating His revealed message to the people, as mediator between God and man. The priests continued as mediators between man and God, representing the former in their worship response.

In the New Testament, we learn the wonderful truth that Jesus Christ now fills both of those mediatorial roles. As the unique God-man,[10] He mediates both between God and man, and man and God.

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[7] Ibid., 166–67.

[8] For more on the paradigm of Revelation and Response, so basic to a biblical understanding of worship and all of God's dealings with mankind, see Ronald Man, *Worship Notes* 1.5 (May 2006); Ron Man, *Proclamation and Praise: Hebrews 2:12 and the Christology of Worship* (Eugene, OR: Wipf & Stock, 2007), 47–51; Gary Furr and Milburn Price, *The Dialogue of Worship: Creating Space for Revelation and Response* (Macon, GA: Smyth & Helwys, 1998).

[9] We read explicitly that "the word of the Lord came" to the prophets Samuel (1 Sam 15:10), Nathan (2 Sam 7:4; 1 Chron 17:3), Gad (2 Sam 24:11), Jehu (1 Kings 16:1, 7), Elijah (1 Kings 17:2, 8; 18:1; 19:9; 21:17; 21:28), Shemaiah (2 Chron 11:2; 12:7), Isaiah (2 Kings 20:4; Isa 38:4), Jeremiah (Jer 1:2, 4, 11, 13; 2:1; etc.), Ezekiel (Ezek 1:3; 3:16; etc.), Hosea (Hosea 1:1), Joel (Joel 1:1), Jonah (Jonah 1:1; 3:1), Micah (Micah 1:1), Zephaniah (Zeph 1:1), and Zechariah (Zech 1:1,7).

[10] Hebrews 1 focuses on the *deity* of Christ ("He is the radiance of [the Father's] glory and the exact representation of His nature, and upholds all things by the word of His power," v. 3, NASB) and as such is worthy to *receive* worship ("Let all God's angels worship Him," v. 6). His *humanity* is the focus of Hebrews 2 ("But we see Him who for a little while was made lower than the angels, namely Jesus," v. 9a; "For He who sanctifies and those who are sanctified all have one source. That is why He is not ashamed to call them brothers," v. 11; "Since

This two-way mediation is beautifully and concisely portrayed in Hebrews 2:12 (as is also the climactic fulfillment of the revelation-response paradigm in Him). Here the writer is quoting from Psalm 22:22,[11] though he states that these are the words of Christ Himself, speaking to His Father:

[Revelation: God to man]
"I will proclaim Your name to My brethren;

[Response: man to God]
and in the midst of the congregation I will sing Your praise."

Jesus, the Revealer of the Father

In the first half of the verse, Jesus speaks of His ministry of proclamation of God's Name (that is, of His Person and nature), of mediating the revelation of God to man. This clearly was His role during His earthly sojourn:

> No one knows the Son except the Father; nor does anyone know the Father except the Son, and anyone to whom the Son wills to reveal Him. (Matt 11:27b, NASB)

> No one has seen God at any time; the only begotten God who is in the bosom of the Father, He has explained Him. (John 1:18, NASB)

> For He whom God has sent speaks the words of God. (John 3:34a, NASB)

But in Hebrews 2:12, Jesus (speaking post-cross, post-glorification) claims a continuing role in this regard. He hinted at this as He prayed to His Father in the upper room on the night before His crucifixion (looking beyond the cross and the resurrection):

> I have made Your name known to them, and **will make it known**. (John 17:26a, NASB)

And in the opening statement of his second volume (the book of Acts), Luke hearkens back to his gospel account in this way:

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therefore the children share in flesh and blood, He himself likewise partook of the same things," v. 14a; "Therefore He had to be made like His brothers in every respect," v. 17a); He is therefore qualified to *give* worship as well ("In the midst of the congregation I will sing Your praise," v. 12b).

[11] This Psalm famously foretells the crucifixion of Christ, as He appropriates for Himself the opening cry of verse 1 as He hangs on the cross ("My God, My God, why have You forsaken Me?" Matt 27:46; Mark 15:34). Verse 22, quoted in Hebrews 2:12, is the first verse of the second section of the Psalm, which looks beyond the suffering of the Messiah to the victory to follow (see Man, *Proclamation and Praise*, 8–12).

> In the first book, O Theophilus, I have dealt with all that Jesus **began** to do and teach . . . (Acts 1:1)

Luke seems to be implying that in Acts he will relate what Jesus *continued* "to do and to teach"—now through the apostles, other human instruments, and through the Church itself. Jesus' words in Hebrews 2:12 show that the ministry of revealing the Father is still His ministry: as we preach and teach the Word in any context, we need to be humbly and gratefully aware that we are representing Christ, whose ministry it still is to reveal the Father.

With this perspective in mind, Paul's familiar words in Colossians 3:16, "Let the word of Christ dwell in you richly," come alive in an astonishing way: rather than seeing "of Christ" as merely an objective genitive (the Word *about Christ*), we may well see Paul intending it as a subjective genitive (that is, the Word that comes *from Christ Himself*). The meaning of this verse thus takes on a much deeper, active, and vibrant sense—and indeed we can begin to see just how "richly" that Word may dwell among us!

Here are some testimonies from a variety of sources demonstrating their understanding of the truth of Christ's continuing proclamation to His Church in and through His servants:

> In Scripture reading and sermon, in sacrament and in liturgical action, Christ proclaims God to man.[12]

> The preacher is the servant of the Word. His sermon puts at Christ's disposal the living language of the present day, with its associations with the everyday life of the congregation. It permits Christ to preach His Word through the mouth of the contemporary Church, as He has already through the Apostolic Church.[13]

> When the Church is proclaiming the word of God, "Christ is still proclaiming his gospel."[14]

> We pray that this would be the preaching moment. For no one can preach unless You first speak; nobody can say anything unless You first give utterance; nobody can do anything unless You first send an anointing. We ask that You would be the preacher this morning, that you would get the glory.[15]

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[12] William Nicholls, *Jacob's Ladder: The Meaning of Worship* (London: Lutterworth Press, 1958), 38.

[13] Ibid., 42.

[14] J. D. Crichton, "A Theology of Worship," in *The Study of Liturgy*, rev. ed., ed. Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold, and Paul Bradshaw (New York: Oxford University Press, 1992), 28, quoting Second Vatican Council, Constitution on the Liturgy 7.33.

[15] Dr. Frank A. Thomas, prayer before preaching.

We pray that you won't listen to us, but that you'll listen to Jesus through us.[16]

Jesus, Our Worship Leader

Even more remarkable perhaps are the implications of the second half of Hebrews 2:12, where Jesus tells the Father "in the midst of the congregation *I* will sing Your praise." As our great High Priest, He represents us before the Father. He not only mediates our response of praise, He participates in it! This concept plumbs one of the most profound depths of the mystery of the Incarnation: that Jesus Christ, who as God deserves and receives worship (Heb 1:6), should also as man be a worshiper Himself!

Calvin, in his commentary on Hebrews, explains that in 2:12 we see that "Christ . . . is the chief Conductor of our hymns."[17] That He leads the congregation in their praise is not explicitly stated in the verse, but is clearly implied in harmony with the rest of Hebrews and the New Testament. As already examined, His continuing priesthood is a major theme in Hebrews, and one crucial activity of a priest is leading the people in worship. It stands to reason that our Priest is the One who must lead us in offering our sacrifice, which is now identified as a "sacrifice of praise" (Heb 13:15), and this latter verse explicitly states that we make that sacrifice "through Him." It is a natural conclusion that our praises would be in conjunction with, motivated by, empowered by, and even led by Christ's praises "in the midst of the assembly" (Heb 2:12b).

When Christ our model and brother praises the Father, He leads the way for us. Because we are in union with Him, His worship is our worship. Through Him we come into the Father's presence in worship; we come clothed in His righteousness, and He bears up our weak offerings of worship and makes them one with His own perfect offering of praise. James Torrance has aptly summarized Jesus' role: "The real agent in all true worship is Jesus Christ."[18] He is not an observer—He is the leader of our worship. As Thomas Torrance explains:

> The Church on earth lives and acts only as it is directed by its heavenly Lord, and only in such a way that His Ministry is reflected in the midst of its ministry and worship. Therefore from first to last the worship and ministry of the Church on earth must be governed by the fact that Christ substitutes himself in our place, and that our humanity with its own acts of worship, is displaced by his, so that we appear before God not in our own name, not in our own significance, not in virtue of our own acts of confession, contrition, worship, and thanksgiving, but solely in the name of Christ and solely

[16] *Highest Call* singing group, prayer before presenting program.

[17] John Calvin, *Commentaries on the Epistle to the Hebrews*, trans. John Owen (Grand Rapids: Wm. B. Eerdmans, 1949), on 2:12. The writer of Hebrews in 8:1 refers to Christ as a "*leitourgos* [liturgist] in the holy places."

[18] James B. Torrance, *Worship, Community and the Triune God of Grace* (Downers Grove, IL: InterVarsity Press, 1996), 17.

> in virtue of what He has done in our name and on our behalf, and in our stead. Justification by Christ alone means that from first to last in the worship of God and in the ministry of the Gospel Christ himself is central, and that we draw near in worship and service only through letting Him take our place. He only is Priest. He only represents humanity. He only has an offering with which to appear before God and with which God is well-pleased. He only presents our prayers before God, and He only is our praise and thanksgiving and worship as we appear before the face of the Father. Nothing in our hands we bring—simply to His Cross we cling.[19]

Christ in Our Place

In its essence, New Testament worship centers in Jesus Christ and His two-way mediating ministry. Our worship is in, through, with, and by Jesus Christ.

> Accordingly, the Church's worship will be best conformed to its true nature when its pattern echoes the Christological pattern we have seen in Scripture. In the first place, the Church must be attentive to the proclamation of the Word. . . . The second aspect of Christian worship is our joining in the *latreia* of Christ, offering through Him the sacrifice of praise and thanksgiving to the Father, in the power of the Holy Spirit.[20]

> Without the work of Christ, bringing God down to men, and gathering men in Himself before God, there can be no worship at all, and indeed no Church.[21]

> Christ [is] the true though invisible Celebrant of all that is done.[22]

> Christ is the One in whom Word and response are united.[23]

Some Implications and Correctives for Our Worship

The nature of true worship

James Torrance warned against what he termed the quasi-"Unitarian" worship that characterizes much evangelical practice:

> We sit in the pew watching the minister "doing His thing," exhorting us "to do our thing," until we go home thinking we have done our duty for another week! This kind

[19] Thomas F. Torrance, *Theology in Reconstruction,* 167.

[20] Nicholls, *Jacob's Ladder*, 27–28.

[21] Ibid., 36.

[22] Ibid., 39.

[23] Ibid., 40.

> of do-it-yourself-with-the-help-of-the-minister worship is what . . . the ancient church would have called Arian or Pelagian.[24]

True worship, Torrance insists, is richly Trinitarian:

> There is only one true Priest through whom and with whom we draw near to God our Father. There is only one Mediator between God and humanity. There is only one offering which is truly acceptable to God, and it is not ours. It is the offering by which He has sanctified for all time those who come to God by Him (Heb. 2:11; 10:10, 14). There is only one who can lead us into the presence of the Father by His sacrifice on the cross.[25]

Worship is thus, according to Torrance, "the gift of participating through the Spirit in the incarnate Son's communion with the Father."[26] Or as John Witvliet has put it:

> The Father *receives* our worship,
> The Son *perfects* our worship,
> The Holy Spirit *prompts* our worship.[27]

The paradigm of true worship

Christ Himself is the fulfillment of the biblical pattern of revelation and response that underlies all true worship (Old and New Testament). We have seen that Christ Himself leads both parts in His two-way mediation as the Incarnate God-man. That gives both aspects a sublime and holy importance in the corporate gatherings of God's people: not just the revelation of God's truth (though that is primary), but also the response of the people, which Jesus Himself sees as so important that He is in their midst leading it.

The power of true worship

Whenever true worship happens, it is because Jesus Christ is in the midst of His people, leading them in their praises and presenting them to the Father as part of His own perfect offering of praise. No matter what form or style our worship may take, no matter what language, instruments, architecture, or art forms we may use—the power of true worship, in all its wonderfully varied manifestations, is the living Christ in our midst.

While we sometimes rather glibly speak of worshiping through Christ or praying in the name of Christ, we need to see that it is not worship or prayer made possible by Christ, but rather it is worship and prayer energized, transported, sanctified, and perfected by Christ as the basis for their acceptance by the Father. This is a much more active understanding of

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[24] James Torrance, *Worship, Community and the Triune God of Grace,* 21.

[25] Ibid., 21.

[26] Ibid., 30.

[27] John D. Witvliet, unpublished lecture. See also his "The Trinitarian DNA of Christian Worship: Perennial Themes in Recent Theological Literature," *Colloquium: Music, Worship, Arts* (New Haven: Yale Institute of Sacred Music, 2005). On the Holy Spirit's role in worship, see *Worship Notes* 1.9 (September 2006).

the dynamics of worship and prayer than we often acknowledge. Christ did not just open the way for us to the Father; He doesn't just show us the way to the Father; He takes us with Him into the Father's presence.

The access of true worship

An obvious (though, in our day, often sadly overlooked) corollary to the truth just above is pointed out by Bob Kauflin:

> No worship leader, pastor, band, or song will ever bring us close to God. . . . Worship itself cannot lead us into God's presence. *Only Jesus himself* can bring us into God's presence.[28]

Whatever the outward form of our worship may be, there is only *one* way to come to the Father in worship: through Jesus Christ, in the power of the Holy Spirit.

The excellence of true worship

God accepts and delights in our worship, not because it is so good, so well-rehearsed, so sincere (though all of these things are important), but because our Lord Jesus presents it to the Father in our place and on our behalf—and the Father is *always* pleased with His Son. It is the Son's excellence that gains the Father's favor.

This is God's grace for our worship. He does not intend for us to operate on a performance basis in our worship any more than in our salvation or sanctification. While we should of course offer our best to God in worship (through studying, practicing, and praying), ultimately that is not the ground of our acceptance before Him. We cannot impress Him with our music! C. S. Lewis warned about our tendency in this regard:

> We must beware of the naïve idea that our music can 'please' God as it would please a cultivated human hearer. That is like thinking, under the old Law, that He really needed the blood of bulls and goats. . . . For all our offerings, whether of music or martyrdom, are like the intrinsically worthless present of a child, which a father values indeed, but values only for the intention.[29]

God deserves and expects *perfect* worship. He has provided that for us in Jesus Christ, as He has in grace provided for our salvation and sanctification also.

> We are accepted by God, not because we have offered worthy worship, but in spite of our unworthiness, because He has provided for us a Worship, a Way, a Sacrifice, a

[28] Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway, 2008), 74.

[29] C. S. Lewis, "On Church Music," in *Christian Reflections,* ed. Walter Hooper (Grand Rapids: William B. Eerdmans,, 1994), 98–99.

Forerunner in Christ our Leader and Representative. This is the heart of all true Christian worship.[30]

> Who can love God with His heart, mind, and soul?
> Who can achieve perfect union with God?
> Who can worship God with a pure and unstained heart?
> Not me! . . .
> Not you. Not Billy Graham. . . .
> Not anybody I know or you know.
> Only Jesus can. He does for me and for you what neither of us can do for ourselves.

This is the message that is missing in the literature of contemporary [and most other] worship. It is too much about what I ought to do and too little about what God has done for me. God has done for me what I cannot do for myself. He did it in Jesus Christ. Therefore my worship is offered in a broken vessel that is in the process of being healed, but is not yet capable of fullness of joy, endless intense passion, absolute exaltation, and celebration. But Jesus, who shares in my humanity yet without sin, is not only my Savior—He is also my complete and eternal worship, doing for me, in my place, what I cannot do. . . . He is eternally interceding to the Father on our behalf. And for this reason, our worship is always in and through Christ. . . .

Thanks for Jesus Christ, who is my worship. We are free! And in gratitude, we offer our stumbling worship in the name of Jesus with thanksgiving.[31]

All of Grace

God receives great glory by providing for us what He demands from us. That's grace! The all-sufficiency of Christ envelops, enriches, fulfills, and perfects our worship.

God does not *throw us back upon ourselves* to make our response to His Word. But graciously He helps our infirmities by giving us Jesus Christ and the Holy Spirit to make the appropriate response *for us* and *in us*.[32]

I have been crucified with Christ; and it is no longer I who live, but Christ lives in me; and the life which I now live in the flesh I live by faith in the Son of God, who loved me and gave Himself up for me. (Gal 2:20, NASB)

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[30] James B. Torrance, "The Place of Jesus Christ in Worship," in *Theological Foundations for Ministry,* ed. Ray S. Anderson (Edinburgh: T&T Clark, 1979), 352.

[31] Robert E. Webber, "Contemporary Music-Driven Worship: A Blended Worship Response," in *Exploring the Worship Spectrum: Six Views,* ed. Paul Basden (Grand Rapids: Zondervan, 2004), 130.

[32] James B. Torrance, "The Place of Jesus Christ in Worship," 359. Emphasis added.

Through Him then, let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that give thanks to His name. (Heb 13:15, NASB)

Artistic Theologian 2 (2013): 17–25

Why Worship Leaders Should Study Theology

David M. Toledo[1]

In his article titled "Why Pastors Should Be Learned in Worship and Music" in volume one of *Artistic Theologian*,[2] Kevin T. Bauder offered nine propositions outlining the necessity of musical and doxological training for pastors. The present work serves as a companion piece to Bauder's thoughtful rationale and seeks to offer a similar argument for the theological training of worship leaders and church musicians. My observations and insights emerge from more than fifteen years of worship leadership in the local church and nearly a decade of graduate theological training. Whereas Bauder proposes the immense benefit of musical and worship instruction for a pastor without deeming it a necessity, it is my belief that a worship leader cannot possibly hope to have a long-term ministry that guides a congregation in worship informed by biblical principles, provides a vehicle for spiritual formation, and serves as a consistent Gospel witness without some level of theological training. The essential nature of theological training for the worship leader finds support from the witness of Scripture, the nature of worship itself, the structure and content of worship, the pastoral role of the worship leader, and the example of hundreds of years of Christian history.

Before proceeding to the reasons why the worship leader should study theology, it is necessary to describe what I mean by a worship leader. Under the Mosaic Covenant the tribe of Levi served as the consecrated spiritual leaders of the nation of Israel. The high priest, priests, musicians, and other ecclesiastical roles came solely from the Levitical tribe. Significantly, the priest and musician/liturgist were related and shared a common set of ritualistic expectations, training, and background. This pattern mirrors, in some part, the present situation whereby the pastor serves as the primary leader of worship (high priest), while the musicians fulfill the more practical role of worship leadership of the congregation (Levites).[3] Christian history notes the evolving role of the primary non-preaching worship leader.

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[2] *Artistic Theologian* 1 (2012): 3–15.

[3] The current work describes the polity structure within the majority of Southern Baptist churches that views the pastoral role as separate from the roles of ministers, deacons, and other congregational leaders. Churches that prescribe a plurality of elders or another governing mechanism will view the distinction between the preaching pastor and worship leader differently. It is beyond the scope of this consideration to address each of these leadership structures. I have chosen to work within the framework that is typical for the majority of churches in the Southern Baptist Convention.

Throughout the centuries of Christian history, the church followed the exhortation of leaders with various titles, including cantor, choir master, song leader, minister of music, and pastor of worship. The specific title given to this person often indicates the role the individual congregation envisions for him to fulfill. Regardless of the title or position, the object of this article's attention is the man or woman tasked by the church to lead in the various aspects of corporate worship, with the noticeable exception of the preaching of the Word of God. For the sake of consistency, I will use the term worship leader to refer to this person.

The Scriptures Connect Doxology with Theology

The most important reason worship leaders should study theology is that the Scriptures make explicit connections between the study of the Word of God and the worship of the church. A cursory reading of the Psalms reveals numerous exhortations to worship the Lord because of his acts of salvation (Ps 9:1–2), his righteous character (Ps 7: 17), his holiness (Ps 99:9), and the uprightness of his commandments (Ps 119:172). These are but a few samples of the varied reasons the people of God worship, but each is connected with the careful study into the nature and actions of God. Four specific passages provide a more detailed rationale for the study of theology by a congregation's worship leader: Christ's admonition to worship in spirit and truth (John 4:21–24), the connection between the "futility of thought" and idolatry (Rom 1:18–32), the mission of the New Testament priesthood of believers (1 Pet 2:9), and the link between the song of God's people and meditation upon God's Word (Col 3:16).

Worship in Spirit and Truth

The meeting between Jesus and the Samaritan woman at Jacob's well at Sychar provides the account of Christ's most direct words concerning worship. In describing the worship of God in the coming and present kingdom of God, Jesus describes true worship in spirit and truth. While there is some debate as to the precise meaning of worship in the spirit, the reference to worship in truth clearly speaks of worship guided, informed, and shaped by the Word of God. Later in John's Gospel, Christ identifies himself as "the truth" (14:6) and God's Word as truth (17:17). These passages work together to demonstrate that worship of God is to be intimately equated with the nature and reality of Christ's character and the depth of the riches of the Word of God. Theological training provides a worship leader with the ability to emphasize both the nature of the Godhead and the correct use of Scripture within the corporate worship gathering.

Idolatry and the "Futility of Thought"

The Apostle Paul begins his letter to the church in Rome by calling both the Jews and Gentiles into account for their unrighteousness before God's wrath. In Romans 1:18–32 he specifically addresses the idolatrous ways of the Gentiles and describes their willful ignorance of God's attributes, actions, and nature. Their refusal to worship the Creator led them

to become "futile in their thinking" (v. 21) and devolved into the worship of creation. There is an element of natural revelation that calls all of humanity to worship God, but the focused study of God's Word and His character provides a safeguard against the tendency toward idolatrous worship.

A Royal Priesthood Called to Proclaim God's Praises

1 Peter 2:9 tells the body of Christ of its new identity and restored calling: "But you are a chosen race, a royal priesthood, a holy nation, a people for his own possession, that you may proclaim the excellencies of him who called you out of darkness into his marvelous light." As the elect of God, chosen to be God's representative icons on the earth, the church must realize its divine calling to worship in all areas of life. In *The Church: Sacraments, Worship, Ministry, Mission,* Donald Bloesch remarks, "Worship in spirit and truth lies in a recovery of true spirituality—the living out of our vocation to be witnesses and ambassadors of the Lord Jesus Christ."[4] The church's task is to "proclaim the excellencies of God" to all of creation through the active proclamation of the Gospel and by making disciples of Christ, who are continually transformed into His image. As the study of God's nature and actions, theology provides the content of Christian worship. If worship leaders are to guide their congregations to fulfill their role as ambassadors of the kingdom of God, they must possess the requisite knowledge and experience of God's salvific actions.

Let the Word of Christ Dwell in You Richly

In Colossians 3:16 Paul urges the believers to have the Gospel message dwell within them and to teach and admonish each other through the singing of psalms, hymns, and spiritual songs. Each of these three terms functions as a dative of means indicating that the teaching and exhortation is to occur through the action and content of these songs. This passage provides a powerful incentive for theological instruction regarding the music of the church. The Scriptures ascribe a teaching function to the worship of the church and those tasked with leading the song of the people must be adequately prepared for it.

The Nature of Worship Dictates Theological Training

Space allows for merely a sample of the numerous scriptural passages that demonstrate the connection between doxology and theology. Aside from the biblical example, the nature of worship itself dictates that effective worship leaders possess theological training. Theologians and liturgical scholars employ several metaphors in an attempt to describe worship. Perhaps the most commonly used metaphor for worship is that of revelation and response. This approach understands worship as beginning with God and his self-revelation,

[4] Donald G. Bloesch, *The Church: Sacraments, Worship, Ministry, Mission*, Christian Foundations (Downers Grove, IL: InterVarsity Press, 2002), 131.

which finds its echo in humanity's worshipful response. Theological training allows a worship leader to plan meaningful ways in which the revelation of God through Scripture and the liturgy become evident to the congregation. Likewise, spiritual maturity and depth of knowledge allows the worship leader to craft meaningful worship responses that draw connections between God's nature and actions and our response.

Worship Reflects the Nature and Actions of God

Another way of understanding corporate and private worship is through the lens of the doctrine of the imago Dei. As "images" or "icons" of the Triune God, humanity reflects the nature of God. The fundamental meaning of the imago Dei is found in the person and nature of Christ. Colossians 1:15 describes Jesus as "the image (*eikōn*) of the invisible God, the firstborn of all creation." This Greek term refers to a representative statue or impress, but it possessed Platonic understandings within Paul's day. As Deborah Krause explains, "in the *Tameaus*, Plato describes the relationship between the ultimate cause of matter (God) and creation as the relationship of 'image' (*eikōn*)."[5] This related to the Platonic concept of metaphysical "ideas" to which particular objects in the natural world directly correspond. Jesus is the actual perfect and exact image of God in which humanity was created. Hebrews 1:3 portrays Jesus as "the radiance of the glory of God and the exact imprint of his nature." This text connects the concepts of the image of God and the radiance and reflection of the Father's glory. The radiance of God's glory speaks of the outflow of God's nature and is contained within the idea of Jesus' ultimate imaging of the Father. The prologue to John's Gospel proclaims Jesus as fully God (v. 1), Creator (v. 3), the light and life of humanity (v. 4), and the glory of God (v. 14). All of these concepts reflect proper reasons for humanity's worship of Christ and demonstrate the proper relationship between both elements of Jesus' nature – the human and the divine. The theologically informed worship leader is able to assist the congregation in pursuing the divine call to accurately reflect and express the glory of the Father in worship, which is perfectly fulfilled in Christ.

Worships Acts as a Vehicle for Spiritual Formation

Worship pastors bear the responsibility to foster spiritual formation and maturity in the lives of their congregants (Heb 13:17). The understanding of worship as a metaphor for the imago Dei links worship and spiritual formation. As believers reflect the glory of Christ and celebrate his work of redemption, they are conformed to his image. One of the most important ways the community functions as an agent of spiritual formation is through corporate worship. As individual believers gather together and express their faith in unity, the resulting spiritual development is greater than would be apart from this experience. Within the corporate worship experience, the individual believer encounters the presence of God

[5] Deborah Krause, "Keeping It Real: The Image of God in the New Testament," *Interpretation* 59, no. 4 (October 1, 2005): 359.

and the transformative Word of God and participates through the faithful expression of adoration, confession, and commitment. These very acts of worship shape the inner life of the believer into conformity with the pattern set forth by Christ. Worshipers are not merely passive observers, but instead are active participants within the redemptive story. They juxtapose themselves between the historical realities of God's redemptive acts in the past and the future hope of God's ultimate restoration of all of creation.

Worship that elevates Christ and focuses upon Him is the kind of worship that transforms believers into His image. As the exalted Son of God, Christ is worthy of the focus of our worship and should be the central recipient of our praise. In 2 Corinthians 3:18 Paul describes sanctification with the same "mirror" imagery that has been consistently used by theologians to describe the imago Dei. The Greek *katoprizojmenoi*, translated as "beholding," comes from a root word meaning to "produce a reflection." In this passage, the verb is in the present middle voice implying the process of continually looking into a mirror.[6] The result is the transformation of the believer into the *eikōn* of Christ. Hoekema describes this concept of transformation through worship, "As we continually reflect the glory of the Lord, we are continually being transformed into the one whose glory we are reflecting."[7]

Theological training enables worship leaders to recognize the ways in which the consumer mentality so prevalent in the contemporary church directly opposes this understanding of worship. Many churches are lured by the promise of quick growth and cultural engagement through so-called relevant worship practices. While admittedly worship should be incarnational and seek to communicate across cultural and socio-economic differences, it should never become humanistic in content or structure. Such practices elevate personal preference or need as the filter by which all decisions are made. This is a reversal of the pattern of worship described in the above passage. The goal of doxology is not to receive insight, blessing, or understanding of the Word; rather, it is the total transformation of the person into the image of Christ through the means of private and corporate worship. The true measure of any worship is not the form or outward actions, but the inward transformation "from glory to glory" into the image of Christ. While speaking of glorifying His Father, Jesus did not focus on the outward liturgical actions. Instead, He focused on the inward attitudes of the heart and the outward expression of a doxological life. In John 15:8 He said, "By this my Father is glorified, that you bear much fruit and so prove to be my disciples." As believers conform to His character, they render worship to the Father as a reflection of the glory of His Son.[8]

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[6] William F. Arndt et al., *A Greek-English Lexicon of the New Testament and Other Early Christian Literature: A Translation and Adaptation of the Fourth Revised and Augmented Edition of Walter Bauer's Greichisch-deutsches Wörterbuch zu den Schriften des Neuen Testaments und der übrigen urchristlichen Literatur* (Chicago: University of Chicago Press, 1979), 424.

[7] Anthony E. Hoekema, *Created in God's Image,* Paperback (Grand Rapids, MI: William B. Eerdmans Publishing, 1986), 24.

[8] Geoffrey Wainwright, *Doxology: The Praise of God in Worship, Doctrine and Life: A Systematic Theology* (New York: Oxford University Press, 1984), 17.

In order to plan, guide, and enable worship that performs this function, a worship leader must have a nuanced approach to worship. This goes far beyond the selection of worship songs on the basis of tempo, key signature, theme, or other qualities. Worship that will transform the lives of the worshipers and proclaim the greatness of God requires a depth of theological introspection and maturity that comes only after dedicated study and the work of the Holy Spirit. The Latin phrase, "Lex orandi, lex credendi," states that the law of prayer is the law of belief. Private and corporate worship is the experiential application of belief and has tremendous power to shape belief itself. Consequently, worship leaders have a great responsibility to structure worship in a way that is theologically sound and in which the content of the liturgy, congregational songs, and worship actions reflect the glory of God in Christ.

The Structure and Content of Worship Necessitate Theological Training

As we have seen, the fundamental nature of worship as a response or reflection of God's nature and action requires a depth of theological insight and maturity. Beyond this foundational level, the traditional patterns, structure, and content of Christian worship require that worship leaders possess a level of spiritual sensitivity and theological sophistication. This does not mean that all worship should be formal and erudite, but it does imply that the patterns and content of worship should carry several layers of meaning. This type of doxology counters the prevailing trends of anthropocentric worship.

The biblical record indicates that before the foundation of the world, God the Father initiated His grand plan of redemption, choosing to send His Son into the world as both His ultimate Image and Redeemer of fallen humanity. Upon accomplishing His redemptive work, Christ promised that He would send the believers a comforter, the Holy Spirit, who would guide them into all truth and form them into the Son's image. This procession from Father to Son to Spirit finds its counterpart in corporate worship. The Holy Spirit, at work in believers' lives throughout the week, draws the body of Christ together to worship on the Lord's Day. Through the shed blood of Christ, individuals and the gathered assembly offer their praises and adoration to the Father Almighty. Thus, corporate worship is offered in the Spirit, through Christ, to the Father. John Witvliet describes this direction of worship: "God is the One who receives our worship . . . . Jesus Christ, the second person of the Trinity, is the One who perfects our worship . . . . The Holy Spirit is the One who prompts our prayer in the first place."[9] This overall trajectory of worship reflects the biblical pattern of revelation and response whereby God demonstrates His nature through His saving actions and believers respond in adoration and praise. God's self-revelation in creation and redemption finds its recapitulation in the worshipful response of liberated humanity.

[9] John D. Witvliet, "The Opening of Worship: Trinity," in *A More Profound Alleluia: Theology and Worship in Harmony*, ed. Leanne Van Dyk, The Calvin Institute of Christian Worship Liturgical Studies Series (Grand Rapids, MI: W. B. Eerdmans, 2005), 3–4.

While there is no explicit pattern or liturgy within the New Testament, Christian history and practice demonstrate a natural four-fold pattern of worship consisting of the Gathering, Word, Table, and Dismissal.[10] This broad view of worship demonstrates God's self-revelation of His Triune Being and thus serves as an imago Dei. God the Father is the initiator of worship and actively seeks those who will worship Him (John 4:23). The Father's self-revelation and call to those who bear His image initiate worship and constitute the impetus for the Gathering of the body of Christ. Early within the worship service, the majesty and nature of the Father must be on display. D. A. Carson emphasizes the importance of this magnification of God the Father as a central axis of worship: "If you wish to deepen the worship of the people of God, above all deepen their grasp of his ineffable majesty in his person and in all his works."[11] The display of the person of Christ and the celebration of His salvific work form the basis of worship through the Word and at the Table. Christ, the *Logos* of the Father, meets with His body through the spoken and taught Word of God. The congregation participates in the communion between the Father and Son as they partake of the Table and worship through symbolic action. Finally, the Son commissions the body of Christ to fulfill the Father's mission and the Holy Spirit dismisses the assembly and empowers it for faithful service. Both the directionality and structure of the corporate worship gatherings depict the triune nature of God and thereby serve as images of God.

The content of worship must be theologically rich and able to nourish the congregation. As a worship leader I am keenly aware of the limited amount of opportunities I have each week to help my congregation express their worship toward God and be transformed into the image of Christ. A typical Sunday worship service sees the congregation singing five hymns or worship songs. This average translates into two hundred-sixty opportunities to sing and express the truth of God's Word each year. This figure obviously does not include any songs that may be repeated in a given year. This demonstrates the absolute necessity to maximize every opportunity to have the congregation sing texts that are biblically rich and suited to carry the worship of God's people in song. Worship leaders simply do not have the luxury of selecting music that is inadequate to the immensely important task of the worship of the triune God. The great doctrines of the faith provide the vocabulary of worship and allow believers to move beyond "just" praising God into a clear articulation of God's nature and retelling of his mighty acts of salvation. In order to select worship songs, corporate readings, and other worship actions that will perform this task, worship leaders need to possess

[10] For detailed discussion of traditional liturgies and this four-fold pattern of worship, see Franklin Senn, *Christian Liturgy: Catholic and Evangelical* (Minneapolis, MN: Fortress Press, 1997); Paul Bradshaw, *Early Christian Worship: A Basic Introduction to Ideas and Practice* (Collegeville, MN: Liturgical Press, 1996); Paul Bradshaw, *The Search for the Origins of Christian Worship: Sources and Methods for the Study of Early Liturgy* (New York: Oxford University Press, 2002); John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (New York: Oxford University Press, 1991); Cheslyn Jones et al., *The Study of Liturgy* (New York: Oxford University Press, 1992); Theodor Klauser; *A Short History of the Western Liturgy* (New York: Oxford University Press, 1979); Robert Webber, *Worship Old & New* (Grand Rapids, MI: Zondervan, 1994); James F. White, *Documents of Christian Worship* (Louisville, KY: Westminster/John Knox Press, 1992); and Bard Thompson, *Liturgies of the Western Church* (Philadelphia: Fortress Press, 1961).

[11] D. A. Carson, "Worship under the Word," in *Worship by the Book*, ed. D. A. Carson (Grand Rapids, MI: Zondervan, 2002), 31.

an understanding of the Scriptures, be familiar with Christian history, and be exposed to a variety of creative expressions of worship and praise.

The Pastoral Role of the Worship Leader Requires Theological Training

The role and responsibilities of the worship leader have undergone a dramatic transformation in the past century. In the late nineteenth and early twentieth centuries, most Southern Baptist churches had a layperson who served as a "song leader." The musical selections were drawn from regional hymnals or revival song collections. Following World War II, Southern Baptist churches experienced dramatic growth and developed fully graded music education programs and organizational structures. This led to the change of nomenclature to "minister of music," which brought with it the expectations that the chief musician within a church also bore the responsibility of caring for and educating the congregation. The past few decades have seen the terminology change to include some sense of pastoral responsibility. In many congregations the worship pastor functions in an associate role to the senior or preaching pastor in the responsibilities of providing spiritual and organizational direction to a church, the pastoral care of shepherding the flock of God, and in administering church discipline.

The worship pastor in the twenty-first century is expected to possess a wide range of musical skills crossing several disciplines. In addition to the traditional musical expectations, worship pastors need significant training in theological issues, counseling, leadership, administration, and other pastoral disciplines. Faithful men and women have fulfilled these roles for years as church musicians, but churches are coming to formally view their leaders differently and that brings with it greater expectations. Theological training enables a worship pastor to understand more completely his calling and develop the necessary skill set to face twenty-first century challenges in ministry and pastoral leadership.

Christian History Demonstrates the Connection Between Theology and Doxology

The final reason I propose that worship leaders need to study theology is the witness of Christian history. Much of Christian reflection and theology developed as a response to questions and concerns of worship. As Carl Trueman states in *The Creedal Imperative:*

> Historically, one could make the argument that Christian theology as a whole is one long, extended reflecting upon the meaning and significance of that most basic doxological declaration, "Jesus is Lord!" and thus an attempt to provide a framework for understanding Christian praise.[12]

[12] Carl R. Trueman, *The Creedal Imperative* (Wheaton, IL: Crossway, 2012), 135.

The early church struggled to find congruence between the monotheistic command of the Shema (Deut 6:4–9) and this acclamation of deity and worship of Christ. Later theological declarations and creedal statements were the logical expressions of the effort to worship Christ as fully man and fully God.

The Magisterial Reformers brought about great liturgical renewal along with their theological convictions. Luther, Bucer, and Cranmer developed new liturgical patterns that kept with historical foundations yet reflected their particular theological persuasion. Many of these great theologians either composed new music for the liturgy or worked alongside poets and musicians to craft songs of praise that were theologically sound. The Wesley brothers, influenced by the Moravian Brotherhood, gave the church a rich repository of hymnody, while at the same time starting the Methodist Church. The theology and practice of the revivalists and musicians of the nineteenth and twentieth centuries continue to shape much of the worship practices of today.

Conclusion

The witness of history and Scripture demonstrate undeniably that theology always shapes doxology. Similarly, worship is the environment where most congregational members integrate their theology with praxis. A particular denomination's theological perspective will always shape the liturgy, worship practices, and traditions of a congregation. Every decision concerning the worship within the local congregation comes from a certain theological presupposition. This is evident in the practice of the ordinances of baptism and the Lord's Supper as well as musical selections and other liturgical actions. The primary worship leader of a congregation must possess the experience, training, and spiritual insight to make informed decisions concerning these practices.

In order to be a faithful servant of Christ, the local church, and a particular theological tradition, a worship leader must be able to draw from a repository of exegetical, hermeneutical, and historical study of the Bible and Christian history. Such theological training prevents a leader from developing spiritual myopia and neglecting the collective wisdom of Christian history as well as the work of the Spirit in the present age. As literally the "study of God," theology provides the lifelong foundation for the worship leader's task of guiding a congregation to be captivated with God's character and great acts of salvation. The imperative nature of our task and calling demands that we put every effort into leading our people in the worship of the Triune God, and this must include theological training and reflection.

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"Lifting Holy Hands": Nuance, Nuisance, or Error? A Biblical Theology of the Practice of Lifting Hands in Worship

Calvin Pearson[1]

Worship practices have dramatically changed in evangelical churches during the last two decades. Drums and guitars have moved from the Friday night youth services to Sunday morning. The choir has set aside its robes and hymnbooks and has shrunk to an ensemble called a worship team. Conservative evangelical members are clapping and lifting hands in praise. Even a well-seasoned pastor can be seen lifting his hands, though often in a discreet waist-level opening of the palms in an upward direction.

Some people are uncomfortable with hands being lifted during worship services because it is new. Others are irritated because they see lifting hands in worship as a move towards rowdy behavior. While still others are distressed because they see it as a move toward a charismatic worship tradition that they believe might be theologically incorrect. However, those worshipers lifting hands are not trying to offend; rather, they are just expressing themselves. Some even justify "lifting hands" by quoting Scripture and saying that Christians are commanded to worship in this way.

Should we *all* be lifting our hands in praise in the same way we all bow our heads in prayer? Should we ask people *not* to lift their hands because it is disturbing to others, or ask them *to* lift their hands because it is a command? Is this action of lifting hands during a worship service a personal preference or a command? Is it a nuance of worship to be encouraged, a nuisance to be simply tolerated, or an error to be confronted?

I find the practice of lifting hands a personal encouragement. When I see someone so focused upon the Lord that they express their joy through the raising of their hands, I am moved. I might even say that I envy their freedom and their undistracted attention upon our Lord. To know whether to encourage or discourage this emerging expression of praise to the Lord, it will be helpful to examine how the Scriptures speak to this practice of lifting hands in worship. The following observations are broad in their scope and need further and deeper exegetical work. Culture and tradition speak about this as well, but for the present this study is confined to an introductory biblical theology based on relevant passages, which will hopefully serve as a foundation for further study.

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I Timothy 2:8

Therefore, I want the men in every place to pray,
lifting holy hands, without wrath and dissension.[2]

Paul expresses his desire that men in every place should pray, lifting up holy hands. How strongly does Paul desire that men pray? He does not use the same force of a command seen in the earlier exhortation to prayer in 2:1. There, he uses a different and stronger word, "exhort" (*parakaleo*). Here, he chooses "I want" (*boulomai*), as he does later in the book when he desires that the younger women get married (5:14). The word *boulomai* is more of a suggestion rather than a clear command. Thus, Paul's preference is that when people pray they lift their hands, just as he is only suggesting that younger women get married. The NIV translation is unfortunate for it gives the impression that the wish is for men to lift holy hands. However, the structure is a subjunctive, *I wish*, followed by an infinitive, *to pray,* and the *lifting of hands* is a participle modifying pray. The NASB translation best fits the grammar.

What, then, exactly is Paul suggesting? The lifting of hands (*epaironatas*) is used in conjunction with praying. It can be translated as an action that is associated with but independent of praying, much like the participles in the great commission.[3] Thus, it could be that Paul has two independent actions in mind, praying and lifting hands. However, the act of lifting hands is logically and grammatically connected to praying. Logically, the lifting of hands makes no sense without the connection to praying. Grammatically, the participial phrase *lifting hands* could be translated as expressing action independent of the main verb, but it is best translated as an adverbial participle that sees the participle as dependent upon the main verb.[4] The secondary act of lifting hands is linked to the primary action of prayer in a dependent relationship. Thus, the lifting of hands should be done in conjunction with prayer. The desire is for men to pray. The lifting of their hands describes what one does while praying. It is grammatically untenable to say that Paul desires men to lift their hands apart from prayer. His primary desire is that men pray; the lifting of hands is at most an assumed or suggested posture in prayer.

Three representative commentators give even less directive authority to this verse. Lea sees this not as prescribing a posture for prayer but rather as describing the common practice of that day.[5] Kent views the hands as symbolic of a holy lifestyle.[6] Fee believes the

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[2] All Scripture quotations are from the New American Standard Bible unless otherwise noted.

[3] The great commission has a main verb followed by three participles. These participles are seen by many as sharing the force of the main command. Thus, the translation appears to be four commands instead of one. Christians are to go, make disciples, baptize them, and teach them. While they are related, they can be considered independent actions.

[4] "If a participle makes good sense when treated as an adverbial participle, we should not seek to treat it as attendant circumstance" (Daniel Wallace, *Greek Grammar Beyond the Basics* [Grand Rapids: Zondervan, 1996], 640).

[5] Thomas Lea, *First and Second Timothy, Titus* (Nashville: Broadman, 1992), 94.

[6] Homer Kent, *The Pastoral Epistles* (Chicago: Moody, 1982), 104–5.

point is not that men should pray or lift hands, but rather when they do pray and lift their hands, as was common in the first century, they are to do it without wrath or dissension.[7]

Thus, this verse is not ordering or prescribing a physical position of the body that must be a part of Christian worship. The text describes the lifting of hands but falls short of prescribing the action. What, then, is the Biblical pattern for the use of hands in worship? My observation of lifting hands in today's worship services is during a time of exaltation and even joy. Here it is only linked to the very broad term "prayer." What kind of prayer? We must turn to the rest of Scripture to see if there is a Biblical pattern.

The only other passage in the New Testament that refers to the use of hands in a reverent context is Luke 24:50. Here, Christ lifts His hands as He blesses the apostles. Christ is not requesting that the Father bless them, but rather He is performing the blessing Himself. This is not prescriptive for us in that it is not a prayer; rather, it is a unique role of the Son just before He ascends into heaven. In contrast, the Old Testament has numerous references to lifting hands in a variety of situations, several of which are examined below in biblical order.

Genesis 14:22

And Abram said to the king of Sodom, "I have sworn[8] to the Lord God Most High, possessor of heaven and earth."

Abram tells the king of Sodom that he has lifted up his hand to the Lord. The lifted hand is a sign of an oath. Both the NASB and the NIV take the liberty of translating the phrase as a figure of speech. Thus the literal "I have lifted my hand" becomes "I have sworn" in the NASB, and the NIV adds the explanatory phrase "and I have taken an oath." Here it is not an act of prayer; it is a legal sign of the intent of the one giving the oath. Abram was making the promise before his highest authority.

Deuteronomy 32:40

Indeed, I lift up my hand to heaven, and say, as I live forever.

Within the context of a poem, Moses affirms that God will bring justice. He does this by using the image of God taking an oath with an uplifted hand. Here again an uplifted hand is seen not as an act of prayer but a legal affirmation of one's intent.

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[7] Gordon Fee, *First and Second Timothy* (San Francisco: Harper Row, 1984), 36.

[8] Literally, "lifted my hand."

I Kings 8:22ff.[9]

(22) Then Solomon stood before the altar of the Lord in the presence of all the assembly of Israel and spread out his hands toward heaven.

(38) Whatever prayer or supplication is made by any man or by all Thy people Israel, each knowing the affliction of his own heart, and spreading his hands toward this house.

(54) And it came about that when Solomon had finished praying this entire prayer and supplication to the Lord, he arose from before the altar of the Lord, from kneeling on his knees with his hands spread toward heaven.

Solomon is dedicating the temple to the Lord. As he prays in front of the assembled congregation, he stands before the altar and spreads his hands out toward heaven. The word for hands here is more specifically the palms of the hands. This clear act of prayer is a long request for God's action on behalf of Israel in hypothetical future situations. All the situations mentioned are times of great need. This lifting of hands, then, is not an offering of praise; it is a request for help. This is reinforced in verse 38 when an individual is described as lifting up his hands with an afflicted heart.

Ezra 9:5

Then, at evening sacrifice, I rose from my self abasement, with my tunic and cloak torn, and fell on my knees with my hands spread out to the Lord my God and prayed.

The children of Israel are returning to the land after the exile, which is not just a geographical journey, but also a spiritual one. Just as they left Babylon, they should leave sin behind them. Here Ezra is confessing, on behalf of the nation, the sin of intermarriage. Although he himself is not guilty, he leads the people to be contrite and sorrowful for their sin through example and through recognizing the corporate ramifications for individual sin. Ezra lifts his hands in confession and lament.

Nehemiah 8:6

Ezra praised the Lord, the great God; and all the people lifted their hands and responded, "Amen!, Amen!" Then they bowed down and worshiped the Lord with their faces to the ground.

As the Word was read the people lifted hands and shouted "Amen." This response to the reading of God's law seems at first to be one of exuberance and praise. We must not take

[9] 2 Chronicles 6 records the same events.

the modern practice of saying "amen" as a joyful affirmation to color our view of the Israelites' response. Here the nation is agreeing with the reading of God's words to them, but their attitude is revealed as they fall prostrate before God. This mournful attitude is confirmed when the leaders instruct them not to mourn. The agreement of the people results not in hands lifted in exuberance, but rather the hands are lifted as they fall on their faces. It is a time of lament and grieving (v. 10).

The Old Testament narratives present these examples, some in a worship setting and others in a judicial or legal setting. Hands lifted in a judicial setting expressed affirmation or brought weight to the oath that was being uttered; in contrast, hands lifted in worship expressed lament. Thus, we can say these Old Testament narrative examples lead us to assume that lifting hands in worship was an expression of lament. Perhaps the Hebrew hymnbook is more applicable for our discussion of contemporary worship practices.

Psalm 28:2

Hear my cry for mercy as I call to you for help,
As I lift up my hands towards your Most Holy Place.

David, in this lament psalm, is lifting his hands in the direction of Jerusalem or the Holy of Holies. The rest of the psalm contains a highly emotional request and makes clear that David is desperate for help which is expressed in the lifting of his hands. His anxiety is that he would not become "like those who go down to the pit." He is stating his fear of death. This psalm presents the very core of a man struggling with his life.

The direction of his reaching is significant. The "most holy place" refers to the Holy of Holies.[10] In David's thinking this was the special dwelling place of God. The Jewish mind knew that God could not be contained in one place, but the temple provided a palpable aid in worship. David, in a time of despondency, prayed and used his hands to reach toward this God-ordained reference point in his culture.

Psalm 44:20

If we had forgotten the name of our God,
Or spread out our hands to a foreign god,

This psalm is also a lament but on a much larger scale: it is a national lament that follows a military defeat.[11] The reference is not an action directed toward YHWH, but rather a denial that the people had "spread out their hands" to foreign gods, which would have been an act of pleading for help during a time of war. The psalm is affirming that though times were hard the people did not appeal to other gods. The way of expressing that appeal in this time of defeat is, again, the lifting of hands.

[10] Peter Craigie, *Psalms 1–50* (Dallas: Word, 1983), 238.

[11] Ibid., 331.

Psalm 63:4

I will praise you as long as I live,
And in your name I will lift up my hands.

This psalm has been described as a trust psalm or as an individual lament.[12] It has a theme of hope, but this hope or trust comes out of anxiety that is so strong that it affects David physically. The psalm begins, "O God, you are my God, earnestly I seek you; my soul thirsts for you, my body longs for you, in a dry and weary land where there is no water." After an affirmation of God's steadfast love in 2–3, he cries out, "in your name I will lift up my hands." The lament continues to the setting of remembering the Lord in the middle of the night. Thus, the lifting of hands to the Lord is associated with negative emotion so strong that it affects the body and keeps one up at night.

Psalm 68:31

Ethiopia will quickly stretch out her hands to God.

Thus far the references are to the Israelites lifting hands, but here even gentiles are described as stretching out their hands in a time of need. Here the people of Ethiopia, or Cush, are stretching their hands to God because of his judgment on them. A literal translation would be, "They will run their hands to God." Most translations add the word "stretch" to give clarity, for the Hebrew only has the verb "run," which gives a sense of urgency. The NIV interprets the image as submission: "Cush will submit herself to God." Whether one takes the metaphor as showing submission or requesting assistance, the hands are still a symbol of needing the help and mercy of God in a time of great need.

Psalm 88:9

My eyes dim with grief, I call to you,
O Lord, every day: I spread out my hands to you.

The psalmist is Heman the Ezrahite, who was the leader of the Kohathite guild of musicians. As described in 1 Chronicles, Heman, along with Asaph and Ethan, was one of the three musical directors appointed by David. This trained musician in this lament is spreading out his hands to God in a cry for help much as David did in Psalm 63. Here, hands are used to help express that his life is "full of troubles" (v. 3), to the point of feeling that he is in the "depths of a pit" (v. 6) and even afraid for his life (vv. 5, 15). One cannot read this Psalm without feeling the extreme harshness of his situation.

[12] Bernhard Anderson, *Out of the Depths* (Philadelphia: Westminster, 1974), 175.

Psalm 134:2

Lift up your hands in the sanctuary
And praise the Lord.

This exhortation to lift up hands and praise God is directed to a specific group, described as those "who minister by night in the house of the Lord." Apparently the worshiper is visiting the Temple at night, or had in the past, and wants to address those who guarded the Temple at night.[13]

The Hebrew word used to express when the worship was taking place is *lahyill,* which refers to deep night and is sometimes translated midnight. [14] This time would be after the evening sacrifice and after the Temple had finished its official worshiping. This indicates that the psalmist had visited or was associated with the Temple at midnight hours. It is possible that this worshiper had come at night due to a discouragement or perhaps a time of joy. Either case is an argument from silence, for the Psalm does not clearly indicate why the worship is taking place at an unusual hour.

In this Psalm the use of hands in worship can be associated with despair or joy. While it is not conclusive, experience indicates that special times of prayer are called when there is a crisis rather than a time of joy. Nighttime prayer meetings are most often in times of great need, such as those that took place on September 11, 2001. Times of celebration and joy are normally during the day or at regular times of worship. It is possible, and perhaps more probable, that this Psalm is written with a crisis in mind. Thus the lifting of hands could refer to a time of need.

Psalm 141:2

May my prayer be set before you like incense:
May the lifting up of my hands be like the evening sacrifice.

Once again the lifting of hands takes place in a lament Psalm.[15] Here the lament inspires a prayer for God's assistance in maintaining a godly character in the face of opposition. The extent of the struggle is seen in vv. 8b–9, ". . . do not give me over to death. Keep me from the snares they have laid for me, from the traps set by evil doers." The depth of the cry for help comes out of the core desire for life. What makes this Psalm all the more significant in our study is that the lifting of hands takes place in a time of corporate worship. The evening sacrifices were a scheduled time for the Jews to worship and though the sacrifices might be

[13] Allen Ross, *Psalms: Bible Knowledge Commentary* (Dallas: Victor, 1985), 888.

[14] Francis Brown, S. R. Driver, and Charles A. Briggs, *A Hebrew and English Lexicon of the Old Testament* (Oxford: Clarendon Press, 1979), 538.

[15] Anderson, *Out of the Depths,* 177; Willem A. VanGemeren, "Psalms," in *The Expositor's Bible Commentary,* vol. 5, ed. Frank Gaebelein (Grand Rapids: Zondervan, 1991), 847.

offered for and by an individual, it was still in the context of other worshipers. So while the motivation seems to be lament, the physical context is corporate worship.

Psalm 143:6

I stretch out my hands to you;
My Soul longs for You, as a parched land.

Here the hands are not lifted but stretched to God, which seems to be a similar action to lifting. It is easy to see that the context here is also lament, for in verses one and two, supplication is made for judgment to be withheld. The following verses are clearly a time of great need for the psalmist, who fears going into the pit and needs deliverance from his enemies.

Without exception all the references to the lifting of hands to God in prayer examined to this point are associated with times of varying degrees of despair. The uplifting of the hands in the book of Psalms is not in praise or thanksgiving but rather in petition. And the petition is an intense emotional cry for help that comes out of desperation rather than an everyday request that one might make to the Father. In the book of Psalms lifting hands is limited to an exceptional request of help from God during a crisis.

There are no references to lifting hands in prayer or worship in the wisdom literature, so we now turn to the last portion of the Old Testament, the Prophets. The majority of references to lifting of hands in the prophets is in the book of Lamentations. Isaiah and Jeremiah mention the practice, but lifting hands is repeated numerous times in the book that is focused on a painful cry to the Lord.

Isaiah 1:15

So when you spread out your hands in prayer,
I will hide my eyes from you.

God, through Isaiah, warns His people by referring to them as the "rulers of Sodom,"[16] indicating that their prayers will not be heard because they are living in disobedience. Again, this is not the context of praise but of God's judgment against His people. One could say that the spreading of hands was an act of worship and praise, but offered with an impure and disobedient heart, just as the sacrifices were (v. 11). The sacrifices were certainly a clear command of God but were rejected by Him because of the people's evil deeds. The spreading of hands to God may have been worshipers offering praise, but these worshippers are no example to follow, for the spreading out of hands to God is followed by the image that these hands are covered in blood.

[16] John N. Oswalt, *Isaiah* (Grand Rapids: Zondervan, 2003), 77.

Jeremiah 4:31

For I heard the cry of a woman in Labor. . .
Stretching out her hands, saying,
"Ah Woe is me, for I am faint before murderers."

Jeremiah's message of judgment describes how the Israelites will act when the judgment comes from the Babylonians. They will run and hide, or they will try to lure the enemy like a harlot. The image is turned sharply and harshly to a woman, not one that is alluring paramours, but one that is in labor facing murderers. This lifting of the hands is not specific as to the object of the lifted hands, but the context is unquestionably one of great despair and need.

Lamentations

(1:17) Zion stretches out her hands: There is no one to comfort her:

(2:19) Arise, Cry aloud in the night at the beginning of the night watches;
Pour out your heart like water; before the presence of the Lord;
Lift up your hands to Him for the life of your little ones
Who are faint because of hunger at the head of every street.

(3:41–42)We lift up our heart and our hands toward God in heaven:
We have transgressed and rebelled, Thou hast not pardoned.

In each of these passages, the prophet Jeremiah expresses a desperate call to God. The first is a general appeal for comfort. The second is crying out for the survival of children in a time of famine, and the last is lamenting that God has not pardoned sin. As the title of the book suggests, these are all offered at a time of deep lamentation.

Conclusions

After examining all the references to lifting hands in prayer[17] some conclusions are in order. In the New Testament we examined Paul's desire for "men" to pray with the possibility

[17] The following are other references to the lifting or the spreading of hands. These are situations that are not in the context of praying or praise to God. When referring to a person lifting a hand or hands, they are often a gesture associated with an oath or a blessing upon someone, or an image of harm towards a person. In some cases it is God's hand that is lifted in action: blessing or judgment. In Habakkuk it is the "deep" lifting its hands apparently in response to God's command. While I believe these references, when combined with those mentioned in the article, form an exhaustive list of some form of lifted hands in the Scriptures, I am ready to receive other references that I overlooked. These references could well be studied as to what they teach regarding the use of hands in oaths and blessings, and the meaning of the metaphor of God's hand being lifted is certainly worthy of study. However, these do not have a direct bearing upon the use of hands in prayer and worship, thus they are only briefly mentioned here.

of lifting hands. Since there was no further description of the type of prayer associated with lifting hands, we turned to the Old Testament. The practice of "lifting hands in prayer" in the Old Testament is always associated with lament.[18] The only exception might be Psalm 134, but it is at least possible that this psalm was written in a time of lament. At times the lifting of hands is a very clear expression of lament, while other times it is only in the the context of lament. So, it seems that we have a degree of confidence that the lifting of hands in prayer was a sign of dependence upon God most often in a time of lament.

As we study Paul's word to Timothy to "pray, lifting hands," we must remember that Paul was well versed and well-practiced in Old Testament worship. Surely this has a bearing upon Paul's intent. Is he not saying that our attitude in prayer should be that of one who lifts his hands in a humble lament? The physical act of lifting hands may accompany prayer, but the attitude of humility and desperate dependence is essential.

Scripture tells us to be careful not to offend a brother (Romans 15) and to maintain the unity (Ephesians 6). If lifting hands during singing, praying, or even preaching causes disunity or offense, then it should be avoided. In some local church settings it would be offensive to *not* lift hands, even during preaching. This issue is offense and disunity, not lifting

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Exodus 9:29–30. Moses spreads out his hands to stop the plague of thunder and hail.

Leviticus 9:22. Aaron lifts his hands to bless the people.

Deuteronomy 32:40. Hands are raised in an oath.

2 Samuel 18:28. Men lifted their hands against David.

I Kings 8:54, 2 Chronicles 6:12. Solomon lifts his hands to bless the people.

Esther 8:7. Haman stretches out his hands against the Jews.

Psalm 10:12. A request for God to raise his hand to help the afflicted.

Isaiah 26:11. God lifts his hand in action.

Isaiah 49:22. God lifts his hand in blessing.

Isaiah 65:2. God spreads his hands either in judgment or mercy.

Daniel 12:7. A man clothed in linen in Daniel's vision swears an oath.

Micah 5:9. God lifts his hand against his adversaries.

Habakkuk 3:10. The deep lifts its hands.

Luke 24:50. Jesus blesses his disciples.

[18] Psalm 119:48 mentions the lifting of hands to God's commandments. The verses preceding and following are expressing joy and delight in God's Word. Thus, in parallel thought the lifting of hands in this situation expresses confidence and joy. This is in contrast to other references because the lifting of hands is not to God or in prayer, but to His written Word. Although this act of lifting hands is in the context of joy and not in prayer, it can still be seen as an expression of dependence upon the commandments of God.

hands. We can choose to put our hands down, but we must never put down unity, and though we raise our hands, we must strive to never raise an offense.

Christ was very clear in the Sermon on the Mount that we are not to draw attention to ourselves when we pray (Mt 6:5–6). In some settings, lifting hands would draw undue attention to the person and thus should be avoided or at least tempered with restraint. In some settings, lifting of hands is part of the tradition, and in yet another setting lifting hands is a new practice but not offensive. While we must obey commands to maintain unity and not offend a brother, we must remember the examples of exuberant praise in the Psalms. Perhaps a few lifted hands , though not lifted in the same spirit of those in the Psalms, might help some of our churches breathe a little more deeply of the joy that should be part of our worship.

So, is a pastor who lifts his palms in a discreet expression of worship contradicting biblical teaching? Are congregants who openly lift their hands while singing a song of praise in opposition to the Scripture? The answer is clearly no. They are not going against Scripture. But let us change the question slightly. Are these who lift hands in praise obeying Scripture? When a charismatic pastor quotes a Psalm and tells us that we *must* lift our hands, is he on solid ground? Again the answer is no. To lift hands in worship is neither prohibited nor commanded in Scripture. The Scriptures give a clear example of lifting hands being associated with lament and an appeal for help, but they do not give a clear command. The widespread practice of lifting hands in joyful praise rather than lament is not forbidden by Scripture, but neither is it exemplified. Thus, to lift our hands in praise is biblically acceptable, but it is not biblically demonstrated or mandated.

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Liturgy in the Pastoral Epistles

Gregory J. Stiekes[1]

The public worship of the first-century church has long been a subject of scholarly interest.[2] However, we still know surprisingly little about what actually took place by way of formal order when the community of faith gathered. For one, gatherings took place mainly in house churches, away from the eyes of society at large.[3] Second, although there is much to observe about the practice of the Christian community in the NT, there is comparatively little in the way of a detailed liturgy, and we should be duly cautious about the tendency to assume that a set order for public worship was practiced empire-wide in the early church.[4] Third, we should be equally guarded about assuming the liturgy discussed by the Apostolic Fathers was practiced the first century, since we cannot establish for certain what traditions they represent, nor how widespread those traditions were.[5]

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[2] Significant studies in the twentieth century include Oscar Cullmann, *Early Christian Worship,* trans. A. S. Todd and J. B. Torrance (London: SCM Press, 1954); C. F. D. Moule, *Worship in the New Testament,* Ecumenical Series in Worship 9 (Richmond, VA: John Knox Press, 1961); Gerhard Delling, *Worship in the New Testament,* trans. Percy Scott (Philadelphia: The Westminster Press, 1962); Paul F. Bradshaw, *Early Christian Worship: A Basic Introduction to Ideas and Practice* (London: SPCK, 1996).

[3] Moule, *Worship in the New Testament*, 66, confesses that in the period of house churches we have little knowledge of how an individual Christian community handled its worship. Cf. Roger Gehring, *House Church and Mission* (Peabody, MA: Hendrickson, 2004), 3–5, who surveys scholarship that concludes that the house church was the mainstay for the gathering of the Christian community for the first three centuries of the church, away from the public eye.

[4] Paul F. Bradshaw, *The Search for the Origins of Christian Worship: Sources and Methods for the Study of Early Liturgy* (New York: Oxford University Press, 1992), 36, is right to warn scholars of the tendency, despite the "paucity of information" available about the worship of the early Christians, to "amalgamate the various scraps of information that do exist in order to form a single composite picture." He also states that since the various churches in the NT "represent only a limited number of the many diverse forms which early Christianity appears to have taken, we simply do not know whether all Christian communities worshiped in this way or not. It is even difficult to be sure, when a series of liturgical references are given in a New Testament source, whether they reflect an actual sequence within a rite or are mentioned in that order for some quite different reason."

[5] Ibid., 35. For instance, although the *Didache* prescribing several elements of public worship (7:1–14:3) was probably written or compiled around the turn of the second century and certainly reflects what is known from the NT, we cannot establish its origin with certainty. Bart D. Ehrman, *The Apostolic Fathers*, vol. 1, Loeb Classical Library (Cambridge, MA: Harvard University Press), 411–12.

Given these challenges, the most that we can do toward establishing the liturgical content of first-century Christian assemblies is cull and examine those elements of worship discernible in the NT documents, where the authors address specific communities with individual issues or "crisis points."[6] With this goal in mind, scholars have given much attention to public worship in writings such as Acts or the Corinthian Letters—those portions of the NT that contain major evidence for early Christian baptism, the Lord's Table, singing, and gathering in general. But the NT writings such as the Pastoral Epistles, in which the subject of worship does not appear to be a central idea, are often marginalized in the relevant literature. This is unfortunate, for if the NT authors address specific issues—including matters of public worship—in response to ad hoc situations as they arise in Christian communities, then focusing only on the major texts may cause us to overlook or ignore vital lessons of first-century Christian worship discernible in other contexts. The purpose of this essay, therefore, is to call attention to liturgical elements of worship in the Pastorals in particular, and to make observations about early Christian liturgy as seen within these epistles' unique setting.[7]

Before proceeding, we must briefly establish the backdrop of the Pastorals. As J. N. D. Kelly observes, "In all three letters the writer is greatly preoccupied with heretics, as he considers them, who hawk round a message distinct from, and opposed to, the true gospel, sow strife and dissension, and lead morally questionable lives."[8] Paul charges Timothy to remain at Ephesus so that he might "wage the good warfare" (1 Tim 1:18)[9] against the infiltration and opposition of *heterodoctors* (cf. 1 Tim 1:3; 6:3), whom he describes at length at the beginning, middle, and end of his letter (1:3–11; 4:1–5; 6:3–10, 20–21). In his second letter to Timothy, though obviously written sometime later, Paul is still occupied largely with instructions regarding how Timothy should minister in the context of those who oppose the gospel, whom he describes in 2 Timothy 2:16–19, 23–26, and 3:1–9. Similarly, Paul urges Titus to appoint *presbeuteroi* ("elders") who are able to deal with the presence of false teachers (Titus

[6] Philip H. Towner, "The Function of the Public Reading of Scripture in 1 Timothy 4:13 and in the Biblical Tradition," *The Southern Baptist Journal of Theology* 7, no. 3 (2003): 52.

[7] The Pastorals have been traditionally treated together. While recognizing that they are individual letters, the verbal and structural parallels between Titus and 1 Timothy, in addition to their similar provenance, purpose, and content, allow us to approach them as a unit for purposes of this study. 2 Timothy is also connected, of course, by similar recipient and content. For space considerations, this essay assumes Pauline authorship.

[8] J. N. D. Kelly, *The Pastoral Epistles,* Black's New Testament Commentary 14 (Peabody, MA: Hendrickson, 1960), 10.

[9] George W. Knight III, *The Pastoral Epistles: A Commentary on the Greek Text,* New International Greek Testament Commentary (Grand Rapids: Eerdmans, 1992), 107, states that these words "would be an apt summary of what is involved in carrying out [Paul's] charge, specifically that aspect of it which involves correction of false teachers and their false teaching."

1:10–16; 3:9–11).[10] There are certainly other themes playing in the background of the letters, most significantly the establishment of proper leadership (1 Tim 3:1–13; 2 Tim 2:2, 14–21; Titus 1:5–9), the doctrine of salvation (1 Tim 2:3–7; 2 Tim 1:8–10; Titus 2:11–14; 3:3–7), and personal admonishment (1 Tim 4:12–16; Titus 2:7, 8; esp. 2 Tim 1:5–7, 13–14; 2:1–2, 8–13, etc.). Paul also speaks much about his own calling and mission (1 Tim 1:12–17; 2 Tim 1:15–18; 4:9–18). In a significant way, however, all of these themes are tied to the heretical attack or potential assault on the churches,[11] so that most of Paul's concerns can be read as a safeguard or censure against heresy.[12] In sum, although the specific occasion of each letter differs,[13] each letter may be read as instructions to an apostolic delegate for establishing the "household of God" (οἶκος θεοῦ; 1 Tim 3:15) in the face of opposition, current or potential, while the apostle himself is absent.

Taking this background into account with regard to the elements of worship in the Pastorals allows us to frame the question of liturgy in the following way. Within the context of rampant heresy, what elements of Christian worship did Paul *prescribe* to the recipients of these letters? Or, what formal elements of Christian worship were important to Paul to emphasize in this specific setting? This essay will address the question first by identifying the specific elements of worship Paul mentions in the letters. Next, the essay will explain the significance of those elements in light of the challenges the believers were facing in their communities. And finally, it will draw some preliminary conclusions that suggest direction for further research.

Elements of Liturgy in the Pastorals

The term "liturgy" is used in this essay not as a rigid, standardized pattern of worship in the churches, but merely to speak of those *public elements of worship* that take place when

[10] William D. Mounce, *Pastoral Epistles,* Word Biblical Commentary 46 (Nashville: Thomas Nelson, 2000), lxix–lxxvi, shows that the false teachers and their doctrine are practically identical in all three letters, at least to the extent that we can treat the letters as a defense against the same kind of heresy.

[11] For example, Mounce, *Pastoral Epistles*, lxxvi–lxxxi, explores the themes of the Pastorals under the heading "the response to the heresy."

[12] Kelly, *Pastoral Epistles*, 13, states that "in the special crisis threatening the churches for which [Paul] was responsible, the ministry must be one of his chief weapons for combating error and defending the true faith."

[13] F. Alan Tomlinson, "The Purpose and Stewardship Theme within the Pastoral Epistles," in *Entrusted with the Gospel: Paul's Theology in the Pastoral Epistles,* edited by Andreas J. Köstenberger and Terry L. Wilder (Nashville: B&H Academic, 2010), 53–54, 60–63, 82–83, explores the nuances of purpose in the three letters. The motivation for Paul's first letter to Timothy is the most urgent regarding the presence of false teachers in established churches, while his letter to Titus reflects the situation of newly established churches preparing for the same attack. In 2 Timothy Paul instructs Timothy in establishing the churches in light of Timothy's own departure to be with Paul in Rome.

God's people gather as the body of Christ.[14] In the fabric of epistles written specifically with church conduct in mind, one would expect liturgical allusions. For example, in 1 Timothy we can detect what appears to be preformed confessions or hymns (cf. 1 Tim 2:5–6 as a creed; 1 Tim 3:16 as a hymn or confession).[15] Some have suggested the presence of allusions to the Eucharist[16] or to Christian baptism.[17] As important as these elements are to Christian worship, however, they are not emphasized by the apostle in these letters, if they are indeed present at all. Here we are concerned only with those elements that Paul explicitly urges or prescribes.

Concerning liturgical elements specifically named by Paul, the Pastorals contain three. First, in 1 Timothy 2:1–8, Paul exhorts the church to practice *public prayer:* "First of all, then, I urge that supplications, prayers, intercessions, and thanksgivings be made for all people" (2:1). This exhortation occurs at the inception of a significant number of topics he intends to set forth, and by virtue of its being "first," the idea of public prayer is given special significance.[18] Likewise the heaping up of several terms for prayer—"supplications, prayers, intercessions, and thanksgivings" (δέησις, προσευχή, ἔντευξις, εὐχαριστία)—serves to emphasize its importance.[19]

The evidence for these prayers being offered in the public assembly, hence a liturgical matter, is at least three-fold. (1) This section of the letter that begins with the injunction to pray climaxes at 3:14–15, where Paul states that he writes "these things" (ταῦτα) so that

[14] Bryan Chapell, *Christ-Centered Worship: Letting the Gospel Shape Our Practice* (Grand Rapids: Baker Academic, 2009), 18. I am using the term "liturgy" in the less formal sense as defined by Chapell, who states that "the biblical word for all that's included in our worship is 'liturgy' (*latreia*, see Rom 12:1), and it simply describes the public way a church honors God in its times of gathered praise, prayer, instruction, and commitment."

[15] Linda L. Belleville, "Christology, the Pastoral Epistles, and Commentaries," in *On the Writing of New Testament Commentaries: Festschrift for Grant R. Osborne on the Occasion of His 70th Birthday,* Texts and Editions for New Testament Study 8, edited by Stanley E. Porter and Eckhard J. Schnabel (Leiden and Boston: Brill, 2013), 326–35.

[16] A. T. Hanson, *Studies in the Pastoral Epistles* (London: SPCK, 1986), 96–109. For example, the words in 1 Tim 4:3, βρωμάτων ἃ ὁ θεὸς ἔκτισεν εἰς μετάλημψιν μετὰ εὐχαριστίας τοῖς πιστοῖς, "foods which God created for sharing with *eucharistia* by believers."

[17] For example, I. Howard Marshall, *The Pastoral Epistles.* The International Critical Commentary (Edinburgh; T&T Clark, 1999), 321, mentions that the words in Titus 3:5, λουτροῦ παλιγγενεσίας ("washing of regeneration") contains "a reference to baptism" (*pace* Philip H. Towner, *The Letters to Timothy and Titus,* The New International Commentary on the New Testament [Grand Rapids: Eerdmans, 2006], 781–82).

[18] The words Παρακαλῶ οὖν πρῶτον πάντων ("I exhort, therefore, first of all") can be taken in the sense of first importance, or merely first in a series, but either way there is special emphasis placed upon that which is first (cf. Towner, *Letters*, 165).

[19] Kelly, *Pastoral Epistles*, 60, states: "The precise distinction between these terms need not be pressed; his object is to insist on the centrality of prayer rather than to provide a systematic analysis of its types."

"you might know how one ought to behave *in the household of God*,"[20] or in the assembly of believers. It follows, then, that (2) the words "I desire then that in every place [παντί] the men should pray" suggest that these prayers should take place wherever the body is gathered, most likely in the individual house churches.[21] (3) There is a definite correlation between 1 Timothy 2:8, where men (ἄνδρας) are exhorted to pray, and 1 Timothy 2:9–15, where women are instructed to "cease disrupting the church by their improper dress and their emphasis on externals."[22] The correlation emphasizes the notion that the public assembly is in view.

A second liturgical element specifically named by Paul is *public reading:* "Until I come, devote yourself to the public reading of Scripture to exhortation, to teaching" (ἕως ἔρχομαι πρόσεχε τῇ ἀναγνώσει, τῇ παρακλήσει, τῇ διδασκαλίᾳ; 1 Tim 4:13). The word ἀνάγνωσις (*anagnōsis*) simply means "reading." However, in a culture where literacy was rarer than it is in the modern West,[23] the word was commonly used to refer to public reading.[24] That Paul refers to a standard or familiar public reading, rather than private, is made explicit by the definite article[25] and by the fact that ἀνάγνωσις is joined with two other public exercises, exhortation and teaching.[26]

The third liturgical element is by far the most ubiquitous in the three letters, namely *public proclamation:* "Until I come, devote yourself . . . to exhortation, to teaching" (1 Tim 4:13). Again, both activities are punctuated by the definite article. For the purpose of this essay, the term "proclamation" is used to subsume any public utterance beyond the mere reading of the text, in which the Scriptures are declared, explained, and applied. However, the terms "exhortation" (παράκλησις) and "teaching" (διδασκαλία) refer to different kinds of proclamation. The word παράκλησις (*paraklēsis*), which can have the idea of consolation,

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[20] Martin Dibelius and Hans Conzelmann, *The Pastoral Epistles,* Hermeneia (Philadelphia: Fortress Press, 1972), 35. Cf. Mounce, *Pastoral Epistles*, 74ff., who treats 1 Tim 2:1–4:5 under the major heading of "Correction of Improper Conduct in the Ephesian Church." Full English quotations of Scripture from ESV; emphasis mine.

[21] Thomas D. Lea and Hayne P. Griffin, Jr., *1, 2 Timothy, Titus,* The New American Commentary 34 (Nashville: Broadman Press, 1992), 95.

[22] Mounce, *Pastoral Epistles*, 105.

[23] Alan Millard, *Reading and Writing in the Time of Jesus* (New York: New York University Press, 2000), 157–58. A large segment of first-century society lived and died without ever having to read. However, Millard explains that among Jewish males it was expected that they learn at least to read the Jewish Scriptures in the synagogue, and those who did probably learned to read nothing else.

[24] BDAG, 61B. Cf. Acts 13:15; 2 Cor 3:14; Towner, "Public Reading," 44. Kelly, *Pastoral Epistles*, 105, notes that reading in the first century was a technical skill.

[25] Towner, "Public Reading," 53.

[26] Knight, *Pastoral Epistles*, 207, notes that a word of exhortation would often follow the public reading, as in Acts 13:15.

encouragement, or appeal,[27] is most likely used here in the sense of bringing truth of the Scriptures to bear upon the hearers in order to motivate them or to change their behavior.[28] It is a kind of proclamation that lays moral weight upon the hearers, calling them to obedience. The term διδασκαλία (*didaskalia*), on the other hand, implies the explanation of the Scriptures on an intellectual level,[29] most likely involving questions and answers after the rabbinical style, or some form of doctrinal discussion.[30]

Paul uses other terms in these letters to speak of the activity of public proclamation in the Christian assembly. Only two verses earlier, Paul tells Timothy, "Command and teach these things" (Παράγγελλε ταῦτα καὶ δίδασκε; 1 Tim 4:11). The word παραγγέλλω (*parangellō*) implies a significant level of authority on the part of the speaker, in which obedience is expected (cf. 1 Tim 1:3; 5:7; 6:17).[31] Paul also uses words such as κηρύσσω (*kēryssō*), to "proclaim aloud, publicly" (1 Tim 3:16; 2 Tim 4:2);[32] ὑπομιμνήσκω (*hypomimnēskō*), to "remind" (2 Tim 2:14; Titus 3:1); and διαμαρτύρομαι (*diamartyromai*), to "make a solemn declaration about the truth of something," or "to exhort with authority in matters of extraordinary importance" (1 Tim 5:21; 2 Tim 2:14; 4:1).[33]

Yet there is an even stronger term used in all three letters, namely ἐλέγχω (*elenchō*), which is often translated "rebuke." The word can refer to "exposing" sin, "convicting" or "convincing" someone of sin, "reproving," or even "punishing."[34] The rebuke or censure is probably not what most people would consider a liturgical element, so a few observations are in order at this juncture. First, the "rebuke" (ἔλεγχος) is reserved only for those who "persist in sin" (1 Tim 5:20), who "contradict" sound doctrine (Titus 1:9), or for those false teachers who "upset" whole families through their deception (Titus 1:13). Second, that the "rebuke" is a public element in the Christian congregation is made explicit in 1 Timothy 5:20, where Timothy is instructed to "rebuke" those who persist in sin "in the presence of all" (ἐνώπιον πάντων) "so that the rest" (οἱ λοιποὶ) "may stand in fear." Third, Marshall notes that the term ἐλέγχω is part of the language of church discipline, citing Matthew 18:15 as well as 1 Timothy

[27] BDAG, 766A.

[28] Raymond F. Collins, *1 & II Timothy and Titus,* New Testament Library (Louisville: Westminster John Knox Press, 2002. Marshall, *Pastoral Epistles*, 563, states that the word probably refers to "the exposition of Scripture . . . leading to commands or encouragements."

[29] Knight, *Pastoral Epistles*, 209.

[30] Marshall, *Pastoral Epistles*, 563; Towner, *Letters*, 321.

[31] BDAG, 760A; Mounce, *Pastoral Epistles*, 257, states that the word "is a term of authority, carrying connotations of a military or judicial order"; cf. Marshall, *Pastoral Epistles*, 558–59.

[32] Knight, *Pastoral Epistles*, 453. The κῆρυξ was the "herald" who was charged with making public proclamations (cf. 1 Tim 2:7; 3:16; 2 Tim 1:11; 4:17; Titus 1:3).

[33] BDAG, 233A.

[34] BDAG, 315.

5:20.[35] If church discipline is defined as the public rebuke of a person in the Christian assembly who persists in error, for the purpose of calling the person to repentance, "rebuke" language in the Pastorals may be in the context of church discipline. The purpose of the rebuke, therefore, is not necessarily to excommunicate, but to bring him or her back into fellowship with the body. This is the reason Paul instructs Titus to establish overseers with the ability to "rebuke" false teachers, so "that they may be sound in the faith" (Titus 1:3). Finally, we should note that the public rebuke, though at times necessary, was most likely atypical in comparison to the other forms of proclamation.[36]

In summary, three distinct elements practiced in the public gathering of the church emerge from a reading of the Pastorals: *public prayer*, *public reading*, and *public proclamation*. Furthermore, we can subdivide the liturgy of *public proclamation* into three categories or *levels*. Level 1 is "teaching," or patient instruction in doctrine involving intellectual discussion. Level 2 is "preaching," or passionate command, where the moral weight of the instruction from the previous level is laid upon the hearers. Level 3, though probably less typical, is "rebuking," the public censure or conviction of a person who persists in error despite the teaching and preaching of Levels 1 and 2.

Examination of the Liturgical Elements

Having established the specific elements of public liturgy, how does each element contribute to the overall message of the Pastorals? Specifically, how do these elements edify the church as members face the challenge of the presence of false teachers in their Christian community?

Public Prayer

When Paul says, "First of all, then, I urge that supplications, prayers, intercessions, and thanksgivings be made for all people" (1 Tim 2:1), the word "then" (οὖν) connects his exhortation to the correction of false teachers in chapter 1, specifically verse 3. Conflating the flow of thought would give the following sense: Just as I urged you (παρακαλέω) to stay

[35] Marshall, *Pastoral Epistles*, 169.

[36] Several times in the Pastorals combinations of proclamation ministries appear that serve as brief summaries of the kinds of proclamation prescribed by Paul for those who minister within the gathering of the church. Among these, words of "preaching" are often paired only with "teaching" rather than "rebuke": 1 Timothy 4:11, παραγγέλλω + διδάσκω; 4:13, παράκλησις + διδασκαλία; 5:17, λόγος (laboring in the word, i.e., preaching) + διδασκαλία; 6:2, διδάσκω + παρακαλέω. However, the overseers in Titus 1:9 must be able to "exhort" and "rebuke" (παρακαλέω + ἐλέγχω), and Titus is challenged, "Declare these things; exhort and rebuke with all authority" (λαλέω + παρακαλέω + ἐλεγχω) (Titus 2:15). In 2 Timothy 4:2, one of Paul's final exhortations to Timothy contains the truckload of terms: "Preach the word. . . . reprove, rebuke, and exhort, with complete patience and teaching" (κηρύσσω + ἐλέγχω + ἐπιπιμάω + παρακαλέω + διδαχή). These word combinations may reflect the fact that "rebuking," although it may not have been in the typical first-century "order of service," was certainly a necessary part of the overseers' skill set, as they could be called upon in any given assembly.

at Ephesus to take care of false teachers (1 Tim 1:3), I now urge you (παρακαλέω) first of all to pray (2:1).[37] This means that the liturgy of prayer is urged as a direct response to the matter of heresy plaguing the Ephesian churches.

We will focus on one question in this complex pericope: How does Paul mean for public prayer to serve as a primary liturgical element that strengthens the church against heretical attacks? Mounce believes that the focus of the passage is really on the *content* of the prayers—that they should be for "all people" (2:2) because God desires "all people to be saved" (2:4) through the sacrifice of Christ (2:5–6). "Prayer," he argues, "is not the topic of this paragraph but rather the stage upon which Paul bases his teaching on the topic of salvation."[38] Granted, the *content* of the prayer is important, and Paul says more about salvation than about prayer itself. Furthermore, what he says about salvation may be a direct offensive against the doctrine of the false teachers. But Mounce's view makes Paul's injunction to pray almost incidental. If the content of the prayer is the point of the passage, then why does Paul mention prayer at all? Why does he not simply offer a lesson in soteriology? Furthermore, why does he bracket verses 1 through 8 with the call for prayers to be made if the activity of prayer is not of primary importance?

Collins reasons that Paul is asking the churches to pray for the "stability of the social order" in Ephesus, which is necessary if Timothy would achieve the purpose for which Paul left him.[39] He takes this emphasis from 1 Timothy 2:2, where the purpose of prayer is "that we may lead a peaceful and quiet life, godly and dignified in every way." Collins's view treats the act of prayer as more than a mere *stage* for doctrine (Mounce). Prayer to Collins is rather like a *vehicle* that brings about a desirable effect among church members. Praying for all people, especially government rulers (2:2), is one of the ways that God's people "can lead a serene life without being swallowed up in chaos."[40] However, while it is important for the church to live responsibly in the social environment where Christ has placed them, Collin's explanation is overly pragmatic, and does not immediately explain the emphasis on salvation in the context.

While retaining the idea of prayer as a *vehicle*, it seems that the purpose for the prayer in this context is closer to Towner's notion that it

> supports the church's universal mission to the world. That is, Paul urges Timothy to instruct the Ephesian church to reengage in an activity it had apparently been neglecting—prayer in support of Paul's own mandate to take the gospel to the whole world.[41]

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[37] Gordon D. Fee, *1 and 2 Timothy, Titus,* New International Biblical Commentary (Peabody, MA: Hendrickson, 1988), 61–62.

[38] Mounce, *Pastoral Epistles*, 76: "Prayer is the context, salvation the content."

[39] Collins, *I & II Timothy and Titus,* 52.

[40] Ibid., 54.

[41] Towner, *Letters*, 163.

In other words, it is not the mere exercise of public prayers that Paul has in view but prayers that are offered to God with regard to a significant purpose for which he united them together in Christ: the purpose of living out their faith in the gospel within a pagan community while calling upon God to save others, even to save public officials.

Looking at Paul's admonition to pray in this fashion brings us closer perhaps to why the apostle would urge prayers to be made in the face of heresy. Heresies divide, and it is evident through Paul's descriptions of the false teachers that the *heterodoctors* were a divisive group. Paul offers "the most condensed expression"[42] of the picture of the opponents in Ephesus, which includes "having a sickly craving for speculations and empty words out of which come envy, strife, slanders, evil suspicions, constant irritation among people" (1 Tim 6:4–5). Paul warns Titus that such teachers were "upsetting whole families" (Titus 1:11). On the other hand, a church body that is focused on its mission to advance the gospel is a unified church. Paul appears to draw this conclusion in Philippians 1:27, for he challenges the believers, "Only let your life be worthy of the gospel of Christ, so that whether I come and see you or am absent, I may hear of you that you are standing firm in one spirit, with one mind striving side by side for the faith of the gospel."[43] The intentional, *public* prayer of the body of Christ, in which believers gather together to seek the Lord to fulfill their purpose as his people, has a unifying impact that joins their hearts with one another in the face of doctrinal division.

Further evidence of the conclusion that prayer for the mission of the church unites the body of Christ may be seen in the manner in which Paul instructs the people to pray. First, he calls upon the men (ἄνδρας) as opposed to the women to pray, emphasized by the charge, "I desire" (βούλομαι).[44] Fee denies that Paul has men in particular in mind, nor even that Paul wants men to pray, but only that *when* the men pray they should do so "lifting up holy hands without anger or quarreling (1 Tim 2:8)."[45] But if this were the case, Paul could easily have included the women in this admonition with the simple use of ἄνθρωποι (*anthrōpoi*; "people"). Instead, he actually emphasizes the gender distinctions by first addressing the men, and then by turning to the subject of women with the words, "likewise also that women . . ." (2:9), challenging them essentially with the same matter of their holiness and deportment within the congregation (2:9–15). They are to "learn quietly with all submissiveness" (2:11) as opposed to the men, and they are not permitted to "exercise authority over a man" but "remain quiet" (2:12).

With these distinctions in mind, at least two clear pictures emerge. The first is of the men taking leadership in prayer among the people of God. This is not to say that women were forbidden to pray in the apostolic church (cf. 1 Cor 11:4, 13), but that in the context of 1

[42] Mounce, *Pastoral Epistles*, lxxii.

[43] Paul's evident peace despite his imprisonment, as well as his forbearance against character attacks, appears to be sourced in his desire for the spread of the gospel (Phil 1:12–18). Also, his appeal to Euodia and Syntyche to "agree in the Lord" includes a reminder that these women have labored with Paul in the spread of the gospel (Phil 4:2).

[44] Lea and Griffin, Jr., *1, 2 Timothy and Titus*, 94.

[45] Fee, *1 and 2 Timothy, Titus*, 71.

Timothy the men were to take the lead in prayer as a position of unique authority.[46] Second, Paul is not dividing men and women, but urging them both to come together when the church gathers, free from quarreling and strife, with united hearts invoking the Lord to bless their mission.[47]

Public Reading

The exhortation to read the Scriptures publicly in 1 Timothy 4:13 is the earliest reference to public reading as a liturgical element in Christian worship.[48] Furthermore, there is no further injunction given in the NT that specifically instructs the believers to read the Scriptures when they gather. Surprisingly, Delling denies any evidence that the OT was read as part of Christian liturgy.[49] But surely we cannot imagine that the OT Scriptures were absent from the public reading, at least in the Pastorals, especially in light of Paul's statement to Timothy, "from childhood you have been acquainted with the sacred writings, which are able to make you wise for salvation through faith in Jesus Christ," followed by his declaration of the effectiveness of the God-breathed Word (2 Tim 3:15–16). Furthermore, Paul appears to expect Gentile recipients of his letters to know the OT Scriptures, including fine nuances of doctrinal allusions that are gleaned only through a consistent diet of OT reading.[50]

On the other hand, was the public reading limited to the OT Scriptures? There is significant NT evidence suggesting that the reading also contained the writings of the apostles. In 2 Corinthians 7:8, Paul's letter had made the entire church grieve. In Colossians 4:16, Paul instructs, "And when this letter has been read among you, have it also read in the church of the Laodiceans; and see that you also read the letter from Laodicea." In 1 Thessalonians 5:27 Paul says sternly, "I put you under oath before the Lord to have this letter read to all the brothers," and in 2 Thessalonians 3:4 he expects that the believers have both heard and are following his letter. Further confirmation that Paul's letters in particular were written to be read publicly in churches may come from J. P. Heil, who seeks to demonstrate that each Pauline letter was written with the idea of being read in the public liturgy and "aimed to enable

[46] Even when women pray in 1 Corinthians 11:5, 13 the issue is raised over the symbols of their submissiveness to authority.

[47] Lea and Griffin, Jr., *1, 2 Timothy and Titus*, 94–95.

[48] Kelly, *Pastoral Epistles*, 105.

[49] Delling, *Worship in the New Testament*, 92.

[50] Ralph P. Martin, *Worship in the Early Church,* 2nd ed. (Grand Rapids: Eerdmans, 1974), 70.

and facilitate the worship of the assembly."[51] Evidence for this view is suggested in part by the plural endings of Paul's letters—even the Pastorals and Philemon.[52]

Again, however, why is Paul concerned in 1 Timothy 4:13 that the church include the liturgy of public reading given the context of doctrinal attack? The answer may seem obvious when considering the nature of the documents—whether OT, apostolic, or likely both—as the antithesis of false teaching. But why the mere *reading* of the Scriptures? Towner's helpful essay on 1 Timothy 4:13 traces the reading of Scripture from its earliest reference in Nehemiah 8:7–8 to the Qumran community, to Greco-Roman culture and the synagogue, and ultimately to the Christian community.[53] Towner suggests based on current social studies that the "reading/hearing of certain significant texts influences the formation, shaping, defining, and redefining of individual corporate identity."[54] He explains how important this formation would have been during a time of doctrinal divide:

> Scriptures were intentionally read as a way of answering an always present and pertinent question: who are we? . . . Although the question of identity was always the given subtext, the need for a particularly relevant re-expression of the answer clearly became more acute whenever situations that threatened the community's well-being presented themselves (whether internal in the form of idolatry, rebellion against God, etc.; or external in the form of attacks from the outside).[55]

Towner also reminds us that in the OT the public reading of the Scripture became essential for this very reason of identity in Josiah's day (2 Chron 34:18–19, 30) as well as in Nehemiah's (Neh 8:7–8).

With these insights in mind, we can see more clearly why the public reading itself was essential also in the context of the Ephesian church. There is a dynamic at work when the community of faith gathers to hear the sustained, public reading of the Scriptures, uninterrupted by commentary or application. Like the unity created through the church praying together for the Lord's blessing in their mission, there is a solidarity that unites the Lord's people as they sit quietly and submissively to hear the documents read that give them their unique identity. It is the affirmation of the truth of the Scriptures in this context that shines as a beacon against the darkness of error.

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[51] John Paul Heil, *The Letters of Paul as Rituals of Worship* (Cambridge: James Clarke & Co., 2011), 1.

[52] Although they are written explicitly to individuals, in these letters the pronoun ὑμῶν always gets the last word.

[53] Towner, "Public Reading," 44–48.

[54] Ibid., 49.

[55] Ibid.

Public Proclamation

It would be superfluous at this point to belabor the obvious ways that *teaching*, *preaching*, and *rebuking* are appropriate activities within the context of the gathering of God's people with respect to heretical attacks. As indicated above, terms that refer to *teaching* have to do with intellectual instruction; to *preaching*, passionate command in which moral weight is placed upon the hearer; and to *rebuking*, censure or conviction for those who persist in sin. These three activities are the elements in the public assembly necessary to deepen the understanding of believers, challenge them to live out their faith, and call them out when they refuse to obey.

Nevertheless, two specific observations should be made regarding the liturgy of public proclamation in general. First, we should take note of how closely aligned these three activities are with the purpose of the written Word. When Paul says in 2 Timothy 3:16, "All Scripture is breathed-out by God and is profitable," the specific ways that the Scriptures are profitable connect with the activities of public worship: "for teaching" (διδασκαλία), "for reproof" (ἔλεγχος) "for correction" (ἐπανόρθωσις), and "for training in righteousness" (παιδεία). According to Kelly, διδασκαλία (*didaskalia*) is "a positive source of Christian doctrine" and παιδεία (*paideia*) is used "for constructive education in Christian life."[56] Together they comprise Christian *teaching*. The word ἐπανόρθωσις (*apanorthōsis*) is a NT *hapax* and approximates the goal of *preaching,* which is to set the hearer into the motion of obedience; the word has the idea of "restoration" in the sense of "improvement."[57] And ἔλεγχος (*elenchos*) is "refuting error and rebuking sin."[58] The close proximity of the profitability of the Word with the specific exercises of public proclamation suggests that these activities bring the very Word of God effectively to bear upon the congregation, so that in the proclamation itself the Word is present among God's people. In other words, the truth lends itself to these liturgical elements. The Word was created to be taught, preached, and used as a basis for rebuke.

Finally, a word should be mentioned about the fact that women are prohibited from public proclamation in 1 Timothy 2:12, for Paul says using διδάσκω (*didaskō*), "I do not permit a woman to teach or to exercise authority over a man." Because of the immediacy of the public reading with preaching and teaching in 1 Timothy 4:13, it follows also that the reading may have been deemed as an exercise of authority and prohibited to women also. The complexities of the modern discussion with regard to women in ministry need not be rehearsed here. However, it should be noted that older women are instructed in Titus 2:3 to be καλοδιδάσκαλοι (*kalodidaskaloi*), or "teachers of good (things)," so that they can train the younger women. Marshall calls the obvious distinction here between acceptable "private" teaching and unacceptable "public" teaching "anachronistic," based on NT texts where

[56] Kelly, *Pastoral Epistles*, 205.

[57] BDAG, 359A.

[58] Kelly, *Pastoral Epistles*, 203.

women teach (Acts 18:26) and prophesy (Acts 21:9; 1 Cor 11:5).[59] Yet the division between public and private ministry in the Pastorals is also supported by the fact that the widow in 1 Timothy 5:5 "continues in supplications and prayers night and day," though it is the man who is to offer public prayer in 2:8. Regardless of the texts that may be brought to bear on the subject from outside the Pastorals, it appears that the men are those who take the lead in matters of liturgy.

Preliminary Conclusions

Based on the observations of the liturgy prescribed by Paul in the Pastorals, what preliminary conclusions may be drawn toward further research? First and most obviously, the idea that the Pastorals contain these three liturgical elements should be further scrutinized. Prayer, though appearing in a place of importance in 1 Timothy, is not mentioned in the other letters. Public reading is also mentioned only once, and this raises the issue of whether it appears incidentally in 1 Timothy 4:13 as a precursor to preaching and teaching, or whether it truly stands on its own. Only the many terms indicating public proclamation flood all three letters.

Second, the findings in this study should be compared with the presence of liturgical elements in other occasional documents. For instance, in the context of the Colossian heresy Paul urges, "Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God" (Col 3:16). However, does this mean that singing should also be considered a liturgical element prescribed in the context of heresy in the church, or is the command to sing in Colossians merely influenced by the letter's affinity with Ephesians? As another point of comparison, a multiplicity of liturgical elements appears in 1 Corinthians: for example, Baptism (1:13–17), the Lord's Supper (10:14–22; 11:17–34), and various public ministries such as praying, singing, prophesying, speaking in tongues, and interpreting (ch. 14). Yet in 1 Corinthians Paul is not so much commanding a specific liturgy as he is correcting the liturgical practices that were already taking place.

Third, further work should be done concerning the idea of the public rebuke or censure as a matter of liturgy. Several times, Paul admonishes Timothy and Titus to "rebuke" or "reprove" those who are in opposition to the truth in the presence of others in the assembly. The presence of this aspect of public proclamation appears to be just as much a necessary part of the public assembly as preaching and teaching. Matters of church discipline should not be the rare exception. Rather, overseers should be trained to be just as competent at handling this unpleasant task with compassion, grace, and courage as much as any other aspect of ministry.

Fourth, it is striking that in the assembly where the congregation is facing or preparing for heretical attacks, the men as opposed to the women are called upon to take the lead in matters of liturgy. They lead in public prayer, in all three levels of public proclamation, and, by implication, in public reading. This observation alone does not necessarily indicate that women are to be precluded from all avenues of public ministry. But it does suggest that

[59] Marshall, *Pastoral Epistles*, 455.

when the church was to defend its beliefs, the apostle called upon the men to go to battle for the truth (1 Tim 1:18; 6:12; 2 Tim 2:3). Further investigation is warranted regarding the idea of doctrinal defense as a kind of spiritual warfare to which God calls men in particular for active duty.

Finally, in the face of heretical attack in the gathered assembly of God's people the Scriptures must be primary. If this study is correct, two out of three of the prescribed liturgical elements in the Pastorals are designed to bring the Word to bear upon the congregation. While many churches today emphasize teaching and preaching, the public reading of the text is often seen as merely a decorative part of the worship service, if it occurs at all. Further consideration should be given to the prolonged effects of a consistent, intentional reading of the Word as a matter of shaping the unique identity of the congregation.

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Forging Musical Boundaries: The Contribution of 1 Corinthians 14:6–11 and Exodus 32:17–18 to a Christian Philosophy of Music

John Makujina[1]

Although references to music and musical instruments in Scripture abound, their appropriation in the ongoing music wars leaves something to be desired. Often texts are carelessly mustered to support the views of both purists and progressives, resulting in unrealistic polarities: the sacred music of the Bible is regarded as either a carbon copy of the hymns of Wesley and Watts or the bouncy forerunner of rock and roll.[2] Neither position is sustainable. Scriptural witnesses to music seldom yield that level of correspondence and most have only limited value in the debate. When they do contribute, they most often do so obliquely.

Nevertheless, it is necessary to call attention to two passages that furnish indirect but important insights for our evaluation of musical styles—bearing especially on the question of anti-music within Christian culture: 1 Corinthians 14:6–11 and Exodus 32:17–18. By means of these texts, this article will argue for the following points: 1) 1 Corinthians 14:6–11 and Exodus 32:17–18 provide normative guidelines relevant to current discussions of music and its parameters; 2) musical parameters can be violated, resulting in a concomitant deterioration of musical quality and integrity; 3) in extreme cases these violations can result in anti-music; 4) anti-music, which has both biblical and modern manifestations, is rebuked by these texts.

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[2] See Ed Christian, "The Christian & Rock Music: A Review Essay," *Journal of the Adventist Theological Society* 13, no. 1 (Spring 2002): 149–83. Although Christian's essay criticizes the reasoning of his conservative opponents, his own liberties with the texts of Scripture should not be overlooked: "Consider, too, the singing of heaven. When the huge army of the redeemed sing, they sound 'like the roar of a great multitude in heaven shouting,' 'like the roar of rushing waters and like peals of thunder' (Rev 19:1, 6). If they are playing harps at the same time, the harps may need to be electrified if they are to be heard. Then again, 'like peals of thunder' sounds rather like a rock concert!" (163); "If we want to talk about 'biblical principles,' *there* is the biblical principle: any instrument today can be used to praise God—even the needle on the record turntable scratched back and forth by rap DJs" (166).

1 Corinthians 14:6–11

In 1 Corinthians 14:6–11 the apostle Paul departs momentarily from his specialization of theology and borrows from the discipline of semiotics to illustrate the futility of speaking in tongues without the benefit of interpretation:

> But now, brothers, if I come to you speaking in tongues, what will I profit you unless I speak to you either in the form of revelation or knowledge or prophecy or teaching? 7Likewise, when lifeless objects emit a sound, whether flute or harp, unless they produce a distinction in the tones, how will what is being played on the flute or harp be comprehended? 8For again, if a bugle gives an indistinct sound, who will prepare himself for battle? 9So also you, unless you speak intelligibly with your tongue, how will what is being spoken be understood? For you will be speaking into the air. 10There are, perhaps, so many kinds of languages in the world, and none is without meaning. 11If, then, I do not know the meaning of the language, I will be a foreigner to the one who speaks, and the one who speaks will be a foreigner to me.[3]

Although Paul's interest in this passage is the regulation of spiritual gifts, his analogical use of musical instruments in v. 7 discloses the planks of his musicology, which include music's ability to communicate meaning as well as the boundaries between music and nonmusic. He states, "when lifeless objects emit a sound, whether flute or harp, unless they produce a distinction in the tones, how will what is being played on the flute or harp be comprehended?" Paul is arguing that without a variation in the sounds the message of instrumental music is incomprehensible because it is meaningless.[4] This of course presupposes that when played with distinct notes—resulting in a meaningful melody—music is capable of comprehension. The process referred to by the question "how will what is being played . . . be comprehended?" is none other than the act of communication between the musician and the lis-

[3] Unless otherwise indicated, all translations of Scripture are the author's. For background information on ancient musical instruments and their use relevant to this passage, consult Raymond F. Collins, *First Corinthians,* Sacra Pagina, ed. D. J. Harrington (Collegeville, MN: Liturgical Press, 1999), 495–99; Joachim Braun, *Music in Ancient Israel/Palestine: Archaeological, Written, and Comparative Sources,* trans. Douglas W. Stott, The Bible in its World, ed. David Noel Freedman (Grand Rapids: Eerdmans, 2002), 42–45.

[4] Cf. Anthony C. Thiselton, *The First Epistle to the Corinthians: A Commentary on the Greek Text,* The New International Greek Testament Commentary, ed. I. Howard Marshall and Donald A. Hagner (Grand Rapids: Eerdmans, 2000), 1103. The translation "what tune is being played" (NIV) implies that indistinct instrumental sounds merely make it impossible to recognize a familiar melody; so Gordon D. Fee, *The First Epistle to the Corinthians,* The New International Commentary on the New Testament, ed. F. F. Bruce (Grand Rapids: Eerdmans, 1987), 664; Roy E. Ciampa and Brian S. Rosner, *The First Letter to the Corinthians,* The Pillar New Testament Commentary, ed. D. A. Carson (Grand Rapids: Eerdmans, 2010), 680. But in fact "tune" simply reflects the translator's interpretation of the Greek text, which literally reads: "what is being fluted or what is being harped." Paul's analogy with verbal utterances (v. 9), however, suggests that he had in mind comprehending the meaning of any musical piece—both parts and whole, familiar and unfamiliar—as the notes unfold in the listener's ears, rather than just identifying a particular tune. Additionally, a communication model that involves something predetermined and learned (like a familiar tune) is less likely here, given the fact that this type of signification is taken up by the bugle analogy in the following verse. See my comments below.

tener. Leon Morris comments, "Neither flute nor harp makes sense unless there is a meaningful variation in the sounds produced. A melody finely played speaks to a man's very soul. An aimless jangle means nothing."[5] Moreover, when music's analogue, speech (v. 9), enters the conversation, it invites the conclusion that Paul recognized music as a semiotic system, or language, in its own right, capable of conveying meaning in terms of feelings, emotions, and ideas. And finally, the modulation to which Paul makes reference ("distinction in the tones") identifies the artistic sensitivity of human beings, who can cause static instruments to come alive and "speak" via the mysterious but meaningful language of music.

With these initial observations in place, our attention can turn to the question of how meaning is aborted without a "distinction in the tones." Here Paul probably has in mind the incessant repetition of a note without alteration (in tones or intervals), which would, of course, extinguish any possibility of meaning as quickly as attempting to write an essay using nothing but capital Ps from beginning to end—P P P P P P P P P P P P P. But an identical meaninglessness would result from randomness, that is, the dispensing of independent and desultory notes without a meaningful pattern.[6] This type of incoherence can be elucidated by the modern analogy of listening to members of an orchestra individually, but simultaneously, warming up before a performance.[7] In either case, what both invariance and randomness lack are intelligence, meaning, and comprehensibility.[8]

The obvious answer, then, to Paul's question regarding how indistinct notes from an instrument can be comprehended is that they *cannot,* since they are without meaning in the first place; the sounds are monotonous, void of creative intelligence. (Notes indiscriminately played would produce the same effect.) It is not that ordinary sounds or even noise are bad in themselves, but when they are regarded as musical, they capsize (at least) one of the nonnegotiable ingredients of music—meaning. Consequently, random sounds can never amount to music, despite the passionate efforts of John Cage to persuade us otherwise.

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[5] Leon Morris, *The First Epistle of Paul to the Corinthians: An Introduction and Commentary,* Tyndale New Testament Commentaries (Leicester, England: Inter-Varsity, 1987), 192–93.

[6] Cf. Richard B. Hays, *First Corinthians,* Interpretation, ed. Paul J. Achtemeier (Louisville: John Knox, 1997), 236.

[7] Fee, *First Corinthians,* 664 n. 28.

[8] When it comes to 1 Corinthians 14:9 commentators are sharply divided on why meaning is lost in the Corinthian church service. Is it because the language of the utterance (human or angelic) is unknown to the congregation or because the sounds are unintelligible attempts to articulate inner yearnings of prayer and praise to God, hence no language at all? Both perspectives also hold to different understandings of the gift of interpretation. Does it have to do with translating a foreign language into the vernacular or with verbalizing inarticulate, nonsense syllables? Fortunately, choosing one or the other is not essential for our purposes since either scenario results in a miscarriage of the speech-event and can be illuminated by the semiotic breakdown that occurs when musical instruments produce indistinct sounds.

For a defense of the first option, see Ciampa-Rosner, *First Corinthians,* 583–88, 676–77, 682; D. A. Carson, *Showing the Spirit: A Theological Exposition of 1 Corinthians 12–14* (Grand Rapids: Baker, 1987), 77–83. For the second, see Thiselton*, First Corinthians,* 1098–1100; David E. Garland, *1 Corinthians,* Baker Exegetical Commentary on the New Testament, ed. Robert W. Yarbrough and Robert H. Stein (Grand Rapids: Baker, 2003), 635–37.

So then, to Paul, meaning is as indispensable a property of music as it is of language, with the inference that music is, at least in part, meaningful sound, ordered in time, and capable of comprehension. But there is another implication: it stands to reason that music that is cacophonous or chaotic also would be treated by Paul as either anti-music or utterly abysmal music. That is, to the degree that the music approximates Paul's concept of non-music, to the same degree it would be criticized. For it is hardly conceivable that Paul would suddenly suspend his judgment of form, communication, and meaning, if his thoughts were to turn from instrumental noise to actual music.[9]

If this much is true, then additional principles can deduced. For starters, I suggest that meaning has two poles of perversion with respect to music: a suppression of meaning, on the one hand, and an overestimation of music's meaning potential, on the other. The first extreme is rather easy to identify in that random collections and associations abrogate meaning. The second, however, is seldom considered. Music is not suited for intellectual or cognitive discourse; the transfer of meaning is generally limited to the realm of feelings, emotions, moods, and ideas. Although music can signify a variety of ideas and entities (e.g., grace, power, triumph, defeat) and has been used to represent elements of the material world, it is not discursive like language.[10] It is incapable of unambiguous predication, let alone argument.[11] Therefore, expecting music to communicate in such ways would constitute a breach of its semiotic limitations. It is also for this reason that we can expect Paul to have restricted music's communicative potential to things like feelings, emotions, and ideas, as stated above.

Second, sound, like meaning, is also a cardinal constituent of music, as can be extracted from 1 Corinthians 14:7, if from no other source. Without it one could have meaning to be sure—for example, musical notes on a page—but not music. That is, complete silence, though desirable at times, would constitute non-music. Likewise, I would venture that music

[9] Drawing implications that are permitted, though not specified or foreseen, by the author—as attempted here—is a defensible hermeneutic and highly developed in relevance theory; see Tim Meadowcroft, "Relevance as a Mediating Category in the Reading of Biblical Texts: Venturing Beyond the Hermeneutical Circle," *Journal of the Evangelical Theological Society* 45, no. 4 (December 2002): 611–27. See also E. D. Hirsch's concept of "willed type" and "willed meaning" (*Validity in Interpretation* [New Haven: Yale University Press, 1967], 48–49, 124–25).

[10] See Bruno Nettl, *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts* (Urbana: University of Illinois Press, 1983), 205, 207, 209–10; Philip Tagg, "Musicology and the Semiotics of Popular Music," *Semiotica* 66 (1987): 293; Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music,* trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 123.

[11] I will grant that by extending the parameters of the musical communicative act, the simplest predication may be possible. For example, a happy tune may convey the thought that happiness is good, but not as a result of the music alone. The predication would involve the input of extramusical elements, such as an awareness of the tune's context. If, for instance, the tune accompanied a home video of a child's birthday party, then the predication may be, "the child's birthday party is happy" or "everyone at the party is happy." Left to itself, however, the tune would merely express happiness.

Paul's illustration involving a bugle (v. 8) differs from the one in v. 7, in that the semiotics of a military bugle, like speech, involve the transmission of coded, cognitive information. Each blast, or series thereof, represents a predetermined statement or imperative (e.g., "Battle formation!"). Therefore, when functioning in this capacity sound instruments can be brought into the service of objective communication, as Paul reminds us.

that verges on silence, consisting largely of dead space or extremely faint volume, could be considered impaired or feeble music.[12]

In like manner, sound also can be perverted by sustained periods of excessive volume. Perhaps because the physical menace of sonic overload has been amply documented in earlier studies,[13] many have overlooked the aesthetic disfiguration that takes place when instruments, inundated with sound, produce aural distortion. Indeed, a surplus of persistent volume can extend itself beyond the threshold of physical comfort and safety, but it can also debilitate meaning, comprehension, and beauty—although few would challenge the point that the twentieth century has given birth to distinct subcultures that delight in painfully loud music.

The point to be gained from this is that these fundamental components of music (meaning and sound) can not only be obliterated, but can also suffer from privation or excess. The following section discusses the third irreducible element of music—beauty.

Exodus 32:17–18

Like the previous passage, Exodus 32:17–18 does not have as its primary objective a description of anti-music. Nevertheless, much can be distilled from this episode about what the ancients regarded as the parameters of music and non-music.[14] The text reads:

> And Joshua heard the sound of the people when they shouted and said to Moses, "There is a sound of war in the camp." But he (Moses) replied, "This is not the sound of the forceful shouts of the victor, nor is it the sound of the cowering response of the defeated. It is instead the sound of singing that I hear!"

Joshua hears the people shouting and mistakes it for the sound of war. Moses, however, hearing the same noise, suggests that it is not the sound of war, but the sound of singing. Moses' assessment of the situation reveals that Joshua mistook the singing around the calf as both the rampaging shouts of the side that was currently dominating in battle and the shrill of those being overcome.[15] This is probably the best explanation for the enigmatic triad of short clauses: "This is not the sound of the forceful shouts of the victor [lit., 'answering of

[12] This is not to discount the fact that periods of silence or low volume may indeed convey meaning as components of a larger composition.

[13] See James Lull, "Listener's Communicative Uses of Popular Music," in *Popular Music and Communication,* ed. James Lull (Beverly Hills, CA: Sage Publications, 1987), 147–48.

[14] For earlier applications of this passage to modern music, see Bob Larson, *Rock and the Church* (Carol Stream, IL: Creation House, 1971), 50; Frank Garlock and Kurt Woetzel, *Music in the Balance* (Greenville, SC: Majesty Music, 1992), 132–33.

[15] C. F. Keil and Franz Delitzsch, *The Pentateuch,* trans. J. Martin, vol. 2 of Biblical Commentary on the Old Testament (Grand Rapids: Eerdmans, 1949), 225.

power'], nor is it the sound of the cowering response of the defeated [lit., 'answering of weakness']. It is instead the sound of singing that I hear!" (Exod 32:18).[16] Some argue that here "singing" refers to an antiphonal method of singing, where alternating refrains from one chorus answer another.[17] Whether or not it was antiphonal can be debated, but that it was not singing as it ought to have been is clear from Joshua's initial impression that it was the rattle of battle rather than the majesty of music.[18]

Moses, having been informed earlier that the people had fashioned a calf for worship (Exod 32:7–8), was in a better position to identify the sound than Joshua. Additionally, Moses was familiar with the character of genuine battle sounds, as heard from an elevation, inasmuch as he had witnessed the battle against Amalek, at Rephidim, from the safety of a hilltop (Exod 17:8–13).[19] Ergo, he was able to rule out two types of battle cries—those of domination and those of defeat—and close with a sardonic punch line, which could be paraphrased, "Believe it or not, this is singing!"

But Joshua's conclusion was not all that defective in the first place. Apparently, the singing was easily mistaken for battle noise because it involved excessive volume, aggressive vocals, and unsynchronized volleys of grunts and high-pitched screams, all chaotically blended in what must have sounded like a first-rate street riot. Whatever the musical element, it was scarcely detectible. So then, Joshua's initial reaction was based on sound traits that were alien to music but native to the pandemonium of war. Indeed, one could say that it was war-like singing.

Joshua's failure to recognize this sound as singing and Moses' correction indicate that the sound mixture that Joshua heard was largely outside the boundaries of music. It was a violation of Joshua's definition of music because it was aesthetically impoverished, carrying none of the thoughtfulness and conscious arrangement of music—euphonious sound ordered in time. Rather, it was little better than textured cacophony, to the end that it was only upon closer inspection that any musical scraps could be teased out.

As can be safely gleaned from the singing, the dancing must have been of the same cut: an uninhibited expo of limbs and torso.[20] What is thus far a plausible reconstruction of

[16] For a defense of this translation, see John Makujina, "Additional Considerations for Determining the Meaning of *ʿĂnôt* and *ʿAnnôt* in Exod. xxxii 18," *Vetus Testamentum* 55, no. 1 (2005): 38–46.

[17] Alfred Sendrey, *Music in Ancient Israel* (New York: Philosophical Library, 1969), 167; Keil and Delitzsch, *Pentateuch*, vol. 2, 225; Francis I. Anderson, "A Lexicographical Note on Exodus xxxii 18," *Vetus Testamentum* 16, no. 1 (1966): 111.

[18] Joshua's misidentification is nicely complemented by a scene from Ezra 3:11–13, where an antithetical combination of joyful shouting and plaintive weeping created dissonance and indistinguishability, especially at a distance.

[19] This observation confirms the verdict of most commentators concerning the identity of the speaker; to wit, the unspecified subject of the verb "said" in v. 18 is Moses not Joshua.

[20] The dancing supports the reasonable assumption that their singing was accompanied by instrumental music (Exod 15:20; Judg 11:34; 1 Sam 18:6; etc.). The sound that Joshua and Moses heard, then, was most likely a blend of instrumental music and singing. Further, it should be recognized that the content of the lyrics was not criticized, but the manner in which they were dispensed. Therefore, even in the unlikely event that the singing was a cappella, it would have been the musical, or formal, elements of the singing that were ridiculed.

the scene is upgraded to probable by v. 25, "When Moses saw the people, that they were out of control—because Aaron had let them get out of control."[21] This unruliness surely includes the manner of dance, as Alfred Sendrey comments:

> The biblical narrator dilates intentionally upon the unrestrained character of this "dance around the calf," in order to emphasize the sacrilege of idolatry. A later description of a heathen dance by the priests of Baʿal who "limped about the altar," on the Mount Carmel (1 Kings 18:26), likewise characterizes an un-Jewish, barbarous custom.[22]

Parenthetically, the earlier disclosure that "the people sat down to eat and drink, and rose up to play" (Exod 32:6) is unquestionably pejorative and a prologue to the material in 32:17–25. Although the collocation of "eating and drinking" does not ordinarily generate images of indulgence and intoxication, the contribution of v. 25, "out of control," should influence us in that direction.[23] The Hebrew verb translated "play" can carry sexual connotations, and some have argued for a sexual orgy on this basis alone. But the verb can also comfortably encompass the activities described in 32:17–19, 25—especially dancing[24]—and none of the subsequent texts that recall the incident mention sexual misconduct.[25] I am partial, therefore, to Douglas Stuart's precautions:

> If any overtone of sexual debauchery is intended here, it is not followed through in the rest of the narrative: Moses later described shouting (v. 17), singing (v. 18), and dancing (v. 19), but not the sort of cultic prostitution the Israelites later indulged in at another location (Num 25), and identified the people's sin as idolatry per se (vv. 31–32, 34–35). The revelry of the occasion was apparently singing and dancing with

[21] According to John Sailhamer, the uproarious behavior of the revelers is intended to contrast Israel's orderly departure from Sinai recorded in Numbers 10:1–10 (*The Pentateuch as Narrative: A Biblical-Theological Commentary* [Grand Rapids: Zondervan, 1992], 312–13, 370, 381). Evidently, the loss of control continued even after the destruction of the calf and the events that followed (v. 20), connoting thereby the depth of Israel's depravity; cf. W. H. Gispen, *Exodus,* Bible Student's Commentary, trans. E. van der Maas (Grand Rapids: Zondervan, 1982), 299. This situation is more plausible if drunkenness was a factor. But it is also possible to read v. 25 as a summarizing description of the earlier calf worship (32:6, 17–19), which motivated the harsh punitive measures of 32:27–28.

[22] Sendrey, *Music in Israel*, 450. On animated dancing in the ancient Near East, see David P. Wright, "Music and Dance in 2 Samuel 6," *Journal of Biblical Literature* 121, no. 2 (2002): 221–22.

[23] So Judg 9:27; 2 Sam 11:13; Job 1:4–5; Isa 22:13 (par. 1 Cor 15:32); Matt 24:49; Luke 12:45.

[24] See Francis Brown, S. R. Driver, and Charles A. Briggs, *The New Brown-Driver-Briggs-Gesenius Hebrew and English Lexicon* (Peabody, MA: Hendrickson, 1979), 850; Ludwig Köhler and Walter Baumgartner, *The Hebrew and Aramaic Lexicon of the Old Testament,* trans. M. E. J. Richardson (Leiden: Brill, 1996), 3:1019; R. Laird Harris, ed., *Theological Word Book of the Old Testament* (Chicago: Moody Press, 1980), 2:763.

[25] Deut 9:12–21; Neh 9:18; Ps 106:19–23; Acts 7:39–41; 1 Cor 10:7.

> abandon, bad enough as a means of celebration of the people's newfound relationship with an idol.[26]

Finally, the negative evaluation of the conduct, though evident through the association of the singing with warfare and the dancing with unrestraint, is reinforced by the parting shot of v. 25, "resulting in the derision (of Israel) among their enemies."[27]

What one encounters, then, in this passage is music on the brink of becoming non-music. The three essentials of music—sound, meaning, and aesthetic appeal—are not entirely absent to be sure, but they *are* pushed to their limits: volume moves toward extreme volume, meaning toward chaos, and aesthetic toward emetic. Although the discordant sounds of Exodus 32:17–18 would not qualify as Pauline non-music, they illustrate that when music distorts its essential components and borders on non-music, it can be upbraided as anti-music.

My argument, therefore, may be summed up as follows: 1 Corinthians 14:6–11 and Exodus 32:17–18 reveal that meaning, sound, and beauty[28] are genetic components of music so that when any of these elements is absent or contradicted music ceases to be music. More so, when all the nuclear elements *are* present, but are of such quality that they approach self-annihilation, then such music can be considered anti-music and should be subject to criticism.

Hermeneutical Considerations

Before continuing any further, it is necessary to address possible hermeneutical objections to the foregoing interpretations. Is it proper to develop musicological principles from illustrations in the New Testament or narratives in the Old? In reading these passages, has the critical distinction between description and prescription or accident and intention been bypassed?[29] To cite Kevin Vanhoozer, "To display a world where men rule, as the patriarchal narratives do, is not necessarily to commend it."[30]

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[26] Douglas K. Stuart, *Exodus,* The New American Commentary, ed. Kenneth A. Mathews, no. 2 (Nashville: Broadman & Holman, 2006), 666–67. For a similar position on the New Testament citation of this verse, see Ciampa-Rosner, *First Corinthians,* 455–59.

[27] Although the translation "derision" has been challenged, the major alternatives are negative as well; see the options in Stuart, *Exodus,* 680.

[28] The lack of beauty is more perspicuous in the Exodus passage, to be sure, but it can also be inferred from the one in 1 Corinthians 14. Although one can achieve meaning without beauty (e.g., a telephone directory), it seems axiomatic that meaninglessness and beauty are incompatible.

[29] See Kevin J. Vanhoozer, *Is There a Meaning in This Text? The Bible, the Reader, and the Morality of Literary Knowledge* (Grand Rapids: Zondervan, 1998), 254–55.

[30] Ibid., 255.

Exodus 32:17–18

In responding to such concerns, it should be recognized that the lessons drawn from Exodus 32, at least, involve only a minimum number of steps in the hermeneutical process. It was doubtless the author's intention to derogate the singing as but one example of the nation's turpitude and collapse into idolatry. Therefore, invoking Moses' criticism of that particular performance against comparable forms would be entirely consistent with the principle taught in 1 Corinthians 10: "Now these things became examples to us that we might not crave evil things as they also did" (10:6); and, "Now, these things happened to them as examples, and they were written for our admonition, on whom the ends of the ages have arrived" (10:11). What is more, our appeal is actually licensed by 1 Corinthians 10:7, which admonishes the Corinthians to avoid the behavior of the Israelites recorded in—of all passages—Exodus 32! "And be not idolaters as some of them were. As it is written, 'The people sat down to eat and drink, and rose up to play.'" The fact that Paul himself excavates this scene for anti-examples for his own purposes[31] reassures us that appropriating the same event for its artistic failures is on firm hermeneutical footing. And, of course, an incident as rich in object lessons as this one can never be exhausted by just one application in 1 Corinthians.

1 Corinthians 14:6–11

The example from 1 Corinthians 14 requires more involved reasoning, in moving from text to application. Here Paul's observation about musical instruments functions as a premise in his analogical inference that, unless intelligible, speaking in tongues communicates nothing. Nevertheless, it would be a mistake to assume that as a component 1 Corinthians 14:7 has no independent didactic value. This becomes apparent if the argument is reversed to suppose that Paul was correcting incompetent musical performance, instead of dysfunctional tongues. He then would have said something like, "Just as speaking in tongues without interpretation fails to communicate to the congregation, so the practice of monotonously plucking your harps is meaningless." Now for the application: suppose a Pentecostal believer today witnesses members of his church misusing the gift of tongues, à la 1 Corinthians 14. Setting aside the question of the continuation of such gifts, who would forbid him from using this (hypothetical) premise, "speaking in tongues without interpretation fails to communicate," to halt the confusing practice, simply because it is *not* the conclusion of the argument? In the same vein, the actual statement in 1 Corinthians 14:7 ("when lifeless objects emit a sound, whether flute or harp") is no less serviceable in determining musical boundaries; it is instructive in its own right and applicable to its own domain, despite its subordinate role in Paul's argument.

So then, when properly understood against the rest of Scripture, any principle in the Bible is "useful for teaching, reproof, correction, and training in righteousness" (2 Tim 3:16;

[31] Paul singles out Israel's participation in the idolatrous feast ("eat and drink") and the calf worship that followed ("rose up to play") because he is concerned about the Corinthians' involvement in meals where an idol may be honored or condoned in any way (1 Cor 10:14–22).

so Rom 15:4), even when it serves as a component of a larger truth that the author intended to teach.

Rock as Chaos-Aesthetic

At this point one might wonder what can be gained by documenting biblical examples of non-music and anti-music. The answer is that, to varying degrees and at strategic points in its history, rock music has been a showcase for anti-music. In fact, the anti-musical ethos of rock and roll can be detected in one of its earliest representatives, "Roll Over Beethoven." Chuck Berry's 1956 hit intrepidly announced the arrival of a new breed of music that would overthrow classical music, along with its effete worldview of order, discipline, contemplation, control, balance, and beauty. In its place, rock and roll delivered a countercultural sound that was raw, transgressive, impulsive, unbridled, and immediately gratifying to the artistic appetites of its patrons.[32] The lyrics of the song betray a stunning self-awareness of the character of the musical accompaniment:[33]

I'm gonna write a little letter,
gonna mail it to my local DJ.
It's a rockin' rhythm record
I want my jockey to play.
Roll Over Beethoven, I gotta hear it again today.

You know, my temperature's risin'
and the jukebox blows a fuse,
My heart's beatin' rhythm
and my soul keeps on singin' the blues.
Roll Over Beethoven and tell Tchaikovsky the news.

I got the rockin' pneumonia,
I need a shot of rhythm and blues,
I think I'm rollin' arthritis,
sittin' down by the rhythm review.
Roll Over Beethoven rockin' in two by two.

Well, if you feel you like it,
go get your lover, then reel and rock it,
Roll it over and move on up just
a trifle further and reel and rock it,
roll it over,

[32] Peter Wicke, *Rock Music: Culture, Aesthetics and Sociology,* trans. Rachel Fogg (Cambridge: Cambridge University Press, 1990), 3–4, 8, 11, 27.

[33] Cf. Bruce Pegg, *Brown Eyed Handsome Man: The Life and Hard Times of Chuck Berry* (New York: Routledge, 2002), 58.

Roll Over Beethoven rockin' in two by two.

Well, early in the mornin' I'm a givin' you a warnin',
don't you step on my blue suede shoes.
Hey diddle diddle, I am playin' my fiddle,
ain't got nothin' to lose.
Roll Over Beethoven and tell Tchaikovsky the news.

You know she wiggles like a glow worm,
dance like a spinnin' top.
She got a crazy partner,
oughta see 'em reel and rock.
Long as she got a dime the music will never stop.

Roll Over Beethoven,
Roll Over Beethoven,
Roll Over Beethoven,
Roll Over Beethoven,
Roll Over Beethoven and dig these rhythm and blues.[34]

Although unmistakably subversive, the precise nuance and direction of the imperative "roll over" is debatable. It seems to be addressing the postmortem Beethoven, commanding him to animate his misery by rolling over in his grave, and most probably perceive it in this manner. Nevertheless, "roll over" could mean something like "surrender your exalted position," or "stand aside," "convert," or even "rock and roll Beethoven" (see "dig these rhythm and blues"). Berry's respect for Beethoven, expressed elsewhere, and his flexibility with the term "roll," suggest that multiple meanings were intended, not all of which are critical of the maestro.[35]

Whereas a few of the lyrics may be ambiguous, the revolutionary sound of the music is crystal clear[36]—at least to the sensibilities of previous generations. Admittedly, by today's standards "Roll Over Beethoven" would qualify as little more than a lullaby, but to the extent that classical music represented order, balance, and artistic excellence within Eisenhower's America, early rock and roll could be considered a serious attempt at anti-music.

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[34] The lyrics were obtained from Berry's official website: http://www.chuckberry.com/music/lyrics/beethoven.htm. Berry is evidently the sole author of the lyrics; see Pegg, *Brown Eyed Handsome Man,* 241–50.

[35] Although leaving us guessing as to the meaning(s) of "roll over," Berry's autobiography *does* disclose that the song was directed primarily against his classically trained sister Lucy and her monopolization of the piano, which, according to Berry, postponed the emergence of rock and roll by twenty years (Chuck Berry, *The Autobiography* [New York: Harmony Books, 1987], 150). In "Rock and Roll Music," Berry criticizes modern jazz, which had become too much like a "symphony" for his tastes (Pegg, *Brown Eyed Handsome Man,* 74).

[36] Cf. Pegg, *Brown Eyed Handsome Man*, 58.

Later, hard rock and heavy metal were much more extreme experiments in anti-music and were only outdone by punk, thrash metal (Metallica, Anthrax, Megadeth), and their offspring (e.g., death metal). These styles are indisputably tumultuous, intolerably loud, and unrepentantly anti-aesthetical and anti-musical in their delivery. Consider, for instance, Peter Wicke's brief exposé of the Sex Pistols:

> This anarchist credo was literally spat out by Sex Pistols' lead singer Johnny Rotten in a barely articulated scream. The whole thing was accompanied by a frenzied noise made up of the monotonous screeching sound of guitars played in parallel and drums being flogged mercilessly. Undisguised anger hammered the short phrases of a minimalist two-chord aesthetic into the heads of their listeners.[37]

Lawrence Grossberg adds, "Rather than seeking to become art or to trash aesthetic pleasures, rock and roll constructs an aesthetics of trash (for example, this is the dominant way in which punk and postpunk were received)."[38] Even the singing of the early punks was considered "anti-singing."[39] In fact, it is difficult to conceive of a new musical form surpassing the sub-musicality of punk rock, without actually becoming non-music.

The anti-aesthetical impulses of punk, thrash, and even heavy metal have been convincingly demonstrated by qualified writers so as not to require reexamination here.[40] I will, however, cite Malcolm McLaren, the doyen of punk philosophy, in order to leave no doubt

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[37] Wicke, *Rock Music,* 141.

[38] "Rock and Roll in Search of an Audience," in *Popular Music and Communication,* ed. James Lull (Beverly Hills, CA: Sage Publications, 1987), 194.

[39] Iain Chambers, "Popular Culture, Popular Knowledge," *OneTwoThreeFour* 2 (Summer 1985): 178.

[40] See Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993), 14, 127, 157, 158, 167; John Podhoretz, "Metallic Rock That's Designed to Shock," *U.S. News & World Report,* 7 September 1987, 50; Nathan Rubin, *Rock and Roll: Art and Anti-Art* (Dubuque, IA: Kendall/Hunt Publishing Co., 1993), 146; Deena Weinstein, *Heavy Metal: A Cultural Sociology* (New York: Lexington Books, 1991), 55; Charles M. Young, "Heavy Metal: In Defense of Dirtbags and Worthless Puds," *Musician,* September 1984, 42; Lester Bangs, "Heavy Metal," in *The Rolling Stone Illustrated History of Rock & Roll: The Definitive History of the Most Important Artists and Their Music*, ed. Anthony De Curtis and James Henke (New York: Random House, 1992), 459–63; Jon Pareles, "Metallica Defies Heavy Metal Stereotypes," *Minneapolis Star Tribune,* 13 July 1988, 12 Ew; George H. Lewis, "Patterns of Meaning and Choice: Taste Cultures in Popular Music," in *Popular Music and Communication,* ed. James Lull (Beverly Hills, CA: Sage Publications, 1987), 206; Joe Stuessy, *Rock and Roll: Its History and Stylistic Development* (Englewood Cliffs, NJ: Prentice Hall, 1990), 302; Jeffrey Jensen Arnett, *Metalheads: Heavy Metal Music and Adolescent Alienation* (Boulder, CO: WestviewPress, 1996), 47, 48, 55, 66; Santiago-Lucerna, "'Frances Farmer Will Have Her Revenge on Seattle': Pan-Capitalism and Alternative Rock," in *Youth Culture: Identity in a Postmodern World,* ed. Jonathan S. Epstein (Malden, MA: Blackwell, 1998), 190; Gina Arnold, *Kiss This: Punk in the Present Tense* (New York: St. Martin's Griffin, 1997), xi; John Street, *Rebel Rock: The Politics of Popular Music* (Oxford: Basil Blackwell, 1986), 175; Dave Laing, *One Chord Wonders: Power and Meaning in Punk Rock* (Philadelphia: Open University Press, 1985), 60–63, 76–78; Kristine McKenna, "Burned Bridges & Vials of Blood," in *Make the Music Go Bang! The Early L.A. Punk Scene,* ed. Don Snowden (New York: St. Martin's Griffin, 1997), 43; Steve Turner, *Hungry for Heaven: Rock and Roll and the Search for Redemption* (London: Kingsway Publications, 1988), 139; Mikal Gilmore, "Mick Jagger," *Rolling Stone,* 5 November–10 December 1987, 34.

about the anti-musical propensity of rock (in its undiluted forms)[41] and the collision of worldviews that occurs when rock meets gospel: "We live in a Christian society concerned with order: rock 'n' roll was always concerned with *dis*order. Punk rock promoted blatantly the word *chaos*. Cash from Chaos."[42] Regrettably, important self-disclosures such as this have failed to make much of an impression on the CCM community. Consequently, every one of the hardcore genres mentioned above, including punk, finds itself firmly entrenched within the ranks of Christian rock.

Conclusion

If the biblical record has imparted nothing more to our debate than broadly defining music, non-music, and anti-music, it has performed a yeoman's service. At the very least one can conclude that music contains nuclear elements and boundaries, which can, in a fallen universe, be mutilated or obliterated. Obliteration of any of these elements results in non-music, whereas mutilation, depending on the degree, results in anti-music or deformed music.

From Russolo to the Rhythm Pigs, the existence of anti-music in its various institutionalized forms has been documented by Christian writers—with the assumption that its incompatibility with a Christian worldview was self-evident.[43] Since, however, the inconsistency has largely gone unrecognized, special revelation must perforce come to the aid of general revelation by verifying what seems to be—to some of us at least—the obvious.

[41] A caveat: the diversity of rock-based genres, many of which are heavily subdued and domesticated, prohibits a blanket censure of rock as anti-music. Consequently, the criticisms in this article are restricted to the forms that have maintained rock's original anti-musical propensity.

[42] Jon Savage, *Time Travel: Pop, Media and Sexuality 1976–96* (London: Chatto & Windus, 1996), 151.

[43] See Calvin M. Johansson, *Discipling Music Ministry: Twenty-First Century Directions* (Peabody, MA: Hendrickson, 1992), 24–26; John Makujina, *Measuring the Music: Another Look at the Contemporary Christian Music Debate*, 2nd ed. (Willow Street, PA: Old Paths Publications, 2002), 174–94.

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The Martyrs' Song: The Hymnody of the Early Swiss Brethren Anabaptists

Preston Lee Atwood[1]

The accessible scholarly treatment of Anabaptist hymnody in the past one-hundred years has been modest with respect to quantity, with some keynote publications appearing a decade or more apart.[2] Published academic work has focused on broad categories of interest, such as A. J. Ramaker's "Hymns and Hymn Writers among the Anabaptists of the Sixteenth Century," and Harold S. Bender's short yet often-cited "The Hymnology of the Anabaptists."[3] Characteristic of these publications and others is the historiographical trend to concentrate on those who penned the extant hymns, rather than the hymns themselves.[4] A positive step in a more specific direction is the scholarly gravitation toward investigating the form and content of the martyr ballad, a particular and prevalent feature of hymnic expression practiced among the early persecuted Anabaptists.[5]

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[2] The word "accessible" is employed here because extensive treatment has been conducted by scholars whose primary language is not English. Among the leading works dealing with Anabaptist hymnology are Rudolf Wolkan, *Die Lieder der Wiedertäufer: Ein Beitrag zur deutschen und niederländischen Litteratur- und Kirchengeschichte* (Berlin: B. Behr, 1903), see especially his chapter on the oldest hymns of the Anabaptists; Josef Beck, *Die Geschichtsbücher der Wiedertäufer* (Vienna: Gerold, 1883); and Philipp Wackernagel, *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*, 5 vols. (Leipzig: Teubner, 1864–77).

[3] A. J. Ramaker, "Hymns and Hymn Writers among the Anabaptists of the Sixteenth Century," *Mennonite Quarterly Review* [hereinafter *MQR*] 3 (1929): 93–131; Harold S. Bender, "The Hymnology of the Anabaptists," *MQR* 31 (1957): 5–10. Many publications have focused on the larger Radical Reformation traditions such as the Dutch Anabaptist and Mennonite movements; see Ursula Lieseberg, "The Martyr Songs of the Hutterite Brethren," *MQR* 67 (1993): 323–36, and Ernest Correll, "The Value of Hymns for Mennonite History," *MQR* 4 (1930): 215–19.

[4] There are others interested in the Anabaptist hymns, such as students of folklore and scholars of both language and literature, but most of their work is intended to explain neither the content of these hymns nor the reason they were written in the first place. For a brief list of academic fields interested in Anabaptist hymnology, see Correll, "The Value of Hymns for Mennonite History," 218–19.

[5] See Victor G. Doerksen, "The Anabaptist Martyr Ballad," *MQR* 51 (1977): 5–21, and Lieseberg, "The Martyr Songs of the Hutterite Brethren." Although in her article Lieseberg gives her attention to the Hutterite

Some scholars have noted that further concentrated study of various categories of hymns and their authors, including both the historical occasions that birthed the hymns as well as their literary content, will help to achieve a deeper understanding of both the thought and passion of central Anabaptist figures and the spirit of the Radical Reformation movement as a whole.[6] This essay, though far from exhaustive, is an attempt to fill some of the void unaddressed by those who have treated the subject of Anabaptist hymnology on a more general level. The attention herein is directed toward the early Swiss Brethren Anabaptists, namely, Felix Manz, George Blaurock, and Michael Sattler. Proposed in this paper is the thesis that the early Swiss Brethren hymns reveal much of the hearts of these men as well as the historical occasions these early Anabaptists experienced. This claim will be supported by examining and evaluating the provenance, purpose, and literary content of those hymns known to be written by early Swiss Brethren Anabaptists. An overall evaluation will highlight the emotional, historical, and theological continuity manifested in these hymns.

Provenance of Swiss Brethren Hymnody

The precedent of hymn-writing came long before Anabaptism concretized. As is well-known, Martin Luther, the German Protestant reformer and father of German hymnody, had solidified the practice of congregational hymn-singing, an act deemed defiant from the perspective of Rome.[7] However, in Germany the practice of singing melodies in group-fashion preceded Luther's influence by at least four hundred years.

Musical Influences in Germany

German hymnody finds its roots in a disgruntled German people who opposed longstanding liturgical traditions in the Roman Catholic Church, which established itself forcefully as the new religion among German tribes in the eighth century. Roman Catholic services were conducted only in Latin, and the chanting by the priests and the choir's responses were set to Gregorian music (*Cantus Romanus*).[8] Thus, there was no place in the worship service for the congregation to express itself musically.

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tradition, her work also demonstrates how the Hutterites' hymns of martyrdom are both similar to and different from the Swiss Brethren hymns. See also Ethelbert Stauffer, "The Anabaptist Theology of Martyrdom," *MQR* 19 (1945): 179–214.

[6] Doerksen, "Anabaptist Martyr Ballad," 5. William I. Schreiber calls the *Ausbund* hymns *Tagelieder* or "historic songs" for the simple fact that they retell history; "The Hymns of the Amish Ausbund in Philological and Literary Perspective," *MQR* 36 (1962): 47.

[7] For more on Luther's hymnology, see Robin A. Leaver, "Luther as Composer," *Lutheran Quarterly* 22 (2008): 387–400, and Hans Schwarz, "Martin Luther and Music," *Lutheran Theological Journal* 39 (2005): 210–17.

[8] Ramaker, "Hymns and Hymn Writers," 94–95.

Eventually, brief acclamations in the vernacular were developed called *Rufe* that served as responses for the congregation. The more well-known *Leisen,* considered a subset of the *Rufe,* were more elaborate, consisting of rhyming metrical strophes ending with the response "Kyrieleis," a variant of *Kyrie eleison* and the source of the term *Leise* to describe the genre.[9] As early as the ninth century, German translations of Latin hymns appeared, and by the late Middle Ages congregations occasionally sang German versions of the sequence. The *Leisen* were also closely connected to these German translations of sequences, possibly developing as shortened versions of them, and later became important sources for the Lutheran chorale. In addition, according to Robert Marshall and Robin Leaver, "between the 9th century and 1518 over 1400 German vernacular hymns are known to have been written."[10]

Most influential for hymnological development in Germany were the *Minnegesang* and the *Volkslied*, songs arising from the experiences of the people in normal, everyday life. Although the content of these songs was not necessarily religious, the songs embodied lyrical prose expressed through both melody and verse. Ramaker states that because these songs contained "a deep religious tone" and represented the moods and emotions of the people, "it is not at all surprising that many of the Reformation hymns, both Lutheran and Anabaptist, adapted their songs to the well-known tunes of the folksongs."[11] As will be mentioned below, some tunes of early Swiss Brethren hymns (e.g., those by Manz and Sattler) were from the pre-Reformation era and perhaps from Roman Catholic liturgy, but for the larger Anabaptist movement the *Minnegesang* and *Volkslied* proved to be more influential for the rise of distinct Anabaptist hymnody.

Speaking to the reason why folksongs were influential, Rosella Reimer Duerksen suggests that the *Volkslied* served as the medium through which the Anabaptists expressed their deepest sentiments about their circumstances; its form and style was the most conducive to advance the Anabaptist agenda.[12] When compared to other musical traditions in Germany during the time of the Anabaptists, it is clear that the Anabaptist practice of hymn-writing finds more parallels with secular, German folk music than it does with any other musical tradition.[13]

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[9] Leeman L. Perkins, *Music in the Age of the Renaissance* (New York: W. W. Norton & Company, 1999), 462-63.

[10] Robert L. Marshall and Robin A. Leaver, "Chorale," in *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie, 2nd ed., 29 vols. (London: Macmillan, 2001), 5:737-38.

[11] Ibid., 97. Ramaker does not provide a clear connection between German folk music and the hymns of the Anabaptists. However, Paul Wohlgemuth attests that many of the opening and closing stanzas of some Anabaptist hymns, particularly the martyr ballads, stand in "close relationship . . . with the Volkslied"; "Anabaptist Hymn," *Direction* 3 (1972): 94.

[12] Rosella Remier Duerksen, "Anabaptist Hymnody of the Sixteenth Century" (Ph.D. diss., Union Theological Seminary, 1956), 12–13.

[13] Wohlgemuth, "Anabaptist Hymn," 94, identifies four main sources of tunes in current Anabaptist hymnals: 1) Roman Catholic liturgy; 2) pre-reformation German sacred folksongs; 3) secular folk tunes; and 4) German Protestant hymn tunes.

In summary, the German musical influences that aided in giving birth to Anabaptist hymnology are diverse. It might be said that the Roman Catholic Church opened the door (though not without resistance) for congregational participation in the worship service, German Protestant hymns provided the tune, and German folk music offered the overall form and style. This summary does not deny the complexities involved in reconstructing a historical account of the German musical influences behind the Anabaptist practice of hymn-writing; this summary serves merely to accentuate the chief contributions of each stream of influence.

Swiss Brethren Acceptance of Hymn-writing

Significantly, it seems that not all of the Swiss Brethren were originally receptive to the practice of hymn-writing. Conrad Grebel, for instance, having once embraced the regulative principle of worship in the Zwinglian tradition, likely opposed some forms of church music, especially instrumental music.[14] However, it is known that hymns were produced and used by other Swiss Brethren while Grebel was in close fellowship with them. Apparently, the practice was not one worthy of division, or perhaps Grebel came to appreciate the hymns.[15]

The practice of hymn-writing was originally accepted by the early Swiss Brethren primarily because of its didactic function as well as its emotional expression. As demonstrated by Luther and others before him, the memorization and vocalization of hymns proved to be a significant vehicle for learning theological truths.[16] However, most of the early Swiss Brethren hymns, though didactic in terms of function, are rather elementary in terms of tune and doctrinal expression.[17] One cannot forget the early Anabaptist situation in which survival was a central goal. The time and luxury to compose both music and lyrics in any refined sense evaded the early Anabaptists. Additionally, the Anabaptist congregations of the Swiss Brethren were filled with uneducated people, and it was expensive to print music. In fact, the act of publishing could have potentially revealed the location of those Anabaptists who were hiding. [18] Thus, the style and form characteristic of German folk music served as adequate templates for the Swiss Brethren to borrow and modify according to their immediate context

[14] Wohlgemuth, "Anabaptist Hymn," 94. Wohlgemuth goes too far when he says that Grebel opposed "all church music." His comment lacks documentation and seems to be an inference made from conventional wisdom about Zwingli's opposition to church music.

[15] Clarence Y. Fretz, *Handbook to the Anabaptist Hymnal* (Hagerstown, MD: Deutsche Buchhandlung, 1989), 1.

[16] Rosella Reimer Duerksen, "Doctrinal Implications in Sixteenth Century Anabaptist Hymnody," *MQR* 35 (1961): 38.

[17] Bender, "Hymnology of the Anabaptists," 7.

[18] For more about the societal influence on the Anabaptist practice of hymn-writing, see William Loyd Hooper, *Church Music in Transition* (Nashville: Broadman Press, 1963), 43–44.

and pedagogical and devotional purposes. The result of such adaption and usage bolstered a strong faith for the Swiss Brethren amidst intense persecution.

Usage of the Early Swiss Brethren Hymns

Felix Manz's "With Pleasure I Will Sing," written shortly before his martyrdom in 1527, is the first hymn known to have been written by a member of the early Swiss Brethren and also serves as the first hymn known to have been written by any Anabaptist.[19] His hymn characterizes the spirit of most of the early Swiss Brethren hymns. Indicative of Manz's hymn is his overwhelming desire to bring glory to God because of God's grace, especially the grace that comes when one is suffering severe persecution.[20] Later Manz's hymn will be categorized as a martyr hymn because of its theme of suffering, extensive length, and the historical occasion that birthed it.

Evangelism

Because Manz wrote very little, it is impossible to declare with certainty why Manz wrote his hymn. However, he most likely wrote it while he was held captive for two months at the Wellenberg prison in Grüningen, anticipating imminent martyrdom by drowning in the Limmat River.[21] Typical of Manz was his ability to maintain a bold and vibrant witness even amidst persecution. Reportedly on January 5, 1527, Manz shared his faith with those authorities who led him to his place of execution as well as to those who were watching afar.[22] If it is true that Manz wrote his hymn at Wellenberg and had every reason to believe that his martyrdom was certain, then it seems that at least one of Manz's motivations in writing his hymn was to foster the strength needed to exhibit a potent witness before his executioners and to heighten the hopes of those believers who were present. With respect to Anabaptist evangelism, Mennonite historian Christian Neff states:

> A flood of religious songs poured over the young brotherhood like a vivifying and refreshing stream. The songs became the strongest attractive force for the brotherhood. They sang themselves into the hearts of many, clothed in popular tunes. There were

[19] Fretz, *Handbook to the Anabaptist Hymnal,* 3–4.

[20] Ramaker, "Hymns and Hymn Writers," 113–14; see also William R. Estep, *The Anabaptist Story: An Introduction to Sixteenth-Century Anabaptist* (Grand Rapids: Eerdmans, 1996), 47–48. A substantial excerpt of the hymn, as well as others discussed in this essay, appears in the Appendix.

[21] Estep, *Anabaptist Story,* 46–47.

[22] Ibid.; see also Henry S. Burrage, *Baptist Hymn Writers and Their Hymns* (Portland, ME: Brown Thurston & Company, 1888), 2–4.

> mostly martyr songs, which breathed an atmosphere of readiness to die and a touching depth of faith.[23]

The impact that Manz's hymn has brought to generations following his death is immeasurable. Since Manz's death, his hymn has undergone various musical arrangements that still inspire those who sing them, such as Amish communities.[24]

Devotional and Congregational Use

Similarly, Blaurock and Sattler wrote prison hymns. Given the personal reflection inherent in these hymns, they were presumably used for devotional reasons. These hymns also found a place in the lives of those who the Swiss Brethren shepherded. Bender submits that the "unusual number of Anabaptist hymn writers and hymns suggests that these hymns were much used among the Anabaptists for personal and family reading and singing as well as in the congregation."[25] Bender does not have the Swiss Brethren alone in view here, but it is true that many of the leaders of the early Swiss Brethren, with the principal exception of Grebel, wrote hymns. Many of those hymns experienced continued usage in subsequent generations and in multiple Anabaptist traditions.[26]

Exhortation and Teaching

Lastly, the early Swiss Brethren wrote their hymns to embolden the faith of their brothers and sisters in Christ. This pastoral inclination is evident in almost all of Sattler's writings, especially in his *Letter to Horb*.[27] The first two stanzas of Sattler's hymn "When

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[23] Christian Neff, *Mennonitisches Lexikon* (Frankfurt and Weierhof: Hege; Karlsruhe: Schneider, 1913–1967), 2:86.

[24] The first three hymns of the *Anabaptist Hymnal* are arrangements of Manz's original hymn. Although the tune has been modified to fit today's context, hymn No. 2, "I Will Delight in Singing," contains all eighteen of Manz's stanzas, ten of which have been translated into English; see Clarence Y. Fretz, ed., *Anabaptist Hymnal* (Hagerstown, MD: Deutsche Buchhandlung, 1987), 1–3. The sixth hymn of the *Ausbund* also is based on Manz's hymn; see *Ausbund* (Lancaster, PA: Verlag von den Amischen Gemeinden, 1955), 41. "Ausbund" in the sixteenth century meant "pattern" or "sample" and originally was a collection of hymns written by the Passau Anabaptists who fled Moravia due to persecution. The *Ausbund* has undergone several revisions and many hymns have been added over the years to the first publication in 1563, of which there is no extant copy; see Ramaker, "Hymns and Hymn Writers," 101–2, 130; Paul M. Yoder, Elizabeth Horsch Bender, Harvey Graber, and Nelson P. Springer, *Four Hundred Years with the Ausbund* (Scottdale, PA: Herald Press, 1964).

[25] Bender, "Hymnology of the Anabaptists," 6.

[26] To see how some of the early Swiss Brethren hymns have been used in subsequent generations, see Robert Friedmann, "Devotional Literature of the Swiss Brethren," *MQR* 16 (1942): 199–220.

[27] This letter appears in John H. Yoder, *The Legacy of Michael Sattler* (Scottdale, PA: Herald Press, 1973), 55–65.

Christ with His Teaching True" also reflect a pastor's heart, alluding more than once to the need for Christ's "flock" and "beloved disciples" to follow Christ's teaching with patience and courage.[28] These general admonitions appear throughout the lyrical content of the Anabaptist hymns. Stauffer argues that the implied hymnic exhortation came from the constant threat of persecution:

> It is the common religious attitude, the mood of passion in the martyr's church, which makes all these hymns one in style and spirit although coming from different sections, countries, and times.[29]

Bender purports that it was love that served as the common thread unifying all the Anabaptist hymns.[30]

Considering the aforesaid uses of the early Swiss Brethren hymns, they obviously played a central role in unifying the spirit of those who were sympathetic to the Swiss Anabaptist cause. The notion that these men wrote hymns prior to their imprisonments is not historically verifiable; however, it is improbable that the early Swiss Brethren wrote their hymns simply for themselves. This can be deduced from the plain fact that much of the content in the Swiss Brethren hymns only makes sense if it was written for the purpose of corporate or group musical worship.[31]

Literary Content of the Early Swiss Brethren Hymns

Felix Manz

Born in Zurich around 1498, Manz, an illegitimate son of a Catholic priest, had the opportunity to be well trained in the classical languages.[32] Privy to learning, he joined those who were studying under Zwingli. Manz became disgruntled with Zwingli's method of reform and his insistence on maintaining the practice of infant baptism. After departing from Zwingli, Manz helped to form an Anabaptist gathering in his home. Because of his efforts to spread the Anabaptist vision, Manz, along with Grebel and Blaurock, was imprisoned in the

[28] Ibid., 141.

[29] Stauffer, "The Anabaptist Theology of Martyrdom," 185.

[30] Bender, "Hymnology of the Anabaptists," 6–7.

[31] See, for example, Blaurock's hymn, No. 5 in the *Ausbund*. He exclaims the following at one point: "Keep us, Father, through thy truth . . . daily renew us and make us steadfast in persecution . . . Leave us not, thy children, from now on to the end . . . Extend to us thy fatherly hand, that we may finish our course" (cited in Burrage, *Baptist Hymn Writers,* 18; the translation is Burrage's).

[32] Estep, *Anabaptist Story,* 43–44.

Witch's Tower in Zurich. After being released, Manz was imprisoned again in Grüningen. Soon thereafter he became the first Anabaptist martyr.[33]

Scholars speculate that Manz wrote his one and only hymn while he was imprisoned in Grüningen.[34] The style and content of his hymn are characteristic of those hymns known to have been written in a prison context. Known today as "I Will Delight in Singing," Manz's hymn is an eighteen-stanza expression of God's righteousness (Fig. 1). Ramaker states the following of Manz's hymn:

> The hymn is a song of praise for God's love and forbearance to him. God's righteousness is contrasted with the injustice of the false prophets . . . Christ knows his great sorrow, and to Him he will cleave. The hymn is . . . characteristic of the songs of the Swiss Brethren: their quiet fortitude in suffering and death.[35]

The following are stanzas one, twelve, and eighteen of Manz's hymn:

I will delight in singing,
In God o'er-joys my heart;
For grace He is me bringing,
That I from death depart
Which lasting ever, hath no end;
I praise Thee Christ from heaven,
Who dost my grief attend.

Christ, in His blood thus shedding,
Which He did willingly,
And His great task not dreading,
This would He have us see,
Us with His holy power endows;
For who Christ's love constraineth,
In holy likeness grows.

So those who Christ withstanding,
Whom worldly lust ensnares,
Shall likewise find their ending;
No godly love is theirs.
So closeth here this hymn, indeed;
With Christ I am remaining,
Who knows and meets my need. Amen.[36]

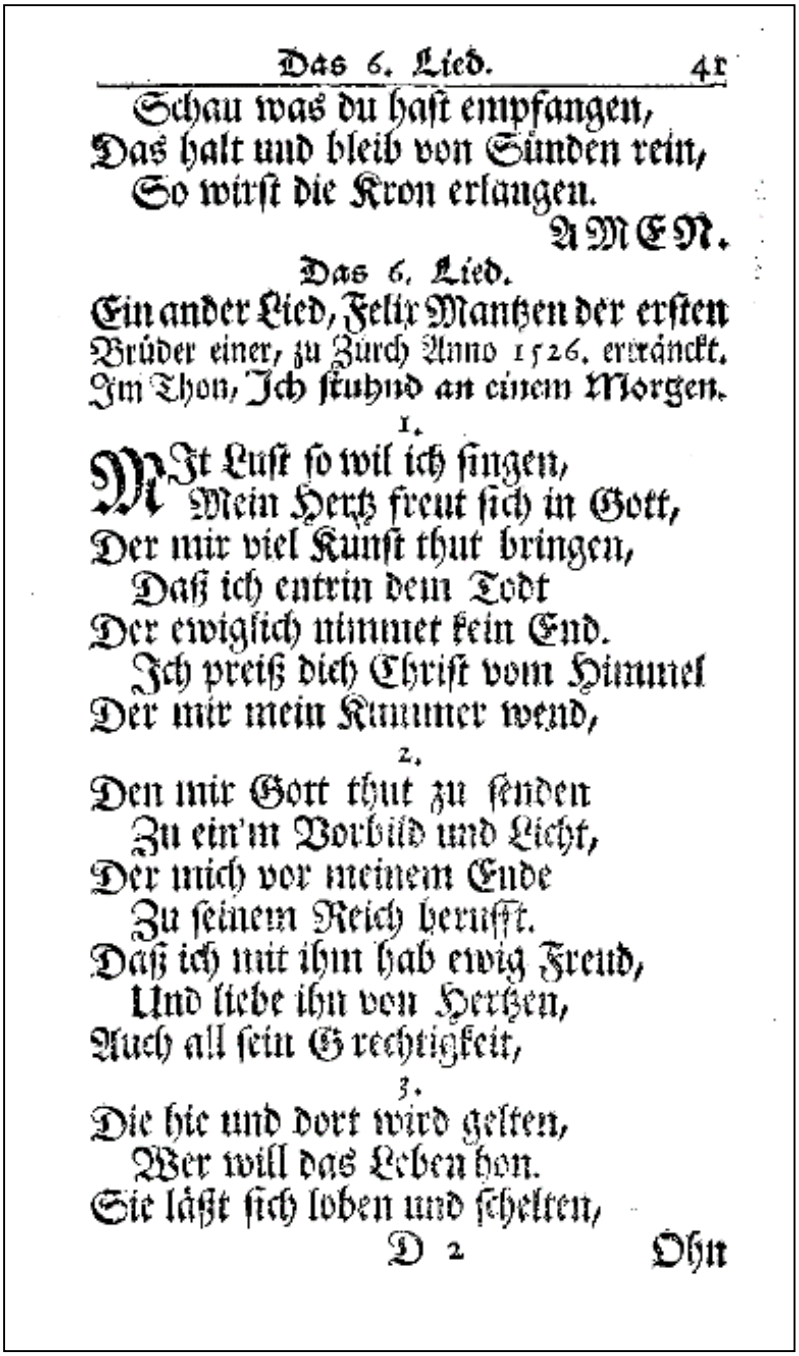
[33] Ibid., 44–47.

[34] Fretz, *Handbook to the Anabaptist Hymnal,* 3–4.

[35] Ramaker, "Hymns and Hymn Writers," 113.

[36] Fretz, *Anabaptist Hymnal,* No. 2. The translation is by John J. Overholt, who also arranged the music for Manz's hymn in the *Anabaptist Hymnal*. Fretz suggests that the tune of Manz's hymn actually comes from

Figure 1. Felix Manz, *Mit Lust so wil ich singen* (1742 *Ausbund*, No. 6).



Das 6. Lied. 41

Schau was du hast empfangen,
Das halt und bleib von Sünden rein,
So wirst die Kron erlangen.
AMEN.

Das 6. Lied.

Ein ander Lied, Felix Mantzen der ersten Brüder einer, zu Zürch Anno 1526. ertränckt. Im Thon, Ich stuhnd an einem Morgen.

1.

MIt Lust so wil ich singen,
Mein Hertz freut sich in Gott,
Der mir viel Kunst thut bringen,
Daß ich entrin dem Todt
Der ewiglich nimmet kein End.
Ich preiß dich Christ vom Himmel
Der mir mein Kummer wend,

2.

Den mir Gott thut zu senden
Zu ein'm Vorbild und Licht,
Der mich vor meinem Ende
Zu seinem Reich beruffst.
Daß ich mit ihm hab ewig Freud,
Und liebe ihn von Hertzen,
Auch all sein Gerechtigkeit,

3.

Die hie und dort wird gelten,
Wer will das Leben hon.
Sie läßt sich loben und schelten,

D 2 Ohn

the first line of an old Roman Catholic hymn written in honor of Mary. The original meter was 7.6.7.6.8.7.6. Ramaker provides a metric translation (6.6.6.6.6.6.6.) in blank verse for stanzas 1 and 15 in "Hymns and Hymn Writers," 114. Burrage in *Baptist Hymn Writers* offers another translation of the first stanza of Manz's hymn (p. 4). Manz's hymn is also hymn No. 6 in the *Ausbund* (Fig. 1).

George Blaurock

Outliving Manz by two years was George Blaurock, a Swiss native born around 1491 in Bonaduz, a small village in Grisons, Switzerland.[37] Blaurock attempted to attend the university, but he quickly found himself uninterested and became a priest and a vicar in Trins. Eventually he forsook his ordination and committed himself to understanding the Swiss Reformation. He was ultimately attracted to Zurich, where the heart of the Radical Reformation was taking place. After hearing of some zealous radicals, Blaurock set out to identify himself with them. Soon thereafter, Blaurock, an outspoken and fervent evangelist, was imprisoned multiple times, beaten severely with rods, and eventually burned at the stake.[38]

Two hymns were penned by Blaurock, "Lord God! To Thee Be Blessing" (Fig. 2) and "God Gives His Judgment." He wrote them while he was imprisoned in the Guffidaun castle, located in the Hapsburg territory.[39] Stanzas nine and thirteen from Blaurock's "Lord God! To Thee Be Blessing" read as follows:

Therefore will I be singing
In blessing of Thy name,
Eternally praise bringing
Of grace that to me came;
Before Thy children hence I pray
That Thou wilt keep us ever
From foes without delay.

So will I then be parting
With comrades mine, indeed,
May God us grace imparting,
Into His kingdom lead;
That we in faith all doubt transcend,
His holy work fulfilling,
This grant He in the end.[40]

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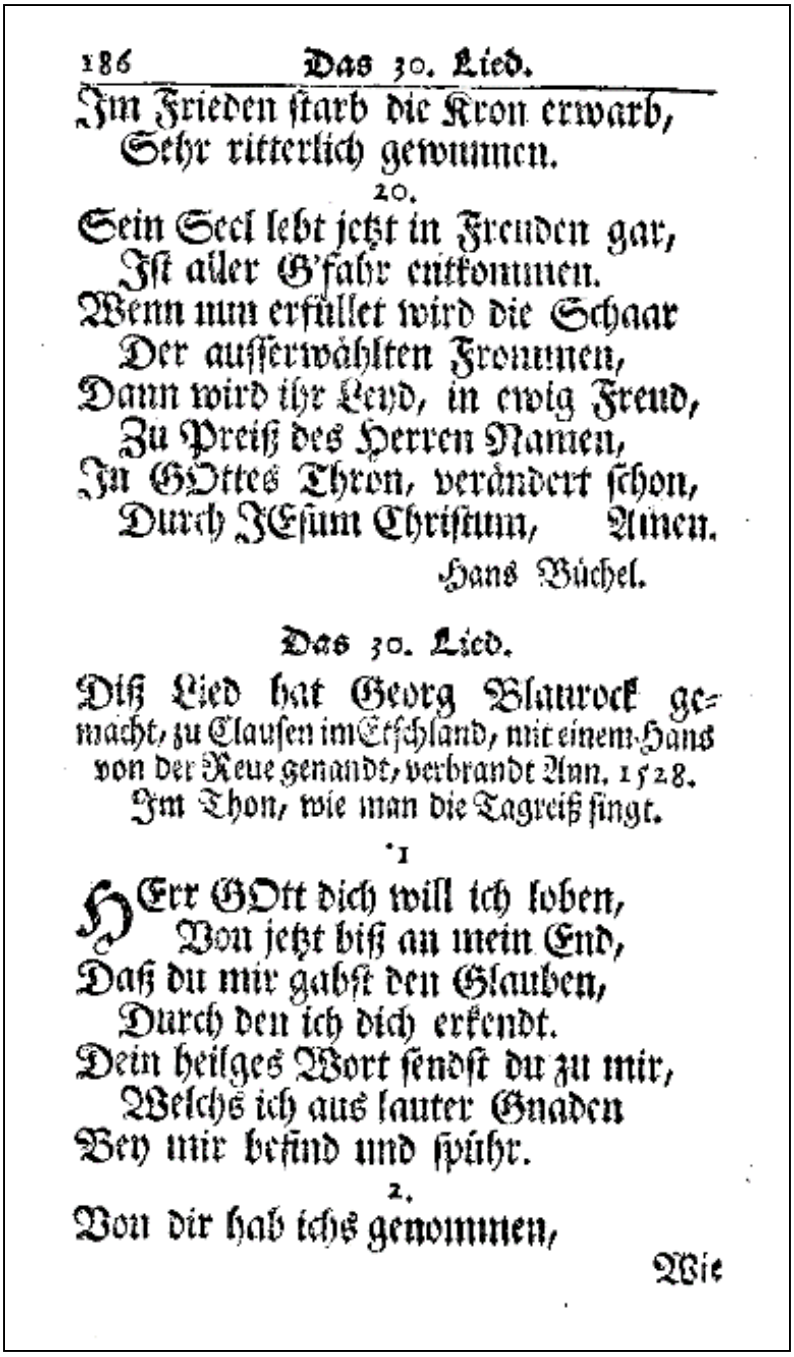
[37] Estep, *Anabaptist Story,* 49; see also Meic Pearse, *The Great Restoration: The Religious Radicals of the 16th and 17th Centuries* (Waynesboro, GA: Paternoster Press, 1998), 45–55, and William R. Estep, *Renaissance & Reformation* (Grand Rapids: Eerdmans, 1986), 195–99.

[38] Ibid., 52–53.

[39] Ibid.

[40] Fretz, *Anabaptist Hymnal,* No. 9. The hymn was translated by John J. Overholt in 1971. Blaurock's hymn is No. 30 in the *Ausbund* (Fig. 2) and also located in Wacknernagel's *Das deutsche Kirchenlied.*

Figure 2. George Blaurock, *Herr Gott dich will ich loben* (1742 *Ausbund*, No. 30).



186 Das 30. Lied.

Im Frieden ſtarb die Kron erwarb,
Sehr ritterlich gewunnen.

20.

Sein Seel lebt jetzt in Freuden gar,
Iſt aller G'fahr entkommen.
Wenn nun erfüllet wird die Schaar
Der auſſerwählten Frommen,
Dann wird ihr Leyd, in ewig Freud,
Zu Preiß des Herren Namen,
In GOttes Thron, verändert ſchon,
Durch JEſum Chriſtum, Amen.

Hans Büchel.

Das 30. Lied.

Diß Lied hat Georg Blaurock gemacht, zu Clauſen im Etſchland, mit einem Hans von der Reue genandt, verbrandt Ann. 1528. Im Thon, wie man die Tagreiß ſingt.

1.

HErr GOtt dich will ich loben,
Von jetzt biß an mein End,
Daß du mir gabſt den Glauben,
Durch den ich dich erkendt.
Dein heilges Wort ſendſt du zu mir,
Welchs ich aus lauter Gnaden
Bey mir befind und ſpühr.

2.

Von dir hab ichs genommen,

Wie

Evident in these words is Blaurock's submission to the Lord's guidance for his life. He speaks in the first stanza of how he first became a Christian and then moves to a prayer, pleading with God that He would provide the strength necessary to endure until the end.[41] The end, for Blaurock, was certainly in sight when he wrote this hymn.

Blaurock's second hymn, "God Gives His Judgment," has thirty-three stanzas and expresses the realities that both believers and unbelievers will experience at the Lord's return. On the one hand, Blaurock refers to God's unstoppable judgment that will condemn sinners and separate them from God eternally.[42] On the other hand, Blaurock mentions the grace and kindness that God exemplified in sending Christ to suffer on the cross and the subsequent hope and endurance that believers can experience by staying faithful to Christ. Appearing in the *Ausbund* (hymn No. 5) and in Wolkan's *Die Lieder der Hutterischen Brüder*, this hymn has been well-preserved for centuries. It is still sung by the Old Order Amish.[43]

Stanzas one and two in Fretz's *Anabaptist Hymnal* follow:

God gives His judgment true and just,
And no one may resist it,
For who on earth does not His will
Must hear God speak His judgment.

But gracious art Thou, Lord, and good,
Thou showest loving kindness.
And those who do Thy will on earth
Thou knowest as Thy children.[44]

Michael Sattler

While little is known about Sattler's life before he appeared in Zurich around November 1525, it is certain that he was born around 1490 at Stauffen in the Breisgau, near Freiberg, Germany. Sattler became a prior in St. Peter's monastery, a Benedictine cloister in the Black Forest of Freiburg. Due to his growing discontent with the immoral practices of his fellow monks and a fresh look at the Pauline epistles, Sattler underwent a conversion that ultimately led him to Zurich, where he likely first met other Swiss Brethren. Soon after his move to Zurich, Sattler was handed over to the Zurich authorities, along with a few other Anabaptists, Manz and Blaurock not included. After his release, he went to Strausbourg for a while, but he spent the rest of his time leading congregations in Rottenburg and Horb. Sattler

[41] Ramaker, "Hymn and Hymn Writers," 115.

[42] Fretz argues that the theme of God's justice is typical of Anabaptist teaching; see *Handbook to the Anabaptist Hymnal,* 35. It should be pointed out that this hymn is so named because of the first line of the text; it is not a summary of the various themes that emerge in all thirty-three stanzas.

[43] Ibid.

[44] Fretz, *Anabaptist Hymnal,* No. 41.

pulled together a large and much needed meeting for the Anabaptists. He drafted the *Schleitheim Confession* but was soon discovered by Austrian authorities, tried, and brutally martyred.[45]

Whether Sattler actually wrote a hymn is questionable, but two hymns are traditionally attributed to him: "When Christ with His Teaching True" and "If We Now Must Part: A Parting Hymn."[46] Both of these hymns appear in the *Ausbund* (nos. 7 and 136); the former is attributed to Sattler by the *Ausbund* itself, and the latter by tradition. The Bohemian Brethren hymnal in 1531 included the latter hymn; however, it was not associated with Sattler until 1702.[47] Some contest that another Swiss hymn-writer named Michael Schneider, a leader of the Passau prisoners, wrote these hymns.[48] The *Ausbund* actually only attributed the two hymns in question to "M.S." Since Schneider is known to have written more than ten other hymns, scholars conclude that *Ausbund* hymns nos. 7 and 126 were most likely written by Schneider. However, both Snyder and Yoder think that it is possible that Sattler wrote these hymns, especially hymn No. 7.[49]

Since such doubt exists, only one of Sattler's hymns will be represented here, namely, the first and seventh stanzas of "When Christ with His Teaching True," which was sung to a pre-Reformation tune:

When Christ with His teaching true
Had gathered a little flock
He said that each with patience
Must daily follow Him bearing his cross.

Yet fear not such a man
Who can kill only the body
But far more fear the faithful God
Whose it is to condemn both.[50]

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[45] Yoder, *Legacy*, 10; see also C. Arnold Snyder, *The Life and Thought of Michael Sattler* (Scottdale, PA: Herald Press, 1984), 23–29.

[46] There is an arrangement of an abridged version of Sattler's hymn in the *Anabaptist Hymnal;* see Fretz, *Anabaptist Hymnal,* No. 8. Hymn No. 85 is also an abridgement of stanzas 4, 7, and 12 of Sattler's original hymn.

[47] See Yoder, *Legacy,* 149. Ramaker believes that the two hymns usually credited to Sattler are "probably not his songs at all"; see Ramaker, "The Hymns and Hymn Writers," 118.

[48] For a helpful article regarding the life and work of Michael Schneider, see John S. Oyer, "Michael Schneider: Anabaptist Leader, Hymnist, Recanter," *MQR* 65 (1991): 256–86.

[49] See Snyder, *Michael Sattler,* 111, 220–21; Yoder, *Legacy*, 139. Neither Fretz nor Burrage seem to question whether Sattler actually wrote the seventh hymn in the *Ausbund;* see Burrage, *Baptist Hymn Writers,* 5, and Fretz, *Hymnbook to the Anabaptist Hymnal,* 12, 17. In contrast, Duerksen argues that the original tune and hymn are from the seventh or eighth century; "Anabaptist Hymnody," 86.

[50] This is a verbatim rendering provided by Yoder, *Michael Sattler,* 140–41.

These lyrics seem to fit Sattler's context well. Evident in the first stanza is the emphatic Anabaptist teaching of following Christ, which Sattler clearly accentuated throughout his writings. Sattler writes in the *Schleitheim Confession,* "Christ teaches and commands us to learn from Him, for He is meek and lowly in heart."[51] Snyder, reflecting on Sattler's view of following Christ, states: "A 'central command' for Sattler is, quite simply, 'be like Christ.' Scripture gives witness to the Christ in whose footsteps the believer must walk."[52]

The second stanza of Sattler's hymn reflects the martyr spirit symptomatic of all the early Swiss Brethren. With the prospect of martyrdom approaching, it seems that Sattler was encouraging himself to fear only God who is able to condemn mankind. Whatever fear may be provoked by man will ultimately be turned to joy for the believer. Sattler's ninth stanza reads:

> Your misery, fear, anxiety, distress, and pain
> Will be great joy to you there
> And this shame a praise and honor,
> Yea, before the whole host of heaven.[53]

Great was the anticipation of heaven for Sattler as he awaited his martyrdom while imprisoned in Rottenburg.

Overall Evaluation

While much could be said about the hymns of the early Swiss Brethren, this section will focus on the sources and theological congruity of these hymns.

Sources

Stated before was the proposition that Anabaptist hymns, generally speaking, borrowed their tunes from German Protestant hymns and their form and style from secular, German folk music. However, without access to the earliest sources, dogmatic assertions must be resisted and claims modest. It seems safe enough to assume that German Protestant hymns and secular German folk music influenced the hymn-writing of Manz, Blaurock, and Sattler, but one must point out the notable exceptions. The hymn of Manz, who came from a Roman Catholic background, finds both its tonal roots and metrical pattern in an old Roman Catholic hymn dedicated to Mary. Certainly Manz was opposed to all forms of Mariolatry, but it seems that he adopted these features in the creation of his own hymn.[54]

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[51] Yoder, *Legacy,* 36.

[52] Snyder, *Michael Sattler,* 145.

[53] Yoder, *Legacy,* 143.

[54] Fretz, *Handbook to the Anabaptist Hymnal,* 4.

Similarly, Sattler's hymn finds parallels with the Benedictine tradition to which he was once committed. One of Snyder's theses is that Sattler's Benedictine heritage greatly informed his theology. Snyder concludes that "while a distinctively non-Augustinian stress on a new life was present in Anabaptism from its beginnings, the emphasis on Christ that focuses the Anabaptist church at Schleitheim stems from Michael Sattler, and reflects his Benedictine past."[55] Sattler's emphasis on Christ is clear in his hymn. With regard to Sattler's hymn, Duerksen argues that the tune comes from an old seventh or eighth century hymn. She states that in 1535 this tune appeared in a German hymnal by Joseph Klug with the German title, "Christe der Du bist Tag und Licht." According to Duerksen, the tune has been used with other Hutterite hymns.[56]

Due to a lack of information, scholars have not ventured to assign a source to the melodies traditionally associated with Blaurock's hymns. It is likely that he borrowed popular tunes of his time and put lyrics to them, a common practice among some Anabaptists. However, it may be that Blaurock never put tunes to his hymns since he wrote them while he was imprisoned and died shortly thereafter. Tunes may have been assigned after his death.

Another difficulty in determining the sources of these hymn tunes is that the earliest known collections of the Anabaptist hymns (e.g., *Ausbund*) included only the lyrics. Also, later traditions altered the melody in order to make the hymns easier to sing. The difficulty intensifies when the hymns are translated.

A standard methodology by which the early Swiss Brethren wrote their hymns cannot be identified, most likely because there was no such standard methodology. Individual processes of adoption and adaption differed from person to person and context to context. Manz, Blaurock, and Sattler represent some of Anabaptism's earliest leaders who had a number of pressing concerns. All of them died prematurely. Thus, it is no surprise that there is great difficulty in identifying precisely the sources of their hymns.

Theological Congruity

When the early Swiss Brethren hymns are assessed in full, three prominent themes dominate the texts: 1) radical obedience to Christ; 2) God's justice toward the unjust and grace to the humble; and 3) sheer praise and exaltation for Christ and His salvation. The theme of self-denial, or radical obedience to Christ, is most clearly seen in Sattler's hymn, "When Christ with His Teaching True." Expressions such as "He said that each with patience must daily follow Him bearing his cross" appear throughout the thirteen stanzas of his hymn.[57] In the fifth stanza of Manz's hymn he speaks of the need for Christians to grow in love and Christ-like holiness.[58] Likewise, Blaurock asserts that Christians are called to carry

[55] Snyder, *Michael Sattler,* 196.

[56] Duerksen, "Anabaptist Hymnody," 86; also cited in Yoder, *Legacy,* 148.

[57] Yoder, *Legacy,* 141.

[58] Fretz, *Anabaptist Hymnal,* No. 2.

their cross: "Help us, O Lord, in bearing the cross after Thy plan; come with Thy grace boundless, unspanned, that we may be committing our spirits in Thy hand."[59]

The theme of God's justice toward unrepentant sinners and grace toward the humble is most evident in Blaurock's hymn, "God Gives His Judgment." Concerning God's justice, Blaurock's opening lines read, "God gives His judgment true and just, and no one may resist it."[60] Likewise, the ninth stanza of Sattler's hymn speaks of those who abuse children of God and will experience woe on that same day.[61] Manz writes in the eighth stanza of his hymn that those who are not in Christ's will suffer woe just as Cain did by neglecting to give God what He deserved.[62] In reference to God's grace toward obedient believers Blaurock says, "But gracious art Thou, Lord, and good, Thou showest loving kindness. And those who do Thy will on earth Thou knowest as Thy children."[63]

The last and most prominent theme is that of praising God the Father and Christ. This seems to be the primary objective of Manz's hymn. He explicitly offers praise to Christ in almost every stanza.[64] Sattler follows suit when he writes the following words of praise with reference to the Trinity:

> Praise to Thee, God, on Thy throne
> And also to Thy beloved Son
> And to the Holy Ghost as well.
> May He yet draw many to His kingdom.[65]

Blaurock frequently erupts in praise to God, even starting his hymn with the following exclamation, "Lord God! To thee blessing from hence until my end."[66]

While many other theological parallels exist among these hymns, the themes examined demonstrate the common spirit and doctrine that bound the early Swiss Brethren together and cultivated the resilience needed to withstand constant persecution.

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[59] Ibid., No. 9.

[60] Fretz, *Anabaptist Hymnal,* No. 41.

[61] Yoder, *Legacy,* 143.

[62] Fretz, *Anabaptist Hymnal,* No. 2.

[63] Ibid., No. 41.

[64] Ibid.

[65] Yoder, *Legacy,* 145.

[66] Fretz, *Anabaptist Hymnal,* No. 9.

Conclusion

This study of the purpose and literary content of the hymns of the early Swiss Brethren Anabaptists has demonstrated the need and desirability for scholars to make these hymns more accessible. Still to this day many stanzas of these hymns have yet to be translated. Also, many of the foundational resources about Anabaptist hymnology are not written in English.

Additionally, today's local churches would benefit from incorporating the early Swiss Brethren hymns into their musical worship. The hymns are rich in content and express a conviction and zeal often lacking in American Christianity. Perhaps by singing the early Swiss Brethren hymns, many might learn more of the Anabaptist movement and grow in their own love for God, His church, and the lost. This kind of integration would require gifted musicians to arrange these hymns appropriately for a twenty-first century context. If such skilled musicians were to rise up to this challenge, then the church of God would be blessed by capturing a glimpse of that martyr spirit which characterized the early Swiss Brethren.

Appendix

This appendix includes the full text of the hymns traditionally attributed to Manz, Blaurock, and Sattler that are available in English.

Felix Manz

"I Will Delight in Singing" (*Mit Lust so will ich singen*)[67]
Ausbund, No. 6 (18 stanzas)
Adaptations appear in Nos. 1 ("With Pleasure I Will Sing"), 2 ("I Will Delight in Singing"), and 3 ("All Praise to Jesus Christ Our Lord") of the *Anabaptist Hymnal*

1. I will delight in singing,
In God o'er-joys my heart;
For grace He is me bringing,
That I from death depart
Which lasting ever, hath no end;

[67] Translations of stanzas 1, 2, 7, 9, 10, 12, 15, 16, 17, and 18 are by John J. Overholt in Clarence Y. Fretz, ed., *Anabaptist Hymnal* (Hagerstown, MD: Deutsche Buchhandlung, 1987), No. 2, "I Will Delight in Singing" (*Mit Lust so will ich singen*). Stanzas 13 and 14 are by David Augsburger in "All Praise to Jesus Christ Our Lord" (*Christum den will ich preisen*), appearing as No. 3 in the *Anabaptist Hymnal*. Augsburger's translation is quite free, though he captures the essence of the German. Augsburger's translation underwent some adaptation by Fretz, but the *Anabaptist Hymnal* does not indicate where or how it occurred. "All Praise to Jesus Christ Our Lord" is set to a Norwegian folk melody in the *Anabaptist Hymnal*.

I praise Thee Christ from heaven,
Who dost my grief attend.[68]

2. Him God to me sending,
Example and true light,
Who me, e'er my life's ending,
Doth to His kingdom cite;
That I with Him have endless bliss,
And from my heart may love Him,
And all His righteousness.

7. Christ, then, would I be praising,
Who patience shows to all,
With friendship us embracing,
Moved by His grace withal;
His love to all men shows He, too,
In likeness to His Father,
Which no one false will do.

9. Christ no one is co-ercing
His glory-world to share;
They heaven are traversing
Who willingly prepare,
Through faith and baptism rightly wrought,

[68] As an exercise in observing variances in translation technique, compare Overholt's translation of stanza No. 1 with Henry S. Burrage's in *Baptist Hymn Writers and Their Hymns* (Portland: Brown Thurston & Company, 1888), 4. Both translators prefer a poetic meter conducive to singing. A. J. Ramaker, on the other hand, prefers a metric translation in "blank verse," which he believes preserves and reflects the language of the original hymn; see Ramaker, "Hymns and Hymn Writers among the Anabaptists of the Sixteenth Century," *MQR* 3 (April 1929): 114.

With rapture I will sing,
Grateful to God for breath,
The strong, almighty King
Who saves my soul from death,
The death that has no end.
Thee, too, O Christ, I praise,
Who dost thine own defend.
(Burrage, *Baptist Hymn Writers,* 4)

With gladness will I sing now,
My heart delights in God,
Who showed me such forbearance,
That I from death was saved
Which never hath an end.
I praise thee, Christ in Heaven,
Who all my sorrow changed.
(Ramaker, "Hymns and Hymn Writers," 114)

Repentance, with hearts holy;
For them is heaven bought.

10. Christ, in His blood thus shedding,
Which He did willingly,
And His great task not dreading,
This would He have us see,
Us with His holy power endows;
For who Christ's love constraineth,
In holy likeness grows.

12. Where Christ's love is abiding,
Is spared the enemy,
And Christ proclaims this tiding
To all who heirs would be;
That who shows mercy lovingly
And keeps His Lord's clear teaching,
Is glad eternally.

13. All shall be judged by Jesus Christ,
Yet none does He accuse,
Who falsely hate the life of love,
The Word of God confuse;
Until the final judgment day,
When those who scorn He will repay,
Their hope of heav'n refuse.

14. All love abides in Jesus Christ.
He knows no scorn or hate.
His servants follow in His steps,
And daily demonstrate
His life of light, His life of love,
His wondrous joy, the witness of
A heart compassionate.

15. Those hate and envy harb'ring,
Cannot true Christians be;
And those who evil, inj'ring,
Fists strike enmity;
Before our Lord to kill and thieve,
Blood innocent they're shedding
In base hypocrisy.[69]

[69] Compare with Ramaker's translation of stanza No. 15:

16. Thus shall men be apprizing
Those who with Christ are not,
Who Christian rules despising,
With Belial's kind do plot,
Ev'n as did Cain in sin o'erthrow,
When God owned Abel's offering;
And hence must suffer woe.

17. Herewith shall I be closing;
Observe, saints, one and all,
It is not indisposing
To notice Adam's fall,
Who, too, received the tempter's voice,
His God was disobedient,
And death became His choice.

18. So those who Christ withstanding,
Whom worldly lust ensnares,
Shall likewise find their ending;
No godly love is theirs.
So closet here this hymn, indeed;
With Christ I am remaining,
Who knows and meets my need. Amen.

George Blaurock

"Lord God! To Thee Be Blessing" (*Herr Gott! Dich will ich loben*)[70]
Ausbund, No. 30 (13 stanzas)
Appears as hymn No. 9 of the *Anabaptist Hymnal*

1. Lord God! to Thee be blessing
From hence until my end;
That I Thy faith possessing

Who hate and envy showeth
Can never Christians be.
Who lend an ear to evil
Who hasten from Christ like robbers and thieves,
Innocent blood are shedding—
The Goal of all untruthful.
(Ramaker, "Hymns and Hymn Writers," 114)

[70] Translations of all 13 stanzas are from Overholt in Fretz, ed., *Anabaptist Hymnal*, No. 9. Overholt also arranged the music in the *Anabaptist Hymnal*.

Thee know and apprehend;
Thy Holy Word thou sendest me
Which I thro' grace and mercy
Possess and prize from Thee.

2. Thy Word received I from Thee,
As Thou, O Lord, dost know;
It shall not void return Thee,
I hope; strength me bestow
That I may know Thy will, not mine,
In this is my rejoicing,
Ever in my heart's shrine.

3. What dread, when inward trifling
I found, and greatly feared
A burden was me stifling;
Hadst Thou not soon appeared
That I Thy Word of grace obtain,
Then must I be enduring
And suff'ring lasting pain.

4. Therefore will I be blessing
And ever praising Thee,
Thy name in heav'n addressing,
That Thou art shown to be
E'er as a father it behoove,
Wilt me ne'er be forsaking;
For Thy child me approve.[71]

[71] Compare with Ted Morrow's loose yet modernized translations of stanzas 3 and 4, as cited in Paul M. Yoder, Elizabeth Bender, Harvey Graber, and Nelson P. Springer, *Four Hundred Years with the Ausbund* (Scottdale, PA: Herald Press, 1964), 47.

3. How frightened I to find myself so yoked,
A load about my neck that nearly choked.
If Thou hadst timely not come nigh
To bring Thy word of grace,
Then to that lasting place
Of pain I would have sunk, to die.

4. Then praise and thanks I offer now to Thee,
Thy name I'll hold on high eternally,
That Thou hast shown Thyself and smiled
A father's smile, and hast not spurned,
But with Thy father-love hast yearned
To make of me Thy own adopted child.
(Morrow; cited in Yoder, et al., *Four Hundred Years,* 47)

5. To Thee, Lord, I am crying,
Help, God and Father, mine,
That I in love complying,
Be child and heir of Thine;
O Lord, my faith make mightier,
Lest fall the house to ruins,
Where Thy help absent were.

6. O Lord, forget me never,
For e'er with me abide;
Thy Spirit teach me ever,
Protect, in suffering hide
That I may know Thy comfort rife,
And valiantly may conquer,
With vict'ry in the strife.

7. The foe beat hard upon me
Where in the field I lay;
He fain from it would drive me,
Lord, Thou didst vict'ry stay;
With weapon sharp he on me pressed,
That all my body trembled,
From force and falsehood stressed.

8. In this, Thou Lord, hadst mercy,
Through Thy grace, help, and pow'r,
Help'st Thy poor son to vict'ry;
Triumphant didst empow'r;
O Lord, how soon Thou heard'st my plight,
Didst come in help so mighty,
The foe Thyself didst fight.

9. Therefore will I be singing
In blessing of Thy name,
Eternally praise bringing
Of grace that to me came;
Before Thy children hence I pray
That Thou wilt keep us ever
From foes without delay.

10. In flesh I am distrusting,
It is too weak revealed;
In Thy Word I am trusting,
This comfort is and shield,
Dependent on it though hard-pressed

That Thou wilt from disasters
Me help into Thy rest.

11. Our latest hour is nearing
So must we now it man;
Help us, O Lord, in bearing
The cross after Thy plan;
Come with Thy grace boundless, unspanned,
That we may be committing
Our spirits in Thy hand.

12. I earnestly do pray Thee
Before all of our foes,
Lord, those mislead before Thee,
So many thus are those,
That Thou them charge of evil void,
Yet be this after Thy will,
This pray I Thee, O God.

13. So will I then be parting
With comrades mine, indeed,
May God us grace imparting,
Into His kingdom lead;
That we in faith all doubt transcend,
His holy work fulfilling,
This grant He in the end.

"God Gives His Judgment" (*Gott führet ein rechtes Gericht*)[72]

Ausbund, No. 5 (33 stanzas)
Appears as hymn No. 41 of the *Anabaptist Hymnal*
Die Lieder der Hutterischen Brüder, No. 35

1. God gives His judgment true and just,
And no one may resist it,
For who on earth does not His will
Must hear God speak His judgment.

2. But gracious art Thou, Lord, and good,
Thou showest loving kindness.

[72] Translations of stanzas 1, 2, 3, 22, 24, 26, 27, 29, 30, 31, 32, and 33 are by Fretz in the *Anabaptist Hymnal*, No. 41. Fretz attributes the translations of stanzas 6 and 25 in *Handbook to the Anabaptist Hymnal* to an anonymous editor (p. 35). However, it is clear that he borrowed Burrage's translation of stanza No. 25 in *Baptist Hymn Writers,* 18. The composer of the hymn tune in the *Anabaptist Hymnal* is unknown.

And those who do Thy will on earth
Thou knowest as Thy children.

3. Thru' Christ we give Thee praise and thanks,
For all Thy loving kindness.
O may He all our whole life thru',
From sinfulness protect us.

6. His Word He here lets be announced:
Man should be converted,
Believe the Word and be baptized
And follow His teaching.

22. Thru' Jesus Christ, Thy Son, prepare
Our hearts for His Last Supper
And with Thy Spirit clothe us now,
From death and sorrow free us.

24. O bless-ed they who hear the call
To share in this Lord's Supper;
Steadfast in Christ unto the end,
They bear all tribulation.

25. As He Himself his sufferings bore
While hanging on the accursed tree,
So there is suffering still in store
O pious heart, for you and me.

26. For those whose wedding robe is white,
Without a spot or blemish,
The Lord has now prepared a crown
And on their head will place it.

27. But he who wears no wedding robe
At Jesus Christ's appearance
Must stand aside at His left hand
His crown is taken from him.

29. O Lord, give to us Thy pure love
To go Thy way unwearied,
That when we must depart this earth
The door of Heav'n is opened.

30. As to those virgins it was closed:
"Lord, Lord!" they called then, weeping.

But all their lamps were lacking oil,
For they had all been sleeping.

31. But blest is he who keeps the watch
With those five faithful virgins.
Eternal good he will receive,
And he will see God's glory.

32. And when the King at last appears
With sounds of trumpets ringing,
He leads the way, and with Him go
The band of all his chosen.

33. See therefore, Zion, Church of God,
What grace to thee is given,
And guarded it well; keep free from sin,
And crown-ed be in Heaven.

Michael Sattler

"When Christ with His Teaching True" (*Als Christus mit sein'r wahren Lehr*)[73]
Ausbund, No. 7 (13 stanzas)
Adaptations appear in Nos. 8 ("O Christ, Our Lord") and 85 ("If One Ill treat You for My Sake") of the *Anabaptist Hymnal*

1. When Christ with His teaching true
Had gathered a little flock
He said that each with patience
Must daily follow Him bearing his cross.

2. And said: You, my beloved disciples,
Must be ever courageous
Must love nothing on earth more than Me
And must follow My teaching.[74]

[73] Translations of all stanzas are from John H. Yoder, *The Legacy of Michael Sattler* (Scottdale, PA: Herald Press, 1973), 141–45. Yoder's translation is a "verbatim" rendering.

[74] Compare stanzas 1 and 2 with E. A. Payne's translation in *The First Free Church Hymnal (1583)* (London: Congregation Historical Society, 1956), 9. Payne's translation attempts "to preserve the simplicity of the original."

1. When Christ by teaching through the land
Had called to Him a tiny band,

3. The world will lie in wait for you
And bring you much mockery and dishonor;
Will drive you away and outlaw you
As if Satan were in you.

4. When then you are blasphemed and defamed
For My sake persecuted and beaten
Rejoice; for behold your reward
Is prepared for you at heaven's throne.

5. Behold Me: I am the Son of God
And have always done the right.
I am certainly the best of all
Still they finally killed Me.

6. Because the world calls Me an evil spirit
And malicious seducer of the people
And contradicts My truth
Neither will it go easy with you.

7. Yet fear not such a man
Who can kill only the body
But far more fear the faithful God
Whose it is to condemn both.

8. He it is who tests you as gold
And yet is loving to you as His children.
As long as you abide in My teaching
I will nevermore forsake you.

9. For I am yours and you are Mine
Thus where I am there shall you be,
And he who abuses you touches My eye,
Woe to the same on that day.

10. Your misery, fear, anxiety, distress, and pain
Will be great joy to you there

"Patience, My friends" they heard Him say,
"Take up and bear your cross each day.

2. "He who would My disciple be,
With courage and with constancy,
Must on this earth love more than all
The words that from My lips do fall."
(Payne, *First Free Church Hymnal,* 9)

And this shame a praise and honor,
Yea, before the whole host of heaven.

11. The apostles accepted this
And taught the same to everyman;
He who would follow after the Lord,
That he should count on as much.

12. O Christ, help Thou Thy people
Which follows Thee in all faithfulness,
That though through Thy bitter death
It may be redeemed from all distress.[75]

13. Praise to Thee, God, on Thy throne
And also to Thy beloved Son
And to the Holy Ghost as well.
May He yet draw many to His kingdom.

"If We Now Must Part: A Parting Hymn" (*Muss es nun seyn gescheiden*)

Ausbund, No. 136
Bohemian Brethren Hymnal, 1531[76]

1. If now parting it must be,
May God accompany us
Each to his place
There to do his best

[75] Compare stanzas 4, 7, and 12 with Burrage's translation:

4. If one ill treat you for my sake,
And daily you to shame awake,
Be joyful, your reward is nigh,
Prepared for you in Heaven on high.

7. Of such a man fear not the will,
The body only he can kill;
A faithful God the rather fear,
Who can condemn to darkness drear.

12. O Christ, help thou thy little flock,
Who faithful follow thee, their Rock;
By thine own death redeem each one,
And crown the work that thou hast done.
(Burrage, *Baptist Hymn Writers,* 5)

[76] Translations of all stanzas are from Yoder, *Legacy,* 147–49.

To demonstrate the life we have
According to what God's Word says.

2. This should we desire
And not become negligent;
The end approaches fast;
We know of no morrow
Yet still live care-burdened;
The danger is manifold.

3. Attend well to the matters
The Lord told us to watch over
To be always ready;
For if we were to be found
Stretched out, asleep in sin
It were too bad for us.

4. So equip yourself in time
And shun all sin
Living in righteousness
That is true watchfulness
Whereby one can attain
to eternal blessedness.

5. May you hereby be commended to God
That He would all together
Through His grace alone
Raise us to eternal joy
That we not come after this life
Into eternal misery.

6. Lastly my desire;
Remember me in the Lord
As I too am inclined
Now be ye all vigilant
Through Jesus Christ, Amen,
Parting it must be.

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William J. Reynolds: Extraordinary Church Musician

David W. Music[1]

If the question were to be asked, "Who was the most influential Southern Baptist church musician in the second half of the twentieth century?" the answer would almost surely be William Jensen Reynolds. Reynolds served in music ministry in almost every conceivable capacity: as part- and full-time minister of music, as denominational leader, and as seminary professor. He was highly sought after as a choral and hymn director, was a prolific composer and arranger, served as a hymnal editor, and was highly regarded as a scholar and writer on hymnological subjects. In many respects, he represented the growth and maturity of church music as a profession and as a medium for worship in the evangelical world.

The present article briefly traces Reynolds's life and career and draws attention to some of his accomplishments in the field of church music. While church music, denominational life, and indeed the world itself have changed considerably since Reynolds's time, his achievements provide an example of creativity, hard work, and faithfulness to the task that can serve as a model for church musicians today.[2]

Early Life and Education

William J. (Bill) Reynolds was born on April 2, 1920, in Atlantic, Iowa. His father, George W. Reynolds, was an evangelistic singer, and his mother, Ethel (Horn) Reynolds, was an accomplished pianist; both parents had been trained at Moody Bible Institute in Chicago. Bill's uncle, Isham Emmanuel (I. E.) Reynolds, like his father, was also an evangelistic singer. Five years before Bill's birth, I. E. had become the founding director of the Department of Gospel Music at Southwestern Baptist Theological Seminary in Fort Worth, Texas (1915).[3]

Within a few months of Bill's birth his father accepted a position as song leader and education director at the First Baptist Church of Altus, Oklahoma. The elder Reynolds spent the remainder of his career as either a local church song leader or an evangelistic singer in

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[2] A much fuller biography and analysis of Reynolds's work can be found in the author's *William J. Reynolds: Church Musician* (Macon, GA: Smyth and Helwys, 2013).

[3] The Department of Gospel Music was eventually renamed the School of Sacred Music (1926) and ultimately the School of Church Music (1957).

Oklahoma and Texas. He was serving the First Baptist Church in Childress, Texas, in 1937, when his son Bill graduated from high school.

Bill matriculated at Oklahoma Baptist University in Shawnee, where he studied for two years, followed by a year out of school. After transferring to Southwest Missouri State Teacher's College (now Missouri State University), he graduated with a B.A. in sociology in 1942. Reynolds immediately entered Southwestern Baptist Theological Seminary as a church music student, but with World War II in full swing, he interrupted his education after the fall 1943 semester to enter the United States Maritime Service. He spent nine months in the service—including a trip across the Atlantic in a tanker carrying aviation gasoline—before returning to Fort Worth and completing his Master of Church Music degree, which he received in the summer of 1945.

In the fall after his graduation from Southwestern, Reynolds became a student at North Texas State College (now the University of North Texas) in Denton, at that time one of the few schools in the Southwest that was accredited by the National Association of Schools of Music. After the one-year course of study he received his Master of Music in the spring of 1946, completing a thesis on Jean-Jacques Rousseau's "*Le Devin du Village*: A Product of the *Guerre des Bouffons.*"

Minister of Music

Following his graduation from North Texas, Reynolds returned to Oklahoma as minister of music and youth at the First Baptist Church of Ardmore. However, he had been at Ardmore for only about four months before he was called to and accepted the position of full-time minister of music at the First Baptist Church of Oklahoma City. This was the largest Baptist congregation in Oklahoma, and Reynolds served there for eight years under the pastorates of Willis E. Howard and Herschel H. Hobbs. Reynolds was only the second full-time minister of music in the state.[4]

Reynolds immediately set to work establishing a fully graded music program for the church. In 1950 he established a summer music camp for older children; this was an innovative feature for that time, and it continued throughout his tenure at the church. In addition to the Sunday-by-Sunday music, the Sanctuary Choir presented oratorios, cantatas, and major programs at Easter and other times of the year. The Christmas season usually saw a miscellaneous program presented by all the choirs.

In addition to his work in the local congregation, Reynolds established and conducted an annual singing of Handel's *Messiah* by combined choirs from the Oklahoma County (now Capital) Baptist Association with orchestra. He also led music and his choirs sang for numerous associational and state-wide meetings, including sessions of the Baptist General Convention of Oklahoma, and he was active as a music leader for revival meetings and as a vocal soloist for cantatas and oratorios presented by other churches in the state.

[4] The first full-time Baptist minister of music in Oklahoma, R. Paul Green, had been serving at Immanuel Baptist Church in Tulsa since September 1945. Full-time in the context of this article means that the person's responsibilities were only in music, not in a combination position such as Reynolds had held at Ardmore. Reynolds was called to Oklahoma City on January 9, 1947, and began his work there on March 1.

One of Reynolds's "extracurricular" activities during his time at Oklahoma City was serving on the committee for the 1956 *Baptist Hymnal.* His work on the hymnal committee was far from routine, however. Reynolds either volunteered or was assigned to prepare samples of the texts and tunes to be considered and to gather information about them, tasks he executed with faithfulness. The editor of the hymnal, W. Hines Sims, director of the Church Music Department of the Southern Baptist Sunday School Board in Nashville, consulted often with Reynolds, and the two of them were largely responsible for selecting tune names for the many gospel songs that had come to the committee without titles.[5]

Career at the Baptist Sunday School Board

At one point during the hymnal process Reynolds mentioned to Sims that he wanted to do doctoral work. Sims came back with a suggestion that Reynolds consider coming to work part-time for him and doing his doctoral work at George Peabody College for Teachers. Thus in the spring of 1955 Reynolds resigned from First Baptist Church, Oklahoma City, and began doctoral study at Peabody, at the same time becoming a part-time staff editor in the Sunday School Board's Church Music Department. He moved to full-time status at the Board in 1956. Because of the press of his duties there it would be five more years before he completed his D.Ed., which he ultimately received from Peabody in 1961.

In his position as an editor Reynolds was not only responsible for the music published by the Church Music Department (particularly in its flagship magazine, *The Church Musician,* which had been founded in 1950) but for all music published by the Baptist Sunday School Board. Thus, when a song appeared in one of the children's Sunday school magazines, for example, it had to be selected, written, arranged, or at least approved and edited by Reynolds before publication.

For several reasons, Reynolds himself was called upon to provide much of the music published by the Board. This was one of the expectations of his employment in Nashville: to compose and arrange music to meet the literature needs of the denomination. During this period the number of periodicals published by the Sunday School Board was rapidly growing, which of course increased the demand for music to go in them. Furthermore, prior to the 1950s most Southern Baptist composers—preeminently B. B. McKinney—worked in the field of gospel hymnody. While not turning their back on this heritage, Southern Baptist congregations of the 1950s were beginning to broaden their approach to church music to include hymns and choral literature in other styles, but as yet the denomination boasted relatively few composers who could supply this material. Reynolds—who had been publishing original choral music, arrangements, and hymn tunes since 1950 (including a number of pieces in *The Church Musician*)—was one of these composers. Thus, between 1956 and 1961, seldom an issue of *The Church Musician* went by that did not include at least one item—and usually several—by Reynolds. He also provided dozens of songs for the non-musical maga-

[5] The Sunday School Board of the Southern Baptist Convention was renamed LifeWay Christian Resources in 1998. The term "Baptist Sunday School Board" (the name by which the organization was colloquially known) will continue to be used in this article since that was its name during Reynolds's time there.

zines of the Board and compiled numerous collections of arrangements and original compositions for men's or women's voices or other combinations. Many of his pieces in all categories were printed under the thirty-eight pseudonyms he used to conceal his identity as composer, arranger, or author.

After 1961 the number of items by Reynolds that appeared in the Church Music Department's periodicals dropped off considerably.[6] There were several reasons for this: the Department was rapidly expanding, with more composers and arrangers being added to its ranks; the number of qualified Southern Baptist composers outside the Board had increased significantly (thanks in no small part to encouragement by Reynolds and other personnel of the Church Music Department); the large circulation of the Board's periodicals and active solicitation by Reynolds encouraged both established and fledgling composers from outside the denomination to submit their works for consideration; several other major projects engaged Reynolds's attention during the early 1960s (completion of his doctoral dissertation, the publication of two books, and the editing of a full-length hymnal); and a promotion he received to Director of Editorial Services in 1963. Reynolds did, of course, continue to compose and arrange music for the Church Music Department's publications throughout his time at the Board, though on a more limited basis than in the early years.

In the 1970s Reynolds turned to a new (for him) type of composition, the multi-movement major work. His first piece in this vein, *Ichthus,* was written in 1971 on a commission from the First Baptist Church of Nashville, of which he was a member. This was followed by two works designed to support Southern Baptist evangelistic emphases, *Reaching People* (1972) and *Bold Mission* (1977). All three were published by the Church Music Department.

Reynolds was also active in composing hymn tunes. Some of these were written as theme songs for various Baptist meetings, such as his 1958 tune MCNEELY ("New Life for You," words by Edwin McNeely) for a Sunday school emphasis and his 1968 DENNY ("One World, One Lord, One Witness," words by Ed Seabough) for the seventh Baptist Youth World Conference in Berne, Switzerland.[7] *Baptist Hymnal* 1975 contained fourteen tunes attributed wholly or in part to Reynolds.[8] Ironically, the hymn by Reynolds that has been most widely sung, "Share His Love," for which he wrote both the words and the tune SULLIVAN, did not begin as a hymn but as a choral piece in his musical *Reaching People*; the hymn version was apparently made for *Baptist Hymnal* 1975.[9]

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[6] In 1963 music for older children was removed from *The Church Musician* and placed in a new magazine, *The Junior Musician*. Magazines for younger children, preschoolers, youth choirs, and various levels of adult choirs followed, and in 1970 the choral music section was dropped from *The Church Musician.*

[7] Both of these tunes were originally published without titles; the names were subsequently assigned to them in *Baptist Hymnal* 1975.

[8] This figure does not include tunes published under pseudonyms, nor does it count several arrangements of spirituals and folk hymns that were printed anonymously.

[9] "Share His Love" has also appeared in *Baptist Hymnal* 1991, *Baptist Hymnal* 2008, and *Celebrating Grace* (2010), as well as in collections from several other denominational and non-denominational publishing houses.

In all, Reynolds's published compositions totaled more than 700 works.[10] This was a remarkable accomplishment, especially considering the many administrative duties he had; the writing he did for the scholarly and denominational press; and the numerous workshop and conference, guest conducting, and revival music leadership activities in which he was engaged.[11]

In addition to his own compositions, of course, Reynolds was heavily involved in accepting and editing the music of other composers. Two special features of his time as editor in the Church Music Department were the issuing of the first cantatas brought out by the Sunday School Board, Claude Almand's *The Resurrection Story* (1959) and Robert Graham's *Dawn of Redeeming Grace* (1960), and the publication of *Good News* (1967), a self-described "Christian Folk-Musical" by Bob Oldenburg, Billy Ray Hearn, and Cecil McGee. The last-named piece was one of the earliest published sacred works that sought to capture the attention of young people by using the same sort of pop-folk-rock style that they heard on the radio.[12] The spectacular success of *Good News* gave rise to a flood of similar works for youth choir, and ultimately to musicals for children and for adults as well.

W. Hines Sims retired as director of the Church Music Department in 1970, and Reynolds was named to succeed him in the position in the spring of 1971. This appointment, of course, not only increased his administrative responsibilities but gave him even greater visibility both inside and outside the Southern Baptist Convention. Indeed, his service in this capacity came to symbolize the tremendous strides that were being made in Southern Baptist church music during that era, when enrolments in church music programs were expanding exponentially, churches were calling full-time music ministers on an unprecedented scale, and music programs were becoming more sophisticated and central in the church's life. However, he was much more than a mere symbol of these developments, for many of them were due in large part to his example and initiative.

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[10] Reynolds's own manuscript listing of "The Published Music of William Jensen Reynolds 1952–2001" (70) gives the total as 733, but this apparently includes the books and liner notes for recordings he wrote and the hymnals he edited. On the other hand, the bibliography excludes several items that appeared in (or were accepted by) *The Church Musician* before Reynolds began work at the Baptist Sunday School Board (these appear on p. 78 of the listing). Furthermore, the catalog contains several omissions and duplications. While the exact number of his published works cannot be established with complete confidence, what is certain is that he was a prolific composer of church music in a variety of genres.

[11] Reynolds's compositional output diminished considerably during his service on the faculty at Southwestern Baptist Theological Seminary, when he turned his attention more fully to other activities, especially to scholarship in church music.

[12] At least this is mainly true for Protestants. Ray Repp's folk-style album *Mass for Young Americans* was released in 1965 and spawned a whole genre of such music among Roman Catholics, including Peter Scholte's "They'll Know We Are Christians by Our Love" (1968). There had, of course, been previous attempts to mine popular music styles for use in the church: compositions by the British Church Light Music Group of the 1950s incorporated Broadway and big band elements, and various experiments were tried with "sacred jazz" during the 1960s, culminating with Duke Ellington's three Sacred Concerts (1965, 1968, 1973). *Good News* reflected a contemporary popular idiom to a greater extent, though its style was more similar to the music of Peter, Paul, and Mary, the Kingston Trio, and Joan Baez that had been fashionable about five years earlier than to the acid rock that was current at the time of its publication. *Good News* was also conservative in being designed for performance by a youth choir rather than a pop/rock band or folk ensemble.

One of Reynolds's most important achievements as director of the Church Music Department was the compilation and publication of *Baptist Hymnal* 1975. He was well qualified to lead this task, having served as an important member of the committee for the previous *Baptist Hymnal* (1956), compiled a "trade hymnal" for the Church Music Department (*Christian Praise*, 1964), and become widely recognized as a hymnologist (see below). Reynolds served as general editor and chair of the hymnal committee, which included sixty-eight persons drawn from different walks of Baptist life; he was also chair of the New Materials Subcommittee.

Baptist Hymnal 1975 was an important book for a number of reasons: it introduced several classic hymns that had not been found in earlier Baptist hymnals (such as "For All the Saints" with Ralph Vaughan Williams's SINE NOMINE), included many texts and tunes by living or recently-deceased Southern Baptist writers (Eva B. Lloyd's "Come, All Christians, Be Committed"), and provided examples of then-recent popular hymnody (the anonymous chorus "Alleluia," Bill and Gloria Gaither's "Because He Lives," and Kurt Kaiser's "Pass It On"). In many respects, *Baptist Hymnal* 1975 can be said to have brought Southern Baptist hymnody up to date.[13]

A related area of Reynolds's tenure as director of the Church Music Department was the growth of his reputation as a song leader. His direction of congregational singing for fifteen consecutive years at meetings of the Southern Baptist Convention; the interesting and varied ways he led singing in the worship services and hymn festivals for the annual Church Music Weeks at the Baptist conference centers at Ridgecrest, North Carolina, and Glorieta, New Mexico; and the hymnal dedication events after the publication of *Baptist Hymnal* 1975 showed many Baptists the potential and power of congregational song if presented in an appropriate and convincing manner. Reynolds's technique exhibited an effective blend of strong, decisive leadership and spontaneity that brought out the best in singing congregations. His ability to lead large groups in singing was unmatched in his generation.

Reynolds remained as director of the Church Music Department at the Baptist Sunday School Board for nine years before being forced to retire from his duties there in late 1979. The reasons for his mandatory retirement are not entirely clear, but were a result of internal issues at the Board rather than with his reputation outside the Board as a Christian leader, hymn director and scholar, and musician.[14] During his tenure as director of the Church Music Department he had taken a position that was already greatly esteemed and brought it—and Southern Baptist church music along with it—to ever higher planes of respect and admiration.

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[13] As Reynolds himself often said, except for the hymns of B. B. McKinney, the 1956 *Baptist Hymnal* was essentially a nineteenth-century book, and even in the case of McKinney the style was still that of the nineteenth century. Some of the material in the 1975 book was too much of its time to last (for example, the hymns about space exploration), some was ill-chosen (substituting the tune KOHOUTEK for CHRISTMAS SONG with the text "There's a Song in the Air"), and the boards and binding of the book did not stand up well to heavy use. Nevertheless, the book was widely used and brought many previously unfamiliar items into the mainstream of Southern Baptist congregational song.

[14] Or, it should be added, because of any moral failure.

Career at Southwestern Baptist Theological Seminary

Immediately after his release from the Sunday School Board, Reynolds was offered a one-year appointment in the School of Church Music at Southwestern Seminary as a sabbatical replacement. By the spring of the next year the value of having Reynolds at the seminary was evident to all, and he was named to the permanent faculty as an Associate Professor in 1981, followed in 1986 by a promotion to full professor. In 1994 he was further honored by receiving the title of Distinguished Professor. The courses he taught regularly included Introduction to Church Music (a course designed for theology and religious education students), and the Master of Music courses Hymnology I (a basic introduction to the subject) and Hymnology II (a more in-depth seminar); he also taught the doctoral seminar in Hymnology.

In addition to teaching his regular classes, Reynolds supervised or served as second reader for a number of theses and dissertations, taught in the Oxford Study Program and the seminary's extension centers in Oklahoma City and Houston, gave special Founder's Day and opening convocation addresses, served as a narrator for Oratorio Chorus presentations, and led the music for special emphasis weeks such as the seminary revival. He also instituted and directed hymn and carol sings for seminary chapel services each year, and founded an annual Sacred Harp sing on the campus. Moreover, Reynolds was instrumental in acquiring two important hymnal collections for the seminary library, the George C. Stebbins Memorial Collection (previously housed at Washington National Cathedral) and his own extensive collection of hymnals and hymnological items.

Reynolds retired from the seminary in 1998, though he continued to teach in an adjunctive role until 2000. In 2004, Reynolds and his wife, Mary Lou, returned to Nashville, where he passed away on March 28, 2009.

A Legacy of Scholarship

One aspect of Reynolds's work that was consistent throughout his life and career was his scholarship in hymnology. As part of his invitation for Reynolds to come to work in the Church Music Department at the Baptist Sunday School Board, W. Hines Sims promised him that he could write the companion for the 1956 *Baptist Hymnal.* He spent the eight years after publication of the hymnal working on this book, which was published in 1964 under the title *Hymns of Our Faith: A Handbook for the Baptist Hymnal,* the first companion ever written for a Southern Baptist hymnal. The volume was also notable for its coverage of gospel song writers (which were largely ignored in many denominational hymnals and companions of the time) and for its organization separating discussions of authors and composers from those of texts and tunes.

In the meantime, Reynolds had completed his D.Ed. degree at Peabody. In exploring potential topics for his doctoral dissertation he had discovered that no suitable textbook existed for use in college and seminary courses in hymnology. Such books on hymnody as were available tended to deal only with texts or tunes (but not both) or to be comprised of unfounded legends and "hymn stories." Thus, with the approval of his committee, Reynolds chose to prepare a prototype of a hymnology textbook for college and seminary courses. This document, "Sources for College Teaching of Christian Hymnody" was completed in 1961.

Reynolds sent a copy to an editor at Holt, Rinehart and Winston in New York, who forwarded it to an outside reader for evaluation. The reader readily endorsed the manuscript, and after slight revisions, the work was issued in 1963 as *A Survey of Christian Hymnody,* the first book published specifically as a text for courses in hymnology. The volume became a standard resource for this purpose and continues in use to the present day in a revised version.[15]

The publication of *Baptist Hymnal* 1975 naturally called for a new hymnal companion, and once again Reynolds was the one to provide this. *Companion to Baptist Hymnal* was released in 1976, following the same basic format as his handbook for the 1956 book. The 1976 companion was particularly significant for providing information on the many contemporary Baptist authors and composers who were represented in *Baptist Hymnal* 1975. To this point, Reynolds is the only person to have authored published companions for two different hymnals.

Baptist Hymnal 1975 was superseded by a new denominational collection, *The Baptist Hymnal,* in 1991. The significant growth in hymnological scholarship among Southern Baptists—a growth that Reynolds himself had done much to model and foster—led to the companion for this book, *Handbook to the Baptist Hymnal* (1992), being compiled by a team of writers rather than solely by Reynolds. Reynolds, of course, was an important part of this team, providing the historical preface on Baptist hymnody (as he had done for the previous companions) as well as information on many specific hymns and writers. The book continued to follow the organizational plan he had developed for *Hymns of Our Faith* and *Companion to Baptist Hymnal;* furthermore, the contributions of other writers often depended heavily upon the work Reynolds had done in his earlier companions.

Standing somewhat apart from the companions and the textbook was *Congregational Singing* (1975), which set forth some of Reynolds's unique ideas regarding the leadership and performance of congregational song. Reynolds was an acknowledged master of hymn leading, and having these ideas in book form was a boon to many congregational song directors.

The books mentioned thus far were intended primarily for students or professional ministers and scholars, but Reynolds did not neglect laypersons in his writing about hymnody. His short book *Christ and the Carols* (1967) presented compelling stories of this important genre of Christian song for the lay reader, while the much longer *Songs of Glory* (1990) did the same for a wider body of literature.

Toward the end of his career Reynolds prepared histories of two important Baptist musical institutions. The title of *The Cross & the Lyre: The Story of the School of Church Music, Southwestern Baptist Theological Seminary, Fort Worth, Texas* (1994) is self-explanatory. Reynolds, of course, was a graduate of the school and at the time of writing the book was a member of the faculty there. His work in the seminary archives and his natural story-telling ability made this volume both accurate and a pleasure to read, especially for those who were or had been associated with the school. *Heritage of Praise: The Story of the Church Music Department of the Baptist General Convention of Oklahoma* (1996) traced the fifty-year history

[15] The second edition, revised by Milburn Price, was published in 1978 under the title *A Joyful Sound: Christian Hymnody.* The third edition, updated by Reynolds and Price, appeared from Hope Publishing Company in 1987 under the original (1963) title. The fourth (1999) and fifth (2010) editions, also from Hope, were adapted by Milburn Price and David W. Music.

of denominational church music in the state in which he had been raised and begun his career.

In addition to the books named above and several minor separate publications, Reynolds also contributed frequently to the denominational and scholarly press. Between his first (1950) and last known (2006) articles[16] were fifty-six years that saw him publish dozens of essays and reviews in *The Hymn, The Church Musician, Baptist History and Heritage, The Quarterly Review, Southwestern Journal of Theology,* and many other periodicals.

Reynolds was the recipient of many honors during his lifetime, including a Music Alumnus award from North Texas State University (1972), a Distinguished Alumnus award from Southwestern Seminary (1975), and Distinguished Service awards from the School of Church Music at Southwestern Seminary (1991) and the Baptist History and Heritage Society (2003; the only time this award has been bestowed upon a musician). The Southern Baptist Church Music Conference presented Reynolds with the first W. Hines Sims award in 1971. He was chosen as president of the Hymn Society of America during a critical time in the organization's history (1979–1980), and was subsequently named a Fellow of the Hymn Society (1992).[17] He also received a lifetime achievement award from the American Society of Composers, Authors, and Publishers (1999) in recognition of his many compositions and arrangements. Upon his retirement from Southwestern he was presented with a *festschrift* of essays that had been compiled in his honor by former students, faculty colleagues, and hymnological scholars.[18] These tributes merely formalized the respect in which Reynolds was held by church musicians, educators, historians, and others who were involved with the world of religious music.

Conclusion

William J. Reynolds was a man of unusual and varied gifts. There were almost certainly people who were as good or as prolific composers of church music as he was but did not exhibit his level of scholarship. There were undoubtedly others who were fine scholars but had little skill in leading congregational singing or choirs. Some may have approached his facility in directing singing congregations but could not write an anthem or larger musical work. Reynolds joined all these and other abilities with a strong personality that commanded attention and respect into a unique combination of leadership, creativity, and scholarship.

But beyond his natural and cultivated abilities, one characteristic feature of Reynolds that made him successful was his capacity for sheer hard work. Considering that many of the activities for which he is best remembered were mostly "extracurricular" (in the sense that

[16] "A Letter to My Pastor: The Easter Music," *The Church Musician* 1 (December 1950): 25–26; "Women Hymn Writers and Hymn Tune Composers in the *Baptist Hymnal,* 1991," *Baptist History and Heritage* 41 (Winter 2006): 114–18.

[17] The Hymn Society of America had been renamed the Hymn Society in the United States and Canada in 1991.

[18] *We'll Shout and Sing Hosanna: Essays on Church Music in Honor of William J. Reynolds,* ed. David W. Music (Fort Worth: School of Church Music, Southwestern Baptist Theological Seminary, 1998).

they were not necessarily required by the jobs that he held), the magnitude of Reynolds's endeavors takes on new significance. He gave his best effort to everything to which he turned his hand, and he demanded as much or more of himself as he did of other people. And in this there is a lesson for all who seek to teach, write about, compose, or lead people in the Lord's song.

Artistic Theologian 2 (2013): 103–105

Abstracts of Recent SWBTS School of Church Music Doctoral Dissertations

The Mission of Worship: A Critique of and Response to the Philosophy of Culture, Contextualization, and Worship of the North American Missional Church Movement

Scott Michael Aniol, PhD

The North American missional church movement has significantly affected the way evangelical churches view all areas of ministry, including worship. The purpose of this dissertation is to survey the history, literature, and theology of the missional church movement in order to evaluate its impact upon evangelical worship theology and practice in North America. After ascertaining common principles guiding missional worship today, the study assesses the strengths of this worship development and reveals weaknesses in three primary areas: the nature of culture, the posture of contextualization, and the relationship between worship and evangelism. Following this process, the dissertation argues that biblically regulated, gospel-shaped corporate worship that communicates God's truth through appropriate cultural forms will actually have the most missional impact.

After an introductory chapter, chapter 2 surveys the history of the missional church movement and identifies its theological distinctives as (1) missionary imperative, (2) twenty-first-century western postmodernism as the missionary context, and (3) the incarnational mode of mission. Chapter 3 synthesizes discussion of worship in missional literature and reveals the influence of these theological distinctives on the missional philosophy of worship, specifically identifying cultural contextualization as a key component in worship methodology. Chapter 4 explores the roots of missional ideas of culture and contextualization, revealing them to be founded upon anthropological assumptions and a Neo-Kuyperian philosophy of contextualization.

Chapters 5–7 present a counter-perspective on issues of culture, contextualization, worship, and mission. Chapter 5 presents a biblical understanding of culture and contextualization by arguing that culture is essentially behavior. Chapter 6 defines worship in terms of the gospel and reveals that a biblical perspective understands that the gospel creates worshipers and not the other way around. Chapter 7 argues that cultural form is integral to the presentation of biblical truth and that every aspect of corporate worship, including its forms, must be regulated by Scripture. Finally, Chapter 8 draws conclusions and applications from the critique and response, followed by discussion of challenges and further areas of research needed.

A Conductor's Study of the Compositional Style of Dan Forrest As Illustrated by Analyses of *in Paradisum…* and *Te Deum*

John Cornish, DMA

Since the beginning of the twenty-first century, Dan Forrest has become an important figure in the field of choral composition. Since there seems to be an ever-widening quality gap between that which is composed primarily for commercial distribution and that which is composed for artistic purposes, Forrest's works are garnering a great deal of attention for having both mass appeal and intrinsic artistic value. Likewise, Forrest is doing much to bridge the artistic gap between concert music and that which is intended primarily for utilitarian use in the church.

This document contains a choral conductor's evaluation and study of Forrest's compositional style as illustrated through analyses of two of his large choral/orchestral works: *in paradisum…* and *Te Deum (We Praise Thee, O God).* Chapter one consists of introductory material, including Forrest's biographical information and an overview of *in paradisum…* and *Te Deum*. Chapter two contains an overview of Forrest's compositional development as seen through a brief analysis of several smaller works composed during the first decade of his career. Chapter three—a discussion of musical form and composition construction—contains an analysis of the formal elements of the two works. It also examines Forrest's views on melodic and harmonic elements as well as how he negotiates the complicated relationship between music and text. Chapter four focuses on Forrest's philosophy of melodic usage and contains an analysis of the melodic content in both works. The final chapter contains performance considerations based on the analysis of *in paradisum…* and *Te Deum,* a discussion of issues related to the conductor's role in the preparation of the works, and a brief evaluation of Forrest's works in relation to their use in various choral settings.

Singing in San Francisco: Cultivating Choral Music from the Gold Rush to the 1906 Earthquake

Ellen Olsen George, PhD

Choral music in San Francisco flourished from the city's earliest days. Ensembles, societies, and clubs were formed by both amateur and professional singers, conductors, and teachers. These community-generated groups revealed a desire among immigrants to establish a cultural center in the western United States. This dissertation documents the growth, decline, and continual renewal of choral groups in San Francisco until the 1906 earthquake. An appendix lists choral works performed from 1852 to 1906.

The earliest *ad hoc* choral groups were initiated by touring vocalists, Elisa Biscaccianti and Anna Bishop, but more permanent groups were begun, including the San Francisco Philharmonic Society's singing section from 1853 to 1855 by George Loder, and the San Francisco Harmonic Society by Rudolph Herold from 1857 to 1860. Early performances included Rossini's *Stabat Mater* and Haydn's *Creation.* German groups included the Sängerbund, Turn Verein, Eintracht, and the San Francisco Mannerchor who contributed to local premieres of David's *Le Désert* and Weber's *Der Freischütz.*

The Handel and Haydn Society of San Francisco performed mainly sacred works from 1861 through 1890. Its many directors included Gustav Scott, George T. Evans, and John P. Morgan. Camilla Urso collaborated with the society and region-wide groups in her 1869 Grand Musical Festival. Similar events were given in 1883 and 1885 by Theodore Thomas and in 1889 by Patrick S. Gilmore. Carl Zerrahn contributed to San Francisco's 1878 May festival. Beginning in 1877, the Loring Club and the Schumann Club in 1884 performed madrigals, part-songs, and larger works such as Schumann's *Der Rose Pilgerfahrt.*

The Oratorio Society of San Francisco, led by Jacob H. Rosewald from 1885 to 1887, and the San Francisco Oratorio Society, led by James H. Howe from 1895 to 1899, offered works including Mendelssohn's *Elijah* , Gounod's *Rédemption* (with the San Francisco Symphony Orchestra in 1896), and Dudley Buck's *The Light of Asia.* Howe also began similar oratorio societies in Oakland, San Jose, Marysville, and Sacramento in the late 1890s and early 1900s. The Apollo Choral Society with director Henry B. Pasmore presented with the San Francisco Symphony Orchestra the 1898 local premiere of Beethoven's *Ninth Symphony.*

Imaging God in Private and Corporate Worship: The Imago Dei as a Divine Call to All Believers

David M. Toledo, PhD

This dissertation seeks to synthesize the fields of worship studies, biblical anthropology, and Trinitarian theology to develop a new understanding of the imago Dei and provide a new metaphor for the worship of the church. Chapter 1 provides an overview of the issues and argues for the necessity and the benefit of such an endeavor.

Chapter 2 examines the pertinent texts in both the Old and New Testaments that provide the seminal references to the image of God in humanity. Following a summary of the three primary interpretive approaches to biblical anthropology, this chapter establishes a vocational interpretation.

Chapter 3 draws conclusions regarding the relationship between the image of God in humanity and Christ's role as the true Imago Dei. Spiritual formation is the natural result of this relationship and baptism both symbolizes and enacts this union.

Chapter 4 studies Trinitarian theology and seeks to draw conclusions regarding image bearing in community. The celebration of the Lord's Supper typifies this human counterpart of the Trinitarian life in community.

Chapter 5 applies the vocational call to image bearing to the various ministries of the church including liturgy, ethics, and mission.

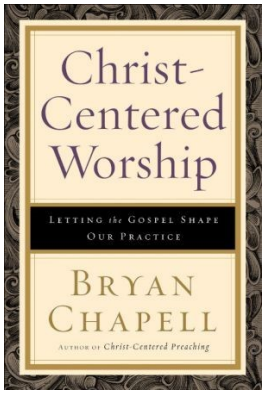
Artistic Theologian 2 (2013): 106–113

Gospel-Shaped Worship: A Review of Recent Literature

Scott Aniol[1]

Books reviewed: *Christ-Centered Worship: Letting the Gospel Shape Our Practice,* by Bryan Chapell (Grand Rapids: Baker Academic, 2009); *Story-Shaped Worship: Following Patterns from the Bible and History,* by Robbie F. Castleman (Downers Grove, IL: InterVarsity Press, 2013); *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel,* by Mike Cosper (Wheaton: Crossway Books, 2013); *Imagining the Kingdom: How Worship Works,* by James K. A. Smith (Grand Rapids: Baker Academic, 2013).

The gospel shape of Christian liturgy is receiving a decent amount of attention lately, including three volumes written in the past year. Each of these explores how the structure of Christian worship should follow (and, indeed, historically *has* followed) a similar outline that flows from a proper understanding of how we approach a holy God through the atonement of Christ by faith. These books follow in the tradition of other helpful treatments of the subject over the past several years, including *Christ-Centered Worship: Letting the Gospel Shape Our Practice* by Bryan Chapell. This short essay will review Chapell's work and the three most recent additions to the literature.[2]



Bryan Chapell's book is among the earliest of these recent treatments of gospel-shaped liturgy.[3] Chapell, noted homiletician, theologian, and author of the popular volume *Christ-Centered Preaching* (Baker, 1994), is president of Covenant Theological Seminary in St. Louis, MO, the denominational seminary of the Presbyterian Church in America.

Chapell opens the book with a phrase that characterizes a presupposition true of each of the books under review: "Structures tell stories." The underlying assumption of Chapell's work is that the structure of our liturgy carries meaning, and therefore a Christian liturgy should communicate the message of the gospel. "Whether one intends it or

[1] Scott Aniol, PhD, is on faculty at Southwestern Baptist Theological Seminary, is the author of *Worship in Song: A Biblical Approach to Music and Worship* (Winona Lake, IN: BMH Books, 2009), and is the director of Religious Affections Ministries (www.religiousaffections.org).

[2] Another example of a recent volume that articulates a gospel-shaped liturgy is Constance M Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids: Baker Academic, 2010).

[3] This review of *Christ-Centered Worship* originally appeared in *Themelios* 34 (2009): 444–46.

not," Chapell argues, "our worship patterns always communicate something" (18). He seeks to sidestep the prevalent traditional/contemporary worship debate by urging church leaders to allow gospel purposes to shape their worship—not only the content, but also the structure.

Chapell begins in the first six chapters by comparing and contrasting the most influential Christian liturgies in the history of Christianity: pre-Trent Rome (chap. 2), Luther (chap. 3), Calvin (chap. 4), Westminster (chap. 5), and modern (specifically Robert Rayburn's; chap. 6). While demonstrating that these various liturgies certainly differ as they reflect the specifics of the theological systems in which they operate, Chapell's aim is to show that "where the truths of the gospel are maintained there remain commonalities of worship structure that transcend culture" (8). He shows that no matter the differences, each liturgy contains common elements: adoration, confession, assurance, thanksgiving, petition, instruction, charge, and blessing (98–99). Not only are the elements common, but their progression also remains consistent among the liturgies. Chapell argues that this is the case because each liturgy "reflects the pattern of the progress of the gospel in the heart" (99). A person recognizes the greatness of God (adoration), which leads him to see his need for confession of sin. He then receives assurance of pardon in the gospel through the merits of Christ, and he responds with thanksgiving and petition. God then gives his Word in response to the petition (instruction), leading to a charge to obey its teaching and promise of blessing. This common liturgical structure, telling the story of the gospel, "re-presents" the gospel each time God's people worship (99).

Chapell continues in chapter seven by demonstrating that such a liturgical structure is present not only in historical liturgies but also in scriptural examples. He surveys Isaiah's worship (Isa 6), Sinai worship (Deut 5), Solomon's worship (2 Chr 5–7), Temple worship (Lev 9), New Testament (NT) spiritual worship (Rom 11–15), and eschatological worship (Rev 4–21) to illustrate that in each case these same common liturgical elements appear in progression. Chapell is not arguing that with each case the liturgy was consciously meant to communicate the gospel or that such liturgies are prescriptive but that "there are regular and recognizable features to God's worship because there is continuity in his nature and the way he deals with his people" (105). Thus, even historical liturgies contain common elements, not because any one authority or tradition has controlled how all churches should worship, but because a "gospel-formed path always puts us in contact with God's glory, our sin, his provision, our response, and his peace. By walking a worship path in step with the redemptive rhythm we simultaneously discover the pattern of our liturgy and the grace of our Savior" (115).

This then leads Chapell to insist that "where the gospel is honored, it shapes worship. No church true to the gospel will fail to have echoes of these historic liturgies" (25). He summarizes the flow of his argument:

> The liturgies of the church through the ages and the consistent message of Scripture combine to reveal a pattern for corporate worship that is both historical and helpful for our time. Christian worship is a "re-presentation" of the gospel. By our worship we extol, embrace, and share the story of the progress of the gospel in our lives. We begin with adoration so that all will recognize the greatness and goodness of God. In the light of his glory, we also recognize our sin and confess our need of his grace. As-

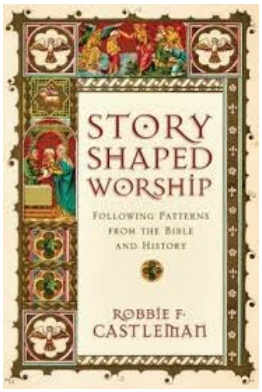
> surance of his pardon produces thanksgiving. With sincere thanksgiving, we also become aware that all we have is from him and that we depend on his goodness for everything precious in our lives. Thus, we are compelled to seek him in prayer for our needs and his kingdom's advance. His loving intercession makes us desire to walk with him and further his purposes, so our hearts are open to his instruction and long to commune with him and those he loves. This progress of the gospel in our lives is the cause of our worship and the natural course of it. We conclude a service of such worship with a Charge and Benediction because the progress of the gospel is God's benediction on our lives. (116)

This doesn't necessarily mean that every element will be emphasized equally (111), nor does it imply that there is never room for changing the structure (147). In fact, Chapell provides helpful examples of how "as long as its gospel purpose is fulfilled, each aspect of a Christ-centered liturgy may be expressed through a variety of worship components" (147–49). Again, the medium is something that is shaped by the message, not a structure artificially imposed upon the message.

Chapters 9–12 are dedicated to exploring how this kind of gospel-informed thinking about worship can help church leaders move beyond simply personal preferences or tradition to make decisions about their worship that will best communicate the gospel, both to believers and unbelievers alike. Chapell addresses controversial issues such as musical style, reverence vs. relevance, and seeker-sensitivity, attempting to show how in each case, an allegiance to Christ-centered worship will help those involved come to a unified consensus (130–35).

In the second half of the book (chaps. 13–24), Chapell provides helpful resources for the implementation of Christ-centered worship, including specific examples of the various components (e.g., call to worship, affirmation of faith, confession of sin), example service orders across a broad spectrum of traditions, and discussion of some of the more controversial practical matters (e.g., frequency of communion, Scripture readings, preaching styles, and musical styles). In each discussion Chapell attempts to allow the gospel to relieve the tensions.

In *Christ-Centered Worship* Bryan Chapell presents an engaging exploration of how the gospel should shape Christian worship. Although one may disagree in some areas of specific application, pastors especially will certainly benefit from an approach to worship that is richly conservative (e.g., an appreciation for and desire to conserve what has come before), biblical, and Christ-centered. Chapell's work has had significant impact upon other recent writings, especially Cosper's *Rhythms of Grace*.



One of the books that presents a helpful balance between deep insight and accessibility is Robbie F. Castleman's *Story-Shaped Worship*. A professor of biblical studies and theology at John Brown University, Castleman seeks to counteract the individualism prevalent in worship today (189) by articulating a theology of worship that finds its "story" not in the individual and his preferences, but in the shape of the gospel itself "outlined in Scripture, enacted in Israel, refocused in the New Testament community of the early church, regulated and guarded by the apostolic fathers, [and] recovered in the Reformation" (14).

Toward this end, Castleman progressively builds a case for worship that is an ordered (chap. 1) reenactment of the gospel (chap. 2) in a sacred space (chap. 3) according to God's Word (chaps. 4–5, 7) that results in obedience to God's will (chap. 6). This particular worship pattern, she argues in Part Two, continued to be nurtured in the patristic church (chap. 8), by the Reformers (chap. 9), and still shapes worship in some traditions even today (chap. 10).

Castleman begins formulating this understanding by arguing that the ordered rhythm rooted in creation (48) provides "a significant bedrock aspect of liturgical development" (34) since, just as "what one does and how one does it really is indicative of who one is and what one truly believes," similarly "how people worship . . . does reflect what they truly believe about the God they worship" (30). Thus, just as God created the cosmos in an "orderly, sequential fashion" (32), even so one who truly believes in this God will worship him in an ordered way that reflects the character of the Creator.

The worship of Israel reveals the particular shape of such ordered worship as one of reenactment. Everything about Israel's worship, from the tabernacle construction to the sacrificial system (80–81), displays the essence of their worship as "remembering how the Lord God had delivered them and reenacting this deliverance" (43) through seven primary elements: call to worship, praise and adoration, confession, declaration of God's good news, the Word of the Lord, responding to God's Word, and the benediction (81–87). This kind of reenactment continues in the New Testament (58) and provides a means to "reflect the biblical story that is central to a congregation's identity as God's people," to "serve as a corrective to worship which is designed mainly for the contemporary concerns of a congregation," and to "celebrate the character of God and his redemptive work in the world" (58–59).

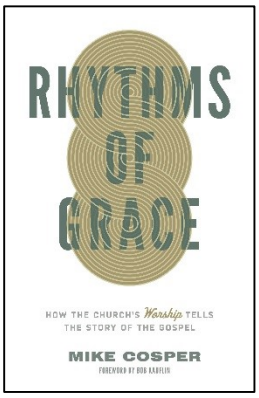
This requires establishing a "set apart" space and time for such reenactment (73) that "helps worshipers worship and does not distract their attention from the worship of God" (66). Castleman rejects the popular repudiation of a sacred/secular distinction in favor of "all-of-life worship," insisting that "when 'worship' means anything that anyone does, it tends to mean very little in terms of what pleases God" (74). Rather, she argues that a sacred space allows the worship to "reflect, even if imperfectly, God's holiness and character" (64).

Nevertheless, corporate worship that follows the biblical pattern also affects life outside the sacred space, for "this liturgy is a godly rhythm for the whole of life" (91). Since the pattern acts out the gospel, and since the gospel motivates godly living (Tit 2:12–14), regular reenactment of this "story" on a weekly basis will shape the worshiper by the gospel. And since this is the pattern set forth in Scripture, ordering worship according to this structure "helps God's people steer clear of the ambiguity of using worship as a tool to fulfill their own desires" (97).

The book presents a case for gospel-shaped liturgy similar to the other recent volumes under review, but in a clear and accessible manner that does not sacrifice depth. Castleman builds her argument progressively in a way that is convincing and very easy to follow. Her clarion call to evangelical churches to abandon worship shaped by the market in favor of worship ordered by Scripture is refreshing and much needed.

The most glaring weakness of the book is the absence of Communion in Castleman's sevenfold worship pattern. Communion with God is the essence of worship, beginning at the Garden, pictured in the Hebrew feasts, and culminating in the Lord's Table. Indeed, it should be the climax of any gospel-shaped liturgy, for in eating at the Table of the Lord, we picture his acceptance of us through Christ by faith. The other puzzling item with how Castleman presents her case is her rejection on the one hand of the regulative principle of worship in favor of what she calls the "canonical theological approach to worship" (19), compared with her insistence on the other hand that worship must be "by the book" for "maintaining a right relationship with God and for offering worship that honors God's character" (97). Perhaps she believes that she needs to reject the regulative principle in order to follow the gospel-shaped liturgy she proposes, not realizing that while the regulative principle protects the God-approved *elements* of worship, it nevertheless allows for flexibility in the *order* of worship.

Story-Shaped Worship strikes a healthy balance between the depth of argument in James K. A. Smith's *Imagining the Kingdom*, which would be difficult to follow for an average layperson, and the popular accessibility of Mike Cosper's *Rhythms of Grace*, which makes a good argument but doesn't explore the issue as fully. In many ways it resembles Bryan Chapell's *Christ-Centered Worship*, but Castleman presents a more robust biblical argument than Chapell, who spends more time examining the historic liturgies. Thus, I highly recommend Castleman's book for pastors and church musicians as a thorough but readable introduction to gospel-shaped liturgy.



Cosper's *Rhythms of Grace* targets a more popular audience than Castleman or Smith and evidences clear influence by Chapell and Smith's previous work, *Desiring the Kingdom*. Cosper, pastor of worship and arts at Sojourn Community Church in Louisville, Kentucky, roots his discussion of Christian liturgy in the Creation-Fall-Redemption-Consummation motif that he suggests summarizes the gospel and governs the storyline of Scripture. This biblical theme should inform Christian liturgy, Cosper argues, "because the gospel is all about worship" (26).

Cosper explores this motif in the first four chapters of the book, contrasting in Chapter 5 what he believes to be a biblical model of worship with what worship looks like in most evangelical churches today, and he explains in Chapter 7 what he considers contributed to problems in contemporary worship. Chapter 6 reveals the influence of Smith's *Desiring the Kingdom* in his argument that the goal of gathering in worship is to provide habits that will aid in spiritual formation. Likewise, Cosper's summary of the shape of historical liturgy in Chapter 8 cites Chapell's discussion. Chapters 9 and 10 break from the primary argument of the work thus far developed to address the matters of singing in worship and the worship leader's responsibilities as pastor.

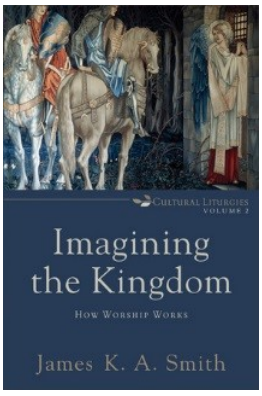
Although Cosper clearly builds off other work in his popular presentation, his discussion of the Creation-Fall-Redemption-Consummation biblical structure does contribute a

metanarrative approach to the subject, and he offers an informative chart that moves beyond Chapell by illustrating how Chapell's more specific liturgical shape fits in the larger structure (123).

Cosper's description of what led to a neglect of a gospel-shaped liturgy is also very helpful, and because of the accessible nature of his writing, this portion in particular could provide a healthy corrective for churches today. He correctly identifies one of the primary roots of problems with evangelical worship with Revivalism, which he argues "transformed worship from the banquet hall to the concert hall" (111). He observes that most churches today use some form (intentionally or not) of the Wimber Temple/Tabernacle model of worship in which worship is essentially an experience of being "ushered into the presence of God." Cosper argues that this is biblically and theologically inferior to the historic gospel-shaped liturgy that he is advocating (113).

The most puzzling part of Cosper's work is the final two chapters. Rather than clearly fitting into the overarching argument of the book, it appears that Cosper simply appended these chapters because he felt the subjects needed to be discussed. The book would have been complete, and possibly even stronger, had he omitted these chapters. Chapter 10 is helpful on its own merits, but Cosper's discussion of singing actually seems to contradict arguments earlier in the book. On the one hand, Cosper argues that worship creates habits that shape the believer either positively or negatively: "How we gather shapes who we are and what we believe, both explicitly (through the actual content of songs, prayers, and sermons) and implicitly (through the cultural ethos and personas)" (94). Yet in Chapter 9, even though he does acknowledge some weaknesses of contemporary songs today, he nevertheless continues to insist that musical form itself is neutral. This clearly contradicts his earlier discussion of how worship (even the "cultural ethos") shapes us.

Nevertheless, *Rhythms of Grace* does provide an important and accessible explanation of why and how Christian liturgy should be shaped by the gospel. In some ways Cosper's book may be even an improvement over Chapell's since it explores more of the theological and biblical logic beneath a gospel-shaped liturgy rather than getting bogged down in discussions of historic practice.



James K. A. Smith's *Imagining the Kingdom: How Worship Works*, the second volume in a series that began with *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Baker Academic, 2009), is definitely the most philosophically dense of the books under review. A professor of philosophy at Calvin College, Smith seeks to explore in *Imagining the Kingdom* the nature of what worship does and argues that the repeated acts of Christian worship using appropriate forms that embody the biblical narrative shape us toward living out our mission.

Smith builds from his argument in *Desiring the Kingdom* that humans are motivated, not primarily by what they think, but by what they desire. This realm of the affections and imagination is thus critically important for the formation of Christian virtue since knowledge is acquired more through intuition than proposition. Smith argues that this kind of shaping takes place in community through various habitual acts that orient our understanding of life, which leads to his description of human beings as "liturgical animals" (3). Thus corporate worship is significant for Christians, for it is these biblical liturgical acts that "draw the people of God into union with Christ in order to thereby shape, form, equip, and prime actors—doers of the Word"

(6). Corporate worship does not target only the intellect, which Smith argues is a limited way of understanding Christian education (7); rather, worship shapes what we love, and "we *do* what we love" (12, emphasis original).

Smith builds on this foundation to argue that "the way to the heart is through the body, and the way into the body is through story" (14). He reasons that it is ultimately acting out *story* that shapes imagination (109) through metaphor (117) perceived through the senses. Liturgy is story, and "the truth of a story or poem is carried in its form, in the unique affect generated by its cadences and rhythm, in the interplay and resonances of the imaginative world it invokes, in the metaphorical inferences that I 'get' on a gut level" (134). In other words, for Smith the purpose of the shape of liturgy and of art within worship is not simply to express truth in an interesting way (160) but to embody an aesthetic reality that then shapes our conception of life in ways mere words cannot: "Form matters because it is the form of worship that tells the Story (or better, *enacts* the Story)" (168, emphasis original).

Imagination shaped by biblical story then leads us to actively live out that story, which Smith roots in the *missio Dei*, participating in the "cosmic redemption by which Christ is redeeming all things" (156). Thus corporate worship is the gathering in which we are sent out to participate in this mission in ways toward which we have been shaped in the act of worship itself. He summarizes his argument quite nicely:

> The ultimate upshot of my argument is to suggest that educating for *Christian* action will require attending to the formation of our unconscious, to the priming and training of our emotions, which shape our perception of the world. And if such training happens through narratives, then education for Christian action will require an education that is framed by participation in the Christian story. Our shorthand term for such narrative practice is *worship.* (38, emphasis original)

Smith's work presents an important corrective to common thinking in evangelicalism that minimizes the moral impact of liturgy and the arts as "contextual" matters that neutrally adorn central truth. Smith is quite correct when he insists that such perspective "misses the centrality and primacy of what we love" (7), or, I would add, *how* we love; there is a reason Scripture roots the Great Commandment in the realm of the affections (Matt 22:37). This emphasis on the affective provides the basis for Smith's refreshing understanding of aesthetic form. Form matters for Smith; it is not amoral, for

> the meaning of the work of art cannot be distinguished from its material form because such meaning is not just an ideal intellectual content that could be indiscriminately transposed from container to container. The material meaning of the work of art is bound up with its material form and is resonant with our own materiality, made sense of by our bodies. (60)

Thus that meaning shapes the imagination. For Smith, "the point isn't that both form and content matter. The point is more radical than that: in some significant sense we need to eschew the form/content distinction" (169). The implication is that some kinds of art are incompatible with the aim of Christian worship, and thus some Christians "end up singing lyrics that confess Jesus is Lord accompanied by a tune that *means* something very different"

(175, emphasis original). Furthermore, Smith provides a thoughtful basis for a view of common liturgy that recognizes the acting out of the gospel in worship as essentially formative in living out the gospel the rest of the week. Finally, Smith's emphasis on a "handed down way of being shared among community" (81) is likewise a welcome corrective to contemporary repudiation of tradition and neglect of congregational participation in worship.

I find a few other of Smith's arguments problematic, however. First, rooting Christian action in the *missio Dei* fails to recognize fundamental differences between God's mission and what he has called the church to do specifically. This leads naturally to a second concern, and that is with Smith's basis for Christian action found in cultural transformation, citizens of the kingdom of God "who *act* in the world as agents of renewal and redemptive culture-making" (6, emphasis original). This framework risks a neglect of the Great Commission in favor of a "cultural mandate," which, contrary to Smith, are not equivalent (151). Smith would have been better rooting the end of worship in simply being "doers of the Word" (6) rather than the *missio Dei* and cultural transformation. Third, in discussing the body and emotion, Smith does not distinguish between visceral impulses and the spiritual affections. He seems to recognize a need for some sort of distinction (37, n13), but in reacting against "the rationalism born of the Enlightenment legacy," he resorts to a "romantic" understanding of anthropology (46) rather than a biblical/pre-modern conception. Finally, although I agree wholeheartedly with Smith that imagination/affection is what motivates us to action and that action must be informed by right knowledge and beliefs, Smith seems to go too far, minimizing the critical importance of doctrine and beliefs summarized in propositional statements (173). On the contrary, the Great Commandment is predicated on the *Shema*—"Hear, O Israel: The Lord our God, the Lord is one" (Deut 6:4); right love requires right belief.

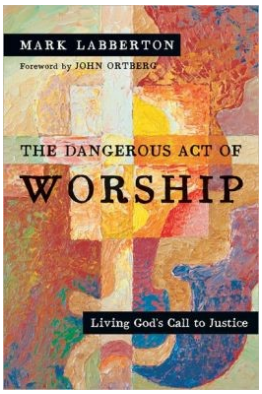
Smith's work is far-reaching in its implications, especially in its discussion of the importance of form for nurturing the imagination. His presentation is repetitive at times, which is sometimes helpful and other times distracting. Nevertheless, I would quickly recommend this work for pastors, church leaders, and students of worship for its important explanation of "how worship works."

Each of these books provides welcome corrective to worship today that often has little biblical or theological structure or that is actually rooted in unbiblical philosophy. If I had to choose just one to recommend, I would choose Castleman's book for its balance of scholarship and accessibility and its consistency in application of the underlying philosophy to issues such as musical form in worship. Nevertheless, each of these is well worth reading, and hopefully they will continue to influence and stimulate worship discourse in the days ahead.

Artistic Theologian 2 (2013): 114–134

Book Reviews

***The Dangerous Act of Worship: Living God's Call to Justice,* by Mark Labberton. Downers Grove, IL: InterVarsity Press, 2007. 200 pp. $15.00.**



Encountering God in true worship will propel us into a life involved in the ministry of social justice. So argues Mark Labberton, currently a professor at Fuller Theological Seminary and previously senior pastor at First Presbyterian Church of Berkeley, California, who contends that the white middle-class church in America is neglecting this call (188). It is time the church awaken to the suffering that encompasses the world and make a difference in the lives of those that suffer, just as Christ has done in our salvation.

For Labberton, the church has misunderstood her call to the ministry of justice. "According to Scripture, that's an issue of worship. According to much of church culture, there's no connection between worship and justice" (17). The church is ignoring the suffering around her while, as Labberton posits, "mainline and evangelical churches keep debating what they think are primary worship issues: guitars versus organs, formal versus informal, traditional versus contemporary, contemporary versus emergent" (17–18). The real concern about worship should not be the preferential issues so often disputed, but rather, that in worship we have lost our neighbors, focusing solely on ourselves.

Growing from the inward focus on self, the church has set up false dangers in worship, such as worship that doesn't seem relevant, that doesn't meet expectations, or that isn't comfortable. Because the church has occupied herself with these false dangers, she has missed the real dangers that lurk in the worship of God: worship that lies to God, worship that lies about God, and worship that leaves us and the world unchanged. When the church begins focusing on the real dangers that await her in worship, she will shift her focus from herself to those in need around her.

At this juncture, Labberton takes an unexpected path by claiming that "a life that worships and does justice starts with rest" (95). Just as God rested on the seventh day, the church must rest. "We cannot live as light and salt, doing righteousness and showing justice, if we fail to practice living out of God's rest" (96).

Returning to his original line of argument, Labberton states, "Christian worship—corporate and individual—can and should be one of the most profound and relevant responses to power abuse in the world" (109). Worship realigns the church's conception of power as she is reminded, "throughout Scripture, the call to worship is given only by God and reframes everything else in the worship service that follows it as well as in life" (115). In addition to their liturgical functions, each element of the worship service voices a rebuke of the abuses of power not only in our churches but also in the world.

At different times in the history of the people of Israel they were called by God to live in either exodus or exile. During the exodus in Egypt, Israel lived as the oppressed with the

goal of liberation from the Egyptians and reaching the Promised Land. Israel had a much different purpose during her exile. "Israel's call in exile is to work out what it means to dwell in a foreign land and yet live as those who belong to Yahweh" (141).

The church today has assumed and ministered as if she were in exodus, when God has called her to a life of exile. This understanding of the call of the church is undergirded by Labberton's belief that "creation will be fulfilled, not destroyed, in the new heaven and the new earth. That in turn changes *how* we live now" (147).

To live out our dangerous act of worship, "we have to practice laying aside our unflappable pursuit of our own satisfaction, entertainment, pleasure or routine in order to pursue God and ask him to reorder our priorities and passions" (170). The focus has to shift from the false dangers that center on self, to the real dangers that focus on God's call to serve. "It's about entering, engaging, acting on behalf of someone else's reality as though it were our own. In Christ it is our own. That's the depth of our biblical call to justice" (178).

The author methodically argues in the first five chapters for justice as a component of worship. The strongest elements of his argument are the contrasting chapters on real and false dangers in the worship of God. Labberton brings to the forefront in these chapters a dichotomy of questions from those outside the church: "The question of many secular people is not, 'Why doesn't the church look more like us?' Rather, their perceptive question (and God's too) is, 'Why doesn't the church look more like Jesus?'" (51).

Labberton loses his logical line of reasoning with his chapter on the role of rest in the call to justice and struggles to regain the previously established line of reasoning until the conclusion, which focuses more on the first half of the book. Although Labberton does raise important thoughts in the latter chapters, their sequence lacks the clear focus of the beginning chapters of his book. For example, the chapter on living in exodus or exile is foundational to his line of reasoning because of the author's cultural redemption posture and should have been included earlier in his argument.

The Dangerous Act of Worship is a significant work because of the relative lack of writing in the area of worship and justice rather than the academic strength of Labberton's writing. It is written at a popular level, targeting pastors and congregants as evidenced by the copious personal examples throughout the book. Given Labberton's posture, the foundation work and conclusions are excellent. The logic that guides the reader from that foundation to his conclusions, however, lacks organization, preventing it from having the impact it otherwise could have had.

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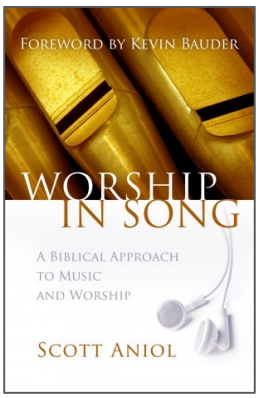
***Worship in Song: A Biblical Approach to Music and Worship,* by Scott Aniol. Winona Lake, IN: BMH Books, 2009.**



Worship in Song: A Biblical Approach to Music and Worship, published by Scott Aniol in 2009, marks the advent of still another work in the conflicting genre of books on music and church. Aniol acknowledges the crowdedness of the field and faithfully notes the titles of many of these books on either side of the current issue in the preface to his volume. The initial question for Aniol concerns why then another book should enter the lists for the worship wars. Aniol provides two reasons for his entry. First, the initial rationale is provided by the need for careful distinctions to be made between secular music to which we listen on an everyday basis and sacred music. Second, Aniol believes that a new volume on the subject is needed because the church is in fact moving away from the foundations of music written by godly men, who could offer the next generation fresh biblical approaches. He hopes to encourage the remedy for that in this volume.

The underlying assumption of the book is that at its most basic point the issue at hand is theological. Aniol asks a series of questions. What do the Scriptures really teach? What is the nature of biblical sanctification? What is the importance of biblical affections? What is the biblical relationship between the glory of God and beauty? These are the kinds of queries that he seeks to answer in a meaningful and thoughtful volume that comprises almost 300 pages of carefully researched material. Several observations should be made at the outset.

First, Aniol has done his homework. The references cited in the book are extensive and eclectic and demonstrate a consummate familiarity with the field.

Second, and more important still, *Worship in Song* achieves something that I have not observed in the vast majority of the books I have read on this subject. The consideration of a theologian who also happens to be a top-level musician is apparent in this volume. Skilled in scriptural exegesis and thoroughly informed in theological investigation, Aniol writes as a theological musician. The book is alive with biblical citations and the argumentation particularly of the entire first part of the book is intensely theological in nature.

The book is divided into three sections. The first section, containing five chapters, deals with foundational theological matters. The second section approaches the subject of music and lifestyle worship. The final section, with eight chapters, is devoted to music for those assembled for worship. This is followed by appendices, which include a plea to teach children hymnody, a brief listing of the classic hymns categorized according to doctrine, and a guide to building a library of classical and sacred music.

Aniol begins his discussion where a brief discussion of religious matters ought to begin and then be linked with Scripture. Two general positions, which he calls the encyclopedic position and the encompassing view of Scripture, are to be noted. He defines the two views but stakes out his own position with an encompassing view of Scripture. According to this view, Aniol notes that the Scriptures speak indirectly to every aspect of life even when there is no direct reference. Hence the principles of Scripture apply to the joys and performance of music, even when the specifics of contemporary music are not addressed as such. He proceeds to discuss the concept of *adiaphora*. Many today argue that "things indifferent" (*adiaphora*) is a reference to the fact that if the Scriptures do not directly address the issue in a prescriptive way, then people are left free to develop this in whatever way they see fit.

Aniol thinks that this is a misuse of *adiaphora* since many practices that are not directly addressed in Scripture are obviously harmful to human beings. The principles governing these, however, are in place and should be carefully noted.

Moving from a discussion of biblical authority in Scripture, Aniol proceeds to an analysis of the nature of biblical worship, the significance of sanctification, and the religious affections of the worshiper, which he describes at length. The second segment of the book deals with the nature of the question: Does music have a meaning and, if so, what is it? Questions about what constitutes beauty and what constitutes the glory of God are sensitively and thoughtfully considered. In some ways perhaps the most perceptive chapter of the book is chapter eight, "Sanctifying the Emotions." In this particular chapter, Aniol deals with a subject almost totally avoided in most of the other books I have seen and that is the subject of how exactly, both positively and negatively, music affects the emotional responses of humans.

Section three of the book then moves directly to the subject of worship. Here Scott Aniol makes clear the need for what has traditionally been called "sacred music." He insists as others have that the music be "God-oriented" but follows that with a less frequent theme, namely that music should be doctrinally oriented. Returning to an earlier theme of Christian affection, he then points out that the music must be the object of the expression of deep affections for God and for His plan and purposes in the world. Finally, he appeals to a congregation-oriented importance of music, emphasizing that the best choices for any church are those choices that involve the entire congregation participating in the music.

There are two suggestions I have for future printings of this superb book. I would begin by saying that in every way *Worship in Song* is the most thorough and cogent consideration of issues in church music that I have seen anywhere. That Dr. Aniol accomplished the writing of this book in the midst of serving a church full-time and preparing for PhD studies and that it is established on firm theological footing is a tribute to him beyond anything that I could imagine. But I would add that this is a volume that must be read by any serious contributor to the conversation. That said, I believe there are two things that he could improve. First of all, I think he needs to put greater consideration on the impact of culture on music. For example, he lists Roger Scruton's book *Culture Counts: Faith and Feeling in a World Besieged*. That book, along with Scruton's other contributions to the issue of culture, probably merits a chapter, though I am sure Aniol was concerned at this point about the length of the book.

Second and more important, one of the reasons frequently provided by its advocates for the use of contemporary music is that it is evangelistically potent among the current generation of people 45 years of age and under. Further, the argument goes that if God is using this music to introduce people to Christ, it cannot possibly be wrong. This is a subject that needs to be addressed at some length because it contains truths. Advocates of sacred music in days gone by often considered sacred music synonymous with classical music as a genre. As a result there was precious little opportunity for the communication of the gospel in a way that the average man on the street could embrace the music, edifying a small percentage of the people but leaving many behind. I spent many of the days of my youth opposing this type of music. Furthermore, contemporary folks certainly tend, as all of us, to identify with what is part of their culture, and so they have responded at times to the pull of that contemporary music.

But this is not an open-and-shut case. What would be tremendously helpful in a subsequent volume would be a chapter focused simply upon evangelism. Granted that our music primarily should be a worship of God and a focus on His attributes and actions, a considerable case can nevertheless be made for the evangelistic function of sacred music and whether or not the contemporary scene hits that mark. My own thesis is that just as music fifty years ago, sometimes it does and sometimes it doesn't. The point here is that the issue needs to be on the table and discussed.

Those two brief suggestions considered, *Worship in Song: A Biblical Approach to Music and Worship* is by far the most thoughtful consideration of these elements that I have read. My reading, while not as extensive as that of Aniol, would not be far short as I have tried to deliberate with fairness on this subject. Consequently, there are several groups that I believe should read this book. First, obviously everyone who plans to be involved in leading Christians in musical worship needs to deal honestly with the superb insights of this volume. Second, every pastor who is responsible for leading the church in worship should have to contemplate this volume. The lack of reflection on the musical side of worship on the part of many pastors and the willingness to adopt whatever culture brings in the front door has created a disconnect between the church of the present and the past. That is not healthy. We must have contemporary music, fundamentally a reference to recently written music, which anyone ought to support. As I like to remind my students, there was a day when "The Old Rugged Cross" was a contemporary song. So what constitutes legitimate contemporary expression is important, and the pastor above all others ought to be cognizant of that discussion. Third, any worshiper who wants to please God with his worship ought to read this book. I believe that hearts and minds would be changed for the better. Scott Aniol's *Worship in Song: A Biblical Approach to Music and Worship* is a challenge from the Bible to the contemporary churches.

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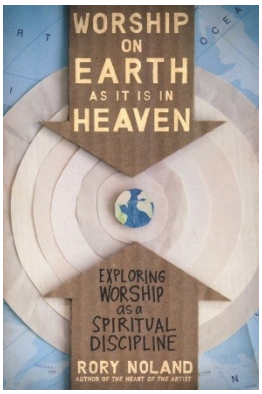
***Worship on Earth as It Is in Heaven: Exploring Worship as a Spiritual Discipline,* by Rory Noland. Grand Rapids: Zondervan, 2011. 240 pp. $16.99.**



Worship on Earth as It Is in Heaven is one of a series of books by Rory Noland, a graduate of Chicago Musical College who served as music director at Willow Creek Community Church for twenty years. He now directs an organization designed to serve artists in the church and is in demand as a speaker, consultant, and mentor to worship leaders. Arranged in a format convenient for personal reading or small group study, each chapter ends with discussion questions and a brief encouragement directed to pastors and worship leaders. Part One addresses private worship, using the Psalms to illustrate David's expressions of personal worship, while Part Two uses passages from Revelation to discuss corporate worship. In addition to biblical texts, both sections are sprinkled with relevant quotations from a variety of well-known writers on the subject.

Part One gives some helpful insight into the Psalms as the author takes a candid look at David's personal worship life. The first two chapters encourage making personal worship a priority by establishing a regular routine. The third chapter helps the reader see that idolatry takes many shapes and forms and presses the need to examine who or what is being worshipped. Chapter four takes readers on a journey through the many facets of how worship can transform them in the midst of challenging times by looking at the way David responded to adversity. The supportive passages that accompany each point are clearly explained and given relevant application.

In "Growing as a Corporate Worshiper," Noland uses several passages from Revelation to support a conclusion that heavenly worship is loud and repetitive. Those who object to worship possessing these characteristics are challenged to cultivate a teachable attitude. Furthermore, he gives a plan for focusing on God's attributes as an approach to dealing with the things that distract our attention in worship and then encourages giving your best in worship by being passionate, exhibiting visual Biblical worship postures (e.g., lifting hands), while making your worship audible by singing loud.

In Chapter 7, "Welcome All Ages: Setting Aside Personal Preferences," Noland gives some statistics describing the alarming void of attendees from the "twenty-something" age group. He believes intergenerational worship rather than age-segregated services is an important part of reaching this generation and gives a summary of the common age groups with their characteristics as he develops his reasoning. He concludes that attendance should be a "younger look with an older presence." By slanting worship planning towards a younger demographic, he believes this trend can be reversed and thus encourages those in the other demographics to "set aside personal preferences."

Noland concludes his book by challenging churches to embrace diversity and strive to become "multiethnic." After helping the reader to see the many advantages of this journey, he presses further in a section titled "In Defense of Rap (and Other Contemporary Styles)." Here he clarifies his philosophy of music in worship by explaining the following guidelines: 1) Consider the words; 2) Don't misjudge the artist's motives; 3) Avoid generalizations, stereotypes, and assumptions; 4) Music is neither right nor wrong; 5) Negative associations with music can be reversed. This personal *manifesto* of sorts gives the reader some clearer insight into Noland's philosophy that has guided much of his thinking throughout the book.

Regular readers of *Artistic Theologian* might label Noland's ideas as a typical pragmatic approach. Making text the all-encompassing determinant of music's appropriateness for worship embraces all forms of musical style, presentation, genre, and so forth as scripturally permitted as long as the "message" is good. Noland's pragmatic approach seems to lead him in Part Two to sacrifice careful analysis of biblical texts in an effort to substantiate or affirm many practices that he values in corporate worship. His tone becomes critical at times as he recounts anecdotes of church members who objected to various aspects of his ministry through the years, such as the sound system being too loud, a musical style they didn't like, or an absence of their preferred style.

One would expect to see substantive scriptural and logical support to Noland's ideas, but his evidence is subjective and based largely on his experience. The view that "music, without the words, is amoral" is at the heart of today's controversy in worship and needs a depth of discussion and explanation that is absent here. One would need to construct a large biblical framework to support a personal manifesto with these far-reaching implications. In describing the rap singer sharing in worship at his church, Noland alludes to some ways that

the individual was carefully screened, but never gives a comprehensive analysis of considerations beyond just musical style and text. What is the context? How is it presented? What is its purpose? What about the quality of performance? What Scripture addresses the situation? Leaving the door of musical selection so widely open may easily invite worldliness into the corporate worship experience.

Noland's book is an interesting effort to write candidly about worship in today's culture. The reader has the opportunity to glean from his wisdom gathered over many years of experience. However, it must be read with a keen understanding of his underlying philosophy. Formulate your own views through a thorough analysis of Scripture balanced with some of the other contrasting viewpoints from the *Artistic Theologian* blog and the books recommended there. Before we jettison much of the church's heritage in the name of "reaching people" or pursuing "authentic worship," we need to understand what is at stake.

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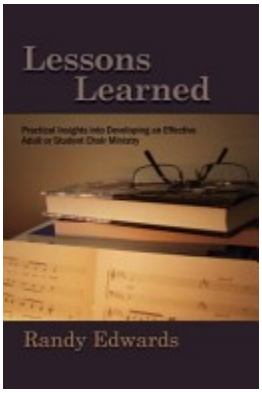
***Lessons Learned: Practical Insights into Developing an Effective Adult or Student Choir Ministry,* by Randy Edwards. St. Louis, MO: Morningstar Music Publishers, 2012. 92 pp. $15.00.**



Randy Edwards is the founder and president of YouthCUE, an organization whose goal is to equip student choir directors with the tools and resources to develop healthy, vibrant, Christ-centered student choirs in the communities they serve. YouthCUE provides yearly conferences for student choir directors, aiding in their professional, artistic, and ministerial growth. The organization also hosts yearly choir festivals around the country where students from varying churches and choirs combine together during one weekend to rehearse as a mass choir and prepare a full length concert with an orchestra for a public concert. Edwards serves as the artistic and creative leadership for the organization and often serves as the conductor for the YouthCUE choral festivals. He received musical training at Howard Payne University and Houston Baptist University and earned the Master of Church Music degree in conducting from Southwestern Baptist Theological Seminary. Edwards currently resides in San Antonio, Texas.

Edwards's first text, *Revealing Riches and Building Lives: Youth Choir Ministry in the New Millennium,* was published in 2001 and is a seminal work in the area of philosophy and practice of youth choir ministry. In this most recent work, Edwards returns to evaluate some of the lessons he has learned through directing the YouthCUE network.

Lesson 1: Beauty – Directors are encouraged to know beauty and teach students to know, love, and experience beauty. Beauty can only be known through its creator and sustainer—Almighty God.

Lesson 2: Passion – When entering student choir ministry, we are encouraged to count the costs of ministry in a holistic and long-term manner. Meeting the true needs of students means overcoming obstacles. If the student choir director lacks passion, these obstacles will never be conquered.

Lesson 3: A Real Person – The student choir director should strive to be genuine, using the skills, abilities, personality, and love that God has given to shape students for God and make beautiful music.

Lesson 4: Time – It is the most precious of life's commodities. Edwards asks us to consider how we use our time. Should we be meticulous time managers in rehearsal or is choir rehearsal about having fun all the time? The answer is balance. In order to minister to millennial students, directors must balance the use of time and attention to students.

Lesson 5: Organization – Strong, excellent organization can help any program to better focus its efforts and more effectively utilize its available resources. Strong organization helps to move the program toward longevity and consistency, and immediately gives the benefit of allowing the director to have more free time to devote to building relationships with students.

Lesson 6: Buzzwords – Edwards mentions several buzzwords that pertain to choral ministry. *Relevant* – Your ministry may not always seem relevant for every situation, but ensure that it is always revolutionary, facilitating change in students, and that it is reusable, creating principles upon which students can build in every stage of their lives. *Millennials* – We will do well and minister more effectively if we realize that each student, regardless of his or her generational designation, is a unique and beautiful person in the eyes of the Creator. *Legacy* – The tradition that we hope to leave should be planned and it should not be all about programming but all about purpose.

Lesson 7: Text – Texts serve as the nourishment for the souls of the singer. Time-honored texts should be the foundation for the lyric material of student-choir anthems. The use of scriptural texts aids the student's growth in spiritual formation; these texts are memorized and are embedded in the life of the student.

Lesson 8: Road-Trip Momentum – Choir tours and mission trips provide the opportunity for students to minister and build relationships during the week, but equally as important, they provide the director the opportunity to build relationships with students that will blossom into further ministry and deeper connections in the future. The choir mission trip will give the director the occasion to gain valuable raw information about students' lives in order to minister to them and with them in a greater way for the coming year of student music ministry. The bus ride, breakfast, or park-bench chats allow the director to get a glimpse into the student's life, helping the director know how best to minister to the student and allowing him to assess the leadership possibilities that lie within each student.

Lesson 9: Compassion – Student music ministry allows the director to be taught by God through His word and experience the beauty of compassion. Student music ministry calls the director to impart the heart and the art of compassion to the students.

Lesson 10: Entrepreneurial Spirit – Entrepreneurial student choir ministry has to be willing to take risks and move beyond simply guarding and maintaining an established ministry. Risk-taking in Christian ministry is synonymous with expressing visceral faith in an ever-faithful God, who not only calls people to do special tasks but also empowers them with everything they need to get the job done.

Edwards opens the work by explaining that his goal for this text is not to provide a comprehensive addendum to his first book. His aim, to provide insights into student choir ministry not previously addressed, is accomplished by means of brief chapters that are written in a more conversational manner. Although each chapter is independent in its focus, throughout the work Edwards retains a theme of efficient artistic ministry to students. In his

first text, Edwards uses statistics and a more formal writing style. In this work, he frequently employs quotations from world leaders, lyricists, various artists, noted authors, and anthropologists as launching points for his conversational writings about the lessons he has learned. At the end of each chapter, the author asks several questions to encourage interaction on the part of the reader with the thoughts presented in the previous chapter. Following the chapters on the ten lessons learned, he includes ten sections of personal diagnostics for the reader to employ for personal growth. In these diagnostic sections Edwards provides helpful, practical insights on how to improve in each of the ten areas that he mentions in the lessons learned.

Edwards's newest text would prove particularly useful for those currently serving in music ministry and those training for music ministry. The work is well suited both for staff musicians as well as the lay members of the faith community who serve in student music ministry. Edwards does not shy away from more technical jargon as it arises in the course of writing; however, as stated earlier, the overall style of writing is more familiar and does not lend itself to elevated language. This text would work especially well as a text for discussion among the student choir director and parent volunteers as well as personal reading by the director. It would also prove profitable for the music ministry student on the undergraduate or graduate level to spark class discussion and to provide insight to the budding minister.

Lessons Learned is a distinguished addition to the ongoing conversation about student music ministry. Although the volume is not scholarly in style, Edwards does continue with the insightful thoughts on practical music ministry that he began in his previous work. The area of student music ministry is continually evolving in the second decade of the twenty-first century and this work continues to pose questions and give practical suggestions for ministering to students through artistic ministry. The work could benefit from a bit more cohesion in the flow of each chapter. Occasionally, Edwards uses block quotations that are stylistically interruptive, though each is relevant to the topic at hand.

Randy Edwards's newest volume is a fresh interaction with current topics in youth choir ministry and aids directors of all skill levels and professional status. It is certainly worth the brief reading time to continue to hone the skills of ministering artistically to this critical age of congregants in America.

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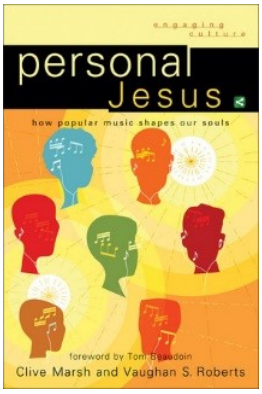
***Personal Jesus: How Popular Music Shapes Our Souls*, by Clive Marsh and Vaughan S. Roberts. Grand Rapids, MI: Baker Academic, 2012. 234 pp. $22.99.**



Popular music is more than just a form of entertainment. In their book, *Personal Jesus,* Clive Marsh and Vaughan Roberts, both British scholars in the fields of theology and culture, seek to explore the cultural significance of popular music. "Ensuring the critical study of religion in relation to how people listen to contemporary popular music will foster appropriate understanding of the music itself. It will help us understand how religions do (and must) work in society today" (xv). It is this interplay between popular music and religion that is explored, examined, and evaluated in the three sections of this book.

Music and Religion seeks to explore the contemporary relationship of religion and popular culture. The authors then introduce the Magisteria-Ibiza Spectrum as a tool for comparing the influences of religion and popular culture on an individual's affective space. "In the everyday world, and in the everyday life of listeners of music, whether those listeners be religious or not, it is the affective space they inhabit in their listening where their explorations of such issues and questions are in part being worked out" (27). Having examined the outside influences through the Magisteria–Ibiza Spectrum, the attention shifts to the role of popular music in the writings of contemporary theologians David Brown, Tom Beaudoin, and James K. A. Smith.

Living by Pop Music is an examination, largely using case studies of popular music songs, of popular music in contemporary society. Popular music has become a commodity: that which is bought and sold. "Religion and spirituality have themselves become consumer items" (43). This consumer culture is reflected in the church and the church's music. "Some manifestations, such as the megachurch and the rise of praise and worship music, seem to be in direct response to (and even as a reflection of) consumer culture" (53). Since both religion and popular music are intertwined in this consumer culture, it further can be stated "commerce, faith, and pop are not discrete and disconnected elements in Western culture" (54).

Pop music and religion are linked not only through commerce but also through the body, transcendence, and the canon of song. *Pop Music and the Body* examines "how the visceral body, language, and social institutions interact in the specific areas of music and faith" (75). Tangentially related to the body, *The Tingle Factor* explores transcendent ecstasy, revealing that "music 'was the most frequently mentioned trigger among the arts' for evoking such experiences" (78). The "tingle factor" plays an important role in both pop music and religion. "The tingle factor puts us in touch with that which we cannot quite identify, but which is vitally important for human life, and which is very much the subject of theology" (89). Just as the Bible is a canon that speaks to a wide range of emotions, each person has a playlist representative of their life that speaks to an equally wide range of emotion. Though it may be easy for a song to enter one's playlist, it is the music that stays on the playlist that shapes who we are. "In a clear sense, we *are* our playlists" (111).

The final section, *Pop Music and Theology,* brings together the roles of popular music and religion. Although the authors stop shy of calling music a religious experience, they do suggest it is a spiritual experience. From this posture, they suggest, "Many listeners may not be actively expecting their music practices to be a form of 'edutainment' (being educated

while being entertained, or entertained while being educated)" (183). This failure to actively realize the role music is playing does not prevent it from shaping us, but allows us to be shaped without exerting control over that shaping. It is in this area that more work must be done not only in institutions but in the local church as well.

The cover and title of the book are misleading. Upon first encounter, it would appear that this book is a popular level treatment of the interplay between religion and popular music. Looks however are very deceiving. In actuality, this book is only understood by the scholar, and even the scholar in religion may need to seek external resources in culture to fully grasp the argument as it is presented.

Personal Jesus is a thoughtful, although highly technical, consideration of the role pop music and religion play in forming the individual. In building a strong argument, the authors often lose sight of intelligibility to the reader. Thankfully, the signposts used within the chapters allow the reader to reorient himself to the argument of the authors. The scholarship is outstanding, but even outstanding scholarship did not prevent this book from being a slow and frustrating reading experience.

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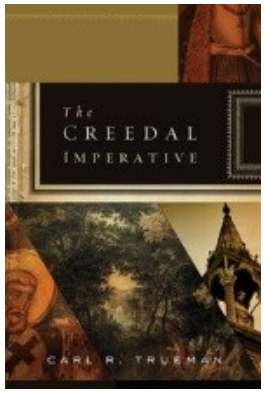
***The Creedal Imperative,* by Carl R. Trueman. Wheaton, IL: Crossway, 2012. 208 pp. $16.99.**



Carl Trueman is the Paul Woolley Professor of Church History at Westminster Theological Seminary and serves as pastor of Cornerstone Presbyterian Church in Ambler, Pennsylvania. These two positions make him eminently qualified to discuss the topic of the role of confessions and creeds in the life of the church. *The Creedal Imperative* is a keenly written work that seeks to provide the rationale for the normative use of creeds within the worshiping community and proactively address many of the traditional arguments against such practices.

The primary target of Trueman's ire is the frequent cry of many evangelical pastors and ministers, "We have no creed but the Bible." He addresses this argument on numerous levels, including an exegesis of several biblical texts that imply the early church had a common core of belief statements that were propagated throughout the church. Trueman purports that those who hold to "no creed but the Bible" do in fact hold to an unwritten creed, and through denying its existence, do not allow for it to openly guide ecclesiastical practice and withstand public scrutiny. Trueman attempts to connect the aversion to the use of creeds by some in the church with such secular cultural ideals as consumerism and the strong influence that evolution holds throughout society—most notably in the preference for the new over the old. He particularly addresses churches that reject historical patterns of worship in an attempt to convey relevance to contemporary society.

In the second chapter the focus shifts away from the cultural reasons for the rejection of creedalism and attempts to demonstrate the biblical and traditional foundations for the use of creeds in Christian life and worship. While the author makes numerous salient points

concerning the value of the creeds, perhaps his strongest justification is that "an established, conventional vocabulary for orthodox teaching is . . . of great help to the church in her task of educating her members and of establishing helpful and normative signposts of what is and is not orthodox" (75). Although his arguments from biblical exegesis may not be overwhelmingly convincing, he succeeds in justifying the use of creeds through a layering of several types of evidence and benefits.

Trueman proceeds to supply a historical survey of the historic creeds of Christianity beginning with the Apostles Creed, through Nicea and Chalcedon, and finally highlighting the major Reformed doctrinal statements, including the Heidelberg Catechism and Westminster Confession. It is within this discussion that his historical and pastoral experience is most evident. He believes the pastor's identity and calling is inextricably connected to the orthodox statement of faith the person identifies with at his or her call to ministry. Trueman goes so far to say that the authority of any pastor is intimately connected with a formalized belief system.

The role of the creeds and corporate confessional statements as acts of worship serves as the primary emphasis of the fifth chapter. The author demonstrates that all theological development derives from the reflection upon the doxological statement that "Jesus is Lord!" and is therefore related to worship (135). The public confession of Christ's lordship and the liturgical action of baptism form an experience whereby the individual joins belief with belonging in the Christian community. The public rehearsal of statements of beliefs, creeds, and confession serves as a vehicle for spiritual formation and church renewal.

Carl Trueman has offered a volume that is worthy of study and application for individual believers, worship leaders, and congregations. While he at times can come across as dismissive toward those who hold differing attitudes, Trueman's arguments for the use of creeds and confession within the doxological life of the congregation are compelling. The resurgence of traditional forms and elements of worship such as liturgies and confessional statements necessitates careful theological and historical reflection on their continued usefulness to the worshiping community. The author argues that the cry of "No creed but the Bible" be replaced with the adherence to the "faith once handed down to the saints." These traditional formulations of belief statements serve as a source of identity, unity, praise to God, and an enduring foundation throughout tumultuous societal change and theological discourse.

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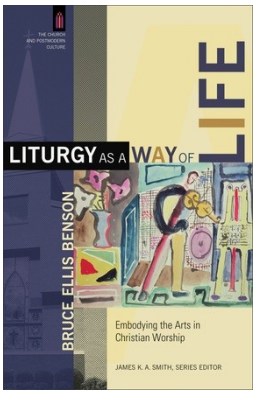
***Liturgy as a Way of Life: Embodying the Arts in Christian Worship,* by Bruce Ellis Benson. Grand Rapids, MI: Baker Academic, 2013. 160 pp. $17.99.**



As part of The Church and Postmodern Culture series from Baker Academic, *Liturgy as a Way of Life: Embodying the Arts in Christian Worship* by Bruce Benson is an attempt to recast the vision of the liturgical life of a congregation away from a particular rite or tradition of worship action into a holistic view of life in community. Benson serves as professor of philosophy at Wheaton College and as the executive director of the Society for Continental Philosophy and Theology. His background and experience in these areas prove valuable in his attempt to analyze liturgical practice in light of postmodern philosophical principles.

The fundamental premise of Benson's work is that individuals were created with the ability to respond creatively to the call of God. He connects this worship action with humanity's ability to be artistic: "That call and response can rightly be considered artistic in that we are—in our being—God's work of art" (25). Humanity embodies the liturgical life as it serves as God's work of art and subsequently creates in response to God's action. Because he grounds his argument of liturgy as a lifestyle within aesthetic and theological terms, Benson proceeds to interact with the prevailing philosophical views toward both of these fields. While he accepts some of the claims of postmodern philosophical thought, relativism with regards to the arts is a frequent target of Benson's logic throughout the work. He painstakingly details the way in which society's view of the arts developed through the centuries and explains how the romantic notion of the "genius artist" runs counter to the biblical view of art.

Benson builds upon this philosophical foundation by using jazz improvisation as a metaphor for the corporate liturgical action. Freed from the modern notion that art is the domain of the genius, worshipers can begin to create their art together as a community of non-professionals, each adding their particular themes to the artistic fabric of congregational worship and liturgy. He connects this concept with the Trinitarian language of *perichoresis*, whereby each member improvises with the other in the liturgy of life. The fourth chapter takes a somewhat unusual turn as it describes the story of a Jewish artist's search for his voice in art and the struggle to balance faith and artistic expression. Benson uses this narrative to demonstrate that art created within the Christian community should reflect reality and therefore need not be beautiful to be an accurate response to the Creator. He concludes with a discussion of liturgy as the true "work of the people" and summarizes his previous statement that all of life is a liturgical action.

Throughout the book the author makes several perceptive insights into culture and the way in which Christians navigate ideas and concepts that are in opposition to the biblical mandates. He seeks to shake twenty-first-century believers from the self-consumed narcissism prevalent throughout society and enable them to live lives that respond to God's gracious call to join him in his work of redemption. Benson's best contribution lies in his stinging critique of the quasi-religious nature of the fine arts in secular society. He describes the cultural expectations and practices within the fine arts culture, including architecture and ritual, and demonstrates the way in which they echo religious activities. His deconstruction of art as religious experience opens the door for envisioning the arts as a vehicle for worship and expression of the Christian worldview.

Liturgy as a Way of Life covers much of the same ground as other works in the field of aesthetics and liturgy, but it does make interesting connections between jazz improvisation and the traditional worship metaphor of revelation and response. Worship leaders and church musicians would be served well by thinking through many of the issues and topics Benson raises in his work. The corporate action of worship finds renewal as individual believers view their entire lives as acts of worship. Benson makes the case that the greatest fulfillment of the community of faith comes when each member joins his or her individual melody and rhythm with the contributions of others to offer God a creative improvisation upon the themes of redemption, grace, and forgiveness.

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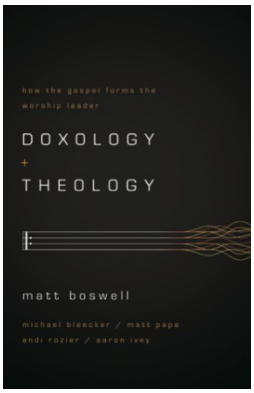
***Doxology and Theology: How the Gospel Forms the Worship Leader*, ed. by Matt Boswell. Nashville, TN: B&H Publishing, 2013. 223 pp. $14.99.**



Growing out of a conference by the same name, *Doxology and Theology* presents the belief of editor Matt Boswell and contributing authors that "theology is not just for the academics—it is for every Christian, especially worship leaders" (2–3). Boswell, pastor of ministries and worship at Providence Church in Frisco, Texas, bemoans the fact that "many believe that worship leadership and theological aptitude are mutually exclusive" (1) and offers this volume as a corrective.

The book is divided into fourteen separate chapters by various authors that address subjects related (more or less) to this primary thesis. Boswell begins in Chapter 1 by presenting "five marks of the worship of the church" from Psalm 96: The worship of the church is God-centered, biblically formed, gospel-wrought, congregational, and missional. He continues in Chapter 2 with qualifications of a worship leader, arguing that "the worship leader in many churches serves as a *functional elder*, and therefore should exhibit the qualities that the New Testament expects of elders" (24, emphasis original).

In Chapter 3 Michael Bleecher expresses concern that "our churches are filled with uninformed worshippers." As a solution to this problem, he suggests, "where the Word of God is taught correctly, the opportunity exists for the informed worshippers to respond to God with their heart *and* mind, with affection *and* thought" (45, emphasis original).

Zac Hicks argues in Chapter 4 for a robustly Trinitarian worship that has four results: The Trinity affects the possibility and proximity of worship, protects the priority and purity of worship, affects the posture and procedure of worship, and directs the practices and propositions of worship.

In Chapter 5 Matt Papa attempts to demonstrate "how worship fuels missions (Rom. 3), and that missions rises and falls on the wings of worship" (77).

Stephen Miller insists in Chapter 6 that "the character of our hearts, good, bad, and ugly, will necessarily shape everything we do in ministry" (95).

Chapter 7, by Aaron Ivey, argues for the necessity of social justice as a church mandate and claims that "we cannot teach the idea of serving the poor and being people of justice

unless we are altering our lives to actually live it out" (107). Thus, Ivey has "come to the humbling conclusion that a crucial role in the life of the worship leader is to lead the charge in seeking justice, renewal, and redemption" (111).

In Chapter 8, Bruce Benedict contends for a gospel-shaped liturgy such that "through our words and actions, we call people to stand in the glorious victory of the cross, to raise their hands in a united gesture of praise, to confess their sins with humble spirits, and bodies, to be sent out in mission filled with the confidence and assurance that the Holy Spirit is powerfully present and at word" (122–23).

Mike Cosper maintains in Chapter 9 that "pastors of worship should be attentive to how the creative gifts of the church are being nurtured and cultivated, and how opportunities to express those gifts are being stewarded" (141).

In Chapter 10, Aaron Keyes insists that a worship leader is also a disciple-maker.

Building on the premise that "the relationship you share with your pastor is crucial to the survival of the role you serve in supporting him" (161), Andi Rozier presents in Chapter 11 guidelines for nurturing the relationship between the worship leader and his pastor.

Boswell returns in Chapter 12 to address the worship leader and family worship: "We care tremendously about our churches worshipping in a biblically informed, theologically rich manner. We should be equally concerned about the worship in our homes" (174).

In Chapter 13 Matt Mason focuses attention on the act of singing itself, and Ken Boer concludes in Chapter 14 by simply connecting the gospel to the worship leader and his task.

I doubt very few astute observers of worship leadership in evangelical churches today would disagree with Boswell's assessment that many worship leaders have little, if any, theological acumen. Indeed, since, as Boswell rightly argues, worship leaders are at very least functional elders, biblical requirements concerning sound doctrine and aptness to teach are as applicable to worship leadership as to any other ministry position. This is why at Southwestern Seminary, each of our church music and worship ministry degrees have a theological core. Thus, *Doxology and Theology* is a welcome corrective that targets the vast array of theologically (and even, in many cases, musically) uneducated worship leaders. Each of these chapters will stretch such a worship leader to consider more carefully his task. I'm not convinced every chapter logically flows from the book's thesis, such as Ivey's claims concerning the church and social justice, but most of the chapters will at very least push worship leaders to think theologically. Yet a book like this is a starting place only; hopefully it will motivate a desire to receive formal education in these important areas.

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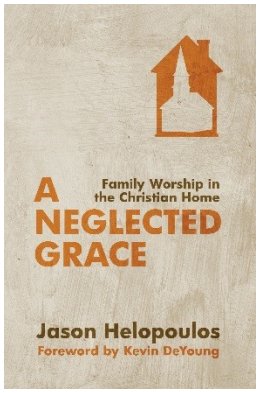
***A Neglected Grace: Family Worship in the Christian Home,* by Jason Helopoulos. Rossshire, Scotland: Christian Focus, 2013. 119 pp. $10.00.**



"Family worship in the Christian home" is a neglected grace according to author Jason Helopoulos. Helopoulos, assistant pastor of University Reformed Church in East Lansing, Michigan, laments that many Christian families have given into the perpetual struggle to maintain regular family worship, and he offers a motivational and practical guide to encourage families to recognize the joy and benefits of regular worship in the home.

Helopoulos approaches the topic humbly: "I am not an expert on family worship. My wife and kids can testify to that. My family and I continue to learn how to do family worship better, more faithfully, more consistently, and with more joy" (16). He begins by articulating the importance of family worship, maintaining that it flows out of private worship toward corporate worship. It is part of the parents' responsibility to rear their children in the Lord and finds precedent in Scripture: "There are plenty of commands that in our homes we are to teach our children, read the Word, pray: in essence—worship" (30).

After establishing this important biblical and philosophical foundation, Helopoulos begins to offer practical helps toward the end that families not pursue worship together legalistically, but rather out of a desire for a sweet and joyful time of spiritual profit. He contends, "Family worship is not something we have to do. Our right standing before God has already accomplished all for our salvation. Rather, family worship, like other spiritual disciplines, becomes something we want to do" (16, emphasis original). He offers both positive tips and addresses potential difficulties in various situations. The book includes several appendices of resources to help families in their worship.

A Neglected Grace is a welcome and useful tool to encourage families in their worship, not only because of Helopoulos's extremely helpful tips and resources, but also because of his deeply uplifting and understanding tone.

This is just an introduction to the topic, however. While Helopoulos does offer biblical reasoning behind the need for family worship, a far more thoroughly developed theology of the essence of worship and nature of how a child learns and grows spiritually is necessary to fully correct deeply entrenched erroneous presuppositions in these areas that permeate Christian thinking today. Christians tend to believe that worship is something that comes naturally as an "authentic" expression of a regenerate heart. Yet if the Scriptures and church history reveal anything to us about worship, it is that left to themselves, even God's people will worship poorly; they must be taught to worship, and what better time to do so than when a child's heart is free from so many external negative influences—when his heart is ready to be shaped. It is my fear that most Christians do not recognize that before a child can even comprehend facts, his affections and imagination are already being shaped. In other words, far before a child can comprehend his purpose to worship God, before he or she can comprehend the concept of a god at all, the child learns how to worship. Children learn to worship God acceptably primarily through participating in rightly ordered worship (both in families and in the church). If parents fail to teach their children how to worship, even before they are regenerate, they risk rearing children whose default will be to worship themselves and whose expectations for corporate worship will be shaped by that ingrained inclination.

Thus, while *A Neglected Grace* offers a very helpful introductory basis for encouraging family worship and provides wonderful practical suggestions for parents who are already convinced of its necessity, I'm not sure it would correct enough flawed thinking in the majority of Christians today.

Nevertheless, I would highly recommend *A Neglected Grace* as an introduction to the importance of family worship and as a practical manual for encouraging regularity in this duty.

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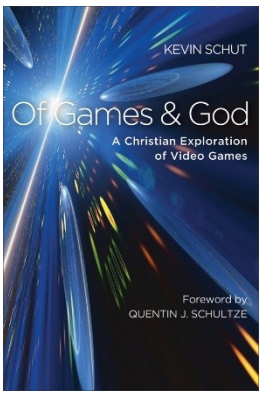
***Of Games & God: A Christian Exploration of Video Games,* by Kevin Schut. Grand Rapids, MI: Brazos Press, 2013. 206 pp. $16.99.**



It is easy to find heavily partisan writing on the video game phenomenon that has so deeply entrenched itself into our social fabric, whether it be a crusade against video game violence and its perceived real-world effects or "techno-utopianism" (9). Author Kevin Schut, associate professor and chair of the department of media and communication at Trinity Western University, instead approaches the subject from a balanced Christian perspective. He desires to "work out the relationship between Christian faith and games," rather than take sides on any one of numerous specific points of debate, and in this endeavor he is quite successful (4).

The book is thoughtfully constructed; the author begins with the basics and builds from there. He takes the time to define what a *game* is, along with other key concepts in understanding games such as *medium* and *communication*. Operating from this baseline, Schut then spends the rest of the book approaching various hot-button issues related to video games such as violence, addiction, gender stereotypes, and education. In each chapter he does his best to offer both sides of the argument to the reader, letting the reader gain some perspective on where the debate currently stands. It is only then, at the end of a chapter, that Schut offers his own opinions and views, and when he does it is always in a spirit of humility.

The bulk of every chapter is devoted less to the author's own opinions on issues than it is devoted to helping the reader develop a discerning eye of his own. Schut provides an excellent two-page concluding statement within the last chapter (175–76). Subtitled "Toward a Healthy Christian Criticism," this section lays out, in summary, Schut's guidelines on how to approach games from a properly balanced Christian perspective. It is in this passage that the ultimate goal of Schut's book is clearest; again, his purpose is not primarily to take sides on major issues, but rather it is to help readers develop a Christian framework from which to approach them.

Upon first reading, and depending on a reader's preconceptions, the book can seem a bit weak; after all, the author doesn't really draw a line in the sand and make a strong argument for one side or the other of the various issues he discusses. Indeed, it can be easy to

walk away from the book and feel that Schut gives nothing more than the classic law student answer to any question: "It depends."

However, such a reading of the book entirely misses the point that Schut is trying to make. Instead of taking a side, he helps the reader develop a healthy, Christian, critical framework with which to view such issues; he isn't simply waffling out of laziness. Perhaps, at times, he does indeed imply the statement "It depends," but always along with that stance comes a thoughtful discussion of what factors and Scriptural principles come into play for the relative topic, allowing the reader to make informed decisions of his own. In a field of study dominated by knee-jerk reactions and strong emotions, Schut's approach is a wonderful breath of fresh air.

The foreword by Quentin Schultze interestingly states that the book "reveals that gaming is implicitly like worship liturgy" (xii). While such a statement may be stretching things, a lot of what Schut has to say does have applications in the worship world. Indeed, his discussions regarding parallels between *games* and Biblical perspectives on *art* (see 90–91) have some application in the realm of worship; becoming a "monomaniac" and letting one of the most important things in this earthly life (such as making disciples) become the *only* thing in life is a mistake in that it ignores all that the Bible has to say about God's love for beauty and excellence in corporate worship and Christian life in general.

Other worship applications can be found in Schut's writing as well, such as in chapter four. In discussing how to approach the issue of video-game violence, he argues that we should be looking less at the *consequences* of violent media and more at whether such media is *inherently* wrong (59). This applies to the worship wars in the sense that, using the same argument, we should be looking less at the personal effects different styles of music have on people (e.g., whether or not it "speaks to a person's heart") and more at whether certain aspects of corporate worship are inherently right or wrong according to what God's word has to say on the issue.

Such applications, while possibly useful, are in the end ancillary to the book's ultimate purpose, which is to help Christians approach video games in a balanced, Biblical manner. The book is not without its flaws; the author freely admits that chinks in the armor of his arguments can be found (xvi, 175), and indeed they can. But such flaws are few and far between. Schut doesn't try to give us the final word on the morality of video games; instead, he walks the journey with the reader, attempting to apply what the Bible has to say and helping the reader build a healthy critical framework from which to approach important issues in the gaming world. *Of Games & God* is a great book for the inquisitive Christian, whether a parent, pastor, or "gamer."

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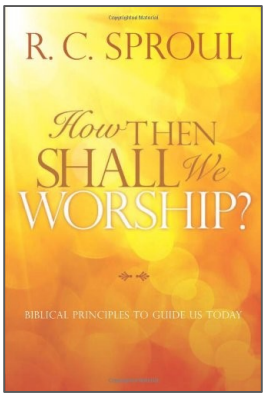
***How Then Shall We Worship?: Biblical Principles to Guide Us Today*, by R. C. Sproul. Colorado Springs, CO: David C. Cook, 2013.**



Pastor, teacher, and speaker R. C. Sproul is well known in evangelical circles. Many churches have used his books for Sunday school curricula and small group discussions, such as his classic text *The Holiness of God* (Tyndale House Publishers, 1985). Sproul's newest work, *How Then Shall We Worship?,* also deserves strong consideration for churches and lay people in their pursuit of biblical and theological studies.

The subtitle, "Biblical Principles to Guide Us Today," captures the essence of this book. Sproul continually refers readers to Scripture throughout this work, demonstrating that he has no desire to depart from what he believes are objective principles that should guide churches and church leaders in their decision-making processes regarding worship. Furthermore, he affirms at the outset that this is a continual process of re-evaluation:

> Our modern worship needs the philosophy of the second glance, an ongoing attempt to make sure that all we do in worship gatherings is to God's glory, to His honor, and according to His will. (11)

Sproul demonstrates throughout the book his belief that only through Scripture can we determine how to properly bring glory and honor to God according to God's will.

An important distinction to make before reading this text is to understand what Sproul means when he says "worship." Contrary to how many Christians define worship as "music" or "singing," Sproul is referring to the whole gathering of believers. In fact, there is very little said of music specifically. This tells the reader that the issue of worshiping in a way that is "according to His will" is much broader and more urgent to Sproul than simply deciding what kind of songs to sing. This is a "bigger picture" book that examines the root issues of Christian worship rather than addressing the symptoms. Because of this, readers looking for a list of what kind of music or style is acceptable will not find it in this book. Instead, they will follow Sproul on an examination of the "how" and the "why" of worship practices, beginning in the Old Testament and continuing through what churches should practice today.

"If God Himself were to design worship, what would it look like?" (15). Sproul points out that God did, indeed, provide very specific instructions to Moses and the Israelites how He was to be worshiped. However, the church cannot simply take what was prescribed and drop it into New Testament worship because the sacrificial system has been completely fulfilled in Christ. Even so, Sproul does suggest that the church need not eliminate the entirety of Old Testament influence and philosophy:

> I am not interested in simply transferring Old Testament worship into the New Testament community, but what I am trying to find is whether there are principles we can glean from the Old Testament *cultus* of Israel that might have valid application in New Testament worship. (124)

Of particular interest in this examination of Old Testament principles is how the "whole person" was involved in worship; that is, all of the senses were engaged. The final few chapters of the book go into detail about how Old Testament worship was designed specifically for this purpose, and this is where the book becomes the most "practical" in application—the reader gets a sense of why God prescribed worship to be carried out in the very specific ways that the Pentateuch says He did.

A study guide appears at the end of this book, providing a good summary and outline of the material contained in each chapter. This study guide also contains the objectives of each chapter, questions for Bible study, a discussion guide, and points of application. This helps make the book a good resource for both group and private study.

How Then Shall We Worship contains strong material that deserves to be studied, reviewed, and discussed. The current "worship wars" have been destructive to churches and individuals, and texts like this can help the church take a step back and re-evaluate the "how" and the "why" of Christian worship, making sure that the church is, indeed, pursuing worship "to God's glory, to His honor, and according to His will."

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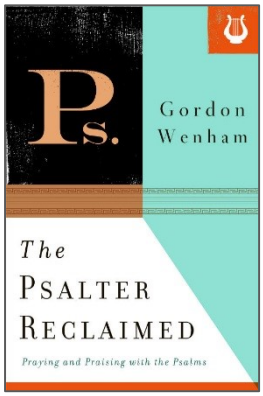
***The Psalter Reclaimed: Praying and Praising with the Psalms*, by Gordon Wenham. Wheaton, IL: Crossway, 2013. 205 pp. $15.99.**



Whether times of praise or times of mourning, seasons of birth or seasons of death, the psalter speaks to a host of situations. Wenham, an Old Testament scholar, writes this introduction to the psalter to reorient the church with the breadth of its liturgical function. The psalms, though used in worship from the creation of the tabernacle, have seen limited usage in the present-day church. *The Psalter Reclaimed* attempts to recover the use of even the imprecatory psalms, and casts a vision for worship in the church that relies heavily on the psalter.

The question, *What are we doing singing the psalms?*, is the initiation point for exploration of this study of the psalter. Wenham traces the record to their liturgical function, seeking to clarify why the psalms were sung rather than recited. He finds this clarification in the writings of church father Athanasius: "For to sing the Psalms demands such concentration of a man's whole being on them that, in doing it, his usual disharmony of mind and corresponding bodily confusion is resolved, just as the notes of several flutes are brought to harmony by one effect" (17).

The structure of the psalter is not just for singing, but also memorization. Wenham cites Griffith's assertion that most readers approach texts in a consumerist fashion, picking and choosing to read what they like and move on, but religious readers "see the work read as an infinite resource" (22). The speech act theory is then applied through this religious reader view. "The psalms teach us the fundamentals of the faith and instruct us too in ethics" (25). The speech act theory extends the role of the psalter: "Singing them commits us in attitudes, speech, and action" (25).

The psalter is a collection of prayers to God. Wenham urges that congregations not "miss the main point of the Psalms: they are designed to be prayed" (37). Churches are often guilty of choosing the psalms that are joyful or heartening; however, "we need to expand the scope of our prayers to take in the hurts of our world, not just its joys" (55). The church should be praying all the psalms.

In what is the strongest chapter in the book, Wenham presents the case for reading the Psalms canonically. He posits, using others' scholarship, that not only the authors were under inspiration when writing the psalms, but that the compilers of the psalter were under divine inspiration in its organization. "If, as I think has been demonstrated, the psalms have been arranged thematically, by title, and by keywords to form a deliberate sequence, it is imperative to read one psalm in the context of the whole collection and, in particular, in relationship to its near neighbors" (77). The balance of the book considers the issues of messianic interpretation, ethics, the imprecatory psalms, and the nations in the psalms within the context of this canonical reading.

This work is of the highest scholarship and serves as an excellent introduction to the psalter, but is conceptually flawed. The book is largely a collection of articles and lectures given at different locations to groups of differing academic acumen. This publication lacks the editing necessary to allow these differing articles to speak clearly with a unified voice, making reading frustrating at times. Even though one author writes the work, it may be best thought of as a compilation of essays with a general editor.

For a work that is well supported academically, *The Psalter Reclaimed* lacks the original thought of the author throughout. From the beginning, Wenham carefully documents what the church fathers through present-day scholars have thought of the psalter. His presentation of their thoughts might lead one to an understanding of his own ideas; however, he never presents an original contribution other than the comparison of differing viewpoints.

The Psalter Reclaimed is a useful introduction to the psalter that would most effectively be read in individual chapters and not as a cohesive work. The book is written so that a cursory knowledge of theology is required to understand its assertions. Pastors, worship leaders, and students will find this volume useful as they grapple with understanding the psalter and its role in the worship of the church.

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