



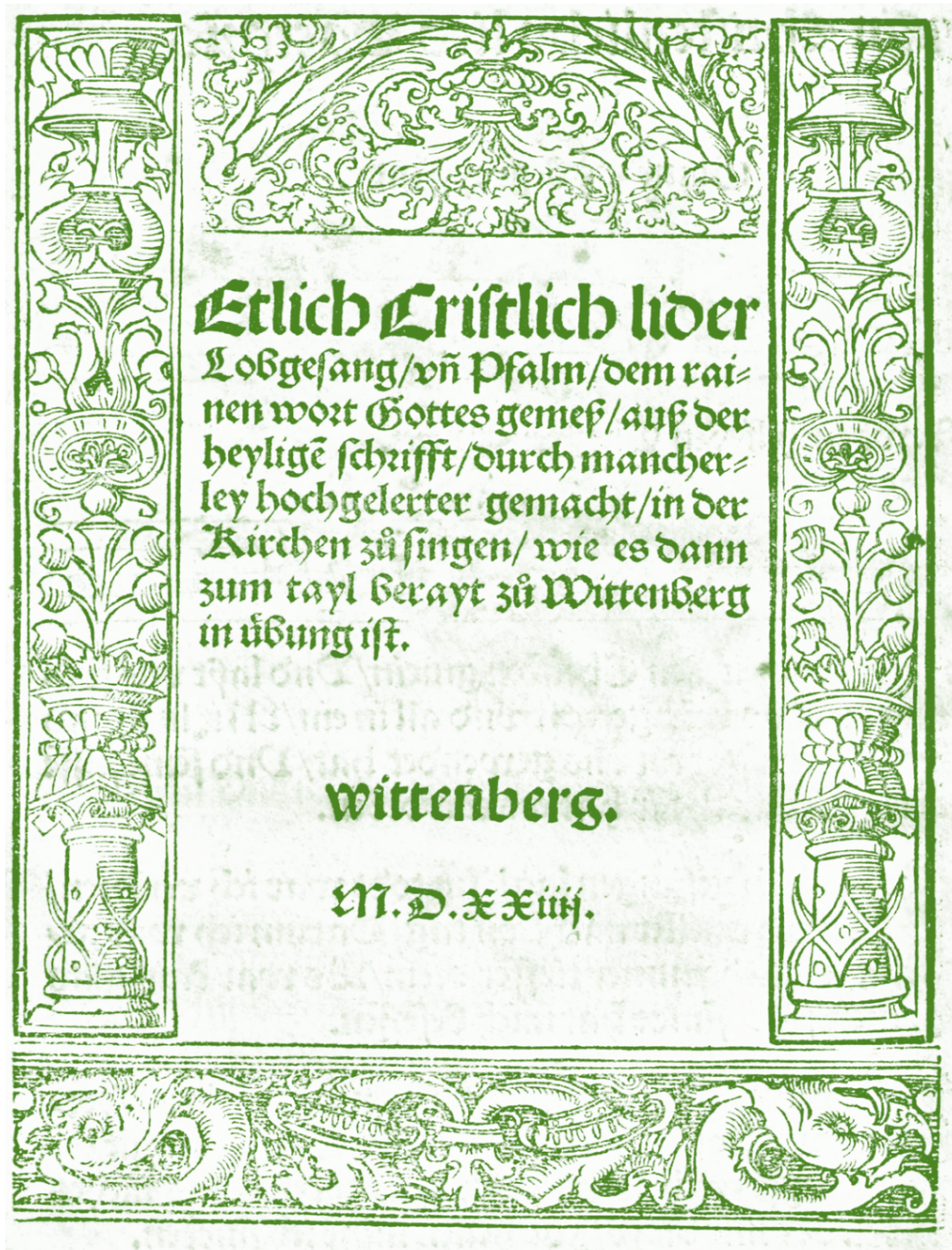
NOTE TO THE READER:

This is an expose about the creation of a hymnal collecting songs and liturgies from all regions of global Lutheranism by the Liturgical Institute of the German Evangelical Church at the University of Leipzig. It is work in progress by its nature and gives a brief introduction to the study process around it which will be the backbone of conferences and consultations in 2022 and 2023 and the proposed content and order of the main sections of the publication. A German introduction into this study has been published in: *Kerygma und Dogma*, Zeitschrift für Theologische Forschung und Kirchliche Lehre, Jg. 67, Heft 4 (2021), Paderborn: Vandenhoeck & Ruprecht/Brill.

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Of Pilgrimage, Freedom and Belonging: Lutheran Hymns and Rites 2024

Christian identity formation through transformational liturgies
and musical faith narratives in the context of global Lutheranism
Dr. Uwe Steinmetz, in the fall 2021



Liturgiewissenschaftliches
UNIVERSITÄT LEIPZIG Institut



Vereinigte
Evangelisch-Lutherische
Kirche Deutschlands

¹Cover of the *Achtliederbuch* published in 1524 in Wittenberg.

Source: <https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN860380920>, accessed July 2, 2021.

Content of the *Achtliederbuch*

Canticle / and psalm / according to the pure word of God /
from the holy scripture / made by several learned [people] / to be sung in church /
as already practiced in part in Wittenberg.

1. **Nun freut euch, lieben Christen g'mein** (Luther – Hymn of Gratitude)
2. **Es ist das Heil uns kommen her** (Speratus – Interpretation of Romans 3:28)
3. **In Gott glaub ich, das er hat** (Speratus – Confessional hymn)
4. **Hilf Gott, wie ist der Menschen Not** (Speratus – Repentance song)
5. **Ach Gott, vom Himmel sieh darein** (Luther – Paraphrase of Psalm 12)
6. **Es spricht der Unweisen Mund wohl** (Luther – Paraphrase of Psalm 14)
7. **Aus tiefer Not schrei ich zu dir** (Luther – Paraphrase of Psalm 130)
8. **In Jesu Namen wir heben an** (Justus Jonas – Teaching song about a blessed life)

Preface²

The singing of spiritual songs is good and pleasing to God, I think, should not be hidden from any Christian, because not only the example of the prophets and kings of the entire testament (who praised God with singing and sounding, with poems and all kinds of strings) but also such use, especially with psalms, is known to common Christians from the beginning. Paul also uses this in 1 Corinthians 14 and tells the Christians to sing spiritual songs and psalms to the Lord from the heart, so that God's word and Christian doctrine can be practiced in all ways.

Accordingly, I have also, along with others, for a good beginning and cause, admitted to those who are better able, brought together some spiritual songs, to promote and give impetus to the holy gospel, which has risen again by the grace of God, so that we may also boast, as Moses does in his song (Exodus 15), that Christ be our praise and our song, and that we know nothing to sing nor to speak but Jesus Christ our Savior, as Paul says (1 Cor. 2.).

And for this purpose, they are also brought into four voices, not for any other reason than that I would like youth, which otherwise should and must be educated in music and other proper arts, to have something so that they can get rid of the evil songs and carnal chants and learn something wholesome instead, and thus enter into the good with pleasure, as felt by the young. Also, that I am not of the opinion that through the Gospel all arts should be beaten to the ground and perish, as some false clergymen demand, but I would like to see all arts, especially music, in the service of the one who gave and created them. For this reason, I ask that every devout Christian allow this to please him and, if God grants him more of the same, appeal to him for support. Otherwise, everyone is unfortunately too sluggish and too forgetful to educate and teach the poor youth, and this should not be excused. God give us his grace.

Ame

² Foreword by Martin Luther for the *Geystliche Gesangk Buchleyn*, the third Lutheran hymnal published 1524 in Wittenberg which contained three-to five-part settings of 43 hymns, 24 by Martin Luther. Published in: Martin Luther, *D. Martin Luthers Werke: kritische Gesamtausgabe*, (Weimar 1883-1929), Vol. 35, 474-75. Translation by Uwe Steinmetz.

1. Introduction: From eight songs to eight regions of Lutheranism

Of Pilgrimage, Freedom and Belonging – Lutheran Hymns and Rites 2024 will be published in 2024, commemorating the 500th anniversary of the first Lutheran hymnal, the *Achtliederbuch* from 1524. The publication represents one pillar of the study process on global perspectives on Lutheran identities by the Lutheran World Federation with a focus on music and liturgy and their potential to shape Christian identities in the Lutheran tradition.³ During the course of the project, pastors, and (church-)musicians as well as liturgical and musical scholars from the seven world regions of the LWF will be involved. Additionally, the expertise of advisors from ecumenical contexts from the World Council of Churches⁴ community and scholars of interdisciplinary fields such as cultural science, philosophy and musicology will be engaged.

The *Achtliederbuch* of 1524 documented the Reformation movement for the first time through a collection of eight songs previously printed on pamphlets. The eight songs form a snapshot of the heartfelt concerns by the young movement, the first attempt of situating the reformational ideas in the relationship with the world and God in song forms. Following this inspiration, *Lutheran Hymns and Rites 2024* documents a collection of music and liturgical elements (rites) that sketch out hopes and visions of being Christian in a Lutheran tradition from a global perspective in our age, and presents a mosaic of Christian expressivity in contemporary language and sound in the cultures of the seven world regions of Lutheranism. As the vertical *eighth region*, the liturgical heritage of Luther is reflected in its historical development, its transformational processes, and in relation to its situatedness in socio-cultural contexts in the Lutheran world regions today.



Figure 1: The eight regions of *Lutheran Hymns and Rites 2024*

³ The *Lutheran World Federation* is conducting a global study on Lutheran identities in its 148 member churches in 99 countries from 2019 to 2022 with the aim, “to experience the diverse ways of spirituality and mission in which our member churches embody the Lutheran tradition in diverse cultural contexts. Within new horizons of economic, political, scientific, technological and psycho-social developments, we want to discern ways in which we creatively express law and gospel, faith and works, nature and grace, justification and sanctification, freedom and vocation – marks of our common Lutheran heritage.” *The Lutheran World Federation*, <https://www.lutheranworld.org/content/lutheran-identities-study-process>, accessed February 20, 2021.

⁴ *The World Council of Churches*, <https://www.oikoumene.org/>, accessed February 20, 2021.

The spectrum of the eight hymns in the *Achtliederbuch* already displayed how closely music and theology were connected for Martin Luther, who found it inconceivable that other people would not understand and recognize the importance of music for the liturgy and each individual participant.⁵ Luther was aware that Christian discipleship, a wholistic participation in the Body of Christ as a vertical anchoring of each individual believer in Christian history and doctrine, required a living counterpart in the following of Christ in everyday life. For Luther, this was particularly made possible through socialization with other Christians, and music within the liturgy played a fundamental role in this.

Luther's reforms of the Latin Mass in 1523 and 1526 and the first hymnals of 1524 shaped the spiritual identity of the faithful in Wittenberg, but also triggered far-reaching developments in the world of music in the decades and centuries that followed. Luther's *Sola Scriptura* emphasized individual freedom in understanding the Bible independent of the power of church authorities and placed German as the liturgical language of the Reformation movement, which in subsequent centuries led to the freedom of composers such as Johann Sebastian Bach to interpret the Luther Bible and Luther's chorales in his own musical theology through his cantatas and passion music.

Thus, Luther's musical and liturgical heritage offers a unique Christian perspective on the cultural transformation processes of the Reformation period, which can be understood as a consequence of Humanism and the Renaissance, and at the same time as a catalyst for the design of an image of the self-determined, ethically responsible human in the tradition of Lutheran anthropology.⁶ Luther's view of humanity and its relationship to the sacred and to the natural world which shaped the liturgies of the Reformation exists today more than ever in tension to the diverse approaches to the meaning of human identity.

Nevertheless, this unites us all today as well with Luther's time, as both represent eras of fundamental cultural transformations with the emergence of multiple new ways of understanding ourselves and the world – how do they sound?

Lutheran Hymns and Rites 2024 picks up on these transformational movements and collects rites and hymns which have become established only in recent decades in the global Lutheran community. It shall contribute fruitful impulses without attempting to favor particular music and ways of worship. It is meant as an encouragement for listening to and learning from each other within a global body of Christ in the Lutheran tradition, to inspire and strengthen all by worshipping the one God – the Creator, Son, and Holy Spirit. Musicological and liturgical case studies of selected liturgies and songs from all seven world regions of Lutheranism as well as discussions of transformational processes of the Lutheran liturgical heritage compliment in an additional theory section the publication.

⁵ H. Beintker/H. Junghans and H. Kirchner (eds.), *Martin Luther, Taschenausgabe (Band 3), Sakramente, Gottesdienst, Gemeindeordnung* (Berlin: Evangelische Verlagsanstalt, 1981), 181-83.

⁶ See for example: Oswald Bayer, "Martin Luther's conception of human dignity," in: *The Cambridge Handbook of Human Dignity Interdisciplinary Perspectives* (Cambridge: Cambridge University Press, 2014), 101-07.

2. Of Pilgrimage, Freedom and Belonging in the age of the Anthropocene

Our age is often called the *Anthropocene*, grounded in the realization of many scientists that humans are the dominant force driving change in the world through factors such as the global population boom, the expansive transformation of the landscape and the vast exploitation of natural resources which cause among other things global migration waves and rapid climate change.⁷ This has been accompanied by the epochal shift after World War II from traditional industry established by the Industrial Revolution to an economy based primarily on information technology.

In the information age, modernized information-gathering methods and communication processes are becoming the driving force of a global social evolution accompanied by a developing *digital divide*, the gap between humans who have access to modern information and communication technology and those who do not. With human beings at the center of the transformation of the world, traditional theories from sociocultural, philosophical and religious perspectives about the place and nature of human beings in the society and the world have been challenged in the 21st century, for example, by the theories of transhumanism, posthumanism, gender theory, post-colonialism and post-secularism, which all, vice versa inspire artistic resonances and response.⁸

Consequently, as much as religious traditions and individual spirituality still play a decisive role in shaping the self-image of human beings, these processes of faith-formation often occur in a dynamic process of an individual pilgrimage towards a personal faith in constant tension to the contemporary world. While the traditional liturgies and the Lutheran musical heritage can be a safe spiritual haven for some, particularly for those who grow up in it and experienced a formation of a religious identity and a sense of belonging, but provide for the other a cause for alienation for example by a perceived tension to the modern world.

Today, many congregations in in all regions of Lutheranism face not only the question *how* but *if* the generation of their children and grandchildren will celebrate a worship service in the Lutheran tradition. Therefore, many churches engage in reformational processes of transforming their current liturgies and the content of their present hymnals.

Lutheran Hymns and Rites 2024 draws from these processes of renewal and the idea of a pilgrimage towards personal faith by centering on a common ground of three emerging themes connected to the age of the Anthropocene. The following three fields will be explored in their particular Lutheran context in conferences and consultations throughout the working process of this study and built the theoretical backbone of the publication:

⁷ The term Anthropocene was first extensively explored and popularized in Paul J. Crutzen and Eugene F. Stoermer "The Anthropocene," *Global Change Newsletter*, 2000, 41:17–18.

⁸ For a study on how the concept of the Anthropocene influences contemporary music see for example: François Ribac und Paul Harkins, "Popular Music and the Anthropocene," *Popular Music*, 2020, 39 (1), 1-21.

(i) *Postsecularism: From outside of church walls to a pilgrimage towards faith*

In which ways can rites within liturgies integrate words and music which come from an outsider perspective? A critical/creative perspective on religious doctrine often evokes new myths on core Christian themes independent from the teaching of the institutional church. Can these “new myths” provide a momentum of pilgrimage towards faith, serving Christian discipleship? How can these often more universalistic and interreligious standpoints be found in religiously inspired contemporary music or poetry resonate with liturgies of worship?

(ii) *Christian ethics: The meaning of freedom and the quest for beauty?*

With the human-caused destruction of natural resources, humanity destroys an important source of inspiration for the arts and a trigger of spiritual experiences – the complex and ambivalent “beauty and ugliness” discovered in nature.⁹ For example, how can Christian responses through music and rites/liturgies look like in lamenting this loss of complex beauty but still expressing hope to overcome the current condition? Since lament alone or the blank support of political agendas are obviously not sufficient from a standpoint of Christian discipleship, can a focus on beauty in all its transcendental qualities be an answer here, and, thinking with Luther, coming closer to God through the adoration of the creation?¹⁰ In practical terms perhaps by liturgies which are rich of music and rites centering on the beauty of nature and inspire its loving and hopeful protection and integration in daily life? Can these liturgies even help to inspire a freedom to act responsibly in society for justice and peace?

(iii) *Liturgical studies and ecotheology: mobile/nomadic liturgies in new spaces*

Contemporary society shows through a widely connected global economy and the emphasis on information technology and digital media new aspects of nomadism in many parts of the world. How can liturgies and music reflect these aspects of mobility – freed from fixed church spaces and their inventory of instrument and distinct acoustics? In the light of catastrophic events, are there rites of healing and of mourning which connect to nature – even within nature (open-air worship services in nature, in the forest, in public spaces...)? The recent devastating Tsunamis, Tornados, Hurricanes, wildfires and floods call for new liturgies of mourning and healing – perhaps more suitable within nature than in church spaces?¹¹

⁹ With complex beauty I am referring to the phenomenon of its dialectical nature (beauty/ugly) in connecting knowledge and faith. Beauty and ugly can be inspired and provoked by rational insights and discoveries, for example in nature and science, as well as by emotions and imagination of the fictional. Beauty can be rationally described as natural order and their necessary irrationalities (like in fractals) and simultaneously experienced as a pure emotion or unworldly, the transcendental. Both sides are important for the discussion as Umberto Eco analyzed: *beauty is detachment, absence of passion. Ugliness, by contrast, is passion.* Cited from: Umberto Eco/ Alastair McEwen (transl.), “*On the Shoulders of Giants*,” (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2019), 49.

¹⁰ For further studies on Luther’s relationship to beauty see: Mark C. Mattes, “*Martin Luther’s theology of beauty: a reappraisal*,” (Grand Rapids, Michigan: Baker Academic, 2017). For an exploration specifically to music see: Miikka E. Anttila, “*Luther’s theology of music: Spiritual beauty and pleasure*,” (Berlin: De Gruyter, 2013).

¹¹ An additional factor contributing to the „nomadic nature” of a global society and *Corpus Christi* will also be the unforeseeable dimension of migration waves caused by the rapid changes in the climate.

In order to draw from these vast fields for *Lutheran Hymns and Rites 2024*, they are looked upon through the lens of Christian identity formation in the Lutheran tradition and are gathered under the thematic headings of *pilgrimage*, *freedom* and *belonging*. The following brief thematic introductions of these three streams shall set the tone for the musical and ritual elements to be presented and analyzed within this study.

2.1. *Pilgrimage: Between longing and belonging*

At the beginning of any pilgrimage there is a spiritual quest, an unrest coupled with a longing for a transformational experience, for a renewed and deepened faith, a “reaching out to transcendence.” The twentieth century with two world wars and manifold ongoing national and local conflicts was full of social and cultural unrest but also inspired new beginnings and spiritual movements in global Lutheranism as a result of substantial crisis and failure of the institutional church.

Man is again thrown back on himself. He has managed to deal with everything, only not with himself.¹²

Dietrich Bonhoeffer’s observation on the situation of humanity from his prison cell in the midst of World War II addresses universally the painful loneliness within a society where the experience of transcendence is no longer an integral part of being human but looked upon critically either as escapism or old-fashioned, a notion typical for contemporary Western society also in the 21st century.

One pressing problem for humanity today in a world detached from otherworldly ties but in constant change is to find certainty. “For with the loss of the reference to the transcendent, the certainty of man’s knowledge of himself has also been lost”¹³ analyzes German theologian Rudolf Bultmann in reference to Bonhoeffer in his reflections on “The thought of God and Modern Man”. For Christians in the Lutheran tradition Bultman insists that the search for and the embrace of the transcendent has to be followed by encountering and understanding God’s grace through Christ in our individual lives:

And so there remains for man only the inquiry about god, only a looking out for divine grace, in which the Eternal, Transcendent One frees us from ourselves. In saying this Christian belief is still not saying anything specifically Christian. It only does so when it speaks of the act of God, in which God makes a gift of his grace, and transforms us and the world.¹⁴

With this, Pilgrimage requires not only a sense of longing but a sense of *belonging*. A feeling and idea of a spiritual home and a vision to frame the unknown that is encountered through the pilgrimage into the already known, the daily life before, along and after the pilgrimage. By giving up the known for the unknown, we lose the

¹² Dietrich Bonhoeffer and Dietrich Bethge (ed.), Reginald Fuller (trans.), “*Letters and Papers from Prison*,” (New York: Simon & Schuster 1997), 380.

¹³ Rudolf Bultmann, “Der Gottesgedanke Und Der Moderne Mensch,” *Zeitschrift für Theologie und Kirche* 60, no. 3 (Tübingen: Mohr Siebeck GmbH & Co. KG 1963): 340, <http://www.jstor.org/stable/23583944>, translation by the author.

¹⁴ Rudolf Bultmann, “*Essays Philosophical and Theological*,” (New York: Macmillan, 1955), 112.

awareness of God's work through the holy spirit in our present life. By placing God in the sphere of the unknown, God is missing in the area of what is known which gets continually broader in our age which is driven by producing new knowledge. As Bonhoeffer summarizes: "We are to find God in what we know, not in what we don't know."¹⁵

Between longing and belonging, the unknown and known, search and constraint, true pilgrimage begins: A temporary home for a rest, a rock on the side is found in the Lutheran heritage of hymns and rites, in communal memories of worship in different places and cultures throughout the centuries. A pilgrimage towards the religious essence of what it means to be a Christian today, carried by a rich heritage with an open heart to embrace the unseen and unheard as sign posts to encounter and understand God's journey with us.

Pilgrimage comes, as any journey, not without struggle and challenges for the travelers. Artists who create religiously inspired music and poetry that acts as a testimony of personal faith experiences often wrestle with established religious traditions and search for an expression of their spiritual experiences outside of church liturgies and beyond church walls: in the concert hall, their writing desk or the theatre.¹⁶ These ways of religious expression can lead to a pilgrimage towards a religious tradition and participation in liturgical practices for them and their audience and inspire also new or altered liturgical elements in worship.

The importance of this religiously inspired art from the position of pilgrimage has become an emerging field of research activities, particularly in the anglophone world in the 20th century.¹⁷ In my own research I have demonstrated how jazz carries religious meaning from artists in the protestant tradition and how the aesthetic and religiously inspired musical narratives on the band stand inform their work in providing sacred and liturgical jazz in Lutheran churches.¹⁸ German scholar Gotthard Fermor has argued that the religious heritage of rock and pop music supports liminal and transformational experiences in concerts which can be seen as a challenge and chance for a renewal of protestant church liturgies.¹⁹

Following these considerations, *Lutheran Hymns and Rites 2024* includes in the *Pilgrimage* section works from musicians, poets and priests who have extended their work beyond church walls. It collects songs for Lutheran liturgies from artists who

¹⁵ Dietrich Bonhoeffer in a letter to Eberhard Bethge, 29 May 1944. Source: Bonhoeffer and Bethge, "Letters and Papers from Prison," 310–12.

¹⁶ I have adapted this term from Paul Corrigan in his studies of religiously inspired poetry and used it for other art forms. Paul T. Corrigan, "Wrestling with Angels: Postsecular Contemporary American Poetry" (Tampa: University of South Florida, Phd Dissertation, 2015).

¹⁷ For an introduction see for example: Jeremy S. Begbie and Steven R. Guthrie (eds.), "Resonant Witness: Conversations between Music and Theology," (Grand Rapids, MI and Cambridge: Eerdmans, 2011).

¹⁸ Uwe Steinmetz, "Jazz in Worship and Worship in Jazz: Exploring the musical language of Liturgical, Sacred, and Spiritual Jazz in a Postsecular Age," (Gothenburg: University of Gothenburg, Phd Dissertation, 2021). <http://hdl.handle.net/2077/68393>

¹⁹ Gotthard Fermor, "Ekstasis: Das religiöse Erbe in der Popmusik als Herausforderung an die Kirche," (Stuttgart: Kohlhammer Verlag, 1999).

perform them outside of the liturgy, and liturgical elements such as gathering, prayers, and blessings, which connect in their meaning to established rites of their respective cultural tradition. The ability of liturgical forms to invite contemporary aesthetics in song and rite can also ultimately lead to a transformation of these liturgical forms. In this case, a transformation stimulated from *integrating* contemporary culture. The next two sections, *Freedom* and *Belonging* center on a change stimulated from *within*, from the need to formulate established liturgical elements and music on eye level to the respective contemporary culture.

2.2 Freedom: Discipleship in action

Protestant Christians in the 20th century have been engaged in manifold ways in transformation of society, but perhaps the need for “freedom” in its manifold dimensions can be considered the most prominent and also ongoing challenge in its ambivalence, the political abuse of the word. Therefore, *Lutheran Hymns and Rites 2024* gathers music and liturgical elements which address the longing for freedom, injustices between humans and between humanity and the natural world. A core quality of freedom is the choice to act, and as Dietrich Bonhoeffer put it from a Lutheran perspective,

Dare to do what is just, not what fancy may call for; Lose no time with what may be, but boldly grasp what is real. The world of thought is escape; freedom comes only through action. Step out beyond anxious waiting and into the storm of events, carried only by God’s command and by your own faith; then will freedom exultantly cry out to welcome your spirit.²⁰

As Nancy Duff points out in referencing Bonhoeffer’s distinction of costly and cheap grace²¹, Bonhoeffer is not abandoning Luther’s position of salvation through faith alone but insists that “only the believers obey and the obedient believe.”²²

A cheap grace according to Bonhoeffer has no consequences in the life of the recipient and is received independently of his disposition, while grace should lead instead to personal following of Christ which comes with a cost. German theologian Tobias Schulte draws here the connection between Bonhoeffer and Luther, “since in his {Luther’s} time he had again ensured that the “justification of the sinner” took the place of the “justification of the sin” that had otherwise prevailed for so long, and thus drew attention to the fact that only costly grace understood in this sense calls people to follow Christ, because only in this way is discipleship understood as a concrete, interpersonal event.”²³

²⁰ Translated from *Widerstand und Ergebung*, pp. 403 – 4, as cited in Geoffrey B. Kelly and F. Burton Nelson, “A Testament to Freedom: The Essential Writings of Dietrich Bonhoeffer,” (San Francisco: Harper San Francisco, 1990), pp. 542–43.

²¹ Duff, Nancy J. “‘Stages on the Road to Freedom’: A Brief Introduction to Dietrich Bonhoeffer.” *Theology Today* 71, no. 1 (April 2014): 7–11, here page 9. <https://doi.org/10.1177/0040573613519394>.

²² Dietrich Bonhoeffer, Martin Kuske and Ilse Tödt (eds.), Barbara Green and Reinhard Krauss (transl.), “Dietrich Bonhoeffer works Vol. 4,” (Minneapolis: Augsburg Fortress, 2001), 63.

²³ Tobias Schulte, “Erlöst ist, wer an Christus glaubt,” *Evangelische Theologie* 74, no. 4 (2014): 273–91 and 285–86, <https://doi.org/10.14315/evth-2014-0405>, translation by the author.

This leads into Bonhoeffer's unfinished reflections on what he referred to as religionless Christianity which is foreshadowed in his letter for the baptism of Dietrich Bethge:²⁴

Our church, which has been fighting in these years only for its self-preservation, as though that were an end in itself, is incapable of taking the word of reconciliation and redemption to mankind and the world. Our earlier words are therefore bound to lose their force and cease, and our being Christian today will be limited to two things: prayer and righteous action among men. All Christian thinking, speaking, and organizing must be born anew out of this prayer and action.²⁵

Bonhoeffer's insight that the past words have lost their strength and meaning could well have come from the Reformation period, perhaps from Martin Luther himself, and they have certainly not lost any of their urgency today. Bonhoeffer's solution to a renewed faith goes along with Luther's core theological principles, the mystical immersion in prayer and contemplation on biblical texts (*sola scriptura*), and the ethical action resulting from it through faith in and the grace of God (*sola fide, sola gratia*).²⁶

At this point, Bonhoeffer predicted that Germany and Europe were in need of new liturgies, new music and new words and prayers to overcome the devastation and spiritual "speechlessness" after the war and the holocaust.²⁷ Many others followed after the end of World War II the sense of a *ground zero* in what defines church and Christian faith in the protestant tradition and called for a new beginning, from the liberation theology movements in Latin America²⁸ to North America²⁹, Africa³⁰, India³¹ and Palestine³², to the international rise of feminist and womanist theology³³ and the development of ecotheology.³⁴

²⁴ Dietrich Bonhoeffer, *Dietrich Bonhoeffer Werke*, ed. Christian Gremmels, Eberhard Bethge, Renate Bethge and Ilse Tödt, vol. 8, *Widerstand und Ergebung* (Gütersloh: Gütersloher Verlagshaus, 1998), 435.

²⁵ Dietrich Bonhoeffer, *Dietrich Bonhoeffer: Werke*, vol. 8, 435. From a letter by imprisoned theologian Dietrich Bonhoeffer for the baptism of Dietrich Bethge in June 1944. Translation by the author.

²⁶ Jeffrey C. Pugh, *Religionless Christianity: Dietrich Bonhoeffer in Troubled Times* (London: T & T Clark International, 2009).

²⁷ Theodor W. Adorno, "Kulturkritik und Gesellschaft," in *Gesammelte Schriften* 10 no. 1, *Kulturkritik und Gesellschaft* (Frankfurt am Main: Suhrkamp, 1977), 30. Adorno concludes provocatively that "writing a poem after Auschwitz is barbaric."

²⁸ See for example: Walter Altmann, Thia Cooper (transl.), *Luther and liberation: A Latin American perspective*, (Minnesota: Fortress Press, 2016).

²⁹ See for example: Gregory P Seltz, *LCMS Identity and Mission in the American Urban Context: Engaging Conian Black Theology through Strategic Lutheran Missiology*, (St. Louis, MO: Concordia Seminary, PhD dissertation, 2017)

³⁰ See for example: Albert Pero and Mayo Ambrose, *Theology and the Black Experience: The Lutheran Heritage interpreted by African & African-American Theologians*, (Minneapolis: Augsburg Publishing House, 1988).

³¹ See for example: Arvind P. Nirmal and V. Devasahayam, *A Reader in Dalit Theology*, (Chennai: Gurukul Lutheran Theological College & Research Institute, 1990).

³² See for example: Miguel A. De La Torre and Mitri Raheb (eds.), *Resisting Occupation: A Global Struggle for Liberation*, (Minneapolis: Lexington Books / Fortress Academic, 2021).

³³ See for example: Mary J. Streufert, *Transformative Lutheran Theologies: Feminist, Womanist, and Mujerista Perspectives*, (Minneapolis: Fortress Press, 2010).

³⁴ See for example: Panu Pihkala, *Joseph Sittler and Early Ecotheology*, (Helsinki: University of Helsinki, PhD dissertation, 2014) and: <https://www.lutheranworld.org/content/ecotheological-studies>

Simultaneously, the ecumenical ties between the different denominations were strengthened and new bonds created.³⁵ Accordingly, the second half of the 20th century was filled with liturgical reforms and new religiously inspired songs which focused on liberation and criticized injustice in society and the destruction of ecological resources. A rich spectrum that *Lutheran Hymns and Rites 2024* will draw from with an emphasis on songs from the 21st century which reflect and explore the ongoing strive for freedom and justice in global Lutheranism and its local churches.

2.3 *Belonging: Celebrating a Harmony of Difference*

In his 1530 Apology of the Augsburg Confession Philipp Melancthon describes the new reformation movement already in a way which can stand as well today for global Lutheranism: a mosaic of people “scattered throughout the whole world [here and there in the world, from the rising to the setting of the sun], who agree concerning the Gospel, and have the same Christ, the same Holy Ghost, and the same Sacraments, whether they have the same or different human traditions.”³⁶ Following Luther (*Solus Christus*), this mosaic of people, of “living stones” is united through the work of the Holy Spirit in its shared belief in Jesus Christ, “a living stone rejected by men but in the sight of God chosen and precious, you yourselves like living stones are being built up as a spiritual house, to be a holy priesthood, to offer spiritual sacrifices acceptable to God through Jesus Christ.”³⁷

The quest for unity within diversity, the sense of a global body of Christ rooted in a local cultural tradition builds the third stream of Christian identity formation and the third main chapter of collected music and liturgical elements in *Lutheran Hymns and Rites 2024*. In contrast to the open collection of pilgrimage and freedom songs, prayers and rites which are either elements to be integrated in Lutheran liturgies of worship or develop their meaning directly in response to their respective contemporary culture. Therefore, the focus of the third chapter is on the transformation of the common liturgical heritage of Lutheranism through a collection of new musical interpretations and arrangements of Martin Luther’s hymns inspired by diverse musical cultures and contemporary orders of worship with liturgical music from the seven regions of global Lutheranism.

A central analytical aspect for this section will be the way how liturgical renewal has simultaneously helped liturgical identity formation, how the sense of belonging is kept and inspiring for the local worshipping community through reformational processes. From a sociological perspective, identity is a result of individual transformation(s). Transformation leads to a sharpened awareness of oneself, of a refined concept of identity. Personal identity is decisively shaped in confrontation with one’s own unique biography, through socialization processes in the family and in confrontation with the cultural identities in society. In his studies on the development of individual identity, Rolf Oerter distinguishes five formative structural levels in ascending complexity,

³⁵ See for an overview from a Lutheran perspective: Paul S Chung, Ulrich Duchrow, and Craig L. Nesson, “*Liberating Lutheran theology: freedom for justice and solidarity with others in a global context*,” (Minneapolis, MN: Fortress Press, 2011).

³⁶ Robert Kolb and Timothy J. Wengert (ed.), “*The Book of Concord*,” (Minneapolis: Fortress, 2000), 333(174.10).

³⁷ 1st Peter 2:4-5, Bible, NIV translation.

which depend on an individual's cognitive abilities and the differentiation of the associated respective emotions:³⁸

- I People as actors (e.g., through actions, as owners of possessions)
- II People as bearers of mental properties (e.g., competencies and duties)
- III Autonomous identity (e.g., self-actualization, value orientation)
- IV Mutual identity (e.g. reflection on inner conflicts and hopes)
- V Social (cultural) identity

In their interaction, cultural identities form the collective cultural memory of a society, which, according to Jan Assmann, is constituted by artists in their understanding of life and the world and objects in works of art.³⁹ Cultural identities also include music in liturgy and religiously inspired music outside of church contexts. In this way, music can become the joint formative element within church worship and also in daily life supporting the formation of religious identity. The emergence of a personal cultural identity in growing up from infancy to adulthood is to be understood as a continuous and dynamic act of enculturation, the imperceptible, unintentional growing into a culture, which at the same time forms a foundation on which the foundations of one's own cultural understanding can grow.⁴⁰ The prerequisite for personal processes of identity formation is full participation in the respective community and its rituals: the priesthood of all believers.

With regard to the formation of a Christian (Lutheran) identity, the focus is thus not on a static expression of being human, but on a fluid one: self-reflective in one's own narratives and attributions and dialogical with other people. Depending on the sociocultural context, it may be dominated by individual or collective notions of identity. Crucial for reflections on Lutheran identity through liturgy and music is especially the fifth level, the confrontation of individual identity with socialization processes and cultural identities. When this participation succeeds, all five levels described above by Oerter are present within a Lutheran liturgy and in religiously inspired music. Liturgy and music thus form multi-layered ways in which this collective cultural memory is bundled and transmitted and becomes receptive and formative for individuals.⁴¹

The fluidity of this dynamic interplay between individual and collective identities excludes oppressive uniformity and enforced hierarchy and cultural assimilations to be successful, it is instead a dialogical growth process between the believing individuals and their chosen collective expression of how to worship together. Unity within a global body of Christ cannot be achieved by overcoming diversity through uniformity, but by celebrating the harmony of difference within the vine and its branches.

³⁸ Rolf Oerter, "Entwicklung der Identität", in: *Psychotherapie* 11/2 (2006), 175 - 191, here 178.

³⁹ See also Jan Assmann, "Das kulturelle Gedächtnis. Schrift, Erinnerung und politische Identität in frühen Hochkulturen," (Munich: Beck Verlag, 1997).

⁴⁰ A first detailed overview on the shaping of cultural identity through music, both historically and in the age of new media globalization, is offered in the three-part series by Detlef Altenburg and Rainer Bayreuther, "Musik und kulturelle Identität," (Kassel: Baerenreiter, 2004/2012).

⁴¹ See also Jan Assmann and Tonio Hölscher (eds.), "Kultur und Gedächtnis," (Frankfurt/Main: 1988), 9-19.

3 The aims of this study in light of a global Lutheran liturgical heritage

Collecting and documenting music and liturgical elements on a global scale comes with the many inherent challenges and limitations of a multinational study. Obviously, it is to be avoided to ask one-sidedly for “Lutheran elements in worship” (e.g., Luther chorales, hymns that contain Lutheran doctrines etc.) or to merely survey liturgical structures and compare them with supposedly normative specifications such as Luther's German Mass as it has been done in past search movements for example in Germany in the 19th century.⁴²

Furthermore, how to address properly cultural diversity of the global body of Christ in the Lutheran tradition without a predominant Eurocentric point of view and what can be guiding cross-cultural criteria that do not exclude a priori already contributions from different parts of the world?

The recent worldwide celebrations of the Reformation anniversary in 2017 as well as the ongoing global ecological and pandemic crisis situation both underline the relevance of communal learning from each other in local and global contexts within the fellowship of Christians of different cultures and simultaneously provide an encouragement to search for a cross-cultural common ground. The question of Lutheran identities implies identifying transcultural connections that can at the same time establish local scopes of action without playing cultural diversity and assimilation off against each other. The localization of the three global guiding principles formulated by the LWF in 2017 can serve as an example here:

*Salvation—Not for Sale, Human Beings—Not for Sale; Creation—Not for Sale.*⁴³

These principles emerged from a global consultation process on fundamental issues in the communion of worldwide Lutheranism. Together, they inspire consequences for ethically responsible action that gain particular validity through the global dimension and, when implemented in Lutheran congregations, bring the global body of Christ alive locally.

Despite the inevitably fragmentary nature of attempting to fully describe Lutheran identities in music and liturgy in a global context, this study aims to contribute to the question, how liturgies and religiously inspired music in Lutheran contexts can be identity-shaping for Christian life and action locally and globally. It thus connects the local with the global and the proclamation of the Gospel in its sisterly interplay with music in Luther's sense in their liturgical harmony - *for the edification of all* (1 Cor. 14:26) who are already there and, at the same time, for those who will join them as a result on a communal pilgrimage. Three guiding questions stemming from core concerns of Martin Luther's teachings were selected that are all still relevant in Lutheran churches in all regions of Lutheranism for the ways, how local worship is conducted:

⁴² Jürgen Kampmann and Werner Klän (eds.), “*Preußische Union. Lutherisches Bekenntnis und kirchliche Prägungen*,” (Göttingen: Edition Ruprecht, 2014).

⁴³ <https://2017.lwfassembly.org/de/themen>. Accessed February 25, 2021.

- How do contemporary Lutheran liturgies accompany, deepen, and shape the individual Christian identity of their celebrants in their music and words?
- In which ways are the liturgies themselves transformed by the individual identities of their celebrants, while remaining on a par with contemporary culture?
- How do liturgies express the priesthood of all believers locally and as a global *Corpus Christi*?

The following considerations outline some of the transdisciplinary building blocks that ground and structure the analytical side of the study and explain the musical and liturgical focus of the collection and documentation.

3.1 *The significance of music for Martin Luther's liturgical reforms*

Martin Luther's 1538 preface to the *Symphoniae Iucundae*, a collection of four-part vocal compositions by various composers, including Josquin Desprez, Ludwig Senfl, Heinrich Isaac, Johann Walter comprehensively acknowledges the importance of music and provides an overview of Luther's understanding of music. As Jost Andreas Loewe describes in his analysis of the preface to the *Symphoniae Iucundae* as the basis of a theory of music by Luther, Luther positions music in the middle of the seven liberal arts as the fourth of the mathematical arts (*quadrivium*) and as a bridge to the three rhetorical arts (*trivium*), in modern terms: according to Luther, music connects science with the arts.⁴⁴

Luther sees music as an intrinsic part of creation, and it is therefore also part of all living things.⁴⁵ He divides the sounds of the natural world (*Musica Naturalis*) into three categories:⁴⁶

- *Musica mundana*, the sound of objects moved by air or force, for example.
- *Musica humana*, the music that exists in body and soul, the creaturely expression, e.g., in bird calls and the natural use of the voice, also in folk music.
- *Musica caelestis*, the mediator of the gifts of the Holy Spirit, it promotes the cultivation of the virtue of good hearing and doing and prevents evil and vice, especially in combination with the Biblical Word.

In contrast to *musica naturalis*, Luther views *musica artificialis*, art music, as the highest perfection, an art form that, as a bridge between God and human, can refine the sounds of natural music while enabling people to join in the music of heaven and praise.⁴⁷ As a second function of *musica artificialis*, Luther describes its ability to point to God directly; music becomes a partial revelation of God, an acoustic shimmer of the divine. For Luther, the dual nature of music between accessibility and withdrawal and the categorization into natural and artificial music bears important consequences for the

⁴⁴ J. Andreas Loewe, "Musica est Optimum: Martin Luther's Theory of Music," in: *Music & Letters* 94/4 (Oxford: Oxford University Press, 2013), 573–605, here 575.

⁴⁵ Loewe, 583.

⁴⁶ Loewe, 583–591.

⁴⁷ Loewe, 591–593.

use of music in the proclamation of the Christian faith in the liturgy. Konrad Küster emphasizes that Luther, as a connoisseur and lover of polyphonic vocal music, was convinced that the emancipation of pure sound from textual intelligibility in Josquin des Prez, especially in the acoustics of cathedrals, represented an important dimension of traditional liturgy that he wanted to preserve:

The fact that churchgoers could only experience the musical aspects of the old liturgical chants obviously did not influence Luther's thinking. Much more important to him were the interpreters of these texts set to music: the students of the schola.⁴⁸

Luther obviously trusts music in its artful performance to open up an additional space of religious experience, especially for the interpreters and the expert listeners, and to point directly (behind its sound) to God. This profound trust in pure sound and in the artful making of music may also have led to the fact that Luther, unlike Calvin or Zwingli, did not oppose instrumental music or the organ in liturgy. Luther's mass forms with their newly emerging repertoire of church music therefore also mark the birth of the emancipation of Western instrumental music and the idea of seeking (religious) meanings beyond words and expressing them musically, a new quality, as the Munich musicologist Thrasybulos Georgiades states, which came to full bloom with Johann Sebastian Bach.⁴⁹

In addition to his commitment to artful music, Luther encouraged the integration of popular melodies and German lyrics into worship songs so that the congregation could understand the meaning of the songs and discover in music a language that gave expression to their religiosity without the mediation of church authority—especially outside the churches. This revolutionary approach to communal singing at home, at the kitchen table, as Luther hoped, fostered a new space for transformational experiences: singing together means breathing together, listening to one another, and being called into the "here and now."

Luther thus frees the congregation from a listening role—"The subject of worship [is] in all its components the believing congregation."⁵⁰ The uniqueness of a communal belief, a shared faith in song, compared to performed Latin liturgy in the mass, and especially at the beginning of the new age of reproducibility in book printing gains a special significance. Walter Benjamin summarizes this special meaning with the concept of *aura*, which makes a historical classification (testimony) and transmission possible through its authenticity (authority).⁵¹ The growing Reformation movement would have been unthinkable without communal singing, especially outside the church walls. Through singing and oral tradition, it gained potentials that could shape individual religious identity differently and more strongly than before.

⁴⁸ Konrad Küster, *Musik im Namen Luthers. Kulturtraditionen seit der Reformation*, (Kassel: Baerenreiter, 2017), 18. Translation by the author.

⁴⁹ Thrasybulos Georgiades, *Musik und Sprache: Das Werden der Abendländischen Musik*, (Heidelberg: Spinger Verlag, 1974), 70-71.

⁵⁰ M. Michael Meyer-Blanck, *Gottesdienstlehre*, (Tübingen : Mohr Siebeck, 2011), 154. Translation by the author.

⁵¹ Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, (Frankfurt/Main: Suhrkamp, 1963), 13.

3.2 *The transformation of contemporary music through Luther*

However, the widespread idea that Reformation music drew largely from secular hymnody is often used to justify copying styles of modern popular music for contemporary Lutheran liturgies. This is a misleading argument, and it seems instead that a few examples (*Innsbruck, Ich muss Dich lassen*, etc.) are the exception rather than the rule. Of Martin Luther's 37 chorales, 15 were composed by Luther himself, 13 are from Latin hymns of Latin worship music, four are derived from German religious folk songs, two were originally religious pilgrim songs, two are of unknown origin, and only one is directly from a secular folk song, *Ich kam aus einem fremden Lande*.⁵²

This famous folk song was supposedly sung by Luther's children when they interrupted his work on a Christmas sermon in his study. The lyrics and melody inspired him to compose the carol *Vom Himmel hoch*, one of the most popular German Christmas carols to this day. But in the years that followed, as the carol became popular and was about to be published, Luther changed the original melody to the one we know now. Perhaps in an attempt to rid the original carol, with its jovial lyrics, of its folk roots?

In Luther's theology, this setting of the Christmas text to secular carol could actually be seen as an act of the birth of the infinite (sacred music) in the finite (folk music) - *finitum capax infiniti*, the finite is capable of bearing the infinite.⁵³ Luther was inspired by the original melody from a secular context, but apparently also convinced that it needed to be transformed and refined for liturgical use. Hans-Otto Korth, in his study on Luther's adaptation of this folk song melody, even suggests that Luther, with his increasing fame and authority, was interested in establishing a new tradition of sacred music in his published works that was not based on contrafacts of secular songs. Korth points out that Luther followed here Josquin Desprez, whom he admired, and who in his later creative years kept his sacred and secular music strictly separate.⁵⁴

3.3 *Liturgy as a cultural agent and provider of an embodied faith*

The evolution of Luther's *Vom Himmel Hoch* can be seen as a musical act of transculturation: contemporary musical folk music is not simply copied and not Christianized, as stylistic copies of hits and pop music often suggest in today's ecclesiastical musical culture, but Luther engages with the contemporary musical aesthetics of folk music so that a successful transformation process of folk music and its potential fields of reception can take place into the church space. Here, the liturgy functions as a cultural agent and accommodates the contemporary music of its time, which is thereby transformed in its function, musical form, and religious meaning at the same time.

For Luther, however, more was needed than simply to integrate vernacular language and music liturgically and thus make them accessible and more comprehensible; he

⁵² For an overview, see Markus Jenny, *Luthers geistliche Lieder und Kirchengesänge* (Köln: Böhlau, 1985).

⁵³ For further discussion, see Kurt K. Hendel, "Finitum Capax Infiniti: Luther's Radical incarnational Perspective," *Seminary Ridge Review: The United Lutheran Seminary Journal* 10, no. 2 (2008): 20-35.

⁵⁴ Hans-Otto Korth, "Zur Entstehung von Martin Luthers Lied 'Vom Himmel hoch, da komm' ich her'," *Jahrbuch für Liturgik und Hymnologie* 44 (2005): 139–154.

was far from wanting to abandon traditional liturgy with its qualities. Luther translated works from the Latin Mass and Gregorian chants into German, in many cases inventing new melodic turns of phrase that corresponded to the rhythm of the language in German and made the liturgy more accessible. However, the musical tradition of the previous centuries was preserved in its basic dramaturgy and expressiveness.

Thus, Luther's reforms of the mass in its musical spectrum and sources from the liturgical church music tradition (Gregorian chant), contemporary folk music, and contemporary art music (Desprez) stood in marked contrast to the services in the Reformed tradition of Zwingli and Calvin, which were clearly reduced in their musical spectrum. As a specific feature of Lutheran heritage in the reform of the liturgy, it can be formulated with Michael Griffis that it aimed at the development of individual religious identity through liturgical forms with explicit emphasis on the role of music.⁵⁵

3.4 Christian identities through the liturgical experience of musical faith narratives

From today's perspective, Luther's heritage of reconnecting popular cultural identity and spiritual-liturgical tradition still seems innovative and relevant. It was necessary for Luther to connect semantically and structurally to the Latin Mass, but to open up new forms of expression linguistically and musically. Thus, it involved the complex process of a form and content transformation that had the goal of creating and affirming an identity for believers (collectively and individually); liturgy was to "embody" Christian faith and discipleship in Christ.

James K. A. Smith, in his work on liturgy as cultural identity formation, defines embodied as "the formative power of practices-communal, embodied rhythms, rituals, and routines that, over time, silently and unconsciously give foundation to, root, and shape our desires and most basic longings."⁵⁶ This, he states, is possible through faith narratives⁵⁷ that serve like a compass to guide and inspire human action: "In short, the way to the heart is through the body, and the way into the body is through the story."⁵⁸

In conclusion, the Reformation, especially in the Lutheran tradition, therefore promoted worship services that were consciously intended to enable cultural formation with the goal of deepening religious identity and to orient their liturgical identity according to the other identity-shaping factors in a society, most importantly music and song. In this way, *Musica naturalis* and *musica artificialis* both found their

⁵⁵ Michael P. Griffis, "Liturgy as Embodied Informal Education for Identity Re-formation: Luther's 1523 and 1526 Liturgical Reforms," *Christian Education Journal: Research on Educational Ministry* 16, no. 2 (January 2019): 202–225, here 220. <https://doi.org/10.1177/0739891318825275>.

⁵⁶ James K. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids: Baker Publishing Group, 2009), 14.

⁵⁷ Refers to "faith narratives," a terminology from the Anglo-Saxon world; narratives that tell of a personal experience of God and Christ and that significantly shape a Christian identity. On this, see Diana Garland, "Faith Narratives of Congregants and Their Families," in: *Review of Religious Research* 44/1 (2002), 68-92. For a broader overview: James Walters, "Religious Imaginations: How Narratives of Faith are Shaping Today's World," (Chicago: Chicago University Press, 2019).

⁵⁸ Smith, *Desiring the Kingdom*, 14.

path into the liturgy and helped to decisively shape Christian identity in the sense of Lutheran theology through *musical narratives of faith*.

With this perspective on Lutheran liturgy as an embodied, communal retelling of fundamental ideas of Christian life and identity, it becomes evident, why constant transformation is one of the necessary traits of Lutheran liturgies and their music: Luther connected believers' identity to a crucial component of worldview formation by integrating it theologically within the framework, the corresponding biblical narratives of grace and justification. Therefore, both the content and form of the entire liturgical narrative must be related to and aligned with contemporary cultural and social narratives in order to be effective in forming Christian identity beyond church walls.

3.5 Embracing inspiration outside of church walls

The soundscape of Christian faith expands through Martin Luther not only into private homes and the streets, but from the 19th century also into concert halls. Thus, Lutheran continuity of tradition in the sense of the "Torgau formula"⁵⁹ - church and church culture as a space for a liturgy of encountering God through the revelation of God's word and the praying and praising congregation - are combined with Friedrich Schleiermacher's expressivity of subjective religious experience. Religiously inspired/inspiring music plays an important role for the individual shaping of Christian identity as a mediator, as a catalyst between ecclesiastical tradition and everyday contemporary culture., i.e., in church services, devotions and in liturgical music on the one hand, and the direct encounter with the numinous in many of its facets as explored by Rudolf Otto on the other through experiencing music in listening and by dancing, in understanding and by seeking a unity experience with it.

Music as a narrative, contemplative, and imaginative medium connects the formative dimensions of the constituted church and the individual conceptions and experience of the divine beyond church walls. Furthermore, as a consequence of the Lutheran Reformation movement, poets and musicians, inspired by their religious practice, express personal religious experience and reflections on Christian faith through music for liturgies as well as in concerts. As a result, many Protestant hymns have retained a validity beyond congregational singing as personal narratives of faith from Luther onwards into the 21st century. In addition to the poetic text of a hymn, it is precisely the connection with a melody popular in the respective time, that was able to lend these musical faith narratives an expressive power that transcended liturgical use.

An excellent example is the composition *We Shall Overcome*, originally a gospel song by Charles Albert Tindley titled *I'll overcome*, first published in 1901.⁶⁰ Tindley was a Methodist minister whose parents were still enduring enslavement, and the original text has a clear biblical connotation. As a result of the civil rights movement in the U.S., the textual and melodic rewriting of his song by Lucille Simmons took on a new

⁵⁹ Martin Luther, "D. Martin Luthers Werke: kritische Gesamtausgabe," 588.

⁶⁰ For an overview of his work see for example S.T. Kimbrough Jr., "The lyrical theology of Charles A. Tindley: Justice come of age," *Readings in African American Church Music and Worship* (Chicago: GIA, 2014), pp. 201–226.

meaning of overcoming even the most difficult of life's circumstances, though without a clear religious connotation by omitting Christ in the lyrics. In 2012, on the anniversary of the attack on the Norwegian island of Utøya, in which 77 people were killed, Bruce Springsteen played this song in front of 60,000 people in front of Oslo City Hall for the families and friends of the murdered. In recent years, the song has found its way also back into many Lutheran liturgies as a liturgical element that amplifies hope despite all despair.

We Shall Overcome with its strong roots in gospel liturgies is a song of pilgrimage towards faith, that can play an important part in Lutheran liturgies today, above all, because of its *aura*⁶¹, its street credibility, of having stood the test of time to encourage hope in the midst of desperation. Liturgies with “open doors” which embrace such a song of pilgrimage can offer transformational experiences to their participants outside of the hymn book repertoire and also display with this the ability to transform themselves, in this case through integrating a new song. A precondition is the liturgical implementation of Luther's idea of the priesthood of all believers, for all worshipping participants constitute the “open doors” of a liturgy through which the liturgically inspiring (and religiously inspired) contemporary culture can be embodied, far from preconceived theological, aesthetic, or political agendas. *Let it all be done for edification!*

3.6 Transformation, pilgrimage and identity

Transformational experiences through music and within liturgy are key elements in shaping Christian identity, which has been suggested here, can be viewed as a collection of personal faith narratives. With an understanding of Luther's liturgical reforms to promote an embodied, communal re-narration of the fundamental ideas of Christian life, it appears necessary for both the content and form of the entire liturgical narrative to relate to cultural and social narratives of its time. This creates an auto-transformative quality for the liturgy which can, of course, play out very differently in different cultures and regions of Lutheranism. But most importantly, it invites its congregation into a pilgrimage towards a constant refinement of their Christian identity and does not superimpose a static recipe such as “how to become a Christian.”

Instead, it can be suggested from a modern perspective that Luther calls for walking with Christ (*solus Christus*) in learning from the full biblical revelation (*sola scriptura*) and seeking God's grace on a pilgrimage guided by faith (*sola fide*), embracing the tradition and facing courageously and innovatively the future. Each individual transformative event can be seen perhaps as a roadblock or signpost on this pilgrimage, with music and liturgical elements as pavement stones. Moreover, Luther and the Reformation movement enabled a richness of individual artistic interpretation of personal faith experiences which helped to create music and poetry outside of church walls which support a pilgrimage towards faith shaping Christian identity. *Lutheran Hymns and Rites 2024* aims to offer a balanced overview of a rich spectrum of artistic expressions within the global Lutheran community, celebrating its harmony of difference and the reformational heritage.

⁶¹ See here page 14.

4 Proposed table of content: *Lutheran Hymns and Rites 2024*

SECTION I: Hymns from the seven regions of Lutheranism

I. Pilgrimage

II. Freedom

III. Belonging

IV. Luther's musical heritage: his hymns in contemporary settings from different musical cultures and regions of Lutheranism.

interwoven with thematically suiting

Rites of *Gathering* (opening oneself for: listening, contemplation, prayer)

Rites of *Celebrating Creation* (the life in us and on earth and the cosmos)

Rites of *Sending* (blessings, strengthening oneself for: sharing, discipleship, action)

SECTION II: Liturgies from the seven regions of Lutheranism

V. Selected liturgies from the Seven World Regions of Lutheranism

including liturgies from the Global Assembly of the LWF in 2023

SECTION III: Resources

VI. Liturgical and Musicological Reflections

On the content of *Lutheran Rites and Hymns 2024*

VII. Results from Conferences and Consultations

VIII. Appendix of Hymnbooks and global resources

➔ From the summer of 2022 online examples from different regions on the LWF website.