Aspects of the history of worship in the LCA

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Introduction

For most of this article 'worship' refers to those aspects that are public and congregational, particularly *the* service (the mass, the eucharist, the divine service with holy communion) – to structure, wording and music.[1]

People are passionate about worship because they sense that it is central to their Christian life. The reason the first main groups of Lutherans under Pastors Kavel and Fritzsche came to Australia was because of worship.[2] They did not want to compromise what they understood happened in worship.

For convenience I will look at the history of worship in the LCA under three headings: traditional; modern; and postmodern. These headings partly indicate different overlapping historical periods, to some extent arbitrary, but also indicate different attitudes and 'philosophies'. I want to evaluate each of these, outlining some of their advantages and disadvantages.

Traditional

Peter Roennfeldt's thesis 'A History of the First Hundred Years of Lutheran Church Music in South Australia' gives a summary of church music and worship practices up to about the Second World War.[3] The first Lutherans who came to Australia from German-speaking regions of Europe brought their traditions in music and worship with them: their hymns (chorales, sung in isometric rather than rhythmic form), brass band instruments, liturgy (Hebart mentions that as pietists they had long services but probably not much liturgy[4]), home and community singing. The different groups that emigrated brought their own regional variations. Church organs began to appear only from latter part of the 1800s. Roennfeldt says that there were two trends during the first hundred years: towards greater conformity; and towards the adoption of English language and culture.
Both trends culminated in the publication of the *Australian Lutheran Hymn Book* (ALHB*)*, word edition 1922, music edition 1925, by the Evangelical Lutheran Synod (later 'Church') of Australia (ELSA, later ELCA).[5] This was compiled from various German and American sources, plus some English and some local material. It was deliberately fairly conservative, incorporating hymnic and liturgical material which was already accepted. For example, the chorales continued to be presented in isometric rather than rhythmic form in spite of changes which had taken place overseas in the nineteenth century, a number of popular sentimental hymns were included, and most of the liturgical material had been used previously in German with the same musical settings. In time most congregations of the United Evangelical Lutheran Church in Australia (UELCA), formed in 1921 by a union of synods with differing worship traditions, also used the ALHB.

The ALHB provided two forms of morning service; the holy communion was virtually another service added on when required (which by modern standards was not very frequently). In structure the two forms of the service did not differ greatly, although the second was a little fuller; for example, the first used a trinitarian form of the 'Lord, have mercy' in place of a confession of sins, followed by a truncated form of the 'Glory to God in the highest'. Most congregations of the ELSA/ELCA used the first form, while most of UELCA eventually used the second form.[6]

However, diversity continued for some time, as local regions had their own traditional practices (sometimes congregations differed within one parish) and there was little travel by most people from one area to another. Little training was provided for pastors in understanding or practice, and organists had largely to fend for themselves. The quality of hymns and tunes provided in ALHB was promoted in both synods. Pastor A Brauer wrote in the *Australian Lutheran* in 1926 about 'beautifully devout hymn settings' chosen to counteract the trend towards 'trashy songs' and 'sacred jigs', and material that had 'stood the test of time and usage'; and Pastor G Dohler wrote a series of articles in the *Lutheran Herald* in 1938 entitled 'Lutheran Youth: Guard Your Heritage of Lutheran Hymns and Chorales'.

Then from 1951 work began on preparing a new hymnbook, which when eventually published in 1973 was called *Lutheran Hymnal* (LH).[7] By this time virtually a complete change from German to English had taken place throughout the two churches. The compiling committee set high standards in restoring and presenting the best of the worship traditions of the Lutheran church. Over 7000 hymns from around the world and different churches were studied. Rhythmic rather than isometric forms of the chorales were given, new translations of hymns were prepared, more English hymns were included, and some 'light-weight' hymns were deleted. The committee took into account new conservative liturgical scholarship overseas, and before production the church approved the use the Revised Standard Version of the Bible (RSV) instead of the Authorised Version as its liturgical basis.

The production of the LH completed the trend towards conformity and unity: the new Lutheran Church of Australia (LCA) formed in 1966 had one new liturgy with a new hymnbook soon to follow. LH also included minor services, psalms and canticles, some propers, and antiphons and responsories for Matins and Vespers. An 'agenda' (book of occasional services) was not provided at this stage but was requested and foreshadowed, although it was to be more than twenty years before full resources were provided.[8]

The liturgical and hymnic language in LH, although conservative and still traditional (the 'thou' form of addressing God was still used), was a little simpler and more modern than the church had been used to; many found the wording of the new liturgy refreshing (and also the music, when sung at a faster tempo as advocated by the committee[9]). The changes made to the Apostles' Creed are indicative of linguistic changes generally: 'Holy Ghost' became 'Holy Spirit', 'sitteth on the right hand' became 'sits at the right hand', and 'the quick and the dead' became 'the living and the dead'.

LH was a pioneer in many ways in the English-speaking world (as for example in its use of the RSV). Much time and work and scholarship went into preparing the new liturgy and hymnbook, and high standards were set. There were several innovations for the LCA. The complete service with holy communion was the first one given in the book, even though communion celebration and attendance were still low in the church. Old Testament lessons were now provided in addition to the traditional one-year lectionary epistles and gospels, and the collects as well as the introits were printed out in full for each Sunday and festival. And the best of hymns from both Lutheran and other sources were provided – although there were none that we would now consider modern songs; the few more recently written hymns in the book were still in traditional form.

In spite of the changes, liturgy and worship were still generally interpreted narrowly in the church, and forms and rubrics were used with insensitivity. Most people, even pastors, were not trained in understanding liturgical worship and its purpose, or used to seeing it from a broad perspective. The study of liturgy was mainly left to specialists, who tended to see it in terms of doctrine, history, liturgical purism, and aestheticism. LH set a good standard, but the standard was rather high for most people and out of touch with their felt needs. For a long time after its publication bitter letters to the editor appeared in the official journal of the LCA, *The Lutheran*, complaining of changes to well-loved tunes and the omission of favourite hymns. People found the rhythmic forms of many of the chorales difficult, although some (eg 'Now thank we all our God' and 'From heaven above') became popular. Organists did their best, but the liturgy and hymns were often played very slowly and with poor interpretation.

Even though variations in the liturgy were supplied, in practice there was little variety within congregations. Most congregations learnt one musical setting and used it invariably, so that the service was done the same way for every season and every Sunday. Generally one offertory was used invariably and the one general prayer printed in the liturgy as a model was used for every service. A few propers, as supplied, were used, but even they were often restricted. For example, the introit (one or two verses from a psalm) was often spoken by the pastor and so seen as a kind of obscure announcement of a theme of the service, and graduals (verses between epistle and gospel), while indicated as a possibility in the rubrics, were not supplied. Perhaps many people tended to equate the service with the sermon; the liturgy was almost invisible, just a mechanical thing done, simply a decoration or a setting for the sermon, not really very important. Many Lutherans growing up in the 1970s did not even realise the liturgy was printed in LH; they just did it from memory.

The emphasis in worship tended to be on intellectual meaning and true doctrine. For example, holy communion was given great importance in the church, although the emphasis was on meaning and correct teaching, as compared with other churches; but it was still not actually celebrated or attended very often. And the sermons were often expositions of the epistle, instruction in doctrine.

The intention of LH was to restore and pass on good Lutheran liturgical and hymnic tradition. Tradition in many ways is good and necessary; the whole Christian faith is

tradition passed on. As human beings we can't live without traditions; when people get rid of traditions, almost immediately new traditions grow up in their place. GK Chesterton said that tradition is an extension of the idea of democracy: it's giving our grandparents a vote.

But tradition can become traditionalism – an unthinking emphasis on tradition for its own sake, simply because it's always been done it that way. Tradition can then become hidebound, irrelevant, resistant to needed change, and elitist, out of touch with real people in the modern world. As Christians our tradition must be living, always examined and understood and evaluated.

So in 1966 we had a new united church with a new liturgy, and in 1973 a new hymnbook which restored a good uniform standard, representing the best of historical liturgical Lutheran form, the best musical setting, the best of hymnody. But unfortunately it was not always a living tradition, there was not real ownership by many members of the church. And because pastors had not been trained to understand the purpose of the liturgy, they tended to either conformity or rebellion.

Modern

History is full of ironies and unexpected twists. At the beginning of the life of the LCA, who would have expected all the changes that came within a few years?

In some ways LH came out at just the wrong time. The work had taken about twenty years, and an enormous amount of time, effort and money had been invested in the project; the last thing the committee wanted was to have to re-evaluate and revise their work. Yet the world and the church had moved on in that time, and by now virtually all other liturgical churches had set up official bodies to research and produce new worship materials, based on historic forms but in modern English in 'you' form and using new musical settings. Things were changing: the far-reaching Second Vatican Council was held in the 1960s; new Anglican prayer books appeared in the UK and in Australia in the 1970s; and the American Lutheran 'Contemporary Worship' booklets were produced, culminating in the *Lutheran Book of Worship* (1978) and *Lutheran Worship* (1982). At the same time many contemporary Christian songs were being written in quite a different style from traditional hymns, modern Bible translations were being published, and the influential *Australian Hymn Book* appeared in 1977.

From the early 1970s Australian Lutheran groups of young people, influenced by these trends and events, began preparing and holding modern style services. These used simplified modern English wording, contemporary styles of music, simpler structure with less formality, drama, and a variety of musical instruments other than the organ (piano, guitar, drums, flute/recorder). I mention just three Adelaide-based examples.

Robin Mann and a band called Kindekrist began regularly holding monthly student services in St Stephen's church in Adelaide associated with the Lutheran Student Fellowship (LSF). These grew enormously popular, attracting church-filling crowds of

excited young people, and continued for more than two decades. The services followed the traditional liturgical pattern but somewhat simplified and in modern language, accompanied by professional-sounding loud modern music and modern songs, many written by Robin himself. Soon dramas were also incorporated. At about the same time, Geoff Strelan and a group of youth singers began to go around to various churches and promote a softer and simpler style of song. And two teachers at Concordia College, David Schubert and Peter Schmidt, prepared a 'Modern Matins' at Concordia College, which was used regularly from the end of 1971 in chapel worship with a student band in a fast and exuberant style. This and a modern communion liturgy as well as other material were incorporated in *Worship Today* in 1975.[10]

At first these examples of what came to be called 'contemporary' worship were on the fringe – isolated, occasional, and unofficial, approved by particular pastors for particular youth services. But then gradually services incorporating more variety and modern forms became more central for many congregations, and finally at least partly official. Synodical resolutions from the mid-1970s on indicate the increasing desire for more modern worship.

A series of publications following *Worship Today* through the '80s supported this trend: for example, *God's People at Prayer* (a collection of seasonal alternatives to the general prayer provided in the liturgy, 1977), 'All Together' books of 'contemporary' songs[11], the children's songbook *Sing to Jesus* (1983), *Service Orders for Particular Occasions* (including the three-year lectionary whose use had recently been synodically approved) (1985), the Service – Alternative Form (1986)[12] , *Supplement to Lutheran Hymnal* (1987)[13], *Collects and Readings* (1987)[14], and guidelines on modern Bible versions (series of duplicated sheets, 1980s) culminating in three books entitled *The Readings* (1990, 1991)[15].

Virtually all worship materials prepared after the publication of LH used the 'you' form of modern English. Towards the end of the '80s, at the request of the President and with General Church Council support, the main service, 'Service with Communion', was put into more modern language by the Department of Liturgics, with help from James Thiele in adapting the music, and after a short period of field testing it was included in the *Supplement* (p 6). This form rapidly replaced the service on page 1 of LH.

Since then three new musical settings of the liturgy (as in the Alternative Form) appeared in *Sing the Feast* (1998). Meanwhile a growing number of congregations replaced official orders of service with 'contemporary' orders of their own, usually informal in style and spoken, with modern Christian songs, and these continue.

During the last quarter of the twentieth century, then, the traditional approach to worship was rapidly replaced by modern trends. This was part of a movement throughout the churches of the Western world to use modern language, modern music, simple repetitive choruses, and greater simplicity. There was an attempt to construct 'themes' for services[16], and to have more informality, variety, relevance to modern ways of life, and participation and involvement by worshippers. Duplicated orders with responses and

unison parts for the congregation were used, and also drama, film, discussion, dance, art, and overhead screens. These changes were associated with attempts to reach youth and the unchurched; the church growth movement began to take hold. There was a reaction against a dry intellectual approach, an attempt to include the emotions, for example through music, more direct and colloquial language and increased participation by the congregation; the charismatic movement grew from the 1970s. One very positive change was the huge increase in holy communion attendance – from an average of about four times a year in 1965 to about fifteen in 1993.[17]

Throughout Western society this was a time of a rise in individualism and secularisation, anti-elitism, anti-intellectualism, anti-ritualism, pop music, casual clothes and speech, mass communication, and a breakdown of authority. Modern design began to be seen everywhere (modern churches were built, and older churches were repainted inside in pastel colours). There was a general belief in 'progress', and a need was seen for everything to be new and contemporary. (Many of these trends have been around since the Enlightenment in the eighteenth century, but they became popular in a particular way in the 1960s.)

When such a rapid push for changes came, there was little preparation in the church to critically evaluate the various movements. Sometimes the changes led to confusion, even chaos, and bitter disagreements (the 'worship wars'). People tended to be either for or against the changes; some wanted no change at all, while others said we could do anything because of Christian freedom, and we *should* make all these changes, for the sake of youth or the unchurched. Many congregations now offer two services: a 'traditional' and a 'contemporary'.

The modern movement has had mixed results in worship. It has clearly brought benefits such as clearer language and more modern music to make it easier for many people to participate in the service. Most people have felt that the services are fresher and closer to their everyday lives, and appreciate a wider use of visual and dramatic arts. Some young people and some visitors have found the services easier to understand and more friendly and inviting – although by no means everybody has been happy with everything that has been done.

Being modern can become modernism – change and modernity for its own sake, a loss of valuable heritage from the past, divisions, individualisation, and loss of collective memory. Texts that are constantly changing (especially when not written for the ear) cannot be memorised or internalised and so what should be the common ritual is disrupted. There is a narrowness in thinking that only things of this moment have value. For those with a modernist attitude, things have to be continually updated and changed – there's nothing more old-fashioned than what was modern a generation ago. But here we have another irony of history.

Postmodern

In many ways we are no longer in the 'modern' era – we now have what has been called *postmodernism*. Postmodernists are those who have come through modernism or come after it.

Postmodernism means different things to different people. Broadly, it is a movement throughout the Western world representing a new way of looking at things, a reaction against many of the ideas of modernism. Postmodern architecture is a reaction against the uncompromising steel, glass, and concrete boxes of modernist architecture. It is more playful and more human, looking back and using 'classical' bits from the past.

Philosophically, postmodernism rejects the often simplistic optimism of modernism. It stands for a cluster of beliefs: there is no clear progress in history; there are no absolutes, but only moral, intellectual, and aesthetic relativism; all values are uncertain or perhaps meaningless and there's a multiplicity of points of view (everything's subjective; something may be true or good or beautiful for me, but it may be quite different for someone else – 'Whatever!' is a favourite expression). Postmodernists are ready to pick up things from all periods and cultures (often taken out of context), and tend to experience life as fragmented and pluralistic. Quick gratification is seen as more important than long-term values or goals. One's life is a series of disconnected projects. Postmodernism has also been called 'liquid modernity' (in contrast to the 'solid modernity' that came before it).[18] This name indicates that in some ways it is also still a form of modernity, but one that takes itself more lightly and more flexibly.

One of its characteristics is irony and detachment, having fun with shared cultural events and icons. This can be seen in recent TV shows, particularly comedies such as *The Simpsons*, and in science fiction works such as *Hitchhiker's Guide to the Galaxy* and the Terry Pratchett books. Postmodern shows and literature often seem disjointed and hard to follow to older generations. On the other hand, traditional and even 'solid modernity' linear approaches seem slow, heavy, and boring to postmodernists, who are used to a barrage of rapid and varied impressions.

In the area of the spiritual, 'spirituality' is now popular, seen as private, individual, and undogmatic, but not 'religion', and definitely not 'church', which is seen as demanding commitment and exerting public pressure. There is a readiness to accept things from the past and from other cultures, and an openness to a wide range of experiences (including mystery and ceremony). Isolated, discrete experiences are valued (the menu) rather than a logical, linear, systematic development of ideas and a universally accepted body of knowledge and belief. There is a 'shopping' mentality towards religions, as in New Age religion. Perhaps people are looking for something more 'real' than the meaninglessness around them.

Clearly, there are both good and bad aspects of these trends for worship. Just as both the traditional and the modern have positives as well as negatives, so does the postmodern. It is important for us to be *traditional* in passing on our heritage, in maintaining and enhancing the richness of our shared past, the collective memory, in valuing truth and correct teaching. It is important to be *modern* in making sure that what is said is in our

present-day language and communicates clearly, in valuing meaning and relevance. And it is important to be *postmodern* in being ready to include whatever helps to make the service functional, whether old or new or from whatever culture or tradition, in valuing the actions of worship. We need to be prepared to blend different styles and different musical instruments, and include the best of new songs and hymns as well as old hymns with modernised words and presented in today's musical idioms – using the best of both traditional and modern. We can learn tolerance of a variety of traditions, and utilise postmodernism's openness to mystery and ritual.[19] Perhaps we also need a postmodern lightness of touch; we should be wary of anchoring ourselves too firmly in our favourite styles and forms.

On the other hand, we need to resist the postmodern tendencies to individualism, lack of commitment, relativism, and trivialisation. We need also to remember that the liturgy is not an arbitrary menu of items, but that it has a number of connected actions and functions in which context and sequence are important. Often function determines order and order determines function.

The LCA probably doesn't consciously have postmodern services in the same way we have 'traditional' or 'contemporary' services; postmodernism is more a way of looking at things. Some of the positive aspects of a postmodern or liquid modernity approach can be illustrated by referring to recent worship publications which I have had the privilege of being involved in helping to produce.

The long-awaited 'agenda' material finally appeared in two attractively produced hard-bound books accompanied by computer disks: *Church Rites* (1994) and *Rites and Resources for Pastoral Care* (1998). These resources went through many drafts before publication because the compilers realised that a new and flexible approach was necessary, and they had to gradually discover what was required. Sometimes services were needed, sometimes rites, sometimes outlines of procedures, and sometimes resources, as well as brief notes and explanations. Where possible, traditional orders (from both Lutheran and non-Lutheran sources) formed the basis, but sometimes new materials had to be devised almost from scratch. The theology and the purpose behind the resources had to be clarified. The aim was that the materials be usable and functional. The language was intended to be clear, crisp and direct, suitable for speaking, both welcoming and dignified.

Fairly new to the church for official materials was the intention that the resources be used flexibly and adapted according to needs, being taken as (carefully crafted) examples rather than as invariable prescriptions. Variations and alternatives were included. Providing the materials on computer disk was important – pastors could cut and paste according to their requirements.

Flexibility was also the keynote of the *LCA Worship Resources* (LWR).[20] The materials were planned to supplement all kinds of orders based on the liturgy structure, and to give examples. Instead of complete services, many sample ritual resources were provided for every season and every Sunday, linked to the newly adopted Revised Common

Lectionary[21] – more than could be used in any one service. And the materials were drawn from a wide range of sources, past and present and different traditions, all put in modern English designed to enhance LCA worship, and including suggestions for using the various arts. After being trialled over three years, LWR was revised and released in 2002 on a CD-ROM rather than printed as a book; if printed out it would come to perhaps about 3000 pages. Pastors can easily choose and adapt what they want, and it's all copyright-free. LWR is supplemented by books of music and of dramas. While uncompromisingly Lutheran, LWR recognises that much in our worship is catholic and ecumenical.

In LWR we tried to provide materials which enhance the function of parts of the liturgy. For example, there are variations of the 'Lord, have mercy' which expand it while making the function clearer. We include scriptural sentences which may be used to enhance the 'In the name' by putting it into the church year context; it is in the name of the God who does such and such. The aim in the suggested liturgical variations is not so much to explain, but to *do* in a clearer way. The context is also important; particular words or particular songs have different functions in different places of the service.

The LCA's participation in the ecumenical *Together in Song: Australian Hymn Book II* (TIS) project was a first. When in 1989 the LCA was invited by the Australian Hymn Book Company to send representatives to attend meetings of the Editorial Committee to revise the AHB, it was understood on both sides that the reps were there only as observers.[22] The LCA was in fact beginning work on preparing a new hymnbook of its own. However, active participation in the project soon followed and by the time of the publication of TIS in 1999 the LCA had approved it for worship on the same basis as the 'All Together' books, 'for judicious use'. Work ceased on a separate LCA hymnbook, and an increasing number of LCA congregations, following encouragement from Synod, have taken up the book.

TIS is not only ecumenical but also both Australian and international, as well as including an extensive range of styles of 'psalms, hymns, and spiritual songs', ancient, modern, and postmodern. If LH represents the traditional and the 'All Together' books the modern in LCA congregational song, then TIS represents the postmodern with its broad mix of possibilities and its crossovers of styles and traditions.

The following table summarises some of what I have outlined above, indicating key publications, typical medium (with its characteristic), main means of appropriating the service order, typical musical instrument, and typical ways of understanding worship.

Traditional	**Modern**	**Postmodern**
ALHB, LH	AT books, *Supplement*	LWR, TIS
hymnbook	sheets of paper	data projection
(fixed)	(flexible)	(fleeting)
memory	reading	looking
organ	guitar	keyboard
truth, correct teaching	meaning, relevance	function, ritual

Conclusion

The Commission on Worship has come to understand the service as ritual (while rejecting ritualism), as things that are done – what God does and what we do.[23] The parts of the service are *performative.* When the minister faces the congregation and says, 'In the name of the Father and of the Son and of the Holy Spirit' and makes the sign of the cross, he's not just saying that God is a triune God; through this pronouncement and action God is actually coming to his people and putting his name on them.

The service conveys a whole lot of things God does: God calls us, God forgives us, God speaks to us, God listens to us, God gives us his gifts, God invites us to his supper, God gives us Christ's body and blood, God blesses us, God equips us to work with him for others. Then for each of these things there are our responses: We come, we confess, we listen, we pray, we offer gifts, we eat and drink, we give ourselves, we thank and praise, we go out to do God's work.[24]

So what is important in worship is not primarily whether the service is 'traditional' or 'contemporary', but whether as a whole and in its parts it is *functional* – whether it does what it is supposed to. Function can be enhanced or disrupted by what we do and how we do it. The words of the parts of the service may be changed (possibilities are suggested in LWR), but they still need to have the same function. We may have different kinds of music, but it should fit what's being said and done.

Of course, even if we agree that the service must be functional, that doesn't solve all our problems. We still have to agree on the most appropriate language and music and ritual to *express* the function – and this is where we'll still have disagreements. But at least it's a start.

Notes

[1] This article is based on a talk at a Friends of Lutheran Archives meeting on 24 May 2004. I gratefully acknowledge my debt to the Commission on Worship, and especially to Pastor Henry Proeve for his encyclopaedic historical knowledge of liturgics and hymnody, Pastor Paul Renner for his insights into rites and rituals, and Dr John Kleinig for various liturgical clarifications, including the concept of function.

[2] See Everard Leske, *For Faith and Freedom*, Openbook Publishers, Adelaide, 1996; David Schubert, *Kavel's People*, second edition, H Schubert, Highgate SA, 1997; W Iwan, tr David Schubert, *Because of Their Beliefs*, H Schubert, Magill SA, 1995, 2002; David Schubert, 'Should We Be Here?' in *Lutheran Theological Journal*, vol 25, no. 3.

[3] Written for Master of Music Degree, University of Adelaide, July 1981. Copy held in Lutheran Archives, SA (which also holds many other historic publications relating to worship in the Australian Lutheran church).

[4] Theodor Hebart, *Die Vereinigte Evangelisch-Lutherische Kirche in Australien*, Lutheran Book Depot, North Adelaide, 1938; English version *The United Evangelical Lutheran Church in Australia* ed JJ Stolz.
[5] ALHB was the first hymnbook with music to be wholly set up and printed in Australia (Roennfeldt, op cit, ch 4).
[6] The first form was based on the German *Agende für evangelisch-Lutherische Gemeinden in Australien*, 1890, a composite liturgy from sources including Lüneberg, Löhe, Missouri (from Saxony), and Wittenberg; the second form was based on the Common Service compiled by non-Missouri North American Lutheran churches; see Roennfeldt, op cit, ch5, and Luther Reed, *The Lutheran Liturgy*, Muhlenberg, Philadelphia, 1947.
[7] Published by Lutheran Publishing House, Adelaide, in word (with melody line) and tune editions. For brief outlines of the history of the preparation of LH, see Everard Leske, op cit, and the preface to LH.
[8] See *Service Orders for Particular Occasions*, *Church Rites*, and *Rites and Resources for Pastoral Care* below.
[9] See 'The Liturgy: Explanatory Notes' and 'Canticles and Psalms', LH (xxiii and facing no. 648 in word ed).
[10] For a description by its authors of the development of *Worship Today*, see 'Contemporary Worship' in *Praise God in His Sanctuary*, Lutheran Publishing House, Adelaide, 1976.
[11] *All Together Now*, 1980, *All Together Again*, 1983, *All Together Everybody*, 1991, *All Together OK*, 1996, *All Together Whatever*, 2001. Over the years the character of the songs has broadened and become more sophisticated.
[12] A eucharistic service devised by the Commission on Worship's Department of Liturgics to use more modern English than the service in LH and incorporating the international ecumenical liturgical texts (now in *Praying Together*, English Language Liturgical Consultation, The Canterbury Press, Norwich, 1988). Approved for trial use by the 1984 Synodical Convention, it was first released without any music and understandably was not taken up widely, being too wordy for spoken use. It included a fuller eucharistic prayer than any previous Australian Lutheran order. In 1986 the order, after revision, was published with the musical accompaniment of Setting 1 from the American *Lutheran Book of Worship*. The Alternative Form is considered by the Commission to be its basic liturgical form; a simplified form released a little later and the *Sing the Feast* orders (see below) are based on it.
[13] The aim of the *Supplement* was to make available the best of contemporary songs, new and additional useful hymns in modernised language, and old favourite spiritual songs, as well as modernised LH services and propers. The Service – Alternative Form was also included. The immediate response of congregations in ordering copies was huge.
[14] With the adoption of the three-year lectionary as a permissible alternative (in practice rapidly taken up by virtually all congregations), slight changes were made to the traditional church year. *Collects and Readings* contained both the one-year and the three-year reading references (with captions or titles for the readings added) and two sets of collects for each Sunday: the traditional ones modernised and a new alternative set.

[15] All the books in this paragraph published by Lutheran Publishing House (now Openbook Publishers).
[16] Eg in the original 'Liturgy in Modern Form', *Worship Today*, under the heading 'The Theme of the Day': 'Today is ... The main theme for this Sunday is ...'
[17] See Everard Leske, op cit, 252–5 for more details on this increase.
[18] Zygmunt Bauman, *Liquid Modernity*, Blackwell, Oxford, 2000, cited by Gordon Preece, 'Vocation in a Post-vocational World' in *The Bible and the Business of Life*, ed Simon Carey Holt & Gordon Preece, Australian Theological Forum, Adelaide, 2004.
[19] I was surprised about ten years ago to overhear a young non-Christian ask another young non-Christian on Holy Saturday, 'Are you going to the midnight mass at the Catholic cathedral tonight?' Such an interest would have been unthinkable in my youth; and I cannot imagine that person wanting to attend an informal 'contemporary' service.
[20] LWR was prepared with Lutheran Laypeople's League funding by the Commission on Worship at the request of the General Church Council (GCC). In 1996 the GCC established a task force to investigate the need for a new hymnbook for the LCA. The task force recommended that a new hymnbook not be produced but that existing resources plus the forthcoming *Australian Hymn Book II* (see below) be used, that guidance and additional worship resources be provided, and that a compilation of 'authorised services' be produced, the extra material to be available on computer disk; the disk *Approved Worship Services* was published by Openbook Publishers 1997.
[21] For background, details, and implications of the RCL, see the booklet *Revised Common Lectionary for the Lutheran Church of Australia*, Openbook Publishers, 1998, and the Commission on Worship statement 10, revised Feb 2000 as 'The Lectionary as Used by the Lutheran Church of Australia' (in LWR appendix).
[22] The churches involved were the Anglican, Churches of Christ, Lutheran, Presbyterian, Roman Catholic, and Uniting Church, all of which except the Presbyterian finally approved or endorsed the book in some way. The Lutheran reps were initially Alan Collyer and David Schubert and then a little later also Pastor Paul Renner.
[23] See John W Kleinig, 'Witting or Unwitting Ritualists' in *Lutheran Theological Journal*, vol 22, no. 1. This idea was ahead of its time, but is now more widely accepted, especially by younger people.
[24] Commission on Worship statements 14 'Public Worship and Its Environment' and 24 'A Lutheran Approach to the Theology of Worship'.