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GAWIE CILLIÉ GEDENK- LESING

Being Broken: A call to lead
worship in God's Mission

Colin Campbell & Daleen Kruger

ABSTRACT

This article unpacks the missional paradigm according to the *missio Dei*. God is the primal agent in mission and calls his church into mission and sending the church to restore society. Created in the *imago Dei*, human beings have a responsibility towards contextual society in everyday life. Missional worship therefore becomes a paradigmatic way of life. God is the focal point in worship and liturgy: it is all about God. The Eucharist/Holy Communion is presented as a metaphor, the underlying basis for a model in music ministry. The brokenness of the individual is described as a continuous process just as the bread is broken during the Feast of the Eucharist/Holy Communion. Music ministry can now be defined under the theological lens as being sacramental in nature.

Keywords:

Missio Dei; Missional church; Missional worship; Church musician; Music ministry.

OPSOMMING

In hierdie artikel word die missionale paradigma verduidelik volgens die missio Dei. God is die primêre agent in missie en roep sy kerk in missionale aksie, en stuur die kerk om herstel in die samelewing te bewerkstellig. Die mens, as skepsel in die imago Dei, het 'n verantwoordelikheid in die kontekstuele samelewing binne die daaglikse lewe. Missionale aanbidding word dus 'n paradigmatiese wese van bestaan. God is die fokus in aanbidding en liturgie: Dit handel alles oor God. Die Heilige Nagmaal word voorgestel as 'n metafoor wat ook dien as onderliggende begroning vir 'n musiekbedieningsmodel. Die gebrokenheid van die individu word as 'n voortdurende proses beskryf wat ooreenstem met die brood wat gebreek word tydens die Nagmaalviering. Musiekbediening kan nou ook deur 'n teologiese lens onder sakramentele funksie ressorteer.

Sleutelterme:

Missio Dei; Missionale kerk; Missionale aanbidding; kerkmusik; Musiekbediening.

INTRODUCTION

I have been involved in missional processes within various faith communities over the past sixteen years. One of the aspects that especially focused my attention has been the role of the musician within missional worship. The aim of this paper is to provide an understanding for musicians within



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any worship style, and to illustrate how the formation of faith communities also has an implication for the continuous formation of the musician. The work that follow are extracts from my research towards my PhD dissertation, Chapters 3 and 5.¹

Before we look at the role of the musician in worship, we need to unpack certain key aspects to deepen our understanding thereof.

DEFINING THE MISSIONAL PARADIGM

Bosch (1991:1) states that until the 16th century, the term *mission* was used exclusively “with reference to the doctrine of the Trinity”, God the Father sending the Son Jesus Christ to the world and Father and Son sending the Holy Spirit to the world. “Since the 1950s there has been a remarkable escalation in the use of the word ‘mission’ among Christians” (Bosch, 1991:1). He further clarifies by stating that it “had a fairly circumscribed set of meanings”. Some of these include the sending of missionaries, the region in which these missionaries did their work, even the ‘agencies’ that sent out these missionaries and could even mean the non-Christian world or mission field. Bosch (1991:1) summarises that the term mission “presupposes a sender, a person or persons sent by the sender, those to whom one is sent, and an assignment”. Here we find the principle of authority. In the history of the church and especially in the Roman Catholic Church, the authority was understood to be vested within the church to expand its domain. The question remains whether it is God who has the ultimate authority in sending/calling.

According to Guder (1998:4), “mission means sending”. Guder further states that throughout the Bible the theme of this activity of God has been central in human history. This view is also shared by Newbigin (1995:39).

Missio Dei

Bosch (1991:389) and Newbigin (1995:18) state that there has been a shift in the understanding of the term *mission* over the past 60 to 70 years to refer to God’s mission. It was at a conference in Willingen of the International Missionary Council in 1952 that the concept of the *missio Dei* surfaced for the first time. “Mission was understood as being derived from the very nature of God” (Bosch, 1991:390). Mission was then contextually seen within the doctrine of the Trinity as opposed to ecclesiology and soteriology. Whereas the traditional view of God the Father sending the Son

¹ Campbell, C.A. 2013. *Music Ministry in the Missional Worship Service of the Dutch Reformed Church in South Africa*. Unpublished Doctoral dissertation. North-West University (Potchefstroom).

and Father sending the Holy Spirit, the view now also included "Father, Son, and Holy Spirit sending the church into the world" (Bosch, 1991:390). Newbigin (1989:119) states that one cannot over-emphasise the fact that the beginning of mission is not our action, "but the presence of a new reality, the presence of the Spirit of God in power". In Paul's letters he sees himself as a messenger sent by Jesus, "called and sent by one greater than himself" (Newbigin, 1995:19). According to Guder (1998:4) "the ecclesiocentric understanding of mission has been replaced during this [20th] century by a profoundly theocentric reconceptualization [sic] of Christian mission". Bosch unpacks this element further by stating that mission is a movement from God to the world and that the church owes its mere existence to God's love and sending nature. The origin of mission is in the heart of God, with the Triune God being a "fountain of sending love" (Bosch, 1991:392). God loves people, and therefore there is mission. Bosch (1991:393) further states that it would be unthinkable to "revert to a narrow, ecclesiocentric view of mission".

According to Guder (1998:4) the reorientation of theology "is the result of a broad biblical and theological awakening" and has impacted on a new and "fresh" understanding of the gospel. He also states that God's purpose and character "as a sending or missionary God redefines our understanding of the Trinity" (Guder, 1998:4). According to Chester and Timmis (2008:156) a missional approach to the gospel also gives the opportunity to rethink which elements of what we believe "do belong to the gospel and which in fact belong to our culture".

Guder (1998:5) states that the Western church has focused on survival and institutional extension and has "tended to shape and fit the gospel into its cultural context", this being the legacy of Christendom. The era of Christendom is dying (Barrett & Hobbs, 2004:x). Keifert (2006:35) grieves for the loss of Christendom: its culture with the education in liturgy, catechisms, traditions and its music. He further states that "healthy grieving makes possible seeing the New Missional Era for what it is: God's invitation to join in this new adventure in the life of God and the world, gospel, church, and culture" (Keifert, 2006:36). It is all about God: "This is God's mission, not ours" (Keifert, 2006:37). This view is also shared by Roxburgh (2005:11).

Defining a missional church

Roxburgh (2005:11) states that the term 'missional' was first clearly articulated in the book *Missional Church: a vision for the sending of the church in North America*, published in 1998. It had its beginnings in the written work of Bishop Lesslie Newbigin, a missionary in India for more than thirty years. Newbigin found, after retiring in the

1960s, that the church he had left behind in England some thirty years earlier had changed dramatically. He noticed that the greatest challenge for the Gospel was no longer to reach the unchurched communities, but rather re-converting the American and European West that “rapidly lost its Christian identity” (Roxburgh, 2005:11). What had previously been the focus on God and his purpose for the world had become a focus on the need of the individual, how God could serve him and how the Gospel could be adapted and interpreted for the current context (Roxburgh, 2005:12).

If we take the *missio Dei* as a point of departure, the *missiones ecclesiae*² have to be in service of the *missio Dei*. Bosch (1991:391) states that the mission of the church is to focus on God, to point towards God and not for merely work towards planting churches and saving souls. The church is the representative of God in the world. Barrett and Hobbs (2004:x) adeptly defines a missional church:

A missional church is a church that is shaped by participating in God's mission, which is to set things right in a broken, sinful world, to redeem it, and to restore it to what God has always intended for the world. Missional churches see themselves not so much sending, as being sent.

Wright (2006:23) adds that it is an invitation and command and that it is an initiative from God for the restoration of justice in his creation. This same principle is also reflected in Roxburgh and Boren (2009:94), stating that God sent himself, He is therefore his own missionary. They furthermore see God as creating the initiative to join in the restoration of his creation. Here we clearly find the sending nature of God's calling and invitation for us to participate in his “preferred and promised future” (Keifert, 2006:64).

According to Keifert (2006:166), the term missional church appeared during the 19th century and was borrowed by the GOCN³ movement. In order to fulfil God's mission, there must be a church. “[A] missional church invites churches to engage with others in mission rather than sending persons or money elsewhere, avoiding this engagement” (Keifert, 2006:166). He further states that there is a strong emphasis on *being* mission, rather than *doing* mission.

² The plural form of *missio* is used to identify the various missions or missionary activities in which the church may be involved as applied by Bosch (1991:391).

³ The Gospel and our Culture Network (GOCN) in the USA has similar bodies in conversation on the work done (and encouraged) by Lesslie Newbigin in the United Kingdom, Australia, New Zealand and South Africa.

The 'missional' concept was indeed one that resounded with many Christians and church leaders alike. It opened up the conversation to what it means to be 'Christian' in the present day and acknowledged the fact that Europe and North America were now "primary mission fields" (Roxburgh, 2005:12).

Minatrea (2004:ix,5-6) describes the traditional church as being the gathering of people "for religious ceremonies", closely knit together as a family. The tradition was such that new members accepted the Christian way, and then were taken into these faith communities in order to become part of the faith family. He further states that a certain type of *lingua franca* would also be assimilated, such as "members calling others 'Brothers' or 'Sisters' even though they are unrelated" (Minatrea, 2004:6). This was the case until the middle of the 20th century, when technological media started to enter the homes/personal space of average Americans [and the rest of civilisation]. With the influence of mass media, such as warfare being reported on a daily basis, the church also felt the pressure of the impact that mass media and globalisation had on communities, together with the rise of other religions to the fore (Minatrea, 2004:6). This traditional model of church is what Minatrea (2004:ix,5) refers to as *maintenance* oriented.

The missional church on the other hand, Minatrea (2004:10-11) explains adeptly as "centered [sic] in 'being and doing' [rather] than 'sending and supporting'". This does not exclude the support for other workers in the mission field, but rather that every individual of a faith community is 'sent' [or called] within his individual and communal context. "Mission is therefore participative rather than simply representative" (Minatrea, 2004:11). He identifies the following characteristics of a missional church:

- The missional church emphasises 'being' and 'doing'.
- The missional church is 'participative'.
- The missional church perceives mission as 'the essence of its existence'.

(Minatrea, 2004:11).

Minatrea (2004:11) identifies the 'mission-minded' church as one that emphasises 'sending and supporting', is 'representative', and "perceives mission as 'one expression of its ministry'". Guder (1998:6) states that the church's challenge is "to move from church with mission to missional church".

The following section will discuss worship in the missional paradigm, taking the elements as identified above into consideration.

DEFINING WORSHIP AND LITURGY

The history of Christian worship has a very rich tradition spanning many centuries and spreading rapidly throughout the Roman Empire in various cultures since the first mission journeys of Paul and the apostles. Wainwright (2006:8) argues that Romans 16 “provides in ‘mystery’ a basic category for the understanding and practice of Christian worship... also another in ‘glory’”. He clarifies that God’s glory “is the sheer ‘godness’ - the deity - of God, which is love” (Wainwright, 2006:8). The fact that humankind is created “in the image of God (as *imago Dei*)” (Wainwright, 2006:9), has significant implications for the “theology of worship and for liturgical performance” (Wainwright, 2006:9).

Wainwright (2006:9-28) further explores certain principles⁴ based on the *imago Dei*. These are:

- Made for communion with God.
- Made for life in society.
- Made to administer the earth.

In Wainwright’s view, these three principles have a deeper meaning in the liturgical realm:

When culture is viewed as co-operation with the Creator, the congruity among the three understandings of humankind as *imago Dei* that find concentrated embodiment in Christian worship becomes especially apparent, for such co-operation is a form of the communion with God for which the human being is made ... liturgy affords the opportunity for human beings to ‘discover meaning’ and ‘make sense’ of their lives in the world—provided always that the anthropological and cosmological categories be embraced within a divine transcendence that, according to the Christian faith, is the gracious being and action of the Triune God (Wainwright, 2006:27).

Barrett and Hobbs (2004:xii-xiv) identify “Worship as Public Witness” as one of the eight patterns of a missional church. In this pattern, God’s presence and his promised future is celebrated by the community with joy and thanksgiving. Stutzman and Hunsberger (2004:103) argue that in worship, the missional calling of the church is to

⁴ These principles are also identified and reflected upon by Buchanan (2007:211).

keep the focus on God, resisting temptations to do otherwise.

If we take the understanding of mission and the *missio Dei* as discussed above into the context of worship, it naturally leads to God being the focal and central point in worship and liturgy: it is all about God. If God is present within us (the 'being and doing' of mission) and participates in mission in the world as Creator, God is also present in liturgy. As the following text illustrates, God will be present in his creation, his kingdom:

Luke 17:20b-21: ... Jesus replied, "The kingdom of God does not come with your careful observation, nor will people say, 'Here it is,' [sic] or 'There it is,' [sic] because the kingdom of God is within you" [sic] (Bible: 1601).

Buchanan (2007:210) describes liturgy⁵ as being "'service' in both a social and a religious sense". In history, the term had become a fixed order or form in worship. Liturgical origins lie in a combination of "God's revelation and human psychology" (Buchanan, 2007:210). Saliers (1994:145) states that excellence in the performance of liturgy is not sufficient without the participation in the "mystery of God's self-giving to the church". This, what he terms second level of participation, is crucial for the liturgy to succeed (Saliers, 1994:145).

The early Christian church developed an order of weekly meetings on the first day of the week, and, as was the case with Judaism, a sense for the festivals during the year. Weekly meetings were, apart from baptisms and the Lord's Supper, characterised by forms of greeting and blessing of one another, praising and praying to God, repeating the teachings of Jesus, and "affirming their creedal convictions" (Buchanan, 2007:210). Buchanan (2007:210) identifies another important aspect of the early liturgy: the musical and artistic content therein. Songs were sung; poems were recited, both from the inherited psalter from Judaism and the creation of new compositions. This follows on the instruction by Paul in his letter to the Ephesians, chapter 5:19:

Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, ... (Bible: 1832).

Buchanan (2007:210) further suggests that apostolic and post-apostolic liturgies had a considerable element of liberty and openness for movement of the Spirit. He states

⁵ Buchanan (2007:210) identifies the term liturgy as originating from the Greek noun *leitourgia*, originating in classical times as service to the state. He clarifies that the term is applied in the New Testament as defined above.

that, when liturgy and mission meet, there is often a drop in a formal liturgical structure “in favour of what is seen as a more enticing quality to their worship” (Buchanan, 2007:211), this being the case in most Western post-Christendom congregations. If worship within the congregation is firstly a gathering of believers, its liturgy will often, for example, include creedal statements. This very aspect will immediately exclude the outsiders (Buchanan, 2007:211). The very same could be said for the inclusion of Holy Communion/the Eucharist in liturgy where outsiders are not informed as to the ritual symbolism.

The church gathers and performs liturgy in order to ‘form’ people for mission. Saliers (1995:172) identifies a gap between liturgy and social life. He agrees that liturgy and worship should form intention and action (Saliers, 1995:172). This does not only include personal discipleship, but rather taking ownership in society at large, societal structures and the worldwide church, together with a concern about God’s creation and the environment. All of these aspects will impact on the liturgy, once the true sense of mission is grasped within the faith community (Buchanan, 2007:211). Buchanan (2007:212) identifies certain key factors for missional worship:

- It must be culturally adapted for the specific context.
- It must be expressed in the language and ceremonial of the people.
- It will incorporate existing customs in both music and structure/design.

These factors, when taken into the performance of liturgy, will not break in against the gospel. Buchanan (2007:212) identifies this as the ‘incarnational principle’, which culminates in contextual liturgies. Liturgy, and all the people worshipping and participating in liturgy, should be culturally resonant. This thus includes both the use of liturgical language and music, and any art form used during worship (Buchanan, 2007:212). Schattauer (1999:17) states that visual stimulation as a form of communication in mass media has increasingly been utilised and is critical to the liturgy’s ritual and symbolic communication. This was not the case in the past where the spoken word was used as the dominant form of communication.

All the factors discussed above, make it clear that skilled leadership in a missional congregation’s worship services is of the utmost importance to ensure dynamic liturgy, as “it cannot be simply read from an inherited book” (Buchanan, 2007:212). It is furthermore a responsibility of the leadership to facilitate the worshipper in a meeting with God, a task that cannot be entered into lightly, as Labberton (2007:13) points out:

What's at stake in worship? Everything. That's what's at stake in worship. The urgent, indeed troubling, message of Scripture is that everything that matters is at stake in worship. Worship names what matters most: the way human beings are created to reflect God's glory by embodying God's character in lives that seek righteousness and do justice. Such comprehensive worship redefines all we call ordinary. Worship turns out to be the dangerous act of waking up to God and to the purposes of God in the world, and then living lives that actually show it.

PRINCIPLES IN MISSIONAL WORSHIP

The discussion above can lead us to identify the following characteristics of missional worship:

- It focuses on God as the primal agent. The Triune God is at the centre of all worship events.
- It will never break in against the Word of God and movement of the Holy Spirit.
- Jesus Christ is Head of the Church (not churches) – "a holy catholic church"⁶ – thus a clear ecumenical implication.
- It is participatory. It is not a one-way narrated dialogue. Worshippers participate in praise to the Triune God, his glory and grace –this praise can be in various forms.
- It is a public witness where the faith community expresses its beliefs and reasons for existence in an open, public domain.
- It acknowledges God's sending nature and his invitation to participate in the restoration of his creation and his 'preferred and promised future'.
- It has both a religious and a social implication. It sees mission as core to its existence and forms both the faith community and the individual into being mission, rather than consciously only doing mission in their contexts. We can therefore state that missional worship becomes a paradigmatic way of life – not only during worship service events.
- It will be culturally resonant. This means that the use of liturgical language,

⁶ This reference is taken from the Apostles' Creed, the earliest confession of the Christian church.

rites, music, symbols, media, art and liturgical spaces will not be foreign to the worshippers or visitors within the community.

- It is dynamic in nature. It will never stagnate into formalistic and prescribed orders that are set and foreign to the cultural environment.
- It will be inviting and welcoming to the faith community and to the outsider.
- It requires skilled leadership in all aspects of the planning and execution of liturgy.

Four general movements within ecumenical liturgy are identified in *Handleiding vir die Erediens* (Manual of Public Worship) (2010:227):

- The Gathering
- Service of the Word
- Service of the Table
- Sending

Within the gathering, a hospitable reception of all visitors and welcoming of strangers without making them feel uncomfortable, is of the greatest importance. It is recommended that experimenting with different art forms, such as poetry, movies, drama, dance and especially music for the call to worship, could enhance and act as an invitation into the worship phase (*Handleiding vir die erediens*, 2010:227).

Missional service of the Word is positioned to invite 'strangers' to become part of God's kingdom in the world. This could correspond with the feelings, needs and context of the secular individual (*Handleiding vir die erediens*, 2010:228).

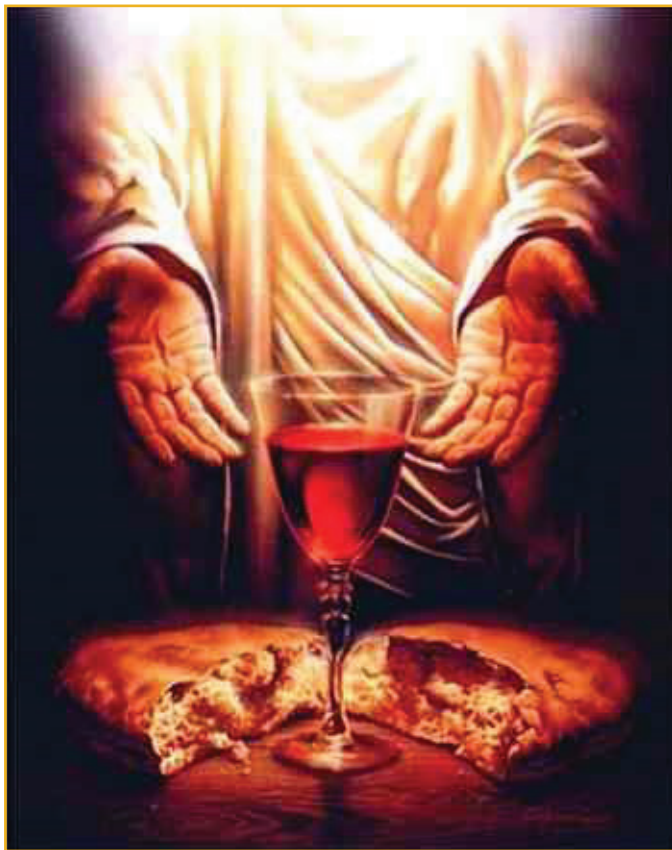
The Service of the Table is to be approached with great care. Strangers to the union in Jesus Christ could experience the Holy Communion as an alienation from the aim of this type of liturgy. Suggestions are further made to alternative forms of symbolic commitment, such as the lighting of candles, writing down of prayers, and creating opportunities for discussion and intercessions (*Handleiding vir die erediens*, 2010:228).

The Sending phase should communicate possible future contact sessions very clearly, giving the worshipper an opportunity to come back into the worship sphere (*Handleiding vir die erediens*, 2010:228).

A MISSIONAL FRAMEWORK OR MODEL FOR MUSIC MINISTRY

While they were eating, Jesus took bread, gave thanks⁷ and broke it, and gave it to his disciples, saying, "Take it; this is my body." [sic] Then he took the cup, gave thanks and offered it to them, and they all drank from it. "This is my blood of the covenant, which is poured out for many," [sic] he said to them.

(Mark 14:22-24)



Source: <http://hethathasanear.com/Communion/communion4.jpg>

⁷ The NIV Study Bible notes on Luke 14, 22 that blessing be used as a synonym of thanksgiving.

The first model that needs to be introduced in order to create a deeper understanding of the role of music ministry is in fact a metaphor based on the elements of Holy Communion. This metaphor dawned upon me when I was introduced to the work of Henri Nouwen, *Life of the Beloved: spiritual living in a secular world* (1992). The historical liturgy in the DRC has not placed enough emphasis on the Service of the Table - as pointed out in Chapter 3 of my PhD dissertation - and thus it did not give it the prominence it deserves. Within the missional context, Holy Communion becomes a festive celebration of the one church in the body of Christ, pointed towards the world in order to restore it. During an interview with Dwight Zscheile, assistant professor⁸ in missional leadership at the Luther Seminary in St. Paul in 2010, he mentioned that very little has been written on missional sacraments. I introduced him to my intention with this metaphor, an idea he found interesting and refreshing, especially with the focus on music. He pointed out two key aspects that we need to consider before I unpack the model:

- The sacraments are an invitation and initiative from God to participate.
- It is God's hospitable nature at play.

Nouwen (1992:51-125) identifies the following stages in *Life of the Beloved*:

- Taken
- Blessed
- Broken
- Given.

In Nouwen's view (1992:129), only when the importance and true meaning of these stages are fully comprehensible that a true 'life of the beloved' can be lived "with a deep inner joy and peace". These are in fact the stages through which the bread in the Holy Communion/Eucharist passes. I will now present each of these stages with reference to the musicians, although, as with Holy Communion, there is an inclusivity of the 'one' (individual) and the 'many' (group or community as a whole).

⁸ At the time of this publication, Dr. Zscheile is the Vice President of Innovation and Associate Professor of Congregational Mission and Leadership.

The musician is *Taken*

While they were eating, Jesus took bread

(Mark 14:22a)

The bread is taken.

Nouwen (1992:51) suggests a softer alternative to the word 'taken', namely 'chosen'. Living as God's chosen ones is part of our Christian beliefs. In a sense, it implies that we are claiming to be chosen, namely to be special and set aside to minister in music. He further notes (1992:56) that "chosen people, chosen talents, or chosen friends" most often result in elitist thoughts, leading to "jealousy, anger, or resentment ... aggression violence and war". It is difficult in an environment where one is constantly reminded that "you are not chosen" (Nouwen, 1992:59) due to competitiveness, rejection, manipulation and power-hungriness. Nouwen (1992:60) clarifies by saying that the 'chosenness' should be celebrated constantly as being a divine choice. This choice can now be related directly to the talented or gifted choice.

A musician, solo or in a worship group, has to realise that he/she is chosen. The choice is in fact twofold: it is God's choice as the giver of the gift and the claim from the musician to take up this choice and to worship God, while also leading the community in worship. It is imperative for the musician to claim, 'being chosen' and to reclaim this on a constant basis, especially in a world where one often hears that one is not good enough. Within this paradigm, one has to reach a 'musical adulthood' in combination with 'spiritual or religious adulthood'. Only when these two are balanced, can we move on to the next step.

The musician is *Blessed*

... Jesus took bread, gave thanks ...⁹

(Mark 14:22a)

The bread is blessed.

As a chosen person by God, one is blessed. The musician is blessed in more ways

⁹ Cilliers (2012:78-80) argues that the multi-sensory perception in liturgy plays an important role, an aspect that has been underplayed in the historical Reformed religion and liturgy. Traditionally the religion (and liturgy) relied on auditory perception and teaching, whereas seeing, smelling, feeling and bodily experiencing had received little or no attention at all.

than one: apart from the joy of being God's chosen, he/she is furthermore blessed with the gift of music.

Nouwen (1992:80) remarks that we are so busy in our everyday lives that we do not "notice that we are being blessed", and indeed on a continuous basis. He sees this aspect as "saying good things" to one another. This is an aspect that should occur on a regular basis – it needs constant affirmation (Nouwen, 1992:68-69).

The musician is *Broken*

... Jesus took bread, gave thanks and broke it ...

(Mark 14:22a)

The bread is broken.

We are all broken. Each of us has a unique brokenness. This brokenness ensures a dependency on God. In Nouwen's view (1992:87) "our brokenness reveals something about who we are". In fact, it forms us both as individuals and community. This is also an element that we have to claim.

Only once we have been broken, can we be truly given.

The musician is *Given*

... Jesus took bread, gave thanks and broke it, and gave it to his disciples, saying, "Take it; this is my body." [sic]

(Mark 14:22)

The bread is given.

This stage symbolises the musicians as being 'given' back into the faith community in order to serve. Through music in worship, the musicians draw the faith community into active participation, thus claiming unity within the body of Christ.

Only once all of the stages discussed so far are in place or realised, can the next stage be realised.

The Spirit can flow

Then he took the cup, gave thanks and offered it to them, and they all drank from it. "This is my blood of the covenant, which is poured out for many," [sic] he said to them.

(Mark 14:23-24)

Jesus's words in Mark 14:24 are a prophecy of his own death and that his blood would flow for the salvation of believers. The wine symbolises his blood that is spilled.

I would like to introduce another dimension of the metaphor: the pouring of the wine in the Eucharist/Holy Communion symbolises the pouring out of the Holy Spirit through music in worship. There is a reaction to the congregational singing that occurs – a meeting of God in the music. We can therefore interpret this movement as an active two-way process taking place. In my view, this movement can only occur once the stages of the bread, as discussed above are realised in a truly grounded fashion amongst the practitioners of music ministry.

CLOSING REFLECTION

There is currently a trend among Western theologians to study the liturgy of the orthodox tradition, among others, in the works of John D. Zizioulas. Greater emphasis is placed on the sacramental aspects of liturgy than in the traditional reformed churches (Zscheile, 2010).

Zizioulas (1985:110-112) discusses Christ's body as formed by the Holy Spirit and the inclusion of the 'one' and the 'many' within this communion. In his view, the truth in Christ as claimed by Christians, can only occur through the work of the Holy Spirit, and in the end, as "the expression and realization of the will of the Father" (Zizioulas, 1985:112).

As the Eucharist/Holy Communion is a celebration of the 'one' and the 'many' within the church with many faith communities, the same principle can be applied to the 'one' and the 'many' within music ministry. Although there are many musicians active in worship, they are 'one' in the Spirit and toned to 'one' song or celebration. This is a characteristic that is emphasised with the celebration of the Eucharist/Holy Communion, which makes this metaphor all the more suitable to my current argument. Webber (2004:181) also notes that, apart from gathering the faith community, attending to the preaching of the Gospel, and shining through the function of ministry, the Spirit "is released through the signs of the bread and wine". The metaphor, as presented

above, now for the first time allows for the church musician - acting in ministry - to officiate under sacramental function.

According to the results from the case studies presented in Chapter 4 of my dissertation,¹⁰ most of the pastors commented that they wished to celebrate the Eucharist/Holy Communion more frequently than was done in the tradition of the DRC. This is another clue that leads us to identify a resurfacing of the centrality of the Eucharist/Holy Communion in worship.

Over the past eight years I have served in the music ministry in a local faith community of the Episcopal Church in the United States, and more recently, also in a Catholic faith community in Laredo, Texas. Both communities, being missional in their core, serve the Holy Communion/Eucharist on a weekly basis during worship. I have found the value of the weekly celebration as both a reminder and acknowledgement that we as musicians are broken, and in our brokenness, we are called to serve in worship to take a leading role in God's invitation towards mission.



¹⁰ See footnote 1 above.

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