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## **TEOLOGIA PRÁTICA**

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## HISTORY AND STRUCTURE OF *HYMNS OF THE PEOPLE OF GOD, VOL. 1*<sup>1</sup>

*História e estrutura do Hinos do Povo de Deus, vol. 1*

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### ABSTRACT

This paper offers an introduction to the origins of the Evangelical Church of the Lutheran Confession in Brazil (ECLCB/IECLB), in order to contextualize the history of the publication of Hymns of the People of God (vol. 1), the first volume of this denomination's official hymnal since 1981. It then examines the hymnal statistically and thematically, presenting a few quantitative conclusions in terms of authorship, time period, and themes, in light of the declared objectives of the committee who worked on the publication of the hymnal.

**Keywords:** Hymnology. Music history. Lutheran hymnody.

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**RESUMO**

*Este artigo oferece uma introdução às origens da Igreja Evangélica de Confissão Luterana no Brasil (IECLB), de modo a contextualizar a história da publicação de Hinos do Povo de Deus (vol. 1), o primeiro volume do hinário oficial desta denominação desde 1981. A pesquisa examina o hinário estatística e tematicamente, apresentando algumas conclusões quantitativas baseadas em autoria, período histórico, e temáticas, à luz dos objetivos declarados pela comissão que trabalhou na publicação do hinário.*

**Palavras-chave:** *Hinologia. História da música. Hinódia luterana.*

**INTRODUCTION**

It is impossible to deny the significance of congregational music in the life of the Christian church. Luther himself frequently remarked on the power of music: “I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish, namely, quiet and cheer up the soul of man”<sup>3</sup>. He recognized the relevance of singing together both as a tool for theological education and as a means of solidifying, celebrating and enriching community life and the church’s confession of faith<sup>4</sup>.

If such is the case, studying hymnologies (and surveying not only the hymns but the publications themselves) of specific congregations and denominational traditions can help paint a portrait of the life of the Church in a given time and place. Because it is a living being, the Church shifts and changes as it dialogues and accommodates (or struggles with) place and circumstance. Marva Dawn describes this dynamic as such:

My major concern for the church has to do with worship, because its character-forming potential is so subtle and barely noticed, and yet worship creates a great impact on the hearts and minds and lives of a congregation’s members. Indeed, how we worship both reveals and forms our identity as persons and communities.<sup>5</sup>

These words echo Luther’s own observations on the matter. In any case,

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<sup>3</sup> BUSZIN, Walter E. Luther on Music. **The Musical Quarterly** 32 (1): 80–97. 1946, p. 84.

<sup>4</sup> SCHALK, Carl. **Luther on Music: Paradigms of Praise**. Concordia, 1988.

<sup>5</sup> DAWN, Marva J. **Reaching out without Dumbing Down: a theology of worship for this urgent time**. Wm. B. Eerdmans Publishing, 1995, p. 4.

singing together is one of the primary occupations of the united congregation. Bonhoeffer, describing the experience of communal singing in his book *Life Together*, says: “in singing together, the voice of the church is heard. It is not I that sings, but the Church; but as a member of the Church, I can participate in its song”<sup>6</sup>. He thus describes the inherent nature of the church’s singing voice, which is incarnated in the voices of those who sing the songs of the Christian story in their own place and generation.

This paper deals with a specific historical portrait of the church and its song: the *Evangelical Church of the Lutheran Confession in Brazil*’s first volume of the *Hymns of the People of God* hymnal (*HPG*), which has been in use by this Brazilian denomination since 1981. The hymnal has been followed by other publications, such as a second volume released in 2001<sup>7</sup>, and a number of publications related to specific theological movements inside the denomination itself. In certain congregations, the 1981 edition has fallen into disuse, only to resurface a year later. Nonetheless, it is safe to affirm that the first volume of *Hymns of the People of God* has established itself as a mainstay of the hymnody of the Lutheran tradition in Brazil, and that the hymns contained in this collection are sung by thousands of people on a weekly basis.

This paper will provide a historical survey of the denomination behind the hymnal – how the Evangelical Church of the Lutheran Confession in Brazil (ECLCB)<sup>8</sup> came into being as an organization in Brazil – and then proceed to an account of the hymnal committee’s work preceding the publication of the hymnal in 1981. This account is followed by a brief analysis of the structure of the hymnal in terms of thematic division and specific content analysis. The final goal of the paper is to provide an overview, both historical and statistical, that can serve as a point of entry for readers interested in researching the hymnology of the ECLCB<sup>9</sup>.

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<sup>6</sup> BONHOEFFER, Dietrich. **Vida em comunhão**. Tradução de Iلسon Kayser. São Leopoldo: Sinodal, 1997, p. 46.

<sup>7</sup> This is, in fact, a new volume. The numbering is continual throughout both volumes.

<sup>8</sup> In Portuguese, this reads IECLB: *Igreja Evangélica de Confissão Luterana no Brasil*.

<sup>9</sup> A number of issues arise in relation to this account, mainly regarding the interaction of Germanic and Brazilian identities and heritages in the shaping of the ECLCB’s hymnody and liturgical practices. It is beyond the scope of this paper to discuss these issues in detail, even though certain tensions are tangential to this discussion and appear, for example, in the contrast between commentaries and data presented in this research. Nonetheless, this paper is mainly a hymnological inquiry, and not an anthropological, or social and political, discussion of the issue of identity in relation to the ECLCB’s history.

## 1 THE ORIGINS OF THE ECLCB: A CHURCH NEEDS A HYMNAL

The Lutheran Church in Brazil traces its origins to England's abolishment of the slave trade in the nineteenth century. This decision affected the slave trade to Brazil and measures were taken to secure a workforce; thus, invitations were issued on different occasions for immigrants to come into the country. These invitations were regarded, by various European populations, as an opportunity to make a life for themselves in a new land. Throughout the late eighteenth century, during the entire nineteenth century, and spilling into the first half of the twentieth century, these immigrants arrived in Brazil.

Joachim Fischer, in a paper entitled **Communities, Synods, National Church**: the evangelicals from 1824 to 1986, describes how the first immigrants to respond to this promise of life in a New World were, in their majority, very poor and came from all Central European regions in which German was spoken<sup>10</sup>. This original levy was followed, in the nineteenth century, by professionals and intellectuals who were disenchanted with the collapse of many of the liberal European ideological and philosophical movements that ran their course during this time<sup>11</sup>.

Finding themselves disenfranchised in a new land, these immigrants called upon the church in their homeland for support. The Lutheran church in Europe took its time in responding to the immigrants' call for spiritual leadership and support. It was only later that the *ecclesia mater* began looking to these expatriated peoples more consistently. It therefore became common practice to choose, from inside their own communities, people to serve in pastoral and liturgical roles. These became known as colonial pastors<sup>12</sup>.

This was a period of loose congregations spread throughout the Brazilian countryside, with no formal organization and lacking institutional recognition

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<sup>10</sup> FISCHER, Joachim. Comunidades, Sínodos, Igreja Nacional: O povo evangélico de 1824 a 1986. In: **Simpósio de História da Igreja**. São Leopoldo: Rotermond/Sinodal, 1986, p. 12.

<sup>11</sup> BEHS, Edelberto. **O processo de abasileiramento da "Igreja dos Alemães"**. 2001. Dissertation (Master of History) – UFSC, Florianópolis, 2001, p. 13.

<sup>12</sup> FISCHER, 1986, p. 14.

or connection to each other<sup>13</sup>. Most of these congregations practiced their faith inside the context of their own community, with little attention being given to interaction with others. This reality was reinforced by the Catholic environment, which shunned the spiritual practices of these immigrant communities, and later on – during the first half of the twentieth century – the scenario was made even worse by the political situations of the first and second World Wars<sup>14</sup>, in which immigrants from Teutonic backgrounds many times had their individual liberties and their patriotic legitimacy challenged. Ewald describes how this uninviting context

Forced these newly established communities to turn inwards, inhibiting any attempt towards aculturation, with notable consequences for their hymnody, hymnals and musical collections, which remained practically the same as those brought by these immigrants from their countries and religious denominations of origin, and continued to be sung in their original language<sup>15</sup>.

Nonetheless, it was natural that these communities, even in the face of persecution, began to gravitate towards each other. With the proclamation of the Republic in Brazil, in 1889, these German immigrants were given religious freedom for the first time. In the following years, efforts were focused towards the establishment of *synods* – loose gatherings of communities that began to organize themselves into larger entities. These synods began publishing material in an effort to reinforce confessional doctrine they; also served as civic centers that defended its members in public and legal forums<sup>16</sup>.

The adoption of a common hymnal was one of the main signs of the unification of these synods. Leonard Creutzberg, a Lutheran pastor and researcher, relates how, at first, different synods chose different collections, such as the *Evangelisches Gesangbuch*, and others. In fact, approximately 35 different

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<sup>13</sup> BEHS, 2001, p. 10, p. 14.

<sup>14</sup> ZIMMERMAN, Cleonir. **Música Teológica**. 2005. Dissertation (Master's Degree in Theology) – EST, São Leopoldo, 2005, p. 39. BEHS, 2001, p.18-28.

<sup>15</sup> EWALD, Werner. **Música e Igreja**: reflexões contemporâneas para uma prática milenar. São Leopoldo, RS: Editora Sinodal, 2010, p.177. Here, Ewald is speaking not only of the immigrant's reality nor only in Brazil, but also in other countries such as Argentina, Uruguai and Chile.

<sup>16</sup> ZIMMERMAN, 2005, p. 31.

hymnals were used, at one time or another, by these immigrant congregations<sup>17</sup>. Other synods in the states of Paraná and Santa Catarina chose different hymnals, such as the *Evangelisches Hausbuch*. In the central parts of Brazil, congregations began using the *Deutsches Evangelisches Gesangbuch*<sup>18</sup>. One example would be the *Hymnal for the Evangelical Lutheran Church of Bavaria*, chosen by the Lutheran Synod as an official hymnal in 1926. This decision reflected the choice to join the German Evangelical Federation of Churches in 1933<sup>19</sup>.

Observing the choices made by these synods and congregations, it becomes obvious the ties that these Lutheran organizations maintained to the German church, which also provided the majority of funds to support their ecclesiastical organization. Pastors were educated in Germany; in fact, in many of these communities German was the only spoken language. These ties were questioned by many Brazilian public organizations, and government agencies as well, during the first half of the twentieth century, due to Germany's role in the two World Wars. Restrictions were put into place by the government, such as the prohibition of speaking and teaching in German, which severely affected the liturgical and musical practice of these groups<sup>20</sup>. On the other hand, these restrictions also catalyzed the development of a new hymnody. The impossibility of importing liturgical resources, for example, led to efforts in translation, adaptation and publication of these immigrant's own musical materials for worship<sup>21</sup>.

Fischer divides the history of the ECLCB into three parts – the first being the time of independent Lutheran communities, the second being the aforementioned period of organization into synods. After the end of World War II, and due in part to the changes elicited during this conflicting period, the ECLCB entered what Fischer calls a “national and autonomous church”; the third phase of its history. He considers the inauguration of the School of Theology in São

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<sup>17</sup> BEHS, 2001, p. 45.

<sup>18</sup> CREUTZBERG, Leonhard. **Estou pronto para cantar**: subsídios para a hinariologia da IECLB. São Leopoldo: Sinodal, 2001, p. 42-50.

<sup>19</sup> For a more comprehensive discussion of the development of Latin American national hymnodies, an excellent resource is Werner Ewald's discussion in the aforementioned book, *Música e Igreja* (2015). In a chapter entitled **Musicologia e Protestantismo**: subsídios para uma história da hinologia no Brasil e na América do Sul, he discusses the interplay between hymnals and political realities in Latin America.

<sup>20</sup> BEHS, 2001, p. 24-25.

<sup>21</sup> EWALD, 2015, 183.

Leopoldo (RS), in 1946, as a sign that the Brazilian Lutheran church began its move towards what he calls “autonomous organization”. This development was followed by the establishment, in 1949, of the Synodal Federation: a joining of forces of the four Brazilian synods into one body, which later received the name of ECLCB: the Evangelical Church of the Lutheran Confession in Brazil<sup>22</sup>.

But, whereas in other protestant denominations work on the translation, adaptation and collection of hymns in Portuguese had been underway for quite a while<sup>23</sup>, after the establishment of the ECLBC some time went by before the new denomination attempted to establish a common hymnody. This move came in the form of the *Hymnal of the Evangelical Church of the Lutheran Confession in Brazil*, which was, almost in its entirety, a translation of the previous *Evangelisches Gesangbuch*. Its aim was to replace the multiple materials employed previously by the different synods and local congregations.

In 1976 a national committee was nominated towards the creation of a new hymnal for the denomination. This committee was composed of four people: Ruthild Brakemeier, Frank Graf, Hans Günther Naumann and Lindolfo Weingärtner. Of the four, three were pastors. This group labored for 5 years until finally, in August of 1981, *Hymns of the People of God* was published. A second volume was published in 2001. This hymnal, composed of two volumes, remains the official collection of the ECLBC in Brazil<sup>24</sup>.

Our analysis will be confined to the original hymnal published in 1981. Lindolfo Weingärtner, one of the pastors in the committee, writes on the different criteria employed to choose the hymns that would become part of the collection<sup>25</sup>. These were, in his order: melody and simplicity, assessment of content and quality

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<sup>22</sup> FISCHER, p.17. BEHS, 2001, p. 48.

<sup>23</sup> In 1861, Robert and Sarah Poulton Kelly edited *Psalms and Hymns*, the first Brazilian evangelical hymnal (VASCONCELOS, 2013, p.4 and HUNGER, 2014, p.47). For more on this issue, refer to the work of Ewald (2015).

<sup>24</sup> The author of this text is involved in the Hymnal Committee of the ECLCB, which is in fact working on a new hymnal for the denomination at the time of this paper's submission.

<sup>25</sup> EBER, Jochen. **Estudos Teológicos**, v. 38, n. 3, p. 273-281, 1998. Eber's work is mainly employed, in this investigation, as a source for interview material with the original members of the committee that published the 1981 hymnal.

of translation, formal quality, selection criteria<sup>26</sup> and general criteria<sup>27</sup>.

It was also clear to the members of the committee that “the previous hymnal should not receive a supplemental edition with more recent hymns, but that a new hymnal should be published”<sup>28</sup>. Further observations based on the committee’s work will be considered later.

## 2 STRUCTURE, LITURGICAL DIVISIONS AND CONTENT

The hymnal was divided into sections relating to the ecclesiastical calendar of the denomination, and to those themes considered by the committee as central to the Christian faith according to the Lutheran confessional documents established by the ECLCB. These sections are show in Table 1 (the numbers in parenthesis are the total number of hymns included in that specific section of the collection):

Advent of Christ:	1-11 (12)
Christmas:	12-33 (22)
New Year:	34-37 (4)
Epiphany:	38-42 (5)
Passion of Christ:	43-56 (14)
Resurrection of Christ – Easter:	57-72 (16)
Ascension of Christ:	73-75 (3)
Pentecost:	76-85 (10)
Trinity:	86-88 (3)
The Church and God’s People:	89-109 (21)
Sunday and Service:	110-113 (4)
Baptism and Confirmation:	134-140 (7)

<sup>26</sup> Including, but not limited to, Brazilian repertoire, songs by new composers, hymns from other Christian denominations and traditions, and classic repertoire from the Lutheran heritage.

<sup>27</sup> Basically, this last category was related to alignment between the hymn’s text and the denomination’s confessional documents.

<sup>28</sup> All translations from the original Portuguese are by the author of this paper. The original reads: “Para a Comissão do Hinário estava claro que o velho hinário da IECLB não receberia mais um suplemento com hinos mais recentes, mas que deveria ser publicado um hinário novo”. Also, Weingärtner’s words quoted here come from Eber’s text. EBER, Jochen. *Estudos Teológicos*, v. 38, n. 3, p.273-281, 1998, p. 279.

The Lord's Supper:	141-146 (6)
Guilt – Repentance – Forgiveness:	147-152 (6)
Faith and Justification:	153-161 (9)
Sanctification – Discipleship – Service:	162-189 (28)
Mission – Evangelization:	190-199 (10)
Love of Jesus:	200-211 (12)
Trust in God:	212-232 (20)
Thanksgiving – Praise – Adoration:	233-264 (32)
Morning:	265-277 (13)
Evening:	278-284 (7)
Matrimony – Home – Profession:	285-291 (7)
Hope – Death – Eternal Life:	292-306 (15)

*Table 1:* thematic division of the *HPG* with hymn quantities.

The thematic division of the hymnal reflects the focal points of Lutheran theology, and also conforms to the liturgical calendar. This was already a characteristic development of Luther's own theological perspective – that the congregation's song must reflect the church's central tenets. Thomas Lindsay, in his book *A History of the Reformation*, says that Luther “started with the fact of man's sin, the possibility of reaching a sense of pardon and of fellowship with God through trust in His promises. From the beginning we find in the germ what grew to be the main thoughts in the later Lutheran theology”<sup>29</sup>. Headings such as Guilt – Repentance – Forgiveness, Faith and Justification and Sanctification – Discipleship – Service clearly demonstrate these theological inclinations in their texts.

Other themes, such as Morning and Evening, suggest the typical rhythm of a rural routine, and the category Matrimony – Home – Profession, for example, makes reference to Luther's concept of *Beruf*, or occupation/vocation, helping to establish a theology of work and living that would mirror the Protestant mindset.

Two different editions were published: one containing text and music, and the other only the text for congregational use<sup>30</sup>. Besides the hymns themselves the collection included a number of appendices, as shown in Table 2:

<sup>29</sup> LINDSAY, Thomas. **History of the Reformation**. Hardpress Ltd. 2013, p. 278.

<sup>30</sup> A Book for Organists was also published, which featured four-part arrangements of the hymnal's tunes.

Bible passages (interspersed throughout the hymnal)
Suggested Prayers (p. 373)
Order of the Service (p.386)
Glossary of terms (p.388)
Minor Catechism (p. 391)
Index (p.411)

Table 2: addendums and inserts included in the *HPG*.

These additions reflect, and in fact reinforce, the confessional intentionality of the committee; the inclusion of the Minor Catechism, for instance, illustrates how the hymnal might be used as a daily tool for devotions, prayer and confession of faith, besides communal worship in and of itself.

Even though concern with confessional orthodoxy is clear, the committee did have, according to Eber, a goal of representation of a wider scope of hymns and their authors than previous publications, especially in relation to the fourth criterion mentioned here. Eber describes in his text that, according to the committee, “younger and older members [of the church] should demonstrate interest in this hymnal, in order to safeguard the future unity of the church”<sup>31</sup>. In order to assess this distribution, Table 3 shows all writers who are named in the *HPG* in alphabetic order. Only authorship of the texts was taken into account in the majority of cases, except those in which the same person wrote music and text, or in cases where the assumed authorship of music and text is taken as a certainty. In situations where there is more than one hymn by the same author, the number of hymns included is in parenthesis next to the author’s name.

Agricola, Johann	Albert, Heinrich	Allendorf, Johan Ludwig
Allendorf, Johann Ludwig K. (2)	Arends, Wilhelm Erasmus	Arndt, Ernst Moritz
Austrian folklore	Bahnmeier, Jonathan Friedrich	Baughen, M. A.
Becker, Cornelius	Birken, Sigismund von (2)	Boberg, Carl
Bodelschwingh, Friedrich con	Bogatzky, Karl Heinrich von	Bonar, Horatius (revival tune book)
Brazilian folklore (2)	Bücken, Eckart	Buroszewski , Wolodymir
Butzke, Alfonso	Campos de Oliveira, Oziel (2)	Cantoni, Umberto
Christoph Fischer	Clausnitzer, Tobias	Crasselius, Bartholomäus
Crosby, Fanny	David, Christian	Decius, Nicolaus
Denyszczuk, Alice	Dietschi, E.	Dietschi, S.
Eber, Paul	Elliot, Charlotte	Falk, Osmar

<sup>31</sup> EBER, 1998, p. 279. “Com esta seleção, os membros jovens e os mais velhos deveriam ter interesse em viver com este hinário, para guardar a unidade futura da Igreja”.

Fickert, George Friedrich	Fischer, Ernesto	Fleming, Paul
Franck, Johann (2)	Franck, Michael (2)	Franz, Ignaz
Franzén, F. M.	Frenzel, Reynoldo/Marlize	Freystein, Johann Burchard
Fritzche, Gerhard	Fritzche, Gernard	Gellert, Christian Fürchtengott
Gellert, Cristian Fuerchtegott	Gerhard, Paul (18)	Gessner, Georg
Gotter, Ludwig Andreas	Gramann, Johann	Hausmann, Julie von
Hayn, Luise von	Heber, Reginald	Heermann, Johann (6)
Held, Heinrich (2)	Helmbold, Ludwig (2)	Hermann, Nikolaus (5)
Herrnschmidt, Johann Daniel	Hey, Wilhelm	Hiller, Philipp Friedrich
Hiller, Phillip Friedrich (2)	Holden, Richard	Holzmeister, L.
Homburg, Christoph	Homburg, Ernst Christoph	Hudson, Ralf E.
Johann Daniel Falk	Jurgens, Jaqueline	Karpinski
Keimann, Christian	Kelley, Sarah Poulton (6)	Ken, Thomas
Keper, Jochen	Kioka, Eisaburo	Kirst, Nelson
Klepper, Jochen	Knack, Gustav	Knapp, Albert (2)
Knoll, Christoph	Kögel, Rudolf	Krummacher, Friedrich Adolf
Lafferty, K.	Lampe, Friedrich Adolf	Lathbury, M. A.
Laurenti, Laurentius	Lindemann, Johann	Lörcher, Richard
Löscher, Valentin Ernst	Löwenstern, Matthäus Apelles von	Lundberg, Lars Ake
Luther, Martin (13)	Lyte, Henry Francis	Mason, Lowell
Mentzer, Johann	Michael Weisse	Moller, Martin
Mor, Joseph	Mote, Edward	Müller, Martha
Nachtenhöfer, Kasper Friedrich	Neander, Joachim	Negro Spiritual (?)
Neumann, Kaspar	Neumark, Georg	Neumeister, Erdmann
Neuss, Heinrich Georg	Nicolai, Philipp (2)	Niedling, Johannes
Niege, Georg	Olearius, Johann (3)	Poetzch, Arno
Quandt, Emil	Räder, Friedrich	Rambach, Joahnn Jakob
Rambach, Johann Jakob	Rankin, Jeremiah Earnes	Redern, Hedwig von
Reuss, Eleonore F.	Reussner, Adam	Riethmüller, Otto
Rinckart, Martin	Ringwaldt, Bartholomäus	Rische, A.
Rist, Johan (2)	Rist, Johann	Rommel, Kurt
Root, George F.	Rosenroth, Christian Knorr von	Rothe, Johann Andreas (2)
Ruopp, Johann Friedrich	Sartorius, Joachim	Schade, Johann Kaspar
Scheffler, Johann (3)	Schenk, Hartmann	Schirmer, Michael (2)
Schmid, Christoph von	Schmidt, Johann Eusebius	Schmolck, Benjamin (6)
Schneider, Martin (2)	Schneider, Martin G.	Schnitter, G.
Schröder, Johann Heinrich	Schröder, Rudolph Alexander (2)	Schütz, Johann Jakob
Schwarzburg-Rudolstadt, Amilie Juliane (2)	Scriven, Joseph M.	Sedberg, Jesper
Selnecker, Nikolaus (2)	Senitz, Elisabeth von	Soboll, Heinz
Spangenberg, Cyriakus	Speratus, Paul	Spitta, Philipp (3)
Stegmann, Josua	Stone, Samuel John	Sydow, Bernhard
Tauler, Johannes	Tersteegen, Gerhard (2)	Thilo, Valentin
Verel-Rappard, E.	Watts, Isaac	Wegelin, Josua
Weingärtner, Lindolfo (15)	Weiss, Christa	Weissel, Georg (3)
Whittle, Daniel Webster	Witt, Jan	Yamaguchi, Tukuio
Zaboinik, Jiri	Zinzendorf, Christina R. von	Zinzendorf, Nikolaus L. von (4)
Zwick, Johann		

Table 3: list of authors in the *HPG*.<sup>32</sup>

<sup>32</sup> A similar table appears in Eber's text (1998, p. 274-277). But there are differences

Also looking to assess the distribution of texts across time, hymns appear on Table 4 divided according to their century of origin. Again, this table reflects the dates given in the hymnal itself. Hymns with no dates attached to them were not considered except in those cases in which it was possible to assess with certainty the century in which the hymn was written.<sup>33</sup>

12 <sup>th</sup>	14 <sup>th</sup>	15 <sup>th</sup>	16 <sup>th</sup>	17 <sup>th</sup>	18 <sup>th</sup>	19 <sup>th</sup>	20 <sup>th</sup>
1	1	3	45	84	49	45	51

*Table 4: division by century.*

In relation to the historical context and declared goals of the committee that worked on the selection and publication of *Hymns of the People of God*, as presented in the tables given here, a number of observations can be made. These conclusions come both from a historical and a statistical perspective, and take into account the comments and documents left by the committee itself and from numerous articles, interviews and correspondence registered in thesis, dissertations and presentations. It is also necessary to point out that these conclusions are presented based on dates, authorship attributions, and historical understanding of the hymns put forth by members of the committee as registered in the abovementioned sources. Authorship attributions, for example, were preserved to maintain conclusions based on the original committee's understanding of the hymns.

The first commentary is related to dates, writers and composers. Observing the hymnal itself, it is not difficult to come to the conclusion that the publication lacks precise information concerning many of these categories. Inconsistencies also appear in the attribution of authorship; in some cases, the original author is given, whereas in other cases only the name of the translator appears. Still in other cases, both authorship and translation credits are given. Due to the fact that the hymnal was published at the beginning of the 1980s, these

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between that list and the one presented here, due to a few corrections. The attribution of authorship, in a number of cases where these are not explicitly given in the hymnal, were complemented through research and included here.

<sup>33</sup> Refer to footnote 32.

inconsistencies do not come as a surprise. With no internet, no digital resources, and very little access to outside information, combined with the distance between the ECLCB's headquarters in Rio Grande do Sul state (at the very south portion of Brazil contiguous to Argentina and Uruguay) and Brazil's main academic and political centers, it is understandable that historic precision was valued wherever possible, but should not impede usage of any given hymn<sup>34</sup>. The committee did its work far from Brazil's main centers of information and research, which at that time would most probably gravitate between Rio de Janeiro and São Paulo. Also, any communication between members of the committee and original sources outside of Brazil would have been difficult over traditional correspondence, with letters taking months to arrive and queries taking perhaps twice as long to be answered, if they ever were. It is therefore understandable that many doubts and questions were answered through tradition, custom, or the available sources at hand.

In this sense, the establishment of authorship in the *HPG* follows in the steps of a long tradition of hymnal editors: the reproduction of information gleaned from previous collections and publications. William J. Reynolds and Milburn Price, in their *Survey of Christian Hymnody*, establish this pattern time after time; one publisher gleans from the work of previous colleagues and collections and passes it on to the next, and this is how authorship is, in many cases, registered and preserved<sup>35</sup>.

The hymnal gleans its repertoire from many different sources – although it must be pointed out that most of this repertoire, however diverse it might seem, was taken from the hymnals already in use by the different synods mentioned earlier in the text. Even so, hymns are included from pre-Reformation periods, a large number of hymns related to the Reformation itself (12, 90, 97, for example) German hymns (43, 265), English hymns (192, 200), North American Hymns (184), hymns from the different revivals of the eighteenth and nineteenth centuries, hymns from the Moravian tradition (94, 115), hymns from the Calvinist

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<sup>34</sup> This assumption is my own. Further research can be done on the issue of copyright law in Brazil in the eighties, especially in regard to hymnal publication. I believe that there must not have been much of a legal preoccupation with publishing sources, even though the intention of given credit where it is due appears clearly in the effort to list as many sources as possible.

<sup>35</sup> REYNOLDS, William Jensen, David W Music, William Jensen Reynolds, and Milburn Price. *A survey of Christian hymnody*. Carol Stream, Ill.: Hope Pub. Co, 2010.

tradition (179, 259), hymns from the Latin American repertoire (150) and hymns based on Brazilian folk tunes or composed by Brazilians (181, 229). All these sources are included at some point in the hymnal.

Nevertheless, a tension remains between the committee's stated desire to include hymns "that speak the language of our people and speak of the human and spiritual problems of our situation"<sup>36</sup>, and the number of hymns that show any relation to traditional Brazilian music or that are composed by Brazilians themselves. It must be said that this desire was not exclusive to the ECLCB committee working on the hymnal. Ewald, in his research, describes how political transformations in Latin America and the influence of the Second Vatican Council helped to articulate a desire for a connection between hymns and the reality around them, which brings us full circle to the introduction of this paper. Thus, the aforementioned dynamic relation between song and reality is given life through the committee's desire to speak not only to a time, but also to a place<sup>37</sup>.

This tension is made evident when style is observed. A numerical contrast stands out between hymns composed by Brazilians of German/Lutheran heritage, writing in the style of traditional European hymnody, and authors and composers writing in the language of traditional Brazilian rhythms and melodic contours. An example would be the many hymns composed by Lindolfo Weingärtner (15). Although writing in Brazil, his music is comfortably placed inside the musical language of traditional European Lutheran hymnody, whereas the music of Oziel Campos de Oliveira, written in a more contemporary and typically Brazilian style, appear only twice (see Table 3). There is an obvious scarcity of hymns from the Brazilian or Latin American tradition. Such a trait could be attributed to the highly Germanic culture of the congregations that merged into the ECLCB, as described earlier. It must also be observed that, when working on the second volume of the *HPG* (2001), containing 185 hymns, the new committee included many more compositions by Brazilian or Latin American writers and composers, and the proportions are considerably more balanced<sup>38</sup>.

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<sup>36</sup> EBER, Jochen. **Estudos Teológicos**, v. 38, n. 3, p.279, 1998. "...hinos que falem a linguagem de nosso povo e que digam respeito aos problemas espirituais e humanos da nossa situação".

<sup>37</sup> EWALD, 2015, p. 184-185.

<sup>38</sup> HUNGER, Daniel: **Produção musical no Morro do Espelho**: um resgate histórico da música no Campus da Faculdades EST. TEAR Online, v. 2 n. 1, p.45-59, 2014, p. 48.

I offer a second consideration: the Brazil to which the ECLCB was catering at this time was not, denominationally speaking, an interconnected and continental landscape. Rather, it was a southern, Germanic, and close-knit community that had a specific *locus* in the geopolitical map of the country. In other words, it is not our intention to suggest that typical *folk* sonorities of Brazilian music, such as African rhythms or native Indian scales, would be better suited to ECLCB worship in this context. The aim of this paper is to analyze the statistical data in relation to the stated objectives of the committee, and that is the case in connection with this particular issue.

Still in relation to the repertoire, one must note the difference between hymns from the German tradition and hymns from other sources such as the Scandinavian Lutherans, or even those coming from different revival repertoires. The same can be said for the volume of pieces from the period that immediately followed the Reformation – there are 85 hymns from the seventeenth century and 45 from the sixteenth century, which together account for 129 hymns – practically half of the complete hymnal, which includes 306 hymns.

The lack of pre-Reformation hymnology is also clear, with only five hymns that were written before the sixteenth century. Eighteenth and nineteenth century hymns account for 94 hymns and, and repertoire from the twentieth century is represented by 51 examples. It is also interesting to note the similar number of hymns from the sixteenth, eighteenth, nineteenth and twentieth centuries.

In terms of authorship, a simple glance at Table 3 will attest to the generous preponderance of German authors. In fact, some researchers, such as Schwalm, suggest that, informally, one of the main tasks of the committee was to confer sing ability to the originally German texts in Portuguese<sup>39</sup>. Furthermore, when looking at the list of German authors, a few of these emerge as significant contributors, with many hymns from a single author included in the collection. Amongst the most frequent are Luther himself, with 13 hymns, and Paul Gerhardt, with 18 hymns. Indeed, Gerhardt is the most well represented author in the collection, including many of his partnerships with Johann Crüger<sup>40</sup>.

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<sup>39</sup> SCHWALM, Mauro Alberto. **Hinos do povo de Deus (HPD)** - Espiritualidade cantada. Paper presented at the Instituto Ecumênico de Pós-Graduação, Escola Superior de Teologia (EST), São Leopoldo, 1996, p. 3.

<sup>40</sup> HEWITT, Theodore Brown. **Paul Gerhardt as a hymn writer and his influence on English Hymnody**. Yale University Press, 1918, p. 2.

Finally, even though the committee mentions an effort to include hymns oriented towards youth, little of this effort appears in terms of the selection itself; the vast majority of the hymns are from centuries prior to the publication of the hymnal. In fact, of the 306 hymns found in the publication, 227 were written and composed before 1895<sup>41</sup>. Also, no hymns are included or suggested for children or children's Sunday school services.

**Hymns of the People of God** has maintained its status as the official collection of hymns for the ECLCB for over 30 years. Along with its second volume in 2001, it accounts for a large portion of the hymns sung weekly by congregations all over Brazil, although it is necessary to observe that no strict observance of the hymnal is required – in many instances, hymns from the HPG are mixed with those from other sources. This connects with Ewald's observations on the messiness of south Brazilian immigrant singing<sup>42</sup>. He says that the music of Brazilian Lutherans "is a music forged by variations, variations at its most foundational, unique and revealing feature, from its oldest manifestations until its most recent productions". Even so, the hymnal has a significant place in congregational worship in this context<sup>43</sup>.

Looking at the history behind the establishment of the denomination and at the repertoire included in the hymnal itself, it is remarkable how much can be concluded through this exercise in cross-examination. In this sense, the hymnal represents much of the personality of the ECLCB itself: a church with immigrant, colonial, rural, and specific ethnic origins that, over the course of almost two centuries, amalgamated into one denomination under a federative umbrella; this means that, even though unity is sought and reinforced by a central administration, much freedom is given to individual congregations in terms of liturgical and musical practice. It is not our place to argue on the advantages or disadvantages of such a reality, but simply to observe its existence in the space between the history and the current life of this particular tradition.

Nonetheless, the Germanic legacy in which the ECLCB has its roots remains an important element that helps to condition the manner through which

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<sup>41</sup> BEHS, 2001, p. 63.

<sup>42</sup> EWALD, Werner. **Walking and singing and following the song**: Musical Practice in the Acculturation of German Brazilians in South Brazil. Ph.D., Lutheran School of Theology at Chicago, 2004, p. 134.

<sup>43</sup> EWALD, 2004, p. 57.

the denomination dialogues with its surrounding culture. The distance between the intended goals of the committee and the repertoire actually included in the hymnal also attests to a struggle to remain significant to the ever-elusive younger generation, which does not necessarily share the common ancestry or Germanic culture of their predecessors.

This analysis is only possible through the perspective of time. More than 30 years have passed since the publication of the hymnal in 1981, and the challenges faced by the committee remain, in a sense, contemporary. This examination is relevant not only in terms of the hymnal's content, but also in regard to its historical context and how this milieu informs and influences a general examination of the exercise of hymnody as related to church life.

But of one thing we may be certain, and is amply demonstrated in this brief musicological and historical survey: the hymnody of the church, along with its organic development and its processes of selection, will remain an integral part of the life of the denomination, as has been the case in so many churches throughout the history of Christianity.

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