

„Joy to the World”
International Consultation on Church Music
7th – 10th November 2018

UEM Wuppertal / Evangelical Pop-Academy Witten / Erlöserkirche Münster

I. INTRODUCTION AND COMMON UNDERSTANDING

Music has always been part of mission and of church life, It has been inherent to the lives and ministries of believers all over the world. In the international UEM there is a call for an internationalization of church music and for the development of new international forms that reflect the international identity of the UEM-members and -partners. On this background, from 6th – 10th November 2018, 13 professional church musicians from Tanzania, Ethiopia, Germany, Indonesia, Hungary and the Philippines met in the Pop Academy, Witten/Germany, for the first International Consultation on Church Music in UEM.

Our meeting was to respond to the perceived need of collaboration among musicians and institutions for church music within the UEM regions. We made music together and developed plans for action. We are ready to establish exchanges and cooperations in church music and to design the development of new forms of internationally diverse church music. Jointly, we based our discussions on the common understanding that:

- **Music is a language that everyone can understand**

One can say it is a language with different dialects, but it remains a language. One may find the different forms of music, like the dialects, perhaps unusual or strange. Some rhythm structures may sound unusual and some melodies may differ from own tastes and conventions, but this may also be especially attractive. Different musical styles, like the dialects of language, can be interesting and can be understood, intuitively or because one knows the structures of the language of music. The musical diversity enriches lives and helps to understand each other. Music can cross cultural borders. We are convinced that the diverse language of music should be made accessible to people. Everyone should be able to participate in the music experience.

- **Music reflects identity and affirms humanity**

When one makes music, one feels as a human being. Music expresses one´s own feelings and moods: despair, enthusiasm, skepticism, joy and many others. Whoever makes music may even grow beyond herself or himself. Music can make people feel valuable. The self-confidence that comes with making something sound good – even if it is only the own voice - causes fulfillment and makes people grow. Music also creates an imaginary connection with musicians who have lived in earlier times. We sing what they once sang. We are touched by what they once have been touched. Later generations will perhaps deal with music we may be doing right now. At the same time music creates a connection to people far from one´s own place, in Ethiopia, Indonesia, In-

dia, Tanzania, Hungary, Germany or elsewhere. We are convinced that the identity-creating effect of music should be made accessible to people. Everyone should be able to participate in the music experience.

- Music creates community

Whoever makes music communicates with each other humanely. Singing together can create a community of people who express the same sentiments and use the same words, even if they come from different cultures or milieus. But: Each individual does not give up his individuality in a choir, he or she gives it into the community. It is not a disappearance in the crowd. It is to be part of a community. Community in making music is created by the sum of individuals. Everyone is important! We are convinced that the community effect of music should be made accessible to people. Everyone should be able to participate in the music experience.

- Music is proclamation of the gospel

Music is not just a supporter of theology. It is proclamation itself. Music expresses religious feelings and convictions. It can provide comfort, joy and religious community. Music can find ways out of fear and despair. Music can do all this in the context of good texts, but it can also do it without any text. Silent and meditative music does it in different way than ecstatic music. Lyrics can give a context to melodies and rhythms. Also other things can give this context: rooms, buildings for example or events. Instrumental music that is heard in a service has a connection to the proclamation of the gospel. For example: Instrumental music that sounds at a funeral can be related to salvation after death and can help comfort those who are in sadness. Sometimes the best lyrics cannot express what music can express. We are convinced that music as an expression of faith should be accessible to people. Everyone should be able to participate in the music experience.

- Music has to be developed, it does not appear by itself.

We create music in many different ways and give it a very wide space. We empower people to train them and to educate them. We make sure that music can happen in different quality levels and we take care that music can develop a great effect in bands, choirs, orchestras or through singing and making music in different styles. This requires good training facilities and institutions, where people can be trained in music in a flexible way with a wide musical horizon. In those institutions the students should be inspired and challenged by good teachers, so that they can develop their talents more and more. In the Church, we especially need to be more aware that good music should be developed. Good musicians in the church also should be adequately remunerated for their professional work in leading choirs and bands or singing with the congregations. We are convinced that music education needs to be accessible to people. Everyone should be able to participate in the music experience.

II. NEW FORMS AND WAYS OF INTERNATIONAL MUSIC IN THE CHURCH

By the term *international church music* we understand new forms, pieces, songs of transcultural, diverse and internationally composed/performed music in and for the church. We understand that the development of this concept is one of our tasks.

We agreed to develop new forms and ways of international church music which take up different musical traditions. We shall find ways of producing music which is truly internationally diverse and respectful to each tradition and art.

New forms of international church music shall allow an involvement not only of experts. For music to be inclusive, possibilities for participation are needed. In our churches, different formats of services and concerts exist. Recognizing the wealth of musical expressions when different styles and traditions are brought together, we agreed to organize international compositions,

concerts, liturgies and songwriting. A major production shall be planned towards the 25th anniversary of the internationalization of UEM in 2021. Smaller formats shall be produced e.g. for partnership groups, in 2019.

III. TRAINING

For music to unfold fully international and diverse ways of supporting sound training of musicians is needed. We acknowledge the existence of, different formal and informal trainings in our churches and church-related institutions. Recognizing specific areas of expertise and mastery in each of these institutions, in order to realize the goal of cooperation we have agreed to organize exchanges of lecturers and students for special international master courses and seminars. These shall start in 2019. With a longer-term perspective we intend to develop a comprehensive internationally valid curriculum for qualification in church music.

IV. STARTING A NEW TRADITION

For musical traditions to remain relevant, constant development is necessary, also in the church. Recognizing the richness of making music as a community, we agreed to organize regular international summer camps for the development of international church music which should serve as further trainings (certificate courses) and should result in public concerts. The first such summer camp shall take place in Africa or Asia in 2020 and in 2021 in Germany.

V. STRUCTURE OF OUR COOPERATION AND CONTINUATION

In order to continue our cooperation in a structured way, we formed a core group "International Church Music" with Seth Sululu, Amare Teklu, Roynaldo Saragih, Ropudani Simanjuntak and Hartmut Naumann as members and Jörg Spitzer as facilitator. We also agreed to cooperate with the Reformed Church of Hungary and other European churches. Consultations like the current one shall be held again in 2021 in order to monitor the process of implementation. Among all our institutions, we propose the issuing of an agreement of cooperation which shall be signed until end 2018.

We thank our churches, all involved institutions, the EkvW and UEM for the possibility to meet and start this fruitful cooperation. May God bless our endeavors.

Witten / Germany, 10. 11. 2018

Rev. Seth Mesiaki Ole Sululu, M.M. (Choral Conducting), M.Th. (Missiology) Head of Music Department of Tumaini University, Makumira and Lecturer for Music (Tanzania), ELCT

Mrs. Bridget Joel Ngeiyamu, Head of Ruhija School of Music (Evangelical Lutheran Church of Tanzania / North Western Diocese) and Lecturer for Music (Tanzania), ELCT-NWD

Mr. Amare Teklu, Dean, Mekane Yesus Seminary School of Jazz Music and Media of Ethiopian Evangelical Church Mekane Yesus, Addis Ababa, and Lecturer for Music (Ethiopia), EECMY

Mr. Krismas Barus, lecturer at GBKP Training Centre for Liturgy and Music (Protestant Karo Batak Church), Kabanjahe, (Indonesia), GBKP

Mr. Roynaldo H.Saragih, Master of Management, Master of Music in Choral Conducting, Lecturer for Music, Choir Clinician (Simalungun Protestant Christian Church, GKPS), Indonesia

Rev. Dr. Dennis Solon, Guestlecturer at Institute for Diaconic Management, Bethel (Germany), musician (Philippines / UEM), UCCP/EkvW/vBS Bethel

Mr. Ropudani Simanjuntak, B.A. Church Music AILM, M.A. Choral Conducting Essen, former lecturer music dept. HKBP Nommensen Univ., church musician, EkvW

Mr. Gergö Csorba, classical guitarist, cantor and organist at Debrecen Cathedral/ Hungarian Reformed Church, HRC

Prof. Matthias Nagel, Director of church music, lecturer at College for Church Music, Herford-Witten, composer, church musician, EKvW

Prof. Dr. Helmut Fleinghaus, rector of the University-College for Church Music, Herford-Witten, EKvW

Prof. Hartmut Naumann, pro-rector of the University-College for Church Music, Herford-Witten, head of the Evangelical Pop-Academy, Witten, EKvW

Mr. Martin Bartelworth, CEO of the Creative Kirche (Creative Church) + Institute for Training of the Evangelical Pop-Academy, Witten, EKvW

Facilitators:

Mrs. Angelika Veddeler, member of UEM Management Team, Executive Secretary Germany Department of UEM

Mr. Jörg Spitzer, UEM Programme Officer, Officer for International Training Programmes, College for Church Music, Herford-Witten