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EVANGELISM**

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From the Editor

Songs of Praise to the Honour of the Lamb

There are many different ways of singing because people face many different situations in a lifetime. And this influences the song in which they turn to God.

In times of need - threatened by external or internal enemies - God's people have *cried out* to God.

In gratitude to God for the benefits he bestowed on them, God's people have *given thanks* to God - in song. And God's people have shown their *trust* in God - also in song.

The Book of Psalms gives us an insight into various types of songs which God's people have used throughout the ages.

In the last book of the Bible - the Apocalypse or the Revelation to John - there are a number of songs or hymns which give us an impression of the songs sung by the first Messiah-believers. The Apocalypse is open to use and abuse. To some it is the possibly most important book in all the Bible. At any rate, it is a book which it is relatively easy to read one's own ideas into.

That the Apocalypse was relevant to those who sometime in the course of the first century first met its message should be obvious. When I, today, read this difficult book, one thing in particular strikes me: When the powers of darkness struggle, when the surrounding world threatens, when problems tower and when the Satanic powers are bent on crushing the faith and the people of faith, then - in the Apocalypse - they sing songs of praise to the honour of the Lamb! When all is said and done, this, perhaps, is what makes the greatest impact on me when I read the Apocalypse. The power of darkness is met with songs of praise of the Lamb of God and its victory through death.

In this issue, several writers are addressing the theme of Messianic song and music from various points of view. But Menahem Benhayim's article about the coverage by the Israeli press of Messianic Jews and their circumstances in Israel also reminds us that there *are* difficulties. Benhayim attains a very fine and balanced stance: it is a reminder to us not to take any and every opportunity to whimper whenever our surroundings do not describe us quite the way we would like it.

Whimpering doesn't get you very far.

Songs of praise to the honour and glory of the Lamb, however, give you strength and are a testimony to others of who is your point of orientation.

Kai Kjaer-Hansen



When those who are called to fish don't fish, they fight

One of the pleasures of younger days which has succumbed to a busy schedule is the joy of fishing. Time spent with a rod and a reel in solitude surrounded by the beauty of nature, feeds not only the body but the soul. I have been reminded of these pleasures recently by a book, *In the Eye of the Storm*, by Max Lucado (*In the Eye of the Storm: A Day in the Life of Jesus*, Dallas: Word Publishing, 1991. All following quotes are from p. 57).

While there is value in the entire book, I want to simply call attention to the relevance of one chapter to the work of LCJE. Lucado has titled one of the chapters "When Fishermen Don't Fish". In this chapter he tells of a fishing trip he took as a teen-ager, with his Dad and a good friend.

Lucado eloquently describes his anticipation and excitement with the prospects of the trip and no less eloquently the disappointment as the weather made fishing impossible. They decided to spend the day in the camper, playing games and telling jokes. But the next day was no better, nor was the third. Lucado concludes, "I learned a hard lesson that week. Not about fishing, but about people. When those who are called to fish don't fish, they fight." Listen well as he continues:

When energy intended to be used outside is used inside, the result is explosive. Instead of casting nets, we cast stones. Instead of extending helping hands, we point accusing fingers. Instead of being fishers of the lost, we become critics of the saved. Rather than helping the hurting, we hurt the helpers . . . And, sadly, poor go unfed, confused go uncounseled, and lost go unreached. When those who are called to fish, don't fish, they fight.

There is nothing wrong with a fishermen's club. In fact, it could be extremely valuable. Information could be shared - about the latest equipment, the best methods, and the places with the most action. Responsible cooperation could be fostered through such a network and everyone involved could become a better fisherman; a tremendous means to a worthwhile end.

But how tragic if such a club became an end in itself - if the focus of interest shifted from the water to the club. How disastrous it would be if LCJE members stopped fishing, and focused on the "club". What a perversion it would be if LCJE became an end rather a means.

Lucado moves on to "the other side of this fish tale: When those who are called to fish, fish - the flourish! . . . Nothing unites soldiers better than a common task." May the Lord grant us this unity. In spite of the obstacles and difficulties, keep on fishing! We want to be a help to one another, but only as we maintain a focus on evangelism will we flourish.

Jim Sibley
Member of LCJE's International Coordinating Committee

What is Messianic Music, Anyway?

By David and Lisa Loden, Bet Asaph Congregation, Netanya

O, how many profound quests are contained in this simple question! In order to respond to the title of this piece, we must break it down into the several layers it conceals. We will have to talk about Art and Music, about words and aesthetics and philosophy. Then we will need in some way to define the word 'Messianic'. After these quests, with the help of God, we might be somewhat wiser to respond. At this point, it might be helpful to know that as I use the word 'quest', I am not abbreviating 'question' but using the word to indicate the pursuit of a point beyond the simple answer stage and into its ramifications for our lives.

The First Quest: "What is Art?"

When we were young ... (sigh) ... we discussed that one ... endlessly. We sat around as young bohemians and wrestled with ideas we had scarcely learned to articulate. I will not again enter into those courts, dragging with me the poor reader of this article and boring him to tears with my "arty" ravings. The simple answer is that art is the arrangement of nature (sights, sounds, materials) to convey content apprehended by the aesthetic senses. The quest starts by examining the concept of explicit and implicit content of the various

arts.

Let me first state my conviction that the arts are God-given. My reason for this stems from the first use of them by the Creator Himself to explicitly declare " ... the glory of God" (Ps. 19:1) and to engender the implicit message of " ... It is GOOD!" (Gen 1:25,31). Another reason is that the aesthetic always contains that feeling of things 'higher than I'. It inspires aspiration which by definition means that these things are not inherently 'ours'.

The arts (here meaning disciplines of aural or plastic art) are explicitly devised to convey content. They are not alone in this aspiration since science and philosophy do the same, but the arts are specific in that they are apprehended (if they are) by the aesthetic sense and engender response (if they do) first in the emotions of the participant (audience). A sculpture may represent struggle and elicit feelings of helplessness, a painting may depict a pastoral scene and produce feelings of contentment and peace in the viewer, etc. From these first feelings, reaction may continue into more intellectual spheres, but generally speaking, first responses are in the emotional identification with the medium.

In addition to the appeal to the emotions of the

audience, there is another factor implicit in the interchange between art and audience and that is the "commentary", or interpretation, which may be subtle but is always present ... the revelation of the artist's intention and heart. For example, the graphic presentation of chaos or absurdity may be accompanied by the moral " ... this is our hopeless fate ... " or " ... we must fight against this ..." In our creation example the Creator finishes and pronounces the message, "It is good!" But even without this clear labeling we could conclude that "good-ness" is implicit as we regard the beauty of His work.

The Second Quest: "So What is Music?"

Music is that art of arranging sounds to elicit emotional response in the hearer. The response may be feelings of grandeur, peace or agitation, a sense of order or disorder, sensual associations of rhythmic patterns, etc. The list of possible combinations of sensory or emotional responses is long indeed. Again, however, the explicit messages are not the only content, but the subtle philosophical position implicit in the music is even more powerful and long lasting. Music, as all the arts, conveys a world-view ... that of the presenters. I use the word

'presenters' because the world-view propounded may be that of the composer, or of the recording musicians, singer, arranger, etc. Bach cantatas, when done by the Swingle Singers, carry a quite different message than the same pieces done by a church choir! I remember the shock of hearing for the first time one of my own songs of worship (a slow, reverent one) done in a 'pop' style, accompanied by clapping, even ending in a resounding "HEY!" Needless to say, the feeling was much changed.

The 'adoration' element was gone and replaced by a joyous sort of abandon, fitting for some texts, but ludicrous in that particular song. In addition to the explicit appeal to a different emotion, the implicit message was, "This is the way God should be worshipped ... enough of this reverence stuff!"

The Third Quest: " ... and what is Messianic?"

Sorry to do it, but I must call attention to the difference between Christian and Messianic as modifying words to our shared faith in the Saviour Yeshua. The difference is in how the words are used by those to whom they are important, i.e. the Christian believers and Messianic believers. Without going into the ramifications of the word 'Christian' to those people of God from the nations, I would like to call attention to the fact that those who identify as Messianic Jews are aware of certain historical and social



Lisa and David Loden leading the worship at Zeist, August 1991

implications of that term. The sense of being a people to whom a promise has been given of Messiah and Messianic rule, the concept of national repentance and salvation, these things are part and parcel of the Jewish hope. They are rooted in family and personal history to the Jew and in that way are keenly a part of him. It is difficult to label anything as 'Messianic' if there is no hint of Jewish identity in it.

What then is Messianic Music?"

Messianic music is music that explicitly reflects a Messianic view of the world. This must of course contain the glorious Good News of the Saviour, the true worship of God, the Bible as the rule of life, and all else which identifies both Jewish and gentile believers as belonging to the family of the redeemed. We must realize, however, that Messianic music is not only Christian music used in Messianic congregations, but has

particular distinctives. The identifying factor may be the familiar minor mode or a typical Israeli dance rhythm, or perhaps text in Hebrew is enough to do it, providing the melody fits with the text and supports it in an organic manner. The Jewish reverence for God and for the Scriptures, the use of the Tenach as primary source for texts, all these things can be part of the Jewishness of Messianic music ... its explicit content.

The implicit content is the Messianic world-view presented. Here we can find what it means to be a Jew and to have found the Messiah. Here we can find the generations-old hope of redemption, the fulfillment of promise, the fear of God and our identity in Him, which are historical struggles of the Jewish soul. Messianic music contains these themes and has them as its primary philosophical message. The personal peace of having been saved, as wonderful as it is, is

Messianic Favorites

By Jeanne Rosen, Jewish believer, St Louis, USA

A religious movement is identified by many facets. One of these is original music created by those with renewed hearts overflowing with fresh gratitude to God.

The Messianic Movement certainly fills the bill here! Seasoned groups are still here, but there's also vibrant, new talent. Friends have given us new tapes lately, and I want to tell you about my new favorites, as well as some of the old standbys I've grown to love.

On Marty Goetz's "I Call You Friend", the music is comforting and soothing because much of what he sings are the Psalms of David. Goetz reflects King David's unquenchable passion to walk with his God. His expressive voice, the sincerity with which he sings, set to beautiful piano compositions with symphonic background drives this passion home. His music makes my spirit soar.

Lamb's "Dancing in Jerusalem" is one I'd be happy to play for the most discriminating music critic. Because the music is so well done, and fast, it makes you want to move! Clever lyrics, based on Scripture, are delightful. Sometimes slower and more contemplative, most of the time hopping, this is one of Lamb's best.

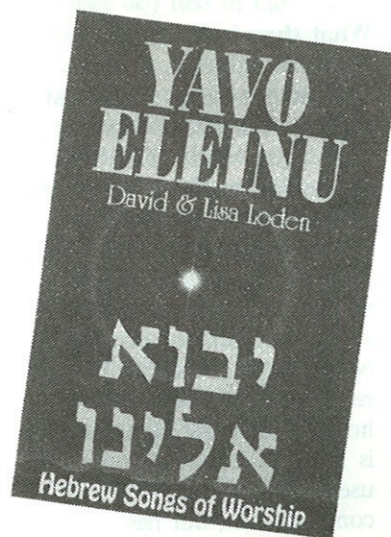
"He Will Return" came out just in time for the holidays with songs like "The Magnificat" and "Emmanuel". The Synagogue Medley is a nice touch. This has been one of my favorite Liberated Wailing Wall recordings. The longer we know them the more we like them.

Ever since we first heard Benyomin Elegant's work called "Shammas" we loved it! This is a delightful collection of songs about Channukah. Benyomin has included his children asking questions about the meaning of Channukah and the answers come back in song. It's snappy, fun, jazzy and a teaching tool - that's why I like it!

Finally, there's "Enter My Rest" by Nancy Santiago. I like this one mostly because I relate to Nancy teaching her children about their identity as Messianic Jews. Her Middle-eastern kind of beat and the accompanying music make her songs especially memorable for kids - even for us bigger ones.

to the Jew inseparable from the hope of our people's complete redemption. The awareness of history and of being a 'family' is always present to the Messianic Jew and is reflected in the message he presents. Messianic music then should reflect that awareness.

My viewpoint on this subject, as you may have guessed, is that Messianic music plays a vital role in preserving and sharpening the awareness of the Messianic Jew as to his roots and place



in history. It goes without saying that these values are an important part of the Jewish believer's contribution to the larger body of Christ. The world-view of the Messianic believer is important input for the non-Jewish brethren to grasp as well. He has a need to place his own faith in larger perspective historically and, as the ingrafted branch, to learn from the root, to partake of the life and wholeness of the historic olive-tree of God.

Messianic Music is Grass-roots Music

By Ann Hilsden, King of Kings Assembly, Jerusalem



Ann Hilsden at the piano during the Fourth International LCJE Conference at Zeist, August 1991.

In recent decades, along with the phenomenal growth in numbers of Jewish people coming to faith in Messiah, there has emerged a distinct musical expression. It is "grass-roots" music, flowing from individual faith and growth in Messiah, rather than a worship form imposed from another culture and generation. It is new and fresh and, consequently, has had great influence on the body of believers in Messiah, Jew and Gentile alike.

For the purposes of this article, I will call this music "Messianic Music", for it is difficult to define it on any

other basis. It is music that seeks to identify with its indigenous cultural expression, using words and music that are understandable both among the believers themselves and those to whom they are reaching out, namely, members of the wider Jewish community.

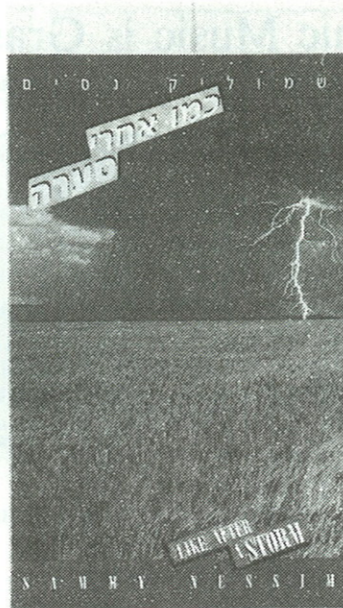
Because Jewish communities vary from one culture to another, the musical style will naturally vary. In my observation, there are two main streams of Messianic musical expression - one coming from Israel, and another from the Western Diaspora.

In Israel during the late 1970's and early 80's there was a renaissance of indigenous "hymnology", with new fresh, delightful melodies composed, mostly using Hebrew portions from the Bible. Though initiated largely by David Loden (singer, composer, and pastor), a majority came from people who had little musical background. These songs range in style from Yemenite, to Hassidic, to semi-classical, many of which totally defy categorization, but all of which seem to reflect the diversity of Israeli musical expression and not a

particular Jewish sub-culture.

Just as Judaism in the Diaspora has had to exert its identity as distinct from its non-Jewish environment, so Messianic music has achieved a similar distinctiveness. It reflects most Ashkenazi styles of music influenced by Hassidic-Yiddish cultures. This style has come to most characterize what we think of as *Messianic* music today. It began in the early 1970's with groups like "Lamb" who popularized Messianic music with a contemporary blend, followed by other groups like "Kol Simcha", "Liberated Wailing Wall" and "Israel's Hope" who introduced even more Hebraic-style music and gave fresh expression to the new and fast-growing Messianic congregations all over the world.

Though music styles have varied from culture to culture, Messianic music is remarkable for its uniformity of message, and of use. Central to the lyrics is the "Messiahship" of Yeshua (usually using those words, rather than "Christ" and "Jesus"). Much of the music is taken from the Tanach (Old Testament) as an anchor and authority for the message that is



Arrangement and musical production of Sammy Nessim's album was by Ann Hilsden.

proclaimed.

Within the Body of Messiah worldwide, there seems to be a three-fold use of music:

1) *The worship of God.* The return of "Davidic" or "Hebraic" praise in Messianic music and worship has accompanied the modern day phenomenon of the return of many Jews to the Messiah, and has had great influence.

2) *The edification of believers* (encouragement, doctrine, teaching, challenging, etc). Another not-so-obvious influence of Messianic music upon the Church has come from new musical expressions of doctrines and teachings based on Biblical Judaism, shedding light on the importance of our spiritual "Jewish Roots". It can be better understood who our Saviour really is and what it means for us as Gentiles to be brought near to God, through this Jewish Messiah. Many of the Messianic singers have, perhaps unknowingly, achieved this through their concerts and recordings.

3) *Proclamation* (evangelism). Even though it is difficult to measure, I am convinced of the effectiveness of music as a tool in Jewish evangelism.

In fulfilling these three objectives, from my viewpoint, those who have pioneered in Messianic music have succeeded, providing examples to the Gentile church of vibrant worship, teaching and edification, and zealous evangelism, with a prolificacy that is vastly disproportionate in scope and influence, to the number they represent.



Worship at the Conference in Zeist

Messianic Songs and Music in Messianic Congregations

By Lester A. Watkins,
Writer, Composer, Guest Cantor at Ohr Chadash, Clearwater, Florida

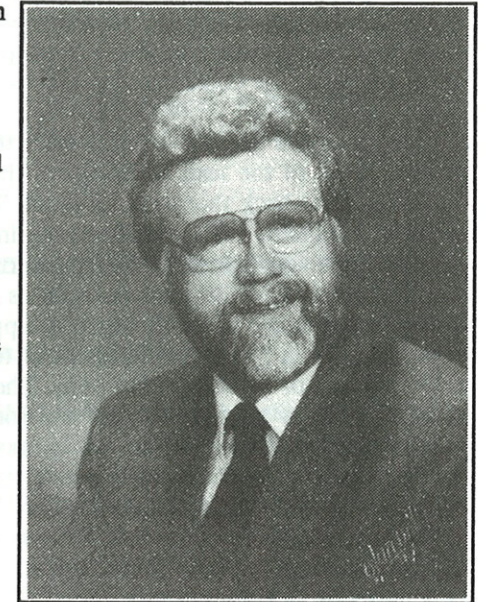
The term Messianic Judaism strikes loving admiration in the hearts of some, curious skepticism in many, and inexplicable derision in others. Most traditional rabbis, cantors and even Jewish lay people will tell you that there is no such thing as Messianic Judaism. On the other hand, those Jews and Gentiles who have accepted Yeshua (Hebrew) or Jesus (Greek) as their Messiah, and who worship together in a recognizable Jewish format would certainly disagree.

The Zionist movement began to stir as early as 1866 with the founding of the first Hebrew Christian Alliance in Great Britain.¹ Other Messianic groups have made sporadic appearances since then, but the real proliferation of Messianic Judaism has been only in the past 20 years. There are perhaps as many as 160 Messianic synagogues all over the world as of this writing.²

Some have raised a question regarding the style of worship if Jews and Gentiles worship together. Unfortunately, anytime people are involved, there are plenty of opinions, the number of which often exceeds the number of people. There are those evangelicals who would suggest that God has turned his back on the Jews because of their constant waywardness, and that the Jews have been replaced by the Gentiles as God's chosen people. Moreover, they further suggest, that if Jews are to become part of God's plan of salvation, they must renounce Judaism and become part of the evangelical community. Such thinking, of course, ignores the very nature of God and his literal, unconditional, eternal and guaranteed contract with Abraham (Gen. 17:1-8).

Without Judaism, there would be no Christianity. We all have Jewish roots that are vital to our spiritual experience. Calvary itself is the pinnacle of the historical significance of Judaism. To see Christianity without our Jewish roots is to try viewing a long freight train when only the caboose is visible. God's great plan of salvation began with his chosen people, and yes, there was punishment along the way for various misdeeds. *But*, God always restored his people, just as he is doing now. Gentiles are not replacements, they are additions. Therefore, the style of worship in Messianic synagogues must and ought to be Jewish. Dr. John Fischer quotes P. Goble³ when he explains that "a Messianic synagogue is a congregation that is Jewish in hymnology, liturgy, architecture, observances and style of worship."⁴

If the style of worship is Jewish, then music, which is a vital and integral part, must also be Jewish. Difficulties arise, however, in trying to define the term 'Jewish music'. Dr. Joseph Levine points out that diaspora *chazanut* (synagogue song) has been influenced for hundreds of years by various host cultures. The greatest influence has likely been Ashkenazic ethnicity with the immigration of Jews from Eastern Europe to America in the 18th century. In the past 200 years, synagogue song has been pervaded by Protestant ritual reform and something called neo-Chassidic⁵ refrain. Indigenous American music, such as folk songs, spirituals and rock have also



made an impact.⁶ This suggests that the music performed by the *chazanim* (cantors) has undergone considerable transformation since the days of the First and Second Temples.

Continuing on the subject of change, Dr. Levine laments the fact that "Biblical chant, the motivic source of all Jewish music, has been relegated to an untutored laity". He asserts that "Hebrew is increasingly limited to forced communal singing, often accompanied by noisy hand clapping. It's as if the congregation were a theater crowd, dutifully applauding a play they did not understand."⁷

The problem here is that Levine is thinking only in terms of liturgical chants and prayers. He is not addressing praise songs and hymns which are part of a 20th century, Yeshua-oriented synagogue where hand clapping is both permissible and desirable. The subject of Messianic music must, therefore, be considered on a two-fold basis . . . chants and praise songs. Let's consider them one at a time.

Jewish chants and prayers represent the most sacred and reverent workings of a Jewish service. Some of the texts or liturgy of these prayers and chants, such as the Shema and the Kaddishes date back thousands of years. They embody some of the most beautiful and worshipful aspects of Judaism.⁸ The melodies used in the performance of these and other prayers, however, have not remained the same due to various cultural influences on the diaspora. Then, music itself has undergone a startling metamorphosis in the past 2000 years, starting with a single line unison in the first century. Intervals began to appear in the form of parallel fourths and fifths⁹ with Pope Gregory in 590 C.E.¹⁰ Intervals of thirds and sixths¹¹ were added in the Medieval Period, providing two or three part harmony. The Renaissance brought still further development, evolving essentially into a 'no holds barred' environment during the 18th century Baroque Period, with its flourishes, ornamentations and full harmonies.¹² Music of the major western religions kept pace. Three hymns in particular demonstrate this: (1) Protestant, *Old Hundredth*, "Praise God from whom all blessings flow ..." (2) Catholic, *Blessed Sacrament*, "O Lord I am not worthy ..." (3) Jewish, *Eyn Keloheyno*, "None is like our God, none is like our Lord, none is like our king, none like our redeemer". These hymns are intended for congregational singing. They are sung in four part harmony to common time (4/4).¹³ Music, prayers and chants, for main stream Judaism flourished in the 18th and 19th centuries in particular, and a number of Jewish musicians, composers and cantors (*chazanim*) have written music well into 20th century America. All is considered traditional.¹⁴ Much of today's cantorial effort is improvised, not using exactly the same melody for all occasions. The service relies on the cantor's musicianship, spirituality, articulation of the Hebrew and his ability to set the tone or mood of the occasion. His intonings will vary between services for week days, Shabbat, Holy Days and High Holy Days. A given text is seldom used in its entirety.¹⁵ Much can be learned from liturgical worship in Conservative Jewish synagogues. It provides a starting point, but passages from the B'rit Hadasha (Newer Testament) are added in Messianic services where Yeshua is the focal point.

Praise songs and congregational singing are another form of worship. *Let all the joys of the godly well up in praise to the Lord, for it is right to praise him. Play joyous melodies of praise upon the lyre and the harp. Compose new songs of praise to him, accompanied skillfully on the harp; sing joyfully!* (Ps. 33:1-3, LB). The congregational singing of praise songs is, and should be, a vital part of Messianic worship, but identifying suitable material is sometimes difficult. It is, therefore, incumbent upon qualified individuals within the movement to compile, compose, arrange and otherwise provide music in accordance with the above Scripture. The format ought to go beyond simple song sheets (words only), or lead sheets (melodic line and chord indications). Each song should contain words and music in four part harmony, with suggested rhythms and chord indications.¹⁶

Most music in today's Messianic synagogues fail to meet the above criteria. In both praise songs and liturgical worship, there is a lack of suitable material, competent musicianship and overall knowledge of Jewish history and traditions. Messianic rabbis, cantors and lay people alike must strive for excellence in these areas. We need to study, grow and to develop unique

standards for worship in Messianic synagogues.

Essentially, there are four sources of praise music available to Messianic musicians: (1) Standard, well-known Jewish songs (*Awake O Israel, Havenu Shalom Alechem, Sabbath Prayer, The Lord is Present, El Shaddai*, etc); (2) Songs from the Hassidic (Chassidic) Music Festival; (3) Selected evangelical songs; (4) Original compositions by qualified people. Texts can be Scripture, liturgy or inspired verse. A Messianic *Siddur* (prayer book) for liturgical worship is also available.

A Messianic Jewish service, then, of which music is a part, must necessarily be in a non-threatening Semitic environment. It uniquely presents Yeshua to Jews and Gentiles alike, and all elements of the service must work together in consort to demonstrate Yeshua as Lord and God in control.

1. Schiffman, Michael H., *The Awakening: Messianic Judaism's Rebirth*. Published at the direction and under supervision of the Union of Messianic Jewish Congregations.
2. Schiffman, (Ibid).
3. Goble, P., *Everything You Need to Know to Grow a Messianic Synagogue*, Pasadena: William Carey, 1981.
4. Fischer, John, *The Rise of Messianic Judaism*. Unpublished paper.
5. The Chassidim were members of a sect of Orthodox Jewish mystics founded in Poland about 1750 C.E.
6. Levine, Joseph A., *Synagogue in America*. White Cliffs Media Company, Crown Point, IN, 1988.
7. Levine (Ibid).
8. Idelsohn, A.Z., *Jewish Liturgy and Its Development*, Schocken Books, New York, 1975.
9. Notes occurring 4 or 5 steps removed from the root or fundamental tone.
10. Common Era.
11. Notes occurring 3 or 6 steps removed from the root or fundamental tone.
12. Finney, Frank M., *A History of Music*, Shawnee Press, Chicago, 1947.
13. Levine (Ibid).
14. Ephros, Gershon, *Cantorial Anthology*, New York, Bloch (1953), Volume I, Introductory Notes.
15. Idelsohn (Ibid), Levine (Ibid).
16. Work is presently under way to produce such a song book for Messianic congregations, using the sources outlined in the next paragraph. The first edition is targeted for distribution in May of 1992.

What Are the Components of a Good Messianic Jewish Song?

By Stuart Dauermann,
Ahavat Zion Messianic Synagogue, Beverly Hills, California

Before considering the "how" of a good Messianic Jewish song, we must first consider the "what". What is to be our working definition of a Messianic Jewish song? I find the following definition helpful. "A Messianic Jewish song is (A) identifiably Jewish and (B) within the bounds of apostolic doctrine."

This "identifiable Jewishness" pertains both to the instrumentation, the melodic and harmonic structure of the song, and to its viewpoint and terminology as expressed in the lyrics. Being within the bounds of apostolic doctrine means that the song does not affirm anything which the apostles would have denied, nor deny any affirmations of apostolic doctrine. Not all Messianic Jewish songs explicitly teach doctrine: some of them will be more concerned with chronicling the experience of being a Messianic Jew. In evaluating such songs, one need only establish that these two criteria have been met: that the ethnos of the song is Jewish and that the content is within the bounds of apostolic doctrine.

The task of the remainder of this paper is to define and explore these two criteria in greater detail.

Factors Contributory to Identifying a Given Song as Jewish

(1) Characteristic instrumentation used in an inflected manner. This factor is very localized in its application. Our people have been in the Diaspora for so long that Jewish music in various Jewish communities will often be more like the surrounding general culture than like the Jewish music of another culture. This makes it difficult, actually impossible and naive, to give a list of "Jewish" instruments.

Nevertheless, with various cultures, on a localized basis, certain instrumentations may be commonly associated with Jewish music as generally encountered there. For example, Ashkenazic Jews with roots in Eastern Europe will tend to equate the clarinet played in a certain inflected manner with "Jewish music" - which is commonly called *klezmer* music. An example of this inflected use of the instrument would be the "shmeer", a certain unforgettably inflected slur or glissando. Other instruments characteristic of this type of music include the violin, the trombone, the mandolin - each played in a characteristically inflected manner.

Other instruments played in their own characteristic manner would be typical of other Jewish communities and traditions. The point for our consideration is simply this: one of the factors contributory to Jewish musical ethnicity is characteristic instruments played in a characteristic manner.

(2) Characteristic rhythms, generally borrowed from the various Jewish dance traditions: the *frelach*, the *sher* (which is actually Russian), the *hora*, etc. Certain rhythms from these various ethnic dances are found repeatedly in Messianic Jewish music - and help make it sound Jewish.

(3) Characteristic terminology and frame of reference or point of view of the lyrics. Messianic songs are more likely to speak of Messiah than Christ, of "return" and "repentance" than of "conversion", of "God's holy people" than of "church", of "Y'shua/Yeshua" than of "Jesus".

The vantage point of the author will generally be that of the loyal member or advocate of the Jewish people, turned in worship toward the God of Israel through faith in Y'shua. Perhaps the song might be one calling Jewish people to

faith in Y'shua, presenting Him to them in Jewish terms and in a Jewish cultural frame of reference. Or perhaps the song might a testimony type song which chronicles some aspect of life-experience of a Jewish person who believes in Y'shua, and the social consequences of such an identification.

(4) Characteristic harmonies and scales. Again, this factor varies as widely as the wide-ranging distribution of Jewish people world-wide. Nevertheless, on a community-by-community basis, certain harmonies and melodies will prevail as being characteristically Jewish.

Since this is not a musicological journal, I will refrain from exploring in any detail the technical aspects involved. Perhaps one illustration will suffice as an example.

There is a mode derived from Jewish liturgical practice which derives its name from a benediction in the statutory liturgy. This mode is called the "Ahavah Rabbah Mode".

The characteristic sound of this mode, found in much Messianic Music, is derived from two augmented second intervals found between the second and third and sixth and seventh steps of the scale. Those wishing to hear this mode "in action" may hear it in such songs as "Bless the Lord, My Soul" and "The Lord's Prayer" as recorded by the Liberated Wailing Wall. Naturally, the harmonies of such music are similarly altered to accommodate this unusual scale.

(5) Musical quotations from Jewish sources. Jews for Jesus songs as "Echad", "Holy, Holy, Holy" and "Kaddish" quote both text and music from the traditional liturgy. This is one of the most potent ways one has of relating Messianic Jewish Music to its Jewish roots.

What Musical Factors Contribute to Making a Good Messianic Jewish Song?

These factors are, for the most part, identical with those which make for good songs in any cultural context, whether Jewish or not. Although this list is not exhaustive, if followed, it should serve the would-be songwriter well.

(1) Music appropriate to lyrics. It is simply not enough to get the words to fit in with the music and the music to fit in with the words. The music must be *suitable* to the words. That is why so many of us find a rollicking melody of the old hymn "There Is a Fountain Filled with Blood" to be so irritating: the melody is too joyous for the sentiment expressed in the words. In a phrase then, the music and words must match - not only rhythmically, but also aesthetically. In the words of Dietrich Bonhoeffer, "the music is the completely servant of the word" (*Life Together*, translated by John Doberstein, San Francisco, Harper and Row, 1954:59).

(2) Accessible melody. I recently visited a Messianic Congregation where the worship leaders had created some excellent songs which

were used for congregational worship. Unfortunately, although the songs were musically excellent, the melodies were unusual and full of surprises, so that the songs were not very suitable for congregational use. Since most Messianic Music is written to be sung by the lay person as well as the professional, one must endeavor to create melodies which in range and in character are picked up rather easily. This means they can't be filled with the musically unexpected.

(3) Reasonable range. Too often have I heard otherwise worthwhile songs which are really unusable because their range is too wide, or because the preferred key in which their creators sang them put them outside the range of the average congregant. A good song is a singable song - and songs with too wide a range (such as the American National Anthem) are just poor songs!

(4) Simplicity of form. This is closely related to the previous point. A good Messianic song should have a certain regularity of song. For example, verse, verse, chorus - or verse chorus, verse chorus. Some songs have an unusual refrain in the midst of the song, and then another unusual refrain later, thus creating, in my mind, too many musical surprises.

Again, in form as in melody, a good Messianic song is accessible to the lay person.

(5) Comfortable but not obvious predictability. This is a most subjective factor.

While on the one hand, the song must not be constantly surprising the listener (thus exhausting his attention), on the other hand, the song must not be so predictable as to bore the listener. Often good lyrics can compensate for a very predictable melody, as they maintain the interest which the melody in and of itself might fail to support.

(6) Inspiration. The most subjective but most crucial factor of all. Scripture clearly includes musical creations in the realm of gifts of the Spirit (see for example Col 3:16; Epf 5:19; 1 Cor 14:26). I can attest that many times, in writing Messianic songs, I find that the Spirit kindles in me that certain something which results in a song which is more than merely the product of my own technology: the Spirit really does contribute to the process, and, in my view, we do Him a disservice when we imagine that it would be possible to write truly edifying music otherwise.

What Factors Contribute to Good Messianic Jewish Lyrics?

(1) Good pace of lyrics in relation to melody. One the one hand, one can easily bore one's listeners by dwelling too long on one thought, no matter how significant that thought. As in the case of a tour through a picture gallery, the images evoked by the lyrics must combine dwelling long enough upon a given image to adequately experience their meaning, with a commitment to move on to the next image at the

appropriate time so as to keep the interest level up.

On the other hand, one can move so quickly from one image to another that one frustrates the listener/participant who wants to pause and experience the thought just evoked, while simultaneously exhausting the participant who must constantly shift from image to image without having derived any "nourishment" for his attention span from having "supped" at one of those images. The singing of such a multi-image songs is a form of mental labor, and there are insufficient wages!

Summarizing then, the songwriter must endeavor to avoid two extremes: having the images change too quickly before the listener has focused upon or absorbed the previous ones, and, having images that are too static, lyrics that focus too long on an idea which is not rich enough to sustain interest.

(2) Natural rhythms. One of the surest signs of amateurish writing is forced rhythms. Each melody will have its natural accents, its characteristically stressed beats. In a good song, these accents and beats conform to the natural rhythms of the words being sung. This has at least two ramifications.

First, at no point should the rhythm of the music require the accenting of a syllable not normally stressed in the language of the song. This means we may not sing of the "his-to-ry" of our people (instead of the more natural "his-to-ry"). This

includes not accenting conjunctions and other servant words (like "the", "of", "at", etc).

Second, not only must we not accent a normally unaccented syllable, we should seek to have our music naturally accent the normally accented words and syllables of the song's language. To put it in a rule, important words and normally stressed syllables should receive the naturally found musical accents.

(3) Closely related to the foregoing is the question of suitability of rhyme. Again, amateurish song-writing is often evident in forced rhymes. I remember with some embarrassment my own forced rhyme in the song "Hineni" where I wrote of Abraham who "took the wood and *fire* and journeyed to *Moriya*. Only in Brooklyn, New York, where I was raised, do "fire" and "Moriya" rhyme! Other more comical examples can be found in poorly written songs. If we want for our songs to be well-crafted, they will need to not do violence to the natural rhymes of our languages.

(4) Natural syntax. This means we must not bend the natural laws of grammar in order to force a rhyme. Another bad example from my own early writing is found in the original version of "For God So Loved the World" where I wrote "For God did not send His Son into the world to bring condemnation/But rather that through *the receiving of Him*, Men might find true

salvation." Although entirely appropriate to other languages, in English, this phrase "the receiving of Him" is very clumsy and calls attention to the fact that this song-writer was groping for a rhyme! Therefore, let the *caveat* stand: avoid bending the rules of syntax in order to make your lyrics "work" for they won't really work well that way.

(5) Progress of content. Except in Scripture choruses, where much repetition is inevitable, a good song should develop its thoughts from a beginning to a conclusion. In a good hymn, for example, the verses should quite naturally follow one another so that it would not do to reverse the order of the verses. A good song has a beginning, a middle and an end, and good Messianic Jewish songs should have a certain internal logic evident in the structure of their lyrics.

(6) Conformity to apostolic norms. Not all songs which are Jewish sounding and are created and sung by members of the Messianic Jewish Community deserve the name "Messianic Jewish Songs". Such songs must be in conformity with apostolic norms; in other words, they must not express heresy.

Conclusion

The question has perhaps arisen in some minds as to whether one must be Jewish to write Messianic Jewish songs. Thankfully, the answer to this question is "No". One may be a "gentile of the gentiles" and still write

excellent Messianic music, provided one conforms to the kinds of guidelines I have laid out here.

Not only is this the case, but in addition, we must remember that not everything written by a Messianic Jew is thereby to be considered Messianic Jewish Music. As mentioned at the very beginning of this article, "A Messianic Jewish song is (A) identifiably Jewish and (B) within the bounds of apostolic doctrine." There are many songs by Messianic Jewish writers which fail in one or both of these criteria. Their songs may be truly excellent music, but to my view, if they fail to honor these two criteria, they are not Messianic Jewish songs - no matter *who* wrote them.

We must endeavor to remember that our definition provides for the widest possible latitude in musical styles. Some young Messianic Jews may write songs which seem much too "rocky" for the tastes of the older constituents of the Messianic Jewish movement. Yet, if one can get past one's aversion to high decibels and sobbing guitars, one may well find that such songs honor many of the criteria found. The word to all of us is not to simply equate "Messianic" with "the kind of music I like". There are excellent Messianic Jewish songs which serve their own communities and Jewish subcultures very well in accordance with the kinds of guidelines set forth here, even though such songs would displease many of our other

constituents.

In this regard, we should all applaud young Israeli Jewish believer and songwriter Sammy Nissim, whose recent album is one of the first which speaks to young modern Israelis in their own musical language. Although his music may sound worlds away from the music we are used to in our own contexts, it is certainly Messianic Jewish Music, and he uses instruments, language, and musical materials in a manner entirely appropriate to the Jewish cultural context which he seeks to serve.

The Messianic Jewish movement is still in its infancy musically. We need more psalms, hymns and spiritual songs written especially for our own cultural context. Until now, much that has been produced has been for a given "market". We need to realize anew that within our own community, we yet have needs, musical needs, which remain unmet. God continues to call us to "sing unto the Lord a new song". As long as He remains the one who "in His goodness renews His creation day by day" (from the blessings before the Sh'ma in the traditional Jewish liturgy), then we must renew our praises in song. We've only just begun to sing unto the Lord our new song!

The Power of Jewish Gospel Music in Ministry for Messiah

By Janie-sue Wertheim, member of the Liberated Wailing Wall

The way God uses music as a tool of ministry is still something of a mystery to me, even though I've had some experience sharing the Good News in song. I've watched and marveled while Jewish Gospel music opened doors in hearts that were rusted solidly shut and sealed tight against the truth ... right before my eyes. Music has a way of breaking down defenses because it is a communication of the heart that has a life and strength of its own. That's why you might have difficulty getting that catchy advertising jingle out of your head once you've heard it on the radio. It is designed to replay itself again in your mind, bringing with it a persuasive push towards a certain brand of toothpaste or soda pop.

When music, particularly Jewish music, is coupled with the words of Scripture, it becomes a tool in the hands of God to set captives free. Jewish Gospel music's style demonstrates that indeed something very Jewish is happening. The words leave no doubt that there is something very much for and about Jesus as well. For those Jewish people who have never thought of putting Jewishness and Jesus together, Jewish music about Jesus has quite an impact. The Holy Spirit can use a song over and over



in a listener's mind. The Scriptures in song will never fail to accomplish the purposes of God in the life of the hearer, for Scripture has power to change lives.

Through music, the message of the Messiah is amplified by the rhythm, melody and harmony. Why does music attract more readily than rhetoric? Ask yourself this question: which do you prefer, singing or shouting? Shouting shoves you out of the way but singing involves you and draws you in. When the message of the music finds a home in the heart of a believer, they join a beautiful multi-part canticle that increases in strength and loveliness with each participant. One day all of creation will be breathing,

dancing, singing and celebrating the song of life that Jesus gave to us. All who have come to trust Him will join together, singing the music of the spheres - even those who in this life cannot sing a note!

The purpose of this article is not to demonstrate the value of music or praise those who do it for God, but to point out that God uses music as a very potent tool to convey His message of salvation. It is worthy of notice that there are many more songs in the Bible than there are sermons. I think that is by Divine design. God understands the way people work. Songs stay in the memory more readily than sermons and help to reinforce what God has taught us. They encourage us to keep focused on Him. Songs filled with Scripture teach us as well as help us delight in the Lord. In the same way in the Jewish tradition, prayers are sung or chanted in the synagogue. These familiar melodies welcome the worshipper just like an old friend.

This sense of familiarity and welcome was present the first time I heard Jewish Gospel music. As a new Jewish believer I was delighted with the Liberated Wailing Wall's *Hineni* album and played it until I wore it out! Here was Jewish music about

the Jesus I had come to know and love. I knew he was Jewish but the hymns and choruses that we sang in my church, although lively, didn't reinforce my Jewish roots at all. Culturally there was a sense of being put back together when I discovered Jewish music about the Messiah. They were "playing my song" and my heart was comforted and encouraged. I was no longer alone. There was a song to be sung for the Messiah and I was thrilled to know that there were other Jewish believers who were singing with me.

The roots of the Liberated Wailing Wall go back to the early street ministry of Jews for Jesus when Jewish Gospel music was first developed. The music grew out of a need

to communicate the gospel to people on the streets. Music served a way to attract attention and gather a crowd of people to hear the message. The anecdotes that follow will illustrate some ways that God has used this media to touch people's hearts. Many of the ministries connected with the LCJE have been used of God in music ministry. I have been personally blessed by the ministry of David and Lisa Loden and Ann Hilsden, to name just a few. Because my experience has been with Jews for Jesus, I've chosen some vignettes from the ministry I've had the most involvement with: the Liberated Wailing Wall. The power of Jewish Gospel music to penetrate the human heart has been noted

by Moishe Rosen who says that "Jews for Jesus has seen more Jewish people come to faith in Christ by attending our Liberated Wailing Wall meetings than through any of our single branch works".

New York City
Every summer Jews for Jesus has a Summer Evangelistic Campaign in New York City. It has become almost a tradition for the Liberated Wailing Wall to join the campaign and use their musical gifts, at least for a part of the time. One of the most exciting places the team has sung has been right on the steps of the big treasury building on Wall Street.

Rich Robinson especially remembers the 1977 campaign when he was a brand new



The Liberated Wailing Wall doing an outdoor outreach in San Francisco in June 1991.



The Liberated Wailing Wall at the Zeist Conference in August 1991

member of the team. With a special permit for their sound system and equipment all set up they were ready to begin a noon-time concert. Their singing and testimonies quickly attracted such a huge crowd that traffic in the street was completely blocked! Afterwards, Rich was impressed with the number of unbelievers, both Jewish and Gentile, who specifically said they stopped to hear the message because of the music. "I saw first hand how valuable the music ministry could be in making a public proclamation of the Gospel. With music, you can catch a person's attention in a way you don't ordinarily do by handing out a tract." Rich said that whenever the team was near a college campus they would do an impromptu concert and hand out tracts. The music would help to generate lively conversations with people about faith in the Messiah.

England and Israel

David Brickner has many wonderful memories of large crowds gathering around the Liberated Wailing Wall, especially when they were traveling on their world tours. He found that the music itself was a real drawing factor for the unbelievers that they met on the streets. In Birmingham, England, they did a presentation in the Bull Ring. So many people were crowding around that the group was barely visible.

One of the exciting times was when the team was in Jerusalem, Israel. They went to Ben Yehuda Street, which is an area filled with many shops and stores. There are large crowds there constantly of shoppers and tourists looking for bargains and young people just 'hanging out'. The team began to sing and the crowd became so thick that people couldn't even walk up and down the street. The crowd kept

building and the Israelis were really enjoying the music. As they would listen to the music, people would begin to clap along and dance in the street, even though they were aware that the group was from Jews for Jesus. When some of the ultra-Orthodox people from Chabad tried to stop the team from singing, other Israelis jumped in their way to prevent them from interfering with the concert. "The other Israelis would get angry at the Orthodox for trying to stop us, because they were wanting to hear the music and the music was the message. Especially in Israel we would sing *Tov Lahasot Ba Shem* which is really the Gospel, 'the law came through Moses, but grace and truth have come through Jesus, the Messiah'. To see Israelis really smiling as they were hearing those words was incredible!" David recalled. The music effectively communicated on Ben

Yehuda Street and gained the team a hearing.

Ministry in Congregations

Often when the team ministers in churches, believers bring their Jewish friends who are more apt to come to a concert than to a regular service with preaching. While the team was in Australia, Betty Baruch brought an elderly Jewish friend, also named Betty, to hear the Liberated Wailing Wall. They sat close to the front and the team had a clear view of the struggle going on in this lady's heart. At first she seemed somewhat uncomfortable and resistant to what the team was singing. After a bit, she began to warm up to the music. The team was using a combination of music and drama and the music would soften her up while the drama really made her consider the spiritual issues. She was paying careful attention to what they were saying. By the time the team gave the invitation, she had a complete heart change and accepted the Lord.

When the team returned home from Australia, a letter from the woman was waiting for them, telling how the Messiah had changed her life after the meeting. She had bought a lot of record albums after the program and was so excited about Y'shua that she wanted to tell her family and friends. She proceeded to give the albums out to her family and unsaved friends, just as if they were tracts. She didn't keep any for herself and was borrowing Betty's albums. It

was wonderful to know that she was growing in the Lord, attending Bible studies and witnessing because the music touched her life.

Sometimes Jewish Gospel music has been used in ways that you wouldn't expect. In Albany, NY, there is a group of church women who get together to do aerobic exercises to Liberated Wailing Wall music. They invite their Jewish friends to the exercise class, play Liberated Wailing Wall albums for accompaniment and do aerobics together. David Brickner told me he met a Jewish woman who participated in this class. After a time of faithful attendance, the words began to make their way into her heart. She began to really listen and came to the Lord as a result!

Music in Evangelism

Jewish Gospel music also has an effect on Gentile believers. For some, Messianic music gives them the first realization that they must begin to aggressively share the Gospel with their loved ones and friends who are Jewish. Many times after the programs in churches, team members are pulled aside by people expressing concern about a son or daughter-in-law who is Jewish and not a believer. "My child married out of the faith and is no longer walking with the Lord. How can I help them both to see that they need Jesus?" Often Jewish music about Jesus can be a bridge to first discussions about the Lord.

Before Lori and Tom

McHugh became a part of the Liberated Wailing Wall they had a bit of a dilemma. They hadn't much chance to witness to Lori's unsaved Jewish parents who weren't particularly delighted that their daughter had come to faith in the Messiah. Tom and Lori invited her parents over for dinner and as background music, they played a Jewish Gospel music album. Lori's mother really liked the music and commented on it. She was very surprised when Lori told her that this wonderful Jewish music she was enjoying was put out by Jews for Jesus. Lori's mom liked the album so much that Lori bought her one as a gift that Passover. You can imagine her surprise when she dropped by her mother's home unexpectedly to visit a few weeks later. Lori was greeted by the sight of her mom energetically vacuuming the living room rug to the music of the Liberated Wailing Wall. She was singing along with them at the top of her voice, "I am not ashamed of the Gospel, it is the power of salvation to all those who believe!"

Basically through the music, the McHugh's were able to begin a witness to Lori's parents. That witness has extended to other members of her unsaved family. When the team was in Long Island over a long holiday weekend, they were invited to come to their home. Lori's parents also invited some other Jewish friends to hear the team sing in their living room and there

was a wonderful opportunity to minister to several unbelieving couples. Her parents continue to attend concerts whenever the Liberated Wailing Wall is in their area. Although Tom and Lori are still waiting for the Lord to plant the song of the Messiah's love in her parents' hearts, they are confident that what God has begun, he will bring to fruition.

Ministry with Children

The Los Angeles Branch of Jews for Jesus has an annual vacation Bible school ministry for one week in the summer. Music is a vital part of the Kidz Kibbutz program and the children look forward to learning new songs, especially ones that emphasize God's love. For some of the children, this one week is the only time that they get to hear that Y'shua loves them. James was one of those little boys from an unbelieving family. His favorite song had the line "if we open up our heart, Y'shua will come in". He joyfully accepted the Messiah, but after the week of Kibbutz we didn't see him for a whole year! The next year he came. He still loved Y'shua and he still could remember the

words to the entire song!

Musical Ministry in the Hospital

Jewish Gospel has even found its way into hospitals bringing comfort. Several years ago in Texas, a young man named Chris was severely injured in an auto accident that left him

enough to be able to navigate around in a wheelchair. He came to a Liberated Wailing Wall program with his mother, getting to hear the team sing in person the song that meant the most to him during his convalescence: *Abraham, Covenant Man*.

The music of Psalm 23 was a great comfort to my own mother back in 1989 when she was dying of cancer. When she realized the seriousness of her illness, she finally understood that she needed to deal with Y'shua (who she had successfully kept at arm's length for years). She prayed to receive the Lord with my husband Steve and me and we read to her from John 14, to assure her of her place in Him. The thing that seemed to help her grasp God's love the most was when we sang *Psalm 23* to her. In the quiet of the hospital room, I saw the Lord take the words and music and transform them into peace in my mother's heart. She passed into His presence five days later. Now she can hear the song of joy in all of its beauty. God has given us a marvelous song of life to sing for Him. May we do it with all our hearts, unified in the purpose of bringing our Messiah to this world.

ABRAHAM Genesis 15,22

I'm a twice-born child of Abraham
In the covenant God made with him
I thank God for the faithfulness of Abraham
He taught me how to live, believing in my God

See him standing there a desert man
See him gazing at the skies
Hear the Lord saying,
So shall your descendants be
As countless as the stars, like sand upon the shore

CHORUS:

Abraham, covenant man
trusting in the promises of God
Abraham, covenant man
he taught me how to live, believing in my God

See him climbing Mout Moriah now
See him binding Isaac there
Hear him cry as he lifts the knife to slay his son
The angel stays his hand, and points him to the ram

In the Liberated Wailing Wall's "Times and Seasons" album one finds the song "Abraham".

a coma. His mother brought a tape recorder to his hospital room to play music in the hopes that there would be some response. She was given some Jewish Gospel music and played it because of the vibrancy and joy within it. The young man began to respond and recovered

Mission to Soviet Jews in Several Israeli Press Reports

By Menachen Benhayim,
Secretary of the International Messianic Jewish Alliance in Israel

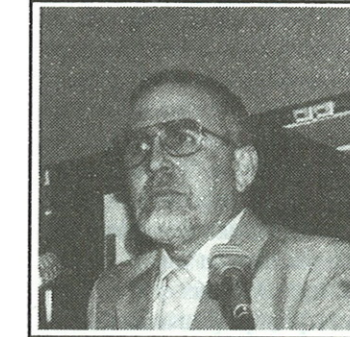
Christian missionaries and groups describing themselves as Jewish or Hebrew Christians, Evangelical Jews or Messianic Jews, have been attracting recent Soviet immigrants. In a special report by a senior writer of The Jerusalem Report (16.1.92), Tom Sawicki noted "an informal but widespread network of individuals and groups proselytizing new immigrants".

There is no evidence that the groups violate Israeli law forbidding the offer of material inducements to convert, and the scope of their activity is difficult to determine. Christian groups estimate that several hundreds have been attracted, while Jewish anti-mission groups claim that "several thousand" newcomers have been affected. No one has been prosecuted under the provisions of the 1977 mission law, a spokesman at the Justice Ministry admitted, because the offense is difficult to prove.

A high unnamed Jewish Agency official conceded that little time or money was available for meeting the material and spiritual needs of immigrants, "so well-organized and well-financed missionaries are beating us to it."

Several members of the missionary "network" and

those influenced by it were interviewed and quoted:



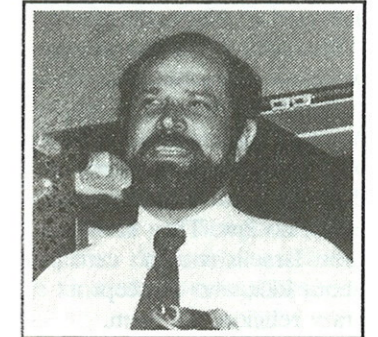
Baruch Maoz

Baruch Maoz, a born Jew, and pastor of a Hebrew Messianic congregation in Rishon Letzion, admits to being engaged in missionary work among Soviet immigrants. "We do what we believe in," he says, which includes newspaper ads in Israel's Russian language press. Street posters in Russian offer free Russian literature, including New Testaments, "all about Yeshua, the Messiah, the Messianic Jewish name for Jesus". Other Christian groups advertise in the press and on billboards and provide mail and phone contacts for inquirers.

While it is legal for Israeli citizens to distribute Christian missionary literature, foreigners doing so risk losing their tourist visas.

Joseph Ben-Zvi heads a Messianic Jewish congregation

in Jerusalem called "Shalhevety". Ben-Zvi denies he is propagandizing for other religions. "We are Jews and the fact that we accept Yeshua is a theological question to be debated by Jews," he says.



Joseph Ben-Zvi

Joseph Shulam, leader of another Jerusalem-based Messianic group called "Netivyah", denies charges of "buying souls", and comments: "If you want to call explaining our views missionary work, then that is what we do."

Several Russian Jews who had contact with Jewish Messianic missionaries reported receiving food packages, Christian literature and offers of work. One teenager named David reported contact with the International Christian Embassy in Jerusalem (at an ICEJ outdoor concert) and later attended a meeting at the Shalhevetya Center run by the Finnish Evangelical Lutheran

Mission (FELM). Both groups strongly deny any missionary activities. David was later baptized in the Jordan River but has since decided he made a mistake and has been in touch with a rabbi who has recommended an orthodox boarding school for him.

Rabbi Avraham Feld, a psychologist who runs the Jewish Maccabee Center for Emergency Rescue (Mossad Maccabee), concentrates on Jewish families with members attracted to Messianic groups. "Those who do anti-mission work are often branded ultra-orthodox fanatics," he says, "so missionaries can do whatever they want. They don't give out money and so break no law. They know most Israelis couldn't care less about kids who accept a crazy religion. To them, accepting Yeshua is no different from going to a Yeshiva."

A feature article by Joanna Samuels headed "Messianic Missionaries Charged" appeared in the week-end Jerusalem supplement of the Jerusalem Post ("In Jerusalem" 13.12.91).

Hundreds of Soviet immigrant teen-agers are allegedly proselytized daily by thousands of Messianic missionary workers, according to Rabbi Avraham Feld, director of Mossad Maccabee, a voluntary organization providing anti-cult and anti-mission services. Feld accuses Messianics of infiltrating homes, absorption and cultural centers and hotels.

They offer material aid from candy and mittens to meals and cash in exchange for conversion.

Alan Klein, a field worker for Mossad Maccabee, charged that "millions of dollars are being pumped into these local Messianic groups to convert Soviet immigrants to Messianic Judaism". Klein claims he has returned many of the Soviet teen-agers to Judaism. A social worker and archeologist by profession, he claims that the Russian teenager is "the most successful candidate" for conversion. He charges that "at any absorption center you will meet plenty of missionaries who offer bribes and material aids."

Cult expert Judy Pearlman, director of the anti-mission "Yad L'Achim" organization, is lobbying the Knesset for changing the existing law. "Missionaries have completely free access to every place the Russians are," she charges.

The Jewish Agency spokesman Yehuda Weintraub, responding to the charges, stated that almost all Soviet immigrants are housed privately, and the agency is not aware of any missionary activities in any of its facilities.

Both Netiviah director Joseph Shulam and the Messianic Assembly director Victor Smadja denied allegations of illegal proselytizing. "We have the right to speak about our faith to anyone we want," says Smadja. "We are not involved in preaching, proselytizing, bribing or converting anybody," he adds.

Shulam's reaction to the charges was total denial. "Nobody from Netiviya has ever set foot in an absorption center. The Russian members of our church were already believers when they came to Israel, and many are not Jews at all."

Accompanying the article were two photographs: The top one of a group of T-shirted placard-bearing Messianic Jews at a Jerusalem march. Immediately below are a group of Soviet Jewish teen-agers "hanging out at a local absorption center".

Postscript

The "In Jerusalem" article drew two sharp published responses from readers in two successive editions. The first response was by Jerusalem's Conservative Rabbi Chaim Pearl, who protested journalistic bias and exaggerations by the anti-missioners reflected in the article, and two unrelated tendentious photos. The second, by Arthur W. Goldberg, compared the article to the Protocols of the Elders of Zion and asked: "How do you allow people like Feld and Klein to run a forum to express blatant lies about a very Zionist and dedicated minority of Israelis?"

Comments by Menahem Benhayim

As one who regularly reads clippings culled from the Israeli Press, especially the "Haredi" (Ultra-orthodox) wing concerning the Mission and Messianic Jews, one develops a considerable

immunity to fantastic and frenzied statements by the anti-missionary and anti-Messianic opposition. The secular or general Israeli press seldom report this frenzy, except when the anti-missionaries and anti-Messianics have themselves, with their fringe elements, created the climate or incidents which are newsworthy enough from a worldly journalistic perspective. Arson, persistent harassment, massive and violent demonstrations can become newsworthy; but, as zealots have often learned, they can prove embarrassing and counterproductive.

Most of the media attention Messianic Jews have received over the years has been due to the zeal of our adversaries. Much of the coverage is inaccurate, sometimes slanted by the general prejudice of the worldly media against overly "religious" people or by the constant pressure of space and time, which limits the depth and amount of research.

As news articles go, the "Jerusalem Report" special report is a serious journalistic attempt to present a balanced picture of an issue which is one small part of one of the most dramatic events of our time, the massive exodus of Soviet Jews. Tom Sawicki has clearly tried to pass on information without prejudice to any side.

While I can understand the protests of Rabbi Pearl and Arthur Goldberg over the "In Jerusalem" article, I'm not

convinced that Samuels is the culprit. Was she necessarily responsible for the tendentious photographs which gave the impression that the smiling Soviet teen-agers at the absorption center were being "illegally proselytized" by the marching Messianic Jews? In any case, the accusations made by extremists were matched by denials, not only by Messianic Jewish leaders but by a Jewish Agency spokesman, as well as the statement of the Religious Affairs Ministry spokesman: "According to the law, [we need] a specific complaint that the law is being violated." The reader need only ask, after reading the hysterical remarks about "thousands" being illegally proselytized daily, why no specific complaints are being brought to the police?

One other factor: Writers and editors must be selective in their quotations and

summaries of interviews. Since several persons are referred to in both articles we have a "synoptic problem" in at least one case. In the Jerusalem Report, Rabbi Feld is quoted: They [the missionaries] don't give out money and so break no law." Samuels, however, writes that Feld accuses the Messianic missionaries of ... exchanging any kind of material aid for conversion" (a clear violation of the law).

In conclusion: we should not expect the media to be our advocates, and when they make a reasonable effort to report our story, we may wince at inaccuracies, at blatant incomprehension or the negative remarks of our adversaries, but we have no reason to see the positive aspect - that such exposure is a kind of pre-evangelism.



The Author of this article, Menahem Benhayim (right), in conversation with Arnold Fruchtenbaum at the LCWE conference in Manila in 1989.

From LCJE Israel

On 17 January 13 people met at the Immanuel House in Tel Aviv under the umbrella of the Israel chapter of LCJE for a "Think Tank" on evangelism. The idea of a think tank was the first of hopefully more initiatives to be carried out by the new chairman of the chapter, Joseph Shulam, together with two other people whom he has invited to join him to form a secretariat. The two other people are Ray Gannon and Bodil F. Skjoett.

About the meeting Bodil F. Skjoett, who was recording secretary, writes the following:

The idea behind the think tank was to invite a small group of creative and innovative people for a brainstorming session on evangelism in Israel, with a view to the specific challenges Israel presents. Of the 18 people invited for the tank 11 responded positively, representing a broad perspective of the body of believers in the country.

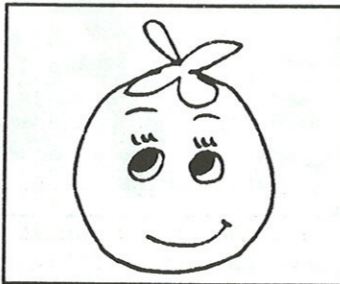
In his short introduction Joseph Shulam pointed out that the initiative was not to be seen as a criticism of what has already been done in the past in the country, nor to say anything about what is happening at the moment. Rather it was an attempt to plan ahead and explore

possible new ways for the future. "We have not come to say what we already know, but to be open, daring and creative for the future," he said. "It is not only valid but necessary to ask how we can make best use of the financial and human resources we have today. Today we are more believers than yesterday and should therefore be able to do more, but are we effective? We have started out by using tools and methods that we knew from other areas, but are they the most effective for the present situation?"

Based on Luke 4:16-21.41-43 Joseph Shulam challenged that evangelism needs to be the top priority of our congregations and their leaders and also that the message we are to bring is the whole message of the Kingdom of God.

A set of 8 rules for the think tank had been set up and they were as follows:

- 1) All participants in the think tank are to respect each other and not to interrupt the person speaking.



- 2) All participants should try to limit their contribution to two minutes at a time.
- 3) Each group will appoint a secretary to report on the discussion in plenum.
- 4) It is not allowed to argue or respond negatively to any suggestion.
- 5) There can be no domination of the scene and everybody should have a chance to speak.
- 6) It is allowed to laugh but not to ridicule.



- 7) Any idea, no matter how crazy, can be presented and is even wanted to further new ways for evangelism for the whole body.
- 8) The aim for the plenum session at the end is to present ideas and give inspiration for a seminar on issues that will help the whole body in Israel evangelise.

From LCJE Israel

After the rules of the game had been presented and a few ideas shared in plenum the group split into three small groups for 1½ hours of brainstorming. Characteristic of the discussion in the small groups was the free and open atmosphere provided by the small number and the informality of the scene. It allowed the participants to let ideas fly and concerns be aired.

Following are some of the key issues brought to the plenum after the small group session:

- Evangelism needs to move from the neglected part of the life of our congregations and no longer be the activity of a few but the concern of the leaders. It should not be the special interest of a few, but be at the centre of our activities. A seminar on evangelism should be arranged especially for a small group of leaders rather than for an open forum.

- Do we have a clear picture of who we are talking to and at what stage they are? The whole question of receptivity needs to be explored. A demographic survey would help all groups involved in evangelism to better understand the situation. It was suggested that LCJE Israel be responsible for such a project.

- Apologetics: There is a need for written indigenous material addressing questions and issues relevant for the

local situation. Who can be encouraged to write? Who will publish it?

- More than street evangelism: Most of our efforts have gone into street evangelism and campaigns. We need to explore the possibilities we have in our homes, in our neighbourhoods, and at work. Evangelism is not (only) a "7-9 o'clock activity", but a lifestyle.

- Media: What media are open to the Messianic community for ads and information? Are there other channels open that could and should be utilized (posters, stickers, Messianic newspaper, etc)? How can we create our own media platform?

- Our image: Be more stubborn and let our opponents realize that we are here to stay and do not intend to give in to their pressure. Seek to be involved in dialogue with the Israeli people and the Jewish community.

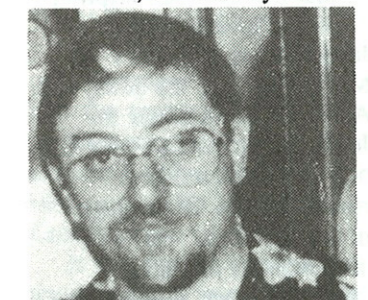
- Evangelism and follow-up: Those two need to be thought through together. So far most emphasis has been on the first with too little consideration given to teaching and providing for follow-up. Can the framework of LCJE be instrumental?

- Russian immigrants: It is encouraging to see what is happening. At the same time several concerns were raised. In reaching out to the Russian immigrants one

should be aware of their special background and situation. They should be met in their own language and be allowed to mature in their faith without having to struggle with integration and language at the same time. Russian house-groups as part of the activity of the congregations. Be sensitive to the problems of new need for unity in the body with such a big group of newcomers being added.

Without running out of items to discuss and share we closed the session at the agreed time at 12:30. The group agreed that even though more people could contribute to another think tank session, it would be very fruitful to take a couple of the major items from this session to a structured seminar.

It was left with the chairman and his secretariat to plan this. The morning closed with a time of prayer. Jerusalem, 21 January 1992



Joseph Shulam is the leader of Netivah Congregation in Jerusalem and from August 1991 LCJE Area Coordinator for Israel.

From LCJE South Africa

By Andrew Barron, LCJE Area Coordinator for South Africa

The local chapter of LCJE South Africa met on Saturday November 23, 1991. Maisie Pillemer (Hebrew Christian Alliance), Austen Massey (Methodist Church in South Africa), Janette Ross (Church's Ministry among the Jews), Andrew Barron (Jews for Jesus, South Africa), Liz Block, and Irene Sampson (Messianic Testimony) met for a morning of prayer, reports, and interaction. Our agenda was as follows:

- to report and discuss Zeist 1991
- to discuss the state of Jewish missions in South Africa
- to discuss cultural, economic, social and political trends in the Jewish community in South Africa
- to discuss recruiting and networking for LCJE in South Africa
- to brainstorm increasing the *Mishkan* subscription list in South Africa.

Janette Ross (Church's Ministry among the Jews) and Andrew Barron (Jews for Jesus, South Africa) were the only two local workers represented in Zeist. Both noted that Zeist was invaluable in providing information and interaction on an international level. Irene Sampson of the Messianic Testimony expressed concern that neither Andrew or Janette are South



Africans. There is a great need to cultivate young South African Jewish Christians for full time service on a local level.

All present agreed that there is an unprecedented openness among Jewish people in South Africa. On the other hand, we have also sensed an entrenched feeling among the large portion of secular Jews who do not want to release the comfort of the white South African lifestyle. Jewish people in South Africa are addicted to self and comfort and because the social and political climate is one of anxious anticipation, this feeds into the anxiety in the Jewish community. A recent controversial debate centered on whether the white community should pay in 30% of its assets to government coffers as payment for apartheid's past. We expect many more Jewish people to emigrate if the ANC gains a large portion of power in a future South

Africa. Many have already emigrated to the UK, Canada, Australia, and the USA. Some Russian Jews have arrived from Israel looking for work. Some are successful and the South African Jewish Board of Deputies has been mobilised to provide aid for them. The first six months of 1992 will be crucial to the religious climate as major political and religious parties will be gathering to discuss a new constitution.

The local chapter agreed that more religious Jews are actively opposed to the gospel as more of the gospel goes out. The anti-missionary community seems to be organizing and mobilising itself at an unprecedented level. A recent court case saw an orthodox Jewish man convicted of the assault of a Jew for Jesus worker distributing gospel tracts on a public street.

Rod Mechanic of The Hebrew Christian Alliance in Cape Town has started an annual Messianic Conference. This draws together most of the leaders in the Messianic community for discussion and workshops. The biggest challenge is for the conference to attract a higher percentage of Jewish believers. This conference will be the best source of recruitment for LCJE South Africa.

Recruiting is a priority for LCJE South Africa. Because

From LCJE South Africa

of increased inflation and the weak value of the Rand versus the US dollar, it has become prohibitive for some societies to pay annual dues. The chapter discussed the possibility of taking offerings or providing grants and assistance for societies who wished to be members of LCJE, but could not afford dues.

Janette Ross agreed to organize a quarterly prayer breakfast for LCJE South Africa. She mentioned that the Messianic leaders here need to spend more time together and there needs to

be trust so that we can ask one another to participate in each other's events on a professional and personal level.

In order to bring the activities of LCJE to the mind of Christian leaders, a press release will be sent to local denominational headquarters, Christian bookstores, Christian and secular media, Bible colleges and seminaries with the Zeist press release and conference statement. Jim Sibley will be sent a copy of this data base for *Mishkan* publicity mailing.

On a personal note Miss

Maisie Pillemer stepped down as the South African representative of the Hebrew Christian Alliance at the end of 1991. She helped to start the Johannesburg Chapter in 1965 and had been the South African president since 1974. Many of us know Maisie has been a shining light for Jewish evangelism in South Africa for over 30 years!

We were all encouraged by our time of prayer and fellowship together during this last meeting and we look forward together to what the Lord will accomplish through each of us in 1992.

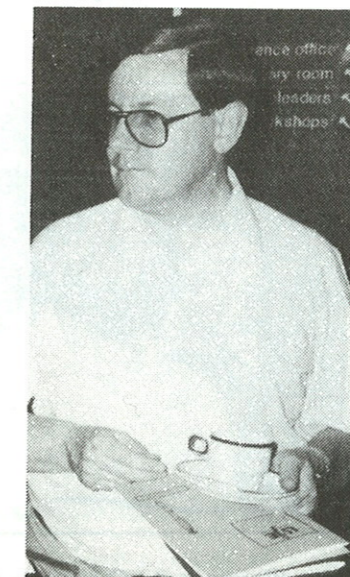
From LCJE Europe

Ethics and Jewish Evangelism

John Ross, Area Coordinator for LCJE Europe, announces that the next European LCJE conference will be held in Switzerland September 19-21 1992. The program will soon be sent to agency members and individual European members: Please reserve the days already now. The theme of the conference is: Ethics and Jewish Evangelism.

European Willowbank Consultation

Following the decision that was made by the International Coordinating Committee in Zeist, August 1991, the ICC



John Ross is deputy director of Christian Witness to Israel

are working towards a European Willowbank consultation in June, 1994. The consultation will be under the auspices of LCWE (Lausanne Consultation on World Evangelization).

At a meeting in London on 1 February it was decided that the arrangement of the conference should be entrusted to Kai Kjaer-Hansen, LCJE's International Coordinator.

It was further decided that the number of participants at the conference should not exceed 20. The objective of the conference is a statement and a book with the conference papers.

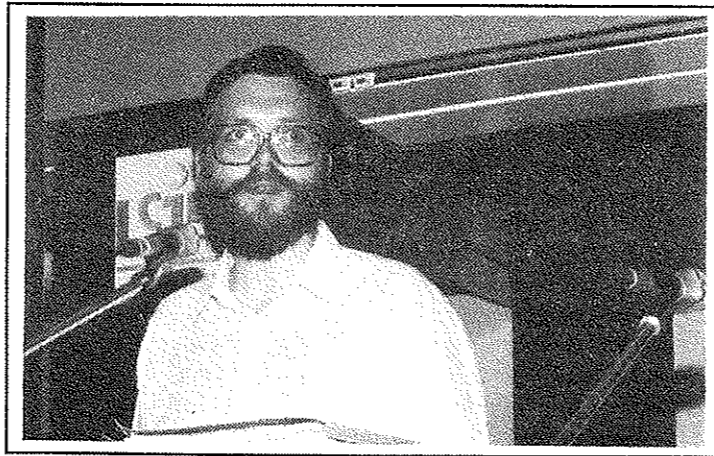
New interest among Swedish priests in Jewish evangelism

By Walter Riggans, All Nations Christian College, Easneye, England

In July 1991 I was invited by Canon Michael Harper to lead two extended workshops at the International Charismatic Conference on World Evangelization...

of the Gothenburg Diocese of the Church of Sweden, held at the beautiful diocesan centre at Åh, right on the rugged coast of Sweden...

materials, including past copies of the Bulletin, and within an hour it was all gone! As we know, the Church of Sweden is not known to have a positive attitude towards Jewish evangelism...



Walter Riggans at the Conference in Zeist, August 1991.

LCJE has one member in Japan, namely the Rev. Kenichi Nakagawa, who became a member during the Manila Conference in 1989.

Kenichi Nakagawa has a profound interest in Jewish evangelism. In January he sent out an eight-page newsletter entitled "Tsunobune" which, in Hebrew, means "Shopher".

On Kenichi Nakagawa's invitation, Bodil F. Skjoett, Jerusalem, and Kai Kjaer-Hansen, LCJE's International Coordinator, will be going to Japan next summer where they will be conducting a three-day seminar on Jewish evangelism...

Page 4 with the opening of Murdo A. MacLeod's message in Zeist, 1991 - here in a Japanese version.

ユダヤ人伝道



このメッセージは、LCJEウェブサイト会員の謝礼(1991年8月5日)で送られたものである。

今日における我々の使命

マード・A・マックレオド (1991年8月5日 LCJEウェブサイト会)

LCJEとは、Lausanne Consultation on Jewish Evangelismの略で、「ローマンス・ユダヤ人伝道協議会」とも訳されるべきである。...

From LCJE Australia/New Zealand

Prayer Letters

Betty Baruch, Area Coordinator for Australia/New Zealand, writes about the new Jewish Prayer Needs, which she has begun to edit and which she sends to individuals and churches in the Pacific and the East:

"By the end of January I expect to be nearing the 1,000th address, and well over that in the number of prayer leaflets sent out. One church in Singapore requested 200 copies, which I have sent, while others have asked for smaller quantities. There are those, too, who want only one, as they will undertake the photocopying themselves and then distribute them."



AUSTRALIA & NEW ZEALAND

JAN/FEB 1992

Please pray for a Jewish family originally from Russia, who spent some years in Israel, and are now living in Australia. The wife especially, has been witnessed to and given books to read. Her husband has read the New Testament, perhaps out of curiosity. There are two children of school age.

The first issue of LCJE's Jewish Prayer Needs - linking Asia and the Pacific in prayer.

What's in a logo?

Below we have the next three contributions where members of LCJE present the logo of their church or agency. We invite others to send their logo and a brief explanation (max 150 words) of their logo. This is one way for LCJE members to get to know each other better.

The Church's Ministry among the Jews

The initials CMJ stand for the Church's Ministry among the Jews. Founded in 1809, CMJ now has staff or links with associated societies in seven countries - Israel, South Africa, Argentina, USA,

CMJ

Ireland, Iran - and the UK where the headquarters is based.

We have three key aims known as three E's.

Evangelism: To be workers

together with God in His continuing purpose for the Jewish people, both in Israel and worldwide, especially in seeking to lead them to faith in Jesus the Messiah as the only Saviour.

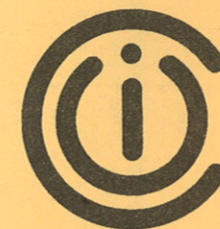
Encouragement: To help and train Jewish believers in their faith.

Education: To teach the church about the Jewish roots of its faith.

Peter Zimmernann

Christian Witness to Israel

We chose J. Bruce Blackadder Associates to design our logo on the basis that they were Christian, full of vision, talented and guaranteed to keep the cost under £5. The initial idea developed during a business luncheon at a local restaurant, *Le Crepe Rancide*, when our director complained about the condition of his toasted bacon sandwich. An expression of inspiration momentarily flitted across J.B.'s (we were on first initial terms by then) face and evaporated when the waitress informed him they were out of decaffeinated golden syrup.



Eighteen months later we phoned JB to see what had happened to the logo only to find his lock up greenhouse had been repossessed. To cut a long story short, he had absconded with our money so we had no choice but to hand the project over to Mike Moore, whom we normally lock in the attic at HQ. He wanted to express the essence of what CWI is all about: concentricity, fecundity, rubicundicity, electricity and eccentricity. We couldn't have

agreed more and when the time comes for a new logo we will definitely keep Mike locked away.

John Ross

The International Messianic Jewish (Hebrew Christian) Alliance

In the centre of our logo is the Menorah, the seven-branched candlestick which is the international symbol of Judaism. We often describe ourselves as "a Candlestick of Witness, both to Jews and to the Church". We are a witness to our fellow Jews to show that Jews can believe in Yeshua the Messiah and do not cease to be Jews. We are a witness to the Church that there are Jews who accept Yeshua, and that they do not have to become Gentiles to do so.

The Hebrew surrounding the logo is our own name in Hebrew. Because the first alliances were called Hebrew Christian to avoid the then common charge of Judaising, we faced a problem when 'Messianic Jew' became a common term and was used by many of our national alliances. Our name in English is a compromise to maintain all our traditions. Our name in Hebrew covers all the varieties and expresses



our fundamental unity. The scroll section used to have in Hebrew "Yeshua said, I am the Light of the World", and there are some regrets at losing this, but we now have our initials to make clear who we are. It may be a bit of a mouthful, but it says a lot!

Ronald H. Lewis

Did you remember to pay your LCJE dues for 1992? If not - pay now, please.

LCJE North American Chapter

Next meeting: March 23-25, 1992, Los Angeles, California.

LCJE European Chapter

Next meeting: September 19-21, Switzerland.