

WORKING CREATIVELY WITH SMALL CHURCH CHOIRS

by

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PREFACE

This paper is designed to serve as a practical guide to the choir director, to aid him in dealing creatively and effectively with small church choirs. This guide includes special techniques which can be used in developing a successful church choir and in dealing with the pitfalls and concerns of such a situation. The purposes of choral music in the Protestant worship service are discussed, and the importance of the director's understanding these is stressed. Also included is a discussion of the main choral form used in the Protestant worship service today, the anthem. To provide source material for choir directors, a set of standards for selecting anthems suitable for small church choirs is established, and on the basis of these standards a list of appropriate anthems and their publisher has been compiled.

I. THE PURPOSE OF CHORAL MUSIC IN THE PROTESTANT WORSHIP SERVICE

What is worship? The personal nature of the experience of worship makes it intriguing to describe. Although the word "worship" has a somewhat different meaning to each individual, all of humanity shares one common worship experience. Worship involves a face-to-face encounter between man and God. This encounter may happen through an act of praise, an act of repentance, or an act of dedication. In worship, an encounter must occur. Worship is active, not passive, and requires participation. This participation can occur in any congregation of any denomination. Congregations gather in their respective services to worship God, to bring their burdens and their joys, to raise their voices in praise and adoration, to come away renewed by their encounter and filled with a renewed sense of dedication.

Music, especially formal "choir" music, is an integral part of each worship service. This has been true since ancient times. The books of the Old Testament contain some of the most beautiful poetry and songs ever written. Man has been talking to and about God through music since the beginning of time. Famous songs of gratitude are exemplified by Moses thanking God for deliverance from the Egyptians,

"Who is like unto Thee, O Lord, among the Gods?
Who is like Thee, glorious in holiness,
fearful in praises, doing wonders."¹

Songs of praise are exemplified by Moses when he describes

¹Exodus 15:1-19

God as "Jehovah, the mighty rock."² There are many other instances of songs in the Old Testament that tell of sorrow, thanksgiving, and repentance. The book of Psalms has numerous examples of the songs of David. Many times he urged man to sing unto the Lord and give thanks for His wondrous deeds.

The New Testament Christians carried on the tradition of using music as an important part of the worship service. Jesus ate with His disciples in the upper room and

"when they had sung a hymn, they went out onto the Mount of Olives."³

The book of Acts tells of Paul and Silas singing praises as they sat in a dark prison cell.⁴ In another instance, Paul said to the Colossian Church

"Christ's message, in all its richness, must live in your hearts. Teach and instruct each other with all wisdom. Sing psalms, hymns, and sacred songs; sing to God, with thanksgiving in your hearts."⁵

A multitude of examples in the Bible show that music was and is an integral part of the worship of God.

The chancel choir in the contemporary church must be a catalyst which sparks worship, the encounter between man and God. While all music is a potent means of communication, the music of the church choir is performed to aid the congregation in its communication to and from God. When the choir fulfills the following functions it will become an effective

²Deuteronomy 32:1-43

³Matthew 26:30

⁴Acts 16:25

⁵Colossians 3:16

communication link and a catalyst which sparks worship.

Leadership starts with the choir's first audible or visible communication to the congregation at the beginning of the service and continues as long as the choir can be seen or heard. It includes leading the congregation through the enthusiastic singing of hymns, responses, and anthems, and extends to leading in collective prayers and reading other collective items. The choir should not be the focus of the worship service. Instead, it should bring a sense of focus to the worship service.⁶

The church choir can be a magnificent tool in helping a congregation in its praise and adoration of God. Through music people can pour out their praise and adoration. Through music they can express their sorrows and their needs. The choir is an aid to them and, in a sense, speaks for them. Even when the congregation is not actively participating, it should feel in tune with what the choir is singing. Thus, the choir does not respond to a prayer or proclaim thanks for the Lord's Day in an introit by itself.

The texts of choir anthems can teach scripture and doctrine. Anthem texts can aid the congregation by clarifying God's teachings, or they can express the congregation's needs and concerns to God. The choir, through anthems, can inspire a range of emotions varying from tremendous excite-

⁶Paul W. Wohlgenuth, Rethinking Church Music (Chicago: Moody Press, 1973), p. 55.

ment and joy to great sorrow.⁷ In this sense, church choirs minister to their congregations much like a preaching minister. The choir intensifies the significance of the service. It is possible then for God to speak through the choir, or the congregation to speak to God through the choir, and for worship to occur.⁸

The church choir in the contemporary church must combine with the minister and all other leaders of the worship service to provide an atmosphere where man can seek to encounter God. The choir's music is an important and meaningful part of the worship service and can minister and lead its congregation to God.

⁷Austin C. Lovelace and William C. Rice, Music and Worship in the Church (Nashville: Abingdon Press, 1960), p. 19.

⁸Wohlgemuth, p. 65.

II. WORKING WITH SMALL CHURCH CHOIRS

Church choirs are fascinating and complex groups to direct. Each situation must be appraised individually for its unique set of problems and potentials. Herein lies the excitement for the director. He must use creativity and imagination to mold a group of volunteers into a finely trained choir. Every choir has the potential to be a good choir, but will produce no more than the director expects and demands of it. The director should have a concept of what makes a good choir. A good church choir should consist of:

1. A dedicated group of people who have joyfully accepted the opportunity provided by God through His gift of their talent.
2. A leadership group in hymn singing and worship, yet always remaining an integral part of the congregation.
3. A group which considers regular attendance at all choir activities a vital part of their service to God.⁹
4. A communication force, always striving to better express man to God and God to man.
5. A group of hard working singers who not only enjoy music, but also want to minister to their fellowmen through it.

A church choir that has these qualities will definitely be an effective worship tool.

⁹Lovelace and Rice, p. 88-89.

The Director

No matter how extensive the responsibilities, how small or how large the church, the success of the choir depends primarily on the leadership of the choir director.¹⁰ In conduct, attitude, and musicianship the choir will never rise above the director. He must be more than a music conductor, he must be an inspiring leader. Choir directing demands a conspicuous vitality, spark, and exuberance. This enthusiasm will inspire the choir to a high level of performance. A visibly charged and positive spirited director will generate similar feelings in his choir. Choir members who see a director who is excited by his music, his faith, and his choir will be excited too.

The choir director's position demands that he be a good coordinator, since many kinds of people and many phases of the church activity are affected by his work. The flexible director who understands and loves people is able to adjust to most situations that confront him because his concern is not primarily with himself, but with others.¹¹ The choir director should be well-trained as a sensitive conductor, a voice teacher, a musicologist, and most importantly as a Christian. A combination of his faith, his musical training, and his enthusiastic leadership will produce an effective church choir.

¹⁰Wohlgemuth, p. 90.

¹¹Lovelace and Rice, p. 53.

The Rehearsal

The effectiveness of a church choir depends largely on its rehearsal disciplines. Good choral singing is obtained only through persistent work in the areas of building voices, developing sensitive musicianship, learning notes, perfecting anthems, and maturing as Christians.¹²

The following is an example of an effective rehearsal schedule.

- 7:00 - always begin with a short prayer or devotion
- 7:02 - warm up by singing a familiar anthem that the choir enjoys
- 7:10 - develop anthem for coming Sunday
- 7:25 - practice various anthems for future Sundays
- 7:55 - break for a minute of relaxation and announcements
- 8:00 - review hymns and responses for the coming Sunday service
- 8:15 - close with concentration on the anthem for the choir's next immediate service

Each director can make his own rehearsal schedule, but it is imperative that he make one.

When organizing the rehearsal several basic rules should be kept in mind.

1. Begin and end the rehearsal on time!¹³ People arrange their schedules in order to attend choir practice. They will appreciate a director who begins promptly and

¹²John F. Wilson, An Introduction to Church Music (Chicago: Moody Press, 1973), p. 17.

¹³Wilson, p. 17.

concludes the same way. Problems with late-comers will soon disappear if they know the rehearsal starts and stops on time.

2. If the rehearsal is started with a prayer or a short devotion, a proper atmosphere for work and cooperation is established. This will focus the choir's attention on the reason for their being there--to sing for their God and their congregation.

3. Part of the success of a church choir depends on the friendship and fellowship developed within the group. However, a little laughter and talking during the announcement break should be sufficient. The atmosphere should be somewhat relaxed and informal, but basically businesslike so that work can be done.

4. Ask the accompanist to play through new anthems so that the choir can absorb the harmony and the text. Next, go through the text insuring that the choir understands its meaning. It is essential that the choir understand and believe the message it is singing. Next, direct the choir's attention to learning the notes. The choir should sight-read the anthem, and, if necessary, rehearse the notes using a nonsense syllable.¹⁴

Concentrate on small sections of any anthem which you are preparing for a future Sunday. It is unnecessarily time-consuming to rehearse all anthems from beginning to end. Spot rehearsals can quickly clear up problem sections.

¹⁴Wilson, p. 18.

A short passage can be repeated several times in a few minutes with noticeable improvement.¹⁵

5. Avoid sectional rehearsals if possible. If parts are rehearsed within the group, the choir members will have time to hear their parts and at the same time each member will associate his part with the rest of the harmony.¹⁶ If the harmonies are complex and hard to hear, divide the choir for sectional rehearsal. Rehearsing the tenors and basses together and the sopranos and altos together works best. The sections are usually small, and by keeping the female voices together and the male voices together they can give each other support. Immediately following the sectional rehearsals, the choir should reassemble to sing the works practiced.

6. The choir should often practice without accompaniment. Choir members tend to rely on the accompanist to establish tonality, rhythm, and tempo.¹⁷ Singing a cappella will improve their intonation, blend, diction, and musicianship. Rehearsing and performing a cappella can be especially valuable to a small church choir. The choir's self-confidence can be boosted and its sensitivity to music can be heightened.

7. Approach musical interpretation by creative interpretation of the text. If the anthem is a good one, the music will be suited to the text. It is important for the choir

¹⁵Wilson, p. 18

¹⁶Wilson, p. 18.

¹⁷Wilson, p. 19.

to understand the meaning of the words. By understanding and identifying with the text, the choir will be more sensitive to the music. A good director will always search for descriptive words such as "majestic and victorious" rather than "loud," or "tender" rather than "soft." Descriptive words communicate more quickly and help inspire an amateur choir. The members will understand more easily the composer's reasons for dynamic markings. Small church choirs can be musically sensitive, and this sensitivity should be developed carefully and gradually. Creative amplification of the text and its meaning is the key to such development.¹⁸

8. The effectiveness of a church choir ministry also depends on many non-musical factors.¹⁹ The physical appearance of the choir should be neat and orderly so that a cohesive unit is formed, rather than an assemblage of unorganized individuals. This often means the director must forbid such distractions as dangling earrings. Rehearsal is the place for practicing expertise with details of choir decorum such as facial expressions, the opening and closing of music folders, proper carriage of music folders, and standing and sitting together. A church choir has a better chance of singing well if it looks and feels like a cooperative unit.

9. It is important that the director be complimentary and optimistic, but never quite content. Two contrasting

¹⁸Wilson, p. 19.

¹⁹Wohlgemuth, p. 30.

dangers in working with church choirs are either becoming so habitually complimentary that the choir becomes complacent, or being so discontent that the choir becomes discouraged.²⁰ It is difficult to find the proper balance between the two extremes. The wise director will be complimentary when even the smallest goals are reached, but will always follow each compliment with a new challenge. This shows confidence in the choir's constant ability to progress.

The rehearsal must be a learning experience for each member of the choir. They must learn to sing well, to be sensitive musicians, and to be constant in spiritual growth.

Special Concerns

Some problems are universal and always deserve special consideration when working with choirs. Areas such as diction, tone production, and blend are extremely important.

The individual singer holds the key to good choral diction.²¹ As each choir member improves in diction, the whole choir will improve. The gateway to good diction is thorough understanding of the words. This is basic! Beyond that, each choir member should develop a clear concept of the basic vowel sounds. Using vocalises will help to produce clear, clean and open vowels. Crisp consonants must

²⁰Wilson, p. 20.

²¹James Rawlings Sydnor, The Training of Church Choirs (Nashville: Abingdon Press, 1963), p. 57.

also be stressed. Saying the text in rhythm or singing the text on one chord will help the choir develop crisp consonants. Diphthongs and certain consonants, such as "r" and "l," must be given special attention. Amateur singers are often not aware of diphthongs, and deserve to understand that one of the vowels is more important and should be held longer. Problem consonants such as "r" should be de-emphasized and almost audibly eliminated. Good choral diction is not achieved without constant work. The choir may tire of the director's persistence, but the end result will be crisp understandable diction.

A choir director should also be a good voice teacher. The principles of good tone production must be firm in his mind. Small church choirs consist mainly of untrained voices, and the director must begin by teaching the basic principles of breath support, posture, and open mouths. Using either vocalises or a favorite anthem, the director can gradually introduce his choir to proper singing technique. Progress may be slow, but it can be accelerated by judicious use of compliments and encouragement.²²

The choir director should constantly teach sensitivity to blend and balance. The goal is always a vital rich tone which conveys the words with clarity. This means working with each section of the choir on blending individual voices. Each section, although made up of several individ-

²²Wilson, p. 19.

uals, should become a cohesive unit. Individual voices should not protrude. The excitement of a good choir is the sound it makes. It should be a well blended sound made rich and exciting by the special quality of the combined individual voices.²³

Each director will develop his own special techniques for teaching diction, tone production, and blend. Patience and praise are the two magic words in working with small church choirs. The choir must experience success, but consistently pursue the challenge to do better.

Another special concern in working with small church choirs is that of recruiting and retaining choir members. Finding new choir members must be the joint responsibility of the choir and the choir director. Neither can do it alone. The choir director must be friendly, approachable, and eagerly persuasive in recruiting new singers. He must quickly approach new members. He must always be sensitive to the singing congregation. Good singers can sometimes be detected during hymn singing by an alert director. Most importantly, the choir members must be eager to "sell" their choir. If their actions, voices, and speech testify to the fulfillment they find in singing for God, new members will more readily be attracted. Once attracted, retaining choir members is vitally important to the choir director. A solid relationship of friendship, respect, and loyalty must develop between the choir and its director. The

²³Sydnor, p. 86.

director can best inspire "devotion to duty" among his choir members by developing individual relationships while maintaining a firm position of leadership. Choir members respond to a director they both "like" and "respect." If the choir director strives enthusiastically to use his talents in God's service, the choir will know and will respond in kind. The director's dedication will inspire dedication from his choir.

Conclusion

Every church choir has the potential to be a good choir. The director must use his talents and creativity to mold a group of volunteers into a choir that can be a tool in the worship service. He must rehearse the choir, striving for communication through good diction, exciting tone quality, and good blend. He must be positive, guiding the choir to experience success, but always challenging them to a better performance. He must lead his choir in its musical growth so that it, in turn, may lead the congregation in spiritual growth. A purposeful and dedicated choir will be effective in its ministry. The choir director, through knowledgeable leadership, can make it possible.

III. MUSIC FOR SMALL CHURCH CHOIRS

The main type of choral composition used in the Protestant worship service is the "anthem." The anthem is defined by Rev. Leonard Ellinwood in the Harvard Dictionary of Music as a

"choral composition in English, with words from the Bible or some other religious text, performed during the worship service of the Protestant Church."²⁴

The term "anthem," in slightly differing forms, was used in England long before the Reformation. But the term came to its present day meaning when the Church of England was formally established. The Church of England was separated from the Roman Catholic Church in 1534 under Henry VIII. No immediate changes in the liturgy or music of the Church occurred. However, English was gradually substituted for Latin in the worship service. This change was confirmed under Edward VI in 1549 by the Act of Uniformity. This Act decreed that the liturgy in the English Book of Common Prayer would from then on be the only one permissible for public use. There was a brief return to Roman Catholicism under Queen Mary (1553-1558), but when Elizabeth I was crowned in 1558, the English forms were restored, and the Church of England was finally established in its present day form. The liturgy in English was established creating

²⁴Harvard Dictionary of Music, 2 ed. (1944; rev. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969), p. 40.

a need for music in English, and the anthem developed as an answer to this need.²⁵ The early anthems had no specified place in the order of the service, and often they were not included at all. As the anthems improved, they were assigned a permanent place in the worship service.

Toward the end of the sixteenth century two distinct types of anthems evolved, the verse anthem and the full anthem. The verse anthem consisted of alternating sections of solo voices and chorus, which were both accompanied by string instruments or organ. During the solo sections the supporting instruments provided an independent polyphonic accompaniment and then would join homophonically with the chorus. In the full anthem the choir sang throughout, sometimes interrupted by sections of choral singing in a thinner texture. Some of the first anthem composers were Orlando Gibbons (1583-1625), Thomas Morley (1557-1603), Thomas Tallis (1505-1585), Christopher Tye (1500-1573), and William Byrd (1543-1623). Most of these composers were at heart Roman Catholic, and composed anthems solely because the English monarch demanded it. Many of the early anthems were simply Latin motets translated into English. The composers used many of the same compositional devices in writing anthems as they did in motets. In looking at Tye's "Praise ye the Lord, ye Children," the use of imitative and canonic devices is obvious. The voices echo back and

²⁵Donald Jay Grout, History of Western Music (New York: W. W. Norton & Co. Inc., 1960), p. 236.

forth, and when Tye wants to emphasize part of the text, it is set chordally, as on pages 4, 5, and 6. Tye then returns to the canonic style and ends with three sonorous chords. These were the same techniques being used in motet composition, and are typical of the first anthems.

The political strife that accompanied the establishment of the Commonwealth under Cromwell brought an abrupt end to virtually all of the musical activity in the Church of England. Music, choral or instrumental, was forbidden. Cromwell was in power until 1660.

In the late 1600's strong foreign influences from France and Italy began to make themselves felt. Many new ideas such as delayed accents, expressive melodic leaps, recitative-like passages, and the introduction of diminished intervals to express grief or pain came from Italy. The instrumental background, dance rhythms, and a general air of ornate massiveness was received from France. Anthems, whether full or verse, were built on a grand scale. They were comparable to cantatas or some of the grand French motets. Anthems had grown in elaborateness until they had orchestral accompaniments and interludes; solos, duets, and larger ensembles of soloists in alternation with chorus; and often extended length. This meant that the large churches with well-staffed choirs had elaborate music, but the small parishes were handicapped. The anthem composers of this time were William Lawes (1602-1645), William Child (1606-1698), Walter Porter (1595-1659), Benjamin Rogers

(1614-1710), Pelham Humphrey (1647-1674), Michael Wise (1648-1687), William Turner (1651-1740), and John Blow (1649-1708).

John Blow was the most prolific composer of anthems of his generation. He wrote full anthems in polyphonic motet style, but it was in the composition of the verse anthem that he excelled. Blow wrote three types of verse anthems: mainly solo pieces with incidental choral parts; a number of sections separated by both verse and full passages and also employing a variety of meters and textures; and, anthems approximating the cantata in the use of new ideas that came from the theater. There was also a practice of closing the anthems with a short hallelujah chorus.²⁶ Blow's importance in English music has often been underestimated, yet he outdid his contemporaries in the production of church music. He also taught many of the outstanding composers and musicians of the time, including Henry Purcell (1659-1695).

Blow developed the anthem into a composition made of numerous short sections related through text. Purcell achieved a completely integrated result combining vocal and instrumental sections smoothly. Characteristics of Purcell's anthems are: wide variety, great technical difficulty for the singer, florid runs in solo passages while chorus remains fairly traditional, solo passages

²⁶Myles Birket Foster, Anthems and Anthem Composers (New York: Da Capo Press, 1901), p. 52-53.

with wide ranges, and much rhythmic variety. Many of these characteristics can be seen in Purcell's "O sing unto the Lord." The bass part is similar to a solo and is very rhythmic, there is great variety and contrast between the bass solo and the chorus, and the latter is fairly simple while the bass part is difficult.

From Purcell to the end of the Baroque Period was a fairly uneventful period of time for the development of the church anthem. Handel, of course, looms large, but most of his music was not written for church usage. Though he wrote twelve anthems called the "Chandos Anthems," they were written early in his career and are not considered typical of his later style. His lesser known contemporaries actually did more work in church anthems. Some of these composers were William Croft (1678-1727), John Travers (1703-1758), John Weldon (1676-1736), and Maurice Greene (1695-1755). These men developed a new form called the solo anthem. Characteristics of the solo anthem are: emphasis upon the solo voice conveying the text; always a closing chorus; a high degree of contrast between the several short solo sections; and, instrumental introductions.²⁷ The development of the solo anthem may be connected with the decline in church music after Purcell's time, which made it necessary to create music for fewer skilled voices with less emphasis on the chorus. Changes in culture and

²⁷Elwyn A. Wienandt, Choral Music of the Church (London: Collier-MacMillan, Ltd., 1965), p. 162.

fashion brought about changes in the church and in church music. Secular influences became stronger. There was no continuation of the style and tradition of Purcell and Blow. They closed an important period that was carried on in a simpler form by their successors.

During the lull after Blow, Purcell, and Handel, some changes took place in the full and verse anthems. Also, printed collections of anthems became available. A study of the anthems of two composers from this time reveals the changes made in the full and verse anthems.

Sammuel Webbe (1740-1816) first adopted the idea of giving titles other than the opening lines of the text. He also combined different scriptures for a text instead of using only one Psalm or passage of scripture. A typical verse anthem of Webbe's includes the chorus at the beginning and the end with a framing of solo sections, use of various meters, changes of tempo, and changes of key.

William Crotch (1775-1847) wrote full anthems. Several of these full anthems contained solo sections. The distinction between full and verse anthems of this time seems to lie in the way the solos appear. In verse anthems the solos and ensembles are set off as separate sections with change of meter, tempo, or thematic material. In the full anthems the solo voices simply take up phrases of continuous material, but only briefly. The full anthems were generally shorter than the verse anthems.²⁸

²⁸Wienandt, p. 346.

A breath of fresh air and creativity was brought into church anthem writing by Sir John Goss (1800-1880) and Samuel Sebastian Wesley (1810-1876). These two men made massive strides toward a new type of anthem. It was simple, forthright, uncomplicated for the choir, and difficult only in the solo passages. These changes were made because the churches were suffering from lack of funds, lack of interest, lack of support, and lack of singers. These anthems are most practical. They are syllabic, composed mainly of traditional nineteenth century harmony. Elaborate solo passages are rare and the melody is usually scored for the top voice of the choir and also in the accompaniment. Samuel Sebastian Wesley's "Lead me, Lord, in Thy righteousness" is a lovely example of this new style of anthem. It is simple, containing no solo part, and is syllabic with a beautiful elegance and dignity. Besides being lovely music, it was much more practical for the church choirs of that time. Wesley and Goss gave the anthem form stability for a time, and this gave church musicians a chance to reorganize.

Since the late nineteenth century the church anthem has been pulled in several directions by both traditionalists and experimentalists. A new type of anthem became available based on a hymn tune, but its use was not immediate or widespread. The first type of hymn anthem was built on the verses with entirely new musical material. The second type used both the hymn text and tune in varia-

tion or fantasia form.

Two examples of early hymn anthems are: Charles Wesley's hymn "Thou Judge of quick and dead" set as an anthem by S. S. Wesley, and T.A. Walmisley used Issac Watt's hymn "From All That Dwell Below the Skies."²⁹

The practice of using the familiar hymn tunes became popular. These anthems were then and still are the basis for much English and American choral church music. One of these hymn tune anthems is "Rejoice, the Lord is King" arranged by Henry Pfohl. This anthem is based on a hymn tune by Rev. John Darwall called "Darwall's 148th." It is simply a series of variations on the hymn, and this anthem style is one of the most popular styles today.

From its roots in the Latin motet the anthem developed through the Baroque, Classical, and Romantic periods of music, and into the Twentieth Century. The anthem changed as secular influences became strong, as a system of tonality developed, as the beginnings of Italian and French opera appeared, and as word painting and expressionism developed. Today the anthem is still an ever changing medium ranging in style from folk to jazz and from traditional to tape pieces. The variety of anthem styles available provides many exciting ways for the choir to lead in the worship service.

²⁹Wienandt, p. 348.

Characteristics of a Good Anthem

"Worthy texts which can inspire the soul, enlighten the mind, and express the finest emotions of the congregation are the basis for the choir's music. To these texts must be added worthy musical settings in which melody, rhythm, harmony, and form serve to highlight, delineate, undergird, and set aglow the words. Any anthems used must be suitable for the purposes of worship, to the acoustics of the sanctuary, to the limitations of choir and organ, to the liturgical requirements, and to the understanding and appreciation of the congregation. The best anthems will be durable, simple in motive, beautiful, and worshipful."³⁰

The first essential characteristic of a good anthem is a meaningful text. It is important to study the text of every anthem to decide if it is theologically acceptable, profound in its message, if it reads smoothly, if the ideas are clear and easily grasped, and if it will be meaningful to the listening congregation. After examining the text, the director must decide whether the music follows the contour of the words. An excellent example of an anthem in which the music properly fits the text is Paul Christiansen's arrangement of the Southern folk hymn "Wondrous Love." The text asks an unanswerable question.

"What wondrous love is this, O my soul,
That caused the Lord of life to bear the heavy cross,
What wondrous love is this, O my soul!"

The haunting melody and harmonic progressions express the feeling of awe and bewilderment humans experience when they attempt to understand God's limitless love. Indi-

³⁰Lovelace and Rice, p. 130.

vidual elements of the music, such as the melody, the harmony, and the rhythm should reinforce the meaning of the text.³¹ If coordinated successfully, the words and music will communicate a single message to the congregation.

Proper consideration should be given to the length of the anthem. It should be long enough to cover the text and express its fullest meaning. A long anthem is not necessarily a good anthem. Ralph Vaughn William's anthem "O Taste and See" is approximately one minute long, and it is one of the most meaningful minutes ever composed. The music and text combine beautifully, and to extend their length would not add to their impact. Similarly a complicated anthem is not automatically better than a simple one. Perfection of interpretation and expression is the goal rather than mere performance of difficult music. A simple anthem sung with musical sensitivity and sincere belief in the text is a worthy goal for any church choir.

Church anthems are tools to be used in the worship service. Such tools should not be limited to a certain style, medium, or form. The anthems should be topically appropriate to the worship service. If a folk hymn seems appropriate, the choir director should not be afraid to use it. If a Bach cantata seems appropriate, the choir must learn to perform it with musical sensitivity. By

³¹Lovelace and Rice, p. 124.

performing a variety of different styles of anthems the choir director can broaden his congregations musical taste.³² Sacred music has changed in style, medium, and form throughout the centuries, but the message it communicates has not.

³² Wohlgemuth, p. 33.

A Check-List for Choosing Anthems

There are some special factors to be considered when selecting anthems for a church choir.

1. Size of Choir

Choose anthems with parts that are suitable for each particular choir. Anthems for large festival choirs or those with multiple parts are not suitable for a small church choir.³³ Select anthems which will enhance the sound that a choir produces.

2. Balance of parts

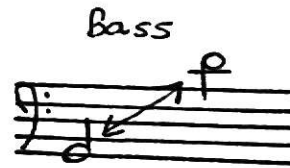
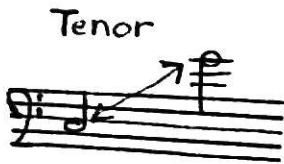
Many volunteer church choirs suffer from unequal voicing in each section. It is not important that a choir always sing four-part anthems. Many fine anthems have been written for soprano, alto, and baritone choirs and unison choirs.

3. Voice Ranges

Most untrained voices sound fine in their middle ranges, but may be ineffective in the outer extremes of their ranges. Constant training and vocalizing will help to expand the choir's range, but it is best to avoid anthems with extremely wide ranges. The following are recommended ranges for soprano, alto, tenor, and bass.³⁴

³³Wilson, p. 120.

³⁴Van A. Christy, Evaluation of Choral Music (New York: Bureau of Publications, Teachers College, Columbia University, 1948), p. 60.



4. Solo voices available

Normally, if working with a small church choir, an anthem requiring a solo voice which is not available should be avoided. However, it is sometimes possible to make effective substitutions for solo parts. Such substitutions as alto for baritone or bass, soprano for tenor, an entire section for one voice, a youth or children's choir for a solo part, or the entire choir singing in unison can be highly effective.

5. Accompanists and their Instruments

Always consider the accompanists technical ability and the organ or piano that he plays when selecting anthems.

6. Individuality of the Choir

Each choir is different and will have unique strengths and weaknesses. These must be considered when selecting anthems, and will aid the director in deciding whether an anthem is too difficult or too musically sophisticated for his choir. After an honest evaluation of the choir, the director can begin with music suitable to its understanding, and then proceed to gradually deepen its musical sensitivity.

IV. LIST OF ANTHEMS FOR SMALL CHURCH CHOIRS

The following anthems have been carefully chosen as being appropriate for small church choirs. All the preceding criteria was used as a basis for selection. Many of the "old standards" have been omitted in order to present a variety of styles of anthems. The anthems are listed in three categories: Unison, S.A.B., and S.A.T.B. A list of the publishers and their addresses is provided at the end of the anthem list for the reader's convenience.

UNISON ANTHEMS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Bach, Johann Sebastian Accomp.	Come, together let us sing	E. C. Schirmer 1001
Bartlett, Gene Accomp.	Serve the Lord with Gladness and Singing	Boston Music Co. 51
Beck, John Ness Accomp.	In Heavenly Love	Choristers Guild A-94
Blakeley/Wetzler Accomp.	I've Got the Hope of the World	AMSI 222
Couperin/Nelson Accomp.	The Earth Is the Lord's	Augsburg TI 304
Davis, Katherine K. Accomp.	Let all things now living	E. C. Schirmer 1819
Davis, Katherine K. Accomp.	Praise the Lord Who Reigns Above	Broadman Press 4562-07
Hilty, Everett Jay Accomp.	Heart and Mind, Possessions, Lord	Concordia 98-1918
Johnson, Mark Accomp.	My Heart Is Ready	AMSI 258
Leaf, Robert Accomp.	Break Forth In Joyful Song	AMSI 255
Leaf, Robert Accomp.	Singing Alleluia	Augsburg 1429
Lovelace, Austin Accomp.	All the World Is God's Own Field	Word Inc. CS-2695
Lovelace, Austin Accomp.	Five Settings of Texts by Thomas Tiplady	Canyon Press 6153
MacLachlan, Robert Accomp.	God Walks With Us	Flammer FA-5002
Newberry, Kent Accomp.	Blessing and Glory	Flammer FA-5005
Pitfield, Thomas B. Accomp.	Two.Metrical Psalms	C. F. Peters H556b

UNISON ATHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Purvis, Richard Accomp.	Jubilate Deo	Leeds Music Corp. L-143
Vree, Marion Accomp.	Psalm 23	Sch-H1-Mc 2583
S. A. B. Anthems		
Bach, J.S./Glaser Accomp.	Alleluja!	E. C. Schirmer 2249
Bach, J.S./Fewell A cappella	Praise to the Lord	E. C. Schirmer 2263
Bortniansky/Marting A cappella	Lo, a Voice to Heaven Sounding	E. C. Schirmer 1758
Brandon, George Accomp.	Thanks to God Our Father	B. F. Wood 44-848
Brown, Allanson G. Y. Accomp.	Thee We Adore, O Hidden Saviour	Sch-H1-Mc 5530
Brown, Charles Accomp.	The Fifth Psalm	Word Inc. CS-2603
Handel/Hines Accomp.	Bow Down Thine Ear, O Lord	Sch-H1-Mc 5521
Handel/Glaser Accomp.	In Thee, O Lord, have I put my Trust	E. C. Schirmer 2250
Hassler/Glaser A cappella	O sing unto the Lord	E. C. Schirmer 2240
Hutson, Wihla Accomp.	Thine Be the Majesty	Shawnee Press D-76
Ippolitoff-Ivanoff/Snow Accomp.	Bless the Lord, O My Soul	Pro Art 1815
James/Deis Accomp.	Hear My Prayer	G. Schirmer 10000
James/High Accomp.	Out of the Depths I Cry to Thee	Willis Music Co. 7070

S. A. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Johnson, David N. Accomp.	The King of Love My Shepherd Is	Augsburg ACL 1544
Johnson, David N. Accomp.	O Praise the Lord of Harvest	Augsburg ACL 1505
Lovelace, Austin C. Accomp.	All Lands and Peoples	Augsburg 1397
Lvov, Lovelace Accomp.	O Praise the Name of the Lord	Sac. Mus. Pr. S7395
Marshall, Jane M. Accomp.	The Prayers I Make	Sac. Mus. Pr. S7396
Mendelssohn/Hines Accomp.	I Will Sing of Thy great mercies	G. Schirmer 11433
Milgrove/Riedel Accomp.	Glory to God on High	Augsburg 1197
Mozart/Glaser Accomp.	Mighty Spirit all transcending	E. C. Schirmer 2244
Mueller, Carl F. Accomp.	Surely the Lord Is in This Place	C. Fischer
Pooler, Marie Accomp.	All Praise to Thee	Augsburg 1318
Staton, Kenneth W. Accomp.	Amazing Grace	Sch-H1-Mc 5534
Teschner, Melchoir/Kirk Accomp.	All Glory, Laud and Honor	Sch-H1-Mc 5515
Thomson, Virgil Accomp.	My Shepherd Will Supply My Need	H. W. Gray 2558
Titcomb, Everett Accomp.	I Will Always Give Thanks	Flammer 88677
Vulpius/Glaser A cappella	Now God be praised in heav'n above	E. C. Schirmer 2447
Wetzler, Robert Accomp.	Go Ye into All the World	Augsburg 1346
Wood, Dale Accomp.	Christ Is Made the Sure Foundation	Sch-H1-Mc SD6208

S. A. T. B. ANTHEMS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Allen/Ringwald Accomp.	Precious Lord, Take My Hand	Shawnee Press A-981
Andersen, C. Wesley Accomp.	Lift Up Your Heads	Augsburg 1109
Andrews, Mark Accomp.	Lauda Anima	G. Schirmer 7406
Angell/Cooper Accomp.	This Is the Day	C. Fischer CM 7107
Arcadelt, Jacques Accomp.	Give Ear Unto My Prayer	H.W. Gray 60
Arensky, Anton S. A cappella	O God, we pray	E. C. Schirmer 1126
Arkhangelsky/Kibalchich A cappella	Incline Thine Ear, Oh Lord	M. Witmark & Son 5-W2689
Bach, J.S./Hirt Accomp.	Alleluia! Sing Praise	C. Fischer CM 7140
Bach, J.S./Strube Accomp.	Sing Praise to Christ	Concordia 98-1377
Beobide/Williams A cappella	Tantum ergo	E. C. Schirmer 1218
Beck, John Ness Accomp.	Let Us Break Bread Together	Hope Publishing A447
Berger, Jean A cappella	The Eyes of All Wait Upon Thee	Augsburg 1264
Billings/Pisano A cappella	When Jesus Wept	Walton Music Corp. 2205
Boatright, Howard Accomp.	When I Survey the Cross	E. C. Schirmer 2669
Boozer, Pat Accomp.	In Heavenly Love	Lorenz MIO 33
Bortniansky/Tschaikovsky A cappella	Lo a Voice to Heaven Sounding	E. C. Schirmer 1102

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Bortniansky A cappella	Lord, grant Thy servants	E. C. Schirmer 1250
Brahms/ Whitford Accomp.	O Great is the Lord	Pro Art 1948
Britten, Benjamin Accomp.	Jubilate Deo	Oxford U. Pr. 42.848
Brodszky/MacLean Accomp.	I'll Walk with God	MPH H6073
Bruckner/Granville A cappella	O How Blessed	Choral Arts Pub. R154
Buck/Trued Accomp.	Lord, Flood My Soul	Choral Arts Pub. R186
Butler, Eugene Accomp.	Forth In Thy Name	Abingdon Press APM-259
Butler, Eugene Accomp.	I Will Lift Up Mine Eyes	Sac. Mus. Pr. S-144
Butler, Eugene Accomp.	Praise Christ, Alleluia!	C. Fischer CM 7754
Butler, Eugene Accomp.	Praise Ye the Lord	Abingdon Press APM-212
Butler, Eugene Accomp.	Rise, My Soul	Sch-H1-Mc 8017
Butler, Eugene Accomp.	Sing, Men and Angels, Sing!	AMSI AMS 104
Cain, Noble Accomp.	Lord, Speak to Me	Choral Press 1890
Cain, Noble Accomp.	When All Thy Mercies, Oh My God	Hoffman Co. 69
Chase, Gilman A cappella	God Be in my head	Summy-Birchard 1454
Christiansen, F. Melius A cappella	Be Light	Augsburg 221

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Christiansen, Paul A cappella	Wondrous Love	Augsburg 1140
Coburn, William B. Accomp.	And God shall Wipe Away All Tears	Lorenz 9566
Copland, Aaron/White Accomp.	At the River	Boosey & Hawkes 5513
Davies, Walford Accomp.	God Be In My Head	H. W. Gray
Davis, Katherine K. Accomp.	God Adoring	Flammer 84639
Davis, Katherine K. A cappella	Heavenly Father	Gam-Hing Mus. 1751
Davis, Katherine K. Accomp.	Let all things now living	E. C. Schirmer 1770
Dawson, William A cappella	Ain-a That Good News	Music Press 103
Drozdo, I. A cappella	O Lord, we pray	E. C. Schirmer 1128
Drozdo, I. A cappella	Prayer	Boston Music 1293
Edmundson, Garth A cappella	At Thy Feet	J. Fischer 8920
Ehret, Walter Accomp.	Child of God	Shawnee Press A-1211
Elkins, Charles Accomp.	How Firm a Foundation	Plymouth Mus. Co. AFH6
Elmore, Robert Accomp.	Lord Jesus, Think on Me	H. W. Gray 2096
Engelbrekt, Wallace A. A cappella	I Lay My Sins on Jesus	Sch-H1-Mc 861
Englert, Eugene A cappella	I am the Bread of Life	Willis Music 9790
Eyre, A. J./Dash Accomp.	Sanctus and Agnus Dei	Baltimore Mus. Co. 421

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Faure, Gabriel Accomp.	Cantique de Jean Racine Op. 11	Broude Bros. B. B. 801
Felciano, Richard A cappella	The eyes of all hope in thee, O Lord	E. C. Schirmer 2918
Fetler, Paul A cappella	Sing Unto God	Augsburg 1244
Foltz, David A cappella	Be Thou Not Still	Belwin-Mills 202
Foltz, David A cappella	Send Us Thy Heav'nly Light	Belwin-Mills 396
Ford, Virgil T. A cappella	Come, O Thou God of Grace	G. Schirmer 11613
Ford, Virgil T. A cappella	Lost in Wonder, Love, and Praise	G. Schirmer 11641
Freed, Isadore A cappella	I Will Lift Up Mine Eyes	Transcontinental 114
Gardner, John Accomp.	Nearer, my God, to thee	Oxford U. Pr. 42.872
Gibbons, Orlando A cappella	Magnificant and Nunc Dimittis	H. W. Gray 70
Gibbons, Orlando A cappella	O Lord, increase my faith	B. F. Wood 205
Glarum, L. Stanley A cappella	A Choral Prayer	G. Schirmer 10755
Glarum, L. Stanley A cappella	Sing Praises	Sch-H1-Mc 1656
Gluck/Fischer A cappella	Prayer from "Alceste"	Theodore Presser 322 14611
Graham, Robert Accomp.	Let the Saviour's Gentle Call	Willis 9748
Graham, Robert Accomp.	Our Master Lies Asleep	Shawnee A-599
Graun/Wilson Accomp.	He Was Despised	G. Schirmer 11391

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Gustafson, Dwight A cappella	Do Not I Love Thee?	Flammer A-5639
Handel/McEwen Accomp.	Oh Love Divine	C. Fischer ZCM 108
Harrison, Benjamin Accomp.	Alleluia! Sing to Jesus!	Scholin & Son 1064
Hastings, Ross Accomp.	Lie Quiet, Soul	MPH W3773
Haydn, F. J./Manney Accomp.	Great and Glorious	Belwin-Mills 44-316
Haydn, F. J./Williams Accomp.	In Thee, O Lord	Sam Fox PS 103
Haydn, F. J./Harris Accomp.	O Dearest Jesus	Pro Art 1745
Holst, Gustav Accomp.	Let All Mortal Flesh Keep Silence	Galaxy 5
Hovhaness, Alan Accomp.	O God Our Help In Ages Past	C. F. Peters P6363
Hovhaness, Alan A cappella	Keep Not Thou Silence	Associated Music A207
Hovhaness, Alan A cappella	Unto Thee, O God	Associated Press A206
Ippolitof-Ivanof/Wilhousky A cappella	Bless Ye the Lord	C. Fischer CM636
Jacob, Gordon A cappella	Brother Jame's Air	Oxford U. Pr. 94P316
James, Will Accomp.	Come, Ye Disconsolate	H. T. Fitzsimons 2056
James, Will A cappella	Hear my prayer	G. Schirmer 7739
Jennings, Kenneth A cappella	With a Voice of Singing	Augsburg 1379

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Josquin A cappella	Tu lumen	E. C. Schirmer 2795
Kirk, Theron W. A cappella	The Ninety-fifth Psalm	Pro Art 1415
Kirk, Theron W. A cappella	Three Chorales in Modern Style	J. Fischer 9904
Kocher/Davis Accomp.	For the Beauty of the Earth	MPH G 1850
Kopylow/Wilhousky A cappella	Heavenly Light	C. Fischer CM 497
Leaf, Robert Accomp.	Come Sing	Augsburg ACL 1479
Leech/Elrich Accomp.	The Wondrous Cross	Theodore Presser 312-40949
Lewandowski/Wilson A cappella	Psalm 150	Sch-H1-Mc 1640
Liebhold/Buszin A cappella	Commit Thy Way unto the Lord	Concordia 98-1125
Lovelace, Austin C. Accomp.	Behold the Savior of Mankind	Kjos 5355
Lovelace/Lowden Accomp.	A Gladsome Hymn of Praise	Flammer 85529
Lovelace, Austin C. Accomp.	Talk With Us, Lord	Summy-Birchard 1545
Lovelace, Austin C. A cappella	Wesley's Psalm 150	Word CS-2680
Lundquist, Matthew A cappella	All glory be to God on high	E. C. Schirmer 2274
Lundquist, Matthew A cappella	Alleluia, song of gladness	E. C. Schirmer 2275
Lundquist, Matthew A cappella	Prayer to the Holy Spirit	Willis 5676

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Luther/Hassler A cappella	A Mighty Fortress Is Our God	Kjos 811
Lynn, George A cappella	O Magnify the Lord with Me	Theodore Presser 312-40056
Malin, Don A cappella	Prayer	Summy-Birchard 1391
Marshall, Jane M. Accomp.	Blessed is the Man	Abingdon APM-106
Marshall, Jane M. Accomp.	He Comes To Us	C. Fischer CM 6996
Matthews, Thomas Accomp.	The Lord Is My Shepherd	H. T. Fitzsimons 2137
McLin, Lena Accomp.	I Want Jesus to Walk With Me	Pro Art 2533
Mead, Edward G. A cappella	Blessed Art Thou	Southern Music Co. MI 89
Mechem, Kirke L. A cappella	Make a joyful noise unto the Lord	E. C. Schirmer 2472
Mendelssohn/Lohr Accomp.	But the Lord is mindful of His Own	G. Schirmer 4431
Mendelssohn/Pfausch Accomp.	Come, O Lord, Hear Thou My Pleading	Summy-Birchard 5515
Mendelssohn Accomp.	I Waited For the Lord	Belwin-Mills 977
Miller, Thomas Accomp.	Alleluia, Amen	Broadman 455-004
Miller, Thomas Accomp.	Make a Joyful Noise	The New Music Co. NMA-101
Monk/Coggin Accomp.	Sing, My Soul, His Wondrous Love	Pro Art 2482
Morgan, Haydn A cappella	Be Thou Near Me, Lord	Kjos 5114

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Morgan, Haydn A cappella	Turn Thou Unto Me	J. Fischer 8620
Mueller, Carl F. Accomp.	Come, Christians, Join to Sing	C. Fischer CM 6820
Mueller, Carl F. Accomp.	The Lord's My Shepherd	C. Fischer CM 6616
Mueller, Carl F. Accomp.	Surely the Lord is in this Place	C. Fischer CM 6697
Nelson, Ron Accomp.	Cause Us, O Lord	Boosey & Hawkes 5441
Nelson, Ron Accomp.	He Came Here For Me	Boosey & Hawkes 5370
Nelson, Ron Accomp.	Hear, O Israel	Boosey & Hawkes 5440
Nelson, Ron Accomp.	O Lord, How Can We Know Thee?	Boosey & Hawkes 5439
Newberry, Kent Accomp.	Christ Is Made the Sure Foundation	Hope Publishing A 443
Nevin, Ethelbert Accomp.	Jubilate Deo	Boston Music 1958
Oldroyd, George Accomp.	Prayer to Jesus	Oxford U. Pr. A 73
Pelz, Walter L. Accomp.	Show Me Thy Ways	Augsburg 11-0642
Peninger, David Accomp.	Let All on Earth Their Voices Raise	J. Fischer 9923
Pfautsch, Lloyd Accomp.	Sing Praise to God	Summy-Birchard 5315
Pfohl, Henry Accomp.	Rejoice, the Lord is King	Flammer 84346
Pinkham, Daniel Accomp.	Behold, How Good and How Pleasant	C. F. Peters P66038

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Pinkham, Daniel Accomp.	God is a spirit	E. C. Schirmer 2692
Pooler, Frank Accomp.	I Found Jesus and I'm going home	Walton Music Co. 2983
Purcell, Henry Accomp.	O Sing Unto the Lord	E. C. Schirmer 1103
Purcell, Henry Accomp.	Thou knowest, Lord, the secrets of our hearts	Kjos 4
Purcell, Henry/Shaw-Parker A cappella	Three Short Anthems	G. Schirmer L. G. Co. 624
Reed, Robert B. Accomp.	Rise Up, O Men of God	J. Fischer 8004
Reske, Willy Accomp.	Lord, Teach Me to Pray	C. Fischer CM 7210
Roberts, J. V. Accomp.	Seek Ye the Lord	Theodore Presser Ditson 367
Rorem, Ned A cappella	Sing, My Soul, His Wondrous Love	C. F. Peters P 6386
Rush, John Accomp.	O Lord My God	G. Schirmer 1611
Sateren, Leland B. A cappella	Amazing Grace	AMSI AMS 112
Sateren, Leland B. A cappella	I Have Called Thee	Augsburg 1336
Sateren, Leland B. Accomp.	To God Will We Sing	AMSI AMS 125
Schutz, Heinrich Accomp.	O All Ye Nations	Theodore Presser 332-13992
Schutz/Coggin A cappella	Thou Art Jesus, Savior and Lord	Augsburg 1469
Shelley, Harry Rowe Accomp.	The King of love my Shepherd Is	G. Schirmer 3125

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Sitton, Carl Accomp.	Song of Praise	Galaxy GMC 2195
Sjolund, Paul Accomp.	Christ Is Risen	Walton Music Co 2160
Stainer, John A cappella	God So Loved the World	G. Schirmer 3798
Sullivan, Arthur Accomp.	Lord, Open Thou Our Eyes	Lorenz 9545
Telemann/Ehret Accomp.	Come Bless Ye the Lord	Flammer A 5633
Thomson, Virgil Accomp.	My Shepherd Will Supply My Need	H. W. Gray 2558
Titcomb, Everett Accomp.	Behold Now, Praise the Lord	Mills (Belwin) 64133
Titcomb, Everett A cappella	I Will Not Leave You Comfortless	C. Fischer AM 441
Titcomb, Everett Accomp.	Jesus! Name of Wondrous Love	B. F. Wood 669
Titcomb, Everett Accomp.	O Love, How Deep	H. W. Gray 2226
Tkach, Peter D. Accomp.	Guide Me, O Thou Great Jehovah	Kjos 6516
Tschaikovsky A cappella	O Thou, from whom all blessings come	E. C. Schirmer 1139
Tye/Engel A cappella	Come, Holy Ghost	Flammer
Tye, Christopher A cappella	Praise Ye the Lord, ye Children	Oxford U. Pr. TCM 58
Vance, Margaret Accomp.	Let All Mortal Flesh Keep Silence	Belwin 2209
Vaughn Williams, Ralph Accomp.	O How Amiable	Oxford U. Pr. A 94

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Vaughn Williams, Ralph Accomp.	O Taste and See	Oxford U. Pr. 43P909
Vaughn Williams, Ralph Accomp.	The Old Hundredth Psalm Tune	Oxford U. Pr. 42P953
Viadana/Sateren A cappella	Sing, Ye Righteous	Concordia 98-1527
Wesley, Samuel Sebastian Accomp.	Lead Me, O Lord, in Thy Righteousness	E. C. Schirmer 378
West/Matterling Accomp.	Sing a Song of Praise	Kjos 8003-7
Whitaker, William Accomp.	Old Gaelic Prayer	Concept Music 04701
Williams, Frances Accomp.	Praise to God, Immortal Praise	Flammer 84975
Williams, Ralph E. Accomp.	Holy Spirit, Truth Divine	Kjos 5487
Williams, Ralph E. A cappella	O Lord, Hear My Voice	Kjos 5304
Willan, Healy Accomp.	Praise to the Lord	C. F. Peters P 6266
Wood, Dale Accomp.	At the Cross, Her Station Keeping	Flammer 84712
Young, Carlton Accomp.	Be Thou My Vision	Kjos 5254
Young, Carlton Accomp.	Come Thou Fount of Every Blessing	Kjos 5291
Young, Gordon Accomp.	Alleluia! All Glory Be To God	Galaxy GMC 2265
Young, Gordon Accomp.	How Firm a Foundation	Flammer A-5599
Young, Gordon A cappella	Jesu, Thou Blessed Hope of Heaven	Augsburg 11-1567

S. A. T. B. ANTHEMS (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Young, Gordon Accomp.	Now Let Us All Praise God and Sing	Galaxy 2108
Young, Gordon Accomp.	O Lamb of God Most Lowly	Galaxy GMC 2215
Young, Gordon Accomp.	Send Out Thy Light	Galaxy GMC 2309
Zaumeyer, John C. A cappella	Alleluia	MPH W 3669
Zimmerman, Heinz Werner Accomp.	Psalm 23	Augsburg 11-0638

GOSPEL ANTHEMS S. A. T. B.

Carmichael, Ralph Accomp.	Love Is Surrender	Word Inc. CS-2476
Carmichael, Ralph Accomp.	The New 23rd	Word Inc. CS-362
Dailey, William Accomp.	The Hem of His Robe	Word Inc. CS-2662
Hanks/Wilson Accomp.	Lonely Voices	Hope CF 101
Kleiman/Allen Accomp.	All the Way	Word CS-2641
Klein/Gearhart Accomp.	Had a Lot o' Help From the Lord	Shawnee A-788
Landgrave, Phillip Accomp.	God Loves	Word Inc. CS-2659
Leech/Bolks Accomp.	The Hiding Place	Manna Music Inc. M-117
Owens, Jimmy Accomp.	Behold the Man	Word Inc. CS-2702

GOSPEL ANTHEMS S. A. T. B. (cont.)

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER & NO.</u>
Perkins, Phil Accomp.	The Greatest Gift	Word Inc. CS-2537
Scholtes/Bock Accomp.	They'll Know We are Christians By Our Love	Theodore Presser G-133
Wyrzten, Don Accomp.	Yesterday, Today, and Tomorrow	Singspiration ZJP-5006

PUBLISHERS

Abingdon Press
Nashville, Tn 37202

Art Masters Studio Inc.
P.O. Box 5523
Minneapolis, Mn 55408

Associated Music Publishers
866 Third Avenue
New York, Ny 10022

Augsburg Publishing House
426 S 5th
Minneapolis, Mn 55415

Baltimore Music Co
Baltimore, Md

Belwin-Mills
Rockville Center
L. I., NY 11571

Boosey and Hawkes
30 West 57th St.
New York, NY 10019

Boston Music Co
116 Boylston St.
Boston, Ma 02167

Broadman Press
127 9th Ave. N
Nashville, Tn 37234

Broude Brothers
56 W 45th St.
New York, NY 10036

Canyon Press, Inc.
17 Kearney St.
E Orange, NJ 07017

Choral Arts Publications
1841 Broadway
New York, NY 10023

Choristers Guild
P.O. Box 38188
Dallas, TX 75238

Concept Music
136 4th Ave. N
Nashville, TN 37219

Concordia Publishing House
3558 S Jefferson
St. Louis, MO 63118

Carl Fischer
56-62 Cooper Square
New York, NY 10003

J. Fischer and Bros.
Harristown Road
Glen Rock, NJ 07452

H. T. Fitzsimons
615 N La Salle St.
Chicago, IL 60610

Harold Flammer
251 W 19th St.
New York, NY 10011

Sam Fox
1841 Broadway
New York, NY 10023

Galaxy Music Corp.
2121 Broadway
New York, NY 10011

Gamble-Hinged Music
312-14 Wabash Ave.
Chicago, IL 60604

H. W. Gray
159 E 48th St.
New York, NY 10017

Raymond A. Hoffman Co.
Chicago, Il

Hope Publishing Co.
380 S Main Place
Carol Stream, IL 60187

Neil A. Kjos
525 Busse Highway
Park Ridge, IL 60068

PUBLISHERS (cont.)

Leeds Music Corp.
322 West 48th
New York, NY 10036

Lorenz
501 E 3rd
Dayton, OH 45401

MPH-M. Witmark & Sons
R. C. A. Building
Radio City
New York, NY 10020

Manna Music Inc.
2111 Kenmore Ave.
Burbank, CA 91504

Marks Music Corp.
136 W 52nd St.
New York, NY 10019

Music Press
P.O. Box 1052
Tuskegee Institute, AL 36088

The New Music Co.
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Oxford University Press
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C. F. Peters Corp.
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Plymouth Music Co.
1841 Broadway
New York, NY 10023

Theodore Presser
Oliver Ditson
Presser Place
Bryn Mawr, PA 19010

Pro Art Publications Inc.
Box 234
Westbury, NY 11590

Sacred Music Press
501 E 3rd St.
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E. C. Schirmer
600 Washington St.
Boston, MA 02111

G. Schirmer
866 Third Ave.
New York, NY 10022

Schmitt, Hall, & McCreary Co.
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C. Albert Scholin & Sons
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Singspiration
Zondervan Publications
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Southern Music Co.
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1834 Ridge Ave.
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Walton Music Co.
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New York, NY 10023

Willis Music
7380 Industrial Rd.
Florence, KY 41042

B. F. Wood
1619 Broadway
New York, NY 10019

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WORKING CREATIVELY WITH SMALL CHURCH CHOIRS

by

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WORKING CREATIVELY WITH SMALL CHURCH CHOIRS

An Abstract

This paper is designed to serve as a practical guide to the choir director, to aid him in dealing creatively and effectively with small church choirs. This guide includes special techniques which can be used in developing a successful church choir and in dealing with the pitfalls and concerns of such a situation. The purposes of choral music in the Protestant worship service are discussed, and the importance of the director's understanding these is stressed. Also included is a discussion of the main choral form used in the Protestant worship service today, the anthem. To provide source material for choir directors, a set of standards for selecting anthems suitable for small church choirs is established, and on the basis of these standards a list of appropriate anthems and their publisher has been compiled.