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### The Form and Function of the Choir in Liturgical Worship Today

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THE FORM AND FUNCTION OF THE CHOIR IN  
LITURGICAL WORSHIP TODAY

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A Research Paper Presented to the Faculty  
of Concordia Seminary, St. Louis,  
Department of Practical Theology  
in partial fulfillment of the  
requirements for the degree of  
Bachelor of Divinity

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by

John W. Bremer

May 1966

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## CHAPTER I

### WORSHIP, LITURGY AND CHORAL MUSIC

#### Worship

How does the choir function properly in the liturgical worship of the Lutheran Church today? How should the choir view its nature and purpose in the life of the Church? What opportunities are there for the choir to perform its functions? These are the questions which this paper will deal with.

In a time when relevance is the touch-stone for evaluating the existing forms of the contemporary Church one might question the value of such a study. But it is precisely the experience of this writer in a limited number of church choirs which stimulated the concern for this research. Sitting through numerous rehearsals with a small group, mostly women, which varied in personnel every week, and practicing "How Lovely is Thy Dwelling Place" by Brahms, which had been rehearsed sporadically for two years, never sounding better than mediocre, this is what stimulated the question: "What is the proper function of the church choir?" This sort of situation occurs too often and, according to reports, too often simply to ignore the situation.

Furthermore, worship experiences at Concordia Seminary, St. Louis, have caused a concern about the breach between what pastors entering the Holy Ministry and the people in the local congregations understand about Lutheran worship. While the future pastors and present faculty and staff are learning and experiencing choral music as a servant to

their worship, there may be little appreciation or understanding of such matters in the congregations which they serve or will serve. Carl Halter of Concordia Teachers College, River Forest, Illinois, puts it this way:

With respect to music and liturgy our problem today seems to be the old and recurring one of the existence of a gap between those who worship and those who lead in worship. This gap is easily recognizable by anyone involved in leading worship, and its causes are not obscure. The Church today exists, as it were, as a cultural vestige. The society which surrounds it is completely secular. A world which worships money and power will inevitably find the Te Deum Laudamus curiously out of place.<sup>1</sup>

In the opinion of this writer, the answer to this problem does not lie in removing these worship elements from seminary experience, but in seminarians coming to such an understanding of the role and function of these elements that they will be equipped to impart an appreciation and understanding of them to their prospective congregations. Such an understanding with respect to the church choir is the goal of this paper.

The scope of this paper does not include ways for choirmasters to get additional members for the choir or ways to get regular attendance on the part of those who are already members; nor does it give technical help in the art of directing. There are many "how-to" books which deal with those problems. Rather we will attempt to define the nature of the choir as it relates to worship and liturgy and the relationship of choir to God and God's people, the Church. Then we will examine some of the particular functions of the choir in the liturgical worship of the congregation.

We praise Thee,  
 We bless Thee,  
 We worship Thee,  
 We glorify Thee,  
 We give thanks to Thee,  
 For Thy great glory.

These words of the Gloria in Excelsis are worship, liturgy and music. But first it must be known what is meant when we use these terms: worship, liturgy and choral music.

In the ever-growing literature on worship there are about as many definitions of "worship" as there are writers about it. Evelyn Underhill says, "Worship, in all its grades and kinds, is the response of the creature to the Eternal . . . ."2 This definition leaves something to be desired in terms of specifically Christian worship. The following definition, this writer's own, will be the working definition of this paper: Worship is the response to God of the people whom He has brought into vital covenant relationship to Himself in the life, death and resurrection of His Son, Jesus Christ, through Holy Baptism. In a broad sense, worship is the whole life of the baptized Christian, lived in response to God's call, obedient to God's will, and directed toward God's purposes.

### Worship and Liturgy

The word "liturgy" originally also had a much broader meaning than its present usage implies. Edgar S. Brown, Jr., points out that "The Christian's entire response to God, his 'service' or 'ministry,' whether in the church through rites or outside the church in what we might today call social work, was regarded as his 'liturgy.'"<sup>3</sup> But even from the time of the primitive Church Christians gathered regularly to worship together. Worship in the Church is a corporate expression and not just the response of individuals. "Only after the fifth century does 'liturgy' come to be used exclusively for the action of Christians as they assemble for worship in their churches," says Brown.<sup>4</sup> But this was

only a matter of a change in the meaning of terminology. We do what the early Christians did; we worship in all of life and gather with others for a particular worship service, and so did they. Today the term "liturgy" has become restricted to "any form or rite of service used at worship."<sup>5</sup> Therefore, "liturgy" includes everything that happens in the worship service, both the teaching and conveying of God's grace through Word and sacraments and the response of the Christian community to that grace.

An understanding of worship is essential for the choir member. Dwight Steere reminds us, "The choir also brings spiritual growth to its members. Unless they themselves worship, they cannot effectively lead in worship."<sup>6</sup>

This paper is not an apology for liturgical worship; however, we will briefly examine the nature and purpose of the liturgy. Evelyn Underhill classifies corporate worship into three categories: (a) corporate silence, as exemplified by the Quakers; (b) worshiping acts which can be performed either by the leader alone, or the leader and trained assistants, in the name of all present, and to which these join their own worship in intention; (c) the ordered ritual, or liturgy, demanding religious action from sense as well as spirit, and so constructed that all present can take some part in that which is done.<sup>7</sup> Regarding the last type she says,

it is evident that the third type of corporate service--the concerted action in which all take a real part--is a more complete act of adoration, more congenial to the Christian spirit, and also more efficacious for the common life . . . .<sup>8</sup>

Webber sets the idea of liturgy into a proper perspective when he says,



Our objective . . . is to remind one another, clergy and congregation, of the great facts of man's sinful nature, his helpless condition, and the one and only way of salvation--the unmerited grace of God in our Lord Jesus, our Saviour. Not the sermon alone, but every part of the liturgy must contribute its share toward this end. If it fails to do so, then the sooner one discard it, the better.<sup>9</sup>

It is, therefore, the Word, which is at the center of worship.

The Word Incarnate in Jesus, the Christ, and the Word written, spoken and shared, is the center of our worship and liturgy. The communication of God with His people and their response to that communication become the primary concern of liturgical worship. R. E. Bornemann says,

Because of the nature of this Word, worship is essentially event and dialogue in which the community responds in a joyous expression and confession of faith to the coming and address of God. The liturgy and all its auxiliaries are only the framework within which this event takes place. The determinative factor in the character and development of this framework is always the Word of God, and the interaction of God and community which the Word creates.<sup>10</sup>

Carl Halter adds,

Practically speaking, what does this approach require of the twentieth-century leader in worship? It implies first of all that the first task of the musician, no less than that of the pastor or teacher, is to teach the Word. To teach the beauty of the liturgy or of the chorale without first and always teaching the Word is to build a house upon sand. On the basis of a strong and meaningful faith rooted in the Bible, it is possible to show that the beautiful liturgical forms and chorales bequeathed to us by the historical Church are pertinent to the faith and problems of today, because these forms speak a timeless language of a faith in an unchanging Christ. On the basis of this faith we must continue to inculcate the beautiful and meaningful traditions of Christianity. We must teach them in and out of season by showing how justly and beautifully they reflect the faith; by showing how the spiritual life of the church and the individual is nurtured and deepened by them; how they contribute to the fellowship of all the saints in Christ regardless of time.

At the same time those concerned with worship must be sensitive to the spiritual longings of man caught in the cataclysm of this time, a time of world upheaval, a time when man cries not for music, or liturgy, or even bread, but for some solid ground on

which to stand as he faces the inevitable end--some faith, some sense of salvation beyond the apparent doom.<sup>11</sup>

When one considers the "auxiliaries" to the liturgy, vestments, acolytes, liturgical motions, and, more to the point of this paper, liturgical chant and choral music, one finds much disagreement in the Church. An over-generalization calls an abundant usage of these elements "Catholic" and a lack of such usage "Protestant." What Carl Halter calls "Lutheran" is only ideally so.

The Lutheran Church occupies a middle position with regard to doctrine and practice in these matters. Like the Roman Catholic Church, it accepts the historical and takes it seriously. But, unlike the Roman Catholic Church, it does not consider the product of history or of long use as being infallible and equal with God's revelation. Like the Protestant Churches the Lutheran emphasizes individual participation and response, and immediacy of contact with God. But, unlike the Protestant Churches, it is unwilling to discard the products of the faith and life of the Church in times past. The Lutheran Church recognizes that the historical Church is not infallible any more than the contemporary Church is. But it also recognizes that the historical Church has been a repository of God's gifts in the past, gifts which were intended not only for the believers in their own time but for all time.<sup>12</sup>

In the experience of this writer the above ideal is seldom found among Lutheran congregations today. But this should not prevent the ideal from being the goal.

Dr. Walter Buszin of Concordia Seminary, St. Louis, offers this final caution before we proceed:

The role of the people in services of corporate worship is . . . a most important one. If it is true that, in a sense, a liturgy is a drama, then is it likewise true that in the Lutheran church all worshipers are not mere onlookers, but dramatis personae, performers of the Liturgy. Onlookers may dream away time and while away the moments, but performers must be alert and on the job; they must exert themselves and put forth effort. Those who fault The Lutheran Liturgy, who see in it only a form and little that is of spiritual value, often betray with their remarks that they do not really participate as they should, but merely look on; . . . it would be well for them to begin with themselves before they fault others.<sup>13</sup>

## Liturgy and Choral Music

It is now necessary to discover how the choir relates to the liturgical worship which we Lutherans use. First we will discuss the criteria which govern all music, especially choral music, which is used in public worship. The conclusion of this section is that there are three major criteria: (1) the music must be a suitable bearer of the liturgical text; (2) only the best music is good enough for our worship of God; (3) the music should be within the capacity for understanding of the particular congregation.

Dr. Arthur Carl Piepkorn offers a preliminary directive.

In view of the fact that the music presented by the choir and organist is part of the Service of Worship, it is imperative that this music be in keeping with the spirit of the liturgical character of the Service . . . . The Lutheran Liturgy does not prescribe the music to be used nor does it even prescribe that any music be used. But if in a given service music is used, it becomes part of the service of God's holy community on that occasion and must be in keeping with the liturgical spirit and character of the service.<sup>14</sup>

Bornemann takes the same position, but from the point of view of music, when he says, "the primary concern of music in worship is with the liturgy. Both in composition and in performance music is to be a fit vehicle for the liturgical texts and an adequate means for congregational participation."<sup>15</sup> This is essentially the position also of Joseph N. Ashton.<sup>16</sup> K. G. Fellerer, a Roman Catholic, is also quite clear on this point, "It is always the task of liturgical music to achieve a proper correlation of text and music and to put this in the service of worship."<sup>17</sup>

Fellerer also helps us see more clearly the second criterion, the necessity of using the best of church music. He speaks from a basically ecclesiastical standpoint.

The artistic realization of liturgical thought in tone must take shape creatively as an expression of our own time. In some instances this may entail a break with traditions that have become mere relics devoid of any power to produce liturgical experience, or it may even demand new forms of expression. Liturgy and church music cannot just stand side by side; they must interpenetrate. Only what is artistically the best can be good enough for worship. It is along such lines that the future task of church music will be found . . . . If church music is to fulfill its liturgical and artistic task, it must take cognizance of the fact that good intentions are not enough. It will realize its end only in a spiritual alliance between the church and culture. Both the composition and the performance of church music must meet these high standards.<sup>18</sup>

Carl Halter says much the same thing, but he approaches the idea of the best from a theological stance.

In both liturgical chant and hymnody the emphasis is placed primarily upon presentation of truth in as simple a manner as is consistent with the general style in each case. Stated negatively, the greatest emphasis is not placed upon artistic development either musically or textually. The Church has felt, however, that the greatest art of which man is capable ought to be placed in the Savior's service. For this reason, both liturgical chant and hymnody have produced a large body of choral song which is distinguished from its source by a greater artistic development of the materials inherent in the source. This, then, is music not intended for the congregation, but for the choir. Its purpose is to lift to a higher level the experiences of the average worshiper. To that end it uses texts and tunes familiar to the worshiper, but adorns them, develops them and makes them meaningful on a higher, deeper plane.<sup>19</sup>

It is not within the scope of this paper to offer specific suggestions for suitable worship music. Halter discusses the merits and defects of various eras of church music and offers some direction to the musician in search of what is the best music.<sup>20</sup> Eric Routley has a rather complete evaluation of the style and effect of contemporary religious music.<sup>21</sup> He carefully and soberly examines the philosophy and media of "pop" and "jazz" and their contributions to church music. For example, he says, "What 'pop' may be doing for the church is liberating the springs of natural joy. It will be monstrous if this good purpose is so perverted that in the end the church liberates among

Christians the springs of vileness."<sup>22</sup>

In the light of the first two criteria, it may be that many choirs and choirmasters find their greatest difficulty in dealing with the third criterion, namely choosing music which can be understood artistically and theologically by the rest of the congregation. Halter is sympathetic to this problem and offers some help.

One of the most difficult aspects of choosing vocal music for the service is the problem of congregational response. Music is chosen primarily for the worship and praise of God, but it is an inescapable corollary that if the music is foreign to the experiences of the worshipers, they cannot worship through it. Here the art of the musician is taxed to the greatest degree . . . . The answer lies in the area of teaching. It must be remembered that the ability to understand and appreciate anything beyond the most superficial aspect of things requires effort . . . . If the musician will take the trouble to explain, to show, to reveal the beauties of his materials, all but a few die-hards will eventually participate gladly in the finest music the Church has produced. The level of appreciation can be raised, given time, patience, and an unwavering dedication.<sup>23</sup>

It is not only the congregation which must understand both liturgy and music in order to worship through it. First the choir itself must have this basic understanding. Luther Reed says, "Organists and choirmasters can achieve excellence in their special work only if they understand liturgical values. We must understand what is to be sung before we can know how it should be sung."<sup>24</sup> Pope Pius XII also expressed this concern in his instruction on sacred music and the liturgy;

Singers, boys as well as adults, should be instructed according to their respective capacity in the meaning of the liturgical services and of the texts they are to sing; for then their singing will be inspired by an understanding mind and a loving heart, and be indeed a "reasonable service."<sup>25</sup>

Before we proceed to the main body of the paper we must hear from one more man, Charles L. Etherington, who appears to be against everything which others are for. He points out that "Choirs are not essential

to public worship. They were probably unknown in the primitive Church, [which is probably not true due to the close relationship of early Christian worship to the synagogue worship where choirs functioned regularly] there was no place for them in the Calvinistic wing of Protestantism for a long time after the Reformation, and even today many churches manage quite well without them."<sup>26</sup> He has been quoted here because what he says may imply that where choirs are not able to be kept intact for various reasons or where the best, in terms of fairly artistic performance of music, is not offered, there a given congregation may be better off temporarily to remove choral work from the regular parish life and worship. On the other hand, when a choir understands what valuable service it may render to the rest of the congregation, it is this writer's opinion that a renewed enthusiasm and devotion will arise on the part of the choir to be servant to God and to God's people through liturgical music.

## CHAPTER II

### THE CHOIR AS SERVANT

#### The Mind of a Servant

Luther Reed begins his book The Lutheran Liturgy with a section called "The Mind of the Church."<sup>1</sup> St. Paul writes to the Philippians, "Have this mind among yourselves, which you have in Christ Jesus, who . . . emptied himself, taking the form of a servant, being born in the likeness of men." (2:5,7) To speak of the mind of the Church is to speak of the mind of a servant. Paul is speaking both to individuals and to the Christian community. Christians have been saved to serve, and the Church has been saved to serve. What is said about the Church here also applies to the choir. Nuechterlein says,

The church choir's musical service is never rendered in isolation. It is rendered in the company of the Christian congregation, of which the choir is a part. And only when the choir sees itself, as a servant to the Church as well as to the Church's Lord can its full potential for service be realized. As it glorifies the Lord, it simultaneously teaches and admonishes His people—in psalms and hymns and spiritual songs. And as it teaches and admonishes, its service in song partakes of sacramental as well as sacrificial action. It proclaims God's Good News to His people (sacramental) and stimulates these same people to respond to that Good News (sacrificial). As an example, in the introit for the Feast of the Resurrection the choir proclaims what wonders God has done: "He is risen!" It then follows immediately with the church's response: "Hallelujah!"<sup>2</sup>

In these two aspects of worship, sacramental and sacrificial, God's initiative and the Church's response, the choir functions as servant.

What we are talking about here is the motivation which the choir either expresses or feels inwardly for their time and effort in the music program of the Church. There are many motivations which are not

necessarily un-Christian, but, if they become primary in the thinking of the choir, they pervert the basic purpose of service to God and His people. Other motives are of such a nature that in any group or situation other than the public worship service they would be admirable. Nuechterlein presents an extended discussion of the motivation for a "servant" choir.

First of all, the choir is often a status symbol. Status-seeking is clearly an anti-Christian motive, for it seeks to glorify the parish (or the director or the pastor) rather than God. It is not usually recognized as anti-Christian because it rarely appears in pure form. Yet the signs of its presence can be detected when the choir director permits or encourages the kind of pride which seeks to identify his group as "the best choir in town"; when choir members place a higher value on vestments and/or processions than upon their choral offerings; when clergymen offer participation in the choir, rather than the call to discipleship, as a primary inducement to prospective members to join the congregation; or when the parish delights in being known in its community more for its musical activity than for the Lord Whom it worships . . . . These factors become occasions for sin only when any one of them is allowed to detract from, rather than point to almighty God . . . . Only the Holy Spirit can transform the choir's offerings into fragrant incense as He convinces both the director and the choir members that they have been saved to serve-- to render in song SOLI DEO GLORIA.<sup>3</sup>

Concerning the subjection of self in the service of others, Nuechterlein adds,

The choir can be simply a worthwhile and enjoyable activity. Whenever the choir is regarded as a means by which the individual seeks primarily to further his own enjoyment or profit, it is again being used for purposes less noble than that for which it has been organized.

"I want good musical training for my children." "I want to sing in the choir so I can be with my boyfriend." "I want to sing in the choir so I can enjoy myself." In all of these motives there is no servant-form even suggested. "I, myself, and me" provides the compelling force for participation.

The Spirit-inspired motive, for children as well as adults is this: "You have been saved to serve; and an exciting opportunity for God-pleasing service is open to you here in the choir as we render in song SOLI DEO GLORIA."<sup>4</sup>



Even the aesthetic experience is not a sufficient motivation for the choir. Although the choir must offer its best, the best must have as its goal the praise and glory of God. Nuechterlein says,

Another false motive is to regard the choir as an aesthetic experience . . . . No one need quarrel with this conviction that the church should be a center for culture as well as for worship, provided that the choir's activity continues to be regarded as an aid to worship rather than the object of it. . . . The tragic consequence of a confusion concerning the purpose of choral music in the church is evident in some remarks made several years ago by communist propagandist leader Gerhard Eisler. Asked whether a good communist can still go to church in East Germany, Eisler said Yes, provided one's reasons are purely aesthetic: "Never in my whole life have I believed in God nor do I intend to start. I consider myself a true materialist. That never stopped me from visiting churches, however. I have heard some very good concerts in various churches and still like to attend them. Handel, Bach, and Beethoven are among the greatest composers. They will surely be played and loved even after nobody on earth believes in God any more. A true materialist can certainly hear a good concert of classical music in a church without losing his materialist virginity."<sup>5</sup>

Etherington, a Protestant, also warns,

In many churches, the choir is used as a medium for giving as many people as possible opportunities to take a prominent part before the churchgoing public . . . . There are places for entertainment, places where amateur singers may parade their talents, places where ambitious parents can show off their bright children. The church is not one of those places—at least, it should not be.<sup>6</sup>

On the basis of this last point many of the writers in this area discuss the architectural problem of the proper place for the choir in the church building. There is general agreement that the choir should sit and sing from a location out of direct sight of the congregation, and most opinions favor a location in the West gallery, behind the congregation, where choir and director will be most free from distraction in their special work and where they will not disturb the devotion of the rest of the congregation.<sup>7</sup>

In what sense, then, is the choir to be a servant? We will divide the following material into two sections: (1) the choir as servant to God, and (2) the choir as servant to God's people, the Church.

#### The Choir as Servant to God

As the life of every baptized Christian must be a commitment to Christ in response to His call, "Follow Me," so also is the service of the choir. Speaking as a choirmaster, Dona Hoffman says it simply, "No matter how excellent the vocal artistry of the group, if I have not helped the choir members attain a higher level of Christian understanding and a firmer commitment to Christ, I have failed them."<sup>8</sup> This writer would add that, as servant to God, the choir has that same responsibility to the rest of the community.

If we may continue to speak of sacramental and sacrificial worship, the choir functions as servant to God both sacramentally and sacrificially. Sacramentally the choir serves God as His representative in preaching the Word. This is the import of the discussion, supra., page 5f.; the textual basis of choral music in the Church is the Word. In every sense, the choir finds itself servant to the Word just as the pastor and every Christian who speaks the Gospel must be servant to the Word. Peter writes, "As each has received a gift, employ it for one another, as good stewards of God's varied grace: whoever speaks, as one who utters oracles of God; whoever renders service, as one who renders it by the strength which God supplies; in order that in everything God may be glorified through Jesus Christ. To him belong glory and dominion for ever and ever." (1Pet. 4:10,11) It is the oracles of God which the choir must sing, and not what they think is nice or devotional. When

the choir does this, it is using its God-given talents for others in the service of God.

It may be that the pastor will have to instill the servant concept among the members of the choir. Dwight Steere reminds pastors of another duty that they have toward the choir.

The minister will find it rewarding occasionally to discuss with the choir its duty in relation to his in the life of the church. The choir needs to be reminded of the importance of its task in sharing with the minister the leading of worship, for its members cannot lead in worship unless they themselves worship; they sing not to the congregation, but rather to God Himself.<sup>9</sup>

Nuechterlein summarizes the choir's function as servant to God,

whether it is singing the introits or graduals or other music appropriate for the day, the choir, moved by the Holy Spirit, adheres to its task of service, service through which it renders SOLI DEO GLORIA.<sup>10</sup>

This has led into the sacrificial way in which the choir acts as servant to God. In this function the choir offers its songs of praise and thanksgiving to God, in response to His Word. Thus Nuechterlein says, "the choir . . . renders SOLI DEO GLORIA."<sup>11</sup>

### The Choir as Servant to God's People

As servant to God's people, the choir also functions both sacrificially and sacramentally. To sing the Word of Grace and Salvation to the congregation is a sacramental service to the people of God. To sing the praises and thanks of the people to God in a manner beyond the capacity of the average worshiper and with the necessary practice such singing demands is to offer a sacrificial service on behalf of the people of God. Both of these functions can be seen in the summary of the role of the choir by Haldan D. Tompkins, a Roman Catholic.

We might then recall that the traditional role of the choir is: 1) to proclaim in song the texts assigned to it by the rites in a fitting, beautiful and inspiring manner; 2) to lead, encourage, support and sustain the congregational song, enhancing it when possible and appropriate; in this respect, choirs are now more important than ever, especially in maintaining consistent pitch, rhythm, mood, tempo; 3) to provide additional music and settings of texts which, though not strictly required by the specific rite, are permitted and do enhance it, assuming the appropriateness of the time, place and selection, (such as before Mass, during extended distribution of Holy Communion, after a closing hymn as a "people's recessional," etc.).

The choir must really "minister with music," however, and not dwell in an artistic realm so high that it isolates itself from the people it is there to serve and help. (though, to be honest, it is not too likely we have many such choirs at the moment.)<sup>12</sup>

Even the Jewish community recognizes the servant-to-God's-people form of the choir. M. Barkum says,

The synagogue choir serves a religious function. As the synagogue is not a concert hall, so the choir is not a concert organization . . . . The synagogue choir serves the Jewish community, not itself. When it becomes an oratorio society, it succumbs to art-for-art's sake.<sup>13</sup>

It is interesting and significant that Barkum laments that together with some other factors

the Protestant norm of choral music, led to the rapid introduction of choirs, usually mixed, into Jewish worship. Expenditures of time and money have made many such choirs quite proficient. Yet because they represent inter-group borrowing rather than indigenous growth, their highest present function seems to be the stolidly Christian one of oratorio performance.<sup>14</sup>

We are not implying that Barkum is correct in his estimate of Protestant choral societies. However, the impression which has been made is indeed telling of the lack of the servant concept.

Lutheran worship has consistently hesitated to remove from the congregation anything which they could actively do themselves. Therefore, some would question the propriety of choral music as opposed to hymn singing. Joseph N. Ashton, a non-Lutheran, reminds us that

Worship in which music is used without vocal participation on the part of the congregation, far from being religiously passive, may be intensively active. Without absorption of attention in their own physical action, such silent worship may be more concentrated than that in which the worshiper acts as agent.<sup>15</sup>

With this, however, must go a strong sense of bondage to the Word, for that is essentially the responsibility of the choir as servant.

Dr. Buszin shows us how the servant choir, in its service to the community of God's people, is also served by that community.

Among Lutherans the church choir represents the people of the parish and is regarded as part of the congregation. Among us choir members are not a type of lower clergy. The choir takes the time needed to rehearse music of the congregation which the congregation, for want of rehearsals, cannot sing. The choir thus sings introits, graduals and other propers of the Service and assists the congregation in the singing of hymns. The congregation in turn supplies the music and other needs of the choir and sees to it that its choir is conducted and accompanied by people who are imbued with the spirit of Christian worship and who possess the necessary musical and personal endowments. All this is done that we, as God's people, glorify God in our services and houses of worship.<sup>16</sup>

Nuechterlein summarizes for the purpose and the function of the choir in the liturgical worship of the contemporary Lutheran Church.

The first purpose of the church choir, then, is to lead in the singing of hymns and of those portions of the Service which are normally assigned to the entire congregation. It provides this leadership for pedagogical as well as psychological reasons, undramatic and self-effacing though such service may be. The second purpose of the church choir is to sing--on behalf of the entire congregation--those portions of the Service which the entire congregation cannot render properly without prior practice. Thirdly, the church choir functions as the vocal agent through which the entire congregation vicariously offers unto the Lord as incense a treasury of old and new sacred choral literature . . . . Yet it is with the first that the choir's servant-form must begin; the second and third are derived from it. If the choir's genuine desire is to serve God's people as well as to glorify Him, it will pursue all three purposes with equal vigor.<sup>17</sup>

Carl Schalk says essentially the same thing.<sup>18</sup>

## CHAPTER III

### OPPORTUNITIES TO SERVE

#### The Propers

Having narrowed the function and purpose of the choir to the form of servant to God and God's people, we will now proceed to examine the broad range of opportunities for service, which the choir has within the liturgical worship of the Lutheran Church. The Liturgy itself will serve as an outline; we will consider first the Propers and the Ordinary of the Order of the Holy Communion and then the minor services of Matins and Vespers, attempting to cover the full possibilities of choir service.

"The first music to be prepared is that of the service--the hymns, the chants . . . . Where chants are used, they should be a principle part of the choir's training until the chanting becomes as free and flowing as conversation," is the direction of Etherington.<sup>1</sup> Luther Reed adds,

The liturgical propers, together with the liturgy and the church year, of which they are an indispensable part, constitute an important factor in the church's program of worship, edification, and education. Their liturgical, homiletical, musical, and practical values call for constant and careful study on the part of every minister, organist, and choirmaster.

Kurth and Buszin continue, "Singing the propers of the service is one of the most important functions of a church choir. This does not militate against letting the congregation be as active as possible during the course of the service."<sup>3</sup>

Roman Catholic liturgiologists seem to be encouraging congregational participation with the choir in some of these chants at this time.

Howell writes,

Although the introit, gradual, offertory and communion have been for many centuries the exclusive prerogative of the choir, the idea of the people taking part in them is not alien to their nature and purpose. In fact, traces of their former responsorial form are still clearly discernible in the introit and gradual . . . .<sup>4</sup>

Howell suggests that a choir of about four people sing the verses of the psalms; after each verse or two the people would sing a repeated antiphon. Fellerer informs us that

A re-apportionment of the choral parts of the Mass to various singing groups, including the congregation, has already produced musical results in the creation of various masses for choir and people. Similar possibilities present themselves for vernacular singing, drawing together the choir and the congregation.<sup>5</sup>

### The Introit

The Lutheran Liturgy prescribes,

The Introit for the Day with the Gloria Patri should be sung by the Choir; but the Introit may be sung by the Choir, the congregation uniting in the Gloria Patri; or the Introit may be said by the Minister, the Choir and the Congregation singing the Gloria Patri.<sup>6</sup>

The history and specific nature of the liturgical portions referred to in this paper may be found in any of the major works on the liturgy, such as Reed's The Lutheran Liturgy; Brown, Living the Liturgy, or Dix, The Shape of the Liturgy.

Reed says, "The Introit is a choral element in the Service and should be sung by the choir, which may be thought of as 'the voice of the church universal, specifically of the Old Testament Church.'<sup>7</sup> Buszin adds, "The Introit should be chanted and, like all propers, should be chanted by a choral group which has taken the time to practice and rehearse the Introit so that its performance be faultless and

conducive to worship."<sup>8</sup>

Dr. Buszin favors the Gregorian settings for the Introits and gives his reasons,

Plainsong settings are being used throughout the Christian world today, and their popularity continues to grow steadily. They are to be preferred to other settings of the Introits largely for the following valid reasons: a. they are truly liturgical in character; b. they are simple and may be sung by any type of church choir; they may well be transposed to other keys; c. they are churchly, giving prominence to the text and relegating the music to the background; d. they are undramatic and objective and yet possess great beauty; e. they have stood the test of time and have become a part of the Lutheran heritage.<sup>9</sup>

However, there are also settings of the various liturgical propers in Anglican chant as well as in anthem forms.

For rules, methods, and helpful suggestions for the directing and performance of plainsong chant choirmasters have a ready source in the introduction to The Introits for the Church Year by Dr. Buszin.<sup>10</sup>

More technical discussions appear in the writings of Dom Joseph Gajard,<sup>11</sup> Dom Gregory Sunol,<sup>12</sup> and the Liber Usualis.<sup>13</sup> Rules for the performance of Anglican chant may be found in the Protestant Episcopal Hymnal 1940.<sup>14</sup>

A list of some of the available settings of the Introits appears in the Appendix.

### The Gradual

The Gradual for the Day or the Sentence for the Season should be sung by the Choir; or the Minister may say the Gradual or the Sentence for the Season; or the Congregation may simply sing the Hallelujah after the Epistle has been read.<sup>15</sup>

What has been said about the Introit also applies to the Gradual.

"The Gradual, like the Introit, is a distinctively choir element, a choral response to the Epistle and introduction to the Gospel," says



Reed.<sup>16</sup> F. R. Webber alerts us to an alternate practice for the choir in place of the Gradual. His directives, however, apply only to special feasts and festivals.

Between the Lessons a Sequence may be sung by the choir. This is not an anthem, but an ancient jubilation. At first every Sunday, except during Lent, had its Sequence. These have been reduced to five: Christ, Our Passover; Veni, Sancte Spiritus; Lauda Sion; Stabat Mater and Dies Irae.<sup>17</sup>

### Anthems and Solos

The Lutheran Liturgy says, "Special choir music may be sung after the Gradual, between the Epistle and the Gospel."<sup>18</sup> The Service Book and Hymnal gives a different directive here. Reed says,

When the choir desires to sing two anthems in the Service, one will follow the Offertory and the other may be sung as a substitute for the Gradual immediately after the simple Alleluia. In this significant location, between the Epistle and Gospel for the day, care should be taken to have the text and the music of the anthem strictly liturgical, that is, in harmony with the lessons and the mood of the day or season.<sup>19</sup>

Carl Halter suggests that "The two best places are usually between the Gospel and the Epistle (in place of the Gradual), and immediately after the Creed before the office hymn."<sup>20</sup>

In general, writers encourage anthem singing only with hesitation.

Dr. A. C. Piepkorn says,

The primary function of the Choir is to lead the Congregation in the singing of the Liturgy and the Hymns, and to sing the Propers when they are beyond the capacity of the Congregation. The singing of optional anthems and other compositions apart from the Ordinary, the Propers and Hymns is at best a secondary primary function or reason for existing.<sup>21</sup>

F. R. Webber obviously has little use for the anthem when he says,

the anthem, sung between the Epistle and Gospel and considered so vital in many congregations, is another liturgical ghost. In olden days the Gospel was read from the ambo, which was often

well down toward the middle of the nave. The priests and their assistants had to retire to the sacristy, get lighted candles, the Lectionary and the incense, and go in solemn procession to the place where the Gospel was to be read. The book had to be incensed and kissed, and the acolytes had to group themselves about with their lighted candles or torches, symbolizing the Light of the Word. To cover up the delay while the procession was forming, and then moving to its station, a number was sung here by the choir. We have done away with the Gospel Procession in most of our parishes, but choir music here is still essential in the minds of many people. They remind us of the farmer who put a hay-loft over his garage, long after he had sold his last horse.<sup>22</sup>

Joseph Ashton also agrees that anthem music is only a secondary function of the choir.<sup>23</sup> Carl Schalk views this type of music as "a legitimate function of the church choir." But he also says, "Too often, however, it assumes the place of primary importance. Such music is a part, but only a part, of the choir's role as servant to the Christian community's worship."<sup>24</sup>

When the anthem does find place in the liturgical worship, there are certain factors which must be considered in choosing the proper type of music. The Liturgy itself must govern the choice. Carl Halter offers assistance in this matter.

The anthem or motet has a legitimate and important function in the service . . . . Its function is, however, one of liturgical character, not of entertainment. When the anthem is chosen simply to entertain or to fill in time, it disrupts the unity which has been so carefully built up by the liturgy and hymns. The first criterion in the choice of anthems therefore is fitness for the praise of God in the particular service in question. To determine this, the choirmaster must consult the Introit and the Gradual of the day, the hymns chosen by the pastor, the Gospel and Epistle lessons, and the text, and if possible, the main emphasis of the sermon.<sup>25</sup>

Halter also advises

Purely musical considerations should never be the primary of determining factors in the choice of music for the service, but they nevertheless play an important role in any carefully planned program . . . . The Lutheran Church is the fortunate inheritor of a distinctive musical legacy which it is difficult

to overvalue. In the chorale and the music built on the chorale we have a literature of great significance spiritually and of tremendous power and meaning musically. The Lutheran musician will strongly emphasize this heritage in his selection, and not merely because it is Lutheran, but primarily because it is vital and appropriate for liturgical Lutheran worship . . . . The Lutheran Church has a tradition which pre-dates Luther—a musical tradition which Luther himself pointedly emphasized when he advocated the use of Gregorian chant and praised highly such Roman Catholic composers as Josquin and Senfl . . . . The music even of such great composers as Brahms and Mendelssohn as well as the music of 19th and early 20th centuries in general is too personal and romantically over-stuffed and pretty for much use in the service. The lesser lights, such as Sullivan and Stainer, are merely vapid. In recent years, however, there has been a return to fine contrapuntal writing for the Church, a return which it can be hoped may lead to a vigorous new school of church composition . . . . It is from these three fields, then: Gregorian chant and motet, Lutheran chorale and motet, and very recent works, that the church musician will be best advised to draw his materials.<sup>26</sup>

Among modern writers solos and soloists are viewed no better than are anthems. In fact their presence and use are absolutely discouraged by a majority of both Protestants and Lutherans. Etherington says,

Solos, even good ones, are hard to fit into the framework of public worship. It is no easy task for the most modest of soloists to submerge his or her personality and self-consciousness, or for the congregation to regard the singer as their spokesman for the moment rather than an individual.<sup>27</sup>

The question which has not been answered satisfactorily is whether or not there is room in public worship for the artistic offering of just one of the members of the Christian community. Or can the recognition of the sacrificial offering of the one be, in itself, a worship act for the rest of the worshiping group? Or, more important, does the projection of the individual hinder or prevent the sacramental teaching and proclaiming process?

Another serious problem is the type of music which is sung by soloists. Steere says,

Solo literature appropriate for worship is limited. A broad choice of music will be partly unworthy, while the narrower choice will be oft repeated. That the soloist should project his songs by full use of his personality is taken for granted. This is wholly inappropriate to the worship situation. There is little to justify the use of the single soloist in the choir loft.<sup>28</sup>

Halter agrees in respect to the type of music often used, but he points out that "To ban solos on this basis, however, is to state that no suitable music exists. This is simply not true."<sup>29</sup> He also states a more positive attitude toward solos than do most other church musicians. He says,

If the attitude of the singer is a personal one, if his aim is to impress himself, rather than God, upon the people, then indeed the solo is out of place. If, however, the soloist is made aware of his real function, which is to bring the message of grace to his hearers and to lead them in worship and praise, there can be no more objection to his presence than to the presence of the liturgist and organist, who are also soloists of a sort.<sup>30</sup>

The conclusion can be made, then, that if the soloist becomes servant, just as the choir is servant, and this is apparent in the manner of performance and the type of music, there is no objection to solo music in liturgical worship.

### The Gospel

No written material was found regarding the choir's possible function in the presentation of the Holy Gospel. However, Professor Robert Bergt of Concordia Seminary, St. Louis, informed this writer that there are Gospel motets being written and available from Concordia Publishing House. These have been written with the abilities of the average church choir in mind. The idea is that occasionally the choir could present The Gospel in a simple choral arrangement. In some cases the pastor

could read a narrative portion of the appointed Gospel, and the choir could sing another portion of the lesson. Perhaps more information will be available in the near future, regarding this opportunity for choral service.

### The Hymns

Much of the material already presented has emphasized the responsibility of the choir to serve the congregation in a learning and leading capacity in regard to the hymns of the Service. H. W. Scheibert says, "The prescribed hymns should fit into and become a part of the liturgy. One of the responsibilities of the liturgical choir is to help in their correct rendering."<sup>31</sup> The most common suggestion for teaching hymns to the congregation is the evening hymn-sing. The choir would take the lead in such an activity. However, it seems to this writer that another practical method would be an adaptation of the method Edward Klammer suggests, supra., page 29, for teaching a new musical setting of the liturgy. While the congregation is gathered in the church building, before or after the worship service, might be the most convenient time for teaching.

Another method of teaching is the old practice of antiphonal singing, which has not found great usage in more recent times. Ralph Gehrke gives us some of the history and theology of this method and sets it into the servant role of the choir.

At a fairly early period psalms were sung in the church antiphonally, that is, in such a way that two choirs sang alternately, thus inciting each other by the reciprocal rhythm of alternate tension and relaxation. In a similar manner in the Reformation age hymns were sung antiphonally between the unison-singing congregation and either a choir singing unison or a choir singing parts in harmony or the organ (organ

chorale!). The congregation was thus usually singing every other stanza. When it was not singing, its "partner"—choir or organ—could bring into play the entire treasure of church music in order to unfold and interpret the melody, or cantus firmus, and thus interpret the content of the hymn for the hearers. In this way genuinely artistic music becomes an organic part of the divine service; the congregation is drawn into the musicmaking of choir and organ, even as choir and organ by their subjection to the cantus firmus of the congregation's hymn show that they know that they are not called independently to lord it over the congregation but rather to serve it in its worship.<sup>32</sup>

Sometimes it is someone from outside a group who can most effectively see the value of something within the group and alert the members of the same to that value. G. Kappner sees a great contribution of Lutheranism to worship in the principle of variation.

The Lutheran Church knows the principle of variation by addition, substitution and alternation. Whenever the choir sings the Introit psalm before the congregational Introit hymn, it adds something to the action of the congregation. Whenever the choir sings the Sanctus in the Communion Service by itself, it is a substitute for the congregation. Whenever the choir, in singing the hymn between the two Lessons, alternates between the congregation and organ (or, if occasion arises, even between passages for single voice such as H. G. Schönlank has written), the principle of alternation is being followed. Further, we should bear in mind that the Lutheran Church also recognises the possibility of variety in performing the individual sections of the Liturgy. Thus the Introit can be presented in unison plainsong, in part-writing, or as a congregational hymn. We regard the liturgical and musical efforts of the Lutheran Reformation with great awe, in that it has succeeded in producing an order of Service and a repertoire of church music which are not only alive but are suited to all conditions.<sup>33</sup>

In 1961 the Hymn-of-the-Week plan was revived in a series by that name, edited by Paul Thomas.<sup>34</sup> This series gives not only a brief history of the plan, which dates from the Reformation era, but also choral arrangements for the hymn of each week of the Church Year, designed for alternation singing. In connection with the re-appearance of this plan Ralph Gehrke wrote,

The goal of antiphonal singing ought to be the singing of all stanzas of the hymn of the week. In the antiphonal treatment

of hymns all possible combinations should be exploited (choir alternating with congregation, organ or other instrumental music alternating with congregation, women alternating with men, choir and congregation in unison, alternation by stanzas, alternation by pairs of lines, even alternate singing of stanzas from two different hymns). Unison singing by the choir should not be despised; the goal of having the choir sing every Sunday is impossible in many places if the choir must always sing in parts. What is more important is that the hymn of the week has its regular place in the service every Sunday, even if the choir at first can alternate with the congregation only in unison singing.<sup>35</sup>

The Germans seem to be doing much in this area. Blankenburg,<sup>36</sup> Brodde,<sup>37</sup> and Mahrenholz<sup>38</sup> all discuss "Alternativspraxis," "Wechselgesang," and "Antiphonale Form," which is the same as our "antiphonal singing" or "alternation."

Gehrke is enthusiastic concerning the benefits of antiphonal singing.

This plan gives a definite task to the organ and to instrumental music. And so far as the choir is concerned, it can have no more beautiful task than antiphonal singing, because the choir functions not only as the congregation's "rival," interpreting the Word of God contained in the hymn for the congregation, but also as the congregation's "partner," as its precenter, leader, and teacher, singing out the melodies and in this way contributing much more to the hymn education of the congregation than even the best organ playing can do. By alternate listening and singing the congregation can learn these fine Lutheran hymns much more easily—even those in the old church modes and those with intricate and varied rhythms. Its attention is focused on the content of the hymn. It can sing all verses of such a great chorale as "Dear Christians, One and All, Rejoice" without destroying the magnificent unity of its thought by cutting off after four or five stanzas. Moreover, such antiphonal singing will lead the choir away from the mistaken ideal of "beautifying the service" with added selections and will lead it toward the great ideal of performing a genuine service to the congregation as a liturgical group which is ready and happy to help the congregation toward all the blessings of genuine worship.<sup>39</sup>

### The Ordinary

There has been much hesitation among Protestants and Lutherans in allowing the choir to sing any of the Ordinary of the Liturgy by itself.

This is due to the concern that the congregation as a whole retain its full participation in the worship service. Bornemann says,

Music in worship must also be congregational. As worship involves the whole community, so music in worship should be so constructed as to permit the greatest possible participation of the congregation. The practice of giving more and more of the liturgical responses to the choir and otherwise adding to the amount of materials performed by the choir alone is to be deplored. Worship by nature has the character of dialogue, and this dialogue is between God and his people, and not between God and the choir.<sup>40</sup>

This is also the attitude of Luther Reed,

Certain parts of the liturgy . . . definitely are choir numbers. In addition to these, opportunity is given for the use of anthems and similar choir pieces. The responses of the invariable portions (the ordinary) of the liturgy itself, however, like the hymn are to be sung by the choir and congregation together, and not by the choir alone.<sup>41</sup>

P. T. Forsyth is a little stronger in his objection,

in Protestantism, in the Teutonic nature, in democratic conditions, the congregation is the choir, the anthem is quite subordinate to the hymn or chorale. The choir so-called is only a leader, for use and service. And in the same way, the minister in worship is no priest, no substitute, but a guide. It is a rag of popery to let the choir alone sing, and to let the minister alone pray.<sup>42</sup>

There are others, however, who disagree and permit the choir to sing parts of the Ordinary on a limited basis. Thus Halter says, "a choir may sing a special setting of a part of the liturgy which the congregation usually sings in simpler form."<sup>43</sup> Dr. Piepkorn says, "From time to time the Choir may sing parts of the Ordinary in more elaborate choral settings. The ideal of maximum congregational participation in the service implies that the privilege accorded by this rubric will be used sparingly."<sup>44</sup>

With the appearance of new musical settings for the Liturgy in recent years by Healey Willan and Jan Bender comes a need for teaching



such music to the congregation. The choir will find that it has a most important service to render in aiding the learning process. In this writer's opinion this type of challenge is just what is needed where the singing of the Liturgy is so weak as to be audible only with strain. Pastors and church musicians are often critical of congregational singing, but they seldom offer any positive help for improvement. In the introduction to the new music for the Liturgy by Healey Willan, Edward Klammer, music editor at Concordia Publishing House, offers some suggestions which could be used in teaching the music to the congregation. Only those suggestions which involve the service of the choir are included here:

1. Teach the music to all of the choirs. The choirs should learn the music so thoroughly that they can sing it from memory.
  
4. Conduct congregational rehearsals after services or at some other convenient time. These should be no longer than 10 minutes. At such rehearsals the choir and organ should lead. Follow this procedure:
  - a) Begin with something short, like the Kyrie.
  - b) Choir sings the Kyrie once with organ accompaniment.
  - c) Choir sings the Kyrie twice without accompaniment.
  - d) Ask the congregation to join the choir in singing the Kyrie with organ accompaniment.
  - e) Ask the women and children to sing the Kyrie with the treble voices of the choir and organ accompaniment.
  - f) Ask the men of the congregation to sing the Kyrie with male voices of the choir and organ accompaniment.
  - g) Ask the entire congregation to sing the Kyrie with choir and organ.
  - h) Ask the congregation to sing the Kyrie with organ, without choir.
  - i) Repeat this procedure with the other parts of the Service at succeeding congregational rehearsals.
  - j) Keep the rehearsal moving at a brisk pace.
  
6. While the congregation is learning the music, the choirs and children may sing the new setting for a month or two

### The Minor Services: Matins and Vespers

Not much material has been written on choral possibilities for Matins and Vespers. Of the sources consulted only Luther Reed gives much assistance; therefore, his thought is reflected in this section of the paper. Perhaps an increasing use of these orders of prayer will inspire further work with respect to choir service in these orders of worship.

#### The Psalmody

The Lutheran Liturgy gives this directive: "An Antiphon may be said or chanted with each Psalm. When an Antiphon is used with the Psalm, it should be chanted by a single voice before the Psalm and repeated after the Psalm and the Gloria Patri by the entire Choir."<sup>46</sup> Reed suggests, "If chanted, the first half of each psalm verse may be sung by the choir, the congregation joining in the second half . . . . The meaning of the text, however, is probably more readily grasped when whole verses instead of half verses are read responsively."<sup>47</sup> The last statement applies also to the chanting of psalms. Reed also gives an explanation of the use of the antiphons,

The traditional melodies of the antiphons are rather simple, though more elaborate than a monotone with inflections. As a preparation for the psalm tone they are in the same mode as the latter and lead easily into it. The psalm tone in turn leads into the antiphon again, when the psalm is finished, by means of different "finals." The antiphon is first given out by a solo voice; the psalm or the canticle is chanted antiphonally, that is, responsively, by two choirs or by the choir and the congregation; and the antiphon is repeated in unison by the entire choir.<sup>48</sup>

For some of the available settings of psalms see the Appendix.

With instruction in the principles of Gregorian chant and the use of the eight Gregorian psalm tones, it is possible for the church musician to point many of the psalms himself for the use of his choir.

### The Lessons

As with choral music for the Holy Gospel, there has been little work in musical settings of the Lessons. It would seem, however, that the same principles would apply here which applied to The Gospel, supra., page 24f. Choral Matins or choral Vespers would be complete if the lessons were properly chanted or presented by the choir in a motet or cantata proper to the day or season of the Church Year.

### The Responory

Although the rubrics permit their use following the Lesson or Lessons, responsories have fallen into disuse, if the experience of this writer is representative of the general situation in the Church. Reed is one who would be happy at their revival. He says,

This is one of the oldest and most beautiful parts of the service. Its form is individual and its function significant. Liturgical and musical effectiveness is secured by having the single voice of the reader of the lesson immediately followed by a choral response, and by the fact that the text of this response relates the lesson to the fundamental and far-reaching thought of the festival or season.

Because of its liturgical and musical interest, the Responory should be much more generally used than is the case.<sup>49</sup>

Reed also says,

The rubrics permit the substitution of a hymn in place of the responory. This substitution of congregational hymns for historic choral features such as the Introit and the Gradual in the Service, and the Responory in Matins and Vespers, results in liturgical and musical impoverishment. The congregation should be taught to appreciate the full content of the

liturgy and its music. The choir should be taught to appreciate these characteristic and beautiful choral elements and to devote its first energies to the mastery of them rather than to the sole study of anthems, many of which are intruders in the services, liturgically and artistically.<sup>50</sup>

The proper responsories and antiphons are found in The Lutheran Hymnal, pages 95-100. These may be pointed according to the Gregorian psalm tones. See the Appendix for some of the available settings of the responsories.

### The Canticles

Musical settings are available for the Canticles of Matins, The Te Deum Laudamus and The Benedictus, and of Vespers, The Magnificat and The Nunc Dimittis, as well as for the other Canticles, see The Lutheran Hymnal, pages 120-122. These may also be sung by the choir, in the opinion of this writer, on occasion and with the same cautions which govern the singing of parts of the Ordinary of the Holy Eucharist by the choir alone, supra., page 27ff.

### The Litany

It should be remembered that at both Matins and Vespers it is permissible to substitute The Prayers with The Litany. Reed reminds us that

Luther provided musical settings for both his Latin and his German litanies. His plan called for two choirs. The first choir, a group of two to six singers, sang the first half of each clause or petition, and the congregation joined the second choir or group in the response. When such full choral arrangement was not possible, the pastor sang or read the petition and the choir and congregation sang or repeated the response. Both choirs joined in the final Kyrie and Amen.<sup>51</sup>

The Litany, then, provides the choir with yet another opportunity for

service to God and His people, the Church.

### Conclusion

The readings and the materials gathered in this paper have led this writer to the following conclusions: (1) the function and role of the church choir must be seen by pastor, congregation, and choir itself in a narrow sense as servant to God and servant to God's people, the Church; entertainment is never its proper goal; and only when the choir understands this narrow goal first can it then see the broad possibilities for service within the Liturgy of the Church; (2) an understanding of this basic servant-form will lead to enthusiasm for servant-service; and (3) not enough has been said on the general parish level to congregation, choirmaster, and choir member alike, about the core, the content, the goal of choir work, namely, getting the Gospel of Jesus Christ shared among the members of the Christian community, praising and thanking the God who has thus acted for us, and inspiring the full Christian response of lives dedicated to Jesus Christ, through music.

## APPENDIX

### A Partial List of Musical Settings Available for the Propers

#### Introsits:

- The Introsits for the Church Year. Set to Gregorian psalm tones.  
Edited by W. E. Buszin. Concordia Publishing House.
- Introsits for the Church Year. Most of the Introsits for the festival  
half of the Church Year in four-part settings. By Healey  
Willan. Concordia Publishing House.
- The Introsits for Lent and Holy Week. Set in motet fashion by Jan  
Bender. Concordia Publishing House.
- The Introsits for the Church Year. Set to Formulary Tones by Paul  
Bunjes. Concordia Publishing House.
- Introsits for Septuagesima, Sexagesima, and Quinquagesima. By  
Richard Wienhorst. Concordia Publishing House.
- Introsits for the Lutheran Church. Edited by Christensen and Mayer.  
H. W. Gray Co.

#### Graduals:

- The Graduals for the Church Year. Set to Anglican chants. Edited  
by E. Kurth and W. E. Buszin. Concordia Publishing House.
- Graduals for the Church Year. The Graduals for the festival half  
of the Church Year in four-part settings by Healey Willan.  
Concordia Publishing House.

#### Introsits and Graduals:

- The Service Propers Noted. Set to formulary tones by Paul Bunjes.  
Concordia Publishing House.
- The Introit and Gradual for Easter. By Healey Willan SATB. Con-  
cordia Publishing House.
- The Choral Service Book. Archer and Reed, editors. Fortress  
Press.
- Introsits and Graduals of the Church Year. For mixed voices, by  
H. Alexander Matthews. United Lutheran Publishing House.
- Musical Settings for the Introsits and Graduals of the Church Year.  
Anthem type settings by Ralph P. Lewars. United Lutheran  
Publishing House.
- The Propers of the Service. Introsits, graduals, and offertories  
set to Gregorian psalm tones by Christensen and Schuneman.  
H. W. Gray Co.

#### Psalms:

- The Sunday Psalter. Set to psalm tones with proper antiphons by  
H. Lindemann and N. Powell. Concordia Publishing House.

## Responsories:

Twenty Short Anthems or Responses. By Max Reger. H. W. Gray  
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The Responsories of Matins and Vespers Set to Music. By J. F.  
Ohl. Philadelphia: General Council Publishing House.

FOOTNOTES

CHAPTER I

- <sup>1</sup>Carl S. Halter, The Practice of Sacred Music, p. 91.
- <sup>2</sup>Evelyn Underhill, Worship, p. 3.
- <sup>3</sup>Edgar S. Brown, Jr., Living the Liturgy, p. 7.
- <sup>4</sup>Ibid.
- <sup>5</sup>Ibid.
- <sup>6</sup>Dwight Steere, Music in Protestant Worship, p. 124.
- <sup>7</sup>Underhill, p. 93f.
- <sup>8</sup>Ibid., p. 97.
- <sup>9</sup>F. R. Webber, Studies in the Liturgy, p. 224.
- <sup>10</sup>R. E. Bornemann, "Worship, Liturgy, and Music," Lutheran Quarterly, XI (November 1959), 284f.
- <sup>11</sup>Halter, p. 93f.
- <sup>12</sup>Ibid., p. 89.
- <sup>13</sup>Walter Buszin, "The Role of the People in the Lutheran Liturgy," Response, II (Advent 1960), 24.
- <sup>14</sup>Arthur Carl Piepkorn, The Conduct of the Service, p. 8.
- <sup>15</sup>Bornemann, p. 283f.
- <sup>16</sup>Joseph N. Ashton, Music in Worship, p. 123.
- <sup>17</sup>Karl Gustav Fellerer, The History of Catholic Church Music, p. 218.
- <sup>18</sup>Ibid., p. 219.
- <sup>19</sup>Halter, p. 14f.
- <sup>20</sup>Ibid., p. 38f.
- <sup>21</sup>Eric Routley, Twentieth Century Church Music. New York: Oxford University Press, 1964.



- <sup>22</sup>Ibid., p. 289.
- <sup>23</sup>Halter, p. 39f.
- <sup>24</sup>Luther D. Reed, The Lutheran Liturgy, p. xii.
- <sup>25</sup>Pope Pius XII, "Instruction on Sacred Music and the Sacred Liturgy," Worship, XXXII (November 1958), p. 896.
- <sup>26</sup>Charles L. Etherington, Protestant Worship Music, p. 265.

## CHAPTER II

- <sup>1</sup>Luther D. Reed, The Lutheran Liturgy, pp. 1-23.
- <sup>2</sup>Louis G. Nuechterlein, "The Church Choir/The Form of a Servant," Response, V (Pentecost 1963), 23f.
- <sup>3</sup>Ibid., p. 21.
- <sup>4</sup>Ibid., p. 22.
- <sup>5</sup>Ibid., p. 22f.
- <sup>6</sup>Charles L. Etherington, Protestant Worship Music, p. 265f.
- <sup>7</sup>Etherington, p. 294ff.; Carl Halter, The Practice of Sacred Music, p. 43f.; Paul H. D. Lang, Ceremony and Celebration, p. 42f.
- <sup>8</sup>Dona Hoffman, "Speaking of Goals," Advance, XII (December 1965), 7.
- <sup>9</sup>Dwight Steere, Music in Protestant Worship, p. 86.
- <sup>10</sup>Nuechterlein, p. 23.
- <sup>11</sup>Ibid.
- <sup>12</sup>Haldan D. Tompkins, "Sacred Music and the Constitution," Worship, XXXVIII (April 1964), 290.
- <sup>13</sup>M. Barkum, "Limbo of the Synagogue Today," Judaism, X (Winter 1961), 61f.
- <sup>14</sup>Ibid.
- <sup>15</sup>Joseph N. Ashton, Music in Worship, p. 122.
- <sup>16</sup>Walter Buszin, "The Role of the People in the Lutheran Liturgy," Response, II (Advent 1960), 23f.

<sup>17</sup>Nuechterlein, p. 24.

<sup>18</sup>Carl Schalk, "Congregations Must Periodically Re-examine the Choir Program," Advance, XII (December 1965), 19.

### CHAPTER III

<sup>1</sup>Charles L. Etherington, Protestant Worship Music, p. 269.

<sup>2</sup>Luther D. Reed, The Lutheran Liturgy, p. 464.

<sup>3</sup>Erwin Kurth and Walter Buszin, The Graduals for the Church Year, p. 9.

<sup>4</sup>Fr. Clifford Howell, S. J., "Completing the Dialog Mass with Song," Worship, XXXII (January 1958), 67.

<sup>5</sup>Karl Gustav Fellerer, The History of Catholic Church Music, p. 219.

<sup>6</sup>The Lutheran Liturgy, p. 419.

<sup>7</sup>Reed, p. 263.

<sup>8</sup>Buszin, Introits, p. II.

<sup>9</sup>Ibid., p. III.

<sup>10</sup>Ibid., pp Iv-VIII.

<sup>11</sup>Dom Joseph Gajard, The Solesmes Method.

<sup>12</sup>Dom Gregory Sunol, Text Book of Gregorian Chant.

<sup>13</sup>The Liber Usualis, pp. xvii-xxxv.

<sup>14</sup>The Protestant Episcopal Hymnal 1940, pp. 697-698.

<sup>15</sup>The Lutheran Liturgy, p. 420.

<sup>16</sup>Reed, p. 295.

<sup>17</sup>F. R. Webber, Practical Studies in the Liturgy, p. 8.

<sup>18</sup>The Lutheran Liturgy, p. 420.

<sup>19</sup>Reed, p. 297.

<sup>20</sup>Carl S. Halter, The Practice of Sacred Music, p. 38.

<sup>21</sup>Arthur Carl Piepkorn, The Conduct of the Service, p. 8.

- 22F. R. Webber, Studies in the Liturgy, p. 215.
- 23Joseph N. Ashton, Music in Worship, p. 124.
- 24Carl Schalk, "Congregations must Periodically Re-examine the Choir Program," Advance, XII (December 1965), 19.
- 25Halter, p. 38.
- 26Ibid., p. 38f.
- 27Etherington, p. 224.
- 28Dwight Steere, Music in Protestant Worship, p. 118.
- 29Halter, p. 19.
- 30Ibid., p. 18.
- 31H. W. Scheibert, "Thy Hymn and the Liturgy," Concordia Theological Monthly, XXIX (May 1958), 331.
- 32Ralph D. Gehrke, "The Hymn-of-the-Week Plan," Concordia Theological Monthly, XXXII (November 1961), 701.
- 33G. Kappner, "The Church Service and Music," Scottish Journal of Theology, XII (September 1959), 253.
- 34Paul Thomas, editor, The Hymn of the Week.
- 35Gehrke, p. 701.
- 36Walter Blankenburg, "Der gottesdienstliche Liedgesang der Gemeinde," Leiturgia, Vierter Band, p. 627f.
- 37Geistliche Zwiesesänge, Herausgegeben von Otto Brodde.
- 38Christhard Mahrenholz, "Alternativ," Die Musik in Geschichte und Gegenwart, Band I, p. 395.
- 39Gehrke, p. 701.
- 40R. E. Bornemann, "Worship, Liturgy, and Music," Lutheran Quarterly, XI (November 1959), 283.
- 41Reed, p. 249.
- 42P. T. Forsyth, "Music and Worship," Congregational Quarterly, XXXIII (October 1955), 342.
- 43Halter, p. 10.
- 44Piepkorn, p. 8.

<sup>45</sup>Edward W. Klammer, "Suggestions for Teaching the Congregation,"  
The Order of Holy Communion: Musical Setting by Healey Willan.

<sup>46</sup>The Lutheran Liturgy, p. 421.

<sup>47</sup>Reed, p. 434.

<sup>48</sup>Ibid., p. 395.

<sup>49</sup>Ibid., p. 436.

<sup>50</sup>Ibid., p. 436f.

<sup>51</sup>Ibid., p. 634.

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