

FAR MORE

"THERE IS FAR MORE TO A CHILDREN'S CHOIR THAN JUST A BUNCH OF KIDS STANDING UP IN CHURCH AND SINGING ON SUNDAY MORNING."

With this lead sentence, Wes French, the Religion Editor of the Denver *Rocky Mountain News*, captured the real reason why the Choristers Guild exists and the prevailing spirit of the Denver Seminar.

"Far more" – what does this mean to you? How much more are you prepared by your summer reading, study, recreation and consecration to bring into the lives of the children entrusted to you? A new season presents new opportunities to add those "far more" qualities. Do not be content with past accomplishment or unduly disturbed with past failure. Determine that this year you will add those "far more" attributes which will build firmer Christian Character in each child.

Recently I read the following by Dr. Charles L. Allen, Pastor of First Methodist Church, Houston:

"A friend and I were walking along the street and we passed a shoe store. The owner was standing at the front. We nodded to him but he apparently did not notice.

"My friend said, 'He's just standing there watching shoes pass by'. I laughed and my friend added: 'I've gone by his store hundreds of times but he seldom speaks. He's looking at shoes and not at faces'.

"My friend's comment gave me something to think about.

"As we walked along the street I thought of the primary interests of the persons we met. The politician looks at me in terms of my vote. The tax collector thinks of me in terms of an assessment. I sometimes think that the policeman eyes me as a potential parking violator. When a doctor is called to the house, almost invariably he'll say hello and reach for my hand. He thinks of me in terms of my pulse."

Honestly, how do you eye new children when they present themselves at the choir room door? Do you think:

"Ah! one more chair is filled."

"He looks robust, he'll help our tone."

"She's the daughter of the Board Chairman – this is a feather in my cap."

Or do you think:

"I believe the choir music can help this child toward Christian maturity."

"He looks like a good singer – maybe I can point him toward a churchly musical vocation."

"She needs the stabilizing influence of sacred music in spiritual surroundings."

Plan, and pray, that this season you will be able to bring that extra, Christ-like dimension, that "far more", into the life of each child you touch.



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CHORISTERS GUILD

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CHOIRS “R” IN SEASON

by -- Nancy Poore Tufts



1. Choirs are back in season. The little things come to life every September and listen intently to hear if the month has an “R” in it, even though well-trained Choirs ignore final and intervocallic “r’s”. (See *) If it has no “r” in it, they see their shadows and go back and listen to Beattle music for several weeks.

(Editor’s Note: The writer is a little confused. She has Choirs mixed up with ground hogs who are looking for “g” (as in grunt) with fur covering their fundamental residence.)

2. It means a long cold winter or something. But if a Choir hears an “R”, all is well, and there’s a nice spell of October’s bright blue weather ahead, with apples for the teacher and other nuts.

(Editor’s Note: This is an error. It is true that the choir is dependent on “r’s” as well as other consonants in making successful autumnal and winter plans, but it has nothing to do with the weather. Mrs. Tufts is thinking of the last robin or the first rose of summer.)

3. This year the Choirs distinctly heard an “r”. Although it was not an ideal day for acoustical consonants, both initial and final “r’s” in the call for the first **Rehearsal-in-SeptemberR** came through clearly. The Choirs were appropriately gleeful, participating in zestful throat-clearings, deep-seated rumblings and grumbings, and other preparatory seasonal choral exercises indicating the end of summer. (See **)

(Editor’s Note: Not necessarily. Mrs. Tufts has wild geese in mind, and a wild goose doesn’t give a bonk whether a month has “r’s” in it or not. In fact, there are flocks of operatic geese that will rev-erberate through a barrage of “r’s” regardless of the season. They have a similar disregard for the “s” and “b”. We personally know a Pekin duck who substitutes “v’s” for “r’s”.)

4. And so, once again we come to the Choir or “R” season when, according to tradition, Choirs may be caught up to 5 minutes before Sunday Services, – any size, tip to toe – any sex, but preferably young and tender. (See ***) They will be in season until the “r’s” begin to drop out of the month again, beginning in May, or June, or July and August. Off-season “r’s” are slurred, slighted and ignored – except in occasional festivals and seminars – where the “r” is rarified, well-salted and flavorsome.

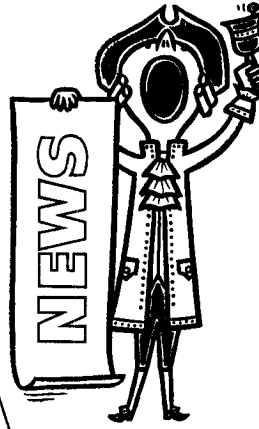
(Editor’s Note: Unfortunately, several fallacies appear in the above. There are marked preferences among choral connoisseurs re size, sbape, sex, – – et all. Thank you – and thirty – days bath Septemberrrr. O, GRRrrrrr!)



FOOTNOTES:

- * See “The Care and Feeding of R’s” by Madeleine Marshall, p. 3, 430; PP 60
- ** See “How to Prepare a Succulent Choir” by Dr. Whittlesey, Vol. VI, p. 99; PP 11111111.
- ***See “Warming Up the Seasonal Choir in Texas” by Lowder & Lowder, Chapters 157-161

An announcement
of unusual interest
from our President



MIDWESTERN UNIVERSITY

NITA AKIN
3000 Hamilton
~~XXXX XXX~~
Wichita Falls, Texas

"A DREAM COME TRUE"

OF COURSE, a glorious dream can come true for you and me of the Choristers Guild with three whole weeks of a great experience in fellowship, growth and good times together.

OF COURSE, there will be all sorts of sightseeing from New York to England, Wales, Holland and Denmark; but also in these beautiful countries think of the lectures, concerts, singing by childrens' choirs, and contacts with some of the greatest leaders in this wonderful childrens' choir movement of which we are all such a vital part.

OF COURSE, with such men as Alfred Haas, Alec Wyton, Leonard Lillyers and Lee Whittlesey making our plans, how could it be anything but wonderful!

OF COURSE, if we begin dreaming now, it will be a dream come true by next July.

OF COURSE, who else but your President would be so ecstatic over such a wonderful opportunity?

Sincerely,
Your excited President,
Nita Akin
Nita Akin

P. S. And, OF COURSE, I was already excited about all the great work the entire Choristers Guild is doing.

N. A.

Plan now
for the
Summer of '67

U.S. SEMINAR - June 19-23
Lawrence University
Appleton, Wisc.

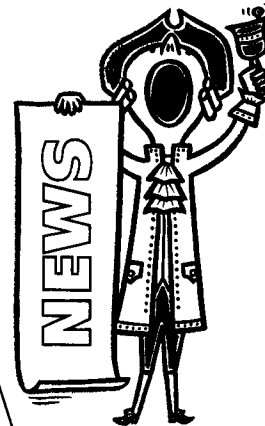
EUROPEAN TOUR & SEMINAR
July 10-31



The lucky ones who attended the '66 Seminars. The Denver picture was taken in front of the College Chapel. The Winston-Salem picture in front of Home Moravian Church, built in 1771. (Which photographer tricked us into a smile?).



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YOU SHOULD BEEN THERE !!

"A Realllly Great Week.....For Mice and Men....."

CHARLEYCHURCHMOUSE REPORTS ON DENVER CHORISTERS GUILD SEMINAR

From my mouse corner in Whatley Chapel I would say that MOTIVATION and the wherewithal to accomplish greater communication through the ministry of music was the key thought of the Choristers Guild Seminar in Denver, July 11-15. It was enough to make me want to start a mouse choir. Some 200 humans began arriving on Sunday from all over the country. Dr. F. L. Whittlesey, Executive Director of the Guild, was on hand with a warm welcome to register delegates.

Mouse superlatives are inadequate to describe the fine leadership, shared experience, new ideas, the latest and best in new music, and the high inspiration of the week. From the opening chapel service led by Mr. Alfred Haas, this mouse decided to attend every session. Have you ever seen a mouse with goose bumps? That's what the hymn singing did to me, and Mr. Haas helped us unite our thoughts in praise and keen anticipation for the five days we were to share together.

Following the opening chapel service, the faculty was introduced to speak briefly. One faculty member, Mrs. Norma Lowder, was ill and missed the seminar. Dr. John and Helen Kemp were detained by serious car trouble, but arrived in time for the evening meal....Food will bring people (and mice) out when nothing else will!

The opening night the Kemps led the first of four marvelous repertoire sessions. The new music was unbelievably excellent and represented many hours of meticulous selection by Norma Lowder. Even though she was not able to be present, her work was much appreciated by all.

After the music session, Dr. Everett J. Hilty, Professor of music at the U. of Boulder, presented an excellent "getting to know you party" in the social hall. Dr. Hilty is a great song leader and he presented his original humorous lyrics to well known tunes. Later the faculty was honored as six talented women sang, in Gregorian Chant style, other original lyrics by Dr. Hilty about their lives and accomplishments. The program came to an end with "This Is Your Life" honoring Mr. David Pew, our seminar organist and one of Denver's leading musicians. It was Mr. Pew's birthday and we all helped him celebrate by gobbling up a cake that was brought forward, climaxing the program. I even got a crumb when Mrs. Whittlesey wasn't looking. It was a fun evening!

Each day began with breakfast at 7:30 and morning devotions with Rev. Haas at 8:30 in the Chapel. Following the service Mr. Melvin L. Gallagher, a talented and dedicated man, led some pre-schoolers and their mothers in his unique system of teaching youngsters the musical clefs, keys, intervals, notes, note values, etc. The children learned music by playing games and loved every minute of it. This mouse joined in this dangerous (for mice) game and we jumped from lines to spaces on the treble and bass clefs that were laid out by scotch pressure tape on the gym floor. We placed notes on the staff and tapped rhythms and used every muscle of our bodies. We really had fun and we learned, too!

Each morning at 10 o'clock we had the rare opportunity of working with Margaret Fisk Taylor, the national leader in Creative Dramatic Movement. Mrs. Taylor is lovely and graceful. Her depth and spiritual understanding completely captivated this mouse. Mrs. Taylor led us through several anthems with creative dramatic movement as we sang and moved together. How we thought about those words as we acted out their meaning! It was frightening at times, as this mouse dodged expressive arms and marching feet.

The morning coffee breaks always came at the right time. Delicious donuts and coffee were served by the local chapter of the C.G., who did a marvelous job of making everyone feel welcome in Denver. One of them even scratched my back! I heard many good ideas for my mouse choir by listening to humans sharing their thoughts.

At 11:15 a.m. Helen Kemp demonstrated her work with primary and junior high young people. We recognized that her success is primarily through a vocal approach and she surely knows how to get results with a voice in a hurry. The children sang beautifully as they found correct posture and freedom of all the vocal apparatus. Mrs. Kemp also gave us valuable rehearsal ideas. It was very inspiring to be led by both John and Helen Kemp. Their joy and dedication to the ministry through music found its way into our lives and ministries.

Every afternoon Dr. Kemp led the juniors in a demonstration choir in Whatley Chapel. He was great with the children and we could see how important a well planned rehearsal schedule and changes of pace are to keeping interest high. He also worked for tone.

Rev. Mr. Haas led us in a session titled "Hymns for Growth" which was especially popular. He also inspired us with hymnology and took the stuffiness out of worship singing. "We need more genuine praise and joy in our worship...not long faces. St. Augustine pulled up his robes and ran all over the hills singing his halleluias and praise to God." Rev. Haas also said, "Do anything to shake up a congregation so that they know what they are singing....Congregations should not sing like a parakeet when he says 'Pretty boy!'" This mouse says, "Haas for President!"

The many tables of selected repertoire, books and audio visual aids provided more than enough challenge for the free hours of browsing that we had, and Mr. and Mrs. Lilyers were so very helpful in locating materials and answering questions.

Daily at 3:30 special classes were held. On Tuesday, Mrs. Lorretta Cotton held a handbell demonstration. She seemed to be one of the youngest people at the Seminar. Her humor and enthusiasm for life and service were a joy to behold and these qualities were absorbed by all. She surely knows her handbells.

The special class on Wednesday was "Accompanying Children's Choirs" handled by David Pew. We sat in the choir loft at the organ console as he explained organ registrations for accompanying junior choirs. I could listen to Mr. Pew play all day long.

On Thursday Dr. Kemp lectured on "High School Age Choirs". He has had great success with his own high school choirs and his personal experience with voices and rehearsal schedules were most helpful and a real treat.

Friday Mrs. Kemp held a class on the use of the autoharp in accompanying choirs. My mouse heart was greatly touched at one point as Helen Kemp played the autoharp while Dr. Kemp and daughter Kathy played recorders and son Mike banged away on the bongos.

The evenings were filled with special activities. Monday was the party. On Tuesday, we boarded buses and drove to the Air Force Academy Chapel in Colorado Springs to hear an organ recital by Air Force Organist Roger Boyd. It was a beautiful Chapel, but no mouse holes anywhere. Thursday evening we went to the Park Hill Methodist Church to hear a Denver Children's Choir program assisted by Mrs. Taylor's group and a bell choir. Friday evening the Seminar closed most appropriately with a worship service of dedication handled by Rev. Haas.

The five day Seminar was a great success and I overheard several say the Choristers Guild Seminars are the best in the country. We have a great responsibility to the youth in our churches to unfold the gospel with all of its drama and to make it exciting and real in their lives. Music is one of the finest tools of communication available to us. See you next year.

Charlie Churchmouse

nee Alex Gould
Sacramento, Cal.

MASTERS, JOURNEYMEN & APPRENTICES

(Choristers Guild craftsmen in Winston-Salem)

by — Ida Mae Miller
Plainfield, Indiana

Old Salem, celebrating its 200th year, warmly welcomed our eastern Guild Seminar. Amid the venerable buildings of Salem College we pursued the Moravian tradition of crafts, learning from each other the skills of our trade in music. A plentitude of live oak, pecan and maple trees sheltered brick walkways. Everywhere crepe myrtles blossomed their brilliant pink and deep rose terminal clusters. The fragrance of honeysuckle was in the air. Ivy vined abundantly on brick walls, and at the base were low holly bushes bearing glossy leaves of a vibrant dark green.

The setting was perfection; we felt we belonged here.

Who were we? We were 213 Christians representing over 12 denominations (Episcopal and Lutheran through Friends and Mennonites), who had come from 26 states, the District of Columbia, Venezuela and the United Arab Republic. Among us were 5 family groups — father, mother and children — and 7 additional husband-wife teams. We were craftsmen of the Choristers Guild who were intent on sharing skills, learning worthy methods and techniques, finding stimulating materials, and perfecting our understanding of music as a communication from God.

In this setting our CG masters demonstrated their tools, materials, designs and methods with both freedom and sureness. Before us they molded and created, shaping and trimming as needed, enlarging and encouraging latent resources, until they fashioned pieces more lovely than we dared dream were possible. We watched and listened intently, endeavoring to absorb the spirit and purpose which possess them.

It was a genial Alfred Haas who guided our morning devotions which followed the dialogue approach to group worship. Hymns, organ music, prayer and scripture were effective in these times together in Home Moravian Church.

“Aloha”, “pooka” and “pow”, Melvin Gallagher’s words from his Hawaiian vocabulary, remind us of his fascinatingly simple approach to teaching music fundamentals to pre-schoolers. Salem’s children certainly loved his games and songs, and we loved him for the way he did it.

Helen Kemp, the CG epitome of master craftsman, enchanted us with her enthusiasm, joy and effective communication of ideas. She lives her gospel, “The magic of music is a condition of the heart”, and that is the wonderful response she draws from children of all ages (including us post-teenagers of the CG!).

“Sparkle when you sing”, John Kemp challenged us, his face aglow. Then we listened as tones increased in sparkle when feet hit the floor, BOOM-BOOM, head voices appeared on the up-and-over WHOOS and “trap-doors” opened wide. We watched as his right hand became a music staff to teach scale patterns and melodic intervals. Ingenious, we thought.

Margaret Fisk Taylor, our guest, nourished within us a new dimension of music understanding. With deft devotion she encouraged our bodily response to music, and we learned that spiritual and musical insights grow from creative bodily involvement. “Leave your talent open for a growing edge”, she bade us, “and God will provide the openings for you to use it for Him”.

Our exegete in hymns, Alfred Haas, seasoned his remarks with keen observations, lively humor, and stimulating ideas. His obvious knowledge of the relationships of people and music in worship gave depth and credence to his comments. Never again will we dare view even one hymn with indifference.

Neatly balancing a paucity of comments with her “just-right” piano accompaniments, Norma Lowder led us in reading 90 anthems of 46 composers from 18 publishers. We evaluated text and tune as we sang varied styles, voicings and arrangements. It was a tempting treat to test together.

Other masters gave of their talents. We owe them much as:

Organists — Robert Scoggin, James Salzwedel, Robert Kintner, Dr. Mueller
Displayers — Leonard and Jean Lilyers of the Lutheran Supply Store and Jessie Whittlesey of our CG office
Authors — Madeline Ingram, Mabel Boyter, Helen Pfatteicher, Margaret Taylor, Melvin Gallagher, Lee Whittlesey
Composers — William Grime, Kathryn Hill Rawls, Roy Scoggins, John Kemp

Nor can we forget many others who enriched our Seminar — Home Moravian Church’s Junior Choir and Hussite Bell Ringers, our gracious registrars, flutist Jane Rasmussen, cellist Peggy Kemp, our CG handbell ringers, the cast of “Till the Day Break”, and especially the CG Board of Directors who produced this seminar for us.

Just as one must experience for himself a great work of art, so must each one experience for himself the *koinonia* of a Choristers Guild Seminar. It is there and it is precious to us.

So together we masters, journeymen and apprentices of Old Salem look forward to a new choir year, and we rededicate ourselves to the challenge that is ours in adding our part of the Kingdom of Heaven on earth, in the hearts of our children.

MUSIC USED AT THE SEMINARS

Many of you will want to have the listing of the music used by the teachers at the Seminars. This music may be obtained from the Lutheran Church Supply Stores, 2900 Queen Lane, Philadelphia, Pa. 19129 (which assembled the packets), from your local music store or from the publishers.

PACKET 1 – was given to each person who registered. The material was used by the various teachers with the demonstration choirs.

TITLE & PUBLISHER	COMPOSER	PRICE
MAKE A JOYFUL NOISE Concordia #97-4685 UN	DRISCHNER	.50
AFRICAN NOEL Plymouth Music PCS-501 SA	LEWIS	.25
IT IS THE JOYFUL EASTERTIME Augsburg #1456 SA	GEORGE	.20
THE CHILDREN'S CHOIR BOOK Augsburg #11-9125 UN	POOLER	1.00
ALLELUIA Pro Art #2217 SSA	BOYCE-KIRK	.25
SING TO THE LORD OF HARVEST Broadman #MF570 UN	MARSHALL	.25
NOW THE GREEN BLADE RISETH H. W. Gray #2232 UN	FUSNER	.20
PSALM 150 Choristers Guild #A-39 UN	ADLER	.20
MARY'S WANDERING Choristers Guild #A-40 SA	McLAUGHLIN	.20
CHORISTERS LITTLE HYMNAL Choristers Guild	JACOBS	.50
PACKET 2 – General Anthems (Packets 2-6 contained music used in the reading sessions. It was selected by Norma Lowder.)		
TEACH ME, O LORD C. Fischer #CM7468 SSA	ATTWOOD	.20
ALLELUIA! HEARTS TO HEAVEN Broadman #JF034 UN	BUTLER	.25
GLAD HOSANNAS Broadman #454-021 UN and 2-Part	CALDWELL	.25
JESUS, THANKS TO THEE WE OFFER Concordia #98-1827 UN	FRAUENHOLTZ	.25
SHOUT THE GLAD TIDINGS Broadman #454-009 2-Part	HOKANSON	.25
ALL LANDS AND PEOPLES Augsburg #1397 2-Part	LOVELACE	.25
A SONG OF CHRIST Canyon Press #6507 UN	LOVELACE	.26
FOR HARD THINGS Choristers Guild #A-26 UN	MARSHALL	.15
SIX ANTHEMS FOR JUNIOR CHOIR Abingdon #APM 368 UN-SA	PFAUTSCH	.60
WONDROUS LOVE Augsburg #1445 SA	POOLER	.25
AWAKE, AWAKE TO LOVE AND WORK Broadman #454-019 UN w/Descant	YOUNG	.25
PACKET 3 – Anthems with Instruments		
LET ALL ON EARTH THEIR VOICES RAISE Broadman #454-026 UN w/Violin	BURROUGHS	.25
SIX ANTHEMS FOR JR. VOICES & HANDBELLS Abingdon #APM367 UN	BUTLER	.40
SHEPHERDS ON WATCH Flammer #86188 UN w/Handbells	COUPER	.25
NOW THANK WE ALL OUR GOD Hope #F906 UN and Trumpet	CRUGER-SMART	.25
DING DONG! MERRILY ON HIGH Flammer #86192 UN w/Handbells	CURRY	.25
MAKE A JOYFUL NOISE Kjos #6099 UN and Brass	DONATO	.25
LET THE PEOPLE PRAISE THEE, O GOD Concordia #98-1826 SA w/Violins	HAMMERSCHMIDT	.35
'T WAS IN THE MOON OF WINTERTIME Oxford U. Pr. UN w/Recorder, Chime Bars	HINTON	.35
INDIAN HYMN OF PRAISE Flammer #86207 UN w/Flute	LOVELACE	.25
NEW YEAR'S CAROL J. Fischer #9545 SATB w/Handbells	McLAUGHLIN	.25
O SONS AND DAUGHTERS, LET US SING Augsburg #1459 SA w/Flute, Violin, Clarinet, Cello	NELSON	.30
SWEETER THE BELLS NEVER RING Plymouth #FO500 SA w/Handbells	OHL	.25
A CANTICLE OF THANKSGIVING Abingdon #APM424 SATB w/Horn or Trumpet	PFAUTSCH	.25
THE EARTH IS HUSHED IN SILENCE Broadman #454-014 UN w/Handbells	PFAUTSCH	.25

PACKET 4 – Combined Choir Anthems

I KNOW THAT MY REDEEMER LIVES Hope #F901	BACH	.25
A GLAD NOEL Concordia #98-1758	EHRET	.30
ON CHRISTMAS NIGHT Concordia #98-1760	GRAMS	.25
LITTLE BABY JESUS Hope #F905	JOHNSON	.20
EASTER HYMN OF PRAISE Abingdon #APM357	LAPO	.30
JOSEPH DEAREST, JOSEPH MINE Abingdon #APM444	LAPO	.25
COME CHRISTIANS, JOIN TO SING C. Fischer #CM7470	MUELLER	.25
LITANY Abingdon #APM420	PFAUTSCH	.25
A CAROL FOR EASTER J. Fischer #9600	RAWLS	.30
A NIGHT OF WONDER J. Fischer, 1964	VAN HULSE	2.00

PACKET 5 – Christmas Anthems

CHRIST IS BORN C. Fischer #CM7455 SSA	BOBERG	.25
INFANT DIVINE Witmark #W3736 SA	BROGI	.25
A CHRISTMAS CANON Concordia #98-1780 SSA	BUXTEHUDE	.30
BELLS OVER BETHLEHEM Oxford Un. Pr., 1964 SA	DAVIES	.25
CHANSONETTE Flammer #86193 UN w/Descant	EICHHORN	.25
TO GREET THE BABE SO HOLY Abingdon #APM418 SA	KINSMAN	.25
CRADLE SONG Schmitt, Hall & McCreary #222 SA	GRAMS	.20
SLUMBER NOW BELOVED CHILD Boosey & Hawkes #5542 SSA	NELSON	.30
NOW SING WE, NOW REJOICE Augsburg #1350 SS	PRAETORIUS-BLISS	.22
BRING YOUR PIPES AND BRING YOUR DRUM Flammer #84699 SATB	REED	.25
A CHRISTMAS SONG Oxford Un. Pr., 1964 SA	STATHAM	.25
THREE MORAVIAN CAROLS Oxford Un. Pr., 1962 UN	TATE	.50
COME, ALL YE SHEPHERDS Schmitt, Hall & McCreary #221 SA	TRACK	.25
BRING A TORCH, JEANETTE Hope #A370 SA	YOUNG	.25

PACKET 6 – Collections

LET THERE BE LIGHT Sacred Music Press, 1965	BITGOOD	1.50
THE CHAPEL CHOIR J. Fischer #9098	COUPER	1.50
ANTHEMS FOR JUNIOR CHOIR BOOK 5 Westminster Press	CURRY	1.10
THE CHRISTMAS STORY Abingdon #APM-467	GRAHAM	1.25
A SECOND MORNING STAR CHOIR BOOK Concordia, 1965 #97-4702	THOMAS	1.50
SINGING THROUGH THE YEAR Broadman Press, 1966	MARSHALL	1.25



CHORISTER'S
RESPONSIBILITY
QUIZ



Helen K. sent in this quiz which someone had sent to her.

Change it to fit your situation. As a note-book page, it would point the children's thinking to the right attitudes.

(Circle the right answer: a, b or c)

1. As a member of choir, I **conduct** myself
 - a. like I do on the play ground.
 - b. in a noisy manner and run in the church.
 - c. as a good Christian. I respect God's house and am reverent in it.

2. As a choir member, I **attend**
 - a. choir rehearsals and worship services when I have nothing better to do.
 - b. every rehearsal and worship service unless I am sick.
 - c. on Wednesday but not on Sunday or special services.

3. My choir **robe** is
 - a. great to play with during church.
 - b. a sign of my promise to serve the church by singing in the choir.
 - c. green and white and I wear it to play tag.

4. Our **Choir Director** helps us to
 - a. sing together and we watch her to know what to do next.
 - b. find our page in the hymnal.
 - c. find our purses and other things we have lost during choir rehearsals.

5. The **Minister** conducts worship services for us. During church, the choir
 - a. never looks at him.
 - b. helps him to lead the congregation in worship by being attentive and quiet.
 - c. wiggles in the pews so he knows when to stop preaching.

6. We can help the **congregation** in worship by
 - a. finding the hymns and responses quickly and being ready to sing or read vitally.
 - b. waving at our friends so everyone will know they are there.
 - c. giggling and talking during the worship service.

7. Our **anthems** are
 - a. good to play with during church.
 - b. made of paper and keen to write on during church.
 - c. expensive and we treat them with care so others will be able to use them later.

8. The **Hymnal** is
 - a. good to slam shut.
 - b. ideal to hide behind when you want to whisper.
 - c. next to the Bible, the most helpful book we have. In the Bible, God speaks to man; in the Hymnal, man responds to God, or talks to his neighbors, about "the good news".

HYMNOLOGY WITH CHILDREN

By – Christine Kallstrom

“Hymns are when we sing our thoughts and feelings to God!”

Teaching hymns to children is a twofold process. First, the children must have the kind of Christian experiences from which thoughts and feelings may be expressed in the language of hymns. Second, the children may need specific training in the technical aspects of hymn singing and music.

Hymnology must include *both* emphases – sequentially presented, carefully interwoven, and skillfully taught until the hymn becomes a spontaneous vehicle for the child's response to his Creator.

For the first emphasis upon experiences which build thoughts and feelings to be expressed in hymns, some of the following activities should be explored:

- STORIES – Tell the story of how the hymn came to be written, or of its significance in a person's life;
- ART – Show paintings or art works which help picture the meanings of the text. Consider art experiences in which the children may interpret the meaning of the text through their own creativity;
- RELATIONSHIPS – Discover other areas of the child's experience to which the text may be related, such as family, nature, church school, celebrations, prayer, etc.;
- MOVEMENT – Permit the child to interpret the meaning of the text through movement;
- CHRISTIAN YEAR – Relate the hymn to the Christian Year as the child understands its seasonal meaning;
- DRAMATICS – Explore the possibility of dramatizing the story of the hymn or of its writer;
- SYMBOLISM AND IMAGERY – Use symbols when possible which the child knows; interpret imagery which he may not comprehend;
- THEOLOGICAL IMPLICATIONS – Tell related Bible stories where applicable, or let the children find scriptures upon which the hymns have been based;

For the second emphasis upon training in the mechanics of hymn singing and music, specific explanations and practice may be needed in such areas as the following:

- MELODY – Teach the children the melody by “wholes” first and then, work on the more difficult parts. Apply their other choir training in sight-singing and interval recognition, but keep the flow of the phrase.
- RHYTHM – Listen for difficulties in rhythm. Re-teach note values if necessary, but avoid isolated rhythm drills in teaching hymns; teach conducting pattern for hymn if appropriate to age level;
- METER – Explore the metrical indices of the hymnal, teaching how to count syllables to discover “Meter”. Explain CM (Common Meter – 8.6.8.6.); LM (Long Meter – 8.8.8.8.); and SM (Short Meter – 6.6.8.6.).
- DICTION – Correct mispronunciations by example rather than attention directed to child; syllabicate unfamiliar words to help group pronounce correctly as its meaning is discussed;
- HARMONIZATION – Attention to the harmonization and part-singing could be worked into training for more experienced hymn singers; the relation of major and minor modes to texts might be examined;
- STYLE-HISTORY – A brief analysis of the period of musical history and the resulting style of the tune and text could be included for older choristers, including Chant, Sequence, Chorale, Psalmody, English Hymnody, Gospel Hymnody, etc.;
- USE OF THE HYMNAL – Technical skills in using the hymnal, its indices and categorizations should be a part of training in hymnology. An examination of different types of hymnals could be included.

For hymns to truly become a ready response for the growing worshiper, no one method of presentation of a hymn is sufficient but many varied experiences should be planned – week after week – gradually building the meaning of the text and the melodic flow until – naturally and spontaneously from within the child the hymn may rise to reveal his thoughts and feelings toward his Creator.

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COME, YE THANKFUL PEOPLE, COME
St. George's, Windsor

Words by:
Henry Alford
1810-1871

Tune by:
George Elvey
1816-1893

Have **you** ever gone to a Homecoming or Family Reunion? Everyone's talking at once....about the work they've been doing, about the good and bad times they've had, and about their hopes for the future.

Harvest gatherings were much the same. After the work of harvest was completed, people talked about the food that had been safely stored for the winter; they expressed their thankfulness to God for the harvest, and they thought about the future. Henry Alford's "Come, Ye Thankful People, Come" is about such a harvest time.

The Bible speaks of still another kind of harvest in Matthew 13:24-30 and 36-43. Read the parable of the "wheat and tares" to see how the words fit the meaning of the second stanza of "Come, Ye Thankful People, Come," to describe a Christian belief called "Judgment".

"Wheat and tares together sown,
Unto joy or sorrow grown"

How many different ways can you explain the next line of the second stanza: "First the blade, and then the ear,
Then the full corn shall appear".

Several revisions were made in Dean Alford's text after it first appeared in his *Psalms and Hymns Collection* in 1844, but twenty years later he announced that only his original four stanzas constituted the authorized text. One of the changes still appearing in our hymnals is at the beginning of the second stanza:

"We ourselves are God's own field".

The tune, St. George's, Windsor, was named by George Elvey after the Chapel of St. George where he and other famous organists served for many years, including John Marbeck, William Child, Sir Walford Davis and William Henry Harris. The Chapel also has a legendary link to King Arthur's Round Table through one of the nine orders of the knighthood in Great Britain, "The Order of the Garter".

How many times can you find this rhythmic pattern:
the intervals where the rhythmic pattern occurs?



What do you notice about

Can you identify these parts of the hymn: Rhythm _____

Meter _____

Accidental _____

Key Signature _____

The first two phrases have identical melodies, but listen to the harmonic accompaniment. Is there a difference?

Where? _____

Whether we come together in a harvest celebration, a homecoming, or Thanksgiving services, "Come, Ye Thankful People, Come" helps us remember our own responsibilities to work, our constant Source of help, and our Christian understanding of the future!

Your friend,

Charley, C.B.

ALMIGHTY God, who hast blessed the earth that it should be fruitful and bring forth whatsoever is needful for the life of man, and hast commanded us to work with quietness, and eat our own bread; Bless the labours of the husbandman, and grant such seasonable weather that we may gather in the fruits of the earth, and ever rejoice in thy goodness, to the praise of thy holy Name; through Jesus Christ our Lord. *Amen.*

Come, Ye Thankful People, Come

Henry Alford, 1810-1871

ST. GEORGE'S WINDSOR, 1772-80
George J. Elvey, 1810-1863

1 Come, ye thank-ful peo-ple, come, Raise the song of har-vest home;
2 All the world is God's own field, Fruit un-to his praise to yield;
3 For the Lord our God shall come, And shall take his har-vest home;
4 E - ven so, Lord, quick-ly come To thy fi - nal har-vest home;

All is safe-ly gath-ered in, Ere the win-ter storms be-gin;
Wheat and tares to- geth-er sown, Un-to joy or sor-row grown;
From his field shall in that day, All of-fens-es purge a-way,
Gath-er thou thy peo-ple in, Free from sor-row, free from sin;

God, our Mak-er, doth pro-vide For our wants to be sup-plied;
First the blade, and then the ear, Then the full corn shall ap-pear;
Give his an-gels charge at last, In the fire the tares to cast,
There for-ev-er pu-ri-fied, In thy pres-ence to a-bide;

Come to God's own tem-ple, come, Raise the song of har-vest home.
Lord of har-vest, grant that we Whole-some grain and pure may be.
But the fruitful ears to store In his gar-ner ev-er more.
Come, with all thine an-gels, come, Raise the glo-ri-ous har-vest home. A-men.



THE DAY THE CHOIR ROOM SHRANK

by – Nancy Poore Tufts

Another Church Music Season has begun. We sometimes approach it wearily, warily, and without much enthusiasm. Summer lethargy is still with us and that picnic over Labor Day just about finished us off. **(HOO BOY!)**

Well, you simply can't put off going over to Church to straighten up things any longer. You almost hope the Secretary forgot to send out those notices. Last year she made a mistake and hauled everybody out to rehearsals *a whole week* earlier than scheduled. **(GROAN)**

Hmmm. Walls have been painted and the stair covers repaired. It's about time. Wonder if the organ man's been around? Worry about that later. Lotsa mail in the church office pigeon-hole; – a pile of vacation postcards, "Having wonderful time. Wish you were here", music publishers catalogues in duplicate AND triplicate, memos from the Reverend His Nibs – several weddings, a funeral, choir prospects and "let's have a confab at 2 o'clock Friday – I have a problem". **(HE has a problem. You have sixty !)**

On to the Choir Room. You open the door knowing, of course, it will be the same as you left it. A royal mess. The sexton, obviously, hasn't been in since June – he's allergic to dust. The room looks so big, so silent. Remember how cramped it seemed last year when you had combined rehearsals in it? Gee, that was a terrific Choir Season. How many won't come back? Lessee: Johnnie drafted, the Goodjoes moved away, five – no six – go to college, Tom Jones to Military School (thank God!), Barbie and Betty – oh, don't count down again. **(MOAN)**

It's a vicious circle. Every year you have to start over. So many beginners. The cream seems to rise to the top and is skimmed off every June. . . .Sighing, you open the desk drawer. You stare at the conglomeration of broken pencils, clips, bands, church bulletins, gold stars, chalk, a moldy piece of sandwich, a wad of confiscated chewn gum, and you close it hastily – breaking your favorite finger nail. When will you clean that out? **(LATER)**

You lean over the piano and suspiciously play a triad. Aha! just as you thought, $\frac{1}{4}$ tone down. He *didn't* come the first of the month as he promised. . . .Piled on top of the piano (you've given up, asking them *not* to – –) are some packages of music ordered last June from CG and other sources. You unwrap them and sigh. This year's choirs won't be able to handle that stuff. What on God's green earth ever possessed you to order all that material? Wasting the Church's hard-earned money – Well, might as well file it away. **(BUT LATER)**

Sit back and enjoy the desk. You may never have the opportunity of sitting there this long without interruptions until next June. Relax – doze? **(A tired fly buzzes lazily against the dusty window.)**

The room becomes suffused with a roseate mist, soft music sounds sweetly in the distance, dozens of silken-clad choristers melt in silently and stand with soft, admiring eyes transfixed on you. . . .You rise and yawn gracefully, then mount the golden dais emblazoned with jeweled letters spelling "Beloved Choir Director"The Chairman of the Church Committee comes forward: "Delighted to welcome you back, dear Dr. D. The Church People have missed you so much and have petitioned the Board to double your salary, retroactive to the first of the year, with 3 months paid vacation, of course, and a bonus trip to the European Festival of your choice".

You smile graciously, "Next!". . . .The Church Secretary approaches: "Oh, Dr. D., while you were away, Mrs. Moneybanks just insisted on sending over her two Bechstein grands for the Choir Room. We sent the old piano to the Goodwill." You nod and smile. . . .The Junior Choir President comes up: "The Junior Choir is picketing the Church Saturday in favor of longer rehearsals, more memory work, more assistants, more Choir Mothers, and limiting the membership to 300."

You shrug and buff your nails. . . . The President of the Choir Mothers calls: "Welcome back, Dr. D. The Guild inspected, repaired and cleaned *all* Choir Robes this summer and made 25 extras in assorted sizes".

A door creaks and you return to reality, instantler.

What is twice your salary? A trip to Europe? Why, Don Twitchett gets at least that at St. With-It's. You stare malevontly at a pile of soiled robes lying in the corner. Why can't *you* find a cushy job like that? Now, if you had just been on the ball when First United opened up.

(Oh, stop it!)

The door creaks again. "Excuse me", says a fifth grade voice, "the lady in the office said I could see you".

Cute boy. "What do you want, son?"

"My Mom wants me and Sue to sing in the Junior Choir. She's my sister". A little girl peeps around the corner.

"Well, sure – Mike. Have you two ever sung in a Choir before?"

"Naw".

"What's your name?"

"Jon Boyd. And Sue".

"Well, shake. I'm Dr. D., the Choir Director. Come in to the piano a moment, youngsters, and let's see what you can do".

Five minutes later we three are singing "Fairest Lord Jesus" at the top of our so-called voices, and grinning at each other with mutual liking.

(You'll be late for supper.)

We sing another hymn, and you teach them a simple new song. As you pause for breath, the Pastor looks in the door. He smiles and says he didn't know you were busy – he says it's not important and he'll see you tomorrow. Where else would your boss apologize for interrupting when you were trying to get a little boy to learn a song –

(To learn)

After the children leave, you kick yourself for keeping them so long. Shouldn't have told them so much the first time. They'll be the first ones there for rehearsal.

(You smile)

Maybe it won't be so hard to start the Choirs as you thought. Maybe there'll be more Jon's and Sue's at the first rehearsal. Why, the neighborhood is full of Jon's and Sue's. . . . You look at the pile of new material. There really isn't so much. . . . In fact, you had better order several of those beauts you heard at the Seminar. After all, you never know – – –

HMmmm. You look around the Choir Room, mentally filling it up with singers. The room looks much smaller. You close the door behind you.

As you reach your car you recall that you had planned to visit friends that evening. You start the car and head out with determination. You'll see them later in the month. THIS is the beginning of a new, fresh, absorbing Church Music Season. Tonight you have important telephone calls to make, important letters to write, plans to jell.

And – maybe – just *maybe*, you can persuade the Church Committee to have the Choir Room enlarged. Why, it's bulging at the seams! You see, Sir, if you will move this partition – – – – –



Among a variety of jottings and ideas for future plans in RUTH JACOBS' NOTEBOOK, I found this copy of a talk which she used for a Children's Choir Festival. The paper was not dated – but of one thing I am sure: the thoughts stated here will never be *outdated*! Through the generosity of Leslie, who sent the notebooks to me, I should like to share this talk with you.

HELEN

THE POTENTIAL IS HERE

by Ruth K. Jacobs

Life was three-dimensional long before the movies ever discovered the term. It has length, breadth and sometimes depth. Our concern seems to be in that order: Health – “How are you?”; Breadth, or mind – “Have you read so-and-so?”; But for the spirit – silence. It is spirit however, that makes one stand out in a crowd. No one of the three areas is ever static; there is constant progress or retrogression. This same emphasis is reflected in the care of our children. To the doctor for eyes, teeth, shots. To school – compulsory education. But for things of the spirit we say – “I don't want to force him.”

J. Edgar Hoover: “Shall I force my child to go to Sunday School and church? YES, and with no further discussion about the matter.” Startled? Why? How do you answer Junior when he comes to the breakfast table Monday morning and announces rebelliously, “I'm not going to school today.” You know! He goes. How do you answer when Junior, threatened with illness, says, “I'm not going to take medicine.” You know! He takes it.

Why yield to all this timidity, in the realm of spiritual guidance and growth? Going to let him wait and decide what church he'll go to when he's old enough? Quit your kidding. You didn't wait until he was old enough to decide whether or not he wishes to go to school and get an education – or until he could make up his mind as to whether he wishes to be a clean person or not – or whether he wished to take the medicine that would make him well.

Are you afraid he will succumb to the old-wives tale about “too much religion when he was young – parents made-me-go-to-Sunday-School sort of gag”? Look about you; the story is demonstrably and obviously false, despite its currency. Do you suppose that because you insist over his protests that Junior take his bath tonight, he will turn into a Bathless Groggins when he is twenty-one? Do you suppose that because you insist he take his medicine, he'll take up Christian Science ten years from now?

What shall we say when Junior announces he doesn't like Sunday School and Church? That's an easy one. Be consistent. “Junior, in our home we all attend Sunday School and Church, and that includes you.” Your firmness and example here furnish a bridge over which youthful rebellion may travel into rich and satisfying experiences in personal religious living.

The parents of America may strike a most effective blow against the forces which contribute to juvenile delinquency, if the mothers and fathers will take their children to Sunday School and Church regularly.

The conflicts and stresses of our day are greater than ever before in history. They are conflicts that hang threateningly over everyone. Not the least one of us can escape the fog of fear that blots out the sky. In its groping, the world has turned – as a last resort – to religion. Suddenly people outside the church are saying hopefully, that the only thing that can save the world is a practical application of the principles of Jesus. And they are turning to the church to produce that kind of leadership.

But the church, too, has been groping, and often losing sight of its goal – a generation of people, leaders and followers, with *sound education* in the principles of Christianity, a *conviction* of the value of those principles, and the stamina to live by them.

To approach that goal, we need to make every educational resource of the church productive. Frequently one of the most subtle powers within the church – the choir – overlooked.

Children of today have so many secular organizations contending for their time, that the church is frequently crowded out completely. It is not surprising that many a boy or girl thinks of the church largely as a meeting place for the Cubs or Brownies. It is difficult for me to understand how the church can sell its birthright by delegating its educational responsibilities to secular organizations, important as these are in helping to shape young lives. The children's choir can use as wide a range of activities – and should – as any secular organization. It can provide recreation, drama, craftwork, opportunity for personal achievement, not to mention a sound musical education, and yet more, something that the choir – *and only the choir* can do – deepen religious awareness through a responsible part in the service of worship. If it is true that a large number of Episcopal clergymen started their training as choir boys, we need no further proof of the influence the choir had in molding the thoughts and lives of the child.

Leaders are easily concerned about the large percentage of teenagers who drift away from the church. All kinds of activities have been devised to hold their interest, but the best sustaining force of all is the choir, because it has met the problem before it arises. The program of graduation, the system of awards, the pride in reaching each successive stage in the choir scale, with the adult choir at its peak, the habits of regularity, punctuality and responsibility started with the smallest children – all these are positive factors in counteracting the indifference of adolescence.

A sound, controlling personal religion cannot be inherited. In that area, every successful man is a self-made man. He must find and develop his own peace of mind and heart. The concentrated quiet that a good choir imposes on its members during the worship service is the finest seed-bed for the growth of religious maturity. There will be occasional moments when worship suddenly becomes more than a formal pattern of words, to the boy or girl, and those moments will be a greater influence for the inclusion of religion in his life than the most convincing of reasoned arguments.

The church school, of course, bears the chief responsibility for education, but only the choir offers the opportunity for expressing beliefs and aspirations and devotion in public worship. Furthermore, the children's choir must train the children to put the good of the group above personal preferences – or it ceases to exist as a choir. And group good above personal gain is the foundation of the kind of leadership the world is begging of the church. Only recently have we begun to sense the enormous influence for character building in the children's choir. But like soil, it must be well tended before it will produce. A fine director can do a great deal, but only when director, parents, church and minister work together, with a common purpose, and a common vision, will it produce the rare fruit buried in the seed.

This festival today, is one of the many promising seedlings springing up across the country. That seedling is the germ of a moving power not only in this church and this community, but in determining the direction of civilization. The greatest factor in any situation is its *POTENTIAL*, and no one has even begun to suspect the potential in the children's choir – for the children – the church – the future.



INTRODUCING B-1 and A-42

(A "B" Series? What's That?)

Yes, an explanation is in order. At the Board of Directors meeting in Dallas last fall, it was decided to publish a new series — a "B" series of handbell music *if* distinctive, original compositions could be secured. We already have four anthems in our "A" series which have handbell accompaniments indicated. Now we are embarking on a series for handbells alone. The first number — B-1 — is included with this issue of the LETTERS. It is **Six Introits on Hymn Tunes for Handbells** by Marian McLaughlin.

Because A-42 is also by Marian McLaughlin, let us consider the composer and then her compositions.

When the Guild first published an anthem by Marian McLaughlin, (*It Is a Good Thing to Give Thanks*, A-32) in February, 1965, we used the following lead paragraph to introduce this composer:

"If you have been following the new choral publications of the last few years you've seen a new name — Marian McLaughlin. If you have been fortunate enough to study, direct, or hear any of these you have realized that a bright new star is on the composing horizon. It is a distinct privilege for the Guild to publish one of her anthems."



Marian McLaughlin
(Mrs. Thomas R. Ostrom)

The new composing star has continued to rise. Her compositions are being widely heralded and used. This month's supplements are the third and fourth works by this writer which the Guild has published. We believe every one is worthy of use by our members. She records her musical thoughts with freshness and effectiveness. She has a soulful feeling for a text which finds expression in melodies and harmonies which give "wings to words". She shows fine craftsmanship in all she does. Her works are not for the director, choir or congregation which is satisfied with the mediocre, but for those with discriminating tastes in musical and spiritual expressions. We believe you will find these new numbers, along with A-32 and A-40 ("Mary's Wandering"), a joy to study and present; we believe they will challenge your choirs to do superior work; we believe they will grow on the congregations to the point of becoming favorites.

When you study B-1, we are sure you will be intrigued by the adroit way the composer has combined familiar hymn-tunes. They can be rung in the obvious way — just as they are written. We believe it would be interesting to use these arrangements in a different way. Possibly have a second tune played on a contrasting organ stop, or played by a flute, recorder or violin, etc. In some cases where the supplemental tune is used completely, a choir might hum it or sing it. An inventive director will find numerous ways of using these artless creations. Let us hear from you about any effective use you make of B-1. (C.G. Organists — can these Introits be used as organ numbers? Let us hear from you about this.)

Christmas is *the* time for combined choirs. One choir in the loft, one in the balcony, singing jointly or antiphonally always creates an immediate congregational quickening. An anthem ideal for such a situation is A-42, **Sleep, Holy Jesus**, by our composer-of-the-month, Mrs. Thomas R. Ostrom (or Marian McLaughlin, her maiden name which she uses professionally.) It has the simple flowing melody which one would expect with the "cradle" words. Still the composition is colored by accompaniment key changes which lift this anthem high above the ordinary "lullaby" song. One characteristic of a McLaughlin anthem which is evidenced here, as in A-32 and A-40, is the mood establishing tonal color of the introduction and the resolving of that mood in the postludial measures. A good accompanist will be fascinated by Marian McLaughlin's instrumental writing.

A few words about the title pages of B-1 and A-42. Miss Connie Coit, an art major at Southern Methodist University, Dallas, who used to be in my children's choirs, designed the attractive title page for the bell music. (I'll bet you took a second or third look at the cover before you opened it.) Mrs. M. D. Wilson (Gretta, to all her friends and admirers, including the F.L.W.'s), an artist with many facets of expression, living in Dearborn, Michigan, is the creator of the "Madonna and Child" on the title page of A-42. This was originally the Wilson's Christmas card in 1963. With her gracious permission, we are sending it on to you in this form. We trust that its simple beauty will heighten the joy of using this anthem. It is a great pleasure to be able to present these two personal friends to our Guild friends through these publications.

NO ORDINARY CHILD

Words and Music
by - Karen Keen

A

The

Babe was born one long ago night and round Him shown a heav'nly light. A-
An-gels came from heav'n to earth and told men of the Infant's birth. They
Babe was sent from God to bring sal - va - tion. Dear friends, let us sing our

bove a star was burning bright, for this was no or - di - na - ry
sang with joy and ho-ly mirth, for this was no or - di - na - ry
praise to Him, re-mem - ber - ing that this was no or - di - na - ry

Child. _____
Child. _____
Child. _____

FROM HELEN

Dear Guilders:

WELCOME! to all of you who are reading your Chorister's Guild LETTERS for the first time. I am thinking especially of the thirty-two choir directors who became CG members during the church-music workshop sponsored by the United Church of Canada, at Naramata, B. C. For both Kemps, this was a summer of seminars, workshops and schools. Everywhere we found positive evidence of Guilders at work.

Our "2 in '66" are now seminars of the past - but surely not forgotten events! If you didn't make it to Denver or Winston-Salem this summer, be sure to read about what went on (elsewhere in this LETTERS) then promptly make plans to come to Appleton, Wisconsin, next summer. OR - - - save up your \$\$\$ for the ---

Chorister's Guild
T. ravel
E. ducation
A. dventure



For our final worship service at Winston-Salem, we sang a lovely Moravian hymn, one which is always sung at the children's Love Feast, a traditional Christmas candle-light service. A children's choir, or a child soloist, always sings this antiphonally with the whole congregation. Then the small bees-wax candles are lit, and later the Love Feast buns and coffee (hot chocolate for the children) are served to everyone.

Here is the beautiful tune - Hagen - (written in 1842) with chords for a simple autoharp accompaniment. For good measure there follows also a recipe for the Moravian Love Feast Buns. This authentic recipe was given to me by the wife of Rev. James V. Salzwedel, organist-choirmaster of Home Moravian Church in Old Salem. (An arrangement of "Morning Star", for 2 choirs (children and adult), autoharp, recorders and cello, has been prepared and will be available in October.)

LOVEFEAST BUNS

Scald ½ c. milk
Stir in: ½ c. sugar
 1½ tsp. salt
 ¼ tsp. mace
 ¼ c. butter
Cool to lukewarm
Measure into warm bowl:
 ½ c. warm water (105°-115°)
 2 pkg. yeast
Stir till dissolved.



Add lukewarm milk mixture to yeast mixture, then add:
2 beaten eggs
¼ tsp. lemon extract
2¼ c. unsifted flour
Beat until smooth
Stir in another 2¼ c. unsifted flour to make a slightly stiff dough. Knead on floured board until smooth and elastic, about 8 minutes.
Place in greased bowl; grease dough. Cover. Let rise in warm place about 1 hour till doubled. Punch down.

Shape into small balls, place on greased baking sheet, flatten slightly. Cut "M" on tops. Bake 375° about 12 minutes. Brush with butter and cover to keep soft.

A personal P.S. from Mrs. Salzwedel says this:

"This is heresy, but these buns are delicious with confectioner's sugar icing drizzled over!"

If you need a bit more information about this unique service, the Old Salem Museum tells us this:

"The first Christians often met and ate together at a simple meal, signifying their union and equality. They called it "agapae" - or love-feast. The Moravian Church revived the custom at Herrnhut, Germany in 1727.

"It is not a sacrament, but a friendly service at which hymns are sung, someone gives a short talk and simple food is served, usually a slightly sweet bun and a mug of coffee. Everybody, of any faith, is welcome."

Love, Helen

*Norma's Eyes and Ears have
been a-roving again and she
has come up with the following*

FOR YOUR CONSIDERATION

by Norma Lowder

CHRISTMAS ANTHEMS



- THE BIRDS. Kelly. Oxford University Press. 1965. SSA 35¢
This carol in its original form (mixed voices and congregation or antiphonal choir) won first prize in the 1964 Bach Choir Carol Competition. In addition to a piano score, the accompaniment is scored for woodwind and strings and for strings and piano. The setting in these traditional Czech words is colorful and imaginative.
- CAROLS FOR THE ACCOMPANIST. Fraser. Oxford University Press. 1966. \$2.50
A CHILD THIS DAY IS BORN
DING DONG! MERRILY ON HIGH
GOOD KING WENCESLAS
O LITTLE TOWN OF BETHLEHEM
SUSSEX CAROL
THE HOLLY AND THE IVY
AWAY IN A MANGER (Kirkpatrick)
GOD REST YOU MERRY, GENTLEMEN
O COME, ALL YE FAITHFUL
SILENT NIGHT
THE FIRST NOWELL
UNTO US A BOY IS BORN
These piano accompaniments will give new meaning and effectiveness to unison carols. They are not difficult to read or to play. Since they have been arranged for the use of accompanists only, no melody edition is available. A words leaflet is available for 20¢.
- COVENTRY CAROL. McCabe. Oxford University Press. 1965. Unison and SATB. 25¢
Directors searching for a moderately difficult and unusual treatment of this 15th century text will want to examine this score. Much can be done in the areas of interpretation and music as well as in Christmas worship.
- THE DONKEY CAROL. Parry. Oxford University Press. 1965. Unison or SA. 25¢
While the title may not be too appropriate, the carol, referring to the donkey both at Christmas and Eastertide, concludes with a petition for love of simple things – love all too frequently forgotten by young and old alike.
- EARTH'S JOY and NATURE CAROL. Sargent. Oxford University Press. 1965. SSAA. 35¢
Do not discard the possibility of using these carols because they are written for four voice parts; fewer will suffice. The first is a Mexican carol that alternates between 3 and 2 beat measures in such a joyous way that one immediately feels its contagion. The second, from the Philippines, is tuneful and gay.
- FOR US A CHILD IS BORN. Krieger. Concordia. 1966. SAB \$1.75
What shall I plan for my Youth Choir this Christmas? Within these covers lies an excellent answer: a cantata for three-part mixed chorus, with soprano, alto and baritone solos, two violins, cello and continuo. It will offer few major technical problems but its singing will be worshipful and satisfying to performer and listener, whether it be in church or in school.
- IN THE GROVE OF CEDARS. Hastings. Witmark. 1965. Unison, SA or SSA. 25¢
The cedars frame the creche.
- LET OUR GLADNESS KNOW NO END. Pooler. Augsburg. 1966. Unison or SA. 22¢
Here is a good arrangement of a familiar tune and text which should in some setting be a part of every Christmas library.
- LO, HOW A ROSE E'ER BLOOMING. Erdlen. Concordia 98-1828. 1966. Unison. 25¢
A simple melodic line is enhanced by a beautiful, flowing accompaniment from the cantata, "All My Heart This Night Rejoices".
- SEE AMID THE WINTER'S SNOW. Goss. Oxford University Press. 1961. Unison and SATB. 30¢
Here is another anthem which may be used in a variety of ways with combined choirs: children, mixed voices, male voices, women's voices, etc.
- THEY CAME WITH HASTE. Marshall. Broadman Press 454-018. 1964. SA. 22¢
Mrs. Marshall has written a beautiful two-part anthem that any children's choir should be able to sing effectively in parts! Notice the canon-like treatment of the second area, and singable descant in the third.
- THREE CAROLS FOR CHRISTMAS. Grundman. Boosey and Hawkes. 1965. 30¢
LULLABY COVENTRY CAROL THE STAR
The three carols are available for SA, SAB, SATB or TTBB, and for band and orchestra alone, or in combination with any of the vocal arrangements. Those who work with junior highs would especially welcome the SAB edition.
- TWO CHRISTMAS CHORALES. Bach, arr. Davies. Oxford University Press. 1965. Two-part. 25¢
REJOICE AND SING! BESIDE THY CRADLE HERE I STAND
The two chorales, from "The Christmas Oratorio", are excellent educational and worship material. They may be used separately, or will go together nicely as a pair.

MAGAZINES

Guild members who have thrilled at the contents of "The Junior Musician" will be delighted to know that the Southern Baptist Convention is releasing two more magazines: "Music for Primaries" and "The Children's Music Leader". Under the editorship of Roy T. Scoggins, Jr., these two quarterlies will make their initial appearance with the October-November-December issue.

"Music for Primaries" includes stories and activities for children, special articles for parents, and nine hymns or anthems.

"The Children's Music Leader" includes units for beginner music activity, primaries, and juniors; songs for beginners and primaries; and articles for leaders of each age group.

Individual subscriptions at \$1.50 per year for "Music for Primaries", \$1.75 per year for "The Junior Musician", and \$2.00 per year for "The Children's Music Leader" are available through The Sunday School Board of the Southern Baptist Convention, 127 Ninth Ave., North, Nashville, Tennessee. (See comments on these magazines in - FROM THE EDITOR'S DESK.)

COLLECTIONS

HYMNAL FOR JUNIORS IN WORSHIP AND STUDY. ed. Curry. Westminster Press. 1966

More than 100 hymns have been included because they reflect Biblical teachings as related to the church, sacraments, Holy Spirit, Christ the King, the second Advent, mission, church and society. A significant feature is a section entitled "The Study of Hymns with Juniors" which will be of much help to directors, church school workers, parents and children.

HYMNS FROM THE CROSSROADS. arr. Robertson. Carl Fischer. 1965. SATB, TTBB or SSA. \$1.25

Thirty hymns have been selected from the great heritage of The Church of Jesus Christ of Latter Day Saints. Accompaniments are available for piano and organ at \$2.00, and for C, B flat and E flat, as well as bass instruments at \$1.50 each.

SING FOR JOY. Mealy. Seabury Press. 1961. \$5.00

This songbook for young children, prepared under the direction of the Department of Christian Education of the Executive Council of the Protestant Episcopal Church, is in its second printing. The songs, about God and His world, have been compiled especially for children of ages three through eight. The book grew primarily as a supplement to the Episcopal "Hymnal, 1940". The songs are short and simple, with accompaniments that are quite easy. Songs are grouped under helpful topics; references after each section will help parents and teachers work more creatively.

SONGS OF JOY THROUGH THE CHURCH YEAR. Thalman. Fortress Press. 1963.

Here is an excellent hymnal for children, and informative to adults as well. The hymns are from the "Service Book and Hymnal" of the Lutheran Church in America. Melodies only are printed. Background material, word helps and illustrations are included for each hymn, in addition to information about the church year. The collection should prove valuable to members of all Protestant denominations.

WE SING TO GOD. Waller. Augsburg. 1966. 35¢ each, \$3.85 per dozen

Another Lutheran collection is this paperback, available by season. A hymn is included for each Sunday of the season, with a story about each. This, too, is a valuable collection of hymns and studies.

BOOKS FOR CHILDREN

MUSICAL INSTRUMENTS. Willson. Henry Z. Walck, Inc. 1966. \$3.00

This book, published in Great Britain, gives the story of man's attempts to create musical instruments from the early ones to the most modern. Illustrations are delightfully unusual in many instances, and give a different approach to a common subject.

TOOTERS, TWEETERS, STRINGS AND BEATERS. Richardson. Grosset and Dunlap. 1964. \$2.50

Quite unlike the above in its approach to the same subject is this instrument book for young readers. 60 instruments are pictured; each has a sketch and rhyme that would appeal most to the very young.

BIOGRAPHIES OF GREAT COMPOSERS. Needham. Highlights for Children, Columbus, Ohio. 1964.

A collection of life stories centering upon the childhood of great composers as printed in "Highlights", plus simplified versions of their music. 39 biographies include not only the better known composers, but also men like Vivaldi, Smetana, Borodin and Mahler.

ARCH BOOKS, QUALITY BOOKS FOR CHILDREN. 35¢ each; \$2.00 per set. Concordia. 1966.

Set One:

THE GOOD SAMARITAN
THE BOY WHO RAN AWAY
THE GREAT SURPRISE
EIGHT BAGS OF GOLD
THE RICH FOOL
LITTLE BENJAMIN & THE
FIRST CHRISTMAS

Set Two:

JON & THE LITTLE LOST LAMB
THE STORY OF NOAH'S ARK
THE LITTLE BOAT THAT
ALMOST SANK
THE WORLD GOD MADE
THE BOY WITH A SLING
THE BABY BORN IN A STABLE

Set Three:

THE GREAT ESCAPE
THE BOY WHO SAVED HIS
FAMILY
DANIEL IN THE LIONS' DEN
THE HOUSE ON THE ROCK
THE LAME MAN WHO
WALKED AGAIN
THE SECRET OF THE STAR

These beautiful paperback books, each based upon a passage of Scripture, would make ideal Christmas gifts, as well as study material for church or home. Sept. '66 - 20 -

FROM THE EDITOR'S DESK

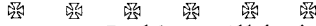


This issue of the LETTERS goes to the largest number of people ever – about 36,000. It goes to all who have renewed their membership, brand new members, also to those dilatory souls who have not yet sent in their renewal. We trust that receiving the September LETTERS will jog the memory and open the check book. Subsequent LETTERS cannot be sent unless we hear from them. Which category are you in?

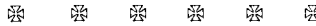


Where did they all come from? At the Denver Seminar, they came from 28 states. The top five were, Colorado – 48, Texas – 31, Oklahoma – 26, Kansas – 14, California – 10. In Winston-Salem, they came from 26 states, District of Columbia and two foreign countries. The top five were Pennsylvania – 27, North Carolina – 26, Virginia – 22, South Carolina – 12, Florida – 11.

What denominations were represented? At Denver, there were 13. The leaders were Methodist – 64, Presbyterian – 53, Baptist – 22, Lutheran – 11, Christian – 10. In Winston-Salem there were 12. The leaders were Methodist – 64, Presbyterian – 42, Baptists – 24, Lutheran – 13, Church of Christ – 8.



“IRVING” and about 20,000 other Choristers Guilders will be happily wearing new or re-newed (processed) pins this fall. These indicate superior service last season. About 12,000 new pins and tie tacks went from this office and about 8,000 pins were sent to us for additions of pearls, guards, rubies, or diamonds. (Yes, 5 diamonds were added.) An increasing number of directors have the pin presentation in September. This gives plenty of time to get the pins or the processing done during the summer. Also, it is an incentive for the children to get back “into the harness” early in the fall.



And speaking of “IRVING”; those attending the Seminars were delighted to see a handsome stuffed, felt, 3 foot tall replica of our Guild mascot, complete with red and white vestment and hymnal. Jon Carlson of Covenant United Presbyterian Church, Butler, Pa., brought “him” to Denver. I asked for “IRVING’s” company back to Dallas and permission to take “him” to Winston-Salem. From thence “he” has returned to “his” owner. Mr. Carlson has promised to talk to the choir mother who made “IRVING” about the pattern to make his twin or triplet.



At Denver, someone said to me – “I had thought that all this talk about a ‘Guild family spirit’ was foolishness – but I’ve found out it’s true.” Another way of expressing the same spirit was contained in a letter I received recently with an eight dollar membership check. “My husband had been getting the LETTERS for a number of years, as he was an active children’s choir director. At his death, the membership which was in his name was transferred to another party. While I am not in children’s choir work, I find I miss having the LETTERS, and would like very much to have a set for this past year, if they are available, as well as for the coming year”.

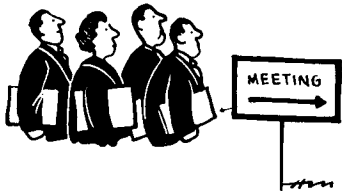
Our fears, our hopes, our aims, are one,
Our comforts and our cares.



Mrs. Harrington, our Membership secretary, tells me that we have about 60 sets of the ‘65–‘66 LETTERS still available. Many times, newmembers, when they find out how helpful the LETTERS are, want copies of the LETTERS from the year before. If you wish a set of the ‘65–‘66 LETTERS and supplements (20 anthems, cartoons, Psalm pages, etc.) send us a four dollar check and specify ‘65–‘66. Like all orders, they will be mailed the day we receive your check.



David S. Blackburn, Polk Street Methodist Church (1401 Polk St.), Amarillo, Texas, has come up with a clever paper-folded “puppy” for fall promotion. He has offered to share this with you. When you write for this – include a stamp, of course – also ask for a copy of his Spring Choir Programs.



The annual meetings of stockholders and the Board of Directors of your Guild will be held in Milwaukee, September 26. (Let it be explained again – there are no “stockholders” in the usual sense of the Guild’s business structure – no stock is issued nor dividends paid. “Stockholder” is a term used for voting members. According to the Guild constitution, a voting member is one who has been a Contributing Member for five consecutive years. This year there are 146 stockholders or voting members.)

Informal discussions will start as soon as Board members begin to assemble Sunday afternoon and evening. The formal meetings will start Monday afternoon and will continue till “I move we adjourn” which usually comes about midnight.

A couple of years ago, our President suggested that we have a day-after-Board-meeting Seminar in the city where the meeting was held. This was successfully done in Dallas last year. The local Chapter organized it with

Board members as the faculty. The same format is being planned for Tuesday, September 27, at Trinity Methodist Church, Milwaukee.

The schedule is: 2:00 - 3:30 - "Why" - Madeline Ingram
4:00 - 5:30 - "What" - Mabel Boyter
6:00 - 7:00 - Dinner
7:30 - 9:00 - "How" - Roberta Bitgood

For further information, contact the Milwaukee Chapter people responsible for planning:
Mrs. Anthony Grunert, 4330 S. Austin St., Milwaukee
Mr. Robert Legler, 6830 W. Wells St., Wauwatosa
Mrs. Laurretta Cotton, 2831 S. Ellen St., Milwaukee

What a fine time to meet and hear these leaders in the children's choir field.

✻ ✻ ✻ ✻ ✻ ✻

DITTIES FROM THE DENVER SEMINAR "Getting-to-Know-You" Party

ANONYMOUS!

CHOIRS ARE SINGING
(Scotland's Burning)

Choirs are singing
Choirs are singing
Vocalize; vocalize
Sol la sol fa me do
Sol la sol fame do
Do sol do; Do sol do.

TWINKLE, TWINKLE, CHORISTER
(Twinkle, Twinkle, Little Star)

Twinkle, twinkle Chorister
We don't want you as you were
Up above the pitch so high
Or so flat you sound awry
We will work especially
So that you will sing on key.

MARY HAD A JUNIOR CHOIR
(Mary Had a Little Lamb)

Mary had a Junior Choir
Which has become the rule
It followed her to church one day
When it was out of school.

Mary thought the choir was fun
She taught it songs to sing
It made the children laugh and play
To make the welkin ring.

MARY HAD (cont'd)

But Mary was a silly girl
She thought she knew it all
As weeks went by the choir went flat
And grew from large to small.

But Mary finally saw the light
She joined the Choristers Guild
And now the children sing on key
The choir loft is filled.

THE MORE WE WORK TOGETHER

The more we work together
the happier we'll be.
For your choir will inspire
A good tone from my choir - so -
The more we work together
The better we'll be.

THREE CHOIR BOYS
(Three Blind Mice)

Three choir boys, three choir boys
Hear all their noise, hear all their noise.
Their leader ran after the Choristers Guild
The bad was cut out and with good was
refilled.

Did you ever hear music so sweetly distilled
From three choir boys?

✻ ✻ ✻ ✻ ✻ ✻



Notice - I haven't said a word about your Zip Code number in this issue! Don't have to any more - we bought the P.O. Department's *National Zip Code Directory* - all 4½ pounds, 1,772 pages of it. Now, if we have your address, we have your zip number. Every street number in all 50 states is in it.

✻ ✻ ✻ ✻ ✻ ✻

Bill F. Leach of the editorial division of the Sunday School Board of the Southern Baptist Convention was among the Guild members attending the Denver Seminar. He is the editor of the excellent magazine for children, *The Junior Musician*. Bill had with him for the Sharing Table, copies of the three new Baptist music publications.

Music for Primaries - Roy T. Scoggins, Jr., Editor (annual individual subscription - \$1.50)

The Youth Musician - Bill F. Leach, Editor (annual individual subscription - \$2.00)

The Children's Music Leader - Scoggins & Leach, Editors (annual individual subscription - \$2.00)

These are all fine magazines and with their older brother, *The Junior Musician*, make a handsome and helpful quartet of quarterlies. It just might be that Mr. Leach would send a sample of one of them to you if you wrote him a nice note at 127 Ninth Ave., N., Nashville, Tenn. 37203, and mentioned seeing this plug in the LETTERS. Roy T. Scoggins, Jr., another Guild member and editor of the above, attended the Winston-Salem Seminar.

A group of CG members got together for breakfast at Atlanta during the A.G.O. convention. Nancy Tufts reported a table-full of the following: Mabel Boyter, Georgia; Roberta Bitgood, Michigan; Bertha Henrichs, Texas; Mary Louise Shore, N.C.; Lee Henrichs, Texas; Mary Hornberger, Colorado; Geraldine Curphey, Florida; Fred Fahrner, Michigan; Virginia Lowrence, N.C.; Virginia Dillard, Georgia; Mary Ellison, Florida; Ruth Manning, Kentucky; E. Jay Hilty, Colorado; John Halvorsen, Oklahoma

One person who attended the Denver Seminar wrote me this way: "*Gallagher* was astonishingly delightful; the *Kemps* warmly efficacious; *Taylor* effervescently refreshing and *Haas* wittingly inspirational!"

Right on every count!

Karen Keen of Erie, Pa. is sharing with you a song she wrote for Christmas '65. You are welcome to make copies of it for your own use. We believe you and the children will enjoy this unique song. If you use it, write Miss Keen at 707 Sassafra St., Erie, Pa.

✻ ✻ ✻ ✻ ✻ ✻

If the announcement on page three surprises you, excites you, revives a long cherished dream (as it has for me!) you may want a little more information. This trip has been in the planning for 10 months. The Guild is working with and through Franklin Travel, Inc. of Philadelphia. Alec Wyton, who has been in England this summer, has "opened cathedral choir room doors" for our tour group; Dr. Gerald Knight of the Royal School of Church Music, London, has suggested that the best places to hear and see children's choirs; the *Kemps* have suggested places for us to visit at The Hague and in Copenhagen - places and people they met during their visit four years ago; our CG member, Walter Spinney, at Wadhurst, is planning to entertain us. Also, we will spend a day at Coventry Cathedral, visit the Shakespear country, be in London four days to attend services at Temple Church, Westminster Cathedral and St. Paul's, and on and thrillingly on!

A folder which will give details, prices, et cetera, will be with the October LETTERS. This tour will be open to members and husband or wife, and others who are interested in the purposes of the Guild. The tour is limited, how about a line from you to reserve a place, "first come - first served" will have to be the rule.

WOW! My mind's in a whirl - my heart's beating faster! How can I wait till next summer!

"TAKE IT UPON OURSELVES"

by Laretta Cotton

During the past few months, most of us have attended and participated in church music workshops. Surely all of this study has stimulated our thinking and will guide us in new ways to prepare beautiful music for the worship service.

When working with children's choirs, we aim to develop a spiritual foundation which will have great influence on the children in their home and in the school.

There are so many problems and activities in the world today. When the children come to us, let us give them songs to sing; teaching but having fun; always remembering that the music must be worthy.

One purpose of the choirs is service to the church. We must give the children a definite part in the service. Seeds sown now will remain for life.

This spiritual guidance comes from God through our personalities. We reflect what we believe. It is a spiritual tract that God has planned. We grow in wisdom and stature; this is the purpose of God.



I have recently re-read Margaret Slattery's little book "He Took It Upon Himself". This is an inspiring book; vignettes of famous lives of service in the fields of medicine, social science and the ministry. People such as Albert Schweitzer, Helen Keller, Madame Curie; who have patterned their lives of service on Jesus' teachings. Each one took it upon himself to help humanity in some way.



Let us "Take It Upon Ourselves" to serve as better leaders in the field of church music for the children of today.

CHORISTERS GUILD LETTERS

VOLUME XVIII

1966-67

October

Number 2

Federal Lee Whittlesey, Editor

Helen Kemp, Norma Lowder, Nancy Poore Tufts, Associate Editors

Sally Lane, Christine Kallstrom, Contributing Editors

RUTH KREHBIEL JACOBS, Founder of the Choristers Guild

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CHORISTERS GUILD

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Come, We Too, This Christmas – A-43 – Melvin L. Gallagher
'67 Tour-Seminar Brochure



AGAIN "2 in '67"

CHORISTERS GUILD SEMINAR

Lawrence University

Appleton, Wisconsin

JUNE 19 - 23

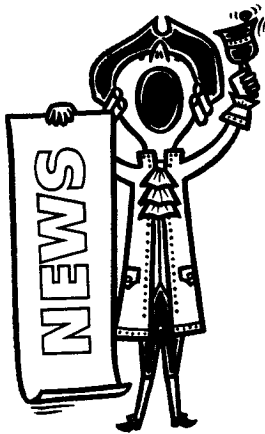
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CHORISTERS GUILD TOUR - SEMINAR

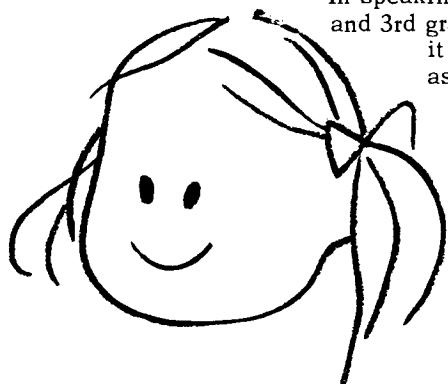
England, Holland, Denmark

JULY 10 - 31

Plan *now* for the summer of '67.



Dear Guilders:



In speaking with some of you this summer about your Primary Choirs (1st, 2nd and 3rd grade levels), I mentioned that with this age in particular, we have found it most satisfactory to use the denominational Church School Curriculum as the center of the choir plans. Those of you who were in that small group discussion asked these questions:

- 1.) How does one go about planning to use those materials?
- 2.) How do you choose the music to be used? Do you limit the choir to songs suggested in the C.S. materials?
- 3.) How do you establish a communication with the Church School teachers?
- 4.) What do you do if you honestly feel that some of the recommended songs are inferior?
- 5.) Should the Primary Choir sing for worship services? If so, how often?

Because we have been experimenting for a number of years in this area, I am going to refer to the simple plan we are using. Many of you, I am sure, already use a similar plan, perhaps a better one. Please write to us and share some of your ideas that have proved successful. We shall try now to set down some of the discussion which came out of that small interested group this summer.

1) How *does* one go about planning the year's choir work using the Church School Curriculum as a guide? First of all, go to your Christian Education Director or to your church office and get copies of the graded literature for Primary children. If there are separate manuals for both children and teacher, get both. If a graded hymnbook is used with the children, secure a copy of that, and of course, a Bible.

Now, put in a few hours of *study*. Find out the theme, the aims for the year or the quarter. Check carefully which hymns and songs are being suggested. Find out which ones have been especially chosen to clarify or accent certain theological truths being taught on the child's level. These are the songs which should be listed in your choir plans to be taught a week or two prior to the time they will be used in the Church School. This is a tremendous help to the C.S. teacher who cannot spend sufficient time on Sunday morning to present new songs so that the children really learn them — both the texts and the tunes. Children and adults "like what they know". The big difficulty we have found is that so often, the teacher will say, "I don't *know* that hymn so I can't possibly use it with the children. We'll just sing this old one. Everyone *knows* that one". The fact that the substituted song has no direct bearing on the aims of the lesson being taught is thoughtlessly glossed over. *Teaching* is required before children can *know*. *Knowing* has much to do with enjoying, liking and understanding. This is a vital part of our responsibility as a children's choir director. *Teach* the new songs in choir so that the children can give "singing help" to the Church School teacher and to the other children during class.

2) How do you choose the music to be used? Do you limit the choir to songs and hymns in the C.S. materials?

We have partially answered the first part of this question in the statement above, but to make it more practical for you, let me review what we did at this church last week. I spent several hours with the young woman who directs the second and third grade choir. We went through all the literature for the October through December quarter, chose the songs from the curriculum, added ten supplementary songs which were either seasonal or especially fine hymns which fit the study unit.* (See below.) This list has been mimeographed, complete with books and page numbers, and was distributed to the Primary Church School teachers at their departmental meeting. ——— But we are already touching our next point.....

3) How does the choir director establish *communication* with the Church School teachers?

At the quarterly "Overview" session with the C.S. teachers, we spent almost an hour *teaching* the listed songs *to the teachers*, men and women. At first they felt a little silly, but within a short time they developed a bit of "singing confidence", and started to reflect naturalness and enjoyment on their face, rather than, "I feel stupid trying to sing this song which I don't know in front of these children, who also don't know it". This has been our most successful effort toward establishing meaningful communication. We are initiating a system of sharing hymn and song charts so that children become aware of *unity* rather than different "programs" in the church. There is a class set up next week for the teachers of all the younger C.S. classes where the teachers will have an opportunity to learn the song accompaniments on the Autoharp, which often lies around untuned and unused. This is an actual "do-it" session.

4) What do you do if you feel that some of the recommended songs are inferior?

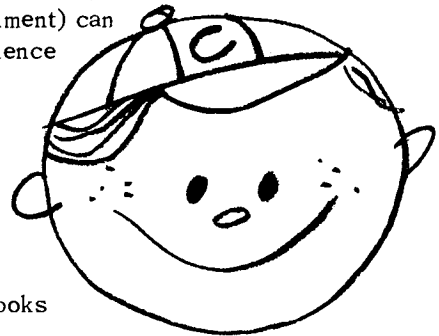
Occasionally, as we study the curriculum of any denomination, we find some song to be less than the best in our opinion. In that case we try to offer a substitute with definite reasons for our choice a better text, set to a better tune for this age child. This should not be done because of whim or fancy, but with real purpose. A curriculum, after all, should stimulate a teacher's creative thought, not stifle it.

5) Should the Primary Choir participate in worship services? If so, how often?

Yes, the Primary Choir should have occasional opportunities to sing in a Vesper or a morning service, or at a seasonal service of worship. It is essential that these young children be thoroughly prepared, not only with the music they sing but also for the experience of participating, being a *part* of the worship service, not just to sing a song during it. The order of worship needs advance explanation on their level of understanding so they can *sing* the Gloria Patri, or the Doxology, feeling that they are a part of the worshipping congregation. So often the Children's Choir has a blank, puzzled look during hymns and liturgy, mumbling words or searching for the right place in the book. Remember that *knowing* (having been taught) helps children to participate and *enjoy!*

Primaries need to rehearse such things as walking into the sanctuary just as they will be expected to do in the service. Unfamiliar conditions, procedures or sounds (organ accompaniment) can easily confuse a group of young children so that their singing will lack confidence and clarity, both of which are needed to enhance their naturally small voices.

Do these ideas sound too involved for you? They really are not. It will take a little extra time, considerably more study, and more thorough planning. I would be willing to guarantee that for your efforts you will be rewarded at least a hundred-fold!



* This year we found our supplementary materials in the following books and magazines:

SING FOR JOY (A Songbook for Young Children)	Norman and Margaret Mealy	Seabury Press
CHILDREN'S CHOIR BOOK (Nine Seasonal Songs)	Marie Pooler	Augsburg

For Air and Sunshine page 8 (Thanksgiving)
The Little King of the World Came Down page 11 (Advent)
Sing, O Sing, This Blessed Morn page 12 (Christmas)

(For this we suggest the use of a recorder and finger cymbals to enhance the accompaniment)

SONGS FOR PRIMARIES	Broadman Press
SONGS AND HYMNS FOR PRIMARY CHILDREN	Westminster Press
MUSIC FOR PRIMARIES	

(A new music magazine, to be published quarterly.) This will be a good source of material for you. I have enjoyed and profited by Vol. I, Number 1, which is the October through December issue.

Annual individual subscription \$1.50
Available through the Sunday School Board of the
Southern Baptist Convention
127 Ninth Ave., North
Nashville, Tenn.

MUSIC MINISTRY

(A monthly magazine embracing the total church and its music.) For you who are Methodists, this publication is a dream come true. What wonderful helps are yours! All this planning about which we have spoken in this article is yours...co-ordinated Church School - Choir plans, hymn charts, supplementary suggestions...everything... is yours for the using. Look under "Elementary Music I-II".
For individual subscriptions: \$3.75

Address: Music Ministry (Graded Press)
201 Eighth Ave., South
Nashville, Tenn.

TINTINNABULATIONS

by Nancy Poore Tufts

A Miscellany of Material and Information for Choral and Bell Directors

NOTES TO YOU – Tutti!

We are somewhat *awed* by a flyer entitled "Responsibilities of the Choir Member" by Daniel Moe and copyrighted by Augsburg Publishing House in 1965. Price – 10¢ each, \$1 per dozen. Intended for older choristers, perhaps this should be dispensed with discretion, for it's a good strong dose of the basic principles of singing. The author concludes with the statement that only when technique, accuracy, and precision acquired through the *discipline of rehearsal* have been achieved and synthesized with stylistic awareness have we "then earned the right to become the *Instruments of Disclosure and Revelation*". (No argument. But where does that leave those of us who are still on the lower rungs of the ladder?)

MAKES THE HEART GLAD DEPARTMENT

Our philately scout reports that this year's Christmas stamp, a reproduction of Hans Memling's painting "Madonna and Child with Angels" in six colors, will be one of the most complex stamp printing jobs ever attempted by the Bureau of Printing and Engraving.

Christmas stamps have been issued since 1962 to encourage the use of the first class rate for sealed holiday greetings, and are printed in about 8 times the quantity of an ordinary commemorative. The initial order is for 1.2 billion. The 1966 stamp will be issued on November 1 at Christmas, Michigan, 49862.

Three Jewels for your Christmas Carol Cache: (1) "Who Was Born" by Joseph Roff-Bobrov. Elkan-Vogel #3098. A delightfully rhythmic carol for SSA that could easily be sung either U or SA. Different. (2) "The Mother's Name Was Mary" by Geraldine Curphey. Windsor Publications (231 N. 3rd St., Philadelphia 19106) #1001. U-SATB. Plaintive "White Spiritual" quality. Effective. (3) "What Cheer? Good Cheer!" by Peter Warlock. Boosey & Hawkes #5314. A "hard-to-find" New Year carol for voices in Unison. A happy, hearty welcome for '67!

NO KIDDING?

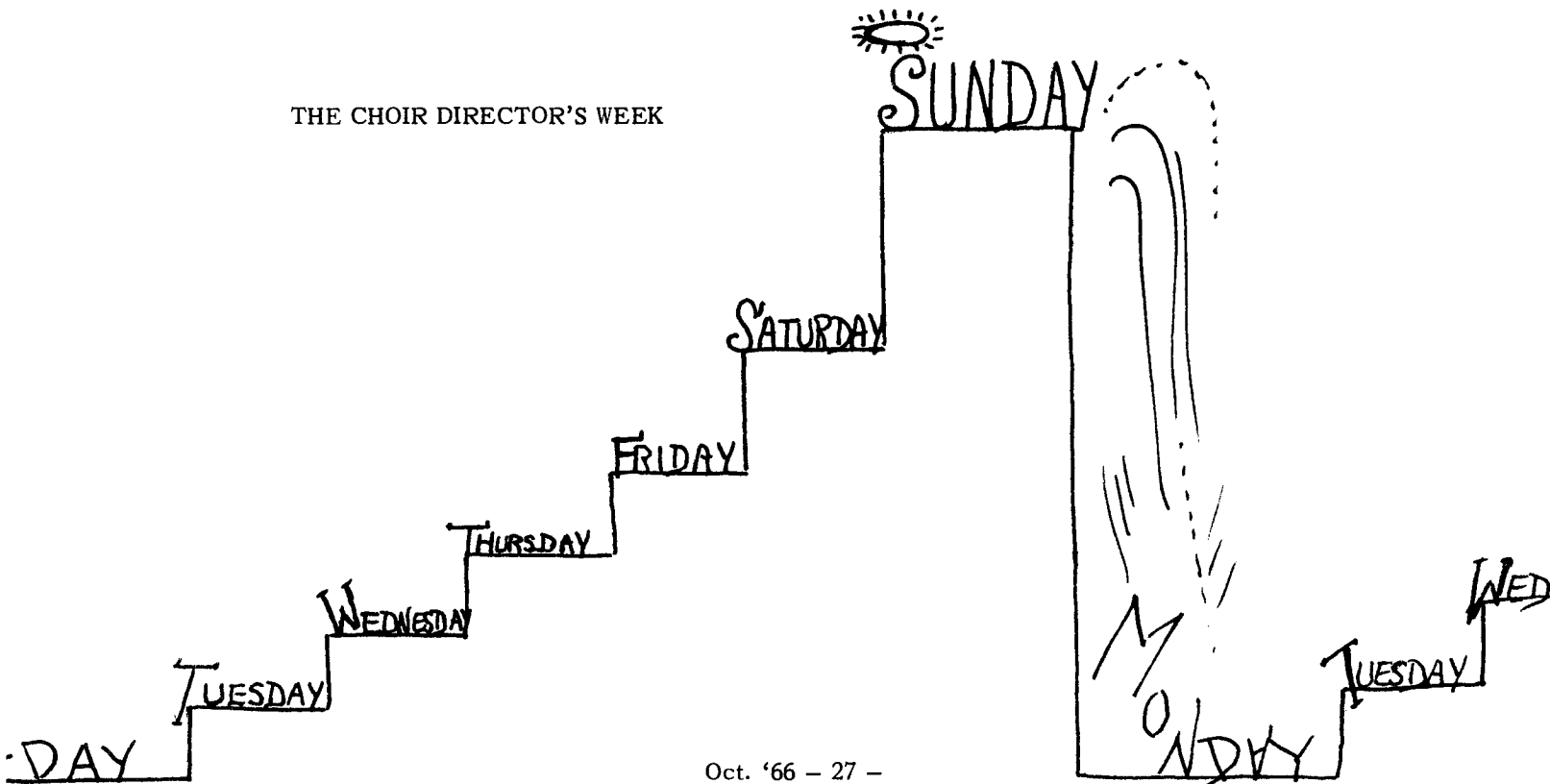
"*And no seldom bird sings*". We haven't heard of a printers' strike so perhaps there are frustrated choristers among the craft. As reported in The Washington Star: –

Then a booklet issued by a hotel in Germany: "Our hotel is climatical situated. You can take walks in our forest rich of deers and seldom birds sing with and without efforts".

RED – COLOR OF DIGNITY

ROME – The expression 'to roll out the red carpet' probably originated with ancient dignitaries of Church and State, who wore red as a sign of their position.

THE CHOIR DIRECTOR'S WEEK



YOUNG EARS:

The story is told of the French composer, Camille Saint-Saens, who showed a love of music as a very small child, that one day when he was at play a visitor was ushered into one of the adjoining rooms of the house. The little boy stopped playing and listened attentively to the unfamiliar footsteps. Then he said, "That gentleman, when he walks, marks a crotchet and a quaver". Sure enough, the man walked with a pronounced limp. But we should say that he marked a quarter and an eighth note.

BELL-POURRI

Re the organ-carillon performance of Vierne's "Carillon de Westminster" at the Riverside Church mentioned in May '66 TNT, James Lawson, the Carillonneur, writes that both the organ and the carillon were "done live". The Carillon was piped into the nave via a microphone in the belfry and speakers in the Organ Chamber. Mr. Lawson could hear the Organ via a reverse arrangement. Next time he will insist on having ear-phones.

FESTIVALS AND PROGRAMS

New England has a corner on quaint and pleasing names. These bell groups were listed in an East Massachusetts Bell Concert program: Morning Belles, Children's Museum Bell Ringers, Pudding Hill Ringers, Paul Revere Ringers, Contentment Ringers, Bell Haven Ringers, Old South Ringers, Pilgrim Bell Ringers, and Bell Ringing Choristers of Sudbury.

A program of unusual interest was given by the Hussite Bell Ringers of the Home Moravian Church of Winston-Salem on their June, 1966 tour of Moravian Churches in North Carolina, Maryland, Pennsylvania and New York. This group also appeared at the CG Seminar in August. The Director is the Reverend James V. Salzwedel, a man of many talents. Here are high-lights of the program:

HUSSITE BATTLE HYMN.....	Traditional, 1415
THE ANGELIC SALUTATION.....	Arcadelt-Tufts
PSALM 148:1-6, 12-14.....	arr. Salzwedel
Handbells and Speech Choir	
CHESTER, Hymn of the American Revolution.....	Billings, 1778
SIMPLE GIFTS.....	Shaker Melody
MONATS MUSIKEN FUR DAS SALZBURGER GLOCKENSPIEL.....	Michael Haydn (1737-1806)
SONATA FOR A MUSICAL CLOCK.....	Handel (1685-1759)
THREE MORAVIAN CHORALES.....	arr. Salzwedel
Jesus Makes My Heart Rejoice	
If Our All on Christ We Venture	
'Tis the Most Blest and Needful Part	
WHAT SPLENDID RAYS OF TRUTH AND GRACE.....	Antes (1740-1811) arr. Ludwig Lenel
LAMB OF GOD, BELOVED.....	arr. Salzwedel

BENEDICTION HEARD AT CANTERBURY: "The grace of Christ be in your minds; the strength of Christ be in your wills; the love of Christ be in your souls".

And a Grace Jesus must have known, for all Jewish boys were taught it:

"Praised be Thou, O Lord our God, King of the Universe, who has bidden the earth to bring forth its fruits that all men may be fed".

(Continued on page 29)

FRONT OF COVER

The bells outlined on this page are a suggestion for a program cover to be made of construction or stiff paper. This is attractive for a Handbell, Christmas, New Year, or other less formal occasion. Inside sheets, 8½ x 5½, (approximately half a sheet of 8½ x 11) are folded in halves and stapled between the folded bells.

This program was made up for the Alexandria, Va. Chapter of the A.G.O., Annual Banquet last June. The dinner was also the occasion of the premiere of Marian McLaughlin's "Canon, Chorale and Carillon" for clarinet and handbells (MS). The artists were Mrs. Ostrom (M.M. herself), clarinetist, and the Columbia Baptist Bell Ringers of Falls Church, Va. This piece is a rather exciting modern number. A viola is also effective in the clarinet part. Marian McLaughlin is the composer of the C.G.'s first *solo* handbell octavo "Six Introsits on Hymn Tunes", which are both clever and useful.

FOLD HERE &
STAPLE IN
FILLER



CUT OPEN TO "X"

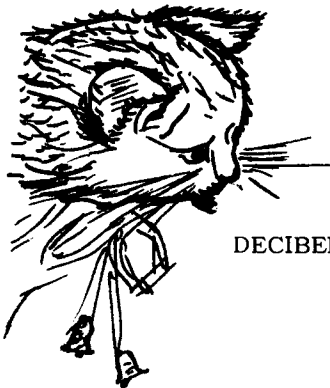


BACK OF COVER

Best Wishes to Ring Leaders - everywhere!

Nancy

Nancy Poore Tufts



DECIBEL MARMALADE says: -

"Tomorrow is another day, and if it isn't you won't need anything."

SUPPLEMENTS

An Anthem and a Brochure

Melvin L. Gallagher has been introduced to Choristers Guild members in different capacities over the years. We have had several articles in the LETTERS by him and about his work. He was on our Seminar faculties in Denver, Winston-Salem, and in Dallas in 1963. We now present him as the composer of a charming, simple Christmas song for your children.

This paragraph is clipped from the Seminar folder. It will re-acquaint you with a little of his background.

Melvin L. Gallagher, for many years has been successful in the music of large churches, the last being Central Union, Honolulu, where his children's choirs became the inspiration for such choirs over the islands. At present, he conducts an experimental music program for the Congregational churches and public schools on the island of Kauai in the Hawaiian chain. Mr. Gallagher's methods of teaching musicianship to young children (notes, rhythm, time values, etc.) produce astonishingly fast results. He will demonstrate these methods with a group of pre-school children. Having seen Mr. Gallagher work "musical miracles", we can assure you, you'll be surprised, delighted and challenged. He has a Master of Sacred Music degree from Union Theological Seminary, New York.



His "Come, We Too, This Christmas" is an artless carol in free, natural rhythm. The accompaniment suggested for instruments and/or voices has the same simple charm. It may be used in any of several combinations of voices and instruments, but must always have naive, unsophisticated qualities. Sing it, play it, unhurridly; let it bathe your soul in peace. Then lay your offering of "love and worship" and service "at his manger bed" this Christmas time.



By now you have probably given a careful and hopeful look at the brochure that has been prepared by Franklin Travel, Inc. of Philadelphia. It outlines as well as we can at this time the places we will go on our

GUILD SPONSORED TOUR-SEMINAR OF ENGLAND, HOLLAND AND DENMARK JULY 10-31, 1967

John and Helen Kemp will be on the tour as interpreters of what we see and hear. Their previous experiences in Europe make them highly qualified to lead us. *Alfred Haas* will bring English Hymnody to life for us as we travel the land which nurtured it. Every effort will be made to obtain permission to sit in on rehearsals and have the various Cathedral Masters of the Choristers speak to us.

You will have many trip-questions, these should be directed to Mr. Donald Graham of Franklin Travel, Inc. not to 440. Registrations and deposits go to Mr. Graham also.

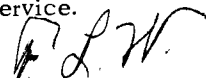


PREVIEW OF COMING SUPPLEMENTS

Next month there will be two supplements with your LETTERS. I want to tell you about them now so you can leave places for them in your Christmas planning.






Mabel Boyter has given to the Guild a program which she and her husband have developed and used in their churches in Atlanta. It is a service of carols and scripture intended for use in Round the Christmas Tree Family Sings. It is an attractively and effectively put together booklet of familiar hymns and carols, ideal for a church night family program. One of the booklets will be with the November LETTERS. Quantities will be available from the office. Mrs. Boyter has written an article for the LETTERS making suggestions for its effective use.

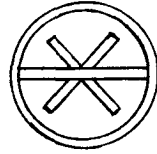
John Kemp has made a fine setting of the traditional Moravian Christmas song "Morning Star". This is written for children and youth choirs with accompaniment for autoharp, recorder and cello. An optional piano or organ accompaniment is provided. The Guild is publishing this anthem as A-44. (We have already received one order for it as a result of Helen's reference to it last month.) This anthem may well be the "hit" of your carol service.



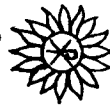
A TEACHING CHURCH CHRISTMAS TREE

During last Christmas season, the people who attended St. Paul's Evangelical Lutheran Church, Lansdowne, Pa., (Philip T. Blackwood, Director of Music) found a lovely, decorated tree in the nave and an insert in the bulletin explaining the symbolism of the decorations. The insert is reproduced here, slightly reduced in size. This is a fine teaching device for either church or choir room.

<p>The cross surmounting the orb is the Christmon declaring that Christ died for the world and that He is victorious over the world. (This is the symbol which is found on the service book and hymnal of our church.)</p>  <p>The daisy is the symbol of the innocence of the Christ child.</p>  <p>The lily of the valley symbolizes the humility of the man Jesus. Solomon 2:1</p>  <p>There are various combinations of these monograms and symbols on our tree. All of the Christmons used to decorate the tree are in white and gold to symbolize the purity, perfection, majesty, and glory of the Son of God.</p> <p>There are many ways in which symbolism can be used to tell more and more about our Loving Father and His Precious Son. God willing, next year we hope to add to this year's collection of Christmons and relive the glorious news of God's saving grace in Jesus in an even fuller and richer sense.</p>	<p>CHRISTMAS 1965 THE SYMBOLISM OF OUR CHRISTMAS TREE</p> <p>WELCOME to St. Paul's Lutheran Church. May each of you be blessed with the love and joy and true meaning of Christmas. The tree in the nave of our church is decorated with the symbols from Christian history which refer to our Lord and Saviour, Jesus Christ. They tell the story of God's plan for our salvation that, through faith in Jesus Christ we might all be restored to the Father in a community of love, the Christian Church.</p> <p>The earliest monograms of our Lord are in Greek letters. Originally much of the New Testament was written in Greek because many of the first missionary churches were Greek.</p> <p>The CHI-RHO is the symbol for the name Christ. It is composed of the Greek letters X and P superimposed. These letters are the first two letters of the name Christ. The Alpha and Omega, added, make the full name JESUS CHRIST.</p>  <p>The white or gold rose is the symbol for the nativity. It may appear on the Chi, but never on the cross. The rose of Sharon is a symbol for Christ, and is recalled in the hymn, "Lo, How a Rose E'er Blooming."</p>  <p>I (Iota), H (aeta), S or C (sigma) ... the first three letters of Jesus in Greek.</p> <p>Monogram for first letters of Jesus & Christ.</p> <p>This is the Greek form of the cross. The arms are of equal length.</p> <p>The "Alpha" and the "Omega" are the first and the last letters of the Greek alphabet. They are also symbols for Christ and are derived from Revelation 22:13 "I am Alpha and Omega, the beginning and the ending..."</p> <p>Ihs IX AΩ</p>
<p>MAY THESE SYMBOLS CONTINUALLY REMIND YOU OF GOD'S GREATEST GIFT TO US ALL JESUS CHRIST.</p> <p>THE NATIVITY OF OUR LORD, CHRISTMAS 1965</p> <p>St. Paul's Evangelical Lutheran Church Congress and Plumstead Avenues Lansdowne, Pennsylvania</p> <p>The Rev. Bryce W. Shoemaker, Pastor</p>	



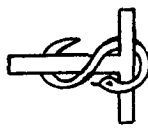
The Circle, which has no beginning and no ending, often represents God or eternity. The circle surrounding the cipher tells us that Jesus Christ is the son of God and eternal.



The Sun of Righteousness. Malachi 4:2 "For unto you who fear my Name the Sun of Righteousness shall rise with healing in its wings."



The crown telling us of the Kingship of our Lord, Jesus Christ; His place of honor at the right Hand of God.



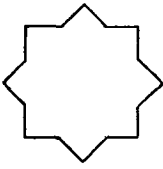
TAU CROSS. Salvation promised but not yet accomplished. With the serpent upon it it depicts Jesus words of how our salvation WOULD BE accomplished... "As Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up."

N I K A

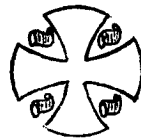
The Greek word for conquer.



The butterfly is a symbol of both the resurrection of Christ and man's hope of eternal life. As a larva it represents man's life upon earth. Its life in the cocoon corresponds to the life in the tomb, asleep until the resurrection, and in its final stage emerging from the grave and soaring to heaven in a new body. I Corinthians 15:2-22 "Now is Christ risen from the dead in Christ shall all be made alive."



8-pointed star ... a symbol of man's regeneration through baptism.



CROSS PATEE with Four Scrolls Our salvation as revealed by the four Evangelists in the four gospels. The winged man - Matthew; winged lion - Mark; winged ox - Luke; eagle - John.



CORNER STONE "Jesus Christ, the chief corner stone." Ephesians 2:20

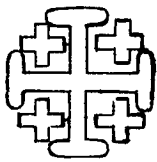


The DESCENDING DOVE ... God, the Holy Spirit. John 1:32-34

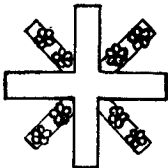


The fish was a symbol or sign which the first Christians used to inform others of their faith during the times of persecution and suppression. Their confession was: "JESUS CHRIST IS SON OF GOD AND SAVIOUR." From the first letters of the important words in that statement, the Greek word - ICHTHUS (FISH) is formed. Jesus said: "Follow me and I will make you fishers of men." Matthew 4:19

I X O Y C



This symbol is known as the Jerusalem cross. The four TAU crosses are joined together at their bases and represent the Old Testament prophecies of a Saviour. The four small crosses represent the carrying of the gospel to the four corners of the world by those who took up the cross and followed Him.



The Greek cross, the CHI with roses upon it is often used as a symbol for Christ. The same combination may be used with the butterfly on the cross. In this latter case it represents the resurrected Christ.

Either may be enclosed in a circle stressing the eternity of Christ.

Fortress Press has just published a small book having the same general idea, but intended to be used in the home during Advent. It has a devotion for each day with an illustrating colored design which is to be cut out and hung on the tree. The book's title is THE JESSE TREE. Stories and Symbols of Advent by Anderson. It is priced at \$1.95.

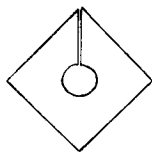
THE HOLLY AND THE IVY

Choreography by Margaret Fisk Taylor

This traditional English Carol was originally interpreted as a folk dance during the twelve days of the Christmas festivities. Since no notations of the dance pattern have come down to us, we can only turn to some of the patterns of English folk dances. Of course, we can feel free to create any variations that may add an overtone of the wonder expressed in this carol with its recurring thought – “And Mary bore sweet Jesus Christ to be our sweet saviour”.

The pattern that is described in the following pages is one that we have worked out in a circling design, but we have also presented this carol in the form of a *contra* dance. Feel free to make any variations or a completely new design.

The melody is a traditional one, found in *The Little Book of Carols* published by Cooperative Recreation Service, the *Oxford Book of Carols*, and others.



This carol may be interpreted with or without the use of wreaths. If wreaths are used, each boy holds one in his right hand. The wreaths may be 6 or 8 inches in diameter. The girls may have ivy stapled on their collars or wear a circlet of ivy in their hair. The boys may wear a sprig of holly on their collars. The “collars” may be a square (12”) (red or green) worn with 3 points on shoulders and at front, the opening at the back.

If the group is all girls, those on the inside circle are the ones who carry the wreaths and wear the holly. The pattern will be described mainly as it is done without the wreaths. The directions involving the wreaths will be parentheses. The pattern of action is identical for each stanza and refrain.



The group (from three couples to ten couples) is a double circle with the boys facing out toward their partners who are on the outside circle facing in.

The holly and Partners reach toward each other with weight on forward right foot, and with right arms moving forward and upward so that the palms of the right hands touch. The fingers are together and vertical. (Wreath: boy holds wreath in right hand, girl touches the wreath with her right hand.)

(forward & back)

the ivy Each couple shifts weight back onto left foot and right hands lower.

When they are Each couple repeats the same movement as in *The holly and*.

both full grown With right hands lifted high, each couple moves in a half circle to the right so that the boy now stands in the place where the girl was and the girl is now on the inside facing out. At the end of “grown”, the right hands are lowered, and parted, as the weight is shifted back to the left foot. During this initial section, the focus of the eyes is just above the finger tips each time the couples have their right hands raised. (Wreath: girl touches the wreath instead of the boy’s hand, otherwise the action is the same and the focus of the eyes is at the top of the wreath.)

Of all the trees The girls lift both arms forward and upward with wrists slightly crossed while the arms are being lifted, but on “trees”, the rounded arms should be directly overhead with a space of about six inches between the hands, and the head should be uplifted with eyes looking upward.

In all of the other stanzas the words for this line are “And Mary bore”; so for a moment, each girl is reliving the wonder of Mary with a halo formed by the uplifted arms in a circle design. The boys kneel on one knee, backs straight, heads up, as they watch the girls’ arms forming the high arch. The boys’ arms are down at their sides. (wreath: boys hold wreath with both hands as it rests lightly on the upraised knee.)

that are in the wood The girls widen their arms and lower them to their sides. The girls continue to look up throughout this line. In all the other stanzas, the words for this line are “sweet Jesus Christ”. The quiet, slow movement adds to the spiritual emphasis here. The boys hold their upward look also.

The holly Each boy rises and reaches forward with his right hand (palm vertical). Each girl extends her right hand and touches the palm of her partner. (Fingers are vertical.) As the palms touch, the right hands are lifted above head level (still touching). (wreath: boys lift wreath in right hand and girls touch it as it is lifted to the highest level.)

bears the crown. With the right hands remaining high, each couple moves in a close half circle to the right, until the girls have returned to their original positions.

REFRAIN:

The rising of Boys make a quarter turn left and reach toward the center with the left hand where a light contact is made with the hands of the other boys. If there are more than five couples, no effort should be made to touch in the center. The left hands are held vertically with fingers pointed up and palms away from the body. The right hands are lifted in a similar way and make contact with the left hand of the partner, for the girls have made a quarter turn to their right. (*wreath*: each boys holds his wreath out to the right and each partner touches it with her left hand.) The group is in the form of a double circle and should move counter-clockwise with two steps (light, on the ball of the foot) on "rising of".



couple going counter-clockwise "The rising of"

the sun Boys progress with two more steps in their circle. The girls lower their left arms, breaking contact with their partners; then, leading with their right arms extended and diagonally downward, they turn right to the outside and continue around to the right until they have made a complete circle and are again facing counter-clockwise. But, she is now beside a new partner, because as each girl is circling out to the right and back, the boys have progressed with two steps. Her new partner is the boy who had been directly behind her former partner. She lifts her left hand against the palm of his hand. Care should be taken that the girls lower their left arms as they turn outward, making their circle with the right arms leading, but as soon as they are completely around, the left hand reaches up to the new partner's hand (by the end of "sun"). (*wreath*: her left hand touches the boy's wreath instead of his hand.)



Separate - girl turns to right outward during "the sun"

And the running of Couples progress counter-clockwise, with arms upraised, taking two steps on "running of."

the deer Girls repeat the outward turn as in "the sun". Boys progress two steps as in "the sun".

The playing of Repeat the design of "the rising of".

the merry organ Repeat the same design for "the sun".

Sweet singing in the choir Partners progress four steps with inside hands upraised, palms touching, heads up. Everyone comes to a stop on "choir". All looking up. (*wreath*: held high with inside hands.) then everyone turns to face his partner, ready to start the entire design during the second stanza, etc, etc.

ALL THINGS BRIGHT AND BEAUTIFUL

Words by:
Mrs. Cecil F. Alexander
1823-1895

Royal Oak
7.6.7.6. with Refrain

Tune:
Old English Melody

Let your "mind's eye" picture the most beautiful outdoor spot you've ever seen!

One by one, break the "whole picture" into its parts: mountains, clouds, trees, rivers, rocks, living creatures. What else was a part of your picture?

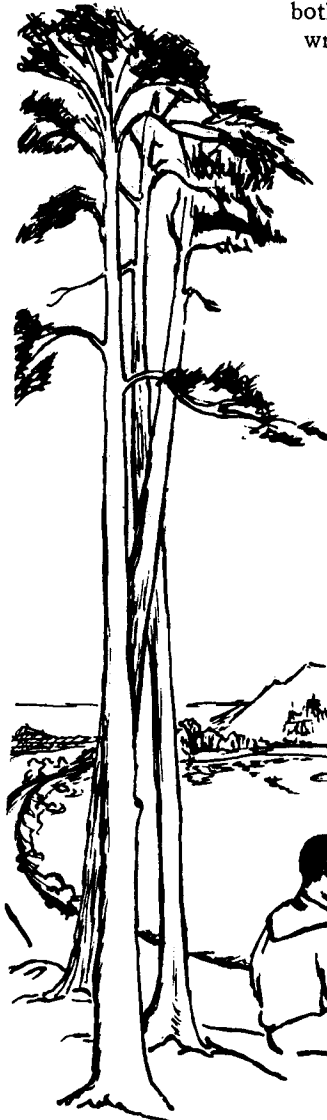
If we made a list of all that each of us saw, we might have many of the things that Mrs. Cecil Frances Alexander names in her hymn, "All Things Bright and Beautiful". Perhaps we would want to join her in saying, "The Lord God made them all", as she does in the refrain. What is a refrain?

When is it sung in this hymn?

Having our "mind's eye" full of such memories and knowing that all things are created by God *is not enough!* God's plans could not grow and expand if we just kept on *consuming* all that God gives us without *using* His resources *to produce more goods and services* for His purposes.

Think of some ways that the following God-given "Resources" might be used to produce more resources: Our minds; Our voices; Love; Specific Talents; Land; Money.

Mrs. Cecil Frances Alexander, daughter of a Major in the Royal Marines in Ireland, was said to be both nearsighted and extremely shy. But rather than be handicapped, she invested her other resources to produce both goods and services for her Lord. The "goods" were the many hymns she wrote and the "services" were her responsibilities as the wife of the Archbishop Alexander of Ireland.



Look in your hymnal and list at least two other hymns written by Mrs.

Alexander: _____

Lightly mark the intervals between each note of the melody. Scalestep progressions – from one note to the very next note, up or down on the staff – are easy to sight sing, but listen very closely to the skips of a sixth or

a seventh. How many sixths do you find? _____

How many sevenths do you find? _____

Are there octaves? _____

Can you think of a reason eighth notes were chosen instead of quarter notes on the words: "beautiful", "and", "wonderful", "them" "that", "little", "bird" and "He" in the first

stanzas? _____

If your choir is to memorize this hymn, key words taken from the phrases in order will help, especially if you picture them in that "mind's eye" – such as "flower, bird, colors, wings". But the most important part of learning a hymn is when you use it in services which help more to know, "The Lord God Made Them All!"

Charley, the C.B.

ALL THINGS BRIGHT AND BEAUTIFUL

ROYAL OAK. 7. 6. 7. 6. with Refrain

CECIL F. ALEXANDER, 1823-1895

Old English melody

In unison

Stanza 1 to be sung as refrain after stanzas 2-5

1. All things bright and beau-ti - ful, All crea-tures great and small,

All things wise and won-der - ful: The Lord God made them all. *Fine*

2. Each lit - tle flower that o - pens, Each lit - tle bird that sings:
3. The pur - ple - head - ed moun-tain, The riv - er run-ning by,
4. The cold wind in the win - ter, The pleas-ant sum-mer sun,
5. He gave us eyes to see them, And lips that we might tell

He made their glow - ing col - ors, He made their ti - ny wings.
The sun - set, and the morn - ing That bright-ens up the sky,
The ripe fruits in the gar - den: He made them ev - ery one.
How great is God Al - might - y, Who has made all things well. A-MEN.

Because we are all interested in the hymn singing, or lack of it, in our congregations; and because of the interest manifested in his unique teaching device when Mr. Kintner explained it at our Seminars, we are printing in toto a paper he wrote on this subject.

A NEW APPROACH TO HYMN LEARNING

by

Rev. Robert J. Kintner
Minister of Music
Central Christian Church
Lexington, Kentucky

Wherever and whenever church musicians or ministers gather, one can often hear the lament, "My congregation just will not sing!" In your mind you are already thinking of the reasons your congregation will not sing. Without going into too much detail, let me share my thinking on this problem with you.

First of all, in our minds, let us separate congregations that sing only the hymns with which they have grown up from those groups which are trying to broaden the types and variety of hymns they use. It is this latter group about which we are talking — why do these congregations have trouble singing?

(1) ***Congregations know so few hymns in common.*** We are a people on the move. Today most churches (rural churches excepted) are comprised of families with varying regional and denominational backgrounds. When such persons are together, the number of hymns they *all* know is greatly reduced. If we sang only the hymns that everyone in our congregations knew well, we would be accused of having a service with little variety in the hymns. Thus, we are forced to use hymnody which is unfamiliar to a portion of the congregation every Sunday.

(2) ***Congregations have no way to learn unfamiliar hymn tunes.*** It is the tune that causes the problem. Non-musicians learn new tunes very slowly. In past generations children attended church, often twice on Sunday and sometimes during the week as well. They grew up hearing and singing the same tunes year after year. Today, however, patterns in Christian education have changed. Many churches have double services with parallel church schools. In such situations a child can reach Junior High age and have attended adult worship only a few times. Such children grow up exposed to only those hymns they have heard in church school. If they were part of a children's choir, this might be a little different, but even in children's choir programs the number of hymn tunes used is often limited. Such children can almost be classified as "hymn illiterates" and when they grow up they will participate very little, if at all, in morning worship.

(3) ***Congregations are a generation of listeners rather than producers of music.*** Records, radio, TV, and movies have brought many blessings to our culture, but they have proven to be a disadvantage in that they have made us listeners rather than creators of music. I do believe our culture is much more aware of what is "good" in music and even appreciates beautiful music, but we do not sing in the home any longer as was done a generation ago, since these other forms of entertainment are more readily available.

(4) ***Congregations believe the choir will do the singing.*** We like to be entertained and we carry these habits over into our church lives as well. Good choirs relieve congregations of their psychological responsibility to sing. When the choir does a good job, we are less aware of the failure of the congregation. As church musicians, we have often taken this path as the solution to the hymn singing problem. However, the results can be very disappointing. As one lady said to me, "We listen to the choir sing the anthem, why not the hymns?"

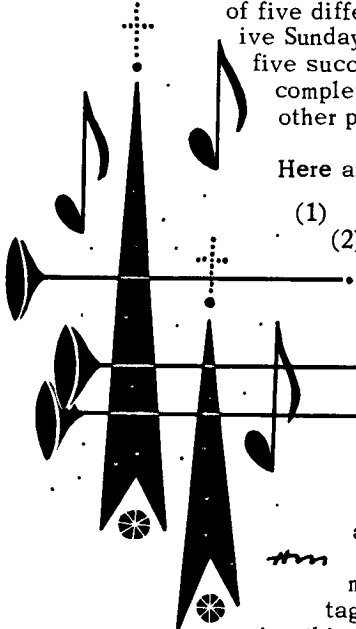
(5) ***The congregation has no "musical" leadership.*** As church musicians we are often hired to do a specific task, i.e., direct a choir, play the organ, but as our churches are not aware of how to correct poor congregational singing, they do not hire us with this as a specific task. Most ministers pick the hymns they want sung and we feel they are responsible to help correct the situation by urging the people on with little "pep" talks, etc. The result is that in most cases nothing much happens, although there is considerable concern.

(6) ***There are mechanical reasons why congregations do not sing.*** Poor acoustics producing too much echo or an overly dry room, an inadequate or incorrectly placed organ, or insufficient lighting; all can impede a good response by the congregation in singing.

(7) ***Hymn accompaniments can make a difference.*** The organ can be too loud. Particularly for women who seem to be more sensitive to loudness of sound. Not only the volume but also the choice of correct, singable tempos is very important. Often congregations "give out" when the tempo is too slow, or are left breathless by organists who "race". Such factors can prevent good hymn singing.

II

We have examined many of the reasons congregations do not sing and have found the problem rather complex. In searching for solutions, I have considered most carefully the fact that the average layman must be exposed to a hymn many times and for over a period of years before he considers the hymn familiar. This is even more evident when we consider hymn tunes. Singing an unfamiliar hymn once or twice a year, even over a period of years, will seldom result in a hymn becoming familiar. I have worked out a simple teaching device which is entitled, "Our Heritage of Hymns" (the title was originated by Dr. Ben Burns of Tryansylvania University.) Each Sunday in the morning worship service, the congregation sings from the printed program the first verse



of five different hymns connected by short introductions as if they were one hymn. On each successive Sunday, a new hymn is added to the top of the group and at the same time (after being used for five successive weeks) the last hymn of the series is dropped. A week or two after a hymn has completed the cycle of the "Heritage Hymn" series, it is then used in its entirety at some other point in the service.

Here are some points to think about:

- (1) This device permits the teaching of approximately 50 hymns a year.
- (2) It is not necessary to use hymnals. The words of each hymn can be printed in the worship bulletin or mimeographed as a bulletin insert. Our church prints the words of each verse and the number of the hymn as well for those who wish to follow in the hymnal.
- (3) By working in the worship service, the entire congregation is exposed. Any other method I have used such as the "Hymn of the Month" or congregational rehearsals either is limited in the number of hymns it can teach or in the number of persons it can reach.
- (4) This teaching device is easily used in choir rehearsals, particularly with children. Children love frequent repetition. I use the formula of the first verse of 8-10 hymns each week and we repeat each hymn for 10 weeks, adding one each week and dropping one each week. One can easily teach children 30-40 hymns a year by memory (the one verse) using only 10 minutes of rehearsal time each week. We use mimeographed booklets with the words printed on them to save time. I find it advantageous to talk about the new hymn I add each week and we spend a few minutes studying this hymn "as a hymn of the week" so that the thought of the hymn will be well understood.

We are also producing "sing along" records that the children can take home with them to further familiarize themselves with the hymns. We put only the first verse of the hymns on the record, for again our objective is to get the child to memorize the tune, and with such a system, about 60-70 hymns can be placed on a 12" record. Later we hope to produce records of our choirs singing the "Heritage Hymns" to be sold to the congregation to again expose them to more hymns and hymn tunes.

(5) This device can be used in churches having Sunday evening services, in youth meetings and in church school. However, I am convinced it is most effective when used in gatherings including the maximum number of the congregation.

(6) Such a program will not work without some planning and preparation of the congregation. I will give you an outline of the procedure I use for introducing such a device.

(a) Begin by communicating the problems of learning unfamiliar hymns to your pastor and as many persons as you can take the time to talk to. Your pastor will be the key figure in the success of such a venture. He must be convinced such learning is necessary. I took time to write articles — perhaps you have persons in your choir who could help at this point. I enlisted the help of women's organizations. I talked to some of their groups and got them to raise their objections early so we could talk about them and I asked them to talk to at least 10 people about the need to learn hymns — having them explain why we do not know many hymns now being used in the church. The minister addressed the congregation on the subject and I spoke once to the congregation. We started the program in the choirs two months ahead of our plan to introduce it to the congregation so many of the families would be aware of its effectiveness in teaching hymns to children.

(b) Next it is necessary to study the hymns that have been used in the congregation. I believe that many of the tunes we musicians consider "familiar" are not really familiar to our people at all. These are the best hymns with which to begin. Don't introduce too many completely unfamiliar hymns or tunes during the first few months. On the basis of a year's experiment, I recommend 25 hymns being used, but not well known, and 25 completely new tunes.

(c) Make certain you make a list of the hymns the congregation should know. Have your minister do the same thing. He will often be a good guide to hymns that are theologically weak and not worthy of being taught.

(d) Keep in mind that the program I am describing is primarily a lay-program. This is not designed for the musicians in the choir or for even those few musicians who are in the congregation. It is worked out to train the bulk of the congregation, those persons we have had little interest in during the years. Learn to understand the non-musician. Here are some observations that might help you: never discuss hymns in negative terms (people resent being told the hymns they like are musically inferior); stress the idea of the need to know more hymns and the fact that we must learn the same hymns; avoid talking too much about the hymns introduced. I write a brief column in the church newsletter each week and often a brief item in the bulletin about the "hymn of the week". I find that just being exposed is the secret, particularly if the hymn is magnificent.

It takes a few weeks for the idea to catch hold. Our people at Central did not respond for about three months. Now everyone can notice the difference in all the singing. It somehow has given people greater confidence and the fact that we are concerned to strive to teach the laymen as the musicians is a major factor.

(continued on page 39)

QUESTIONS

How do you begin the first week? I start with only two or three rather familiar hymns. Then each week I add another until there are five and at this time I drop the most familiar hymn.

In what part of the service does the "Heritage" series work best? We are using it in place of the hymn just before the sermon. It is best when it can replace a "general" hymn used in the service.

How much time does it take? About 1-2 minutes in length for each hymn and introduction. The introductions should be very brief. I normally use only two measures of introduction.

In what order are the hymns arranged? Your musicians will be lost without their hymn-books. I discovered my adult choirs found it hard to memorize melodies since they have used the crutch of reading notes for so many years. Thus a numerical order can be used to facilitate finding the hymn quickly. A second choice would be to start with the meditative hymns and finish with praise hymns. Never finish with a hymn being introduced for the first time, if possible.

Is it necessary to modulate between hymns? Modulations can make for a smoother transition, but I find key change often stimulating and in addition, the congregation is aware of the start of the next hymn.

How can the organist find the pages fast enough? I recommend mounting the hymns on separate pieces of heavy paper or light weight poster board. Then it is easy to go from hymn to hymn. I do this for all my hymns, responses, etc., of the service I play and find it is very helpful. (This requires cutting up two hymnals.)

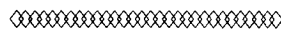
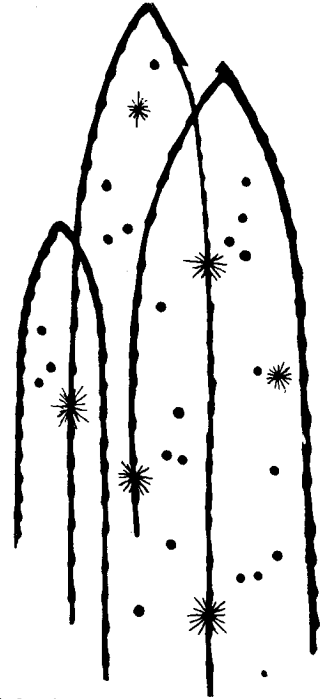
How long is it best to keep such a program going? I think two years is about a maximum period of time. I believe it best to do an experiment for six months to a year, then stop for a year. This next year we are going to experiment with repeating the same hymns we learned last year to see if another year of this kind of repetition is not necessary to really train a congregation.

Would this be useful in introducing a new hymnal? I have used the device in this manner and find it extremely effective. It will be particularly useful in connection with combating negative feeling toward the new hymnal, as people will find learning easier than they had thought possible.

What kind of hymns do you choose? I stress the great hymns of praise (about 50% and then the balance in "specialty" hymns which are needed to fit particular needs of our service i.e. communion hymns, hymns of consecration).

What about the people who do not make an attempt to sing? Several people have told me they never sing in the "Heritage Hymn", but express their surprise that they find themselves singing the hymns as we use them after they complete the Heritage series. Listening to a hymn tune that often results in making a hymn tune rather familiar, even if the person never sings it once, is a step in the right direction.

How can I use my choir to help in this regard? I place the choir in a scattered formation around the congregation about once every two months, and this aids timid singers.



DEFINITION OF A HYMN

Hymn Society of America

A Christian hymn is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshippers' attitude toward God, or God's purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and immediately apparent as to unify a congregation while singing it.

Here is a service worth careful study. Mrs. Howard A. Wilson (1309 South James Road, Columbus, Ohio 43227) wrote the following:

"I thought perhaps you might be interested in our Epiphany Service of lessons and carols.

"While living in Scotland, we were privileged to be in attendance at the King's College Christmas Eve service of lessons and carols. Having been so impressed by this service, I decided to apply this to an Epiphany service in the church I now serve.

"It has been very meaningful to both choirs and congregation."



AN EPIPHANY SERVICE OF LESSONS AND CAROLS
January 30, 1966 4:00 P.M.

CHRIST LUTHERAN CHURCH
Bexley, Ohio

THE PROCESSIONAL CAROL 42		O Come All Ye Faithful
THE PROPHECY		ISAIAH 9:6-7
"Rejoice Greatly"	Woodward	High School Choir
	(G. Schirmer, from "SAB Anthem Book")	
"Come, O Come, Dear Redeemer"	Franck	Junior Choristers
	(Lawson-Gould, from "Solos for Church Year")	
THE SALUTATION		ST. LUKE 1:26-33
"Glory in Excelsis"	15th Century Plainsong Recitative	Junior Choristers
	(followed by "Holy Angels" - Lundquist-Westminster Press)	
"How Far Is It to Bethlehem?"	Piae Contiones arr. Pooler	Treble & Carol
	(Augsburg 1386)	Choirs
THE BIRTH		ST. MATTHEW 1:18-23
"Before the Paling of the Stars"	Boda	Treble & Carol
	(Concordia No. 98-1566)	Choirs
"Carol of the Bells"	Rauscher	Choristers & High
	(Ralph Jusco Publ.)	School Choir
THE BIRTH		ST. LUKE 2:1-7
"Rocking Carol"	Oxford Book of Carols	Treble Choir
"Singing Gloria"	K. Davis	High School Choir
	(Remick Music Corp.)	
THE OFFERING CAROL 48		What Child Is This?
THE VIGIL		ST. LUKE 2:8-20
"Weinachtslied mit Echo"	from "Frohliche Weihnachten"	Boy Choir
	(Treble Voices, edited by Don Malin -	
	published by Mills Music, Inc.)	
"This Little Babe"	Britten	Boy Choir
	(Boosey & Hawkes, from "Ceremony of Carols")	
THE ADORATION		ST. MATTHEW 2:1-11
"Song of Seven"	Brown	Treble & Carol
	(Choristers Guild A-36)	Choirs
"The Snow Lay on the Ground"	arr. Stone	Choristers & High
	(Pro-Art Publ.)	School Choir
THE REVELATION		ST. JOHN 1:1-5
"He Is Born Christ the King"	K. Davis	Treble & Carol
	(Harold Flammer - No. 84658)	Choirs
"Carol of the Drum"	K. Davis	Choristers & High
	(B. F. Wood Co., Inc.)	School Choir
THE RECESSIONAL HYMN 434		Beautiful Savior



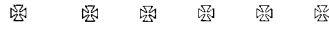
The publishers were not listed on Mrs. Wilson's bulletin, but she kindly supplied us with the names.



Correction

FROM THE EDITOR'S DESK

In Texas we do things in a big way, even, *big mistakes*. We really did not send out 36 *thousand* copies of the September LETTERS as was reported last month. It should have read 36 *hundred*, but that is a good big figure – more than ever before. Memberships are coming in rapidly – hope everyone renews so no one misses an issue.



Each year a few people ask to be put in the permanent order file for a certain number of each new cartoon or Hymn Study. Then, without their ordering again, we send the new issues when they come out. The first person to have this status this season is Miss Janette Ogg of High Point, N.C. If others would like to have our publications regularly, without the bother of ordering, just let us know what and how many you want. We will bill you for them each month.



The Hymn Study this month is a fine one to illustrate with pictures around your choir room. When I was preparing the reprint of H-2 for the printer, I happened to see the following announcement in *Changing Times*:

The beauty of rural America—for your walls

The U.S. Department of Agriculture's Soil Conservation Service has put together a set of 52 full-color photographs portraying the beauty of American farm scenes and rural areas. The 15- by 20-inch pictures on 20- by 24-inch paper can be framed, tacked on a bulletin board, pasted on a wall or used as samples in art classes. And a weekly calendar pasted beneath a picture could give you a changing rural scene for every week of the year. A few examples: new farmland in the Matanuska Valley, Alaska; crimson clover for soil cover, grazing and hay, Sussex County, Del.; native-built terraces where rice and taro grow in East Kauai, H.I.; French Lick watershed reservoir and recreation area in Orange County, Ind.; multipurpose pond, Sullivan County, N.H.; and dairy cows on improved pasture, Caledonia County, Vt. There is a picture for each state, Puerto Rico and the Virgin Islands. To order, write to Superintendent of Documents, Washington, D.C. 20402, for the "America the Beautiful" pictures. Price 10 cents each, \$5 for all 52.

This would provide you with good illustrative nature material. Don't over-look the fine color pictures in *Together* magazine, *National Geographic*, etc.

A good file of pictures is a source of help many times to vivify the meaning of a hymn or anthem.

In connection with this month's Hymn Study, you might want to consider an anthem in the Guild catalog which has the same text. It is A-5 by John Burke. He has made an expressive, colorful setting.



Mrs. Laretta Cotton, our busy, busy Board member living in Milwaukee, recently was given a nice "spread" in one of the local papers about her choir program, particularly her bell choirs. This type of publicity is good for public relations. We congratulate her. This issue of the LETTERS has her picture and some thought for us on the title page.

'Twas Mrs. Cotton who first introduced me to the writings of Marian McLaughlin, the composer of A-32, A-40, A-42, and our first bell music, B-1.

By the way, we in the office have been highly gratified at the reception being given A-42 and B-1, the two supplements by Mrs. Ostrom (Marian McLaughlin) which were sent with your September LETTERS. We have had many words of commendation about them and many orders. If you did not give them a careful study, we urge you to do so.



Calling Bell Composers! If you have been writing some original works for handbells (not arrangements) and would like to have them considered for publication by the manuscript committee of the Board, please send them me at 440.



Do you see **Fischer Edition News** published occasionally by J. Fischer & Bro. Music Publishers of Glen Rock, N.J.? The opening article in the current issue is titled "Worship - What is it?" by Ruth K. Jacobs. It has many stimulating thoughts for children's choir directors for it was originally written for us and published in the LETTERS several years ago. If you write the Editor, Dr. Howard D. McKinney, he might be glad to send a copy of the pamphlet to you. Of course, you can also find the article on page 12 of **The Children's Choir** Vol. II edited by Nancy Tufts. Surely by now you have a copy of this encyclopedic volumn! If not, we will be glad to supply it!



To our Canadian Members,
all 80 of you:

We never had so many northern-neighbor-members and we are delighted to have you. (You see, I have a special regard for Canadians - I married one forty-four years ago!) But the exchange difference on the money causes some bookkeeping inconveniences. Please send dues and materials money orders and checks "payable in U.S. currency". Thanks from an inexperienced, come-lately bookkeeper.



In our last "Available Materials" Order Form which we put out some months ago, an "Irving Calendar" was listed. The idea was good, but the preparation of it brought certain problems. The calendar is not available and won't be for the '66-'67 year. Please cross it off your Order Form.



On page 29 is an outline for a program cover. I've seen some bulletins for informal programs made in this form from this pattern. They are very attractive. Another good idea from Nancy. Try it for one of your Christmas programs.



Many directors of music are extending their influence by presenting the religious aspects of arts other than music. "Festivals of the Arts" are more numerous each year. In one of the attractive and imaginative prospectuses which have been sent to me recently (this one from George W. Frey of Central Methodist Church, Fayetteville, Arkansas) I found this outline for the four Sunday evenings of next May:

FINE ARTS AND CHRISTIANITY

- I Christianity Speaks Through Music
- II Christianity Speaks Through Drama
- III Christianity Speaks Through Art
- IV Christianity Speaks Through Dance



A final word. I want you to enjoy with me a letter recently received from a preacher-husband whose wife was one of our scholarship members at the Denver Seminar:

When I wrote you last spring sending a recommendation for my wife to attend the Guild Seminar in Denver in July, I truly had no idea what doors would unfold! Let me tell you, it was a great thrill for her and a tremendous aid for her sagging spirits to attend! Thank you - on behalf of her entire family.

One statement she made when asked what she thought of it was: "Never have I seen so many people who knew so much about so many things - and who were so enthusiastic and willing to share!" - (Just in case you ever need any promotion of your Seminars....you can use that statement.)

Let me express my sincere appreciation to the Guild for making me a husband who will now have to join in creative movement - (had to buy her autoharp and the entire family is rehearsing!) and who can relax and let music solve my problems due to her training of the choir leaders in our local church!

I hasten to add, that if this experience has been multiplied by every wife who attended - you won't have any trouble getting your quota for Europe next year.

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CHORISTERS GUILD LETTERS

November 1966

Volume XVIII

Number 3

Federal Lee Whittlesey, Editor

Regular Writers:

Christine Kallstrom
Helen Kemp
Norma Lowder
Nancy Poore Tufts



CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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Children Learn What They Live

If a child lives with criticism, he learns to condemn.

If a child lives with hostility, he learns to fight.

If a child lives with fear, he learns to be apprehensive.

If a child lives with pity, he learns to feel sorry for himself.

If a child lives with ridicule, he learns to be shy.

If a child lives with jealousy, he learns what envy is.

If a child lives with shame, he learns to feel guilty.

If a child lives with encouragement, he learns to be confident.

If a child lives with tolerance, he learns to be patient.

If a child lives with praise, he learns to be appreciative.

If a child lives with approval, he learns to like himself.

If a child lives with recognition, he learns that it is good to have a goal.

If a child lives with sharing, he learns about generosity.

If a child lives with honesty and fairness, he learns what truth and justice are.

If a child lives with security, he learns to have faith in himself and in those about him.

If a child lives with friendliness, he learns that the world is a nice place in which to live.

If you live with serenity, your child will live with peace of mind.

— Contributed

The Choristers Guild LETTERS are published monthly, September through June for its members.

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Nov. '66 — 44 —

*And, if a child lives with music —
its disciplines, its beauties,
And with the choir, its demanding team-work,
its service to God and His people;
He will grow "to mature manhood,
to the measure of the stature
of the fullness of Christ."*

A REPORT ON THE MILWAUKEE WORKSHOP

Here it is!

The Milwaukee Chapter of the Choristers Guild held a one day Workshop at Trinity Methodist Church on September 27, 1966. This was the day following the annual meeting of the Board of Directors. The theme of the Workshop was "Children's Choirs in the Christian Church - Why - What - How". The Workshop began at 2:00 P.M. with prayer led by Mr. Leslie Jacobs.

In the first session, the "Why" portion, Madeline Ingram traced the development of children's choirs - from the early Catholic boys choirs, Martin Luther's use of children to aid the congregational singing, and John Calvin's use of hymn singing to teach theology to children - to the American Sunday School movement and Lowell Mason, who formed singing schools for children in the churches. As public school music developed, church singing schools faded from the scene, until 1906, when Elizabeth Van Fleet Vosseller organized a "choir" because she felt that children needed music in their religious education. Later, Ruth Jacobs founded the Choristers Guild to encourage the organization of meaningful children's choir programs.

Mrs. Ingram cited these advantages of a children's choir program:

- The choir develops an interest in worship, and teaches children the great music of the church.
- The choir is an extension of Christian education, and provides the child with an additional contact with the church during the week.
- The choir provides an opportunity for the child to assume responsibility in the church, and establishes the habit of attending and serving the church.
- As the child becomes part of a group, he develops a sense of responsibility to the group and overcomes some of his natural self-centeredness.
- The children's choir benefits not only the child, but also the church.
- The choir develops a group of intelligent, willing workers, who desire to serve the church.
- The children's voices, when well trained, add great beauty to the service.
- A good choir program attracts people to the church.
- Music is an excellent tool to teach theology, and can be a vital link between the church school and the church.

The Second session, the "What" section, was led by Mabel Boyter. This was a repertoire and reading session. A group of Chapter members sang through ten anthems, and the entire Workshop sang 16 anthems from the packets which were purchased at registration time. Several recorded selections were also heard. Mrs. Boyter gave suggestions as to the use and adaptability of this material to choirs of various age levels. Anthems reviewed included:

Ding Dong Merrily on High	arr. Curry	Flammer
The Earth Is Hushed in Silence	Pfausch	Broadman
Sing to the Lord of Harvest	Marshall	Broadman
Three Moravian Carols	Tate	Oxford
Let the People Praise Thee O God	Hammerschmidt	Concordia
Indian Hymn of Praise	arr. Lovelace	Flammer
Now the Green Blade Riseth	arr. Fusner	H. W. Gray
It Is the Joyful Easter Time	George	Augsburg
Six Anthems (with bells)	Butler	Abingdon
Singing Through the Years	Marshall	Broadman
Psalms 100	Roth	Canyon
Awake, Awake to Love and Work	arr. Young	Broadman
T'was in the Moon of Wintertime	arr. Hinton	Oxford
For Hard Things	Marshall	Choristers Guild
Bring Your Pipes and Bring Your Drum	Reed	Flammer
Praise God in His Holiness	Shaw	G. Schirmer
Slumber Now, Beloved Child	Nelson	Boosey and Hawks
Alleluia! Hearts to Heaven	Butler	Broadman
A Child Is Born	Elmore	Flammer
O Praise the Lord	Moe	J. Fischer
Now Thank We All Our God	Kaufman	Brod Music Co.
Let the Song Go Round the Earth	Red	Broadman
Lullaby of the Virgin Mary	Slater	Canyon
African Noel	Lewis	Plymouth
Noel, Sing We Now of Christmas	Slates	Remick
In the Name of the Lord	Moe	Augsburg
Father, Teach Us How to Pray	Jolley	Remick
Carol of the Children	Priesing	Shawnee Press
Christmas Dance of the Shepherds	Kodaly	Oxford
Star Candles	Head	Boosey and Hawks

Recommended Periodicals: *Music for Primaries, The Children's Music Leader, The Junior Musician* and *The Youth Musician*, all published by Broadman Press.

Recommended books: *Leading Children's Choirs*, Mabel Samples, Broadman and *Rhythms for Today*, Edna Doll, Silver Burdette Publisher.

Excellent music displays were presented by Arthur Gossfeld, of Milwaukee, and Roy Kimpel, of the Lutheran Church Supply Store.

A delicious dinner was prepared and served by the choirs of Trinity Methodist Church.

The evening session, the "How" part of the theme, was led by Dr. Roberta Bitgood. Teaching techniques were stressed. The relaxed dropped jaw was discussed and demonstrated. Here is a sampling of Dr. Bitgood's helpful hints: Make plain to the child the distinction between his speaking voice, playing voice, and singing voice, and make it clear that you want him to use his singing voice. Let him sing the high notes strongly, but be sure he sings the low notes softly. To eliminate the hard guttural "r" sound, keep the tongue flat.

"Flocks in Pastures Green" by Bach, was rehearsed by the group. The method was to pick out the "booby-traps" (difficult notes and rhythms) and drill on these first before learning the rest of the piece. For clarity of 16th notes, Dr. Bitgood urged staccato practice. She next demonstrated registration and phrasing for the organ accompaniment. The tempo is determined by the flute figure in the accompaniment.

Other anthems demonstrated were "The Great Peace", Bain; and "Wise Men Seeking Jesus", Bitgood. Dr. Bitgood also demonstrated how to adapt an essentially pianistic accompaniment to the organ.

As the Workshop closed, all present felt aglow with inspiration and eagerly looked forward to their next rehearsal when these new insights, materials, and techniques could be put to work.

— Robert Legler

NOTE — Because of scheduling conflicts at Lawrence University, Appleton, Wisconsin, we will not be able to hold our '67 U.S. Seminar on that campus. Our announcement was premature, sorry.

We are still looking for the right campus somewhere in the populous mid-section of the country. Inquiries have been made at several colleges. A decision will be made soon and you will be informed in the LETTERS. However, the dates will still be:

JUNE 19-23, 1967



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JULY 31, 1967



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by Anne Shifflet

Teaching With Choir Books

✦ In his church choir a child learns more than hymns and anthems to sing on Sunday morning. He absorbs attitudes of worship, acquires habits of singing, and forms his idea of church music. What does choir membership mean to your juniors? Does choir provide a chance to sing special songs in church or an opportunity to lead in worship? Is rehearsal a social songfest or a well-planned learning situation?

A director who realizes the potential of Christian nurture through choir experiences will conscientiously strive to teach the meaning of worship and an appreciation of our heritage of sacred music along with musical skills. Many directors of junior choirs find the use of choir notebooks helpful in teaching these values. Information and music are correlated in study units. When considering this choir activity, several factors should be kept in mind.

Choir notebooks are an educational tool. You can arouse interest by varied visual presentations—illustrations, charts, diagrams, quizzes, cartoons. As you lead discussion of notebook materials, the children's learning is reinforced by seeing information in print. You can refer to material in the notebooks throughout the year. The junior can then keep the book in his library.

The choir notebooks can be a means of communicating with the parents about choir purposes and activities, not all of which show on Sunday morning.

Notebooks provide an incentive for participa-

tion and regular attendance. An attractive and interesting notebook gives evidence that the choir is "doing something" at rehearsals. Children take pride in using and adding to their own books. Often a new child who comes to choir out of curiosity will say afterward, "I want to join. When do I get my book?"

A notebook page for recording attendance keeps each choir member aware of his personal record.

Notebooks demand well-planned teaching. If you are a junior choir director planning for the content of study units to be used throughout the year, you must thoughtfully decide on the relative importance of various topics. You need to assemble and study materials and restate information in the language of juniors. Lessons must be broken down into small units which can be presented in the very few minutes available in a rehearsal. You should anticipate busy seasons when there will be no time to teach new material. You must prepare each page well in advance to allow time for mimeographing. Then a detailed lesson plan should be prepared for each rehearsal to assure proper allotment of time for all rehearsal activities.

What goes in a choir notebook? First, a title page with a place for the choir member's name. Then perhaps an inspirational page with a psalm of praise, selected Bible verses, or choir theme songs or prayers. Include information about the choir such as purposes, rehearsals and performances, attendance rules, awards. An attendance chart should have specific places to mark presence at all

CHOIR BOOKS / *continued*

rehearsals, Sunday services, and other performances. Reasons for absences may be recorded. You may use a chart to record memory work. Children also appreciate a list of names, addresses, and phone numbers of choir members.

The content of the notebook unit studies will naturally vary with the ability and maturity of the choristers and the interests of the director. However, some basic studies would be: the meaning of choir membership, conduct in worship, how to sing and follow a conductor, the use of the hymnal. Other groups may want to learn the meaning of the various parts of the worship service, the forms of sacred music, how the Bible is used in hymns and anthems, hymns that tell the story of Jesus, note-reading and conducting skills. Information on the church year, authors and composers, and the stories of hymns and anthems can be included. So far as possible, notebook studies should correlate with the service music the choir is learning to sing; it is helpful to have words to be memorized in the children's notebooks.

When selecting a binder for the mimeographed pages, consider factors of cost versus durability and ease in using. There does not seem to be an ideal binder. Bright-colored, hard-covered report binders with slide fasteners provide an attractive notebook which can hold pages securely without tearing throughout the year. However, inserting new pages is such a chore that to have children do it would waste much rehearsal time. Regular three-ring binders are easy to use, but expensive, usually larger than necessary, and the pages tear out.

Should the choir notebooks be carried home with the children or kept in the rehearsal room from week to week? Again, there is not an easy answer. If the books are kept at church it is easy to keep the junior's personal attendance and memory work records accurate. New pages can be inserted before rehearsal. With a name label on the outside cover, you can place notebooks on chairs to indicate seating arrangements. Anthems to be practiced can be slipped inside the binder

(and kept there until ready for performance).

However, our objective of education and communication can be better fulfilled if the children take their notebooks home. They can learn to assume responsibility for choir supplies just as they do for school, 4-H, swimming, or piano lessons. But until such a tradition is established you will need to tolerate some forgetfulness.

The size of the choir and the rehearsal room largely determine how the notebook lessons should be prepared and taught. Some groups might successfully work around tables with pencils. When children are seated in rows, with a notebook and hymnal to juggle, written work is impractical. Nevertheless, you can assign written homework regularly or occasionally.

Although most directors using notebooks prefer to write their own units of study, new ideas, information, and materials are constantly needed. Listed below are several helpful periodicals:

Choristers Guild Letters (available through membership in the Choristers Guild, 440 Northlake Center, Dallas, Texas 75238.) The monthly *Letters* provide information on all phases of working with children's choirs. The Guild also publishes material for notebooks—hymn studies, psalm studies, cartoons, and other individual pages.

The Junior Musician (The Sunday School Board of the Southern Baptist Convention, 127 Ninth Avenue, North, Nashville, Tenn. 37203). This quarterly prepared specifically for junior choir members features stories, pictures, puzzles, quizzes, cartoons, and a removable music folio. Plans for teaching the material are included in the quarterly, *The Children's Music Leader* (same address.) Directors will be interested in the eye-catching presentation of study material in *The Junior Musician*.

Music Ministry (Graded Press, 201 Eighth Avenue, South, Nashville, Tennessee 37203). A monthly magazine for all church music workers. It includes lesson plans for choirs of primary and junior age which could serve as the basis for notebook units. ✦ ✦

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AROUND THE TABLE "FAMILY CAROL SING"

by Mable Stewart Boyter



Mable Stewart Boyter

Concern for more active participation in services of worship, particularly at Christmas time, prompted the design of Around the Table "Family Carol Sing".

The plan is not complicated. It may be used in various ways, but preferably at a church night supper, with the families seated together at the tables. In many churches the mid-week service includes the serving of a meal preceding the service. This is an ideal setting for a carol sing.

You will note that the format is conducive to participation on the part of all in attendance. Only the familiar carols are used — with the exceptions: "The Friendly Beasts" and "Knock! Knock! Knock!" These two selections are particularly appropriate and appealing to the children and they should know them. Adults will enjoy them for the children's interest in them. (The music for these two selections is used by permission of the publishers. Directors will find the collections from which they come consistently useful as primary choir repertoire. "Knock! Knock! Knock!" — from "New Songs and Carols for Children", Grime, C. Fischer, Inc., and "The Friendly Beasts" or "Jesus Our Brother" — "Songs and Hymns for Primaries" — Westminster Press.)

Suggested plan for use of AROUND THE TABLE "FAMILY CAROL SING"

1. Tables should be festively appointed.
 - (a) For example: Green paper or burlap table cloth (available in rolls).
 - (b) Green styrofoam blocks into which three red candles are inserted.
(One 15" and two 12" lengths work unusually well, and if properly stored can be used a second year.)
 - (c) Burfordi holly, or other greenery, with nandina berries inserted in the blocks, assist in creating the desired effect for a center piece.
(Allow three blocks for 12 people.) The tapers will provide sufficient light for reading at a point later in the program.
 - (d) Silver, napkins and the printed program will be set at each place. The above setting creates a charming effect, and sets the mood for the service as guests enter the area, and the spirit of Christmas is easily caught.
 - (e) Families are urged to sit together *as families!* (This is perhaps the only time during the year the family — a very important unit of the congregation — participates as a unit!)
 - (f) If a festive Christmas dinner is served previous to the carol sing, it is suggested that artificial light be used to accentuate the "Magic of Candelight" for the singing.
2. The following personnel may be involved in the active conduct of the service:
 - (a) Two narrators for alternate scripture reading.
 - (b) Accompanists — either piano, organ, strings, brasses or whatever combination may be available or desirable. Complete freedom for individual director's taste and imagination is encouraged at this point.
 - (c) All music should be arranged in the order to be used! This is a **MUST!**
3. The meal concluded — the minister of music or one of the other ministers should warmly and cordially invite all who are present to become actively involved and *enjoy* the participation. Participation on the part of every individual is a prime objective! Minister of Music (or other individual) announces also that:
 - (a) Narrators alternate in the reading of scripture.
 - (b) Everyone sings every carol. A chord is given as a signal for singing — no other direction is given during the program.
 - (c) "The Heart's Response" near the middle of the service is to be read in unison, led by one of the ministers.
 - (d) Immediately before the lights in the room are to be extinguished, the fathers at each table light the tapers.
 - (e) The Christmas story unfolds in a progressive pattern as the scripture and carols are heard. With the exception of the narrators, no one speaks after the beginning of the program.
 - (f) At the close of the service it is fitting that "O Come All Ye Faithful" be used as a choral postlude. Instead of visiting, as is the usual custom, everyone is asked to continue singing this hymn until he is out of the church. Surely the song will remain in the heart as people go homeward. This type of service provides opportunity for everyone to experience the joy of singing at Christmas time. It should not detract in the least from the more formal type of musical services which are customarily presented during this season.
4. One cannot give too much emphasis to adequate and detailed preparation for such a program:
 - (a) The physical setting should be as tastefully beautiful as possible.
 - (b) There must be complete understanding between narrators, accompanists and congregation. (Accompanists and narrators will need adequate light for reading.)



Best wishes for your success!

Mable Stewart Boyter

A LETTER AND A SERVICE

by Arlene V. Root
Woodland Methodist Church
Wichita, Kansas

In 1960, our church split the children's choirs by sex instead of school grade, and this service is a joint endeavor of the Chapel Choir (girls) and the Boychoir. Our Epiphany Service ends the Christmas season at our church. In six years we have almost convinced our young people, at least, that Christmas need not, in fact, should not, go "klunk" on December 26. This is only the second day of Christmas, so we deliberately try to put the Christmas emphasis on the twelve days of Christmas and the Advent emphasis on the days before Christmas. (It take off a lot of deadline pressure, too.) In fact, our boychoir is likely to have Christmas overtones in its music until Candlemas.

Back to the Epiphany Service – it is an ancient one of lessons and carols which is becoming increasingly popular. We begin by having two choir boys go down center aisle and two choir girls down the side aisles in a nave lighted by the rose window over the altar, to light the many candles at the front of the church. These four lights advancing in the gloom are moving and deeply symbolic of Christ's manifestation. The instrumental prelude provides a time of quiet meditation for the congregation and the choirs.

Then the children, with electric candles, take their places in the four corners of the nave to sing the "Quempas-go-round". The song starts in one corner, and goes around and around the nave, line by line.

This is followed by the processional when all the lights are turned on.

The readers are older choir boys and one girl to read Mary's Magnificat. This year some of our boys, now seniors in high school and freshmen in college, read the same scriptures they have read since the eighth and ninth grades. We have deliberately tried to create continuity – a feeling of "This is the way we've always done it".

The music is that which we have used during Advent and Christmas, and sometimes some that we wanted to do but couldn't work in earlier in the season. We give the congregation some chance to sing, and they join in beautifully at this service. They could be used much more – even entirely in some churches – but many of ours are parents who delight to hear the children sing. When our young people sing so many songs they usually get "warmed up" and really sing their best.

There is nothing cute or kiddy about the service. It has inherent dignity, movement and variety and it works toward a climax in the final scripture reading. Our church members consider it the most beautiful service of the year. I think it would be beautiful, joyful and fitting in any church, large or small.

EPIPHANY SERVICE

Service of Nine Lessons and Carols

HYMN: "Come, Thou Long-expected Jesus"

FIRST LESSON: God announces in the Garden of Eden that the seed of woman shall bruise the serpent's head

CAROL: "Ding-dong, Merrily on High"

SECOND LESSON: Christ's birth and kingdom are foretold by Isaiah

HYMN: "Prepare Thyself Zion"

THIRD LESSON: The peace that Christ will bring is foreshown

CAROL: "Lo, How A Rose E'er Blooming"

FOURTH LESSON: The prophet Micah foretells the glory of little Bethlehem

CAROL: "I wonder as I wander"

FIFTH LESSON: The angel Gabriel salutes the Virgin Mary

HYMN: "Magnificat"

SIXTH LESSON: St. Matthew tells of the birth of Jesus

NARRATION: "Joseph and the Angel from 'Hodie'"

SEVENTH LESSON: St. Luke tells of the birth of Jesus

CHORALE: "Break forth, O Beauteous Heavenly Light"

EIGHTH LESSON: The wise men are led by the star to Jesus

CAROL: "Coventry Carol"

NINTH LESSON: St. John unfolds the great mystery of the Incarnation

HYMN: "As with gladness men of old"

Genesis 3:8-15

French Carol

Isaiah 9:2, 6,7

Bach

Isaiah 11:1-9

Praetorius

Micah 5:2-4

Appalachian Folk Song

Luke 1:26-38, 46-55

Plainchant

Matthew 1:18-23

Vaughn Williams

Luke 2:1-16

Bach

Matthew 2:1-15

Old English Carol

John 1:1-14

LONG AGO AND FAR AWAY
 Resonet In Laudibus
 Irregular, with Refrain
 Fourteenth Century German Carol Melody

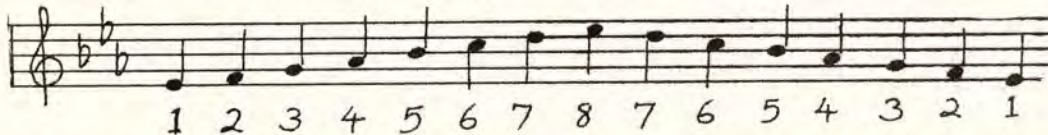
Carols and Hymns from all over the world tell the familiar events of the Christmas Story; but "Long Ago and Far Away" includes in its refrain the **reason** for God's action in coming among us!
 What verbs in the last line give this reason?

With "quick arithmetic", figure out that this 14th century carol is approximately _____ years old. Why, then, would verbs in the **present tense** (comes, loves, saves, frees) be used instead of verbs in the **past tense** (came, loved, saved and freed)?



You're very close to the most remarkable secret of Christmas! **The coming of Christ is re-experienced each time persons re-discover the meaning of God's love among us.** And through the discovery, there is a "new birth" which saves and frees us to participate in the miracle of love...even centuries after the original nativity event!

Sing the refrain first. If it will help, number the scale steps from 1 to 8:



After singing the scale steps by numbers several times, see if you can match these phrases expressed in scale steps to their corresponding portion of the carol:

- (1) 1-55555876-587655 (♯) 45
- (2) 53-1235432311-123
- (3) 123345434221-53

Make a list of carols written in 6/8 time. Why is 6/8 rhythm a good choice for most of the carols on your list? _____

Do you remember that in 6/8 time, eighth notes receive one full count and that there are six full counts per measure? Finish writing the correct counts under these notes:



Why would 3 full counts be used for each syllable in the word, "Jesus"? _____

Contrasts in music help emphasize important climaxes. Write a word which would show how you might contrast with the following:

FAST _____	CRESCENDO _____	FF _____
LEGATO _____	EVEN _____	HIGH _____

And the most unique contrast of all – in a world filled with "HATE", is that the time of Christmas should come again and again to bring us "LOVE".

Charley, C.B.

LONG AGO AND FAR AWAY

Resonet In Laudibus
Irregular, with Refrain

Fourteenth Century
German Carol Melody

Long a - go and far - a - way Heav - en rang with
Shep - herds heard and won - dered why An - gels sang up
Glo - ry, hon - or, laud and praise Be to God for

joy to - day, Je - sus in the man - ger lay In
in the sky "Glo - ry be to God most high," In
end - less days For the Babe his love dis - plays, In

Beth - le - hem Up - on a Christ - mas morn - ing.
Beth - le - hem Up - on a Christ - mas morn - ing.
Beth - le - nem Up - on a Christ - mas morn - ing.

Descant
He came a - mong us at Christ - mas - tide, At Christ - mas - tide, in

Melody
He came a - mong us at Christ - mas - tide, At Christ - mas - tide in

Beth - le - hem; Men shall bring him from far and wide, Love's di - a - dem:
Beth - le - hem; Men shall bring him from far and wide, Love's di - a - dem:

p Je - sus, Je - sus, Je - sus, Je - sus. Je - sus. —
mf Je - sus, Je - sus, Lo, he comes, and loves, and saves, and frees us. Je - sus. —

The descant for the above Refrain was written by Adrienne Reisner. The complete accompaniment, you will find in the Oxford Book of Carols, No. 77, in the American Lutheran Hymnal, No. 44, and undoubtedly in other hymnals and collections. The harmonization is by Ralph Vaughan Williams. The above text was written by Edward Traill Horn for the new American Lutheran Hymnal, and is used with permission.

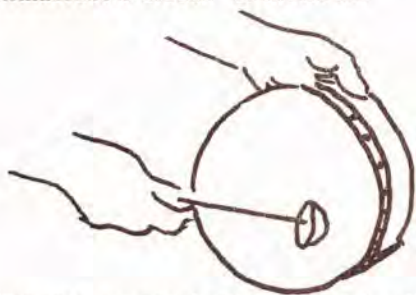
THE IMAGINATIVE USE OF INSTRUMENTS WITH CHILDREN'S CHOIRS

by Helen Kemp

We have often heard that necessity is the mother of invention. Musically speaking, I believe necessity can also be the stimulator of imagination. Many times a really creative idea is born out of a need, a lack of certain equipment, a lack of adequate funds, or some other limiting factor.

Those of us who write for Choristers Guild LETTERS are constantly aware of the inclusiveness of our membership - all denominations, all sized churches, professional leadership, churches that have "everything", churches that have little, as far as material possessions are concerned. So we try to fill these pages with *ideas* that can be molded and shaped to fit your church, keeping purpose and quality always at the center of our thinking.

This past summer, as we winged our way around the United States and Canada as "Choir Seminar Circuit-Flyers", we carried with us a small barrage of instruments. We did this because we were not certain about what would be available in such places as a large outdoor choir camp, with 200 children, a Synod laboratory school for small classes of children and Church School teachers, and various other schools with music groups of all ages. What instruments did we take? Well, let me warn you that the list is not exactly a Chamber Music enthusiast's dream! It included:



- 1 Autoharp (model 12A)
- 1 pair finger cymbals
- 1 Melodica (Hohner - model piano 26)
- 1 set bongo drums
- 2 soprano recorders (when Kathy traveled with us)
- 1 cello (when Peggy was our partner)

With this unorthodox but colorful collection, we were able to teach techniques and make music where neither piano nor organ was available to us for accompaniments.

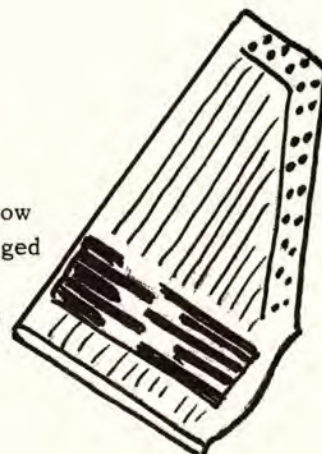
Although our primary purpose was to fill a need, we found that children everywhere thoroughly enjoyed the sounds provided by these instruments. Most of the music we used, of course, was not scored for any combination of the instruments listed, but by careful study of an anthem, its melodic characteristics, chordal structure, cultural origin, rhythmic style, our own imagination guided us as to what instruments could add that extra spark we needed.

Would you like a few examples of such experiments? Several summers ago I taught at a Junior Choir Camp, complete with log cabins, a little natural lake, and a "weathered" piano, whose "loud" pedal was continually stuck. Fortunately among the faculty and counselors were a violist and a cellist. One of the anthems we were learning was "Lamb of God". (Decius-Pooler, Augsburg) I shall never forget what happened to the quality of the children's singing when instead of the piano we used the cello, playing the bass (accompaniment) notes and the viola playing one of the inner voices. Like magic, there was a lovely singing legato. How simple and how beautiful! The children reacted almost subconsciously to the pull of the bow over the strings. Encouraged by such an improvement, we added the cello playing the bass of the accompaniment in other songs that used the piano also. The viola was used to play certain alto parts or imitative, or canonic melodies.

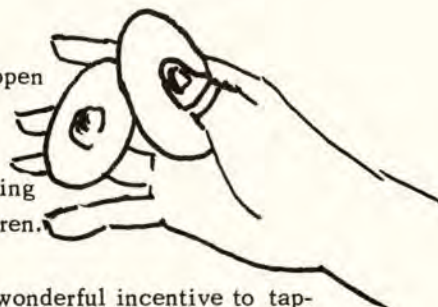


Last week we had our own Junior Choir sing from the balcony of the Sanctuary, which is far removed from the chancel and the organ. Since there is a time-lag sound problem from that distance, we planned for a combination of instruments to be played by high school students. For Austin Lovelace's "Indian Hymn of Praise" we used 2 cellos, plucking the 5ths in the bass, the *Melodica playing the flute part, and an Indian type drum for the repeated beat. The response of the clergy and the worshippers? This was expressed most deeply by the moment of complete and reverent silence after the anthem was sung. After the service, many of the congregation inquired about the accompaniment that had made the Indian Hymn so unusual.

What about the Autoharp? Can it be used as accompaniment in worship services? Yes, if the music lends itself to a chorded accompaniment within the limitation of the Autoharp – and if the instrument is *in tune*, and has been well-rehearsed with the children and in the place where it is to be played. Somehow the sound of the Autoharp is especially good with the singing voices of Primary aged children. In combination with a recorder, there are many delightful possibilities. Many Christmas songs stem from folk melodies which lend themselves to a simple chorded accompaniment. The Moravian Hymn arrangement, “Morning Star”, which is included in this LETTERS has the quality of simplicity which is necessary for this kind of instrumentation.



And finger-cymbals – how do you use them? – only upon occasion, and only when it adds something special to a particular piece of music. Do you happen to know “Sing, O Sing This Blessed Morn” (from “Nine Seasonal Songs – Children’s Choir Book” – Augsburg)? It is perfectly charming with the tiny golden cling of finger cymbals (tapped on the edges, not banged together) allowing the sound to ring out without being dampened. Try this with your younger children.



A collection of various kinds of drums can be a wonderful incentive to tapping out rhythmic patterns, as an aid to music reading, but also, they can add greatly to such music that is characterized by a drum beat. (There is one Nigerian hymn tune in the New Methodist Hymnal which includes the drum beat! Surprising?)

We have not mentioned the use of a violin, an oboe or a flute, all of which are particularly suited to Baroque music, and for descants, or as the counter melody in two-melody anthems. Find out who plays what in your congregation and start making your list of possibilities. It is important that the instrumentalists are capable enough to enhance the accompaniment. Be sure to *hear* a volunteer before you ask her or him to play for a particular group at a particular service.

Just last week, a new family came into the church from another city. Because they checked music as one of their interests, we inquired and found out that the young mother is a fine harpsichordist, complete with harpsichord! That is a fine excuse for delving into some Baroque music with the Junior Choir. I’m sure a harpsichord would go up the stairs of our balcony!



* The *Melodica* is a melody instrument with a keyboard. It is played by blowing into the mouthpiece as melody is fingered on the keyboard. We recommend model *Piano 26* as the best size for use as a valuable music-teaching visual-aid. The tone of this size is better than the smaller instrument, and is quite suitable to use for descants and melody lines written for other treble instruments.

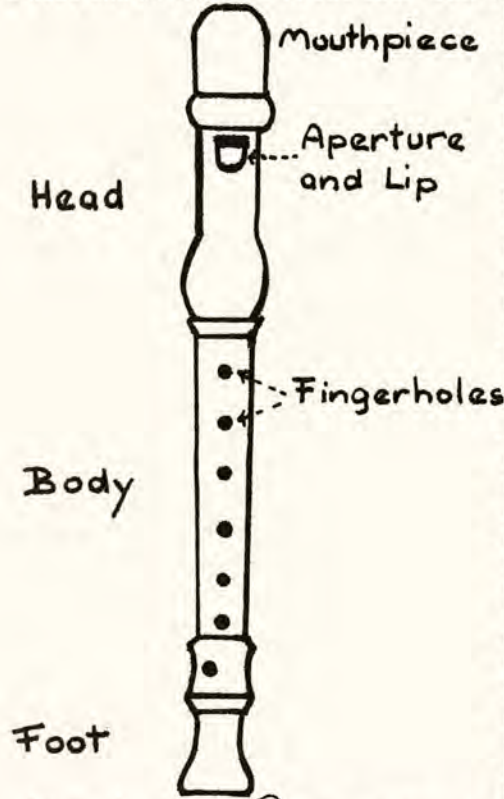
Helen

THE RECORDER (Part I, Its Amazing History)

- by Christa Grant

Year after year the same drama is repeated all over the country: Whole families are driven to the brink of internal revolution when the question arises "Should Junior learn to play an instrument?" Once that question has been decided favorably, and comparative calm has settled over the family circle again, a new and even more violent crisis looms. Now comes the decision as to which instrument shall be the chosen one. More often than not the piano gets the final nod. That leaves father unhappy, because he has to buy a rather expensive instrument. Mother already thinks of the added chauffeuring duty to and from piano lessons, and Junior doesn't know if he will like to play an instrument at all in the first place. If this were unfolding on the stage, right here the drama's second act should continue with the entrance of the good fairy who, with a swoop of her magic wand, would produce the image of a small flutelike instrument before everyone's eyes - The Recorder! The drama would then be brought to a happy ending by Junior (more or less willingly) agreeing to learn to play the recorder; father will be happy about the savings - now he can buy those new golf clubs after all. And mother - well, she might just pick up the recorder too, and toot along. All's well that ends well - only: What IS a recorder?

Technically speaking, the recorder is a member of the woodwind family, and consists of a tubular body with a head and mouthpiece on one end. This mouthpiece is plugged by a wooden block, called a "fipple" - hence



Modern Recorder

recorder's other names of "block-flute" or "fipple-flute". This fipple leaves a narrow channel through which the player blows his breath onto a sharp edge in the front of the recorder head. The resulting vibrations are then passed on to the air column in the tubular body. The body of the recorder has eight finger holes: seven in front to be covered with the fingers of both hands, and one in back to be covered with the left thumb. The function of the finger holes is obvious: they serve to lengthen or shorten the air column, thus producing sounds of lower or higher pitch. But it is the thumb hole which is the distinguishing characteristic of the recorder. Today, many schools use small plastic instruments called song flutes as part of their music education in the lower grades. While some of these song flutes approximate the appearance of a recorder, they must not be confused with the real thing. The song flute has only seven holes in front, and no thumb hole. That means that it is capable of producing the fundamental notes of the diatonic scale only, while the recorder is capable of producing the chromatic sequence of 24 - 26 pitches.

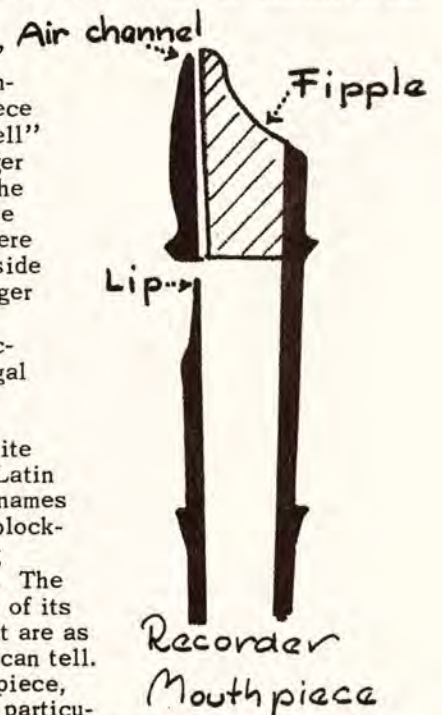
Another characteristic of the recorder is the taper of the bore, which is opposite to that of other woodwind instruments, such as the oboe or bassoon. The recorder has the largest bore near the mouth piece and narrows down in the part with the finger holes. Recorders are usually made in two or three sections, depending on the size of the instrument. Starting at the top, we have the "head" with the mouthpiece, the aperture and the lip.

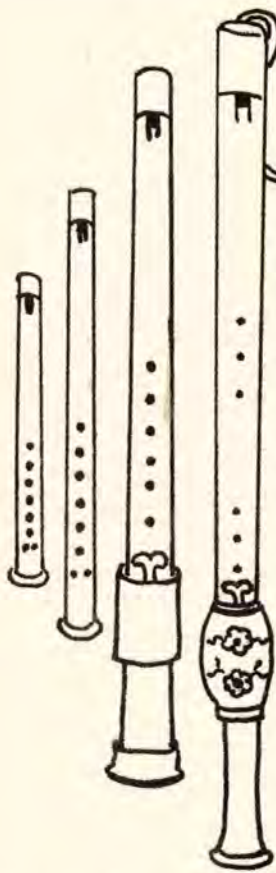
The next section is called the "body" or the "barrel" of the recorder. It contains the finger holes. The bottom piece is referred to as the "foot" or the "bell" and it contains the 7th hole or, in larger instruments, an open-standing key. The barrel and the bell form one solid piece in most of the smaller instruments. Here the 7th hole is placed slightly to the side in order to accommodate the fourth finger

of the right hand. The joints are covered with string or cork.

The name "Recorder" usually brings a quizzical look from people who associate the word with a machine for recording sound, or a person keeping track of legal procedures. Actually, the origin of the name recorder for a musical instrument is somewhat obscure. Probably the most logical derivation is from the old English verb to "record", meaning to warble like a bird. And the instrument is indeed quite capable of producing a tone of birdlike quality. Another possibility rests in the Latin "ricordari", which means to remember, to call to mind. The German and French names of the instrument are by far more descriptive, the former being "Blockfloete" or block-flute, with reference to the fipple or block in the mouthpiece, and the latter being "Flute-a-bec", or flute with a beak referring to the slightly beaklike mouthpiece. The recorder has a long and distinguished past, and one of the most amazing aspects of its history is the early arrival at principles of manufacture and playing technique that are as valid today as they were centuries ago. Where the actual beginning lies, nobody can tell. The recorder, in its crudest analysis, is characterized by the nature of its mouthpiece, and that classifies it as a whistle. But since whistles are not indigenous to any particular culture or time in history no definition as to its origin can be made, either chronologically or geographically.

Probably the first documented reference to the instrument comes from the household accounts of King Henry IV in 1338, while he was still the Earl of Derby. The entry mentions a certain amount in payment for a "fistula nomine Ricordo". So we can readily assume that the use of a flute-like instrument with the characteristics of the recorder dates back several centuries before that time, since the shape of the instrument cannot have been suddenly "invented". Rather, it points to a gradual development from primitive whistles. In the literature and poetry of subsequent centuries, the recorder is mentioned with greater frequency. Paintings and sculptures of the Middle Ages show the instrument





as being used by terrestrial and celestial creatures alike. European museums yield a good crop of early recorders, all of which show an amazing degree of perfection in workmanship. A number of these instruments bear the trade marks of instrument makers who were true experts in the art of fashioning recorders from wood, bone, ivory, or a combination of several materials.

With the liberation of music from the dictatorship of the church comes the emancipation of instrumental music as a respectable art. Now the recorder starts to flourish. In Renaissance England a number of monarchs were great music lovers, and in all probability they possessed better than average ability in playing musical instruments. And with the King being a musician, what can his subjects do to stay in his favour but to "study diligently that he kepe tyme stop and mode"? King Henry VIII at the time of his death owned no less than 76 recorders. Amongst these were instruments of ivory with silver embellishments. Then there were recorders made of such woods as walnut, box-wood and even oak. Unfortunately this interesting and valuable collection has disappeared. Left to posterity, however, is some of His Majesty's music which points to a musician with considerable talent. But also on the European continent recorders were widely used in court orchestras and bands. In some of those, recorders accounted for more than half the woodwind instruments used. The sixteenth century also sees the first publication of several books giving detailed instructions in the art of playing the recorder. With the ever increasing popularity of the instrument comes more and better music, written by such composers as Henry Purcell (1659-1695), who uses the recorder mostly in his dramatic works; or William Croft (1678-1727), who wrote a recorder part into his cantata "Celladon". John Banister (1630-1679), a very gifted and versatile musician, favored the recorder. He also went down in history as the first person to have been responsible for arranging and performing in a public concert. It must have been a success, for "...there was very good musick, for Banister found means to procure the best hands in towne, and some voices to come and performe there, and there wanted no variety of humour, for Banister himself did wonders upon a flageolet (recorder)". Handel (1685-1759) in his very first published composition "12 solos for violin, recorder or flute, with thorough bass for the harpsichord", made use of the instrument, which by this time had become a full-fledged member of the orchestra. His "Acis and Galathea" abounds with recorder passages, as do several of his other oratorios and operas, not to mention the sizable number of sonatas, trios, suites and other compositions. His trio sonatas and recorder sonatas thrill musicians today as they did in Handel's time. Across the English Channel, the first half of the eighteenth century is filled with recorder music written by such composers as Johann Mattheson (1681-1764) in Hamburg, Johann Christoph Pez (1664-1716) in Munich or Georg Philipp Telemann (1681-1767), who was perhaps the most prolific writer of recorder music. In fact, his music enjoyed such tremendous popularity that for many years it overshadowed the works of Bach. Only when Mendelssohn "rediscovered" Bach's music in the nineteenth century did the name and works of Telemann all but disappear from the

Set of recorders
from a 16th century
book about musical
instruments.

musical scene. Today his music again enjoys a certain amount of acceptance and popularity, thanks to the reawakening interest in the recorder and its music. Johann Joachim Quantz (1697-1773) is today better remembered as the music teacher of Frederick the Great than by his compositions, mostly chamber music, which incidentally are quite charming. The greatest achievement, however, in writing for the recorder as an orchestra instrument belongs to Johann Sebastian Bach (1685-1750). His use of the instrument is as varied as his music. He expects great skill from his players. To take a closer look at all his works that include recorder parts would fill a whole book in

itself. Bach very seldom scores for the transverse flute in his earliest works. In fact he does so rarely before 1716, at which time he made a special trip to Dresden to listen to a flutist perform on the traversa. Just a few examples from Bach's works shall suffice to give an idea of the manifold possibilities he found for the use of recorders: Two of the Brandenburg Concerti have major parts for solo recorder, No. II, IV. The flute part in No. II, and the two Flauti d'Echo which accompany the solo violin in No. IV were originally scored for recorders. Possible the finest application of Bach's use of the recorder can be found in the St. Matthew Passion, where the accompaniment for the recitative and chorus 25, the plaintive "O grief, how throbs His heavy-laden breast", is scored for two recorders, two oboi da cacci and continuo. At least 26 of Bach's cantatas, both sacred and secular, include the recorder in the instrumental score, or in obbligato parts wherever an expression of great tenderness and softness is desired. Probably the most famous of the obbligato parts appears in a secular cantata with the aria "Sheep may safely graze".

The seventeenth and the first part of the eighteenth centuries see the time of the greatest glory for the recorder as a member of the woodwind section of the orchestra. Yet the 18th century also brings the downfall of the instrument and its disappearance from the orchestra pit. About half way through that century, a revolutionary change takes place in the concept of orchestral music. This is the time when the public interest in orchestral music is awakening. But public performances call for larger rooms to accommodate the ever increasing crowds. Larger rooms call for larger orchestras. Larger orchestras call for instruments with greater volume to keep the proper balance between the individual sections of the orchestra. What chance of survival does the sweet and mellow little recorder have against large brass sections? Also the appearance of solo instrumentalists on the concert stage is partially to blame for the temporary demise of the recorder. So, throughout the 19th century the once so popular and versatile instrument remains all but forgotten. Fortunately, however, this proved to be only a temporary phase, for the turn of the century brings a re-awakening to the music of the pre-baroque and baroque era. This movement receives its greatest impact from England, where a group of musicians foster a growing interest in Elizabethan music. With this, the recorder makes its reappearance and starts to conquer the continent again. Only this time the recorder does not come as an orchestra instrument, but it has now become a valuable means of putting music where it should enjoy the greatest popularity - in the home. Germany and Austria proved to be especially fertile ground for this revival. There, to this day, many families join forces and indulge regularly in the custom of "Hausmusik" - music in the home - as a greatly enjoyed pastime.

From Europe the recorder than is imported into the United States primarily by immigrants who came sometime before WW II. In 1939 the American Recorder Society was founded by Suzanne Bloch, the daughter of the composer. Today, the society has chapters in many parts of the country and the popularity of the recorder is ever increasing. This popularity is easily explained: More than any other instrument, the recorder caters to the tastes and technical abilities of music lovers in every walk of life. The amateur, who wants to play just simple folk tunes for his own enjoyment, or the professional musician, the virtuoso who wants to play and explore the music of the baroque as well as many contemporary works of significance, can both find a source of never ceasing satisfaction from this simple instrument. Simple it is, but by no means primitive. Its simplicity lies mainly in its practicality: It is inexpensive, it is small and light, and with proper treatment, it is quite hardy. The technical aspects are simple, too. As is the case with any other instrument, however, the further one advances in its mastery, the wider becomes the horizon of technical and musical possibilities. At that point the playing technique can become quite complex.

ARTICLE I

DO YOU PUT YOUR BEST VOICE FORWARD?

(or do you speak "Slurvian"?)

— by Nancy Poore Tufts

Do you put your *best voice forward*? Have you ever heard *your* voice on a tape? That was really *you*, now wasn't it? Was it the *best* you? Of course not. Have you ever faced into a corner, cupped your ears and spoken to the Wall? That's the way you sound to other people.

Have you ever avoided a person because of his unpleasant, nasal voice? Arnold Bennett said that 90% of the friction in the world is caused by an unpleasant tone of voice.

Your voice labels you. You can improve your voice; you can help your choirs. By keeping a few fundamentals in mind and by practicing a little, not just 3 or 4 days, for habits are strong to break, over a period of months you can vitalize and enrich your voice.

1. Is your speech slurred rather than clear?

Do you speak Slurvian? Do you say Lazn genlman, chawklit, as a marafact, awnjuice, guvmin and Prezdin, I ham seenum, smatta? Can cheer me? If you do, your lips, tongue, or teeth or cheeks are lazy. You should recite tongue-twisters such as "Peter Piper" and "She sells seashells"; look in the mirror and energetically repeat the alphabet or count to 50 every day; practice talking through clenched teeth; whistle, hum.

2. Is your voice harsh?

You have tension in your throat and jaw — your chewing and swallowing muscles. Foreigners often comment that Americans, particularly women, have grating or brassy voices. Tension shows up more in high voices. . . . Try relaxing exercises for your jaw, neck, shoulders and upper chest. Roll your head, yawn, shrug; practice such words as clock, squaw, gong, claw. Say these ten musical words in a slow, lingering manner: Seraph, Moonlight, Silvery, Melody, Rosemary, Loveliness, Willow, Lantern, Aureole, Whippoorwill. Concentrate on talking slowly and gently to people.

3. Is your voice weak?

Your diaphragm is weak and you need to build up that lazy muscle. Deep breathing walks are helpful. In, 2,3,4; Out, 2,3,4. (Also useful when climbing stairs.) Practice slow breathing while waiting for the bus, while washing dishes. See how high you can count while inhaling, exhaling. Deep breathing puts more of your vocal bands in vibration. This is important for small people, especially, who have less resonating space. Whispering aloud is a help in developing breath control and voice power.

4. Is your voice flat rather than colorful?

Practice laughing on various pitches of the scale. Try speaking and reading aloud with more variety of tone (happy, light, serious, dark), rate of speed (fast, medium, slow), strength (loud, medium, soft, whisper), Pitch (high to low), by emphasizing the more important words in the sentence. Hum much. If your voice is nasal — use your mouth, throat and chest more, and open your mouth wider.

5. Is your voice too high-pitched?

You can't change your voice box (vocal bands) or your throat or mouth or nose. Vocal bands are about $\frac{3}{4}$ " in size for men and $\frac{1}{2}$ " for women. You can't lower your voice much, but you can increase the use of and improve the quality of the lower register. Breathe more deeply and speak more softly in the upper register. . . . Put your hand on your forehead and say, "Good morning, how are you?" Then put your hand on your chest and say, "Good morning, how are you?" Notice the richness and warmth of the lower tones? Just keep that in mind.

To help bring your best voice forward you should read passages from the Bible and other classics aloud, frequently, until clear articulation, a natural rhythm and a musical tone become automatic. When you *sound* better, you can't help *feeling* better! Your "new" voice will be noticed and will command respect in your social and professional life.

You may ask "What is acceptable American speech?" Dictionaries disagree and customs change so rapidly we can hardly keep up. Many speech authorities seem to agree that the speech habits of the cultured Americans of the central part of the U.S. is a good norm. A good neutral standard English is probably the most desirable.

Actors and professors formerly emulated the British accent, or the flat or lowered vowel. Some of the clergy still employ the so-called "Cathedral" tone of voice. Today, the British style seems a little affected in this country. Charles Laughton, the late great actor and teacher of speech said not to apologize about home grown voices.

The important thing is to communicate with clarity — no mush or marbles. However, it would be well if we could all iron out unpleasant sounds or regional lazy speech habits.

Americans are hard on their A's, O's and R's. Listen to your own voice honestly. Do you have a colloquial or regional drawl or twang? Do you have a southern drawl, or flat I's? A New England clipped speech with hard R's and flat A's? Flat Middle Western A's, and do you warsh and wrench? The Virginia and Chesapeake Bay "O" or OW (ay-o)? The Charleston "bone and braid"? A Brooklynese nasal accent? Do you murder middle and final consonants? Do you bite and chew your R's?

Your voice tells volumes about you. Your voice = YOU. As a teacher and a Choir Director you cannot afford to ignore careless pronunciation and enunciation in your choir room, and you are the prime exemplar.

ARTICLE II — "Articulatory Prestigitation" will appear in January
(Tongue-twisters for your Troubadours)

Nov. '66 — 57 —

IRVING asks, "Are you carefully pronouncing all your word sounds. . . ."



. . . or are you a "mumbler" with a mouth full of mush and marbles?"

SHARING

James S. Boles of John Knox Presbyterian Church, 2929 E. 31st St., Tulsa, Oklahoma, wrote two fine articles for us in 1964 on Choir Books. Recently he sent me copies of his primary and junior workbooks for this year. They are imaginative, interesting, and challenging. He wrote:

"I have a limited quantity of the choir books available if any of the Guilders would wish to purchase them at a dollar per copy."

Be sure to read Anne Shifflet's good article on the same subject in this issue.



With an order for an extra cross and chain, Mrs. Helene Charlton of Cleveland, Ohio wrote:

"13 of my choir members are now wearing these crosses for perfect attendance for 35 choir rehearsals and 35 Sunday church services. (We sing every Sunday.) They are very proud of them."

Can any one match this record?



For that difficult Sunday after Christmas (which will New Year's Day this year!) why not use a hymn as an anthem but "dress it up" a little as Mrs. Carl R. Key of Institute, W. Va. did with the following hymn last year.

We Would See Jesus, Lo His Star is Shining

Before Stanza 1 adult choir and junior high choir read Matthew 2:1-2 and 9b-11 then all choirs sing Stanza 1.

Before Stanza 2 juniors read Luke 2:40 then sing Stanza 2.

Before Stanza 3 junior highs read Matthew 5:1-2 then they sing Stanza 3.

Before Stanza 4 the adult choir reads Luke 4:40 then sing Stanza 4.

Before Stanza 5 the adults and junior highs read Matthew 4:18-19 then all choirs with the congregation sing Stanza 5.



One Christmas Eve program which came to me last year had a distinctive outline. I'm not sure how it was developed for no explanations were given on the bulletin. However, if you are still in the planning stages of your Christmas programs this may be of help to you:

The Child we Honor

Who is this Child?

Jesus
The Christ
The Morning Star
The Sun of Righteousness
The King of Kings

What is this Child to do?

To die on the Cross
To lie in the Tomb
To conquer Death

What does this Child give?

New Life
Divine Love
Perfect Joy

The bulletin came from St. Paul's Evangelical Lutheran Church, Lansdowne, Pa., Philip T. Blackwood, Director of Music.



Larry R. Parsons of Grace Methodist Church, Des Moines, Iowa has sent two booklets to me. One is a report of the choirs and organ music for '65-'66, one is a booklet about choir membership opportunities and responsibilities. He might be willing to share these with you if you sent him a request accompanied with stamps.



"Think on these things" which Dale Peiffer of the First Church of Christ (Congregational), Wethersfield, Conn. wrote about:

I believe the children's choir situation at our church is somewhat unique compared to that of the rest of the CG membership I have met. Our choirs sing in the "meetinghouse" (church) in the festival seasons only. Therefore, any anthem material we use is Easter, Christmas or the like. The balance of the year sees the choirs using great hymns of the church (Pilgrim Hymnal), and in the case of the grades 1 and 2, songs learned by rote from "SING FOR JOY" - Mealy, "SONGS AND HYMNS FOR PRIMARY CHILDREN" - Westminster Press, etc. Rarely do we use anthems. Perhaps we should more, and I must admit that this past year we have used our collections rather heavily in the 5th and 6th grade choir. (Seasonal Anthems - Davis, Unison and two-part anthems - Pooler, etc.) I do strongly believe that the fine anthem book in churches is the hymnal. The only drawback that I am beginning to feel, also very strongly, is the *irrelevant text* that keeps cropping up. There are precious few Christmas and Easter anthems, for that matter, that really use relevant texts. Most of us musicians accept any words as long as the tune is appealing, harmony and rhythm novel (even faddish!). I am coming more and more to read anthems through first, and see whether I really and truly can accept, can believe what I read as an expression that relates to our life today, here and now, 1966 - what with all the "God is dead", Viet Nam turmoil, etc., etc. Sometimes I should think we church musicians would find ourselves backed into a corner with only Prayer category anthems left - and those prayers fervent ones for Peace. Peace of mind, like Ron Nelson's "Cause us O Lord," and so on.

One of the finest things our children have learned this past year, in my opinion, and that is marvelous in its simple relevance in the space age, is on page 68 (#86) of "SING FOR JOY". We called it our space hymn.

"God who put the stars in space, Who made the world we share,
In His making made a place for me; (we changed *me* to *us*) and put me (us) here."
(And it goes on to thank Him for *our* special place.)

Isn't that great? This really speaks to TV viewer-worshippers as they watch count-downs. This says God has grown in concept of man as much as man's technology. I say, let's have more of the same approach. God is much discussed when he appears in relevant words in our church choirs.

FROM THE EDITOR'S DESK



We have many new members this fall (bless em!) One wrote asking about the supplements and new additions to the various series. Others may wonder. Whenever we issue a new anthem or make an addition to our materials, the policy is to enclose one copy with the monthly LETTERS. Thus in the November LETTERS envelope you found an addition to the M Series - M-13; an anthem - A-44; and a Christmas Carol Book - listed in the "XTRA" Series. In the last two years, 40 supplements - anthems, cartoons, Psalm Studies, etc., have been sent with the LETTERS. This is in addition to the "Hymn Study" which is a regular part of every issue. There is no extra charge for these - your membership pays for them.

Logically, this brings me to say that if any of you want the '64-'65 LETTERS and supplements and/or the '65-'66, we have plenty of sets for both years. (There were twenty supplements each year.) We will be glad to send them to you if you send us a check for \$4 or \$8 and indicate which year or years you wish.



Several times I have written about the children's programs of the American Friends Service Committee (Quakers). They do a worthwhile work helping American children understand children around the world. Maybe you see their publications regularly - if not you are missing something of interest and value. Send a quarter (yes, just 25¢, but more if you wish) and ask for "On Christmas Day in the Morning". The address is American Friends Service Committee, 160 N. 15th St., Philadelphia, Pa. 19102.



Again - logically, this brings me to suggest that we should be doing something to make our children aware of the children's choirs in the mission stations of the world. Some years ago the Guild instituted what is called the "Brotherhood of Song". Individuals or choirs in this country pay for Guild memberships for children's choir directors in missions or schools. Then, it is suggested that correspondence be maintained between the choirs. This "clasping of hands" benefits all. Last year 12 Brotherhood of Song memberships were given. The Guild office is ready to be the go-between. We request that you send an extra \$2, then we will send the LETTERS by air.



Again - logically, etc., etc., - I want to call your attention to a list of books recommended for children "**Books for Friendship**". It is a list of over 400 books selected by a hundred or more children's workers. The list is divided into age groupings and subject matter. Statistics (publisher, author, costs, etc.) are given for each book. The introduction says:

Books can and do build friendship among children who belong to different cultures. Through reading, a child travels from his immediate environment to the farthest corners of the world where he finds children whose joys and sorrows, hopes and fears, are much like his own. Such identification establishes a common bond, despite external differences due in large to climate and geography. Moreover, a well-told story helps the young reader journey to distant times and discover congenial companions of his own age, or on occasion, walk with the great men and women of other centuries.

When you send to the American Friends Service Committee (see address above) for the Christmas packet, send an extra 50¢ for this excellent book list. Ask for "**Books for Friendship**".



couple going counter-clockwise
"The rising of"

Somewhere between the artist's drawing board and the printed pages, these two drawings swapped places. They accompanied Margaret Fisk Taylor's article in last month's LETTERS (pages 33 & 34). The one that was on Page 34 belongs on 33 and 33 on 34. The captions are correct as printed, so simply switch the pictures to their proper places,

thank you!



(forward & back)

For one of your Christmas programs, consider the lovely Guild Children's Choir Bulletin. Also for your own Christmas card, consider the Children's Choir Greeting Cards now selling at \$2. You'll find these listed on the order blank in the "XTRA" Series. We have plenty of both in stock.



If you still have not completed plans for the Christmas season with your choirs, go over the 14 pages of ideas in The Children's Choir Vol. I and the 21 pages in Vol. II. Just the right idea or program may be there awaiting you.

At the "Stockholders" Meeting in Milwaukee last month a new member of the Board was elected. He is Andrew L. Flanagan of Erie, Penna., an original member of the Guild and a contributing member for 14 years. A few of you may not know Mr. Flanagan, so I will include a brief account of his background and present activities.

ANDREW L. FLANAGAN, a native of Philadelphia, Pa., and his wife are Ministers of Music at the Church of the Covenant, Erie, Pa. This is their seventh year of service having come from the Westmont Presbyterian Church of Johnstown, Pa., where they served in the same capacity for eleven years. Mr. Flanagan attended Temple University in Philadelphia and is a graduate of the Westminster Choir College in Princeton, N.J. He has served as Dean of the Johnstown Chapter A.G.O. which sponsored numerous Youth Choir Festivals, and is immediate past Area II Chairman of the American Guild of English Handbell Ringers. For the past few summers he has served on the faculty of the Church Music Institute at Alfred, N.Y., where he has held classes in Junior and Junior High Choir Methods, as well as classes in Handbell Ringing. In addition to his full-time church position, Mr. Flanagan is the director of the Erie Philharmonic Orchestra Chorus and is the music critic for the Erie Daily Times.



We welcome this fine musician and friend to our Board.



Is there anything he can't do, and do well!? In the last two years CG'ers have seen and heard John S. C. Kemp direct children and youth choirs in the Seminars, sing beautiful solos, play the recorder and drums, lecture to adults, have read his articles in the LETTERS and now he comes to us as a composer. His fine arrangement of the Moravian hymn "Morning Star" is a worthy addition to our A Series. Tho this anthem is particularly appropriate at Christmas time, it can as well be used anytime in the year. My guess is that this arrangement by John will rival in popularity the effective anthem by Helen, A-31 "God Is Always Near". (What a couple!)



About the new order form. First of all, please destroy the old forms. From now on use only the BROWN form. Thanks. The recent additions to the series have been included. Because of rising costs in every area, some adjustments have been made. This is most evident in the Packaging and Handling charge of 25¢ which will be added to all orders. We regularly mail under a "Special 4th Class" rate. If you wish faster postal service, "Special Handling" is suggested. This gives your package First Class handling till it arrives at your city, then Parcel Post service to you. If you wish this, add the proper amount to your check, or if the order is to be billed, show it on the proper line on the order form.

The office is so staffed that we process your orders the day they are received (except Saturdays and Sundays). We aim to give you fast service on all Guild publications, faster than you will receive from any music store! This leads me to say again: we handle only our own publications - for anthems from other publishers go to your regular music dealer, or write to the publisher directly.



For you from one of our members -

A THANKFUL VOICE

'Tis the season for Thanksgiving;
Such vast blessings to us belong.
I must take thought to be thankful
For my voice which can sing God's song.
Let me remember daily,
Though the din of life be strong,
That there are those who listen
To a voice which can sing God's song.

Betsy M. Henderson

*We are here to serve you.
B. L. H.*

ORDER FORM FOR AVAILABLE MATERIALS

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Send to: _____ Bill to: _____

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City, State and Zip Code

"A" SERIES (ANTHEMS)

QUANTITY
ORDERED

_____A-3	Children of the Heavenly Father	arr. by Legler.....	10¢
_____A-4	{ Timothy's Christmas Song	Gay.....	15¢
	{ Carol for Three Kings	Gay	
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_____A-12	Praise God for Wheat	Burke	15¢
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_____A-29	{ Shepherd's Rejoice	Spinney.....	15¢
	{ The Light of God (A Choral Benediction)	Spinney	
_____A-30	God, Who Touchest Earth With Beauty (optional violin or flute part)	Lorenz	20¢
_____A-31	God Is Always Near (Indonesian Folk Song)	arr. by Kemp	15¢
_____A-32	It Is a Good Thing to Give Thanks	McLaughlin.....	20¢
_____A-33	God's Requirements (New Testament)	Bristol	20¢
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_____A-35	Thanks at Christmas	Bitgood.....	20¢
_____A-36	Song of Seven (Recorder, autoharp)	Brown	20¢
_____A-37	The Manger Mouse (Handbell accompaniment)	Brown.....	15¢
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_____A-40	Mary's Wandering	McLaughlin.....	20¢
_____A-41	Great Father of Glory	arr. by Hokanson.....	20¢
_____A-42	Sleep, Holy Jesus	McLaughlin.....	20¢
_____A-43	Come, We Too, This Christmas	Gallagher	15¢
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"B" SERIES (FOR HANDBELLS)

_____B-1	Six Introsits on Hymn Tunes for Handbells	McLaughlin.....	20¢
----------	---	-----------------	-----

Total "A" and/or "B" Series\$ _____

These studies are designed for use in children's choir workbooks. These will be useful to the director to glean fresh ideas for teaching the hymns. Those marked with an asterisk (*) have the hymn printed with the study; in some cases, melody alone; others, the full hymn. The tune used is indicated in *italics*.

QUANTITY ORDERED

QUANTITY ORDERED

- | | | | |
|----------------|---|----------------|---|
| _____ (*) H-1 | All Creatures of Our God and King
<i>Lasst Uns Erfreuen</i> | _____ (*) H-39 | Shepherd of Tender Youth
<i>Kirby Bedon</i> |
| _____ (*) H-2 | All Things Bright and Beautiful
<i>Royal Oak</i> | _____ (*) H-40 | Our Father Who Art in Heaven
<i>Gregorian Chant</i> |
| _____ (*) H-3 | Come Ye Thankful People, Come
<i>St. Georges, Windsor</i> | _____ (*) H-41 | Good Christian Men Rejoice
<i>In Dulci Jubilo</i> |
| _____ (*) H-4 | Doxology <i>Old Hundredth</i> | _____ (*) H-42 | Now Thank We All Our God
<i>Nun Danket</i> |
| _____ (*) H-5 | Faith of Our Fathers <i>St. Catherine</i> | _____ (*) H-43 | Jesus Shall Reign <i>Duke Street</i> |
| _____ (*) H-6 | For the Beauty of the Earth <i>Dix</i> | _____ (*) H-44 | Be Thou My Vision <i>Slane</i> |
| _____ (*) H-7 | Hosanna, Loud Hosanna <i>Ellacombe</i> | _____ (*) H-45 | Life Is Good, For God Contrives
<i>It Trefaenan</i> |
| _____ (*) H-8 | In Christ There Is No East or West
<i>St. Peter</i> | _____ (*) H-46 | Sing Them Over Again To Me
<i>Words of Life</i> |
| _____ (*) H-9 | Joyful, Joyful, We Adore Thee
<i>Hymn to Joy</i> | _____ (*) H-47 | Just As I Am, Thine Own To Be
<i>Just As I Am</i> |
| _____ H-10 | Psalm 150 (to be used with H-9) | _____ (*) H-48 | Our Church Proclaims God's
<i>Love and Care Truro</i> |
| _____ (*) H-11 | Now the Day Is Over <i>Merrial</i> | _____ (*) H-49 | The Voice of God Is Calling
<i>Meirionydd</i> |
| _____ (*) H-12 | O Come, O Come, Emmanuel
<i>Veni Emmanuel</i> | _____ (*) H-50 | Once to Every Man and Nation
<i>Ton-y-Botel</i> |
| _____ (*) H-13 | O Lord of Heaven and Earth and Sea
<i>Oldbridge</i> | _____ (*) H-51 | Sing Praise To God <i>Mit Frueden Zart</i> |
| _____ (*) H-14 | Rise Up, O Men of God <i>Festal Song</i> | _____ (*) H-52 | Lo, How a Rose E'er Blooming
<i>Praetorius</i> |
| _____ (*) H-15 | The God of Abraham Praise <i>Leoni</i> | _____ (*) H-53 | Love Divine, All Loves Excelling
<i>Love Divine</i> |
| _____ (*) H-16 | Ye Servants of God <i>Hanover</i> | _____ (*) H-54 | He Who Would Valiant Be
<i>St. Dunstan's</i> |
| _____ (*) H-17 | Take My Life <i>Messiah</i> | _____ (*) H-55 | O Spirit of the Living God
<i>St. Leonard</i> |
| _____ (*) H-18 | O God, Our Help in Ages Past <i>St. Anne</i> | _____ (*) H-56 | Onward Christian Soldiers
<i>St. Gertrude</i> |
| _____ (*) H-19 | Let Us With A Gladsome Mind <i>Monkland</i> | _____ (*) H-57 | A Mighty Fortress <i>Ein' Feste Burg</i> |
| _____ (*) H-20 | Gracious Spirit, Dwell With Me
<i>Redhead No. 76</i> | _____ (*) H-58 | Come, Thou Long Expected Jesus
<i>Hyfrydol</i> |
| _____ (*) H-21 | May the Grace of Christ Our Savior
<i>Sardis</i> | _____ (*) H-59 | Come, Thou Almighty King
<i>Italian Hymn</i> |
| _____ (*) H-22 | As With Gladness Men of Old <i>Dix</i> | _____ (*) H-60 | How Firm A Foundation
<i>Foundation</i> |
| _____ H-24 | God Be in My Head | _____ (*) H-61 | O Morning Star, How Fair and Bright
<i>Frankfort</i> |
| _____ H-25 | O Sacred Head, Now Wounded | _____ (*) H-62 | Christ the Lord Is Risen Today
<i>Easter Hymn</i> |
| _____ (*) H-26 | Praise the Lord, Ye Heavens Adore Him
<i>Hyfrydol</i> | _____ (*) H-63 | Built on A Rock <i>Kirken</i> |
| _____ (*) H-27 | God, Who Touchest Earth With Beauty
<i>Bullinger</i> | _____ (*) H-64 | For All the Saints
<i>Sine Nomine</i> |
| _____ (*) H-28 | Praise to the Lord <i>Lobe Den Herren</i> | _____ (*) H-65 | Hope of the World <i>Vicar</i> |
| _____ (*) H-29 | Infant Holy, Infant Lowly
<i>Polish Carol</i> | _____ (*) H-66 | The King of Love My Shepherd Is
<i>Dominus Regit Me</i> |
| _____ (*) H-30 | O Brother Man <i>Intercessor</i> | _____ (*) H-67 | Christ, We Do All Adore Thee
<i>The Seven Last Words</i> |
| _____ (*) H-31 | We, Thy People, Praise Thee
<i>St. Antony's Chorale</i> | | |
| _____ (*) H-32 | Long Ago and Far Away
<i>Resonet in Laudibus</i> | | |
| _____ (*) H-33 | Thou Didst Leave Thy Throne <i>Margaret</i> | | |
| _____ (*) H-34 | Holy, Holy, Holy <i>Nicaea</i> | | |
| _____ (*) H-35 | Into the Woods My Master Went
<i>Lanier</i> | | |
| _____ (*) H-36 | We Would See Jesus <i>Cushman</i> | | |
| _____ (*) H-37 | Immortal, Invisible <i>Joanna</i> | | |
| _____ (*) H-38 | If Thou But Suffer God to Guide Thee
<i>Bremen (Neumark)</i> | | |

Total "H" Series\$ _____

QUANTITY
ORDERED

DIRECTORS' BOOKS AND HYMNALS

_____	THE CHILDREN'S CHOIR, VOL. I, by Ruth K. Jacobs.....	\$4.95
	(A book of complete organizational plans, tried and tested, compiled from the Choristers Guild LETTERS from their beginning in 1949 to 1957.)	
_____	THE CHILDREN'S CHOIR, VOL. II, by Nancy Poore Tufts	5.95
	(Compilation of the best material from the Choristers Guild LETTERS of 1958 - 1963.)	
	(VOLS. I and II, WHEN ORDERED TOGETHER - \$10.00)	
_____	THE SUCCESSFUL CHILDREN'S CHOIR, by Ruth K. Jacobs	1.95
	(A book of techniques for handling children's voices.) A new repertoire was compiled by Helen Kemp and has been inserted in the newest edition of this book. For those who already have THE SUCCESSFUL CHILDREN'S CHOIR, the repertoire list is available separately. See below.	
_____	Repertoire List by Helen Kemp (1966).....	.15
	(Supplemental list of repertoire prepared for THE SUCCESSFUL CHILDREN'S CHOIR Sixth Edition - 1966)	
_____	CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs revised 1964 by A .Leslie Jacobs (complete accompaniments and words)	
	1-5 copies - 50¢ each	26-199 copies - 35¢ each
	6-25 copies - 40¢ each	200 up copies - 30¢ each
_____	THE ABC'S OF THE DO RE MI'S (Teacher's Manual) by Ruth K. Jacobs	1.00
	(A series of 74 lessons for teaching note reading to primaries and juniors.)	
	A set of the "DO" Series pages is included with this TEACHER'S MANUAL. See below.	

Total Books \$ _____

(Choir Workbook Pages)

"DO" SERIES

5¢ each page

Intended to be used by the children in connection with THE ABC'S OF THE DO RE MI'S.
(A set of the "DO" series pages is included with the TEACHER'S MANUAL.) See above.

_____	Chart I	_____	Review Sheet 2	_____	Review Sheet 6	_____	Letter Names Review
_____	Chart II	_____	Review Sheet 3	_____	Review Sheet 7	_____	Keyboard Chart
_____	Chart III	_____	Review Sheet 4	_____	Review Sheet 8	_____	My Heart Ever Faithful
_____	Review Sheet 1	_____	Review Sheet 5	_____	Notes and Rests	_____	Work Page
							Total "DO" Series \$ _____

(Cartoons for bulletin boards or choir workbooks)

"C" SERIES

5¢ each page

IRVING		_____	22A.	Irving's Choir. . . Together
_____	1. Irving - himself	_____	22B.	must be used with 22A
_____	2. Keeps an eye on director	_____	23.	Attend to the End
_____	3. Which one is you?	WHICH IS THE WAY?		
_____	4. About pronunciation	_____	1.	.....to start the year?
_____	5. Irving is proud of his CG pin	_____	2.	.....to learn our songs?
_____	6. Sing We Nowell	_____	3.	.....to act in church?
_____	7. Irving holds music correctly	_____	4.	.....to be on time?
_____	8. Surrexit Christus hodie, Alleluia!	_____	5.	.....to help the choir?
_____	9. Asks about voice quality	_____	6.	Finding a good excuse?
_____	10. Are you a good learner?	_____	7.	My attendance chart?
_____	11. Treating new choir members	_____	8.	Making the director mad?
_____	12. Irving misses only when ill	MEM		
_____	13. Irving and mother mark calendar	_____	1.	Who put the hearse in rehearsal?
_____	14. Eager for choir to start	_____	2.	Who's the pest in the vestment?
_____	15. Singing in the bathtub	_____	3.	Be the EMBODYment of music.
_____	16. Irving thinks about the words	_____	4.	Choir-attitudes
_____	17. Paying attention is the best way	_____	5.	Join the Dots
_____	18. A singer with a stiff neck - -	Total "C" Series \$ _____		
_____	19. Irving sings to express his joy			
_____	20. Organist-Director			
_____	21. Irving gets to choir - somehow			

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	for your use, similar to Guild Letterhead,	500 for 7.00
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Total "XTRA" Series \$ _____

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QUANTITY ORDERED

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- ___ M-3 Psalm 100
- ___ M-4 Christmas Alphabet
- ___ M-5 Head of Christ (cutout shadow picture)
- ___ M-6 Choir Boys on Stairs (scale study)
- ___ M-7 High-low Musical Game
- ___ M-8 Choristers Prayers (in art drawing)
- ___ M-9 The Ten Commandments (Children's version) by Dr. Elton Trueblood
- ___ M-10 Birthplace of Familiar Carols
"O Little Town of Bethlehem"
"It Came Upon the Midnight Clear"
"What Child Is This?"
- ___ M-11 Birthplace of Familiar Carols
"Angels we have heard"
"Silent Night"
- ___ M-12 Indian Version 23rd Psalm and 3 Musical Settings
- ___ M-13 Wenceslas, In Story and Carol

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(Special Pages)

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6¢ each page

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- ___ S-2 CHORISTERS PLEDGE AND PRAYER (Printed on parchment paper. Suitable for choir workbook or framing.)
- ___ S-3 ONE SOLITARY LIFE (Printed on parchment paper with beautiful art lettering. Suitable for choir workbook or framing.)
- ___ S-4 I AM MUSIC (impressive statement on the value of music, printed on heavy buff paper. Intended for workbooks.)
- ___ S-5 THE OLD WOMAN WHO LIVED IN THE SHOE (A publicity folder especially for Primaries.)
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Wenceslas:

IN STORY AND CAROL

*"Good King Wenceslas look'd out
On the Feast of Stephen. . . ."*

In all probability you are familiar with this old English carol. Maybe you sang it during the last Christmas season. But it is quite as probable that you may wonder who may be the subject of this quaint song.

The beginnings of Christianity in Moravia and Bohemia are associated with the names of three saints: Sts. Cyril and Methodius, and St. Wenceslas.

St. Wenceslas, who was born around A.D. 900, was the first Christian ruler of Bohemia. Wenceslas ascended the Bohemian throne in 921 as a comparatively well-educated prince who read the Psalms and the Gospels in Latin, "as if he were a bishop, and he also read Slavonic with ease." At this time, a majority of rulers found it mentally exhausting even to sign their names on state documents.

Contemporary accounts state that "he was perfect in faith, fulfilling the works of mercy, feeding and clothing the poor, protecting the widows and children, and freeing prisoners. He showed hospitality to strangers and was full of concern for all, great and humble alike, and cared for the welfare of all."



St. Wenceslas Chapel
St. Vitus Cathedral, Prague



Soon the countryside was full of stories about the saintly ruler who, accompanied by one or two servants, would go into the fields and vineyards to cut wheat and grapes to make the wafers and wine for the Holy Eucharist, or he would go thus to carry relief to the sick and needy. During his reign churches were ordered built in all towns and on all castles. He adorned and endowed them, and invited priests from many western countries "to serve day and night according to the ordinance of God and of his servant Wenceslas."

The violent and untimely death of this popular ruler added to the reports of his piety. He soon became the patron saint of Bohemia. To this day the heart of the beautiful Gothic Cathedral of St. Vitus, established in 1344, is the Chapel of Saint Wenceslas. The tomb is the original one made in 929, and it reposes on the same spot where it was placed in the original rotunda.

After the suppression of the independent national Church of Bohemia in 1620, religious refugees (Hussites and Moravians) arrived in hospitable England. They brought with them the story and legends of St. Wenceslas. "Good King Wenceslas", set to a sixteenth-century air by John Mason Neale (1818-1866), became a popular English Christmas carol.

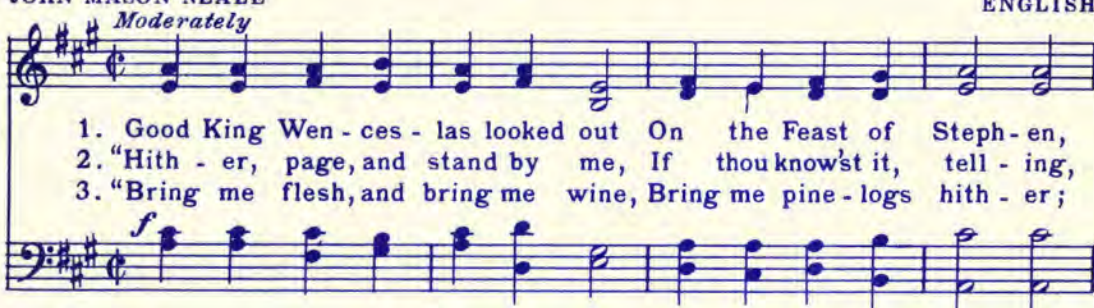
(The text is condensed from an article in *The Living Church* and printed with the kind permission of the Editor, and that of the author, The Rev. Enrico S. Molnar of Pasadena, California.)

Good King Wenceslas

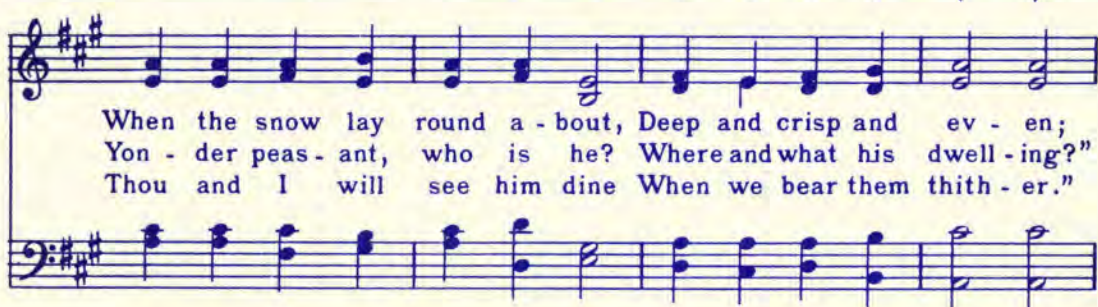
JOHN MASON NEALE

ENGLISH

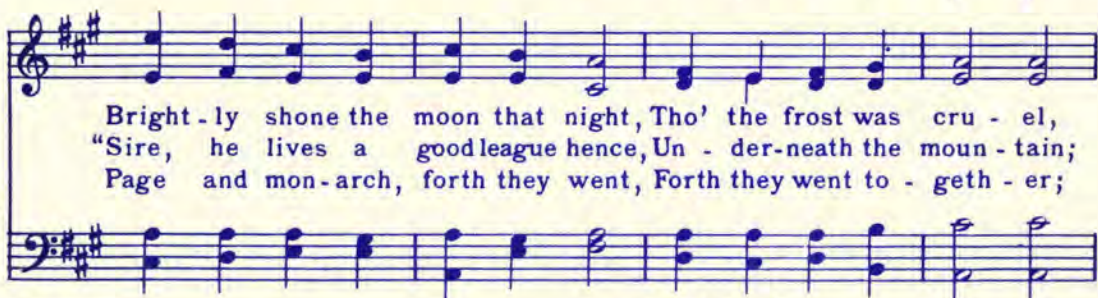
Moderately



1. Good King Wen - ces - las looked out On the Feast of Steph - en,
2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing,
3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;

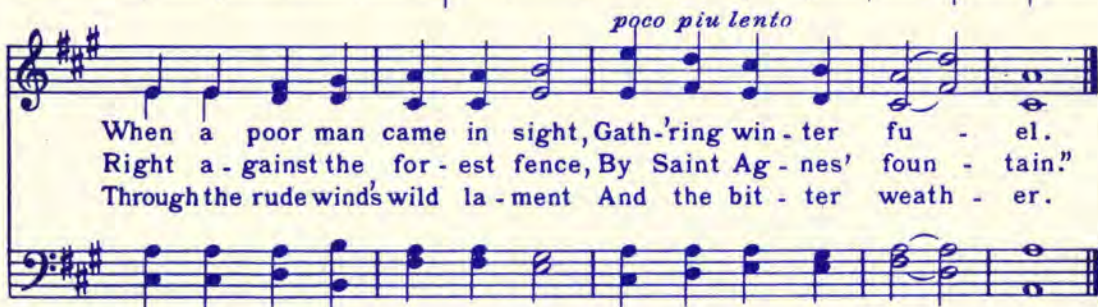


When the snow lay round a - bout, Deep and crisp and ev - en;
Yon - der peas - ant, who is he? Where and what his dwell - ing?"
Thou and I will see him dine When we bear them thith - er."



Bright - ly shone the moon that night, Tho' the frost was cru - el,
"Sire, he lives a good league hence, Un - der - neath the moun - tain;
Page and mon - arch, forth they went, Forth they went to - geth - er;

poco piu lento



When a poor man came in sight, Gath - ring win - ter fu - el.
Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."
Through the rude winds' wild la - ment And the bit - ter weath - er.

4. "Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how
I can go no longer."
"Mark my footsteps, my good page;
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly."

5. In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed;
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

CHORISTERS GUILD LETTERS

DECEMBER 1966
VOL. XVIII NO. 4



All the colors of Christmas time
God gave to man in His Covenant sublime
When into the rainbow of promise He threw
The mixture of hues which the first Christmas knew.

Blue and red and purple and green,
Brown and yellow and shades between
First touched the earth at the ends of the bow,
Then touched it again when the Christ Child came low.

WORDS AND MUSIC BY F.L.W.

1. THE BLUE OF THE SKY WAS IN MA - RY'S EYES, A SYM - BOL OF
2. THE RED OF THE BER - RY ON SHRUB AND VINE PRO - CLAIMED - THE
3. THE BROWN OF THE EARTH WHERE THE MAN - GER LAY SUG - GEST - ED HIS

TRUTH — AND PAR - A - DISE, THE YEL - LOW - ISH LIGHT OF A
LOVE OF A GIFT DI - VINE, THE GREEN OF THE PALMS WITH THEIR
HU - MAN - NESS, CHILD OF CLAY, THE PUR - PLE THE O - RI - ENT

STAR PIERCED THROUGH THE BLACK OF THE NIGHTS THE JAN - CIENTS KNEW.
COOL - ING SHADE BE - TO - KENED A LIFE IM - MDR - TAL MADE.
WISE - MEN WORE DE - CLARED OF HIS KING - SHIP EV - ER - MORE.

CHORISTERS GUILD LETTERS

December 1966

Volume XVIII

Number 4

Federal Lee Whittlesey, Editor

Regular Writers:

Christine Kallstrom
Helen Kemp
Norma Lowder
Nancy Poore Tufts



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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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SUPPLEMENTS

M-14 – The Beatitudes



LES SANTONS DE PROVENCE

— By Nancy Poore Tufts

Gather ye Santons while ye may
Old Time will soon be flying;
Christmas 'round the corner waits —
'Twill be too late for buying.



The "amazed" Woman
(Santon)

There is no lovelier Christmas custom than that of collecting Santons. Santons (from the Provencal "santoun" or "little saint") are statuettes which have been created, carved of wood or molded of clay or other material, and painted by hand for more than 200 years by local artisans. They represent traditional types of nineteenth century Southern France in their Sunday-best — self-appointed visitors, each with his offering, grouped around the Christ Child.

The popular and less expensive variety is hand-molded in clay, rather than being mechanically poured ceramic or composition figures. Until recent years, the Santonniers (Santon Makers) simply sun-dried their Santons and they were extremely fragile. Nowadays, most of them are kiln-baked, a process which allows them to be shipped safely to girls and boys and grown-up children all over the world.

Thousands of Santons have been sold every December at special Santon Fairs held at Marseilles and Arles since 1803. Sizes vary from ½" (cricket size) to 7" or 8" (le grand). Year after year, people return to the Fairs to add new figures to their collections — perhaps a red-capped fisherman with his basket of fish, the baker with fresh loaves, the knifegrinder, the laundress, the drummer-boy, the old woman with fagots, the hunter with rabbits, the mayor, Monsieur le Cure, the "amazed" man and the "amazed" woman with their arms raised in wonder at the sight of the Savior (some have names and even their own story), as well as the familiar creche characters — the Holy Family, the animals, the birds, angels, shepherds, Wise Men — all suffused with a glaze of color and a glow of pleasure that speak of Christmas.

Miniature stables, farmhouses, mill, dovecote, wayside shrine, well, and village scenes are also available as scenic background and props; they are typical of Provencal and other Mediterranean countryside scenery where the trees — cypress, olive and orange, recall those found in Palestine.

Creche figures, crude or magnificent, have been created for at least seven centuries. Many a little boy has helped to whittle or mold figures, many a little girl has painted or sewn adornments. The first recorded Creche was that of St. Francis of Assissi in 1223. A biographer wrote, "Grecchio was transformed almost into a second Bethlehem . . . that wonderful night."

European Creche-making reached a peak of elaborate and extravagant artistry in the sixteenth and seventeenth centuries. The main social activity of the seventeenth century Christmas season in Italy consisted of visiting, admiring and criticizing one another's Bethlehems or Presepios. Painters and sculptors began to concentrate on the episodes surrounding the Nativity, and noblemen, as well as Churches, commissioned Creches and figures. Naples developed a specialized trade in "pious toys"; King Charles III collected thousands of Presepio figurines, 300 of which are preserved at the former royal palace. Mechanical extravagances became particularly popular in Germany. When wound up, metal and wooden Krippes opened, figures moved, and music played. Medieval Manger Scenes, with exquisitely crafted, life-like figures may be admired today in Munich's (and other) National Museums.

In the nineteenth and twentieth centuries, Creche-making more or less returned to the direct and silent simplicity of the earlier Christian tradition, when the Manger filled with hay, beside which stood an ox and an ass, had an instant appeal to the illiterate public and the Wise Men were invited to see for themselves the "rich poverty of the Son of God". Even today, this picture has the power to evoke the mystery and the miracle of Christmas in the hearts of modern man — over and through the bustle and din of a materialistic age. Simple Creche displays outnumbered Santa Claus displays 2 to 1 in the United States last year.

Mr. Stein-Schneider, Pastor of the French Church in Washington, who is frequently seen spinning along on his bicycle in the midst of horrific traffic, beret tilted rakishly over one eye, enjoys talking about and showing his Santon Collection. The collection was started by his parents in his early youth; various relatives made additions; he inherited some; in later years he bought several at the Flea Market, at a Cathedral Shop, and from a street vendor. Each figure has a special story or reminiscence. Mr. Stein-Schneider's affection for his Santons is obvious in the way he handles them, the pleasure he seems to have (and give) in explaining the tradition and its significance.

The Marquesa de Merry del Val, wife of the Spanish ambassador to the U.S., in an interview concerning Spanish Christmas customs, mentioned that in Spanish homes, after spending a reverent Christmas Eve, children begin to write to the Three Kings to tell them what they want them to bring from the Middle East on the Dia de los Reyes Magis (January 6). The three figures of the Three Kings are placed across the room from the Manger scene. Every day, as Epiphany draws nearer, the figures are moved a little closer to the Creche, until they finally arrive on the appointed day. The Three Kings are therefore of much importance in Spain and are sometimes elegantly costumed in centuries-old material.

The annual collecting and assembling of Santons, or small Creche figures, is a delightful Christmas hand-me-down custom for a child, a family, a Church or other organization. These little figures seem very real, and WHY NOT? In their creation lies perhaps centuries of homespun craftsmanship, gentle humor, understanding and love. A matched "set" should never, *never* be given. As a "starter" — not more than three — the Holy Family. Then one figure should be added each following year, as one might start a pearl necklace for a little girl or a string of R.R. cars for a boy, or even a C.G. pin! Then, not only can the donor afford better quality figures, the unusual, even the antique, but the child will have the pleasure of anticipation and the joy of fulfillment, an annual reminder of the Incarnation — the events before and after, the knowledge that children in several dozen countries, who speak and dress differently, are bound together in their thoughts and common faith at Christmas, the stimulation of Christian imagination, and a feeling of security about the continuity of life and the return of seasons.

Here is the address of a firm claiming to be the only U.S. representative handling imported Santons from S. France, for those who *promise* not to overwhelm a child with munificence!

Santons de Provence,
P.O. Box 457
Damiriscotta, Maine 04543

*Norma's Eyes and Ears have
been a-roving again and she
has come up with the following*

FOR YOUR CONSIDERATION

by Norma Lowder

For Youth Choirs . . .



COME FOLLOW THE SHEPHERDS (PASTORES LOQUEBANTUR). Costantini-McKinney. J. Fischer 9659. 1965. SAB 25¢

Mr. McKinney's arrangement of this early seventeenth century carol offers the youth choir with limited range the opportunity to present an unusual but effective Christmas anthem. Many choirs will wish to sing a capella, although accompaniment is provided.

PRAISE THE LORD, YE SERVANTS. Clarke. Concordia 98-1836. 1966 SAB 20¢
Psalm 113:1-2 provides the text for this short, meaningful anthem originally found in John Playford's "Divine Companion", London, 1701.

SING PRAISE TO GOD. Nichols. Hope Publishing Co. 1965. SAB

Directors looking for a new collection for youth might well examine this one. Twenty anthems and several responses are included under the subjects of Christmas, Devotional, Eternal Life, Easter, National Occasions, Palm Sunday, Passion Week, Pentecost, Praise, Spirituals and Thanksgiving. The baritone line is generally easy; tunes and texts are generally strong and should provide sufficient variety for everyone's taste.

SING WITH JOY. Caldwell. Remick R3461. 1965 SAB 25¢

A perfectly delightful Easter anthem, this one will be welcomed by adults as well as youth. It has continuity through contrast, should be brisk and vital, and reaches a satisfying climax.

SOUL, ADORN THYSELF WITH GLADNESS. Handel. Concordia 98-1844. 1966 SAB 25¢

What more beautiful melody could we sing? Indeed, many composers and arrangers must have thought so. All voice parts are interesting. Accompaniment may be by organ alone or with organ and strings. The complete score, "Jesus, Son of Life, My Splendor" will be of special interest to directors looking for a longer work.

THANK YE THE LORD. Geisler. Boosey and Hawkes 5601. 1965 SSAB 35¢

Ewald V. Nolte, director of The Moravian Music Foundation has made a careful definitive edition of a masterwork drawn from the rich Moravian tradition. A little longer than the average anthem, but well within the limits of the regular service of worship, this is a marvelous setting of Psalm 105, 95 and 135. Adults as well as youth will find a favorite here. String accompaniment is available separately from the publisher.

THE TWENTY-THIRD PSALM. Davis. Remick R3460 1963 SAB 25¢

A traditional and singable German melody form the basis for this anthem. Junior as well as senior highs will want to include it in their library.

WHO SHALL ABIDE. Pelz. Augsburg PS617 1965 SAB 25¢

Youth will find special appeal in this setting of Psalm 15. It is without time signature, but with measure suggestions. Of special interest is the accompaniment for flute and guitar, written so as to communicate with congregation as well as choir.

For Children's Choirs . . .

EIGHT CHORALE SETTINGS from OPELLA NOVA. Schein. Concordia 97-4713. 1966 \$2.25

A MIGHTY FORTRESS IS OUR GOD
O LORD, LOOK DOWN FROM HEAVEN, BEHOLD
SALVATION NOW TO US HAS COME
OUR FATHER, THOU IN HEAVEN ABOVE
DEAR CHRISTIANS, ONE AND ALL, REJOICE
O LAMB OF GOD MOST HOLY!
MY SOUL, NOW BLESS THY MAKER
FROM DEPTHS OF WOE I CRY TO THEE

Eight two-part arrangements of Schein's "Opella Nova", a milestone in the development of the chorale cantata, singable by two solo voices or by a choir, accompanied by organ, harpsichord, or cello are included in this collection and also available separately. It is not easy music, but an excellent expression of music in worship during the Baroque era.

GOD OF LOVE, I LOVE THEE. Graham. Broadman Press 454-037. 1966 SA 25¢

Mr. Graham has written an effective two-part anthem which could be used by younger children, by juniors, or combined choirs. The two-part section is in the form of a canon and presents opportunity for effective part singing with a minimum of background.

THE HEAVENS DECLARE THY GLORY, LORD. Coggin. Broadman Press 454-027. 1965 Unison with
descant. 25¢

Both tune ("Hiding Place" from "Christian Lyre") and text (by Isaac Watts) should be a part of children's Christian education. The optional descant moves stepwise with only three exceptions and should provide good reading experience as well as harmonic interest.

MY MASTER WAS SO VERY POOR. Marshall. Broadman Press 454-030 1965 Unison 25¢
Though so poor as to be born in a manger, so rich as to have kings at His feet; though so poor as to break bread with the hungry, so rich as to feed multitudes; though so poor as to die upon the cross, so rich as to give His all and know no loss. Mrs. Marshall has again given us good anthem material with opportunity for broadening the musical education of our children.

O BRIGHT EASTER DAY. Reynolds. Broadman Press 454-035. 1966 Unison 25¢
The catchy melody and anonymous text will be picked up quickly by primaries as well as juniors.

O LORD, THOU ART MY GOD AND KING. Burroughs. Broadman Press 454-032. 1965 Unison 25¢
Psalm 145 is the basis for this anthem, suitable for general or Thanksgiving use.

SHEPHERD OF WILLING YOUTH. Hokanson. Broadman Press 454-033. 1965 SA 25¢
For those who want to sing the old hymns! Approximately half the anthem is sung in unison. The two-part areas are not difficult; for instance, the second part frequently begins on the last note of the first part.

SING YE JOYFULLY TO THE LORD. Young. Augsburg PS620. 1966 SA 25¢
As in Psalm 100, this is a call to all the earth to praise God and serve Him with gladness. Written for a city-wide festival in Henderson, North Carolina, an anthem of moderate difficulty and contemporary accompaniment will prove a challenge and that "something different" you may be seeking.

THE TWENTY-THIRD PSALM. Davis. Remick R3464. 1966 SA 25¢
A two-part arrangement of the anthem listed also under recommendations for Youth Choir.

TWO CHORALES: LIVE YOUR LIFE FOR HIM ALWAYS and GOD IS LIVING, GOD IS HERE. Bach-Davies. Oxford University Press 44227. 1965 SA 25¢
These melodies should become familiar to children. As might be expected, the parts have equal interest and beauty. String accompaniment or correlation with music appreciation could add to the presentation of the anthems.

WHAT SPLENDID RAYS. Lenel. Boosey and Hawkes 5533. 1965 SA 25¢
This beautiful anthem set to a tune by John Antes and text by Christian Gregor was commissioned and written for the Home Moravian Church in Winston-Salem where Guild members had the unique opportunity to worship for an entire week last August. In the last stanza, the melody is combined with the Moravian Hymn "Sing Hallelujah, Praise the Lord". Be sure to study this one.

For the Directors . . .

CONDUCTING TECHNIQUE. McElheran. Oxford University Press. 1966 \$6.00
With wit and wisdom, Mr. McElheran writes 24 short, practical chapters of value to the beginner and professional on such topics as beat patterns, off-beat cues, dynamics, phrasing, the left hand, etc. Separate assignments for the experienced and inexperienced appear at the end of each chapter. If it is true (and isn't it?) that our choirs sing no better than we direct, it would behoove each of us to look in the mirror as we think upon ways to improve our choirs. One of the things we may see is a need for better conducting techniques.

A GUIDE TO MUSIC FOR THE CHURCH YEAR. Augsburg. 11-9195. \$2.50
Separate pages for notebook inclusion form a book which encourages the choir director, organist and pastor to plan unified services throughout the year. Many excellent suggestions are offered; while no such compilation can be complete nor geared to every situation, this revised guide can at the very least stimulate the thinking of us all.

LEADING CHILDREN'S CHOIRS. Sample. Broadman Press. 1966 \$4.50
Here is a guide for building or maintaining children's choirs with religious and musical education their chief function. It presents the philosophy behind the children's choir program, as well as techniques that have been tried in various churches, bibliography, and annotated repertoire lists. Guild members will want to read the book at their earliest opportunity.

MUSIC LESSONS FOR THE MAN IN THE PEW. Westendorf. World Library of Sacred Music. 1965. \$1.00
This paperback book presents the basic elements of musicianship in such an entertaining and amusing way that I found myself eager to read on. The illustrations by Paul Daeger are hilarious. While it is written basically for the Roman Catholic, it is equally applicable to any denomination. It would make an excellent and inexpensive gift for new choir members, for those who are ill, or for professional friends . . . and at the same time has basic musicianship to teach to all who will read.

O SING UNTO THE LORD. Horn. Fortress Press. 1966 \$2.00
Again we have a paper-back book aimed at the average man in the pew. This time the attempt is to explain the music of the Lutheran Church: basic structure of and interrelation between music and worship; chant; hymn singing; organization and choir rehearsals; accompanying; and the need for musical training in every age group.

THIS IS MY SONG OF SONGS. Syverud. Augsburg. 1966 \$1.50
The final recommendation of paper-backs of the month is for this collection of devotions for church choirs. I would hope that no church choir director completes a rehearsal without at least a few moments of devotion and prayer with his choristers. This is an excellent collection, well illustrated, and chosen to apply to a variety of situations within the church year.

Note from the C.G. office: Any music listed in the LETTERS (other than that published by the Guild) which you would like to obtain should be ordered from your regular music dealer or directly from the publisher. (See list of U.S. Publishers of Choral Music, page 65). We are not music dealers and so do not have music from various publishers. Anthems which we publish ("A" Series) or any other material listed on our order blank should be ordered from the Guild Office, 440 Northlake Center, Dallas, Texas 75238.

Mrs. Dennis L. Epp of Freeman, S.D., recently wrote:

"There is a bit of information I thought you might be able to furnish for me. I have long wondered if there is a booklet or listing which one might acquire which would give the addresses of music publishers. Our small town does not have a local music dealer, and I find it simpler to order directly from the publisher, but often have difficulty finding the correct address. Thank you for any information."

We aim to be of service. Here is a list, as correct as we can make it,

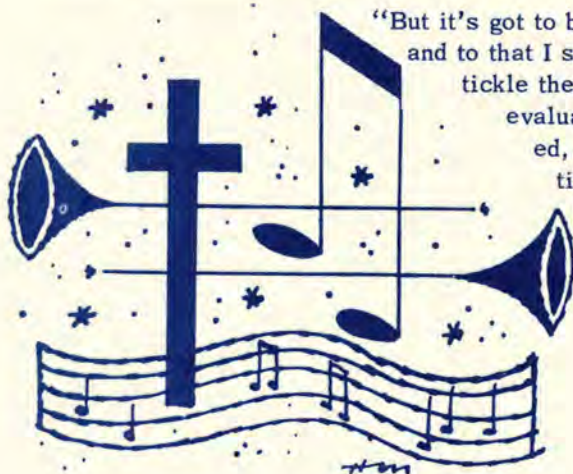
of the principal	UNITED STATES MUSIC PUBLISHERS	of choral music.
Abingdon Press 201 Eighth Ave., South Nashville, Tenn. 37203	McLaughlin & Rilly Co. 252 Huntington Ave. Boston, Mass. 02115	
Associated Music Publishers 1 West 47th St. New York, N.Y. 10036	Mercury Music Corp. 17 West 60th St. New York, N.Y. 10023	
Augsburg Publishing House 426 S. Fifth St. Minneapolis, Minn. 55415	Mills Music, Inc. 1619 Broadway New York, N.Y. 10019	
Belwin, Inc. Rockville Center Long Island, N.Y. 11572	Edwin H. Morris & Co., Inc. 31 West 54th St. New York, N.Y. 10019	
Boosey & Hawkes Oceanside, N.Y. 11572	Music Press P.O. Box 1052 Tuskegee Institute, Ala. 36088	
Boston Music Co. 116 Boylston St. Boston, Mass. 02116	Music Publishers Holding Corp. 488 Madison Ave. New York, N.Y. 10022	
Bourne Co. 136 W. 52nd St. New York, N.Y. 10019	Oxford University Press 417 Fifth Ave. New York, N.Y. 10016	
Broadman Press 161 Eighth Ave., North Nashville, Tenn. 37203	C. F. Peters Corp. 373 Park Ave., South New York, N.Y. 10016	
Brodts Music Corp. 1409 N. Independence Blvd. Charlotte, N.C. 28201	Plymouth Music Co. Rockefeller Center New York, N.Y. 10020	
Canyon Press, Inc. 17 Kearney St. E. Orange, N.J. 07017	Theodore Presser Co. Presser Place Bryn Mawr, Penna. 19010	
Choristers Guild 440 Northlake Center Dallas, Texas 75238	Remick (see Music Publishers Holding Corp.)	
Concordia Publishing House 3558 S. Jefferson Ave. St. Louis, Mo. 63118	G. Ricordi & Co. 16 West 61st St. New York, N.Y. 10023	
Cooperative Recreation Service, Inc. Radnor Road Delaware, Ohio 43015	Sacred Music Press (see Lorenz Publishing Company)	
Elkan-Vogel Co., Inc. 1712-16 Sansom St. Philadelphia, Penna. 19103	E. C. Schirmer Music Co. 600 Washington St. Boston, Mass. 02111	
Carl Fischer, Inc. 56-62 Cooper Square New York, N.Y. 10003	G. Schirmer, Inc. 4 E. 49th St. New York, N.Y. 10017	
J. Fischer & Bro. Harristown Road Glen Rock, N.J. 07452	Schlitt, Hall & McCreary Co. Park Ave. & Sixth St. Minneapolis, Minn. 55415	
H. T. FitzSimons Co., Inc. 615 N. LaSalle St. Chicago, Ill. 60610	Shawnee Press, Inc. Delaware Water Gap, Penna. 18327	
Harold Flammer, Inc. 251 W. 19th St. New York, N.Y. 10011	Silver Burdett Co. Park Ave. & Columbus Road Morristown, N.J. 07960	
Fortress Press 2900 Queen Lane Philadelphia, Penna. 19129	Southern Music Co. 1100 Broadway San Antonio, Texas 78215	
Galaxy Music Corp. 2121 Broadway New York, N.Y. 10023	Summy-Birchard Company 1834 Ridge Ave. Evanston, Ill. 60201	
H. W. Gray Co., Inc. 159 E. 48th St. New York, N.Y. 10017	Volkwein Brothers, Inc. 117 Sandusky St. Pittsburgh, Penna. 15212	
Hope Publishing Company 5707 W. Lake St. Chicago, Ill. 60644	The Westminster Press Witherspoon Building Philadelphia, Penna. 19107	
Neil A. Kjos Music Co. 525 Busse Highway Park Ridge, Ill. 60068	Willis Music Co. 440 Main St. Cincinnati, Ohio 45202	
Lawson-Gould Music Publishing, Inc. 609 Fifth Ave. New York, N.Y. 10017	Witmark (see Music Publishers Holding Corp.)	
Lorenz Publishing Company 501 E. Third St. Dayton, Ohio 45402	B. F. Wood Music Co., Inc. 1619 Broadway New York, N.Y. 10019	
Edward B. Marks Music Corp. 136 West 52nd St. New York, N.Y. 10019	World Library of Sacred Music 1846 Westwood Ave. Cincinnati, Ohio 45214	

This article was written to adults about children's hymns to stimulate adult response to adult hymns. It was used in the church paper at First Presbyterian Church, Oklahoma City. John Kemp is sharing it with you. Reprint it, if you wish, in your church paper. Some adult might glean a new insight into why we sing hymns.

HYMN SINGING – A Thinking Man's Opportunity

by Helen Kemp

There are two factors that have spurred my mind to pen these few paragraphs. The first has to do with Church School music. In preparation for several departmental meetings, it was necessary to study the curriculum guides and to relate the music (thinking here primarily of song and hymn *texts*) to the unit of study for children of primary and junior ages. Ideally, the music should serve to put an affirmative stamp of approval on what is being taught verbally by the teacher. With so little time (averaging less than one hour per week!), there is really no time for so-called fun songs of the time-filling variety. Our objective musically has to be *educational* rather than *recreational* when there is so much to accomplish in so little time.



"But it's got to be fun. Children have to enjoy their singing", I hear you reply – and to that I say, "Amen". However, it is possible to stimulate their minds and tickle their spirits through the *texts* of the songs they sing rather than to evaluate enjoyment by their "foot-beat" response alone. A well-prepared, enthusiastic teacher has the opportunity to make music-time a time of spiritual discovery. Using music in the best way can help to teach great Christian truths, can enrich the spirit of the singers, can prepare young minds for the experience of worship, can help children (and adults) to "hold-on" to what is being taught. Christian educators have come a long way from such jingles as:

"It's Children's Day! It's Children's Day!
That's what the lovely flowers say.
The birds and brooks all sing in tune
Of Children's Day that comes in June."

to such new hymn-texts as the following:

"They blaze a pathway to the moon, The heroes of the hour.
They make the outer darkness feel Man's growing, mighty power.
They move through God's enormous home Of stars and worlds and space,
Away beyond this earth we know And still within His grace.

"God sees them go; He goes with them, His thoughts in every mind,
His atoms everywhere, His light, His breath in all mankind.
How could we go away from God? To Him no place is far,
For God, who made this world of ours, Made all the worlds that are."

(poem by Victoria Saffelle Johnson
in "Sing for Joy" by Norman and Margaret Mealy,
published by Seabury Press)

Can you imagine the difference in the way 10 and 11 year old space-conscious boys would respond to these two texts?

The second spurring-factor was the academy class for a group of our High Schoolers. The subject for the series is "The Christian Faith Expressed through Music". Here we tried to recall honestly what we were thinking about during the singing of the hymns in the early service. We discovered that many of us were singing parrot-style, merely mouthing words while our minds drifted to an amazing variety of unrelated (albeit, interesting!) thoughts.

Hymn-singing as part of worship requires of the worshiper a certain discipline of the mind. It really is a thinking-man's opportunity to reach up with his mind to God – and out with his hand to his fellow-man.



This last paragraph might well be used as a year-long promotional slogan to encourage thoughtful hymn singing in your church.

THE RECORDER (Part II, Its Technique, Materials and Use)

— by Christa Grant

One of the prerequisites to being on friendly terms with anyone is to know his name, and perhaps a few details about his family connections. So let's now meet the individual members of our recorder family. Before we do, though, a word of explanation to avoid some confusion later on: There are two systems of naming recorders. One comes from England, the other from Germany. While the same instruments are found in both systems, some of them are called by different names. The English system recognizes the "Treble" recorder (f') as the leading and solo member of the clan. The treble is supported in ensemble playing by the "Mean" or "Tenor" (c') and the "Bass" (f) recorders. These are the three instruments that form the nucleus of the English ensemble. There are two additional instruments to extend the upper range, and one to expand the bottom range. These are the "Descant" (c') and "Sopranino" (f') on top, and the "Great Bass" (c) on the bottom. The German system simply uses the regular voice names of Soprano (c'), Alto (f'), Tenor (c') and Bass (f). The Sopranino and Great Bass are identically named in both systems. I have found the use of the German system to predominate in this country in circles that use the recorder with an eye to music education rather than concert work. Therefore I shall refer to the recorders by their German names. Their ranges and notations are as follows:

The lowest chromatic can be played by instruments with double holes for the lowest notes only.

Both the sopranino and soprano will sound an octave higher than written, the alto and tenor sound as written, and the bass again sounds an octave above its notation. So the actual sounds produced on the lowest notes are:

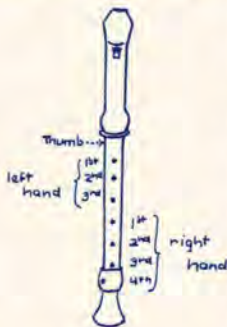
Parallel to the two systems of naming the instruments, there are two different systems of fingering: The English, also called Baroque, and the German fingering. To try to discuss the merits of one over the other would have the same results as discussing the merits of driving a Ford rather than a Chevrolet, or vice versa. Both systems have their staunch supporters as well as their emphatic disclaimers. The difference lies in the fingering of ONE note: the fourth note from the bottom and its octave. The English system is the authentic system of fingering, as it was used during the earliest days of documented recorder playing. The German system grew out of an attempt to simplify the forked fingering, thus bringing the recorder fingering in line with that of other woodwind instruments.

In starting children on the road to recorder playing, I have found it far easier to use the straightforward system of the German fingering. That fingering will take any player far into the existing literature without encountering any discomfort in fingering either the low note or its octave. Years ago there was a slight problem in pitch at this point, with the German fingering producing a sharp f-sharp or b-natural, while the Baroque system gave a truer pitch. However, today's instrument makers seem to have overcome this problem, since whatever discrepancy in pitch there may be is quite negligible. In all fairness it must be admitted that the accidental (f-sharp for c-recorders and b-natural for f-recorders) is easier to reach in the Baroque system, especially later on when the player graduates to music involving fast runs using these accidentals.

Now then, with this somewhat elaborate "introduction" out of the way, we can get down to the business of becoming participants rather than listeners. Usually, one of the hardest decisions to make is which recorder we

should buy. That, of course, depends upon many circumstances. The first point to consider is WHO will play the instrument, a child or an adult. A child can start to learn playing as soon as the pads of his fingers are large enough to cover the holes, but not before he is capable of controlling his breath and his tongue to a certain degree. Generally, it is good to wait till the child is about 6 to 7 years old. At that time, the soprano is the logical choice, because all the finger holes are small enough to be handled by the child, and the span required for the left hand is about 2", that of the right hand about 3". Also, since in most cases the child will learn to play and read music simultaneously, it will be less confusing to start with an instrument that produces the c-major scale in its basic diatonic fingering. This now does not mean that the soprano is for children only. Youngsters and adults alike will find it as interesting and rewarding as any other model. In fact, it is an excellent idea for anyone to start with the soprano and then, in due time, graduate to a larger instrument such as the alto or the tenor. After mastering the soprano, the tenor will be a breeze, since the basic fingering is the same on both instruments. The only thing to bear in mind is the larger span, which on the tenor is about 3" for the left hand, and 5" for the right hand for instruments without key. The key shortens the right hand span by about 1". These measurements are approximate only, since they vary slightly amongst the different makes of recorders. The measurements of the alto lie somewhere between those of the soprano and tenor. The alto, which is definitely the most versatile and aristocratic member of the recorder family, has the added feature of being an f-instrument. The basic fingering, again is parallel to that of the soprano and tenor, except that it produces not the c, but the f-major scale. The alto recorder is not a transposing instrument. That means that the music sounds exactly as it is written. So, if the beginner has some experience in reading music, the alto might be a likely choice. If two members of one family would like to give each other some competition, a soprano-alto combination is ideal, since the possibilities of playing together even on a very beginning and amateurish basis are practically unlimited. Just put a melody in the soprano, put an alto part under it – or put the melody in the alto and play the second part as a descant – either way spells pure enjoyment – (after a little practice, anyway!) And in time a tenor can be added to fill out the harmony. Neither the sopranino nor the bass should be considered as a learner's instrument. They are of value to advanced players who want to play ensemble music of 4 or more parts. But their usefulness is definitely limited.

Now let's pick up the instrument. If you are starting with a new recorder, remember that it must be broken in gradually. For the first few days do not play it longer than a few minutes a day, and especially do not attempt to play the notes of the second octave until after the recorder has gone through this breaking-in period. Today's instruments are all held with the left hand on the top. This has not been the case at all times. In fact, at some point during the historical development of the recorder, the instruments were equipped with two holes, instead of one nearest the foot end, one hole on either side, so that the instrument could be played with either the right or left hand on the bottom. But today we conform. So – the left hand is on top, with the left thumb covering the hole in back, and the first, second and third fingers covering the three uppermost holes. The four fingers of the right hand cover the bottom holes. In the alto and tenor recorders the foot, containing the bottom hole, is usually a separate piece so that the hole can be placed where it is most easily reached by the fourth



finger of the right hand. The tenor can also have an open-standing key for the lowest note for hands that cannot span that hole. (Sketch 1). The thumb of the right hand, though not actively involved in the fingering of the recorder, does nevertheless have an important function. It serves to support the instrument and should be placed in a comfortable position approximately between the first and second fingers. Each player will after a while find the position which is most comfortable to him. The fingering of some accidentals will make it necessary to give added support to the instrument. In that case I would suggest that the fourth finger of the right hand be placed lightly between the two lowest holes. No finger, not even the fourth finger of the left hand, should ever be used to support the recorder from the back. This leads to a cramped hand position and the danger of not having the fingers in readiness when they will be needed. Only in tenors that have a key for the lowest note will the support with the fourth finger of the right hand not be possible. In that case, if an overall support is desired, it is advantageous to use the thumb rest of the type that can be found f.i. on clarinets. Bass recorders have special means of support, such as floor rests or neck slings, but since we are here primarily concerned with recorder playing from the amateur standpoint, I shall not dwell on this point. The support of the recorder will not pose a major problem in fingering any pitch if the instrument is held properly. The soprano and alto should be held at an angle of about 60 degrees, and the tenor at about 45 degrees to the vertical. It should NEVER be held so close to the body that the head and shoulders of the player will droop. The same good overall posture with an erect spine that we use for singing should be stressed from the very beginning. Therefore, it is bad practice to place the music on the flat surface of a table. It should be propped upright or, better yet, a music stand should be used. The elbows of the player must not stick out, but should be held comfortably away from the body so that they will not interfere with the breathing. (Sketch 2) In holding the mouthpiece of the recorder between the lips, various methods are used, and this again is one of the areas where in time every player will find his own little niche of comfort. To begin with, it might be suggested that the instrument be placed between the lips in front of the teeth. The lips will form an airtight seal around the mouthpiece. Care should be taken that the opening between the upper and lower teeth stays large enough not to interfere with the stream of breath, yet the lips should remain relaxed and in a comfortable position. Personally, I prefer to hold my recorder with the lower lip drawn over the lower teeth, thus providing a cushion for the mouthpiece. My upper teeth rest lightly against the edge of the mouthpiece without biting down on it, and the upper lip forms the airtight seal. This use of the teeth in holding the instrument gives an added bit of support which leaves the fingers free to move rapidly from one position to the next.

Now repeat after me, please:

A tutor who tooted the flute
 Tried to tutor two tooters to toot.
 Said the two to the tutor:
 "Is it harder to toot or
 to tutor two tooters to toot?"



DON'T! DO!

SHARING

Else E. Farr, our "Brotherhood-of-Song" member in Beirut, Lebanon recently sent us an interesting letter about her work. Her letter included this paragraph:

Early in the year, the invitation to begin a junior choir came from the National Presbyterian Church which I had been attending since my return from furlough. I accepted with the greatest delight. Being in Arabic posed some problems. For instance, there are no anthems in Arabic (only a church hymnal) so they have to be newly created or "translated". To help, we were able to use several with Scripture texts such as for Palm Sunday, "Hosanna" by Gregor. "Hosanna" and "Alleluia" are always the same. Also, Arabic, and

thus the music, must be written from right to left. This makes it impossible to order anthems in English, and simply write in an Arabic translation. For your interest (and perhaps amusement and amazement) and so that you might understand some of what it involved, I am enclosing a page from an old hymnbook. Just read everything "backwards!"

Wesley, 10s.

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written in Arabic script below the vocal line. The first system of lyrics is: سَبِّحُوا سَبِّحُوا يَا أَصْفَرِينَ إِسْمَ مَنْ قَدْ فَسَدَاكُمْ أَجْمَعِينَ. The second system of lyrics is: رَنَسُوا إِلَٰهِي مِنْ أَجْلِكُمْ ذَلَّ سَيِّئِي تَخَلَّصًا مِنْ ذُنُوبِكُمْ.

❖ ❖ ❖ ❖ ❖ ❖

If you still have not decided on the format for your carol service, you might consider Donald L. Clapper's unique plan. (Pine Street United Presbyterian Church, Harrisburg, Pa.) He writes:

For the past eight years our youth choir Christmas festival has been called "A Tree of Carols." Realizing the necessity to tie a program of varied carols together, and anxious to get away from the normal "Carols of Many Lands", "Carols of Many Ages", etc., I developed the idea of building a Christmas tree during the carol service. Prior to the service, a Christmas tree is selected, the branches cut off, and a two by four, held uprightly, is prepared to receive these branches in the same position as they were when removed from the trunk of the tree. The board becomes an artificial trunk. During the service each carol is introduced by a member of the choir and a branch inserted in the prepared trunk. By the end of the service a tree has literally grown before the eyes of the congregation. It would be quite difficult to tell our concocted tree from a natural one. As a climax of our service carols are sung by all the choirs around the Christmas tree. Following the service the tree is placed in the lobby of our education building, red paper ornaments with the name of each carol sung placed on it, and a sign "Merry Christmas From the Choirs". While the preparation for the building of this tree requires a great deal of time, the service itself is most rewarding.

❖ ❖ ❖ ❖ ❖ ❖

Mrs. E. B. Frasier of Genoa Methodist Church, Houston, Texas, wrote me of an interesting method she developed for making clothespin name tags for her choristers. All it takes is ordinary wooden, spring-type clothespins, a labelmaker (small hand-operated machine which enables you to produce permanent embossed characters on vinyl tape of various colors) and some creativity.

Make a label for each child. (Mrs. Frasier uses 3/8" tape for her tags.) Attach it to the clothespin by peeling off the backing on the tape; it is self-adhesive. Be sure you have the pin laying with the pinching end to the right when attaching the tape for your boys. Have the pinching end of the clothespin to the left when attaching tape for your girls. This is so the children may attach the clothespin to the front opening of a blouse or shirt and read the name horizontally.

Now for the imagination. Mrs. Frasier has come up with an idea that lets these clothespin name tags appear as different as the season. From stiff manila paper, Mrs. Frasier has cut out a star, heart, eighth note, Christmas tree, etc. She puts the child's name on the "cut-out" and decorates it with colored pencils. She uses the star for the Epiphany season, the heart to illustrate "Love One Another" for Valentine's Day, and the tree for Advent and Christmas.

These "cut-outs" (tree - 5" long, heart - 4' x 4', star - 5", note - 5½") are attached to the side of the clothespin without the name. Use double stick tape (sticky on both sides). When ready to change tags (and seasons or reasons) cut-outs can be peeled off easily; sometimes the tape can be used again. Thus you have two-sided name tags; one that is permanent, and one that can be changed. When using clothespin with special cut-out, it may be attached to a collar or chain of a necklace to be read vertically.

As Mrs. Frasier said, attaching a spring-type clothespin name tag is much easier than sticking straight pins through tags and clothes. Also, mothers enjoy making these for the choir children.




"BIG BEN" Time is drawing nearer! "The music committee has already voted to underwrite a portion of the expense involved". (Quoted from a recent letter.)
 Maybe your m.c. would do the same if you asked.



THE CATHEDRAL CHURCH OF ST. JOHN THE DIVINE
 CATHEDRAL HEIGHTS, NEW YORK 25, NEW YORK

October 24, 1966


 Alec Wyton, M.A. (Oxon), F.R.C.O., CHM., F.A.G.O.
 Organist and Master of Choristers

Dr. F. L. Whittlesey
 Executive Director
 Choristers Guild
 440 Northlake Center
 Dallas, Texas 75238

Dear Dr. Whittlesey:

I have had a copy made of your letter of October the 7th and sent to the following people:

The Rev. Joseph W. Poole
 Coventry Cathedral
 Coventry, England

The Very Reverend Cuthbert Simpson, Dean
 Christ Church
 Oxford, England

The Very Reverend Walter Hussey
 Chichester Cathedral
 Chichester, Sussex
 England

Dr. Bernard Rose
 Magdalen College
 Oxford, England

Mr. Allen Wicks
 Canterbury Cathedral
 Canterbury, England

Dr. David Lumsden
 New College
 Oxford, England

Dr. George Thalben Ball *(Remble Church)*
 British Broadcasting Company
 Portland Place
 London, W. 1
 England

Dr. John Dykes Bower
 5 Amen Court
 London, E. C. 1, England

I have written to each one and urged them, as far as possible, to meet you and do anything they could to let your members hear the work of their choirs. I hope that they will all cooperate and that you will have a rich experience and I hope that our paths will cross very, very soon.

With warm greetings,

Yours most sincerely,
Alec Wyton
 Alec Wyton

AW/lb

Join the group to visit the cathedrals and choir schools of England, Holland and Denmark.

Re-read the folder which was in your October LETTERS. If you have questions or are ready to make your deposit - write to

CHORISTERS GUILD

"One in a lifetime"

TOUR-SEMINAR

Franklin Travel, Inc.
 344 Suburban Station Bldg.
 Philadelphia, Pa. 19103

OR

"440"!



Looked everywhere for just the right place for our '67 U.S. Seminar. We have found it! So now we can announce with pride and confidence -

*The U.S. Choristers Guild Seminar
will be held on the Campus of
Carroll College, Waukesha, Wisconsin
June 19-23, 1967*

Waukesha is a lovely college city about 20 miles west of Milwaukee. The college has fine, new dorms and student union building, where our classes will be held.

A superb faculty is being engaged. Special features and programs are being planned.

Everybody (ALMOST)

will be there, so you better plan to attend also



Helen's Spring Schedule -

- | | |
|----------------|---|
| February 10-12 | Tri-Village Junior Choir Workshop Festival, Columbus, Ohio
Marvin Peterson
Riverside Methodist Church
2701 Zollinger Road
Columbus, Ohio 43221 |
| April 8, 9 | Cedar Rapids Workshop-Festival
River Valley A.G.O and Area Council of Churches
Miss Vida Rumbaugh
St. Michael's Episcopal Church
Cedar Rapids, Iowa |
| April 15-16 | Whitehaven Methodist Church Area Workshop-Festival
Roland Crici
Memphis, Tenn. |
| April 21, 22 | Workshop-Festival Berkley, California
Mrs. Pat Olsen, Chairman
34 Descando Drive
Orinda, California |
| May 6-8 | United Church Children's Choir Festival-Workshop
Mr. Robert Scoggin
First Methodist Church
4th and 5th Ave., Southwest
Rochester, Minnesota 55902 |

Little ♪'s about the Big Trip -

If you are among those who are thinking about going on the Guild European Study-Tour, a part of your thinking and planning could be directed by some enjoyable and stimulating study. National Geographic Society must have been alerted about the Guild plans, for they have just announced the publication of a new book called "This England". It is rather expensive (\$11.95 to members of the Society) but would be a very beautiful and informative addition to your personal library. I'm sure it would whet your appetite for our exciting study-tour. If you are a member of A.G.O., go dig out your copies of *The Diapason*, for 1963, and make a project of studying the series of articles by Frank K. Owen on English Cathedrals and the church music of England. Your community library no doubt has copies of fine travel guides which could help you prepare for this trip, real or imaginary. Fodor's Modern Guides (Britain and Ireland) (Holland) are real encyclopedias of information, with illustrations and maps - enjoyable reading.

J. K.

PRAISE THE LORD! YE HEAVENS, ADORE HIM

Hyfrydol
8.7.8.7.D

Tune by:
Rowland H. Prichard
1811-1887



Words:
Foundling Hospital
Collection - 1796

Agent 007 won't be needed to track down the biblical source of the hymn, "Praise the Lord! Ye Heavens, Adore Him", if you turn to Psalms 148!

Read the scripture aloud to feel its exuberance and joy. Now, sing the hymn to feel its melodic and rhythmic flow. Do **you** think the text and tune reflect the meaning and mood of the Psalm?

The hymn words were found pasted inside the cover of a book called "Psalms, Hymns and Anthems for the Foundling Hospital", and there *is a mystery* concerning the author. Clues that might help you are these:

- (1) The hospital was started in 1739 as a home for deserted children by a merchant sea captain, Thomas Coram.
- (2) The hospital is said to have had a children's choir which the people of London like to hear sing.
- (3) Handel conducted the Messiah at the hospital each year and gave them an organ for their chapel.

Our evidence may never yield a suspect, however, because the institution has since been moved and the building destroyed; but **two verdicts** have come from our case: **First**, "Praise the Lord! Ye Heavens, Adore Him", has remained as one of our finest Christian hymns of praise. **Second**, the foundling hospital experiment, which was quite unusual in 18th century England, has spread so that almost every town has facilities for handicapped and neglected children. Many of our churches contribute to support such institutions and this might be an excellent "special project" for your choir!

We do know that "Hyfrydol" was written by a Welsh man named Rowland H. Prichard. Sometimes the words are sung with the tune "Austrian Hymn" composed by Haydn. Any texts with the same meter may be used with any tunes with the corresponding meter. Look in your metrical index and list several other tunes based on

8.7.8.7.D: _____

Try a little detective work to uncover the five different rhythmic patterns used in the hymn. Then check below to see how good a sleuth you were:



Which phrases have identical melody lines? Which phrases have identical rhythms? Which phrase uses the highest pitch in the hymn to help build the climax?

Use of **tonic harmony** helps build the feeling of strength in the tune. Draw a circle around each use of a I Chord (F-A-C). (Remember that even though the chord is "inverted" with an "A" or "C" in the bass, it will still be a I Chord if "F-A-C" are used simultaneously in any order.) You should have over 20 Tonic Chords if you are "sharp"!

Long after Agent 007, the Bat Man, and the current crop of imaginary characters are forgotten, people will be reading the 148th Psalm and singing, "Praise the Lord! Ye Heavens, Adore Him!"

Charley, C.B.

(Christine Kallstrom)

Praise the Lord! Ye Heavens, Adore Him

HYFRYDOL. 8. 7. 8. 7. D.

From the *Foundling Hospital Collection*, 1796

ROWLAND H. PRICHARD, 1811-1887



1. Praise the Lord! ye heavens, a - dore Him; Praise Him, an - gels, in the height;
2. Praise the Lord! for He is glo - rious; Nev - er shall His prom - ise fail;



Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of light.
God hath made Him saints vic - to - rious; Sin and death shall not pre - vail.








Praise the Lord! for He hath spo - ken; Worlds His might - y voice o - beyed;
Praise the God of our sal - va - tion! Hosts on high, His power pro - claim;








Law which nev - er shall be bro - ken For their guid - ance hath He made.
Heaven and earth and all cre - a - tion Laud and mag - ni - fy His name. A - MEN.

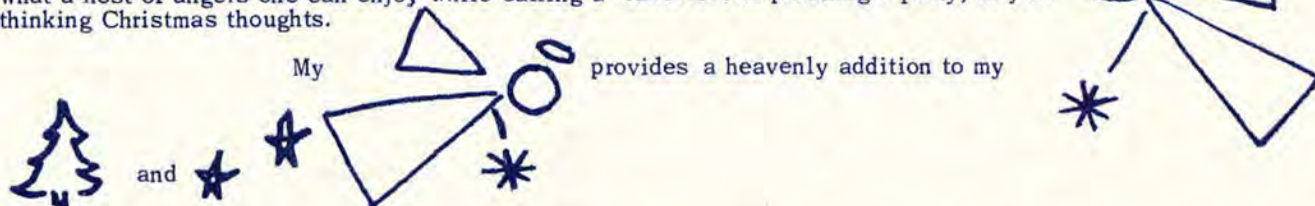




Christmas is surely coming! How do I know? Well - my Christmas symptoms are showing up - all over the tablet by the telephone - all over my grocery list and on my choir plans - everywhere - I DOODLE ----- not the usual doodles of  or   . A new set of artistic impulses seem to grab me as soon as the first Christmas anthems are taught in rehearsals. Somehow the sub-conscious messages from my brain to my fingers (whenever I have a pencil in hand) all take the form of  with on top.

Now, after so long, one slips into a doodle-rut and things become rather dull. However, something wonderful happened this week. I caught myself with a new Christmas doodle - - - and all because I had to wind my way up a narrow stairwell to sing from the little television booth in our Sanctuary. This cubical is equipt with nothing but a small lovely stained glass window. While I sat there quietly waiting for some 15 minutes, I discovered in an obscure corner of the window a tiny stained-glass angel, with sun beams shimmering through her golden wings. There she was - 2 triangles , a circle , with a halo  and a star.  "What a lovely Christmas design", I thought ----- and presto!  ----- or should I say "Gloria!") a new Christmas doodle was born!

What a host of angels one can enjoy while calling a choir list or planning a party, or just thinking Christmas thoughts.



Perhaps there could be a moral to this story. Plan for a little time of quietness amid the hectic holiday rush - a time to observe the wonder of what is around you. You just might find a Christmas angel of your own!



Is there any one who does not sing "Silent Night" sometime during the Christmas season? Have you listened to *hear* how your children are singing it? Sometimes things that are the most familiar - and best loved - are sadly lacking in sound preparation. Remember that the way children learn these beloved carols now, is the way they will probably sing them from now *on*. Listen to the first two words - they usually come out:

si-yul-en ni-eet

Help them to keep the *ah* vowels on both tones of Si- with the short, vanishing vowel e, just before -lent. On the word *night*, the *ah* vowel again should be the sustained sound with the vanishing vowel e just before the t. Since this is usually sung rather slowly, it is doubly important that the sustained vowels be kept pure - not sort of slurring into the next sound mid-stream. This is essential on the words *all*, (be careful about swallowing the l) *calm*, bright, round, child, mild. And then we come to "heavenly peace"! Is there a children's choir

anywhere that doesn't need to be reminded about the great *slide*? Be sure to explain that the slur they see on the notes over the word *peace* only means that there are two tones on one word. It is *not* a vocal slide. The big secret is to hold the first *J* exactly the right length of time, moving quickly then to the third above -- and remember, not a thin, *J*, squeaky e on peace. (Really, not a thin squeaky e *anywhere*. *Listen* to how you and your children sing the vowel e. You will be much safer to keep the sound in the direction of the vowel as pronounced in the word "*sit*" than to mouth a strident pure e as in "*see*".) One more word about "Silent Night" -- let's help our children to learn more than one stanza, so they do not sing progressively weaker as the song goes on. Also, help them to know the story of how "Silent Night" happened to be written. It is a Christmas "*must*".



Since so many of you are using "African Noel" -- (Liberian Folk Song -- arr. Aden Lewis, Plymouth Publishing Co.) this year, let's share a few thoughts about it. First of all, look into the possibility of getting an authentic African-Conga type drum, and stress the point that the drum beat is used not just to be different, but as a true example of the way ideas are expressed musically in another culture. (There is always far more to teach than the notes and words on the music page)

Because the voice part begins low, be sure it is sung piano and in head-tones -- not heavy, loud singing. The phrasing also has a lot to do with the inner-rhythm, so essential in this piece.

||: Sing No-e-----1, Sing No-e-----1, Noel, Noe-----1 || all in *one* breath. Sustain the *eh* of Noel, singing the *l* at the very end of the time allotted. There should be *felt* that continuous *bounce* on the inside -- all the way through this song. Animation is essential, during quiet sections as well as full sections.

The drummers should be thoroughly prepared, so they can follow the dynamic markings and be completely right on the rhythmic patterns. The piano accompaniment should be subtle but *vital*. Avoid thumping just because it is rhythmic.

Sometimes the use of an anthem like "African Noel" is just what is needed to give children a taste of something excitingly enjoyable. Remember that it's what happens *between* the beats that makes it music.

Music moves *through* beats!

Now-----drum away,

drum away-----

drum away, all!

(with apologies to "Night Before Christmas!")



Christmas Record by the Kemp Family

This summer most of our traveling was done by plane, and we were unable to bring with us the family recordings you asked for at the seminars.

Mrs. Betty Thomas
 First Presbyterian Church
 1001 NW 25th Street
 Oklahoma City, Oklahoma

is ready to mail a record to you for \$3.98 -- post paid. She will fill your order the day she receives it!

The Kemp Carolers will be giving a Community Christmas Concert in Oklahoma City on December 29th. If you are in this area, please come!



Looking ahead to the New Year ----- 1967

If someone gives you a Christmas gift of a few dollars, why not order the teaching record that goes with the book "Threshold of Music" by Mary Helen Richards. It is intended for the first grade levels, but has musical ideas that could be used through Junior Choir age. As a companion to her book it has a lot of creative thoughts to offer. Published in 1966 by

Fearon Publishers, Inc.
 2165 Park Boulevard
 Palo Alto, California 94306

And speaking of gifts, have you considered sending a Choristers Guild *gift membership* to a minister, a public-school music teacher, a choir mother, a choir assistant, an organist, a missionary, a Church School teacher? What an influence you might be!

Merry Christmas!

December '66 -- 76 --

FROM THE EDITOR'S DESK



Many of you are incorporating various art forms into your choir activities. I find reference to dramatic art, choric speaking, rhythmic choirs, and graphic arts in your letters and bulletins. If you need fine color reproductions of great paintings for your choir room or miniatures for the children's workbooks, you will find them among the publications of the New York Graphic Society, Greenwich, Conn. 06831. You should be familiar with what is available through them. Write for their catalogue.



As a sequel to the above paragraph, I wonder how many Guild members read **WORSHIP AND ARTS**, "The Nation's only Non-Denominational Publication promoting the Worship Arts in the Protestant Church." I've referred to it often. Each monthly issue has many helpful ideas and articles. The subscription rate is \$2 for 12 issues. Write to 2675 Hope St., Huntington Park, California 90255. A good investment, if your interests encompass all the "worship arts" as they should.



Early in '67 the new Award Order Form will be sent to you. There will be some raises in prices - sorry to say. All our suppliers are raising prices; basic metal costs, pearls, manufacturing, all costs are up; so we are compelled to get on the escalator, too. **BUT** we still have a good supply of both gold-plated and gold-filled pins with or without pearls, guards, etc., which we can sell at last-year's prices as long as the supply lasts. If you can order now, even a part of your new pin needs for next spring, you will save money. Crosses will have to go up 50¢ each when our new supply comes from the manufacturer, but at present we have 407 which we can still sell for \$2 each. We'll be glad to hear from you with your money-saving order.



Sometime ago, Dr. Elton Trueblood wrote for the Guild a children's version of the **Ten Commandments**. This has been used several ways in the **LETTERS** and reproduced as a notebook page, M-9.

Recently he created for us a companion piece - a children's version of **The Beatitudes**. We have had Mary Elizabeth Montgomery develop art work to compliment the text. This has been printed for you as M-14 and included as a supplement with this month's **LETTERS**. We believe M-14 is an excellent religious training page for your children. We hope you can use it. Additional copies are available at the regular price, five cents each. M-9 has been reprinted with new art work by Mrs. Montgomery. It suggests Moses on the hillside giving God's Commandments to the people. The new issue of M-9 is also available.

We are greatly indebted to Dr. Trueblood and Mrs. Montgomery for their creative abilities used in our behalf. Now it is up to us to use their skills for the training of the children.



Again, "'Tis Christmas in our Hearts"

Jessie and I have wondered how we could send to each of you our love and Christmas wishes. We've decided to do it through sharing with you two of our family carol-greetings. These are reproduced, one on the cover page and one on the last page of this issue.

There is a bit of family history which will explain the carols:

We lived in Detroit in 1937. In the fall the question arose again. As sure as the first frost; as sure as the children's pleading "trick or treat"; as sure as Jessie's getting out the family's galoshes; the question came up each year - "What shall we do about Christmas cards?"

We are not opposed to Christmas cards; in fact, we are much in favor of them, but we like a personalized greeting. One year we wrote a message on each printed card we sent; another year we tried hand-made block printed cards. As our circle of friends and relatives enlarged, this individualizing became a time-consuming burden rather than a Christmas joy.

I was on the interurban trolley between Detroit and Royal Oak when the idea came to me. My vocation was music; was it not logical that I write a Christmas carol as our seasonal greeting to our friends? Before the ten miles was covered, I had the theme for our first annual Christmas card-carol: "The Saviour Babe of Bethlehem".

And so for 25 years we sent an original carol to our friends. The "Colors of Christmas" was our 20th carol; "'Tis Christmas on the Hillside" was our 16th.

Our '66 greeting to you can be summed up in words from our '43 carol:

From your friends to our friends
This holiday tide,
We sing now a greeting
For you far and wide,
We pray that the Saviour
The Babe of the inn,
May bide with you ever,
With you and your kin.

Bless y'all

1. 'Tis CHRIST-MAS ON THE HILL-SIDE, IN LANDS SO FAR A-WAY. THE
 2. 'Tis CHRIST-MAS IN THE VILL-AGE, THO MAN-Y DO NOT KNOW A
 3. 'Tis CHRIST-MAS AT THE INN - THE MEN AND WOM-EN THERE, CON-
 4. 'Tis CHRIST-MAS IN THE STA-BLE, WHERE LOW- LY BEASTS HAVE TROD: FOR
 5. 'Tis CHRIST-MAS IN OUR HEARTS AND ALL WITH ONE AC-CORD SING

AN- GEL CHOIR IS CAR- OL- ING AND NIGHT BE- COMES AS DAY. P F
 SAV- IDUR HAS BEEN BORN THIS NIGHT TO SAVE MAN- KIND FROM WOE.
 CERNED WITH MAN- Y TRI- VIAL THINGS, HEAR NOT THE SONG- FILLED AIR.
 THERE A- MONG THE HUM- BLE THINGS IS BORN THE SON OF GOD.
 PRAIS- ES TO THE NEW- BORN CHILD- THE LIT- TLE BA- BY LORD.

words and music by F.L. Whittlesey



THE BEATITUDES

The poor in spirit now are blessed,
And mourners find eternal rest.
The disciplined possess the earth;
While hungry hearts will know no dearth.
The merciful gain charity;
The pure in heart God's face will see.
Each man of peace is God's own son;
To hated ones is justice done.
The prophets say with one clear voice:
"When persecuted, then rejoice!"

D. Elton Trueblood



The Beatitudes are part of Jesus' Sermon on the Mount.
This is found in Matthew 5, 6 and 7.



CHORISTERS GUILD LETTERS

JANUARY 1967
VOL. XVIII NO. 5

All New Years



belong



to them



CHORISTERS GUILD LETTERS

January 1967

Volume XVIII

Number 5

Federal Lee Whittlesey, Editor

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Christine Kallstrom
Helen Kemp
Norma Lowder
Nancy Poore Tufts



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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

A non-profit, religious and educational corporation chartered under the laws of Tennessee

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OUR CHAPTERS

As a part of the structure of the Guild, we have eighteen Chapters spread over the country. Some are active, some are more or less dormant. These Chapters are formed by members in an area who band themselves together to share ideas and, generally, prepare and present a children's choir festival. The Chapters differ in activities according to the needs of their members and the community.

The Board of Directors of the Guild set up guide-lines for a group's use of the name Choristers Guild. On page 4 of The Children's Choir Vol. II, these are given as follows:

That every Chapter may honestly bear the name of the Choristers Guild, and worthily serve its high purposes, the following conditions are required:

There shall be a minimum membership of five.

The official title shall be: The (city or area) Chapter of the Choristers Guild.

Every member shall be a member of the national organization.

At least four meetings shall be held annually.

The Chapter shall promote an annual Children's Choir Festival or other project.

A yearly report shall be made to the Choristers Guild national officers.

Most of the Chapters are well underway with their '66-'67 activities. The following quotes are from the letters received from Chapter officers.

Amherst County (Va.) Chapter

Reported by Mrs. E. L. Almond, Rt. 4, Box 292, Madison Heights, Va. (President)

We have had quite a struggle this year. Six meetings were held – one to plan a recruitment program which included a workshop; one was the workshop; and the other four mainly concerned the festival. In three of the four we planned the program and the fourth we evaluated it and made plans for next year.

Our membership this year has only totaled five, but we've kept plugging along and still have hope that next year will be better. Our festival was directed by Madeline Ingram and the choirs totaled 62 children. We felt honored to have Mrs. Ingram as well as very fortunate.

I could write quite a lengthy account of our trials and tribulations this year. I would like to say however, that although it has been the hardest year of the five years we have been organized, we still feel it is worth the headaches. It is unfortunate that with all the members the Choristers Guild has, that we have so few chapters. If I ever find the time to get my thoughts together, I would like to write an account of what our little Chapter has meant to us.

Blue Grass (Ky.) Chapter

Reported by Mrs. A. N. Wake, 575 Mitchell Ave., Lexington, Ky.

It seems Lexington and areas surrounding are having "growing pains." So until this new growth has taken hold, we plan to "recruit" this year in the hopes of anchoring some of these new churches and directors.

In another year, we are considering a workshop in connection with our Festival. And may have it at another time of year rather than spring.

You can see we are in a state of change to avoid "decay".

Bob Kintner (Central Christian Church) came back so inspired from the Guild workshop in Winston-Salem I thought I would never stop him. He is a hard worker and doing a good job.

The longer I remain in High School teaching, the harder it is for me to keep close to the Junior Choir level. However, I am the only one remaining that started this Chapter, and I do hate to see it dissolve, therefore, we will take this year to renew contacts and see what another fall will bring.

Channel (Calif.) Chapter

Reported by Dorothy L. Westra, The First Congregational Church, Santa Barbara, Calif. (President)

I am enclosing a program of our Eleventh Annual Children's Choir Festival. As you can see, we more than doubled our participating choirs and almost tripled the number of children involved.

With such a massive chorus, I feared for the artistic side of our program, but, when the time arrived, the children were alert and prepared and gave a truly thrilling performance. The atmosphere reached a point of ecstasy – which, you will agree, is rare.

Leslie will probably send you his newspaper review of the occasion and further information about our Santa Barbara Chapter.

Next year, we shall probably divide it into two services; one in Santa Barbara and one in Oxnard or Ventura. We expect more choirs to join us and will continue to expand our efforts to enlist every children's choir in this area.

Denver (Colo.) Chapter

Reported by Mrs. Audrey Shuman, 3900 S. Grant, Englewood, Colorado. (Secretary)

The Chapter held five regular meetings for the year '65-'66. The discussion subject at the first meeting was "Theological Concepts for Children with Analysis of Ten Hymns". The second subject was "Three Aspects of Hymns".

A most successful worship service was planned for January 30 at Wheatridge Congregational Church with 160 children singing seven hymns based on the life of Christ. Seven churches participated in the service.

Another meeting centered on "The History of Hymns" and the final on "Music in the Bible".

A most successful venture this year was in the field of training. A class was presented by Mrs. Lillian Healey in "Techniques for Children's Choir Directors in the School of Good Churchmanship" sponsored by the Denver Council of Churches. 14 people attended.

(Editor - In addition, the Denver people helped magnificently in the July Seminar.)

Lynchburg (Va.) Chapter

Reported by Charlotte Quarles, 310 Warren Ave., Lynchburg, Va. (President)

This fall we are feeling the stimulus of a well planned, educational and informative program of meetings. For these we must always bear in mind the wide range in formal training among our membership, as well as varied church backgrounds. We believe that our program for this year can and does challenge and meet the needs of the Chapter.

Our membership is meeting local as well as national requirements and number at present, 31. In some instances we have both husband and wife serving or two persons with responsibilities of junior and youth choirs, having membership through their church. There may be a few additions as needed personnel are obtained by some of the churches for music programs.

In April, 1967, a first for the Lynchburg Chapter - a Sacred Concert, with combined junior and youth choirs to be presented in the spacious and very beautiful E. C. Glass Auditorium. Seats over 2,000 - we eagerly anticipate this concert under the direction of Mr. Philip R. Dietterich of Westfield, N.J. It seems especially fitting that he is a minister of music, composer, teacher and a fellow Guild member. The Lynchburg Chapter has commissioned him to write an anthem for combined choirs for the concert. This should add much interest for us and the general public, here in our city of many cultural interests and opportunities.

Michiana (Mich. & Ind.) Chapter

Reported by Mrs. Carroll Hyde, 17840 Ponader Dr., South Bend, Ind. (Vice-President)

As you can see by the enclosed letter which was sent to the local members this morning, we are organized! The group was rather inactive this past year, and met only to plan and participate in the Choir Festival and Workshop which Helen Kemp directed so well. (We also held a Festival in 1965.) It was through the efforts of Gene Mogle and the Music Guild of First Methodist Church, that the Festivals were possible.

Because our treasury is at rock bottom, we will use local (gratus) people this year, and hope that we can co-sponsor and promote a Festival-Workshop in 1967 with the help of the St. Joseph Valley Chapter of A.G.O. Let me relate a bit of information concerning a Junior Choir Camp held this past summer. Fourth, fifth and sixth grade boys and girls from First Presbyterian and First Baptist made up the group led by Lee Belknap. Some of the boys discovered that it wasn't impossible to sing a high "A"! Two choir sessions a day were held, and there was time devoted to Theory and Hymnology. Much time was spent at the swimming pool, and everyone had kitchen detail assignments. The fellows were especially enthusiastic about the snake - harmless, or so we were told!

Concerning number of local members - we hope to have 15 when all the dues are paid. One member has expressed interest in the European Seminar. And I too, have that as a pipe dream. Perhaps it will become a reality.

Newark (Ohio) Chapter

Reported by Mrs. J. P. Glaser, Jr., 578 Hudson Ave., Newark, Ohio

Your letter arrived sometime ago. In response to it, we did some telephoning to see what the status of the Newark Chapter might be. About a year and a half ago, we decided to disband. Our active membership had dwindled to five members. It didn't seem so difficult to get choirs to want to participate in a festival of some sort, but it was difficult to get directors to attend planning meetings and to help on details of a festival.

There seemed to be a general apathy toward the organization.

Several of us felt it wrong to completely give up, so we kept what little funds we had in the savings account and hope that someday we may reorganize a Chapter again.

I am a firm believer in the Guild and what you stand for. I look to the LETTERS for materials and help on problems, plus just plain interest articles. We will let you know when, and if, we reorganize.

Seattle (Wash.) Children's Choir Directors Guild

Reported by Vivian West, 1000 N.W. 166th St., Seattle, Wash. (President)

I am sending you a copy of our year book. It is somewhat scribbled on but it is the only copy I have here.

(Editor - It is a fine 6 page booklet with a listing of officers, five meetings, spring choir hymn festival in which they will use the Choristers Little Hymnal.)

On October 9 the Greater Seattle Council of Churches held a House of Delegates meeting at the Seattle Center at which time 6 Catholic churches were admitted to the Council. The Children's Choir Directors Guild was one of eight groups which arranged displays (booths) showing ideas concerning Christian Education. The high point of ours was that St. Luke's Catholic School girls choir represented our Guild and sang for about 45 minutes preceding the delegates luncheon. Sister Damian of St. Luke's directed the 80-90 girls that came, and it was thrilling to hear them, especially when they sang "A Mighty Fortress".

York (Pa.) Chapter

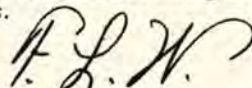
Reported by Ralph C. Woolley, First Methodist Church, 340 E. Market St., York, Pa. (President)

We have at present 25 members, all of whom are enthusiastic about the Guild.

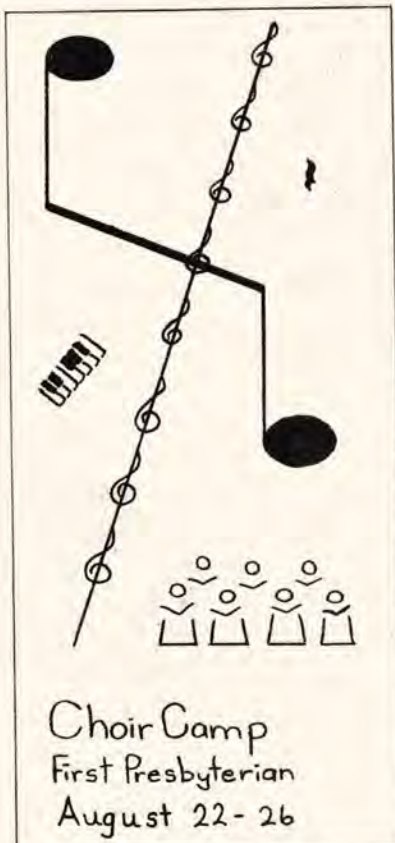
Our plans for the year are centered on local problems of choir organization, discipline, techniques, etc. We feel that each member is a member not only to learn new ways, but to solve personal areas of choir direction. So we have "pooled" our problems, with at least one, possibly two, scheduled for discussion at each meeting. At the end of the year, our efforts should culminate in our "first" choir festival, especially at the junior choir level.

The human disinclination to resist change or new ideas is happily not in evidence here. In fact, all seem "hungry" for change and grab everything we all try to offer. Two of our members attended the Winston-Salem Workshop this year and came back raving insanely about the inspiration received. As ever, I am constantly grateful for the existence of the Choristers Guild.

I will bring to you reports of the other Chapters in the February LETTERS. If you live in the general vicinity of any of these Chapters and are not already affiliated with your fellow member, do contact the one whose address is given and plan to attend the next meeting. You will help one another as you share ideas and ideals.



SUMMER CHILDREN'S CHOIR CAMP



which will serve
your children,
your church and
your community.

Last fall several directors sent to me outlines, bulletins, promotional material and letters full of enthusiasm for various forms of choir camps which they had just completed. I've kept these in my "January LETTERS" envelope, planning to share them with you after the Christmas push was over and when you were in a "future-thinking" mood.

On re-reading this material, I've been asking myself, "What made these projects click?" My studied answer seems to form a success-outline for the whole field of children's work. It may be well to re-think each point:

- Enthusiasm and imagination
- Consciously planned long-range purposes
- Attractive promotional folders and announcements
- An understanding of the ways and needs of childhood
- Interesting study materials with variety in content and methods of presentation
- A sincere desire "to serve the present age"

If the six points above characterize your work, it will be successful in a Summer Camp program or any other venture.

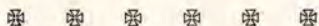
Read what others did last summer; you may see possibilities for your own choirs for next summer. If you want more information about a particular idea, write to the originator of it. (Don't forget the stamp.)



Don and Carol Bogaards, The First Presbyterian Church, 5th and Washington Sts. Burlington, Iowa

I want to tell you of our choir camp held last week from 9:00 - 1:30. We invited all the churches of our community to participate. Eleven different denominations came each day for one week. Don took care of all of the music, while I had fun doing the creative end of the program. We used for our devotions each day Psalm 100. We made chalk drawings using the scripture, "Make a joyful noise unto the Lord". Collages were made the second day, using the verse, "Serve the Lord with gladness" or "Come into His presence with Thanksgiving". The third day we used the music from "The Squirrel" by Weaver not letting them know the title, so creatively they would write a story or picture about the image they formed in their mind about the piece of music. We then made the program covers, using the verse of "Come into His Presence with singing". I am enclosing a story which was written about the music, also a program (see all the anthems used we heard about at the Choristers Guild.) Creative movements were used to "All Creatures of Our God", and also "Sing to the Lord". Each child (41) purchased a **Choristers Little Hymnal** which we hope they will use for years to come.

The above is why I am writing to thank you for giving us an opportunity for using Guild's ideas for a very successful Choir Camp we had last week.



Mrs. Danford Byrens, 199 Fremont St., Battle Creek, Mich. (First Congregational)

We have had a summer Choir Camp during the two weeks preceding the opening of school during the past three years, and have found it very successful. We rent a camp about 10 miles out of town and have a day camp program, from 9-3 from Monday through Friday. This gives us time for a chapel service, rehearsals for boys and girls separately, swimming and other recreation and handbells. Then after a sack lunch we use the Church Vacation School curriculum alternating with more rehearsals and close with another swim. We have had an attendance of over 50 children each year, grades 3-6, and have used the group to lead our morning service both Sundays during the camp. We have found the Choristers Little Hymnal to be a perfect hymnal for our camp and have also used the Junior Musician of the Southern Baptist Church the past two years. We feel that the quality as well as the enthusiasm of our Juniors has improved tremendously since the beginning of the camp. It gives those who have participated in choir the preceding year a little reward for their efforts, and it also provides an outdoor experience for several children who otherwise do not have it.

I don't know whether this idea would be of value to any other director, but I thought I would pass it on. The camp that we use is very reasonable, so that we are able to charge only three dollars per week, per camper, for this opportunity. We have learned a bit by trial and error how to run such a project and would be glad to share ideas.



Miss Susan L. Englehorn, First Congregational Church, Dakota Ave. and Eleventh St., Sioux Falls, S.D.

We have just completed a series of Round-Ups for our youngest choirs, to create interest in our program which will get underway in September. The Round-Up idea was not mine originally, I heard of it from Mr. Yarrington of Norman, Okla. But perhaps some of our readers would be interested in knowing what we did with it.

We began each day with a brief worship service, with emphasis on praise and thanksgiving. (Early arrivals had a chance to view the "curiosity table", which featured Psalm supplements, notebooks, anthems, rhythm instruments, and a Charley-the-Choirboy puppet.) This was followed by a rehearsal session, at which time I tried out many of the wonderful ideas gained at the Denver Seminar. Our refreshments were simple: Kool-ade and cookies for the younger set, pop and potato chips for the junior highs. The Round-Up theme was carried out in the place cards - a take-off on one of the table decorations shown at Denver! One of the women of the church made a corral mural, complete with barn yard animals, but out of wrapping paper, which went on the walls of the dining room.

I was very pleased with the films I had ordered. "Quetico" is a travelogue, the wilderness aspects of which appealed particularly to the boys. And, "Toot, Whistle, Plunk and Boom" is a thoroughly delightful Walt Disney cartoon illustrating the development of musical instruments. After a brief talk by the minister, the children put on robes, and we found out how it feels to "be a choir", getting in some practice on some of the mechanics of processing, etc. At the end of the morning, the responsibilities of choir membership were reiterated, and the boys and girls were given an opportunity to sign the choir pledge and become members. I was delighted to have 100% sign-up each day, bringing in fifteen new participants.



Miss Dorothy Westra, Trinity Church, State and Micheltorena Sts., Santa Barbara, Calif.

I am enclosing programs which began and ended our first "School of Church Music" in Santa Barbara.

The program was designed to give the children a head start on their work for the festival, as well as to develop their knowledge of music elements, widen their acquaintance with hymns and service music and to learn some secular works for fun.

It was a great success, despite the small enrollment of 37 children. This was due in great measure to our lack of time. Next year we will announce it in February. At any rate, not a child dropped out and all were loath to leave after two weeks and enquired about *next year*.



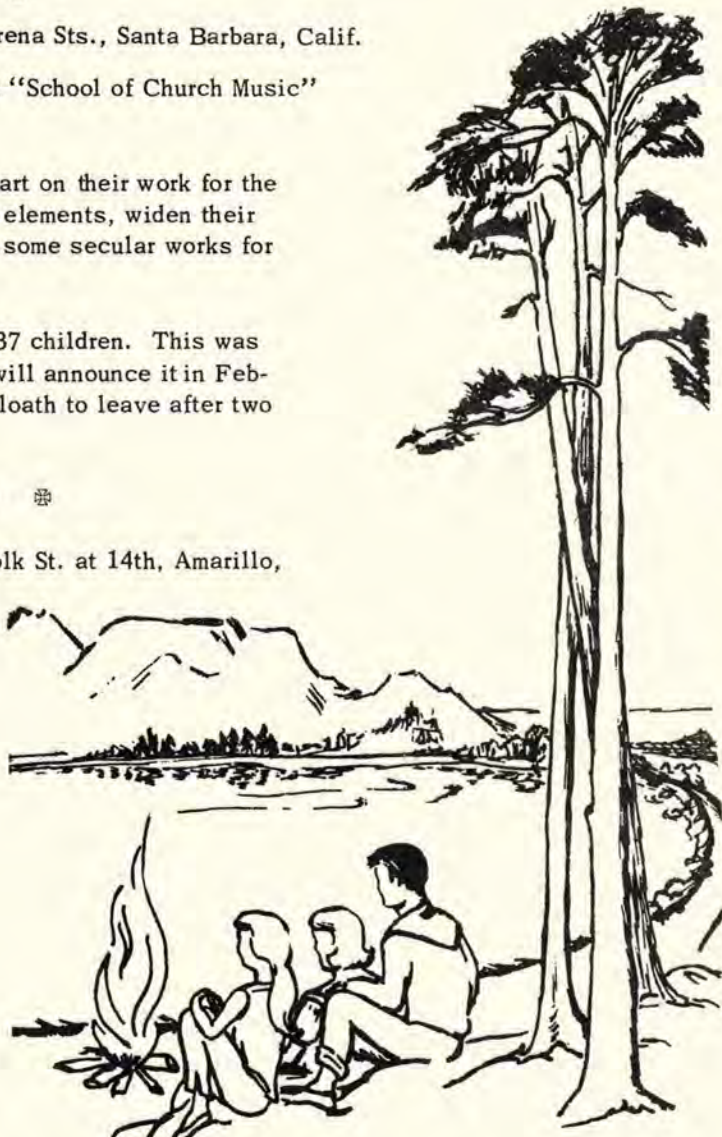
Mr. David Blackburn of Polk Street Methodist Church, Polk St. at 14th, Amarillo, Texas, had a Graded Choir Summer Workshop on nine days last July. Each of his five children's choirs had 2 or 3 days in this workshop. He had a "bang-up" promotional piece, workshop schedule and closing program. He may be able to share these with you.



For additional Summer Children's Choir Camp helps, let me suggest you re-read the ideas in *The Children's Choir Vol. I*. Look them up in the index under Vacation Schools. *The Children's Choir Vol. II* also contains many ideas which would help to vitalize a summer session. Surely all Guild members have these helpful volumes close at hand.

In the January '65 LETTERS, pages 79, 80 and 81, Helen Kemp relates programs and experiences coming out of a camp the summer before. Last June in the LETTERS (page 170) she had a page of "Summertime Suggestions".

New members who might not have access to the LETTERS from previous years can obtain them, while the supply lasts, from the Guild office. Each of the last two years LETTERS and supplements are available at four dollars for each set.



WHITHER CHILDREN'S CHOIRS A LOOK TO THE FUTURE



In the A.G.O. Quarterly of October 1965, there was a stimulating article by Arthur Rhea titled *Church Renewal and Church Music*. I stayed up half one night reading it and thinking. Mr. Rhea raised many questions about the church music of the future. He suggested some possible results of the drastic changes of which we are a part. The biggest thing he did for me was to prod me to take a hard look at the past, present and future of children's choirs. This brought to mind the classical question, "Whither goest thou?" in its relation to the field we serve.

In the next months I discussed this question with a number of people. I decided that we all needed the stimulus of shared insights. Last October, I wrote to 16 children's choir directors, educators, editors and ministers asking them to write to the subject *Whither Children's Choirs - A Look to the Future*. At this writing, eleven have said they would. Their thoughts will be coming to us in the LETTERS for the next several months. I'm confident that their writings will be provocative and suggest to us paths we must chart if we are to meet the challenge of the years ahead.

It may prepare you for this symposium if you know parts of what I wrote to the selected 16. The following is taken from my letter to them.

Somebody once asked poet Carl Sandburg the meaning of the inscription, "What is past is prologue" on the National Archives building in Washington. He paused a moment, then replied, "it means 'you ain't seen nothing yet'."

This is how I feel about the children's choir movements. It has come a long way since its inception, but more, much more can be accomplished if we wisely prepare for an enlarged future. What will children's choirs be like 25 years from now? Will they be "carbon copies" of the ones we have today? We have been on a certain plateau for the last few years - will we climb to new heights? Not unless the leaders have expanding visions and can lift the sights of the more lethargic among us.

You are a leader, thinker and a writer. Three thousand members of the Choristers Guild need the insights and the prodding you can provide. Think big - you may be influencing the future more than you can imagine.

WHAT EFFECT WILL THE FOLLOWING HAVE ON CHILDREN'S CHOIRS OF THE FUTURE?

- changing patterns of church life, times of services, changing theological emphases, changing Christian Education methods and materials.
- some churches are considering week-night regular preaching services for those who can't or won't go to church on Sunday.
- breakdown of distinctions between sacred and secular.
- increasing use of all the arts in church life.
- changes in musical teaching methods (reflect on Carl Orff's work, Suzuki's teaching in Japan, Kodaly system of choral music).
- increasingly earlier musical maturity of children.
- lowering of physical maturity age with resulting sophistication.
- more family leisure time because of shorter work-week.
- more families with weekend homes away from home, and two cars.
- increasing difficulty of getting adults to take choir responsibility.
- pressures of modern educational methods in public schools, pressures of school sport activities.

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From a Dallas Morning News Editorial July 30, 1966, selected paragraphs -

An increasing number of churches and religious educators across the country are finding that Sunday schools are inefficient and irrelevant in relating religion to modern life

Some churches in New York City have abandoned Sunday schools entirely. Others have tried to revive them with paid teachers, arsenals of audio-visual equipment and bold new curricula

Protestant leaders realize that Sunday schools are not providing the Churches with the educated laymen they require to function in today's world

Can children's choirs step in with churchmanship training to provide the educated laymen that are required?

✻ ✻ ✻ ✻ ✻ ✻

From a proposal which Mel Gallagher recently made to the community organizations on the island of Kauai.

Kauai's children - especially those aged 3 through 7 - should have the benefit of new educational skills which have been tested and proved effective. Three-year-olds can swim, six-year olds speak in two or three languages, recreation programs provide physical fitness as well as good citizens, every child reads music even before he can read a language, children write poetry and paint or dance with real interpretive intent, boys and girls can reflect accurately their own and other ethnic backgrounds, and most important - they learn to live the "Aloha" way.

If children can be taught - are being taught - all of the skills indicated, what should church choirs be preparing to do?

Where do YOU feel children's choirs are headed? Can we, will we meet the challenge of changing conditions? Let us hear from some of the Symposium Writers.

Have we come full cycle? Has the time come again for children to lead the way?

A study of the history of church music will show an astonishing part that has been played by children long before the advent of Children's Choirs as we know them today. With hundreds of choirs in existence today it is not impossible to imagine that a great impact can be made by them upon the music of the church, and through music to the very heart of religion. The challenge is great!

Martin Luther, aware of the great power of music, encouraged his followers in hymn singing. He found them most reluctant, especially since the practice was new to them and generally unwanted. Even where he employed tunes that they knew, they remained passive, whereupon Luther began to train classes of children in the singing of hymns. Because they learned quickly and enthusiastically, they soon became the teachers of their elders. They sang hymns in church and frequently boys were scattered among the congregation to lead them in singing. How many of us have tried this method of stimulating our congregations in hymn singing? Could we divide our children's choirs into small segments and place them at intervals throughout the congregation? Why not? Think how they would joyfully rise to this responsibility in leadership! One of the aims of the children's choir movement is to train them in leadership, but how often do we give them a real opportunity to engage in it? Not often enough, probably, for most of the time we are having them sing *to* the congregation, rather than *with* them.

Another great church leader, John Calvin, made use of children as a means of educating his followers in music. Like Luther, he introduced a new type of music to his people, and, like congregations even to this day, they were reluctant to try anything new. Calvin provided singing classes for children and even thought in terms of organizing a children's choir! Indeed, his singing classes must have been very like our present day choir rehearsals, for the children learned the rudiments of music along with the songs of the church. In singing sessions of both adults and children, the latter often gave demonstrations and learning aid to the adults. Have we had congregational music rehearsals? If so, have we made use of our children's choirs as leaders and teachers? Why not try this at a Family Night Supper sometime? Or why not have an old fashioned singing school night led by the choir director? If the children are made enthusiastic they will see that their parents come! Hymn singing can be greatly stimulated and new hymns can be learned with choir children as leaders.

Other leaders, including John Wesley have sponsored children's singing and their early training in music of the church. All of them made use of children in various ways as instructors and leaders in hymn singing.

What are we doing today with our children's choirs to help to revitalize religion? What can we do to encourage church attendance and to energize congregations? Should we assume responsibility in these matters, or is our duty to make beautiful music for the services of the church and have no concern beyond that? If these early church leaders saw leadership possibilities in their children, should we follow in their footsteps?

I am sure we all agree that a choir has a leadership duty in *all* matters of the church, and that we are shirking our duty if we remain involved only in our own affairs. Children's choir directors are working with the most malleable of clay and they can do great things with it if they will.

In view of the fact that long weekends are now possible -- and the fashion -- that airplanes, cars and super highways are making travel conducive, and that resorts are making attractive weekend "packages", we find people being sorely tempted to stay away from church on Sundays. What reason have we for promoting choirs for children if they are not going to be on hand for Sunday services?

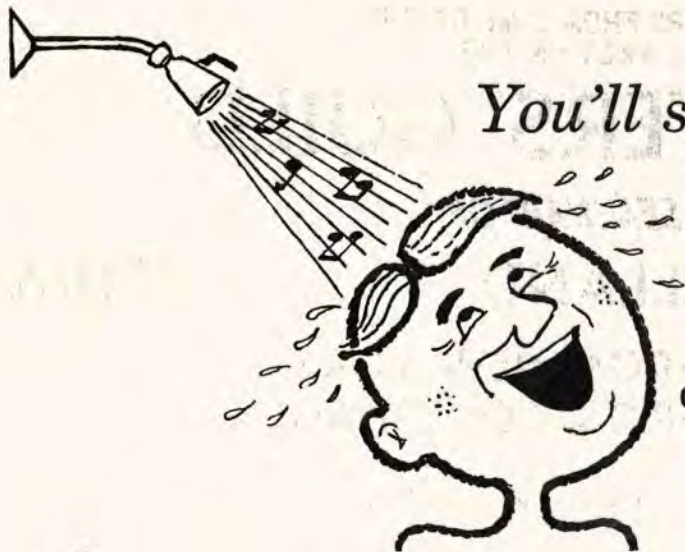
First of all, let us say that good choir training does not concern itself only with the preparation of music to be sung in services on Sunday. Good choir training embraces education in all areas of religion. It trains children to understand and to participate in worship. Worship is not done instinctively -- it must be studied and practiced. Emphasis upon music as a vehicle of worship is, of course, dwelt upon. As a child learns to worship, and as he begins to seek for worship with his contemporaries and friends, he becomes more and more attracted to Sunday services. The hymns he is learning often mean more when sung with his family and friends. As he becomes increasingly conscious of his duties and responsibilities as a chorister, he becomes more eager to participate in Sunday worship. Children easily form the habit of church attendance if they are given proper encouragement, and we recognize that their attendance has a marked effect upon the attendance of their parents. The interest of the child is contagious to the parent.

It has been in my experience to have parents ask for information appertaining to elements of worship or hymn study because their children were learning these things in choir and they were feeling left behind. Here is an example of children helping to teach their elders to their betterment as church members.

Habits of church attendance formed in childhood do not easily depart, and habits of giving service to the church remain with one through life, even if he eventually ceases to be a member of a choir. The joy of singing hymns remains and continues to be practiced, and the acts of worship continue to be meaningful. If you know adults who were in children's choirs in years gone by, you will find that this is true of them. Surely this will help to strengthen the church.

The success of a choir program and its value as a vital force in the church of today and the church of tomorrow lies with the director. He must educate and stimulate his choristers to accept their responsibilities to the church and to perfect them as nearly as possible. He will be training the church leaders of the future, as well as the laity and his obligations are great. And the tools with which he will work are the greatest in the world -- young lives and the Christian religion. Children's choirs *can* lead the way to a more effective church.

* Mrs. Ingram has had wide experience in the field of music and with children's choirs. She is chairman, Division of Fine Arts, Lynchburg College, Lynchburg, Va., and for years was Minister of Music at Memorial Methodist Church, Lynchburg. She is the author of "Organizing and Directing Children's Choirs" (Abingdon) and with William C. Rice, "Vocal Technique for Children and Youth" (Abingdon). She is a member of the Board of Directors of the Choristers Guild.



You'll sing in the shower, too!

after you read the
roll of headliners
who will be contributing
to our

CHORISTERS GUILD SEMINAR
CARROLL COLLEGE – WAUKESHA, WISCONSIN
June 19-23, 1967

- ★ **Madeline D. Ingram** – Junior Choirs
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- ★ **Virginia Cheesman** – Primary Choirs
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- ★ **Milwaukee Children's Choir Festival Program**, Dr. Roberta Bitgood, Directing
- ★ **Fayette Singing Boys** in Concert, David L. Craig, Directing
- ★ **Milwaukee S.A.I. Bell Ringers** in Concert, Laretta Cotton, Directing
- ★ **Alec Wyton** – Closing Banquet Speaker

wherever you look...

there will be some of the front-ranking church musicians of America ready to talk to you, counsel you and inspire you.

Everybody
(ALMOST)

will be there, surely you will be too!

EXCERPTS FROM LETTERS FROM SOME OF THE
PEOPLE YOU WILL MEET ON THE

CHORISTERS GUILD

TOUR SEMINAR OF

ENGLAND

HOLLAND

DENMARK

DEPART: JULY 10, 1967 FROM NEW YORK

RETURN: JULY 31, 1967 FROM COPENHAGEN

Dr. David Lumsden, New College, Oxford

I shall be pleased to do what I can to help you. In the meantime, however, the following points are probably relevant. Our choir is not *solely* made up of children: we have boys as trebles, men as altos, tenors and basses. Our repertory is therefore mainly for *full* choir, and *not* for boys' voices alone. Are you interested in seeing the Choir School and meeting the Headmaster and staff?

The Very Reverend Cuthbert Simpson, Dean,
Christ Church, Oxford

I have put down July 15th on my calendar and I shall arrange for your group to meet the Organist of Christ Church and the Headmaster of the Choir School. Dr. Watson, the Organist is away at present, but I am sure he will be glad to have your group attend a rehearsal. Evensong is sung at 5 o'clock.

Dr. Bernard Rose, Magdalen College, Oxford

Alas, Magdalen and New College choirs will have dispersed for a long vacation when your Guild visits Oxford next July. However, if it is of any help to you, I would be willing to address your members on any topic connected with choirs or choir-training.

The Very Reverend Walter Hussey, Chichester
Cathedral

Indeed I should be delighted to do anything I could to help your friends when they visit Europe. I would do my best for them and arrange for them to meet John Birch, and the headmaster of the school, and anyone else who might be helpful.

Mr. David Lepine, Coventry Cathedral

I am quite happy for the members of the Choristers Guild to come to Coventry, but I ought to emphasize that the Choir here is very young, not very good and there is no Choir School. If they feel they could brave such an onslaught of mediocrity, they are, of course, very welcome to come.

C. G. Member, Walter Spinney, Wadhurst, Sussex

When you visit our church, we have in mind a visit by the Boarzell School Choirboys - a good crowd whom you would enjoy. We should like to give you all tea at the local Hotel.

Mr. Allan Wicks, Canterbury Cathedral

Yes, I hope the Choristers Guild will come here. I shall be delighted to welcome them and give them the works in so far as I can.

Make definite

reservations

NOW!

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344 Suburban Station Bldg.
Philadelphia, Pa. 19103

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MEARS & STAINBANK

W. A. HUGHES
REGULAR MEMBER

DR/JS

Whitichapel Bell Foundry
(INC. 1870)
32 & 34, Whitichapel Road,
London, E.1

10th, November 1966.

Dear Dr. Whittlesey,

Your letter of November 7th was most welcome, and it is with a sense of real pleasure that we invite you and your whole party to be our guests on Monday July 24th here at the foundry.

Divided into groups, we will take your party through each section of the foundry, and show them all that goes into the making of Church Bells, Musical Handbells, and all their associated gear.

We will be delighted if you will all have a buffet lunch with all our staff here, and perhaps we may prevail upon some of your party to entertain us with Handbells or voices.

We all look forward with anticipation to Monday July 24th 1967.

With very kind regards,
Yours sincerely,
Douglas Hughes.

The

time

is

drawing

nearer!

ARTICLE II

ARTICULATORY PRESTIDIGATION

(Tongue-Twisters for Your Troubadours)

– by Nancy Poore Tufts

In the constant race with the clock, Choir Directors working with young singers all too often neglect drills, exercises or games that help simplify pronunciation and enunciation problems. This is a great pity, for clear enunciation and precise articulation are essential to good singing. They not only aid natural placement of the voice, but are vital to breath control practice, affect the quality and flexibility of tone, and help develop poise and confidence in singing properly.

A common complaint of congregations is “the children *looked* sweet, but we couldn’t understand a *word* they sang”. Or said? In this age of perpetual wheel sounds, children are inclined to have dull, monotonous, whiney or defensive voices. Rigor mortis sets in and they are asleep with their eyes open. Not only do they have to be taught to breathe correctly and to sing with good intonation, but they have to be taught to speak from the heels up and to sing words and groups of words.

It is important that a few minutes (more, at the beginning) of every rehearsal be devoted to exercising the lip, tongue and palate and for relaxing the jaw, neck and shoulders. There are a number of useful practices but Tongue-Twisters are perhaps the best oral quick-trick to teach crisp articulation. Twisters are used by opera singers and actors as a daily workout, by radio announcers to warm their whistles, as a cure for lisping and stammering, and by wearers of new dental plates. Reciting or singing Twisters helps children’s groups to think together and encourages esprit de corps. It is fun work!

“Children’s speech should always be
Clear to hear and plain to see”.

Amos Ames, the amiable astronaut, aided in an aerial space flight at the age of eighty-eight.

If a big black bug bit a big brown bear, where is the big brown bear the big black bug bit?

Rubber baby buggy bumpers.

Double dubble gum bubbles double.

Francis Finch fried fifty floundering fish for Florence’s father.

Laughing hilariously, Lucy looped the loop in the roller coaster.

Geese cackle, cattle low, crows caw, cocks crow.

Mumbling, fumbling and grumbling; Muttering, cluttering and stuttering.

If you happen to hiccough, say “pardon me” politely.

Polly Puddles’ poodle pup piteously pawed pretty Polly’s pet persian pussy.

Around the rugged rock the ragged rascal ran.

The sixth sheik’s sixth sheep’s sick.

Did you say you saw the spirit sigh, or the spirit’s eye, or the spirit’s sigh?

A new secretary will serve temporarily at the library during February.

Tie twine to three tree twigs.



A swan swam over the sea;
Swim, Swan, swim.
The Swan swam back again
through the swell.
Well swum, Swan.

What whim led Whitford Whitney to whittle, whistle, whisper and whimper
near the wharf, where a floundering whale might wheel and whirl?

✻ ✻ ✻ ✻ ✻ ✻

And now, if your tang is so tangled you cannot stalk trait, try three
fast doses of old-fashioned

LEMNON LINIMENT!



THE RECORDER (Part III Coda)

— by Christa Grant
First Methodist Church
Newport, Tennessee

MAKES OF INSTRUMENTS

There are a great number of different makes of recorders on today's market, and while there are some manufacturers of recorders in this country, the bulk of the instruments is still imported from Europe, mainly East and West Germany and England. The tone quality of the instrument depends largely on the material from which it is made. The best instruments are made from hard woods, such as rosewood, boxwood or ebony. But these instruments are quite expensive and fall mainly into the category of concert instruments. Student instruments are made from woods which are somewhat softer and therefore lend themselves for mass production. Woods such as maple, beech or pear are mostly used, and after they have been seasoned and impregnated with cellulose or paraffin wax to replace the closer-grained properties that get lost in the artificial ageing process, they will produce instruments which, with proper care and treatment, will give many years of satisfying and trouble-free service. The fipples of all instruments are made of cedar, since that is the most moisture resistant wood available.

Most manufacturers offer three distinct categories of instruments: School or Student instruments; Ensemble instruments and Concert or Solo instruments. The School or Student instruments are the most reasonable in price, usually selling for between \$5 and \$10 — for the soprano, \$15 to \$20 — for the alto and \$25 to \$40 — for the tenor. Ensemble and Solo instruments are higher in price. The best Student and Ensemble instruments, in my opinion, are the ones made by Johannes Adler. Pelikan, too, offers a very good group of Student instruments, so does Hohner, Roessler, Moeck, Mollenhauer amongst others. Mollenhauer instruments are very soft and mellow in tone quality, while most other makes have a little more brilliance.

Lately, several plastic instruments have made a re-appearance on the market. Probably the leader in this endeavor is Schott, who offer a plastic descant (soprano) with baroque fingering. The tone is quite good, the pitch is perfect, and the price is very low — less than \$4 — however, at this time only the soprano is available. Others making plastic recorders are Barenreiter, whose instruments run a close second to Schott, and a Japanese manufacturer with whose instruments I am familiar only in name.

METHODS AND MUSIC

The best method for teaching, both as a group project or as a self-teaching venture, is to be found in the book "Enjoy Your Recorder" by the Trapp Family. The book comes in two editions, one for c-instruments, and one for f-instruments. Both books progress in an identical fashion, teaching the same fingerings at the same time, with only the music examples adjusted to fit the instrument. There is a large quantity of music available, ranging from very easy to quite difficult, from unaccompanied solos for lonesome tooters to quartets, quintets, or even more. Most of this music is imported, too, and therefore the prices are comparatively high. However, any songbook can provide many hours of playing. Recorder music with piano accompaniment can prove to be quite frustrating, since the recorder has a fixed pitch and cannot be tuned to an out of tune piano. If the recorder is to be used in conjunction with other instruments, the "a" of the recorder should always be used as the basis for tuning.

Any larger music dealer will usually have some recorders on hand, as well as some of the available literature. Yet, dealers often shy away from putting into stock a large variety of instruments of different makes. Therefore, it is worthwhile spending a little time to investigate different possibilities of supply and find just the instrument that will suit the individual taste and pocketbook. Personally, I have in the past enjoyed very wonderful help and cooperation in obtaining instruments and music alike, from Magnamusic Distributors in Sharon, Conn. They are sole distributors for Adler instruments and Pelikan instruments, but are not limited to supplying these particular makes. Magnamusic also has as complete a listing of recorder music as one would ever expect to find. Another source of supply is Rhythm-Band, Inc. in Forth Worth, Texas. They carry Hohner instruments as their top line along with several other makes. The Continental Music Division of 96 Pine St., Atlanta, Ga., handles the "Heidelberg" line of instruments. Southland Distributors in Greensboro, N.C., also deal in recorders, though I am not quite sure which makes they do have.

Here now are a few titles of very easy solos and duets, which serve as a welcome supplement to any method:

"Folksongs from England" by Martha Bixler

"Folksongs and Dances from Germany" by Martha Bixler

"Folksongs from Old New England" by Martha Bixler

"American Folksongs" by Shelley Gruskin

"Hausbuchlein for Solo Recorder" by Oser-Schoch

"8 Recorder Duets for SS or TT" by Aeschbacher

"Play Together" (for SS or SA) by Lerich

"The Twelve Months" by Schlesong (this is a little more difficult, but very delightful music)

"Little Pieces for SA" by G. P. Telemann, ed. by A. Hoffmann

"Wir spielen zu Zweit" (Songs and Dances) by Trudi Biedermann-Weber

"3-part Canons" for SAT or other combinations by Agricola

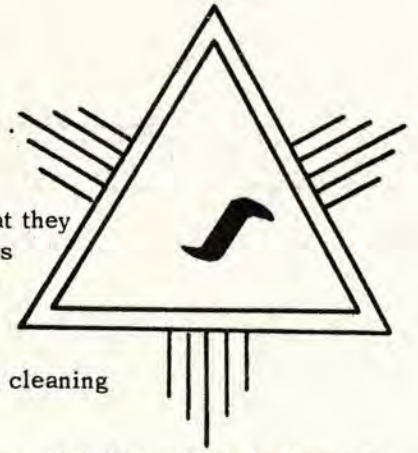
"Recorder Trios" by the Trapp Family

OUR FATHER, WHO ART IN HEAVEN

Gregorian Chant

Can you imagine that we are in the 6th century after Christ lived on earth . . . standing high in the hills at a Roman monastery?

Sh! The monks are so busy with their studying and working and thinking that they don't even notice us. The word "monk" means "alone". That's why monks live in buildings called monasteries, away from people, so they can devote their life to learning more about God.



See how simply they dress. And they're taking turns with the gardening and cleaning and cooking, too.

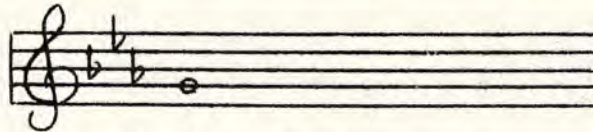


Some of the monks are learning to paint religious pictures called "icons", and others are working with "mosaics". We can still see examples of how monks used art to teach about Christianity.

Another group of monks is busy on a difficult assignment from Pope Gregory, the leader of the Roman Catholic Church. The Disciples have helped Christianity spread throughout Europe, North Africa and Asia Minor, even though the early Christians were put to death if their meeting places were discovered. So the courageous Christians met in secret places – praying and talking quietly about their faith. Their music had to be quiet, too. They took the scriptures from the Bible and chanted them in the rhythm of speech. Pope Gregory wants all of these chants gathered into one collection.

One of the most beautiful is "THE LORD'S PRAYER" – this month's hymn study. First, say the words. Notice how the PITCH of your voice goes higher or lower on some words – and how you pause at the end of phrases.

Now, try chanting the words as you speak them. Notice how each verse begins on the same pitch. This is called the INTONATION:



Our Father, who art in heaven

Listen to the next notes and show with your hands whether they go up or down as you chant the words:



Hal-low - ed be Thy Name

This UNISON CHANT or PLAINSONG will be the main church music for nearly 500 more years. Musical ornaments ("tropes") will be added to chants in the 800's; and in the 900's, other parts – an octave and a 5th, or an octave and a 4th part in parallel movement will be added. (Your choir teacher may let your choir sing up the scale in intervals of 4th's and 5th's to see how it sounds!)

My! I kind of hate to leave the quiet and beauty of this monastery; but I guess the hardest kind of work for today's Christians to do is back in our busy world . . . so 20th century, here we come!

Charley the Choirboy

(Mrs. Christine Kallstrom)

Our Father

THE LORD'S PRAYER

Gregorian

Our Father, who art in heaven: Hal - low - ed · be Thy Name,

{ Thy kingdom come, } earth as it is in heaven. { Give us this }
{ Thy will be done, on } day our

dai - ly bread. { And forgive us our tres- } those who
{ passes as we forgive }

tres - pass a - gainst us. { And lead us not into } liv - er
{ temptation, but de - }

us from e - vil { For Thine is the king- } ev - er. A - men.
{ dom, and the power, }
{ and the glory, for - }

REGARDING THE SUPPLEMENTS

IRVING 24

In the two dozen **Irvings** which Sally Lane has created she has taken her appealing singing-bug through many of the activities and situations related to children's choirs. **IRVING** has become a kind of mascot with many choirs. The children look forward to each new drawing to see what their friend is doing. Also, we believe, to see themselves in another guise. It has been proved by many directors that **IRVING** is "listened to" much more than the teacher; that **IRVING** gets the idea "across" where talking will hardly be heard or heeded.

In the new **IRVING 24**, which is with this issue, we have an idea in reverse – a fine teaching technique. You might introduce this drawing by having the children suggest a dozen or more things which they think improper to bring into the choir room. Possibly, they might suggest things they have seen brought to choir which would have been better left at home. Then they might be shown **24** to see if there were overlappings in their list and the things **IRVING** leaves at home. Inventive directors can make teaching capital out of this cartoon.

This **IRVING**, like all others, is available in quantities to give to the children. The cost is five cents each.

A-45 – Anthem – SEASONS OF TIME

Just before Samuel Adler left Dallas last fall to take on a teaching assignment at Eastman School of Music at Rochester, N.Y., he sent another manuscript to me. As is customary, this anthem, along with others, made the rounds of the manuscript committee of the Board of Directors. As is not always customary, the committee unanimously and most enthusiastically recommended that we publish it. We are delighted to send it on to you.

SEASONS OF TIME is based on the passage from Ecclesiastes where the "preacher", "reasoning about life", decides that, "To everything there is a Season".

This passage is one more evidence that the Bible is the universal book of all mankind of every age and condition of life. It recognizes that good and evil, love and hate, war and peace, are the lot of man. Both right and wrongs are in the world. It seems to be in the plan of God that at times we fight for the right with love and at times with the aid of instruments of destruction. An alert director will use this text to quicken the children's thinking about the issues of life which they will face.

Musically, this anthem is a worthy companion to the two other anthems by Mr. Adler which the Guild has published:

A-28 – GOD'S REQUIREMENTS (Old Testament)

A-39 – PSALM 150

Note a few of the comments from the manuscript committee members:

"Imaginative writing, challenging for a Junior choir, enough modern harmony to be interesting.

"Well written, interesting, meaningful, I feel it is something children would thoroughly enjoy singing.

"Musically a most interesting setting of the text, challenging but yet singable."

So we launch another anthem by Mr. Adler – we trust and believe that it will be accepted as thoroughly as his other works.

A-46 – Anthem – SING HOSANNA IN THE HIGHEST

Here is just what the day demands – Palm Sun-day – a strong, melodic paean to the

"King of Israel, King of Heaven
Lord of all His earthly sons."

Urged on by an insistant rhythmic drive, intensified by a fanfare style trumpet part (which may be played on an organ stop), the anthem swells to a climax which will lift the children to an exultant outburst of praise.

Roy E. Johnson, Minister of Music at White Rock Methodist Church, Dallas, Texas, and currently the President of NaFOMM (National Fellowship of Methodist Musicians) is the author of the text. Eugene S. Butler, Minister of Music at First Methodist Church, Wichita, Kansas, composed the music. Both of these men have been longtime members of the Choristers Guild.

Mr. Butler received his B.M.E. degree from Oklahoma University and his M.S.M. from Union Seminary, N.Y. He is known as a fine baritone soloist, a vital choral conductor and an active civic leader. His compositions have been receiving wide acceptance. He has had 65 choral and instrumental works published by 22 American publishing houses. In the **LETTERS**, our writers have referred to many of them. Now it is a pleasure to present one of Mr. Butler's anthems under our own copyright.

We believe this anthem fills a need for a stirring Palm Sunday number for children. Also we believe it will be useful as a general anthem and in children's choir festivals. Be among the first to use it. We are ready to supply you with copies.



EUGENE S. BUTLER

FROM THE EDITOR'S DESK

A "Far More" New Year to You!



Because of printing-schedule necessities, this greeting is being written early in December. It is none-the-less my sincere wish for each Guild friend as '67 dawns. I trust that the sparkling joy which has been yours during Christmas has now distilled into peace, thanksgiving and renewed purpose. If so, you can bring those extra, "far more" qualities to your ministries which will make it -

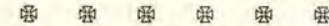
Another year to follow hard,
Where better souls have trod,
Another year of life's delights;
Another year of God.



One of our scripture-wise, sharp-eyed members informed me that I let two incorrect biblical passages go to you in the supplements for November. I suggest you make the corrections on your copies. On the title page of A-44, MORNING STAR, the fine anthem by John Kemp, there are two scripture passages referred to. The second one should be Revelation 22:16. (There is no 23rd chapter of Revelation!)

On page 3 of Mrs. Boyter's delightful service title *Around the Table Family Carol Sing*, there is another mistake. The verse quoted is Isaiah 60:13. (There is no Isaiah 53:13!) Ah me! The trials of an Editor!

By the way, 66 churches used this *Carol Sing* booklet this year. If your church did not, put a note on your calendar NOW to consider it as your plan for Christmas '67.



Again, may I call attention to the fact that when the present supply of pins and crosses is exhausted, prices have to be raised a little on the new supply. The manufacturer has raised his prices to us. However, we still have a good quantity that we can sell at last year's prices. If you order now, even a part of your new award needs for next spring, you will save.

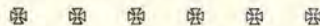


Certain changes have been made in the Materials Order Form. That is why I suggested you destroy all old forms and use only the one printed in brown ink which came to you with the November LETTERS. Most of you complied - thank you. Note that there is a "Packaging and Handling" charge of 25¢ on all orders even if the check is with the order. Please observe this new provision.

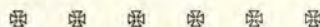
Many orders have been including 25¢ (or 35¢) for "Special Handling". This is a great transportation time-saver for you. It gives First Class handling to Parcel Post packages until they reach your city. If you send a check with your order and want this "Special Handling" (or any other faster-than-4th-class-postage) please include the cost in the check. "Special Handling" is not available on packages sent to Canada.



To our Canadian Members: Please have all checks or money orders made payable in U.S. currency. Last month the bank charged us \$8.01 on 6 "cheques" from "north of the border". Ah, the problems of a bookkeeper!



The Methodist Church has been issuing some fine hymn-promotional helps in connection with the new 1966 Hymnal. One of special interest to us is *Graded List of Hymns for Children and Youth*. It lists about 400 hymns and indicates the earliest grade levels where the hymn may be "introduced meaningfully". As a reference, this list would be helpful to all directors. Order from Service Department, P.O. Box 871, Nashville, Tenn. 37202 - 5¢ each.



You who use the Guild's Hymn Studies have probably noticed that we have not added a new hymn for some months. What we are doing is putting into the newer format some of the previous studies which were just mimeographed. We believe the new printing, illustrations and hymn reproductions make the studies much more attractive for the children. Mrs. Christine Kallstrom (Charley the Choirboy's creator) is supervising the reprinting.

About 40,000 Choristers Little Hymnals are in current use. A new printing of 10,000 has just been received at "440". The index of the book lists 28 hymns with asterisks. This indicates that hymn studies are available from the Guild office for each of these hymns.

1967

What will it mean in our lives? To a fortunate few it will mean the trip of a lifetime to visit the scenes of our ancestors - family, musical or spiritual ancestors. To more of us it will mean the opportunity to study in this or that seminar, school or conservatory, striving to enrich our lives that we might minister more perfectly to others. To most of us, it will mean living the daily rounds of life "content, whatever lot" is ours, knowing that "'tis His hand that leadeth".

So together let us sing and pray Frances R. Havergal's New Year hymn:

Another year is dawning,
Dear Master, let it be
In working or in waiting
Another year with Thee.

Name all
● IRVING
when he
comes to
choir.

the items
leaves at home





G O PLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE. AS FAR AS POSSIBLE WITHOUT surrender be on good terms with all persons. Speak your truth quietly & clearly; and listen to others, even the dull & ignorant; they too have their story. ☛ Avoid loud & aggressive persons, they are vexations to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. ☛ Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism. ☛ Be yourself. Especially, do not feign affection. Neither be cynical about love; for in the face of all aridity & disenchantment it is perennial as the grass. ☛ Take kindly the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue & loneliness. Beyond a wholesome discipline, be gentle with yourself. ☛ You are a child of the universe, no less than the trees & the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should. ☛ Therefore be at peace with God, whatever you conceive Him to be, and whatever your labors & aspirations, in the noisy confusion of life keep peace with your soul. ☛ With all its sham, drudgery & broken dreams, it is still a beautiful world. Be careful. Strive to be happy. ☛ ☛

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CHORISTERS GUILD LETTERS

February 1967

Volume XVIII

Number 6

Federal Lee Whittlesey, Editor

Regular Writers:

Christine Kallstrom
Helen Kemp
Norma Lowder
Nancy Poore Tufts



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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

A non-profit, religious and educational corporation chartered under the laws of Tennessee

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OPERATING HEADQUARTERS
440 NORTHLAKE CENTER
DALLAS, TEXAS 75238



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WHITHER CHILDREN'S CHOIRS A LOOK TO THE FUTURE

Articles II, III, IV and V



THRILLING FRONTIERS

A paper dedicated to the Choristers Guild
by Melvin L. Gallagher *

(Praises be to the Choristers Guild for what it has done in its short span of existence, for what it is now, and for its probing into the future. As we all know, its successes and present policies are enriching the lives of untold thousands throughout the world. Best of all, it seeks to continue pioneering, and refuses to rest on its laurels! To this I hear you sing "AMEN".)

In thinking of the future and the violent changes now going on in our day, it would be well to say a word of caution! Let us hold to that which is still effective while exploring. It may cause panic if we face the facts of the church revolution in our day, and it would be a grave mistake to cut off our heritage. On the other hand, it will be fatal not to brave the realities of inevitable turmoil. The great revolution within the church is a force so wrought with complexities that one cannot claim it to be of man's making: it has to be the hand of God forcing man to new positions.

This paper does not attempt to summarize the flood of available information and opinions concerning the current change of the Christian Church. Harvey G. Cox puts it well in his article "Where is the Church Going?" (January '67 UNITED CHURCH HERALD) when he says:

"Few will dispute the fact that the Christian Church is undergoing an unprecedented transformation.

We are in the middle of a big change, and it is not possible to gauge whether today's revolution will

be more far reaching than the one which shook the church during the 16th Century. But I believe it will."

He goes on to say that the Reformation did little to affect the world, and dealt largely with church problems as such. The present change is aimed at the churches' relationship with the world. It falls upon the readers' consciences to do a great deal of reading. Look up the authors Paul Tillich, Mark Gibbs, Ralph Morton, Colin Williams, William Robert Miller, Gibson Winter, George Younger, the above-mentioned Harvey G. Cox, and many more! Don't miss the article by Arthur Rhea in the A.G.O. Quarterly of October '65. Lee Whittlesey mentions it in the January '67 LETTERS.

One more word of caution: the thrilling frontiers for the Choristers Guild will not be found within the bounds of Church Music per se. Church music presently enjoys history's finest repertoire, excellent schools, summer workshops, techniques, and an acceptance as a profession. It will continue to improve on its own momentum. The caution is that church musicians must share the responsibility for the change within the church itself. We cannot afford to hide behind the pleasant chords and dischords of our chosen field. We must relate our talents and convictions to the Revolution itself.

The Frontier in ECUMENICITY

Ecumenicity is a sweeping force still in its infancy. It is re-aligning loyalties of sacred and secular organizations, and directing them to reflect basic Christian Unity. It is much more than a logical solution to the ineffective witness among the many small churches, or a protest against the materialistic competition among our large city churches over status and survival as institutions. It is much more than the emotional glow experienced in seeing the Catholic, Jewish and Protestant Clergy sharing leadership in a worship service, or hearing a massed inter-faith chorus singing a stirring rendition of a worthy cantata. Ecumenicity is even more than man renewing his basic acceptance of God as the Creator: It is actually God initiating a change among men.

When God speaks, there is cause for rejoicing. The medium can be singing, the dance, expressions in art — but always something from the heart of the people who understand and respond. We do not say that present forms of church music can be superimposed upon the new forms which the church is trying. In the Storefront Church, the Metropolitan Mission, the Campus Coffee House, or wherever — people are here being helped to discover themselves in their plight, and to find their own answers within the concept of Christian values. Church musicians will need to associate with these people and their problems at grass-roots level before they can even whisper an answer. The frontier lies in this association and exploring. From the hearts of the suppressed came the Negro Spiritual, the vitality of Jazz, the freedom of folksong. Assuredly, there is a rich source of expression yet unborn among the peoples where the church would now move.

The Frontier in MOBILITY

The old concept of permanent residence has vanished. With it has gone the permanent church organization. Think of the numerous church buildings still standing, but which are nothing but monuments to the belief that social patterns will not change. Someone ought to invent a mobile church unit! Or is that what we have when a white neighborhood becomes "invaded"? Fortunately, we are reminded that a church is a fellowship of concerned people — not the organization or the building. If that fellowship continues to re-evaluate its position in respect to Christian Concern, then we have MOBILITY.

Too much church music is anchored to the institution paying the salary of its staff. Children are trained to serve within the choirs, and perhaps shared occasionally at a Children's Choir Festival. They grow to have intense

loyalty to a given director or minister or institution. Logically, our children should grow to have Faith in God, and a desire to serve Him wherever they may be moved. (One in four will change residence within the year, according to statistics.) We have an obligation to train good choir members for any church which will be fortunate to have them. They will need to be good musicians and know how to follow fine leadership. They will need to know the elements of worship whether it be one liturgy or another. Increasingly, choir leaders will have to support one another in the exchange of passing members.

Mobility will free directors from the fixed routine of their present positions. It is the freedom William Miller talks about in his "The Christian Encounters the World of Pop Music and Jazz" (Concordia). He observes:

"Music, together with all of culture and of nature, is ultimately a gift of God. But the gift is not an outright one. Man possesses the power to destroy wantonly, to abuse or pervert or ignore this gift. But he does not possess the right to do these things. For the gift is a part of God's covenant with man, and it is conditional upon man's rightful use of it; it is given to man for his rightful and beneficial use as an intelligent and responsible steward."

We, therefore, find ourselves involved in music wherever it gives expression in human relations, and we coordinate our efforts with the schools, the homes, the theatre and concert hall, dance bands and jazz combos. The freedom is a frontier limited only by what Miller calls "intelligent and responsible stewardship."

The Frontier in COMMUNICATION

The method of passing a concept from one to another has long been limited to the word. True, there is the smile and the tear, the wink or the frown. But by and large, the written word is still about the only way that discovery and the lessons of history get passed along. Even this method is plagued by the many tongues of the earth, or by the varying meanings which specific words can convey to different peoples. There is the man who hears the minister proclaim the Good News, but who psychologically converts the message to justify his own actions. There is the child who hears about the Crucifixion, but whose lack of maturity will not allow him to understand that Christ's Sacrifice means more to him than the Christmas story. The miracle in human relations is that we do not have more wars and class misunderstanding!

The church musician can add to the complexity. Music should convey its own meaning from composer to listener. In order for a composer to know that his listener will understand him through tone color, form, rhythm, he must be sure that the latter has training in music techniques. Granted that one may simply enjoy what a composer has written; still herein lies one of the most challenging frontiers: that of music education taught to all young children just as they are now exposed to English, Mathematics, Social Studies, etc. What is given to them now is pretty largely done through speech and logic instead of through the music itself. Kodaly and many of his followers have shown the way, but this is still virgin territory.

This paper proposes that the Choristers Guild take on the responsibility of exploring the Frontier in Music Communication. Let the Guild seek a task force of those whose experience and training would single them out for the engagement. Let these individuals come together for as long a time as need be, where nothing may challenge their time and thought excepting such topics as preschool music education. It is just one step further to structure our motto "Christian Character through Childrens Choirs" for preschoolers. A co-ordinated effort of teachers, parents, churches, and all agencies of environment could condition our youngest children to live a life of Christian Stewardship. Educators agree that the influence upon the first few years determines the basic response for the rest of their lives.

Coda

Much of the future for Church Music lies in its ability to follow the Church in its transformation. This will mean that all music will be treated as a gift of God, whether it be heard within the Sanctuary, or in a street celebration, or a May Day Festival. In the eyes of God, there is no sacred or secular, unless it be that which glorifies Him, or that which "abuses, perverts, or ignores Him."

* Melvin L. Gallagher, for many years has been successful in the music of large churches, the last being Central Union, Honolulu, where his children's choirs became the inspiration for such choirs over the islands. At present, he conducts an experimental music program for the Congregational churches and public schools on the island of Kauai in the Hawaiian chain. Mr. Gallagher's methods of teaching musicianship to young children (notes, rhythm, time values, etc.) produce astonishingly fast results. He has a Master of Sacred Music degree from Union Theological Seminary, New York.



THROUGH A GLASS DARKLY

by Amy Page *

Children's choirs twenty-five years from now? Oh, that's so far ahead! But is it? Twenty-five years back was Pearl Harbor and the beginning of our fighting participation in World War II. Those of us grown at the time remember so vividly the events of those days, it does not seem long ago at all. Twenty-five years later — NOW — came with great rapidity. And at the pace of today's living, twenty-five years from now will come even sooner.

So what is to be done? Children's choirs as we know them were practically non-existent twenty-five years ago. So giant strides *have* been made in the past twenty-five years. Children's choirs exist now in great abundance. In fact, there has been a leveling off that perhaps was needed while a second wind was gained.

The time has come to set new goals, to plumb new directions. WHITHER?

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With present knowledge and methods as a springboard, let your imagination run riot on the possibilities of children's choirs twenty-five years from now. Will we teach our music in an entirely new way? Perhaps each child will be furnished with phonograph records of the music to be learned which will be played to him while he sleeps and thus lessen actual teaching time and increase rehearsal time. How about hypnosis -- will that be a common teaching method in 1992? Or even more far out -- the use of an as-yet-uninvented machine that will electrically implant the necessary musical knowledge in the mind of the child. They will have appointments for their "treatments" and no actual rehearsal will be necessary -- they will come to the service *knowing* every note and just what to do.

HORRORS!

All the human element would be gone -- the personal contact that is such an important part of the Christian experience.

No, the Christian children's choir director must continue to teach by personal contact -- but in what direction?

It must be evident to any thinking Christian that the present state of Christianity is as vulnerable as anything else to the old-law of progression or regression: that we are either going forward or we are losing ground -- there is no such thing as standing still. And if we are to believe what we read and what we see, true Christianity is losing ground and rapidly. If we are to call ourselves Christian children's choir directors, we must chart a course to combat this regression. And how can each light his own little candle?

I believe every person -- child or adult -- consciously or unconsciously -- seeks God. That he longs for direction and guidance in his seeking. And it is here that we must serve. The worship of God and particularly the worship of God through music must be made relevant to the young. It must be something in which they can believe and immerse themselves. Our prime objective must be to teach what worship is and why it is necessary -- and this is especially true if it is not being well taught in the Sunday School.

We must find ways of intriguing our young people through worshipful music that is exciting, demanding and stimulating. Let us learn from modern selling methods. The product must be made attractive to the market we wish to attract.

But now the question arises on HOW to make it relevant to the young. Now I must ask questions I cannot answer. But by asking them perhaps thoughts will emerge that will give us the answers -- and soon.

As I listen to the music young people seem to prefer in their secular life, it is very evident that rhythm is its strongest appeal. Shall we then use worship music with pronounced rhythm to make them feel "more at home" with the music we teach them? I know when I have taught even my very young children highly rhythmic spirituals, they brighten up visibly and ask to sing them over and over. Is this the answer?

But then the teen-agers say they like the rich sounding "church music" heard when Bach or Handel is sung. They say this is what they expect to hear in church. And it is true that the young are more insistent upon tradition than the oldsters ever were. I can remember when I graduated from high school -- it had been the custom for a long time for the senior class to march in to the Grand March from "Aida". The adults in charge decided for some reason to dispense with this -- and we nearly went on strike! It was the "tradition" and we felt we would be cheated if we weren't to have it, too.

Folk music has strong appeal to the young of today. Is sacred song in the folk music style the answer to our needs?

And I often think of the use by the Salvation Army of popular dance tunes to attract the street people. The leader of the Salvation Army is supposed to have said, "Why let the Devil have all the good tunes!" Perhaps he has a point -- he is playing the music that is attractive to the people he wishes to attract.

Not too long ago, I attended a performance of a jazz mass, expecting to really hate it. I admit I didn't run right out and buy the music for next Sunday's service -- but I didn't hate it nearly so much as I thought I would. And my real objection to it was that it wasn't the very best jazz -- that in the hands of a truly great jazz musician, something exciting and moving might really emerge. Would this speak to the modern youth?

The world is changing so fast -- and if one as mature and settled as I feel its urge, how very much more must the young be influenced by its pulsating.

Perhaps trying to attract and please our young people by the use of various kinds of music is the wrong tactic completely. Perhaps the greatest emphasis should be in *service* -- by them. The young love to serve a cause -- they really wish to be useful. Look at the strong appeal of the Peace Corps and the neighborhood groups. Has it really been made clear to our young that the children's choirs *serve* the church -- and thus serve the cause of Christianity? I doubt that many would stop to think of it on their own. These young seek worthwhile responsibility. Make it clear how really worthwhile church service through music can be.

What are the final answers? I don't know -- I can only ask the questions. But good hard thought must be put to these questions -- and some answers found soon, or we will run out of time much sooner than twenty-five years.

One thing is clear -- we must each ask our Blessed Lord to truly make us instruments of his Grace -- and we must mean it!

* Mrs. Earl B. (Amy) Page is the Minister of Music at the Episcopal Church of the Redeemer of Irving, Texas. She has been a member of the Choristers Guild for the past eight years and has written for the LETTERS on more than one occasion.

CHILDREN'S CHOIRS -- THE NEXT QUARTER CENTURY

by Arlene V. Root *

Our future children's choirs will undoubtedly reflect the times in which they exist since all human organizations tend to do this. What will be the times in another quarter of a century? How will they differ from today and how will they be similar? Can we detect movements which will be likely to be on-going?

Crystal gazing must be somewhat intuitive. Knowledge and logic are often powerless. When the World's Fair in New York in 1939 tried to depict the world of the 1960's, it fell far short of what actually happened -- and had the fair's seers been right, nobody would have believed them.

There are a few things that we do know about the future. In America things will be bigger, richer, more impersonal, more mechanized, more crowded. By the year 2000, one quarter of all the people in the world will be living in cities of 100,000 or more. Agriculture will cease to be the dominant economic activity in most countries as it has changed in the United States earlier in this century.

Some writers warn that changes will come so rapidly that we will have large segments of the population suffering from a type of "culture shock" -- a phenomenon which occurs when people must live in an environment for which they have not been prepared. This is similar to people living in lands foreign to them without knowing the language or the customs, and with no hope of returning to their homelands.

Our young people will have to face ethical questions unknown to us. With medical advances in use of artificial organs, we may become part machine. How will this affect attitudes toward the human body? If they crack the secret of aging, even to extend life twenty or forty years, how will this affect our social structure? And if it goes farther -- who decides who gets immortality?

Work will change. When one's job is no longer necessarily the central activity of life, how will this affect man's self respect and self image? And how do we know what jobs will exist? How will people use leisure?

Violence will occur where people are unable to cope with the rapidity of change. There is much evidence of this in our present society as people find themselves unable to keep up and so strike out blindly in hatred against that which stands for the unattainable. One evidence of this is the destruction of Christmas decorations by those without joy. General littering and vandalism are less seasonal but similar results of this malaise.

The coming times will not be days of safety and ease. They will be days of crisis -- of dangerous opportunity. Can we help children to meet their age with courage, joy and a zest for living -- to conquer rather than be the victims of the era in which they live.

How can children's choirs help to train children for the future unknown?

First, in all the change, God will remain eternal. Our ways of worship may be greatly altered, but God Himself will still be the firm foundation. To build on any other foundation, in a time when other foundations will be changing rapidly, is to build on sand and to court disaster. This has always been true, but it will become more apparent as change tends to become a way of life.

Children must learn to love themselves. Only then can they learn to love others. This is implied in the words, "Thou shalt love thy neighbor as thyself". This self-respect comes from feeling valuable. I know of no other area in which children can make such a vital and unique contribution as in the choir. They have their own characteristic sound, and no adult can match it. They have their own personal attributes which can add a dimension to worship unattainable by adults. They cannot make an equal contribution to the budget. In Sunday School, they are more served than serving. But in choral worship they stand even with adults in their contribution. This is a singular experience.

Children must be well grounded in their religious history and faith. Too many of our adults are woefully ignorant of church history, theology, liturgy and worst of all, the Bible itself. When people know the roots from which they come, they are as a tree which is firmly anchored against storm and wind. And it is these people who will have the courage to make the forward leaps of faith into the unknown. A recent writer on liturgical jazz mentioned that the church which did not accept the Bach chorale, would not be open to try the jazz services. Those who know their choral music heritage will be more willing to seek out the relevant religious music of their own time.

Educational standards are rising. In the Methodist Church the average educational level of members has risen in the last thirty years from somewhere around the junior year in high school to about the sophomore year in college. No doubt there has been a similar rise in most denominations. When people become more highly educated, they learn to handle symbols more readily, since education is primarily learning to use symbols meaningfully. This is already in evidence in the return to more symbolic worship services, the use of the church year, etc., in many non-liturgical churches. The church must keep abreast of such movements. And it must at least move with the public schools in music education. I would prefer that the church lead, but it must not follow if it is to retain the respect of its youth. Twenty-five years ago my first college course in music history gave only a passing nod to all pre-baroque music. The other day one of our eighth grade girls checked with me about music by Dunstable, Dufay, Josquin and others of their time which was available on records at the public library where I work.

With the limited time for rehearsal, which will probably remain a constant factor, much time cannot be spent on the lives of composers or hymn writers. However, if a child knows the sound and the emotional reaction he has to some particular music, he can attach the label later. The depth of knowledge and emotion comes from the actual singing much more than from the less involved listening of "music appreciation". The children's choirs which sing every Sunday have an advantage no public school can match. We should not squander this enriching opportunity, now, nor in time to come.

The combination of higher educational levels, greater leisure, and the desire to be creative is causing a "culture explosion". This is manifest in numerous ways, some of them unappreciated by the purists. Nevertheless, many people are seeking to know more about the arts for various reasons. Choir members are likely to be both present and future "culture consumers".

For my own choir boys, I hope they will have the courage to seek the meaningful in the new, and the good sense not to discard the old simply for the sake of novelty. I would covet for them such a rich experience of their heritage that they will feel free within its variety rather than bound by narrow restrictions. It is my prayer that through meaningful service as children, they will aspire to be great men for God. Surely this will still be a valid hope for many years to come.

* Arlene V. Root has done much fine work with her boys at Woodland Methodist Church, Wichita, Kansas. She has been an active teacher in both school music and church situations. In addition to her present duties, she is in charge of music in the fine arts department of the Wichita Public Library.

"WE TRY HARDER"
Children's Choirs are "Devourers of Experience"

by Nancy Poore Tufts *

Those of us who have witnessed the phenomenal growth and expansion of "The Children's Choir Movement" in the past 20 or so years can only be excited, expectant, and even exuberant at what we foresee in the crystal ball of the future.

We foresee more and more well-trained Children's and Youth Choirs being accepted and depended on as a vital part of the Church Program, and being used more frequently and importantly. The proliferation of suburban and other new Churches will continue and the attendant problem of developing adequate Adult Choirs will worsen. Good Children's Choirs will take over the choral duties in many such Churches, for *who* would not prefer hearing and being led in worship by a choir of sweet, flute-like voices, rather than an ill-balanced, part-time group of unwilling adults! The volunteer adult choir seems to be at low ebb in A.D. 1967. Undoubtedly, the next two decades will show a sharp upswing as today's dedicated child choristers reach maturity.

Innumerable children's choirs are now singing every Sunday at early or Family Services which often draw the largest attendance. Singing children are the bridge between the Church and unchurched or indifferent homes. They are the molders of church music taste, models of Church deportment, and leaders of dignified worship procedures. The example of their loyalty, interest and courteous behavior is noted by adults and playmates – and sometimes by the Clergy. The influence for good is limitless. "An adult choir says the world is full of problems, a youth choir says trot out a few of them" (Dr. Edmonds). "WE TRY HARDER", we Devourers of Experience.

We predict that a number of Churches will provide transportation (Church buses or helicopters) to rehearsals and services in the future. Disposable or paper Choir Vestments will be forthcoming, probably canned, by sizes. More services will be broadcast and televised live for the benefit of shut-ins and others who cannot attend. Home, cars and planes of members will be equipped with receiving sets capable of picking up the Church wave-length, even while on vacation. Young Choristers will need basic instruction in broadcasting techniques. Diction, balance, appearance, seating, deportment will be of even more importance . . . Improved amplification equipment installed in choir lofts, naves and rear entrances will also require rehearsal and performance consideration . . . Many more choir rooms will be well-arranged, better equipped, sound-proofed and with electronic recording and duplicating devices.

The quality of music now available for the medium of Children's Choirs is remarkable. We can safely expect the continuing publication of streams of useful material – music, collections, books, and so on by the major publishers and by the bright, new, up-and-coming publishers of the unusual, the experimental.

Almost unheard now are the sweet, sentimental, sunbeam songs of the past generations before the Holler and Green Hill collections came to the rescue. Today a huge pile of collections and octavos for C's Choirs tower over us. The trend seems toward (1) simple, unison and part songs embellished by descants and instrumental obbligatos for flute, recorder, strings, bells, drums, cymbals, brass fanfares or organ variations; (2) 2 and 3-part anthems – antiphonal or repetitional types in which the composer cleverly teaches part-singing painlessly; (3) "concertatos" – variations on great Hymns, with alternate singing by choirs and congregation, solo trumpets; (4) singing the less florid solos or duets, in unison or part, from the great oratorios; (5) more short cantatas and musical religious plays composed or unearthed for children's voices; (6) more research into, respect for, and use of "early" music – early American, works of minor European musicians shadowed by the lustre of the great composers, lesser-known works of the great, pre-Bach and medieval music. (Much of this music was written for boys voices, and is enchantingly simple, effectively worshipful.)

A well-planned service of the "Nine Lessons and Carols" was presented at 9:30 in Burton Parish Church, Williamsburg, Va., January 1, by an excellent Children's Choir, one Organist, one Clergyman, and with a large congregation in attendance. Most of the carols sung were unfamiliar, "early", or modal. A number of instruments and percussive sounds were played by the children – recorders, oboe, cymbals, drum, bells, triangle and other. The Service was subdued, yet joyous like a richly-illuminated leaf from a medieval prayer book. It was an uplifting and wholly satisfying experience.

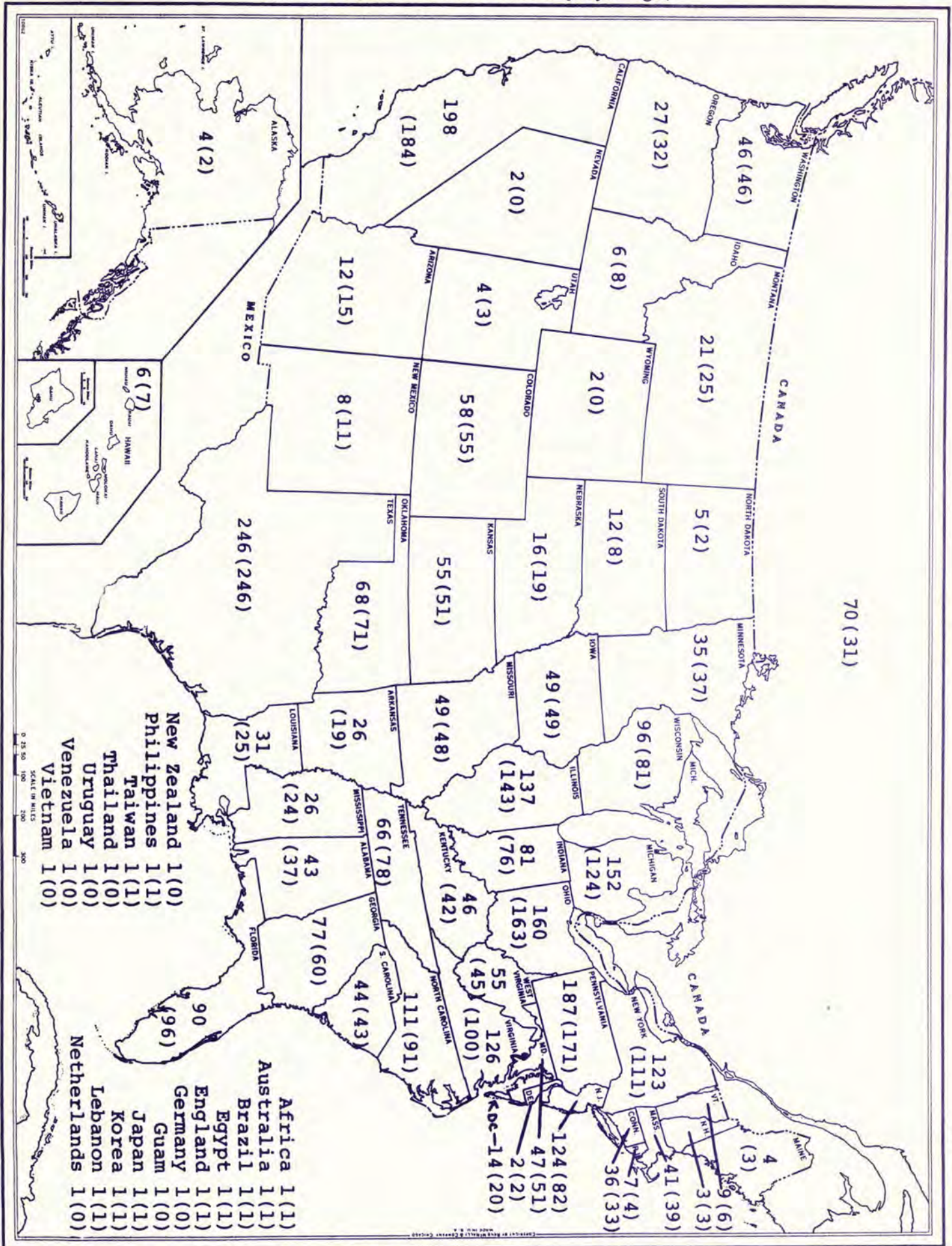
Much of the credit for the growth and spread of Children's Choirs in America goes to Ruth Jacobs' ideals, her books, and the work, publications and seminars sponsored by the CHORISTERS GUILD. The only organization of its scope in the world, its future success seems assured.

With no Church or business affiliations, CG is truly unique – the non plus ultra Clearing-House of information concerning Children's and Youth Choirs, voices, material, equipment, vestments, awards, books, music, teaching techniques and material. Friends of the Guild would like to see its facilities and its staff expanded. Here are a chorus of suggestions: Denominational and Music Publishers are now bringing out Choir magazines – others will inevitably follow. The Guild should maintain a complete Library and a Clipping Service, operate an Information, Please Service (mimeographed sheets and lists on various subjects available for small fee), and perhaps a mail-Lending Library (books and festival music). Its facilities and services should be heralded regularly to libraries, denominational headquarters, Councils of Churches and other religious bodies, schools and colleges. Seminars and Festivals should be conducted, regionally, by Regional Officers and/or the Staff expanded to several expert directors available for advice and leadership. (Many of these services are now available to CG members. Others are being evaluated and studied by CG's Directors and its large circle of friends – outstanding, selfless, Christian Choir Leaders who, having reached the top of the elevator, are glad to go back down and help others to ascend.)

Choristers Guild maintains a Light House, moored to the sacred past, to guide and touch the unlit candles of tomorrow – the future of Church Music in America. On a clear day you can see forever, and tomorrow is the busiest day of the week.

* Nancy Poore Tufts needs no introduction to Guild members. She has been a regular writer on the Guild staff for a number of years. In addition, Mrs. Tufts is the author of several books, including THE CHILDREN'S CHOIR VOL. II. She has been organist/choir director at several churches in the Washington, D.C. area.

HERE IS WHERE THE 2,981 CHORISTERS GUILD MEMBERS LIVE AND SERVE AS OF 1/10/67
 (Numbers in parentheses tell membership a year ago.)






We, Thy People, Praise Thee
St. Anthony's Chorale

Arranged by
Franz Josef Haydn

By stretching your thoughts to the future, can you imagine a time to be on our planet when all wars are ended and the people of God of all nationalities are standing together and singing:

We, thy people, praise thee, praise thee, God of ev'ry nation.

As the stately music of St. Anthony's Chorale is played, walk in rhythm to feel the strength and dignity of the tune. Notice how the rhythmic pattern

 is repeated throughout the tune, but always keeping a majestic tempo.

Were you surprised at the source of the tune? Most of us think of Papa Haydn as a man with a great sense of humor because of the story about the "Surprise Symphony" in which his sudden loud chords are supposed to make the sleeping audience "wake up". But Haydn was also a very devout Christian and each of his compositions began with the words, "In Nomine Domini" and ended with "Laus Deo". Can you discover what these words mean?

The Choristers Little Hymnal tells us that Brahms used the theme also for an orchestral composition. You may want to make a collection of hymns whose tunes are based on themes by the great composers: Beethoven, Mozart, Handel, Brahms, Haydn and others. If you are an extra sharp musician, you will want to trace some of the themes to the symphonies and compositions in which they were first used by the composer. Some public libraries have record collections which would help in your research.

Haydn used an interesting composition device on the words: "For the bounty, For the beauty, For the wonder". Look at the first pattern very carefully:

Each subsequent pattern uses the same rhythm and melodic intervals except that it begins one step higher than the previous pattern. Now look at the tune on the words, "May then our own best endeavor Come of thy will..." Do you find how the same rhythmic and melodic interval pattern is used as the notes descend the scale?



Accents add to the strength of the tune also and give a sturdiness to the patterns. Music written in 2/4 has a natural accent on the first beat of each measure, but be careful not to chop up longer phrases like, "For the wonder of thy world" and "May then our own best endeavor Come of thy will ever!"

A day when all nations join in praising God **does** seem a long way off, but if all of us boys and girls who love Him, grow up and continue to express that love – the "people of God" will surely be closer to finding their way toward God's purposes for our universe!

We, thy people, praise thee, Praise thee evermore!

Charley the Choirboy

(Mrs. Christine Kallstrom)

We, Thy People, Praise Thee

From "St. Anthony's Chorale"
Franz Josef Haydn*

mf
We, thy peo - ple, praise thee, praise thee,

God of ev - 'ry — na - tion; Lord of all cre - a - tion.

pp *cresc.*
For the boun-ty, For the beau-ty, For the won-der of thy world:

poco dim. *mf*
May then our own best en-dea-vor Come of thy will ev - er!

poco rit.
We, thy people, praise thee, praise thee, Praise thee ev-er-more!

*On an old Austrian pilgrims' song, *St. Anthony's Chorale*, (original text not given) Haydn based the second movement of a *Divertimento* he composed for wind instruments. Brahms made it the theme of his widely-beloved orchestral *Variations on a Theme by Haydn*, and here and elsewhere it is made into a sung chorale like its progenitor.



A FEBRUARY BIRD'S-EYE REVIEW

by Helen Kemp

Some months ago, Leslie sent me a box of music, articles and notebooks which he felt would be valuable as material for the Guild LETTERS. Among the articles was the following outline made from notes taken during my classes at one of the seminars. I thought it might serve as a review, guide or check-list to those of you who may be suffering from mid-season weariness.

Do not think of the various items as being related except as they all apply to children's choirs. Read a section at a time and cogitate.

This is the time of year to expect the best from your choirs. Help them to experience that lift to a higher plateau. Palm Sunday, Easter, Junior Choir Festivals, are all exciting goals which can stimulate interest and encourage further development of your choristers.

CHILDREN'S CHOIRS (Three Areas to Consider)

- I. Concept -- Long-range planning, Philosophy
- II. Organization -- how to get children and hold them
- III. Teaching
 1. Creative approach
 2. Transferring information
 3. Methods
 4. Searching out materials to use
 5. Planning year's program
 6. Tone production



Choir program competes with other programs; must be good to hold children; uniquely contributes to spiritual development of the children. Self-discipline of director and digging for teaching materials make for self-development. What are my highest aims for next season? Concept will change from year to year as you grow.

List your own ideas:

1. Why am I doing this?
2. Is the hour I work with children each week a hassle?
3. How does choir fit into the whole church program?
4. How does choir serve the child?
5. What of the individual child?
6. Am I serving the church, or is it serving me?

"We're not teaching music; we're teaching the children". Try to understand the needs of children and fulfill those needs.

JUNIOR CHOIR MUSICAL OBJECTIVES:

1. Posture (breathing)
2. Good tone quality
3. Tone Projection
4. Sustaining tone
5. Flowing phrases
6. Accents (stress)
7. Attacks
8. Diction
9. Volume
10. Range
11. Part singing

"Rhythm is only completely alive in metrical music when the rhythm of the text gives an overall shape to the metrical flow of the music. In conducting (after piece is prepared) try to move in phrases rather than 3 or 4 pulses in a measure." (source unknown)

Two areas for which we are responsible in rehearsal;

1. Development of skills.
 2. Development of Christian character.
- Constantly check these in your rehearsal plans.

Tone:

1. Listen to fine children's choirs (recordings, choirs on tour). Get concept of floating, vital tone.
2. Listen in rehearsals to honestly evaluate. Plan approach toward improvement.
3. Insist on good posture and correct breathing. (Seating plan posted.)
4. Change strident vowels into more round sounds.
5. Avoid thumping piano accompaniments. Encourage a spinning musical line. Give musical pitch tones.
6. Work on your own conducting to encourage musical phrases.

Points to Cover in Rehearsal:

1. Keep your ears attuned for vitality; avoid "whispery" light tones; "sip from cup"; "don't blow out candle."
2. Surge of rhythm.
3. Meaningful phrases; speech cadence.
4. Clear-cut diction.

(Con't. on 102)

Point to Cover (con't.)

5. Clean-cut intervals: drill in rehearsal; scale on board — pause, think before skip.
6. Accuracy: decrescendo rather than ritard; careful interpretation.
7. Animation in drilling and conducting; work on yourself.
8. Pitch difficulties: reflects weather conditions, ventilation; "sing through the eyes".

Acquaintance with the child's level of intellectual stimulation at school. Visit the school grades, learn their vocabulary, ideology, sports — ask them questions — use analogies tied in with their interests. Observe them unobtrusively to see how they act without adults; know the children.

Children learn by empathy — more is caught than taught.

Relaxed intensity before singing. Don't be heavy on your chairs. Direct by phrases, not 4/4 measures. Pretend you're standing while you're sitting down; push up the ceiling: does your back touch the chair back? A lift in the directing pattern — sense of wonder for phrasewise directing. Teach children to sing smaller high notes, but with a sense of direction.

WORKING WITH CHILDREN'S VOICES:

To restore a natural sound:


1. Good posture (not rigid)
Think tall; up to the ceiling. Place hand on child's head and ask him to sit up tall. Shoulders free (good posture — as when lying on the floor). Erect but relaxed. Backbones supporting instead of back of chair.
2. Learning to sustain
Sing "oo" on a given pitch until director stops walking around and places chalk deliberately on piano, etc. Piece of string pulled through fingers. Count to 50 while tone is sustained by choir.
3. "Lifting" tone
Pull from them rather than pound into them. Super ball: bounces readily — bouncing quality between the tones. Tennis ball that has been wet: for dull, flat tone. (Demonstrate these at first of season only, then refer back to them.)
4. Flowing of a phrase
Know the music — phrases, stresses. Musicianship first; then sing it. Don't spoon feed: let them pick out obvious errors, etc. Sometimes demonstrate a section wrong and let them find error. Clipped off word: like slamming a book (demonstrate).


Be Prepared: Only if you know the music and text well can you do creative things with the anthem and the children.


Phrasing: Teach them to be stingy with their breath, as in swimming under water. Breathe as in inhaling, smelling a rose; expand rib cage. Don't give out all breath — have a little left at end. Short phrases: come up for air often; long phrases, across the pool under water. Jet flight instead of pogo stick.

Accents: within words and within phrases. Darling, not dár-ling.

Tone: placement — "sing through your eyes"
alertness: analogy — race horse jockey ready to start;
singing flat — feet stuck in the mud

 Good tone: rubber band held between 2 hands, pull up and down paralleling arpeggio, walking backward for projection.

Thin tone: try pulling band sidewise to show thin tone 

Focusing pitch for a phrase: children hold hands together, peaked 

Projection: Children sing staccato arpeggio on 1-3-5 on oh, oo (aim it through hole formed by fingers and thumb). Stop between notes. Make hole with thumb and forefinger, both hands, drawing hands apart and enlarging hole — and walk away, for projection.

When working individually with child who has pitch difficulty, establish at first session that you are helping the child, act shocked if choir laughs. Applaud when an individual matches pitch correctly.

Voice Tests: At first of year and at intervals during year; after Christmas. Remarks while testing: "the lower down you go, the quieter you sing" — "sing to make someone hear at back of room" — "keep it high; sing through your eyes" — "sing 5 tone scale, up and down" — "keep your upper jaw raised up" (impossible, so child drops lower jaw) — "think of a happy surprise" (tone clears up).

Accents: Study music for stress (text).

Attack: Breathe, think (pause), sing. Remove breathiness.

Diction: Listen to choir, correct poor diction by your singing it incorrectly and asking someone to do it correctly (requires their thinking).

Volume: Do not expect too much. Have a norm for each group. Never say "loud". Avoid especially loud low range (i.e. middle c, d, e flat). Projection important — sending it a distance. More vitality than volume. Avoid the whispered tone.

Range: Consider not only high and low limits, but tessitura (where most of the notes lie), vowels involved in high or low, flow or music. Suggested extremities for singing: touching low b flat; high g.

Part Singing: Polished unison singing for juniors in church choirs. Add descants when ready. Two-part SA, ideally, not categorized as SA, but alternate in singing 2 parts. Have all the children learn both soprano and alto; or, to save time, read parts in two separate rooms or in 2 choirs. Accompanist can drill one part.

Learning a Song:

1. Melody taught first, rhythm straightened out with clapping.
2. Words learned — repeated phrasewise. (Sometimes tunes are like tracks for electric trains — to demonstrate melodic line, train and tracks brought by choristers and placed on a table. The train being the text.)

High notes: Prepare for high notes with lift of hands (palms up) in drilling and conducting. For sustained note, keep hand in motion, slowly before release. (Or elevate left hand to indicate held note, while beating pattern with right hand to keep rhythm.)

Signals for Performance: Index finger pointed up for flatness; point to eyes for clear head tone; finger and thumb to sides of mouth and smile, for smile; hand to head and make sour face for listlessness.

Everybody

(ALMOST)
WILL BE THERE!

THE DATES

1967	JUNE							1967
SUN	MON	TUE	WED	THU	FRI	SAT		
●	☾	☽	☾	☽	☽	☾		
4	5	6	7	8	9	10		
11	12	13	14	15	16	17		
18	19	20	21	22	23	24		
25	26	27	28	29	30			

THE PLACE

CARROLL COLLEGE



WAUKESHA, WISCONSIN

THE EVENT

CHORISTERS
GUILD
SEMINAR

THE LEADERS

- ★ NELS ANDERSEN—Creative Movement
- ★ PHIL E. BAKER—Organ
- ★ VIRGINIA CHEESMAN—Primary Choirs
- ★ DAVID L. CRAIG—Boys' Voices
- ★ MADELINE D. INGRAM—Junior Choirs
- ★ HELEN KEMP—Older Children
- ★ JANE M. MARSHALL—Repertoire
- ★ ALEC WYTON—Speaker
- ★ MILWAUKEE CHILDREN'S CHOIR FESTIVAL PROGRAM
- ★ MILWAUKEE S.A.I. BELL RINGERS
- ★ FAYETTE SINGING BOYS

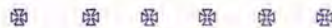
THE COSTS

Tuition — \$31.00

*

Room and Board — \$27.85

A folder with complete information about the Seminar
will be sent to you with the March LETTERS.



SCHOLARSHIPS

Again this year, the Board of Directors has authorized ten scholarships in memory of Ruth Krehbiel Jacobs, Founder and First President of the Choristers Guild.

The scholarships will be awarded by a committee of the officers of the Guild, on the following basis:

1. The applicant must be a member of the Guild.
2. The letter of application must give some indication of the person's age, musical background, church experience and interest in children's choirs.
3. If the applicant is an assistant in a church music program, the application must be accompanied by a letter from the director of the program.
4. The application must be attested to by the minister of the church which the applicant attends.
5. Only one scholarship will be awarded in any one church.
6. The applicant must show need for financial assistance.
7. No one who has previously attended a Choristers Guild Seminar on a scholarship is eligible.
8. The application must be received in the Guild office by April 15, 1967.

Each scholarship will provide the tuition, meals and housing for the Seminar. The scholarships do not include travel costs nor personal expenses.



Hi! My name is Kathy.
I am 10 years old.

Since Mom is always writing articles, I asked if I could write one, too. I read the articles about recorders, so I thought I'd write one on "Kids can learn to play, too." When I was 8, I started to take lessons from Mrs. Jean Thomas. My best friend, Lillian, and I took them right after school on Monday. First, we studied out of *Come and Play*. We also learned lots of things in our workbook, which was called *The Recorder Music Reader*.

It was fun to take lessons with Lillian because soon we could play rounds and duets. These were out of some other books. One was called *American Folk Song*. Our favorite duets in this book were "Wondrous Love" and "A-walkin' and A-talkin'." We had lots of fun with the tunes from other countries in the *Trapp Family Recorder Book*. (Mom said she would tell you more about these books at the end of my article.)

At Christmas-time, we gave a recital for our families. Mrs. Thomas (our teacher is Lillian's mother) played with us so we could do trios — that means all three of us played at once, but not the same notes. We got the giggles once because we got mixed up, but otherwise it was pretty good. We typed our own programs and decorated them. It wasn't too big a job because we only had 10 people come to our concert. Even then, Hugh and Blair Thomas had to sit on the floor. (The concert was at Thomases house.)

This Christmas, I played some descants with my choir at church, and I flutter-tongued the part of the doves in "Jesus, Our Brother". (We got this idea from Noah's Flood.) The recorder can sound just like a dove, I think.

The recorder is fun to play before you go to bed, if you are not tired yet. Like on Thursday night, when Mom and Dad are at choir, and Peggy is doing her homework, I make up lots of tunes and play my favorite songs. I think other kids would like to learn to play the recorder.

Well, I've got to go now.

So-long!
Kathy



Recorder books referred to by Kathy:

Come and Play by Colin Hand — Oxford University Press

American Folk Songs, Norman Cazden — Associated Music Publishers
(arranged for two recorders — Volumn I)

Enjoy Your Recorder (The Trapp Family Singers) — Book M-1 for C-Soprano
Magnamusic Distributors, Inc., Sharon, Conn.

The Recorder Music Reader, Patty Grossman — Anfor Music Publishing
(a workbook for young beginners)

OUR CHAPTERS

A continuing report of our Choristers Guild Chapters. See pages 78 and 79 of the January LETTERS for reports on nine other Chapters.

SAGINAW VALLEY (Mich.) CHAPTER

Reported by Dr. Roberta Bitgood, First Presbyterian Church, 805 Center Ave., Bay City, Michigan 48707

It has become increasingly difficult to ever have a meeting with a good attendance. Some of these people's entanglements are very complex. We had 2 or 3 meetings, with 1 or 2 in attendance. However, the singers for the festival were quite well prepared, and the busiest directors appreciated the ready made, year round repertoire which they could use all year.

Our Festival, our second, we thought was excellent, and we had a bigger attendance than we have had for any church related event since I have been here. For extra instruments, we used harp, autoharp and flutes. We had a good meeting in June to evaluate, and plan for next year. Most of us are working on music for next year's program. They voted for same place, same season, and same inexpensive director!

I would like to do a better job of developing a good Chapter with good programs well attended, and helping develop new leadership here and there. In the meantime, our kids are being introduced to some good music they might not otherwise know.

We now have 14 members. The outline for our next festival is as follows:

- Introit - God of All Lovely Sounds - Burke - C.G. A-9
- Thanksgiving - Jubilate Deo - Purvis - Leeds
- Advent Hymn - Come Thou Long Expected Jesus - Hyfrydol
- Christmas - Four Little Lambs - Graham - Broadman
 - The Children Come - Caldwell - Broadman
 - Let Our Gladness Know No End - Barnard - Summy-Birchard
- Lent - When Jesus Wept (Canon) - Billings - Mercury
- Easter - Forth He Came At Easter - Williams - Gray
 - O Sons and Daughters Let Us Sing - Williams - Gray
 - Easter Bell Carol - Pfautsch - Abingdon
- Finale - O Love, How Deep, How Broad, How High - Schalk - Concordia
- Benediction Response - The Light of God - Spinney - C.G. A-29

ESSEX COUNTY (Mass.) CHAPTER

Reported by the President in letters to F.L.W.

"Our sixth Festival last April was, in the opinion of everyone, the finest Festival we have had. At the May meeting, the Chapter elected the following officers for the coming year:

- President - Murray McNair, 3 Beauport Ave., Gloucester, Mass. 01930
- Vice-President - Bernice Lipsett
- Treasurer - Sally Peabody
- Recording Secretary - Shirley Splaine
- Corresponding Secretary - Winnifred Stevens

"From now on, the Chapter will sponsor the Junior Choir Festival apart from the Beverly Organist and Choir Guild. The date of the '67 Festival will be April 30. The theme will be A Festival of Psalms. The program outline is:

- Introit - Make a Joyful Noise - Marshall - C Fischer
- Psalm 150 - Lovelace - Brodt
- The Lord Is My Shepherd - Pfautsch - Summy-Birchard
- Bless the Lord, O My Soul - Ippolitoff
- It Is a Good Thing to Give Thanks - McLaughlin - C.G. A-32
- Benediction - Dona Nobis Pacem"

At the January 9 meeting, Mr. McNair gave a demonstration of the Carl Orff method in relation to Junior Choir work. He has been working with this type of material and techniques for the past five years.

DALLAS (Texas) CHAPTER

Reported by the President

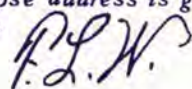
The officers of the Dallas Chapter are:

- President - Mrs. Vincent L. Rohloff, Lovers Lane Methodist Church, 5002 W. Lovers Lane, Dallas, 75209
- First Vice-President, In Charge of Program - Roy Redman
- Second Vice-President, In Charge of Festivals - Don Hermonat
- Third Vice-President, In Charge of Membership - Roy Glenn
- Secretary-Treasurer - Mrs. John Mitchell
- Publicity Chairman - C. E. McMeans
- Special Projects Chairman - Oran Nabors
- Hospitality Chairman - Mrs. Earl Page
- Ministerial Relations - Dr. Alsie Carleton

The Chapter meets on the first Tuesday of each month, with the exception of the summer months. Following a luncheon, there is a program of special interest to children's choir directors. Our speakers have included Dr. F. L. Whittlesey, Jane Marshall, Christine Kallstrom and Lois Rhea. On February 19 there will be three festivals in various parts of Dallas with 18 churches participating. On February 26 there will be a festival at nearby Richardson, Texas, at which at least 5 churches will participate.

One of our goals for this year is to have a workshop in the spring for churches needing help in organizing children's choirs, especially the smaller churches. To date there are 34 active members.

I will bring you reports of the other Chapters in the March LETTERS. If you live in the general vicinity of any of these Chapters and are not already affiliated with your fellow members, do contact the one whose address is given and plan to attend the next meeting. You will help one another as you share ideas and ideals.



FROM THE EDITOR'S DESK



It is near that time of year when Uncle Sam's tax men are ready to look over our shoulders. Some members have made special gifts to the Guild in '66. These gifts are tax deductible. In case it is necessary to prove it to the Internal Revenue Service, they should be referred to a ruling contained in a letter to the Guild dated November 26, 1963 (the letter's code number is "T:R:EO:4 JCT") and signed by R. J. Stokem, Acting Chief, Exempt Organization Branch.

The letter covers a number of points, but the paragraph quoted has direct bearing on the exempt status of gifts:

"Contributions made to you (the Guild) are deductible for the year ending August 31, 1960, and subsequent years by donors as provided in section 170 of the Code. Bequests, legacies, devises, transfers or gifts to or for your use are deductible for the year ending August 31, 1960, and subsequent years for Federal estate and gift tax purposes under the provisions of sections 2055, 2106 and 2522 of the Code."

You will be interested to know that three people have informed the officers that the Choristers Guild is a beneficiary in their wills. This is a good example for more of us who so thoroughly believe in the Guild and its future.



The Hymn Society of America members among us (and you all should be!) found two fine hymns by a Choristers Guild composer - Shirley L. Brown - in the October issue of THE HYMN. Shirley is represented in our anthem series by the Christmas Trilogy - "Song of Seven", "Manger Mouse" and "Christmas Song." These had many renditions during the Christmas season.

Parenthetically, The Hymn Society's address is
475 Riverside Drive, New York, N.Y. 10027

Membership, which includes the Quarterly publications and the Papers of the Society, is \$5.00 yearly.



Half of the Guild year is over. Our membership is about fixed now. A few more memberships will keep straggling in - and welcome to them. On page 98 you will find a map showing where your fellow members reside. The numbers will show the increase (or decrease - heaven forbid!) in each state or country. Here are a few additional statistics to ponder upon -

State with largest membership - Texas	(2nd - California	3rd - Pennsylvania)
State with largest gain over last season - New Jersey	(2nd - Michigan	3rd - Virginia)
State with largest loss - Tennessee		
States with over 100 members - California, Illinois, Michigan, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Texas, Virginia		
Cities with largest membership: 1st - Dallas, Texas	2nd - Princeton, New Jersey	3rd - Denver, Colo.
4th - Houston, Texas	5th - Lynchburg, Virginia	6th - Okla. City, Okla.
Number of countries where Guild members live - twenty		
Yearly comparison of members:	February 1964 - 1,885	February 1965 - 2,497
	February 1966 - 2,781	February 1967 - 2,981



How many children's choir directors are there? A conservative guess is 50,000! Why are they not all members of the Guild? Romans 10:14 gives us the answer. Slightly paraphrased it reads:

"How shall they believe in the Guild
of whom they have not heard?"

It is up to each one to spread the Gospel of the Guild in our own locality. If the office can help you by sending promotional material for you to use, just ask for it - we'll gladly supply your needs.



Save a place in your spring program for a fine new anthem by Jane M. Marshall. It is a setting of the text, "I Sing a Song of the Saints of God". We hope to have this in our A Series soon.

Jane's anthem, A-26, "For Hard Things" is still one of our most helpful anthems! If you have not looked it over recently, study it anew and think of its potential value to your children.



IRVING appeared "in person" at both Seminars last summer, at least a reasonable and attractive facsimile of the IRVING of Sally Lane's inimitable teaching cartoons. Mr. Jon Carlson of Butler, Pa., brought along the IRVING doll which Mrs. William Smith of his church had fashioned for his choirs' use. Many inquiries were received about how directors might get one or make one. We have been in touch with Mrs. Smith on this point. She has made a pattern (looked rather involved to me!) which she says a seamstress could follow or she might make an IRVING for you. If you are interested in either the pattern or having her make one, write

Mrs. Wm. H. Smith
110 Aspen Road, Meadowood
Butler, Pa. 16001

The financial arrangements should be made directly with Mrs. Smith, not with the Guild office.

The 1967 pin order blank and sundry information about the awards are a part of this issue. Read it carefully – keep it in the right file for use as you prepare to order your awards.

what's new now?

Several things! First of all there is a new silver-plated pin. It is pictured and described; it sells for 75 cents. We believe your younger choristers particularly will like it. The finish is much like that of the cross; it is very attractive. Then there is a new sterling silver Three Choristers Charm. Many of you asked for this in silver; it also is available with the gold finish.

Note that rather than raise the prices of the pins we have removed the discount. A "Packaging and Handling" charge has been added. Please continue to send the payment check with your orders, if possible. This saves you the postage and us the expense of billing.

Destroy any remaining old forms and use this new 1967 *purple* order form. Thank you!



HELEN KEMP'S SPRING SCHEDULE:

- February 10-12 Tri-Village Junior Choir Workshop Festival
Contact: Marvin Peterson
Riverside Methodist Church – 2701 Zollinger Road
Columbus, Ohio 43221
- April 8, 9 Cedar Rapids Workshop-Festival
River Valley A.G.O. and Area Council of Churches
Contact: Miss Vida Rumbaugh
St. Michael's Episcopal Church – 220 40th St., N.E.
Cedar Rapids, Iowa
- April 15, 16 Whitehaven Methodist Church Area Workshop-Festival
Contact: Roland Crisci
Whitehaven Methodist Church
Memphis, Tennessee 38116
- April 21-23 United Church Children's Choir Festival
Contact: Rev. Robert Scoggin
First Methodist Church – 4th St. & 5th Ave., S.W.
Rochester, Minn. 55901
- April 28, 29 Eastbay Chapter – Choral Conductor's Guild
Contact: Mrs. R. C. Olsen
34 Descanso Dr., Orinda, Calif. 97563



21

Irving Always Gets to Choir - Somehow!

If you live anywhere near any of these cities, follow IRVING'S practice and get there somehow! Helen will provide that lift to your spirits which will carry you on through the season with renewed zeal and effectiveness.



As a sequel to the LETTERS' three fine articles by Christa Grant on the Recorder, be sure to read Kathy Kemp's charming "article" on page 104. Yes, children, too, can play the recorder. Of course, all children are not as musically adept as Kathy, so may not be as readily receptive to the recorder. However, one of the glories of the instrument is its adaptability to all ages. Thank you, Kathy, for this unsolicited article and picture.



Eugene Butler's fine Palm Sunday (or General) anthem, A-46 "Sing Hosanna" which was sent to you as a supplement in the January LETTERS quickly caught the eye of many directors. We are having numerous orders for it. It is a welcome addition to the available repertoire for the Day of Triumph. If you have not looked it over, do so without delay; it may be just what you are looking for!

Don't miss the stimulating articles in the Symposium. They should be read slowly, thoughtfully, questionably and applied personally. It may well be that this series (there are 8 more writers to be heard from) will influence the course of children's choir work infinitely more than we can possibly envision now. We are deeply indebted to each writer.



I'm sure you have already seen the supplement S-6, which is with this issue. When Roy E. Johnson sent me these poems a few weeks ago, I felt that here was something of real value to children's choir directors. Most denominations are using, to some extent at least, the traditional divisions of the church year as a basis for worship and teaching. It is not easy to explain the meaning of these divisions to children. Mr. Johnson has combined the ideas of the various segments of the church year cycle, the Biblical sources and child psychology to give us eight helpful poems. These could easily be studied and memorized as the year progresses.

(The poet is the same Roy E. Johnson who gave us the text of Eugene Butler's fine Palm Sunday anthem A-46, "Sing Hosanna in the Highest" which was sent to you last month.)

Mary Elizabeth Montgomery has given us art work for S-6 which helpfully compliments the poems. She has presented a symbol associated with each season.

We believe many directors will find this S-6 a valuable teaching aid. Copies for the children are available at six cents each.



What do the following people have in common?

Mr. and Mrs. J. W. Akin
Wichita Falls, Texas

Mr. and Mrs. L. O. Bickel
Fairmont, W. Va.

Miss Virginia Cheesman
Philadelphia, Pa.

Mrs. David J. Griffin
Birmingham, Ala.

Rev. Alfred Haas
Madison, N.J.

Mrs. J. V. Hundrieser
Parlin, N.J.

Dr. and Mrs. W. S. Joyner
Chapel Hill, N.C.

Dr. and Mrs. John Kemp
Oklahoma City, Okla.

Mr. and Mrs. Paul S. Lefever
Haddonfield, N.J.

Mrs. Erna Magnarella
Millbrook, N.Y.

Mr. and Mrs. Philip S. Miller
Greenville, Tennessee

Mrs. Person Moore, Jr.
Pascagoula, Mississippi

Mrs. Muriel A. Osgood
Burlington, Vermont

Mrs. Anne L. Shifflet
Frederick, Maryland

Mr. and Mrs. Richard P. Wellock
Fairmont, W. Va.

Mrs. Mildred P. Wells
Springfield, Mass.

Dr. and Mrs. F. L. Whittlesey
Dallas, Texas

Miss Bernice M. Wissinger
Lynchburg, Virginia

Miss Phyllis Wroth
Pueblo, Colorado



Possibly you have guessed it. These are the people who have sent in their deposit to insure a place on the Guild Tour-Seminar of England, Holland and Denmark, July 10-31, 1967. At least this is the list as given to me by Franklin Travel, Inc. early in January. I trust that other names have been added to the fortunate list by now, or soon will be.

A recent development - Mr. Graham of Franklin Travel, Inc. and I will make a "dry-run" of this complete tour in early April. The purpose is to check all accommodations, contact the leadership of the cathedrals and choir schools we will be visiting to arrange for the lecture periods, our attendance at rehearsals and services, etc. We believe that this pre-trip can make the tour smoother and be more beneficial to all.

There is still time for you to stage a holdup, win a contest or see your banker to get the necessary pounds sterling.

Do hope **YOU, TOO**, can be a part of the Guild's Tour-Seminar!

**1967 ORDER BLANK
FOR CHORISTERS GUILD AWARDS**

CHORISTERS GUILD, 440 Northlake Center, Dallas, Texas 75238
Phone - AC 214 Diamond 8-0450

Available for Use by Members Only

FOR OFFICE USE ONLY			
Guild Member '66 - '67	Yes <input type="checkbox"/>	No <input type="checkbox"/>	
Texas Exemption	Yes <input type="checkbox"/>	No <input type="checkbox"/>	
Tennessee Exemption	Yes <input type="checkbox"/>	No <input type="checkbox"/>	

Please state Guild member's name if different from that below _____

NAME _____ CHURCH _____

MAILING ADDRESS _____ City _____ State _____
(Is this mailing address your home or church ?)

Date of Order _____ Date Order Needed _____

NEW PINS & TIE TACKS

Please indicate the *quality* of pin desired: →

	Silver-plated <input type="checkbox"/>	Gold-plated <input type="checkbox"/>	Gold-filled <input type="checkbox"/>	
_____ Plain pins	\$.75	\$1.25	\$1.75	_____
_____ Pins with 1 pearl	1.75	2.25	2.75	_____
_____ Pins with 2 pearls	2.75	3.25	3.75	_____
_____ Pins with _____ pearls .....	.....	(Add \$1 for	.....	_____
_____ Pins with _____ pearls .....	.....	each addition)	.....	_____
_____ Pins with guard	XXXX	2.25	2.75	_____
_____ Pins with guard and 1 pearl	XXXX	3.25	3.75	_____
_____ Pins with guard and _____ pearls	XXXX	.....	(Add \$1 for	_____
_____ Pins with guard and _____ pearls	XXXX	.....	each	_____
_____ Pins with _____	XXXX	.....	addition)	_____
_____ Tie Tacks	XXXX	XXXX	1.75	_____
_____ Tie Tacks with 1 pearl	XXXX	XXXX	2.75	_____
_____ Tie Tacks with 2 pearls	XXXX	XXXX	3.75	_____
_____ Tie Tacks with _____ pearls	XXXX	XXXX	(Add \$1 for each addition)	_____

SILVERTONE CROSSES and/or CHAINS

_____ Crosses @ \$2.50

_____ Matching Chains (24'') @ \$1.00

(Do you want the chains attached to the crosses? Yes No)

GOLD-FILLED CHARMS and/or CHAINS

_____ Choristers Guild Charm @ \$4.50

_____ Three Choristers Charm @ \$5.50

_____ Matching Chain (18'') @ \$1.00 ... (usable with either charm)

STERLING SILVER CHARMS and/or CHAINS

_____ Three Choristers Charm @ \$5.50

_____ Matching Chain (18'') @ \$1.00

_____ GUILD BLUE AND GOLD CLOTH PATCHES @ 65¢ each

_____ S-1, CERTIFICATE OF MEMBERSHIP @ 6¢ each

Total of New Awards Ordered (carry balance forward)

A pin awarded in any previous year may be returned to the
Guild Office each successive year for the addition of a
pearl and/or note guard. Rubies and diamonds may also be added.
Rubies - \$1 each, Diamonds - \$6 each

RETURN PIN ORDER FORM, OVER

Total of New Awards Ordered (balance brought forward)

RETURNED PINS & TIE TACKS

_____ Total number of Pins and/or Tie Tacks returned
_____ Pins for 1 pearl @ \$1
_____ Pins for 2 pearls @ \$2
_____ Pins for guards @ \$1
_____ Pins for _____ @ \$1 for each addition
_____ Pins for _____ @ \$1 for each addition
_____ Pins for _____ @ \$1 for each addition
_____ Tie Tacks for _____ @ \$1 for each addition
_____ Tie Tacks for _____ @ \$1 for each addition

Total Order

Tennessee Sales Tax (3%) or Tax Exemption Certificate (Tennessee Residents Only).....
Texas Sales Tax (2%) or Tax Exemption Statement (Texas Residents Only)

MEMBERSHIP DUES for 1967-68 (if you wish to renew now).....
Packaging and Handling25

TOTAL AMOUNT ENCLOSED

The Guild pays the *postage* if your check accompanies the order.
Postage AND Packaging and Handling will be added on all orders which require billing.

ADDITIONAL AWARD SUGGESTIONS

Choristers Little Hymnals, complete Psalm Series, an anthem that has meant a great deal to your children, etc., might also be considered.
(See the Materials Order Blank for prices.)

WHEN RETURNING PINS FOR PROCESSING, please observe the following: (accuracy *cannot* be guaranteed when pins are returned otherwise).

- (a) Put each pin in a separate *small* envelope. (Weekly offering envelopes are ideal.)
- (b) Write on each envelope: 1. Your name. 2. Instructions for work to be done, i.e. "add 1 pearl" or "add guard" etc. 3. Name of child to whom the pin belongs. 4. Name of church.
- (c) Send by first class mail; it costs no more than insured parcel post, and gets faster service.
- (d) Allow three weeks from the time you mail the pins to Dallas before you expect to have them back.

TENNESSEE RESIDENTS ONLY

All Tennessee residents please send us your Tennessee Sales Tax Exemption Number, or the 3% sales tax. If your Exemption Number is on file in our office, you do not need to send it again.

TEXAS RESIDENTS ONLY

All Texas residents please send us a statement, signed by a church official, that materials purchased are to be used for the church activities (we need this statement only once to be put in our files for your permanent exemption), or send the 2% sales tax.

FOR OFFICE USE ONLY

Date order received _____ Mailed for processing _____
Date pins received _____ Order mailed _____

THE CHORISTERS GUILD

PATCH



A lovely two-color (blue and gold) cloth patch is now available from the Guild office. The patch has the shape of the Guild pin. It is 3" x 3½" in size, with the Old English "C" in the center and "Choristers Guild" around the rim. It sells for sixty-five cents. This insignia can be worn appropriately by all choristers on a sleeve of a robe or on one end of a stole. The patch is not an award in the same sense as the pin or cross. It is a recognition that the children are members of a choir which is affiliated with the Choristers Guild. There are over 250,000 children so affiliated.



THE CHORISTERS GUILD

CERTIFICATE OF MEMBERSHIP

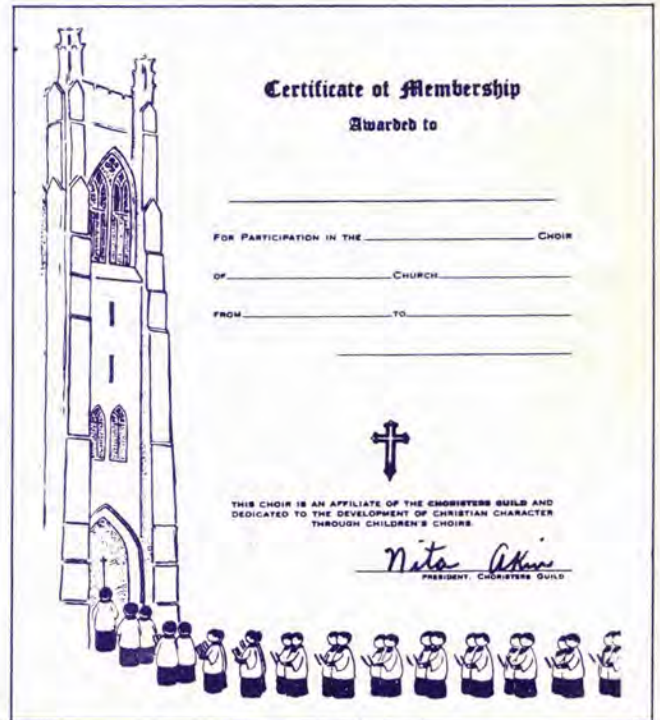
The Certificate of Membership is printed on heavy parchment paper. It is 6" x 8" and is suitable for framing.

Each Certificate bears the signature of the President of the Choristers Guild, Dr. Nita Akin.

The Certificate is not an award in the same sense as the pin or cross, but is more like the patch. It may be given to each member of the choir signifying service for a particular period of time. The Certificate also recognizes that the choir is affiliated with the Choristers Guild.

The Certificate of Membership may be given separately, or along with a pin or other award.

The Certificate of Membership, (S-1), sells for six cents each.



IMPORTANT NOTICE: Pins, Tie Tacks, Crosses, Charms, Chains and Patches are available for use by members only.

THE CHORISTERS GUILD

AWARD PIN



The Choristers Guild Award Pin is available in three finishes: (1) silver-plated, (2) gold-plated and (3) gold-filled.

The Old English C stands for Christ and His Church, for Christian Character, for Children's Choirs and for Choristers Guild.

SUGGESTED MERIT PLAN

- 75 credits for 100% attendance at rehearsals and performances
- 50 credits for 85% attendance at rehearsals and performances
- 25 credits for a complete and neat note-book
- 25 credits for 100% attendance at church school
- 15 credits for 85% attendance at church school
- 25 credits for good behavior
(It is suggested that a child be given a demerit if he needs to be reprimanded. Ten demerits would disqualify him for these credits.)
- 15 credits for bringing a new member
(Granted only if a new member remains through the season. No more than 15 credits granted in any one year.)

This system is based on a nine months season of regular rehearsals and services. To earn a pin or the additions to it of note guard and/or pearl, a chorister must earn 100 credits during the choir season. The virtue of the system is that it is impossible to earn a pin without being regular, and it is equally impossible to earn one by attendance alone. This system is flexible; a director is at liberty to adapt it to his own needs and situation.

As indicated above and in the detailed description elsewhere, there are now three finishes of the Choristers Guild Award Pin. A new silver-plated pin has been made available at the request of many directors. The Guild recommends its use with very young choirs, however, directors are at liberty to use it with any age group as best fits their needs. Each successive year, the pin may be returned to the Guild office for the setting of a pearl. Note guards *may not* be added to this new silver-plated pin.

The regular pin, like the new pin, may be returned each year for the addition of a pearl (which indicates a season of achievement) or a note guard. Some directors prefer to have the guard added for the second year, then start the pearls the following year; others have the guard added at the end of say, five years, or for some special achievement.

With the increased use of the Choristers Guild Award Pin (nearly 15,000 were awarded last season), members must be increasingly willing to maintain the standards it represents. It is neither wise nor fair for children in one choir to receive the pin without having made a consistent effort towards regularity and co-operation, while other children discipline themselves throughout the whole season to earn it. The children should know that the pin is awarded in recognition of the attainment of certain positive standards. The pin otherwise has little value to the child, is detrimental to the morale of the choir, and undermines the influence of the Guild. Standards suggested by the Guild are not obligatory; they may be changed, but never lowered.

For Your Consideration • • •

- Start any merit plan only after careful planning.
- Start one only if you have the stamina to carry it through.
- Inform parents of the requirements.
- Reminders to the choristers and parents are necessary.
- Favoritism is never safe, wise or Christ-like.
- And, finally, don't think it isn't worth all the trouble.

CHORISTERS GUILD JEWELRY AVAILABLE TO MEMBERS

(shown in exact size)



NEW SILVER-PLATED PIN



REGULAR CHORISTERS GUILD PIN The Choristers Guild shield-pin has been used for a number of years; many thousands of these have been awarded to children for faithful service in choirs.

The pin is available in two finishes: (1) gold-plated and (2) gold-filled. The face under the Old English C is finished in baked black enamel.

The pin is generally used as the first year award. Each successive year, the pin may be returned to the Guild office for the setting of a pearl. (However, some directors prefer to add the guard the second year instead of the first pearl.) Upon graduation into the junior high or high school choir, the pin may be returned for the addition of the note guard and chain.

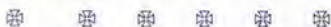
The gold-plated pins sell for \$1.25 each, the gold-filled pins sell for \$1.75 each. Each addition, a pearl or note guard is \$1.00 (Some directors prefer rubies at \$1.00 each, or diamonds at \$6.00 each.)



NEW CHORISTERS GUILD PIN The Guild's new silver-plated pin is now available at the request of many members. This pin is the same size as the regular Choristers Guild pin, but has been designed flat, with the background around the C recessed and oxidized. The pin itself is satin finished (not shiny).

This pin has been designed with the youngest choristers in mind, but may be used throughout your choir system. Pearls may be added to this new pin, *but guards may not*.

The new silver-plated pin sells for 75¢ each. Every pearl addition is \$1.00.



TIE TACK The Guild tie tack (not shown in the picture) is the same as our regular Choristers Guild pin and comes only gold-filled. It is a pin with a tie tack back.

The tie tack may be used with your boys right from the beginning of your award program, and the pin with your girls. Boys can also wear these lovely tacks in a lapel buttonhole on a suit or jacket.

The tie tack sells for \$1.75. Pearls may be added to the tack in the same manner as they are added to the pins (at \$1.00 each) but we are *unable to attach a guard to the tie tack*.



THE CROSS The cross was especially designed for the exclusive use of Guild members and their choirs. Its wearing can be a signal honor, and should be awarded or given, as should all the jewelry, on some clearly defined basis.

The cross has a bronze base, and is finished in antique shaded silvertone. The Choristers Guild emblem is engraved on the back. The cross is handsome; it can be purchased with confidence, and worn with pride. No picture can do justice to the beautiful finish.

The cross is priced at \$2.50. Matching 24" chains are available at \$1.00 each.

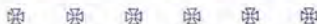


CHORISTERS GUILD CHARM The Choristers Guild Charm is a shiny gold-filled disc with a regular Choristers Guild pin implanted in the center. They are suitable for use on a charm bracelet, or a chain to be worn about the neck.

This charm makes a lovely remembrance to a much appreciated Choir Mother, or as a special gift of merit to an older chorister. (It could possibly be engraved on the back, if the purchaser so desires. This would have to be done by you locally, as we are not equipped for such a procedure.)

Pearls may be added to the pin on the charm in the same manner as pearls are added to plain Choristers Guild pins. This has been done in the past, and the result is truly striking. Addition of pearls is \$1.00 each.

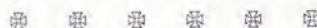
The charm is \$4.50. Matching 18" gold-filled chains are \$1.00 each.



THREE CHORISTERS CHARM Our Three Choristers Charm now comes in two finishes: gold-filled and, **NEW THIS SEASON, STERLING SILVER**. These charms are satin finished, with the three choristers outlined in black, with red vestments.

The Three Choristers Charm can be used on a charm bracelet, or worn on a chain around the neck. The back is shiny finish and could be engraved. These charms would be perfect gifts for some tireless helper, choir friend or particularly outstanding chorister.

Each Three Choristers Charm sells for \$5.50. Matching 18" sterling silver or gold-filled chains are available at \$1.00 each.



ALL AWARD JEWELRY IS AVAILABLE FOR USE BY MEMBERS ONLY

A CHILD'S JOURNEY THROUGH THE CHRISTIAN YEAR

Roy E. Johnson

86.86.

ADVENT

In old Isaiah we all read
That God would send His Son,
And so for centuries of time
Men looked for Him to come.

In advent we still celebrate
This ancient time of year,
And look, with joyful eagerness,
For Jesus to appear.

CHRISTMASTIDE

St. Matthew and St. Luke both tell
About His humble birth;
How angels from the highest heav'n
Came down to sing on earth.

At Christmastide we all shall sing,
With happiness and joy,
To welcome once again to men
The Holy Infant Boy.

EPIPHANY

St. Matthew also tells us of
The wisemen from afar,
Who brought Christ gifts of priceless worth
While following the Star.

We, too, bear gifts at this glad time,
Rememb'ring those three kings.
We bring to Jesus useful lives,
And souls which search for wings.

LENT

In Matthew, Mark, and Luke and John
We read of Jesus' trial;
How cruel men of Israel
Sought vengeance, mean and vile.

As we relive the forty days
Of penitential Lent
We learn how God has sent His love
To help all men repent.





EASTER

“He is not here, for He is ris’n,”
The angel spake to them.
As it was prophesied by Christ,
No tomb could shackle Him.

On Easter morn, the whole wide world
Has risen to exclaim,
“The Lord is risen, He is here.
Sing praises to His Name!”

ASCENSIONTIDE

Then Jesus went to Bethany
Upon Mount Olivet;
He blessed His friends, rose up to Heav’n,
And rules with God there, yet!

PENTECOST

The book of Acts relates to us
How tongues of fire came down
And sat upon the men of God,
Like rubies on a crown.

The Holy Spirit came to dwell
Within all men that mom;
At Pentecost we celebrate
The day the Church was born.

KINGDOMTIDE

We are the kingdom of our Lord,
And we should serve Him well.
Make us true followers of Christ,
Let us His love retell.

Thy Kingdom come on earth, O God,
And make our faith a tower
Of righteousness and strength for Thee,
To show Thy love and power.

CHORISTERS GUILD LETTERS

MARCH 1967
VOL. XVIII
NO. 7

WHAT EASTER MEANS TO ME

Easter has so many meanings
All intertwined in one:

The resurrection of my soul with God's Eternal Son;
The birth and then rebirth of those who come to love the Lord;
The happiness a heart can find when life is in accord;
The silver church bell pealing out its song of greatest joy;
The wonder and amazement seen in every growing boy;
The mystery of a summer day alight with warming sun;
The coolness of a waterfall just as the day is done;
The sound of love and laughter heard from every happy home;
The faith one feels just standing 'neath a great cathedral dome;
The crystal waters dancing as the rapids they pursue;
The peace of soul that blossoms with an autumn sunset's hue;
The first faint signs of life within a baby yet unborn;
The sorrow in our hearts when life is gone, the dead we mourn.



The whole of life has come from Him
Who rose that we might live;
And nothing less than all of life
Is what we ought to give.

So with the first small rays of light
That waken Easter Day,
I greet the dawn with thankful heart
And then kneel down to pray:



Oh, make me worthy, make me pure,
In thought and word and deed,
And help me know within my heart,
That Christ is risen indeed.

Amen.

Ruth Whittlesey Stapp

CHORISTERS GUILD LETTERS

March 1967

Volume XVIII

Federal Lee Whittlesey, Editor

Number 7

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Helen Kemp
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Nancy Poore Tufts



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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

A non-profit, religious and educational corporation chartered under the laws of Tennessee

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DALLAS, TEXAS 75238



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IRVING NO. 25 – "Christian, Rise and Act Thy Creed"
'67 U. S. Seminar Brochure

ADVENTURES WITH THE CHURCH YEAR

by Arlene V. Root

Wichita, Kansas

T "Bob Rutledge sure made me mad the other day. He made a crack about the Methodists." This from Steve, one of my ninth grade choir boys, who wasn't really very angry. Bob lives across the street from me and is an Episcopalian acolyte. Both boys are good students, outstanding musicians and classmates at school. Apparently Bob mentioned something about learning the church year, assuming that Steve would know little about it.

"I told him we followed the church year too, and he said 'Really, I didn't know Methodists went that deeply into things.' I had to admit we'd learned it in choir and everybody in the church didn't know it," Steve finished with a grin.

This summer the choir boys had an examination on the church year. I cut up mimeographed sheets listing the seasons, their dates, meanings, liturgical colors, etc. The boys had to glue them back together like jigsaw puzzles, one point for each piece. It took about 40 points to pass, with all the basic seasons in order, their colors and at least one thing about the season. Also required was one meaning for each color. Most of them set their sights higher than passing though, and several got the whole works put together with almost all the details in place, about 140 points.

There were hints. I was going to see to it that nobody failed, so I checked and occasionally asked a few well placed questions before things were pasted down. They helped each other too. "Aw, don't you remember when we sang _____?" or "That season's joyful so it wouldn't be violet."

I tried to eliminate writing and spelling. Important though these may be, that wasn't the point. A few years back I had several little boys bog down on questions about symbols in our church because they couldn't get them down on paper. I determined that this time every child would learn and feel successful.

Our choir repertoire has been based on the church year for several years now. Though one's first reaction may be that this sounds restricting, in actual practice it tends to be broadening. We get involved in music that isn't particularly considered "kid-stuff." Years ago I thought children should be limited mostly to the joyful, positive aspects of Christianity. Then our church was to host the Good Friday service for the combined churches of our area. Only the boychoir was available for a week-day service, so we learned "O Sacred Head" for the anthem. It was a favorite of the boys and an eyeopener to me. Given the chance, they respond deeply and fervently to the moving, serious religious music. Later Heinrich Schutz's "Praise to Thee, Lord Jesus" was to become another favorite. Children may not understand the words completely (who does?) but they can grow up to them.

Following the church year saves us from individual caprice. Choice of music is not based primarily on what the director likes. I'll admit we don't do anything I don't like, but my first consideration is "What is fitting?" and second "Can they do it?". Actually, we're game to try almost anything if it doesn't divide into too many parts and have too many separate part entrances.

When we started following the liturgical year musically, our pastor was following the scriptures in the lectionary as the basis for his sermons. He admitted that in so doing he preached on topics he would have avoided if he had been choosing at random.

The development of the church year is the distilled wisdom of ages. There is a rhythm and flow which is natural to us as human beings. Mountain peak experiences are fine but we can't stay in the rarified air indefinitely. We have to come down into the valleys of work eventually. The liturgical year is a cycle of seasons of penitence and preparation followed by celebration and joy. These are then followed by consecration and work. All aspects are necessary for the fullest Christian life.

Advent is preparation. Because it has been misused as a period of celebration the holiday season is spilling over into Thanksgiving, and even before Hallowe'en, store decorations sometimes appear. This year our choir managed to stick to Advent music in the church services right up to Christmas Eve. On special programs outside the church, however, we did Christmas music early. I'm adamant at one point though. The boychoir does not sing "Silent Night" until Christmas Eve.

Christmas is a season, not just a day, of joy and celebration. After a month of preparation, one day is insufficient to release our feelings of hope and joy. Christmas Eve and Christmas Day launch a period of twelve days which mean more than a partridge in a pear tree. This is a good time for special musical events of



Christmas. Children are free for extra rehearsals. There are few conflicting dates because everyone else did everything during Advent. Last year we gave a concert with harp (the harpist would have been unavailable earlier) of the Britten "Ceremony of Carols" and Holst "Three Old English Carols" on January 2, the second Sunday in Christmas. The year before, our youth choirs participated in Menotti's "Amahl and the Night Visitors" during the first week of Christmas. Among other things, such activities give a feeling of the on-going Christmastide rather than the "klunk" of December 26. We have our boychoir Christmas party during this time too. On rehearsal day the boys rehearse, decorate and then their families come for a pot luck supper and fellowship. Planning is simple. We sing carols and perhaps have a story (e.g. "The Thieves Who Couldn't Help Sneezing" by Hardy) or a film ("Christmas in Sweden" or "The Friendly Beasts") and make sure that everyone is introduced including little and big brothers and sisters.

I also do my Christmas correspondence during this time. I don't know exactly what people think, but I've heard no complaints, and one time during Christmastide I was pleased to receive a note from our busy pastor, which began "I couldn't get around to this earlier, but of all people I knew you would be one person who would understand and approve." If my contention, that Christmas ends on January 5 instead of December 26, can help ease the pressure on anyone, I am grateful.

We end Christmas with an Epiphany Service. As yet we haven't actually moved with the day, January 6. Instead, we pick the closest Sunday. This avoids conflicts with many activities outside the church. Our congregation doesn't attend things very well at night anyway, so we don't try to change too much. As it is, we have a beautiful service and a steadily increasing attendance. The service is that of the "Nine Lessons and Carols" which is becoming increasingly familiar and popular. We base the music on the repertoire of the Advent, Christmas and Epiphany seasons which the boychoir and Chapel choir (girls) have been singing for services. Readers are older boys, mostly choirboys with changed voices. These young men read the same scripture each year, until they leave for college, or are unavailable for some other reason. Since there are several colleges in Wichita many participants are now college students. On the other hand, 14 year old Steve, mentioned earlier, who has gone from soprano to bass in the past year, stepped into the spot which 18 year old Bob had held since 1962, reading the scripture from the Gospel of John.

We continue several weeks into Epiphany singing such things as chorales from the Bach "Christmas Oratorio," carols of the Kings, the Pergolesi "Glory to God" or the first part of the Vivaldi "Gloria," as well as missionary hymns. One year we used "On This Day" from the Chorister Little Hymnal for the introit through Christmas and January.

Near February 2 we sing Eccard's "Presentation of Christ at the Temple." Some years we have done the 6-part setting and other years we take the 2-part arrangement in the *Green Hill Duet Book* with the trebles on soprano and the changed voices an octave down on the alto part. Anyway, the boys are aware of Candlemas as more than Groundhog day. Thus we come near the close of Epiphany, a joyful season but one of consecration and mission outreach.

During Lent I try to keep our music from being too lugubrious. This is another period of preparation -- not one of unremitting sorrow. Last year we used an excellent little hymnal of the church year published by Augsburg. Thus we sang "Ah! Holy Jesus" and "Out of the Depths" but we also sang "Children of the Heavenly Father" and "My Song is Love Unknown." We also broke in near March 25 with "Hail, Thou Highly Favoured" by Machaut (a 2-part arrangement). The boys were instructed that if anyone asked why, they were to explain that if we celebrate Jesus' birth on December 25, then the angel would have informed Mary that she was to bear a son somewhere around March 25.

During Holy Week our children are busy. They sing for the Maunday Thursday Communion Service in the evening and then almost meet themselves coming and going by singing for the 7 o'clock service Good Friday morning. There are very few real gripes about the early hour, but sometimes lots of noise concerning it. Actually, they seem to be glad to have some chance to make a small sacrifice in remembrance of the great sacrifice of Christ. Anyway, that's the way it's presented to them and they accept it gracefully.

Easter Sunday is, of course, a high point, but Eastertide is 40 days of rejoicing which balances the season of Lent. Certainly the joyful fact of the resurrection cannot be capsuled into one day. We sing spring and Easter anthems right up to Ascension. One year I was asked "When are you going to stop singing 'He Is Risen' for an introit?" "When Easter is over," I answered with a somewhat malicious grin.

I think some of our congregation chalk me up as a bit "kooky" but others know I usually have some reason, and maybe a rather interesting one, for doing something, so they ask questions. And one college girl encouraged me recently with "Keep it up. We like it, and I've learned more from just listening to the boychoir than you can imagine. You're getting through to some of us."

Ascension was something of a problem. I finally found an "Ascension Hymn" with words by the Venerable Bede set to the "Agincourt Song." This is the story of the Ascension and the music is quite masculine sounding. The new Methodist Hymnal has several good Ascension hymns in the seasonal section.

We usually celebrate Pentecost and the birth of the church with "Built on the Rock," and Trinity Sunday with the Palestrina "Gloria Patri." However, we may stay on the theme for a few Sundays with "Come, Holy Ghost" by Tye, or "Come Down, O Love Divine" by Vaughn-Williams.

During the Kingdomtide our music is more likely to be hymns and anthems not so directly connected with specific happenings in the life of Christ. This gives opportunity to get in some of the other composers or religious ideas that seem to have been neglected. We may also include music suitable for patriotic holidays. However, liturgical holy days take precedence over secular holidays, admirable though they may be, e.g. Ascension over Mother's Day or Pentecost over Memorial Day if they fall together. Our other choirs usually take care of those holidays anyway. And the boychoir observes the church's memorial day, All Saints Day. They've even discovered that our secular Hallowe'en celebration has gotten loosed from its religious moorings.

Since the boychoir started following the church year our church has organized an altar guild and now uses paraments in the liturgical colors. The women found the study of the liturgical year quite meaningful and are now preparing a booklet concerning it and the symbols of our nave for the use of the congregation. I'm not sure we can claim any credit for this development, but at least we're working together and encouraging each other.

The boys seem to find a certain stability in the repetition of the year and the variety of the changing seasons, much as those of us who live with the seasonal cycle of the physical year find comfort and delight in the ever varying sameness of spring, summer, autumn and winter.

WHITHER CHILDREN'S CHOIRS A LOOK TO THE FUTURE

Articles VI, VII, VIII and IX

(For previous articles see Jan. and Feb. LETTERS.)



PLANNING FOR THE FUTURE

by Virginia Cheesman *

- 1 - What significant objectives shall we have for Children's Choirs?
- 2 - What criteria shall we consider when we choose and work with materials?
- 3 - Will there be a place for children's choirs in the new contemporary church architecture?

We say children are basically the same whether they are born into this world in the 20's - 40's - or 60's. However, in these latter years of the 20th century, we are finding a rapidly changing and expanding world with very extreme demands. Speed is the order for the day! Our youth are not steeped in tradition, they have no limitations, and are most eager to explore new possibilities in all fields. A fine, young high school student opened an excellent talk on a recent youth Sunday with the pertinent words "I am impatient!" Today we listen to turbulent rhythms in response to restless temperaments. It has been interesting to note, however, that many who respond to the latest popular idiom are also found to be devotees of the great music of Bach. Our younger children are soon to catch up with their older brothers and sisters. Learning for young choristers is an active procedure. Choir disciplines need to be taught with skill, vitality and challenge. There are many and various approaches, but it is important to remember that music becomes a reality when each child becomes stronger in his own understanding. The objective is individual growth.

One very interesting question currently being discussed by musicians in the church is the difference between sacred and secular. Sacred music has been linked to a certain so called piety - a false attribute, while secular is regarded as outside the church. Great music cannot be cast into compartments labeled sacred or secular. Music must answer the question - is it good or bad? This does not mean that all good sounds are acceptable for worship. In the final analysis music for worship does not depend on what is classical or what is current, but what is in good taste. We, as directors, are responsible for keeping and ever improving the standards of our services with the best materials.

We cannot achieve this with inferior musical literature. We recognize the present era (fad if you wish) of the guitar, rock and roll and folk singers. They are very real to the present day youth. One of our major responsibilities is to help reveal and develop in each child the power of appreciating the fitness of things - the sense of taste and discernment. Many times the gauge for church music falls far short of those in other fields. What passes for church all too frequently will not pass in school or contest. Today, in many public school music programs, our children have proved that they are most capable of singing challenging material on a very high plane. Teachers know that with the correct amount of pressure, and trained leadership, children's choirs can accomplish top-level performance with rhythmic accuracy, beautiful line, part singing and correct intonation. Children enjoy singing in various languages - hymns and other works in German, French, Spanish or Latin are used. Through these the children reach out beyond their immediate social groups to weave a thread of understanding to other parts of the world. For example - "A Mighty Fortress" in German, "Adeste Fidelis" in Latin, or carols from other lands in their native tongue lend a delightful charm and color to the children's experience. Perhaps it is time for a musically recognized composer to be commissioned to write a work for children's choirs. Mr. Vincent Persichetti, the well known contemporary composer, in his "Hymns and Responses for the Church Year" a few years ago included three hymns, in the modern idiom, for children. One of these, "God Who Made the Earth," has been included in the excellent Lutheran Hymnal for Children. Would it be interesting and helpful to invite a world music educator to the Guild Seminars to discuss new approaches to teaching children - a representative of Carl Orff, Zoltan Kodaly or others? Well directed discussion groups might link ideas to our liturgical needs.

Lastly, what *is* happening in contemporary church architecture today, and will it have a place included in it for children's choirs? Many communions have developed their youth programs to such a degree that a different children's choir shares in worship every Sunday of the month. More likely than not, the children who are participating shift from their pews to the front of the church to take their places before the congregation - "so they can be seen and heard more satisfactorily." If this is done orderly, quietly and quickly, without show, there is, perhaps, no great harm done, but it is far from ideal for worship.

Many changes in church architecture are taking place. Church leaders tell us that a movement is now underway to remove choirs from the back galleries, or from chancels and make them part of the congregations. From some sources comes the idea of placing the Communion Table directly in the center of the church with the congregation seated around the Table on all sides. The choirs are then seated as a part of the congregation. Architecture, today, tends to experiment with the round rather than the conventional square or oblong. We are witnessing this style in some of our cities' new office buildings and apartment dwellings. One very beautiful example of a church, with the altar in the center, is Christ Chapel on the grounds of the Episcopal Academy in Overbrook, just on the edge of Philadelphia. The Chapel is constructed in the form of a Greek Cross with four equal transepts surrounding the central altar. Above the center hangs a suspended cross eighteen feet in height. The seating capacity for the chapel is six hundred. Facilities are included for religious pageants, plays and creative responses. Outside, a tall steeple rises from the center. An attractive brochure for Christ Chapel describes it as "speaking.....in traditional Christian terms, translated into a contemporary expression of (their) religious needs and aspirations - where the youthful congregation can readily find communion with God, their preceptors and each other." One feels that here the choirs can be one with the congregation. Somehow, in the rush and turmoil of the rapidly changing, demanding world, it is good to find a beautiful expression of contemporary thought for reflection for both young and old.

As directors we have an absolute responsibility to hold fast and to encourage high standards in both the classical and contemporary. We have the privilege of developing and advancing the participation of sincere and meaningful worship for each one through *great* music.

* For a picture and a short biography of Miss Cheesman, see the Seminar brochure which was sent with this issue. Miss Cheesman will be on the faculty of the Guild Seminar this summer.

SINNING AGAINST — OR PREPARING FOR — THE FUTURE?

by: Rev. E. D. Witherspoon, Jr.
Peachtree Presbyterian Church
Atlanta, Georgia

I recently heard a devotional entitled, "Sinning Against The Future." One way in which we sin against the future is in not using our imaginations. We are quite willing to do things the same way we've always done them. Someone said that the seven last words of the Church are, "We never did it that way before." These words may become those of a choir program that, because of no imagination, cannot meet the challenges of a changing time.

The second way in which we sin against the future is in not trusting God. He will guide us through the challenges, He will lead the way. And let us profess that faith through using our children's choirs to praise God, not to satisfy mothers.

Let me suggest some things that perhaps will serve as a basis or guide as we wrestle with the fact that times are changing, and the church's approach to a never-changing gospel must also change in her worship and witness.

The children's choirs can even now, and certainly more so in the future, serve to provide discipline for children as they seek to find themselves in the increasing frustrations of life today. Dr. George W. Crane, a psychologist, wrote: "Those children who have received extensive training in junior choirs grow up to become happy, well-adjusted adults on a higher percentage rate than do those having no choir experience. . . . I would say that the reason for this is that the principles of music and harmony which are learned in choir work become part of that child and are subconsciously carried over into his everyday life."

Active participation in church and school groups not only enables the participant to learn music, says Loren Williams, but he also has his first lessons in discipline, decorum, and the graceful acceptance of the will of the majority. These facets of training contribute to the development of a well-balanced personality.

Somewhat related to this is the question of the choir and Christian Education. If the Sunday School hour is missed because of more frequent trips by families who have more time off on weekends, where does the child learn his faith and the facts of his faith? As some churches cease to have the Church school, and as teachers fail, as some do, to provide adequate teaching, how can children's choirs help and supplement? I see children's choirs having opportunity more and more to teach the faith. Much of the faith is learned through choir work. What is needed more today than a firm foundation to meet the frustrations and unexpected things of life? What do we recall when trials confront us — parts of sermons, or more often, passages of Scripture and words of the great hymns of the Church? The time to learn these hymns, of course, is during childhood.

Which leads me to say further that children's choirs should move more and more in the direction of emphasis on hymns — learn hymns, sing hymns. Can we afford to waste the sacred moments of the hour of worship, by singing ditties and sweet little songs? Are we there to please those who listen, or to lead them into a deeper awareness of the nature and presence of God?

Even children's choirs are primarily for the purpose of strengthening the singing of the congregation, and not to perform for their entertainment. The greatest single need in church music today is that the people understand what they are singing and that they sing from their hearts. Children's choirs serve the important function of training members for adequate congregational singing. We know that many of those in children's choirs will never sing in the adult choir, but they will sing in the congregation, if they are taught to appreciate hymns when they are young.

It is appalling to see how many children know so few hymns. The Church will never become the singing church it should be unless we begin somewhere to teach the great hymns of the faith. It is difficult to change those adults who stand with book closed during the hymns, but it is possible to do something with children, through their choirs, and through them with the parents. A year-long hymn contest is one way to stir up interest and to get hymns learned. The church I attend has the children learn the first stanza and the tune and then sing this to a choir mother before it can be put down as having been learned. What a difference it makes when a child knows from ten to fifty hymns that will remain with him throughout his life.

Let the children's choir provide the leadership in teaching such a hymn to the congregations. We have also had the children's choirs sing a hymn-anthem, with the congregation joining them on the last two stanzas of the hymn. What an exciting experience this is!

Worship is the most important activity of the Church gathered. Evelyn Underhill defines the corporate life of worship as "the total orientation of life towards God; expressed both through stylized liturgical action, and spontaneous common praise." This is the main business of the Christian Church as it provides not only for the individual needs of the human spirit in worship but also for the Church as the Bride of Christ, constantly adoring and giving that adoration some visible and audible expression. It may be looked at as a collection of individual events, an assembly of different ways of worship in services, in sacraments and in daily offices. But that view of worship would be a denial of the deep unseen fact of Christ Himself within the Church present in Word and Sacrament and gathering to Himself, as the great High Priest, all the seemingly separated acts of worship, of which hymns and hymn singing are one. We need to re-examine the true nature of worship.

Eric Routley illustrates the relation of music to worship: If you break your ankle and nobody is at hand to set it, so that it will heal normally, nature provides a makeshift strutting or shoring-up of the fracture known as *ankylosis*. This bridges the gap and makes you able to stand up again: but you can no longer move your foot from the ankle. Before a living sinew can grow, restoring the ankle to its proper use, you have to break down the *ankylosis* and start again. Much of our judgment on the relation between music and worship is of that sort. It has "just happened," it is a by-product, not a conceived purpose. "What we must have now, and what I have been concerned to show that we have not yet had, is new living sinews to bring into free and friendly relation the power of the gospel and the glory of music."

Introduction of choirs seems to have been primarily with a view to their helping the congregation to sing, not for the purpose of performing on their own. We must have a determination to clear out of the way anything that might impede the free course of the gospel to the believer.

Hymns . . . Hymns are the folk-songs of the redeemed man, with all their courage and vivacity, but plus the awe and austerity which befits our approach to Him on Whom, except in Christ, no man can look and live, then we have an end of highbrow and lowbrow, an end of the impersonal and unsympathetic editor, an end of satisfaction with the second-rate.

What we now call hymns are, near their historic roots, folk-songs by nature. Folk-songs, or tunes looking like folk-songs, are the vehicles Luther finds appropriate for rallying hymns of the Reformation. Familiar music and songs and ways provide the security of the gospel — but it is the security of the Israelites when they said to Moses, "Take us back to Egypt."

The motivation for any of our efforts is the spontaneous joy which is the glad and free response to God's activity, and brings into play all human powers to His honor. Truly to express this we may need new music, new hymns, even instrumental accompaniment, such as strings and brass, drums and bongos.

Our God is a never-changing God in His person and attributes and love for us and for all men – but He is bringing about change in the world, and therefore, of necessity, in the Church. Man's own endeavor is to find, by careful consideration, a form of worship that is appropriate to the activity of God, and the type of children's choir program that is appropriate to this kind of worship. Such obedience is not merely a mechanical performance, but a responsible, creative effort which opens up many possibilities.

I close by asking the question that was asked in the title – In our efforts with children's choirs today, are we sinning against – or preparing for – the future?

HOW DIFFERENT WILL CHILDREN'S CHOIRS BE IN 25 YEARS?

by Alexander Gould*

Not happening to own a crystal ball or having the gift of prophecy, I find it difficult to even imagine what Children's choirs will be like in 1992. Who can know the changes that will take place in education, society, science, leisure time, ad infinitum, which will in turn influence music, theology, and the Church? How wonderfully stimulating, however, to one's thinking and planning to attempt a guess based on past experience and history. Children's choirs have changed greatly in the last few years. They are no longer considered "kid stuff," but are a powerful communicative tool in Christian Education. While the Church seems to be in constant flux and doubt about its approach to Christian Education, children's choirs are observing the joy of involvement in rehearsal and in worship. Faith becomes important to many through singing and with faith comes dedication, commitment, and a growing churchmanship.

What's Happening Today?

In looking to the future we should take a long, hard look at the present and take care not to be like the Pharisees who could not observe, objectively, what was going on around them. They were so concerned with the letter of the law that they could not see God working in other ways. Those outside the church may not be in the least interested in either our theology or choice of music. If a so called secular vernacular can be used to say something positive and meaningful about the Church, God, Christ and reconciliation of man, then, by all means we should be ready to make some changes.

In times of change most of us tend to seek and develop new ways to "say it with music." The Church today is more active in society, i.e. ministers performing in night clubs, priests counseling in English pubs. The Church is speaking out and acting to a greater degree in racial and poverty problems. In America and in other countries we read of jazz masses being performed, combos in the church, and young people frugging in the aisles in praise of Jesus Christ. Of course, Christ, Himself, was the epitome of social action, so it is logical that the increased involvement of the Church in society is resulting from the faith and concern of Christians. But hold on! Should we rush headlong into change without giving plenty of time and thought as to whether we are saying what we want to say more effectively?

The masses, and "all that jazz," may win people to Christ if they tell the story and tell it well. This "If you can't beat 'em, join 'em" idea won't accomplish the right purpose unless we project, through it all, the good news of the redeeming love of God through Jesus Christ. . . . the message that continues to speak and draw men and women and youth into a meaningful relationship with God and with each other. In future years we will probably still be singing the best music from all periods of history. Great music from each century is important in our theological and musical heritage for the training of our singers.

With the advent of TV we became a spectator generation. Children were still taking piano lessons, but there was no one to listen to them play. TV is losing some of its enchantment and this may help the families to become more involved in performance of music.

Hi-fi and stereo sounds have kept many within the confines of their own living room where they claim, "Why should I go to a concert, when I can hear the best and hear it better at home?" This places a greater responsibility on those who train choirs and on choir members to sing more beautifully.

The Future

The world is smaller, and we are living in a space age. Right now, 1967, it is said that 10% of our work force could produce all of the goods necessary for our consumption. In 25 years we may be limited by law to a 10 hour work week. With so much leisure time, this could create a new renaissance in the arts . . . where musicians would be in great demand and possibly subsidized by the government and wealthy patrons.

Many factors will influence our future work with children's choirs, but perhaps the greatest change will come through better musical teaching methods, the breakdown of distinctions between sacred and secular and the continuing lowering of the age of sophistication. Future children's choirs will undoubtedly move fast in theory and musical training. Mel Gallagher's system of choral teaching our youngest charges has been described in the Choristers Guild *Letters*. Kodaly's approach to teaching music has revolutionized school music teaching in Europe. Carl Orff's work and Suzuki's teaching in Japan should have influence in future work with choirs. "Threshold to Music" and the "Yamaha School of Music" are outgrowths of Kodaly's and Suzuki's work. All these will help in the earlier musical maturity of young singers. Children's choirs should begin now to place increased emphasis on teaching theory to help produce composers in the mold of Mozart, Haydn, Bach, Beethoven, etc. The increased leisure time of adults may or may not change the youth choir picture. Shorter work weeks could necessitate a change in rehearsal schedules and in the traditional Sabbath worship time.

In the future years all of the arts and senses may be used more extensively in rehearsal and worship. Sight, sound and smell are important in worship and using a relationship of the arts and senses may drive home the drama of the Gospel more effectively than ever. A few years back one movie house used machines to blow perfume and other scents throughout the theater to heighten the effect of the action on the screen. Two years ago a large barbeque was being held on a vacant lot near our church. During the service of worship the fragrance of roasting meat was very strong in the choir loft and we found it most distracting to our worship experience.

When choirs sing today we have some sight but primarily it is sound. Combine a rhythmic choir with a singing choir and the message comes to us in two ways. How we may use the sense of smell, taste or touch is beyond conjecture. I'm not necessarily advocating the return of incense in the church, but something similar might happen as we seek better ways to bring the drama of the Gospel to our congregations.

There is a strong possibility that future children's choirs may take a more primary responsibility in Christian Education. I know of one church that runs its choir program on Sunday mornings while the adults are at worship, and several churches have dropped church school completely. Children's choirs could handle most of the Christian education of our young people if the director is a Christian, chooses his music carefully and plans his rehearsals to include discussion. The music should follow the teaching emphasis of the year and a short dis-

cussion and study could be apart from the musical texts. Young people invariably learn more if they are involved in creative experience rather than being talked at. This idea is not new as we find that John Calvin and John Wesley both stated, "children should be instructed chiefly through singing."

In closing, I would say that regardless of change . . . yesterday . . . today . . . and 25 years from now the real success of any choral experience can be found in the personality and commitment of the director. By personality I mean the almost indefinable inner motivation and dedication of the leader. Today young people have many opportunities to fill their time with worthwhile projects. It is up to leaders of children's choirs to sell the choir experience to children, and parents, as the most important experience in their lives. The music leader must be the embodiment of the philosophy that music is a way of life . . . music has turned him on! The successful leader has a reputation as one who feels that music is all important . . . he lives to produce music! This makes sense when we think of men like Toscanini, Bernstein, Shaw, etc. Singers of all ages will sacrifice other activities and pleasures to be in the choir of a motivated leader. Some of the qualities of this leader might be the following:

- a. One who radiates a love of music and believes that he has something to say about it.
- b. One who chooses music carefully for text, form, and melody and gives his singers an opportunity to learn great music of all styles and periods.
- c. One who will take the time to study history and theory, to better understand and perform music.
- d. One who shares ideas and is willing to be open to new concepts.
- e. One who will constantly re-examine his tonal concepts, his ideas about the choral art that makes it live for the performer and for the listener. When music is explored and rehearsed with understanding, singers will crowd the rehearsal room and will not want to miss a single rehearsal.
- f. One who makes every attempt to re-create the composer's ideas . . . along with his own background and ideas for the music, theology, and text.
- g. One whose philosophy is motivated by faith in God and inner reflection about his place in history and the growth he desires to accomplish to make his service more effective.
- h. One who has a concern and love for people and for the God who gave us this great art with which to praise Him.

* Mr. Gould is the Minister of Music for Fremont Presbyterian Church in Sacramento, California. He has been a member of the Choristers Guild for thirteen years.

CHANGE MUST COME

*by Rev. William K. Burns **

Almost every person working professionally in the field of children's choirs is willing to admit that the choir of the future must change if it is to meet the needs of a changing church and society. It might even be said that change is required if it is to survive at all.

Any such look needs to examine several important aspects of the challenges we face. Initially, we must look at ourselves, because no changes will occur unless they first take place within the ranks of the leadership. This means the director of a children's choir must face facts. In all probability, he or she needs further training or education. Too many directors conduct a children's choir as though he were working with midget adults. Children are children, and not just small grown-ups. Our whole society continually pushes children into this adult role, and we in the church must be particularly conscious that we do not fall into the same trap. It takes knowledge of the developing voice, it takes knowledge of the physical changes in children, it takes knowledge of his psychological needs if we are to carefully mold him as a part of that group we call a children's choir. Above all, we need a growth in the general musicianship of directors. Such old-fashioned pre-requisites as learning to read music, to count, to sing on pitch, to breathe correctly all become imperative in the long ever-changing road to the development of a choir. When such things are unknown or unimportant to a director, they will not be important to children. We need to produce this higher standard of musicianship if we are to do the job that is there to be done. Nothing substantially will happen to children's choirs until directors begin to work on themselves, to improve their skills, to develop their talents, and to honestly prepare themselves for their job.

A second aspect of the children's choir of the future involves some important re-thinking in the minds of the "powers-that-be" amongst the clergy and laity of the church. Ministers, primarily, need to re-examine their thinking about the purpose and use of children's choirs within the church. For many ministers, a children's choir in a worship service is a nuisance, and they are justified in so thinking. For, in many cases, this kind of a choir has become the "tail that wagged the dog." In these situations, the children's choir becomes the featured artist who come in to add to the "morning program," not a choral group which takes its place in the corporate worship of God as they themselves worship and lead others in worship. Such a contrast points up the lack of any church attitude toward the teaching of worship. Is the children's choir a true training experience in the worship of God, or is it only another show experience? Is it any wonder that a minister reacts negatively? The responsibility does return to the minister himself to give direction at this point, and to reflect his thinking among his laymen. I would wager that ^{out}most churches no thinking whatsoever has been done about the purposes of using the children's choirs. Laymen and clergy alike know that this is one way to get the parents out to church, and have used this lever indiscriminately. Let us be reminded of the ancient use of training children in choirs as we see it in the early European choir schools. Here it is an educational procedure. It is a part of the Christian education of a child by which Christian character is emphasized. Based on two ideals: sound musicianship and strong church orientation, a child was educated to become a part of the life and worship of the Christian community. No matter what the children's choir director's say, this is a responsibility that lies with the church, its ministers and laymen. Until this is done, there will be no real change in what children's choirs are doing.

A corollary to this emphasis is that of the importance of developing churchmanship within the membership of a children's choir. Here a director must think very carefully about his role in the training of children. For, when it comes down to the final count, it is the director as an individual who will determine whether or not anything is done in this area. In our day, life is full to overflowing for every soul on the parish rolls. They are pushed and pulled for their time and talents. Their time is up for "grabbing" by any organization that cares enough to spend the energy to go after them. Schools fight to put on productions, plays, operettas, spring, fall and winter concerts. When we look at the programs of some choirs, we see nothing that is any different from the work that the school system is doing, except in many cases the school system is doing a better job. While I do believe firmly that all Bach and no Beatles makes things pretty dull, the church has a responsibility toward teaching those things that are peculiarly its own. The music of worship, the great choral and organ music of the ages, the current expressions and experiments of religious music all have a unique place in the church

program. Gilbert and Sullivan is marvelous, but not in the church as the part of a choir program. Until we can do our basic job of training young Christians in churchmanship as well as musically much better than we are now doing, we have no right to take time to do things that rightfully belong to groups outside the church. The sense of churchmanship is an integral part of Christian character, and we are not doing our job properly if we omit this from our list of basic things that need to be changed.

The oldest definition of an expert is someone who is away from home. The so-called experts can teach the techniques, can inspire and challenge, but eventually the problem rests right back at home – with you, the director of your choir. No one on earth has the knowledge and insight about your special problems that are unique to your church. Learn to communicate with your minister about the special problems that exist in your church. Explore with him what can and should be done about the use and preparation of children's choirs in the worship of the church. Communicate with your church school superintendent and your Commission or Board of Christian Education. What part should your choir play in teaching the music of the church and church school? What can you do in helping to train teachers to do a better job musically as a part of their work?

Finally, let's stop saying within the profession and the church as a whole that anyone can direct a children's choir who has some musical talent. They can't. It takes a special combination of musical talent, love of children, an attractive personality, the ability to lead, an understanding of discipline, a constant willingness to learn something new, and endless hours of hard work. This is no easy task and should never be approached as though it were. We have long under-sold the requirements of this phase of church musical life.

What are my reasons for this "sermon" on the children's choir of the future? There are two. One, I believe firmly that the musical training within the life of the church as we see it in the children's choir is perhaps the greatest contribution that is made to the mature Christian adult character. With its many facets, it deals more realistically with the important intangibles which make a person live his Christianity to the fullest. I do not want to see it die out as a noble experiment or dissipate itself as artistic self-glorification. Two, I feel strongly that the Christian of the future must be able to state his beliefs and faith as it truly relates to the world in which he lives. There is no better way to begin this sort of preparation than singing with others his common faith in Christ as our Lord and Saviour.

* Rev. William K. Burns is Minister of Music at Morrow Memorial Methodist Church in Maplewood, New Jersey. Rev. Burns has been very active in the National Fellowship of Methodist Musicians.



POSTSCRIPT FROM PAGE 110 – Arlene V. Root

An explanation of the Choir System of Woodland Methodist Church –

We have four choirs, two services. The boychoir and our high school-college choir (usually called the first service choir) sing for the 8:30 service. The Chapel choir (girls – grades 3 through 8 or 9) and adult choir sing for the 11:00 service. Both children's choirs sing an introit from the back of the nave, process on the first hymn, and sing an anthem or hymn later in the service.

The boychoir began in 1960 as a treble group. It is now a mixed voice group since it "tore me up," as the boys would put it, to have to graduate boys as the voices changed. They had apparently developed some attachment to the choir, too. Our present membership is 14 trebles and 7 changed voices. They rehearse separately since discipline for a nine year old is quite different than for nineteen. This is the age range of the group. The choir varies from year to year in leaders and voices. However, we have been fortunate in usually having at least one or two boys who could learn anything I could learn. It normally takes several months to recoup the loss of such leadership in the trebles. I'm all for learning more about men altos in Great Britain this summer.

About this time of year, several of you will be writing to me posing the title question. For the two who have already written in '67, there are probably a thousand who are pondering. The second Sunday in May — the traditional Mother's Day in many churches — presents a dilemma for conscientious directors.

- The Sunday services are meant to honor God,
- But many well-meaning clergy and laity wish to use the day to honor Mother.

Thankfully, numerous churches, both so called liturgical and non-liturgical, are observing the Christian year. In these, the order of the day is more or less fixed, thus the tendency to secularize the service is minimized.

Some denominations have designated the day as Christian Home and Family Sunday. This broadens the concept a bit and allows emphasis to be placed on the One who should be the "Head of this House, The unseen Guest at every Meal, The Silent Listener to every Conversation", as the old-fashioned Sampler affirms.

However, in other churches the director is expected to attune his music to the motherhood emphasis of the day. At least he is expected to bow to tradition and present music which somehow reinforces this idea.

Let us consider a few things which may be done without too seriously compromising one's musical or spiritual integrity.

Use Children's Choirs

- Then appropriate worship music is accepted,
- Or use hymns of family and home, such as:
 - "Happy the Home When God is There"
 - "Children of the Heavenly Father"
 - "O Happy Home Where Thou Art Loved"
 - "Our Father, by Whose Name"
 - "For the Beauty of the Earth"
- Use hymns or anthems which, passingly, refer to Mother or home, such as:
 - "Now Thank We All Our God"
 - "Thy Wonders Lord Surround Us" — Marshall (in Junior Choir Book "We Go To Church") Carl Fischer, Inc.
- Anthems with non-sentimental Mother's Day texts, such as:
 - "Mother's Day Anthem" (unison) Ohanian, #86093, H. Flammer
 - "Gifts" (unison) Caldwell, #5033, Summy-Birchard
 - "Mother-Love" (SATB with Youth) Ohlson, #2853, H. W. Gray
 - "Carol of the Mother" (SA) Lovelace, #2241, H. W. Gray

Consider a Choir of Mothers and Daughters

- This may be a choir of girls from your choirs of varied ages and actually their mothers.
- It may be any group of girls and women.
- Simple unison or SA hymns or anthems may be sung.

Possibly a Choir of Families

- This may be a group selected from the families represented in your various choirs.
- Use any simple, appropriate worship hymn or anthem.

In some churches, this day has been set apart to honor the Mother of our Lord. Yes, in some non-liturgical Protestant churches an "Ave Maria" (played or sung) or the words of Mary — "The Magnificat" — could be used. Look up "Mary's Response" by Christiansen, published by Augsburg. Consider, in solo or choral form, "The Virgin's Slumber Song" — Reger, published by Associated Music Publishers. Might the use of these or similar texts help to bring ecumenical reality a bit closer?

I will be glad to hear from CGers who have suggestions on this whole subject. We can have a page of your ideas in a subsequent issue.

An Explanation **TO RIGHT AN UNINTENDED WRONG** and give proper credit.

Our use of the inspiring passage on the cover of the February LETTERS went through several steps. It might be said that the Editor tripped going up the steps! I herewith will attempt to set the records straight and give proper credit.

Incidentally, the title of that statement is *DESIDERATA* (Things Desired). Read it again and see what an appropriate title it is.

- Step 1 Some months ago I saw this page in the Episcopalian devotional booklet FORWARD DAY BY DAY. Our use was a blow-up of that page. The publishers of the booklet have given me permission to reproduce their material.
- Step 2 Leslie Jacobs also sent this page to me suggesting its use in the LETTERS.
- Step 3 Dec. 13, 1966 I wrote St. Paul's Church, Baltimore, for more information about the statement hoping to give you more of its origin. One month later they replied (this statement "has nothing to do with St. Paul's Church") but the February cover was being printed.
- Step 4 The Dec. 26, 1966 NEWSWEEK magazine quoted it and referred to its author as being Max Ehrmann.
- Step 5 I hastened to ask the help of my good librarian friend, Mrs. John Warnick of S.M.U.
- Step 6 Research disclosed that it was probably in a book of poetry by Max Ehrmann published by Bruce Humphries Co. of Boston.
- Step 7 Off goes a letter to said publisher asking for more information. (All this time the presses were running!)
- Step 8 On January 25, 1967 I received gracious word from the publisher that *DESIDERATA* was in a book *THE POEMS OF MAX EHRMANN* which they published in 1948, and that they "now hold the copyright on this poem." They did not threaten to sue us, however, for this infringement on their copyrighted material. They added this enlightening paragraph:
 - "Several years ago St. Paul's Parish in Maryland printed the poem 'author unknown,' and since then many people have been confused as to the origin. The date of the founding of St. Paul's Church (1692) has become associated with the poem."
- Step 9 On January 26, 1967 I wrote the publisher — on bended knee — explaining most of these steps and offering to make a public confession of my sin of omission. I pledged to recognize the correct copyright owner in the next issue of our LETTERS.
- Step 10 THIS IS IT!

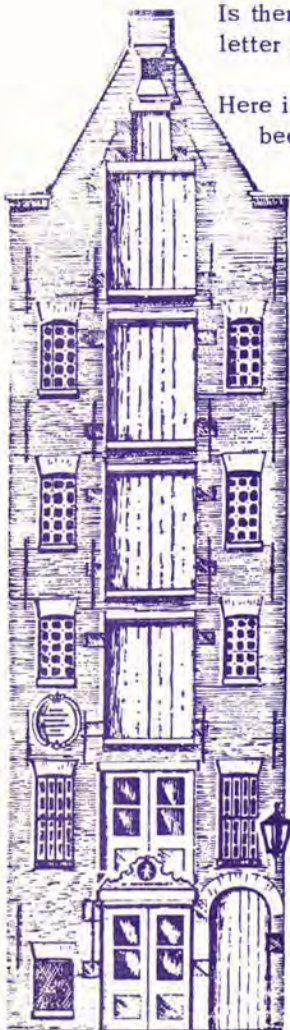
THE NETHERLANDS

The whirl of windmills, criss-crossing of canals, and colorful tumbling of tulips enliven the only land in Europe that grows from year to year. The *polders* or lowlands of The Netherlands are reclaimed from sea and lakes and protected by dikes, for two fifths of the country is below sea level. The Dutch have Europe's greatest population density—over 900 people per square mile. This is a land of industrialists and philosophers, agriculturalists and artists; the land of Rembrandt, Vermeer, Van Gogh. In Amsterdam's Rijksmuseum, Rembrandt's "Night Watch" still radiates 17th century splendor.



Little  about the Big Trip

by Helen Kemp



Is there anything quite as spirit-lifting as receiving an enthusiastic, affirmative reply to a letter you sent asking for help with a project?

Here is the answer we received from the Dutch organist, Wim van der Panne. If you have been a Choristers Guild LETTERS reader since 1962-63, you will recognize the name for Wim is the young man who helped us in many, many ways during our year's stay in Europe. He is organist-choirmaster at the "Mighty Fortress" Church in Voorburg, Holland.

Wim van der Panne made his first American concert tour last summer and received glowing reviews. He will make a second tour in 1968. He studies with Arno Schoenstadt in Herford, Germany, and with Jean Langlais, of Paris, France.


Marius Borstlap, whom Wim mentions, is one of the finest directors of children and youth choirs in Holland. We heard his Boy Choir sing in a major performance of Bach's "St. John Passion." He makes many of his own arrangements for the choirs, using interesting instrumentation. His choirs can be heard on many recordings.

So -- our few days in Holland are already being carefully planned! There should also be time for the "must" canal trip, a visit to the Rijksmuseum (one of the world's greatest art museums), or the Stedelijk Museum (the second floor exhibits more than 200 Van Goghs!), and of course time out for cups of Dutch coffee at those charming, flower-boxed open-air cafes.

One of the most practical booklets I have found is called "Surprising Amsterdam" -- by Arthur Frommer, in cooperation with KLM Royal Dutch Airlines. It is published by the Frommer/Pasmanier Publishing Company, 80 Fourth Ave., New York, N. Y. 3. It is a little paper-back, costing no more than 50 cents and gives you all the information you will need to appreciate your visit to Amsterdam.

Why not decide to come along?

These will be weeks you will never forget!

Helen 



WIM VAN DER PANNE
 55 VAN ALPHENSTRAAT
 VOORBURG, (THE NETHERLANDS)
 PHONE 070-838069

To Dr. and Mrs. John S.C. Ke
 224 NW 33rd Street
 Oklahoma City, Oklahoma, US



Wim van der Panne at the organ
 of St. John's Church in Gouda

January 23, 1967

Dear Helen and John,

are coming! Yes, I get every month the Guild-Letters with pictures and music and the letters you write in that. I also have been reading about the group coming to England-Holland- Denmark, but excuse me, I did not read that you were coming with them!

As soon as I got your letter I started to work. Marius Borstlap is very interested to do something for you and your group. There is only one problem and that is: it is during vacation and almost all the children are away at that time; but Borstlap shall try to let you hear his best choir- probably not the boys-choir, but the youth-choir. This choir is excellent; they have been to Germany, England etc. etc. Next Thursday night I go to visit him and to work out what we are going to do. I write you immediately after our talking. We already planned the 26th of July.

I have an invitation for a concert at the famous Gouda St. John's Church. The people there have been very friendly to me and they changed the program to the 27th of July... I suggest that you come in the afternoon, then you are able to visit the church, to see the beautiful, famous stained-glass windows and the organ console. There is a leader or a guide with you then to explain everything.

When you arrive in Amsterdam I hope to meet you at the airport; that night you all are able to go to the Concertgebouw (the great concert hall). I let you know what conductor and the program.

The organ program for Gouda is a very various one from Sweelinck to Langlais (one of my teachers); I send it soon to you.....

Enough for today. Best wishes and warm regards
 Still yours,

Wim

The following
 have reserved
 their places on
 the Tour since
 the list was pub-
 lished in the
 Feb. LETTERS.

- Mr. & Mrs. Haskell
 Boyter
 Atlanta, Georgia
- Mrs. Clarice H.
 Burgwardt
 Orchard Park, N.Y.
- Mr. & Mrs. Sherman D.
 Sherry
 Moultrie, Georgia
- Rev. James M. Johnson
 Kinston, No. Carolina
- Mrs. Herbert W. Lind
 Jamestown, New York

SINGING THE CROSS

by Nancy Poore Tufts



How many prayers do you know? Really. If you are like most good Christian people you will remember your childhood prayer "Now I lay me" and the Lord's Prayer; you may possibly recall one Collect and a short Grace at Meals. A surprising number of clergymen have to refer to a Prayer Book or surreptitious notes when asked for an opening prayer. They, along with thousands of laymen and children, have never memorized some useful prayers.

Nearly fifty years ago, the Reverend Victor Hoag designed a helpful outline for prayer, a 5-fold prayer which was at one time printed in the form of a card by Morehouse.

The story behind Dr. Hoag's prayer outline is of much interest. When he was serving as chaplain during WWI, he observed that the Roman Catholic boys had all been equipped with a small purse containing a rosary. He began to think of some constructive way to help the Protestant soldiers with their private prayers. He had been taught in his youth that there are 5 kinds of prayer and he believed that all of these areas should be included to form a balanced method for devotion. Most individuals are so wound up in their personal problems that most of their prayers are asking favors for themselves.

Aha! he had solved the problem! A pocket-piece, symbolizing the 5 kinds of prayer, something with 5 points — of course, a star! A metal star, half-dollar size, each point bearing a word or letter for each of the prayers, could be made by the thousands and given to the boys together with a card explaining the prayers.

After sleeping on the star-idea, Dr. Hoag decided that a CROSS would be a better solution. Any cross has five locations if you count the place of the crossing of the arms — where Jesus hung. After experimenting with various arrangements, he composed the form shown below and began using it in his personal prayers and sharing it with friends who were enthusiastic about this prayer guide and reminder.

However, before he could share it with the soldiers, Armistice was declared and he returned to parish work where he then began teaching his "Saying the Cross" method to children.

Soon after this, Morehouse printed the cards which were widely used for some years and reappear now and then in other places in a variety of forms. Dr. Hoag's only fear is that this or similar methods be used as drills for memory work, rather than for its original intention — a real form (and friendly guide) for private prayer. "Words without thoughts never to Heaven go." (Hamlet)

One version of Dr. Hoag's words which appeared in a 1963 issue of THE LIVING CHURCH is given below. The 5 areas of prayer are simple to explain, and easy to remember. Your choristers might enjoy composing their own versions in '67-ese. Also it might be worthwhile to consider "Singing the Cross," especially during the Lenten season; perhaps an appropriate hymn or anthem at each of 5 rehearsals or services, or even a Choral Prayer Service based on these ideas — exemplified in music? I have rather quickly selected 5 familiar hymns and 5 anthems (Junior Choir) which might be used for such a purpose. This music may not be perfectly applicable or even acceptable to all — there are many possibilities and choices. I merely drop the pebble in the pool of ideas and step back to watch the ripples.

Despite all time, effort and money spent in the name of Religious Education that will prepare children for a full life of Christian faith, the fact remains that few adults and fewer children know any prayers or even know how to pray. Saying or singing the Cross *might* teach something about prayer that *might* stay with, guide and comfort a puzzled child.

1. Top of cross: ADORATION, the highest form of prayer.
2. Left Arm (as you face cross): THANKS.
3. Right Arm: CONFESSION. (Christ's two hands — He gives and forgives.)
4. Center (where our Lord hung): FOR OTHERS.
5. At foot of cross: FOR MYSELF.



The prayers suggested are for children, but have been used by adults. The complete form prayer may be said together in class and/or at home. A class or individuals may compose their own version or this form may be used with the addition of personal thoughts.

1. Dear God, I love Thee; help me to love Thee more and more.
2. I thank Thee, Lord, for all Thy gifts, especially
3. I am sorry that I have hurt Thee by my sins, especially
4. Bless everyone, near and far: my family . . . , and friends . . . ;
the Church: my pastor, others in authority, missionaries, the sick, the old...,
the dead
5. And dear Lord, bless me, and give me what I need; bend my will to Thy will, and use me for Thyself.

(Followed by) OUR FATHER . . .

Hymns that occurred to me are:

1. ADORATION, "Let us With a Gladsome Mind" (Monkland)
2. THANKS, "For the Beauty of the Earth" (Dix or Heathlands)
3. CONFESSION, "Lord Jesus, Think on Me" (Southwell)
4. FOR OTHERS, "Thy Kingdom Come, O God" (St. Cecilia)
5. FOR MYSELF, "Jesus, Lover of My Soul" (Aberystwyth)

Anthems:

1. "I Will Praise Thee, O Lord" (SA) Lalonde-Hines, #1238 Elkan-Vogel
2. "Let All Things Now Living" (2-part or other arr.) Davis, #1819 E. C. Schirmer
3. "Create in Me a Clean Heart" (SA) Bouman, #98-1143 Concordia
4. "God Watches Over All the World" (Unison) Kettring, #1935 H. W. Gray
5. "A Child's Prayer" (Unison) Taylor, #OCS-1006 Oxford Press

WHAT'S NEW (OR NEARLY NEW) AT "440"

One of the functions of your Guild office is to

"create, make, manufacture, form, formulate, evolve, elaborate, fashion, forge, fabricate, frame; construct, build, erect, put up, set up, run up, raise, rear; make up, get up, prepare, compose, devise, concoct, compound; put together, piece together, patch together, fudge together; mill, machine; carve, chisel; prefabricate, prefab" (Roger's Thesaurus 166.12)

materials that will aid you in various phases of your ministry to children. Keep abreast of the latest developments.

IRVING 25 - "Christian, Rise and Act Thy Creed" - Supplement with this issue of the LETTERS.

IRVING 24 - "Things Irving leaves at home when he goes to choir" - Supplement with January '67 LETTERS.

M-9 - Re-issue of *The Ten Commandments for Children* by Dr. Elton Trueblood. Art work by Mary Elizabeth Montgomery.

M-14 - *The Beatitudes* (companion to M-9) by Trueblood and M.E.M. in December '66 LETTERS.

Silver-Plated Pin - A third C. G. pin. See Award Order form with February '67 LETTERS.

Sterling Silver C. G. Charm - See Award Order Form with February '67 LETTERS.

S-6 - *A Child's Journey Through the Christian Year*. A supplement with the February '67 LETTERS.

A-45 and A-46 - The two most recent anthems. Supplements with the January '67 LETTERS.

Hymn-Studies - A Re-issuing of an early-printed hymn study is in each monthly LETTERS.

* COMING, SOON!

- IRVING comments on processional
- More postcards for your use -
 - "Your chair was empty - -" attendance reminder
 - "Excuse Card" - Jumbo size reminder
 - "Choristers Guild Shield Card" - for directors' use and message

* COMING, SOMEDAY!

- An additional distinctive bulletin cover
- New anthems
- B-2 - Folio of bell music
- S-9 - Mosaic Cross Attendance Chart

Many of the ideas for the materials the Guild provides have come from you - our members. If you have thought of helps you need and cannot get, please let us know. We'll consider every request.

* Please note - these items are not available yet but are "in the mill." Do not order them till further word is given about them in the LETTERS.

Of Special Interest

TO OUR SEVENTY-THREE CANADIAN MEMBERS

Several of our North-of-the-Border members have asked about the duty on our pins, crosses and other awards. A few have ordered them to see how much duty would be charged. In some cases, the packages have been returned to us.

Two months ago, I wrote to the Department of National Revenue at Ottawa for a ruling. Below is the reply in full. As you will see, we can supply them to you, but all the awards (*except the crosses*) are dutiable. In addition there is a 12% sales tax on all items.

In spite of this extra cost, we trust that many of you will find the Guild awards usable and helpful to your choir program.



Choristers Guild,
440 Northlake Center,
Dallas, Texas 75238,
U.S.A.

Gentlemen: -

This refers to your letter of December 8, 1966 concerning the tariff classification of awards for children in choirs. These awards are in the form of pins, crosses, charms and patches.

With the exception of the crosses there is no provision for the duty free entry of the goods in question.

The patches are dutiable under tariff item 57800-1 at 27½% ad valorem.

The pins are dutiable as recognition buttons under tariff item 65100-1 at 25% ad valorem plus 5¢ per gross.

The charms are dutiable as jewellery under tariff 64700-1 at 30% ad valorem.

The crosses imported with or without neckchains attached, when invoiced separately from the chains are admissible free of duty under tariff item 69105-1.

Neck chains coated with or containing precious metal are classified as jewellery under tariff item 64700-1. Otherwise they are dutiable according to the component material of chief value or the finish thereon.

The above goods are subject to the 12% sales tax. The pins, charms and neckchains when coated with or containing gold, silver or other precious metal are subject to the 10% excise tax. These taxes are levied on the duty paid value.

Neckchains imported attached to crosses or imported with an equal number of crosses are exempt from the 10% excise tax.

Yours truly,

W. H. Cummings,
Dominion Customs Appraiser

Refer to File 4083-652 (WHC)
Reference 4/30049
Ottawa 2,
January 27, 1967

Herewith we are continuing the report of the officers and activities of our Chapters.

Billings (Montana) Chapter

Reported by Alice Lyon, First Congregational Church, 310 North 27th St., Billings, Montana 59101.

Our President is Mrs. Thormod Forseth; Vice-President - Mrs. D. W. Bowler; Secretary - Mrs. Alice Lyon; Treasurer - Mrs. A. J. Movius.

After several years of informal (unorganized) association, the Choristers Guild members in the Billings area decided it was time to gather on a more formal basis, and organized the Billings Chapter in October, 1965.

No sooner were we underway than an opportunity came to hold a workshop under Dr. Whittlesey's direction, and most of our winter activity was pointed toward making known the advantages of the Guild and the coming workshop.

The results were exhilarating, with thirty registrants from twelve Montana and Wyoming communities, representing seven denominations. To anyone in a heavily populated area, this may not seem like a crowd, but if you've ever driven through this part of the country, it will seem like the entire population. The spirit was wonderful, and we received several letters and bulletins afterwards, showing how much was accomplished for individuals and their churches.

In July, we had the joy of sponsoring a one-day workshop by Melvin Gallagher who graciously shared his vacation time with us. (His brother, Mike, is the retired Superintendent of Schools for Billings.) Again the response was enthusiastic, and we felt that despite our small membership (seven at present), the results of our beginning efforts had been satisfying to us and worthwhile for the entire area.

Appleton (Wisconsin) Chapter

Reported by Mrs. Jackie Brinkman, 213 West Marquette St., Appleton, Wisconsin 54911.

Our officers for this year are Mr. George Miotke, President, myself as Secretary-Treasurer. At the present time, we have 10 members.

Our plans for this year include a combined festival of choirs to be presented in November and possibly having a Junior Choir Directors' Clinic.

Milwaukee (Wisconsin) Chapter

Reported by Mrs. Anthony Grunert, 4330 S. Austin St., Milwaukee, Wisconsin 53207.

The Milwaukee Chapter has a membership of 16 Choir Directors and 15 individual memberships. Officers are President - Mrs. Anthony Grunert, Vice-President - Mrs. Eunice Breese, Secretary - Mrs. Elmer Schoeller, Corresponding Secretary - Mrs. Wm. Kessler, Treasurer - Mrs. William Onken and Historian - Mrs. H. Ray Anderson.

The Chapter sponsors two Festivals. One Festival is for Youth Choirs. It is directed by directors from the Chapter. The other Festival is a Junior Choir Festival with approximately 450 children participating. We had as our director last year, Helen Kemp who is the Choristers Guild Director. The event covered a three day workshop for directors, a dinner and climaxed with the Festival.

We were also honored to host the one day Seminar of Choristers Guild in September.* Our leaders were: Mrs. Haskell Boyter, Mrs. T. J. Ingram and Dr. Roberta Bitgood. This was certainly the high point of the year with these fine leaders plus the attendance of Mr. Jacobs, Mrs. Kemp and Dr. Whittlesey. What a great array of inspiration these people left with us.

*(This was held in connection with the Annual Board of Directors Meeting in Milwaukee. The September '67 Board meeting will be in Lynchburg, Virginia with a day-after workshop for members in the area. F.L.W.)

Enid (Oklahoma) Chapter

Reported by Mrs. Gene Griffin, 1705 Seneca, Enid, Okla. 73701.

Our Chapter has been meeting monthly, starting in September, after a summer rest. We made a decision last spring again to combine our children's choirs in an intra-city festival. The date is April 18th. Choirs participating will be:

St. Francis Catholic Church
Willow Road Christian Church
Hite Blvd. Christian Church
Central Christian Church
University Place Christian Church

This will not be a concert as such, that is, we have undertaken a year's study of worship with the children. It was conceived to teach the children the history and culture of the Hebrew, Catholic and Protestant religions.

The culmination of this year's study will be a worship service integrating the three beliefs. Music of each faith will be a part of this service.

In addition to Junior Choir involvement, we are adding youth choirs in the city wide festival. Directors will be from within the local Chapter.

Oklahoma City (Oklahoma) Chapter

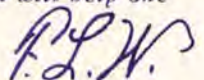
Reported by Mr. Gene Lorey, 9705 Essex Court, Oklahoma City, Oklahoma 73120.

The officers of the Oklahoma City Chapter are:

President, Mr. Gene Lorey; Vice-President, Mr. Gerald Hedges; Secretary, Mrs. Keith Gentry;
Treasurer, Mrs. Richard Hughes; Members-at-Large, Mrs. Joyce Wright and Dr. John Kemp.

The Oklahoma City Chapter has been inactive this season with the exception of the appointment of two people - Mr. Jerry Hedges, Crown Heights Methodist and Mr. Norman Mears, Linwood Methodist - as a team to plan a festival to be held in mid-fall.

If you live in the general vicinity of any of these Chapters and are not already affiliated with your fellow members, do contact the one whose address is given and plan to attend the next meeting. You will help one another as you share ideas and ideals. March '67 - 121 -



SHARING



The SHARING this month will be my sharing with you portions of interesting letters received from members.

In the January LETTERS there was an article on planning for a "Summer Children's Choir Camp." One portion of it referred to David Blackburn's choir workshop camp near Amarillo, Texas. Later he wrote as follows:

Let me share with you some of the tremendous results of our workshop. As you can see from the brochure, we had the workshop for two different age groups, on two different Saturdays at our church camp. Each week we had over 140 choristers, from churches all over the Panhandle of Texas. We had in all, about fifteen different directors involved in the sessions for children's choir directors. With workers that were involved, we had well over 300 persons in our workshop experience. Let me say, as the choristers left after a day of active study and singing, they were really excited. I received reports from parents who wondered what in the world we had done, for their children had never been so excited about anything in their lives. We climaxed the day by having the children sing for the adult workers, showing what they had learned for the day, (tone, diction, etc.) many of the things adult workers had been discussing. The children were used in a demonstration, showing the way they sang the song or exercise at the first of the day, then the right way they had learned. Needless to say, the change was dramatic and quite impressive to adult workers, and the choristers were thrilled and pleased with themselves. It was just not a play day. The choristers worked hard and really learned. Different churches have told me it made all the difference in the world in their children's choirs.

Another important factor, at least three new graded choir programs sprung from our workshop. Three or four more that were just existing without much activity or interest, took on new life. I get calls from directors, asking questions, and reporting good news about the increase in their program and the interest of children and parents. I have scheduled three workshops in churches that have not had active graded choir programs, but are really going to town now! One little church at Panhandle, Texas, is really moving. They took this thing of children's choirs seriously. In the past five months they have over 100 children in their children's choirs, that is without any choir director, just women, housewives at work, who came to the workshop, were open and receptive, and have done a tremendous job.

I appreciate you mentioning our summer program in the Choristers Guild LETTERS. I received many requests for more information and have sent out all the material I had.

From a CGer in British Columbia who received the large (9½" x 17") reminder letter sent a few weeks ago to those who dillydallied and delayed sending in the all-important membership-renewal check:

May thanks for your letter that "just grew." A very effective reminder, I must say. Will you accept an application for membership in the Guild for a five year period? Hoping that you will, I am enclosing \$20.00 for a regular membership for that period of time.

It would be a very great convenience to me, as I always seem to let subscriptions run out that I want to keep going. This way, I'll know that it will be fall of 1971 before I have to worry about it again. Perhaps you'll have an even longer letter at that time!

We accepted his application and will do it for any others who don't want to worry about membership-renewal again till '71, '81 or '01!

Enthusiasm: a strong excitement of feeling in behalf of a cause or a subject (Webster). This paragraph from a New Jersey member certainly oozes enthusiasm. I believe you'll enjoy it. We might profit by grading ourselves by its standards.

As a voice student at Texas Christian University 20 years ago, I had no idea what I wanted to do with my music — except sing. But when, quite by accident, I got involved in children's choir work, I knew at once I had found my field. I've never been happier, nor have I ever worked so hard, been so frustrated, or raised to such heights. I've spent hours on research, both musical and biblical, and have learned far more than I taught. I suppose it is always the case when you become totally involved in something. Even my personality has changed! What I have done for the children, I really can't say, but hopefully, in time, the work will bear fruit. Excuse me for getting carried away — this always happens when I'm thinking of my choirs.

Dear Folks at 440:

Ever since Winston-Salem I've been wanting to write and tell you how wonderful it was to be with you in person and not just via LETTERS. The Seminar was all that previous write-ups seemed to indicate. But this was the first time you came close enough for me to get there.

I came back so steamed up and filled with so many new ideas — and old ideas revitalized that my choirs just had to measure up. We have used many of the anthems used there and, of course, the children love them.

Also, I came back wearing my cross — and received many comments. I threw out lots of hints about a possible donor for one-per-child in the Junior Choir. But no one took the hint. So I settled down to do without them, as before. Then at Christmas the wife of my bass soloist (no children at all) came to me with \$100.00 — FOR CROSSES FOR THE JUNIORS! I was floored. And most astounding — she had been working for months making all kinds of little things and selling them so she could do this for us. Aren't people wonderful!

So the rules have been laid down and the children know what they must do to earn the right to wear one and they are excited. But then, they are a grand group of boys and girls to work with and would respond to a challenge like this.

Ours is a small church — about 250 members — caught in an urban renewal project and relocated in an entirely different area of the city. Actually out in the country — near several housing developments. The church has grown well in these 2 years with many young families added. There seems to be limitless possibilities for growth now. Already our children's choir has doubled, as has the adult choir. The past 2 summers I have had a 3-day workshop for Juniors. So much can be accomplished in a concentrated time like that. We hope to expand it somewhat this summer.

I thoroughly enjoy working with these children — and am constantly aware of the responsibility of my job in leading them. They have taught me much. I thank you folks for helping me stay at least one jump ahead of them.

My best to all of you. Wish I could join you again this summer but that won't be possible. I'll just have to get my inspiration by reading the LETTERS and books all over again and hope for the best. *Don't you feel you would like to know this lady personally?*

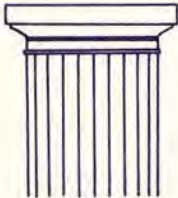
Shepherd of Tender Youth

Words Attributed To
Clement of Alexandria
220 A.D.

Kirby Bedon
664.6664.

Tune by
Edward Bunnett
1834-1923

If we were to trace some of our most important ideas about medicine, geometry and democracy back to their beginnings, we would have to go back in time to Ancient Greece.



DORIC



IONIC

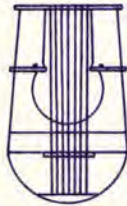


CORINTHIAN

Although the Parthenon was one of the most beautifully designed buildings in the world, with its tall Doric columns built of creamy white marble, citizens of Greece lived in simple brick houses with one door and no windows. Instead of being concerned with elaborate furnishings and material possessions, the Greeks spent most of their time being a part of all that went on in his world. Each citizen was expected to keep up with the latest news, to take part in discussions and elections, to keep physically fit, and to take part in creating music and poetry.

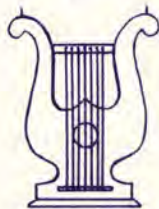
Even simplicity in clothing – and neatness – were the way of life, with a length of folded white wool cloth pinned at the shoulders.

“Shepherd of Tender Youth” is a hymn whose simple and beautiful words are thought to have come from a poem written by a Grecian, Clement of Alexandria, in 220 A.D. at a time when Greece was no longer the most powerful civilization in the world. Most of the Christian poetry of Greece was sung without accompaniment, except for the instruments David has used in the Old Testament:



CITHARA

The early Greek musical scale was based on four notes, but we use a tune by Edward Bunnett to accompany Henry Dexter's translation of Clement's poem. If you have other hymnals, discover what tune your hymnal uses for this early hymn.



LYRE

Translations are never easy, and there are often words which have no “equivalents” in our language. You may need to look up the meanings of words like: “devious,” “hither,” “subduing,” “abase,” “perennial.”

How quickly can you discover the rhythmic pattern which keep recurring in the tune? Notice also the movement of the melodic intervals, comparing the 1st and 7th measures, the 3rd and 9th measures, and the 11th and 12th measures which end with an interval drop of a sixth. Do these repeated patterns make a tune easier or more difficult to learn?

We owe our appreciation to the Greeks for many gifts which began in their midst at a time when persons believed it was their responsibility to *cooperate* with one another in building the kind of world that would be better for them all!

Not a bad idea for us, is it?

Your friend,

Charley the Choirboy

(Mrs. Christine Kallstrom)

SHEPHERD OF TENDER YOUTH

Kirby Bedon 664.6664.

CLEMENT OF ALEXANDRIA, (?) c. 200
Tr. by HENRY M. DEXTER, 1821-1890

EDWARD BUNNETT, 1834-1923

1. Shep - herd of ten - der youth, Guid - ing in love and truth,
2. Thou art our ho - ly Lord, The all - sub - du - ing Word,
3. Thou art the great High Priest; Thou hast pre - pared the feast
4. Ev - er be Thou our Guide Our Shep - herd and our Pride,
5. So now, and till we die, Sound we Thy prais - es high,

Through de - vious ways; Christ our tri - umph - ant King,
Heal - er of strife; Thou didst Thy - self a - base,
Of heaven - ly love; While in our mor - tal pain,
Our Staff and Song; Je - sus, Thou Christ of God,
And joy - ful sing; In - fants and the glad throng

We come Thy name to sing, Hith-er our chil-dren bring To shout Thy praise.
That from sin's deep dis-grace Thou might-est save our race, And give us life.
None calls on Thee in vain; Help Thou dost not dis-dain, Help from a - bove.
By Thy per - en-nial word, Lead us where Thou hast trod, Make our faith strong.
Who to Thy Church be-long, U-nite to swell the song To Christ our King! A - MEN.

The earliest Christian hymn extant

FROM THE EDITOR'S DESK



Have you ever wondered what Guild anthems other members use and find the most helpful? I thought you would be interested in the **Top Ten** anthems. I asked our Finance, Award, etc. Secretary, Ruth Stapp, to give me the figures. (Yes, she is the same person who wrote the lovely Easter poem on the cover page of this issue, and the text of Roberta Bitgood's anthem THANKS AT CHRISTMAS, A-35. Yes, again, she is our daughter.)

These records are for the eleven months March '66 through January '67. Some of these anthems have not been available for this full eleven months. These ten anthems represent 62% of our total anthem sale for this period.

ANTHEM		PUBLISHED	11 MO. PAID- for SALE
1.	A-39 PSALM 150 (Adler)	Jan. '66	4,616
2.	A-31 GOD IS ALWAYS NEAR (Kemp)	Jan. '65	4,098
3.	A-26 FOR HARD THINGS (Marshall)	Dec. '63	3,738
4.	A-42 SLEEP, HOLY JESUS (McLaughlin)	Sep. '66	2,967
5.	A-36 SONG OF SEVEN (Brown)	Oct. '65	2,211
6.	A-27 A CHILD'S PRAYER (Pfautsch)	Feb. '64	1,424
7.	A-46 SING HOSANNA IN THE HIGHEST (Butler)	Jan. '67!	1,399
8.	A-23 GOD'S CANDLES (Stanton)	Jan. '63	1,315
9.	A-44 MORNING STAR (Kemp)	Nov. '66	1,109
10.	A-41 GREAT FATHER OF GLORY (Hokanson)	Mar. '66	1,106



From various sources – mostly you folks – we get many bulletins, festival programs, promotional materials, etc. The ones that are a bit different, distinctive or may have special values to other members, are filed. These files are for CGers use as they plan their programs. Believing you would get helpful ideas from what someone else has done, packets of these materials are available to loan to you as requested. No cost, of course, except return postage to us. Please do not plan to keep the packet more than a week because someone else may be in need of the same information you requested.

The following packets are available:

- | | |
|-------------------------------------|----------------------------|
| Bell Services | Hymn Services |
| Choir Camp Materials | Lent-Easter |
| Choir Year – Music Dept. Promotion | Misc. Festivals |
| Christmas Services & Programs | Music & The Arts |
| Combined-Choir Festivals | Workshop Promotion Folders |
| Dedication and Recognition Programs | |

If you have any material which you believe might fit into any of these categories and be helpful to other members, please send it to "440."



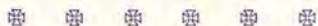
With this issue of the LETTERS you will find the Seminar folder. Hope you are planning to be at Waukesha June 19-23. We believe it will be an inspiring week. Wonder who will be the first person to register for the Seminar? We'll report next month.



On pages 117 & 118 you will find information about the Netherlands portion of our Tour-Seminar. What a delightful, thrilling time awaits those fortunate enough to be able to go. Next month we expect to report on the Copenhagen part of the trip. Still time to enroll. Write to "440" or Franklin Travel, Inc., 344 Suburban Station Bldg., Philadelphia, Pa. 19103.



Moving this spring? Please be sure to give us your new address several weeks before the moving date. You'll not want to miss a single issue of the LETTERS.



ARE YOU MOVING?

In the February LETTERS we gave you a map with the distribution of our membership as it was on January 10, 1967. The total membership at that time was 2,981. The graph is continuing its upward trend. Late in January, we passed our previous high of last June (3,070). The February LETTERS went to 3,107 members. As of February 8, the membership stands at 3,722. Each day's mail brings a few more memberships, thus each day we have a new all-time high. We are truly grateful for this continuing and expanded confidence in the Guild and its services. The Officers, the Board and the Office Staff will earnestly strive to be worthy of this growth.



We are pleased that so many of you are planning to use the Guild's Children's Choir Bulletin for your spring festival or special program. So that we can supply all your needs, another 25,000 were ordered recently. This will make a total of 100,000 of these bulletins, with the appealing picture of Mrs. Boyter's children's choir, which have been ordered for your use.



With so many new members we are often asked if the LETTERS and supplements from former years are still available. We have some complete sets from the '64-'65 and '65-'66 seasons, and some incomplete sets from earlier years. We will be glad to supply these at the regular \$4.00 for a year of 10 issues.

Soon this sign - (R) - will be seen on some Guild publications. It will be used with all new printings of the shield. It has been registered in the U.S. Patent Office. It is the government-recognized official mark of membership in the Choristers Guild. After a year and a half of paper work, our patent attorney, Schley & Schley of Dallas, has obtained the governmental recognition for our shield. The Guild cross is also being registered but the official papers on this have not found their way out of Washington yet.



"Early Birds"



We like "Early Birds" around "440", especially those who get their orders for new or processed pins in to us early, before the pressure of the pin season starts. Please use the new **purple 1967 ORDER BLANK** which was with the Feb. LETTERS - destroy all old order forms - do!



Our office girls aim to give you the best possible service, but they can do **better than that** if your orders come in early.

If you can't be early with your pin order, why not consider being late! That is: plan to give both new and processed pins to the children when they start back in the choir in the fall. In addition to giving you and us the summertime to get the pins in shape, it maybe an incentive for the children to return to the choir early in the fall.

If you can't be early and don't want to be late; get your order in whenever you can - we are ready to serve you!



The new IRVING, 25, gives us an opportunity to speak a word for tolerance and brotherhood. "I believe in the Brotherhood of Man under the Fatherhood of God."

All creeds have some such statement. 'Tis time to challenge your children to live and act our creed. Two lines of an early hymn from the era of awakening social concern form the theme of IRVING'S admonition.

Let us use Sally Lane's good drawing to lead the children in a discussion of how we can put our creedal statements into practical actions.



Clipped from the First Methodist Church (Glendale, Calif.) OUTLOOK Pastor's column. Just thought you would like have this information, tho some of us may not be around by the year 2000.

● For those who like to keep abreast of the *calendar*, it might be of interest to note that Christmas doesn't fall on Sunday again until 1977—ten years away. This is because of a *leap year*. In 1971 Christmas comes on Saturday, and with 1972 being leap year Christmas skips to Monday.

This is fine with me. It makes for a rather heavy schedule when we have two Christmas Eve services on Saturday, and then come back Christmas Sunday for two more worship hours. They were all wonderful, though the Sunday morning attendance suffered somewhat. Now in 1967 Christmas Eve will be on Sunday night and we will anticipate this with much delight.

Easter comes the earliest this year of any until 1978, when it will again be on March 26th. This means that the beginning of Lent, Ash Wednesday, is February 8th, only a little over four weeks away. But you will be comforted to know that in the year 2000 Easter will not be until April 23rd. And this is the latest of any year until then.



C.G. member, C. Tilghman Lang of Ellicott City, Maryland recently sent to me an unusual Easter carol for children that he had written: ON THAT FIRST BRIGHT EASTER DAY, # 11301 - G. Schirmer, 1966 copyright. The thing that makes it singular is its limited range - a fifth, g to d. It is just the "ticket" for a young choir of restricted range.



Through the thoughtfulness of three directors and their choir members, we have added three to our Brotherhood-of-Song memberships recently. A quote from one director: "The children in the Youth Choir here in First Presbyterian Church in Morris (Ill.) brought 50¢ each to their Christmas party, instead of the abundance of presents showered upon their director each year, to be used to send subscriptions of the Choristers Guild LETTERS to two directors overseas.

Enclosed is a check for \$12.00 to cover the cost of the two overseas subscriptions.

"Do you choose the directors to whom the subscriptions are sent - or do we send you the names of two. We are hoping you have names available. If not, we will have to do some corresponding to find the people who would like to have such a subscription."

Yes, we have names and are glad to make the arrangements. The extra \$2.00 is for sending the LETTERS air mail. This does not pay for it, but the office is glad to contribute the rest. The two memberships assigned to the children from Morris are

Mr. William H. Ichter and Miss Katherine Jacobsen
of Rio de Janerio, Brazil of Cairo, Egypt

We have more names - do we have any takers?

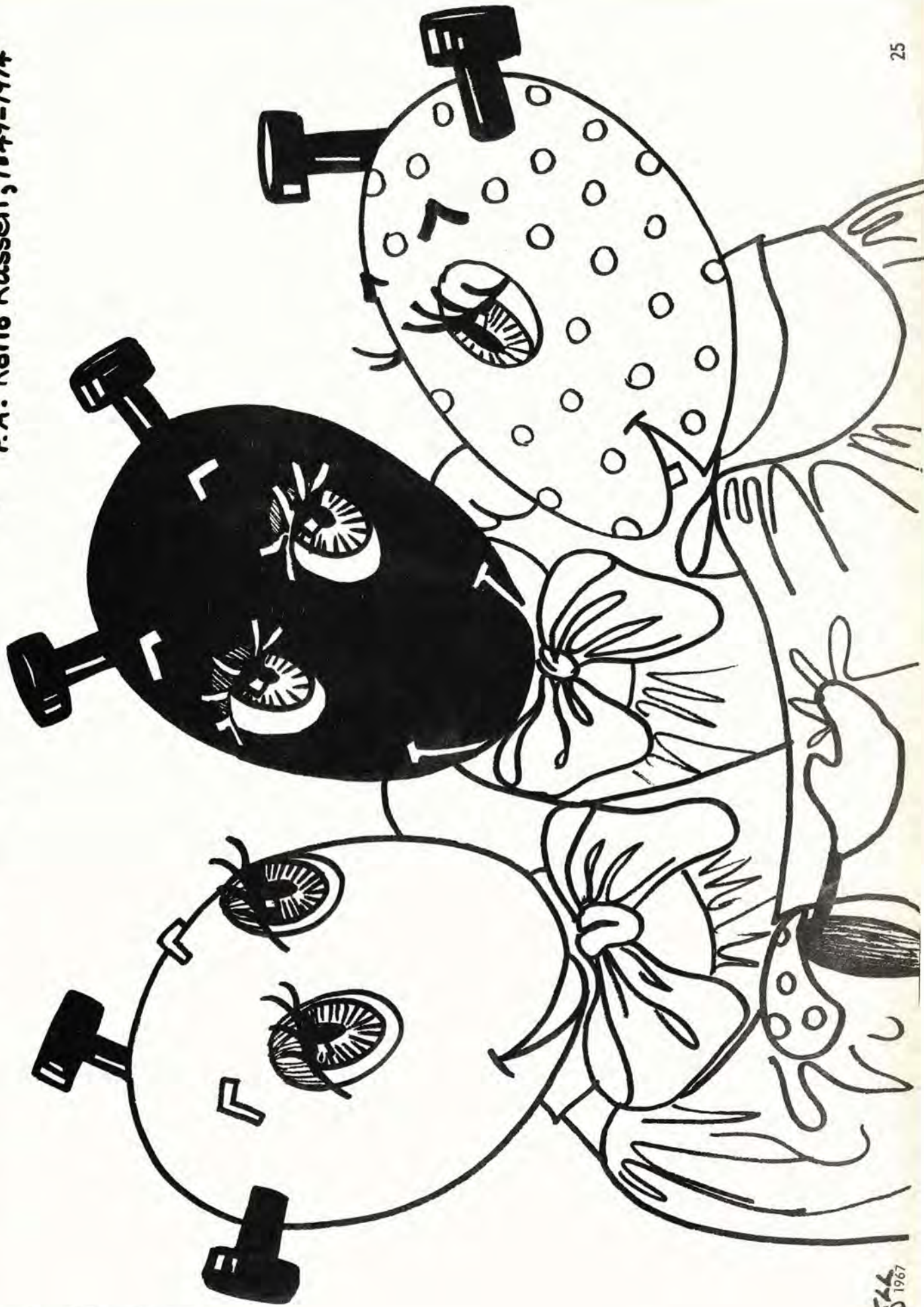


F. L. W.

“Christian, rise & act thy creed; let thy prayer be in thy deed;”

F.A. Rollo Russell, 1849-1914

TRVHZG



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APRIL 1967
VOL. XVIII NO. 8

LETTERS

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THINK ABOUT THESE THINGS

Unrelated ideas from letters received recently and talks I have heard. Take a full minute to reflect on each one to see what it means to you and how it relates to your life and work.



We now must educate people in what nobody knew yesterday . . . and prepare for what nobody knows yet, but what some must know tomorrow! Within 20 years, 50% of our work force will be doing jobs not yet invented! Man's total body of knowledge doubled between 1775 and 1900; doubled again 1900 to 1950; and again 1950-1958. It now appears to be doubling every 5 years!



Aren't you glad you're alive *today*, in 1967, when church music has an opportunity to uplift and enrich the Christian church, when the ecumenical trend is surging, when worthy printed music is available to everyone, when creativity is encouraged, when radio and recordings and good TV programs help raise our performing standards, when the Choristers Guild is alive and growing? We get so embroiled and entwined in our choir difficulties that we need to step away to get an over-all look at the advantages we have available today.



I found one great simple fact — if the children are convinced that *you* like them and enjoy working with them, *their* response is overwhelming! It was fantastic — all the discipline problems I expected to have just never materialized.



I only wish I had a children's choir so they could go to some of them (choir concerts) and experience part of the gamut of religious offerings whether or not they might understand it. I believe we absorb much that we never vocalize; nothing that is good is ever lost on a child so it behooves us to see that he is exposed to lots of it.



A pompous Senator once came upon Abraham Lincoln shining his shoes. With disdain, the Senator exclaimed, "Mr. President, do you shine your own shoes?" The quick response was "Yes. Whose shoes do you shine?"



A CHRISTIAN IS

A MIND through which Christ thinks.
A HEART through which Christ loves.
A VOICE through which Christ speaks.
A HAND through which Christ helps.

CHORISTERS GUILD LETTERS

Volume XVIII

April 1967

Number 8

Federal Lee Whittlesey, Editor

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Helen Kemp
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Nancy Poore Tufts



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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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DALLAS, TEXAS 75238



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HOW TO TEACH PART-SINGING AND SHOULD I?

by Helen Kemp



Here is a subject which comes up at every Junior Choir workshop – and it is one which can be approached in many ways. When we talk about methods to achieve good tone-quality, the suggestions can be taken by all groups, small or large. The same is true of rehearsal techniques and how to keep children interested. However, when we begin to talk about the pros and cons of part-singing and how to teach the parts, we immediately have to be concerned with several determining factors:

1. How large is the group, and what is the age span?
2. How shall I determine who sings what part?
3. Shall I think in terms of Soprano – Alto, or Voice I – Voice II, or shall I name the sections by teams – i.e. – Blue and Gold?
4. Have the children had enough music-training to be able to read the parts instead of having to get it all by rote?
5. What repertoire shall I use to begin – then proceed? Should the children have music in hand?
6. How shall I teach the different parts? – together – separately?
7. How much part-singing should I include during the year?
8. Is it worth the time spent?

Then, of course, there is the individual situation to be considered. Here are a few comments from some of you who have written to me.

“We are a very small but very active town. Time allows only a 30 minute rehearsal each week. The children have not been exposed to any two-part music – so how to go about presenting this *idea* is my problem.”

or

“Having taught in public schools and worked with children’s choirs, I’ve often questioned the value of part-singing. Why is it necessary to ‘sell’ the idea to children that part-singing is a wonderful experience? Don’t they *all* want to sing the melody?”

and

“How can I teach part-singing without it getting dull and tiresome to the children?”

In order to make this article a very practical one, I should like to consider each of the questions and conditions mentioned above and all of what we say will be with the Junior Age (9 through 12 years) in mind.

How large is the group and what is the age span?

Dividing a very small (10-12) Children’s Choir into parts often take the spark and confidence out of the sound they are able to produce. However, a choir of 20 to 30 children can divide into 2 parts with each section able to hold its own. Even 3rd graders can learn an independent part if they have the support of several older children – who are tonally secure.

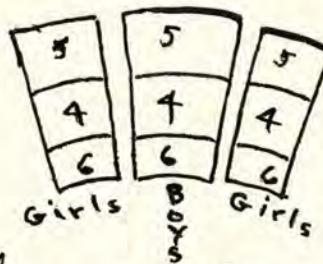
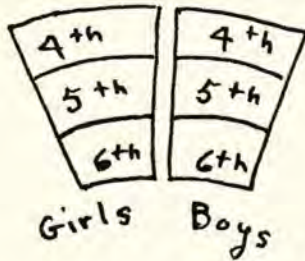
If you have a very small choir and want to use interesting music that has a descant or a second part, try using a melody instrument playing the extra part. Perhaps one or two children of the group could sing with the instrument. (Melodica, recorder, flute, violin, bells.)

How shall I determine who sings what part?

If you divide your choir by any other method than right down the middle – plan selection of children, and arrangement of choirs *before* rehearsal. Any selective choice made during rehearsal causes confusion and wasted time and some dissatisfied choristers. Rarely can we divide by actual voice classification, even by high and low, and come out with two equal groups.

It is wise to use different ways for creating the sections. For one anthem use the 6th grade boys and girls to learn a second part. For an antiphonal-style anthem, use all girls on one part, all boys on the other. For a round or canon that starts in unison then rounds-off, try dividing by school grades. Work out a basic seating arrangement for your choir – one that will suit your group, and will allow you to divide quickly and without confusion. You might have several different poster board charts which can be placed on an easel inside the rehearsal room so children can see where they are to sit. We use a blackboard which is permanently fastened to the back wall of the rehearsal room. We can change the seating arrangement to suit the music plan for the day. Children enjoy finding

their places from the chart. (This is by school grades division, not individual seating.)



Shall I think in terms of Sopranos - Altos, or Voice I - Voice II, or shall I name the sections by teams - i.e. Blue and Gold?

Rarely are there enough real altos among Junior aged children to have a permanent alto section. Most children's voices can sound both high and medium-low tones (middle C, occasional B flat to F sharp, occasional G). This wide range should be expected and treated as normal. Occasionally you find a child who has a lower pitched voice of a deeper quality. I usually have that child sing the lower part. (There are always a few exceptions to general rules.)

Let the music be your guide as to the terminology you use. If it is a round, use Voice I - Voice II; if is a straight harmonic arrangement, as in a chorale, call it Soprano and Alto; if it is antiphonal style, call the sections by colors, as suggested above. The idea is to allow for change and variety, without making permanent classifications or divisions. (The children should be assigned to 1 particular part of 1 particular anthem.)

Have the children had enough musical training to be able to read the parts instead of having to get it all by rote?

If very few of your children are getting additional music training outside of choir (instrumental lessons, good public-school training), you are probably their sole source of music instruction. Then I feel you must accept the responsibility for teaching the fundamentals of music. For a while, at least, teach these children mostly unison music, increasing their ability to read a melodic line by intervals.

If, on the other hand, your children are more advantaged as far as music background and ability goes, then challenge them with a good two-part arrangement that will stretch their mental and musical powers.

*What repertoire shall I use to begin - then proceed?
Should the children have music in hand?*

Your choice of music has a lot to do with how the children respond to part-singing - and with their willingness to really work it out. There is an interesting step-wise procedure to follow as you attempt to lift the children from one level to another. The following list will give **examples** of different types of unison and part-anthems.

Unison

Praise God For Wheat (melody supported by accompaniment)	Burke	Choristers Guild A-12
For Hard Things (melody <i>not</i> doubled in accompaniment)	Marshall	Choristers Guild A-26
God, Who Touchest Earth With Beauty	Lorenz	Choristers Guild A-30
Sing Hosanna in the Highest (with instrumental counter-melody)	Butler	Choristers Guild A-46

Unison with Descant

Awake, Awake to Love and Work	arr. Young	Broadman JF-019
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Canon and Round Form

Dona Nobis Pacem	Choristers Little Hymnal	Choristers Guild
Vesper Round	Choristers Little Hymnal	Choristers Guild
Wake Every Breath	Billings	Choristers Guild A-34

Two-Melody Anthem

(Melody handed back and forth – relay-style)

Oh, Hold Thou Me Up

Marcello

Morning Star Choir Book
Concordia 97-6287

Imitative Second-Part

Lamb of God, Most Holy

Decius-Pooler

Augsburg 1383

God is Always Near

arr. Kemp

Choristers Guild A-31

Hymn or Chorale-type Alto Part

Behold, the Lamb of God

Bouman

Morning Star Choir Book

Unison Anthems (that offer real musical challenge)

Psalm 150

Adler

Choristers Guild A-30

Seasons of Time

Adler

Choristers Guild A-45

O Bells in the Steeple

Burke

Choristers Guild A-24

Having music in the hands of the choir is especially important when teaching two-part anthems. Even if they cannot read and name every note they sing, they will begin to see and speak the language of music. A wise teacher refers constantly to the page, the measure, the note, – making the music symbols take on the interest of a code system.

How shall I teach the different parts – together? – separately?

Considering the short period of rehearsal time which most of us have each week (one hour) I recommend teaching the parts separately. If you have an accompanist, ask him or her to take one section, the director take the other group. If you do not have an accompanist, get a mother or high-school assistant to help you with this project. You may have to take some time to teach the part to the assistant, but it would be worth it.

Teach both parts as melody lines – that is, encouraging children to sing thinking of a horizontal line rather than chord-wise. Take 10 or 15 minutes of the rehearsal hour to work with these groups in different rooms. Then bring them together and see how they can retain their parts, helping them with notes on the piano on emergency places only. Do not bang out pitches on a piano. This gives the children the feeling that they need not *listen* with their inner ear.

When you divide your groups, think about natural leadership. Did you place all of your reader-singers in one section? See that both parts have some children who are good independent singers.

How much part-singing should I include during the year?

One logical answer would be two unison anthems to each 2-part anthem. This does not mean that the part-anthems are always so much more difficult. Some unison songs, and settings of fresh texts, with rhythmic and melodic interest, plus good accompaniments, can be all the challenge any children's choir could ask for. Never underestimate the musical and artistic possibilities of a really good tune. A melody – all by itself – can be a thing of beauty and fulfillment.

Is it worth the time spent?

We are interested in training children for future service in church choirs, where altos, tenors and basses are needed. We must build toward our future adult choirs early – and learning to read and sing in parts is one of the necessary steps in training. So to this question I would answer, "Yes – it is worth the time and effort." If part singing is really difficult for your choir, be sure to include some music that is just plain fun to sing and which can be quickly learned.

Remember, of course, that whether the children are singing in unison, in two-parts or more, they should experience the joy of music-making – an artistic expression that is meaningful to both the young singers and the worshipping congregation.

Helen





CHILDREN'S PROGRAM AMERICAN FRIENDS SERVICE COMMITTEE



Several times in the last three years, I have called your attention to the activities of the Children's Program of the American Friends Service Committee. I've recommended that you write to them for certain kits, booklets and packets. You must have been doing it, this is evidenced by the following paragraph from a recent letter from Mary Esther McWhirter the Director of the Children's Program:

"We have been delighted with the many requests we have received from members of the Choristers Guild concerning our publications."

Recently, they sent to me their *50th Anniversary Issue of A Catalog of Service Projects for Children*. I carefully read this folder. The following, taken from the Introduction to the catalog, summarizes their work and projects.

"In 1967, as in the past the AFSC continues to give boys and girls opportunities for imaginative service, based on current needs at home and abroad. 'To see what love can do' in relation to these needs is the purpose of all publications listed in this catalog."

I wrote Miss McWhirter asking if they could supply 3,500 copies of this catalog to send to you. You will find your copy in the envelope with the LETTERS. In case you do not know much about this organization, let me quote a few paragraphs from a recent press release:

Founded by members of the Society of Friends (Quakers) in 1917 to provide an alternative to military service during World War I, the AFSC first came to national attention for its war relief in devastated France and its child feeding programs in Germany and Austria.

In 1920 the AFSC undertook famine relief in Russia, and in 1943 in India. During the Spanish civil war and the Chinese civil war it worked on both sides of the lines, aiding civilians and feeding children. Following World War II it provided relief to war victims in Austria, Finland, France, Germany, Hungary, Italy, Japan, Norway and Poland.

For these activities the AFSC and its British counterpart, the Friends Service Council, received the Nobel Peace Prize in 1947. The AFSC is the only American organization to be so honored.

Work with refugees and displaced persons has also been a prominent feature of the Service Committee's international program. During World War II it aided Japanese-Americans in U.S. relocation camps and in their subsequent resettlement. Prior to World War II it assisted many Jewish refugees leaving Hitler's Germany. Since World War II the AFSC has placed increased emphasis on the reduction of international tensions.

Since the 1920's the Service Committee has also maintained a domestic program that works with minority groups throughout the United States and helps to reduce community tensions. Work among sharecroppers was an early concern. Relief provided to unemployed coal miners in West Virginia and Western Pennsylvania led to the creation of a self-help housing program that was a great interest of Eleanor Roosevelt's.

Beginning with a program of work camps in 1934, the AFSC has developed a complete range of service programs for youth. Materials supplied to teachers and scout leaders help the very youngest children to relate to children overseas.

How can you help your children "to see what love can do" in relation to other children "far away or near at hand"?

Many of these projects are ideal for

- choir party creative activities
- pre-rehearsal projects
- daily-vacation choir school table time
- boy or girl organizations
- family or church school groups
- Brotherhood-of-Song companion activity

Invent your own use, but use them! As you read the catalog you will envision many possible uses for your choristers.

Let's do something about the brotherhood of children even in our restricted spheres, and work and pray for a better morrow.

WHITHER CHILDREN'S CHOIRS
A LOOK TO THE FUTURE



Article X

(For previous articles see January, February and March LETTERS)

"REMOVE THE BLINDERS OF COZY CONCEPTS"

by Helen Kemp

Everybody is doing it – telling us about the amazing things that are going to happen by 1977 or by the year 2000. Does this seem too far in the future to think about? The turn of another century is only 33 years away, and the primary and junior-aged children of today will then be transferring to another generation the values you are helping them establish *now*.

When commenting on the immediate future – the next ten years – newscasters and column-writers are using such phrases as "a decade of growth and change" – "a decade of challenge and opportunity." A Kiplinger reporter for *Changing Times Magazine* gave statistics which set my imagination soaring. "By 1975," he said, "there will be 35 million more people in the world. Five million new babies will be born in this country alone. There will be higher salaries, earlier retirement, vast changes in economy." A recent article in *Ladies Home Journal* stated that within the next decade "there will be a decrease in work hours, enormous increase in amount of leisure time." Then came this statement – "*the question of giving people's lives meaning and purpose is going to be foremost.*" Of all the impressive statistics and predictions about our future, this one rang out with clarity and concern, for it touches directly on our area of endeavor.

These changes are going to have an effect on the concept and direction of our work in the field of Children's Choirs. The possibilities clinging to these facts and predictions are overwhelming to the imagination. "A decade of growth and change" – "a decade of challenge and opportunity." – What do these claims say to the Church – your church – your choirs – your children – you? The answer to that question will be determined by how you meet growth and change, and how you direct these two forces into flowing channels of accepted challenge and grasped opportunities.

The image of the typical children's worker or teacher has already enjoyed a change. Instead of the sweet and meek, passive and patient soul of a past generation, we find aggressive young men and women delving into a new realm of possibilities for teaching the very young, both advantaged and disadvantaged children. May I refer here to two recent magazine articles. It would be worth your time to go to the library and read these:

"A Pressure Cooker For Four-Year-Old Minds" – Maya Pines
Harper's, January 1967

"Making Real Music With Three-Year-Olds" – Richard Freed
Hi-Fi Stereo Review, December 1966

Both of these articles will set you thinking because they tell about teachers who are making exciting discoveries in education. New concepts and unusual methods described here will certainly open your eyes – sometimes with surprise, sometimes with delight and sometimes with shock. The first article is based on the concept that an individual's achievement in life depends very largely on what he has been helped to learn before the age of four, for that is when human intelligence grows most rapidly and the roots of intellectual curiosity are laid. The second article tells about Suzuki, the Japanese violin teacher who has started a reported 15,000 children, many of them as young as 2 and 3, playing the violin, and playing well, before they learn to read.

Such experiments in education relate to the future of Children's Choirs. I believe we should be challenged by contemporary trail-blazers, challenged to evaluate our own work and be willing to ask, Are there better ways to be effective in my area of training children? Am I constantly on the alert for creative ideas that I can use to communicate with young minds? Am I limiting the potential of my work because I have boxed in my vision by the four walls of my own church? Am I constantly sharpening my skills so that I do not become self-satisfied and then critical of those horizon-pushers who are causing us to be uncomfortable about our status quo?

If the church is going to do its part in giving people's lives (and children *are* people) meaning and purpose in our rapidly changing and accelerated world, the leaders of the church, in every area, are going to have to remove the blinders of cozy concepts and be willing to face the blaze of shining possibilities before us.

But what comes of dreamers with heads in puffy white clouds, if their working hands and thinking minds and willing spirits do not communicate right here on earth where the children are? Here are a few ideas concerning the direction of the children's choir movement. We state these as definite aims for Choristers Guilders.

1. The establishment of more *children's choir summer camps*. We have only begun to scratch the surface of what is possible in this area. Here children can concentrate on developing their musical skills; they can enjoy wholesome and vigorous recreation; they can prepare for a year of Christian service; they can experience the wonder of worship planned especially for their age group; they can build memories that will hold them close to the church.

2. The *family music camp* is an idea we are exploring. With the great interest in such folk instruments as guitars, recorders and autoharps, there comes new possibilities for families learning to enjoy music together, singing with simple accompaniments.

3. *In-service training programs* for lay workers who teach music in the church school and other volunteers who work with children. Larger churches with full-time ministers of music could sponsor classes for the community's smaller churches on such basic things as "How to Teach a Hymn Effectively to Children." This could be an outreach project for the Guild Chapters everywhere. Let's not keep our children's choir "secrets of success" secret!

4. *Ecumenical children's choir festivals* – one of the finest ways to establish a meaningful relationship between denominations. They have a powerful effect on Christian unity.

5. *Creative thrust*. As Benjamin Britten expressed so well in a speech in Aspen, Colorado, composers should write their music for now, to be used six weeks from now by this particular group, instead of aiming at posterity. Our American composers can do fine things to fortify the life-blood of children's choirs. Area festival committees should be aware of good composers who are capable of writing good music for particular occasions.

6. *Audio-visual materials*. We could make a series of sound films on such subjects as how to work with children's voices – with tone, with rhythm, with pitch. Teaching tapes could launch such a project.

7. *Brain-storming sessions at seminars* would encourage a continuing supply of fresh ideas. The stimulation of your children's choir by a new approach, the adjusting to the changing times and needs, the encouraging of each other to be creative would be the result of such sessions.

The future of the children's choir movement depends on the quality and purpose of the leadership we provide now. The wonderful part about striving to help give meaning and purpose to children's lives through this ministry of music is that we shall surely be enriched with meaning and purpose in our own lives.

FOR YOUR CONSIDERATION

by Norma Lowder

FOR CHILDREN . . .

ALLELUIA! JESUS LIVES. Smart. Hope Publishing Co.
A 383 1967. SA. 25¢

An echo anthem particularly suitable for Easter. It may be sung by two groups of children or with adults and children. Choir II will be most effective sung from a balcony.

BLEST BE THE LORD GOD OF ISRAEL. Grime. Carl Fischer
CM 7570. 1966. Unison. 20¢

Rev. Grime, active Guild member, is responsible for this setting of Luke 1: 68 - 71. A benediction.

COME SING. Leaf. Augsburg ACL 1479. 1966. SATB with children's voices. 25¢
Easy intervals and much repetition make this one quickly learned.

I WILL PRAISE THEE, OH LORD. Lalande-Hines. Elkan-Vogel 1238. 1966. SA, TB or SATB. 25¢
Written on two treble staves, this anthem is equally singable by children and adults.

JESUS, THOU JOY OF LOVING HEARTS. Neff. Augsburg ACL 1477. 1966. SA. 25¢
Optional recorder or flute adds to a delightful setting of a 12th century text.

A NEW YEAR CAROL. Britten. Boosey and Hawkes 5615. 1966. Unison. 25¢
An unusual carol with text from "Tom Tiddler's Ground" by Walter de la Mare written in the quiet artistry of Benjamin Britten.

O CLAP YOUR HANDS. Couperin-Jewell. Concordia 98-1821. 1966. SA. 30¢
Not the easiest of arrangements is this master's setting of Psalm 47. It is worthy of examination, however, and will find its way into many libraries. Also available in SAB.

O LORD, I WILL PRAISE THEE. Kropf. Concordia 98-1853. 1966. Unison. 30¢
A brisk, spirited reading of Isaiah 12. The text would take careful thought and discussion to be sung meaningfully by children, but can nevertheless be interpreted by juniors as well as youth and/or adults. There are many opportunities for teaching little bits of musicianship.

SING OF CHRISTMAS. Kennedy. Boosey & Hawkes 5622. 1966. Unison. 40¢
WHAT SWEET MUSIC CAN WE BRING
BEHOLD A LITTLE CHILD
SONG OF THE CRIB
WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT
CRADLE HYMN
ON THIS DAY CHRIST IS BORN
A very usable collection for children. Interesting accompaniments.

THOU, O LORD, ART MY SHEPHERD. Marcello. Concordia 98-1851. 1966. SA. 25¢
A paraphrase of parts of Psalm 23 is set to the music of another master. Much of the harmony is sung in 3rds, and would make excellent application of the study of this interval.

WITH THANKFUL HEARTS. Wilson. Hope Publishing Co. CH 634. SA. 30¢ 1967.
An easy anthem for mixed or children's voices, Thanksgiving or general use.

FOR YOUTH . . .

BREAD OF THE WORLD. Bush. Hope Publishing Co. A 387. 1967. SATB. 30¢
A communion anthem, much of which is sung in unison.

CALLS TO PRAISE & PRAYER. Lovelace. Carl Fischer CM7522. 1966. SATB. 30¢
An extremely useful collection for youth or adults.



- CAROL. Smith. Carl Fischer CM 7536. 1966 SATB. 25¢
The setting of this unusual text can be sung by youth and adults, or could be used with unison children's voices.
- CROWN HIM WITH MANY CROWNS. Wilson. Hope Publishing Co. F909. 1967. 35¢ SATB
Included in this hymn anthem are brass parts for 3 trumpets, two trombones, horn, and tuba. The accompaniment will add new interest to the familiar hymn.
- DEAR CHRISTIANS, ONE AND ALL, REJOICE. Schein. Concordia 98-1863. 1966. 25¢
Two equal parts.
Text by Martin Luther and 15th century melody are wedded beautifully. Students of harmony should find the figured bass of the accompaniment a practical application of their studies.
- HOSANNA TO THE SON OF DAVID. Bender. Concordia 98-1870. 1966. SATB. 30¢
A contemporary anthem for Palm Sunday which should be especially appealing to youth.
- I WAIT FOR THE LORD. Slates. SA-TB. Abingdon Press. 1965. 25¢
A fitting tribute to Mr. Slates, a high school acquaintance and family friend, whose untimely death will be a great loss personally and professionally.
- JESU, CHILD OF BETHLEHEM. Hokanson. Hope Publishing Co. F 908. 1966. SATB. 25¢
Optional flute, oboe, or violin add to the charm of this simple carol.
- THE LORD REIGNETH. Butler. Hope Publishing Co. A 381. 1967. SAB. 30¢
Perfect appeal to youth and to congregation. Effective accompaniment. Highly recommended.
- MORNING HYMN. Pasquet. Carl Fischer CM 7532. 1966. SATB. 20¢
Quiet, simple, dignified four-part anthem with soprano, tenor, or children's solo.
- MY HEART IS STEADFAST, O GOD. Butler. Hope Publishing Co. A 378. 1966 SAB. 30¢
Another must with appeal to youth by Guilder Gene Butler.
- NOEL NOUVELET. arr. Zgodava. Augsburg CS 520. 1966 SATB. 25¢
A nice arrangement of this familiar French carol. Also highly recommended.
- NOW THANK WE ALL OUR GOD. Creston. J. Fischer 9696. 1966. SATB. 30¢
Commissioned by the Church Music Association of America, this processional hymn-anthem will find its way into many special services. Accompaniment is moderately difficult but adds much to the setting.
- O GOD, BENEATH THY GUIDING HAND. Hatton. Carl Fischer CM 7513. 1966. SATB with optional children's choir. 25¢
Hymn anthems are excellent ways of introducing musical literature that today's choir members will sing in the congregations of tomorrow. Use them - parts, UNISON (or in any variety of ways - but use them!)
- O LAMB OF GOD MOST HOLY! Schein. Concordia 98-1864. 1966. 25¢ Two equal parts.
Especially appropriate for Lent is this 16th century text and tune.
- ON THE MOUNTAINSIDE. Christiansen. Augsburg GC 412. 1966. SATB. 20¢
How charming is this Austrian carol. The melody, slightly remindful of a yodel, is equally appropriate for children's voices.
- OUR FATHER, THOU IN HEAVEN ABOVE. Schein. Concordia 98-1862. 1966. 25¢. Two equal voices.
Third in the series of Schein melodies, 16th century texts (this one also by Martin Luther) for two equal choirs.
- SING TO THE LORD A NEW SONG. Staden. Concordia 98-1886. 1966. SAB. 40¢
Appropriate for church, school or concert is this anthem with accompaniment for two violins and flutes in addition to organ, harpsichord or piano. A very usable setting of Psalm 96.
- THOU HALLOWED CHOSEN MORN. Williams. J. Fischer 9698. 1966. SATB. 25¢
A short, easy Easter anthem with words from the 8th century by St. John of Damascus.
- WAKE, SONS OF EARTH. Lovelace. J. Fischer 9702. 1966. SATB. 25¢
Old 124th is the basis for this Easter or general anthem by Dr. Lovelace.
- WELCOME, HAPPY MORNING. Wolff. Concordia 98-1872. 1966. SATB. 25¢
Lubeck, 1545, is the melody of our final anthem, also especially appropriate for Easter.

Note from C.G. office: Any music listed in the LETTERS (other than that published by the Guild) which you would like to obtain should be ordered from your regular music dealer or directly from the publisher. We are not "music dealers" and so do not have music from various publishers. Anthems which we publish ("A" Series) or any other material listed on our order blank should be ordered from the Guild Office, 440 Northlake Center, Dallas, Texas 75238.



ANTICIPATIONS
REFLECTIONS
TINTINNABULATIONS



by Nancy Poore Tufts

Dear Ringing Friends:

Well, we must get Spring underway. Today, while inspecting the grounds, with Pucci and Decibel galloping ahead, I noticed a clump of snowdrops on the bank, the promise of daffodils and narcissi in the beds, the sap running red in the branches of the shrubbery, and a solitary crocus nodding wildly in the gusts of March. We must report these things before the sassy Times or Tribune jumps the gun on us. Let one shivering robin blow on his frosty claws in Central Park and the editorials peal forth extolling the arrival of Spring. Only then is it official.

Already letters from Bird-Watchers in England are pouring in to the Editor of the venerable London Times on the subject of cuckoo-bird calls. One man in Banbury reported hearing 121 successive cuckoo calls in a row; this was promptly pooh-poohed by a reader who heard 205 calls in Thistlewaite-on-Thrums. Still another reader trumped this by counting over 300 continuous cuckoo-bird calls – however, several days later he disqualified himself, having discovered he'd been standing near a cuckoo-clock factory!

From the piano (as I practice those fiendish page-turns in the Easter Cantata for the umpteenth time – Editors stay awake at night plotting awkward turns for their victims, heh-heh-heh!) I can see a bunch of boys flying kites in the field across the road. A Sure Sign of Spring. There is still winter rain in the air and patches of snow on the ground, but trust a boy to recognize a good flying day. Leaving poor, be-labored Bach, I press my nose to the glass and watch the kites undulate and swoop – fine, flashy birds and fish, cunningly constructed – probably ordered from Chinese Charlie's. But no tails. What kind of aerodynamics is this? I expect a lot of crashes before they work the bugs out. Sometime I must find out about those wondrous Japanese kites – dragons and fish – said to be ornamented with tiny tinkling bells. Is this a pagan Rite of Spring?

In my childhood we didn't have money to buy kites. We tied 2 crossed sticks together, covered these with layers of old newspapers, and glued it all together. Next we attached several yards of string for the tail, with little bows of cloth tied along about every foot. Then we would run like mad down the incline and around the fields, fighting for airlift, while little kids trailed and tripped us yelling like banshees. Invariably our best kites ended up in the tops of trees or wrapped around the telephone lines. Boys would shinny up trees and poles and we all would poke with long sticks and throw rocks, but I don't remember ever dislodging a kite. For all I know, they're still up there. (*Ancestors of Charlie Brown's Kite-Eating Trees, I suppose. – Editor*)

Though we had little skill at making or flying kites and could not seem to prevent disasters, we would tear out again the next windy day to fly larger kites made of funny papers with sister's best hair ribbons streaming from the tails. For we had found Spring all by ourselves, the exultation of looking upward – the lift, rush, and expectancy of conquests over the horizon.

The lesson that we must learn from Spring is that if we are to fly our own kites (projects) more successfully, we must build them more carefully (preparation), launch them (introduce at the propitious moment) on favorable air currents, and guide them (develope) more constantly.

BELL-POURRI

More Unusual Names Department. The University Congregational Church of Missoula, Montana, may bear away the bell. Its two Bell Choirs are named the "Town Choir" (children from town) and the "Rattlesnake Choir" (children from the nearby Rattlesnake River Valley). Their exuberant Director is Earl Miller, obviously a whimsical young party Another eyebrow-raising name is that of the Tali Shiloha Ringers of Lamar H.S. in Houston, Texas – Norma Lowder's outfit and corral. This means bell(s) in Choctaw. We'll take her word for it . . . The English have the Raving Ringers and the Ribble Ringers. Fortunately, the proof of the bell is in the ringing It is thought that the **oldest Church Bell in use in the U.S.A.** is a battle-scarred veteran cast for a Spanish Monastery in 815 A.D. This relic hangs in the Bell Tower of St. Stephen's Episcopal Church, East Haddam, Conn. Brought from Europe to New York with a shipload of scrap metal by a Yankee sea-captain in 1834, it was purchased and hung in E. Haddam where it has been rung for over a century. A free translation of part of the inscription:

"Concepit de Espiritu Santo Ano de 815"
(Conceived in the Spirit of the Holy Ghost in the Year 815)
"Corales Me Hizo" (Corales made me.)

A few statistics of the *new Carillon* recently installed in Harkness Tower, Yale University: – This Carillon of 55 bells is said to be the 4th largest in the U.S. The bells weigh a total of 86,621 bronze pounds. All are inscribed “For God, For Country, and For Yale” and bear the Yale Seal. The Bourdon 13,400 (similar to Big Ben), the smallest 15 pounds. The Carillon (with the original 10 bells cast in 1922) were cast by John Taylor & Co., bell-founders of Loughborough, England. The Dedicatory Recital was played by Charles Chapman, Carillonneur of the Luray, Va. “Singing Tower”, on October 2, 1966.

MAKES THE HEART GLAD DEPARTMENT

by a Choir Director

A Happy Phrase remains in the mind from a talk to a group of young people by whom he was commending the publication of a Church Anniversary Booklet, particularly its reference to the contributions of Choirs and Bell Ringers:

“I hope that the reading of this booklet will fire you with enthusiasm to become one of us – we who use mind, muscle and skill in the satisfying control of rhythmic music that praises Almighty God and tells of His care of all His people.”. . . .Another Glorious Phrase, heard occasionally, for musical offering – sung, played, or rung – is “Audible Incense.”

QUIT YOUR KIDDING?

Bats in the Belfry – an SOS from the London Zoo. A perfectly serious announcement has come through the Council for the Care of Churches (England) which has been asked by the staff of the Institute of Comparative Physiology to make known that they are faced with a shortage of study material. The Institute has recently undertaken a study on the behaviour of British bats, and would be happy to visit any Church Tower to collect specimens.

The Council further stated that since the Institute’s staff would make a “clean sweep” of the bats in the Churches visited, this seemed a most advantageous offer to the Church, to the Bell-Ringers, to the Zoo, and to the bats. (We’re not sure about the bats – they’ve got it made.) and urged Churches to offer their Towers for the purpose of Scientific Observation.

Should the reader suspect he is being led down the garden path, the address at the Zoo is given and the telephone number, Primrose 3333.

PRAYER FOR A HAPPY ENDING

It has happened again. A large, metropolitan Church has received a memorial gift – boxes containing over \$2,000 worth of handbells and carrying cases.

The boxes lay unopened for two months over Christmastime. Finally, a picture appeared of the Minister, the Secretary, the Sexton, and the over-worked and not especially bell-interested Director, opening a box and gingerly holding large bells. No young people around. The Director is pleading for help from the congregation in a Church Letter.

We who have sacrificed, saved pennies, promoted concerts, bake sales, and every conceivable kind of fund-raising plans and who love and cherish every inch of our hard-earned handbells – DO wish these people well. We realize that problems differ, burdens are of various sizes and shapes. Let us say a prayer for this situation and for a successful, happy solution. Amen.



THE GREMLIN RINGERS
(drawn by a 13-year old ringer)

A HAPPY, SPRING-RINGING TIME TO ALL!

from

Nancy
Nancy

EXCUSE CARD

_____ Absentee's Name _____ because of your absence from Choir,
 without previous excuse, it is requested that you this report. The efficient work of your
 Choir depends on good attendance. If you must be absent, call _____
 at home or at Church. Thanks! _____ Director's Name

I had	<input type="checkbox"/> impetigo contagiousus	My	<input type="checkbox"/> Boy Friend	}	<input type="checkbox"/> needed attention
	<input type="checkbox"/> a bad cold		<input type="checkbox"/> Girl Friend		<input type="checkbox"/> wanted to go to the movies
	<input type="checkbox"/> a flat on my bike		<input type="checkbox"/> Baby Brother		<input type="checkbox"/> needed help with homework
	<input type="checkbox"/> visitors		<input type="checkbox"/> Dog		<input type="checkbox"/> was so lonesome
	<input type="checkbox"/> a previous engagement		<input type="checkbox"/> Canary		<input type="checkbox"/> needed food
	<input type="checkbox"/> no clean shirt				
	<input type="checkbox"/> to play baseball				
My	<input type="checkbox"/> Mother	}	<input type="checkbox"/> was sick in bed	}	<input type="checkbox"/> leg
	<input type="checkbox"/> Dad		<input type="checkbox"/> had a broken		<input type="checkbox"/> arm
	<input type="checkbox"/> Sister		<input type="checkbox"/> would not let		<input type="checkbox"/> rib
	<input type="checkbox"/> Brother		<input type="checkbox"/> me out		<input type="checkbox"/> fingernail
	<input type="checkbox"/> Grandmother		<input type="checkbox"/> told me to take		
	<input type="checkbox"/> Aunt		<input type="checkbox"/> a nap		
			<input type="checkbox"/> hid my		
				The weather	<input type="checkbox"/> rainy
					<input type="checkbox"/> snowy
					<input type="checkbox"/> cold

THREE MORE POSTCARDS

FOR YOUR USE

The apparent usefulness
 of the present "POSTCARD"
 Series prompts us to make
 more of them available.



Your  was EMPTY.

We HAD a **BIG** cut out before sending

because **YOU** were

MISSING !

The EXCUSE CARD is a humorous reminder. It points up some of the silly excuses that every choir director hears at times. It is not intended that the child or youth return the card, but merely to remind him (or her) that he was absent without previous excuse, was missed, that the director would appreciate hearing if absence is necessary. This card is semi-jumbo size, 4 1/4" by 6", it is the largest that may be mailed for 4¢.

The second card is intended for the director's message. It has the C.G. SHIELD printed in blue. It has no writing.

The HOLE CARD is another absence reminder. Before it is sent to the one who should have used the chair, cut out the hole as suggested. We believe the absentee will get the message!

Incidentally, these and other cards in our Series are usable with adults.

The next time we print the full materials list, it will look like this:

(Order by hundreds, please)

"POSTCARD" SERIES

100 for \$1.00

- THE SPOTTED PUPPY (A "missed you" card especially for Primaries)
- THREE CHORISTERS (There is no writing on this - intended for your message)
- THERE IS A PLACE FOR YOU (Promotion card for all ages)
- MISSING "E" (A "missed you" message written on a typewriter which has no "e")
- IRVING MISSED YOU (An attendance reminder card)
- BOY & GIRL (2 color promotion card for children's choirs)
- EXCUSE CARD (A humorous reminder of silly excuses)
- C. G. SHIELD (There is no other writing on this-intended for your message)
- HOLE CARD (Vacant chair at choir - cut out hole)

We are ready to supply you with any of these 9 useful postcards.

SHARING

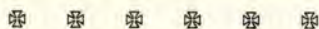
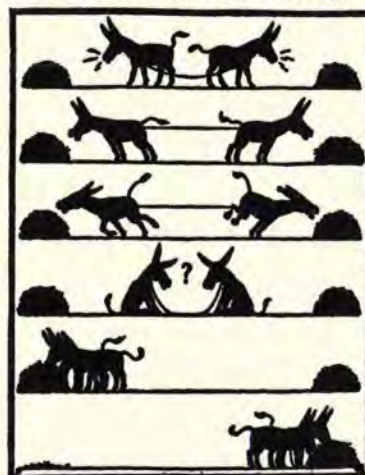
Some years ago I used this little "cooperation" drawing in a choir paper I edited. I believe it has a suggestion for us in the Guild. If we all work together, share ideas, programs and ideals, we are doubly blessed — we have two piles of hay. Send me your suggestions for this page. Let us continue to make it a helpful forum.

If you are trying to move your congregation toward an understanding of the seasons of the Christian Year, you may be interested in a mimeographed bulletin insert which Roy E. Johnson developed for his church. He has offered to send one to any Guild member sending him a self-addressed, stamped envelope. His address is

White Rock Methodist Church
1450 Old Gate Lane
Dallas, Texas 75218

This is the same Roy E. Johnson whose poem *A CHILD'S JOURNEY THROUGH THE CHRISTIAN YEAR* is found in our "S" Series as S-6. He is also the author of the text of our best-selling anthem, *SING HOSANNA IN THE HIGHEST*, A-46.

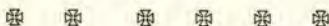
COOPERATION!



Need used robes, anyone? Mrs. Roy M. Trimbo, 618 North Fourth St., LeSueur, Minn, 56058 wrote:

My choir received a memorial gift of 42 new choir robes and stoles to be dedicated Easter Sunday morning. I am wondering if you have ever received a request for used robes and collars? The robes we wish to sell are from the Collegiate Cap and Gown Company. The style is "The Songster" with "Rabat" collar. The robes are maroon broadcloth and the collars are white imperial acetate. There are 43 robes in good condition and we would be willing to sell them for \$1.00 each, complete.

Here is an opportunity — write, wire or phone!



An idea from Robert E. Penn, Minister of Music, First Congregational Church, Western Springs, Illinois.

Your readers may be interested in the way I have used the crosses in the last two churches where I served. I used them as a monthly award. Each chorister who had perfect attendance for one month was allowed to wear the cross at the succeeding month's services. For example, those choristers having perfect attendance during the month of October would be permitted to wear a cross at the services in which they participated during the month of November. The crosses remain the property of the church. In this way, a chorister has a fresh chance at the beginning of each month.



Another helpful use of the cross is described in this letter from a member in Berwyn, Pennsylvania.

We award crosses at the completion of 100 hours of service to the church. Since our Chapel Choir (ages 9-12) meets weekly and sings two Sundays a month October through May, a child is in his 5th year of school before he has the chance to wear a cross. By then it is a much-looked-forward-to event in his singing career for God. No matter when the 100th hour is reached, we have a little ceremony in the choir room and a prayer for that particular child. The bearer of the cross wears it all of his youth choir days for services in the sanctuary. The church owns these (I tithe my salary to purchase them) and upon completing the 12th grade or the last year in our Triniteen Choir (membership is now 40 with ages 13-17) the cross is presented as a special gift of recognition on Choir Recognition Sunday when our three choirs have the service of worship. This April 30th we will award crosses to 11 seniors who have been members of our Triniteen Choir for five or six years. It will be a beautiful service when we see these well earned crosses become the personal property of our singers — they will cherish them all their lives.



A 2-year C.G. member from Windsor, Ontario — Mrs. Dorothy Seaby — writes enthusiastically about several things of mutual interest. I believe you'll enjoy parts from her letter.

Two bulletins are enclosed to give you an idea of my multiple choir set-up which the Guild LETTERS inspired. This is a pioneer effort in Windsor. People gasp in amazement when they hear that I have 5 choirs. The Pre-Schoolers are very few in number, but the mothers that do come and bring their children are thrilled with it. Mr. Gallagher's method is what started me (through your LETTERS, of course). The children love to set up and put away the material each week. The 7' treble clef is of black bristol board and hangs on the wall in the music library between sessions. The staves are of brown paper and look like a rug rolled up when the four year old boys sling it over their shoulders. So you see, they are having lots of fun and learning besides.

My jewel of a choir mother was thrilled beyond words with the Three Choristers Charm I gave her at Christmas. I wrote on her card, "This is your badge of office" and she wears it every week. Now I wish someone would give me one.

I've written many people you have listed in your LETTERS for sample programs and suggestions and received such warmhearted replies, it thrills me. We really are one great brotherhood in the Christian church, aren't we?

MAY THE GRACE OF CHRIST OUR SAVIOR

SARDIS 87.87

Words by:
John Newton
1725-1807
Based on II Cor. 13:14

Tune by:
Ludwig van
Beethoven
1770-1827



“Words” are sometimes like the empty shells that living creatures leave behind them.

Christian words are just as empty and lifeless when you and I say or sing them without filling the words with the meanings that centuries of Christian experience – including our own – give the words.

“Grace” is just such a word! One “shell-like” meaning of “grace” is the prayer of thanks we give just before a meal. Another meaning for “grace” is in describing a person who moves with dignity and poise. But the *Christian meaning* of “grace” is what John Newton himself experienced when the whole flow and purpose of his life *changed* as he discovered God’s love!

Newton’s first life was as the son of a sea-captain father, raised to be a sailor, serving on a slave ship, miserable and unhappy. Newton’s new life, after he became aware of God during a frightening storm, was spent happily reading, preaching, and serving as pastor in the little village of Olney in England.

The meaning of “Grace” as Newton knew it is reflected in almost all of the over 300 hymns he wrote, including “How Sweet the Name of Jesus Sounds”, “Glorious Things of Thee Are Spoken”, and “May the Grace of Christ Our Savior”. Most of these hymns, along with 68 by Cowper, became a part of the first evangelical song books, *Olney Hymns*.



At what part of the service would “May the Grace of Christ Our Savior”

be used? _____ The closing prayer of a Christian gathering is called a Benediction. What benedictions do you know?

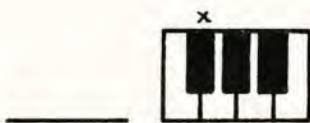
Notice the chromatic steps in the second line:



Chromatic scales move in half steps. A half step on the piano keyboard is from one note to the very next note, up or down:



Notes going up the scale are called “Sharps”. Going down, the “Flat” names are used. Give both names of these keyboard notes:



Fill the word shells of this benediction hymn with the understanding that a living, loving God abides with each of us – and we too will discover the “grace” which made a remarkable change in Newton’s life – and which can be new life even to us!

Charley the Choirboy

(Mrs. Christine Kallstrom)

MAY THE GRACE OF CHRIST OUR SAVIOR

SARDIS 87.87

JOHN NEWTON, 1725-1807

Arr. from LUDWIG VAN BEETHOVEN, 1770-1827

1. May the grace of Christ our Sav-ior And the Fa-ther's bound-less love,
2. Thus may we a-bide in un-ion With each oth-er and the Lord,

With the Ho-ly Spir-it's fa-vor, Rest up-on us from a-bove.
And pos-sess, in sweet com-mun-ion, Joys which earth can-not af-ford. A-MEN.

An Alternate Tune

II CORINTHIANS 13:14

JOHN NEWTON, 1725-1807

STUTT GART 87.87.

Psalmodia Sacra, Gotha, 1715

Adapt. by HENRY J. GAUNTLETT, 1805-1876

1. May the grace of Christ our Sav-ior And the Fa-ther's bound-less love,
2. Thus may they a-bide in un-ion With each oth-er and the Lord,

With the Ho-ly Spir-it's fa-vor, Rest up-on them from a-bove.
And pos-sess, in sweet com-mu-nion, Joys which earth can-not af-ford. A-men.



TWO OPPORTUNITIES FOR GROWTH

JUNE 19 - 23
CARROLL COLLEGE
WAUKESHA, WISCONSIN
 (18 miles west
 of Milwaukee)

SUMMER OF '67

With your March LETTERS, you received a brochure containing many details of the faculty, classes, special programs, etc. Make your plans to attend. Send in your reservation, **NOW!**

Let me tell you about just one evening of the week. After dinner Friday night, ALEC WYTON, Choir Master of the Cathedral of St. John the Divine, will speak to us.



ALEC WYTON

He is one of the most eminent church musicians in the world. We are highly honored to have him among us the closing day of the Seminar and to have him speak to us.



FAYETTE SINGING BOYS

David L. Craig, Director

This will be followed by a concert by the Fayette Singing Boys, David L. Craig, Director. Helen Kemp will be soloist with the boys. This will be a glorious closing event to a glorious week.

If you wish an additional brochure of the Seminar, we will be glad to send it to you or to any director-friend you name.

JULY 10 - 31
TOUR-SEMINAR
ENGLAND, NETHERLANDS
DENMARK

"Big Ben" time is drawing near. As of now, 40 have registered for this thrilling three weeks of study, fellow-

ship, sight and ear stimulation. The first information from the Travel Agency having to do with passports, flying schedules, etc., has been received by each person registered. There is still time to sign up - May 15 is the absolute deadline.



In other LETTERS we have told you about some of our "ports-of-call." This month a little about our days in Copenhagen.

We will arrive there Friday afternoon, July 28. Saturday morning we will spend at the famed Copenhagen Boy Choir School. The Kemps, and others, have told me that they consider this school the finest of its kind on the Continent. The afternoon is kept for leisure. Sunday morning we'll attend church. This will be followed by sightseeing throughout this picturesque city and area.

If you wish an additional brochure describing this Tour-Seminar or would like to have one sent to a friend, just let us know.



REGARDING THE SUPPLEMENTS

On page 130 you will find information about the AFSC catalog of *Service Projects for Children* which is one of the supplements this month. Read the page; read the catalog; use it.

A-47 MAKE A JOYFUL NOISE TO THE LORD

This is a bright rhythmic anthem for your younger choirs. We believe it will be helpful and usable and will be a favorite with your children.

One of the four members of our Board of Directors, who form the reviewing committee for all manuscripts, wrote of this anthem:

"It has a lovely lilt - the words and music match - the rhythm is exciting - and it is the kind of thing children will love. Let's print it."

And print it we did. Your reference copy is enclosed as a supplement with this issue. The recorder or flute part adds an attractive counter melody. However, the anthem is complete with the instrument. If it seems too short (about one and a quarter minutes) it might be repeated in whole or parts. If a repetition is used, variations might be made by having only part of the choir sing it first, then all; by having a soloist on parts of it; by antiphonal singing by older and younger choirs, then together; singing once without the recorder or flute, then with it; etc.

Maureen I. Sindlinger, a three year member of the Guild, is active in church work in her home city, South Bend, Indiana. We are all indebted to her for a fine anthem.

B-2 A HANDBELL MOSAIC for Performance and Practice

The evident helpfulness of B-1 (it is evident by the number of bell directors who have purchased copies) prompts the Guild to issue B-2. A quick glance at it will show why the word "mosaic" is used in its title. A brief analysis of the five numbers is in order.

Nancy Poore Tufts, the high priestess of handbell music in America, director of the Potomac English Handbell Ringers, Washington, D.C., author of *The Art of Handbell Ringing* (Abingdon), *The Bell Ringers' Handbook* (Flammer), *Original Compositions for Handbells* (Flammer),

active nationally in The American Guild of English Handbell Ringers,

Regular writer for the Choristers Guild LETTERS, and on and on,

is the composer of the first two "tiles" in the "mosaic." The FANFARE makes an excellent opening for a bell program. It has been used by several bell choirs from manuscript; it is impressively brilliant. The 3/2 section should be rung *poco a poco* faster to the full final chord.

The MEDITATION is rich textured even with its comparatively open harmony and conservative range. It is useful in a service before a prayer, as a bell benediction or as an interlude. In a bell program, it makes an appealing contract between two "big" numbers or as a closing "good night" encore. We believe both of these will be welcome numbers in any bell choir's repertoire.

CARILLON by Lauretta Cotton is typical bell music - it "sounds." This has a fine bell-theme, contrast block-dynamics, good climax. If you are fortunate enough to have 3 octaves (C-C) of bells, this will provide you with a brilliant number.

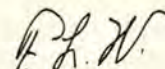
Mrs. Cotton, a member of C.G. since 1952, a member of the Board of Directors since 1963, is widely known in church music circles and among bell enthusiasts. Her SAI Ringers of Milwaukee will present a program on Thursday night of the Waukesha Seminar. It may be she will have her group ring this new composition - CARILLON.

I arranged the DRESDEN AMEN several years ago for the use of my Highland Park Methodist Church (Dallas) bell choirs. We rang it from the balcony at the conclusion of worship services. I trust others may find it useful.

The practice exercises were designed to give young ringers experience sight reading and practicing from simple scale progressions, step wise, to more involved rhythmic patterns. I used these for warm-up practice at rehearsals for some time each fall. There are many things one can do with these exercises to give variety and interest and to develop ringing technique.

At the C.G. office, we are preparing some suggested uses for these practice exercises based on experience with them. This will be mimeographed and mailed (free) to any bell director who requests one.

If you do not have a bell choir, please give B-2 to a bell director in your area.



Choristers Guild Letters



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CHORISTERS GUILD LETTERS

May 1967

Volume XVIII

Number 9

Federal Lee Whittlesey, Editor

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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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SOME AFTER EASTER THOUGHTS

by Dr. John S. C. Kemp



WE'VE all heard of the after Easter *slumps* for adult choirs... ..Have you known the after Easter *dumps* of the children's choir director?

If we ever need our confidence bolstered with new vision and sense of purpose and value it is this time of the year as we let down after a heavy season. The wise leader has scheduled a choir festival or project to end the season high; but regardless, it is a soul searching time. It is a time to analyze successes and failures and then slowly draw together the ideas which will determine next year's choir program.

I.

Here's the start of a check list for you to add to:

1. Did I work too much music – and do too little on musical growth. Can these two be better combined drawing study materials from the anthems?
2. Did I emphasize too much negative discipline and do too little inspiring of the choristers?
3. Did I do too little advance planning, resulting in lack of coordination with church school, etc...?
4. Did I make good use of Choir Mothers to spread the responsibility and interest among many?
5. What about musical qualities: – did the tone develop – stay "pure"; was there a sense of artistry, instead of just notes; did children sing thoughts (communicate) instead of sounds; etc...?
6. Did my approach appeal to a balance of boys and girls?
7. Did I reach through choir a large enough percentage of available children in the church? Did we adequately contact each new church member's family to immediately absorb the children into choir. (A lay committee to assist a director with these weekly contacts is most valuable.)
8. Did I schedule close enough assistance for the choir from the minister – have him visit rehearsals to explain parts of worship, etc. – or did I wait for him to contact me?
9. Was I dull and burdened or *creative* in spirit?
Did the children *enjoy making music* and did I enjoy them as they learned to serve Christ in this way?

II.

A director of children's choirs must enjoy the children and be aware of the value of children's choirs. It seems so obvious it shouldn't be mentioned. Perhaps, we should suggest, the director must *show* this love and enjoyment occasionally and show less often the concern and burden. Children are so perceptive! The director enjoys the children: the children enjoy singing: the congregation receives the message of Christian joy.

As to the values of teaching children, we are deluged by the new reports of exploratory studies in teaching young children – all with the same conclusions – you can't start teaching them too young. The most rapid period of mental growth is prior to age six. "The trick is to develop the environment for creative, enjoyable learning in his pre-school years." (See *Life* magazine, March 31, 1967). Within the past decade the old theory of "just wait" has been replaced by the belief "That an individual's achievement in life depends very largely on what he has been helped to learn before the age of four". (See *Harpers* magazine, January 1967). The values of early and continued training of children in the development of Christian character can not be doubted. Add your experience in children's choirs to these reports and realize that the power of music can be a main thrust in Christian lives.



You can now give answer to the confused adult, perhaps a church official or even a staff member, who believes that the main value of a children's choir is to get the parents to attend church occasionally when they sing. Compare the following opinions:

- | | |
|--|---|
| <p>A. Children's choirs can't read music as well, learn as fast, sing as loud, concentrate as long, or behave as well as adult choirs and therefore must be considered second rate choirs to be tolerated and kept busy, if possible, until they grow up, like us.</p> | <p>B. Children are more sensitive and honest than adults; instinctively they have a positive response to what is good while adults respond to what is traditional to them, good or bad; children have less bad vocal habits than adults who have developed them over the years; children's choirs project a purity and universality which is wider in appeal than the usual adult choir; the younger ages are the faster learning years – just give them a chance and encourage them at the highest levels of taste and sensitivity and they will produce exquisite beauty; a children's choir's <i>sense of worship</i> is inspiring to other worshippers.</p> |
|--|---|



Recently I prepared the choruses for the opera, "Carmen". While the very experienced adult group carefully "blocked out" their movements in each scene and struggled to remember what to sing, the 20 boys spent only a half-hour with director John Moriarty, remembered thereafter, and were a hit of the performance. Exceptional boys? Yes, but their response is what we have learned to expect. Aren't all children exceptional?

III.

Creativity is the key to much success with choirs of all ages. It comes from adequate preparation of rehearsals and programs, and it takes plain work to find ideas and have ready so that they seem to be spontaneous. A good plan is to try one new approach in each rehearsal. Soon you get a back-log of methods which have worked and, more important, you begin to find new ways to present your ideas from simple things at your finger tips. Please do not misunderstand – gimmicks which keep you busy do not always help children to learn. Use different ideas, materials, to clarify what you are teaching. Your own ideas will be better than borrowed ones – they are more creative.

In our city "Uncle Harvey"* directs the Sinfonietta in Kinder Konzerts, which are subtitled "Listening Is Fun". Would you believe pre-school children would listen to the following:

William Tell Overture	Rossini
Waltz	Strauss
Second Movement from Symphony No. 8	Beethoven
Sing Along (Hickory, Dickory Dock)	
Variations on the theme "Pop Goes the Weasel"	Cailliet
Stars and Stripes Forever	Sousa

They were spellbound. Each piece was prefaced by some novelty to focus attention *and* to tell something about the music. To start, Uncle Harvey hung his favorite toy monkey on the microphone, the monkey with the *big ears* and the closed mouth. A boy volunteered to put the apple on his head while the director misfired a rubber cupped arrow over the orchestra. (The boy ate the apple during the music.) The Beethoven sounded like clock music so four children wore clock faces representing the time zones. "Know your Orchestra" used the tune "Pop Goes the Weasel". At the "pop" the children at first said "pop"; then clapped like a drum; buzzed their lips like a trumpet player (as the brass played); Harvey made an oboe out of a straw to demonstrate the woodwinds – then cut off bits of the straw with the scissors rapidly to play a scale. The Sousa march began with a parade a dozen children with flags and pin wheels, Uncle Harvey was drum major and the percussion section held forth until the orchestra began. The children waved the flags in rhythm throughout. We adults enjoyed the program, too.

Part of the life of a leader is to study opinions and ideas, review the last season and make decisions to guide the future work. It's the soul-seaching time of year. Directing a choir is so much easier than evaluating, developing theories, and planning the short projects (3 weeks), the longer projects (6 – 8 weeks) and making the half-year accomplishment plans, then selecting the music. Now's the time to work.

* "Uncle Harvey" is Harvey Garber, principle French Horn and assistant conductor of the Oklahoma City Symphony.



EPILOGUE TO A SYMPOSIUM

In the January 1967 LETTERS, I wrote a *Prologue to a Symposium*. This is to be the *Epilogue*, but you are requested to have the final word – a *Coda*, as it were. Probably we should say that the final word is left to all those who have read the various articles and have been laying some plans for the future.

Starting with Madeline Ingram's article in the January LETTERS and concluding with the material on pages 145, 146 and 147, twelve writers have challenged you to prepare for the years ahead. Two of the writers are ordained ministers, three are college educators, two professional writers, five ministers of music in local churches. All twelve have keen insights and interests in children's choirs. They have given much thought to their articles; we are deeply indebted to them.

"What's to do about it?" If these articles have quickened your thinking, stirred your imagination and inspired your long-range planning, each writer will feel well repaid, I'm sure.

Possibly you would like to say a word on this subject – "Whither Children Choirs-A Look to the Future." If so, express yourself in a couple of hundred words and send it to me. I would like to have a "Coda" column in an early fall issue of the LETTERS. I trust I will hear from many of you.

The future belongs to those who prepare for it.

WHITHER CHILDREN'S CHOIRS A LOOK TO THE FUTURE

Articles XI and XII



(For previous articles see January, February, March and April LETTERS)

THE MANY "C'S" OF CHILDREN'S CHOIRS

by Helenclair Lowe *

Legend tells us of a Roman God, Janus, with two faces; he looked back into the past and forward into the future, as well as busying himself with all the activities of the present. Today, as we stand on the threshold of what many people feel is a major revolution in both religion and the arts, Church musicians seem to need these two faces for a joint perspective and retrospective view while striving to analyze and meet the needs of the present, according to the area, community and church.

An impossibility. . . ? No; but a **challenge**, yes indeed. For this first "C" in Children's choirs pertains to today and tomorrow. The choir program must promote the Singing Church. The children's choirs must teach that music is an expression of worship and guide both children and their parents to the realization that song is one of the greatest gifts of a bountiful God. Then the child will discover the thrill of singing, with the result that he will automatically sing with enthusiasm, wherever he finds himself — in school, in church, in the home. As he learns to participate in the Junior Choir, the probability is that he will want to participate in older choirs. As he learns and studies the great hymns and musical expression of the church he will want to be a part of a singing congregation expressing his faith. He will be led to realize that it is a privilege to lift up his voice in song. For, no matter what happens in civil life, through war and political change, through bondage and deprivation, song, the personal expression of our deepest feelings and beliefs, does go on. In his choir, he will find, (we devoutly hope) that singing gives him something which cannot be duplicated; there is the sharing of beauty, the act of creating something with others, the pure emotional release, which nothing else in life can give. And this is the **Cornerstone** on which rests both the Children's Choirs of Today and those of the Future.

CHANGE. That we recognize the changing patterns of church life, theological concepts, kinds of musical expression and Christian education methods is not enough. For our choirs, indeed our church, is woven into the fabric of everyday living with its startling changes in ideas of brotherhood, social obligations, economics, morality and education. All these beat against our children's choir programs and demand that the church musician be able to discern the needs, directions and trends of the community and church where he finds himself at work. The choirs must be a growing experience, not just a music discipline. They should be meaningful in the light of the present-day experiences of the child. They must be an educational vehicle for spiritual growth and emotional expression and to be ready to lead the way in new avenues of expression. As the choirs lead the congregation in the musical voicing of their Christianity, so they must also take the first step in teaching new expressions of their faith, to establish new patterns which are valid in their church and area. This demands from church musicians, a great flexibility, the courage to explore and an eagerness to meet the needs. Awareness of change and acceptance of the new, however, does not always mean rejection of the past and we must strive to evaluate and accept only the best, whether old or new.

CRISIS. It has been said that life is "one crisis after another" and I feel sure this will be the pattern in the life and development of children's choirs.

In California, we are now facing a crisis that has far-reaching implications for children's choirs — the great lack of music education in the public schools! A curious paradox, isn't it, in an area which is noted for its many outstanding college and university music departments, where thousands of student musicians flock to band, orchestra and vocal festivals, both local and state-wide, and where fine concerts, musical stage productions and "music tours" are important parts of schedules in almost every high school. Yet the California Teacher's Association is alarmed at the results of a survey it made, and even the State Board of Education passed a resolution just a year ago decrying the lack of instruction in the fine arts.

While the beautiful new Music Center was being opened in Los Angeles, we were reading with distress some of the comments reported in the survey. One large district reported "our officials expect a 25% cutback in music teachers in Junior High School within 2 years." About half of the Los Angeles School system's elementary music specialists have been "reassigned" to regular classrooms. A medium-sized district reported "glee clubs and instrument programs in the elementary grades are discontinued." An elementary district stated that the music consultant and all elementary music teachers were eliminated. Many more examples could be quoted, but we should note that our state education code does not now require music to be taught at either elementary or secondary level. With wide-spread failures of school bond issues in our communities, there are no funds for the music programs. But does this concern the children's choirs across the country? Frank E. Lindgren, one of California's fine music supervisors says, "As California is now the most populous state, and as we are touted, and in many areas rightfully so, as one of the most progressive, this writer feels that what we in music education now face here in California most, if not all states will soon face. We then, represent in huge capsule form, the problems that music education faces all over the land."

(School Musician, February, 1967)

It then becomes the duty and responsibility of the children's choir to teach the music fundamentals in order that our choristers may have the musical tools to use. Our directors must be trained in the best use of methods and materials, versatile enough to choose the method best suited for his area, and (sobering thought) the church must recognize the need for and willingly provide adequate musical equipment and supplies for this use!

The second crisis is a present problem and one which will probably be intensified — the pressure of school, sports, community organizations and enrichment activities. A director of a large (over 100) Junior Choir in Southern California tells me that it is impossible to schedule an extra rehearsal or change a date. The children's weekly schedule with music lessons, swimming lessons, horse-back riding, dancing, etc. is so heavy, it is inflexible! My pastor prophesies it may get worse and involve more years before it gets better. Sociologists tell us that the life span may go to 150 years, with 50 years spent in preparation, 50 in work and 50 in retired status. Studies at Harvard in teaching and learning from infancy result in the recommendation that formal schooling start at age 4.

Hand in hand is crisis 3 — a shorter work week, with more week-ends away from home and more leisure for family recreational activities. Again family church participation may worsen until we finally move into the new era when the new leisure will find satisfying engagements that running to the mountains won't satisfy. The choir program must be meaningful enough to get the children there and to involve the parents. Children's choirs will lead the way out of the chaos as they teach "not just for Sunday morning," but for total commitment and responsibility.

Complacency of adults — another crisis, is reflected often in the attitude that anyone who loves children and can sing can direct the children's choirs — or lack of recognizing actual budget needs for the music program — or choir and church "if we're not too busy" or bowing to the demands of a secular world. Again the children's-choirs will become leaders as the training in churchmanship, spirituality and Christian service is reflected in the next generation.

And what of the CONSTANTS? Although we have no crystal ball, we can look forward to certain constants and work in the light of certain expectations. First of all, a constant which will remain with us is the gathering together of Christians for corporate worship in some form. Choirs will still be an important part of that worship with children's choirs taking a vital and leading role. Young choristers with musical skills and understanding gained by the new teaching methods, strengthened by the training in spiritual insight and leadership, will be far more able to provide for the musical needs of their congregations than their parents. Programmed instruction books are being used more and more in the field of music. Further development along this line could well enable the choir director to concentrate his efforts in church relationships and spiritual growth. As a result of the past two decades and the increasing advance in children's choirs, I expect to see better adult choirs and congregations with more appreciation and understanding of the music in the church. Yes, we expect to see a continued breakdown of distinction between secular and sacred and perhaps in only one more decade, we will find no compartmentalizing of music but will accept all genuine expressions as having sacred meaning as much of the Old Testament is now accepted.

Another Constant ——— It is inevitable that as people have leisure to learn to express themselves artistically, the expression will be part of the church. Therefore, our children's choirs must be saturating our children from their earliest years with appreciation for the artistic expression of their deepest feelings.

Christian education? It will be so much more than trying to impart the facts of religion. Rather it will be a wholesome participation in the life of the Christian community.

What then of the Director? First we must all strive constantly to improve our technical skills. But we must be more than technicians. I would prefer to think of the director as a communicator of the Christian life with very special skills in the field of music! We must have the **courage** to explore, the willingness to **co-operate** with pastors, ministers of education and church leaders, and the **conviction** of our responsibility to God. We must endeavor to teach our choristers that music can meet Crisis, Change and CAN CONQUER. It can meet the growing creative needs, it can off-set the "culture shock," but service in the ministry of music in the church is a vital part of our stewardship. We must not give ground to a relaxed way of life, but strengthen and maintain our own bulwarks. We need a more intensified approach, we must strive to make children's choirs of increasingly better quality, we must use the new methods and materials within our own framework, but we will remain CONSTANT to the ideals for which the Choristers Guild was established.

* Mrs. Louis M. Lowe is the Minister of Music for Bellflower Presbyterian Church in Pasadena, California. Mrs. Lowe has been a member of the Choristers Guild for over 10 years and is an outstanding leader in the field of children's choirs. She edits the column "Youth Sings" in WORSHIP AND ARTS.

THEN - NOW - THEN

By Henry Holloway, Minister of Music
Laurel Heights Methodist Church
San Antonio, Texas

Twenty-five years ago I was a boy in a small-town church, I liked to sing and had studied a bit of piano with *the* piano teacher. I had never heard of a children's Choir, but at Christmas the children did sing a few songs at the "Sunday School Program." This, in addition to the usual songs at Sunday School, was the sum total of children's music in my life and the life of my peers. Music in the public school was no better, perhaps worse.

It wasn't that there was feeling *against* music in the church or school, you see, there just wasn't anyone *for* music who had the training and technical know-how to do anything about it.

Occasionally, I return to this town and church to discover that, in spite of tremendous strides made in the development of children's choirs throughout the world, the situation there remains very much the same as it was twenty-five years ago. There have been occasional efforts in the direction of organized choirs and the increased emphasis upon music in the church school curriculum materials has moved some teachers to an awareness of its importance and in some cases, to a genuine effort to incorporate music in a creative way. But the problem remains the same - no leadership!

Twenty-five years have brought me through a series of encounters and challenges and ultimate choice of vocation in the field of church music. Specialized training and experience brought me to an exciting position as Director of Music in a large city church with its abundance of materials and facilities for the development of a significant program in the area of children's choirs. So, from where I sit now I should be able to wax eloquent concerning the future of children's choirs. We can imagine a grand and glorious future even with the many and varied changes which are upon us in our urban society. But, I keep returning to that small-town church. What is its future? Must it wait patiently until someone moves into town who happens to have the know-how and initiative to start and carry through a children's choir? It may have to wait a long, long time!

The minister is no more likely to give any leadership or encouragement than he was twenty-five years ago -- unless he just happens to have acquired some musical experience on his own.

Can this be our challenge? Can we develop leadership in the small churches which still make up the greatest percentage of the church at large? Can seminaries be prevailed upon to emphasize the importance of first, congregational singing, second, music in the Church School and, third, children's choirs? Can we instill in the hundreds of public school teachers who receive training in music education a desire to share their time and ability with the small church which cannot afford paid leadership in music? If so, I can see a possibility of the void in that small church being filled with music. Naturally, what we do *now* determines the state of things *then*.

It seems that Guild Members have a task at hand! Perhaps we could begin now with a program of "home missions," that is, reaching out to offer a hand to the willing but bewildered leaders in the smaller churches. We hear much nowadays of the Group Ministry plan. Perhaps the same could be developed in the area of music in the church. We might also offer free instruction in piano, voice, theory and conducting. We might offer to organize and develop a choir in a neighboring church with an eye to developing local leadership to assume responsibility after choir and local leadership have gained strength.

Perhaps of even more importance is an honest evaluation of the building for the future that we may or may not be doing in our own churches. I find myself constantly returning to the rather humbling questions which Edith Lovell Thomas lists in Chapter 2 of her book, *Music in Christian Education* (Abingdon):

View as in a candid camera shot the present ministry of music in the local church to which you belong. From this starting point study how to enlarge, alter, and quicken its vitality as you move forward in this course. Toward what and whom are its services directed? How would you describe its features? Does it: Call forth from every person it touches a singing spirit of joy, gratitude and devotion to the Highest? Stimulate the habit of singing together in the worship of the Unseen, with conviction and power? Ground the people in hymns and tunes which inspire communion with God? Familiarize singer and listener with larger choral and instrumental church music dedicated to religion - anthem, cantata, oratorio and organ works written for the love of God? Cultivate voices to express with spirit the outreaching of mind and heart in church school, choir, and congregation? Prepare singers, through systematic training in church school and choir to render offerings that have quality? Relate to life the meanings of church ritual, sacrament, and ceremony, so that they fortify souls in time of suffering? Utilize the enjoyment and beauty of Christian song in every church organization to uplift, heal and extend its service to those outside - the ill, the elderly, those in prison? The church today, as custodian and representative of Christianity in a perilous period, must be true to her best traditions. Second-class and shabby song standards will not do. The memory of spiritual fathers must be kept alive to put iron into the blood. Witness to the truth newly-discovered must steadily be breathed out in convincing music. We, in our day, have much more to sing about than even our courageous ancestors, who inscribed this summons on the walls of ancient Roman catacombs to followers of Christ forced to meet in secrecy: Gather together, O Christians, in these caverns, to read the holy books, to sing hymns, to pray... There is light in this darkness. There is music in these tombs.

Then, too, we might discuss with the children in our choirs the subject of children's choirs twenty-five years from now. "Will you want your little boy or girl to be a member of a choir twenty-five years from now?" I asked them. The answer was an emphatic "YES!" "What do you think will be different? What do you want to be the same?" Came a barrage of answers: Probably the only difference will be in the understanding of the age-old truth of the Gospel and the methods by which it is transmitted. Our knowledge will be vastly increased and, thus, also, will be increased our awareness of God as Creator and Sustainer.

Our choristers want *their* choristers to have the same opportunities they have for hymn study (a la Charley the Choir Boy), for singing in corporate worship, caroling and otherwise sharing the ministry of song. They "just know" their choristers will enjoy Irving (or "someone" like him), will be challenged to earn a Choristers Guild pin, will thrill to a study of the Psalms. They want their choristers to have an opportunity to attend Choir Camp. The greatest thing about choir is the involvement of self in a task greater than any one individual.

Naturally, no one can predict what things will be like twenty-five years from now. But by looking at conditions twenty-five years ago and comparing them to existing conditions, we might make a fairly accurate estimate based on a THEN-NOW-THEN formula. Frankly, I hope I will not have been replaced by Robbie the Robot! I'd like to be around to re-evaluate.

**SOMETHING NEW
IN IRVING'S WORLD**

IRVING, that lovable, popular, prototype of all good choristers, now is available to you in a coloring book.

Is there a child who does not enjoy coloring? We believe this book – the result of Mrs. F.L.W.'s observations, understanding of children and prodding – will be a useful tool for directors and help the children to "get the message."

(See Amy Page's article in this issue.)

The coloring book is a collection of twelve of the regular Irving drawings which have appeared in the *LETTERS*. The ones selected seem to lend themselves most readily to coloring. These are numbers 3, 6, 8, 10, 11, 12, 13, 14, 15, 16, 17, 19. The cover, reproduced here in a reduced size, is Irving number 2. The cover and back are of yellow stock; the cover drawing is printed in brown; the pages to be colored are printed in black. The whole is joined by paper fasteners. This coloring book, which sells for 50¢ each, is listed on the *Order Form Addendum* which you will find with this issue. We are ready to serve you.

Based on my experience as a choir director, I believe you will find many uses for this coloring book. It will appeal to all younger children particularly, tho many Juniors and Junior Hi-ers like to color. It may be useful as an award or as a consolation award if the child did not earn a pin or cross. It may be used as a special recognition gift. A benevolent project could be made of a choir coloring a number of the books, then sending, or taking them to a children's hospital or orphanage for distribution there.

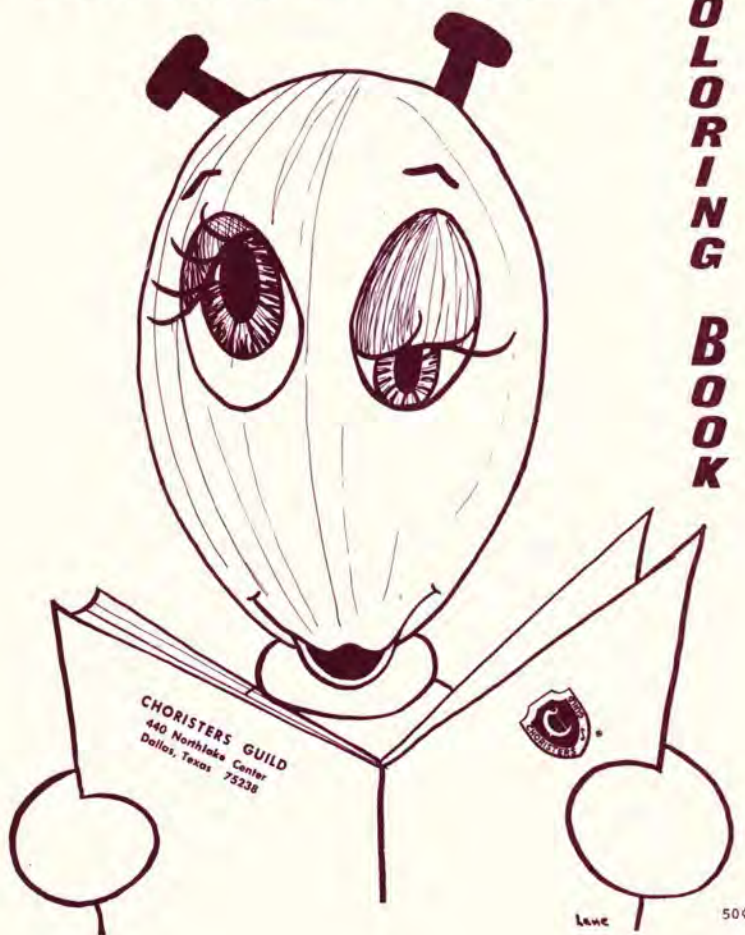
I would like to suggest a special use. Certainly when one of your choristers has any protracted sickness, either you or a choir mother visits the child. A little gift of some kind is quite in order. *IRVING'S Choir Coloring Book* just the thing. It gives the child something to do as the fever runs its course, a broken bone knits or the pox become less red. It brings the choir into his bedroom and graphically says: "we miss you," "we are thinking about you," "hope you are better soon." Of course, the coloring book can be mailed to the child if he has a contagious disease. Each director should have a half dozen or more of these books on hand for just such sickness emergencies. I believe its use in this way would be a bit of choir-relations which the chorister and the parents would appreciate. Not incidentally, many parents need to get Irving's messages also.

As you use this new help, please share with us your reactions and suggest other uses.

Of course, all Irving sheets are available separately as listed on the November 1966 *Order Form* and the May '67 *ADDENDUM*.

IRVING'S Choir

**COLORING
BOOK**





ODE TO IRVING (Owed to Irving?)

By Amy Page
Irving, Texas

Spirits down?

Rehearsals drear?

Get a clown:

Irving is here!



Maybe Irving can't do the whole job of raising late season choir spirits or stimulating lazy spring rehearsals — but his funny little face on the bulletin board every week will make the children smile and add just an extra little note of welcome to each as he identifies with Irving's efforts to be a good Chorister. And if each child can have his own matching notebook page for himself — how much more Irving becomes "theirs."

I'm assuming, of course, that you do use a bulletin board. If not, I urge you to do so. The children have a way of making a beeline for the board upon their arrival for rehearsal and with Irving to greet them, one more step has been accomplished in setting a good mood for the work ahead.

For real attention getting, you might try using crayons or water colors on the Irving posters. Nothing attracts like color, and it's child's play. In fact, you might from week to week assign a different child to color the Irving poster for the following rehearsal.

Directors who are neglecting to use Irving on their bulletin boards and in the children's notebooks are missing an important building block in what is the intricate structure of children's choir training.

Good direction of children's choirs is so *many* things — and so many *small* things — which all add up to accomplishment. And Irving's happy figure before the children is a communication link with them — a bit of rapport that might otherwise escape.

Certainly not the least of Irving's assets is his use as a teaching aid. His many messages — any of which you have undoubtedly stated over and over — become graphically clear to the youngsters through Irving. Be prepared for some giggling — Irving does make them laugh. But you know how to keep this from getting out of hand.

The only danger is in the use of Cartoon No. 2 — "Irving Keeps an Eye on the Director." My group used up a good five minutes trying to get one eye to go up at the same time as the other went down. I'll have to admit I had a few laughs myself. But a little happy laughter never hurt any rehearsal. Perhaps you had better limit yourself to one cartoon per rehearsal!

The group does not exist to which Cartoon No. 3 with its four examples (three bad, one good) does not apply. I haven't had a year when there weren't *some* talkers. There's an occasional candy nibbler or gum chewer — and some who might as well be asleep for all the good they're doing. With No. 3 on the board, you might just silently step to it and point to the appropriate section. The one picture is truly worth the thousand words.

Having trouble with enunciation? Place Cartoon No. 4 before the group and tell them they sound like Irving looks! Yes, it will get the usual giggle, but your point will be well made.

***"Irving asks, 'Are you carefully pronouncing all your word sounds — or are you a "mumbler" with a mouth full of mush and marbles?'"**

Some children having trouble holding their music? Cartoon No. 7 — "Irving holds his music correctly" — in their notebooks will be a handy reminder of the way it is to be held. If they forget, refer them back to it.

One cartoon to bring back again and again to your bulletin board is No. 10 — "Are You a Good Learner?" The four points it makes are important ones for the children to learn: "Are you present on time — eager to begin? Do you have an open mind and enjoy learning new things? Do you concentrate and follow directions carefully? During the week do you review the music and recall the new ideas learned at choir?" Its reappearance on the board every three or four weeks is not too often. But don't put it up and just leave it there. Things left up two weeks in a row lose their impact.

"How Do YOU Treat New Choir Members?" says Cartoon No. 11. It's a sad fact that some youngsters delight in forming little cliques within the group and excluding others. They may be a little less prone to do this with Irving's disapproval. Cartoon No. 25 used at the same time would reinforce the point of brotherhood.

There are always a few in the choir who miss rehearsals at every whim — and are highly indignant at the end of the year for not receiving an attendance award. Irving's Cartoon No. 12 — "Irving Never Misses Choir Unless He Is Ill" will make your point for you, as will Cartoon No. 21 — "Irving Always Get to Choir — SOMEHOW!"

I'm sure you all remind your children of choir dates often — and send letters to the parents to keep them informed. Cartoon No. 13 "Irving and his Mother mark Choir and Church Dates on the Calendar and will plan family activities around them" added to a parent-bound letter may work the trick for you and make the parents as well as the children alert to the need to plan for choir activities.

When the new choir year starts, urge your members to tell other children about choir work — and use Cartoon No. 14 to help you. It says, "Irving has eagerly been waiting for choir to start. He tells new members about the fun and challenge of being a Chorister." Just one more link in the chain to encourage more children to participate — and to participate eagerly and happily.



Do your children ever tell you "I sang our song all this week — I just couldn't get it out of my mind." (Don't those words make your heart really leap?) This is the time to put up Cartoon No. 15 with our Irving singing in the bathtub: "Singing is an important part of everyday life — funny how that choir music sticks in your mind!"

"Irving can think about the words of the hymn tunes he sings, because he knows many beautiful hymns by heart!" says Cartoon No. 16. This cartoon could reappear often on the bulletin board too — as teaching the fine hymns of the church is a year-long project. This picture conveys (but oh, so subtly) that knowing hymns by heart is a very good thing.

Any help we directors can get in getting the children to pay attention is welcome. So let Cartoon No. 17 come to your aid. Its message: "Irving says, 'Paying attention is the best way to help your director.' Wouldn't we have a fine choir if EVERYONE paid attention!" Perhaps here is another poster to which to point when attention generally is wandering.

Got any stiff necked straining singers? Give them Irving's Cartoon No. 18. It says, "Irving says, 'A singer with a stiff neck makes a choked sound! Can you slowly turn your head from side to side while singing?'" And while they are thinking about the sounds they make, reinforce your point with Cartoon No. 9 which asks them to think about the character of their voices — are they clear, smooth, thin, etc.?

Late in the year the group grows weary. Inspire them with Irving's Cartoon No. 23 — "Attend to the END!" and his star-filled attendance chart.

Are the children turning up at rehearsals with all kinds of junk — yes, junk: candy, pet dogs, kooky clothes, sling shots? Irving's Cartoon No. 24 will make your point for you. It says "Name all the items Irving leaves at home when he comes to choir" — and what a mess Irving is in this one! The point is well made.

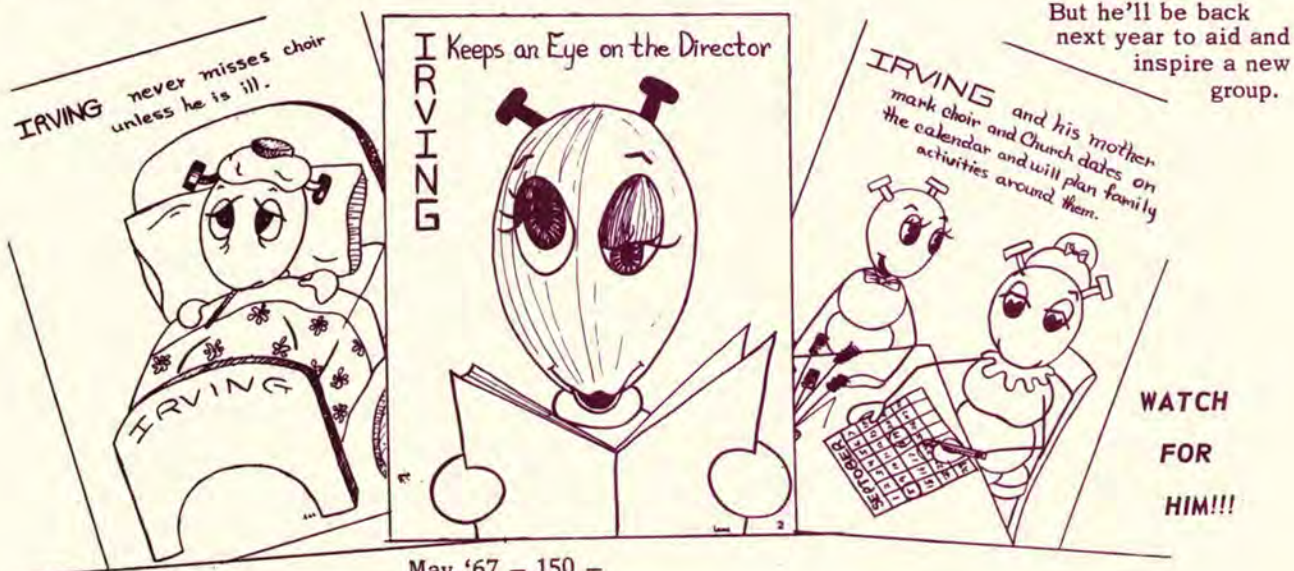
"Irving's Choir stands and sits *together*." This Cartoon (No. 22) is in two parts to be combined to make a movable picture. It's fun — and a good reminder of the importance of combating this so-distracting common failure.

In-between-time? Then Cartoon 19 is appropriate. "Irving Sings to express his joy in life and his enjoyment of beauty from a grateful heart!" Good any time.

Any children considering church work in their adult lives? Cartoon No. 20 asks the question, "Will YOU be a Church Musician when YOU GROW up?" Perhaps they hadn't really thought about it before. "As the twig is bent...."

At the fitting season Irving graces the bulletin board with "Sing We Nowell" (Cartoon No. 6); and "Surrexit Christus hodie, Alleluia!" — has Irving and his friends singing (No. 8).

And finally on that great day when those deserving ones receive their Choristers' Guild pins — Irving joins them (Cartoon No. 5) with pride in a successful completion of his choir year.



THE ATYPICAL CHILD IN CHOIR

By Christine Kallstrom



Charley the Choirboy and I usually write you about our favorite hymns – but this time – I write to share with you another subject intimately involved in our responsibilities as ministers through music: THE ATYPICAL CHILD IN CHOIR.

“Atypical Child” may evoke a picture in your mind of an extremely abnormal child – retarded, deaf, blind, or badly crippled – but these extremely impaired children are generally institutionalized and not a part of our children’s choir groups.

Thus, the “Atypical Child” to which I refer is found in that group of children whose handicaps are of a more subtle nature, whose intelligence is potentially normal or above, but whose behavior and responses are not typical to the way the majority of other children in the choir group respond and behave. Over 20% of all children are thought by professionals to belong in this “atypical” category, which means that in each group of 30 choir children, we might expect – and usually recognize – at least 5 to 6 children whose responses are not appropriate or consistent with others of the group.

In professional lingo, this “atypical” child is identified by a multiplicity of names, depending on the section of the country in which he is found, the specialist whom he has consulted, and the unique characteristics of the individual child, including such names as: *Perceptually Handicapped, Aphasic, Dysleptic, Minimal Brain-Injured, Neurologically Handicapped, Language Disordered, Learning Disability, Strauss-Syndrome, Hyperactive, Minimal Cerebral Dysfunction* and a host of other descriptive names. The Council for Exceptional Children, the United States Office of Education, and Association for Children with Learning Disabilities and other agencies program for the child under the term, “Learning Disabilities.”

In simple terms and regardless of the “label”, these are children who have a block in their ability to communicate appropriately – either through the sensory modalities of sight, hearing, touch, and feeling which bring information into our minds – or through the integration of sensory impressions with prior impressions to form concepts – or through the channels of expressive language (word, song, gesture) which enable us to *give back* on the basis of what has been *taken in*.



But it is in the choir room that you and I may spot the child whose *receptive, inner, and expressive* communication disabilities may later cause him serious learning problems – and it is in the choir experiences that we have an opportunity to fulfill a healing ministry of music through helping children with disabilities to function more appropriately.

Here are some of the problems as you will recognize them in your choir children:

RECEPTIVE PROBLEMS – Difficulties in receiving the impulses of the sensory modalities may be shown by:

- (1) Hyperactivity – Unable to sit still; extremely short attention span; extreme distractability; reacts excessively to every stimulus and can’t calm down after the reaction;
- (2) Visual Perception Difficulties – Can’t distinguish between lines and spaces; difficulty recognizing or reproducing music symbols; trouble focusing on chalkboard or music chart;
- (3) Auditory Perception Difficulties – Monotones; Inability to match tones; inability to distinguish between high and low; inability to repeat a rhythmic pattern;
- (4) Body Movement Problems – Inability to walk and skip with both sides of body; reversals of arm movements in imitation and interpretive movement; directionality problems; difficulty inhibiting movement;

INNER PROBLEMS – Difficulty integrating information from sensory modalities with previous information to remember, make relationships, categorize and form concepts, as shown by:

- (1) Memory Impairments – Difficulty in remembering words; gets words and parts of words out of sequence; difficulty in following directions involving more than one or two parts;
- (2) Language Disorders – Lacks words to express experiences; has difficulty putting ideas together to form concepts; seems not to be able to understand categories – gets notes, values, symbols mixed up;
- (3) Integration Problems – Can’t seem to put together what he sees and what he hears simultaneously; can’t coordinate body response with visual or auditory stimuli;

EXPRESSIVE PROBLEMS – Difficulty singing songs, on pitch, with the group, caused by above reasons or by inability to *give back* through the overlaid vocal organs on the basis of what has been taken in.

Now that you are convinced that these children do exist right in your own choir groups, let's discuss what you can do, through a ministry of music, to help them to function in choir with success and to improve their overall functioning level in other learning experiences. Oddly enough, you will discover that not only the 20% of atypical children will benefit from these suggestions, but the majority of mythical "normal" children will reach even higher levels of functioning through these techniques.

To use music therapeutically, your first step is to **OBSERVE THE CHILD**. Try to notice as much about his body movement, his visual perception, his language and his auditory perception and expression as possible, perhaps a simple test of each area might be worked into a pre-season conference with each child, writing the results on a 5x8 card, filed for future reference and follow-up. Such a test might include:

- a. Moving to a bongo: Walking, Skipping, Stopping;
- b. Tone Matching: Up or Down?
- c. Copying Silly Syllables to evaluate memory span;
- d. Sing me a song
- e. Show a whole note and let child draw on board;
- f. Show several notes and let child find another whole note;
- g. Line note or space note?
- h. Rhythmic pattern to copy;
- i. Picture of yourself; Tell me about it;

The second step involves structuring your rehearsal plans so that you have specific sequences of events, of sufficient short duration paced to their attention span, and letting the children know your expectations as to how they are to act. As you move from one type of rehearsal activity to another, utilize the "Iso Theory" of music therapy in which you match the mood of the moment, introduce an intermediate mood, lead the children to the type mood appropriate for your next activity. Create simple songs to serve as "cues" to lead from one mood to another.

The third step is a multi-sensory approach to all that you do – letting children *see, hear, feel kinesthetically*, and relate each important concept. Some children learn best through auditory channels, others through visual, others through tactual and kinesthetic methods – so that the stronger modalities may bridge the gaps of the weaker modalities. Constantly reinforce, expand and relate previous experiences to build – step by step – into the larger music and spiritual concepts which you hope will become a permanent part of each child.

Work a portion of each rehearsal on the specific problems of individual children as well as the general problems having to do with Receptive, Inner and Expressive aspects of learning. Some suggestions, to correlate with the problems as they are described in the seventh paragraph, are:

RECEPTIVE PROBLEMS

Hyperactivity: Quicken the pace of the overall rehearsal, with shorter spans of attention required for each subsequent activity; seat the excessively hyperactive child where he will be exposed to the fewest distractions – partially away from the other children or from view of the window or door movements. (Sometimes a partial screen improvised from a chart tablet will help him concentrate for a longer period.) If he is extremely disturbing to the other children and unable to focus more than a few minutes, arrange for him to attend only the first portion of the rehearsal, letting him know that as he is able to listen and work for a longer time, you will increase his time in choir. Help him to feel that his minutes of participation are valid and that you consider him important and hope that before long, he will be able to stay a bit longer.

Visual-Perception: Have children learn symbols by tracing in the air, saying their names, as they look at them. Color cue to teach the difference between the lines and spaces and to make important foreground figures stand out against the background. Find symbols in many different printed and written forms – so that the children's recognition of the form will remain constant, even when a different type ink, paper, or printing style is used.



Auditory-Perception: Begin with unison pitches experienced both auditorially and by moving the body along taped floor staffs ("A la Mel Gallagher") as intervals are introduced. On rhythms, begin with slow, steady rhythms, experienced auditorially, visually, and by movement. Gradually vary tempo, rhythmic patterns, and teach to shift from one pattern to another without distorting the basic rhythms; increase the length of sequences.

INNER PROBLEMS can best be remediated by using a multi-sensory approach which begins with the simplest, root element of each bit of information to be learned or experienced – and building upon this using cues, verbal mediation, and helping the child to fit the concepts into prior experiences to determine relationships and categories.

EXPRESSIVE PROBLEMS are beautifully coped with through music as the rhythm, the body kinesthesia automatically involved in tone production, the visual and auditory perceptions involved in the learning of the music – all prepare the child for expressive release of these prior energies. Sometimes, automatic, spontaneous "tone matching" games and musical exercises can help a child express more freely than activities in which there is a direct pressure upon him to sing. A child should never be embarrassed by an expressive inadequacy – but the receptive and inner modalities should be strengthened, preparing him to be ready for expressive participation.

Where serious disabilities are observed, the director must resist alarming parents or playing the part of a specialist in diagnosing the child's difficulties. However, observations of actual behavior and difficulties should be shared matter of factly and out of concern for the child – with his parents in a conference. An abundance of books and pamphlets on Learning Disabilities are now on the market, and many family physicians are becoming aware to the problem in its earlier preschool manifestations. A few fortunate communities in our country have Learning Disabilities Centers, with multidimensional diagnosis and remediation, and more such centers are "in the beginning stages."



The Bible is filled with examples of therapeutic uses of music – and those of us who would truly minister with music have an obligation to use our gift not just for the sake of "spiritual beauty" – but to help *all* children who come to us to become more "whole" through the healing powers of our art form.

INEXPENSIVE RESOURCES ON LEARNING DISABILITIES

Available from the National Society for Crippled Children, 2033 West Ogden, Chicago, Illinois, 60612, are these pamphlets and booklets:

"Language Disorders in Children" – Nancy Wood.....	.50
"Learning Disorders" – Myklebust.....	.35
"Brain-Injured Child in Class" – Kephart.....	.50
"Discovering, Evaluating, Programming" – Strother.....	.35
"Brain-Injured Child" – Richard Lewis.....	.25
Symposium – Conference on Children with Minimal Brain-Injury – Kirk-Becker.....	1.50

Available from CANHC, 11291 McNab, Garden Grove, California:

"An Introduction to Movement for Neurologically Impaired" – Scagliotta.....	.50
"Recognition and Therapy Through Art" – Uhlin.....	.25
"Visual Readiness" – Sister Bernetta.....	.35

Available from the U.S. Office of Education, Washington, D.C., Superintendent of Documents:

"Who Is This Child?" – Hall and Lehman – OE35086.....	.15
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Available from Perception Development Research Assoc., Box 336, LaPorte, Texas:

A Motor Perception Development Handbook.....	1.00
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Also, check your public Library Education and Special Education departments for books by Montessori, Fernald, Orton, Kephart, Ashlock, Cruickshank, Kirk, Myklebust, Bateman, Wood, Bender, Strauss and Lehtinen, Holt, Doll, Barsch, Getman and others catalogued under the categories named in the article.

A NEW ANTHEM
BY
JANE M. MARSHALL
A-48



It is always an event of prime interest to church musicians when any new composition by Jane M. Marshall is announced. Not long ago a representative of one of our major publishing firms called her – “the white hope of American church music.” Her compositions have been extensively used and directors report them to be extremely helpful. Mrs. Marshall is choosy (“fastidiously selective” – Webster) in her texts and inventive in her musical devices. Her compositions reflect her musical ability and personal integrity. It is a great pleasure for the Guild to present to you a complimentary copy of

A-48 I SING A SONG OF THE SAINTS OF GOD – Jane M. Marshall

We believe that this anthem will be a welcome addition to the repertoire of all children’s choirs.

The title page art gives the message of the text: a saint is one “who loves to do Jesus’ will” no matter what age he lives in. Each child of today can be as truly a saint as men and women of yore.

We are indebted to two people for this art. Earl Noffsinger of Milwaukee drew the children and Mary Elizabeth Montgomery of Dallas created the background window. I’m sure I should add a word of thanks to our printer, Jim Hodges, for putting the two drawings together in proper balance and relief. As you see, we used this art work as the title page of this month’s LETTERS.

The text was written by the wife of a British clergyman who, at last report, lived at Yelverton, Devonshire, England. Our friend, Lee Bristol of Princeton, N.J. wrote to me regarding one part of the text:

“I was always told that she (Lesbia Scott) explained that the ‘doctor’ in the text was St. Luke, the ‘queen’ was the Queen of Hungary who was later canonized, and the ‘shepherdess on the green’ was Joan of Arc.”

I will try to get more information on other picturizations which appear in the text and report to you at another time.

We believe this new anthem is a fitting companion to A-26, **FOR HARD THINGS**, which Mrs. Marshall wrote for Guild publication in 1963. A-26 has been one of our most widely used publications.

This new anthem is scheduled for study in Mrs. Marshall’s repertoire class at our Choristers Guild Seminar at Waukesha, Wisconsin, June 19-23.



In the *Addendum to November 1966 Order Form for Available Materials* which you will find with this issue, you will notice a listing of a new bulletin – **SAINTS OF GOD** bulletin. We

believe you will appreciate having the attractive cover design of the anthem and this issue of the LETTERS available on a bulletin. This bulletin has only the art on the cover and a small “printed by . . .” on the back. It is printed on mimeograph stock and intended for your programs.

The prices are the same as the **CHILDREN’S CHOIR** bulletin (Mabel Boyter’s choir picture) which so many of you have used. We believe the **SAINTS OF GOD** bulletin also will have wide appeal and use. We are ready to supply both of these bulletins to you.

FOR HARD THINGS

EDITH KENT BATTLE

JANE M. MARSHALL

Moderato

There are hard things

that I must do to-day, dear God.

A. L. W.

Everybody

(ALMOST)
WILL BE THERE!

MEET THEM - HEAR THEM - STUDY WITH THEM

CHORISTERS GUILD SEMINAR

JUNE 19 - 23, 1967

CARROLL COLLEGE

WAUKESHA, WISCONSIN

THE LEADERS



NELS ANDERSEN—Creative Movement



MADELINE D. INGRAM—Junior Choirs



PHIL E. BAKER—Organ



HELEN KEMP—Older Children



VIRGINIA CHEESMAN—Primary Choirs



JANE M. MARSHALL—Repertoire



DAVID L. CRAIG—Boys' Voices



ALEC WYTON—Speaker



Yes, Kathy Kemp will be there, too!

Five days of

- ▲ new ideas
- ▲ new music
- ▲ new friendships
- ▲ renewed incentive

will prepare you to be a

**BETTER DIRECTOR
OF CHILDREN'S CHOIRS**

The first person to register was:

ALLEN H. SCHULTZ
of Oshkosh, Wis.

Others are registering every day.

DO NOT DELAY

Send in your reservation now.

A report on the probable number attending has to be made to the college by May 15.



SAI Bell Ringers & Instrumentalists
Lauretta R. Cotton, Director
Present a concert on Thursday night



OVER THE ATLANTIC - APRIL 6

*My thoughts as we fly six miles
above the cloud-covered ocean
returning from England.*



So much new, stimulating and delightful has been crowded into the last six days. I'm sure I cannot be coherent nor can I in any real way reflect my thoughts and emotions.

Mr. Graham, the owner of Franklin Travel, Inc. of Philadelphia, is my companion. At his suggestion, we made the trip (1) to look over first hand the accommodations - hotels, busses, restaurants, etc. - which we will be using on our Guild Tour-Seminar, July 10-31; (2) to meet personally the men I've been corresponding with in preparation for our trip; (3) to talk with them regarding the details of each stop; and (4) I suspect Mr. Graham wanted my ear to begin to be attuned to the delightful English accent.

It has been a thrilling trip. Every where the Choir Masters, clergy and businessmen I talked with have been most cordial. They are cooperating fully to make the coming Tour-Seminar all we have hoped for.

Let me give you a touch of what we did each day.

SATURDAY, after an overnight flight from New York, we were met at the London Airport by Bob and his limousine. He was our careful driver and knowledgeable guide each day. On the trip to the hotel, Bob brought to life and vision what had only been names before: Buckingham Palace, The Mall, Albert Hall, Victoria Memorial, Hyde Park and on and on. After a little rest to make up for a night's loss of sleep, Mr. Graham and I walked: Piccadilly Circus, Leicester Square, Fleet Street and much more.

SUNDAY we drove to Canterbury. Mr. Allen Wicks, Organist and Choir Master of the Cathedral, greeted us before Matins. He invited us to sit in the organ loft high above the choir to see and hear the service. He will be our host for the Tour hours we spend at this venerable Cathedral. While returning to London, we stopped at a charming old inn where I tried their Kidney Pie. "Best in all England, by Jove!"

MONDAY we went west and north to Oxford, Stratford-on-Avon and Coventry. Dr. Bernard Rose of Magdalen College (pronounced "Maudlin"!), Oxford, greeted me cordially and is planning to speak to us on English Choir Boy Techniques, play tapes and answer questions. Dean Cuthbert Simpson of Christ Church urges us to attend the eleven o'clock Eucharist on the Sunday we are at Oxford. He said, with an enthusiastic glow, "You will hear the best choir in all England."

For lunch, we stopped at the Alveston Manor Hotel, Stratford. This is where we will be staying three nights while on the Tour. It is an old hotel, but kept up in the finest modern style. Crowds were everywhere preparing to attend the Shakespeare Theatre, as we will in July.

Coventry Cathedral cannot be put into words, save possibly the words of scripture,

*"From Everlasting to Everlasting
Thou art God."*

The old, ruined by war's hatred, has been built again by man's love and faith.

The English countryside is picturesque, flower-decked and altogether charming. Phrases of English nursery rhymes and anthems kept coming to my mind: "Four and twenty black birds baked in a pie." (Millions of them!)

"All in the April evening, April airs were abroad,

The sheep with their little lambs passed me by on the road."

The patchwork fields with the hedgerows have all the beauty you have read about, but the cities are drab, relieved only by the flowering window boxes and parks.

*"There are jonquils in the city . . .
The children laugh and shout."*

TUESDAY we turned south to the little village of Ticehurst to meet our Guild member, Walter Spinney. (He is the composer of A-29, "The Light of God" our C.G. Benediction.) We found him to be a musical gentleman of charm and wit. He has arranged to meet our group at St. Mary's Parish Church where he plays. Parts of this church date back to the Norman period of the 13th Century! A mixed choir from a nearby school will sing for us. Then he has arranged for lunch for "all my good friends from the States." "I hope the Bell Hotel will fully meet with your standard of requirements. Remember, it is a country place and not London." This stop on the South Downs will be a high point of the trip.

Then we drove to Chichester with its striking contrasts: a Cathedral of the 11th Century - "a poem in stone" - surrounded by a bustling 20th Century city. Dean Walter Hussey greeted us most warmly. He will arrange details of our visit with the Choir Master, John Birch, who at the moment is on tour in America.

WEDNESDAY was spent in and around London. First a stop at Sir Christopher Wren's architectural masterpiece, St. Paul's Cathedral, to check on the July times of services. Then on to Whitechapel Bell Foundry where Mr. Douglas Hughes is making great preparations for our July visit. We'll be taken through the foundry in small groups with guides from the employees. We'll be shown the many processes of tower bell and hand bell production. He plans to make this a "party time" for all, so employees and visitors will be served a buffet lunch in the foundry!

The afternoon stop was at the Royal School of Church Music, housed in picturesque Addington Palace, Croydon. Dr. Gerald H. Knight, the Director of this unique school for church musicians, will speak to us informally, show us their extensive library, take us on a tour of the Palace and serve tea.

To London again for brief stops at Temple Church and Westminster Cathedral. "There'll always be an England."

THURSDAY we are flying again, this time straining to keep up with the sun on its way to New York and Dallas. But I can "hardly wait" to return to spend more time in the Mother Country. Mr. Graham has been interested and helpful. He has been with me most of the time. He has been checking on accommodations to see that the facilities and services will be first class. He and his staff have gone to great lengths for us.

The Holland and Denmark part of the Tour has been thoroughly planned by the Kemps. They spent some months in these countries a few years ago, and know the people and places we will visit.

(We are now over desolate, snow-wind swept Labrador. I wonder if the Eskimo children sing.)

The last word from the Franklin Travel office said we have 44 signed for the Tour. All accommodations have been made on the basis of fifty. Four more than fifty will be accepted on a standby basis. If you are not signed up and expect to make the Tour - do not delay a day. Communicate directly with Franklin Travel, 344 Suburban Station Bldg., Philadelphia, Pa. 19103.


I have only one regret as I anticipate the Tour. I wish that the whole Guild family - all 3,300 of you - were going. Maybe another time.

F. R. W.


Sing Them Over Again to Me

PHILIP P. BLISS, 1838-1876

WORDS OF LIFE 86.86.66. with Refrain
PHILIP P. BLISS, 1838-1876



1. Sing them o - ver a - gain to me, Won-der - ful words of life;
2. Christ, the bless - ed one, gives to all Won-der - ful words of life;
3. Sweet - ly ech - o the gos - pel call, Won-der - ful words of life;




Let me more of their beau - ty see, Won-der - ful words of life;
Sin - ner, list to the lov - ing call, Won-der - ful words of life;
Of - fer par - don and peace to all, Won-der - ful words of life;




Words of life and beau - ty Teach me faith and du - ty.
All so free - ly giv - en, Woo - ing us to heav - en.
Je - sus, on - ly Sav - ior, Sanc - ti - fy for - ev - er.



Refrain



1. Beau-ti-ful words, won-der-ful words, Won-der-ful words of life;
2. life.



ADDENDUM TO NOVEMBER, 1966
ORDER FORM FOR AVAILABLE MATERIALS

QUANTITY ORDERED

"A" SERIES (ANTHEMS)

_____ A-45 Seasons of Time	Adler.....	15¢
_____ A-46 Sing Hosanna in the Highest	Butler.....	20¢
_____ A-47 Make a Joyful Noise to the Lord	Sindlinger.....	15¢
_____ A-48 I Sing a Song of the Saints of God	Marshall.....	20¢

"B" SERIES (FOR HANDBELLS)

_____ B-2 A Handbell Mosaic (For Performance & Practice)	Various.....	20¢
--	--------------	-----

"C" SERIES
CARTOONS

IRVING		
_____ 24. Things Irving Leaves at Home	}	5¢ each
_____ 25. Christian, Rise and Act Thy Creed		
_____ 26. Comments on Processionals		

"XTRA" SERIES

_____ Saints of God Bulletin Covers.....	100 for.....	\$ 2.00
(Similar to the cover of A-48)	500 for.....	9.00
	1,000 for.....	17.00
_____ IRVING'S Choir Coloring Book (A collection of 12 of the regular Irving drawings which lend themselves readily to coloring by the children.)	}	50¢ each

"M" SERIES
(Miscellaneous Workbook Pages)

_____ M-14 <i>The Beatitudes</i> (Companion to M-9, The Ten Commandments) By Dr. Elton Trueblood - Art by Mary Elizabeth Montgomery	}	5¢ each

"S" SERIES
(Special Pages)

_____ S-6 <i>A Child's Journey Through the Christian Year</i> (Poems by Roy E. Johnson - designed to help children understand the divisions of the Christian Year)	}	6¢ each
_____ S-9 <i>Mosaic Cross Attendance Chart</i> (Printed on heavy paper for coloring by the children)		

"POSTCARD" SERIES
(Order by Hundreds)

_____ EXCUSE CARD (A humorous reminder of silly excuses)	}	100 for \$1.00
_____ C. G. SHIELD (There is no other writing on this - intended for your message)		
_____ HOLE CARD (Vacant chair at choir - cut out hole)		

NOTE: A new order form will be enclosed when your order is filled.

Total Order \$ _____

For faster postal service add "Special Handling" costs
(not in Canada) up to 2 lbs. - 25¢, 2 lbs. to 10 lbs. - 35¢.

Packaging and Handling _____ .25

TOTAL COST \$ _____

If ordering from this page ONLY, be sure to fill out the blanks at the right!

Name

Address

City, State and Zip Code

Choristers Guild Letters



"God of Our Fathers..."

So sang the builders of our nation generations ago . . .
in time of distress, of thanksgiving . . . with faith!

So sing the youth of America today . . . in spirit
of reverence, of praise . . . with hope!

Between the America of yesterday and the America of
tomorrow stands our generation. To us has fallen the duty
to preserve the honor, the strength, the glory that is America.

So guided, we will have faith in God . . . faith in Ourselves
. . . faith in Our Fellow Men . . . and faith in Freedom.

So guided, we will best serve America's destiny . . .
and the world's.

By looking to God, by seeking Him in His temple weekly
. . . by dedicating ourselves to His teachings . . . we and our
children will be filled with renewed and strengthened faith.

Thus may we ultimately achieve this glorious ideal —
"on earth, Peace to all men of good will."

June 1967

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CHORISTERS GUILD LETTERS

June 1967

Volume XVIII

Federal Lee Whittlesey, Editor

Number 10

Regular Writers:

Christine Kallstrom
Helen Kemp
Norma Lowder
Nancy Poore Tufts



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CHORISTERS GUILD

RUTH KREMBIEL JACOBS, *Founder and First President*

A non-profit, religious and educational corporation chartered under the laws of Tennessee

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440 NORTHLAKE CENTER
DALLAS, TEXAS 75238



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SUPPLEMENTS

IRVING NO. 26 "Comments on Processionals"
S-9 MOSAIC CROSS ATTENDANCE CHART
Envelope for Your Membership Renewal

HELEN KEMP CHALLENGES US

*With a Practical
and Beneficial Idea*

Much time is taken up at Workshops and Seminars with discussions of vocal methods and discipline problems, rehearsal procedures, and best materials to use. Recently, though, I have been aware of more concern about how to get **parents** of Choristers more vitally interested in what it means to be a member of a children's choir.

As we were thinking about what we could do in our church to establish a better communication with parents, we began to wonder if we 3300 + Guilders couldn't *unify* and create a **National Choristers Parents Night** – and make one great effort to reach the parents of the boys and girls we teach. If each one of the 3300 of us average one group of 25 youngsters, that means at least 82,500 children, with approximately 165,000 parents! (This is a modest estimate.)



Why dilly-dally? Let's make a daring proposal!

I hereby challenge you to observe –

M O N D A Y N I G H T

S E P T E M B E R 11th, 1967

a s

N A T I O N A L C H O R I S T E R S P A R E N T S N I G H T

Wouldn't it be exciting to feel that your efforts to communicate with the parents and to involve them through a better understanding of the aims, goals and desires of the Children's Choir program would be held in conjunction with hundreds of other such gatherings all over the country?

Instead of dreaming, we might just as well *plan!* Yes, I've marked my calendar – why not mark yours?

Monday, September 11, 1967

reserved for

National Choristers Parents Night

First of all, have it at night, so **Fathers** can come. Enlist the help of several couples, instead of choir mothers alone, to help you plan details. Invite parents of children in kindergarten thru sixth grade with an invitation that includes an R.S.V.P. (The Three Choristers post card – or the one with the Choristers Guild seal would be perfect for invitations.)

Why not plan to use one of the two Choristers Guild program folders which are available – the one with the singing choir, or the one which has the title page of Jane Marshall's new anthem, "I Sing a Song of the Saints of God." I would suggest that we mimeograph on one side the purposes of childrens' choirs as stated in the Choristers Guild brochure and on the other the agenda for the meeting.

Just think what an effect a **NATIONAL CHORISTERS PARENTS NIGHT – September 11, 1967** will have on you and your work!

First of all, it will require your own careful advance preparation as far as organization goes. If your contacts for directors, or team teachers, or choir mothers, accompanists, are made **before** the vacation period, your summer months can be spent selecting music, working with your minister to set dates on the calendar for worship services and seasonal festival services, planning short term and long term goals. All of these preparations will help to set up the format of your

National Choristers Parents Night

Suggested agenda:

What We Plan to Do:

1. Introduction of Personnel
Group directors, accompanists, choir mothers, — and —
the Church School teachers of the corresponding age groups!
2. Purposes of the Childrens' Choirs —
(Christian Character through Childrens' Choirs)
 - to make the Choir a religious, educational, artistic and recreational factor in the lives of its members
 - to develop and foster a sense of worship
 - to train members in Christian ideals and churchmanship
 - to encourage a sense of personal responsibility
 - to develop the spirit of cooperation
 - to present worthy music, well prepared
 - to influence, with these high ideals, as many children as possible
3. Projected plans:
Presentation of fall and winter calendar of activities, including actual dates when children will participate in worship services.
Explanation of long-term projects, such as Childrens' Choir Festival in Spring, etc.
Discussion of plans to co-ordinate with Church
School curriculum (teaching of curriculum-centered hymns, etc.)

Why We Need **YOU** —

1. We need parents who understand the broader purpose of the Childrens' Choirs.
2. We need help from home:
 - to encourage regular attendance
 - to communicate with the director about problems that arise that would affect the child's attitude concerning his church
 - to help memorize texts (this could serve as a basis for round-the-table family devotions)
 - cooperation in maintaining certain standards of behaviour and appearance when participating in services of worship. (Churchmanship)
 - we need your particular talents! Can you make attractive hymn-charts, help with choir notebooks, make an occasional batch of cookies, help with choir creative efforts — plays rhythmic movement group.
 - we need your understanding of the award system, and the philosophy behind this recognition of service.

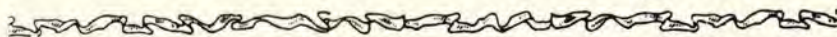
Why not plan to decorate the room with attractive hymn-charts (ones prepared for the coming month's work); use the instruments you have available — all sorts of drums, recorders, your autoharp, bells — pictures of the choirs. Use your imagination to perk up your "papas and mammas" — and don't waste their evening! Give them something to think about. Begin on time — end on time. Home-made cookies and coffee would provide a good excuse for Choir talk.

P.S. You might have just the right original idea to make

*National Choristers Parents Night
September 11, 1967*

a real success. Please write and tell us about your ideas. We can share them at the Seminars and in the September LETTERS.

Helena



MY SPIRITUAL DAILY DOZEN

RELAX—I have cast my burden.
STRETCH— My arms to catch the bounty that is mine.
INHALE—The one perfect life, breathe in beauty.
EXHALE—Critical and negative thoughts.
BRAIN EXERCISE—Think only constructive thoughts.
EYE EXERCISE—See only perfection in others.

EAR EXERCISE—Listen for the voice of God in nature.
FACIAL EXERCISE—Smile, Smile, SMILE!
TONGUE EXERCISE—Speak kindness.
LEG EXERCISE—Walk fearlessly in the path God directs.
HEART EXERCISE—Broadcast thoughts of love.
SOUL EXERCISE—Commune with the Christ within.

ANON.

LAST CALL FOR WAUKESHA

1967		JUNE						1967	
SUN	MON	TUE	WED	THU	FRI	SAT			
●	☾	☉	☾	1	2	3			
4	5	6	7	8	9	10			
11	12	13	14	15	16	17			
18	19	20	21	22	23	24			
25	26	27	28	29	30				

CHORISTERS GUILD SEMINAR - - - - -

For seven months we have been telling you about the opportunities for summer study which the Guild is providing. The Tour-Seminar is entirely reserved - see below - however, more can be accommodated at

CARROLL COLLEGE, WAUKESHA, WISCONSIN

IT IS NOT TOO LATE FOR YOU TO JOIN US !

Send in your reservation to "440" promptly;
or even at the last moment -



THUMB A RIDE!

HOP A PLANE!

COME any way you can to the Union Building, Carroll College on Monday morning, June 19.

FIVE DAYS OF INSTRUCTION, INSPIRATION and FELLOWSHIP;
NEW IDEAS, NEW MUSIC and NEW INSIGHTS

Which will make a difference
in your life as a
Children's Choir Director!

Don't let this opportunity pass -

We'll be looking for you on the 19th!



Reservations for the

TOUR-SEMINAR OF ENGLAND, HOLLAND AND DENMARK

The following people have signed for the trip:

have been completed.



Mr. & Mrs. Richard Wellock
Fairmont, W. Va.

Dr. & Mrs. Wm. S. Joyner
Chapel Hill, N. Carolina

Mr. & Mrs. Paul L. Lefever
Haddonfield, New Jersey

Dr. & Mrs. John Kemp
Oklahoma City, Okla.

Mr. & Mrs. Sherman Cherry
Moultrie, Georgia

Mr. & Mrs. Edgar Kendall
Gatlinburg, Tenn.

Miss Arlene V. Root
Wichita, Kansas

Miss Hilda Tocher
Yonkers, New York

Mrs. Tracy Tuthill
Buffalo, New York

Dr. & Mrs. James T. Spencer
& their son and daughter
Charleston, W. Virginia

Mrs. Amellia Warming
Yakima, Washington

Mrs. Ruth H. LaBerge
Indianapolis, Indiana

Mrs. Bernice M. Wissinger
Lynchburg, Virginia

Miss Virginia Chessman
Philadelphia, Pa.

Mrs. Muriel A. Osgood
Burlington, Vermont

Mrs. Erna Magnarella
Millbrook, New York

Mrs. David J. Griffin
Birmingham, Ala.

Mr. & Mrs. Haskell Boyter
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Orchard Park, N. Y.

Rev. James M. Johnson
Kinston, N. Carolina

Mrs. Ruth D. Fowler
Tulsa, Okla.

Mr. Jay Shisler
Portland, Oregon

Miss Louise M. Gridley
Findlay, Ohio

Mrs. Frank P. Graham
Philadelphia, Pa.

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Parlin, New Jersey

Mrs. Person Moore, Jr.
Pascagoula, Miss.

Dr. & Mrs. F. L. Whittlesey
Dallas, Texas

Mrs. Herbert W. Lind
Jamestown, N.Y.

Mr. & Mrs. G. A. Taylor
Abbotsford, B.C., Canada

Rev. Aldred B. Haas
Madison, New Jersey

Mr. James E. Hager
Cody, Wyoming

Miss Evelyn Fraser
Grand Island, New York

Mrs. Dorothy Lionberger
Madison, Illinois

Mrs. Marietta Beitzel
Mechanicsburg, Pa.

Mrs. Evelyn Rickert
Milwaukee, Wisc.

Miss Ruth Cogan
Canton, Ohio

Dear Sir:

In some of your LETTERS you have mentioned recordings of various children's choirs. I have looked and looked and have asked my music dealer. It seems that they aren't available in this vicinity.

Please send me information about some of these children's choir records.

A CGer

RECORDINGS FOR YOUR SUMMER EAR SHARPENING

The letter above set me to thinking – maybe it *is* hard to find the recordings of children's choirs which we have mentioned from time to time. Thus I consulted the Schwann catalogue (March '67) and supplementary Religious and Children's catalogue; the '67 Baptist Book Store Catalogue; the Cokesbury Records Catalogue – "Projector"; the '67 Word Recordings Catalogue, and some other sources.

As far as I am able to ascertain, the following records are available and the information given is correct. I have heard many of these records, but not all of them. I do not vouch for them as to good tone, diction, etc., but they should sharpen your listening. This is one of the great values of recordings – one can listen over and over, study styles, tone quality, etc., and form his own judgment. Listen to as many recordings of children's voices as possible this summer.

RECORD COMPANY	NUMBER	DESCRIPTION
Angel Records	3582	MUSIC FOR CHILDREN, Orff and Keetman
Angel Records	65031	OBERNKIRCHEN CHILDREN'S CHOIR, Folk Songs & Fairy Tales
Telefunken	14391	OBERNKIRCHEN CHILDREN'S CHOIR, Chorkonzert
Angel Records	65038	OBERNKIRCHEN CHILDREN'S CHOIR, Happy Wandering & Other Songs
Angel Records	35839	OBERNKIRCHEN CHILDREN'S CHOIR, Wandering
Victor	2855	REGENSBURG BOYS' CHOIR
London Argo	5340	ST. JOHN'S COLLEGE CHOIR CAMBRIDGE
Urania	57125	KOREAN CHILDREN'S CHOIR
Request	S-8055	TOKYO LITTLE SINGERS
London	99378	TOKYO LITTLE SINGERS, At Lincoln Center
Columbia	4873	VIENNA CHOIR BOYS
Capital	T-10217	VIENNA CHOIR BOYS, Austria Revisited
Epic	LC 3588	VIENNA CHOIR BOYS, Children's Songs
Epic	LC 3648	VIENNA CHOIR BOYS, Concert
Philles	900011	VIENNA CHOIR BOYS, Madrigals
Decca	8106	COLUMBUS BOYCHOIR Song Festival
Decca	4135	COLUMBUS BOYCHOIR Singing for Joy
London	9146	CEREMONY OF CAROLS Britten
London	25271	CEREMONY OF CAROLS Canterbury Cathedral Choristers
Decca	10060	CEREMONY OF CAROLS Texas Boys' Choir
London	25331	NOYE'S FLUDDE, English Opera Group
Victor	2861	BUDAPEST CHILDREN'S CHORUS, Kodaly
Word	3130	SINGING CHILDREN – Mabel Boyter's Choir
Word	3137	A JOYFUL SOUND – Mabel Boyter's Choir
Word	4014	MUSIC OF THE EPISCOPAL CHURCH – Cathedral of St. John the Divine, New York – Alec Wyton
Word	4021	ONCE IN ROYAL DAVID'S CITY – Alec Wyton
Word	4022	GREAT HYMNS OF THE CHURCH – Alec Wyton
Word	3167	KOREAN ORPHAN CHOIR
Word	3196	KOREAN ORPHAN CHOIR – Concert of Christmas Music
Word	3340	KOREAN ORPHAN CHOIR – Enchanting
Word	3361	KOREAN ORPHAN CHOIR – We Wish You a Merry Christmas
Word	3374	KOREAN ORPHAN CHOIR – We Sing Because We're Happy
Graded Press Production Nashville, Tenn. obtainable through Cokesbury (Methodist) Book Stores		GREAT HYMNS FOR CHILDREN (by children's choirs) each album contains 12 hymns
Broadman Records Nashville, Tenn. obtainable through Baptist Book Stores		HYMNS FOR JUNIOR WORSHIP 4 albums

Armed with the data above, go to your record dealer. He should be able to get any of these for you.

* * * * *

OH YES! For great enjoyment and profit, you should hear

A SELECTION OF 14 BEST LOVED CHRISTMAS CAROLS FROM MANY LANDS

Sung by the Kemp Carolers – all 7 of them

For this, write directly to John Kemp, First Presbyterian Church, 1001 N.W. 25th St., Oklahoma City, Okla. 73106.

June '67 – 162 –

A STUDY OF A-48

by Helen Kemp

When I received my copy of "I Sing a Song of the Saints of God," by Jane Marshall, I decided immediately to use it in my next workshop. That meant *study the anthem, plan the presentation*. Then I thought it might be valuable to write out the study-plan for others to use. This might be just the anthem you could sing at your summer choir camp, or during Vacation Church School, or for you to suggest to your Junior Choir Festival Committee who are selecting the music for next year.

First of all, I was aware of the cover design. There are possibilities there for relating the meaning of the text. Also on page 154 of the May LETTERS, Dr. Whittlesey gave some valuable inside information as he quoted Dr. Lee Bristol, who has great personal as well as scholarly interest in hymn-writers. The author, Lesbia Scott, was the wife of a British clergyman who lived at Yelverton, Devonshire, England, and of her text, Lee Bristol says, "I was always told that she (Lesbia Scott) explained that the 'doctor' was St. Luke, the 'queen' was the Queen of Hungary who was later canonized, and the 'shepherdess on the green' was Joan of Arc."

With child-like simplicity the author comes back each time to the first-person singular "I can be a saint, too." The word *saint* is clarified in the text as "one who loves to do Jesus' will." From the revered saints who lived hundred of years ago and are pictured in stained glass and in great paintings, to people, *young and old, here and now*, the text is all-inclusive.

Junior aged children need heroes and heroines, whom they want to be like. Is it possible (hopefully) to give them spiritual heroes in a day when "The Monkees" and "The Rolling Stones" are thrust upon them as idols? This text gives us a chance to present heroes of our faith to children. It also has the modern flavor of a certain inner-beat, if you please, in the accompaniment – a device that will immediately catch our disc-conscious children.

So that we can talk specifically about the music, I am going to suggest the you number the measures from 1 to 120. After playing and singing through the anthem, at the composers suggested tempo ($\text{♩} = 88$) you will notice it is in *three* main sections.

I. Measures 1 – 43 (This section is in two units – (M. 1–23, M. 24–43.)

Many of your children will have sung these words before, but with this minor-key melody and modal surprises, they will have another opportunity to capture the thoughts and meanings instead of just repeating familiar words.

A-48 I SING A SONG OF THE SAINTS OF GOD Jane M. Marshall .20

Unison Anthem with Descant



Christers Guild 440 NORTHLAKE CENTER DALLAS, TEXAS 75238

The accompaniment in this section is characterized by a strong repetitive rhythmic swing with an important *inner-beat-insistent* but *subtle*, a quality of *good* jazz. You will notice only one slight ritard on measure 32, the *a* tempo on measure 33 should begin precisely on that 3rd count.

II. Measures 44 - 77

After a two measure bridge, the John Henry Hopkins hymn-tune, "Grand Isle," enjoys an interesting harmonization, adding the right sustained quality needed for contrast of sound as well as for the content of text. Jane Marshall uses directives carefully and sparingly, and at just the right places. Observe *broadly* mostly in style, not exaggerated tempo change.

III. Measures 78 - 120

The melody of Section I is repeated, rhythm varied to fit text. Notice that the *a tempo* marking on measure 78 is again marked specifically so that the insistent *swing* or *pulse* of the accompaniment takes over. The melody of section I is enhanced by a descant at the beginning and ending of this section. The descant is about the same level of difficulty as the melody, and the same range, (not too high), and not difficult rhythmically. For the kind of balance I like, I would have 1/3 of my choir on the descant, 2/3 on melody - just the right amount of icing for the cake.

When teaching the descant, several vocal suggestions might help for the numerous E (4th space) pitches. A *lift* from the inside, and tones that seem to come through the eyes will help these notes be on the proper pitch. Be careful that children do not say "l^oved ^{an}" instead of "lⁱved ⁱⁿ". Even on the 1st syllable of the word "ages," avoid a spread sound of "ages".

Ideas for Presentation:

If your children have sung the familiar hymn tune to this text, have them open the music to page 3 and sing the melody they already know. (beginning measure 46)

Now have them *look* at page 1, measure 4. Does the melody look the same as the tune you have just sung? Listen to measures 4 - 22. As you listen, follow the music and feel the swing of 2 half-notes to each measure. Find *phrases* that are almost alike (4 to 8 and 12 to 16). Sing through measures 4 - 22, being careful to make children aware of the continuing swing (inner-pulse) through tones held on words God, true, died, loved, knew.

Now look at unit 2 of Section I (measures 24 - 42). Have the children read at sight, so they *discover* that measures 29 - 33 will require more thought because of the ascending whole tone sequence (a, b, c#, d#) - then the change in the descending passage which follows. On page 3, (36 - 42) prepare your group to watch and listen for tonal surprises (b naturals, b flats, e flat).

The accompaniment for Section I (and Section III) should be saved until the unison melody is well learned. Teach the tune with only occasional help from the piano playing melody only. Psychologically there is a wonderful lift that comes with hearing the rhythmic accompaniment when the vocal note-learning has been completed.

Whenever possible, let your choir *discover* the form of anthems. For instance, when going on to Section III, don't tell them that this is like Section I. Plan your approach so they tell *you*.

I would suggest teaching the descant separately, either before choir session, or by having an assistant teach the descanters during rehearsal in another room.

The challenge of presenting new music to children is to analyze and prepare simple and direct approaches which explain the music in interesting ways. The pleasure of your work with children is doubled when you encourage their creative thinking to *discover* the music. This wonder discovery, prodded and guided by a well-prepared teacher, is the quality that puts the magic into music-making.

Here's hoping that "I Sing a Song of the Saints of God" will have us all declaring that, "God, helping, I mean to be one, too!"

TINTINNABULATIONS

by Nancy Poore Tufts



When you are let out to pasture this summer (O Happy Day!) and wander off in dozens of directions, you might be interested in keeping eyes and ears peeled for Cow Bells—perhaps a more pleasant pastime than stamping down white horses?

The New England Dairy and Food Council, 729 Boylston St., Boston 16, has an attractive illustrated brochure "The History, Disappearance and Return of COWBELLS". Quoting parts of the accompanying text:

"Farmers of the world have been belling their cows for thousands of years. In America, except for a few remote spots, the old and time-honored tinkle of the cowbells is now mute and almost obscure." (Don't agree. We have cowbells along our country road which is less than 10 miles from the National Capital. Every few days, we see "City" cars stopping alongside the road to show wide-eyed children the cows, horses, sheep and goats, some of which are belled.) "Today's cows are mechanized and data-processed and the modern dairyman knows where every cow is at all time."

"Those who have experienced tranquility with a musical background of cowbells have enjoyed one of life's great moments. Perhaps that time of day, along about sundown, when the herd was being brought home for milking . . . or maybe it was early morning, when one might hear the melodious tinkle as cows moved slowly from one grazing spot to another."

WHY WERE COWS BELLED? Cowbells enabled the farmer to locate his herd easily, helped keep the herd together, and the noise scared off predatory animals lurking nearby. As man became more sophisticated and affluent, cowbells became status symbols of picturesque traditions for families to pass down from generations to generation.

WHERE DID COWBELLS ORIGINATE? The earliest recorded evidence suggests bell-casting began in China around 2697 B.C. (!!) Tradition saith that the Emperor Hong Ting ordered his servant Ling Lun to make a standard by which the tone of a scale might be determined. According to legend, Ling Lun fashioned musical stones into what is now known to the world as the elementary scale. Then using this scale as a standard, he cast a scale of bells, hoping to imitate these sounds.

Coming down to more "modern" times, it is recorded that prior to 450 A.D. Roman missionaries migrated through Europe and to Ireland, and they fashioned bells from sheets of metal, possibly iron, into a square, cut off the 4 corners, bent the sides together, producing not only the more elaborate holy bells, but cattle bells.

SHAPES, SIZES AND SOUNDS. In America, the crafting of cowbells was by mold, press, and by hand. The designs and sounds reflected regional tastes and needs. For instance the "long distance" bell is larger and has a heavier clapper. The European farmer preferred the long narrow bell, the quadrangular shape, and the miter. The dairy farmer of the Far East makes his cowbells of teak, bone, ivory and bamboo. A typical cowbell of Laos is reminiscent of the udder of a cow, with 4 tiny bells on it. Cowbells in Finland are often made from a nose cone from an artillery shell. Portuguese cows wear long tin bells, resembling a stove pipe.

NEW ENGLAND COWBELL COLLECTION. The Dairy Council has a large collection of cowbells from all over the world which may be seen, I believe, at the Hdqts. at 1034 Commonwealth Ave., Boston. This historic collection is often displayed at schools, banks, libraries, and so on. The Council even boasts of having acquired a bell which allegedly survived the famous Chicago fire set by Mrs. O'Leary's cow.

BELL NOTES: — *For An Outstanding Opportunity to Revel in Handbell Music* plan to attend the 10th National Biennial Convention of the American Guild of English Handbell Ringers to be held in Dallas, June 28–30. Here is the unparalleled chance that comes only every two years to hear dozens of Handbell groups ringing hundreds of bells in solo concerts and in ensemble, to bask in the light of leading Church Musicians and Bell Experts and Composers, to examine new music and equipment, and to share in that peculiarly joyful fellowship of a Ringing Brotherhood which stretches from Sea to Sea — and across to several Foreign Countries. Bell Ringing is a Universal Language. For details of the Convention write the Co-Chairmen: THE NABORS, 8400 Airline Road, Dallas, Texas 75225. (For Membership in the AGEHR write the Registrar: Dr. Istvan Gladics, P. O. Box 8050, Prairie Village, Kansas 66208. Send \$5.) . . . Don't forget to participate in ringing Bells on Independence Day, our Nation's 191st Birthday. *The Governor of your State* signed the Resolution unanimously adopted at Los Angeles on July 8, 1966 by The National Governors' Conference that the anniversary of the signing of the Declaration of Independence should be observed each year by the ringing of bells throughout the U.S. at the hour of 2 o'clock EST or at such other time on that day as may be determined by local authority. . . The *Second Canadian Handbell Festival* was held on April 22, 1967 in Toronto. Eight groups and a Handbell Carillonneur participated — representing school, church, & recreational groups.

EXPO 67: Re the great Canadian World Exhibition, we haven't much information about amateur and semi-pro musicians' participation. There are five Bandshell locations where dancers and musicians will perform from morning 'til night every day. Dave Wehr reports that his Cathedral Bell Ringers are scheduled to appear on June 16. The Potomac English Handbell Ringers will present 12 concerts June 19–23 at Bandshell "B", at various hours.

BELL DEDICATION: We are indebted to Neal Smith, 1st Evang. U.B. Church of Elkhart, Indiana, for sending us an interesting and effective Handbell Dedication which was included in the regular Morning Service under the heading "Worship Through the Act of Dedication". In brief: —

DEDICATION OF WHITECHAPEL HANDBELLS

Members and friends of First Evang. U.B. Church: Through the generosity of Mrs. _____, in loving memory of her husband, _____, it is an honor for me to present to this congregation this set of Handbells. May they forever ring the message of peace and goodwill to men, as they ring out for the glorification of our Heavenly Father.

PASTOR AND PEOPLE: The 150th Psalm.

PASTOR AND PEOPLE: Almighty God, who has given us ears to hear the sweet music of the bells, and hearts to rejoice in it, grant both that those who ring these bells may do so in Thy service and to Thy glory, and that all who hear their music may hear in it praise of Thy name and summons to Thy worship. Amen.

PASTOR: To the glory of God, who is the author of all goodness and beauty, and the giver of all the skills of mind and hand.

PEOPLE: We dedicate these Bells.

BELL CHOIR: First Amen of Three-Fold Amen.

PASTOR: To present to all, the clear ringing call of the Gospel of Christ, our Lord, in all its beauty and attractiveness.

PEOPLE: We dedicate these Bells.

BELL CHOIR: Second Amen of Three-Fold Amen.

PASTOR: To present to everyone, the overtones of faith in all its rich variety.

PEOPLE: We dedicate these Bells.

BELL CHOIR: Third Amen of Three-Fold Amen.

PASTOR: A Prayer.

BELL CHOIR: Three-Fold Amen.

BELL RINGERS: Grant, O Lord, that we who ring these Bells and that those who hear them may be called to think on Thee. Grant that their chimes may bring freedom to the oppressed, strength to the weak, courage to the fearful and joy to all mankind. And, finally, let us pray that in their song, we may all find peace in our hearts. Amen.

HYMN: "All Hail the Power of Jesus Name" by The Bell Ringers.

Wishing You a Fruitful Summer -

Nancy Poore Tufts

Nancy Poore Tufts



DECIBEL MARMALADE is ready and waiting to attend the CG Wisconsin Seminar, the CG Tour-Seminar, EXPO 67, or just to go ANYWHERE.

WHAT ARE WE WAITING FOR? *Let's Go!*

TAKE A LOOK

REPERTOIRE FOR YOUR

SUMMER STUDY

by Norma Lowder

CHILDREN'S ANTHEMS

- ACHIEVED IS THE GLORIOUS WORK.** Haydn-Davies. Oxford University Press, 1966. SA.
This two-part arrangement from Haydn's "Creation" is a bright, fast-moving anthem that will challenge youth as well as children. It is "music they will grow into", and well worth examination by the director who likes to present a challenge as well as a lesson in music history and appreciation to children.
- COME, THOU LONG-EXPECTED JESUS.** Rameau-Nelson. Augsburg T1 301. 1967 Unison. 25¢
All directors should consider this score. Taken from "Air Tendre" from the cantata "Diane et Acteon", the melody is enhanced by a violin obbligato and accompaniment that would be effective on organ, piano or harpsichord.
- A HYMN OF YOUTH.** Wood. Augsburg ACL 1488. 1967. SS. 25¢
The melody is simple enough for primaries; juniors will find added challenge in the second stanza, written in the form of a round; a short optional descant appears in the third stanza. This would give an easy introduction to part singing with children or nearly any age, background or experience.
- I WILL LIFT UP MINE EYES UNTO THE HILLS.** Gardner. Oxford University Press A 224. 1966.
Sop. Solo, SSA. Unaccompanied.
Written for the boys of Canterbury Cathedral, this moving setting of Psalm 121 will be reserved for advanced children's choirs or for women's voices. High school girls' choirs will find herein a most worshipful anthem. Rhythmic and melodic problems are well worth the tackling.
- LITTLE BULL.** Green. Oxford University Press U124. 1966. Unison
A charming Christmas anthem is this. To guitar (or autoharp) and optional tambourine accompaniment the little bull tells what he sees of Christmas Eve. A flute or recorder might well provide the counter melodies written in the piano score. It is lively and should be a favorite for singer and congregation, from primary age up. (To be used at the Seminar in June.)
- LOVING SHEPHERD OF THY SHEEP.** Pooler. Augsburg ACL 1484. 1962. SA. 25¢
Here is a reprint from "Unison and Two-Part Anthems". The melody is such an old one, ca. 1200, and so lovely in its simplicity that it should be a part of every chorister's library. Five stanzas are included, alternating keys and unison with two-part.
- A MEDITATION OF SAINT THERESA.** Wyton. Mercury Music Corporation, 1967. SA. 25¢
The interweaving of parts and their interdependence upon each other makes of this another anthem that all directors should examine. Those of you who know Mr. Wyton know what a perfectly delightful person he is and will be interested in knowing that he has dedicated this anthem to Dr. Whittlesey and the Guild. Use it; you'll be glad you did!
- ROCKING and SILENT NIGHT.** arr. Trant. Oxford University Press W69. 1966. SSA.
Two for the price of one. Once again we have arrangements of familiar melodies that are useable in children's choirs that do part work, in youth choirs, and for women's voices. Both accompaniments add to the rocking effect.
- WAKE, O SHEPHERDS.** Rameau-Nelson. Augsburg T1 300. 1967. Unison. 25¢
Taken from the same cantata mentioned above, this continues the same general mood, though quite lively, with violin and keyboard instrument. The two would be a compatible pair for next December's Christmas programs.

COLLECTIONS FOR CHILDREN

- THE CHRISTMAS STORY ACCORDING TO ST. LUKE.** Hillert. Concordia 97-4814. 1967. Unison and two-part choir or soloists, flute, oboe, two violins, cello, and/or organ.
This is a simple cantata which utilizes, in addition to the text of the narrative from St. Luke, Chapter 2:1-20, seven hymn stanzas that are interspersed as commentaries and reflections. They are taken from a series of hymns by Martin Luther, and determine the melodic and rhythmic character of much of the thematic material.
Each of three major part contains eight brief sections:
Part I: The Prologue and the Account of the Nativity
Part II: The Announcement by the Angels
Part III: The Response of the Shepherds
Performance time is about 20 minutes.
Music is suitable for use with children, adults, soloists, or a combination thereof.
Chorus parts are 90¢; full score is \$3.00.
- HYMN ANTHEMS FOR THE JUNIOR CHOIR.** Hokanson. Broadman Press 451-359. 1967. \$1.25
Unison and two-part arrangements of hymns which should be familiar to all children.
- LEARNING AS WE SING.** Smart. Hope Publishing Company. 1967. Single copy, \$2.95; five or more, \$2.50; fifty or more, \$2.25.
Directors of primary choirs will want to examine this children's church music workbook; it is much like the notebooks that many Guilders use. Mr. Smart sets as goals learning by doing (singing, arts, crafts, creative activities) and by relating church music to Biblical references, arts, crafts, music interest, and creative activities.
Materials include crayons, paste, pencil, ruler, scissors and optional gummer stars.
Part I includes ten songs for the church years, each with accompanying activity. For instance, "God Who Made the Earth", asks the child to underline all the words that tell of things God has made, provides space on which to paste pictures cut from magazines of the things in the hymn that God has made, and provides additional space for pictures the children will draw.
Part II, Musical Interest, introduces a treble clef, bass clef, staff, notes, melody direction, measures, whole notes, half notes, quarter notes, composing for rhythm instruments, composing a hymn melody, and making a piano keyboard. The spiral-bound book is attractive to children, and should be of help to all notebook users.

ONCE, BY GALILEE. Burroughs. Broadman Press. 452-081. 1966. \$2.49

A musical drama is written for children's choir, with solos for soprano, bass, two baritones, and boy soprano, upon the miracle of Jesus' feeding the five thousand on the shore of the Sea of Galilee. The central figure in the work is not Jesus but a young boy who freely gave to Jesus all that he had – five loaves and two fish. A Stranger is portrayed by a non-singing adult; the Crowd, by non-singing children and adults. Production notes are included.

THE ROAD TO BETHLEHEM. Caldwell. Broadman Press 452-087. 1967. \$1.25

A Christmas cantata for treble choir, with solos for soprano and baritone, and optional parts for tambourine, wood blocks, bell or triangle, finger cymbals, and camel bells. Suggestions are given for simple costumes, a few props, and effective lighting so that the music may be accompanied by pantomime.

Part I: The Ancient Road

Part II: At the Inn

Part III: The Shepherds

Part IV: The Three Kings

Part V: The Ancient Road Today

WITH JOYFUL PRAISE. Williams. Broadman Press 451-403. 1966.

This unison and two-part Christmas cantata is totally for children's voices. A bit shorter and simpler than the previous ones, it consists of a prelude followed by short anthems.

Note from C.G. office: Any music listed in the LETTERS (other than that published by the Guild) which you would like to obtain should be ordered from your regular music dealer or directly from the publisher. We are not "music dealers" and so do not have music from various publishers. Anthems which we publish ("A" Series) or any other material listed on our order blank should be ordered from the Guild Office, 440 Northlake Center, Dallas, Texas 75238.



LILY WORK



One of the stone-carvers at a great Cathedral, who was tediously chiseling on the back of an angel's head in an obscure corner of a nave bay, was asked by a Visitor why he put so much into a part that nobody will see. He replied, "GOD WILL SEE IT".

Watching these skilled craftsmen going carefully and reverently about their work, the Visitor thought of that verse in the 1st Book of Kings which describes how, on the tops of the pillars, there was *lily-work*. Up under the roof where nobody could see it or come near, and very few people even knew it was there, was exquisite carving created not because the sculptor would be praised for doing it, but because it was in itself his praise.

The Visitor then inquired of a glazier if stained glass is really a lost art. He was told "The answer is 'no'. If any ingredients are missing in the windows of our century, they are time and patience. Stained-glass designing and assembling, too, is a painstaking, tedious craft. The rich glowing colors may not easily be seen in the vast upreaches and mysterious shadows of the great edifice, but they, too, speak eloquently of the glory of God and magnify His handiwork.

When our Choristers ask to wear "just the cotta" in summer, because it gets so hot – and nobody will see, and bounce in with red, white and blue shoes – because nobody will see; when the Choir and Vesting Rooms are left a shambles since it doesn't matter – nobody goes down there but us chickens; when the Organist reads a mystery story (or ?) and snickers during the Sermon, for no one ever notices her, when the Basses duck out during the Sermon for a smoke in the alley or a cuppa coffee in the kitchen – nobody cares and man, we get tired a-settin'; when the Sopranos make an inventory of the congregation and necks swivel R, L, R, L, with the movements of latecomers and of the communicants; when hardly a corporal's guard attend our muchly-touted Cantata and half the Choir threatens to quit – "If that's all *they* appreciate *us* – Humph!" – – it's time to mention "Lily Work" and perhaps reflect a bit on our personal attitudes.

Submitted by N.P.T.

THE VOICE OF GOD IS CALLING

MEIRIONYDD 76.76.D.

Words by:
John Haynes Holmes
1879-1964

Tune:
Welsh Hymn Melody
William Lloyd
1786-1852

Can you remember a time when?

“Memories” are one important part of each person that keep any two persons from being exactly alike. Prove it with an experiment by letting a group of friends “about your age” make a picture of a sad and a happy memory that each of them has. Do any two memories come out the same?



The Hebrew people long ago had memories that reached far back to the time when God first called them to become a nation, giving them the special responsibilities of teaching the whole world about His Purposes. To keep their memories alive and strong, they recited and retold the stories again and again around the campfires in the wilderness until the “telling” of the Exodus Event became like a ceremony. Throughout Old Testament writings are words written to renew and remind the people of the covenant relationship between God and Israel.

We acted out the Exodus Event in choir. Some of us were Egyptian soldiers; some of us were Hebrew slaves making bricks; and one boy acted out the part of Moses when he became aware of God calling him to lead the Hebrew people across the Red Sea into a promised land. Can you guess what Moses did when God called him? Just like we sometimes do ourselves when it’s time to go to church or to fulfill a responsibility – Moses tried all kinds of excuses to back out of obeying God. Read all of Exodus 3-15 to see the exciting things that happened to Moses.

A hymn which reminds us of how God calls persons is:

“The voice of God is calling its summons unto men,
As once he spake in Zion so now he speaks again.”

How does the voice of God call us? Through a voice like a human person or through events and experiences in which we become aware of God’s Presence?

The next line asks, “Whom shall I send to succor my people in their need?”. “Succor” means to “help”. Who are some of the people in the world today who need help:

Some of the other stanzas use words that are a bit out of date, but the IDEA of the hymn is the same as the IDEA of the Exodus Event and its memory in the conscience of the people of Israel: GOD CALLS US AND WE TOO MUST OBEY!

Search the melody to see which lines are alike. Try singing the matching lines by scale steps or Do-Re-Mi’s. Now clap the rhythm. Do you think the lively Welsh rhythm is appropriate to the meaning of the words? _____

Why? _____

One memory I hope to keep my whole lifetime is the good feeling I have as I stand amid a group of my choir friends, singing the hymns that show “We heed, O Lord, Thy summons, and answer: Here are we!”

Charley the Choirboy

The Voice of God Is Calling

ISAIAH 6:8
JOHN HAYNES HOLMES, 1879-1964

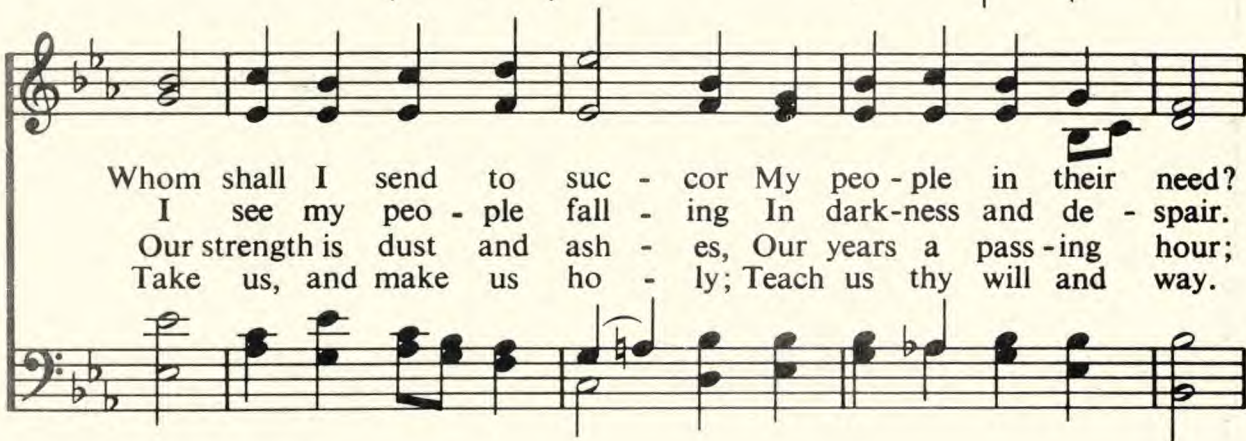
MEIRIONYDD 76.76.D.
WILLIAM LLOYD, 1786-1852



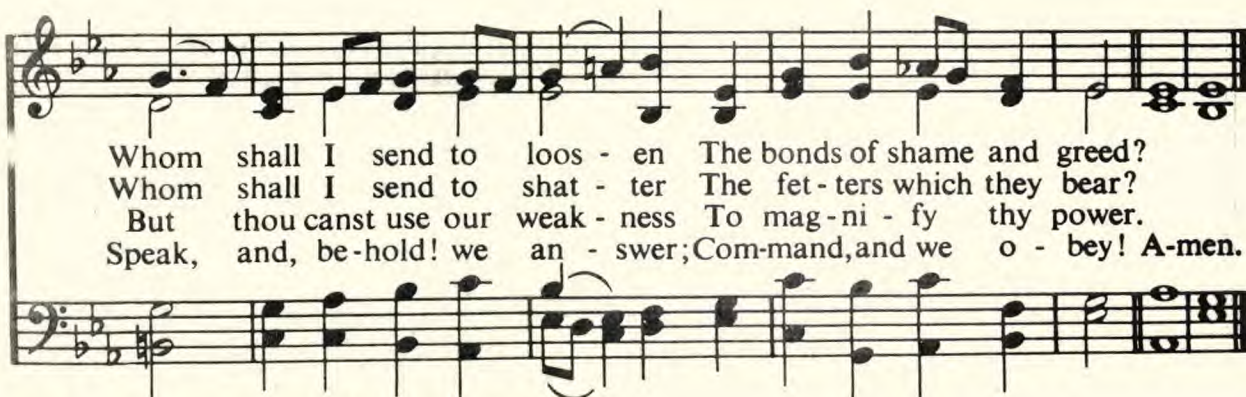
1. The voice of God is call - ing Its sum-mons un - to men;
2. I hear my peo - ple cry - ing In cot and mine and slum;
3. We heed, O Lord, thy sum-mons, And an-swer: Here are we!
4. From ease and plen - ty save us; From pride of place ab - solve;



As once he spake in Zi - on, So now he speaks a - gain.
No field or mart is si - lent, No cit - y street is dumb.
Send us up - on thine er-rand, Let us thy ser - vants be.
Purge us of low de - sire; Lift us to high re - solve;



Whom shall I send to suc - cor My peo - ple in their need?
I see my peo - ple fall - ing In dark-ness and de - spair.
Our strength is dust and ash - es, Our years a pass - ing hour;
Take us, and make us ho - ly; Teach us thy will and way.



Whom shall I send to loos - en The bonds of shame and greed?
Whom shall I send to shat - ter The fet - ters which they bear?
But thou canst use our weak - ness To mag - ni - fy thy power.
Speak, and, be-hold! we an - swer; Com-mand, and we o - bey! A-men.

Words used by permission of John Haynes Holmes.

WHAT IS YOUR GUILD MEMBERSHIP WORTH TO YOU?



The time for renewal of your membership is near. With this issue of the LETTERS you found an envelope for your renewal. Tho the Guild year is not over until August 31, we urge you to renew now. Then your mind can be at ease all summer; you will be assured of receiving the September issue; you will help your office staff, we can process your membership in the slacker summer months.

However, before you write your check, ask yourself the title question above and ponder the following points:

Your check is not in payment for a magazine subscription but to make you a member of a world wide organization of children's choir directors whose aim is to serve.

The Choristers Guild has no denominational backing, no endowment, has never received a grant from any Foundation. Its only income is from memberships, small profits from the sale of awards and materials, a little (\$375.00 this year) from special gifts.

The regular dues have not been raised since 1956. Each year at the September Board of Directors Meeting, the question of raising the dues is considered. Each year it is decided to leave the dues as they are as long as possible. The Board wishes to keep the regular membership at \$4 so that every individual or church which wishes to be a member may do so. The Board also recognizes that the \$4 does not pay for even the direct cost of the LETTERS, without considering the cost of sending the supplements or any overhead expense. Therefore, it urges as many as possible to raise their memberships voluntarily — to Contributing Memberships at \$10 if possible, or one of the other special memberships.

Each year more people have been doing this, that is, have become Contributing Members or Subscribing Members. A full list of these people for the year 1966-67 will be found on pages 173-176 of this issue. These 341 individuals and churches subsidize the 3,000 other memberships and make it possible to keep the basic membership at the lower rate. If you are not at present a Contributing Member, perhaps this is the year you can become one. You will have all the privileges of other membership classifications and in addition, after 5 years of Contributing Membership, have a vote in the annual "stockholders" meeting and an annual business report from the Guild. You will also have the satisfaction of knowing you are helping other directors to have the Guild LETTERS, materials and services which they might not afford if dues were raised.

Two other considerations — With this year's LETTERS, you received 17 varied supplements and 10 hymn studies. The retail value of these is \$2.67.

Dues to a professional organization such as the Choristers Guild are deductible for income tax purposes. Special gifts to the Guild are also legitimate deductions.

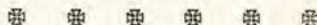
With all of the foregoing information, the time is now to write your check, fill in the information requested on the membership envelope with this issue, put the two together and mail it — no stamps necessary if mailed in the United States.

One more thing could be put in the envelope which would mightily help your Guild. Give us names and addresses of children's choir directors in your area who are not members of the Guild. We will send each a brochure on the Guild and an invitation to join us. If we could have hundreds of new names, we would be reasonably sure of reaching our 4,000 goal for '67-'68.

A word of thanks to the 87 members who have already renewed for '67-'68.

Write your check — whatever the amount — send it now!

You are the Choristers Guild — We are here to help and serve YOU.



A FATHER'S DAY PRAYER

Minder of toys, leader of boys,
Changer of fuses, kisser of bruises,
Bless him, dear Lord.
Mover of couches, soother of ouches,
Pounder of nails, teller of tales,
Reward him, O Lord.
Hanger of screens, counselor of teens,
Fixer of bikes, chastiser of tykes,
Help him, O Lord.
Raker of leaves, cleaner of eaves,
Dryer of dishes, fulfiller of wishes . .
BLESS HIM, O LORD.

Contributed



FOR YOUR VACATION CHOIR SCHOOL OR SUMMER CHOIR PROGRAM

The summer is an ideal time to have special choir activities: new learning experiences with hymns and anthems, new musicianship studies, new Christian educational instruction using the scriptures, new churchmanship training and worship leadership.

In the summer, you and the children will want to do things and have experiences which were not part of the routine of the regular choir season. They and you need a "change of pace," a re-creation time which is also an enriching time.

This calls for imagination, careful planning and the use of new materials and approaches. The Guild has developed much material for your use. Some of it you have already used during the regular season. There probably is much more you have not used. Thus, the summer is the time; the Guild has the material for you.

Let me suggest some activities and materials which might be used in your summer choir program.

HYMN LEARNING The 67 hymn studies of the "H" Series give a wide variety to choose from. Most of the texts of these studies were written as if a child ("Charley the Choirboy") were telling another child what was said and sung in his choir. All but 2 of these studies have the music of the hymn printed with it. **THE CHORISTERS LITTLE HYMNAL** of 68 hymns, service music and rounds, is an ideal small book for summer activities. Choristers Guild hymn studies are available for 28 of these hymns.

UNUSUAL ANTHEMS There are some anthems in our "A" Series which may not fit into your regular season but would have musical or Christian education values if there was time enough for study. Such anthems are **BIRDS ARE SINGING**, A-22 with its variations in time signatures, including 28 measures in 5/4; **IT IS A GOOD THING TO GIVE THANKS**, A-32 colorful melody and modern accompaniment; A-34 a **CANON OF SIX IN ONE WITH A ROUND**; the companion anthems (A-28 and A-33) which give the Old Testament and New Testament concepts of what God requires of us; A-45 which challenges us to face the world as it is and realize that there is "a time for every purpose under heaven." There are many other distinctive anthems.

Several in the "A" Series have accompaniment for varied instruments, such as autoharp, flute, recorder, violin, handbells, trumpet, rhythm instruments. These would add interest for the summer sessions.

The summer is a good time to get a "head start" on next season's repertoire.

MUSICIANSHIP INSTRUCTION The Guild-published **ABC'S OF THE DO RE MI'S** is a series of "74 lessons for the teaching of note-reading to junior children." The teacher's manual comes complete with 16 charts, review sheets and work-pages. Additional copies of these pages are available for the children's use. These "74 lessons" are short, each designed for a five minute period in a rehearsal. Several of them could be used in a summer class period.

CHOIR PRAYERS M-1 is a sheet of 21 choir prayers. Many of these should be used for discussions, not just as recited or read prayers. Here is an important part of Christian Education which is often neglected.

A number of our anthems are prayers - A-9, **GOD OF ALL LOVELY SOUNDS**; A-25, **LORD, GUIDE OUR THOUGHTS**; A-26, **FOR HARD THINGS**; A-27, **A CHILD'S PRAYER**; A-30, **GOD WHO TOUCHES EARTH WITH BEAUTY**.

CHRISTIAN YEAR S-6, **A CHILD'S JOURNEY THROUGH THE CHRISTIAN YEAR** is a page of 8 short poems to help children to understand the reason for and meaning of the basic divisions of the Christian Year. This is a worthy study for a summer choir. S-6 can lead the group into interesting scripture research and by-ways of discussion.

SCRIPTURE INTERPRETATION AND MEMORIZATION Rote memorizing has its place, but it is not as helpful as the memorizing which comes as a result of study, discussion and interpretation. The Guild has considerable material which may be used to this end. M-9, **THE TEN COMMANDMENTS** and M-14 **THE BEATITUDES** are versifications for children by Dr. Elton Trueblood with line drawings by Mary Elizabeth Montgomery.

M-12 **AN INDIAN VERSION OF THE TWENTY-THIRD PSALM** gives the familiar passage in colorful word pictures sure to interest the children. On the reverse are 3 other paraphrases of the Psalm with musical settings.

The Guild "PSALM" Series consists of 10 of the most beloved psalms (King James' Translation) with colorful art interpretation by Mrs. Montgomery. In the past two years, these have been used in numerous Daily Vacation Bible Schools and Choir Schools. They are highly helpful.

PROGRAMS If you have a closing program, you may want to consider using the **CHILDREN'S CHOIR BULLETIN**, the new **SAINTS OF GOD BULLETIN** or creating your own colorful bulletin by using the large Choristers Guild SEAL.

These suggested aids are all listed on the **ORDER FORM FOR AVAILABLE MATERIALS** or the supplemental **ADDENDUM FORM** which was with the may **LETTERS**. We are ready to serve you. A promise - your order will be filled and mailed the day we receive it - unless it comes Saturday or Sunday!

SPECIAL MEMBERSHIPS 1966-1967

It is a pleasure to print the names of 327 persons or churches who are Contributing members of the Choristers Guild for the year 1966-67. A "Contributing" member is one who pays \$10.00 a year for his membership.

The asterisk (*) indicates VOTING members. The Guild by-laws read: "Stockholders (or Voting members of the Corporation) shall be those persons who have been Contributing members of the Guild for a period of not less than 5 consecutive years." These people are "VIPS" in the legal structure of the Guild, for they are represented in the annual meeting of the Guild, either in person or by proxy.

The circle (°) indicates Contributing ORIGINAL members. When the Jacobs' organized the Guild in the season of 1949-50 there were 119 original members. The people marked with the (°) were in this group. At the end of the listings there is an additional group of people who are Regular members this year who were also among the Original members.

A few years ago provisions were made for three additional types of memberships. These are:

Subscribing Membership	\$ 25.00
Patron Membership	\$100.00
Life Membership	\$500.00

We now have one Life Member, A. Leslie Jacobs.

There are thirteen Subscribing memberships indicated. There is also a list of Chapters, organizations and individuals who have made special gifts to the Guild during the 1966-67 season.

To all who, in these special ways, have supported the Guild we give special recognition and thanks. There may be some errors in the lists, some omissions, some inaccuracies; if so, please write me (F.L.W.), for we want our records to be correct.

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<p>Alderman, Hugh Jacksonville, Fla.</p> <p>*Alford, Mr. & Mrs. Richard Glendale, Calif.</p> <p>*Allen, Norman K. Charlottesville, Va.</p> <p>Anschicks, Mrs. R. D. Denver, Colo.</p> <p>Baker, Furney G. Burlington, N. C.</p> <p>Bantz, Mrs. Dorothy Z. Vista, Calif.</p> <p>Bardstown Road Presbyterian Church Mrs. Robert Griffith Louisville, Ky.</p> <p>Barnes, John A. Charleston, W. Va.</p> <p>Barr, Mrs. George M. Rolling Hills Estates, Calif.</p> <p>*Barto, Mrs. Homer D. Jr. Reed City, Michigan</p> <p>Baughner, Miss Eleanor Dothan, Ala.</p> <p>*Baughner, Robert W. Florence, Ala.</p> <p>*Beaman, Mary Lou Marion, N. C.</p> <p>Been, Richard D. Hicksville, N. Y.</p> <p>Belknap, Lee M. South Bend, Indiana</p> <p>Bell, Mrs. Janet Minnertonka, Minn.</p> <p>Benson, Mrs. Thomas Olney, Ill.</p> <p>Bentel, E. Franklin Durham, N. C.</p> <p>*Berger, Wm. C. Houston, Texas</p> <p>*Bertalan, Joseph Morgantown, W. Va.</p> <p>Bethel Lutheran Church Lawrence G. Kelliher Madison, Wisconsin</p>	<p>Bethesda Lutheran Church Ames, Iowa</p> <p>*Bishop, Mrs. Roy Brighton, Colo.</p> <p>*Bitgood, Dr. Roberta Bay City, Michigan</p> <p>*Bliss, Miss Elaine S. New York, N. Y.</p> <p>*Boles, James Stewart Tulsa, Okla.</p> <p>*Boyter, Mrs. Haskell Atlanta, Ga.</p> <p>*Bradley, Mrs. Gloria Columbia, Missouri</p> <p>Brakebill, Don Maryville, Tenn.</p> <p>Brown, Mrs. Gene M. Concord, Mass.</p> <p>*Burns, Rev. Wm. K. Maplewood, New Jersey</p> <p>Buss, Mrs. Lloyd Rochester, Michigan</p> <p>*Byler, Mrs. Leland Jackson, Miss.</p> <p>*Byrens, Mr. & Mrs. Danford M. Battle Creek, Michigan</p> <p>Caldwell, Mary E. Pasadena, Calif.</p> <p>Calkins, Mrs. Charles A. Jr. Baltimore, Maryland</p> <p>*Callender, Mrs. E. D. Pearl River, N. Y.</p> <p>Calvary Lutheran Church E. F. Benes Millbrae, Calif.</p> <p>*Camp, James R. Indianapolis, Ind.</p> <p>*Carlson, Robert Collegeville, Pa.</p> <p>*Carpinteria Community Church Carpinteria, Calif.</p> <p>Cassell, Charles Goldsboro, N. C.</p>	<p>Cate, Mrs. George South Pittsburg, Tenn.</p> <p>Catherwood, Wm. J. Youngstown, Ohio</p> <p>*Cherry, Sherman D. Moultrie, Ga.</p> <p>Chester, Mrs. James D. Cypress, Calif.</p> <p>Chidester, James Canton, Ohio</p> <p>Clapper, Donald Harrisburg, Pa.</p> <p>Clark, Janice A. Ann Arbor, Michigan</p> <p>*Clark, Mrs. Walter A. Denver, Colo.</p> <p>*Clopton, Maurice Dallas, Texas</p> <p>*Collier, Dr. Shelby Memphis, Tenn.</p> <p>Columbia Baptist Church Malcolm H. Scott Falls Church, Va.</p> <p>*Cook, Mr. Elza Fort Worth, Texas</p> <p>*Cooksey, Mrs. Evelyn Baton Rouge, La.</p> <p>Councill, George D. Roanoke, Va.</p> <p>*Cox, Mrs. Raymond Elbridge, N. Y.</p> <p>*Craw, Mrs. Chester Toledo, Ohio</p> <p>*Davidson, Ray Wichita Falls, Texas</p> <p>*Davis, Brookes, M. Santa Barbara, Calif.</p> <p>*DeHart, George L. Midland, Texas</p> <p>*deJaager, Alfred West Liberty, W. Va.</p> <p>*Demming, Lanson F. Houston, Texas</p> <p>*Dieckmann, Adele Atlanta, Ga.</p>
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McDowell, Mrs. Roy R.
Richmond, Va.

Peebles, Mrs. Wm. F.
Delaware, Ohio

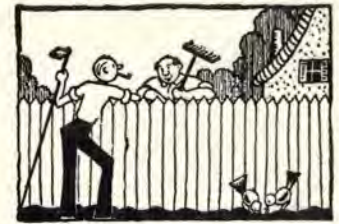
Quimby, John S., Jr.
Scranton, Pa.

Wiedower, Esther
Los Angeles, California

SHARING

Mrs. Robert Murtha of First Community Church, Columbus, Ohio, recently wrote about their festival and included an account of the program written by one of her 6th grade singers. It is quoted in part:

The festival was a smashing success! Mrs. Kemp was a wonderful director. She was a very beautiful woman and her directing made you want to sing your very best. It was a wonderful sight seeing the many choirs in their beautiful colored robes in a beautiful church!!!



By the way, did you see the PRESBYTERIAN LIFE story of Helen and her family in the March 15th issue of that magazine? From the beautiful color cover picture of Kathy and Mike with recorders, through four pages and twelve pictures, it is a delightful story about Helen and John and their family. This issue will be a keepsake for all Guild members who know the Kemps and are fortunate enough to get hands on a copy. Helen will have numerous responsibilities at the Waukesha Seminar. One will be to conduct a SHARING hour.

I'm pleased to tell you of a sharing which will take place at Waukesha this month. Jessie Whittlesey will conduct the devotions each morning. Many of you know her in other capacities. Now you will get to know her as a speaker and devotional leader. She will share thoughts from the spiritual writings which have meant much to her.

Judy Suvak of First Presbyterian Church, Bozeman, Montana, wrote about several projects of general interest:

We thank the Choristers Guild for the silver-plated pins. We weren't sure how we could afford the others. Our junior choir budget is quite small (this is the first year we've even had one), and I felt the money should all be used for music to build our tiny music library.

We held a one-day "Choir Camp" in early October at Rockhaven, a lovely camp which belongs to our local congregation. It is located only 25 miles from Bozeman, in the beautiful Gallatin Canyon. We invited the junior choir from the First Baptist Church to participate. All felt it was a huge success.

Last month we had a similar day in the Baptist Church building and also invited the children from St. James Episcopal. In the future, we hope to have more of these little "workshops" and eventually include children's choirs from all churches in town.

Mabel Boyter recently shared with me an amusing remark. I'll pass it on to you as she wrote it:

Enclosed is a copy of a festival program which 4 Presbyterian Churches prepared for an "extra" experience for our juniors.

One of my little girls took a best-friend along as a guest, and the little friend was so impressed she bounded into the kitchen where her Mother was feeding the baby and said, "Oh! Mother, it was WONDERFUL! There were 4 different choirs, and each one sang 2 songs all by themselves. Then, all of them sang together! And — there were 4 different rabbis who told us about Jesus!"

This confirms Art Linkletter's observation that "kids say the darndest things."

Someone recently sent to me an ad of a pamphlet titled

CAREER OPPORTUNITIES IN MUSIC

(A Guide for Young Men & Women Considering a Career in Music)

Published (1966) by American Music Conference

332 S. Michigan Ave. — Chicago, Ill. 60604 Price \$1

I ordered a copy and find it fascinating. As you will see by the chapter titles, the booklet covers every conceivable avenue of musical livelihood.

- I. A Concert Career
- II. Careers in Professional Conducting
- III. Careers in Church Music
- IV. Career in Music Education
- V. Teaching Music in College
- VI. Private Teaching Careers
- VII. Music Education Curriculum
- VIII. Performing Careers
- IX. Commercial Music
- X. Careers in Music Therapy
- XI. A Music Career in the U.S. Armed Forces
- XII. Positions in Fields Related to Music
- XIII. Business Opportunities in Music
- XIV. Salaries
- XV. Summary
- XVI. Bibliography

It is a good booklet to put in the hands of that talented young musician in your choir who is trying to decide on his life work. Share it with him or her.

The Church music career is not given its due, I feel. You might want to reinforce this with the pamphlet on Christian Vocations issued by the National Fellowship of Methodist Musicians. Write to Dr. Cecil Lapo, Box 871, Nashville, Tenn. 37202 for a copy.

"Helen Kemp's article on **Part-Singing** in the April LETTERS was splendid! The situation in our Junior Choir lends itself well to part-singing as is usual with any medium to large choir in any city that has a fine public school music program. Our choir numbers 60-70 (Junior ages 9-12). The children sing at every Sunday morning service and have two rehearsals each week. 45 minutes on Wednesday P.M.'s and 30 minutes on Sunday mornings. They do unison, unison with descant and two-part anthems mainly and include three-part anthems for Christmas, Easter and at other special times. The children greatly enjoy the experience of harmonizing and I find that very satisfying and thrilling results can be realized at rehearsals through the use of harmony. For sometime they have "tuned up" by using easy three-part chord progressions sung with neutral syllables — concentrating on voice production. The chords are sung from a blackboard and are changed each week. A while ago, it occurred to me that these three-part chord progressions might better be put to use in 'practice pieces' — in the form of short prayers, — 'spiritual tune-ups,' could we say? "My first attempt was a three-part arrangement of our well-loved Choristers Prayer. Successful? Yes, the children's response indicated this! Now there is added meaning to what was before, somewhat of a technical procedure. I recently 'put together' a Junior Choir Prayer using other simple chord progressions. Now at the start of our rehearsals, these prayers are sung — sometimes using neutral syllables or humming before or after words, with an ear to use of voice, but *always* with the added ingredient of 'voices tuned to Thy harmony.' That alone makes the difference! I would be happy to share these prayers with Guild members. They can be used in treble youth choirs as well."

Muriel A. Osgood, First Congregational Church, Burlington, Vt. 05401
Send a self addressed, stamped envelope. These are worth having and using.

FROM THE EDITOR'S DESK



IRVING NO. 26 A new Irving admonition is to be found with this issue. He comments wisely on processionalists. This is a worthy addition to the series. This whole series was well explained from one director's viewpoint in Amy Page's article in the May LETTERS, Pages 149 and 150. She tells how she makes use of these cartoons. Re-read her article as you do your summer planning for the fall choir program. Irving is ready to give you a helping hand with many choir problems, "440" is ready to supply all these cartoons.

"Irving's Choir Coloring Book" was explained on page 148 of the May LETTERS. Don't overlook this helpful new collection. It has many uses, we believe.



S-9 MOSAIC CROSS ATTENDANCE CHART This new attendance chart is included with this issue as a supplement. It is suggested that each child have one in the front of his choir workbook or notebook. Each time he comes to rehearsal he will color the proper rehearsal number section. That is, at the first rehearsal in the fall, he would color the number 1 section, second rehearsal, section 2, etc. Each time changing the crayon to give a varied hue. The director might suggest the colors or leave it to the child to select them. A space could be used for each time of singing in public, as well as a rehearsal. Of course, if a child is absent, the space is not to be colored.

Many directors who have used our other Guild attendance charts:

S-7 Window Attendance Chart

S-8 Organ Pipes Attendance Chart

have asked for a new one.

We hope S-9 proves useful. All three are printed on heavy paper so that they will endure a full season of use. We are ready to supply this and all other workbook pages. Use the Order Form with the November LETTERS and the ADDENDUM which was a part of the May LETTERS.



Last month, when we introduced Jane Marshall's new anthem, A-48, I SING A SONG OF THE SAINTS OF GOD, I told you I would try to have more information for you regarding the text. Dora P. Chaplin of General Theological Seminary, New York City, supplied me with a copy of a letter from Lesbia Scott, the author. It is here in full:

"I had not actually any specific saints in mind when I wrote my SONG OF THE SAINTS OF GOD, but realizing that children are categorically-minded, and demand chapter and verse, I am always prepared to supply the name of at least one saint under each heading. St. Luke, I would remind them, was a doctor; St. Gregory, St. Augustine, St. Hugh, St. Benedict and any number of others were priests; plenty of the early martyrs were torn in pieces in the arena during the Diocletian and other persecutions (St. Perpetua and her companions, for instance); St. Martin of Tours is a good instance of a soldier; St. Elizabeth of Bohemia, of a queen; and St. Joan of Arc, of a shepherdess. I hope this will answer your question and those of others. With all good wishes,

Very sincerely yours,

Lesbia Scott"

(signed)

This may be found in Dr. Chaplin's book WE WANT TO KNOW published by Morehouse-Barlow. Tho it is out of print now, you probably could find it in a library.



One of our Canadian members wrote about ---- I'll let her tell it:

For members who are looking for lovely pictures to brighten their choir room and illustrate their music, I have two addresses for you. The Monarch Life Insurance Company has employed a one-armed Canadian artist to depict some of our wonderful life in its natural settings. This set is available free if you write to the address below:

MONARCHS OF THE CANADIAN WILDS by Clarence Tillenius, the Monarch Life Assurance Company, Head Office, Winnipeg, Manitoba, Canada

The second address is in conjunction with the Centennial. One of our trust companies has commissioned an artist to paint the flowers of the Provinces in settings showing a bit of each Province. This series of reproductions may be ordered for \$1.00 from the address below.

CENTENNIAL REPRODUCTIONS OF CANADA'S OFFICIAL FLOWERS, National Trust Offices, 330-8th Ave. S.W., Calgary, Alberta, Canada

These sounded so good, I've already sent for them. Maybe you'll want them also.



Thus we come to the end of VOLUME XVIII of the Choristers Guild LETTERS. An index for this Volume is included. What an extensive Volume of helpful materials this has been! At least we hope it has been helpful. Re-study this Volume and those of other years as you begin to plan for next season. But before you do that,

GET A LITTLE RESPITE FROM CHOIRS!

I will see some of you this summer, hope to hear from many of you, and will be thinking about all of you.

The words of our Choristers Guild benediction come to mind. They form my prayer for you.

The Light of God surround you,
The Love of God enfold you,
The Power of God protect you,
The Presence of God watch over you
Where'er you are.



F. L. W.

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1. In the cross of Chris
2. When the woes of life
3. When the sun of bliss
4. Bane and bless-ing, pain
5. In the cross of Chris

ring o'er the wrecks of time;
de-ceive, and fears an- noy,
and love up- on my way,
he cross are sanc- ti- fied;
ring o'er the wrecks of time;

MOSAIC CROSS
ATTENDANCE CHART

In a procession **IRVING** keeps
time with his
tongue and not
with his
toes!



LANE
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