

## WHAT I HAVE TO GIVE

They come to me and mingle in my class -- 38 of them -- the poor, the well, the over-fed, the dirty, the crude, the frightened, the well mannered, the belligerent.

Some dined on balanced menus last night; others filled hungry stomachs with tainted leftovers; still others drank strawberry pop for dinner -- a touch of tasty luxury which fleetingly nourished the soul but not the body.

The little boy who sharpens his pencil too often and talks too much is remembering the wonderful popcorn balls his mother used to make - but she now lives far away and there is much unhappiness for a little boy learning to live without a mother who did gentle, personal things for him.

The little girl who talks too loudly is making noise to cover the gnawing of an empty stomach -- and an empty soul. She has never had anyone to do gentle, personal things for her.

The unruly boy in the back row has never felt the warmth and security of love; he resists all efforts at stern discipline but softens at a kind word or the ruffling of his funny crew cut.

The boy with the grimy clothes and body has never understood why stronger people do not pick on weaker ones; he is the target of his father's drunken strength - and he strikes blindly at all of us in a rage he dares not show at home.

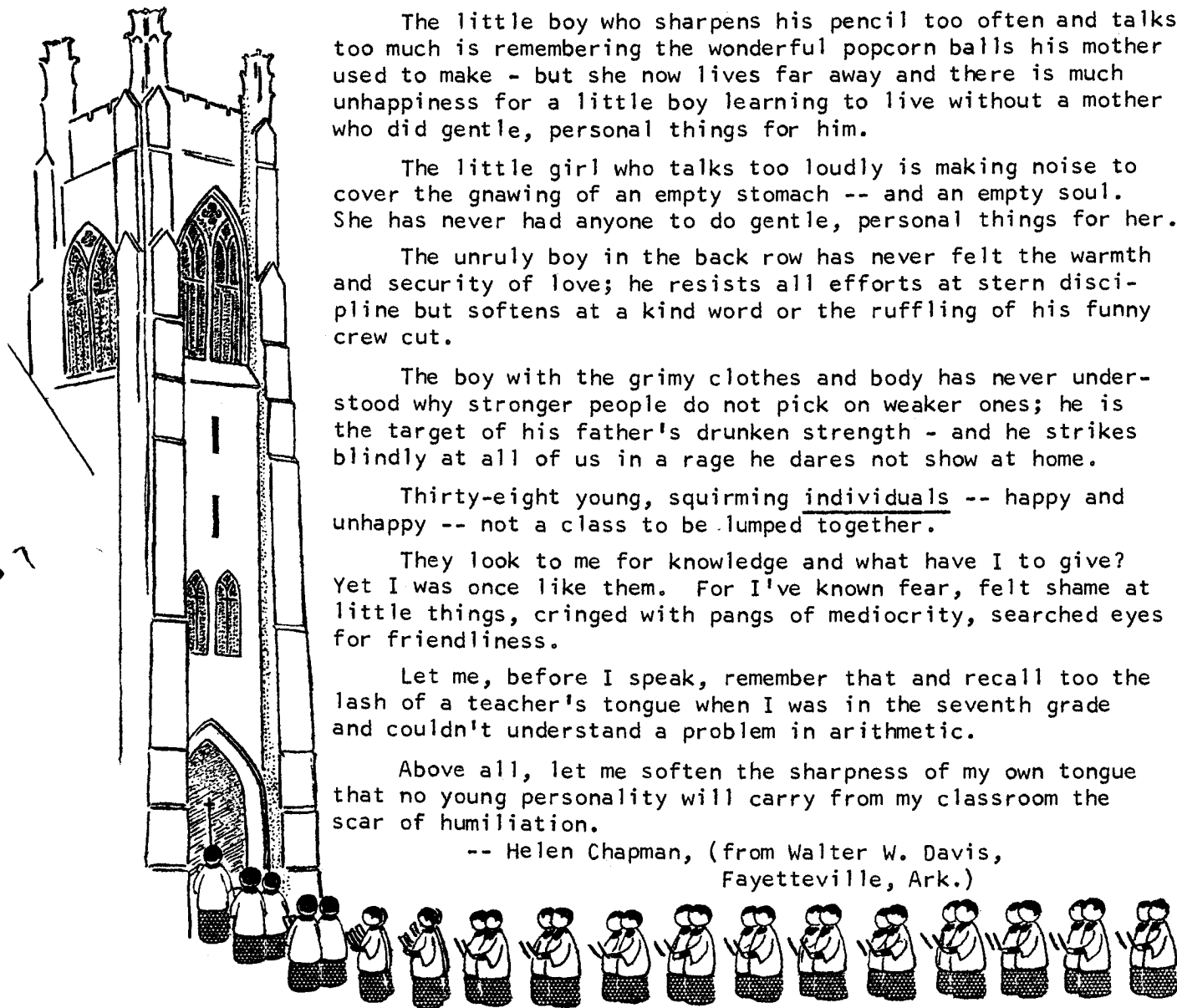
Thirty-eight young, squirming individuals -- happy and unhappy -- not a class to be lumped together.

They look to me for knowledge and what have I to give? Yet I was once like them. For I've known fear, felt shame at little things, cringed with pangs of mediocrity, searched eyes for friendliness.

Let me, before I speak, remember that and recall too the lash of a teacher's tongue when I was in the seventh grade and couldn't understand a problem in arithmetic.

Above all, let me soften the sharpness of my own tongue that no young personality will carry from my classroom the scar of humiliation.

-- Helen Chapman, (from Walter W. Davis,  
Fayetteville, Ark.)



CHORISTERS GUILD LETTERS  
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Arthur Leslie Jacobs, Editor

Helen Kemp, Nancy Poore Tufts, Associate Editors

Eleanor D. Fossick, Sally Lane, Christine Kallstrom, Contributing Editors

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CHORISTERS GUILD

Ruth Krehbiel Jacobs, Founder

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AU REVOIR

Under the date of June 14, 1963, I sent president Nita Akin a letter, a copy of which follows.

"After much earnest deliberation, and with the deepest feelings of regret, because of health reasons, I hereby submit my resignation as executive-secretary of the Choristers Guild to be effective September 1, 1963 which is the beginning of a new fiscal year of the Guild.

"As you know, this act has been in my thinking for quite sometime, but has become definitely necessary; I can no longer continue the immense responsibilities of guiding the Guild. The Guild, particularly in recent years since Ruth's death, has been my life. Through the years, I have watched it grow since it was only a dream in Ruth's hopes. Now in its fourteenth year, it has already attained world-wide stature, and I know that under capable leadership, the potential which lies all about us for the Guild, may begin to be realized.

"You may very well understand that this action penetrates my very being, and wrenches my soul. I'm certain however that under your leadership, the Guild will continue its onward march, and that feeling prevents for me, an emotional upset.

"May God ever guide and bless you in this work, under your leadership."

Sincerely,

*A. L. Jacobs*

Arthur Leslie Jacobs.

I shall continue as a member of the Board of Directors of the Guild, and have agreed to assist new leadership for a period not to exceed six months. This issue of the Letters has been completely my responsibility as will probably be, the October issue. After that, I shall, as quickly as possible, relinquish the reins as editor.

During the Dallas seminar, five members of the Board of Directors were present at one time, Nita Akin, Mabel Boyter, Leslie Jacobs, Norma Lowder and Les Whittlesey. These, president Akin called together as a special committee which met for several hours. The committee formulated numbers of recommendations to bring before the full board. The president then authorized special meetings of each the Stockholders and Directors. The date, determined a bit later, was set for July 8, 1963.

At the full meeting of the Board in Memphis, Tenn., the legal headquarters of the Guild, on July 8, my resignation was accepted; Dr. F.L. Whittlesey of Dallas, Texas was called as executive secretary-treasurer of the Guild; a move from Santa Barbara to Dallas sometime during the late fall of 1963 was authorized. Other matters to implement these changes were discussed and approved. The Board further, in order to meet objections of the Federal Internal Revenue Service in our corporation charter provisions, voted certain changes, and directed our Tennessee attorney to prepare such changes and make application to the state of Tennessee to grant them. Further, the Board adopted a proposal to provide additional permanent Stockholders to present to the Stockholders at the annual meeting to be held late in September.

The Stockholders, or better, Voting Members, met in a special meeting on July 8, 1963 after the meeting of the Board of Directors. All recommendations brought to the meeting by the Board were approved, and ordered carried out.

Lee and his wife plan to spend September in Santa Barbara to become acquainted with the operational details of the Guild. As soon as suitable quarters can be located the Guild will move its operational headquarters to Dallas, Texas. In the meantime, please continue to use the Santa Barbara address.

*Leslie*

## Meet FEDERAL LEE WHITTLESEY



Lee really needs no introduction to Choristers Guild members, for he has been a distinguished Guild figure as an American Church musician for many years. He is an original member of the Guild, a fact which testifies to his interest in childrens choirs, and loyalty to the Guild, and to the program and standards which the Guild proclaims. For the past fourteen years, Lee Whittlesey has directed the music of Highland Park Methodist Church, Dallas, Texas, the largest in point of membership in Methodism. The music of the church has attracted wide attention not only for its high quality, for its development of its own resources, but for its God-centered approach, Dr. Whittlesey's previous positions have been long term ones in the Church of the Covenant, Erie, Penna., Westminster Presbyterian Church, Detroit, Mich., and others. He earned a Ph D in music from the Detroit Institute of Musical Arts in 1941. The Handbell movement in this country found in him an early enthusiast and supporter. As an author, Dr. Whittlesey has published some works, widely respected and used, the most notable being, "A Comprehensive Program of Church Music", published by Westminster Press in 1957. He and Jessie, who has remained modestly in the background of his public activities, have four daughters, and now enjoy eleven grandchildren.

Lee loves childrens choir work, it being his greatest joy, and is exceedingly happy with the prospect of entering this phase, as a Christian music educator, of his long, notable career. The Guild will move forward under his clear and vigorous leadership, and you will profit mightily from such leadership, and the ever continuing outreach and ongoing of the Guild. It is a great pleasure, privilege and honor to introduce to you, Federal Lee Whittlesey, as the new executive of the Choristers Guild. Now here is Lee himself with a message to you.----

In the Choristers' Little Hymnal I find this round:

"Make new friends but keep the old;  
One is silver, the other gold."

As I assume my new activities one thing I hope to do is just that: make new friends but keep the old ones too. Some of you I have known and admired for years -- you are the gold that has lined my path and made my life so enjoyable. Others will be new friends -- you are the silver threads enriching my new life and experiences. How fortunate I am.

As I begin to guide our organization, I know that I am following in the path walked by two of God's most devoted and able teachers, who, in turn, walked in the shadow of the Great Teacher. I feel unworthy to be their successor but I propose to walk this same way to the best of my ability.

I see my Choristers Guild desk --

- as a "clearing house" for your ideas to be shared with the other members of our Guild family;
- as a "watch-dog", guarding your interests and your investments;
- as a "look-out", keeping in touch with new materials and techniques which will help you in your teaching;
- as a "developer" of any new ideas I may have;

- as an assistant, when requested, in regional workshops, and the business end of the summer seminars;
- as the editor of the monthly Letters which you, by your suggestions and contributions, will help to write.

Please call on me when you believe the Guild will be able to help you in your effort to develop "Christian Character through Childrens Choirs". Your inquiries, your suggestions, and your criticisms are covetously invited. It is your Guild. I have been employed to serve you. With strength supplied by the One who said: "Let the children come unto me," I mean to do my utmost to help your ministry with music to children.

*Lee*

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NANCY POORE TUFTS on the election of Federal Lee Whittlesey to succeed Arthur Leslie Jacobs as Executive Secretary-Treasurer of the Choristers Guild.

"Lee Whittlesey is a fine dedicated person who has had a world of experience. He also has a lot of original ideas, and does not fear to try them. Mrs. W. is a grand worker and help-mate. My first reaction was of incredulous pleasure. My second was--shouldn't it have been a younger man? Then the thoughts rushed in of all the young persons who are given responsible positions too soon, who tear up everything, make drastic changes, and offend everyone. There's nothing, repeat-nothing, which takes the place of maturity and experience. And so I'm very delighted."

OUR GUILD LETTERS WRITING STAFF-----Lee and I are delighted, and so will you be, that all the editorial staff of last Guild year will write again for the Letters. Helen Kemp will assume a more active role in Guild activities as well as write in her fascinating style. NORMA LOWDER will reappear in the October issue to begin a series of articles on new music, books, records etc. etc. We are all most happy that a fortunate circumstance permits her to write again for the Guild. NANCY POORE TUFTS will continue to be her ebullient self as demonstrated again in this issue. SALLYLANE in this issue has brought the popular Irving to life again. No feature of the Letters is more looked forward to by the youngsters than Irving. ELEANOR FOSSICK is up and at 'em again after a prolonged illness. And last, but certainly not least, Chris Kallstrom will continue to titillate boys and girls into learning Hymns and tunes with her creation, Charley, the Choir Boy.

All of these, plus many others who have written for the Guild Letters, have given generously of themselves, time and energy to help make the Guild what it has become. The Guild, which is you and I, owe unpayable gratitude to them for their dedication, devotion, and outpouring of skills. Let's give them not only our Thanks, our Huzzahs, but our earnest Prayers.

#### A WELCOME WITH AN EMBRACE TO NEW MEMBERS

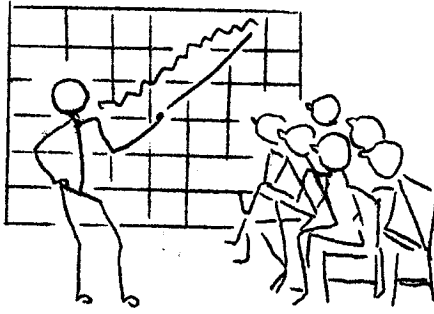
If we could, we would use a little ritual service to welcome you into the Guild family. (In fact, this just stirs me to write for just such a purpose, a little private ritual). In spite of the necessary legal framework about which you may read elsewhere in this issue, the Guild is a warm body of colleagues who comprise your Guild family, people just like you with joys and sorrows, problems and disappointments, heartaches and triumphs, hopes and happiness, frustrations and fulfillment. It is in this family spirit with which we welcome you, our greatest asset and help to you--the feeling that along the way in your work, you will discover friendly and interested support in your Guild family. May your relationships with us be most enjoyable.

#### B I G   N O T I C E

After October 1, 1963, please address all guild correspondence to:

440 North Lake Center, Dallas, Texas, 75238

## GUILD AFFAIRS WHICH CONCERN YOU



As Secretary-Treasurer of the non-profit corporation known as the CHORISTERS GUILD, I am very proud to certify the persons whose names appear in the following listing as Stockholders, that is Voting Members of the corporation, for the current Guild year which began, September 1, 1963. The term Stockholder, a purely necessary legal one, indicates as defined by the By-Laws, a member who has paid \$10 or more annually for his membership for five consecutive years. The five years must always remain consecutive; Stockholders do not hold the status, once attained, permanently. Any break in the consecutive period disqualifies

the member until another five-year period has been built up. The Guild being a Tennessee chartered non-profit corporation, cannot pay dividends, if any, to any one individual. Any surplus must remain with the organization, and used only for the benefit of the organization. Because the legal operating group of the Guild comprises the Stockholders, the future of the Guild resides quite largely in the ranks of the Contributing Members from which come the Stockholders. All Stockholders have not only the right, but the privilege and obligation to attend the annual meeting, and other such business meetings, and are urged to do so. Their voices should be heard in the policy-making of the Guild work.

And now here are these special members, 112 of them, 19 more than a year ago who actually constitute the legal part of the Choristers Guild.

Albritton, Mrs. William  
Andalusia, Alabama

Alford, Mr. & Mrs. Richard  
Glendale, California

Augden, Mrs. C.R.  
Cuyahoga Falls, Ohio

Bader, Mrs. Wm.  
Portland, Oregon

Bartlett, Alice T.  
Ithaca, New York

Barto, Mrs. Homer D., Jr.  
Reed City, Michigan

Baughner, Robert W.  
Winter Haven, Florida

Bertalan, Joseph  
Denver, Colorado

Bitgood, Dr. Roberta  
Bay City, Michigan

Blackwood, Philip T.  
Narberth, Pa.

Boles, James Stewart  
Tulsa, Oklahoma

Boyter, Mrs. Haskell  
Atlanta, Georgia

\*Burggraf, C. Lural  
Albany, Oregon

Burns, Rev. Wm. K.  
Maplewood, New Jersey

Byler, Mrs. Leland  
Jackson, Mississippi

Byrens, Danford & Emily  
Battle Creek, Michigan

Camp, James R.  
Pauls Valley, Oklahoma

Campbell, Mrs. Harriette D.  
Indianapolis, Ind.

Central Christian Church  
Lexington, Ky.

Clopton, Maurice  
Dallas, Texas

Collier, Dr. Shelby  
Memphis, Tenn.

Cook, Elza  
Fort Worth, Texas

Cooksey, Mrs. Evelyn B.  
Baton Rouge, La.

Corbin, Mrs. Millard S.  
Cleveland, Ohio

Coulter, J. Richard  
New Port News, Va.

\*Crawford, Mrs. Sherman  
Lawton, Oklahoma

Davidson, Ray  
Wichita Falls, Tex.

Davis, Brookes  
Santa Barbara, Calif.

DeHart, George L.  
Midland, Texas

Demming, Lanson F.  
Houston 6, Texas

Durham, Louise  
Memphis, Tenn.

Eaddy, F. Conrad Charleston, W. Va.	Grow, R. Rexford Kansas City, Mo.	Morrison, Mrs. Robert S. Montgomery, Alabama
Eaddy, Floyd Orlando, Florida	*Guy, Dorothy Atlanta, Ga.	Myers Park Baptist Church Charlotte, N.C. James A. Berry
Earhart, Naomi Norwood 12, Ohio	Hampe, Mrs. Philip R. Fairchild AFB, Wash.	Near, H. Wells Ridgewood, N.J.
Erler, Mrs. John F. Toledo, Ohio	Havekost, Mrs. Alvin D. Denver 10, Colo.	Olsen, Mrs. Leif Glen Ellyn, Ill.
Evans, Ray Dallas, Texas	Henderson, Chas. N. New York, N.Y.	Ortlip, Stephen J. Lookout Mountain, Tenn.
Falls Church United Presby. Falls Church, Virginia	Hewlett, Mrs. Alice Glendale, Calif.	Penn, Robert Indianapolis, Ind.
Fetherlin, Mrs. G.H. Washington, Pa.	Kendrick, Margaret Atlanta, Ga.	*Peters, Frances C. Alexandria, Va.
First Christian Church Wichita Falls, Texas Brent Stratten	Lapo, Cecil E. Nashville, Tenn.	Pew, David Denver, Colorado
*First Congregational Church Columbus, Ohio Edward Johe	Lapo, Richard D. Sarasota, Florida	*Preston, Mrs. John S. Berkeley Heights, N.J.
First Methodist Church Midland, Texas Geo. L. DeHart	Larrabee, E. Nelson Canton, Ohio	Rawls, Kathryn H. Washington, D.C.
*Fohrhaltz, Mrs. Howard A. First Methodist Church Pittsfield, Mass.	Lee, Dr. T. Charles New York, N.Y.	*Reecher, Marvin E. Tulsa, Oklahoma
First Presbyterian Church Huntington, W.Va. Walter D. Eddowes	Lindstrom, Arthur Louisville, Ohio	Rennecker, W.T. Flint, Michigan
First United Presbyterian Adrian, Michigan Roger Sweet	Lowder Mrs. Earle Bellaire, Texas	Robinson, Helen L. Lancaster, S.C.
*Flanagan, Andrew L. Erie, Pennsylvania	Lynchburg Chapter Choristers Guild Lynchburg, Va.	Rubner, Florence A. Erie, Penna.
Floyd, Mrs. Eugene H. Springfield, Mass.	McCormick, Dr. David Tyler, Texas	St. Pauls Methodist Church Cedar Rapids, Iowa David R. Noble
Gallagher, Melvin L. Lihue, Hawaii	Maclay, Mrs. Ruth Dubuque, Iowa	Schatzman, Mrs. Hattie Covington, Ky.
Grime, Rev. William St. Johnsbury, Vermont	MacWhirter, Mrs. Bert Monrovia, California	Scoggin, Rev. Robert E. Dallas, Texas
Gross, Mrs. John E. W. Hyattsville, Md.	*Maxwell, Jean Summit, N.Y.	*Shelton, Elizabeth Bluefield, W. Va.
	Meier, Mrs. Henry DeKalb, Ill.	Sigafoose, Margaret Wheeling, W.Fa.
	Moore, Mrs. Addison S. Mount Laguna, Calif.	

Sing, Gloria Sacramento, Calif.	Thomas, George F. Detroit, Michigan	Whitman, Mrs. O.L. Glendale, Calif.
Speidel, Mrs. Philip L. Lake Forest, Illinois	Thomasson, Richard Nashville, Tenn.	*Whittlesey, Dr. F.L. Dallas, Texas
*Spencer, Mrs. Earl F. State College, Pa.	Tubbs, Ruth M. Canastota, N.Y.	Wimpfheimer, L. Adele Glendale, Calif.
Taylor, Mrs. Chas. C. Carbondale, Ill.	Tufts, Mrs. Wm. O. Washington, D.C.	Wortley, Bob Dallas, Texas
*Taylor, Rev. Hubert V. Decatur, Ga.	*Turner, Mrs. Luther H. Richmond, Va.	Names marked with an *, are Original Members
*Thomas, Edith Lovell Claremont, Calif.	Wake, Mrs. Arthur N. Lexington, Kentucky	

The Guild has every reason to be proud of this growing number of members who are vitally interested in the Guild so as to become Voting Members. The Choristers Guild is just on the threshold of its great mission - to assist in the development of Christian Character through Childrens Choirs in our boys and girls. The Guild, after fourteen years of ardent labor, has finally won its greatest human asset - confidence of the public on a national scale that the Guild can accomplish what it promises. Each year, new and enlarged vistas open, and each year a new surge of vitality seems to sweep through the work. The outreach and influence of the Guild are unlimited. Will you be one who will help chart this exciting adventure? Will you be a Stockholder next year, or will you start on the course to become a Stockholder? You will be then part of the building through our children, of a better world than we now know -- a world of brotherhood and love.

The 1963 annual meeting of the Choristers Guild will be held in Memphis, Tennessee, our legal headquarters, on Tuesday night, September 24, 1963 at which time the Stockholders will elect four members of the Board of Directors, determine policies, hear reports, and transact such other business as is pertinent to Guild affairs. The Board will hold its annual meeting immediately following. The terms of four of the twelve-member Board expired on August 31, 1963, the close of the Guild fiscal year. These are - Nita Akin, Arthur B. Clemens, the Rev. H.V. Taylor and Dr. F.L. Whittlesey. These serve, according to the By-Laws, until their successors are elected, though they themselves may be re-elected.

The legal structure of the Guild is a necessary one in order to carry on a business. It may seem complex; actually however, it is quite simple as we here at Guild headquarters operate it. It never prevents us from being friendly and attempting to be helpful.

Look for a brief report of the meetings in the November issue of the Letters.

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NOTICE

The annual meetings of the Stockholders (Voting Members) and the Board of Directors of the Guild will be held in the city of Memphis, Tennessee, Monday evening, Sept. 30, 1963, in the home of Louise Durham, 1644 Carr Ave., Memphis. The Stockholders will elect four members of the twelve member Board. The terms of Nita Akin, Arthur B. Clemens, H.V. Taylor, and F.L. Whittlesey expire on August 31, 1963; these continue to serve until re-elected or successors elected. Dr. Shelby Collier, Southern Ave. Baptist Church, Memphis heads the nominating committee. The meetings will hear reports, determine policies, and act upon such other business as may reasonably come before the two bodies. By action of these two bodies on July 8, 1963, token meetings only will be held on Sept. 30, which will be adjourned to Monday evening, October 14, 1963.

INTRODUCTION TO 'MY HYMNAL AND MY BIBLE'  
1963-1964 Hymn Studies

Dear Children's Choir Directors,

During 1963-64, Charley the Choirboy's Hymnal Adventures will be based on the Bible - attempting to recreate for the children the exciting ways in which God has spoken to persons in Bible times, showing how their responses then to God's revelation of His Purpose have meaning for our own existence today!

For your background reading, a paperback edition of the NEW ENGLISH BIBLE and Dave Napier's SONG OF THE VINEYARD (Harper & Bros. 1962) will be helpful additions to your home library.

The hymns in the studies could easily be the nucleus of a Spring Hymn Festival, augmented with choral speech of the related biblical passages and rhythmic movement to interpret the important events. The hymns and related biblical references are:

September:

Hymn: "The Voice of God is Calling" (Text-Holmes; Tune-Meirionydd)  
Bible: The Exodus Event-The Call of Moses- Exodus 3-15  
Meaning for Choir Children: God Calls Us Today Through Events

October:

Hymn: "Once To Every Man and Nation" (Text-Lowell; Tune-Ton-y-Botel)  
Bible: The Wilderness; The Land of Canaan; the Monarchy;  
Meaning for Children: We too must make choices between God and the World

November:

Hymn: "Sing Praise to God" (Text-Schutz; Tune-Mit Freuden Zart)  
Bible: The Psalms and Spontaneous expressions of Thankfulness  
Meaning for Children: Expressing Ourselves Spontaneously to God

December:

Hymn: "Lo How A Rose" (Text-Baker; Tune-Praetorius)  
Bible: The Prophets and Their Times  
Meaning for Children: Being Truthful in Our Times

January:

Hymn: "O God In Whom We Live and Move: (Text-Longfellow; Tune-Beloit)  
Bible: Jesus' Teachings - The Law of Love Matthew 22:35-40  
Meaning for Children: The Law of Love in our lives

February:

Hymn: "He Who Would Valiant Be" (Text-Bunyan; Tune-St. Dunstan)  
Bible: Jesus' Helpers Then  
Meaning for children: Jesus' Helpers Today

March:

Hymn: "O Spirit of the Living God" (Text-Tweedy; Tune-Use the tune in your own denominational Hymnal)  
Bible: Jesus' Gift - The Holy Spirit  
Meaning for Children: God's Spirit Working through us

April:

Hymn: "Onward Christian Soldiers" (Text-Gould; Tune-St. Gertrude)  
Bible: The Church-Acts of the Apostles  
Meaning for Children: The Church in the World Today

We will finish up in May with an outline for a hymn festival and in June, with the publication in the letters of an original hymn written by one of your choir children and based upon any part of the Bible. (HINT! Why not get an early start on this contest!) And remember that these hymn studies are for YOU and your choir children and we need your ideas and reactions on the content to make them as helpful as possible.

Your friend,  
Chris Kallstrom  
(Charley the Choirboy)



## "THE VOICE OF GOD IS CALLING"

Words By:  
John Haynes Holmes

Tune: Welsh Hymn Melody  
Attributed to William Lloyd, 1786-1852

Hi, Everybody!

It's hard to believe summer's over! But I do have some happy and some sad memories about summer that will always be a part of my self.

Why don't YOU draw a picture of a happy and of a sad memory that are a part of your self!

Even the Hebrew people long ago had a memory that reached far back to the time when God called them to become a nation...and He gave them the special responsibility of teaching the whole world about His Purposes.

We acted out the Exodus Event in our choir. Some of us pretended we were the Egyptian soldiers; some of us were Hebrew slaves making bricks; and one boy was Moses when he became aware of God calling him to lead the Hebrew people out of Egypt, across the Red Sea, into a promised land. Can you guess what Moses did when God called him? Just like we do sometimes today when it's time to go to church or to do something that helps someone else - Moses tried to back out of obeying God. He used the excuse that he didn't know God's name...and some other excuses too. You will want to read Exodus 3-15 to see the exciting things that happened to Moses!

You may want to sing a hymn that reminds us of how God calls us today:

"The Voice of God is calling its summons unto men,  
As once He spake in Zion so now He speaks again."

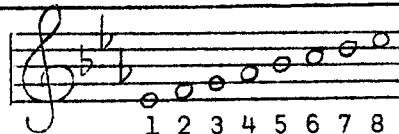
The word "succor" means to "help". Who are some of the people in the world today who need help: \_\_\_\_\_

How does the "Voice of God" call us - through a voice like a human person or through events and experiences in which we feel God's Presence? \_\_\_\_\_

How do you feel when you have SEEN something that should have been done for God that you refused to do? \_\_\_\_\_

What lines of the melody sound alike? \_\_\_\_\_

Try singing the notes of the melody by scale steps:



Your choir teacher may want you to sing by the Do-Re-Mi's and the Ca-Da's too.

Clap the Welsh rhythm: 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |

Do you think the lively rhythm fits the meaning of the words? Why?

The words of the hymn are a bit out of date but the IDEA of the hymn is the same as the IDEA of the Exodus Event: GOD CALLS US and WE TOO MUST OBEY!

Get your tents ready because next month, we leave on a camping trip that lasts over forty years!



Your friend,  
Charley the Choirboy  
(Mrs. Christine Kallstrom)

CANTATE DOMINO  
By Eleanor Dubuisson Fossick

After a long illness that brought with it the blessing of time for reflection -- for which we so often yearn -- I return eagerly to the Guild Letters.

"Sing to the Lord" is the leitmotif of the Choristers Guild. One need only read the regular Guild Letter to become aware of the extent to which the singing of God's praise has resounded around the world since the inception of the guild. Indeed, its founder, Ruth Krehbiel Jacobs -- now among the immortals who initiated great movements in the span of a short life -- must have been among the first "apostles" to attempt the union of Christians through MUSIC.

More recently through a different medium, our late beloved and universally-mourned pontiff, John XXIII, showed us the path to tolerance and understanding of one another's differences and the necessity for Christian peoples to abandon prejudice and hostility and band together for unity in worship. May his magnificent spirit and love for humanity live on to light the path of his successor, Paul VI.



Let us begin our dialogue between Christians at Christmas when parochial schools and Sunday schools are observing the anniversary of the birth of the Prince of Peace. Why must we stay in our own tight little cocoon, repeating year after year, the same cut-and-dried story of the Nativity? Why can we not bring to the face of God and His angels a smile during the holy season by correlating our material and talent for the Christmas program? How can this be done?

As a starter, let the choir director in the parochial school take the initiative. Invite a choir director from a Lutheran or a Methodist or a Presbyterian Sunday School --or all three -- to participate in a combined Christmas program. Let it not be confined to one race or creed. Christ was born, lived and died for ALL mankind.

In the parochial schools we have children of many races and different cultures. So, the problem of the "color" scheme of the Christmas pageant may be settled quickly. One of the three kings, for example, was an Ethiopian. And, who knows, for sure, that all angels have white faces? Although they are spirits, we see them with mortal eyes, so where's the harm in having a dash of Red, Yellow and Black in the celestial choir around the manger scene? According to the tradition, the Holy Family and the shepherds were Caucasians, but the Three Wise Men came from the East and -- except for the one with ebony-skin -- were likely oriental in appearance.

An inter-faith program would require some planning and the sacrifice of time and energy, but given two or more directors with vision and enthusiasm and the dream could become a reality. Let the directors meet, decide upon the theme that is to be carried out, the place of rehearsals and performance, costuming and number of children to be used in the cast, and let each be responsible for supplying a representative choir. Music should be carefully selected at one of the first meetings, with an eye always on the production as a whole.

Some excellent new choral numbers are available for children's Christmas programs, and it is rare indeed to find a text written for Catholics that would not be acceptable to Protestants and vice versa. In fact, the only example that comes to mind might be a text in praise of the Virgin Mary, and not all Protestants would object to that. How does one refrain from honoring -- NOT PRAYING TO, MIND YOU -- the Mother of the Babe of Bethlehem?

From the catalogs of McLaughlin, Reilly (Catholic publishers), and Concordia (Lutheran), we have selected the following numbers with which we weave together a tapestry composed of many faiths.

MCLAUGHLIN, REILLY CO. 252 Huntington St., Boston 15, Mass.

- No. 2047 -- Two Czech Carols. SSA, arranged by Peloquin  
Fresh, interesting, ethereal harmonies. .20
- No. 2219 -- Italian Carol. SA. "Tu Scende Dalle Stelle" -- also,  
English text. Arranged by Borucchia. Lovely melody. .20
- No. 2382 -- "Quem Vidistis Pastores?" SA, with optional tenor and  
bass. English text. Four-measure introduction "What Child  
Is This?" (Greensleeves), and like a silver thread drawn  
through this carol by Camil van Hulse, the haunting  
melody appears and reappears in varied harmonic treatment.  
(1963 publication) .25
- No. 2043 -- "Upon This Night", SSA. Peloquin  
Modern harmonies. Recommended for superior choirs. .20

CONCORDIA PUBLISHING HOUSE, 3558 So. Jefferson Ave., St. Louis 18, Mo.

- No. 98-1661 -- "In the Dark of the Night", SA. Carl Halter  
This exquisite little German Folk Song has been given an  
original setting. The accompaniment is for Organ. The  
first section is sung in unison by treble voices;  
the second section is in canon form, with a return to  
unison in the third section. (1963). .25
- No. 98-1656 -- "Babe of Beauty". SA, John Boda  
A lilting carol that alternates between unison and two  
voices. The harmony, for the most part, is in thirds  
and sixths. The piano accompaniment moves along and  
provides a simple melody with a most interesting  
background. .22
- No. 98-1663 -- "When Jesus Christ, Our Lord and King." Halter. Here  
is a brand new "jewel" that may be performed in several  
ways: It opens with treble voices in unison for 18  
measures. The second stanza is SA, joined by baritone  
in the third stanza. Here, the carol may end, or -- if  
a tenor is available -- it may proceed to a glorious  
climax with SATB singing the remaining two stanzas.  
If sung in its entirety the effect is orchestral. .25
- No. 98-1662 -- "Sleep, My Baby, Lovely Child". SA-SAB, or SATB.  
Another 1963 publication. A simple lullaby, as the name  
implies, which actually has only two stanzas; an Italian  
Folk Song that has been given an interesting treatment  
by Carl Halter. All three arrangements are included. .22

As may be seen at a glance, prices are within the reach of all. A choir of 40  
could use one copy to each two singers thus making the Christmas program 'legal' by  
refraining from the practice of multilithing, photostatting and otherwise duplicating.

Starting now, directors will have some fourteen weeks to rehearse their groups --  
allowing for the usual invasions by flu, measles, mumps, chicken pox and chilblains  
which afflict children of all creeds and colors and drive directors to distraction.

*Eleanor*

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a bit of THIS 'N THAT

Just six copies of Rosemary Hadler's TUNING UP SONGS for free and the sending  
in of 15¢ for handling and postage.

OPERATION WINDMILL (Finale)  
Helen Kemp

Finale and Postlude Here I sit at our dining-room table - not at Tollensgade 8, Voorburg, Holland, but at 224 N.W. 33rd Street, Oklahoma City, U.S.A. Exactly one year ago today, August 12, 1962, the Kemp family left this place for a year of study and adventure abroad.

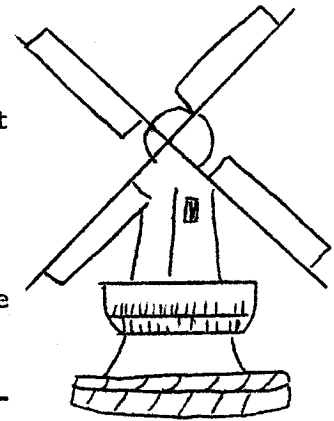
For years this had been our dream. Then suddenly we were startled into reality by the exhausting but necessary advance preparations. Through the months we have tried to share with you the gradual fulfilment of our dream year. We are all convinced now that in the process of making a dream become a reality, there must be a constant supply of mental, physical and spiritual energy poured into the project. There must also be an attitude of determined inventiveness to be able to deal with the inevitable inconveniences and difficulties connected with such an adventure. Amazingly, the difficulties are already beginning to fade or they are recalled now as humorous tales while our many high-moments become more significant.

The last weeks of our stay in Europe were busy ones - and memorable, too. As I look back on our family calander, I am reminded of many days and events. On May 11th and 12th the whole family was invited to the country home of Baron and Baroness Van Lyndenbosch in the lovely old village of Hamen where there was to be the Cherry Blossom Festival. On this day several hundred men and women on horseback, and children astride their ponies, make a day long tour along the small roads to see the beauty of the blossoming orchards. The Van Lyndenbosch home was one of the stopping places for the riders who were served punch while they rested their horses.

Unfortunately the weather was cold and damp, but the real joy of this week-end was the privilege of being guests in the home of this unusual family. They have five children, about the same ages as ours. They are all studying an instrument - flute, violin, harp, cello and piano. They are all (except the youngest) bi - or tri - lingual, supplementing their native Dutch with excellent English and French. At meal time the family and guests are seated, then form a circle by joining hands while a prayer is offered and a grace sung. Then the clasped hands are raised to form a visible circle above the table - a symbol of family unity. After the meal, spiced with very lively and rollicing conversation - (not a trace of dull formality though good manners are expected) one of the children brings the Bible to the mother of the family. When we were there, the Psalm was read from the English Bible; when French guests are present, the French Bible is used. The children take turns in choosing the hymn which is sung around the piano. Then while the adults have after-dinner coffee by the fire-place, the youngsters are off to their assigned duties. Though this family has help in the kitchen, each child is responsible for one part of the cleaning-up process. There is a large chart inside one of the cupboards which specifies the assigned daily tasks for each child for the entire year! After chores, every one was free to join in the fun.

On Sunday, we attended church in the old family chapel where they were having a baptismal service. The church now serves a small community. Five babies, dressed in long white handmade dresses - perhaps family heirlooms, were held lovingly by their mothers, and were surrounded by proud fathers, small sisters and brothers, grandparents and God-parents. Kathy and Peggy were especially interested in the Dutch ritual. The Baroness Van Lyndenbosch had arranged for them to be seated in the divided choir stalls with some of the grandparents.

May 15th was Julie's day. She celebrated her 20th birthday, and was presented with a half-dozen bouquets, many small gifts and had many callers! In the evening she played in a concert with the Royal Conservatory Student String Quartet. This was



May  
1963

June  
1963

July  
1963



a museum concert in the historic town of Delft. In a 16th century room, the custodian entered at 8 o'clock with a long taper to light the many candles of the two gleaming brass chandeliers which hung from the ceiling. With the lighting of each additional candle, I was transported backwards in time until by atmospheric suggestion - I was there -- wondering what Helen Kemp was doing wearing 20th century clothing 400 years ahead of time!

After the concert, Julie changed to formal clothes, and was escorted to a dance at an old castle. This was a special event for the students of the University of Utrecht.

During this time, Father John was in Copenhagen to hear a week of rehearsals leading toward a performance of Handel's "Samson" which was being sung by the Danish Boys Choir, supplemented by men, and the National Symphony Orchestra. His most valuable experience there was meeting the teacher of these 500 boys who are chosen for their musical abilities and attend this school with high music emphasis. Helga Christiansen is noted for her ability to develop exceptional tone with her choirs. John was able to attend a number of demonstration classes to watch her teach and hear the results. She is especially interested in the voice change of boys and has developed her own technique for highly successful results.

The last week in May found all of us traveling toward Switzerland. The trip along the Rhine was unbelievably beautiful with its winding roads, mountains and castles at every turn. We stayed in the town of Mehlen just outside Zurich. We had contracted to sing two television performances, one of Christmas music and one of American music. This proved to be an all-day work-out!

Both programs were taped for use later in the season. All of us were completely worn out after the day, but were happy that the Swiss management extended an invitation for a return engagement.

Back in Holland, June 1st found us welcoming with open arms our minister from home, Dr. C. Ralston Smith. With him were Marion, his wife and their two children, Peter and Nancy. What a reunion we had! On Sunday, Dr. Smith preached at the American Protestant Church of the Hague, and the Kemp family sang the anthem.

And now began the packing! -- 45 pieces (cartons of books and music, wooden crates, trunks, suitcases, 3 cellos, 2 violas, 1 flute and my lowly little autoharp!) All these had to be taken to Rotterdam in our Volkswagon bus before we had to send Suzybelle off by freight boat in advance of our departure.

Our last concert in the Voorburg Community was in the Vaste Burcht Kerk where we had sung our first concert. They had two large flags, one Dutch and one American, on standards in the chancel area. We were presented with bouquets of red roses and other gifts of remembrance and a reception was held afterward for us to say goodbye to our Dutch friends.

The Oude (old) Kerk in Amsterdam was the scene of our last concert in Holland. This famous landmark is under a complete restoration program with part of the interior boarded off. There was a large audience present and we were especially pleased to be able to sing with the accompaniment of one of Holland's most famous organs. It was interesting to mount the narrow uneven stairs to the choir loft. These are the same stone stairs that Jan Swulinck climbed hundreds of times during his 40 year reign as organist centuries ago.

On Sunday, June 16th, the American Church of the Hague presented us with a very fine automatic slide projector, a gift which will be appreciated through the years.

Tuesday, June 18th arrived, and after being serenaded by the 35 children of Peggy's class singing Dutch folk songs, we were driven off in the rain to Rotterdam. Here we were greeted by 27 Dutch friends who came to wave us off with flags and umbrellas and bright scarves!

Yes, we sang two programs and a church service on the return trip - this time with not quite the hectic preparation we had to make on our journey Holland-ward!

(Continued on page 26)

# MUSIC SUGGESTIONS for your CHRISTMAS PROGRAMS



During the Dallas Seminar, Norma Lowder conducted four Reading Sessions of new or fairly new music, one of which brought together some interesting pieces for Christmas for use with children's groups. If you are particularly interested in developing the theme of Brotherhood at Christmas-tide, these selections offer much in the way of ideas for Christmas in Many Lands, or Round the World, or How Our Christian Brothers in Other Lands Celebrate Christmas. The title is unimportant, but the idea a most timely one. Following is the listing by Norma with comments by Leslie.



WHEN CHRISTMAS MORN IS DAWNING - German Carol, arr. Parks S. Barnard  
SATB and Children's Choir Summy Birchard #5519

A well-loved melody, deftly arranged in three easy stanzas - well suited for Youth Choir and children combined.

IN HOLY LIGHT - Chilean Folk Song, arr. J. J. Carter  
SA Summy-Birchard #5574

Only the soprano and alto parts in whichever part the melody comes, need to be used to make this good for unison voices. This would make a good contrast piece in the conventional Christmas Carol program. The easy, independent piano accompaniment provides added interest. An out-of-the-ordinary piece.

O MEN FROM THE FIELDS - Arnold Cooke  
unison Oxford U87

Sub-titled A Cradle Song, this short, graceful, simple, easily-learned piece has, it would seem, an Irish background to the text.

SING A GAY NOEL - Basque Melody, arr. Victoris Glaser  
SSA Wood Music #816

If you need something for a group of older girls or even a trio who like to "harmonize", this is for you and them. While not especially easy, there is nothing really difficult about the piece. One stanza may easily be omitted; on paper, it seems too long with all stanzas.

CHRISTMAS ROUND THE WORLD - a booklet of Traditional Carols & Customs of Europe & Asia.  
edited & arr. by Ruth Heller Summy-Birchard

In the Christmas listing of music suggestions in the Guild Letters a year ago, this booklet was enthusiastically recommended. Its merits are as definite and positive now as then. If you, your boys and girls wish to know lots of interesting Christmas music and customs, by all means, get this folio. It is a bargain at One dollar and a Half.

LO! A STAR - Robert Graham

a cantata for childrens voices Broadman Press.

A year or so ago when this cantata first made its appearance, the Choristers Guild hailed it as the finest thing of its kind to appear in many a long day for children. It has lost nothing of its lustre since. The text is imaginative and will appeal to youngsters; the music, while not startling or 'modern' is good, in fact, very good. The work is comparatively easy to learn. Many of the sections offer musical problems and challenges-rounds, a canon, a study on a monotone, etc. Get a copy now even if only for your own enjoyment; you will use it sooner or later.

JAPANESE CHRISTMAS CAROL - Japanese Melody, arr. T. Charles Lee  
unison Gray CMR #2767

Since Japan has come so definitely in our conscious minds in recent years, the music of that country is rapidly assuming great importance in our own land. This is

probably a melody of modern Japan though it has what we have always believed to be an oriental flavor. A good piece.

LITTLE CHILD UPON THE STRAW - Austin Lovelace

unison Choristers Guild A-21

As lovely a short piece as you will ever find, and is one of Dr. Lovelace's finest. He wrote it especially for our Guild members, many of whom used it in their 1962 Christmas programs. The beautiful text tells the entire Christmas story.

THREE FOR CHRISTMAS - George Lynn

unison Golden Music, Box 383, Golden, Colo.

Do you seek the unusual for your boys and girls in both text and music? Do you challenge them with the out-of-the-ordinary or do you feed them musical pabulum? If your answer is Yes to the first, then these rather short, not really difficult pieces are for you. Dr. Lynn wrote them especially for the Choristers Guild 1962 Seminar held in Denver, Colorado.

FELIZ NAVIDAD (Spanish Christmas Carols) - edited and arr. Arthur C. Edwards

unison or SA Mills Music #2057

In every section of the country may be found youngsters who by reason of their background or school study can speak or read a foreign language, or even two. Such youngsters could sing a song or two in national costume even in a church service. This collection provides little-known Spanish music. English texts are provided.

FROLICHE WEINACHTEN (German Christmas Carols) - edited and arr. Don Malin

unison or SA Mills Music #2056

This collection provides you with material from German speaking sources. Most of them are already fairly well known. Again, English texts enhance the usefulness of the collection.

TO OUR LITTLE TOWN (French Carol) - arr. Don Malin

SSA Mills Music #692

Another piece for your "harmonizing" group, or trio of older girls.

HUSH MY DEAR, LIE STILL - Christopher Marks

unison Oxford U64

Subtitled, Christmas Cradle Song, this gives you a choice between it and number three in this listing. This is a beautiful piece of music.

GLORY TO GOD IN THE HIGHEST - G. B. Pergolesi, arr. Carl F. Mueller

SA Carl Fischer CM 6896

Here is an old standby of the adult choir repertoire, well arranged for the sopranos and altos of your junior high or high school choir, or your adults for that matter. As you well know, it is not especially easy, but then, you should challenge these girls anyway.

CORNER'S CRADLE SONG (German Melody) - arr. Reuter

unison Concordia 98-1529

A beautiful setting of the well-known and loved song originally titled "Corner's Nightingale".

THE HOLLY AND THE IVY (English Traditional Tune) - arr. Leslie Russell

SA Oxford T54

Another arrangement of this tune would seem generally redundant. If you have never used this text and tune, this arrangement is a good one to buy if only for the interesting ending. It may be sung effectively without the alto part.

ZITHER CAROL (Czech Folktune) - arr. Malcolm Sargent

unison or SA Oxford U84

Here is a "different" piece, one which would add a lively spirit to any Christmas music program. The alto part, which may be omitted, imitates or at least attempts to do so, a zither. If, of course, you have someone in your church who plays the instrument, by all means, ask him. The piece is gay and easy to learn. Six stanzas of text however may become a little tiresome.

FOUR CAROLS FROM ABROAD - arr. Graham Treacher

unison Oxford Press (no number)

Interesting pieces from Brazil, Mexico, Spain, and Puerto Rico with English texts.

STILL, STILL, STILL - German Folk Song, arr. Robert Wetzler

unison Augsburg #401

A familiar melody, nicely arranged, easily learned, happily sung. A flute may be used with the children.

THE BAMBOO TREES BEND LOW (Japanese Carol) - arr. F. L. Whittlesey  
unison with Optional Handbells Choristers Guild A-10

Three stanzas of as charming a piece as you will find. Simple, easy to learn and like. The melody is that of a Japanese music box which fascinated the Whittleseys in Kyoto on a tour several years ago to Japan. Dr. Whittlesey is the new executive-secretary of the Choristers Guild.

CHRISTMAS BELL SONG - Alinda B. Couper  
unison with HandBells Choristers Guild A-14

Two years ago, Mrs. Couper wrote this piece for our Guild members. Last year, it was widely used in connection with a service which she arranged around the piece. The service outline appeared on page 63 of the November 1962 issue of the Guild Letters.

CHRISTMAS CAROL - John Burke  
unison Choristers Guild A-11

Somehow or other, this piece has not seemed to "catch on". Why, I wonder for it is one of the most original pieces I've seen in a long time. The text is beautiful; the music well within the range of childrens voices, and certainly, well written and certainly far above the average of much music published and used. Maybe it is too good. Try it sometime.

TIMOTHY'S CHRISTMAS SONG - Annabeth Gay  
unison Choristers Guild A-4

Are you seeking something particularly for your Primary boys? This piece was written by Mrs. Gay with text by her husband, the Rev. William Gay, for her then small son, Tim. You will be delighted with this piece as will your primary boys and girls, for that matter.

The three following are listed without comment; they are adequate settings or arrangements of familiar texts, and/or tunes.

WHY DO THE BELLS ON CHRISTMAS RING? - Marilyn Rinehard  
unison Wood Music #796

RESONET IN LAUDIBUS (German Carol Melody) - arr. Dale Wood  
unison and/or SAB Sacred Design #6004

CHRIST CAME TO BETHLEHEM - Carl Frederickson  
SAB R.D. Row #6103

WONDROUS LOVE (American Folk Hymm-tune) - arr. Eric H. Thiman  
unison with descant Broadman Press 485-36593

This is the only setting to my knowledge, for childrens voices of this hauntingly beautiful melody from the Blue Ridge Mountain region of Virginia. It seems to me that in every Christmas music program, one piece should in text, foreshadow the tragic events which are to come to the Babe many years later. Wondrous love is such a piece.

SHEPHERD ON WATCH - Traditional Spanish, arr. Alinda B. Couper  
unison with HandBells Flammer 86188

A set of 21 bells is required; a separate sheet for the ringers is provided with each copy of the vocal score. The piece is rather lively and provides a fine combination of voices and bells. Get it.

JOY TO THE WORLD - G. F. Handel, arr. Alinda B. Couper  
unison or SA with Organ and HandBells Flammer 86187

Thirteen bells are needed for this arrangement of the familiar hymntune. Again a separate sheet is for the bells and comes with each vocal score. A skilled ringing group will be needed; the effect will be thrilling to everyone.

SLEEP, MY BABY, LOVELY CHILD - Italian Folksong, setting by Carl Halter  
SA and SAB or SATB Concordia 98-1662

Take your choice of settings of this enchanting tune for the group best able to sing it. The tessitura of the soprano line would seem to make it more suitable for groups older than juniors.

IN THE DARK OF THE NIGHT - German Folksong, setting by Carl Halter  
unison and SS Concordia 98-1661

Every now and then comes along something so lovely to help us forget some of the ugly of this world. This seems to me, a rare gem. Seldom, for a children's piece is



a good independent accompaniment written, but here is a fine one. The second stanza is in canonic form.

BABE OF BEAUTY - John Boda

unison and SA Concordia 98-1656

Whoever John Boda is, he writes well for childrens voices, and creates beautiful music for them. Several years ago, Concordia published his lovely "Before The Paling Of The Stars" which the Guild highly recommended, and which was widely used. In this new piece, Mr. Boda has, in my opinion, equaled or exceeded his previous success. By all means, examine this lovely, flowing music.

WITH VOICES AND BELLS (Christmas Carols from Europe) - arr. Arthur C. Edwards

Piano and/or Autoharp accompaniment

unison or SA Mills Music #20521

Here are 8 pieces from which to select some unusual music to add interest to any Christmas music program. The increasing popularity of HandBells makes this collection especially valuable for those directors who need such material.

JUNIOR CHOIR ANTHEMS FOR ADVENT AND CHRISTMAS - edited W. L. Curry

mostly unison Westminster Press

Published in 1961, this collection brings together in convenient form, suitable selections from the ever popular and useful Anthem For Junior Choir, Books 1,2,3,4. Needless to state, the quality of text and music is of the highest.

Not often does the Guild step from its highly specialized field of Childrens Choirs into the adult world. However, because many of our members direct adult groups as well, the Guild steps over the line right now to bring to your attention four fine works, the first three without comment, and all for Christmas.

WHEN JESUS CHRIST, OUR LORD WAS KING - French tune, setting by Carl Halter

SAB and SATB Concordia 98-1663

IN BETHLEHEM THIS CHRISTMAS MORN - Clemens Non Papa (1500-1556)

SATB Concordia 98-1664

LOVE CAME DOWN AT CHRISTMAS - Paul C. Van Dyke

SATB Carl Fischer CM 7351

THE FULFILLMENT ( A Christmas cantata) - Robert Graham

soprano, alto, tenor and bass solo, narrator and adult mixed

chorus, performance time, about 45 minutes. Row Music(Carl Fischer)

By the same author and composer, Jeana and Robert Graham, as the immensely fine and successful childrens cantata LO! A STAR, described elsewhere in this issue. In recent years, services and programs of music have taken the place quite largely of the Christmas cantatas of an earlier era. This work bids fair to replace in popularity the old standbys, Maunder's, BETHLEHEM and H. A. Matthew's, THE STORY OF CHRISTMAS, two much sung cantatas during my early career as a church musician. THE FULFILLMENT is relatively easy to learn, provides contrasts and dramatic moments. It is quite likely not a church music landmark, but it is well written, and will provide the cantata seeker a rewarding end of his search.

XX

#### CREATIVE INSTRUMENT AWARDS

Presented to:

Susan Snyder, Elkhorn, Wisconsin;

Diane Warren, Glendale, California

A display of instruments made by choristers whose directors are Guild members was exhibited at the Dallas Seminar as a culminating project of last season's series of articles on "What Makes Music".

First place winner was Susan Snyder, 10-year old member of the First Methodist Church, Elkhorn, Wisconsin; Mrs. Dexter B. Spalding, director.

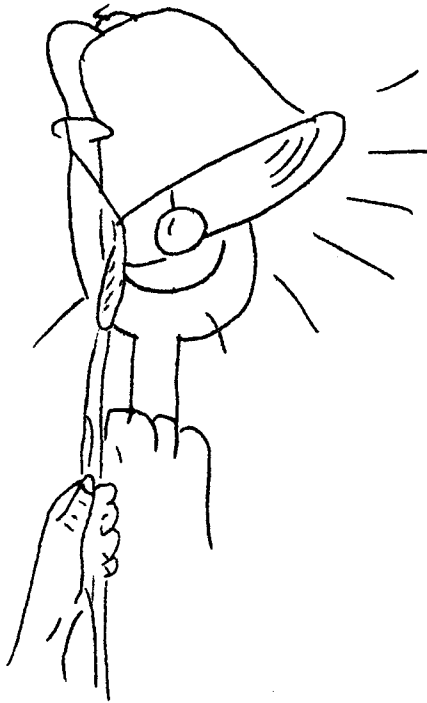
The second place award went to Diane Warren, 9-year old member of the Carol Choir, First Lutheran Church, Glendale, California; Mrs. Alice A. Hewlett, director.

Each girl received a certificate of merit and a Guild cross.

The congratulations of the entire membership have been earned by Susan and Diane for their original entries in the creative instrument project.

## T I N T I N N A B U L A T I O N S

Dear Bell Directors:



Those who had the privilege of attending the 8th National Convention of the AGEHR held in Detroit, June 26-28 were amazed by the growth of the Handbell movements on a national even international scale. More than 850 Ringers and Directors were in attendance. We were delighted with the excellent ringing techniques displayed by the dozens of performing Handbell choirs; pleased with the formation and appearance of various groups, and inspired by the seriousness and dedication of the young people.

As the climax of the final concert, approximately 600 ringers rang two selections in ensemble. The large stage of Wayne University Auditorium was cram-packed with ringers, the balcony was fringed with ringers and the boxes were full. With one ensemble rehearsal, the balance and precision were surprisingly good. A fabulous undertaking well done.

It is perhaps unfair to mention especially certain Bell Choirs by name when so many others also rang excellently. However, I should like to say why I particularly remember 3 groups. Marvin Reeher's two choirs of Boston Ave. Meth. Church of Tulsa, rang two fairly long Bach arrangements

exceedingly well from memory; Eleanor Thompson's young people of St. James' in Phila. rang with verve and aplomb. Eleanor cleverly arranged "Battle Hymn of the Republic" and "Yankee Doodle" with drum and trumpet as well as interesting hymn variations. Corneil Hammond's handsome youngsters from Santa Fe rang splendid arrangements of the theme from "Exodus", from Handel, hymns and folk tunes with style and dignity - in the "grand manner". Their "signature" or final flourish - An ensemble whirling or circling of bells won salvos of applause from the audience.

The Handbell World is happy to welcome four recent additions to the zooming lists of publications for Handbells:

1. "Ringing in the Sanctuary" - 23 arrangements for 12-20 bells - hymns, carols, classical pieces by Robert and Irene Stuart of Washington, D.C. (Belwin \$1.50). Convenient features are a good foreword, and large black notes.
2. "A Handbell Handbill" - 17 arrangements from the Classics for 2 and 3 oct. by Scott Parry. (H.W. Gray - Price ?). The vaudeville poster cover is misleading as to the quality of this collection. Fie on Mr. Gray.
3. "Carols and Songs for Ringing" - 19 arrangements and 1 original for small, medium and large sets, all usable in Services of Worship, by Edward Johe. (Flammer - \$2.00). Convenient features are large notes and removable sheets for each piece. Mr. Johe's collection contains most attractive and original musical effects for Handbells, all in unpeccable taste.
4. "Handbell Ringing in Church" - A manual of practical help, procedures and style - Including an outline of Music Theory for Bell Ringers, by Ellen Jane Lorenz - all for 75¢ (Lorenz Publishing Co.). A useful booklet of material especially helpful for beginners and less experienced Directors. A dedication Service, 3 "model services", and a brief page of historical information are nice extra touches.  
(N.B. The address given for AGEHB is incorrect. There is no Washington Hdqts. Write Dr. Reeher or Secretary Robert Ivey of Latrobe Presbyterian Church, Latrobe, Penna.)

CLAPPER-CHATTER: New officers of the AGEHR for 1963-5 are: Dr. Marvin Reeher, Pres; Richard Litterst, Vice-Pres; Eleanor Thompson, Registrar (Membership); Robert Ivey, Corresponding Secretary (also sale of Guild Insigna. Please not not send me orders now); and Dr. John Ramson, Treasurer....Two new carillons and a ring of bells have recently arrived in our Nation's Capital for the Gloria in Excelsis Tower of the

Washington Cathedral and for the Campanile at the Shrine of the Immaculate Conception. The boys of St. Alban's School have organized a team to practice changes on handbells in order to master the "Ringing Exercise" when the Ring of 10 Bells has been hung and dedicated. In the year 1963 Washington has attained the status of a "City of Carillons" (or Bells) and can claim 4 true carillons, a Ring of 10, and a dozen Handbell groups in the area.

.....Humor at the Bell Convention: One Bell choir refers to its largest bell, a low G, as the "Gee Whizz Bell"; Jan and Dan Hermany wore sweat shirts at the picnic with a large face and TUFTS painted on the fronts.....One earnest Bell Director explains the "downstroke" as the "Toast Stroke".

So here's a Toast-Stroke to You and You and YOU!

*Nancy*

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#### FAMILY AFFAIRS

Mrs. ALICE HEWLETT, First Lutheran Church, Glendale, Calif., recently was honored by the church for her 25 years as director of childrens choirs. She is an original Guild member, and a voting member of many years standing. Congratulations, Alice.

Mrs. E. E. HIGGINS, First Presbyterian Church, Chillicothe, Ohio, begins her 30th year as choir co-ordinator with special responsibility for children choirs.

CORINNE MONROE, First Baptist Church, Worchester, Mass., begins her 22nd year as director of childrens choirs. Corinne was an early disciple of Ruth K. Jacobs at a time when she was developing the technics which later brought her into national prominence.

To Mrs. HARRIETTE D. CAMPBELL, Fairview Presbyterian Church, Indianapolis, Ind., sincere apologies for the omission of your name as a Contributing Member in the listing in the June, 1963 Letter.

The Contributing Memberships of --

ALBERT E. HAWKER, Grandview Baptist Church, Davenport, Iowa; LOIS PRESTON, City Schools, Council Bluffs, Iowa; PAUL W. SNYDER, College Ave., Baptist, Glen Burnie, Md.; G. THOMPSON, St. Paul Methodist, Little Rock, Ark., came in too late unhappily to be listed in the June Letter. Contributing Members are the "extra help" persons who make possible for the entire membership, the extra features of the Guild Letters.

The Ruth Krehbiel Jacobs Memorial Fund provided scholarships for the Dallas Seminar for LOUISE LACKNER, assistant to Mrs. FRANK TOBIN, First Christian Church, Helena, Mont., and for EILEEN LUM, music director, Kalihi Union Church, Honolulu, Hawaii.

Mr. and Mrs. J. W. AKIN again generously provided, as a memorial to Ruth K. Jacobs, scholarships, this time for Mrs. RAY DAVIDSON, First Methodist Church, Wichita Falls, Texas, and for RICHARD PARRIGAN, organist, Tyler Street Methodist, Dallas, Texas.

Your Sunday Bulletins and programs are invaluable to us; please continue to send them. Unhappily, their receipt cannot be acknowledged, and very few only, can be commented upon in the Letters. Please remember, the Guild's new address after October 1, is 440 North Lake Center, Dallas, Texas 75238.

The Choristers Guild now begins its 15th year. As with any active, healthy teenager, the Guild wants to make a good appearance, in fact, a better one than ever before. The Guild would like to prepare the Letters on an "offset" machine rather than by mimeograph. To do so however, the Guild must own its own machine; otherwise, the cost would be prohibitive. Through the years, various festivals or choirs, or even individuals have assisted the Guild to purchase good used equipment. The Guild is greatly indebted to these. Will you be among those who will help the Guild make a better appearance? The many festivals organized by our Guild members should be able to provide an offset machine by a gift of only a part of the net offerings. Who will do it?

"The Altar flowers are given by the Junior Choir in memory of Ruth Krehbiel Jacobs, foremost proponent of 'Christian Character Through Childrens Choirs'.", from the Bulletin, The Episcopal Church of the Redeemer, Irving, Texas, Mrs. Earl B. Page, director. Thank you for this thoughtful tribute, Boys and Girls.

## SEPTEMBER SYMPHONY IN THREE MOVEMENTS

### I Meditativo - Summing up Summer.

What have I done with June, July and August? Did the months slip away day by day, week by week, in that hazy mist of "I'll start planning for September tomorrow---to-morrow---to-m-o-r-r-o-w----" If so, its time to make a quick change of pace, style, mood and----attack!

### II Vigoro activo -- pronto!

Gather up essential materials:

Bible - Your church hymnal - Your church school curriculum materials  
(Check advance quarterlies with Christian Education Office)

Children's Choir Anthem files and Choristers Guild lists - Church calendar  
Start with a simple plan, outlining a program for the entire year.

Aids and guides for choosing hymns:

(1) Use same selection as your Church Hymn of the Month Plan.

(2) Choose hymns especially selected by the writers of the church school curriculum. This can be a definite contribution to the quality and strength of church school singing. Be sure to follow through on your plan by communicating with church school teachers.

Aids in Choosing Anthems:

Selection can be based on the church year, seasonal services, hymn anthems, anticipated Junior Choir festival materials (using anthems chosen for such a festival in worship services during the year).

Consider the quality and content of the texts.

Consider the musical growth of children. Tackle something later in the year that will challenge your children to stretch mentally and musically.

Try something new! There is now so much beautiful music for childrens choirs that there is no necessity for repetition of the same anthems year after year.

Write down your plan! For instance:

September ---Junior Choir

Hymns: Come Christians, Join to Sing --- Madrid  
As the Sun Doth Daily Rise --- Innocents

Anthem: Sing and Rejoice! --- J. Marshall

Worship Service Response: Baptism Hymn, Savior, Teach Me Day by Day.

October

Hymns: All creatures of Our God and King --- Lasst Uns Erfreuen  
In Christ There is No East or West--- St. Peter

Anthem: Sing to the Lord of Harvest --- Willan

Worship Service Response: Litany of Consecration (Choir emphasis service)

With a simple master-plan, weekly details for rehearsals can be worked out with care prior to each session. Or follow the plan of Charley the Choir Boy in the Guild Letters.

Other suggestions:

(1) Are your attendance charts drawn up? Better have them ready for the first rehearsal. It is amazing how children respond to visible evidences that the teacher is really prepared because he or she believes in the importance of these children and this work.

(2) Have you tried an agenda poster? I have an attractive poster on the easel listing the general plan for rehearsal. It works. The children feel a sense of accomplishment (and I feel the same). During the year, I change the order, add something needed, change color of felt pen printing! Included are: Chime - 5 o'clock -- Opening Prayer -- New Work -- Hymn of the Month -- Music-reading (Blackboard work) -- Project. 5:30 Solo Time (The children are allowed to remind me of this. I stop everything at exactly this time) -- Church School Hymn -- Review Work -- Closing Prayer and Response -- Dismissal.

(3) The project this year for my choir will be a study of stained glass, and an advance study of the windows already designed for our new Sanctuary now under construction. Text --"Singing Windows" by Mary Young (Abingdon)

- (4) Solo-time is a 3 minute period during which one child each week has an opportunity to share something he is learning on flute, clarinet, cello, violin, drums (!) bass fiddle, piano, etc. Children sign up with choir mother a month in advance.

### III Finale -- Createo Your Owno

This is the unfinished part of September Symphony. Each one must compose his own!

Good luck!

*Helena*

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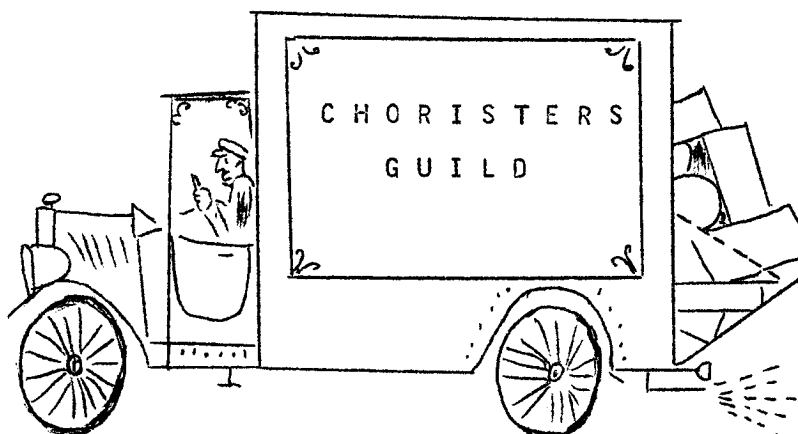
### AN I D E A - - -



VER FRASIER, Genoa Methodist Church, Houston, Texas tried last spring with considerable success, this idea-----childrens choirs participated in the morning worship service--following service, an all-church covered dish dinner--after dinner, one of the childrens choirs held a demonstration rehearsal (to show of course, the parents and others just what youngsters do learn in a choir rehearsal).---then home. In the evening two guest childrens choirs from nearby churches were invited to share in the service by singing anthems separately and with the Genoa childrens groups.

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## WE ARE MOVING



PLEASE WRITE US, THAT IS THE GUILD, LEE AND LESLIE  
AFTER O C T O B E R 1, 1963 AT

440 NORTH LAKE CENTER  
DALLAS, TEXAS, 75238

Abingdon Press has done the amateur church musician a great service in providing him with the series of Basic Music Books, two of the most recent of which are herewith brought to your attention. Each costs a Dollar and a Half. You can spend that amount to no better advantage than in the purchase of either book.

THE TRAINING OF CHURCH CHOIRS James R. Sydnor

About twenty five years or so ago was published in England, a little basic book entitled, "The Amateur Choir Trainer" by Henry Coleman. Several generations of American directors grew into good stature by following the precepts laid down by Mr. Coleman. American Church music, and the American Church musician were helped to their eternal benefit by this dynamic little book. Now comes Dr. Sydnor with his book as a logical successor to Henry Coleman. Dr. Sydnor writes clearly, goes directly to a point, quotes liberally, revealing thus a wide knowledge of the field. With little or no outside hold, the diligent study and use of this book can make any director a better one. Probably the best statement which may be made of this book is that Dr. Sydnor clearly demonstrates that he knows whereof he is writing. However, above all the technical knowledge imparted, the book emphasizes the basic reason for the existence of Church music--to praise God and to bring us an awareness of Him. The Bibliography is just about the most complete which may be given you--a Church musician.

HOW TO LEAD INFORMAL SINGING Robert O. Hoffelt

There are those among us who look down their long noses with disdain at the informal song leader. With the ever-spreading revival of group singing, a real place in music must be accorded the individual who can successfully help others to enjoy this form of activity. Not everyone can be the conductor of a professional music organization, but even a great conductor can be a good song leader. Writes Mr. Hoffelt, "Anyone with a sense of rhythm can learn to lead group singing." The precise difference between the conductor and the song leader is knowing where to place the emphasis. The former seeks technical perfection, the latter is more interested in people and their personal response to music. Mr. Hoffelt gives precise instructions in the personal technics which have made him a successful song leader. Every church needs such a leader, whether he be the regular choir director, and/or organist, or another or even the childrens choir director.

SINGING WINDOWS Mary Young (Abingdon Press)

This book should have been brought to your attention, if by chance you do not already own a copy, a year or more ago when it was first published. Written for children and grown ups of whatever age who can still remember the delights of childhood, it is the story, briefly and interestingly told, of stained glass windows. Every youngster who comes under the influence of the church, should learn to be stimulated by stained glass windows by absorption about the good, to learn the difference between the good and less good. The book provides splendid material for a series of pages in the childrens choir note books, and certainly study about the windows in their own churches. This book should be in every childrens rehearsal room for the boys and girls to pick up and read, even if only bits at a time. And of course, if books and other such materials cannot be available to your youngsters in the rehearsal area, please make the books possible for them to borrow from your Church School Library. In other words, insist that your church own a copy.

The following is by Nancy Poore Tufts who sent the review in about a new hymnal, a copy of which I have recently received, and wished to review with equal enthusiasm. However, Nancy puts the matter into so much better form than I am able, that her review is herewith brought to you.

SONGS OF JOY THROUGH THE CHURCH YEAR Norman & Marilynn Thalman  
Fortress Press - Lutheran Church Supply Stores  
\$2.95 each; 10 or more \$2.75 each.

I am simply delighted with SONGS OF JOY and can understand Fortress Press's pride and enthusiasm. This excellent selection of hymns for and through the Church Year fills a great need, a void, and should become a "classic". It might well set a standard and serve as a model for other denominations that are just beginning to realize the values of teaching the seasons of the Church Year.

I am pleased that all of the hymns are from the SERVICE BOOK AND HYMNAL of the Lutheran Church in America! that the hymn numbers are the same, and that it is not another or different book.

SONGS OF JOY brings forth multiple joys: (1) Joy to the ear (beautiful and blessed hymns); (2) Joy to the eye (handsome format, pleasing illustrations, and good black notes); (3) Joy to the child (joy of singing, pictures, guides, stories); (4) Joy to the teacher (richness of the music, aids, suggestions for teaching); (5) Joy of the Christian faith - for surely the influence of this fine Hymnal will be a Happy Witness!

NPT

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PRIMARILY FOR

New Members, BUT

Old Members May Wish To Be Reminded

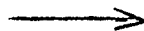
The last two sheets of this issue should be carefully read, for they suggest ways and means to enhance the quality of your work with your boys and girls, and to provide challenges for them. The first page outlines the Guild suggested Merit System. You may adapt it to fit your particular needs and situation. However, if you start with some system, stick faithfully to it, keep it up and going. Above all, maintain a high standard.

Choristers Guild pin is worn proudly by thousands upon thousands of boys and girls over the country. The handsome silver Service Cross in antique silver finish, is used by directors for special purposes.

The use of notebooks, generally a three ring school type of binder, is decidedly on the increase among Guild members. Most youngsters are very proud of their note books and of the work therein represented. The notebook assists both the director and child to achieve better results; makes the work more interesting for both, and makes choir singing more purposeful for the child. You will find a good deal of fine note book material suggested in the listing. Special attention is called to the Childrens Choir Anthems, an uncommon series of pieces for your groups.

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Dear Guilders,



And now we are home!

What a tapestry of memories have been woven from the experiences we were privileged to share as a family! When we arrived back in Oklahoma City, we were greeted by a nice stack of letters from Chorister's Guilders thanking us for writing "Operation Windmill".

During the year in Holland, we were delighted to receive your notes and letters telling us how some of you were reading "Windmill" to your Junior Choirs. Your enthusiastic words were a constant re-energizing force for us to continue our efforts to share our year with you.

We have one regret - that we could not answer each one of your letters personally. Please know how much we appreciated your interest. Every letter we received concerning our family adventures was read aloud around our dining-room table, and during the long, cold winter your warm words kindled our chilled bodies!

Thank you!

*Leslie*

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(THANK YOU)

Your personal notes on the membership renewal forms as you have sent them in, have touched me deeply. Would that I had the time to answer each. Please however, accept my thanks and appreciation for them in this personal, impersonal way. Also, I do appreciate your suggestions for the betterment of the Letters; each idea will be considered; not all can be successfully followed. Lee, I know, will carefully study your suggestions. It is inevitable that the Letters will gradually begin to reflect his plans and ideas.

*Leslie*

The Dallas Seminar of last June is now a memory, but oh, what a glorious memory. If however, that is all it is for those who attended, the Seminar will have been in vain. It was planned not only to educate, but to inspire and challenge. Each one of us needs at times to be shaken out of our comfortable egos. In no area of life is a comfortable ego more harmful than in our attitudes towards our work, particularly when that work deals with so precious a commodity as a child. So feels Roberta Arwood of St. Paul's Methodist Church, Pueblo, Colorado whose complete letter to me is brought to you. She wrote.----

"A LITTLE DIVINE DISCONTENT IS GOOD FOR EACH OF US," said Dr. Hass: He was right. For I will be terribly discontented until the choirs of my Church get back into action, and I can begin using the galaxy of divine ideas, thoughts, and inspirations set in motion by the 1963 Dallas Choristers' Guild Seminar. I will also be discontented (I can't say how divinely) as long as there is, ANYWHERE, a director of children's choirs who is not taking advantage of the Guild's fellowship or idea and information factory.

"I returned to my desk with many treasured concrete thoughts on presentation, attention-getting devices, and philosophies which I plan to put to full use, the things I've talked about constantly since my return are these: Mel Gallagher's new method for teaching sight-reading to pre-schoolers and their mothers; the Dallas School System's pilot class in the Meissner Tone Name system; Phil Baker's suggestions regarding organ registration for the child's voice. (These suggestions scratch my "I know what I want to hear but don't know how to ask for it" itch); and Dr. Haas' description of a good hymn being a perfect marriage between text and tune. By his standards, I'm presuming that the text and tune in a few of the gospel songs he mentioned are not even on speaking terms!

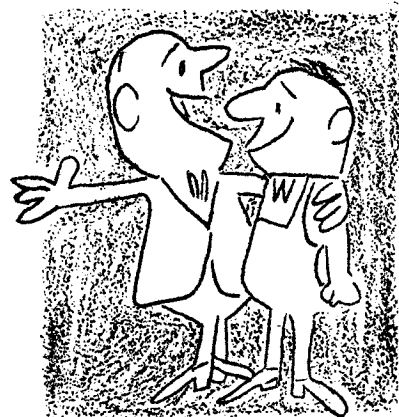
"You had some real advantages toward the successful fulfillment of such a seminar in the extremely high caliber of Guild officers, the outstanding staff of leadership, and the attending membership (for the Guild is only attractive to persons having a love for, and an insight into, the minds of children), but the manner in which you fathered the whole brood, Leslie, endearing yourself to us all, is a credit for which you stand alone in receiving and deserving."

Following are highlight excerpts from a few other letters.---- "...the seminar was the best thing which could happen to a Childrens Choir Director, and I am most grateful that it happened to me" Mrs. W.P. Duval, First Methodist, Brunswick, Ga. The Church paid all her expenses. And now from Dorothy Ellsworth, East Dallas Christian Church, Dallas, Texas, who with her husband Gene gave us all such a rousing welcome in the Monday night party, "...Teachers need to be reminded again and again of the powerful force of simplicity in the presentation of fundamentals as demonstrated in Mel Gallagher's course. It is so easy for us to get caught up in a maze of "devices", extra programs, services, and general fancywork, that often, we find the basics have been evaded or avoided almost completely. Three cheers for a teacher who can uncover them and really put them into use again..." And again, Mrs. Gene (Ann) Lorey, whose husband is Director of Music, Wesley Methodist Church, Oklahoma City, Okla., "...I volunteered to take one of Gene's choirs this fall; I have accepted a larger responsibility in my women's circle, and I feel that I have been revitalized in more than just childrens choir work, but in my service to Christ. Through all of this, I know that I shall be a better person, a better wife, and a better mother..." Ann had gone to Dallas as a vacation trip, not even wanting to attend any of the seminar sessions. Then again, Anna Marie Martinez of the Kessler Park Methodist Church, Dallas, Texas "...Dr. Haas' lectures gave me new insight and much inspiration. In seminars such as this one, one needs as a church musician and as a person to find spiritual enrichment and Christian growth to be able to confront the tasks which are always with us, and to make us aware of the great responsibilities we have undertaken..." And so, on and on in many letters. Were you a part of that Seminar?



# I'M TELLING YOU

BE SURE TO ATTEND THE CHORISTERS GUILD  
SEMINAR NEXT JUNE



XX  
OUR MUSIC SUPPLEMENT FOR SEPTEMBER 1963  
T H E T H R E E K I N G S

A Christmas Anthem For Childrens Voices In Unison By JOHN BURKE  
Herewith is John Burke's finest contribution to the growing collection of Choristers Guild Childrens Choir Anthems, a series which the Guild honestly believes to contain many uncommon pieces. This uncommon piece, The Three Kings for Christmas will add definite quality to your Christmas music, and will certainly challenge and interest any reasonably well trained group of youngsters. Be certain that your own prejudices do not stand in the way of what you believe your boys and girls will accept and learn. Following are several paragraphs by John about his piece.

"This is a traditional Swedish melody and text, which I have set to new accompaniment, and in the last verse varied the rhythm of the melody without changing any of the notes. The melody is very simple covering only the interval of a sixth. It may be effective in teaching the piece to write out on a black board the G major scale from G above middle C to the e natural above. Then with a pointer show how the melody is made up only of those six notes in differing progressions. Then if the rhythm of the first two verses is analyzed for the children, showing them that each sentence begins on the 4th beat and is made up of two measures of quarter notes, and then 2 half notes, followed by a whole note, it is learned in no time at all. The third verse in which I have changed the rhythm for variety, will be a little more difficult to teach as quickly.

"Clapping the triplets will help, as well as showing the difference in triplet rhythm going into duple rhythm, and back to triplets, being careful that the duple beats are not done as a quarter and eight in triple, but even.

"The beginning octaves in the bass, are done as a decriptive device to suggest the walking of the wisemen to Bethlehem and should be played in a plodding detached way. The right hand in contrast should be played very legato. The second verse can be done a trifle slower than the first, and then picked up to the first tempo on the third verse. If you have a fairly good cellist in your group, the second verse would be enhanced by having the cello play the left hand part. It could even double the piano part in the other two verses."

XX  
OPERATION WINDMILL - Continued from page 14

Now, where should I end "Operation Windmill?" I suggest it be right here - where we all sang "The Star-Spangled Banner" as we passed the Statue of Liberty. If I were to continue our story, you would see all seven of us, hot and weary, sitting on several of our 45 pieces of baggage (four pieces of which were the last taken out of the hold!) Every box, carton, crate, trunk and suitcase was opened by custom officials!

It was worth all of those trying hours to hear two words repeated over and over -  
"Welcome Home!"

THE CHORISTERS' GUILD  
AWARD PIN



The Choristers' Guild Award pin is available in two finishes: (1) Glo-tone, a gold wash, and (2) gold-filled, a heavy plating of gold. The face under the Old English letter C is finished in baked black enamel. The C stands for Christ and His Church, for Christian Character, and for Children's Choirs. The sketch is to exact size.

THE GUILD MERIT SYSTEM

- 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.)

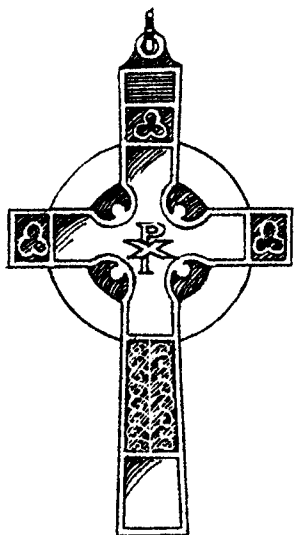
This system is based on a nine months season of regular rehearsals and services. To earn a pin or the additions to it of note guard and/or pearl, a chorister must earn 100 credits during the choir season. The virtue of the system is that it is impossible to earn a pin without being regular, and it is equally impossible to earn one by attendance alone.

The pin is the first year award in the junior age choir. Each successive year, the pin is returned to the Guild office for the setting of a pearl. Upon graduation into the Junior-Hi or Hi-School Choir, the pin is returned for the addition of the eighth note guard and chain.

This system is flexible; members are at liberty to adapt it to their own needs and situations. Some prefer to add the guard the second year instead of the first pearl. The Guild does not recommend the use of the pin for choirs under the third or fourth grades. It may be used as far beyond the junior age as seems advisable.

With the increased use of the Choristers' Guild Award Pin (nearly 12,000 were used 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 cooperation, 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 at present; they may be changed, but never lowered.

- Don't start any merit plan until after careful consideration.
- Don't start one until you have the stamina to carry it through.
- Don't keep parents in ignorance of the requirements.
- Don't think reminders are unnecessary.
- Don't think that favoritism is safe--or wise.
- And, finally, don't think it isn't worth all the trouble.



The cross sketched at the left to exact size was especially designed by the Guild for the exclusive use of Guild members and choirs. Its wearing can be a signal honor, and should be awarded or given on some clearly defined basis. It should not take the place of the regular pin.

This cross has a bronze base, and is finished in antique shaded silvertone, a silver wash. The Choristers Guild emblem is engraved on the back.

The cross is priced at \$2 each, postpaid. A 10% discount can be made for quantities of five or more. It carries a 10% Federal tax. California residents will, however, remember the 4% state sales tax.

The cross is handsome; it can be purchased with confidence, and worn with pride. While the sketch is to exact size, the cross seems larger in actuality. No sketch can do justice to the beautiful finish.

The cross is to be worn suspended by a collarette, in any appropriate color, and made according to the following simple directions:

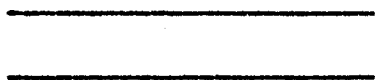
#### COLLARETTE

One yard of grosgrain ribbon,  $1\frac{1}{2}$  inch wide.

At A, B, C take a one inch dart, and hand-stitch it flat to the inner surface.



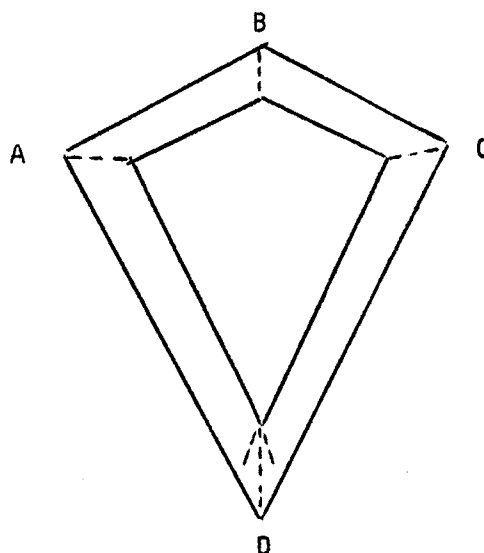
D -- stitch back both ends of the ribbon  $1\frac{1}{2}$  inch to form a diagonal edge.



Hand-stitch the diagonal edges together down the center front, leaving a small opening at the base to insert the loop on the cross.

Measurements of outer edge:

A-B and B-C 4 inches  
A-D and C-D 12 inches



Important Notice: -- Pins and Crosses are available to Guild Members only.

CHORISTERS GUILD - 47 E1 Arco or Box 211 - Santa Barbara, California

(Please use new address after November 1, 1963)

440 North Lake Center, Dallas, Texas, 75238

MATERIALS AVAILABLE FOR CHILDREN'S NOTE BOOKS

This listing (September, 1963) supersedes all others; please disregard all previous listings. Additions to most series appear from time to time in the Guild Letters. Please note prices on reverse side.

HYMN STUDIES (H series)

H-1 All Creatures of Our God and King	H-25 O Sacred Head Now Wounded
H-2 All Things Bright and Beautiful	H-26 Praise The Lord, Ye Heavens Adore Him
H-3 Come Ye Thankful People, Come	H-27 God Who Touched Earth With Beauty
H-4 Doxology	H-28 Praise to the Lord
H-5 Faith of Our Fathers	H-29 Infant Holy, Infant Lowly
H-6 For the Beauty of the Earth	H-30 O Brother Man
H-7 Hosanna, Loud Hosanna	H-31 We Thy People Praise Thee
H-8 In Christ There is no East nor West	H-32 Long Ago and Far Away (Christmas)
H-9 Joyful, Joyful We Adore Thee	H-33 Thou Didst Leave Thy Throne
H-10 Psalm 150 (to be used with H-9)	H-34 Holy Holy Holy
H-11 Now the Day is Over	H-35 Into the Woods My Master Went
H-12 O Come, O Come, Emmanuel	H-36 We would See Jesus
H-13 O Lord of Heaven and Earth	H-37 Immortal Invisible
H-14 Rise Up, O Men of God	H-38 If Thou But Suffer God to Guide Thee
H-15 The God of Abraham Praise	H-39 Shepherd Of Tender Youth
H-16 Ye Servants of God	H-40 Our Father Who Art in Heaven
H-17 Take My Life (hymn of dedication)	H-41 Good Christian Men Rejoice
H-18 O God Our Help in Ages Past	H-42 Now Thank We All Our God
H-19 Let us With Gladsome Mind	H-43 Jesus Shall Reign
H-20 Gracious Spirit, Dwell in Me	H-44 Be Thou My Vision
H-21 May the Grace of Christ Our Savior	H-45 Life Is Good, For God Contrives It
H-22 As With Gladness Men of Old	H-46 Sing Them Over Again
H-23 When Thy Heart With Joy O'erflowing	H-47 Just As I Am, Thine Own To Be
H-24 God Be in My Head	H-48 Our Church Proclaims God's Love & Care

DO RE MIS (Do series)

(To be used in connection with the ABCs of the DO RE MIS, Books 1 and 2)

D0-1 Chart I	D0-4 Review Page 1	D0-7 Review Page 4
D0-2 Chart II	D0-5 Review Page 2	D0-8 Review Page 5
D0-3 Chart III	D0-6 Review Page 3	D0-9 Review Page 6
		D0-10 Review Page 7

CARTOONS (C series)

"Which Is the Way?"	8 in the series
"Choir Crow"	5 in the series
"Irving"	13 in the series

MISCELLANEOUS (M series)

M-1 Children's Prayers	M-5 Head of Christ
M-2 My Vestment	M-6 Choir Boys on Stairs
M-3 Psalm 100	M-7 Kitty-Doggie
M-4 Christmas Alphabet	M-8 Choristers Prayer, Daily Prayer
	M-9 The Ten Commandments (Children's version)

### THE S SERIES

S-1	Certificate of Membership	S-4	I am Music
S-2	Choristers Pledge & Prayer	S-5	The Old Woman Who Lived in a Shoe (publicity folder especially for Primaries - 7½¢ each)
S-3	One Solitary Life (the three above are on parchment paper)	S-6	The Spotted Puppy (a "missed you" postcard reminder) 50 for \$1.

### THE A SERIES

#### Choristers Guild Childrens Choir Anthem Series

an uncommon series of pieces for children's voices in unison

A-1	The Duteous Day Now Closes	Isaac	Bach	6¢
A-2	I Believe in God Above	Hall		6¢
A-3	Children of the Heavenly Father	Swedish Melody, arr. Legler		10¢
A-4	Bell Carol and Timothy's Christmas Song	Spinney	Gay	6¢
A-5	All Things Bright and Beautiful	Burke		20¢
A-6	A Spring Carol	Combs		30¢
A-7	Ballad of the Dogwood Tree	Davis		20¢
A-8	The Three Kings	Burke		20¢
A-9	God of all Lovely Sounds	Burke		10¢
A-10	Japanese Carol	Whittlesey		15¢
A-11	Christmas Carol	Burke		15¢
A-12	Praise God For Wheat	Burke		15¢
A-13	I Am Jesus Little Lamb	Westra		10¢
A-14	Christmas Bell Song	Couper		15¢
A-15	For Flowers That Bloom	Burke		15¢
A-16	Little Things That Run and Quail	Burke		15¢
A-17	Easter Song	Westra		10¢
A-18	In the Fields With God	Gehring		10¢
A-19	God Raised Up Jesus	Grime		10¢
A-20	Can You Count the Stars	Burke		15¢
A-21	The Little Child Upon the Straw	Lovelace		15¢
A-22	Birds are Singing	Maesch		20¢
A-23	God's Candles	Stanton		20¢
A-24	O Bells in the Steeple	Burke		20¢
A-25	Lord Guide Our Thoughts	Bitgood		20¢

### PRICES

All prices postpaid when payment accompanies order. The H, Do, C, M series -- 5¢ each. The S series, 6¢ each. A 10% discount is allowed on lots of 300 copies or more of the H, Do, C, M, and S series. A 10% discount is allowed on 50 or more copies from the A series. A One Dollar minimum on all orders. On all orders of \$5 or less which require billing, postage will be added.

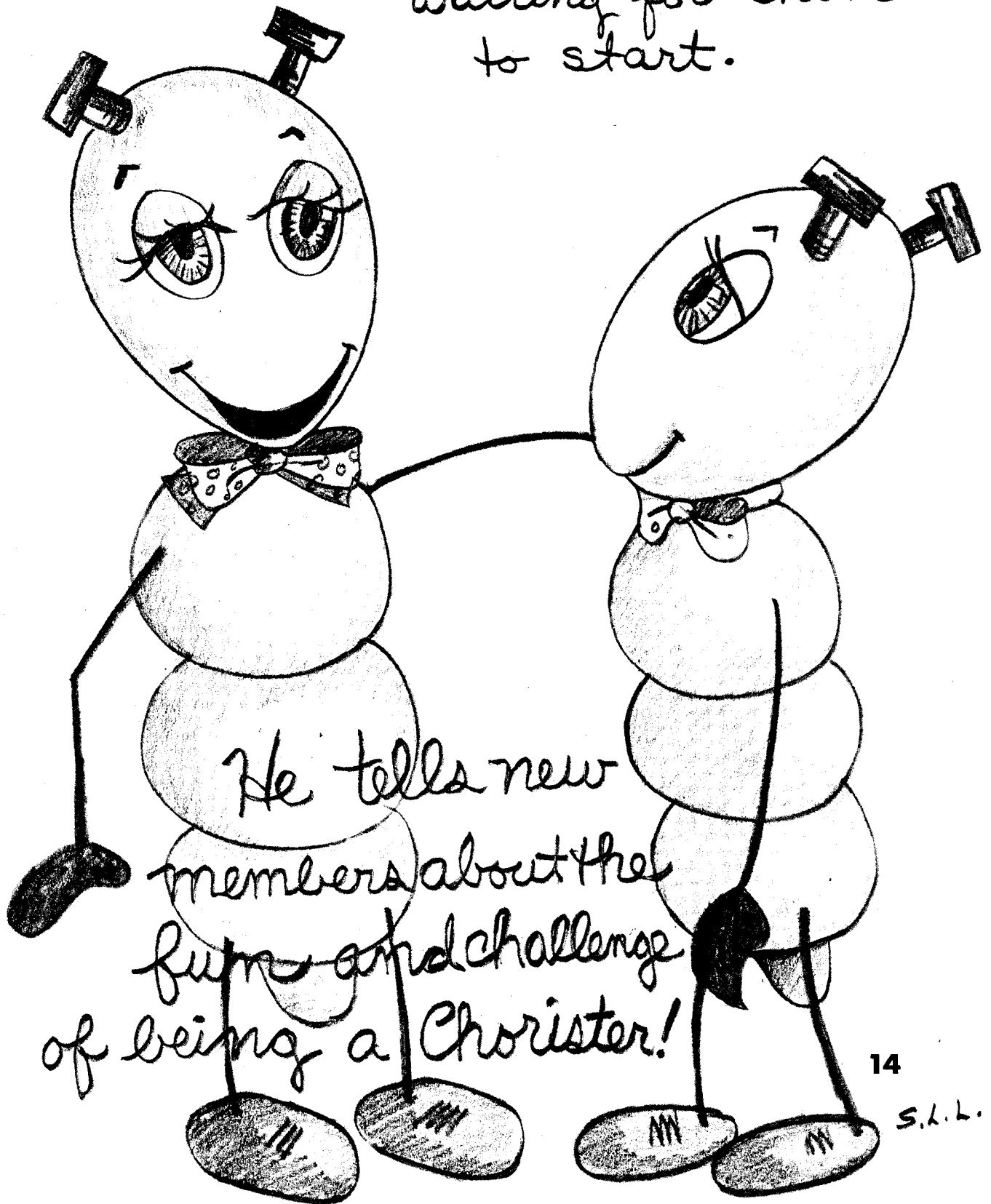
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CALIFORNIA RESIDENTS, please note: -- all sales to California residents for use in the State carry a 4% sales tax. Please add the amount of the tax to your remittance.

### FOR THE DIRECTOR

THE CHILDREN'S CHOIR by Ruth K. Jacobs (a book of complete organizational plans, tried and tested)	\$4.95 postpaid
THE SUCCESSFUL CHILDREN'S CHOIR by Ruth K. Jacobs (a book of technics for handling children's voices)	\$1.50 postpaid
THE ABCs OF THE DO RE MIs by Ruth K. Jacobs (a series of eighty lessons for teaching note reading to primaries and juniors)	\$ .75 postpaid
CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs (complete, accompaniments and words) 1 copy -- 50¢; 3-25 copies, 40¢ each; 26-200 copies, 35¢ each; 200 and more copies, 30¢ each - all prices postpaid.	

IRVING has eagerly been waiting for choir to start.

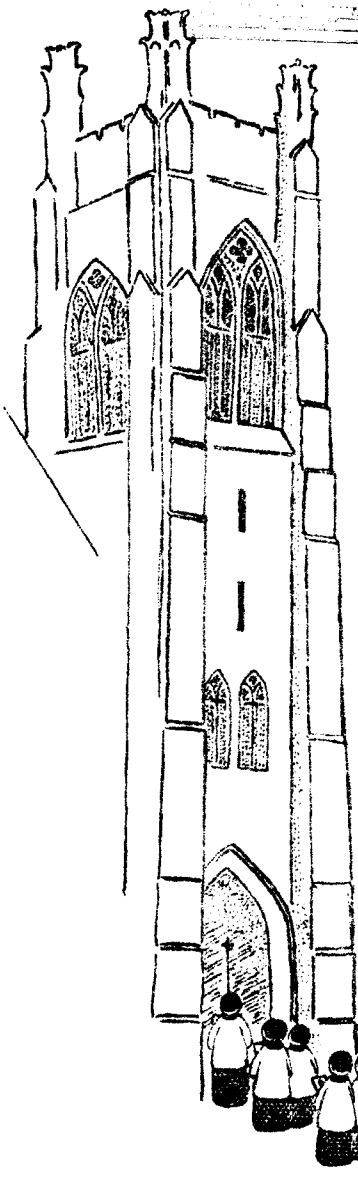


Great ideals and principles do not live from generation to generation just because they are right, not even because they are carefully legislated. Ideals and principles continue from generation to generation only when they are built into the hearts of children as they grow up.

---George S. Benson, in  
"World Scouting"

Dr. Boynton Merrill while minister of the First Congregational Church, Columbus, Ohio, encountered one day in the shadows of a pillar in the Church, a boy, perhaps fourteen, a lad completely unknown to Dr. Merrill. "Are you the minister of this Church?" asked the boy. "Yes, I am". "Do you mind if I sit here?" "Of course not. That is why the Church is always open". "I'm glad," said the boy, "that you keep it open. I love to come in. You know this Church does something to you, doesn't it?" "What does it do?" The reply came slowly: "Well it makes you all kind of quiet inside, and it makes you feel bigger than you are." Hunt the world over, and you will come to gray hairs before you find better than that boyish statement of the ministry of Worship. "Quiet inside:" the world stilled for a bit and God given His chance. Man made "bigger" than he is: something added to his own small life from the life of Him who gave us life in the first place, and who ever seeks to re-claim, renew, and exalt it.

"It makes you feel bigger than you are." Music in Worship does that! Religion, at bottom is the pure emotion of the soul's experience of God. At its highest and best it is the simple, wonderful relationship of our persons with God's Person: the supreme fellowship. God the Father, and man the child, meet. Our hymns are the utterance and insignia of this wonder. The music is the "expression of the inexpressible."



CHORISTERS GUILD LETTERS  
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Arthur Leslie Jacobs, Editor

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FAREWELL

As I write and assemble the final Guild Letter for which I am responsible as Editor, a flood of emotions pour over me -- memories, dreams fulfilled and dreams unrealized, hopes, joys, thrills, satisfactions, sorrows, frustrations, kindnesses, understanding -- all the responses which any human being can experience in his work. It is said that old men recall, and reminisce, and young men dream dreams. At this moment, I seem to exist in an in between world -- recalling or eagerly looking ahead.

I recall so well the early days of the Guild. Fifteen years ago, childrens choirs were just looming in importance on the horizon of Church music; in fact, few such choirs even existed. Childrens choirs were considered a thorn-in-the-flesh by many professional church musicians. Few directors knew anything about the training of these choirs which had been thrust upon them.

At this time, Ruth Krehbiel Jacobs had already done much pioneer work in the childrens choir field, and had become well known over the country. The Choristers Guild came into being as the result of a need. The first year of the Guild, 1949-50, four Letters were issued to 119 members. These Letters consisted primarily of answers to questions as to "How To". Gradually in Ruth grew the vision of an organization which would spearhead the growing interest in childrens choirs. She created the phrase, "Christian Character Through Childrens Choirs", and was largely responsible for placing childrens choirs on the same basis of thinking as adult choirs. Childrens choirs became a part of the music program in our churches. On this basis grew the graded choir program.

I recall the early financial struggles when Ruth and I literally supported the Guild. The incorporation of the organization from a purely personal venture into a legal entity in July 1953 carried the Guild further on its journey of service. Then I remember the years long struggle to obtain Federal tax exemption, and the right to accept gifts on a tax-free basis to the donor.

Then fell the blow, Ruth's sudden death on April 30, 1960 which seemed the "count-down" on the Guild. Because the Guild had filled such a need, the Guild, like the mythical phoenix bird, rose again from the ashes.

Now it is time for new leadership. The Guild has had fourteen years of Jacobs, Ruth and Leslie, together and separately. Every organization needs the inspiration and infusion of a fresh new strain. The Guild is most fortunate in its new executive, Federal Lee Whittlesey of Dallas, Texas. No one in the country can inspire greater confidence in the future of the Guild than Dr. Whittlesey. The Guild may certainly flatter itself that Lee would be willing to give up a top-flight church music situation to become its executive head. Lee will make changes; these are not only expected, but desired and hoped for. With Lee, the Guild can look forward to an unlimited future.

Now permit me to dream a bit. I vision the Guild in its own building, perhaps an older mansion, to be known as the Ruth Krehbiel Jacobs Childrens Choir Center. The center can be truly the headquarters not only of the Guild itself, but of the whole childrens choir movement. It would contain the largest possible library of books and music on childrens choirs and voices. A small chapel for meditation should certainly be a part of the center's facilities. Such a center can easily be provided by friends of the Guild, by those who recognize that Christian Character can be developed through childrens choirs.

I vision also a missionary program for the Guild -- the going into small and rural communities, and to smaller churches in our cities to help set-up and develop childrens choirs. I vision further, a spreading out of such a missionary movement to other lands by training young people in the Ruth Jacobs Childrens Choir Center to go out as music missionaries.

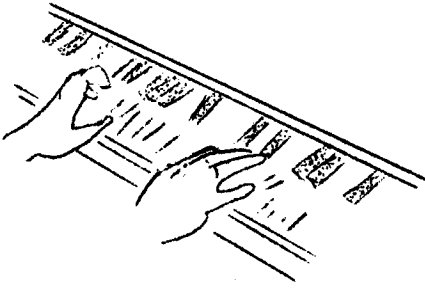
For Lee, I entreat your enthusiastic support, that same upholding which has been my happy lot. He will lead you and the Guild into paths of realization and achievement which you have now known. Do not mourn for me, but rejoice with me. A good cause will live on, but it must always be passed on to a new generation. Our cause, the moulding of childrens characters is the greatest and most important task in the world. Rejoice and be glad in it.

*Leslie*



# THE ART OF THE ACCOMPANIST

By JOHN BURKE



Since many of our Guild members are organist as well as childrens choir directors, and since many questions are asked in the annual Guild summer seminars regarding accompanying, a series of articles seems justified in the Choristers Guild Letters. Your comments as this series of five articles unfolds, are welcome.

You have met John Burke in the Letters these past several years as a discriminating composer of childrens choir music. Several of the anthems which he wrote especially for our members, have enjoyed wide usage. A fairly recent one, "Can You Count The Stars" bids fair to becoming truly popular in the best sense.

Now meet John, who is organist - choirmaster of the First Baptist Church, Oakland, California as a thoughtful writer in a series of articles on accompanying. The series first appeared in the Journal of the Choral Conductors Guild, a vigorous organization on the Pacific Coast. The aeries appears in slightly altered form in the Guild Letters, and by the generous permission of the Journal, and of Mr. Burke, here now is the first.

## SOME THOUGHTS ON THE ART OF ACCOMPANYING

What makes an accompanist, a good accompanist? The ability to be a good follower? A good guesser as to what the soloist or conductor will do next, and be there before he is? I am sure most fine accompanists would agree to the correct answer - one who feels the music WITH the soloist or conductor.

At first reading this seems a logical and well understood definition by anyone attempting to become a good accompanist, but when one hears the accompanist at work, one wonders if he really has the knack. This is particularly true of the accompanist whoplays for the choral conductor. Though on the surface there would seem to be no difference in playing for a solo artist or a choral group, there are some differences that are important in technics and understanding.

When accompanying the solo artist, if he is an artist of any assurance, the accompanist feels more naturally and easily the individual whims of the soloist, and usually senses a firmer lead in the matters of tempi and dynamics. Seldom is this true of the amateur choral group. Even though the director may exercise a firm hand over the choristers, the forces of an amateur choir will instinctively go with the organist (with all his available tonal power), instead of the conductor, if these two come to a parting of the ways in matters of tempo and/or dynamics. It is therefore possible to say that to be a fine choral accompanist demands more vigilance, and more sensitivity and acuteness, than to be the accompanist for a solo artist.

Several pitfalls come to mind in evaluating the choral accompanist's problems, First, and perhaps the most obvious, is the some time total disregard for the organist that has been evinced by building committees in the decision as to where to place the organ console. They seem never to think of the organist's need to see the conductor at some angle that is not conducive to a kink in the neck, which necessitates many trips to the osteopath. One cannot help but come to the conclusion in these instances that building committees and architects have the misleading idea that most organists come with a built-in radar system that uncannily divines the slightest thought and movement of the conductor.

Secondly - the difference in the manual technic of the organist and the director are far apart. The organist can sit loose and easy and flex those little muscles of his fingers and produce whole masses of tone. The conductor has to use most of his body, as well as arms, wrists and hands (but seldom the fingers alone) to communicate his wishes to the choir. There are times when he is inspired by the need for nuance, and shadings, to use his hands and arms and body in a way that seems nebulous to the

accompanist. How to wed the two technics? I have had a little private theory that has served me well, and gladly pass this along for what it may have of merit. To be absolutely with the conductor at all times, to feel the music with him, the organist should in his imagination try to feel that he is imitating with his arms, wrists and body the same motions that his director is using to convey what he wants to the choir. It is not enough just to try to find his downbeat and keep together on the barlines. He must keep in step, so to speak, the way a good dancer follows instinctively every motion of his mate. So much of music is a flowing on in time and space that to merely meet at every four beats is a poor excuse for the art of accompanying.

The third thing that most accompanists need to be aware of is whether they are really listening to what comes out of the organ chambers before him. Not enough familiarity with the organ score of an anthem or oratorio can easily make it unconsciously necessary to use one's complete mental powers to see what is coming next in the score, instead of listening to what is happening now. One can so easily delude himself into believing that he is hearing objectively, but when there is a need for great concentration on notes alone, one can be all wrong on dynamics, nuance and rubato, as well as all the other things that go into fine interpretation.

The fourth matter which needs attention for most of us is the matter of playing too loudly. Over and over again one hears as the most common complaint of even the finest organist, "He plays too loud and drowns out the choir." Most organists, I am sure, do not do this for any sadistic purpose, such as getting even with a recalcitrant director, but merely from the fact that in most of our churches the organ console is embedded in the choristers' seats, or the pews, and the great big sounds he hears are big only because they are so close to his ears, in the same way that a bee at close range sounds like an airplane propeller. I would say that a general rule for all organists who sit too close to the choir would be always to play softer than you think you should for the amount of choral tone you hear around you. A good "rule of thumb" in most instances can be, listen for the organ underneath the choir, not soaring above it.

Last but not the least in importance is the matter of registration. Beware of the "cliche type" of registration - every quiet choral passage accompanied on soft strings and flutes, all loud passages accompanied by heavy diapasons, flutes and four foot couplers, etc. We are so busy, most of the time, seeking for combinations, that we neglect the great effectiveness of primary colors alone in accompanying certain choral passages. How much more effective at times when there is a brilliant choral climax to use practically all mixtures, mutations, and four and two foot stops, letting the choir be the eight and sixteen foot sound. The result many times is a stunning fortissimo that elevates the choir tone, without overpowering it and dragging it down. Also, must all accompanying for choral work in straight harmonic style be done with both hands on one manual? Have you tried playing the left hand tenor and bass on an oboe or medium loud reed, when the men's tone sounds very much the same timbre, and the right hand soprano and alto parts on a flutier combination? It can produce a beautiful balance, with the choral sound on just the right type of number, and get you out of that one-two-three-piston rut.

How many times I have heard choral conductors say, "So and So plays well; is a very able organist, a good accompanist as they go, but he never seems to anticipate my needs, or be consistently with me." Every organist needs to be admonished that in the choral accompanying situation his role should be one of undergirding the director, not undermining him. The task of bringing beauty out of chaos in most amateur choirs is an herculean one for the director, no matter what his assets as a musician. Great church music can only come about with the absolute unanimity of purpose from director and organist. While the director is struggling against what seems sometimes to be losing odds, let the organist be struggling with his inner self to find every possible technique that places his work in the hands of the director, as the director is asking his singers to do, that they may with one mind and one accord praise God.

Words By:  
James Russell Lowell

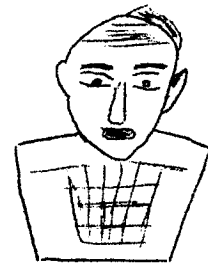
Tune:  
Welsh Melody

# "Once To Every Man and Nation"

Hi, Boys and Girls!

The most exciting make-believe television stories are dull compared to the real adventures of the Hebrews after leaving Egypt!

For 40 years, they wandered in the wilderness - sometimes with little to eat and drink - other times, with attacks from enemy forces! Finally, they entered the promised land of Canaan where a strange god-Baal - and his goddess-Asherah - were worshiped to make the crops grow. The Hebrews had to decide whether they would worship the true God - whom they could not see - or Baal - whose statue was everywhere!



Baal

I think what really made the Hebrews choose the true God was remembering how grateful they were to Him for calling them out of Egypt and for being with them in the wilderness all those years. Have you ever been initiated into a club or made a promise to a special friend??? Then you understand why the Hebrews could not break their covenant promise with God!



But then the Hebrews met an even more dangerous enemy near the coast of Canaan - the Philistines! Archaeologists digging today tell us that the Philistines, after whom the name of Canaan was changed to Palestine, were among the first to use iron weapons. The only way for the twelve tribes of Hebrews to defeat them was to join together with Saul as their first King, followed by David and Solomon. The Philistines were defeated but once again, the Hebrews had to make a choice between serving God first or being a great political nation.

People today are still faced with choosing whether or not they'll serve God FIRST in their lives. That's why I like the hymn:

"ONCE TO EVERY MAN AND NATION COMES THE MOMENT TO DECIDE".

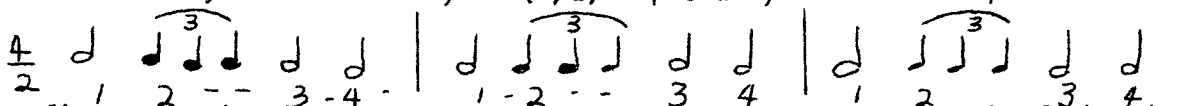
How many opposites do you find in the first verse:

truth \_\_\_\_\_ good \_\_\_\_\_ bloom \_\_\_\_\_ darkness \_\_\_\_\_

Does choosing TRUTH AND GOD FIRST guarantee fame and fortune? \_\_\_\_\_

We drew a picture to show how "TIME MAKES ANCIENT GOOD UNCOUTH". My picture compared the old and the new way of healing people. Whew! I'm glad things DO CHANGE even though it means I have to keep making NEW CHOICES and DECIDING what is right for God's purposes all my life!

There's a legend that this tune "TON-Y-BOTEL" was found floating in a bottle, but even if that isn't true, I like the rhythm (4/2) especially with the triplets:



When we first sang it, we made the triplets staccato to be sure each of the three notes was clear and distinct. Mary had so much trouble that the teacher had her pronounce the notes as "Pie Choc-o-late-Pie Pie" on the 1st measure.

How many different pattern pieces are there to the tune? Did you say two? Keerect! It's A-A-B-A. Is the music major or minor?



Oh, my! It's time to go until next month!


Charley the Choirboy  
(Mrs. Christine Kallstrom)

# ONCE TO EVERY MAN AND NATION


TON-Y-BOTEL 8.7.8.7.D.

James Russell Lowell, 1819-1891, alt.

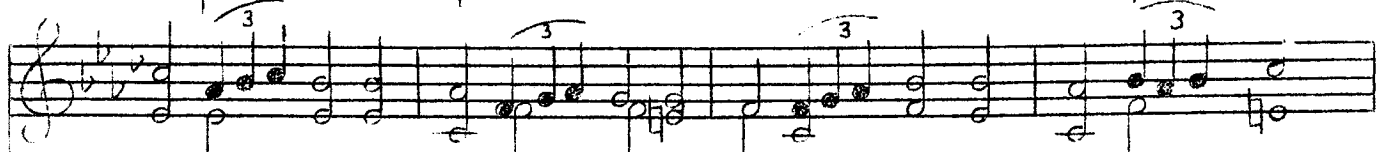
Welsh hymn melody




1. Once to ev-ery man and na - tion Comes the mo - ment to de-cide,  
 2. Then to side with truth is no-ble, When we share her wretched crust,  
 3. By the light of burn - ing mar - tyr's, Christ, Thy bleed - ing feet we track,  
 4. Though the cause of e - vil pros - per, Yet 'tis truth a - lone is strong:



In the strife of truth with false-hood, For the good or e - vil side;  
 Ere her cause bring fame and prof-it, And 'tis pros-perous to be just;  
 Toil-ing up new Cal-varies ev - er With the cross that turns not back;  
 Though her por-tion be the scaf-fold, And up - on the throne be wrong;



Some great cause, God's new Mes-si-ah, Of - fering each the bloom or blight,  
 Then it is the brave man choos-es While the cow-ard stands a - side,  
 New oc-ca-sions teach new du-ties, Time makes an-cient good un - couth;  
 Yet that scaf-fold sways the fu-ture, And, be-hind the dim un - known,



And the choice goes by for ev-er 'Twixt that darkness and that light.  
 Till the mul-ti-tude make vir - tue Of the faith they had de-nied.  
 They must up-ward still and on-ward, Who would keep a-breast of truth.  
 Standeth God with-in the shad-ow Keep-ing watch a-bove His own. A - men.

# T I N N A B U L A T I O N S

By Nancy Poore Tufts

During the spring, Mrs. Paul McClenahan, Director of the Junior Choirs of the Edmonds Methodist Church of Edmonds, Washington, conducted a clever and imaginative campaign to secure sufficient funds for purchasing a set of Handbells. Undoubtedly, by this time funds have been made available, bells are on order - or perhaps even in hand! At any rate, three cheers and a cannon for Mrs. Mac.

Mrs. McClenahan has kindly permitted CGL to reprint the script used during the campaign and prepared by Mrs. Norma Spring, a co-worker with the Junior Choirs. I have taken the liberty of editing the script and of omitting several paragraphs. I would suggest to anyone planning a similar campaign that he check his facts carefully (there may be bell "experts" or scientists in the audience), and also consider the type of audience or congregation he may address. To a staid, conservative group (the Board?) this material might seem too "cute". It should have appeal to the average responsive family gathering.

Firstly, Mrs. McClenahan was privileged to borrow 23 Handbells from Lawrence Fink at Easter time. She quickly trained a group of choristers to ring the simple, repetitive bell part indicated for the popular "Easter Bell Carol" published in MUSIC MINISTRY (Spring of '62, I believe). This Easter bell ringing aroused much interest among the church people. On May 26 the Handbell demonstration again using the Fink bells, contained in the following script, was a feature of the annual Junior and Youth Choir Award Concert:

## "HEAVENS' BELLS"

As far back as anyone has been able to trace, bells have played an important part in religious observances and in the lives of people. Bells have been used to summon people to worship, proclaim glad tidings, toll bad tidings, peal pop tunes, play a mathematical game and add special effects to choral singing. The very first bells were small bells with handles - handbells. Over the centuries, however, they grew in size till towers had to be built to house them - towers which became part of church architecture.

The tower bell ringers were not interested in ringing tunes; they loved the massive sound built up by playing these giant bells in ever-changing order. With no melody, no harmony, "change ringing" was a mathematical game - but played with seriousness and dignity. The more bells involved, the more changes are possible. Some peals take hours to complete. For example, if you have 2 bells, the peals are limited to one change - such as:

(ILLUSTRATE): C D or D C

If a third bell is added, the possible changes are:

(ILLUSTRATE): 1) G D E 2) E D C 3) E C D 4) D E C 5) C E D 6) D C E

Four bells increase the changes to 24; seven bells to 5,040, and so on.

In the old days it took a huge amount of physical strength to pull the bell ropes. Since bell towers could be cold and drafty, it was found to be much cozier to sit around a table in a heated choir room or sometimes in the local tavern (I'm sorry to say) and practice changes on small handbells. And so handbells as we know them today were evolved by ingenious souls who not only liked their creature comforts, but were considerate of the convenience and rights of others. Extended tower bell practice can become a public nuisance as well as fatiguing.

Tower bell ringers soon began to play simple tunes and harmonies on their Handbells for festive occasions. By 1700 larger sets of handbells were cast. In the following century handbell ringing reached a high peak, with ringing groups, using sometimes as many as 200 bells and playing from symphonic scores, giving concerts and staging contests.

The Art was introduced in the U.S. in the 1840's when P. T. Barnum, the famous show man, realized the drawing-card potential of bell ringing and engaged a prize-winning band for an American tour. However, there were almost no All-American teams

here until the 1920's when a few sprung up in New England. The Bell Choir, as we know it today, is a development of the past 15 years. Today - throughout the U.S. - there are many bell ringers, especially in churches, enjoying this old folk-art just as we are.

English Handbell ringers used to be secretive about how to play and write music for bells. Their combinations and tunes were carefully guarded. In the past few years, the Americans have forged ahead with the techniques of bell ringing, and now at least 15 manuals and collections of music are available. The number is rapidly increasing. And so, bell ringing is no secret in this country. Tonight we will be happy to tell you all we know - so far - about bells, and hope, when we are through with the following demonstration, that everything will be clear - as a bell.

It is possible to purchase up to 61 bells, or 5 chromatic octaves ranging from C below middle C to 2 octaves above High C (N.B. "Actual Sound"). The largest handbell made weighs about 11 pounds and the lightest only a few ounces. For our purpose, a set of 23 handbells of medium weight and range best suits the age and muscle power of our choir.

This evening we have selected from our choir a "family" of 8 to introduce to you personally. This family, which we can only refer to as a closely welded one, consists of a mother, father, and 6 children, appropriately named for easy identification.

This is the mother, Cecilia Isabella: (Demonstrate - C above Middle C)

and the father, Cecil: (Play Middle C)

who get along very well together (Both play together)

They are blessed with 6 orderly children:

Beebe ("B" for short): Play B bell

Ada (Nicknamed "A"): Play A bell

Gigi (called "G"): Play G bell

Effie (for "F"): Play F bell

Enoch (called "E"): Play E bell

and Deirdre (for "D"): Play D bell

When they all play together, what a cacophony! (Play all together)

Which is just a fancy way of saying it makes one horrible racket. But when they take turns as proper children should, they make beautiful music together: (Play a part or a few chords of a familiar hymn or carol.)

And on Sundays, they are always in perfect harmony: (Play an Amen in harmony).

You may be wondering about the white gloves. They are used to protect the bells from tarnish and for the protection of the players' hands.

It takes strong wrists to play bells. The clapper is held in place by two springs, otherwise the bell would ring uncontrollably. The bell is held upright and the tone made with a quick forward or downward stroke of the wrist. (Demonstrate with "B" bell).

With practice, dynamics (or loudness and softness of the bell tone) can be controlled from piano (soft) - Demonstrate: Mezzo-Forte - Demonstrate: and Forte - Demonstrate.

Our bells will be used mostly to augment and enhance the singing of the choir. Chords may be played, as in the "Easter Bell Carol" which we did on Easter morning, or a counter-melody as in "Fairest Lord Jesus" which you will hear later on in the program tonight. By taking turns, we will all have a chance to play our 23 bells.

And like this mythical bell family, we may have our ups - (Demonstrate with the highest bell) - and our downs - (Demonstrate with lowest bell) - but most of the time we can hope to strike a happy medium (C major chord.)

\*\*\*\*\*

A WHOOP and a HOLLER and a HURRAH

Time was and not long ago at that, when a male professional church musician would not be "caught dead" directing a childrens choir, let alone a Primary group. Happily, that attitude is rapidly changing. Many men now conduct childrens choirs of all ages, and enjoy the fun of so doing. A letter recently from John B. Horner, First Methodist, Ferndale, Mich., sums up his summer work with Primary children, thusly, "Let us banish forever the idea that a man cannot communicate with children this age".

INTORDUCING to you, John W. Mullen, minister of music, Broad Street Methodist Church, Kingsport, Tennessee. Several years ago, an album of two records (Angel Records No's. 35650,35651) entitled 'Music For Children', recorded under the supervision of Carl Orff came to my attention. The records indicated a remarkable different approach to music education with children. Since then, the Carl Orff method has been taught in this country the past two summers by Lotta Flach of Salzburg, Austria. John Mullen attended the session held in Toronto, Canada in the summer of 1962. In a series of articles, the first of which follows, John will explain the Orff system, (Schulwerk, school work, as it is called), and his reactions to the system. The idea is worth investigating if only to purchase the records, and be exposed to a fresh breeze.

### CATCH THAT CHILD

This series of articles is designed in an effort to introduce the reader to Carl Orff's "Das Schulwerk" (Music for Children). It is in no way an attempt to give the entire picture since I consider myself a novice in this area, but I wish to share with you this approach to music which has culminated in the genius of Carl Orff. In five years of working with this basic approach I find that I have only entered the doorway which leads into a vast array of possibilities and exciting adventures with the child. The reader will find a start here, but his own study and inventiveness will have to carry him much further if he is to properly understand, digest, and use the Schulwerk. He will also have to form his own philosophy as to its place in the church, or it might well be left to the public schools. But more about this later.

We shall look at the Schulwerk from these points of view:

1. Beginnings - Origin
2. Philosophy - Aims
3. Techniques
4. Use in therapy
5. Place in the Church

A look back at the early beginnings of the Schulwerk will help us better understand its purpose. Music for Children grew out of work with children. In his lecture, given at the University of Toronto (July, 1962), Dr. Orff compared his Schulwerk with a wild flower. He pointed out, that as the wild flower grows wherever it finds the right conditions, so his Schulwerk developed and grew, finding nourishment in his work with the children. He went on to say: "It was not the result of a preconceived plan - I never would have been able to plan so far ahead - it simply arose from a need which I recognized. We all know from experience that wild flowers thrive in abundance while carefully tended garden flowers disappoint us sometimes; they lack the strength of natural growth." It is here that we find the core or central focal point of the Schulwerk.

A word of caution to the reader at this point. This type of natural growth as described above has its disadvantages as well as advantages. For those who are on the lookout for a ready-made method, a lesson plan approach, the Schulwerk will prove a bit uncomfortable, for this work is a joy to the child but hard on the teacher. The teacher with a flare for the artistic - the improvised, will find great satisfaction in it, for it offers unlimited possibilities which are never quite finished because of the perpetual development that is constantly evolving. The fact that one is never finished in this work is not to be taken negatively in the least. To the contrary, this is not a frustrating element but an element which shows the Schulwerk for what it is - a most intriguing road to travel.

Carl Orff has become popular in this country as a result of such great stage works as CARMINA BURANA, CATULLI CARMINA, DER MOND (THE MOON), and many others which have also found their way on to recordings. But his creative genius has long been divided between such compositions and his interest in education.

As early as the 1920's, when Dalcroze along with many others were experimenting with a new feeling for the body, gymnastics, and the dance, Carl Orff and Dorothea Guenther established the Guenther School in Munich. This was a school for gymnastics and dance, but had the unique quality of being founded by a musician. In working with dancers, actors, singers and musicians, Orff developed a keen sense of their lack of rhythmic awareness and training. It was to this end, rhythmic education, that he created his school. He felt certain that music and movement should be taught together, supplementing each other and becoming intimately inter-related. Being a founder and director of the school, he was free to experiment, to test out his ideas, and to carry on any type of musical activity.

With the accent on rhythm, instruments had to be found that would be suitable for this approach. Orff wanted his students to be able to accompany their own exercises and dances, to become musicians in their own right and not rely on the piano as so many dance studios did and still do. So the piano was out and soon instruments were developed that were easy to handle, strong in rhythmic impact, and had a "primitive appeal". I shall discuss the instruments and their development later.

Now there was a school, instruments, but no music. It was discovered from the start that folk music best fitted the idea; but just to create, compose, or arrange it for the students was not Orff's intention. He worked on the assumption that he could bring the students to the point where they would invent their own music. Accompaniment was improvised to the movement: - Very simple at first, but freely and spontaneously given as a personal expression of the individual student. It must be pointed out that this music was not written down first and then performed - a fact that still remains when one works with the Schulwerk. From these improvisations came the first edition of the Schulwerk in 1930. As is still true today, the publication of these compositions was for the guidance and example of the user and not for music books which were to be used as piano courses are today. I think that it is fitting to include at this point the beginning statement of this first volume: "The Schulwerk concerns itself with the primary forces and forms of music."

Just as the Schulwerk was about to be placed in the public schools, the war came and not only stifled this plan but also destroyed the Guenther Schule. It was not until 1948 that his work was to begin again.

The Bayerischer Rundfunk (Bavarian radio) approached Orff with the idea that he might do a series of broadcasts with children. They had heard an old recording of the Guenther Schule and had felt it had great appeal. Orff accepted, realizing from the start that the Old Schulwerk must be revised since it had originally been conceived for older young people, and at the same time realizing that the interruption of his earlier work was not without meaning. It suddenly struck him that rhythmic education should begin as the child enters school or even earlier. In other words, catch the child when the unity of movement and music is still present and natural in him.

The broadcasts lasted not just two or three weeks but five years. During this time new approaches, music and ideas were found. Instruments were again made, improved upon, and finally produced for the public by a student of Orff. This workshop, steadily improving the instruments, still exists today under the name of Studio 49.

The experience of these years with all the accumulated material has been condensed into five volumes, known throughout the world as "Das Schulwerk" or "Music for Children".

One more chapter deserves mentioning here. As the popularity of the Schulwerk spread throughout the world, Orff became aware of a need for a training center. Today such a center exists at the Mosarteum in Salzburg. Last fall a therapeutical and socio-pedagogical research division was added. As mentioned before, the possibilities of the Schulwerk seem infinite!





## S I N G I N G   C H R I S T M A S   T R E E

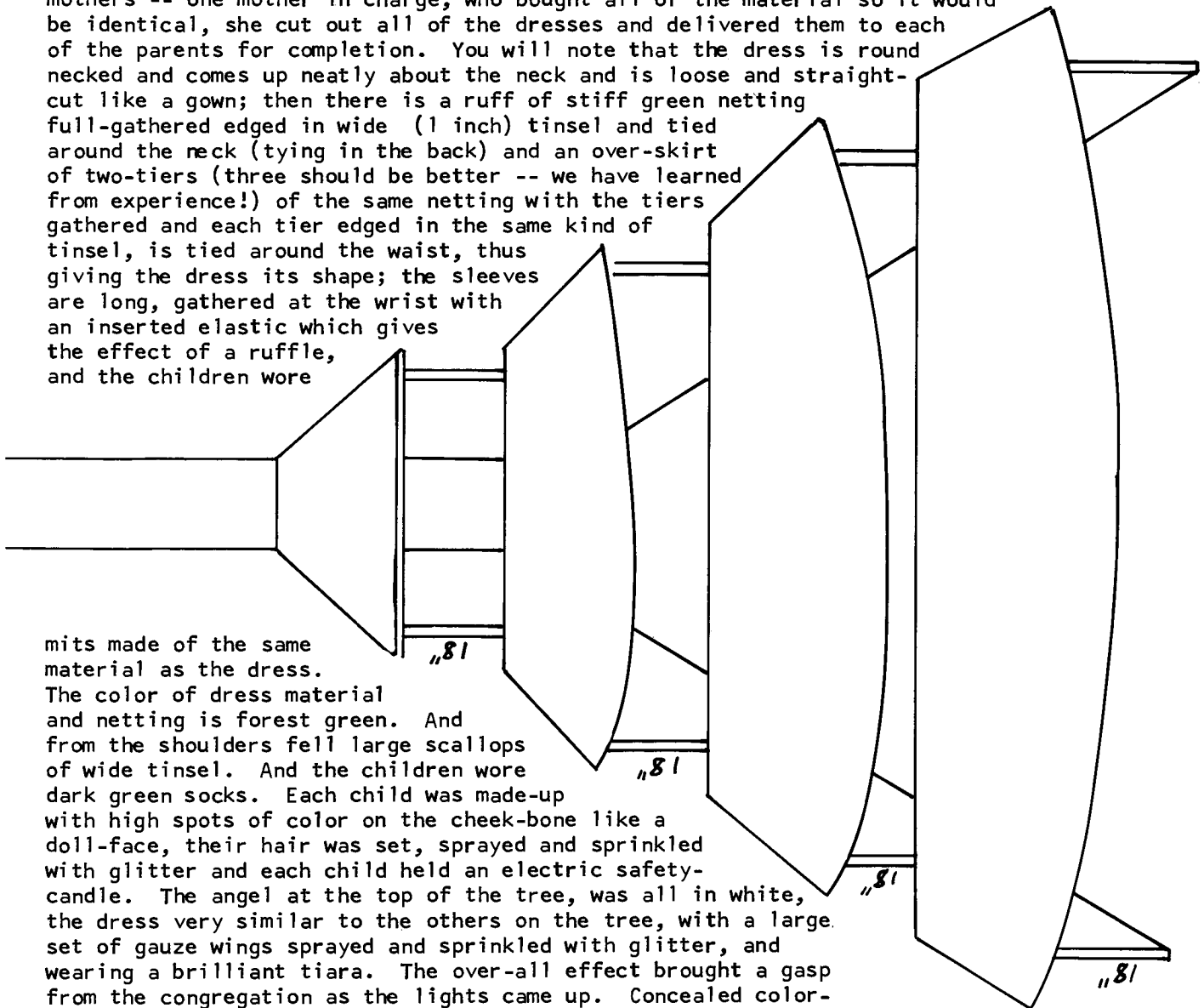
The previous page pictures the SINGING CHRISTMAS TREE, a most unusual feature of a Christmas program last year in St. Mark's Lutheran Church, Jacksonville, Florida, Hugh Alderman, organist-choirmaster. The Tree feature closed the program. The girls of the Tree sang some carols by themselves; the congregation was then invited to join with the girls in the singing of some old favorites and familiar Christmas songs and carols. A diagram of the platform, made by one of Mr. Alderman's adult choir members, is reproduced as a part of this page. Now let Mr. Hugh himself tell you more. --

Ideally, the stand is made for 15 children for perfect symmetry, but I had 17 in the girl choir and found it necessary to use all of them! The costumes were made by the mothers -- one mother in charge, who bought all of the material so it would be identical, she cut out all of the dresses and delivered them to each of the parents for completion. You will note that the dress is round necked and comes up neatly about the neck and is loose and straight-cut like a gown; then there is a ruff of stiff green netting full-gathered edged in wide (1 inch) tinsel and tied around the neck (tying in the back) and an over-skirt of two-tiers (three should be better -- we have learned from experience!) of the same netting with the tiers gathered and each tier edged in the same kind of tinsel, is tied around the waist, thus giving the dress its shape; the sleeves are long, gathered at the wrist with an inserted elastic which gives the effect of a ruffle, and the children wore

mits made of the same material as the dress.

The color of dress material and netting is forest green. And from the shoulders fell large scallops of wide tinsel. And the children wore dark green socks. Each child was made-up with high spots of color on the cheek-bone like a doll-face, their hair was set, sprayed and sprinkled with glitter and each child held an electric safety-candle. The angel at the top of the tree, was all in white, the dress very similar to the others on the tree, with a large set of gauze wings sprayed and sprinkled with glitter, and wearing a brilliant tiara. The over-all effect brought a gasp from the congregation as the lights came up. Concealed color-wheels on each side and in front gave a subtle changing effect to the tree, while the angel at the top had a spot-light flooding on her.

The accompaniment for the Singing Christmas Tree was by the Bell Choirs, divided evenly on both sides of the Tree. Of course, organ or piano accompaniment could be used, but the effect of the bells was very beautiful, for the bell-ringers were robed in cardinal red cassocks with the square-necked short-sleeved cottas.



## TIME FOR A COFFEE BREAK!

Dear Guilders:

Whenever I start to write a letter to you, I sit down in a comfortable chair in my own living room and pretend you are here enjoying a cup of coffee and talking shop. Somehow I can't conceive of YOU as an organization, but rather as individuals concerned with the spiritual growth of children through the powerful medium of music.



Did you know that scattered across our nation, thousands of children have already begun to prepare for Junior Choir Festivals to be given in the Spring of 1964? I thought you may be interested in seeing how several of these festivals are being worked out.

While we were still in the Netherlands, Mr. Edwin Karhu of the Methodist Church of Nichols Hills, Oklahoma City wrote inviting me to conduct Oklahoma Methodist's Third Junior Choir Festival - an invitation I accepted with much pleasure. After working with Mr. Karhu on the selection of hymns and anthems and discussing the many other details, I asked his permission to share these materials with you. These pages will give you a good idea of the organizational plans and suggestions born out of the efforts and experiences of several years. It gives you also, a good plan for the year, as the music was selected not for a "performance" - but for use in worship services in individual churches during the year.

Here are a few numerical facts which will give you an idea of the scope of this Festival.

First year 1962 - - - - 1256 registered Jr. Choir singers  
Second year 1963 - - - - 1501       "       "       "       "

(57 churches represented)

Now, these impressive numbers are not the most important factor - nor is the actual day of the festival. The strength of such an undertaking is what happens all during the year to individual children in each choir, learning, serving and singing praises to God in churches large and small.

If your Choristers Guild Chapter, your denomination, your Community, your Church is planning a festival, will you consider sharing your project with the Guild family in advance - so that we all may benefit by your plans and rejoice with you in the thrill of fulfillment?

Second cup of coffee, anyone?

Love,

P.S. Next month, a look in advance at the Junior Choir Festival to be held in Indianapolis at the Christian Theological Seminary. Please write to us about your plans!

### ANNOUNCING - OKLAHOMA METHODISM'S THIRD JUNIOR CHOIR FESTIVAL

SATURDAY, APRIL 4, 1964 at OKLAHOMA CITY UNIVERSITY.

SPONSORED BY: BOARD OF EDUCATION, THE METHODIST CHURCH, OKLAHOMA CONFERENCE.

DIRECTOR: HELEN KEMP, childrens' choir specialist, childrens' choir director, First Presbyterian Church, Oklahoma City and associated with THE CHORISTERS GUILD.

#### SCHEDULE:

9:00	Parade of Choirs	10:45	Massed Rehearsal - Field House
11:45	Demonstration by the Junior Choirs of First Methodist and Boston Avenue Methodist Churches of Tulsa.		
12:00	Lunch	1:15	Parade of Choirs
2:45	Massed Rehearsal - Field House	3:45	PUBLIC CONCERT

## FESTIVAL MUSIC

1. Hymns: #65 "All Creatures of Our God and King" - verses 1, 2 and 6  
#8 "Let All The World" - verses 1 and 2

### WORSHIP

2. "Grant Us True Courage" by Fritsch-Bach. From song book LIFT EVERY VOICE published by the Service Department, Box 871, Nashville, Tenn. (30¢ each or 20 for \$5.00). Also found in THE CHORISTERS' LITTLE HYMNAL.

### THANKSGIVING

3. "Sing to the Lord of Harvest" by Willan. Concordia 98-1963

### ADVENT

4. Hymn #83. "O Come, O Come, Immanuel" - verses 1 and 3

### CHRISTMAS

5. "In Holy Light" arranged by Jeannette Carter. Summy-Birchard #5574.
6. "Japanese Christmas Carol" arr. by T. Charles Lee. H.W. Gray #2767.
7. "Zither Carol" arr. by Sargent. Verses 1, 2, 3 and 6. Oxford #U84.

### PALM SUNDAY

8. Hymn #128. "All Glory, Laud, and Honor" - verses 1 and 2.

### EASTER

9. "Christ The Lord Is Risen Today" by Davis. Remick 10-G1855  
(all Hymn numbers refer to the Methodist Hymnal).

## PARADE OF CHOIRS:

ALL CHOIRS MUST SING IN THE PARADE. The Parade is the individual appearance of each choir and will be divided into morning and afternoon sessions. You must register immediately upon arrival or you will not be allowed to sing either in the morning or afternoon parade. If you have not pre-registered, you cannot sing in a parade. You will be notified AS SOON AS THE SCHEDULE IS COMPLETED as to the exact time you sing, and where. Choirs traveling the longest distance will be scheduled later in the day to allow travel time.

Each choir must arrange for its own accompaniment.

Each choir may sing one or two numbers. These are left up to the director. You may sing Festival numbers, if you desire. The numbers must be memorized. Please try to keep your performance to five minutes, or less. Time is at a premium.

All choirs are expected to be in their places at 9:00 and 1:15 and remain through the parade, hearing other choirs sing. Each choir will be reviewed constructively by a panel of three judges. Please bring THREE copies of your music for the judges.

## LUNCH:

We suggest you bring sack lunches. Cold drinks will be for sale.

## PRE-REGISTRATION:

We need your choir to be registered as soon as possible. The deadline is March 15, 1964. THE DEADLINE MUST BE OBSERVED IF YOU EXPECT TO PARTICIPATE IN THE FESTIVAL. NO LATE REGISTRATIONS WILL BE ACCEPTED! The registration fee is: \$7.50 for choirs from churches having 750 or less active resident members; \$10.00 for 751-1500 members; \$15.00 for 1501 members up. Please enclose a check for your fee with the registration blank. Make checks payable to: OKLAHOMA CONFERENCE BOARD OF EDUCATION.

## REGISTRATION:

We will register in the lobby of the FINE ARTS AUDITORIUM. Come as early as possible. Remember, the festival begins at 9:00. You must register in order to confirm your Parade assignment.

## DRESS:

We suggest that no robes be worn and if at all possible, girls wear pastel dress or skirt and blouse and boys wear pastel or white sport shirt and dark trousers.

DO NOT PLAN TO ATTEND THE FESTIVAL IF YOUR CHOIR DOES NOT HAVE ALL FESTIVAL NUMBERS MEMORIZED.

By JUNIOR CHOIR we mean a choir composed of children in the fourth, fifth and sixth grades.

Those of us who have dreamed, planned and worked on the Junior Choir Festival are deeply grateful for the participation so far. The 1962 Festival brought together 51 choirs and a total of 1,256 singers. The 1963 Festival consisted of 60 choirs and 1,501 singers. What will you make the statistics for 1964? Let us continue to give our children this inspiring and exciting opportunity!

SUGGESTIONS FOR PREPARING JUNIOR CHOIR FESTIVAL MUSIC by Helen Kemp.

### ALL CREATURES OF OUR GOD AND KING

This hymn makes a fine worship service anthem for children. Its text is richly imaginative and its tune joyfully majestic. Children will be most interested in the story of the author, St. Francis of Assisi. Alfred Haas has written an inspirational study of "All Creatures" in the June, 1962 edition of "Music Ministry Magazine" which would be most helpful to you as you teach this gem of hymn literature.

### LET ALL THE WORLD IN EVERY CORNER SING

We suggest that you teach this vibrant hymn of praise in unison from the Hymnal, using the 2nd ending D-B-D. If your group wants to learn the descant to the 2nd verse, you are invited to sing it as found in the arrangement made of this hymn by William J. Reynolds, published by Broadman Press, MF 418.

- \* We hope you will consider each selected hymn a vital part of the festival music to be studied and memorized with the possibility of your singing these as anthems in services of worship.
- \* Sing the Amens in the tempo and mood of the hymn.
- \* Make use of supplementary source materials to deepen understanding and inspire desire to sing these hymns well. (Use McCutchan's "Handbook to the Hymnal").

### GRANT US TRUE COURAGE, LORD

This lovely Bach Chorale could be sung as a prayer at the beginning of each choir rehearsal, or as a closing response in a worship service. The children will never "grow out" of this text or tune. Be careful to observe holds only where they are suggested in the music - as phrase endings but not as stopping places. Sing the Amen.

### SING TO THE LORD OF HARVEST

On page 6, when three parts occur, sing the lower two parts. An instrument will take the descant. Omit last "for all" on ending in voice and accompaniment.

### O COME, O COME IMMANUEL

There is much you can teach about theology and church history (at Junior level) through this great hymn. Singing in unison, your choir can get the feel of ancient plain song in the melody. "Rejoice! Rejoice!" should be sung with joy and strength. Use the significance of the exclamation marks! Be sure to complete the thought, "Immanuel\_\_ shall come to Thee" - with no stops after the word "Immanuel". In verse 3, be aware of the phrasing. "\_\_ bind\_\_ All peoples in one heart and mind".

### IN HOLY LIGHT (Chilean Carol)

This should be sung in 2 parts. You may prefer using a light "oo" vowel instead of humming. The accompaniment should have a strumming quality rather than percussive.

## JAPANESE CHRISTMAS CAROL

This charming carol flows along better if it is conducted in 2 instead of 4. Does your church support a missionary in Japan? Write to him and find out how Christians celebrate Christmas in the country!

## ZITHER CAROL (Czech Carol)

Last December in London, we heard this carol sung several times by boys choirs in Royal Albert Hall and by groups of caroling children on the outside steps of St. Pauls Cathedral. Always it was sung with great joy by the young singers. The "zing, zing" should be taught as a melody in itself instead of an "Ump-pah-pah" accompaniment. The lowest tones need not be full. Keep them light. Both parts are essential to carry the character of the piece. I think your children will love it! Just before the last phrase of the refrain. I shall observe a slight ritard and hold, then a breath, and last phrase "a tempo". MERRY CHRISTMAS!

## ALL GLORY LAUD AND HONOR

Most junior age children are able to sing this hymn in four long phrases instead of eight short ones. After singing verse 2, will you have your choir repeat the first 2 lines of verse 1 with the "Amen sung on the same 'c' as over the word "ring".

## CHRIST THE LORD IS RISEN TODAY

This is a fine anthem, a 14th century tune, with many possibilities for use in your own service of worship. If you wish, sing it antiphonally, using even younger choirs on the responsive "alleluias". Be sure to keep the duration of the half-note consistent. To encourage a unity of pronunciation for the festival, may I suggest the following guide for singing the word "alleluia":

Ah - - - as in father	le - - - as in let (not lay)
lu - - - as in soon	ia - - - as in yacht - - - not accenting the last syllable.

Best wishes for a wonderful year with your Junior Choir!

*Helen*

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## FAMILY AFFAIRS

The Guild still faces an enormous task of education as witness the following excerpt from a recently received letter from a member in Virginia. Many like instances can be cited. Here are partial quotes--"...unable to award the Choristers Guild pin next spring...the Board felt..more than the church could afford. The pins mean so much to most of the children; some will undoubtedly want to pay for their own...in the four years I have been doing the choir work, it has been quite an ordeal to get even the \$4 for the Guild Letters. The discouraging part of it all is, the church thinks that compliments and an hour a week is all that it takes to have a childrens choir. I have three choirs involving sixty boys and girls; it seems that on top of the time and work, I'll also have to pay for the materials needed".

You may recall from the June issue, the "rocket" brochure of a summer choir program by John B. Horner, First Methodist, Ferndale, Mich. He wrote recently of the rousing success of the three weeks program, and of its anticipated benefits for the coming year. If enough members are interested, I'm sure that John would be willing to write up the work in detail as an article for a Guild Letter. Incidentally, here is what he says about the Easter Anthem A-24 which was a part of the March 1963 Letter. "On the basis of the work we did on it during the week, I should say that John Burke's O Bells In The Steeple" is a "hit" in the making. Our children enjoyed it thoroughly".

DAVID V. WILLIAMS, First Christian Church 913 So. Boulder Ave., Tulsa, Okla. has carried on a very successful graded choir program for many years in a downtown church. In a recent letter he wrote, "Our "downtown" situation is a heavy burden, but we have been fighting it with every means. One of the schools from which comes the largest segment of our choir membership, is twelve miles from the church". As do many other directors, he issues each early summer, a listing of the anthems sung by each choir during the previous season. Dave states that he has a limited supply of his choir repertoire lists left, and will be happy to mail a copy to anyone who requests one and sends postage.

NORMA LOWDER

Your Eyes and Ears For New Music, New Books and other New Materials

#### CAN JOHNNY SING?

For several years the National Fellowship of Methodist Musicians, as a part of the General Board of Education, has been working on the production of a junior choir film-strip that could serve as a resource for courses of study on the relationship of music to Christian education and the worship service, as well as a resource in teaching techniques of rehearsal at church music institutes and workshops; it would be quite useful for children's choir directors, commissions on education, church school teachers, local church music committees, pastors, and parents. The years of planning have now become a reality in the form of a full color, 17-minute, 90-frame filmstrip with accompanying 3 1/3 r.p.m. recording and a leader's guide, entitled Can Johnny Sing? It is a story of a boy who finds music tantalizing but elusive; who finds through shyness and tonal insecurity that he has little opportunity to express his joy in God through musical participation. Specific helps and techniques are illustrated in the recording and the leader's guide, helps which should be useful to every director who feels that music should be a part of every Christian's heritage and continuing expression of worship.

(Service Department, General Board of Education, The Methodist Church, P.O. Box 871, Nashville 2, Tennessee. \$10.00)

#### THE JUNIOR MUSICIAN

Of special interest to junior choir directors is a quarterly magazine, The Junior Musician. Here is a magazine written for the individual child's use in rehearsal and at home. The first issue (October, November, December, 1963) contains articles for junior reading: Man of Many Songs, All About the Piano, A Tale of Two Dogs, When Moses Sang, The Boy Who Rhymed, The Magic of Sound, Big Box of Whistles, Let's Make Panpipes, Christmas around the World, The Story of Silent Night, Caroling for Cans; a music section containing four anthems; and studies involving The Music Staff, Clef Signs, Take a Note, Signs of Time, Find the Music Symbols, Make Your Own Time, and Hymn Study. (The Sunday School Board of the Southern Baptist Convention, 127 Ninth Avenue, North, Nashville 3, Tennessee. \$1.50 per year.)

#### WHAT GIFT HAVE I?

The many directors who have been enthusiastic in their praise of Lo, a Star, Robert Graham's Christmas cantata for children's voices, will want to examine his new Christmas fantasy for children, What Gift Have I? Gifts brought to the Christ Child by the oxen, cricket, lambs, doves, ducks, donkey, and rooster lead to the conclusion that I, a loving child, may bring gifts of gratitude, faith and love to Him this special day. All nine selections are written in two-parts. (Broadman Press, 1963.)

#### THE SAINT JOHN PASSION

Ambitious youth choirs will want to see the first unabridged edition of The Saint John Passion by Handel. This, Handeel's first oratorio, was written during his eighteenth year. It seems especially appropriate, then, for the ambitious teen-age choir to study the score for mixed voices, soloists, organ, and orchestra. (Abingdon Press, 1963. \$2.50)

#### MUSIC FOR FOURS AND FIVES

#### MUSIC IN EVERYDAY LIVING AND LEARNING

The two reports named above were written for the Music in American Life Commission on Music in Preschool, Kindergarten, and Elementary School by the Committee on Music in Nursery and Kindergarten, Beatrice Landeck, chairman, and the Committee on Integrated Activities in Elementary School Music, Roberta McLaughlin, chairman. While neither is written specifically for the sacred field, each has contributions which are equally applicable to school or church use.

(Music Educators National Conference, 1201 Sixteenth Street, N.W., Washington 6, D.C. 75¢ and \$1.00 respectively)

## THE CHOIRMASTER'S NOTEBOOK

Dayton Nordin has written and edited a new pamphlet series to assist the church musician to function more effectively. Five pamphlets are now available, punched to fit a standard three-ring 6 x 9 notebook. Guild members will be especially interested in the pamphlet entitled The Children's Choir, a compilation of five articles from experienced persons vitally interested in the work of the children's choir movement. It is inspiring to read one by Ruth Krehbiel Jacobs, founder of the Guild; those who knew her will feel as though they are hearing her speak again; those who did not will have an opportunity to benefit from her writings.  
(Lutheran Church Supply Stores. 2900 Queen Lane, Philadelphia 29, Pennsylvania. 50¢ ea.)

## THE CHILDREN'S HYMNBOOK

The compilers and editors of this hymnbook were guided by principles which are stated in detail in the Music Curriculum Guide prepared by the National Union of Christian Schools. Simply stated, the principles are acceptable words and beautiful music. Written for the 3 to 8 year old, notes and words are printed in large type; illustrations are plentiful.  
(The National Union of Christian Schools. William B. Eardmans Publishing Co., 1962).

## SONGS AND HYMNS FOR PRIMARY CHILDREN

Under the leadership of Dr. W. Lawrence Curry, Westminster Press has issued a new hymnal for primaries. It is composed primarily of new musical settings for new texts, but also includes some songs that were found in its predecessors, Hymns for Primary Worship, and Songs for Early Childhood. Selections, grouped around the themes of the Sovereignty of God, Jesus Christ, The Bible, and The Church, are chosen from well-known hymn tunes, folk tunes, and familiar carols in their original language as well as in English.  
(Westminster Press, 1963)

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## ANOTHER GUILD SEMINAR

NEXT JUNE

### LEADERS

Alfred Haas  
Helen Kemp  
John Kemp  
Norma Lowder

and others yet to be announced.





AND now from Lee  
Here now comes our new Guild Executive, and Letters Editor, Lee Whittlesey with his first article - - - -

#### HERE'S AN IDEA

Postage stamps - children's interest - Christmas music - Christian art - international good will! Can these ingredients be mixed into a tempting appetizer for your children? I believe they can, you might like to try it.

In 1960 New Zealand started to issue a series of Christmas postage stamps using Christian art. The first one was a reproduction of Rembrandt's "Nativity." The 1961 stamp was "Madonna in Prayer" by Sassoferrato. In 1962 the stamp presented the "Adoration of the Magi" a painting by Durer. It has been announced that the 1963 Christmas stamp of this series will be "The Holy Family" by Titian. This will be printed by photogravure in four colors. The denomination is 2½ pence. This stamp will probably be available from your local stamp dealer or a dealer in a city near you by October 15. The cost of the last year's stamp of the same denomination was 7 cents from my dealer (Owen Stamp Center, 1607 Main Street, Room 508, Dallas 1, Texas) so the '63 stamp should be the same.

Children, particularly boys, are interested in stamp collecting. They would enjoy seeing, even possessing one of these New Zealand stamps. Doubtless during the Christmas season you will be singing some carols or anthems about "The Holy Family." Here is an opportunity to bring together musical art, visual art, and the chorister's art of love for children in a far-off part of the world.

Realizing that stamps are small and that to make good use of the Titian picture you might need a larger reproduction, I did some investigating. The original painting is in The National Gallery, Trafalgar Square, London, England. Black and white prints 12" x 10" or 8" x 6" are obtainable there by writing the Publications Department. I also found that they had colored postcards of this picture. I have obtained a small quantity of these and will be glad to send one to each of the first fifty Guild members who write me enclosing a five cent stamp. There will be no charge for the postcards. Address me at the new Guild Headquarters:

440 North Lake Center  
Dallas, Texas, 75238

Have you seen the two religious commemorative stamps issued by Finland to mark the Fourth Assembly of the Lutheran World Federation which was held in Helsinki? Your children might like to see these also. One shows a crown of thorns, in the center is a medieval consecration cross; the other the head of Christ.

A valued member of our Guild Board of Directors, A. Leonard Lilyers was in attendance at this important Lutheran meeting.

#### ANOTHER IDEA

Get two copies of the September issue of TOGETHER, the Methodist family magazine. Cut out the attractive pictures illustrating the six stanzas of the hymn "For the Beauty of the Earth." Make a poster to have available to vivify this hymn when you are teaching it to your children or when it is scheduled to be sung in church or church school. You'll need two copies for these colored pictures are printed back to back.

Be alert to other magazines that have pictures which will be helpful as the children learn certain songs. The cover page of WORLD OUTLOOK is worth watching. This magazine is published by the Board of Missions of the Methodist Church.

#### AND STILL ANOTHER ONE

E.R. Moore Company has just issued their "Church Year Activities and Planning Chart" for 1964. Actually it is for the 16 months from September 1963 through December 1964. It contains much information as to proper liturgical colors, special church days etc. and is of real help in visualizing a month or a year in advance. If you would like one of these handy folders (no charge, of course) request it from your nearest E.R. Moore Co. office:

932 Dakin St., Chicago 13, Illinois  
268 Norman Ave., Brooklyn 22, New York

1605 Boylston Ave., Seattle 22, Washington  
1641 N. Alessandro St., Los Angeles 26,  
California

*F. L. Whittlesey*

# THANKSGIVING

## MUSIC SUGGESTIONS

Not much strictly for Thanksgiving is published in any one year. Thus far this season, nothing new has come to me. For those new members who do not of course have a file of past Guild Letters, the following suggestions selected from the Letters of previous years, may be of interest.

**PRAISE GOD FOR WHEAT** unison John Burke A-12 Choristers Guild  
This piece was a music supplement of one of the Guild Letters several years ago. It is a fine setting of a very good text; has rhythmic and melodic interest, and is easily learned. The piece offers good training in proper phrasing, and in the singing of long phrases. You can find no better piece than this for Thanksgiving.

**SING TO THE LORD OF HARVEST** unison Jane Marshall 485-36570 Broadman Press  
This piece was sung with great enthusiasm by the youngsters in a recent Choir Festival in Santa Barbara. The text is the well-known hymn by J.S.B. Monsell. The music is simple, easy to learn, well written, and inspires praise in boys and girls, and offers a few musical challenges. The accompaniment for organ or piano with recorder, or flute or violin will add much interest to this very fine piece.

**PSALM 100** unison Jane Marshall 485-36562 Broadman Press  
A short number of two pages only which the composer requests the children to sing gaily, and they will gladly do so with this piece.

**THREE CAROLS FOR JUNIORS** unison V. Earl Copes 6005 Canyon Press  
These have been recommended numerous times in the pages of the Guild Letters, particularly for the beautiful Christmas and Palm Sunday carols, and further, because these are just about the finest music possible for children. The third carol is a most interesting Harvest Carol. Get these for beautiful music, fine texts and unusual in every way. Lastly, you get three pieces for only 21¢.

**LAUS DEO (Praise to God Our King)** unison Llifon Hughes-Jones 5019 Mills Music  
A stirring piece for a large massed chorus; children however will do very well with it.

**A THANKSGIVING HYMN** unison, optional descant Eric H. Thiman 5018 Mills Music  
Another stirring piece well suited for a large massed choir of adults, or children or both.

**A SEASONAL THANKSGIVING** unison Eric H. Thiman 8740 G. Schirmer  
This has become popular through the years since published; is best suited for a large massed chorus though children alone can do it very well.

**LET ALL THE SEAS AND EARTH AROUND** sab Angers Melody, arr. Gladys Pitcher 2056 Summy-Birchard  
Not for children--very good for your high school or youth group. This is a measured version of an old plain song melody. The melody here is always in the alto part; the second stanza adds a freely written faux bourdon; the third stanza adds to both, a descant.

Then let us remember our denominational Hymnals for much fine materials for our youngsters choirs. I should like to suggest further the Hymnal for Boys & Girls, edited by Parker and Richards, published by Fleming H. Revell. It contains many lovely pieces for your boys and girls not found in other hymnals. For Thanksgiving, two of the hymns particularly appeal to me--#119, For Flowers So Beautiful and Sweet and #122, Glad That I Live Am I. This latter may be known to you already as an anthem arranged for adults.

**BIRDS ARE SINGING** unison LaVahn Maesch A-22 Choristers Guild  
This piece since its publication a year ago by the Guild, has become very popular. As most members wrote who now use it, "It just grew and grew on me". Mr. Maesch wrote originally of his piece, "The shifting meters which at first may seem confusing, soon fall into place with a feeling of "rightness" and inevitability with the text. Youngsters are eagerly adept in meeting challenges; the trouble is simply that we adults do not readily accept anything which deviates from the conditioned norm. We do very little to help our young singers to absorb and master musical patterns of widely diversified type so that they won't grow up with some of our misconceptions and prejudices!..This piece is a good study for rhythmic diversity, word stress and phrase feeling...Please at least examine this anthem.

## THE VARIETIES OF HYMNIC EXPERIENCE

Alfred B. Haas

This is, of course, a steal from the classic title of William James' book. Using THE CHORISTERS' LITTLE HYMNAL we can demonstrate how hymns reflect the varieties of our religious experiences. Our Christian faith is not built on one dead level of emotional response. I propose to give a brief sketch, upon which readers may build, showing how text and tune express varied aspects of our response to what God does for us in Christ.

1. A JOYFUL, BUBBLING OVER GRATITUDE (The PRAISE of the Psalmists?)  
No. 1 "Rejoice Ye Pure In Heart"      No. 17 "All Creatures of Our God & King"  
(Note: There are others, many others in your larger hymnals, but we shall give only strong examples to guide you in your research)
2. QUIET MEDITATION ON GOD'S MERCY ("Forget Not All His Benefits")  
No. 14 "God of the Earth"      No. 20 "Thine is the Power"
3. EXPERIENTIAL TRUST AND ASSURANCE ("From Everlasting Thou art God")  
No. 5 "God our Help"      No. 16 "Praise to the Living God"
4. ACTION RESULTING FROM A PROBED CONSCIENCE (Having a "concern")  
No. 36 "God of Grace"      No. 26 "O Young and Fearless Prophet"
5. PRAYER, QUIET WAITING UPON GOD ("Beside the still waters")  
No. 55 "God Be In My Head"      No. 21 "Be Thou My Vision"
6. REVERENT AWE, THE SENSE OF WONDER ("This place ... is Holy Ground")  
No. 56 "God Himself is with Us"      No. 53 "Christ, we do all Adore Thee"  
No. 39 "Let All Mortal Flesh"
7. INNER POISE DESPITE OUTER UNCERTAINTIES, THE FELLOWSHIP OF FAITH  
("Surrounded By a Cloud of Witnesses")  
No. 43 "For All The Saints"      No. 37 "In Christ No East Or West"  
No. 18 "Grant Us True Courage Lord".

Seven is a good Biblical number, so we'll stop here. Surely other experiences of faithful Christian living suggest themselves to readers. Let the children understand how hymns are like a mirror held up to our lives, a prism catching the Light that is in Christ and radiating MANY brilliant, or somber, colors of faith.

\*\*\*\*\*

### GUILD CHAPTER ACTIVITIES

Both the Lynchburg, Virginia and Milwaukee, Wisconsin chapters have for so long carried on successful annual childrens choir festivals that these groups sometimes find it difficult to attract and absorb the newer and less experienced childrens choir directors in their communities. In order to meet this situation, both chapters are inaugurating special meetings in technics, materials and other basics to help these less experienced and possibly even timid ones. These persons generally bring a lot of dedication to their tasks, but little knowledge. These chapters are to be congratulated on meeting a critical need. Both chapters report fine and helpful activities.

The Denver, Colorado Chapter is a most active one. Magdalen Havekost is the new president, backed up by a large roster of officers. The first fall meeting discussed, "The Childrens Choir In The Total Program Of The Church". The October meeting will present a cantata under the direction of Sally Lane, whom you know as the creator of the popular Letters feature, Irving. In January, the Chapter will present our new executive, Dr. F.L. Whittlesey of Dallas, Texas.

This is all the news available from chapters at the moment.

\*\*\*\*\*

### THIS 'N THAT

Leslie's Medley

For your children's notebooks for the Christmas Season, a small quantity of five pages of the Birthplace of Familiar Carols is available. These are pictures done in black and white offset which appeared in the Guild Letters some years ago. They are 5¢ a copy, postpaid, cash with order.

A limited supply of complete sets of the 1962-63 Guild Letters is available. These may be had by the regular membership fee of \$4.

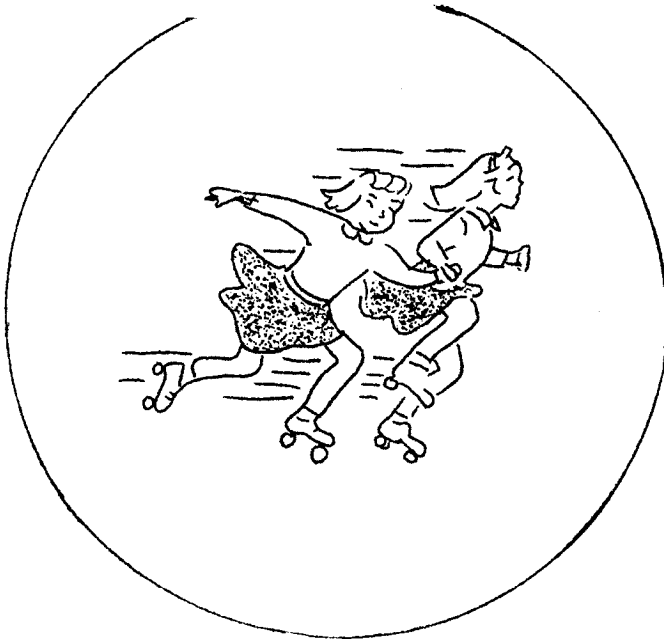
Because of postage, handling and other costs, the Guild must continue to adhere to the One Dollar minimum order policy for materials which has obtained now for the past year or so.

OUR OCTOBER MUSIC SUPPLEMENT  
Two Pieces By William and Annabeth Gay

Two years ago as a music supplement in the Guild Letters, the Guild published as A-4 in the Choristers Guild Childrens Choir Anthems, a Bell Carol and Timothy's Christmas Song, the latter by the Reverend and Mrs. William Gay, Pleasant Hill, Ohio. The Gays annually, write and compose a Christmas Carol greeting for their friends. Timothy's Christmas Song concerned their then small son, Tim. This carol has become very popular, sung widely by Primary choirs. It will now be paired with the 1961 Gay Carol, Carol for Three Kings, chiefly again for Primary choirs. The Gays have generously given as a gift to the Guild, all their rights in these two pieces. The two will appear in the Childrens Choir Anthem Series as A-4, and will supplant the earlier pairing. The previous A-4 combination of a Bell Carol and Timothy's Christmas Song will be available only as long as the small current stock lasts.

You and your boys and girls will enjoy learning and singing these two pieces by William and Annabeth Gay.

\* \* \* \* \*



THE GUILD IS MOVING

AFTER OCTOBER 1, 1963

PLEASE WRITE TO THE GUILD AT:

440 NORTH LAKE CENTER

DALLAS, TEXAS 75238

\* \* \* \* \*

The last words are reserved for those, my colleagues on the staff of the Letters. They can never be thanked adequately; I shall not even attempt to do so. Without them, the Guild Letters during the past three or so years, just could not have been. The indispensability of these dedicated people is apparent; the best I can do is to ask them to "stand up" and receive your grateful plaudits and the acknowledgement of my debt to them. Let me name them (alphabetically of course) - - - Eleanor Fossick, Chris Kallstrom, Helen Kemp, Sally Lane, Norma Lowder, Nancy Poore Tufts.

Finally, no expression of appreciation on my part is complete without the name of Nita Akin, our dedicated president without whose gentle but determined leadership, I could not have carried on.

For these faithful friends, I pray God's choicest blessings; they are dear to me. Please, you cherish them also. And now - - Farewell.

*Leslie*

With school-room prayers banned this Fall, it is important that the prayers which directors use to open and/or close children's choir rehearsals be highly meaningful. These prayers should be more than expressions of thanksgiving and petitions for our church, for music, for the opportunities of service, etc. These prayers could well point to moral and spiritual virtues and ideals. In this time of racial tensions it would be well to stress the "brotherhood of man" as well as the "Fatherhood of God". This can be effectively accomplished in our choir prayers.

On the "Words to Live By" page of the September 8, 1963 issue of THIS WEEK magazine there were a number of one-sentence prayers of challenging and provocative depth. Consider putting one of these each week on the choir bulletin board or black-board and use it as the basis for a brief discussion and explanation, after which it could be recited as a unison prayer by the choir. Many variations of this procedure will suggest themselves to you.

The following prayers are taken from the page referred to:

*Great Spirit, help me  
never to judge another  
until I have walked  
in his moccasins for two weeks.*  
-Sioux Indian Prayer

*O God, help us  
not to despise or oppose what  
we do not understand.*  
-William Penn

*Lord, we pray not for  
tranquility; we pray that Thou  
grant us strength and grace  
to overcome adversity.*  
-Savonarola

*O God, help us to be masters  
of ourselves that we  
may be servants of others.*  
-Sir Alec Paterson

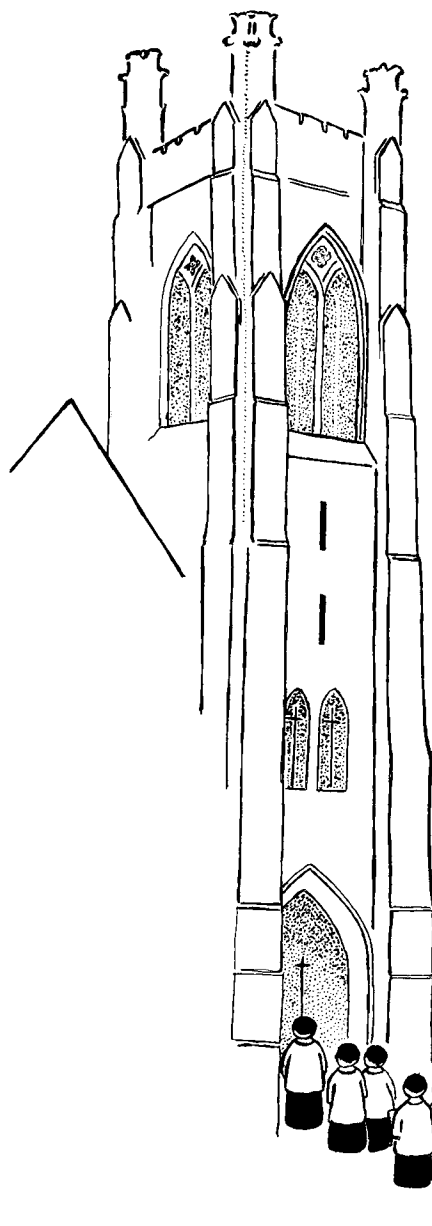
*O Lord, reform thy world  
-beginning with me.*  
-A Chinese Christian's Prayer

*Let not that happen  
which I wish, but  
that which is right.*  
-Menander

*O God, Thou hast given so much  
to us - give one thing more -  
a grateful heart.*  
-George Herbert

*O Lord, never suffer us to  
think that we can stand by  
ourselves and not need Thee.*  
-John Donne

*O Lord, let us  
not live to be useless.*  
-John Wesley



CHORISTERS GUILD LETTERS  
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Federal Lee Whittlesey, Editor

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

Eleanor D. Fossick, Sally Lane, Christine Kallstrom, Contributing Editors.

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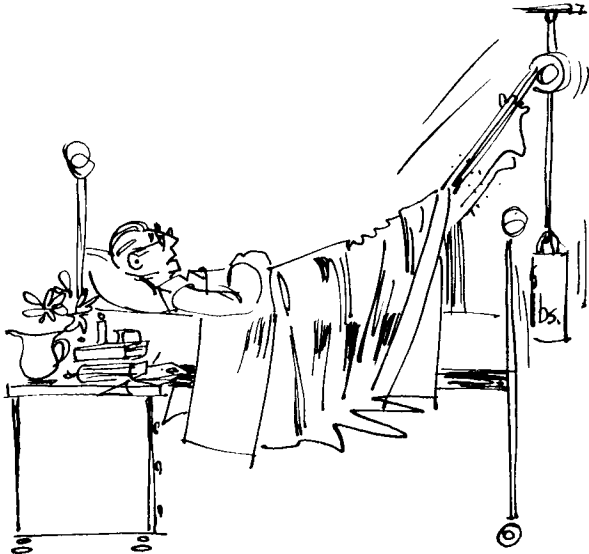
GREETINGS TO EACH OF YOU

While Leslie was writing his "farewell" message which appeared in the October LETTERS, Mrs. Whittlesey (Jessie) and I were with him in Santa Barbara studying the many details necessary to the smooth running of affairs for our growing Guild family.

Technically, Leslie had turned over the reins to me but fate, circumstances, or call it what you will, decreed that he would hold on longer. The reason is an acute disc with inflammation of the sciatic nerve that had me hospitalized briefly in Santa Barbara, and for two weeks now in Dallas. The trip home by car to Phoenix, then jet to Dallas was a rather rugged experience.

Even before the attack, Leslie had planned to come to Dallas to help in setting up the new headquarters and get operations running at 440 North Lake Center. We are fortunate that he was able and willing to come. So now he has taken hold of the reins again and is running around in circles answering mail, filling orders, writing the annual report for the Board of Directors' meeting and in general doing my work and his as well.

At this point, I wish to express to Leslie our love and gratitude for his patience and willingness to help, and for his generous gifts of personal treasures that make our new headquarters much more than just an office. He has given in memory of Ruth their Steinway grand piano, desks, book-cases, custom-built music cabinet and record player, rug, an overstuffed "papa" chair and matching "mama" chair, their priceless music library of childrens' music, books, and recordings, plus a life size picture of the beloved founder of the Guild. These will greet you when you visit us. I know that you will want to join me in saying "Thank You, Leslie" for the gift of these possessions that through the years were so much a part of their lives.



There are many problems in opening an office from a hospital bed, but Jessie (bless her), with the help of Sue Nevill (a "heaven-sent" secretary), plus dear friends who volunteered, now has the place in working order and buzzing with activity.

We shall try to have your November LETTERS (this one) as early as possible, but we ask your sympathetic indulgence if it should be late.

The news from my doctors is encouraging. Surgery is not necessary. I am allowed to sit up at times and do some walking.

Soon I shall be home and at my desk to work for you. I can only hope that the old adage about a "poor beginning - good ending" may be true through the years to come.

*Lee*

NORMA LOWDER SUGGESTS:

A GUIDEBOOK TO WORSHIP SERVICES OF SACRED MUSIC. *Charles Heaton.*

Here is a book written to encourage the planning and presentation of special music worship services. It gives practical suggestions to music directors, ministers, and choral groups for overall creative planning, and adds specific services that have proved successful in local churches throughout the country. Of special interest to Guild members will be chapters on junior and youth choir festivals, hymn festivals, Christmas and Easter services. (Bethany Press. 1962. \$2.50)

MAKE A JOYFUL NOISE. *Betsy Warren.*

The director who is looking for units of special emphasis in children's choir activities will do well to consider this, as well as the two following, books. MAKE A JOYFUL NOISE discusses musical instruments of the Bible (wind, string, percussion); musicians and musical organizations; and songs and hymns of the Bible in a way that will arouse the interest of the young-in-years as well as the young-in-spirit. Mrs. Warren, a teacher of piano and organ as well as a commercial artist, has made good use of many illustrations that are sure to catch the eye and mind of the reader. (Augustana Press)

SEASONS AND SYMBOLS. *Robert Wetzler and Helen Huntington.*

Of the many books written as a handbook on the church year, none is more useable with children than this paper-back book. The approach taken by Mr. Wetzler relates the symbols to the seasons. Mrs. Huntington's illustrations are excellent; one wishes they might also be made available in large color posters. (Augustana Press. 1962. \$1.95)

THE TRUE BOOK OF SOUNDS WE HEAR. *Illa Podendorf.*

Younger children will be attracted to this book, produced at the Laboratory School of the University of Chicago, for not only is it well illustrated, but 98% of its text is in the words from the Combined Word List for Primary Reading. It discusses the science of sound on a primary level: how sound is made and how it is heard. (The Children's Press. 1955. \$2.00)

THE WONDERFUL WORLD OF MUSIC. *Benjamin Britten and Imogen Holst.*

A more beautiful book is hard to imagine. Under the headings of Sound and Rhythm, Songs and Singers, Instruments and Players, Drama in Music, Styles in Music, East and West, and Composer: Performer: Listener, juniors, youth and adults will find reading that is difficult to put down. This is a must for church, school, and home. (Doubleday and Co. 1958. \$2.95)

A SURVEY OF CHRISTIAN HYMNODY. *William Reynolds*

While this is a book for the serious student of hymnody rather than for children, I cannot resist including it as recommended reading for all choir directors. It is designed as a basic text in hymnody courses, and provides a well-balanced treatment of both tune and text. (Holt, Rinehart, and Winston. 1963. \$7.95)

## FOR PRIMARIES . . . .

Directors of primary choirs have expressed enthusiasm for the Broadman Press series known as SINGING CHILDREN. Tune and text are written in large notes and words so the individual child may use his own octavo score. Accompaniment is written at the bottom of each page. Present titles include:

ALL THESE THINGS BELONG TO ME (485-37044). Margaret Baker.  
COME, YE CHILDREN, SING TO JESUS (485-37045). Marie Ingham.  
FOR GOD SO LOVED THE WORLD (485-47046). Marie Ingham.  
FRIENDS (485-47047). Jane Marshall.  
GROWING LIKE JESUS (485-47048). Jane Marshall.  
I DIG, DIG, DIG (485-47049). Evelyn Phillips.  
SING WE ALLELUIA (485-47050). Jeanne Shaffer.  
SUMMER DAYS (485-47051). Ruth Williams.  
TUNER MAN (485-47052). Irving Wolfe.  
WHEN JESUS WAS A LITTLE BOY (485-47053). Jane Dorsey.

## FOR CHRISTMAS . . . .

Oxford University Press has four recent publications which are unique, stimulating, and challenging to juniors:

THREE MORAVIAN CAROLS. Tate. 1962. 55¢. Unison.  
HEARKEN, BRETHREN. Tate. 1962. 25¢. Unison.  
GO TELL IT ON THE MOUNTAIN. Brown. 1962. 25¢. SSA.  
ADAM LAY YBOUNDEN. Warlock. 1962. 30¢. SSA,  
string parts available.

A delightful unison anthem is NOEL, SING WE NOW OF CHRISTMAS, written by Philip Slates to a text by his wife, Jean. (Remick Music Corp. 1959. 25¢)

## FOR EPIPHANY . . . .

THE DARKNESS NOW HAS TAKEN FLIGHT, By Austin Lovelace, gives dignity and meaning to a child's understanding epiphany. (Abingdon Press. 1963. 18¢. SA)

## FOR DRAMA . . . .

The director who seeks a major challenge should consider three larger works which utilize children's choirs:

NOYE'S FLUDDE, by Benjamin Britten. (Boosey and Hawkes) A 16th century text is retained in this opera for children of any age. Teenagers prevail among its performers, while children assume the parts of the animals. Staging is simple. Orchestral accompaniment includes a score for a few professional musicians, supplemented by a larger number of children and amateurs.

THE FIRST NOWELL, Ralph Vaughan Williams' last work. (Oxford University Press). Many musical resources of church and school are employed in this contemporary score.

THE PLAY OF DANIEL, by Noah Greenburg (Oxford University Press). A 13th century musical drama is produced with Latin text and scored for adults, children, soloists, instrumentalists, and narrator. Very little scenery is required.





Words by:  
Johann J. Schutz  
1640-1690

"SING PRAISE TO GOD"  
Mit Frueden Zart

From the Bohemian  
Brethren GESANGBUCH  
1566



Look how much fun it is to *sing* our thoughts and feelings instead of just *saying* them! You can either use a tune you know or make up your own.

The Hebrews expressed all of their most important thoughts and feelings to God in the songs you and I still read today in the five collections of Psalms and scattered throughout the Old Testament. (Exodus 15; Judges 5; Deuteronomy 32).

Say! Can you match these Psalms with the thoughts or feelings they express?

Psalms 69	The thought that God is like a shepherd
Psalms 100	A feeling of closeness to God
Psalms 139	A feeling of being in trouble
Psalms 23	A feeling of joyful praise

Our choir music gives us ways of showing our thoughts and feelings for God today. Just listen to how this tune - "Mit Freuden Zart" - expresses a joyful feeling of praise even before you know the words are:

"Sing praise to God who reigns above, the God of all Creation,  
The God of power, the God of love, the God of our salvation;"

Do you remember how to count a time signature with a 2 on the bottom (3/2)?



We had fun listening and deciding that the first two lines sound alike, making a pattern piece for the melody of AABC. Some of us sang the melody notes by numbers - some by Ca Da's - and some by the Do Re Mi's. Then we all sang the words, trying to make long, strong phrases rather than short, choppy ones.

Why! Look how the words express the same thoughts and feelings as the Hebrews did in their Psalms written over 2000 years ago:

"The Lord is never far away, an ever present help and stay"  
"As with a mother's tender hand, He leads His own, His chosen band"  
"Be joyful in the Lord, my heart, Both soul and body bear your part"

I never really thought about it before, but I guess that although our clothes, our kinds of churches, and even our kinds of music CHANGE as time passes, our thoughts and feelings about God in response to his steadfast love for us are much the same as the Hebrews felt long ago. From now on, I think I'll follow their example and burst out singing to show how grateful I am for God's love!

Charlie the Choirboy  
(Mrs. Christine Kallstrom)



JOHANN J. SCHÜTZ, 1640-1690  
Tr. by FRANCES E. COX, 1812-1897

From the Bohemian Brethren's GESANGBUCH, 1566

*In unison*



1. Sing praise to God who reigns a - bove, The God of all cre - a - tion,
2. What God's al-might-y power hath made, His gra-cious mer - cy keep - eth;
3. The Lord is nev - er far a - way, But, through all grief dis - tress - ing,
4. Thus, all my toil - some way a - long, I sing a - loud Thy prais - es,



The God of power, the God of love, The God of our sal -  
By morn-ing glow or eve - ning shade His watch-ful eye ne'er  
An ev - er - pres - ent help and stay, Our peace, and joy, and  
That men may hear the grate-ful song My voice un - wea - ried



va - tion; With heal-ing balm my soul He fills, And ev - ery faith - less  
sleep - eth; With - in the king - dom of His might, Lo! all is just and  
bless - ing; As with a moth - er's ten - der hand, He leads His own, His  
rais - es; Be joy - ful in the Lord, my heart, Both soul and bod - y



mur-mur stills:	To	God	all	praise	and	glo - ry.	
all is right:	To	God	all	praise	and	glo - ry.	
cho - sen band:	To	God	all	praise	and	glo - ry.	
bear your part:	To	God	all	praise	and	glo - ry.	A - MEN.



In the October LETTERS we were introduced to John Burke, Organist-Choirmaster of the First Baptist Church, Oakland, California, in the first of three articles on THE ART OF THE ACCOMPANIST. Many of you have known Mr. Burke through his fine contributions to our Choristers Guild Anthem Series. Now we are getting to know him through his helpfully written articles. Here is Article # 2.



### ACCOMPANYING CHILDREN'S CHOIRS

So many directors complain that their children's choirs have great difficulty singing on pitch when accompanied by the organ. Even the attempts at light registration, of flute with a predominance of the four foot stops, does not always solve the problem. Many times the four foot stops seem to overpower and are too loud. What to do?

Have you studied the situation? If the organ chambers are too far removed from your choir, either too high over their heads or to the side, the problem may not be easily solved by registration. If the acoustics are such that the organ tone seems to go out into the sanctuary, and be heard by the choirs only on its return, then you may have a ticklish problem.

Rehearsing more with the organ may help, even to the point of having all rehearsals in the sanctuary. This may interfere with your ideal group situation for a creative rehearsal, but it may help the children to become more used to the nebulous organ sound.

If this doesn't work, why not try something else for accompaniment? In so many children's choir anthems the accompaniment repeats the melody of the choir, with the left hand filling in the harmonic structure. For this type of anthem why not try an auto harp, with an alto recorder duplicating the melody. Very effective with a medium sized choir. Or, for certain folk-song type anthems have you ever used a guitar accompaniment? These two suggestions are a little unorthodox, but with the right anthem can be very beautiful. Why not work up a recorder ensemble with some of your talented Junior and Senior High choir members, and have the entire accompaniment played on recorders?

If it has to be the organ or nothing at all, try these experiments. Leave out all sixteen foot pedals, coupling the pedal part to the manual if there is no adequate eight foot pedal stop for the job. Then use a soft fundamental stop, such as the aeoline or dulciana, and a medium soft four foot flute. Except with a large choir I would never use a sixteen foot pedal, for it tends to blur the pitch sense of children, and they try to find the low pitch they hear.

If you have a decent harp stop on the organ, try playing the entire accompaniment on it, so that there is a more percussive sound, such as the piano they have been used to hearing at rehearsals.

Have you ever tried using four foot stops altogether on bright fast anthems, with the eight foot pedal giving the only "bottom" to the organ tone?

Do you ever use a solo instrument, such as the violin, with the organ - if you have a child proficient enough to do it?

Have you ever used an adult quartet quietly humming the harmony, to give them a sense of "presence" with the accompaniment?

Are you sure the trouble with the pitch is purely the fault of not being able to hear the organ, or is it the vocal methods you are using with them, which tend to let the tone and pitch fall down in their throats? When they get in public and become a bit afraid, do they fail to enunciate their words forward in their mouth?

Try some of these; you may hit a solution, at least in part.

## CANTATE DOMINO

The dialogue between Christians has begun. In the Archdiocese of New York a recently organized choir is composed of 150 students from thirty-eight schools. This is, of course, a laudable movement, but it is not what we had in mind when we suggested -- in the September newsletter -- that Catholic choir directors collaborate with those of other faiths, who observe the Feast of Christmas, and present an inter-faith choral program on the Nativity theme.

More to our liking is a report (Catholic Choirmaster, June 1963) of a fellowship concert at Our Lady of the Lake College, San Antonio, Texas. Embracing Catholics, Protestants and Jews, a choir was organized by Sister M. Elaine, a member of the college faculty. Member choirs are from Temple Beth-El, Alamo Heights Methodist Church, St. Luke's Roman Catholic Church, St. Mary's University and Our Lady of the Lake College. Another bit of encouraging news on the subject of fellowship choirs, comes from Mobile, Alabama where an inter-denominational choir is receiving favorable reviews on their performance.

Most noteworthy is the fact that John Yard, Cantor at a Jewish Synagogue, sang for the eighth time, last April, the role of Christ in a medieval work (author unknown), at the shrine of the Blessed Sacrament in Washington, D. C. The theme of all these movements is "cooperation," not "COMPETITION."

In Jolo, Phillipine Islands, last Christmas, Moslem students joined Christians in singing carols from door to door for nine evenings preceding Christmas Day. A few guitarists accompanied the fifty singers and money collected provided the town's poor with sugar, milk, rice and clothing.

Heartening as all this may be; indicative, as it is, of a breaking down of barriers of prejudice among Christians and between Christians and non-Christians, something important has been overlooked. All of these groups consist of seasoned singers of men and women or young adults of college age. Inspiring as it is to learn about their efforts, how much greater inspiration would be derived from learning about choirs of children of many creeds and colors, assembling to sing carols of love to their Infant King. The nearest approach to a joining of hands and hearts in Nashville, is the annual Christmas Eve carol singing, when children and adults sing from door to door for the benefit of the Fannie Battle Day Nursery. All creeds, but -- unfortunately -- not all colors participate in this worthy project.

An organized choir of children, without creed restrictions or color bars, under capable leadership, singing in churches, synagogues and temples throughout the Ecclesiastical Year, might be the very sound Our Lord is waiting for at heaven's portals; the sound that would send His blessing upon a sick and troubled world.

There are still four or five weeks until Christmas. Who will be first to start a children's inter-faith choir? Cantate Domino will not appear again until January. How I hope that there will be letters and programs sent in testimony of a singing fellowship among members of Choristers Guild, this Christmas!

'Bye now until next year.



## "PRAYERS FROM THE ARK"

Every now and then something so delightful appears, unheralded, in print that one hugs one's self with sheer joy at the discovery. Such is a little book announced as "27 poems, each a simple prayer by one of the animals in Noah's Ark." Written by the French poet Carmen de Gasztold, the poems were translated by Rumer Godden and published by Viking Press in 1962. (\$2.95)

Like that sleeper "O Ye Jigs and Juleps", "Prayers from the Ark" has quietly sold in vast quantity and is probably destined to become a minor classic. The poems are simple, yet profound; devoted, yet witty; gracious, yet gently ironical. One is reminded, on one hand of the freshness and child-like faith of "NOYE'S FLUDDE" - on the other of Rostand's allegorical play "CHANTICLER", with its Gallic gaiety and satire.

The first poem is "Noah's Prayer": "Lord, what a menagerie! Between Your downpour and these animal cries, one cannot hear one's self think!"

Then follows 26 touching prayers, each by an inhabitant of the Ark. The Cock reminds the Lord:

*"Do not forget, Lord,  
it is I who makes the sun rise," etc.*



The Mouse

*"I am so little and gray,  
dear God,  
how can You keep me in mind?", etc.*



The  
Cock



The Ox

*"Dear God, give me time.  
Men are always so driven!  
Make them understand that I  
can never hurry.  
Give me time to eat.  
Give me time to plod.  
Give me time to sleep.  
Give me time to think." Amen*

Choir Directors might find these Prayers useful in connection with St. Francis' Day in October, or for other occasions. They would be effective as a Choral Speaking project, as a Reading, for the Bulletin Board, or as a gift.

*Nancy Pores Tufts*

## HOW WOULD YOUR REHEARSAL HAVE BEEN REPORTED?

One semester every two years I teach a course on Graded Choir Techniques in the M. S. M. program at Southern Methodist University. One of the assignments to these budding choir directors is to attend a children's choir rehearsal of some church in Dallas and give a report to the class. The actual wording of the assignment is below. As you read this ask yourself, "How would my rehearsal last week have been reported?"

When you report your rehearsal attendance please cover all the following points:

- What choir did you hear; age span; number of boys, girls; time of meeting.
- What did the room look like, was it attractive and interesting? Describe it.
- What did the children do before rehearsal? Was there confusion or calmness?
- Was the rehearsal started on time?
- How was the rehearsal started, what was done first? Was there a warm-up or vocalizing period?
- Were there late-comers? How did the director treat them?
- What was worked on? Hymns, anthems, responses, etc. Give names and composers.
- Was the piano in tune?
- Did the director seem to have a plan for the rehearsal?
- What was your opinion of the choir's tone, musicianship, diction, effectiveness?
- How did the rehearsal end? Did it end on time?
- As you reflect upon what you saw and heard -
  - was sound musicianship in evidence?
  - did the director have control of every situation?
  - was enthusiasm evidenced by the director? By the accompanist? The singers?
  - were there religious overtones to the rehearsal?
  - what were the strong points? -- what were the weak points?
  - what struck you most forcefully?
  - what did you learn that will be of help to you?

*LCC*



Last year a number of Chorister's Guilders ordered the family Christmas record which we made just before going to Europe. The tapes were taken to the Netherlands with us, cut by Philips, sent back to America for sale, we hoped, to help defray our return trip costs. However, U. S. Customs officials discovered the missing label - made in Holland - and all sorts of red tape began to spin. Many of you never received your records. Now that all is clear, we are free to invite you to order again and The Kemp Carolers will give you very personal attention.

A SELECTION OF 14 BEST LOVED CHRISTMAS CAROLS - FROM MANY LANDS

\$ 4.98 postpaid. Send checks to:

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1001 N. W. 25th Street  
Oklahoma City, Oklahoma 73106

LAST MONTH Leslie introduced you to the first of three articles written by JOHN W. MULLEN, Minister of Music, Broad Street Methodist Church, Kingsport, Tennessee. These have to do with a new method of TEACHING MUSIC TO YOUNG CHILDREN that is being taught by Carl Orff and his associates.

Let me suggest that you re-read pages 35 and 36 of last month's LETTERS, then proceed with this second article.

---

### CATCH THAT CHILD!

It must be pointed out from the start that any discussion of the aims and philosophy behind the development of the Schulwerk will be tinted with my own personal feelings. To try and relay to you exactly what Carl Orff has in mind in this work is impossible for me to do, but I hope to give you some insight into his vision of Music for Children.

As mentioned in last month's article, the Schulwerk began with its purpose: rhythmic education - music and movement taught together. The accent was on rhythm, and the accompanying of the dances and exercises was to be done by the students themselves, not from the printed score, but improvised.

After the war Orff realized what this earlier Schulwerk lacked. It grew from a realization that rhythmic education is not for the older child, but should be started when the child is very young and able to approach the unity of music and movement in a free and natural (almost subconscious) way. Orff felt that this should be the corner-stone of his work.

As in all arts we sometimes spend too much time trying to get our children to understand music, and too little time in letting them experience the Art. Today when family music-making within the home is almost non-existent, the child is sent off to music lessons once or twice a week. This has almost become a social fad in this country. The child is sent off to formal music lessons before he has even had the chance to experiment with sound. He is fed music as he would be a vitamin pill - a bitter pill for most. Before we know it we have educated the music right out of him. Dr. Orff has always felt that this has put the cart before the horse. To approach music from the intellectual standpoint is incorrect. It is like trying to teach the child math before he knows numbers, or to read before he has learned the alphabet. In a nutshell: it is essential that the child experience music first; then the intellectual search for the whys and wherefores will have meaning. Look at history. Which came first, the printed note or the sound?

Rhythm is at the center of all created things. Our bodies and all of nature functions with this force. The small child is very close to the "nature of things" and this is the time to catch him in a natural way and not as if rhythm were some type of mathematical problem.

Along this same line Orff realized that the Guenther work had lacked two vital parts: the word, and the human voice. The child naturally begins with a call, a nursery rhyme, a singing game; movement and play and song going together and becoming one integrated whole. By adolescence this naturalness has been lost and must be re-taught if the seed has not already been planted and nurtured. Doreen Hall, a leader of the Schulwerk in Canada and translator of it into the English language, states this in the introduction to the Teacher's Manual: "Let us accept  
(continued on following page)

Orff's credo that rhythm is expressed constantly in the speech and movements of every child and that we must develop it through these mediums."

To get to the root of the Schulwerk I will quote from Dr. Orff (Toronto 1962): "Elemental was the password, applicable to music itself, to the instruments, to forms of speech and movement. What does it mean? The latin word elementarius, from which it is derived, means 'pertaining to the elements, primeval, basic'. What then is elemental music? Never music alone, but music connected with movement, dance and speech - not to be listened to; meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, ostinatos and minature rondos. It is earthy, natural, almost physical activity. It can be learned and enjoyed by anyone - it is fitting for children."

Two points remain that I would like to stress. The Schulwerk's purpose is to develop in the child a sense of rhythm, melody, beauty of sound, form, the spoken word, and humor. It can not be emphasized enough that the creating and not performing is the real goal with the children. "We know only to the extent that we do" (Novalis) is so fundamental in the understanding of the Arts that our constant concentration on performance seems contrary to all good judgment. All interest should lie in the child's active participation and creativeness, and not in public performance.

The moment I begin to talk in terms of creative art I open myself for discussion, for I realize that music educators differ widely on this subject. However, one will find that educators are more aware than ever of the need the child has for musical participation before he ventures out into serious study on a solo instrument. It is here that we find the Schulwerk filling a valuable spot, for it requires that the child take an essential part in the creation of ensemble music. I shall never forget the first time I was present when a group of small children were busy creating music and movement by themselves. All the power of the universe could be sensed in that room, and that is worth seeking.

---

*There are still color post-card size reproductions of the painting THE HOLY FAMILY by Titian available from the Guild office.*

*If you intend to use the New Zealand Christmas Stamp idea with your choirs, you will want one of these post-cards.*

*Just send a five cent stamp.*



*If you don't remember what this is all about re-read page 45 in the October LETTERS.*



Helen Kemp has given us her actual work plan for the first few rehearsals of her 4th, 5th, and 6th grade choir for this September. Note how carefully she prepares and later evaluates. This should be an inspiration and goal for all of us. The following are her notes for her first rehearsal.

-----

ADVANCED PREPARATION (several hours were necessary for this)

Supplies needed:

Colored poster paper (to print agenda)  
Large spiral tablet for easel  
Large envelopes for each child (music)  
Chalk holder (for me)

Place music envelopes and hymnals on chairs.

Blackboard work to be written in advance of rehearsal for teaching of "All Creatures".

STEP I: 

STEP II: 

For teaching "Gentle Jesus" (from "Eight for Junior Choir" by George Lynn, Golden Press, Golden, Colorado)

Clap following measure 4 times, rest one measure, clap 4 times again:



Quotation to learn: "The Bible is God's Word to man; hymns are man's words to God." (A "hymn" is a poem in praise of God. A "hymn-tune" is the melody we use when we sing a hymn.)

REHEARSAL

5 p.m. - Chime - Opening Prayer

Hymn work - "All Creatures" from blackboard first. Using pointer, work on intervals of scale, then on tune introducing the hymn.

Read INTRODUCTION of "Canyon Hymnal for Boys and Girls." Note the quotes for the month. Sing the hymn several ways, antiphonal, read it antiphonal, get ideas from the children.

New Anthem - "Gentle Jesus" (to be used in church as Baptism prayer and response). Work rhythmically from the board, clapping. Then transfer their thinking to their printed music.

A Song to Sing - "Hang Up a Star for the Lord" (first part), (George Lynn, Golden Press).

Spot review - Quick identification and sing through of material used during rehearsal.

#### Closing Prayer

(Children are encouraged to leave the rehearsal room without talking. I go outside in the hall with them so they can ask questions, etc.)

#### AFTER CHOIR OBSERVATION

3 children uncertain about pitch, 2 boys, 1 girl. Must work individually. 65 children enrolled.

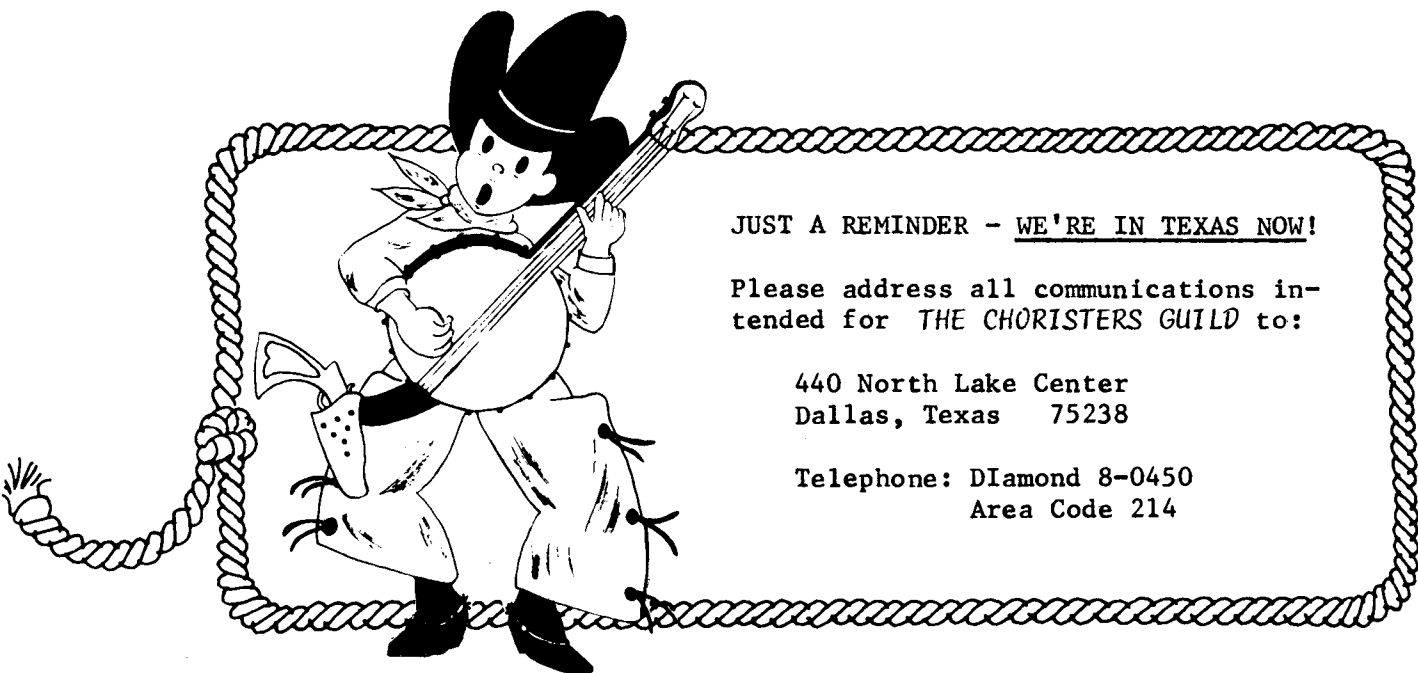
Working on intervals from scale on blackboard proved a real interest catcher plus being a good attitude-former for those children who can't read music.

"Hang Up a Star" has sure-fire appeal to interest a new group. Tone needs a lot of work!

Seating arrangement by classes, 4th, 5th, 6th, three divisions with boys in front chairs.

Since we use an A 440 chime, I tried having children hum what they thought the chime tone was at different times during the rehearsal. Perhaps we shall develop or discover a few perfect-pitchers. During my closing announcements, I had them hum A 440 very softly, breathing when they needed it. Amazing how attentive they were to the announcements as they hummed!

---



JUST A REMINDER - WE'RE IN TEXAS NOW!

Please address all communications intended for THE CHORISTERS GUILD to:

440 North Lake Center  
Dallas, Texas 75238

Telephone: DIamond 8-0450  
Area Code 214

### GUILD FAMILY BUSINESS

CALIFORNIA GUILD MEMBERS: Now that the Choristers Guild is operating from Texas it is no longer necessary for you to add the sales tax to orders for any of the Publications of the Guild. Federal Excise Tax still applies - see below.

TEXAS GUILD MEMBERS: As you know, there is a State Sales Tax of 2 percent in effect. However, the purchases you make for use in your churches are not subject to this tax. We do need to have a statement from you that the material you order is for church use only. If you give this office such a statement we will keep it on file and you will not need to re-state it each time you order. If the material you order is for personal or non-church use, please enclose the 2 percent tax.

TENNESSEE GUILD MEMBERS: You will need to continue the policy of the past few years when ordering material. That is: send us your Tennessee Sales Tax Exemption number or add the 3 percent Sales Tax to your order.

FEDERAL EXCISE TAX: As in the past - all pins, additions thereto, and crosses are subject to the 10 percent Federal Excise Tax. The Guild must either collect this tax or request an Exemption Certificate from your church. Many of you have sent in your church Exemption Certificates. These are on file so you do not need to do it again.

TO ALL GUILD MEMBERS, LESLIE SUGGESTS: Several brand new 1963-64 Guild members have requested sets of the 1962-63 LETTERS. A few additional sets are still available by paying the regular membership fee of \$4. Your membership record will state you then as a member, beginning September 1, 1962. First come, first served on the few sets still left. Please act quickly.

Members are reminded of the One Dollar minimum order policy, except for the Choristers Little Hymnal. Please send cash with such a minimum order. If your order amounts to less than Five Dollars, and you do not send payment with your order, postage costs will be added to your statement. These policies are made necessary by the large costs involved in handling charge accounts. It costs as much to handle a One Dollar charge account as one for One Hundred Dollars. Your Guild wants to use its means to serve you, your boys and girls, and your church, and not waste the Guild resources in non-productive expenses.

The Guild makes this very personal appeal to you -- to purchase the music, books, and materials which the Guild publishes directly through the Guild office. Many copies of the Choristers Guild anthems, the "A" series, have been ordered by music dealers. The Guild is happy for such recognition of this outstanding music, but the dealers demand up to a 50 percent discount. Because the Guild "A" series of anthems is already priced below comparable commercial publications, such a discount just about wipes out all profits for the Guild. Guild members may recall previous statements that the income from regular Guild memberships does not support the organization. The Guild is completely dependent for its on-going on the income derived from the sale of pins, books, anthems, and other of its published materials. You will therefore help your Guild by ordering directly from the Guild.

## OUR NOVEMBER MUSIC SUPPLEMENT

Several years ago during a trip to Japan, Lee and Jessie Whittlesey purchased in the ancient city of Kyoto, a music box which played a traditional Japanese melody. Lee used this as the basis of their annual Christmas greeting to friends in 1959. Lee gave the rights of the piece to the Guild two years ago when it was first published in the Guild LETTERS in manuscript form. The piece became very popular. A new printing has now become necessary, and is combined with another of the Whittlesey's annual Christmas greetings.

The second song resulted from a very personal relationship with Dr. (a prominent pediatrician in Dallas) and Mrs. Halcuit Moore and family. The Moore children could not understand why a birthday cake was omitted from their Christmas festivities, for after all, it was Jesus' birthday. Thus began the custom in the Moore family of baking a cake and singing "Happy Birthday" to Him. This thought is expressed in the song, "Jesus' Birthday Song". Thus is born a Christmas custom. Not all Christmas customs then are old. At times we find refreshing new ones, generally born out of the unpredictable minds of little children.

Both of these Christmas pieces are a gift of the Whittleseys to the Guild. Lee asks, "Do you follow a family custom which you wish to share with your Guild Family? If so, please send it in."

Since this is Lee's first LETTERS as Editor, he was hesitant to permit his pieces to appear. I told him that I should assume all responsibility since I had these pieces on the agenda for some time. And anyway, the Japanese Carol needed to be reprinted in the new anthem format. Thus, do not blame Lee, but thank him for giving us all two delightful little pieces for our Primary choirs.

*Leslie*

---

### THE SECOND ENCLOSURE

So many of you Guild member-friends have said to me, or have written me, "What can I do for the Guild?" The Guild membership is now about 2,000. How many children's choir directors are there in the country? No one knows - but we do know that they would all profit from associations with the Guild. Will you please help them and help the Guild by placing the enclosed new promotion piece in the hands of a prospect. Of course, a strong word of commendation from you stressing the advantage you have found in Guild membership will greatly help.

It is a trite phrase but so apropos: "Let each one, get one". If you will do this you will be helping your director-friend and strengthening the Guild. Use the new folder, and if you wish more, just let me know. This is something really important *you can do for the Guild.*

*Lee*

In the October LETTERS Helen Kemp shares with us the elaborate preparations that are being made for the OKLAHOMA METHODISTS THIRD JUNIOR CHOIR FESTIVAL. This month she gives us some of the details of another well-established festival. We feel these may be of help to many directors as they plan for similar types of childrens choir activity.

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Here is the second pre-view of a Childrens' Choir Festival. -- This time the place is Indianapolis, Ind. -- the sponsor, Christian Theological Seminary. For several years, the festival has been under the leadership of Dr. James Carley, professor of Church Music at the Seminary. This year, however, Dr. Carley is in Europe on a study leave, and the Festival is being nurtured by James Lamberson, Minister of Music, Northwood Christian Church in Indianapolis. There are 27 churches participating from the city and nearby towns. Four hundred children will be singing.

The total Festival program spans a three-day period.

Friday, May 1, 1964	-	Childrens Choir Workshop - lectures and demonstrations
Saturday, May 2	-	Festival rehearsals 10 a.m. until 12 noon. 1 p.m. until 4 p.m.
Sunday, May 3	-	Festival Program 4 p.m.

Your writer will be guest clinician and conductor, and looks forward with great joy to the occasion.

Invocation: "I To The Hills" p. 55 Hymns For Today (1st. verse)  
As a Prayer

Congregational Hymn: "God of Grace and God of Glory" p. 28, Hymns For Today (verses 1, 4 and 5)

Chorale: "Grant Us True Courage" p. 58 Hymns For Today, or Choristers  
Little Hymnal, p. 18

Anthem: "What Shall I Render To My God" by Lovelace (Anthem # 5503 SATB Canyon Press). Instructions - first page in unison, sopranos on s-a part, altos on t-b part. Last phrase sopranos on top part, altos on low part (omit middle part).

Anthem: "There Is a River"...Marcello...(Anthem # 1894, Unison, E. C. Schirmer)

Anthem: "Sing to the Lord of Harvest"...Willan...(Anthem # 98-1643, Concordia) with Brass Instruments. On page 6, when three parts occur, an instrument or instruments could take top descant with voices on lower two parts. Omit last for all on ending.

Instrumental Interlude:

Anthem: "Lo, How a Rose" p. 61 Hymns For Today (possibly with brass)

Anthem: "What is This Lovely Fragrance"...Willan...(SATB Oxford U. Press). May be divided by groups on first two verses..all in unison on last verse.

Anthem: "Christmas Dance of the Shepherds"...Kodaly...(# 5172 S. A. Boosey & Hawkes). This two-part number would probably be optional for those choirs that were more advanced.

Offertory: "The Lord's My Shepherd" p. 62 Hymns For Today.  
(The five verses will need some variation).

Congregational Hymn: "Holy, Holy, Holy", using descant on fourth verse as in the new Presbyterian Hymnal. All children on descant.

Instrumental Interlude: Bell choir or choirs.

Anthem: "Jesu, Joy of Man's Desiring" p. 56 Hymns For Today (with oboe), or p. 46 Chorister's Little Hymnal. One verse only.

Anthem: "Lamb of God"...Copley (from Four Anthems For Treble Voices # 213 Abingdon SA)

Anthem: "Thine Is the Glory"...Handel p. 48 in Anthems For the Junior Choir, Book 3, The Westminster Press. With bell choir and brass instruments

Benediction and Recessional

\* Note: This program is still in the early stage of development.  
More detailed plans are being worked out.

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*Now* IT CAN BE TOLD !

- 1 9 6 4 -

CHORISTERS GUILD  
SEMINAR +

June 22 - 26

INDIANAPOLIS, INDIANA

at

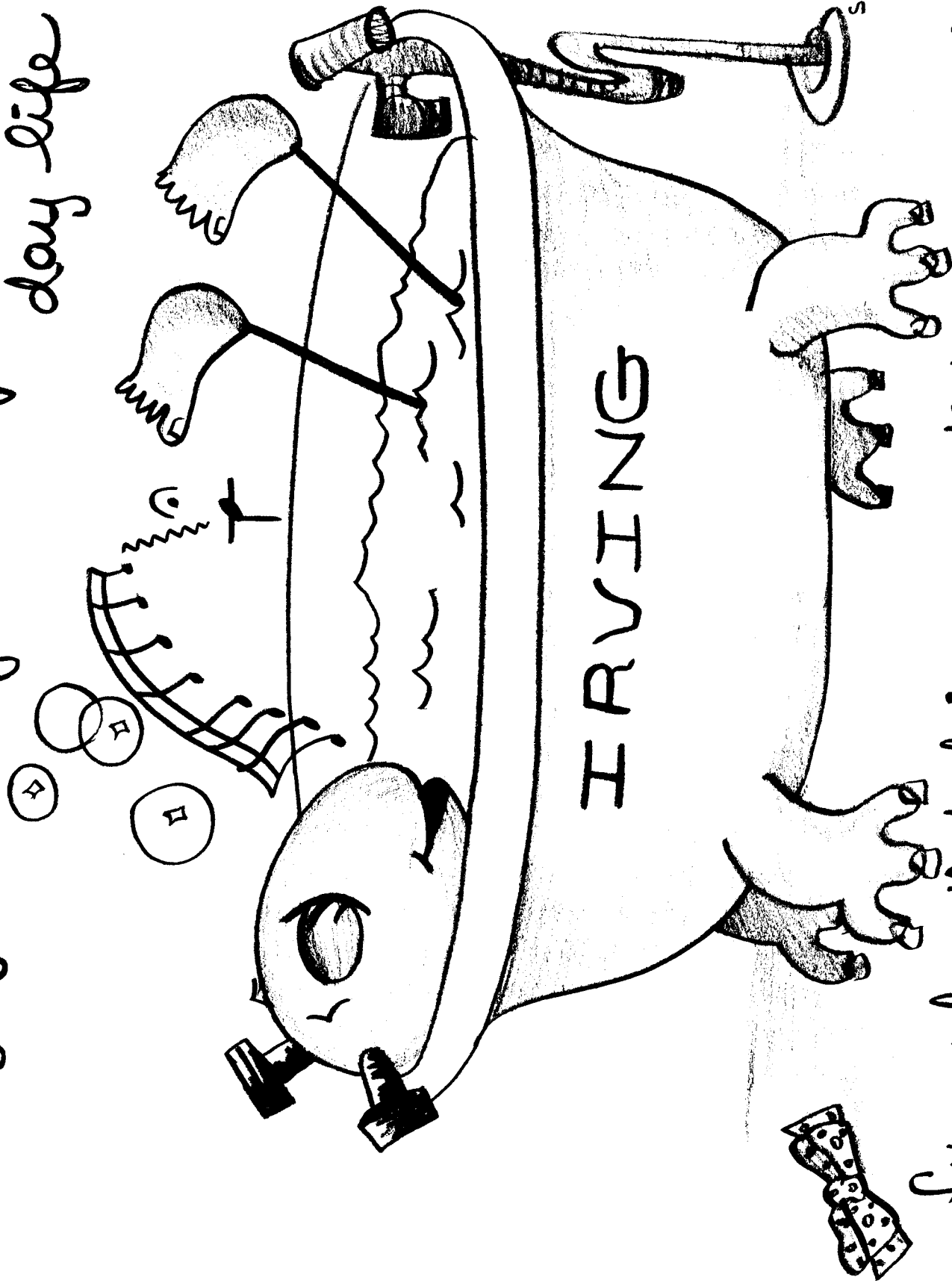
INDIANA CENTRAL COLLEGE and UNIVERSITY HEIGHTS E.U.B. CHURCH

ANOTHER GREAT SEMINAR - PLAN NOW TO ATTEND

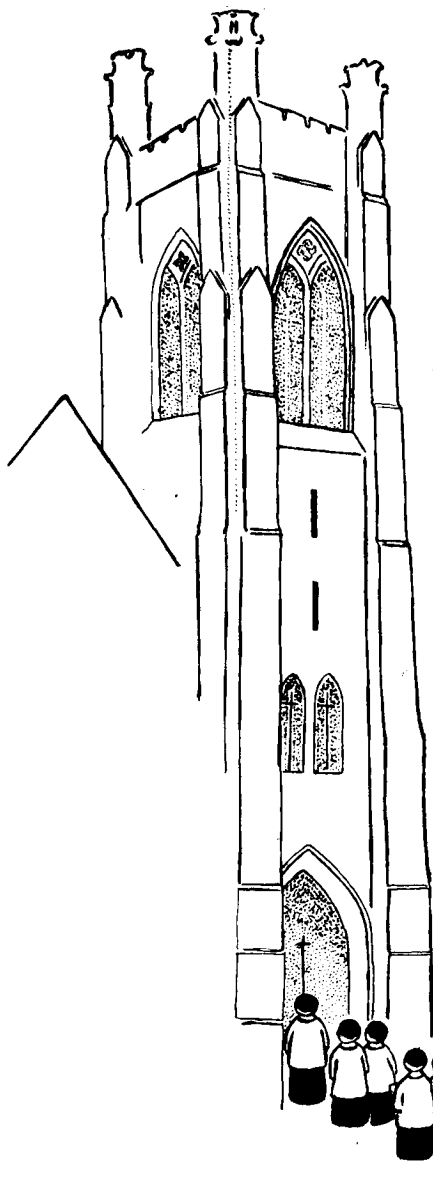
More details in the next LETTERS



"Singing is an important part of every-day life...."



... funny how that choir music sticks in your mind!"



IN THIS SEASON OF GIVING IN THE  
CHRIST CHILD'S NAME  
*Here are some Gifts we all can give,  
Gifts that Endure - Gifts that are Priceless,*

THE GIFT OF PRAISE - Appropriate mention - right in front of the other fellow - of superior qualities or of jobs or deeds well done.

THE GIFT OF CONSIDERATION - Putting yourself in the other fellow's shoes, and thus proving your genuine understanding of his side of the case.

THE GIFT OF CONCESSION - Humbly saying at just the right point, "Sorry - you're right and I am wrong."

THE GIFT OF GRATITUDE - Never forgetting to say "Thank you" and never failing to mean it.

THE GIFT OF ATTENTION - When the other fellow speaks, listen attentively. If his words are directed to you personally, meet his eye squarely.

THE GIFT OF INSPIRATION - Plant seeds of courage and action in the other fellow's heart. Help him to strive for greater accomplishment and lasting satisfaction.

THE GIFT OF YOUR PERSONAL PRESENCE - In sickness, in trouble, or in a day of great joy, there is nothing equal to your personal expression of sympathy or congratulation.

THESE ARE GIFTS THAT ALL CAN BESTOW - AND BE RICHER FOR THE GIVING.

Anonymous

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CHORISTERS GUILD LETTERS  
Volume XV                      1963-64                      December                      Number 4

Federal Lee Whittlesey, Editor  
Helen Kemp, Norma Lowder, Nancy Poore Tufts, Associate Editors  
Eleanor D. Fossick, Sally Lane, Christine Kallstrom, Contributing Editors

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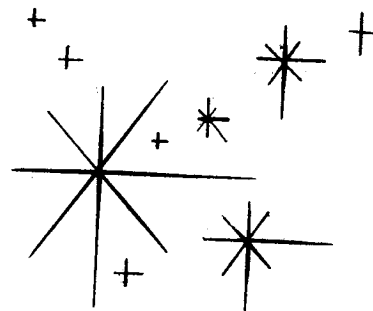
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### CHRIST MASS

*CHRISTMAS is a worship of the Christ, a service in His honor. In all the busyness necessary to this joyful season let us not lose the whole point of the season: an out-pouring of love and thankfulness as we worship the Holy Babe!*

The Choristers Guild has a Christmas gift for you - an announcement of importance. By action of the officers of your Board and in keeping with a desire expressed many times and in many ways, Mrs. John (Helen) Kemp has been brought into an official connection with the Guild. She is now our Director of Workshops and Festivals. As such she is to assist you, as you request, in training sessions for directors, rehearsals with children's choirs, helping you plan and conduct combined choir programs. Through an arrangement with the Guild she is available at the minimum of expense to you: her travel, local accommodations, and a modest honorarium.

Many of you know Helen through her teaching and directing workshops and festivals you have attended, through the Guild Seminars, where she taught and had demonstration choirs, through her delightful "Operation Windmill" in last year's LETTERS, and her other helpful, regular contributions to the LETTERS.

Helen was born in Pennsylvania, graduated from Westminster Choir College, also taught voice as a member of the faculty there. She has had extensive experience as soloist in churches, in concerts, and with orchestras. Helen has worked continuously with the child-voice since graduation from college and has lectured on methods and materials in numerous training schools and workshops.

Helen and John and their family of five children were in Western Europe last year where, as a family singing group - "The Kemp Carolers", they presented over 80 concerts.

If you wish to write Helen about coming to your community, address her at

224 N. W. 33rd Street, Oklahoma City 18, Oklahoma

Here is an opportunity to have inspired leadership for your children and the directors in your city. We are delighted that she is available in this way as the Choristers Guild official representative.

What do you do with your Christmas cards when the New Year comes? Last year Leslie made a suggestion which I'll repeat in the January LETTERS. The cards can still carry a message - don't throw them away. Ask your children to save them too. This is a worth-while project - watch for the announcement about it.

I'm glad to report that Leslie's health is some better. At this writing he is in Fort Wayne, Indiana, where he has been visiting his sister who is seriously sick. He will stop at Indianapolis to make a preliminary survey of the facilities where we will hold our '64 Seminar. He will confer with William Guthrie who will act as the local coordinator. Leslie will be back in Dallas soon and continue here a short time before returning to Santa Barbara.

How am I doing? Better - thank you.

*Lee*

A few days ago an enthusiastic member of the Guild, Mrs. Ann Rigall of Lake Oswego, Oregon, wrote in asking if we had any "Missed You" cards like the "Little Spotted Puppy" but of more interest to older children. This set me to thinking. The "Puppy" is best for the primary age; maybe we need something for older children. Until such a time as the Guild prints materials to jog up older children, here are three cards you might like to reproduce for your own group. I'm indebted to others, I don't know who, for these ideas. Revise them, edit them, use them as you wish.

WHERE WERE YOU?			
MOVIES?	READING?		
	SWIMMING?	SPECIAL DATE?	STUDYING?
SAILING?		WORKING?	SLEEPING?
SICK?	NONE OF YOUR BUSINESS!!!		
Well, anyway, you were missed; and we want to see you at rehearsal next week.			
Yours,			

D ar Choir M mb r:

This typ writ r is an xc ll nt machin , but it has on d f ct--on of th l tt rs is missing and handicaps us in our work.

W ar anxious to us this machin but th abs nc of on l tt r prov s xasp rating b caus wh n you n d it, it isn't th r !

Th choir is just lik th typ writ r-- v ryon is ss ntial and wh n on m mb r is abs nt, th whol choir do sn't s m right.

How w n d that missing l tt r! How w n d you!

Sinc r ly yours,

MOST FOLKS RECEIVED . . .

☒ for present

YOUR MARK WAS . . .

☐ AB for absent

Please let me know in advance if you have to miss choir.

We would like to see you at the next choir rehearsal.

Maybe you have fixed up a card of this kind that you have found is particularly effective. Let us hear about it.

*Here's an idea - take a couple of minutes in one of the busy pre-holiday rehearsals to read this little story to your Primary Choir. My experienced guess is that at the next rehearsal they will be able to tell you everything about the story - including the 'moral'. The story is by Arthur Gordon and is reprinted by permission of Woman's Day Magazine, a Fawcett Publication.*

#### THE RUNAWAY ANGEL

From the beginning, so the legend goes, he was never a very well-behaved angel; he was headstrong and impulsive -- perhaps because he had red-hair.

On that memorable Christmas Eve, while they sang to the shepherds, he behaved quite well -- at first. But he grew more and more intrigued by what he saw below: the dark Galilean hills, and the camp-fires flickering, and the up-turned, awe-filled faces. He became so interested that he began to make small mistakes, twanging his harp in the wrong places until the big archangel who was choirmaster had to speak to him sharply.

This hurt the red-headed angel's feelings, and when a cloud drifted by he flew into it and sulked. The music ended, but he stayed there in his hiding place, feeling faintly devilish and waiting for somebody to call him. Nobody did. He came out finally and sat on the edge of a cloud. The skies were dark and empty. He wanted very much to go home, but the road back to heaven was not very well marked, and he didn't know the way.

He flew here and he flew there, growing more and more frightened. At last he saw below him three Wise Men riding on three great camels. He felt sure that they could direct him back to Heaven. But when he drew near he heard them talking, and he knew that they were lost, too. They were seeking a Child in a manger, and they did not know where to find Him.

This much the angel did know. So he made himself glow until the riders gazed, astonished, into the sky. Then he led them to the Child they were seeking.

He turned then, to resume his own search, and behold -- the Gates of Heaven were right in front of him, and the choirmaster was waiting.

"How can this be?" cried the red-headed angel joyously. "I thought I was lost!"

"You were," the archangel said. "But you found the road back, by helping others, by forgetting about yourself." And smiling a little, he put his arm around the runaway angel and let him through the Gates.



# THE LITTLE GRAY DONKEY

With a pastorelle feeling

Voice

Piano

1. The lit-tle gray don-key Jo-seph led Was tired as he could be, But Ma-ry was rid-ing on his back So he walked most care-ful-ly. At last they came to Beth-le-hem, But the Inn would spare no bed; Their on-ly shel-ter from the cold Was a sleep. That night he dreamed that an-gel songs Had e-choed down the air, And he woke to see the Ba-by Christ And

low-ly cat-tle shed. 2. The there. Re-ver-ent-ly, he went to look And great was his re-ward. For

car-ry-ing Ma-ry safe, he shared the Birth-day of our Lord! For car-ry-ing Ma-ry safe, he shared the Birth-day of our Lord!

Rall. A Tempo

Rall. A Tempo

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The words of this charming song were written by Leslie Savage Clark, the music by Lee Hastings Bristol, Jr., President of Westminster Choir College, and member of the Choristers Guild! Several members of the Guild wrote to Leslie about this song when it first appeared in McCall's Magazine. We are pleased that they gave us permission to reprint it.

*hartelijke Kerstgroeten*

*Felices Pascuas*

*Joyeux Noel*

EVERYWHERE, EVERYWHERE CHRISTMAS TONIGHT

and

*Merry Christmas*

*Froeliche Weinachten*

*Buon Natale*

I wrote to some of our present and former Guild Members in various parts of the world, asking about the songs their children will be singing at Christmas. Here are excerpts from some of the letters:

Robert J. Kintner in Paraguay wrote in part:

"This year our children will be participating in our annual Christmas concert in which all of my choirs in the city of Asuncion unite to present. The concert is simple, being fairly familiar carols with Scripture passages between some of the numbers. I will give you the numbers the children are singing in English and the translation of the title in Spanish.

"Angels we have heard on high"	"Away in the Manger"	"What Child Is This?"
"En Los Campos se Ha Escuchado"	"Venid, Pastorcillos"	"Que Nino Es Este?"
"Good Christian Men, Rejoice with Heart and Soul and Voice"	"Silent Night, Holy Night"	
"Christianos, Ale Graos con Corazon y Voz!"	"!Noche de Paz, Noche de Amor!"	

Mioto Kadota of Kobe, Japan (a friend of James Camp - a long-time member of the Guild who is in America on a furlough) wrote:

"You also wrote a letter to Rev. Takeda who has the Church right in the neighborhood, so asked him the names of the songs which his church children enjoy to sing at the Christmas time.

Yuki yo Fure, Fure

Ureshi-i, Ureshi-i Kurisumasu

Kiyoshi Konoyoru

Fall, fall Snow flakes!

Happy, happy Christmas!

Silent Night, Holy Night

Rev. Takeda told me his children like to sing these songs, specially the first one, it has the words asking more snow fall and cover the ground, so Old Santa can come down easily from the North on his sleigh, and make the snow whiter than his long beard."

Walter Spinney, who lives in Sussex, England, sent me several programs of Christmas songs and booklets of hymns and carols. From these I see his children will be singing the same carols we know and love: "Good King Wenceslas," "God Rest You Merry, Gentlemen," "Ding dong! Merrily on High," "O Come, All Ye Faithful," etc. In one of the booklets is "Timothy's Christmas Song" (A-4 in the Guild Anthem Series) "Printed by kind permission of Mr. and Mrs. William Gay and the Choristers Guild, U.S.A."

Reverend Ugo Nakada, who is now in Hawaii but will soon return to Japan, wrote: "You asked me about 'Silent Night, Holy Night' in Japanese. Here I enclose one which was taken from the hymnal I edited. The "Seika" (Hymnal) contains 640 hymns. It is the largest protestant hymnal in Japan."

Be sure that as your children prepare their Christmas songs they realize that children in other parts of the world are singing the same carols to honor

"THE SAVIOUR BABE OF BETHLEHEM"

きよしこのよる  
「イエスは…ベツレヘムに生れたまひしが」  
(マタ2:1)

Stille Nacht, heilige Nacht (C)  
(Silent night, holy night)  
JOSEPH MOHR, 1818 (AUN)  
ふつに 4=88

STILLE NACHT  
FRANZ GRUBER, 1818

1) なべて = どこかしこも。



Words  
Traditional

# "Lo, How A Rose E'er Blooming"

16th century melody  
Har. Praetorius

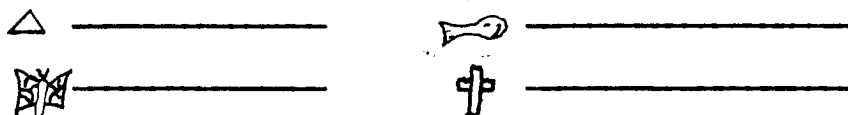
Newspapers mostly print BAD NEWS but someday I'd like to print a newspaper with "Headlines" about the good deeds and kind words each of you boys and girls do that are helping build God's Kingdom of love on earth!

The prophets of ancient Israel had no newspapers at all for their news! They used their voices to remind people of their promise to put God first in their lives . . . and they told the truth about what was already beginning to happen because they were ignoring God. Sure enough, just as Amos and Hosea and Jeremiah and Isaiah and the other prophets had warned, Israel and Judah were defeated and their people sent away as prisoners. When the people remembered their covenant promise to God after the exile, they discovered that His steadfast love had been with them all along - just waiting for them to return to Him.

Our choir teacher played some of the beautiful music based on the words of the prophets: Excerpts from ELIJAH; Spirituals based on Ezekiel's words; and parts of the MESSIAH that come from Job and Isaiah.

The prophets never once pretended to be fortune tellers but some of their words - spoken about their own times - have been said to point to the time of Christ's coming, such as in our hymn for this month: "Lo, How A Rose E'er Blooming". Who is the ROSE a symbol for:\_\_\_\_\_.

What are some more symbols you know a meaning for:



"Lo How a Rose" gives good practice in singing long, sustained phrases. How many times do you hear that first long phrase repeated in the first verse? Try singing it as smooth as you can. (Standing tall as though you are holding up the ceiling with your head may help your voice get that "alive" sound that comes from good posture.)



When some of us came in too soon on the third line, our teacher helped us work on RESTS. She reminded us too that in SOPRANO, the stems point UP and in ALTO, the note stems point DOWN usually.

$$\frac{4}{4} \text{ — } = 4 \quad \text{ — } = 2 \quad \text{ } \} \text{ OR } \times = 1 \quad 7 = \frac{1}{2}$$

I know! Better than writing newspapers that get looked at and thrown away - I'll try to write the important words I feel about God's LOVE and TRUTH into HYMNS that will go ON - and ON and ON! Why don't you try, too?



Your Friend,

Charley the Choirboy  
(Mrs. Christine Kallstrom)

# Lo, How a Rose E'er Blooming

PRAETORIUS. Irregular

Traditional  
Tr. by THEODORE BAKER  
*In moderate time*

16th century melody  
Har. by MICHAEL PRAETORIUS, 1571-1621

1. Lo, how a Rose e'er bloom - ing From ten - der stem .  
2. I - sa - iah 'twas fore - told it, The Rose I have .

. . hath sprung! Of Jes - se's lin - eage com ing As  
. . in mind, With Ma - ry we be - hold it, The

men of . . old have sung. It came, a flow'r-et bright,  
Vir - gin Moth - er kind. To show God's love a - right,

A - mid the cold of win - ter, When half spent was . the night.  
She bore to men a Sav - iour, When half spent was . the night. A-MEN.

One of our most enthusiastic members, Mrs. T. J. (Madeline) Ingram (Highly successful director and teacher; and author of "Organizing and Directing Children's Choirs"; and member of our Board) had a unique experience seeing and hearing a large group of choir boys while in Europe last summer. Let her tell you about it.

When one begins to sort out and classify his memories of an interesting trip, he always finds that there are some events and places that dominate his memory and he begins to recognize that these are the things he enjoyed most. Looking back over nearly seven months spent recently in Europe I am certain that one of the things I shall always remember and cherish was the singing of 1500 boys in the Cathedral de Notre Dame in Paris. These boys, the Petits Chanteurs a la Croix de Bois, in their white surplices, each wearing a simple wooden cross suspended from a cord around his neck, were not presenting a concert but a funeral service in which they were bidding farewell to their founder and beloved friend, Monseigneur Fernand Maillot. Banked behind the casket their faces were well controlled and, as a French newspaper said, "inspire", but their eyes were often filled with tears. Mgr. Maillot was not only their teacher and friend, but he had also had a special interest in each one of them.

As they sang the great Cathedral was filled with beautiful sound, but there was something more than beauty in their singing. I think they must have felt this an opportunity to give of their very best to their friend. They projected a sympathetic understanding that made the words of the Latin texts come alive for all of us. There was warmth, there was genuine emotion, always under superb control. And when at the last they began the chorus from the St. John Passion, "Laisse, Seigneur, ton ange saint porter mon ame entre tes mains" there was a hush over the thousands of listeners as each of them was moved by the inspired singing.

In 1924 Mgr. Maillot, who was then a vicar in a small parish in Belleville, France, left his parish with the consent of his archbishop and began his work with choir boys. He had an innate love of children and of music and he felt that the two could work happily together for mutual good. He was eager to teach the boys Gregorian chant and the works of Palestrina, and he also wanted to raise French folk music to a place of honor. To this end he founded a choir school to which boys in any walk of life were admitted, but he favored the poor and underprivileged and fed their bodies as well as their souls. Needing very few of life's bodily comforts for himself, he was content with his work and his boys. No wonder they loved him!

Many of you have heard some of these singers in concert here in the United States or on recordings, and you will be happy to know that the school will continue under the leadership of Abbe Delsinne whom Mgr. Maillot chose to be his successor.



Have you heard the record of the LITTLE SINGERS OF PARIS? It is an Angel Recording - #64024. It contains a variety of songs which they have used on their tours. You might like to play this for your Boy Choir.





## AWAY IN A MANGER

*in Philadelphia*

PERHAPS you, too, have read how Martin Luther, one Christmas Eve, wrote "Away in a Manger" and taught it to his children. It's a pretty story—but in all of Luther's writings there is nothing like "Away in a Manger." Its first appearance in German is in 1934 in America!

Its first appearance at all is in 1885—and the place—Philadelphia! In that year the General Council of the Lutheran Church in North America published a *Little Children's Book* including 113 hymns and songs. "Away in a Manger" is the last item in the book. The words are anonymous and the same as those we now sing except for the last line, "And stay by my crib watching my lullaby." The tune is called St. Kilda and appears in no other collections before or since. It is by J. E. Clark, possibly a Presbyterian minister then living in Philadelphia. In this, its first known publication, nothing is said about Martin Luther at all.

That connection came in its second appearance—in 1887, when James Murray published his *Dainty Songs for Little Lads and Lasses* in Cincinnati, and called it "Luther's Cradle Hymn (Com-

posed by Martin Luther for his children, and still sung by German mothers to their little ones)."

Musicologists have spent much effort trying to discover the author of the text and the composer of the tune we use. Mr. Richard Hill, of the Library of Congress, has discovered 41 different tunes for this carol! But he, too, has been unable to find a text earlier than the *Little Children's Book*. He conjectures that the carol may have been part of a play for children about the life of Luther, produced in a church in or near Philadelphia about 1883 (the 400th anniversary of Luther's birth). But examination of scores of programs has not produced anything like it.

Perhaps someone who reads this may have some clue to the answer to this riddle. Any copy of "Away in a Manger" printed before 1885 would become the earliest known text. The Episcopalians have their own great American Christmas carol, "O Little Town of Bethlehem," also written in Philadelphia. "Away in a Manger" may be our own American Lutheran contribution to Christmas hymnody. But, as things stand now, we can't prove it!



## " T I N T I N N A B U L A T I O N S "

"CHRISTMAS" (1963)

On Christmas Day throughout our land  
There's many a Church Bell Ringing Band,  
In Tower and Steeple, large and small,  
Sending forth the joyful call,  
To worship God, who this day gave  
His Son, our Lord, the world to save.

Men's selfishness and greed for cash  
Seems far away at Midnight Mass.  
The peace of God in heart and mind  
Is here and free to all mankind.  
And everywhere men kneel and pray  
For peace on earth this Christmas Day.

The ropes are grasped, the treble's "gone",  
The Bells ring out their happy song.  
Deep, mellow and resounding notes  
Sound forth from hallowed metal throats.  
Men's strength and skill and tears and joy  
Combine to welcome "Mary's Boy".

B. Fisher in "The Ringing World"

Dear NOEL-RINGERS;

An Anglican Bishop stated recently that bells were not really necessary and that money expended on them would be better employed in the mission field! This Scrooge-like thinking is almost on the level of those Americans who threaten to "boycott Christmas" in memory of a recent church-bombing. Christmas without bells! Christmas without Christmas! Lord, have mercy upon us. Fortunately, these absurd fantasies are recognizable as such and can be dismissed in short order as we go about our loving preparations for the Holiest of Seasons.

More Tower Bells and Handbells will ring in adoration of Christ's Birth in 1963 A.D. (Atomic Year 18) than ever before in history. Bell sounds are forever the favorite music of the "kingly commons" whether in Church, at home, at entertainments, or in the street, but the Bells of the Church speak more strongly and persuasively to Everyman than any others, gladdening his heart and pushing his knees earthward, his spirit skyward. Music that can reveal, even momentarily, a spark of the Divine Luminosity of God to human consciousness will endure for aye. The Sound of the Bell is one of our moorings to the Sacred Past and will travel with us over the Horizon into the Future. Bells ARE a necessity, dear Bishop; unhappy and unfulfilled is the community that cannot ring out the Glad Tidings of Christ's Birth and His Promise of Redemption - with Church Bells.

News from the National Capital: Bell Choirs, Adult, Youth and Junior Choirs interested in presenting programs at the Christmas Pageant of Peace kindly get in touch with me. Concerts are being scheduled from 3:00 to 9:00 P.M. December 19 through 31. Programs are given on a heated stage near the National Tree behind the White House. The President will light the Tree, which comes from W. Va., the

Evening of December 18 (See your papers for the time). Music for the Opening Ceremony will be furnished by the Tucson Arizona Boys Chorus and the U. S. Marine Band . . . This year's Christmas Stamp, the second to be issued, pictures the National Christmas Tree with the White House in the background. Who knows? Some day we may find a HAND-BELL on a U. S. Stamp!

A Christmas Present for your Bell Choir? In London we saw the new Whitechapel bell-carrying cases. These are very neat wooden boxes, stained mahogany, with handles and locks, and fitted for bells. Approximate prices: 2-Octave Box, \$40; 3 cases holding 61 bells, \$120. These should fit any founder's handbells.

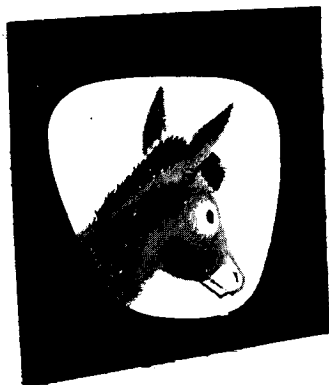


A favorite gift of last year was an apron decorated with a large felt "Bell". This method would be an effective way to decorate our Bell-Table covers without much effort or expense. The Bells can be basted on or pinned and removed at will. First, make a paper pattern of your Bell or group of Bells, then cut out of felt. If you'd like it fancied up with gold or silver rick-rack: - stitch regular-size rick-rack around the edge of the wrong side, so only the points will show when the Bell is right side up. Then, starting at the curve of the mouth, stitch row after row of baby rick-rack, 1/4" apart, to the top (or just 2 rows of regular at the curve of the mouth and perhaps 2 baby rows across the center). For an apron or tea-cloth you might sew on a jingle bell for clapper and tack a satin bow on the top!

I haven't figured out how to make Bells from the large white plastic detergent or bleach bottles - that I am loathe to throw out. So I was secretly relieved when I saw the McCall Pattern for making Christmas Angels from plastic bottles. The results are really lovely. If you make any, do hang a Bell somewhere, and of course you'll print "Chorister's Guild Little Hymnal" on the Hymn Book carried by the Angel.

*Nancy*

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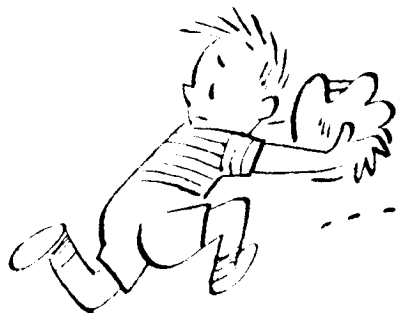
"Good little donkey, don't you recall  
That Joseph said, "Wait at the end of the wall  
Until I find lodging and food for us all?"  
Don't you recall?  
Yet here you go ambling, gentle as able,  
Bearing me into the dusk of the stable;  
Twitching your ears and blinking your eyes  
As though I were simple and you were so wise.

Staid little donkey, how could you tell  
The wood of the manger was clean as a shell?  
That oxen would signal His birth with a bell?  
How could you tell?  
The hooves of the cattle with music are shod;  
The brown hen is clucking her Glory-to-God;  
The star is afire; the angels make merry,  
Because a good donkey was kind and contrary."

Louis J. Sanker

(from an English periodical)

*This poem was sent in  
by Nancy Poore Tufts.  
What a charming com-  
panion for the song  
on page 71.*



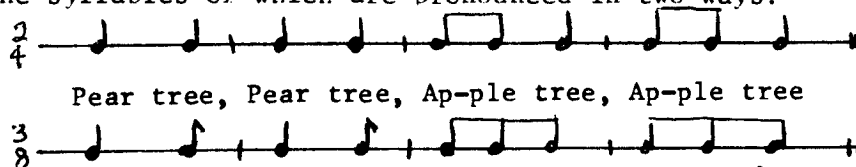
*This is the third thought provoking article by John Mullen, Minister of Music, Broad Street Methodist Church, Kingsport, Tennessee, on the Carl Orff method of teaching music to very young. Re-read the articles in the last two LETTERS, then plunge into this one. I'm sure it will challenge you to think more on the "prehistoric elements in music" and their use today.*

Rhythm, which is rightly regarded as the most basic of all the elements, is Carl Orff's starting point. We already know that life (in fact all of Creation) proceeds and expresses itself in rhythmic intervals, and that this applies to small things and to greater ones, as well as the seen and unseen. One is quick to observe that the elemental movements of the child are rhythmic and primitive.

Before going further into the techniques of the Schulwerk, it might be worth taking a moment to ponder these words of Goethe: "Even though the world as a whole progresses, Youth always has to start at the beginning again, and the individual has to experience the epochs of world culture." This is why it is so important to catch the child when he is small and the unity of movement and music is still present and natural to him. Our form of daily life has little use for these elemental forces found in the young child and they soon become stunted or they degenerate into false forms or expression.

Long before the child ever sees a printed page of notes he should have a sense that music consists of grouped pulses of different strength. Soon he finds that there are two basic arrangements, the strong pulse followed by the weak pulse as in a march, or the strong pulse followed by two weak ones as in the waltz (this being less natural than the former). Many feel that the rhythm band is able to sufficiently convey this to the child, but how static, how uncreative this method is! Most preinstrumental methods, coping with this problem vary only in their manner of procedure, but Carl Orff develops this rhythmic perception through its natural evolution of speech, rhythm and movement - the three prehistoric elements in music.

Rhythm is not taught mechanically or mathematically such as the counting of pulses or the subdivision of the whole note. Instead it grows out of speech patterns - the natural meter of words which children love to explore and seem to have a natural desire to fuse with movement. To begin here where the child is, is the basis of developing rhythmic independence. Take for example this simple exercise using names of trees, the syllables of which are pronounced in two ways:



As these patterns are developed it is possible for the child to grasp all types of meter without difficulty, even irregular bars and up-beats. From the beginning dynamics are experimented with so that the child becomes familiar with tonal color. This he will later wish to apply to music.

The body is the first instrument the child uses. The rhythmical formulas of the speech patterns are reproduced by clapping, body-slapping, stamping, and finger-snapping. Later on they are transferred to percussion instruments. To the delight of the child accompaniments are added and become increasingly complex as his skill develops.

These reproductions, however excellent they may be for training, must be applied

to melody if they are to achieve their full benefit. As with rhythm, melody is treated simply at first. Simple intervals grow almost imperceptibly out of the rhythmic patterns. The simplest of them all is the falling minor third; used the world over by children in name calling and so many of their songs. This point marks the beginning of the child's melodic adventures. Gradually notes are added until the five tone scale is developed. This pentatonic scale (C,D,E,G,A) is easy for the child to handle and find his mode of expression without running the danger of merely imitating present day examples. Tonality differs here; harmonic structures differ with that of the diatonic scale; and the child is not hampered by the half step.

From the outset the children have worked in groups. They have experienced the contrast of solo and chorus; of melody and accompaniment; and when we speak of accompaniment we think of harmony. We are now in the area where the distinguishing factors of the Schulwerk come to fore. Orff begins with the simple device of the drone made up of the open fifth; he calls them bourdons. They are a perfect framework for melodic improvisation and are so very effective with pentatonic tunes. Soon one or both of the notes of the fifth are set into motion. From these embellishments they develop into ostinati figures which open to a rhythmical variety that astounds the listener. This pattern, which is repeated throughout in the same voice, makes it possible to combine many rhythms and also gives vast variety without unwanted harmonic complications. Functional harmony is developed only after the introduction of melodies in major. This development is carefully planned and taken slowly, step by step, without taking anything for granted.

Studies in rhythm and melody, however, are not the entire story. Form and Improvisation are dealt with from the very beginning. All the speech patterns have form and the child is encouraged to improvise rhythmical accompaniments to them. Rhythmical and melodic phrases clapped, sung or played by the teacher are continued and finished by the children. This gives the child the experience of creating or forming an idea, a phrase, and opens new highways of adventure to him. Again speech is used as a point of departure in the use of the canon, a polyphonic composition of simple imitation. Children easily grasp the basic idea through speech canons and go on to develop them rhythmically and melodically. From simple echo clapping and playing, stems rhythmic and melodic phrase building. Improvisation grows naturally out of phrase building and soon a ternary structure results in the simplest of all forms, the Rondo. Remember, the child is actually experiencing these forms and not just learning techniques. They are the result of discovery.

Since playing the instruments is a skill that must be developed over a period of time, the child first uses the instrument which he already commands - his body. The type of movements used do not require a great deal of precise coordination but the teacher is always careful to be sure that they are free and unhindered. The use of the entire body as one rhythmical force, free from tenseness, is later transferred to the instruments.

As in all the development used in the Schulwerk the early use of instruments comes about rather easily since they have been designed simple enough to enable the child to experience the reproduction of the melodic phrase or rhythmical pattern almost immediately. These instruments (glockenspiels, metalophones, xylophones, musical glasses, string instruments, recorders, triangle, cymbals, wood block, all types of jingles and rattles, various sizes of tambourines, timpani, and other drums) have been carefully designed and constructed under the supervision of Dr. Orff. They definitely are not toys, which more often than not do more harm than good.

These were chosen because of their strong rhythmical impact and primitive appeal. Every child has the urge to bang on something, anything! He wants to be free to express himself without the hindrance of complicated mechanical devices. The instruments used in the Schulwerk are those which are most closely related to the human body and its field of activity. This simply means that all the musical sounds are produced directly by the body; they are under the control of the hands and mouth of the performer, whose sense of hearing and feeling are involved in their regulation. The recorder has an affinity with the singing voice; percussion with clapping and knee-slapping; the extremes in dynamics correspond to the greatest possible amount of bodily exertion and skill.

Movement is fused with all the above exercises. Simple dance movements can further express a rhythm, a melody, or a piece played (sung) by an ensemble. A canon can be expressed in movement as can the rondo. From a simple beginning can evolve a most stimulating creative experience for the child. I have seen an introverted child, four years of age and without formal training, suddenly jump up during an improvisation played by her peers and begin to express the music in movement so lovely and free that I was left with no doubt of the power of music.

The door was opening to the abundant life so freely given to us by God. The children in that room had, for the moment, turned their backs on the great rumble of the wheel of modern, materialistic culture, and were hearing the quieter note being played by nature. They were in harmony with the nature of things. Their joy, pleasure and dance allowed me to see so clearly that this was a gift of nature; a gift that brings happiness to her children whom she loves and strength to her most sorely tried.

This is Music. Music for Children.



PRETZEL

Many children (and adults, too) think of the pretzel in an unfortunate association. The World Book Encyclopedia (1963) says:

"Pretzel comes from the Latin word pretiola, meaning a small reward. The pretzel was first made by monks in southern Europe as a reward for children who learned their prayers. It was shaped to represent the crossed arms of a child praying."

Here's an idea - the next time you have refreshments for your children have pretzels and teach them the origin of this lowly biscuit. Maybe you can help them make a religious connection when they eat pretzels.

Koffie-Klatch  
for talking shop



DECEMBER! Are you complaining about the hustle, bustle and fuss-le of it all? Perhaps by the time you read this I will join you in feeling just that way but right now (early November) I'm full of enthusiasm and ideas for Christmas! It's a tingling season of the year when people's hearts are most reachable, their minds most teachable - concerning the things of Christ.

"Commercial", we say, "Christmas is too commercial". Perhaps so, but even here, I believe The Church has The Product. Though not for sale, It can be ours; though we cannot buy It, we can present It to our fellowmen.

I can think of no other vocation or avocation that presents as many challenges to the imagination as that of the Children's choir director. Christmas has always been a special time for the young in years and the young in spirit. I hope this includes all of us! What kind of spiritual memories are we building for the children under our leadership? Children do not forget how their Christmases were observed. It is very possible that they will someday tell their own youngsters about that Christmas program you are working on right now. What kind of memories are you building?

Well - so much for the starry-eyed approach. In speaking of Christmas programs, I am reminded by our own situation that sometimes one hour a week is insufficient to prepare that extra music. We are trying to solve that dilemma by having a Junior Choir Pre-Christmas Round-Up, which is planned to give us one whole morning -- three nice long hours, to clear up all Christmas music. Actually it is a work and play diet with small slices of play to help digest the work.

This is in preparation for the Annual Tree-Lighting Ceremony, which the children anticipate with great eagerness. The Junior Choir takes over the entire Vesper Service. This year we are going international -- not a new idea, but a much-loved one. We use the center aisle for costumed children who enter as the choir sings the carols from the loft. These children form a group around the creche in the chancel and sing the rest of the program with the choir.

Carols in Procession

O Come, O Come Emmanuel (2 verses)

O Come, All Ye Faithful (2 verses)

(Choir enters singing on first verse, stops in procession to sing second verse. Congregation also sings.)

Christmas Around the World

Once in Royal David's City

English

Enter: 2 boys with long-sticked carolers lanterns - the kind we saw children carry on the steps of St. Paul's in London.



Christmas is Here Again

Swedish

Enter: a girl dressed like St. Lucia, in a long white robe, and wearing a wreath of candles (make-believe!) on her head. She carries a tray of Swedish cookies, offering one here and there to the congregation.



Japanese Carol

Arr. T. Charles Lee

Enter: costumed girl adding to the accompaniment of the carol with a small tinkling triangle.

*Zither Carol*

Czech

Enter: costumed boy carrying and pretending to strum an old zither. This carol is accompanied by two auto-harps, played by choir members.

*Chilean Folk Carol*

Arr. Carter

Enter: Costumed boy with mandolin.

Manger Scene

*Arrival of the Shepherds*

Oboe plays shepherds dance melodies, as two junior girls come up the aisle in stylized rhythmic movements. Two small "ballet"ers are making up their own motions.

*The Three Kings*

John Burke

Three boys, of course! They are vying for this honor!

"The Christmas Churchmouse"

A miniature Chancel play, the story of how "Stille Nacht" came to be written — as seen through the eyes of Kasper Kleinmous, who was responsible for nibbling the holes in the organ bellows.

*Silent Night* - choir and congregation

The Singing Christmas Tree

A tradition here for sixth grade girls.

*O Tannenbaum*

*Angels We Have Heard on High*

*The First Noel*



The Tree-Lighting Ceremony

The congregation follows the recessing children who all carry small electric candles down the aisle and into the foyer. The large tree is lighted in the hallway, then choir children and congregation proceed to the outdoor court, where the outside trees are lighted to usher in the season for celebrating the birth of the Light of the World.

*Helen*



THE MUSIC SUPPLEMENT

It is with a sense of personal joy that I am able to include with this LETTERS a fine new song for children by Jane M. Marshall. (The "personal" angle is because Jane was, for some time, in my choir at Highland Park Methodist Church, Dallas.) Surely all Guild-ers are familiar with Jane's books, We Go To Church and We Sing To Learn. This new song, which she gave to the Guild, is a worthy opus to follow her many successes in writing for children and adults. I believe this new song, For Hard Things, will appeal to all of you. Additional copies are available from the Guild office.

Watch for a story about the text and its influence on one young life. Helen Kemp will tell us this in the January LETTERS.

*Lee*



*In this article, John Burke is speaking with candid directness to the all-important person who presides at the key-board. The article was originally written to apply to the accompanist of an adult choir. The admonitions are equally applicable (with only slight changes) to the accompanist of a children's choir. Let all directors breathe a prayer of thanksgiving when they have sympathetic accompanists and give "the Gift of Gratitude." (See page 67)*

### HOW TO BEHAVE AT THE PIANO

In searching for a definition for the good choral accompanist, one might find it by reversing the old axiom and say he is "one who is heard but not seen". Certainly the accompanist whose presence is effaced in service to the director receives the highest compliment that can be paid him - "I forgot you were there". To achieve the ultimate in becoming a true servant of the rehearsal time, and not a hindrance, perhaps the following rules of etiquette at the piano (or organ, if you use it for rehearsal) would be helpful:

Be in your place at the piano (or organ) BEFORE the director is ready to begin rehearsing.

When the director is attempting to draw attention to the fact that he is ready to begin, do not add to the confusion by "diddling" on the ivories, or practicing at "eleventh hour" a difficult passage in an anthem you should have worked out days before.

When the choir needs a pitch, anticipate the need, and give it as unobtrusively as possible. They will listen more carefully to a pitch if it is given quietly than when pounded out double forte.

When the director is explaining a point to the choir, do not use this opportunity to take a cat-nap, or enter into a private conversation with the choir member nearest the piano.

When the director is rehearsing an A Cappella number, and the pitch begins to sag, do not show your distaste by looking down your nose at the offending tenors and pounding out the right key, unless the director so desires.

Be ready with the next anthem! If your director knows what order he is planning to use for the anthems in rehearsal, get yours in the same order before you begin. There is nothing more maddening to a director than to have his choir all primed for the beginning chord, and find the accompanist, after the silent down-beat, still rummaging through the music, trying to find the right piece.

Be alert! If the director talks too much (and most of us do), and you become bored, do not take this opportunity to do your nails, or catch up on your correspondence. When he is through talking he wants you to be right there for, though his talking may seem endless and aimless to you, he is trying to prepare his group musically or psychologically for the next entrance. What a letdown when he builds to this climactic moment, and finds you wool-gathering.

If you find it difficult to read all four voice-parts at one time, practice until you can passably negotiate them for every anthem. This is what the director will need from you at rehearsals more than the well-executed, flossy accompaniment. Remember: The rehearsal is the time to dissect the anthem, so that it can be properly put back in good order for Sunday morning.

Leave all divergence of opinion with the director until after the rehearsal, and in the privacy of his office.

Become as interested in what the choir is trying to achieve at rehearsal, as in what you are doing with the accompaniment. If your interest in choral accompanying is only in your part of each anthem, you will be deservedly bored with all the time and attention that must go to the amateur choir, and the choral technique. When you become interested and enthusiastic for their progress, and enjoy it, then the rehearsal becomes an exciting experience in mutual musical progress.

Norma Lawder suggests: --

SONGS OF JOY THROUGH THE CHURCH YEAR. Norma and Marilyn Thalman.

Here is an excellent collection of songs and hymns based upon the church year. Directors who include study projects as a part of their children's choir program will do well to consider such a unit. This collection presents hymns for pre-school children as well as primaries and juniors, covering the seasons of Advent, Christmas, Epiphany, Pre-Lent, Lent, Holy Week, Easter, Pentecost, Trinity, Reformation and All Saints, and Harvest and Thanksgiving. Each hymn is accompanied by a simple story written about the meaning of the hymn, statements regarding hymn writers and composers, and attractive illustrations.

(Fortress Press. 1963. \$2.95; 10 or more, \$2.75)

Mrs Jeanne Richardson, Dr. Whittlesey's daughter and a fellow Houstonian, developed her 1962-1963 program at the Heights Presbyterian Church (where her husband, Bob, is the minister) around such a study, tying choral work into the curriculum theme for the Church School. The culminating service is one which I feel should be shared:

The Prelude

A Silent Processional

The Introit: "With a Voice of Singing"

Shaw

The Call to Worship and Invocation

The Scripture in Song and Story: "The Good Samaritan"

The Evening Prayer

The Church Year in Song and Story

"Pilgrimage"

Lemmens

Advent (Advent tells us that Christ is near)

"O Come, O Come Emmanuel"

13th Century Song

Christmas (Christmas tells that Christ is here)

"Knock, Knock, Knock Went Joseph"

Grime

Epiphany (In Epiphany we trace all the glory of His Grace)

"The Lord Is My Light and My Salvation"

Protheroe

"Prayer of the Norwegian Child"

Kountz

Lent (That in Lent we may begin earnestly to mourn our sin)

"O Come and Mourn with Me"

Dykes

Eastertide (Holy Week and Easter tell who died and rose again)

"Christ Is Risen"

Mozart

"Holy Art Thou"

Handel

Pentecost (Then He sent the Holy Ghost on the day of Pentecost)

"My Faith, It is an Oaken Staff"

Vigeland

The Offertory

The Presentation of Awards

Kingdomtide (Last of all we humbly sing glory to our God and King)

"All Creatures of our God and King" Choirs' Hymn

The Benediction

A Choral Response

The Postlude

SEVEN TREBLE CHOIR ANTHEMS FOR THE CHRISTIAN YEAR. Evan Copley.

Concurrently, Abingdon Press released a compilation of seven unison anthems for the Christian year: "Come Thou Long-Expected Jesus", "All My Heart This Night Rejoices", "When I Survey the Wondrous Cross", "Lift up Your Hearts, Ye Mighty Gates", "Joy Dawned Again on Easter Day", "Come, Holy Ghost in Love", "Thou, Whose Almighty Word". Mr. Copley has composed new tunes for well-known texts; accompaniments add to their beauty rather than merely duplicating the voice line.

(Abingdon Press. 1963. 75c)

CHORAL CONDUCTING: LEARNING AND TEACHING. Lester R. Groom and Dayton W. Nordin.

This is another in the Fortress Press series, "Choirmaster's Notebook". Dr. Groom and Dr. Nordin have discussed in a clear but concise way ideas for improved tone quality, better vowels, effective dynamics, rhythmic vitality, breathing and phrasing, precision, attack and release, and accurate pitch which have been used, tested, and proved to work well by many practical church musicians.

(Fortress Press. 1963)

I THANK THEE, LORD. Earle Copes.

Mr. Copes' anthem for Thanksgiving or general use is one that can effectively be sung by a youth choir alone or in combination with a children's choir or solo voice. The text is worthy and the musical setting quite effective.

(Abingdon Press. 1963. Unison, SATB. 24¢)

HEARKEN ALL, WHAT HOLY SINGING. Kathryn Rawls.

Mrs. Rawls, long-time friend of the Guild, has arranged a setting of this anonymous carol text for two-part voices, handbells (optional) and organ or piano. All Guild members will want to examine this score.

(J. Fischer #9474. 1963. 30¢)

SHEPHERDS COME. Roberta Bitgood.

Another Guild friend who has served as a contributor to the Letters and as a Board member is Miss Bitgood, whose setting of the 17th century "Alle Gioie Pastors" for SATB and flute solo will be of interest to those who work with youth choirs.

(J. Fischer #9480. 1963. 20¢)

THREE MORAVIAN CAROLS. Phyllis Tate.

As the strains of carols new and old are heard throughout the world, the alert director will be listening and looking for materials to use during the Christmas, 1964, season. These three ("Andrew Mine, Jasper Mine", "By the Wayside", and "Long Ago in Bethlehem") are worthy of your consideration.

(Oxford University Press. 1962. 55¢ Unison)



We went out on a limb last month and announced the dates of the '64 Seminar. But, because of some conflicts, the dates must be changed.

*Now*

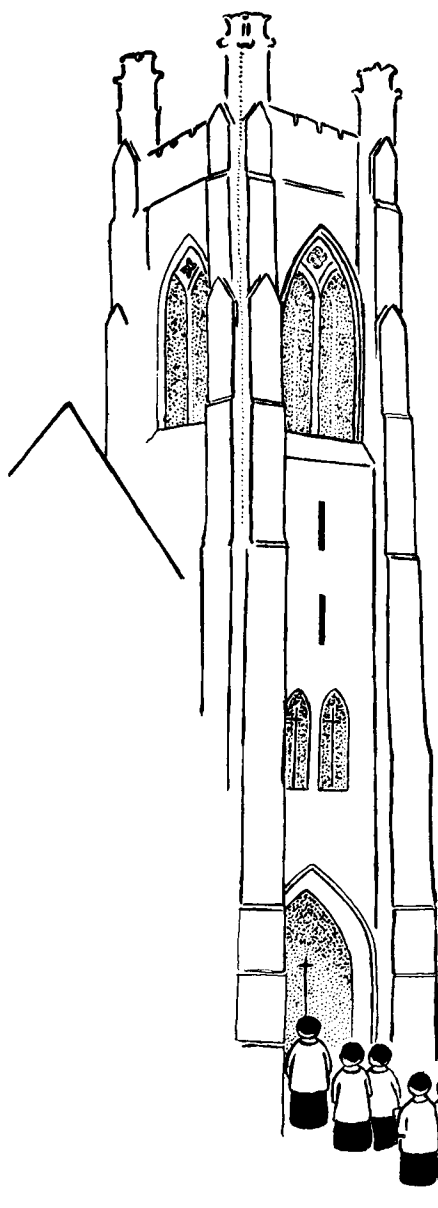
IT CAN BE TOLD  
and correctly, this time.

CHORISTERS GUILD SEMINAR

June 15-19, 1964

INDIANA CENTRAL COLLEGE and  
UNIVERSITY HEIGHTS E.U.B. CHURCH

ANOTHER GREAT SEMINAR - PLAN NOW TO ATTEND

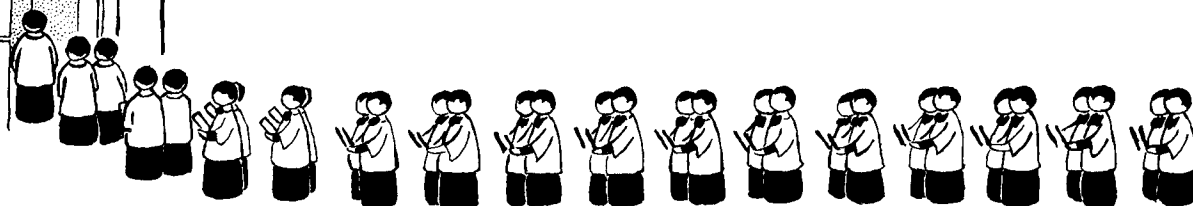


## FOR THE NEW YEAR

*In the 20th Annual Report of the Board of Christian Education of the Presbyterian Church, U.S.A., Paul Calvin Payne wrote a challenge to the Sunday School teacher. Children's choir directors are teachers also. By changing the subject from teachers to the first person singular, let each director read himself into it and find a New Year challenge in each sentence.*

"Let me carry a heart warmed and illuminated by the radiance that streams from the cross. Let me give myself in utter devotion to preparing for directing in every possible way. Let me be a real friend of the singers in my choir. Let me realize that to lead a choir is not to conduct a brief session once a week, but to enter a seven-day-in-the-week adventure in friendship. Let me not only work hard at my task, but pour out my soul in prayer to God while I work. Then I will make history by planting 'thoughts sublime that pierce the night like stars' in the minds of those I direct."

*Amen — May it be so.*



### CHORISTERS GUILD LETTERS

Volume XV

1963-64

January

Number 5

Federal Lee Whittlesey, Editor

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

Sally Lane, Christine Kallstrom, Contributing Editors

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The Choristers Guild Letters are published for its members by the CHORISTERS GUILD

Ruth Krehbiel Jacobs, Founder  
440 Northlake Center, Dallas, Texas 75238  
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Last year Leslie suggested that we send used Christmas cards to one of the many places around the world where they can continue to bring cheer and a message of the Babe and Good-Will. The letter reproduced at the right is one he received as a result of cards he sent. Read it and you will see what a message they can continue to bring in '64.

Here's an idea! Read this letter to your children. Suggest they bring used Christmas cards to a rehearsal to be sent to one of the following:

Vocational Development Center  
Bldg. 229,  
Fort Ruger,  
Honolulu, Hawaii

Mrs. Evelyn Quisenberry  
Palama Settlement  
810 N. Vineyard St.,  
Honolulu, Hawaii  
(Send reproductions of paintings,  
also fancy tissue inside envelopes)

Miss Allssandrine  
Bellevue Hospital  
New York City, N. Y.

Dear Friends:

Thank you for your packages of Used Greeting Cards received this week. These will bring great happiness to the children of Formosa, and to those who are ill. We will have a Bible verse printed in Chinese character on each one before they are given out, so that they carry God's message too.

We believe that these bright cards bring an unspoken message from the land across the seas to the people here which tells of the love and unselfishness of those who took time to send them. Little children running home from Sunday School with a bright card in hand and happiness in their hearts are part of the result. The leper patients and the aboriginal patients receive them too, and it cheers them. Always with the gay greeting card is also the love of God printed in Chinese for all who can read.

We thank you for having a share in this happy part of our work.  
In His Name we thank you and in the name of the humble people who will receive them.

Yours in His service,  
Lillian R. Dickson

Father M. Vendermin  
SCRC Mission  
Madai P. O. Cannamore Dt.  
Keralia, India

Mrs. Lillian R. Dickson  
P. O. Box 2131  
Taipei, Taiwan (Formosa)  
(Runs orphanage and Bible School.  
Write "Printed Matter Only,  
Used Greeting Cards. Of No  
Commercial Value". Send by  
boat mail.)

P.O. Box 2131  
Taipei, Taiwan  
Free China

*This is what we promised --*

### A True Story About The Prayer, FOR HARD THINGS

As is true with any adventure, each member of the Kemp family had his and her share of "hard things" to be experienced last year amid the many exciting times.

Suppose you were 10 years old and you were suddenly surrounded with children who did not speak your language. You were seated in a classroom where everything was taught in a foreign language and you were desperately trying to "catch on". As admirable as your efforts were, for a number of months you were very seldom understanding assignments, problems, directions.

It was after school on one of the most trying days that Peggy came to me and sobbed out her difficulties. Luckily, it was the day the mailman had delivered The Choristers Guild Letter, the front page of which carried a short poem,--A Prayer for Hard Things. We bowed our heads and prayed this little prayer together. Peggy asked if she could take it to school the next day so when things were rough, she could slip it out of her desk and read it as a prayer.

As Peggy said, "It doesn't solve my math problems or give me the answers like magic, but it makes me think right inside myself and helps me have courage to do the best I can without pushing the panic-button."

We are grateful for this lovely setting of a poem which has already helped one young life. I'm sure we shall be teaching it to many other boys and girls, the depth of whose anxieties and problems we may not know.

Thank you, Jane Marshall!



P.S. I am giving each child in my Junior Choir a copy of this anthem, rolled up and tied with a red bow -- as my Christmas gift to each one. It will be our January anthem, one which should start the New Year right!

And HAPPY NEW YEAR TO YOU!



### ATTENTION -- COMPOSERS

The Potomac English Handbell Ringers offer an award of \$50 for an original composition for Handbells with a Solo Instrument (String, Woodwind or Brass).

Entries must be marked by a nom-de-plume, with full name and address enclosed in a sealed envelope, and return postage included. The winning entry will become the property of the Potomac English Handbell Ringers; and in the event the judges decide that no entry is deemed worthy, the award will be withheld.

Entries must be received not later than May 1, 1964.

Address:           The Potomac English Handbell Ringers  
                      9051 River View Road, S.E.  
                      Washington, D.C. 20022

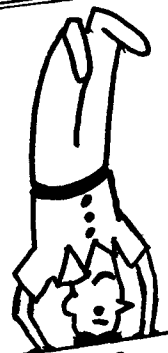
More jog-up ideas for you to  
make your own.

*The First Presbyterian Church, Adrian, Mich.*

156 EAST MAUMEE  
DIAL CO 5-2928

a m i u p s e t ! ! !


I had a fine rehearsal,  
Some of my singers weren't there,  
When we sing next time for a service  
The anthem will need some repair!



WE MISSED YOU! WE NEED YOU!

HOPE THAT YOU ARE NOT ILL! If so, best wishes for a  
QUICK recovery and QUICK return to QYR.

Submitted by Guild  
members. Maybe  
you never have an  
absence!  
Some of us do,  
sorry to  
say.

YOUR  WAS EMPTY  
WE HAD A BIG  
BECAUSE YOU WERE  
GONE!

Cut this  
out before  
mailing



Did you go  
to the moon —  
on something?  
We missed you at choir!

Roses are red,  
Violets are blue,  
We can't do our best  
Unless we have you.

Twinkle,  
Twinkle, Little  
Star, How we wonder  
where you are; Choir  
came and went this week, And  
you weren't here to help us speak.

Words By:  
Charles Wesley  
1707-1788

"LOVE DIVINE, ALL LOVES EXCELLING"  
Love Divine 8.7.8.7.D.

Tune By:  
John Zundel  
1815-1882

Hi, Boys and Girls!

I just love Pop Corn and Hot Chocolate on these cold Winter nights! I love the way the fire burns and the wood smells and I love having my family sitting there with me, even though we argue sometimes about what television program to watch!

You know - people use the word "LOVE" for all kinds of thoughts and feelings, but the most important meaning of LOVE is the "Law of Love" which Jesus taught by His life on earth.

Remember how the Hebrews made a covenant promise with God and agreed to live by the Ten Commandments Law (Exodus 20:1-17)? Well - Jesus taught a SHORT CUT to following all of the Hebrew laws that will work even for us in following our laws today. He called it the Law of Love and you can write down His exact words from Matthew 22:35-40 \_\_\_\_\_

---

Jesus give many examples of God's Plan of Love in stories He told called "Parables". Each of us looked up a different parable and told about it at choir. We even acted out two or three of His stories. Here are some parables for you and your friends to read:

The Candle under a bushel	Matt. 5:14-17	The Talents	Matt. 25:14-30
The Father and Two Sons	Matt. 21:28-32	The Sower	Mark 4:1-13
The Lost Coin	Luke 15:8-10	The Good Samaritan	
The Lost Sheep	Luke 15:1-8	The Shepherd and	
The Mustard Seed	Mark 4:31-32	Good Sheep	John 10:11-19
The House Built on		The Pounds	Luke 19:12-27
Rock and Sand	Matt. 7:24-27		

One reason I like singing "Love Divine, All Loves Excelling" is that it reminds me that God expects my life to show the MEANING of LOVE just as the life of Jesus did:

"Fix in us Thy humble dwelling"  
"Pure and Spotless let us be"

See if you can discover what "ALPHA" and "OMEGA" mean:

ALPHA means \_\_\_\_\_ OMEGA means \_\_\_\_\_

We listened to the tune and noticed the pattern of eighth notes on every second beat of every second measure! Our choir teacher asked us to hold up our hands when the MAJOR turned into MINOR for two measures. Can you figure out where that happens?

Our world today needs "The Law of Love" just as much as did the world in which Charles Wesley wrote this hymn two-hundred years ago so why don't you and I learn this hymn as our promise to God that LOVE comes first in our lives!

Your friend,

Charley the Choirboy  
(Mrs. Christine Kallstrom)

*Editors note:*

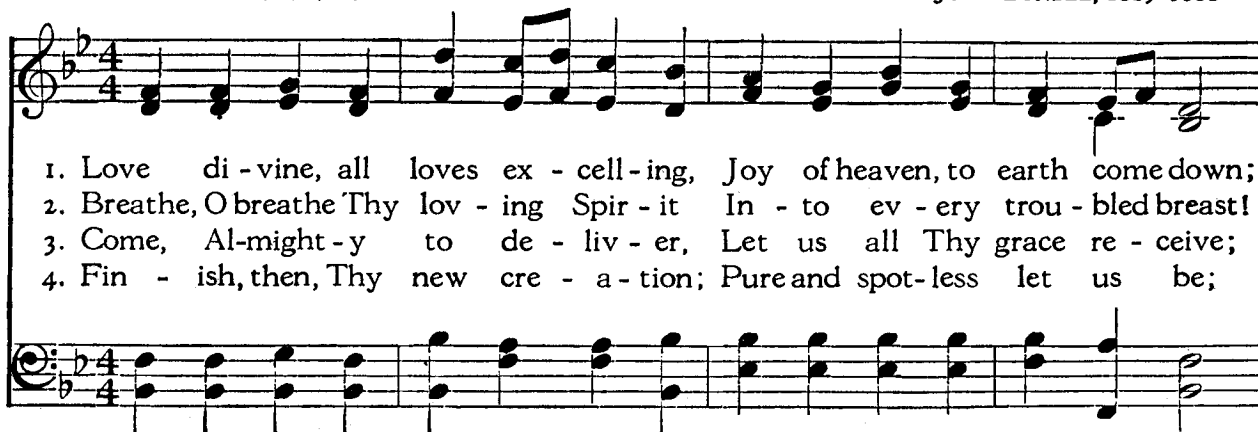
*Since the hymn study originally announced for this month, "O God in Whom We Live and Move" is not found in most denominational hymnals, we have asked Mrs. Kallstrom to substitute a more familiar hymn for your use.*



LOVE DIVINE. 8. 7. 8. 7. D.

CHARLES WESLEY, 1707-1788

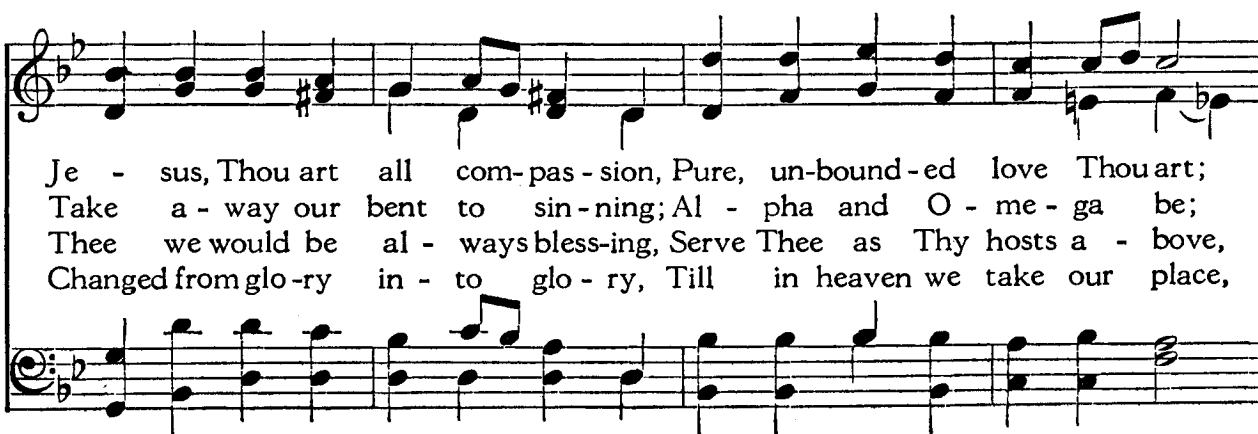
JOHN ZUNDEL, 1815-1882



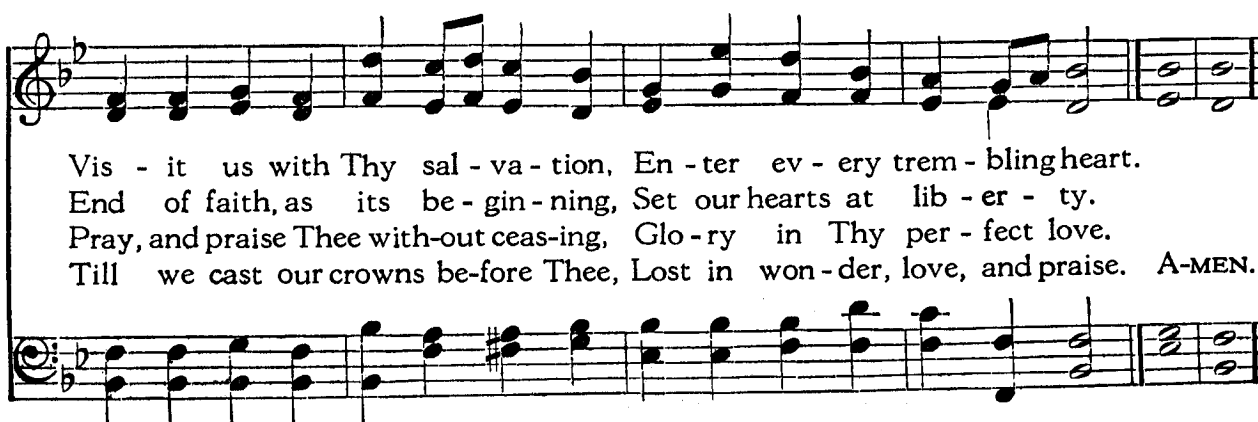
1. Love di-vine, all loves ex-cell-ing, Joy of heaven, to earth come down;  
 2. Breathe, O breathe Thy lov-ing Spir-it In-to ev-ery trou-bled breast!  
 3. Come, Al-might-y to de-liv-er, Let us all Thy grace re-ceive;  
 4. Fin-ish, then, Thy new cre-a-tion; Pure and spot-less let us be;



Fix in us Thy hum-ble dwell-ing, All Thy faith-ful mer-cies crown!  
 Let us all in Thee in-her-it, Let us find the prom-ised rest;  
 Sud-den-ly re-turn, and nev-er, Nev-er more Thy tem-ples leave.  
 Let us see Thy great sal-va-tion Per-fect-ly re-stored in Thee:

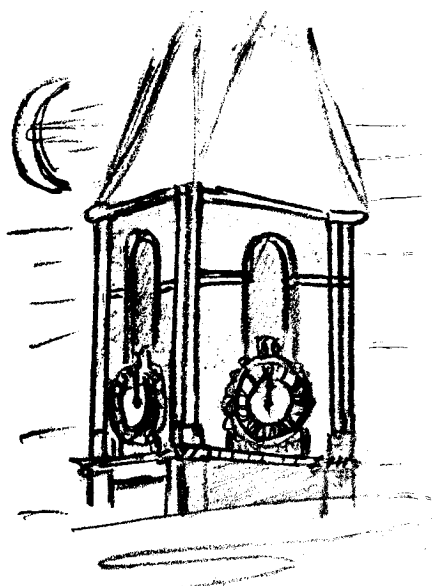


Je-sus, Thou art all com-pas-sion, Pure, un-bound-ed love Thou art;  
 Take a-way our bent to sin-nig; Al-pha and O-me-ga be;  
 Thee we would be al-ways bless-ing, Serve Thee as Thy hosts a-bove,  
 Changed from glo-ry in-to glo-ry, Till in heaven we take our place,



Vis-it us with Thy sal-va-tion, En-ter ev-ery trem-bling heart.  
 End of faith, as its be-gin-nig, Set our hearts at lib-er-ty.  
 Pray, and praise Thee with-out ceas-ing, Glo-ry in Thy per-fect love.  
 Till we cast our crowns be-fore Thee, Lost in won-der, love, and praise. A-MEN.

## "TINTINNABULATIONS"



New Year's Eve, "Hogmanay" is perhaps the most exciting, bellringingest festival in Scotland. In fact, the celebration sometimes continues throughout "the hinner end of Yule" until "Uphalieday" or Twelfth Night.

In some parts of Scotland the Old Year is "burned out" with ancient bonfire and flambeau ceremonies; in towns and cities, the New Year is greeted by crowds gathering at the Mercat Cross, the traditional town-center. In Edinburgh, however, the crowds assemble at the Tron Kirk, a few paces down the Royal Mile below the Mercat Cross and old St. Giles Cathedral, being drawn thither, no doubt, by the 4-faced clock in the great high tower.

A hush falls on the gay throng as the hands of the clock approach midnight; all nature seems to hold its breath for a tense moment as it awaits "The Chappin o' the Twal"

(the striking of 12 o'clock). Then the magic moment arrives - "Bom-Bom" sounds the deep-throated Tron Bell, followed immediately by St. Giles' ring of eight, St. Mary's eight, the Usher Hall carillon, and hundreds of bell voices - shrill and mellow, high and low, from every cranny of Auld Reekie. Sirens scream, horns blow, ships whistle from the Firth of Forth, bagpipes skirl, a cannonade resounds from the Castle. The crowds roar and shout, and gradually disperse to the strains of Auld Lang Syne. Greetings and hogmanays (small gifts) are exchanged, and groups of youngsters hurry off to go "first footing". First footing means visiting in the early hours of the New Year. Each family visited is greeted with "A gude New Year to ane and a'!", refreshments are served, and the first-footers are off again on their rounds. In olden times it was considered good luck for the household if a well-favored ("sonsie") person was the first to cross the threshold after midnight.

Many families prefer to celebrate the New Year at home around the fire, with games and good cheer. At midnight, the head of the house opens the door and shuts it at the last stroke of the bell, thus letting the Old Year out and the New Year in. Then there is a rush to beat pans and ring domestic bells at open windows - once a serious observance to exorcise demons and the evil influences of the Old Year. The clishmaclaver subsides, windows are closed, Auld Lang Syne is sung, greetings and hogmanays are exchanged, refreshments are passed, and "knock-knock" - the first-footers are at the door!



**RING OUT THE OLD:** The bell heard tolling at 10-second intervals during President Kennedy's funeral procession from the White House to St. Matthew's Cathedral was the Revere Bell (1822) in the tower of St. John's Church, Lafayette Square. Big Ben also tolled for an hour in London - an unprecedented occurrence, usually reserved for royalty. Innumerable other bells sounded throughout the Nation - tolling for our honored dead, tolling to expiate the sins of a nation, of an age.

Let's start the New Year fresh - pay our bills, return borrowed books, write overdue letters, and inspect our bells for Holiday Hangover. Clappers squeaking? Have you tried key oil for brass instruments? Odorless, stainless, and non-gumming. From your music store or SELMAR, Elkhart, Indiana. Bells tarnished? E-Z cloths are grand. Clean E-Z Mfg. Co., 514 N. 10th St., Phila., 23, Pa. \$3 per dozen. Ringers squinting? The new black KLIP-LITE is fine for easels or stands. WIESE Mfg. Co., Davenport, Iowa. Price \$4.35 . . . The most horrifying sound of 1963 - the dull scrunch, like a squashed pumpkin, of a large Handbell falling and breaking on a marble floor. This calamity befell the Potomac Ringers during a performance one month before Christmas. A cable to "CHIMINGS", London, (the Whitechapel code) brought a new bell via Air Mail in three days - before the next rehearsal! Insurance covered the accident.

RING IN THE NEW! Of interest, as this CGL goes to press, is the new One-Act Opera "One Christmas Long Ago" by William Mayer (Galaxy, \$6.50) based on that perennial childhood favorite "Why the Chimes Rang" by R. M. Alden. The national premiere was given December 14, 1963 with the Philadelphia Orchestra at the annual Children's Christmas Concert in Philadelphia. The 21-measure part scored for "bells" could easily be handled with a 2-octave set of Handbells. The upper theme of this part is scored for "celeste" and might possibly be played with tiny Handbells. Scott Parry rang the bell portion on his Handbell Carillon for the Philadelphia performance.

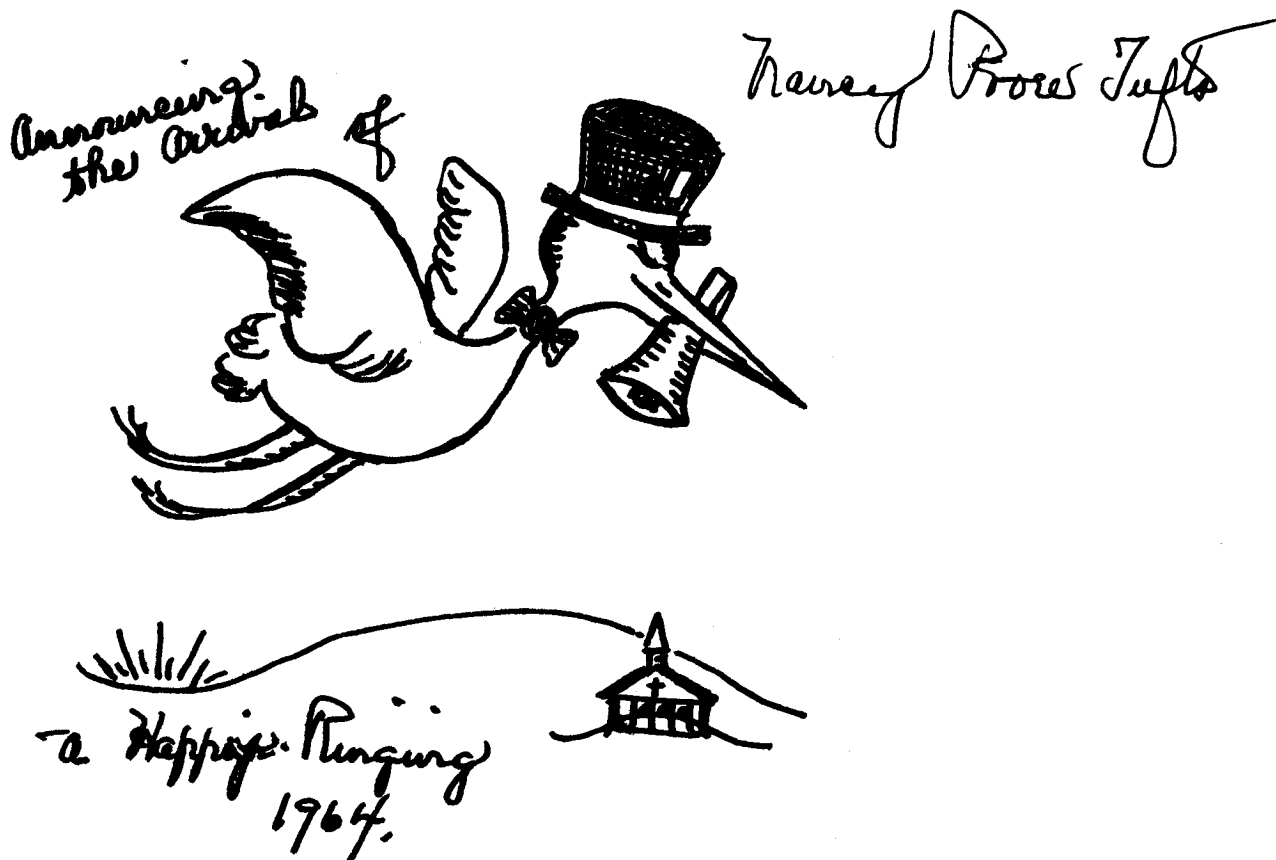
The cast calls for 2 Boy Sopranos, 5 or 7 Adult Singers, and a Mixed Chorus. Small or large orchestra scores may be rented, also a recording of the bell part. Two pianos may be used for accompaniment. Performance time: One Hour. Let us hope this Opera will prove to be another "Amahl", with bell overtones.

"Original Compositions for Handbells", compiled and edited by Nancy Poore Tufts is scheduled for publication in January. (HAROLD FLAMMER, \$2). We believe this to be the first collection of original compositions for advanced ringers handling larger sets of bells (3 to 5 octaves) . . . A collection of Organ and Handbell duos by Alinda Couper will be published by Flammer in the Spring . . . Among the many octavos published in '63 that included Handbell parts, we especially liked Kay Rawls' "Hearken All, What Holy Singing" (SA or U - J. FISCHER).

The Bell-Happiest group this New Year is surely the Bell Choir of the First Presbyterian Church, Lake Worth, Florida; Gerry Smith, Director. 42 Handbells arrived from overseas in time for Holiday Ringing. This delightful announcement is a dandy "first-footer" greeting for "ane and a" Ringers.

A Scottish Toast to CG Friends:

"YOUR HEALTH AND SONG!"



(FOR A BETTER NEW YEAR)

## SELF-EVALUATION SHEET FOR CHILDREN'S CHOIR DIRECTORS

An old proverb says, "He who dares to teach must never cease to learn."

A self-evaluation helps us to see our individual weaknesses, and aids in setting our goals for the future.

Do not be discouraged if you fail to score 100% "yes" answers to the questions below. You are being honest with yourself!

Do you prepare yourself spiritually before rehearsals, taking a few minutes for quiet meditation and prayer?

Do you plan ahead, working from a basic year's outline?

Do you prepare for each rehearsal with a lesson plan?

Do you arrive well ahead of the rehearsal time to arrange the room and all materials in a logical, usable way?

Are you careful to have the proper temperature and ventilation in the rehearsal room?

Do you begin rehearsals promptly, and dismiss on time?

Is your personal appearance neat and does your posture set a good example for the children?

Do you speak clearly and effectively, without distracting mannerisms?

Are you patient with all children, yet firmly insistent upon good behavior?

Are your registration cards and roll books up-to-date?

Do you praise individuals and the group whenever praise is sincerely possible?

When criticism is given, is it constructive?

Do you strive for perfection without sacrificing the needs of the individual?

Do you seek new teaching materials and methods and use them for variety in your rehearsals?

Do you devote time to personal study and attend workshops whenever possible?

Do you make use of an attractively arranged bulletin board?

Do you make opportunities for the children to hear good music (records and concerts)?

Are you acquainted with the parents, and do you enlist their cooperation?

Do you evaluate each session, as well as the entire year's work from an objective point of view?

Do you like children, and are you enthusiastic about your work with them?

Do you communicate and coordinate your plans with other leaders?



*Muriel Alfred arranged these questions for the Dallas Seminar last summer. She condensed and paraphrased some of the pointed concerns found on pages 277-279 in THE CHILDREN'S CHOIR by Jacobs. After you have pondered the above, read the original.*

*Let us get closer to our children in '64, be a better example for them, and lead them closer to the Great Example.*

## A NEW GUILD CHAPTER AND OTHERS

On October 28 a number of children's choir directors of Dallas and vicinity came together to discuss forming a Chapter of the Choristers Guild. The keynote of the evening was sounded by Mrs. Vincent L. Rohloff, who said:

"Many of us for years have been members of the National Choristers Guild, and we can testify very readily to its value and importance, but we have also felt a very definite need for an official local chapter. This is to become a reality tonight with this organizational meeting."

Then she went on to outline what she felt the Chapter could do. It was an enthusiastic meeting. Don Hermonat was elected President and with him a long slate of officers, which puts everyone to work.

An active year is scheduled with a children's choir festival to be conducted by Mabel Boyter in February. There are 24 members of the Dallas Chapter.

The information which I have in the Headquarters office is rather meager, but I believe there are now 10 Chapters of the Guild. In only a few cases do I have a list of the officers and members of the Chapters. I am eager to have my information correct and my files complete. Will the President or Chairman of each Chapter please see that I get:

- (1) Names of the current officers
- (2) Names of all members
- (3) An outline of the Chapter's activities for the 1963-1964 season.

At the last meeting of the Board of Directors of the Guild, they voted to appoint a committee to study Chapter - National Choristers Guild relationships and make recommendations as to how one can help the other. Because of this, and because I want to announce Chapter events in the LETTERS, I am eager to get the information requested above. Thank you.

What other city or area will be next to organize a Chapter? Headquarters will be glad to help you.

✻ ✻ ✻ ✻ ✻ ✻

George Edwards, the Police Commissioner of Detroit has been proudly showing around a Christmas Card from his son and daughter-in-law who are Peace Corps teachers in a small, isolated school in the Cameroons.

The message is in the form of an imaginary conversation with two older students, and gives a not-too-subtle picture of the pathetic and weighty needs and problems of these people.

YOU SAY THE PROBLEM IS SURPLUS FOOD,

But my child suffers from malnutrition.

YOU SAY THE PROBLEM IS MEDICAL CARE FOR THE AGED,

But 40% of our children die before they are five.

YOU SAY THE PROBLEM IS AUTOMATION,

But I don't know what the word means.

YOU SAY THE PROBLEM IS LIVING TOGETHER,

I say the problem is living.

But TELL ME about AMERICA,

And when you finish - explain **Christmas**.

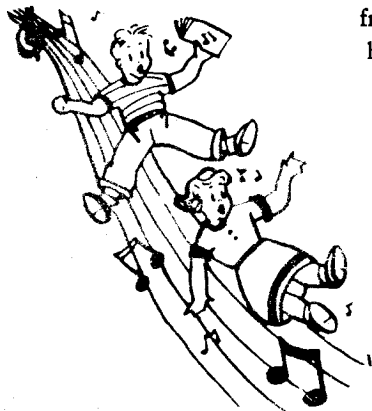
*May we "explain Christmas" in all our words and action during this New Year.  
Don't lose the Spirit of the Holy Season we have just observed.*



Thanks to John W. Mullen for another stimulating article.

## CATCH THAT CHILD!

Today we live in a complex world. No one has to have this proved to him for we are all caught up in the whirl of our culture. We are even being told that today much of our knowledge is less deep and less certain than that of the ancients. We seem to lose sight of the subject as a whole; we can't see the forest for the trees. And why is this true? Simply because the ancient world was free from all the hurry and scurry and noise of our culture and was capable of a higher degree of mental concentration which gave them an entire realm of experience that has all but vanished from the consciousness of the western world. One such area of thought is that which combines music, pedagogics, and medicine.



This article is not designed to go into the subject deeply. It can only take the reader through the door for a glimpse at a subject that is in itself just beginning to blossom in present-day living. The writer is by no means an expert on the subject, but his experience (by complete chance) of the therapeutic value of the Orff Schulwerk has led him to the threshold of a great adventure. I hope to share with you just a few thoughts, ideas, and experiences. Something that is said might

help you catch a child that might otherwise go by untouched.

The power which music holds over us all is not a new idea. It has been with us for centuries. The most rational minds in history have tried to deal with the subject and have only wandered into vague generalizations about harmony, rhythm, and its peculiar scientific-spiritual qualities. The Greeks knew that certain of their modes were better for love or festivals and some were even considered dangerous. Today, in India, the "ragas" are thought of in the same manner. Plato realized the power music had to send soldiers out into battle inspired. We realize this today along with such uses as background music, T.V. commercials, or the hymns of the church.

The idea of music being used to heal is a very old one, even though it was taken up by science only a few years ago. We know from the Bible that David tried to lighten Saul's depressions with music. Pythagoras recommended certain kinds of song to soothe pain and calm excited nerves. It is interesting to note that in all primitive cultures, music, especially song, was an integral part of healing ceremonies. There is no need for the reader to begin to think in terms of magic, since we all know the quieting effect the lullaby has from our own everyday experience.

Music, in itself, does not heal, but it can open the door to a better life for many. Its effect is on the conscious as well as unconscious. It is here that the "elemental" music of Orff comes into the foreground. Here the instruments provide a unique opportunity of catching the child at the levels of the unconscious in his personality. It is here that they can provide a liberating effect upon the child without his having to learn special playing techniques or knowledge of music. Where much of music therapy has been *passive* in its approach, the Schulwerk gives the child a great amount of *active* playing within the framework of a group experience. This brings us to an important aspect of the Schulwerk. It gives the child the chance of gaining immediate contact with others also engaged in music-making (creation), and this leads to the experiencing of harmony in both a musical sense as well as personal. Every child needs to find himself; to know the happiness of contacting another person (you), and becoming a member of a group (we). This I have seen happen in a most unique, natural way within the workings of the Schulwerk.

If present day education, and this includes Christian education, is to fulfill man's needs, — then it must use the arts for constructive, creative activity that will tend to counterbalance the stresses and strains of an industrial, materialistic age in which so many emotionally disturbed people are in need. I am not speaking of just those who are in need of hospital care. Far from it! Each child in today's

culture needs this inner care. We must be concerned with the whole child – with the emotional nature inside him. We should be concerned with the human weaknesses that have been brought about by our present state of uneasiness. We must give the child that which will effect his stability and integration as a human being.

This is the fourth dimension of education (Christian or otherwise), one that is too often overlooked by the frantic climb of our culture.

I have found that working with the Schulwerk can leave one in the heights of glory but, as in all work such as this, it can also leave one wondering. I am thankful that I have kept notes on every class and rehearsal I have ever held. For it is within these notes that I find the thread of progress that in everyday working can seem very remote. The few examples I shall give you are isolated ones. Some happened suddenly—as the one I mentioned in last month's article. Others took weeks and months to develop.



Let us look first at a group of handicapped children. The first problem was trying to bridge the emotional problems left by each child's handicap. Some were sullen, others would show no emotion, and some had withdrawn into their own world feeling useless. I was absolutely astonished (along with a professional medical therapist who observes each session) at the response to the beginnings of the Schulwerk. Here again I observed the power of Orff's "Elemental" approach. I was able to catch the child back where his handicap was of no importance or hindrance. One boy who would not take part in other group activities in the school responded and enjoyed working with the class. This opened the door for the staff in their work with him. Others were able to develop and control movements under the power of creating music that did not come through other means of therapy. To see hands grasp an instrument that had been idle; to see un-coordinated arms finally come together in the formation of a cymbal crash; to hear the lovely melody formed from the glockenspiel and see the indescribable facial expression as it is produced by a little girl almost deaf; to see legs that can hardly walk suddenly and with determination begin an improvised dance step; to see a group of children become a happy creative unity without thought of individual problems; these are a few of the results that have made the Schulwerk rewarding.

Children have entered the choir room full of aggression, impulsive, and lacking in concentration. One can see on their faces the toils of their day – the struggle of the times. But within the space of a few moments these symptoms diminish. You can sense in the room a calmness that has come over the children; they have become attuned to both outer and inner harmony and order. Groups of children become a community. Individuals free themselves from whatever problem or abnormality that oppressed them. You have led them once again to the threshold of a natural experience and a glimpse at the Life so freely willed for all of us.

To catch a child and change his life or to make richer the one he is passing through is positive. The Schulwerk can be an invaluable tool within the hands of the Christian educator (choir director) and it is within this light I shall finish this series next month with:

### THE SCHULWERK'S PLACE IN THE CHURCH.

*THE YOUTH CHOIR DIRECTOR.* Marie Joy Curtiss

In the words of the author, "This book is addressed to Youth Choir Directors in an attempt to help them with problems peculiar to their part of the church music program. The majority of these problems are centered around: 1) choir organization and discipline, 2) understanding children's voice, 3) gaining the co-operation of church staff and parents".

The material included in the 64-page book has been successfully used by the author in twenty years of public school teaching and fourteen years of church work with 10 to 18 year olds.

Organized under the general classifications of 1) building your choir program, 2) ministers, parents, adult committees, 3) recruiting and auditioning, 4) rules and forms, 5) training the singing voice, 6) vocalises, 7) rehearsals, and 8) choral techniques, the paper-back book is easy to read and contains numerous examples and illustrations.

(B. F. Wood Music Company, Inc. 1963. \$3.50)

Children's choir directors should ever be alert for books which may be used during rehearsal, displayed on a browsing table for early arrivals, or added to the church library. Several examples follow:

*SONG OF ST. FRANCIS.* Clyde Robert Bulla

One of the writer's favorites for use with primary age children is this simple and dramatic biography of St. Francis of Assisi. On the one hand, children see him as a mischievous boy, full of child-like pranks; on the other, they see St. Francis as one who loves the birds, animals, trees, flowers and the beauties of nature as well as children of God all over the world. The hymn "All Creatures of Our God and King" takes on new meaning as children see its author as a man dedicated to kindness and unselfishness.

This year's study of St. Francis culminated during the Advent Season when primaries were given individual manger scenes and told of his interest in the nativity hundreds of years ago.

(Thomas Y. Crowell Company. 1952. \$2.50)

*SONGS ALONG THE WAY.* Elizabeth Allstrom

To help children find the deep spiritual values that lie in the Psalms, Elizabeth Allstrom has selected some that seem especially appropriate and has written something of the background of each. The Psalm, or portions thereof, follows, along with excellent woodcut illustrations.

(Abington Press. 1961. \$2.50)

*ARTURO AND MR. BANG.* Beatrice and Ferrin Fraser

Arturo Aardvark, who was born with a throat like a silver bell, was discovered by a choirmaster who made arrangements to take Arturo to New York for an audition with the unpredictable director of the opera company, Mr. Bang. Arturo was accepted and prepared the role of Madame Butterfly, only to find that at the last minute, he couldn't reach the high notes. As his voice changed from soprano to alto to tenor to bass, Arturo prepared "Madame Butterfly", "Carmen", "Aida" and "Faust".

The choir director who uses *ARTURO AND MR. BANG* will want to establish in the minds of his youthful choristers the differences between soprano, alto, tenor and bass voices. Recordings of short selections from each of the operas might be used, followed by the singing of more familiar hymns and anthems.

(Bobbs-Merrill Company, Inc. 1963. \$2.50)



**BENNIE THE BEAR WHO GREW TOO FAST.** Beatrice and Ferris Fraser

In this earlier book, the Frasers used a bear family to teach children the difference in size and sound of a violin, viola, cello and double-bass.

Once again, instruments, recordings and pictures will be useful.

(Lothrop, Lee and Shepard Company, Inc. 1956. \$2.50)

*(Occasionally the Guild office receives an order for books or anthems reviewed by Mrs. Lowder or some of our other writers. We do not have this material for sale. It is suggested that you obtain it through your regular bookstore or music dealer.)*



## MEET WITH YOUR GUILD LEADERS

*Each month we will list the places and days where we will be available to meet Guild members. Come see us.*

**HELEN KEMP:** *January 1, 2* – Writers Conference for Methodist Music Curriculum, Nashville, Tenn. Contact Earle Copes, Methodist headquarters.

*April 4* – Oklahoma Methodist Junior Choir Festival. Coordinator, Edwin Karhu, Methodist Church of Nichols Hills, Oklahoma City, Okla.

*April 7* – Lecture on Children's Choirs, Enid, Okla. Contact Mrs. Gene Griffin, University Place Christian Church.

**F. L. WHITTLESEY:** *January 20* – One day workshop on Methods and Materials for Denver Chapter of the Choristers Guild. Contact Mrs. Walter A. Clark, 1120 Adams St., Denver 6, Colorado.

*February 11-13* – Nation-wide conference of Baptist Musicians, Louisville, Ky. No registration fee. Contact Loren R. Williams, 127 Ninth Ave., North, Nashville 3, Tenn.

*April 8* – Meeting with the Milwaukee Chapter of the Choristers Guild. Contact Mrs. Laurette Cotton, Trinity Methodist Church, Milwaukee 7, Wisconsin.

*April 10-12* – Workshop and festival, Rochester, Minn. Contact Robert Scoggin, First Methodist Church.

*Let us go back to fundamentals and re-think them with a master.  
Then re-apply them as we take up new music in a new year.*

## ELEMENTARY VOICE TRAINING

We have talked a great deal about imaginative programming, enthusiastic leadership, coordination with the church school curriculum, and adequate preparation for rehearsals. Every one of these items is vitally important in our choir work and we speak of these things with certainty and clarity.

However, when we begin to talk or write about vocal method, we become less proficient in expressing ourselves clearly. This, I believe, is caused by different sets of terminology which we acquired at various periods of our own vocal studies. All of us should bear in mind that there are varying ways of expressing the same truths and that it is not necessary to launch out into long professional terms in order to work successfully with junior choirs.

Though tone quality is an intangible thing, there are proven and tangible ways to achieve it. The foundations of good tone are easy to lay if approached in a reasonable manner. The development of good tone, however, is never-ending.

What is good tone? Do I *know* what sounds I want to hear? Do I know how to go about developing it with my children?

### STOP

### LOOK

### LISTEN

At your very next rehearsal, why don't you take this railroad crossing advice?

**STOP!** Stop singing with the children. Stop leading them with a too heavy piano. Stop being so busy getting notes that you never get to the music.

**LOOK!** Look at their faces. Do they show signs of physical strain? What about their eyes and expression? Do they look alert and "tuned in", or are they passive and far-away in thought? Are they slumped over and long-necked? What is the over-all picture of your young choristers as they sing?

**LISTEN!** Listen to the sounds they are making. Listen honestly, objectively. Face the Music! Don't drown them out. Are they shouting? Are they whispering? Do you rely on a few good singers to carry the others?



When shall I begin my improvement campaign ——— AND HOW!

Begin now ——— with YOU! Be sure that your inner ear knows what it wants to hear. Good recordings have been listed in many of the past LETTERS. Look them up and purchase at least one. Listen, make inner notations. Try singing hymns and anthems you plan to teach, not for the purpose of singing with the children, but to establish a concept of tone within yourself. The golden rule should be to show them how to do it, but then let them do it themselves.

## CHECK-POINTS FOR YOUR NEXT REHEARSAL

### POSTURE and BREATHING

These two basic principles go together. Have children sit *tall* with straight, plumb-line backs. Be sure not to encourage stiffness or tenseness, which is usually caused by raised shoulders. Shoulders and arms should hang at ease.



For singing, feet should be squarely on the floor. Leg-crossing should not be permitted during rehearsals or services.

When children assume correct posture, there is the natural tendency for the rib-cage to expand and allow air to fill the lungs. Be sure your choristers get the idea of *expanding* to breathe (widening the rib-cage) rather than puff-pigeon, high-chest heaving. If you need a mental picture, have children grasp an imaginary accordion. Pull out as they inhale, allow to return to normal position without collapsing chest. Or suggest that they prepare for a long swim, under water, across the pool. Children should be taught to breathe quietly. Close your eyes. Have them inhale so quietly that you cannot hear the slightest sound. (For singing, breath should be inhaled through the mouth – so that the throat will be open. To encourage brightness, suggest they think of breathing also through their eyes!)

### ALERTNESS

There is a definite link between good posture and the attitude of alertness. I believe that alertness, though required, must be inspired. Your children will “mirror” you. Encourage eye-contact between each child and yourself. Children must be taught to *watch*, so they will develop a feeling of mutual endeavor with the director.

Why not try this four-point beginning –

- (1) Stand tall, (2) Expand, (3) Pause, (4) Sing

### PAUSE

What does the pause mean? Think! Concentrate! Hold back breath so that the first word won't be a big gulp of air! How long is the pause? — A split second, and it can mean the difference between a good beginning and a poor one.

Next month: Beginning a song—— Vowels —— Consonants—— Pitch——

HAPPY NEW YEAR!

Thought for the month——

“Success in teaching can only result from active co-operation between teacher and class. With this co-operation, the result will be the *sum* of their two efforts. Without it, the result will be merely the *difference* between their will-powers.”

from the Amateur Choir Trainer

Henry Coleman

Oxford University Press



## GUILD FAMILY BUSINESS

"The meeting will please come to order." The first matter of business is to thank all you kind Guild-ers for your patience in the first few months of the change in control. I appreciate the many thoughtful things you have said and done to make me feel welcome in my new position. You are an inspiration to me – I want to do my best for you and your children.

It will be necessary to have a page like this – a page of business details – occasionally. I promise I will keep them to the minimum. But I ask you to read and heed when it is necessary to write.

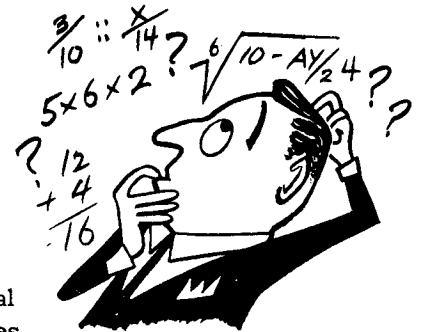
Please let this office know when you move and have a change of address. Just a form card, such as the post office provides, will do the trick and save returned mail; thus, we serve you better.

A new price list of anthems, hymn studies, cartoon pages, books, etc., which the Guild carries for your use is included in this issue. Please discard all former price lists. We have tried to give you sufficient information about the materials so you can order exactly what you need.

When you send in orders for materials, make your orders as clear as possible – and a one dollar minimum, please. A check with the order saves you postage.

Several have written me about permanent orders for Irvings, hymn studies, or anthems. We never have done this, but if it will be of service to you, we will set up a new file. You can give us a permanent order for, say 30 Irvings, or 50 hymn studies, or what you want to be mailed to you when they are printed. Then we would send them and bill you or the church. Let me hear from you if this arrangement interests you.

- Californians – No Sales Tax necessary now.
- Tennesseans – Tax or Exemption Number, as you have been.
- Texans – 2% Sales Tax on materials or a statement from your church that the material purchased is for church use only.  
This statement will be kept on file for future orders.



On the sale of pins and crosses, we still must collect the Federal Excise Tax of 10% or have an exemption letter for your church in our files.

You who have been members of the Guild for some time will recall that there has been reference, from time to time, to the status of the Guild regarding corporation taxes. The Internal Revenue Service has just given your Guild a favorable ruling, declaring that we are free from paying taxes and that we are indeed a "non-profit, religious and educational organization."

One important part of this ruling is expressed in the paragraph below, quoted from the official letter from Washington:

"Contributions made to you are deductible for the year ending August 31, 1960, and subsequent years by donors as provided in section 170 of the Code. Bequests, legacies, devices, 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 purposes under the provisions of sections 2055, 2106 and 2522 of the Code."

There are many projects which the Guild officers have wanted to undertake which could not be done without more financial means. Now we hope that many interested persons will make tax-free contributions to help us extend our religious and educational influence. Would it not be fine if each member could convincingly approach a friend and receive a gift for the extension of "Christian Character through Children's Choirs".

I have an idea on which I would like your help. Have you had a boy or girl in your choirs back over the years who has gone on to fame in any of the Arts or Sciences, the academic world or the business world, in any of the professions; a person whom our present day Choristers might know? If so, drop me a card with name, position and address of such a person.

I hope to have a series of pages next year with the picture, biography, and testimony of well known people to the value of children's choirs. I need suggestions from you for this project.

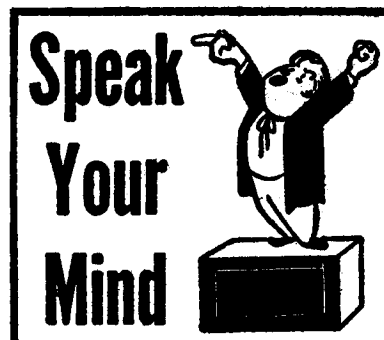
As you plan your spring programs and Easter services, give consideration to Guild anthems for your children. The music is distinctive; some a little tricky in places, just enough so to challenge the singers. May I suggest that you give special attention to the following: A-5, A-6 A-7, A-15, A-16, A-18, A-19, A-20, A-22, A-24 (see enclosed materials listing). Have you studied Jane Marshall's anthem (A-26) which was in with the December LETTERS? If you use handbells and voices you will be especially interested in the supplement coming with the February LETTERS. This anthem was written by Lloyd Pfautsch and given to the Guild. Your use of Guild-published material helps the business end of the Guild, as well as helping you and your children.

There may be new members, and old ones too, who are not aware that the regular membership dues of \$4.00 per year do not cover the cost of the LETTERS they receive. The very existence of the Guild is dependent on small profits from the sale of anthems, books, materials, pins, and crosses; and on the gracious contributions of those who believe in its purposes. We don't want to sound mercenary, but these are the plain facts of business life.

As you have ideas as to how to improve the LETTERS, the materials we print, the service we try to give, please write to me. Every idea will be carefully considered. I'm here to make your Guild more helpful to you. Thank you for this privilege.

#### SEMINAR BUSINESS

I'm delighted to be able to give you the names of some of the faculty who will inspire and instruct you at the



#### CHORISTERS GUILD SEMINAR INDIANAPOLIS, INDIANA JUNE 15-19, 1964

Dr. Nita Akin - Accompanying the Children's Choir  
Louise Currv - Christian Arts by and for Children  
Helen Kemp - Junior and Primary Choirs  
Nancy Poore Tufts - Handbells and Children's Choir Repertoire

Others to be announced

**Special** - Dr. Elton Trueblood will be the speaker on the closing night.

*Lay your plan now for June in Indiana*

IRVING can think about the words of the hymn tunes he sings,



because he knows many beautiful hymns by heart!

## MATERIALS AVAILABLE AT CHORISTERS GUILD HEADQUARTERS

440 Northlake Center, Dallas, Texas 75238

This listing (January 1964) supersedes all others; please disregard all previous listings. Additions to most series appear from time to time in the Guild LETTERS.

### THE "A" SERIES (ANTHEMS)

Choristers Guild Children's Choir Anthem Series  
An uncommon series of pieces for children's voices in unison

A-1	The Duteous Day Now Closes	Isaac - Bach	6¢
A-2	I Believe in God Above	Hall	6¢
A-3	Children of the Heavenly Father	Swedish Melody, arr. Legler	10¢
A-4	(Timothy's Christmas Song (Carol for Three Kings	Gay	15¢
A-5	All Things Bright and Beautiful	Burke	20¢
A-6	A Spring Carol	Combs	30¢
A-7	Ballad of the Dogwood Tree	Davis	20¢
A-8	The Three Kings	Burke	20¢
A-9	God of All Lovely Sounds	Burke	10¢
A-10	(A Japanese Carol (optional handbell accompaniment) (Jesus' Birthday Song	Whittlesey	15¢
A-11	(Christmas Carol (I am Jesus' Little Lamb	Burke	15¢
A-12	Praise God for Wheat	Burke	15¢
A-14	Christmas Bell Song (with Handbells)	Couper	15¢
A-15	For Flowers That Bloom	Burke	15¢
A-16	(Little Things That Run and Quail (Easter Song	Burke	15¢
A-18	In the Fields with God	Gehring	10¢
A-19	God Raised Up Jesus	Grime	10¢
A-20	Can You Count the Stars (with flute, or violin, autoharp)	Burke	15¢
A-21	The Little Child Upon the Straw	Lovelace	15¢
A-22	Birds are Singing	Maesch	20¢
A-23	God's Candles	Stanton	20¢
A-24	O Bells in the Steeple	Burke	20¢
A-25	Lord Guide Our Thoughts	Bitgood	20¢
A-26	For Hard Things	Marshall	15¢
A-27	A Child's Prayer (with Handbells)	Pfautsch	15¢

### REGARDING PRICES

A 10% discount is allowed on 50 or more copies of one anthem or in combinations.  
On all orders of \$5.00 or less which require billing, postage will be added.  
The Guild pays the postage if your check accompanies the order.  
There is a \$1.00 minimum on all orders

## THE "H" SERIES (HYMN STUDIES)

5¢ each page

These studies are designed for use in children's choir work—books. These will be useful by 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.

- |          |                                       |          |                                  |
|----------|---------------------------------------|----------|----------------------------------|
| H-1      | All Creatures of Our God and King     | (*) H-30 | O Brother Man                    |
| H-2      | All Things Bright and Beautiful       | (*) H-31 | We Thy People Praise Thee        |
| H-3      | Come Ye Thankful People, Come         | (*) H-32 | Long Ago and Far Away            |
| (*) H-4  | Doxology                              |          | (Christmas)                      |
| H-5      | Faith of Our Fathers                  | H-33     | Thou Didst Leave Thy Throne      |
| H-6      | For the Beauty of the Earth           | (*) H-34 | Holy Holy Holy                   |
| H-7      | Hosanna, Loud Hosanna                 | (*) H-35 | Into the Woods My Master Went    |
| H-8      | In Christ There is no East or West    | (*) H-36 | We Would See Jesus               |
| (*) H-9  | Joyful, Joyful We Adore Thee          | (*) H-37 | Immortal, Invisible              |
| H-10     | Psalm 150 (to be used with (H-9))     | (*) H-38 | If Thou But Suffer God to Guide  |
| (*) H-11 | Now the Day Is Over                   |          | Thee                             |
| H-12     | O Come, O Come, Emmanuel              | (*) H-39 | Shepherd of Tender Youth         |
| (*) H-13 | O Lord of Heaven and Earth            | (*) H-40 | Our Father Who Art in Heaven     |
| (*) H-14 | Rise Up, O Men of God                 | (*) H-41 | Good Christian Men Rejoice       |
| (*) H-15 | The God of Abraham Praise             | (*) H-42 | Now Thank We All Our God         |
| (*) H-16 | Ye Servants of God                    | (*) H-43 | Jesus Shall Reign                |
| (*) H-17 | Take My Life (hymn of dedication)     | (*) H-44 | Be Thou My Vision                |
| (*) H-18 | O God Our Help in Ages Past           | (*) H-45 | Life Is Good, For God Contrives  |
| (*) H-19 | Let Us With Gladsome Mind             |          | It                               |
| (*) H-20 | Gracious Spirit, Dwell in Me          | (*) H-46 | Sing Them Over Again             |
| (*) H-21 | May the Grace of Christ Our Savior    | (*) H-47 | Just As I Am, Thine Own To Be    |
| H-22     | As With Gladness Men of Old           | (*) H-48 | Our Church Proclaims God's       |
| (*) H-23 | When Thy Heart with Joy O'erflowing   |          | Love and Care                    |
| H-24     | God Be in My Head                     | (*) H-49 | The Voice of God Is Calling      |
| H-25     | O Sacred Head Now Wounded             | (*) H-50 | Once to Every Man and Nation     |
| H-26     | Praise the Lord, Ye Heavens Adore Him | (*) H-51 | Sing Praise to God               |
| H-27     | God Who Touchest Earth With Beauty    | (*) H-52 | Lo How a Rose E're Blooming      |
| H-28     | Praise to the Lord                    | (*) H-53 | Love Divine, All Loves Excelling |
| (*) H-29 | Infant Holy, Infant Lowly             | (*) H-54 | He Who Would Valiant Be          |
|          |                                       | (*) H-55 | O Spirit of the Living God       |
|          |                                       | (*) H-56 | Onward Christian Soldiers        |

H-54, 55, 56 will be printed in  
February, March, April 1964

### REGARDING PRICES

A 10% discount is allowed on 300 or more copies of hymn studies (or in combination with "DO", "C", "M" and "S" series).

On all orders of \$5.00 or less which require billing, postage will be added.

The Guild pays the postage if your check accompanies the order.

There is a \$1.00 minimum on all orders.



## DIRECTORS' BOOKS AND HYMNALS

THE CHILDREN'S CHOIR by Ruth K. Jacobs	
(A book of complete organizational plans, tried and tested).....	\$4.95
THE SUCCESSFUL CHILDREN'S CHOIR by Ruth K. Jacobs	
(A book of technics for handling children's voices).....	1.50
THE ABC'S OF THE DO RE MI'S (Teacher's Manual) by Ruth K. Jacobs	
(A series of 74 lessons for teaching note reading to primaries and juniors)	
(See below).....	.75
CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs	
(Complete, accompaniments and words):	
1-5 copies - 50¢ each	26-199 copies - 35¢ each
6-25 copies-40¢ each	200 or more copies - 30¢ each

All postage on books and hymnals prepaid by the Guild

### THE "DO" SERIES

(Choir Work-Book Pages)

5¢ each page

To be used in connection with the ABC's of the DO RE MI's (see above)

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DO-3 - (Chart III)	DO-6 - (Review Page III)	DO-10 - (Review Page VII)
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1. Irving - himself
2. Keeps an eye on director
3. Which one is you?
4. About pronunciation.
5. Irving is proud of his CG pin
6. Sing We Nowell
7. Irving holds music correctly
8. Surrexit Christus hodie, Alleluia!
9. Asks about voice quality
10. Are you a good learner?
11. Treating new choir members
12. Irving misses only when ill
13. Irving and mother mark calendar
14. Eager for choir to start
15. Singing in the bathtub
16. Irving thinks about the words

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1. ....to start the year?
2. ....to learn our songs?
3. ....to act in church?
4. ....to be on time?
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- 

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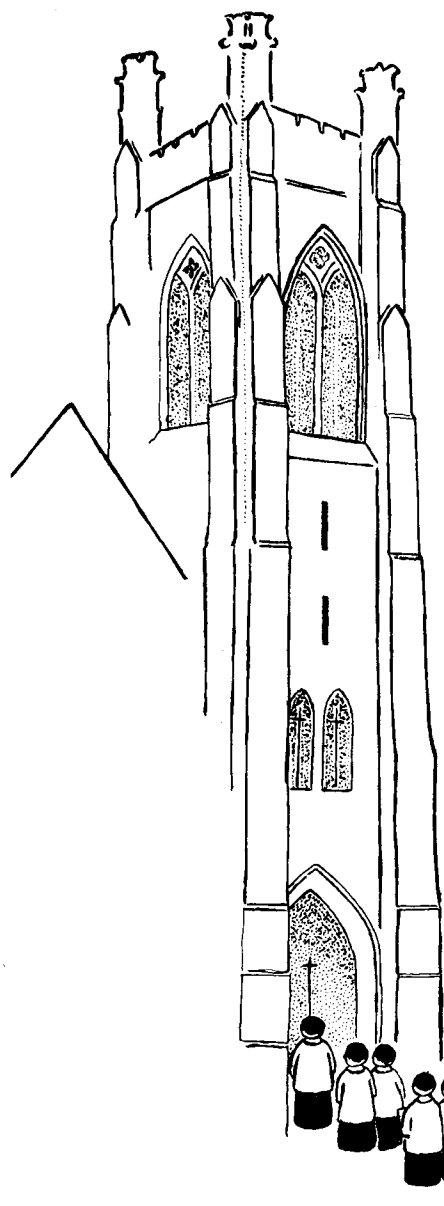
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Choristers Guild, 440 Northlake Center, Dallas. Texas 75238



Would you set your name among the stars?  
Then write it large upon the hearts of children;  
They will remember.

Have you a vision of a finer, happier world?  
Tell the children;  
They will build it for you.

Have you a word of hope for poor, blind, stumbling  
humankind?  
Then give it not to stupid, blundering men;  
Give it to children.

In their clear, untroubled mind it will reflect  
itself a thousandfold -  
And someday paint itself upon the mountaintops.

- Clare Tree Major

(Used by permission)

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CHORISTERS GUILD LETTERS  
Volume XV                      1963-64                      February                      Number 6

Federal Lee Whittlesey, Editor  
Helen Kemp, Norma Lowder, Nancy Poore Tufts, Associate Editors  
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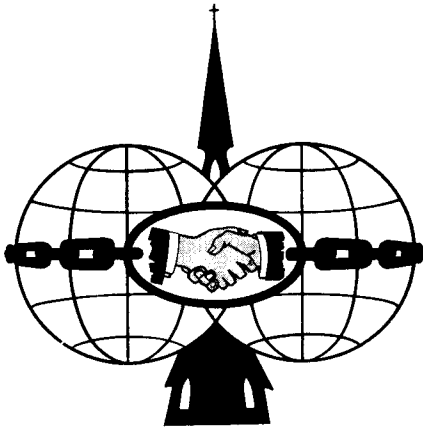
Ruth Krehbiel Jacobs, Founder  
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## MUSINGS, MEDITATIONS AND MUMBLINGS

In the Choristers Guild office the most important person is the mail man, for he brings us letters from YOU. It is a delight to receive your inquiries, orders, comments, bulletins, choir news, and suggestions. In this way we try to help you, share your problems and joys, provide materials of help, and fulfill our purpose as a service organization.



Many of you sent me Christmas bulletins which showed real charm and attractiveness in format, and a fine selection of seasonal music. One of the distinctive bulletins was from First Baptist Church, Maryville, Tennessee, Don Brakebill, Minister of Music. In his carol service he used the idea (as many others did) of "Christmas Around the World". His large (8½x11) bulletin had a unique title page which I'll not try to describe. He may be willing to send one to you if you write him requesting it. Of course, I was glad to see that he used two Guild-published anthems.



The interest shown by so many of you in the Christmas round-the-world idea in music ties in well with the "Brotherhood-of-Song" promoted by Ruth and Leslie Jacobs. The idea is this – that individuals or choirs "sponsor" a children's choir in some mission station outside of the country, giving a Guild membership to the director. Probably your church has close ties with a mission station. Why not have your children take on the project of providing a membership for the director of music at that station? If you would like a suggestion as to mission fields that would appreciate this type of help, our office will be glad to provide names and make the contacts. More about this in next month's LETTERS.

In this general connection, have you followed the suggestion on page 88 of the January LETTERS and sent a box of used Christmas cards to one of the mission or hospital centers which could use them? "What can I do to spread good-will?" This will help a little and be a fine world-brotherhood activity for your children.

"The Symbols of Christmas" was the theme of the carol service at the Church of the Covenant, Erie, Pa. (Mr. and Mrs. Andrew L. Flanagan, Ministers of Music). Thirteen ideas or "symbols" of the season were vivified by appropriate carols. This is a fine way to get both variety and unity in a miscellaneous program. Maybe "Andy" would send you a bulletin if you would like to see what music he used, including a Guild anthem!

My journalist son-in-law consoled me recently by saying that every editor knows he will never have a perfect magazine or book – there will always be typographical and/or human errors. In this office we keep trying, but so far we are batting 100% with other editors. In the "A" Series (Anthems) price list sent you last month, two anthems were listed with wrong prices. Please correct them in your copy now, while you have that pencil in hand.

A-5 and A-7 are 15¢ each. There were a few other mistakes in that issue also, but maybe you didn't see them. Have a bit of pity for Napoleon and Editors.

*We all make mistakes...*



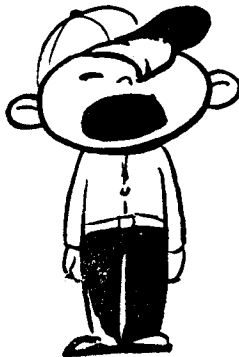
(more)



## LLOYD PFAUTSCH

Again the Choristers Guild is indebted to another eminent composer for the gift of a fine anthem. The supplement to this issue of the LETTERS is a composition for children's voices and bells by Dr. Lloyd Pfautsch. He is Director of Choral Activities at Southern Methodist University, Dallas and Director of Graduate Studies in Sacred Music.

*This little fellow is merely pronouncing the composer's name: "auch" with an "f" in front.*



The words of the anthem have been adapted from Charles Wesley's hymn for children – "Gentle Jesus, Meek and Mild". However, Dr. Pfautsch has used stanzas of the original hymn not usually found in American hymnals. The accompaniment was designed for bells but may readily be played on piano or organ.

At the Choristers Guild Seminar last summer, Dr. Pfautsch spoke to the group on the subject of diction. He used an intriguing outline to make his points. He has given us permission to reprint this outline. However, he says: "Actually, I do not know how much sense they make without my elaborations and discussions, since I used them merely as points of departure."

We think they do make sense. The outline will refresh the memory of those who attended, and make others wish they had! They are:

- 1) Thou shalt have none other vowels but the **right** ones!
- 2) Thou shalt not remake the image of diphthongs.
- 3) Thou shalt not accent syllables in vain.
- 4) Remember the consonants to keep them clear.
- 5) Honor thy rhythm and diction.
- 6) Thou shalt not kill support.
- 7) Thou shalt not permit adulterated nuances.
- 8) Thou shalt not steal from note values.
- 9) Thou shalt not bear false witness (singing as if the text meant nothing to you).
- 10) Thou shalt wish that thy diction were as correct as it **should** be!

In addition to the new anthem Dr. Pfautsch has written for the Guild, he has written two cantatas ("God With Us" and "Seven Words of Love", both published by Abingdon Press) and, at last count, 84 other choral works. Of these, eleven are for children's voices. You might like to explore some of these, so we will list them:

Easter Bell Carol	U-Bells	Abingdon
Thy Little Ones Are We	SA-Organ	Concordia
A Time Carol	U-Organ	Lawson-Gould
The Lord Is My Shepherd	SA-Organ	Summy-Birchard
Luther's Joy Carol	SA-Organ	Summy-Birchard
I Lift My Eyes	SA-Organ	Abingdon
What The Lord Requires	SA-Organ	Abingdon
The Ten Commandments	SA-Organ	Abingdon
The Lamb	SA-Organ	Abingdon
David and Goliath	U-Organ	Abingdon
Goodness of Heart	U-Organ	Abingdon

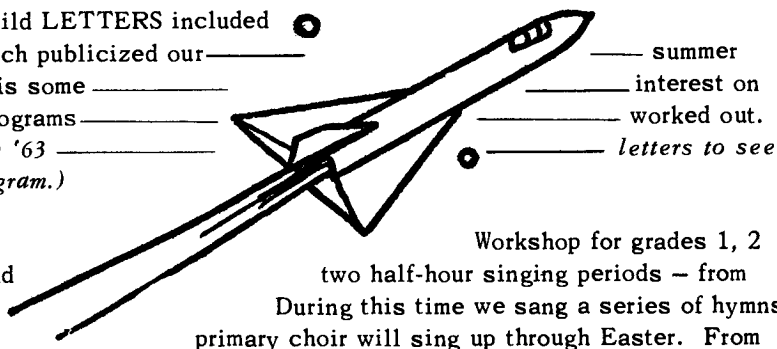
The thanks of every Choristers Guild member is due Dr. Pfautsch for his contribution to our "A" Series.

*It is none too early to plan now for a special*

## SUMMER CHOIR PROGRAM

*in your church. Mr. John B. Horner of First Methodist Church, Ferndale, Michigan, had a highly successful one last summer. We have asked him to share some of the details with you. This article may inspire you, and help you to use the summer months for the enrichment of your children and the choir program.*

The May '63 issue of the Choristers Guild LETTERS included a reproduction of our "rocket" brochure which publicized our program for choir groups. Apparently there is some interest on the part of Guild readers as to how these programs worked out. (Look back to pages 201 and 202 of the May '63 letters to see how cleverly Mr. Horner publicized this program.)



Our "first stage" was a Primary Choir and 3, two hours a day for five days. We had 9:30 to 10:00 and from 10:45 to 11:15.

and all of the anthems which this fall's 10:00 to 10:30 each day, we played a series of musical games with a purpose, including much drill with flash cards, tone-matching and creative song-making, Maestro Game of Notes which the children were playing with good speed and accuracy by the end of the week, the first eight games in Mabel Stewart Boyter's **Look and Listen Book** \*, the telephone tone-matching game, bounce and catch the ball, chalk walking, sing a question, etc., etc. We had an average daily attendance of 25, a nice size singing group, but small enough for individual work, too. At 10:30, the children went with the choir mother and high school assistant to another room for juice and cookies and then outside for ten minutes of active games. From 11:15 to 11:30 we did whatever we had not gotten around to earlier in the day.

The following week, we held our Junior Choir Workshop (the "second-stage" of the rocket) with between 30 and 35 fourth, fifth, and sixth graders each morning for 2½ hours. There was hymn singing and study, work on anthems for Thanksgiving, Christmas, Lent, and Easter. The Juniors did Games 9 through 15 of the **Look and Listen Book** \* and also had a twenty-minute period for snack and outside recreation. Our main project this year was to set a Christmas poem to music. We had a poem which one of our eighth graders had written several years ago. We worked it over to make it better metrically and then divided our group into several smaller groups which worked out separate melodies. My accompanist (a senior high school boy) wrote an accompaniment for one of the melodies which turned out so well that we are planning to include it in our Christmas Vesper program. Our 11:30 to 12:00 period for Junior Madrigals turned out to be all of our fourth graders in a harmony band which gave a short "concert" on the final day for some mothers and grandmothers who attended. The juniors also enjoyed playing musical bingo. We charged a \$1.00 registration fee for the Primary and Junior Workshops so that they might pay their own way instead of drawing on the music budget.

The final week of August, we held our High School Workshop ("third stage"). This we have been doing for a number of years. In spite of the fact that at least ten of our high schoolers were at Interlochen for their high school band camp, we had a good attendance and good balance between sections. We rehearsed all of our fall anthems and even sight-read through twelve numbers which I plan to have the high school choir do in a Christmas program. We also learned two spirituals for our secular program in February. Each day we did some solfege, melodic and rhythmic dictation. I was amazed at how well they were doing these dictations by the end of the week.

"We are now in orbit", that is, ready for the fall musical program.

I predict that in the future we are going to see a big upswing in summer musical activities for children.

\* Published by Carl Fischer, Inc.

## RULES -- Rules, rules, -- Should We Have Such?

Recently Mabel Boyter wrote in a letter, "I'm afraid we do not challenge our children enough". This states exactly a position which the Guild has always stressed. Far too often the quality of work with children falls far short of what it should and can be, simply because we are fearful -- fearful to develop standards -- fearful to adhere to them once they are set up -- fearful that such adherence will scare youngsters away. Youngsters are hardy creatures, pliable, willing to be guided and, in fact, want to be disciplined, much as they seem to rebel. Fair discipline and insistence on standards of performance are evidences of love for them on your part. Actually, very often our fears are not for the youngsters, but for ourselves. We are just not willing to bring our own levels of achievement and thinking up to those which the children can reach. We impose our own lower levels upon them. Don't ever "sell your children short".

You will be interested in the children's choir rules set up by St. Paul's E.U.B. Church, Elkton, Michigan, Mrs. Leonard Seley, Director. Please note that emphasis is placed on the privilege of singing in the choir.

"The purpose of this choir is to inspire true worship, to praise, glorify and exalt God, the Father, Jesus Christ, His Son, and the Holy Spirit, through the ministry of music. To this end we propose to train our children in devotion, Christ-like attitudes, conduct, and consecration of talent, all dedicated to the glory of God.

"Believing that children must be trained in the art of Christian living, leadership, and the proper use of God-given talents, the church music committee, with the approval of the Church Council, has set forth the following rules so that the purposes stated may be successfully attained by the Junior choir of this church.

1. No child is compelled to belong to this choir, but whoever decides to become a member must promise obedience to all choir rules, be prompt for rehearsals, regular in attendance, and sign the choir pledge.
2. Anyone wishing to become a member must be within the set age limits, and attend two rehearsals before being enrolled as a regular member.
3. Each member must demonstrate an attitude of cooperation at all times with the work of the choir, the director, the pastor and music committee.
4. A choir member will neither run nor play in the sanctuary, and will immediately, upon entering, take his or her place for rehearsals.
5. A choir member will handle carefully the hymnal and choir music, and other church property, and properly use his assigned vestment.
6. It is understood that one unexcused absence from rehearsals during any month will make the choir member ineligible for choir duty for the monthly youth service. Absences may be excused by the director for good and sufficient reason.
7. Candy may not be eaten, nor gum chewed during rehearsals or services.
8. Each choir member shall maintain a reverent and respectful attitude, and inspire persons to worship God, and to win people to Christ.

PLEDGE: -- For the privilege of being enrolled as a member of the Junior Choir of St. Paul's Evangelical United Brethren Church, I promise to familiarize myself with, and to keep, the above rules. I hereby sign my name as my pledge."

It would seem to me that the above would be much stronger if the rules would be stated in the first person singular so that the youngster signing the pledge would consider his signature a very definite personal matter.

*Leslie*



## ELEMENTARY VOCAL TRAINING FOR CHILDREN

Do you remember the four-point beginning .... I suggested last month? (stand tall — expand — pause — sing). As I have thought about that advice, I began to wonder how many of you might need more specific and practical suggestions about each of these processes. Sometimes we throw these vocal terms around, allowing each reader to thrash about in a sea of nomenclature without providing the buoyant life-belt of clarified explanations. So here, for those of you who have not yet passed all of your vocal swimming tests, is a stroke-by-stroke basic instruction chart.

Vocal term (We <i>call</i> it:)	Action term (We <i>say</i> :)	Supplementary statements (We need to <i>know</i> more than we say)
Good posture	Stand tall	<ol style="list-style-type: none"> <li>1. Stand (or sit) tall, both feet squarely on the floor. Push toward ceiling with top of head (not forehead).</li> <li>2. Chin down. Long-necked giraffes and stretched-necked children do not sing well.</li> <li>3. Keep shoulders down (not raised at stiff "attention"). Allow arms to hang loosely.</li> <li>4. Can you sit or stand this way and still be able to wiggle your head and shoulders loosely? Sticks and iron rods can't sing!</li> <li>5. "Plumb-line" your back! Are you ) or ( ? Encouraging children to have straight, supporting backbones is more important than whether they sit squarely against the back of a chair or forward, not touching the back of the chair. (Examine the size and style of chair you are using in your rehearsal room.)</li> </ol>
Proper breathing	Expand	<p style="text-align: center;">+ + + + +</p> <ol style="list-style-type: none"> <li>1. Expand rib-cage all around. I like to use the mental picture of a pebble tossed into a pool. Never use "up and down" or "puffing up and collapsing" as breathing suggestions.</li> <li>2. Good posture is the best preparation for proper breathing. Rib-cage should be lifted (not tipped up) to a normal high position. It should not "sink" down on the hip bones!</li> <li>3. Air must be <i>allowed</i> to enter <i>quietly</i> — must not be sucked in vacuum-sweeper style.</li> <li>4. Breath should enter through the mouth and through an <i>open throat</i>, as in the experience of a pleasant surprise. Try it!</li> <li>5. Breathing, expressing a mood, and phrasing are all bound together.</li> <li>6. Teach children to be <i>stingy</i> with breath. Never allow all the breath to escape on the first sound of a phrase. Save enough to end phrases with clarity.</li> </ol>

Mental  
and  
physical  
alertness



Pause



1. This pause is really a gathering together of energies. If you have ever had the fun of spinning a yo-yo, you will remember how disorganized the result if you failed to observe that split-second pause as the yo-yo spun toward your hand. It is something of this "timing the unwinding" that happens when mental and physical energies unite to create something of beauty.

2. Practically speaking, it means for the children — "Think! Think pitch — think words — and don't waste all the breath on the first sound."

3. Alertness can be encouraged by eye-contact with the director; this is an attitude caught by children as they mirror the director.

† † † † † †

1. What is involved in the first sound of a phrase?

Pace — inner pulse, tempo

Pitch — intonation

Word — consonant and/or vowel

Mood — thought control

2. Pace should be established in the piano or organ introduction. Beware of the automatic accompaniment ritard before the voices enter. This encourages a poor beginning. Help children to think of a horizontal, flowing movement instead of a vertical "pogo-stick" plod. Directing techniques have a definite effect here. Lifting, buoyant motions without excess arm-waving seem to bring best results.

3. Pitch must be thought. It has to do with alertness. A dull choir will sing flat. It has to do with posture and breathing also. Sagging singers rarely sing on pitch. Mental pictures help. Tell children to sing out of their eyes — or out of the top of their head!

4. Do your children know that consonants give meaning to the vowels, and that the vowels give continuity of sound? Sing a hymn for them, eliminating all the consonants. Let them comment on the result.

5. Yes, children can be taught to sing expressively. They are definitely able to project a desired mood when the words cease to be memorized sounds and become thoughts to communicate. Color texts by telling short related stories, personal incidents, having spontaneous plays. Joy, courage, fear, love, despair, adoration are all within a child's realm of expression.


† † † † † †

---Assignment: **Do** everything here that is do-able! This is a review for **you**. Take one of your children's anthems or a hymn; direct it, sing it in front of your mirror. What effect do you have on yourself? Does the four-point....beginning help to prepare you? Work on **you**, your posture, your breathing, your mental and physical alertness, your expressive self!

---Next month: The bounce, march and spin of musical singing.

Thought for the month: Memo for teachers ---

Remember that to suggest difficulties is to create them, while to anticipate difficulties and to prepare to meet them is to remove them.

  
(Mrs. John S. C. Kemp)

## TINTINNABULATIONS



Why HELLO, Bell Directors! Close the door and come right in. Look out for the string of Sleigh-Bells on the door-knob; the leather is cracked with age and has barely survived the last Christmas Church Party. A craftsman in Pennsylvania advertizes that he replaces Sleigh-Bell leathers and refurbishes the bells. So off they go to the bell hospital, soon.

We have just been discussing the Rev. F. F. Rigby's article, "Ring and Worship", which appeared recently in THE RINGING WORLD. There is a strong body of Christians, clergy and laity, who consider Handbell Ringing (as well as other music) in Church as an act of worship. This application of the term "act of worship" has rather disturbed me for some time and so I was greatly interested to read Dr. Rigby's explanation that such a claim, such an expression, is wrong thinking and contrary to the orthodox Christian Faith. Here are excerpts:

"If I am to prove my point that this is wrong thinking, I must first explain what worship is. The word worship is derived from 'worthship', the acknowledgment of the great worth of God. The greatest Christian act of worship is the remembering of the sacrifice of Jesus Christ on the Cross, an offering made by the Son of God Himself. Anything we can offer to God compared with this is very much a lesser sacrifice, and we must not make the mistake of calling it worship. Even the best that we can offer of ourselves demonstrates our worth, but not the worth of God. So though we may offer to God the best of our talents and skills we are making an offering only, a very worthy one maybe, but it is not worship. That is why we say in the Holy Communion service: 'And here we offer and present unto Thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy and living sacrifice'....

"We must learn to distinguish between the worship of God and the results that follow from true worship. Apply this to our ringing. Because we learn to love God in worship, we shall want to give Him of our best. But even the giving of our best in ringing will not be worship, the recognition of the great worth of God; it will be an offering demonstrating our own worth, but not the worth of God....

"In the same way, though we may ring because we feel we are helping the work of God, we must not call our ringing worship. Now I like ringing; I have liked it since I was a boy. If anyone says to me: 'Why do you ring?', I should say, if I am really honest, and I expect you would say this too: 'Because I like it!' In the same way, if anyone asks me: 'Why do you play a musical instrument?', I should reply: 'Because I like it and because I find it satisfying.' I should not say: 'Because it is an act of worship.'

"But, because I love God and because He gave me certain talents, I do the best I can with my hobbies and interests in life, with my ringing, with my music, and so on. What I am able to achieve is a result of worship, but not worship itself. So we must be careful not to describe our ringing as an act of worship; it is a result, but not the act itself. Because I like ringing, I believe that God wants me to do it as intelligently as I can. So I am reminded of the words of my text: 'Whatsoever thy hand findeth to do, do it with thy might.'"

Then Dr. Rigby enjoins all Ringers to concentrate and practice intelligently, to coordinate hand and brain skillfully, to perfect the striking ensemble, and to take to heart the good advice of the writer of Ecclesiastes (text quoted above.)

† † † † † †

**NOTICE:** Friends of Mrs. Helen Runkle, Director of the Cape Ann Ringers, compiler of "The Handbell Concert", will regret to hear that she has suffered a stroke and is partially paralyzed. Do send her a cheery note and perhaps a Christmas bulletin. Address: 144 Mt. Pleasant Ave., Gloucester, Massachusetts.

† † † † † †

"Character is like BELLS which ring out sweet music and which, when touched accidentally even, resound with sweet music."

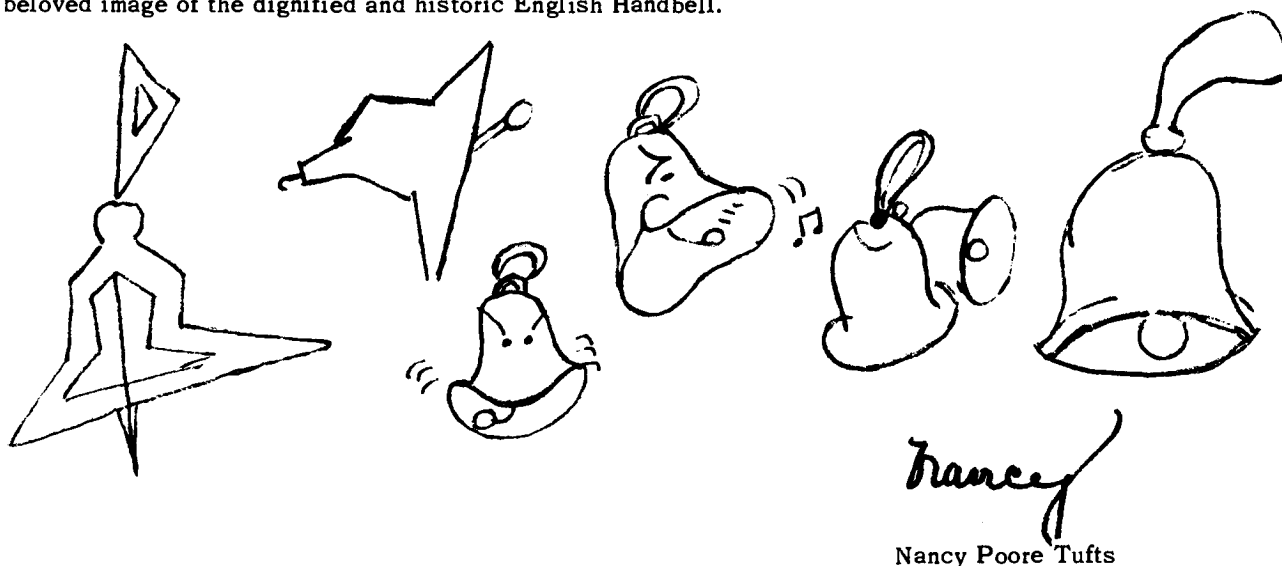
--- Phillips Brooks

**ATTENTION!** We herewith announce the formation of an anonymous Society, S-P-O-O-S-H, the Society for the Preservation of the Orderly, Proper, and Rightful Shape of English Handbells.

A gound-swell of protests among Handbell Ringers and bell aficionados is daily increasing in volume and gathering momentum across the land. The consequences are limitless. Our displeasure and disappointment with publishers and artists, pro and am, is profound. HOW can we best protect the clean, chaste lines of our English-type Handbell from mutilation at the hands of the uninformed and ignorant designer, the jingle-bell artist, the sick humorist?

Ringers, arise! Let us protest and ridicule these feeble attempts in the name of ART. Illustrations of Handbells should resemble Handbells, not morning-glories, ashcans, or top-hats; proportions of handle and bell should be correct; clappers should have ball and pegs or discs, not tear-drops, rusty nails, or croquet mallets.

Send in for your SPOOSH badge and help us control this ignoble tendency to belittle and besmirch the beloved image of the dignified and historic English Handbell.



† † † † † †

MAURICE MAETERLINCK, at 84 wrote:

“‘The road is always better than the Inn.’ These words by the great Spanish writer, Cervantes, mean a way of living. In my younger days, I often aimed too hard to reach some goal, finish some job. ‘When this is done,’ I’d say, ‘I shall find real satisfaction and reward.’

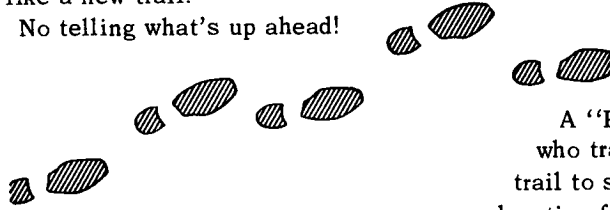
“But later I came to realize that each achievement, like each Inn, is only a point along the road. The real goodness of living comes with the journey itself, with the striving and desire to keep moving. Now I find that I can look back on my 84 years with pleasure and, what is even more important to me, that I can still look to the future with hope and desire. I have learned to take each Inn along the way with a traveler’s stride – not as a stopping point, but a starting point for some new and better endeavor.”

Words By:  
John Bunyan  
1628–1688

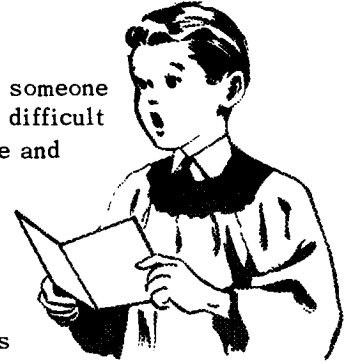
HE WHO WOULD VALIANT BE  
St. Dunstan's

Tune By:  
Winfred Douglas  
1867–1944

Come on, Choir Friends! Let's Go Exploring!  
This looks like a new trail!  
Be careful! No telling what's up ahead!



A "PILGRIM" is someone  
who travels a long, difficult  
trail to show his love and  
devotion for God.



The Israelites were "Pilgrims" as they made the dangerous journey  
from Egypt to the Promised Land of Canaan.

The first helpers Jesus chose were "Pilgrims" too, as they left their homes  
and went with Him to teach people everywhere about God's plans. Can you name  
three of these helpers? \_\_\_\_\_

What work did each leave to follow Jesus? \_\_\_\_\_

What were some of the dangers and discouragements they faced? \_\_\_\_\_

How do you suppose they felt when Jesus was crucified? What changed their feelings? \_\_\_\_\_

I like singing, "He Who Would Valiant Be" because it reminds me that I can be a PILGRIM for God, even  
today! The words, "We know we at the end, shall life inherit", I don't quite understand yet; but I *do know*  
that following Jesus as Master of my life will be an exciting adventure!

Listen to how the strong tune fits the spirit of the words!

Say! A mystery! Something's missing at the beginning of the music! Maybe you can figure out with me why  
there's no TIME SIGNATURE. First, let's count the number of beats in each measure. What do you discover?

Our choir teacher played this tune in 3/4 time and we all agreed that the strong feeling of the hymn words was  
spoiled by the waltz rhythm. Then she played the tune in 4/4 time, but the words didn't fit right! We de-  
cided that poems and hymn words sometimes need FREE TIME so that the important words of the text can  
fall on accented beats of the tune. Our teacher showed us some of the hymnals which completely leave out  
TIME SIGNATURES so that people will think more about the meanings of the words they are singing.

John Bunyan, who wrote the words, also wrote a book, *PILGRIM'S PROGRESS*, about a man named "Christian"  
who goes on a long pilgrim journey through the world looking for the Cross. Our choir teacher told us some of  
his adventures on the journey and what he found at the end. She said this book had been translated into more  
languages than any other book except the Bible!

Let's all of us choir boys and girls everywhere be "PILGRIMS" too!

Your friend,

Charley the Choirboy  
(Mrs. Christine Kallstrom)

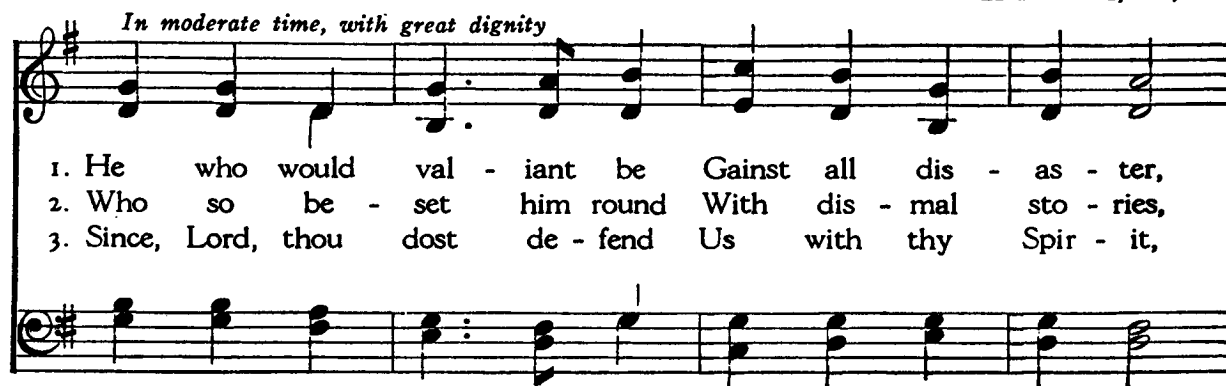
# He Who Would Valiant Be

ST. DUNSTAN'S. 6. 5. 6. 5. 6. 6. 5.

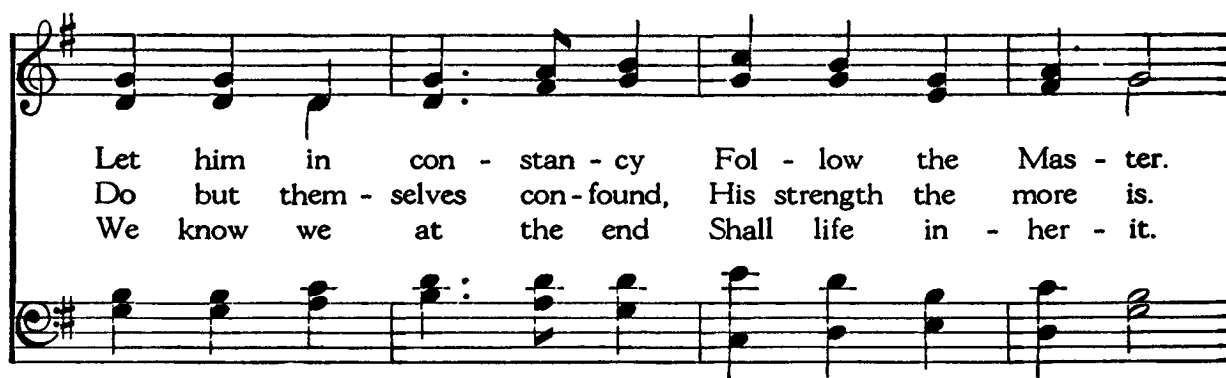
JOHN BUNYAN, 1628-1688, alt.

WINFRED DOUGLAS, 1867-

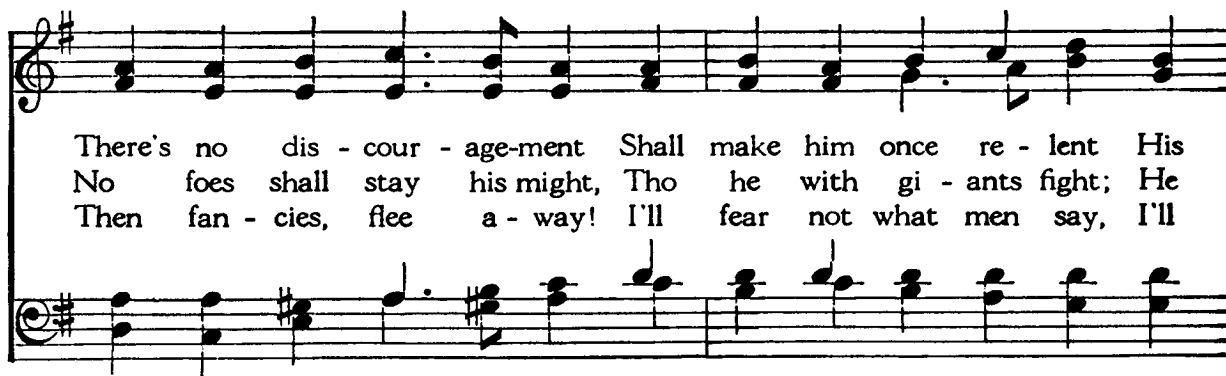
*In moderate time, with great dignity*



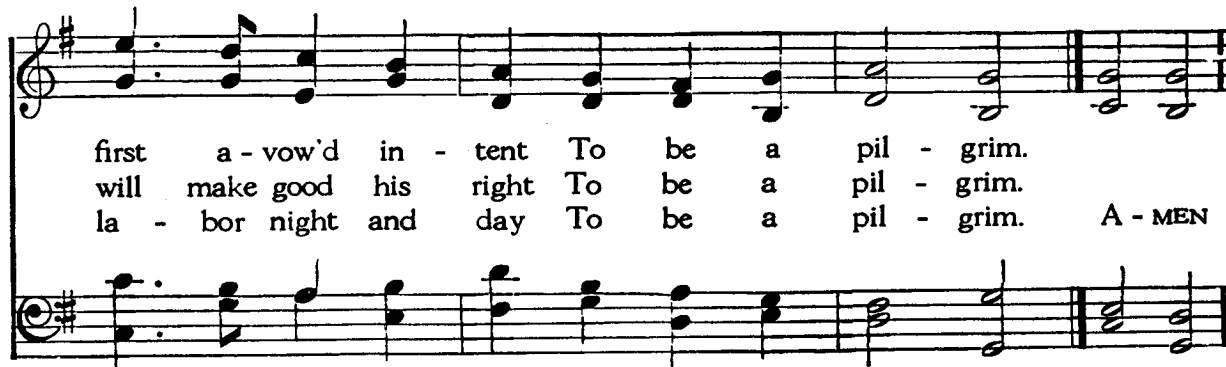
1. He who would val - iant be Gainst all dis - as - ter,  
 2. Who so be - set him round With dis - mal sto - ries,  
 3. Since, Lord, thou dost de - fend Us with thy Spir - it,



Let him in con - stan - cy Fol - low the Mas - ter.  
 Do but them - selves con - found, His strength the more is.  
 We know we at the end Shall life in - her - it.



There's no dis - cour - age - ment Shall make him once re - lent His  
 No foes shall stay his might, Tho he with gi - ants fight; He  
 Then fan - cies, flee a - way! I'll fear not what men say, I'll



first a - vow'd in - tent To be a pil - grim.  
 will make good his right To be a pil - grim.  
 la - bor night and day To be a pil - grim. A - MEN

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*We are indebted to John W. Mullen for this highly interesting and informative series of five articles on Carl Orff's "approach" to music for children. In this concluding article he shows how it may be applied to our particular sphere as we work with young choristers.*

### CATCH THAT CHILD!

In thinking about the place of the Orff-Schulwerk in the church, one must be aware of the fact that Dr. Orff had no intention of it being used except in the public or private school situation.

I must take a moment to re-emphasize another fact also. In letters sent to me over the past few months the Schulwerk has been referred to as a "method" of teaching music. This is not the case, and Carl Orff takes great care to eliminate this term in relation to his Schulwerk. It is rather an "approach" to music, and seen in this light one is able to grasp its true meaning and value. I hope that I have been able to show the reader that the Schulwerk is also far more than just an approach to music. It is at this focal point that I find use for it in the church. It is here that my own search through the years came to fruition within the genius of Carl Orff and Das Schulwerk.

Throughout these articles the reader has found threads of my thinking concerning the Schulwerk's use in the church. I would like to use this final article as a summary of this thought — a drawing together of my ideas and observations in trying to make my life more than a Ministry *of* Music, but rather a Ministry *through* Music.

† † † † † †

In the beginning God created ... the Spirit of God was moving ...  
in the beginning there was rhythm!

From that instant in which God set His creative will into motion, a power was unleashed which was not only to form the infinitesimal ball of matter called Earth, but was also to send great masses of stars spinning in ever growing circles through space. All creation is movement and rhythm: the movement of the stars; the changing of the seasons; the cow chewing her cud; the breathing of a sleeping child; the beat of the heart within us.

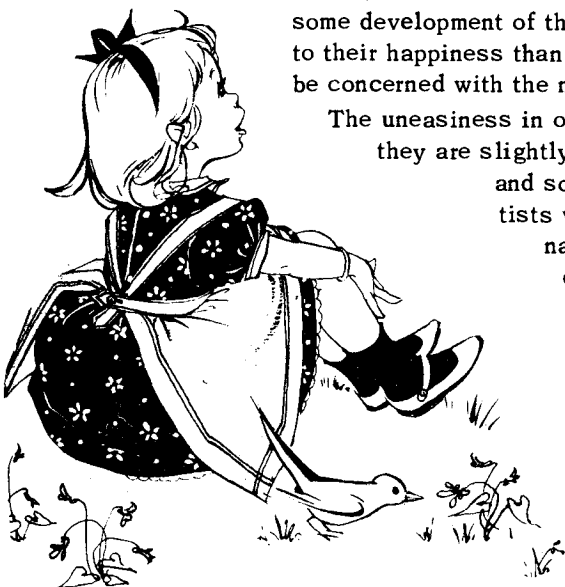
We are part of and involved in creation. We are meant to be sensitive to this power — this rhythm of life — ever-growing, ever-changing, ever-moving on and on through infinity.

But what happens when we become slightly out-of-tune? What happens when we stray out-of-step? This is where our culture finds itself today.

Today all the natural foundations of a child's life are soon smothered by the materialistic world which surrounds him. The quest and gathering of detailed knowledge and skills; the over-emphasis put on things, science, grades, social position; and the fact that our times are spiritually off-center, all leave the child without the anchorage he needs. It is time that the wholesome development of the emotional natures of our youth be looked upon as more vital to their happiness than any other part of their education. The church musician should be concerned with the natural (spiritual) foundations of the child.

The uneasiness in our youth today and the tense attitudes within them all show that they are slightly out-of-tune, and that this is detrimental to their inner freedom and social intercourse. It seems that we have become educated egoists with ears that are quickly becoming closed to the softer notes of nature. In my situation I find each new group of first graders more difficult to reach at this level. It is here that the Orff-Schulwerk finds a place, for it is able to plant the seed in the young child and it can help the older child re-discover a lost natural side of life.

We have seen that the Schulwerk begins with the child. It is concerned with much more than the development of musical skills, and its therapeutic value is sound. It is of utmost importance that one sees in it the fact that it allows for harmony in both musical and personal terms.



The graded choir system in a given church can easily fall into the trap of *using* the child. The individual becomes lost in the group and, if we are not careful, things degenerate until the *child is for the group and not the group for the child*. So many times this happens under the guise of giving him the experience of leading in a worship service. One can easily step over the fine line and find himself preparing the child for public performance rather than as an individual. Leading in worship is fine, but the focus must be aimed at the individual's social, spiritual and psychological growth – the returning of him to the natural relationship he should have and is meant to have with the creator of all – God.

Choir room activities should be in the direction of healthy and, sometimes, deep experiences, not a drill session for public performance or leadership. We should be prepared to stop and help in any individual or group problems. Some of my richest experiences in sound Christian education have come out of such moments, and needless to say the material I had in mind to develop went untouched. Be careful of setting target dates for public performance. Rather, let your groups share their experiences (testify, if you will) with the congregation. Can you see how this allows two birds to be hit with that proverbial stone?

The Schulwerk can allow for this natural falling into the leadership of a worship service. Let me cite one example: My First Grade class was working with name-calling. The Choral Festival for that year had as its theme, "The Chosen Twelve". It was winter and the Festival was not until after Easter but we found ourselves talking about the disciples when we fell upon the idea of calling their names. The group had a wonderful time creating an artistic arrangement of the names. As the year progressed these names took on meaning to them in their own lives, and they never tired of calling the names. The order was changed again and again and then drums added in the background. Soon this exercise took on a rhythmical form which the children dearly loved. I used this at the end of the Festival in the hushed silence after a mighty choral "alleluia!" which we did not let cadence. The power felt during that calling is indescribable. The children had shared an experience with the congregation. It was a natural expression, and to the listener it was profound.

We have seen that music is a power. If art is the expression of the Divine within us, and if music is the most spiritual of all the arts, then, used correctly, it can become a vehicle of sound Christian education going much deeper than just the acquisition of musical or Biblical facts. The Schulwerk is concerned with the *experience* of the art and not with performance. This is essential! To understand and create not only brings satisfaction but also an ever-growing awareness of God. To create allows one a glimpse into the mysteries of Creation; and as one climbs to higher and higher levels of expression, he is led to the Creator. Establishing the natural relationship with God that was intended in Eden is of prime importance.

The Schulwerk can open the door. It is not easy for the teacher, and today I even find that the child has been driven so far into materialism that it is most difficult to catch him. As in Eden we still turn our back. But the Schulwerk is related to the essential nature of the child and can lead most naturally into the freedom of self-expression – the joy of living!

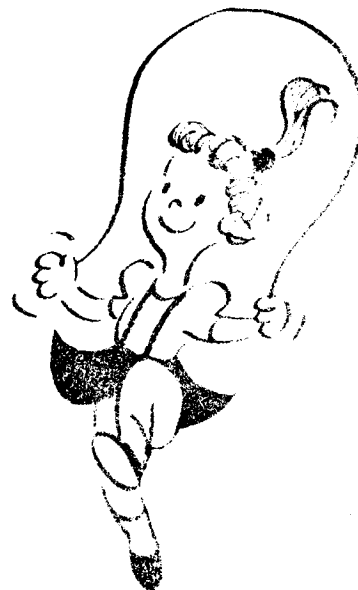
"You ask me ....  
What is the supreme happiness here below?  
It is listening to the song of a little girl  
As she goes down the road  
After having asked me the way."

Wang-Wei (First Century)

† † † † † †

A recording which will help us all better to understand Dr. Orff's approach is:

MUSIC FOR CHILDREN  
by Carl Orff and Gunild Keetman  
Angel Records #3582 B



These two records, with brochure, present numerous songs by the children, with speech ensembles and instrumental ensembles (sung and spoken in English).



*Your "eyes and ears" (Norma Lowder) have been working for you again. Maybe, in the following, is just what you have been looking for -- --*

The coming of the new year has seen the coming of new anthems, many of which should be shared with Guild members.

Of special interest for Palm Sunday is Christian Gregor's HOSANNA, arranged for two unison choirs by James Christian Pfohl (Brodt Music Co., #200). Directors who have antiphonal choirs will find this especially useful. LET THE SONG GO ROUND THE WORLD is a different, yet singable, unison anthem with descant by Buryl Red (Broadman Press, 453-694). Marshal Jenkins' SING PRAISES TO THE LORD (Witmark, W3699) is within the capabilities of many primary choirs, offering praise to God for the wonders and beauties of the earth. A Bach melody provides the theme for Regine Fryxell's PRAISE, MY SOUL, THE KING OF HEAVEN (Carl Fischer, CM 7312) for unison chorus with optional second part. The accompaniment greatly enriches the festival anthem. Here is an arrangement which I would hope all Guild members might examine. Oxford University Press is represented in new anthem material by CONSECRATION by Leonard Blake, a two-part setting based on Ecclesiasticus XXXVIII; ERIT GLORIA DOMINI (THIS GLORIOUS MAJESTY SHALL ENDURE) by George Jeffreyes, a two-part setting from Psalm 104: 31, 32, 33; THE GOD OF LOVE MY SHEPHERD IS, in which Reginald Jacques has used a two-part setting from a soprano aria in Handel's "Solomon"; PRAISE, MY SOUL, THE KING OF HEAVEN, arranged by Norman Gilbert for SSA and unison choir; and Harold Darke's RESPONSES FOR TREBLE VOICES, especially useful in a more liturgical setting.

Perhaps the best time to consider music for Christmas, 1964, is now, while memories of Christmas, 1963, are fresh. Again Oxford University Press presents a collection of MORE CAROLS FROM ABROAD, arranged by Treacher; this group includes LET OUR GLADNESS KNOW NO END (Czechoslovakia), THE DEEP SILENCE (Poland), and GO NOW TO BETHLEHEM (Spain). An unusual Christmas arrangement is Malcolm Arnold's THE PILGRIM CARAVAN, taken from "Song of Simeon", a Nativity Play. Still another unique carol is I SAW A FAIR MAIDEN, an anonymous medieval poem set to music by Peter Warlock.

Youth Choir directors will wish to examine THE CREATIONS SONG, Mattheson-Kuhnhold (Harold Flammer, 84716); Austin Lovelace's compilation of 26 COMMUNION HYMNS FOR USE BY CHOIRS (Abingdon Press APM 301); and Lloyd Pfautsch's arrangement of Schubert's CHRIST IS ARISEN!, an excellent Easter anthem.

If, in addition to a youth choir, you also have brass instruments, you will want to use one or more of Dr. Pfautsch's anthems for mixed voices and trumpets or trombones; PSALM 150 (Harold Flammer 84725); FANFARE FOR EASTER (Harold Flammer 84727) and RECONCILIATION (Abingdon Press, APM 345), which also makes use of speech choirs.

Finally, we recommend three Abingdon Press releases for combined choirs: EASTER HYMN OF PRAISE (APM 357), an especially fine arrangement by Cecil Lapo; THE LAMB (APM 206), a Dale Wood setting of the familiar text; and REMEMBER ALL THE PEOPLE (APM 211), an anthem by Leroy Baumgardner with a mission theme.

† † † † † †

*Submitted by a member --*

*Might this be a good sign for the choir room door? (Of course, it is meant for a home "Welcome Mat").*

Who enter here must leave without  
All envy, malice, greed, and doubt.  
For joy or faith the door stands wide  
For grief or need there's room inside.  
COME ON IN.

*(This was found printed on paper napkins. Sounds like an old churchyard motto.)*

## COMMITMENT

*Some time ago Mrs. W. A. Clark of Denver wrote:*

"I am asking again for a reprint of Mrs. Jacobs' article on Commitment, which Dr. Haas used as his final 'sermon' at the seminar in Denver, 1962. Please include this in one of the LETTERS."

*After transmitting the request to Dr. Haas, he sent the article to me. His copy is the opening page of the FISCHER EDITION NEWS for the fall of 1960, and was published soon after Mrs. Jacobs' death. At the end of the page, after the article, the Editor commented:*

"On the title page of the last issue of the CHORISTERS GUILD LETTERS she quoted at length from an article by Mark O. Hatfield, the governor of Oregon, on the necessity for complete devotion to some ideal in life — in his case, the ideal of religious service — and commented on it as above. We can think of no more suitable memorial to this devoted woman, a 'totally committed person' if there ever was one. And the message she has left us could not have been more forcefully presented if she had written it especially for our readers."

*Thank you, Mrs. Clark, for bringing this to our attention. Ruth's words might well be framed and hung in our study rooms, and in our hearts.*

† † † † † †

### ALL OR NOT AT ALL

By Ruth K. Jacobs



"I wonder how many of us are totally committed. Committed to what? I wish I knew. When I hear of music directors at odds with the Christian education director it is difficult to doubt their commitment to anything beyond their own program. The director who binds his choirs to himself with a blind loyalty that makes progress impossible for his successor, what is HIS commitment? The director who gets by with as little preparation as possible, the director who makes no effort to improve, the one who sees only the flaws in his associates, what would happen if they should experience an unmistakable sense of commitment? What would happen to you and to me if our eyes were suddenly opened to the meager quality of our service and our dedication? And if we had the courage to pledge ourselves to a life of total commitment?

"You have known perhaps two or three people, and so have I, whose very presence made one feel nobler and more worthy, people who, without a word, made you conscious of depths in your own self that you seldom sounded and of which you were hardly even aware. That is the power of total commitment, and it is a power that is available to everyone of us if we are willing to pay the price.

"And the price? The price is a different one for every person. The price is the relinquishing of those very habits, desires, ambitions that stand between us and total commitment. I know very well what the price is for me; and you probably know equally as well. Most of us spend our lives making small token payments, and never coming into possession of the treasure. And how we envy the courageous few who ventured everything . . . and gained everything.

"Christianity needs that kind of leadership. Nothing else is good enough. The church needs it in every area of its efforts. Church music needs it. 'Christian character through children's choirs' becomes something more than a slogan when it is the field in which a 'total commitment' directs us to work. It is said that every great achievement is the lengthened shadow of one man. But only when he becomes the shadow of a greater Being does his own shadow fall clearly and beneficently upon humanity."

## CLIPPINGS FROM MY CLOTHESPIN

Perhaps you remember the gift my children gave me while we were in Holland. It was a giant-sized clothespin — a pretty hint that I needed to do a better job of keeping my jottings, clippings, spur-of-the-moment ideas, (for the most part scribbled on backs of envelopes, shopping lists and brown paper sacks!).

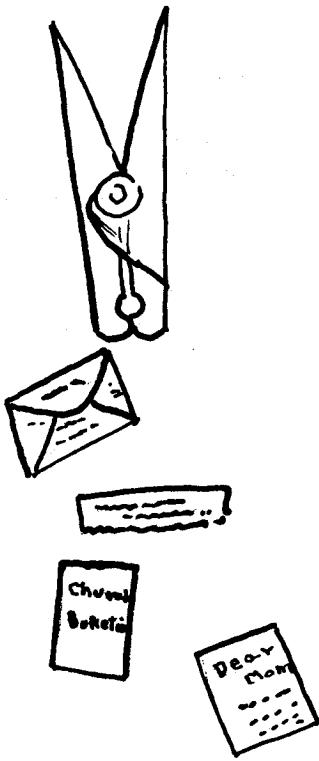
Today I took my quarterly Clothespin Inventory. Some very interesting things turned up. There was my lost recipe for Seafood Curry, one unopened Christmas card, an order slip for Bach's Cantata 170 for my favorite alto, and one of those nocturnal notes from Mike, —

"Dear Mom,

Please get me up at 6:30 in the morning —  
Need to hit the books a little more for the  
Chemistry test.

Your most obedient son (!)

Mike"



However, it was an old church bulletin from The American Protestant Church of The Hague, on which I had jotted notes from the sermon of the day. Dr.

Paul Calvin Payne of Philadelphia was the minister speaking that Sunday on the subject of "teaching". He has long been a vital flame in the Christian Education movement of the Presbyterian Church. Here are some of the "punch-lines" which I think are worth sharing:

"The future does not come drifting in like a cloud; it comes **creeping** in — across the carpet of a home."

"It takes a surprisingly short time for children to become mature persons.

Each generation must transfer to the next generation the secret of its life.

We inherit *characteristics*. We do not inherit *character*."

"Everything that a teacher teaches teaches everything that she (he) *is*.  
Erasmus, the scholarly religious reformer, said (in effect)

'You just don't teach a *subject*; you teach a *person*. People  
are what they are taught to be.'"

"The best teachers are those whom the boys and girls want to grow up to be like. They want to grow up to be like the *busy* people — perhaps the ones who say they are too busy to teach in Church School!"

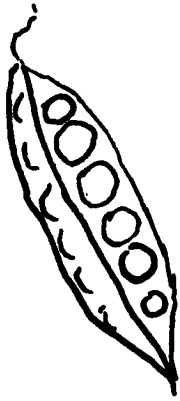
Now we leave the church bulletin and pick up a few  
words of wisdom from a clipping found on the small  
bulletin board on the office door of a college professor:

"The key to success in teaching is constant revision

and the ability to appraise what you have done."

At the end of a formal and scholarly agenda prepared for our all-day Staff-Planning Conference was the following paragraph of "homey", personal advice for staff members:

Some "P's" for your Pod



Be	P ersuaded	---	that you are doing God's will in working here.
Be	P ositive	---	in your approach to your job and its problems.
Be	P repared	---	to meet each assignment thoroughly and cheerfully.
Be	P rompt	---	to be fair to your fellow-workers, (your choirs), your subject and yourself.
Be	P ersistent	---	in following through any idea or suggestion which you believe to be correct.
Be	P lanning	---	with the minister, anticipating items that will come up in meetings in regard to your department.
Be	P rivate	---	keep the counsel of your own department to yourself rather than make it a common (public) discussion.
Be	P leasant	---	to get more done, to make it easier for everyone concerned, and to represent better your Lord.

And finally, a prayer for the day, especially for choir directors who have lost their ability to see that ray of brightness in their everyday contacts:

In the midst of my work, O God, h  
help me to praise rather than criticize,  
to sympathize rather than condemn,  
to encourage rather than discourage,  
to build-up rather than to destroy,  
to boost rather than crush,  
to think of people at their best  
rather than at their worst.

Amen

My clothespin looks austere, empty and useless now that it has been cleaned out ---- so tomorrow a new collection will begin!

*Helen*

† † † † † †  
**DENVER WORKSHOP**

*An eager group of C-G'ers (and prospects) greeted your Executive Director at Denver on January 20 for an all-day workshop. The sessions were held in the Calvary Baptist Church (Betty Rae Marshall is responsible for the children's choirs here). The morning session consisted of a consideration of "Oneness" or "working together with whom?", followed by a discussion of the Guild LETTERS, and the service the Guild seeks to render.*

*After a fine lunch together, Mr. Joe Bertalan presented 30 of his school children in three numbers, then I took over for an hour's rehearsal with them. This was followed with a discussion of techniques.*

*The officers of the Denver Chapter (Mrs. Magdalen Havekost, President) met with me for dinner and a talk on local Chapter and National Guild problems, and goals. In the evening an hour was spent on recent anthems for children - their teaching potentials and their uses. This was followed by suggestions and displays of new books and other materials, ending with the showing of the film strip. CAN JOHNNY SING? recently issued by the Methodist Church.*

*Your Executive Director would be glad to come to your city for a one-day workshop of this general nature if you would be interested. Also, Helen Kemp is available as a Guild representative. Write us.*

## LET'S CELEBRATE

— by Leslie Jacobs

Into every life comes the rare occasion when the mood for the individual is to kick up his heels, shout for joy, declare a holiday, take out his best girl for a gay evening, or do something else quite out of the everyday. The case for rejoicing demands an uncommon response.

The Guild has at this moment ample reason to shout, "Glory Hallelujah". Only recently has the Guild received its full tax-exempt status from the Internal Revenue Service after years of effort. The ruling is a complete justification of the position the Guild has taken for many years — that it is a non-profit, religious, musical and educational organization entitled to a tax-exempt status, and entitled to receive gifts on a tax-free basis to the donor. All of this the Guild now has, and with it flies away much of the uncertainty regarding long-range plans for the Guild.

So that newer members of the Guild may understand the legal setup of this, our Guild family, a few statements may be in order. The Choristers Guild was chartered in July 1953 by the state of Tennessee as a non-profit corporation. The Guild issues no stock, has none outstanding, and is owned by no one individual or group. The Guild is a complete legal entity, and is operated by a group of Stockholders (the term is, in this case, a purely legal one), most of whom are Guild members who have met certain requirements set up in the by-laws. The Stockholders meet annually in Memphis, Tennessee, the legal headquarters, to determine general policies, and to elect a Board of Directors who carry out the policies determined by the Stockholders, and who also elect the officers. The actual carrying-on of the everyday operations is in the hands of the executive secretary under the direct supervision of the president. Members of the Guild become Stockholders through the channel of Contributing Membership. Anyone who has been a Contributing Member for a period of five consecutive years is declared a Stockholder. He will remain such only as long as he remains consecutively a Contributing Member. No one can over-estimate the importance of the Contributing Members, for from their ranks come the hard core of the Guild legal structure. The five original incorporators were declared by the original by-laws to be permanent Stockholders. Of the five, four are now left — Louise Durham, Leslie Jacobs, Albert M. Johnson and Harvey Mays. At the annual meeting in 1963, the by-laws were amended to provide bi-annually three additional permanent Stockholders, if needed and desired, to be elected by the Stockholders. At this meeting, Dr. Nita Akin, J. W. Akin and Margaret Kendrick were so honored, bringing the number of permanent Stockholders to seven. The permanent Stockholders group is a device to insure an ongoing legal entity for the Guild.

In simple terms, just what does the recent government ruling mean? First, it means the Guild will no longer need to pay the corporation tax of 30% on whatever surplus has been accumulated, or on any profits which may be made. The funds previously set aside for taxes during pending litigation are now released for useful purposes. Secondly, the ruling means that you as an individual may give a gift, large or small, to the Guild and use that gift as an income tax deduction. In many cases, you may make a substantial gift to the Guild, and it will cost you not a penny, because you would have had to pay the amount in taxes anyway. The ruling further means that you can remember the Guild in your will, and that the amount specified will be tax-free to your estate. The long-range effect of the ruling will be impressive, and indeed can make the difference between a short or long life of service for the Guild.

The Guild, in order to justify its existence, must serve not only the needs of its members and, through them, a host of boys and girls, but must also reach far beyond with its message of Christian Character through Children's Choirs. I feel that the Guild can best accomplish this greater outreach through a teaching program, either in a Guild-established teaching center, or through a professorship in a school specializing in church music. Either plan needs a considerable endowment so that enough income can be provided to carry on the project. The Guild cannot well fulfill this larger mission unless the present capital is substantially increased by gifts and bequests. The Guild should grow larger in scope than merely issuing the monthly Guild LETTERS, important as they are.

You can help this onward march of the Guild by making regular annual gifts to the Guild, large or small, and by remembering the Guild in your will. All gifts of any kind are income tax-deductible to you.

To honor the memory of Ruth, the Guild founder, I have left the bulk of my estate to the Guild. You may wish in some manner to honor her, or you may wish to honor someone else, a member of your family, or even to perpetuate your own work with children's choirs. A children's choir, or a Guild chapter, may wish to honor someone. All can be done on a tax-free basis.

Now that the Guild has won this important status, let each of us in the Guild family determine how he can add to the effectiveness of the Guild. A gift may mean sacrifice on your part, but nothing, just nothing, worthwhile in this world is accomplished without sacrifice. We need to sacrifice for the values in which we believe. Is there anything greater than the teaching of Christian values to our children, most easily accomplished through the powerful influence of music?

I shall always be eager to hear from you. Please address me through the Guild office in Dallas. I plan to sell the home in Santa Barbara from which Ruth and I carried on the Guild work for so many years.

Let's celebrate by our actions this greatly expanded opportunity for our Guild.

† † † † † †

### LOST – A BOY

– from the Christian Education influence of the choir – why?

*This pathetic paragraph is taken from a letter I received at Christmas from a former choir couple of mine. Is there an object-lesson here?*

“Our oldest, Floyd, Jr., was singing in the Cherub Choir at church until last fall, then they changed the children's choir robes from a nice un-feminine maroon robe to a pink satin thing with a frill of some kind at the neck. He wouldn't be seen in it and the choir lost all but 4 of the little boys because of that change. Next year, at 10, he will be old enough for the youth chorus at school. Regular white shirts and ties are the thing there.”

† † † † † †

*While in Denver recently I had an hour with Mr. and Mrs. David R. Pew in St. John's Cathedral, an inspiring house of God. I picked up a copy of "The Open Door", the parish family weekly. It contained the following prayer which I hope will be as meaningful to you as it is to me:*

O God, who art the light of the minds that know Thee,  
the joy of the hearts that love Thee,  
and the strength of the wills that serve Thee,  
Grant us so to know Thee that we may truly love Thee,  
and so to love Thee that we may gladly serve Thee,  
whose service is perfect freedom, through  
Jesus Christ, Our Lord. Amen

## MORE M, M AND M

Mel Gallagher, of Lihue, Hawaii, who contributed so much to the Dallas seminar in '62, included this challenging thought in a letter to Leslie last fall. Read it and think.

"I wish sometimes that all churches would be denied choirs until the congregation deserved them: I mean that the best choir comes from the congregation which believes in the mission of the church. Then when they have found the purpose of the church they really sing. I've had this illustrated in two churches out here, and actually the whole congregation sounded more convincing on their hymn singing than most ordinary church choirs ever do. When the whole congregation begins to sing well, then and then only ought the church to think of choirs. And when the choir begins to draw away from the congregational participation, they ought to disband."

† † † † † †



There are still available a few sets of the LETTERS for 1962-63. Some new members might like to receive these back issues. Send us your four dollars for last season's membership and we will mail the LETTERS to you. There are only four complete sets available, but about 20 more sets would have but one month missing.

† † † † † †

Here is a new hymn written for the ministry of music by Roy Johnson of White Rock Methodist Church, Dallas, Texas. This would make a fine hymn for your children to sing as they open their spring festival or musical service.

### LIFT EVERY VOICE TO GOD ABOVE Duke Street, L.M.

Lift every voice to God above;  
Sing to Him praises for His love;  
Worship the Lord in holiness;  
Pray that your soul His life may bless.

Give thanks to God for all His grace,  
And for the beauty of this place.  
Make beauteous harmony thy goal;  
Let heaven's music fill thy soul.

To Thee, O God, Thou Three in One,  
Lift we our heads, as to the sun.  
Beauty and praise to Thee belong;  
Take, as an off'ring, this our song. Amen

And speaking of spring festivals, (as we were on the page before), there are several fine numbers in the Guild "A" Series which would add variety, beauty and effectiveness to your programs or services.

How long has it been since you have looked over A SPRING CAROL by Combs (A-6), a lovely, flowing number; or ALL THINGS BRIGHT AND BEAUTIFUL by Burke (A-5); LITTLE THINGS THAT RUN AND QUAIL by Burke (A-16); BIRDS ARE SINGING by Maesch (A-22); the Easter anthem, O BELLS IN THE STEEPLE by Burke (A-24), and on and on. Consult the materials list in the January LETTERS, then send us an order. These songs will interest your children, help your people, and stimulate the Guild finances.

(30)

Lee

† † † † † †

### MEET WITH YOUR GUILD LEADERS

Each month we will list the places and days where we will be available to meet Guild members. Come see us.

**HELEN KEMP:** April 4 – Oklahoma Methodist Junior Choir Festival. Coordinator, Edwin Karhu, Methodist Church of Nichols Hills, Oklahoma City, Okla.

April 7 – Lecture on Children's Choirs, Enid, Okla. Contact Mrs. Gene Griffin, University Place Christian Church.

**F. L. WHITTLESEY:** February 11-13 – Nation-wide conference of Baptist Musicians, Louisville, Ky. No registration fee. Contact Loren R. Williams, 127 Ninth Ave., North, Nashville 3, Tenn. Directors from all denominations are welcome.

April 8 – Meeting with the Milwaukee Chapter of the Choristers Guild. Contact Mrs. Lauretta Cotton, Trinity Methodist Church, Milwaukee 7, Wisc.

April 10-12 – Workshop and festival, Rochester, Minn. Contact Robert Scoggin, First Methodist Church, Rochester, Minn.

† † † † † †

Guild members in the Southwest will be interested in Mabel Boyter's workshop and festival February 18-23 at Park Cities Baptist Church, 3933 Northwest Parkway, Dallas, Texas. Write to Ray Evans, Minister of Music at the church for information about classes, demonstrations and the Sunday afternoon festival program. The Dallas Chapter of the Choristers Guild is co-sponsoring this week of children's choir activities.

† † † † † †



~ ~ ~ ~ ~ US is the place.

**JUNE 15-19, 1964** is the time.

**CHORISTERS GUILD SEMINAR** is the event.

**YOU** are the one who should attend. This will be a grand opportunity to:

Brush up on your children choir techniques.

Learn new methods and materials.

Mix with other directors with like ambitions and problems.

Feel the inspiration of some of the finest teachers and directors in our field.

Browse through an elaborate display of books, anthems, teaching devices, etc.

Spend a few days "in the clouds"; so that with a deeper commitment and newer approaches to your opportunities, you may lead your choirs more effectively when next you stand before them.

**PLAN NOW TO BE IN INDIANAPOLIS JUNE 15-19**



## A MEDITATION FOR MUSICIANS

Reprinted by permission from "Christian Hymnody"  
a report of the second annual church music seminar  
sponsored by Lutheran Brotherhood.

The song of praise is the song of a childlike heart. When I stand before God on judgment day I expect the Lord wants me to stand there as a child.

I don't think He wants me to come dangling a Phi Beta Kappa Key or a doctor's degree or my latest book -- but humbly as a child.

I come not to claim the kingdom by convincing God of my wisdom or learning or intellectual superiority -- but humbly as a child.

I come not parading my accomplishments and demanding my just reward -- but humbly as a child.

And if on that great day I can only stand in His presence as a child, then I can only stand before Him now day by day as a child. This does not mean that I must have the limited mentality of a twelve-year-old. But it means that I must have the mind of a child, the heart of a child, the attitude of a child.

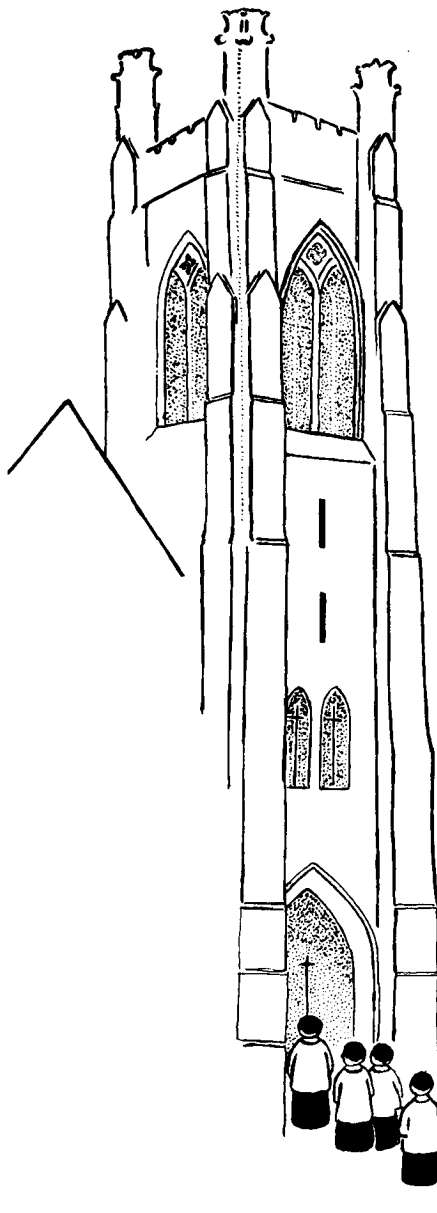
The mind of a child, which does not boast of intellectual superiority, but simply thinks God's thoughts after him.

The heart of a child, which does not seek to impress God with his own goodness but which glows with thanksgiving in the warm embrace of a loving father.

The attitude of a child, which is unashamed of his complete helplessness but with an unflinching trust commits himself to the care of his Heavenly Father.

Isn't this the reason why a Christian is called a child of God? For Jesus says, pointing to a little child: "Of such is the Kingdom of God" -- "and unless you receive the Kingdom of God as a little child, you will not enter it." Luke 18, 17

by Herman A. Preus



### CHORISTERS GUILD LETTERS

Volume XV

1963-64

March

Number 7

Federal Lee Whittlesey, Editor

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

Sally Lane, Christine Kallstrom, Contributing Editors

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Ruth Krehbiel Jacobs, Founder

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CHORISTERS GUILD

## MUSINGS, MEDITATIONS AND MUMBLINGS

Easter is soon upon us with its message of eternal life in Christ. Recently I came upon some questions and answers about the early Easter observances which interested me. You and your children may find them interesting, also.

How did Easter get its name?

Why was this holy day *seldom* celebrated on Sunday by the first Christians?

And why is Easter — and not Christmas — considered the most ancient and most important festival of the Christian year?

The answers, unknown to many people, shed new light on the rich history and significance of the holiday.

The first Christians took relatively little notice of the anniversary of Christ's birth. Easter, to them, was the all-important holiday. As far as they — and the Gospels — were concerned, Jesus commanded men to remember not His birth, but His death.

"God raised Him up", said St. Peter in the first great Christian sermon, "having loosed the pangs of death...It was not possible for death to hold Him." (Acts 2:24).

With the drama of Christ's death and resurrection firmly fixed in their minds, early Christians debated the most appropriate date for marking the event. At first, Easter was celebrated on the 14th of Nisan (the Hebrew month corresponding to March-April), regardless of the day on which it fell. This, the date of the Jewish Passover feast, marked the death of Christ.

Christians of Jewish descent favored this practice. But Gentile Christians disagreed, insisting that Easter be observed on Sunday, the day of the resurrection. The issue was decided by the Nicaean Council, which in the year 325 decided that Easter would be observed by everyone on the Sunday following the full moon of the vernal equinox. But the ancient connection of Easter and Passover lingers on in the names many nations give to the holiday: the French *Pacques* and the Spanish *Pascua* are derived, through the Latin, from the Hebrew *Pesach* (Passover).

Why do we call it Easter? According to the 8th century historian Bede, the name comes from Eostra or Ostara, a Germanic goddess of dawn or spring. Ancient European tribes held an annual spring festival in honor of the death of winter and the return of the sun. When they became Christians, they kept many of the joyous customs with which they had formerly greeted the renewal of spring.

We can also thank these tribes for the Easter rabbit. They believed that a bunny always turned up to make the goddess Eostra a present of a brand-new egg. The practice of giving eggs as gifts and eating them on Easter Sunday probably received impetus because, in early Christian time, eggs were forbidden food during lent. In many places, Easter games played with eggs were traditional; the Monday egg-rolling on the White House lawn is an echo of these frolics.

The white lily, symbol of the resurrection, is the traditional Easter flower. In the United States, the Bermuda lily became so popular for Easter use that it came to be known as the Easter lily.



On page 134 of this issue is a map showing where our members live. New members are joining the Guild every day but the figure 1940 is where we stood on February 19. The top six cities in the country are:

Dallas	— 41	Atlanta	— 20
Denver	— 31	Grand Rapids	— 18
Houston	— 22	Nashville	— 18

There are just two states where we do not have a member — Nevada and Wyoming. Do you have a director friend in either state? Give him a membership — let us complete the "roll call of states".

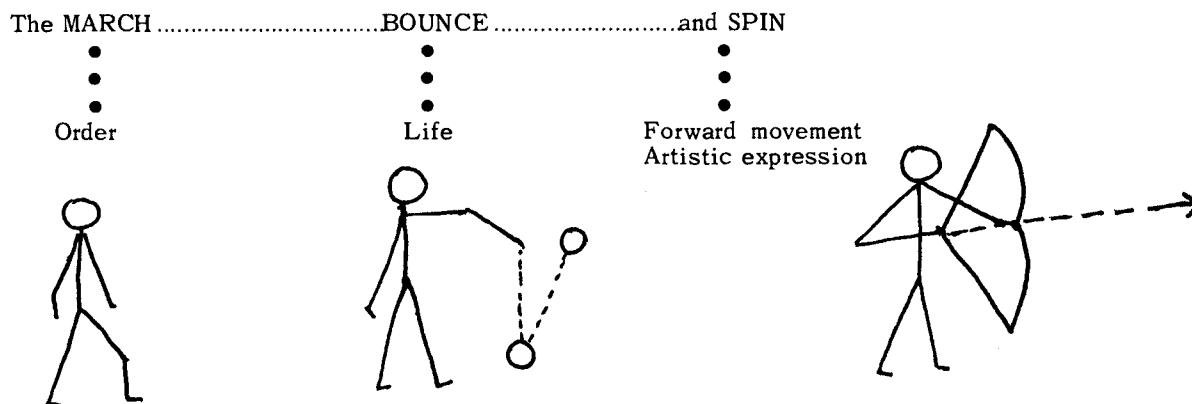


I expected to have several names of overseas directors of children's choirs to suggest to you for "Brotherhood-of-Song" memberships, but response from the mission boards is slow. Several directors have expressed an interest in this as a brotherhood and mission project for their choirs. Let others consider this and write me. I expect to have names soon.

(more — page 140)

# VOCAL METHOD FOR CHILDREN'S SINGING

(Article 3 of a series)



In the two previous chapters, we have stressed posture (stand tall), breathing (expand), alertness (pause) and attack (sing). All of these processes take place in an unbroken cycle of physical and mental activity.

To break down each separate process for discussion can be a questionable thing. You might say, "Children should sing naturally; they should not be confronted with a *method*."

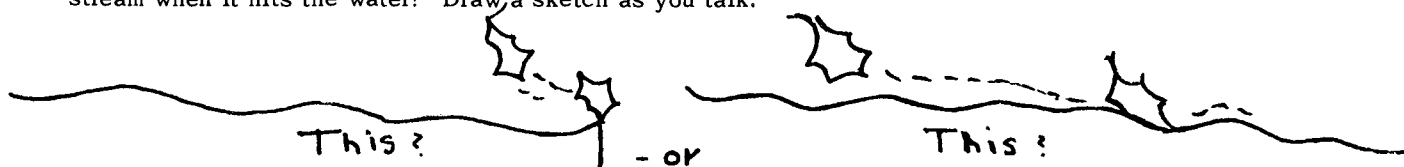
Let's take a moment to talk about the naturalness of children's singing. No one knows better than you choir directors and music teachers that by the time a child is between eight and twelve years of age, we hear many sounds which are neither natural nor beautiful. Because of the many outside forces which have already made their mark, the majority of children do not sing correctly. They have sub-consciously imitated what they have heard and seen at home, at school, in church and on television. Their speech habits, their posture habits are less than what they should or could be. The natural beauty of the child's voice needs to be sought after and directed toward the desired simplicity, clarity and freedom. Children do not come by this instinctively. This is a responsibility of every director of classroom and choir singing. Encouraging this *quality* of singing is more important than spending most of the class hours drilling words and tunes.

So we shall continue to break down processes, make comments and workable suggestions, in the hope that those of you who need help in this area might be able to pull from your children a lovelier sound and a more beautiful song. Remember that you must know far more than you say. Children should not be made aware of the technique involved. They should sing well because you know how to get what you want from them.

Now we have set into motion the spiral of singing, beginning with posture, breathing, pause and attack. Remember that the beginning of singing is not a sudden expulsion of air. A vocal attack is not the beginning of a battle. There is a definite, confident pitch and word attack but these are both part of a phrase and a thought which must be carried through. I like to use blackboard drawings or mental pictures of physical experiences which children know and understand to get these musical ideas across. (\*1)

For instance:

What happens when a leaf or a twig falls from a tree into a flowing stream? Does the leaf stop the stream when it hits the water? Draw a sketch as you talk.

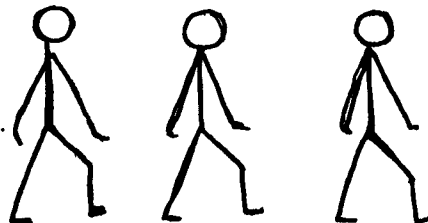


Relate this to the beginning of a song. Demonstrate (\*2) that there is an exact time to begin but the stream of the music has already been flowing in the accompaniment or inside themselves.

What about great Olympic divers? Do they become champions because they make the biggest splash and the loudest ker-  
plunk when they hit the water? (most boys, and many girls, will express ideas  
 when you compare singing to athletic prowess -- but be sure you know a little about it or  
 they will trip you up!)

What does it take vocally? — Concentration! To sing well takes as much concentration and coordination of mind and body as is needed to excell in sports.

MARCH ..... MARCH ..... MARCH .....

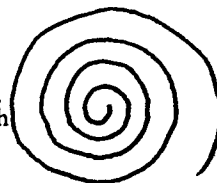
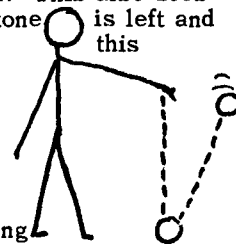


Yes, time is important. It is the bone structure of music — the skeleton of singing. Let's keep time separated from our thinking of rhythm in singing, which will take up another chapter later. Time is related to clean attacks not only on the first word or tone of a phrase, but everywhere in between the beginning and the ending.

I like to work on the march of the music as we are in the beginning process of learning a song. Clarity of pitches and quickness, lightness in moving from one tone to another to avoid the groping of uncertainty is one of the responsibilities of training a choir. It takes practical training to develop a children's choir capable of artistic expression. The *march* is basic and essential, but cannot stand alone as music. It needs to be brought to life.

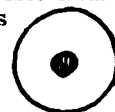
The "something added" to the march of music is the "bounce" — the life and vigor. This also does not happen instinctively. The bounce has to do with what occurs between tones, or how one tone is left and another begun. No, we are not talking about jerky attacks. The loveliest legato phrase has quality of elasticity, bounce, life.

Coming back to our spiral of singing, the bounce of singing is a natural continuation of the four-point beginning which we have reviewed. It has to do with alertness and responsiveness. Remember that measured time in music can be dictated, directed by a ticking metronome, or by a tin soldier, wound up and set on his marching way. Not so with the bounce of singing. Can you feel your heart beat? Although the pulse is measured, we know that something is happening between those pulsations. We know that life-giving blood is being circulated through our body in a continuing process. Each beat seems to be born out of the previous one — separate but connected! So it is with singing that is alive. It has bounce, elasticity; it seems to propel itself. Children are capable of singing with this quality — but the teacher must know how to go about developing it. Remember that the foundations of good tone are easy to lay (please refer to articles 1 and 2 of this series) but the development of good tone is a never-ending process. Get children to respond to you with their eyes and their voices; *you* respond to them with your two ears! Don't wear ear-muffs of complacency. You might want to change what you hear.



#### A demonstration (\*2) for *bounce*:

Did you know that in the center of American and National League baseballs there is a small, hard rubber ball about 1 inch in diameter? It is the bounce quality of this little ball that gives the baseballs their liveness and is responsible for many a homerun. It would be worth the cost of a good baseball to make this demonstration. Have the baseball sawed in half at a mill so you can show what is inside. Relate this inner core secret to the bounce in singing — not visible from the outside, but it certainly makes a difference in the performance of a game — or a song. This is a great demonstration for an April rehearsal when new baseball caps are grudgingly removed during the choir hour!



#### Comments and Added Thoughts

\*1. Educational experts tell us that the eye is the one great educator. Let's use this medium to capture attention, interest — and to teach imaginatively what could be a dull subject. Even though you are not an artist, learn to use the blackboard at every possible opportunity. Make use of your children's wonderful optic nerves!

\*2. *Demonstration* is surely one of the best ways to sell an idea. It has been said that good teaching is selling the truth. Why shouldn't we make our subject of singing colorful, interesting and impressive? A little showmanship in our teaching will spark up the attitude of our choirs!

Next month this article will continue with the *SPIN* of singing.

Thought for the Month — Need Help?

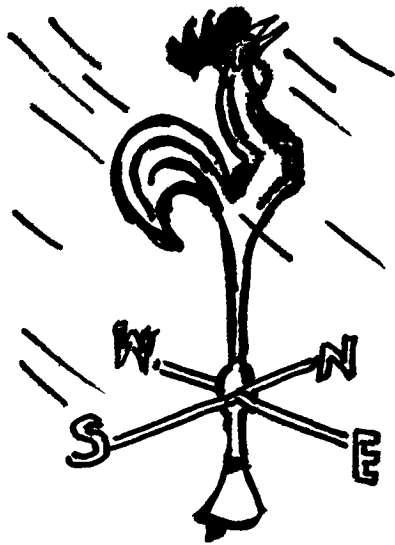
Teachers of children need not depend upon themselves alone. If God ever wants to answer a petition, it is one that comes from the heart of a teacher! Your job is unselfish. The average teacher could do many things which would bring in a greater income. But you are teaching because you want to benefit youth. Surely there is a storehouse of power that we may tap — merely by our humble petition for power to do our task well.

By the author of "BOYS  
Know Them  
Teach Them  
Lead them"

*John S. C. Kemp*  
(Mrs. John S. C. Kemp)

Roscoe Gilmore Stott, The Standard Publishing Foundation, Cincinnati, Ohio

## TINTINNABULATIONS



March Bellwether

Notices are coming in now announcing various Handbell Workshops, Festivals and Concerts to be held in the Spring and Early Summer of '64. Again there is a goodly choice and you will surely want to attend at least one to refresh your reverberating spirits. I prescribe a ring-a-ding Concert to help recharge the inner-fizz of those Directors who make a slow recovery from After-Easterosis.

April 11-12: – 1st Methodist Church, Westfield, N.J.; Doris Watson's 11th Annual Handbell Festival

June 15-19: – The Choristers Guild Seminar (with Handbell Workshop) Indianapolis, Indiana

June 17-18: – AGEHR Area III Festival – Luray, Virginia

June 25-28: – American Bell Association National Convention, Boston, Mass.

June 29-30: – AGEHR Area II Festival – Alfred, New York

(Others To Be Announced Later)

**CLAPPER COMMENTS:** The Boys Handbell Choir of First Presbyterian Church, Hagerstown, Md., cleared over \$500 selling potted plants for Easter last season. Their enterprise almost covered expenses for their trip to the National Handbell Convention held in Detroit....Mildred Gleeson, who directs the Handbell Choirs of Marvin Mem. Methodist Church, Silver Spring, Md., has designed convenient bell tables that fit together, fold down, and also sit over the chancel rail – a marvelous idea. . . .“Beloise” Tufts says that a cloth dipped in very hot water containing a bit of baking soda and pressed around a bell will quickly remove old shellac and lacquer. (It works!). . . .The Silver Dept. of S. Kann Sons Co., Washington 1, D.C. offers brown Pacific-cloth zippered bags ranging in size from 6" x 6" to 24" x 36" and ranging in price from 60¢ to \$6. Considering the cost of treated cloth per yard and zippers, not to mention labor, that's a good buy.

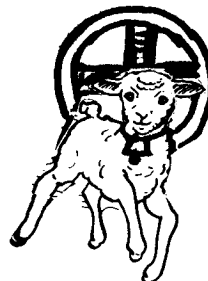
A brochure from the Shrine of the Immaculate Conception with pictures and stories of the new 56-bell Paccard carillon reminded me of how frequently the Cross has been engraved on bells since early Christian times. A Cross is carved on the 2nd largest bell (5100 lbs.), “St. Christopher”, which is dedicated to Christopher Columbus who first planted a Cross in the soil of the New World. The bell inscription reads “Christopher is my name, Christ I bear. For Christopher I sing, who placed his hope in Santa Maria and crossed the sea to find this new land”.



The smallest bell of the 49-bell Netherlands Carillon near Arlington Cemetery bears this inscription:

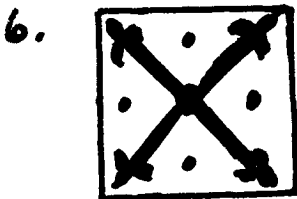
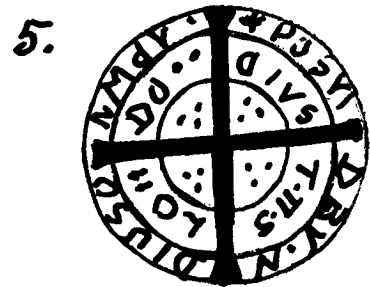
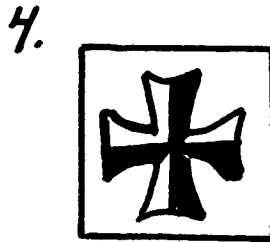
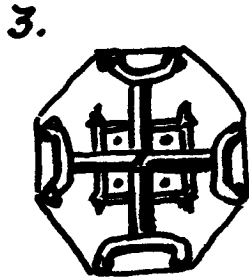
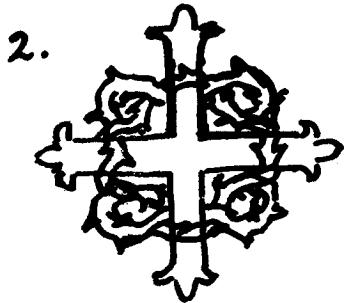
Ik kleinste,  
het reinste.

(I am the smallest,  
the purest.)



CROSS designs cast on several medieval tower, sacring or saunce bells:

1. PRAYES ✠ YE ✠ THE ✠ LORD ✠



### LENTEN BELLS

At Prime reviled;

At Matins bound;

Condemned to death at Terce;

Nailed to the tree at Sext;

At None, Thy Blessed Side they pierce.

At Vespertide they take Thee down;

In grave at Compline lay

WHO henceforth bade Thy Church observe

The Sevenfold Hours each day. (All Saints' Church in York)

A Blessed Easter to All and Happy Ringing!

*Nancy*

Nancy Poore Tufts

*NORMA LOWDER calls our attention this month to a number of most interesting new releases. The film strips may be just what you need. Don't think that because they are a little expensive they are prohibitive. Let several churches in your city go together to purchase some for your joint use. Here is a good project for Guild Chapters.*

#### DEVELOPING SKILLS IN MUSIC

Here is a series of eight full color filmstrips with teachers' guides, aimed at teaching fundamentals of music to third through sixth graders. Included are:

##### **RHYTHM, THE QUARTER NOTE, AND THE HALF NOTE (678-1)**

Rhythm is introduced as a part of daily life through the ringing of a phone, the vibration of a parade, the steady, even pace of walking. Quarter and half notes are used to write rhythm patterns and show their relative time values. (47 frames)

##### **MEASURES, WHOLE NOTES AND EIGHTH NOTES (678-2)**

The piano, recorder and brasses are introduced for additional note values and patterns, measures, and bar lines. (45 frames)

##### **DOTTED NOTES AND RESTS (678-3)**

Evenly paced rhythms are contrasted with uneven rhythm, or syncopation. The time value of the dot in the written score is demonstrated. (50 frames)

##### **TIME SIGNATURES AND THE ACCENT (678-4)**

Accented notes in a measure help keep the rhythm. Time signatures introduce the number of beats in a given measure and notes which receive the beat. Active participation is encouraged. Review questions reinforce learning. (41 frames)

##### **THE STAFF AND ITS NOTES (678-5)**

A history of the notes of the scale and staff, meaning of clef signs, names of tones, use and meaning of rests, examples of ancient Greek music, incantation, plainchant, and the Bach chorale. (54 frames)

##### **MAJOR AND MINOR SCALES, ACCIDENTALS AND CHROMATICS (678-6)**

Introduction of the moods of music. Scale patterns illustrate major; natural, harmonic, and melodic modes. (56 frames)

##### **KEY SIGNATURES (678-7)**

Their meaning and relation to scales. Familiar songs help provide significance of key signatures. (54 frames)

##### **INTERVALS AND PHRASES (678-8)**

A study of intervals, the melodic line and the grouping of notes into phrases increases knowledge of music and its notation. (58 frames)

(From Lyons, 223 West Lake Street, Chicago, 6, Illinois. \$6.00 each, plus optional recordings at \$3.00 each.)

#### YOUTH PRAISES

This is a series of four treble-voice anthem books; unison, unison with optional second part, SA, SA with optional third part. The publishers recommend them as a source of fresh anthems for young church choirs or as a sequence as part of a two-year program for beginning choir. Wihla Hutson and Luigi Zaninelli are responsible for most of the new texts and tunes. (Shawnee Press, 1963, \$1.25 each)

For Kindergarten and Primaries . . .

##### **THE TWO GREAT COMMANDMENTS**

##### **A ROAD WORTH RAMBLING IN**

##### **O GOD WE GREATLY NEED THEE**

Three of Rev. William Grime's latest compositions for young children.  
Available from the composer, St. Johnsbury, Vermont.

For Youth . . .

##### **WAKE WITH JOY FOR CHRIST IS RISEN. Graham. (Abingdon Press APM 342. 1964. 25¢)**

A useable, effective SAB Easter anthem.

##### **O SING UNTO THE LORD. Rogers. (J. Fischer 9490. 1964. 25¢)**

An easy but interesting setting of Psalm 98. (SAB)

##### **LITANY FOR EASTER. Young. (Abingdon Press APM 354. 1964. 18¢)**

An excellent SATB anthem for Easter, especially appealing to youth.

##### **TWO LENTEN MEDITATIONS. Wetzler. (Abingdon Press APM 347. 1964. 25¢)**

Especially useful settings of the texts "Today shalt thou be with me in paradise" and "My God, my God, why hast Thou forsaken me?". SATB

For Juniors . . .

##### **SOLDIERS OF CHRIST, ARISE. Warner. (Abingdon Press APM 333. 1964. 18¢)**

A general anthem for SA or SAB voices.

##### **PRAISED BE GOD, OUR KING. Cramer-Whitford. (J. Fischer 9494. 1964. 25¢)**

An SA anthem with interesting movement in the bass of the accompaniment.

##### **GOD'S WORLD. German Folksong, arr. Nitske. (J. Fischer 9483. 1964. 25¢)**

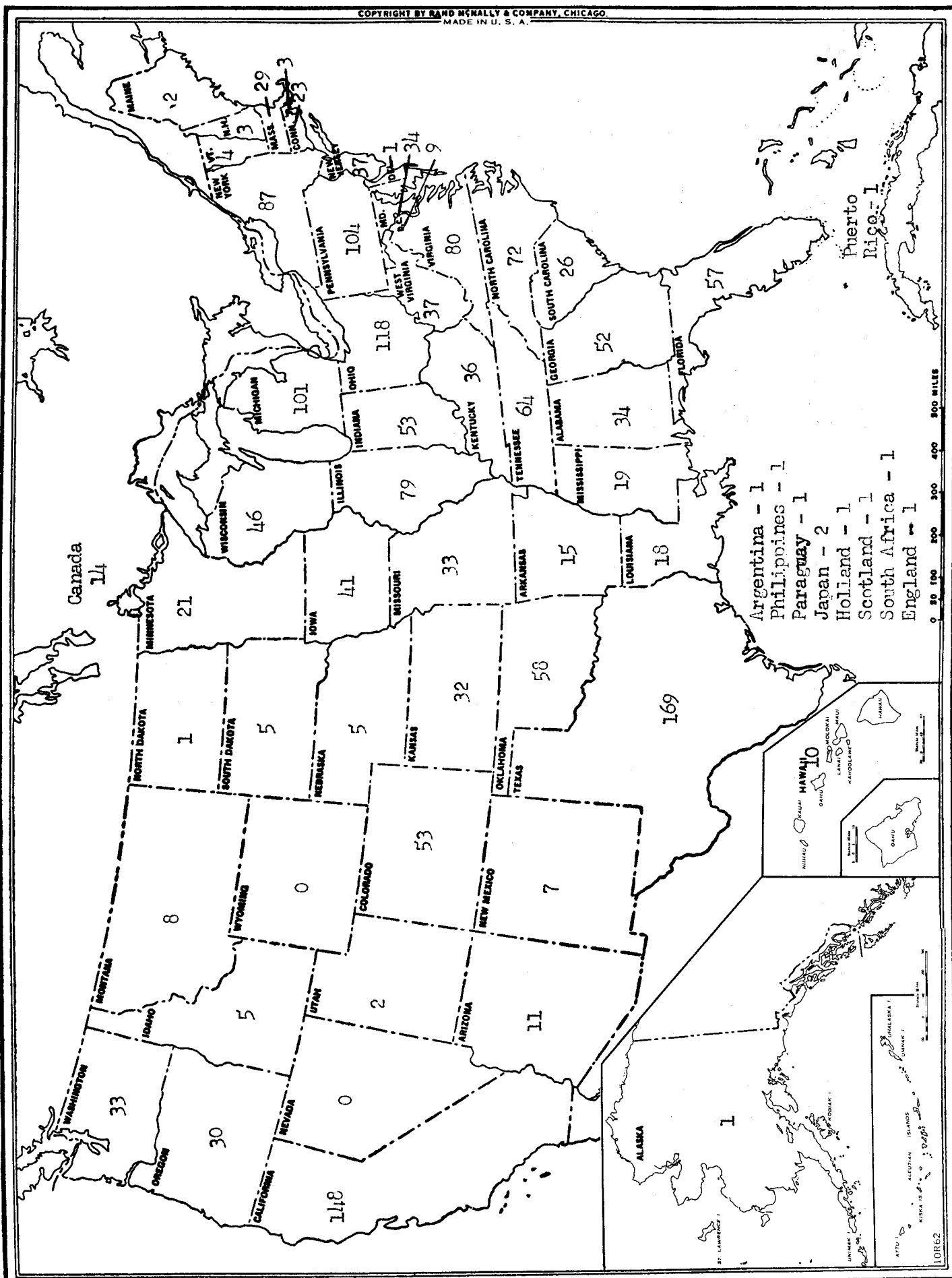
An SA arrangement with optional handbell accompaniment.

##### **BLESSED LORD OF HEAVEN ABOVE. Powell. (Schmitt, Hall & McCreary 2570. 1964. 22¢)**

A general SA anthem.

# HERE IS WHERE THE 1940 CHORISTERS GUILD-ERS LIVE AND SERVE

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MADE IN U. S. A.





Words By:  
Henry Hallum Tweedy  
1868-1953

O SPIRIT OF THE LIVING GOD  
St. Leonard C.M.D.

Tune By:  
Henry Hiles  
1826-1904

Dear Choir Friends:

I was walking on air Sunday morning! The day seemed perfect....the flowers...the music...the words the minister spoke to us...and the overflowing congregation. It was such a good feeling!

Of course, I wasn't actually "walking on air". That's just a way of trying to describe how good I felt. It is especially hard to find words to fit our feelings about God because "God" is not a "thing" you can walk up to and touch. God is a Spirit – within us and around us – and the people of Bible times and even writers of today search for all kinds of ways to tell about their experiences with the Living God.

Sometimes, hymn writers compare God to visible things – like Light and Fire. One day I made a list of the different ways that hymns describe God, and I began the descriptions or "imagery" in *O SPIRIT OF THE LIVING GOD*. When I'm big, I will find my own words to show how much God means to me!

The feelings of the disciples after Jesus was crucified were so down in the dumps and discouraged that they almost gave up on the work He had planned for them to do. But one day – something very unusual happened to them which gave them the courage to carry on His work. We can read the words that describe that unusual day in Acts 2, but the most important thing was the way the Holy Spirit worked through their lives to spread the Church throughout the world.

*O Spirit of the Living God* is a hymn whose words remind us that the Holy Spirit can work through our lives too, so that the Church could teach the whole world the meaning of God's love and power and joy and peace until there was no more sin or sorrow anywhere. Our choir teacher read us Harry Emerson Fosdick's story about a drop of seaspray – and she told us God's law of love could work the same way!

We decided our whole congregation would want to see words like these but we chose a more familiar tune so it would be easier to sing. Remember how to do that? Count the syllable in each phrase first:

O Spir-it of the Liv-ing God  
1 2 3 4 5 6 7 8

Thou Light and Fire Divine  
1 2 3 4 5 6

What did you count in the other phrases: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

O.K. Now begin looking for another tune with the same number of syllables.

COMMON METER DOUBLED is another name for tunes with this meter. What tune did you pick out that

your congregation knows: \_\_\_\_\_

Be sure the accents and the mood of the tune and words fit together.



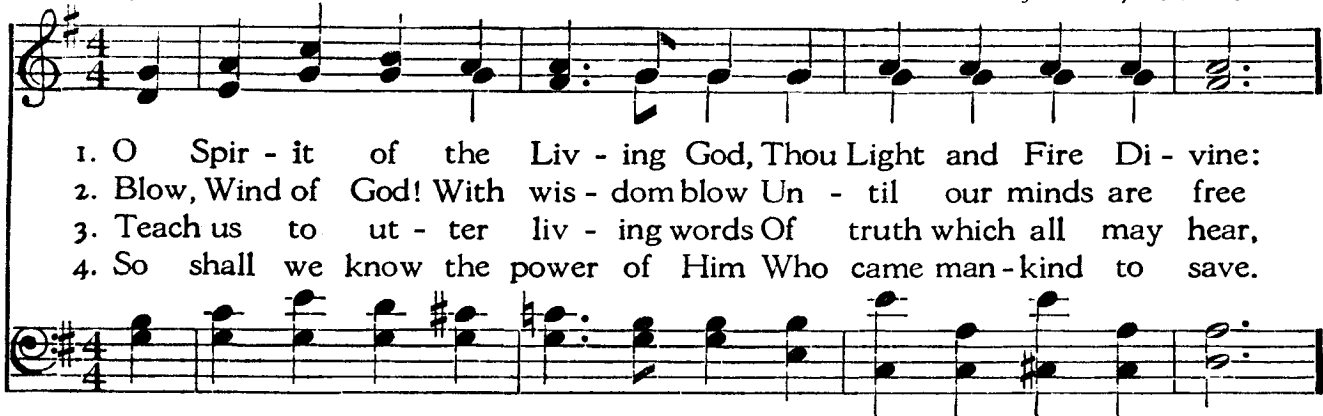
See you next month!

Charley the Choirboy  
(Mrs. Christine Kallstrom)

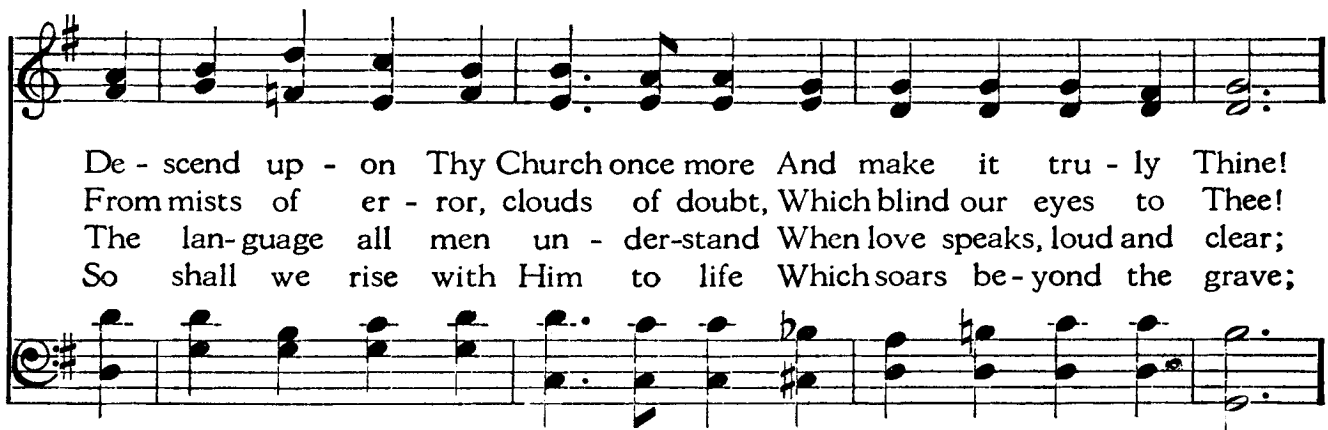
ST. LEONARD. C. M. D.

Henry H. Tweedy, 1868-1953

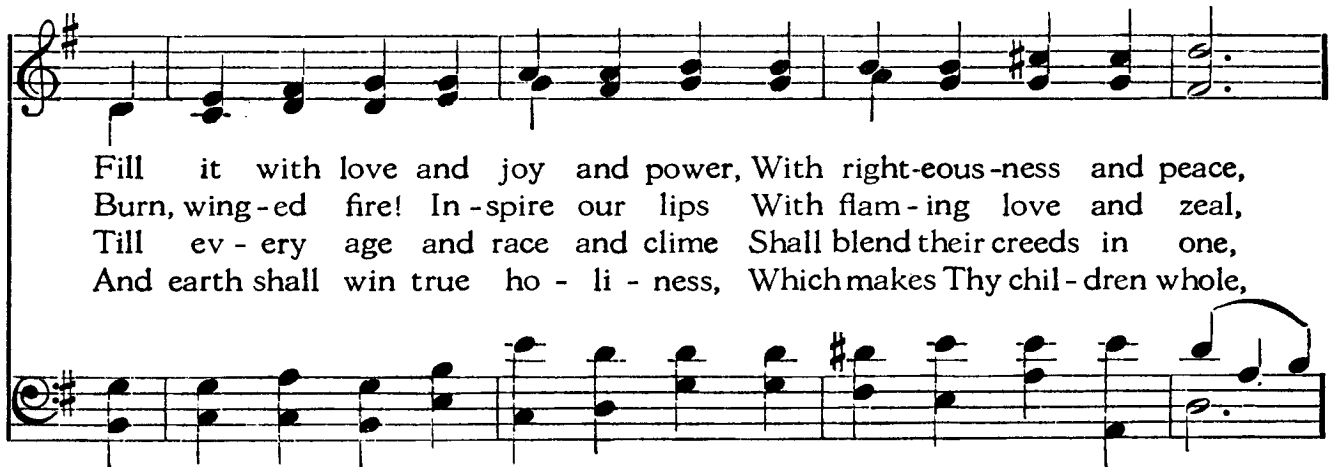
Henry Hiles, 1826-1904



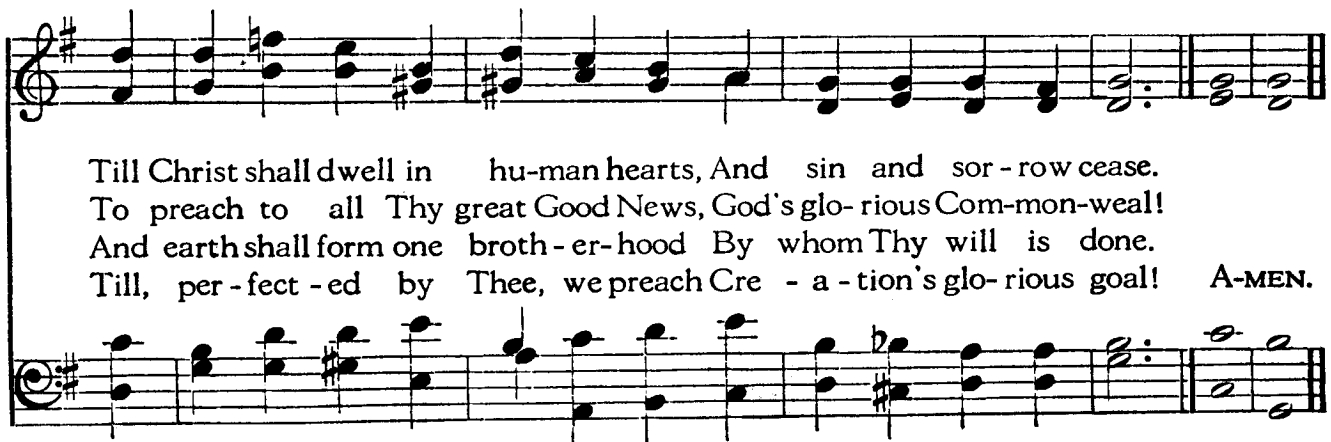
1. O Spir - it of the Liv - ing God, Thou Light and Fire Di - vine:  
 2. Blow, Wind of God! With wis - dom blow Un - til our minds are free  
 3. Teach us to ut - ter liv - ing words Of truth which all may hear,  
 4. So shall we know the power of Him Who came man-kind to save.



De - scend up - on Thy Church once more And make it tru - ly Thine!  
 From mists of er - ror, clouds of doubt, Which blind our eyes to Thee!  
 The lan - guage all men un - der - stand When love speaks, loud and clear;  
 So shall we rise with Him to life Which soars be - yond the grave;



Fill it with love and joy and power, With right - eous - ness and peace,  
 Burn, wing - ed fire! In - spire our lips With flam - ing love and zeal,  
 Till ev - ery age and race and clime Shall blend their creeds in one,  
 And earth shall win true ho - li - ness, Which makes Thy chil - dren whole,



Till Christ shall dwell in hu - man hearts, And sin and sor - row cease.  
 To preach to all Thy great Good News, God's glo - rious Com - mon - weal!  
 And earth shall form one broth - er - hood By whom Thy will is done.  
 Till, per - fect - ed by Thee, we preach Cre - a - tion's glo - rious goal! A - MEN.

You can be —

## A BETTER DIRECTOR OF CHILDREN'S CHOIRS

Attend the  
Choristers Guild Seminar  
June 15-19, 1964

in the Hoosier capitol city — Indianapolis

Place — *Indiana Central College* and neighboring  
*University E.U.B. Church*

Faculty — *Dr. Nita Akin*, President of the Guild and nationally  
known organist and teacher.  
"Accompanying the Children's Choir and Problems of a  
Church Organist."

*Louise Curry*, Dramatic Consultant and Director of Children's Choirs and Choric  
speaking choirs, First Methodist Church, Germantown, Pa.  
"New Adventures in Christian Art with Children."

*Helen Kemp*, Choristers Guild Director of Workshops and Festivals.  
"Primary and Junior Choirs Methods and Materials, with Demonstration Choirs."

*John Kemp*, Minister of Music, First Presbyterian Church, Oklahoma City.  
"Junior High and Senior High Choirs, Methods and Materials."

*Nancy Poore Tufts*, widely known Handbell master and children's choir director of Washington, D.C.  
"Handbell Workshop" and "Children's Choir Repertoire".

### Special Features include:

*Kemp's Windmill*, an illustrated story of the Kemp family's year in Europe, Tuesday night.

*Indianapolis Children's Choir Festival*. Helen Kemp, Director. Thursday night.

*Dr. Elton Trueblood*, speaker at the closing banquet Friday night.

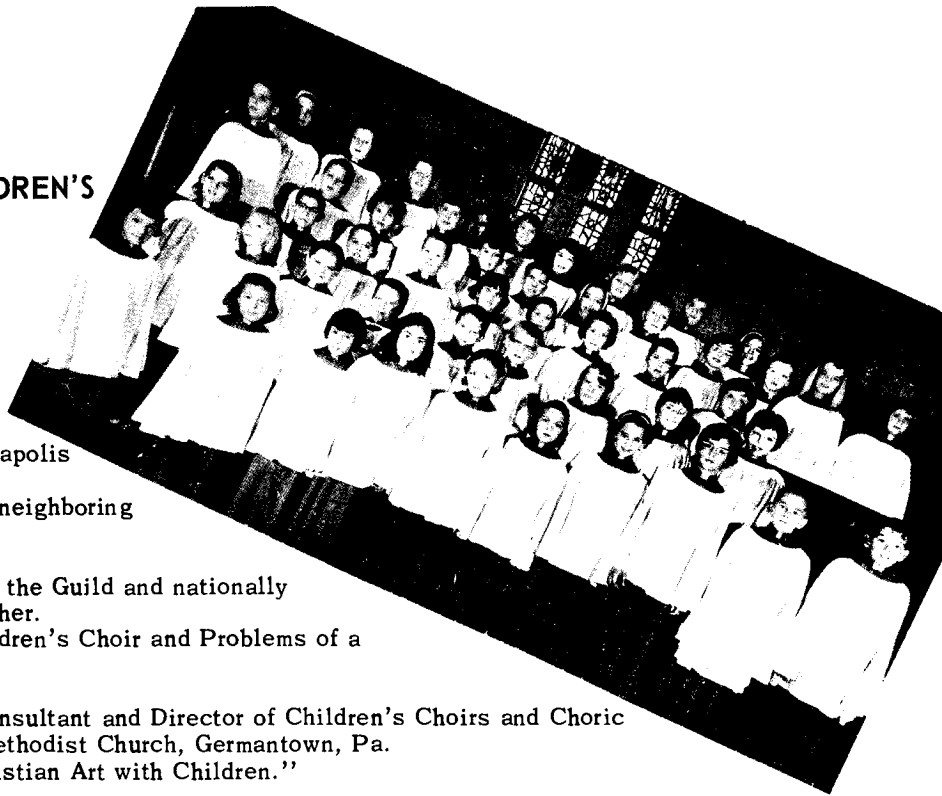
Tuition — Will be \$30.00, including a packet of music to be studied and used by the teachers in the classes.

Housing — Will be in the dormitories of the college. Meals will be in the dining room of the college.  
The cost for lodging and meals will total \$30.00.

The local coordinator is Mr. William Guthrie, Broadway Methodist Church, 609 East 29th St., Indianapolis.  
Inquiries on local arrangements may be addressed to him or to the Choristers Guild office in Dallas.

5 Days of Study and Inspiration which can make you a  
better director.

**DON'T MISS THIS OPPORTUNITY**



# COPYRIGHT AND THE CHILDREN'S CHOIR

by Ellen Jane Lorenz Porter

A copyright gives its owner just what the word says: the exclusive *right* to make *copies*. Without this protection an author or composer would get no remuneration for his creation and a publisher could not afford the costly process of printing and marketing a composition.

The provisions of the copyright law are necessarily strict, and penalties for infringement are severe.

Many people break the law innocently, and publishers are now putting on an educational campaign to acquaint the musical public with the restrictions of the law.

## Words

- I. May legally be copied (by any means whatsoever: Blackboard, handwritten, typed, mimeographed) *only if*
  - a) In public domain.
    1. Published more than 56 years ago (scripture, standard hymns, etc.).
    2. Published for sale, without a copyright notice either on inside title or on first music page of that musical setting.
  - b) Written permission to copy a published, copyrighted work is secured from copyright owner (usually the publisher).
  - c) Written permission to copy a manuscript is secured from the composer or author (if unpublished; whether copyrighted or not).
- II. May legally be taught by rote.
- III. Probably morally acceptable to
  - a) Copy words for temporary use only, if a copy has been purchased for each singer.
  - b) To print in church bulletin, if a copy has been purchased for each singer.
- IV. If copying of protected works is necessary, the publisher will usually give permission upon payment of a fee.

## Music

Same rules and restrictions as for words, with following additions:

1. It is illegal to make an arrangement of a copyrighted work.
2. It is illegal to copy a copyrighted *arrangement* of a public domain work.

## Recordings

Recordings (tapes or discs) of copyrighted works may be made as follows:

1. If the number has already been recorded, you may make a new recording without permission.
2. If the number has not been recorded, you must secure written permission from the copyright owner or his agent.
3. If these recordings are placed on sale under any circumstances whatsoever, a royalty of 2¢ per copyright selection per record sold must be paid to the copyright owner or his agent.
4. Most of the standard publishers have appointed as their agent Harry J. Fox, Music Publishers Protective Assn., 460 Park Avenue, New York City 22.

## Public Performance

1. With no fee involved. Purchase of copies carries with it permission to present a public performance *not for profit*. By general consent this includes a church service even though an offering may be taken. It does not necessarily include a church concert program, and does not include a place where admission is charged, even when the musical performance is incidental, as in a restaurant.
2. With a fee involved.
  - a. Permission for public performance for profit must be secured from the copyright owner (usually the publisher, not the composer). This permission is usually (but not always) given free to a church group.
  - b. In the case of broadcasting the situation is more complex. Compositions by composers belonging to a performing rights society and/or published by publishers belonging to a performing rights society may be broadcast without special permission only over stations affiliated with that performing society. ASCAP composers may, however, give their individual permission for a broadcast of their works over a non-ASCAP station. Similar exceptions may be in effect with other performing rights societies, such as SESAC or BMI, but this writer is not intimately acquainted with their procedures.

# MY 20 FAVORITE CHILDREN'S CHOIR ANTHEMS

## by Classic Composers

When we think of Classic Composers we think of old music, but even old music is *new* to those who have not sung or played it. Perhaps this list will serve to remind you how beautiful are some of these melodies and how well suited they are for children's voices. This list includes chorale melodies, oratorio solo arias and duets, hymns, and a concerto for two treble voices. The translations of the original texts are good, and the music has proven its worth through the years.



- |  |                              |         |
|--|------------------------------|---------|
| By J. S. Bach  |                              |         |
| Come, Together Let Us Sing   | E. C. Schirmer               | 1001    |
| Grant Me True Courage, Lord  | Choristers Little Hymnal     |         |
| Jesus, Joy of Man's Desiring   | Choristers Little Hymnal     |         |
| Let Us Strive To Be Like Our Savior                                  | C. Fischer                   |         |
| This is in a solo collection called "The Sacred Hour of Song",       |                              |         |
| compiled and edited by Mack Harrell. Text is especially              |                              |         |
| appropriate for children.  | Key most suitable in         |         |
| O Jesus, So Sweet  | <i>medium</i> voice edition. |         |
| In the collection, "The Greenhill Junior Choir and Duet Book".       | E. C. Schirmer               |         |
| Prepare Thyself, Zion  |                              |         |
| An alto aria, transposed up, from "Christmas Oratorio".              | E. C. Schirmer               | 1032    |
| A good Advent unison anthem.   |                              |         |
| By Beethoven   |                              |         |
| Joyful, Joyful, We Adore Thee  | Choristers Little Hymnal     |         |
| By Buxtehude   |                              |         |
| My Jesus Is My Lasting Joy   | H. W. Gray                   |         |
| This is an arrangement by Bitgood and includes a two-violin          |                              |         |
| addition to the accompaniment.                                       |                              |         |
| By Haydn   |                              |         |
| We Thy People Praise Thee  | Choristers Little Hymnal     |         |
| By Handel  |                              |         |
| Daughters of Zion  | Concordia                    |         |
| "The Morning Star Choir Book", in which this rhythmic hymn           |                              |         |
| is found, is a collection of unusually fine quality. It was          |                              |         |
| compiled and edited by Paul Thomas.                                  |                              |         |
| He Shall Feed His Flock  | From "Messiah"               |         |
| Come Unto Him  | From "Messiah"               |         |
| The two arias can be sung separately or they can be sung by          |                              |         |
| two treble choirs, one after the other as in "Messiah".              |                              |         |
| By Marcello  |                              |         |
| Give Ear Unto Me   | H. W. Gray                   | 1522    |
| Written in antiphonal style, this anthem also requires two-part      |                              |         |
| singing. Difficult but appealing and rewarding.                      |                              |         |
| O Lord, Our Governor   | Concordia                    | 98-1045 |
| A fine anthem in which to feature a solo boys' group in              |                              |         |
| combination with a children's choir. Has been proven                 |                              |         |
| as good festival material.   |                              |         |
| By Mendelssohn   |                              |         |
| If With All Your Hearts, "The Greenhill Junior Choir and Duet Book". | E. C. Schirmer               |         |
| By Scarlatti   |                              |         |
| Come Unto Me. "Sacred Hour of Song."                                 | C. Fischer                   |         |

The four following works are especially recommended for older or more advanced treble choirs of girls and boys. All of them are more effective as two-part anthems.

By Pergolesi

Glory to God in the Highest

C. Fischer CM6896

By Purcell

Sound the Trumpet

E. C. Schirmer

By Vierdanck

Lo, I Bring Tidings

J. Fischer 9156

This is really a concerto for two treble voices, two instruments (violins or recorders) and organ. It is a lovely work and worth the effort required. The sections can be used as separate anthems.

By Vivaldi

Laudamus Te

A duet for two sopranos from "Gloria". Not easy but could be well done by a good Junior High girls' choir.

✻ ✻ ✻ ✻ ✻ ✻  
**MORE M, M AND M**  
(Continued from page 128)

Just what does that "C in a circle" at the bottom of a piece of music mean to you?

Since few of us are informed on copyright laws, and infringement is subject to a heavy penalty, I asked Ellen Jane Lorenz Porter to outline for us the restrictions covering copyrighted music. The wise and honest director will read and heed. You will find Mrs. Porter's article on page 138.

✻ ✻ ✻ ✻ ✻ ✻

Often we have requests in this wise: "What anthems do you recommend for — — ?" I have asked our Guild Director of Workshops and Festivals, Helen Kemp, to start a series of recommended and suggested anthems in a number of categories and voice-groupings. We hope this will be of help to you. The first list is found on pages 139 and 140. Additions to the list will appear each month. You will want to keep these lists handy as you select repertoire.

✻ ✻ ✻ ✻ ✻ ✻

The fine looking choir which dresses up the Seminar announcement on page 137 is the Junior Choir of First Presbyterian Church, Dearborn, Michigan, Priscella deStigter, director. I would be glad to have on file both formal and informal pictures of your choirs for use when the occasion arises.

✻ ✻ ✻ ✻ ✻ ✻

This is the time of year when directors (and the children) are thinking about awards for the singing season. Two pages of information about the crosses and pins are a part of this issue. Let us have your order as early as possible — it will help us and you. If you wish a less-costly award you might find the CHORISTERS LITTLE HYMNAL just the thing or S-2, S-3, or S-4 (see the Guild materials list in the January LETTERS).

✻ ✻ ✻ ✻ ✻ ✻

This Easter desire by an unknown soul is my wish for you at this reassuring Season:

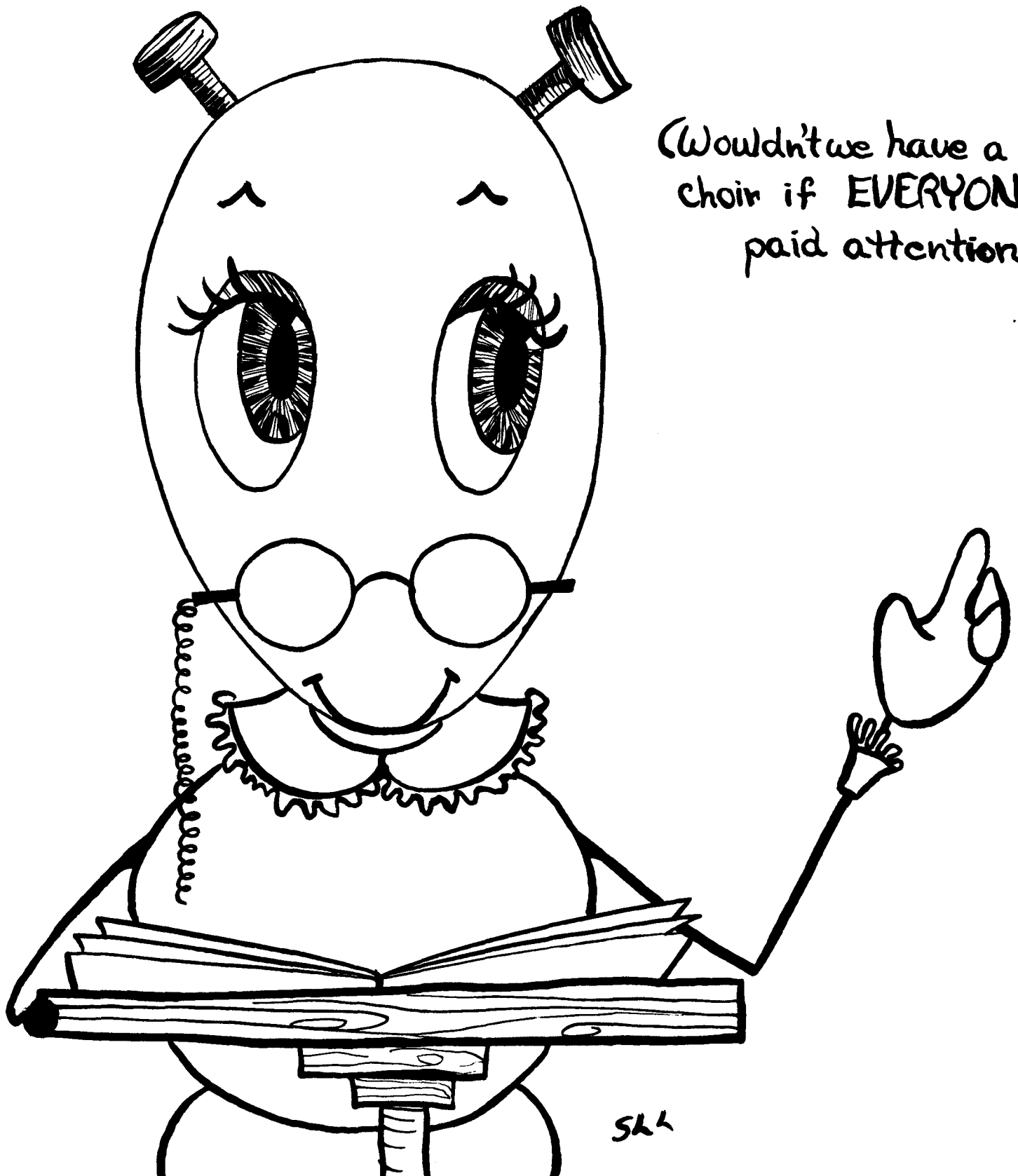
May the glad dawn  
Of Easter Morn  
Bring joy to thee.

May the calm eve  
Of Easter leave  
A peace divine with thee.

May Easter night,  
On thine heart write,  
O Christ I live for Thee.

*Lee*

IRVING says, "Paying attention is the best way to help your director."



(Wouldn't we have a fine choir if **EVERYONE** paid attention!)

# ORDER BLANK FOR PINS AND CROSSES

CHORISTERS GUILD, 440 Northlake Center, Dallas, Texas 75238

*Available to Members Only*

Please state Guild member's name if different from that below \_\_\_\_\_

NAME \_\_\_\_\_ CHURCH \_\_\_\_\_

ADDRESS \_\_\_\_\_

Date of Order \_\_\_\_\_ Date Pins Needed \_\_\_\_\_

Have you previously filed a Federal Excise Tax Exemption Certificate in our office? \_\_\_\_\_

## NEW PINS

Please check the *quality* of pin desired: →  
If your *total* order for *new pins* amounts to 10 or more, use the lower price range.

\_\_\_\_\_ Plain pins .....  
\_\_\_\_\_ Pins with 1 pearl .....  
\_\_\_\_\_ Pins with 2 pearls .....  
\_\_\_\_\_ Pins with \_\_\_\_\_ pearls .....  
\_\_\_\_\_ Pins with \_\_\_\_\_ pearls .....  
\_\_\_\_\_ Pins with guard .....  
\_\_\_\_\_ Pins with guard and 1 pearl .....  
\_\_\_\_\_ Pins with guard and \_\_\_\_\_ pearls .....  
\_\_\_\_\_ Pins with guard and \_\_\_\_\_ pearls .....  
\_\_\_\_\_ Pins with \_\_\_\_\_

Glo-tone <input type="checkbox"/>		Gold-filled <input type="checkbox"/>	
Less than 10	10 or more	Less than 10	10 or more
\$1.25	\$1.00	\$1.75	\$1.50
2.25	2.00	2.75	2.50
3.25	3.00	3.75	3.50
(Add \$1 for each additional pearl and for guard.)			
2.25	2.00	2.75	2.50
3.25	3.00	3.75	3.50
(Add \$1 for each addition)			

## RETURNED PINS

\_\_\_\_\_ Total number of pins 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 .....

## SILVERTONE CROSSES

\_\_\_\_\_ Crosses @\$2 (10% discount for 5 or more) .....

Sub-Total .....  
Federal Excise Tax (10%) or Tax Exemption Certificate .....  
Tennessee Sales Tax (3%) or Tax Exemption Certificate (Tennessee Residents Only) .....  
Texas Sales Tax (2%) or Tax Exemption Statement (Texas Residents Only) .....

**TOTAL COST OF COMPLETE ORDER** (Please enclose payment with order if possible) .....

The Guild Office will fill in the following section:

Date order received \_\_\_\_\_ Mailed for processing \_\_\_\_\_

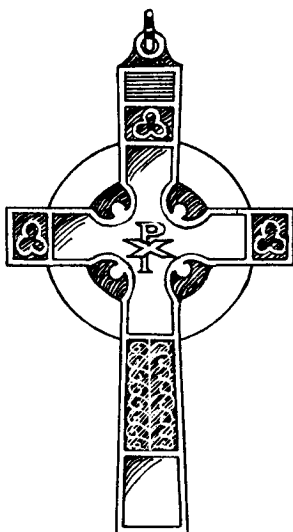
Date pins received \_\_\_\_\_ Order mailed \_\_\_\_\_

The Guild and the jewelry manufacturer guarantee the workmanship on all pins for a thirty-day period after receipt of order.



## THE CHORISTERS GUILD

### CROSS



The cross sketched at the left to exact size was especially designed by the Guild for the exclusive use of Guild members and choirs. Its wearing can be a signal honor, and should be awarded or given on some clearly defined basis. It should not take the place of the regular pin.

This cross has a bronze base, and is finished in antique shaded silvertone, a silver wash. The Choristers Guild emblem is engraved on the back.

The cross is priced at \$2.00 each, postage prepaid by the Guild. A 10% discount can be made for quantities of five or more. It carries a 10% Federal tax, unless an exemption certificate is on file in the Guild office. Tennessee and Texas members, in addition, need to have a State sales tax exemption on file in the Guild office, or pay the State tax.

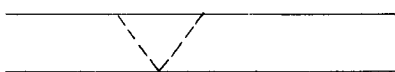
The cross is handsome; it can be purchased with confidence, and worn with pride. No sketch can do justice to the beautiful finish.

The cross may be worn with a chain or suspended by a collarette, in any appropriate color. A collarette may be made according to the following simple directions:

### COLLARETTE

One yard of grosgrain ribbon, 1½ inches wide.

At A, B, C take a one inch dart, and hand-stitch it flat to the inner surface.



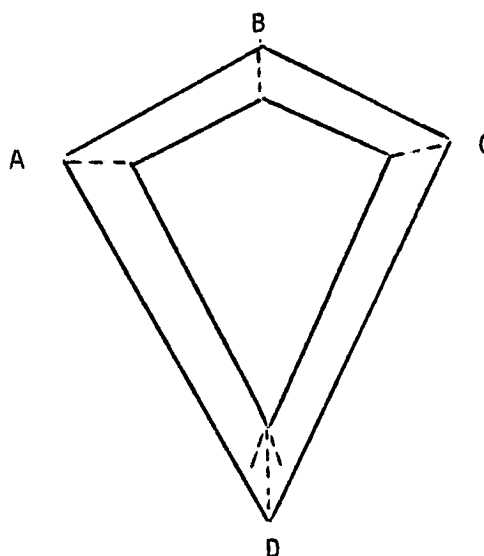
D — stitch back both ends of the ribbon 1½ inches to form a diagonal edge.



Hand-stitch the diagonal edges together down the center front, leaving a small opening at the base to insert the loop on the cross.

Measurements of outer edge:

A-B and B-C	4 inches
A-D and C-D	12 inches



*Important notice: Pins and crosses are available to members only.*

## THE CHORISTERS GUILD

### AWARD PIN



The Choristers Guild Award pin is available in two finishes: (1) Glo-tone, a gold wash, and (2) Gold-filled, a heavy plating of gold. The face under the Old English letter C is finished in baked black enamel. The C stands for Christ and His Church, for Christian Character, and for Children's Choirs. The sketch is to exact size.

#### 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 member is at liberty to adapt it to his own needs and situation.

The pin is the first year award in the junior age choir. 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 eighth note guard and chain. The Guild does not recommend the use of the pin for choirs under the third or fourth grades. It may be used as far beyond the junior age as seems advisable.

With the increased use of the Choristers Guild Award Pin (nearly 15,000 were used 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.

- Don't start any merit plan until after careful consideration.
- Don't start one until you have the stamina to carry it through.
- Don't keep parents in ignorance of the requirements.
- Don't think reminders are unnecessary.
- Don't think that favoritism is safe -- or wise.
- And, finally, don't think it isn't worth all the trouble.

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 the note guard

**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.  
3. Name of child to whom the pin belongs.
- (c) Send by first class mail; it costs no more than insured parcel post, and gets faster service.
- (d) Allow several weeks for processing.
- (e) Please consider the time interval necessary for your pins to reach the Guild Office as a portion of the processing period needed.

#### TENNESSEE SALES TAX

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.

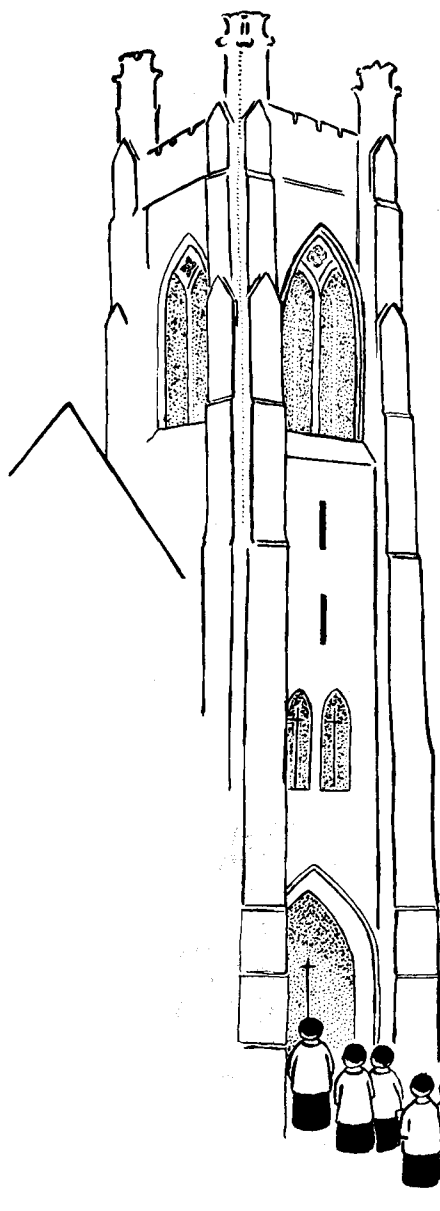
#### TEXAS SALES TAX

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.

#### FEDERAL EXCISE TAX

All pins, *additions* thereto, and crosses are subject to a 10% Federal Excise Tax. *The Guild must either collect this tax or request an Exemption Certificate.* Churches may claim such exemption; no individual may do so. The following form should be typed on your church stationery, and must be signed by a properly designated official of the church. According to law, the burden of proof of exemption is upon the purchaser. *If you have sent in a properly executed exemption since June 1, 1961, you need not send in another.*

<b>EXEMPTION CERTIFICATE</b> (Federal Retailer's Excise Tax)		Date _____ 19____
The undersigned hereby certifies that he is _____		Title of Officer _____
of _____ Name of Church, Sunday School, or Department		
_____ Address		
<p>This exemption certificate is to be used by a church or church organization for <i>the purchase of pins and/or crosses used for religious purposes.</i></p> <p>The undersigned is authorized to execute this certificate. The undersigned purchaser certifies that the article or articles specified in this order are purchased from the Choristers Guild, 440 Northlake Center, Dallas, Texas, and are to be used solely for religious purposes. It is agreed that if articles purchased tax free under this exemption certificate are used otherwise, such fact will be reported and tax paid by the undersigned to the Director of Internal Revenue.</p>		
Signature _____		



THE TEN COMMANDMENTS  
FOR CHILDREN

ABOVE ALL ELSE LOVE GOD ALONE;  
BOW DOWN TO NEITHER WOOD NOR STONE.  
GOD'S NAME REFUSE TO TAKE IN VAIN;  
THE SABBATH REST WITH CARE MAINTAIN.  
RESPECT YOUR PARENTS ALL YOUR DAYS;  
HOLD SACRED HUMAN LIFE ALWAYS.  
BE LOYAL TO YOUR CHOSEN MATE;  
STEAL NOTHING, NEITHER SMALL NOR GREAT.  
KEEP TO THE TRUTH IN WORD AND DEED;  
AND RID YOUR MIND OF SELFISH GREED.

By Dr. Elton Trueblood

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CHORISTERS GUILD LETTERS

Volume XV

1963-64

April

Number 8

Federal Lee Whittlesey, Editor

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

Sally Lane, Christine Kallstrom, Contributing Editors

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The Choristers Guild Letters are published for its members by the CHORISTERS GUILD

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440 Northlake Center, Dallas, Texas 75238

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CHORISTERS GUILD

## MUSINGS, MEDITATIONS AND MUMBLINGS

On page 143 you will find the inspiring "Indian Version of the 23rd Psalm." We are reprinting this with the permission of the Cook Christian Training School of Phoenix, Arizona. The School explains the story behind this version as follows:

"Many years ago the Indians of the plains heard the 23rd Psalm and were much intrigued by it. They wanted to share its beauty with the neighboring tribes but were unable because of the difference of language.

"A bright Indian suggested they put it into the universal Indian sign language, which was done. Many tribes shared its inspiration and loveliness.

"A white missionary, Isabel Crawford, understood the Indian sign language so well that she could use it to portray the Psalm. Thinking it would be interesting to translate the sign language version back into literal English she did it, and the Indian Version of the 23rd Psalm is the result."

The Cook School is an "Interdenominational Christian Training Center for Indians". It was started in 1871 by Dr. Charles H. Cook and has been a strong, helpful influence among the Indians of the Southwest. Some of the support for this work comes from the sale of this drawing and other related literature. The original is printed in color on a heavy paper. It would make a fine addition to your children's choir room. It is listed as being for sale at 15¢! but send more than that, for it is such a helpful work they are doing. Write the School at:

4025 North 2nd Street, Phoenix 12, Arizona.

You'll be glad you did. This version of the Psalm and other materials you might purchase would be appropriate to display and discuss when you are teaching your children JESOUS AHATONHIA by deBrebeuf (" 'Twas in the moon of winter time") a beautiful song that is referred to as the first American Christmas Carol (published by G. Schirmer, #8593, and other publishers) or SONG OF AN INDIAN CHILD by George Lynn (published by Oliver Ditson Co.).



On March 9 the mailman had a certain glint in the eye. How did he know that the twelfth envelope in the pile was so important to us? It contained a membership renewal blank and check from Pauline A. Clark of Burbank, California — this was membership #2000 for the 1963-64 year. (Last year the Guild did not receive its 2000th member till late June.) We celebrated a bit in the office with an extra cup of coffee, then sent Mrs. Clark a little memento of the event. Now we are setting our goal at 3000 — maybe not this year, but for sure in the '64-65 year. Will you help us reach it?



On the map in last month's LETTERS Nevada had an "0" — now it has "1". A renewed membership from Mrs. M. A. Pekrul of Las Vegas came in recently. There is now but one state without a Guild member — Wyoming. We hope to report another mile-stone (maybe we should say "state-stone") soon when we chalk up the 50th state. We added one overseas country this month, with a membership for Mrs. J. M. Fennelly at the Presbyterian Mission School at Tehran, Iran.



Some time ago the Guild was given a quantity of *Tuning Up Songs For Junior Choirs* by Hadler. These Leslie offered on a first-ask basis. They have long since been distributed. However, we still get occasional requests for them. They may be obtained by writing the publisher (Lorenz Publishing Co., 501 E. Third St., Dayton 1, Ohio) and enclosing twenty-five cents.



For some time it has been evident that the *Chorister's Little Hymnal* was due for a revision. In fact, Ruth Jacobs had planned it as early as 1959. A few months ago I asked Leslie to take on this project. He found that a few of the hymns and rounds were not being used. He has made some substitutions and made slight changes in the appearance of the *Hymnal*. The 1964 revision will be introduced at the Indianapolis Seminar and the sale of it will start in the fall.

Many of you, using the 1st Edition, may want to increase your supply while there are still some available. We have about 850 of the first edition in stock. We suggest you order now. The prices are:

1-5 copies — 50¢ each  
6-25 copies — 40¢ each

26-199 copies — 35¢ each  
200 or more — 30¢ each

The Guild prepays the postage.



# An Indian Version of the Twenty-Third Psalm

The Great Father above a Shepherd Chief is. I am His and with Him I want not. He throws out to me a rope and the name of the rope is love; and He draws me to where the grass is green and the water not dangerous, and I eat and lie down and am satisfied.

Sometimes my heart is very weak and falls down, but He lifts me up again and draws me into a good road.

"His Name Is Wonderful." Sometime, it may be very soon, it may be a long, long time, He will draw me into a valley. It is dark there, but I'll draw back not. I'll be afraid not for it is in between those mountains that the Shepherd Chief will meet me and the hunger that I have in my heart all through this life will be satisfied.

Sometimes He makes the love rope into a whip, but afterwards He gives me a staff to lean upon. He spreads a table before me with all kinds of foods. He puts His hand upon my head and all the "tired" is gone. My cup He fills till it runs over.

What I tell is true. I lie not. These roads that are "away ahead" will stay with me through this life and after; and afterwards I will go to live in the Big Teepee and sit down with the Shepherd Chief forever.

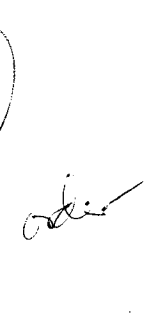
COOK CHRISTIAN TRAINING SCHOOL  
P. O. BOX 7158, PHOENIX, ARIZONA

AN INTERDENOMINATIONAL BIBLE TRAINING SCHOOL FOR INDIANS

### THREE BOOKS

For a month or more I've been having a good time with three new-to-me books. They are about as diversified as they can be; yet each, in its own way, has something to say to each of us and has some relationship to the others.

How good a salesman of *Christian Character through Children's Choirs* are you? At one time or another all of us have to speak to groups, write articles or announcements and in many ways "tell our story". A new book by Sue Nichols, *WORDS ON TARGET* (John Knox Press, \$1.50) was written "to prevent Christians from boring each other", a worthy goal! The cover calls it "a short, lively discussion about the practical art of communication. It compresses the technicalities of volumes without being technical itself. It highlights principles that may be used on almost all speaking and writing occasions". How well do we tell the story of our choirs and their activities? This book will help us to do it in a non-boring way. This is an important part of our responsibilities. Unless parents, officers, laymen and ministers come to see in children's choirs the potential for good which we see, they will not be fully sympathetic to our work. Tell your dreams and goals in attractive ways; this book will help you.



A WONDERFUL WORLD FOR CHILDREN by Peter Cardozo - 4th Edition #F2481 (Bantam Books, New York, 50¢) is a "complete and authoritative guide to the thousands of thrilling gifts offered to the children of America." This paper-back has 245 pages listing give-aways available "for free" - yes, all you have to do is write for them. Let me quote a paragraph from the book.

The free albums, atlases, books, brochures, baby helps, catalogs, games, guides, "how-to" magazines, manuals, maps, pictures, posters, puzzles, samples, services, stamps, toys, and all the other wonderful things listed in this book are presents to you from government, industry, business and many different associations. They, too, want this to be a better world for children!

There are things in the musical, religious and nature field which you can send for (free, remember!) which will be of help in your working with children. One chapter ("Around the world - free for children!") would tie in well with the "Brotherhood of Song" project. I have tried out several of the offers just to be sure they were not gimmicks - I've been delighted with the material sent to me. *Warning* - don't let a junior lay unsupervised hands on this book unless you are able to withstand the wrath of your mail-carrier. (Wish I had had this book when our daughters were little!)

Many of us take ourselves too seriously - fail to see the fun in life or respond whole-heartedly to humorous situations. The Great Teacher often used humor in His teaching. Should we do less? Dr. Elton Trueblood wrote for his new book *THE HUMOR OF CHRIST* (Harper & Row, \$2.50) "To many readers the idea of Christ as humorous is surprising or even mildly shocking". The jacket explains "In this book, written with characteristic insight and clarity, Dr. Trueblood shows that there are many of Christ's teachings that are either incomprehensible or indefensible if they are taken seriously, but are brilliantly clear if they are understood humorously".

Here is a thought-stimulating discussion of a facet of Christ's choice of words that has not previously been explored to any extent. Your understanding and appreciation of the Master will be heightened by sensing this human (or is it divine) attribute of humor in His teaching.

We Guild-ers have a particular interest at this time in Dr. Trueblood, for he will be the speaker at the closing banquet of our Seminar at Indianapolis, June 19. Dr. Trueblood lives in Richmond, Indiana, where he teaches at Earlham College. It is a rare privilege to have this distinguished teacher, writer and churchman speak to us.

**NOTE:** If any of these books interest you, procure them through your local bookstore or church supply house. Do not write to the Guild office for them, please. We have available only our own publications. These were listed on the two supplemental sheets you received with your January LETTERS. Thanks.

Lee

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

## FOR YOUR CONSIDERATION

by Norma Lowder

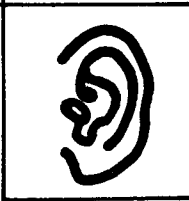
Workers with kindergarten and primary children, as well as directors awaiting delivery of handbells, are finding increased use for tuned resonator bells. The term "bell" is in a sense a misnomer, for they look more like a xylophone than a set of handbells. Each bar is mounted on a resonator box and can easily be removed; mallets are provided for each bell. Diatonic notes have a white lacquer finish, while half tones have a black finish. The scale letter is stamped on each bar. Educators have found resonator bells helpful in training the ear, providing expression for children who may not yet have found their singing voices, developing better muscular coordination, and further developing a sense of rhythm and pitch. They are listed in many catalogs; one of the most inclusive is Lyons, 223 West Lake Street, Chicago 6, Illinois, where eight to twenty-five bell sets are listed from \$6.08 to \$69.50.

Oxford University Press has published many good anthems which include optional parts for chime bars or resonator bells; a number of these have been reviewed in the Guild LETTERS and seminars. Two new collections, SING WITH CHIMES, by Olive Rees (1963; volume one, \$1.25; volume two, \$1.60) offer suggestions for their use with young children. Nursery rhymes and traditional songs are progressive in difficulty. A study of one or both of these collections should give a preview to the possibilities of musical expression through the use of resonator bells.

Broadman Press cantatas for children have met with such success that a third one has recently been released: LORD MOST HOLY, by "LORD MOST HOLY is a unique the Easter season. However, portions of the Sermon on the year. It is most appropriate most cantatas which tell the anthem of praise to the risen appeal to those who know Christ as Savior to ural narration unifies the eight unison and two-of Beatitudes. and Lord's Prayer as well as a



Rose Marie Cooper. A note to the director says cantata. It is particularly appropriate for use during because it spans the entire life of Jesus, including Mount, it may be presented at any time during the for use during an emphasis on missions. Unlike Easter story, it does not end with an Lord. Instead, there is an urgent tell the blessed tidings". A Script-part choruses including settings chant.



Churches fortunate enough to include instrumental music as a part of their Christian education will be interested in Geoffrey Winters' arrangements of THREE PIECES BY JEREMIAH CLARKE (1963, Oxford University Press; \$2.00); Mr. Clarke was born about 1659 and was organist of St. Paul's Cathedral and was the composer of the famous TRUMPET VOLUNTARY once attributed to Henry Purcell. Included in this collection are SERENADE, MINUET, and KING W'S MARCH, arranged for two recorders, chimes, triangle, tambourine, cymbal, drum, piano duet, two violins and cello.

Directors of any age choir will want to read a CONCISE HISTORY OF CHURCH MUSIC by William C. Rice (Abingdon Press, 1964; \$2.50). It is an easy-to-read, authoritative guide to the development of church music from the pre-Christian era to the present. Dr. Rice discusses "important persons and events, the representative compositions and musical instruments, and the musical forms of each period", and lists suggested additional readings, along with a complete index.

Educational aids for the rehearsal room may advantageously include a flannel board or similar teaching device. Gamble Hinged Music Co., Inc., 312 South Wabash Avenue, Chicago 4, Illinois, lists two such aids. One is a music-graph, 24" x 36", with two staff lines and flocked notes, symbols, etc., that will adhere to the board. (\$12.50) The other is a tru-dot note placer, with 15 sharps, 15 flats, and 45 notes that adhere to the suede cloth with magnetic-like action. \$12.00. These are especially helpful for children who are just beginning to read music.

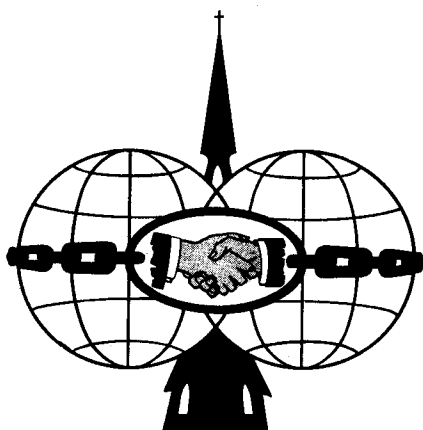
One of the most beautiful sets of instrument charts I have seen is a set available at the Children's Music Center, Inc., 5373 West Pico Boulevard, Los Angeles, California, 90019. They are full-color photographs, 22" high and 14" wide, of each symphony and band instrument, plus one chart of each family (string, woodwind, brass, percussion). On the back of each is a story of the instrument and family group. While the pictures are expensive (\$27), they may become part of a permanent collection. As was suggested with the audio-visual recommendations last month, directors might consider pooling resources to provide a larger variety of teaching aids.



## BROTHERHOOD OF SONG

With suspicion and misunderstanding among peoples; with "wars and rumors of wars" among nations, what frustration we directors feel! We desire to help our brothers — made "in the image of God". But what can we do? We are engaged in a peaceful, time-and-eternity influencing pursuit. *Let us do the thing we love and know best — bring children and God together through music.* Is it possible that we can do this, not only with the children we work with week-by-week, but also with others half-a-world away?

The Division of World Missions of the Board of Missions of the Methodist Church has supplied me with eleven names of people and mission stations who are doing work with children's choirs. Read the names thoughtfully, let your imagination picture each director, the children, the physical material (or the lack of it) with which they work.



Mr. Robert A. Kauffman, P.B.P. 7024, Umtali, S. Rhodesia  
Rev. Finis B. Jeffery, International P.O. Box 1182, Seoul, Korea  
Pres. Michiko Yamakawa, Seiwa Junior College for Women,  
Nishinomiya, Japan

Mr. Keith Burns, Colegio Bennett, Rua Marques de Abrantes 55,  
Rio de Janeiro, Guanabara, Brazil

Mr. Albert Ream, Camacua 282, Buenos Aires, Argentina  
Mr. N. William Zimmerman, of Djakarta (specific address not  
known at this time)

Mrs. Daniel Allen, Methodist Boys' School, Sonpart, Punjab, India  
Mrs. Henry Presler, Leonard Theological College, Jabalpur, M.P.,  
India

Rev. D. M. Daniel, Ingraham Institute, Ghaziabad, U.P., India  
Choir Director, Woodstock School, Landour, Mussorie, U.P., India  
Mrs. Clifford Hicks, Calcutta Boys' School, M.O.S.N., Banerjee Rd.,  
Calcutta 14, India

If you were one of these directors would you appreciate material from home that would help you with your choirs? Would it support you to know that a children's choir "in the States" was concerned with your children?

Here is an opportunity to do *something*. Enthuse your children to take one of these choirs as an extension of themselves. Give a membership in the Guild to the director — we will send all the back LETTERS and supplements. Let your choir members write to their new overseas friends, arrange for an exchange of songs, of pictures, even little presents. Bind your choir to another in love, service and understanding.

If you, and/or your children, will be "Brothers in Song" to any one of those listed, please write to me. There are now six of our members assisting overseas directors and choirs; there should be many more. *This is something we can do.*

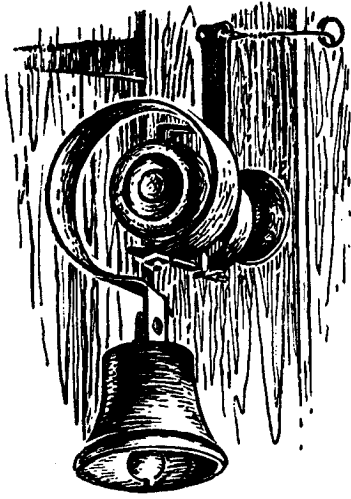
If you think well of this idea and would like to go a step further with your children, here is a suggestion for you. The American Friends Service Committee has a number of delightful, helpful projects for a children-to-children program. As the folder describing these projects says: "because children are curious, active, friendly and generous they represent our best hope for a new day of peace and brotherhood". Write to the Committee at

160 North Fifteenth Street  
Philadelphia, 2, Pa.

for a free catalog of *Service Projects for Children and Program Helps for Group Leaders*. You will be inspired by the possibilities suggested in the material you will receive.



## TINTINNABULATIONS



HELLO, THERE –

Come right in and bring April with you. Please leave the door ajar. This fresh spring-a-ding breeze is clearing away the cobwebs of my stale tired mind and resolving and dissolving post-Easter analysis of off-pitch, off-beat syphers and clinkers. Bless Nature for uplifting and heartening us as we move purposefully toward the season's round-up.

Will you try our sassafras tea? Constant Comment? You're getting by, fragrantly. Our grandparents were dosed and purged every spring with a dreadful concoction of sulfur n' molasses. Ugh! I'd have been too weak to hoist a handbell for several days.

The old house bell behind the door? That was found in the crypt of one of England's oldest cathedrals, and presented to me by the verger. The bell was black with age; none of my polishes or steel wool could budge it. A friendly machinist buffed the metal to a satin glow and claims it to be at least one-third silver. (Coins of the realm?) The sound is a merry "F" below high C. "F" for "Friendship", of course, not April's "Fool".

Ascension Day, May 7, has been chosen by the Washington Cathedral for the dedication of the Gloria in Excelsis Tower which is 306 feet tall and houses a 53-bell carillon at the base and a 10-bell English Ring for Peals at the top. At 5 different services throughout the day new music, especially written for the occasion by Sowerby, Barber, LaMontaine, Dirksen, and others, will be heard. After May 7, a record-album including the new music and a piano-score will be on sale at the Cathedral. Price \$25. The compositions will also be available.

N.B. BELL COMPOSERS. May 1 is the deadline for the Competition for an Original Composition for Handbells with Solo Instrument, sponsored by the Potomac English Handbell Ringers. Hustle your entries in.

Please add these additional Summer Seminars offering Handbell courses to your March list. Consult your denominational sources; there are other opportunities to learn about Handbell Ringing.

June 2-4 – – Area VII AGEHR Regional Festival, Houston, Texas

Norma Lowder, Chairman

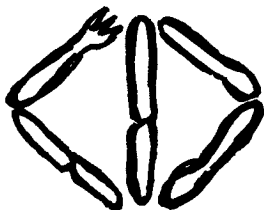
July 23-29 – – 1964 Montreat Conference, Montreat, N.C.

Doris Watson, Handbells

August 21-23 – Area I and New England AGEHR Annual Festival

Castle Hill, Ipswich, Massachusetts

CLAPPER CHATTER: – More table news. ALL-LUMINUM PRODUCTS, INC., maker of the Beauty-Fold folding table, has recently introduced a standard-size folding table, 30" x 72", with two 30" x 18" adjustable leaves – making a 9-foot table when fully extended. The leaves slide onto either end of the regular table with channel rods. For storage or packing, these leaves can lean against the wall, lie on a shelf, or fit into a box or carrier. My handyman says that hardware suppliers carry channel rods of various sizes which can be fitted to boards to make sliding leaves for any square or oblong table. Comment: While this is a useful and practical idea, these leaves cannot be abused or over-loaded. We are considering an extra brace of folding leg at each end. . . . A Palm Sunday hit among Juniors and Bell Ringers was Ellen Jane Lorenz's "Hosanna to the Son of David" (Abingdon, '63). SA with bell or organ accompaniment. A Hosanna text is good for any season. . . . While waiting for pizza-burgers at a restaurant, following a Bell Concert, my youngsters worked out a "double-bell" teaser: Arrange your silverware as below. Now remove any *three* of these pieces from the others, and put *two* back and form the *exact* design you had before – and let us know how you did it.



### A SPRING PAEAN

I think that God tossed into Spring  
A large handful of birds to sing  
Like silver-shaken bells, flute-clear  
And resonant.

Compliments of the Season!

(Nancy Poore Tufts)

Nancy Poore Tufts is sharing with us an "Absentee Report Card" which she says "works". It would be particularly helpful to show that you mean business, but also have a sense of humor. Every absentee will get a chuckle out of it but will also get the point.

## ABSENTEE'S REPORT CARD

M .....; because of your absence from the Choir on .....  
 ....., *without* previous excuse, it is requested that you check this report and return it  
 at once. The efficient work of the Choir depends upon 100% perfect attendance. If you must be absent,  
 call .....at home – or at Church. Many thanks.

Director's Name

I had	<input type="checkbox"/> laryngitis	My	<input type="checkbox"/> B.F.		<input type="checkbox"/> needed attention
	<input type="checkbox"/> a bad cold		<input type="checkbox"/> Fiance (e)		<input type="checkbox"/> cried when I went out
	<input type="checkbox"/> a flat tire		<input type="checkbox"/> Baby		<input type="checkbox"/> wanted to go to the movies
	<input type="checkbox"/> visitors		<input type="checkbox"/> Dog		<input type="checkbox"/> proposed to me
	<input type="checkbox"/> a previous engagement		<input type="checkbox"/> Canary		<input type="checkbox"/> was so lonesome
	<input type="checkbox"/> no clean shirt				<input type="checkbox"/> needed food
	<input type="checkbox"/> to play golf				

My	<input type="checkbox"/> Mother		<input type="checkbox"/> was sick in bed		The weather was too	<input type="checkbox"/> rainy	
	<input type="checkbox"/> Dad		<input type="checkbox"/> had a broken			<input type="checkbox"/> leg	<input type="checkbox"/> snowy
	<input type="checkbox"/> Husband		<input type="checkbox"/> would not let me out			<input type="checkbox"/> arm	<input type="checkbox"/> cold
	<input type="checkbox"/> Wife		<input type="checkbox"/> that I was doing too much			<input type="checkbox"/> rib	<input type="checkbox"/> hot
	<input type="checkbox"/> Grandmother						<input type="checkbox"/> glorious
	<input type="checkbox"/> Child						

The	<input type="checkbox"/> Choir Director	<input type="checkbox"/> shows no appreciation
	<input type="checkbox"/> Minister	<input type="checkbox"/> works me too hard
	<input type="checkbox"/> Congregation	<input type="checkbox"/> does not say anything about my lovely voice
	<input type="checkbox"/> Session	<input type="checkbox"/> gives me a pain

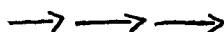
Signed \_\_\_\_\_

## VOCAL METHOD FOR CHILDREN'S SINGING

(Article 4 of a series)

The Spin of Singing --

Forward movement



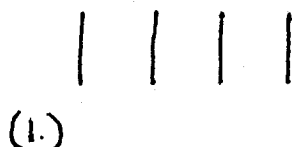
Artistic expression



Words, tone and phrasing are so closely linked together to produce the spin of singing that we must treat them as a unit. There are many other words and phrases that describe the spin of singing. The important thing is that we know in our inner ear what this sounds like. It is also necessary for us to find ways of demonstrating this so that children can hear what we want them to do. The spin of singing is more frequently *caught* than taught.

In this series of articles, we have approached vocal method keeping in mind the fact that our readers have one hour a week in which to teach boys and girls in a church-related program. Although our job is more than music, we cannot excuse ourselves from the responsibility of upholding certain musical standards.

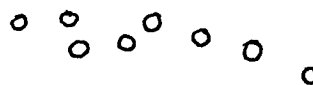
We have described the spin of singing as forward movement and artistic expression. For an illustration of forward movement that makes sense to children, use this analogy of the construction of a bridge.



Point out that the pillars (1) (measured beats) of a song are essential in the construction of this bridge, but its form and purpose (2) are not fulfilled until the vertical pillars become the supports for the horizontal arch of the bridge. Then cars (the singers) can move across, sometimes at different speeds, but always with a destination in mind. This illustration can be applied in many ways -- to phrasing, legato, tempo, nuance.

*Sing musical phrases instead of notes.*

Another effective demonstration for the horizontal approach in singing is to use a string of pearls which you can hold out, explaining that each pearl, though a separate unit, is touching the next, and all are held together by the string. This is like the separate notes which make up a musical phrase. The "string" is the concentration on the thought of the phrase. Separate notes are like individual pearls which must be connected and held together by the "string" of thought. (Remember that one picture is worth a thousand words and will usually capture interest instead of lose it.) Plan for these object lessons with visual aids.



*Sing thoughts instead of words.*

Have you ever made an attempt at composing a song for children? Or have you asked a composer to write something for your group? The first big decision is, "What text shall I use?" It is the text which sets into motion the creative thoughts of the composer. If the setting is a good one, the words of the poem will flow in the rhythm and syllable stress of the poem; the musical phrases will be determined by the text. Even when texts are created for folk-tunes and old chorales, the correct word accents within the phrase are important. But after all this thought has gone into the molding together of the text and the music, we often allow ourselves to teach with the "parrot" technique of mouthing words instead of expressing thoughts.

To help your children sing musical phrases instead of notes and to sing thoughts instead of words, here are a few suggestions for you. As you study the music, look for the phrase qualities.

Ask yourself these questions:

1. What is the structural pattern of the piece as a whole? Does it fall into sections?
2. What musical phrases are repeated? What word phrases are repeated? Are the repetitions used to echo, or do they emphasize?
3. Are there certain rhythmic patterns that characterize the song? Can I approach the song through its rhythmic form? (Having children clap rhythmic phrases from notation on blackboard – before learning tune – is a good method of phrase preparation.)
4. Can I teach the class to observe these things from the music page? They soon learn to see that the form of a song and the phrasing of it are closely related.



It is a good idea to mark your copy of music, noting all the observations of your study. It is surprising how your organized study will help you "get through" to your choirs.

Artistic expression sounds very professional when we are thinking about children's singing, but I believe children are much more artistic and far more expressive than we suppose them to be. There is a magic word called *imagination* which means the creative expression of thoughts through the mind and that which we call the soul. Who can deny the ingredient of imagination in children? They are filled with it! The limiting factor often lies in the teaching adult, who has allowed his imagination to be boxed up inside a schedule. "Let's memorize these words for Sunday" becomes more important than "What message are we offering when we sing this majestic (or prayerful, or joyous) anthem?"

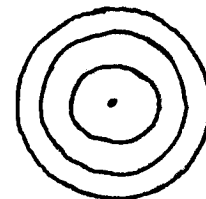
There are practical ways to help children reach out with their minds in order to communicate with their singing voices.

1. A phrase starts with the intake of air – not with the sound of the voice. To start a phrase expressively, the right *mood* must prompt the intake of breath.  
The director is responsible for confronting the text and clarifying the meaning with his choir. Then he can establish the desired mood by power of suggestion (empathy) and facial aliveness as he prepares children to sing.
2. Encourage children to sing long phrases. By saving up for the end of a phrase, they seem to sing with better tone all through the phrase.
3. When children are made aware of singing through a thought, they tend to project that thought with some degree of expression.
4. Be careful that *loud* and *soft* do not become the limits of expression. It is not so much the degree of volume, but the thought which motivates the volume, which will help a group sing expressively.

A good substitute for the word "loudness" is "bigness" which suggests freedom and wideness rather than harshness.

A good mental picture to create this feeling of bigness or wideness as you work for unforced crescendos is to illustrate what happens when a pebble is tossed into a stream.

The circles become wider and wider. You can relate this also to having children attempt to keep rib-cage wide — without collapsing and singing with throat pressure.



Thought for the month .... A short, short story for discouraged choir directors ....

Once there were two frogs who fell into a pail of milk. Frog 1 panicked, and after a few unsuccessful attempts to jump out, gave up and drowned. Frog 2 kept paddling about ceaselessly, thinking there must be some way out of this. After a while, he found himself perched safely on a mound of butter which he had churned by his constant effort! So, if you are discouraged, keep churning! Your efforts may be solidifying valuable foundations.

Next month: Pronunciation – Enunciation

Words By:  
Sabine Baring-Gould  
1834-1924

ONWARD CHRISTIAN SOLDIERS  
St. Gertrude  
6.5.6.5.D. with Refrain

Tune By:  
Arthur S. Sullivan  
1842-1900

Forward March! Hup 2 3 4 Hup 2 3 4! Company Halt!

Playing soldier is fun for us boys! It's easy to copy the wars and killing we see on television all the time – and we can use the toy guns and tanks and missiles our parents give us.

At least, I liked playing THAT kind of soldier until I learned what the Bible and hymns REALLY MEAN by the words "Christian Soldiers". Just read the kind of soldier equipment God wants us to wear in Ephesians

6:13-18, and write down some of its parts:\_\_\_\_\_

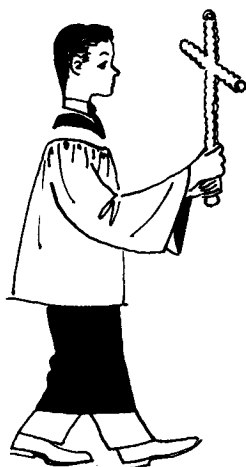
The kind of WAR God wants us to fight is a war against HATE and LIES and POVERTY and anything – anywhere – that is against His purposes of LOVE! From now on when I sing *Onward Christian Soldiers*, I'll be thinking about God's kind of soldier instead of the television kind.

Sabine Baring-Gould wrote lots of hymns for children. *Onward Christian Soldiers* was first sung by choir boys at a "Horbury Bridge Festival" much like the kinds of hymn festivals our own churches have today.

How quickly can you find and write the name of the composer of the music:\_\_\_\_\_

This composer wrote his first published tune at the age of thirteen and instead of being poor, like many of the composers we've studied, he was so famous in England that the Queen even made him a "Knight".

We took turns reviewing all the things we've learned in choir this year about hymns. How many of these things can you find in the music:



The Time Signature \_\_\_\_\_

The Key \_\_\_\_\_

The Meter \_\_\_\_\_

The Tune Name \_\_\_\_\_

A Slur \_\_\_\_\_

A Phrase \_\_\_\_\_

A Sharp \_\_\_\_\_

An Eighth Note \_\_\_\_\_

The Scale Steps \_\_\_\_\_

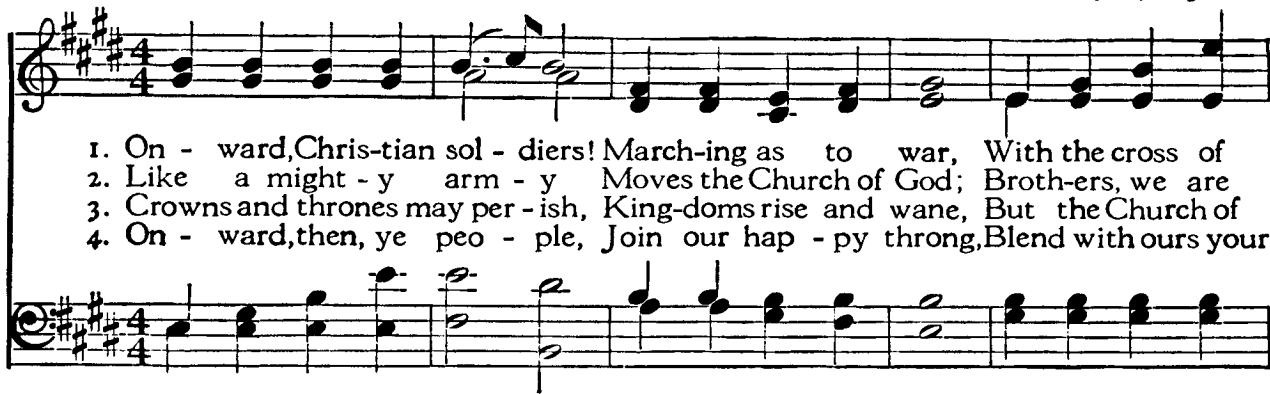
Even if choir does have a vacation this summer, I'm going to keep on singing all the hymns I've learned all year – and most important, I'm going to try my best to show that I understand the meaning of the words by the way I live my life!

Your friend,  
Charley the Choirboy  
(Mrs. Christine Kallstrom)

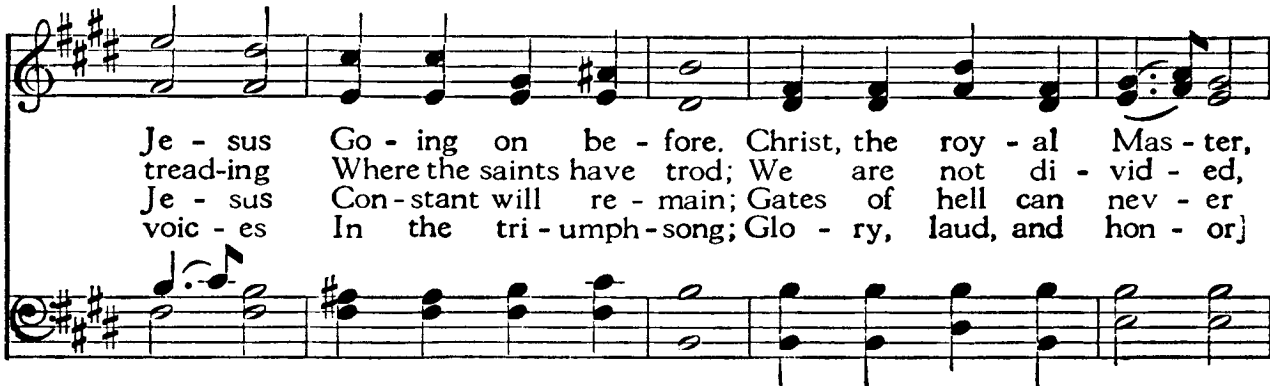
ST. GERTRUDE. 6. 5. 6. 5. D. with Refrain

SABINE BARING-GOULD, 1834-1924

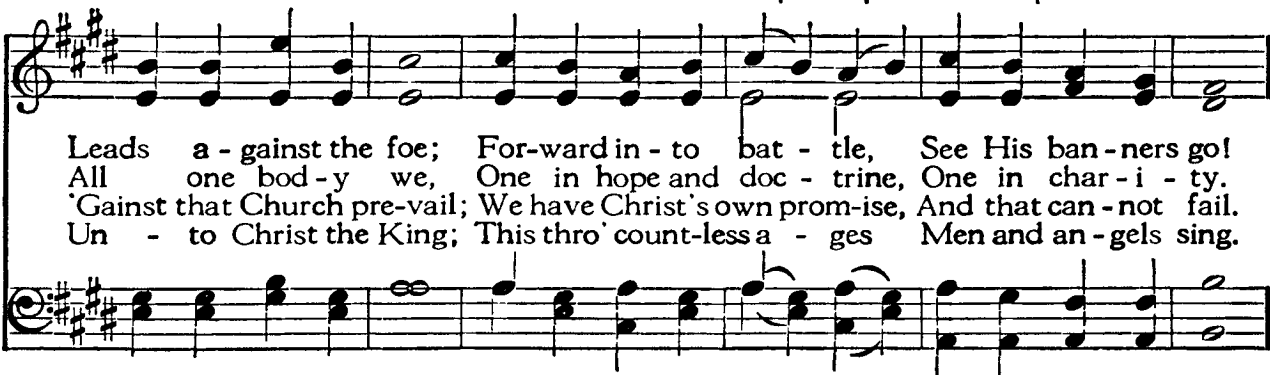
ARTHUR S. SULLIVAN, 1842-1900



1. On - ward, Chris-tian sol - diers! March-ing as to war, With the cross of  
 2. Like a might - y arm - y Moves the Church of God; Broth-ers, we are  
 3. Crowns and thrones may per - ish, King-doms rise and wane, But the Church of  
 4. On - ward, then, ye peo - ple, Join our hap - py throng, Blend with ours your



Je - sus Go - ing on be - fore. Christ, the roy - al Mas - ter,  
 tread-ing Where the saints have trod; We are not di - vid - ed,  
 Je - sus Con-stant will re - main; Gates of hell can nev - er  
 voic - es In the tri - umph-song; Glo - ry, laud, and hon - or]



Leads a - gainst the foe; For-ward in - to bat - tle, See His ban - ners go!  
 All one bod - y we, One in hope and doc - trine, One in char - i - ty.  
 'Gainst that Church pre-vail; We have Christ's own prom-ise, And that can - not fail.  
 Un - to Christ the King; This thro' count-less a - ges Men and an - gels sing.

REFRAIN



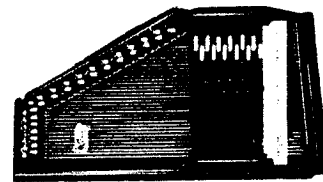
On - ward, Chris - tian sol - diers, March - ing as to war,



With the cross of Je - sus Go - ing on be - fore. A - MEN.

## OUGHT I USE THE AUTOHARP? ---

### A Dozen Helps From Helen



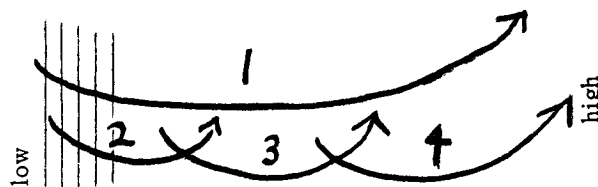
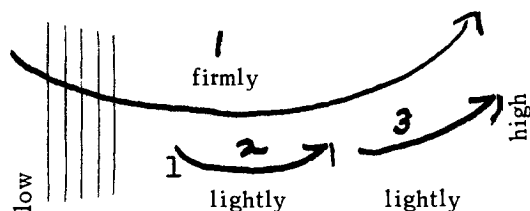
There are a number of recently published children's choir anthems which suggest the use of an autoharp. Now choir directors are beginning to write and ask, "How do I use this instrument? Where can I get one? What size should it be? How can I learn to play it? Can the children learn to play it? What about the quality of sound? How do you tune it? How much does one cost? Should I consider a zither, perhaps a European-made one?"

Having experimented with the use of an autoharp for several years, I shall be glad to share the gleanings of this amateur strummer.

1. Keep the autoharp *in tune*. Learn how to tune it yourself. There are several methods recommended in instruction books. I prefer tuning chromatically, matching pitches with a well-tuned (A 440) piano. I have found it best to pluck the string and while it is still vibrating, adjust to the correct pitch. Sometimes a more accurate pitch is obtained by purposely lowering the pitch a third or more, then pluck the string firmly and adjust while the string is sounding. Get one of the children to sit at the piano and strike the correct pitches. After the individual strings are tuned, press down each chord bar to check tuning. You will find that certain pitches will need adjustment. (A tuning device is included when you purchase an autoharp.)

2. Never use a plastic or metal pick. These picks come with the instrument but the resulting sound is very unmusical. The best device I know is a *hard* rubber eraser — the kind which is about 2½ inches long and 3/8 of an inch thick. This is better for sound than the thick felt pick. One minor disadvantage is that the eraser crumbles with constant strumming and the autoharp has to be cleaned off under the strings. A 1½ inch paint brush works very well for the clean-up job.

3. Usually the chords suggested for songs are written above the note where the chord change occurs. If you strike the chord just at this place, the effect will be quite ordinary. The charm of this little instrument lies in your ability to make interesting and imaginative *rhythmic patterns* with your strumming. Perhaps this diagram will give the general idea:



Other effects can be achieved by variations of intensity and volume, and the speed at which you run the eraser over the strings ..

4. Chord buttons must be held down *firmly* so that the muted strings are silent. It is important that the lowest strings vibrate clearly allowing the highest strings to act as overtones. Occasionally, on final chord, strum from upper strings to low strings, allowing the chord to sound out freely for several seconds.

5. Experiment with the autoharp yourself to find the best sound. We took an autoharp with us on our trip to Europe and were surprised at the number of times we found it useful (and most appealing to audiences). By having to use the instrument constantly we developed real preferences as to how to make it sound best. Of first importance was the method of *ringing out* the chords. This is gotten best by a vigorous, circular striking across the strings — not stopping the rhythmic motion of the arm and hand when you reach the highest string. Allow every chord to sound out and vibrate freely.

6. *Where* shall I strike across the strings for the best tonal result? Make this experiment. Hold down a chord bar. Strike the chord on the right side of the bars (toward the bottom part of the instrument). Now hold down the same chord, cross your right hand over the chord bar section, strike the chord just *left* of the chord bars (about in the center of the length of the strings). Can you hear how much fuller and more musical the sound is? It takes only a little time to master this "cross-over" method. Remember, too, that the sound is affected by the surface on which the instrument is played. A sturdy wooden table helps to ring out a fuller sound, while placing the instrument on your lap dampens the sound. (This latter method is satisfactory when using the autoharp to accompany songs for pre-school children).

7. What do I mean by *circular* striking or strumming? The children whom I have taught all seem to have a rigid, angular, tense way of striking over the strings. Encourage them to "follow through" and swing hand off the strings, circling around again to the low strings. The eraser or striking device must be held firmly between the thumb and index finger. At first, allow children to play chords freely with no restriction of learning to accompany. When they have gotten a free swing, write out chords of a song on a piece of card-



board to be placed beside the instrument. If children use the little music rack which fits onto the autoharp, they are restricted in arm movement. This hampers rhythm and tone.

8. If you are going to use the autoharp, get the "feel" of it yourself. You can't teach children *how* unless you can demonstrate.

9. Ideas for use with different age groups.

Pre-school children enjoy strumming the chords while the teacher presses down the chords. The simple songs used with very young children can be effectively accompanied on the autoharp. Because the keys are limited, songs must often be transposed up or down. You must check the range carefully.

Primary children can learn to strum their own accompaniments. Songs derived from simple folk melodies are most suitable for this.

Junior children are capable of working out really musical and imaginative accompaniments, with your guidance. If piano or organ are also used, certain chord adjustments are usually necessary to keep within the limited scope of the autoharp.

10. Where can we purchase an autoharp? Both Sears and Montgomery-Ward carry the American-made Autoharp. The size best suited to our work is the 12 chord, 36 string model. The Montgomery-Ward catalog price is \$29.95 for the instrument alone, and \$33.95 including a carrying case.

11. What about music suggestions? One of the most practical booklets is:

*Sing and Strum* by Alice M. Snyder \$1.25 Mills Music, Inc.  
1619 Broadway  
New York 19, N.Y.

This would be an especially good choice for use in a children's choir summer camp program. It includes sacred and secular rounds, interesting fun and folk songs, as well as several lovely Christmas songs.

*Ballad of the Dogwood Tree* Brooks Davis Choristers Guild  
Anthem Series A-7

A favorite with Junior Girls' Choir

Other suggestions will be made in the Anthem Lists in the Guild Letters.


12. Assorted bits of advice:

Like other interest catchers and other means of creating incentive, the autoharp should be used with discretion. Don't allow children to abuse it so that it is just a noise-maker. Offer individual help before rehearsals for those who are anxious to learn. I usually try to choose children who have no opportunity to take lessons on other instruments.

The autoharp cannot substitute for a piano. It can be used for only certain songs. It is definitely a "sometimes" thing.

About the zither -- this is more difficult to play since the melody has to be plucked. For all practical purposes, the autoharp is better for use with a children's choir.

Good luck with your strumming!

  
(Mrs. John S. C. Kemp)

## JOHN BURKE

The supplement to this issue of the LETTERS is an anthem by John Burke, "PRAISE GOD FOR WHEAT". The Guild first published this anthem in September 1961 with the hand-drawn format. Since this first edition is sold out, it was decided to re-issue it in printed form. When it first appeared, Leslie wrote this about the anthem: "Obviously a Thanksgiving piece, it has general usefulness also. The number is well written; has rhythmic and melodic interest. The music will offer no real difficulties to your boys and girls for it is fresh and joyfully carries along the unhackneyed text. The words will convey real meaning to the youngsters."

Look it over carefully — it is worth doing. (Yes, the B flat in the first phrase will come as a surprise, but the children will love it.)

John Burke is the composer most represented in our "A Series" with nine anthems. They are:

- |      |                                 |      |                                  |
|------|---------------------------------|------|----------------------------------|
| A-5  | All Things Bright and Beautiful | A-15 | For Flowers that Bloom           |
| A-8  | The Three Kings (Christmas)     | A-16 | Little Things that Run and Quail |
| A-9  | God of all Lovely Sounds        | A-20 | Can you Count the Stars          |
| A-11 | Christmas Carol                 | A-24 | O Bells in the Steeple (Easter)  |
| A-12 | Praise God for Wheat            |      |                                  |

In case you do not know him, here is a short biographical sketch: Mr. Burke is a graduate (B.M. and M.M.) of Westminster Choir College. He has done additional study at the University of Southern California and at the Berkshire Music Center, Tanglewood, Mass. He has taught at Phillips Academy, Andover, Mass.; been organist at First Congregational Church, Los Angeles, Minister of Music at First Methodist Church, Pasadena and First Baptist Church, Los Angeles; also, instructor in voice and organ at Mills College, Oakland, California.

At present he is Professor of Music at the Berkeley Baptist Divinity School and Minister of Music at First Baptist Church, Oakland, California; also Assistant Professor of Music at California State College, Hayward, California. Other activities (not that he needed any) include organ recitals, conductor of various civic chorus and private teaching of organ and voice.

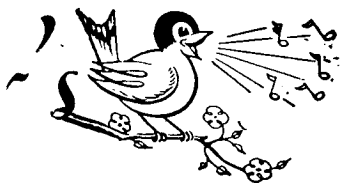


A busy, versatile musician, we appreciate his interest in the Guild and his contributions to our "distinctive" Anthem series.



### A LESSON FROM BLUEBIRDS

A young bluebird will never be able to sing the typical melody of its species unless it hears other bluebirds in full song before it is a year old, a specialist from Cornell University ascertained.

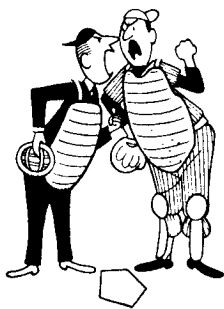


This is a very interesting find. Perhaps no bird learns to sing the song for which its species is known, unless it hears adult birds singing it.

We can apply this to human relations. Will a child learn to sing, without a good example? Will a boy learn to be a proper man unless his father shows him the path? Will a girl grow to worthwhile womanhood without her mother's guidance?

This is a lesson, we feel, that is not strictly for the birds. If we have fewer delinquent parents, we'll have fewer delinquent children.

— Contributed



## SUDDENLY, IT'S SPRING

of choir directors this spring where you could help "sell" the Seminar, let us send you a few copies of the brochure to distribute. We'll appreciate your help.

Spring means the pin rush is coming -- we are all set and eager for it.

Please read all the details on the pin and cross order blanks. Then order early. We, and Uncle Sam's mailmen, will give you the best possible service.

There seems to have been some misunderstanding about Federal Tax Exemption Certificates. If your church has previously sent one to the Guild, it is not necessary that another be sent each year or with each order. The one is sufficient and is kept in our files permanently. This also applies to Texas and Tennessee tax statements.

Spring also reminds us that some people may be moving. The Guild's monthly LETTERS will not be forwarded by the Post Office Department. This means that when they come back we have to start hunting you, and that means you may be much delayed in getting the LETTERS. Please advise this office early of any change of address. Thank you.



The cover of this month's LETTERS contains Dr. Elton Trueblood's version of the Ten Commandments for children. We have this available in an art-designed page for choir notebooks. See the materials listed in the January LETTERS. -- M-9.



Helen and I have a busy spring and summer of conferences, workshops and festivals. If we are anywhere near you, do come and let us get acquainted. We are there to serve you.

**HELEN KEMP:** *May 1-3* -- Guest conductor for the Indianapolis Junior Choir Festival.

A workshop for Choir Directors will be held simultaneously. James Lamberson, Northwood Christian Church, is in charge of arrangements.

*May 9 (A.M.)* -- Junior Choir lecture and demonstration, Oklahoma City University, Church Music Department. Dr. Donald Jensen.

*May 9-10* -- Guest conductor for Junior Choir Festival, Enid, Oklahoma.

*June 15-19* -- CHORISTERS GUILD SEMINAR -- INDIANAPOLIS.

"By all means Come"

*June 29-30* -- Westminster Choir College, Princeton, N.J. Lectures during Music Festival Week, a State celebration.

*July 1-3* -- Classes in Children's Choirs, Church Music Institute, Susquehanna University, Selinsgrove, Pa. Ifor Jones, Director of Institute.

*July 20-August 7* -- Williamson Choral Seminar, University of Denver, Teaching Vocal Classes and Children's Choirs.

**F. L. WHITTLESEY:** *April 8* -- Dinner meeting with the Milwaukee Chapter of the Guild, Robert C. Legler, 6830 W. Wells St., Wauwatosa, Wisc., President.

*April 9-12* -- Rochester, Minn., workshop and Festival. Robert Scoggin, First Methodist Church, Coordinator.

*April 14* -- Scranton, Pa., one day workshop, Jack Quimby, Westminster Presbyterian Church, Coordinator.

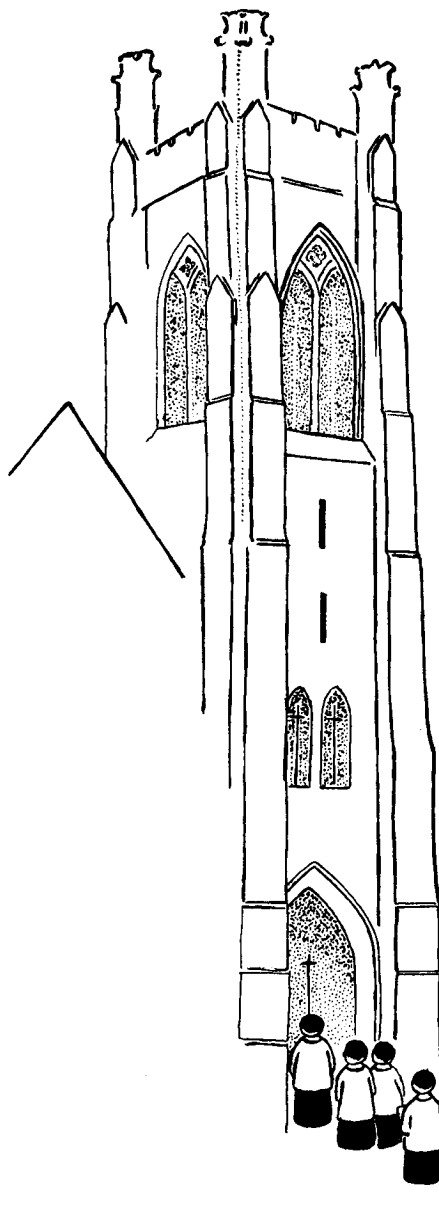
*June 15-19* -- CHORISTERS GUILD SEMINAR, INDIANAPOLIS

"By all means Come."

*August 10-11* -- Baptist Association, Choral Clinic, San Antonio, Texas, LeRoy Yarbrough, Trinity Baptist Church, Coordinator.

We would like to suggest, that if you are considering our services for next season, you contact us early. We are already getting dates set for late fall and early spring. January and February are good months for a workshop and festival -- why not sponsor one for your area?

*Lee*



## EVALUATION

As Mrs. Whittlesey and I read our devotional thought at the breakfast table recently, my subconscious mind must have been at work on the words of inspiration to give you in this month's **LETTERS**. When we concluded, I knew that this was the message for this page.

In part, this is what we read:

*Be sober, be watchful. Your adversary the devil prowls around like a roaring lion, seeking someone to devour.*

"Like a roaring lion?" The spore of the adversary has changed. He is nonetheless real. Unlike the open hostility of the wild beast, waiting to rend Christians in the Roman arena, one of the Church's modern enemies is so silent, subtle and painless, we tend to overlook his presence and his deadliness.

His name is **Tradition**. Outgrown local customs and ceremonies, meaningless work, second rate programs, time-wasting activities — all are apt to contribute to the notion that the Church is irrelevant today.

New ways and methods or ideas are apt to be vetoed by the cult of "We always did it this way!" Christ called His disciples — "salt, light, leaven". All are penetrating agents, adding zest to what they touch. So the Church needs to be vital, appropriate and timely in its mission.

As we draw near the end of the children's choirs' active season it is a time for evaluation.

Have we clung to old ways of doing things just because they are familiar (teaching methods, repertoire, promotion, etc.)? Has our "salt" lost its appetizing flavor? Has our "light" failed to illumine all the possibilities? Has our "leaven" lacked the power to bring out the best?

Now, it is time to take a "hard look" at our methods of the past and prepare for a more effective leadership of God's children.

Attend a summer seminar. Read a new book on children's choir methods. Study as many new anthems as time permits. Appraise the "traditions" of your work. Keep what is truly effective, but have courage to discard what is not. In this place put what is "vital", "appropriate" and "timely".

You *can* be a better director of children's choirs.

(The quotation is from the booklet **DAY BY DAY** of the **Forward Movement Publications** of the Episcopal church. I trust they will not deal harshly with me for not receiving pre-publication permission for its use.)

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### CHORISTERS GUILD LETTERS

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May

Number 9

Federal Lee Whittlesey, Editor

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

Sally Lane, Christine Kallstrom, Contributing Editors

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Ruth Krehbiel Jacobs, Founder

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**CHORISTERS GUILD**

## MUSINGS, MEDITATIONS AND MUMBLINGS

One of the joys of this behind-the-desk position is the correspondence I have with so many members. I appreciate your letters, bulletins, clippings and all. A letter recently from a new member, Sibyl Goerner of Longmont, Colorado, told of her children singing all of the music for a Maundy Thursday Candlelight Communion service in Central Presbyterian Church. The idea sounded interesting, so I wrote, asking for more information. It seems that this is a 12-year standing custom in that church. The children sang five anthems and several hymns. She says: "I have a few copies of bulletins left if anyone is interested." Her address is 1236 Collyer Street, Longmont, Colorado.



The Guild membership now stands at 2073, but we still are missing Wyoming. Let somebody give a membership to a choir director friend in that state! Let's finish the Guild roll call of states before the Democrats and Republicans do!



The first thirty-seven reservations are in for the Indianapolis Seminar. Is yours in yet? Rooms will be assigned from the ground floor up in the order of receiving the reservations. You don't want to sleep on the roof, do you?

I recently had a helpful session in Indianapolis with William Guthrie and his Seminar committee. They have plans well in hand and promise a "whooping" good time as well as a stimulating one.



At Rochester, Minnesota in the Children's Choir Festival, April 12, we used the Guild anthem (A-26) FOR HARD THINGS, by Jane M. Marshall. This was the first time I had directed it. The children and the congregation were deeply impressed by the combination of a meaningful text and beautiful music. This is a gem to add to your children's "growing in grace". Be sure to consider it for next season's repertoire. Guild-ers Robert Scoggin and Evangeline Mitchell, with other directors of the city, had a well prepared choir of nearly three hundred children for me to direct.



Most of us would not have seen the following "In Memoriam" had it not been for the thoughtfulness of Nancy Tufts' sending it to me for you. (See page 168 "Call to Remembrance".) Notice that this peal was rung just two days after the tragedy. This is rather fast to set up this ringing and get the cards printed in less than two days.

### In Memoriam

ROTHERHAM, YORKSHIRE.

On Sun., Nov. 24, 1963,

AT THE CHURCH OF ALL SAINTS,

A QUARTER PEAL OF 1259 GRANDSIRE CATERS

Tenor 34 cwt. 3 qr.

TESSA HOLLIS .. .. . Treble	DAVID NICHOLS .. .. . 6
SUSAN CHADDOCK .. .. . 2	STUART ARMESON .. .. . 7
MARGARET BURNS .. .. . 3	JOHN N. D. CHADDOCK .. .. . 8
PETER E. NORTH .. .. . 4	NORMAN CHADDOCK .. .. . 9
NEIL DONOVAN .. .. . 5	PHILIP WALKER .. .. . Tenor

Conducted by STUART ARMESON.

Rung with the bells half-muffled as a tribute of respect to the late John Fitzgerald Kennedy, President of the U.S.A.

*James Stewart Boles, the minister of music at John Knox Presbyterian Church, Tulsa, Oklahoma, has made extensive use of the children's choirbook or notebook in training his youth. Having seen some of his material, I knew that he had a high regard for this teaching device and had put much thought into the preparation of the material. I asked him to share with all of us his ideas about the choir notebook and give us some insights into their values to him in his work. The first of two articles appears here. The June LETTERS will have the second. Now is the time to prepare for this phase of next fall's training.*

## CHOIR NOTEBOOKS – YEA OR NAY?

– James Stewart Boles

Choir notebooks take time and energy. They cannot be slapped together and solve any problems of the children's choir. Notebooks can be a pain in the neck if the children don't make use of them, and are bound to be such a pain if the director doesn't really believe in them.

Well, I not only have firm faith and trust in notebooks, but will go so far as to say that I am convinced that they offer worth and value to the graded choir program of this church to the extent that I would not consider having children's choirs without using them.

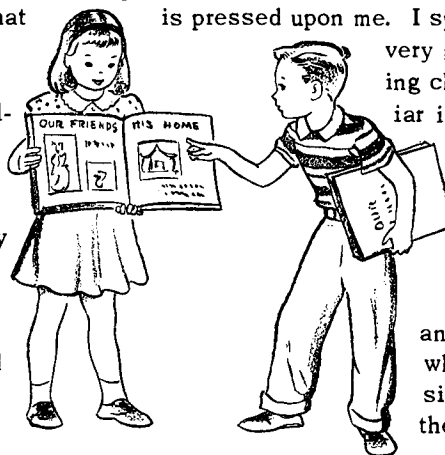
For what reasons do we have children's choirs? What is their real purpose for being? What makes a children's choir in the church different from the music class and choir at school? Frankly, if the choir at the church is only a church sponsored singing school, then I think the church is wasting its money, time, and energy. Whether church musicians like it or not, they are in the field of Christian education when they work with children's choirs. We can accept the scope of our work to include real Christian education and make the children's choirs an invaluable portion of the church's ministry; or we can hope to stay away from "Christian education" and be a part of some department that happens to use the church's facilities for rehearsals and the church's worship services for a recital forum.

I have heard enough babble about the great truths that are taught through music to see through that dodge. Unless the children in the choir are being exposed to thoughtful, deliberate, planned study of many important facets of the faith, in addition to the music they sing, I am convinced that they are being robbed by their director.

The use of choir notebooks offers some of the following advantages: when the books are taken home regularly, the rest of the family has an opportunity to know what is being studied at choir; the children have a written record of the work they have done during the year, and know what is coming next, because they have a text and workbook; the director has prepared himself for the entire year, and will be able to work creatively from planned ideas and materials.

What is my purpose in having a choir book for my choir children? It has multiple purposes. One of the most important benefits is the discipline that is pressed upon me. I spend the summer in preparation of the books, and by August, have a very good idea of what we are going to do for the coming year. By preparing choir notebooks, I avoid the dangerous habit of grabbing old, familiar ideas and projects that might have been overworked the last time I used them. The choir notebook is given to the children at the start of the year, and they can see the projects before them. By having their own books they are able to study independently of the choir, and are good publicity agents for those things that are done well.

The use of choir notebooks will make a role of the children's choir – why and how – spending their entire rehearsal in honestly saying that you have taught by the schools, or someone else?



anyone sit down and decide the what. If your children have been singing every week, what can you tell them that couldn't have been done.

What do we do with our choir notebooks? What are the materials that take up time in preparation and use? At John Knox Church, in Tulsa, we have a three-unit curriculum for the primary and junior age levels. Each of the three units is based upon the current theme of the Faith and Life Curriculum of the denomina-

tional Sunday Church School department. In all, there are seven books in our series. One for the primary department for each of the three years of the curriculum, one for the same cycle for the juniors and one for the first grade choir, which only works from January through May, and is strictly a training choir. The junior materials are often similar to the theme of the primary group, but these books are written on a more advanced level of study, vocabulary, and content.

What's in the books? This year, under the theme, "Jesus Christ, the Lord of Christian Faith and Life", the juniors have made intensive studies of eight hymns dealing with the life and ministry of Jesus Christ. This study has included background material on the composer of the tune and the author of the text. We have memorized the texts and made comparative studies of the scripture passages that were the inspiration for the hymn. We have included a vocabulary list with each page of the book to define the words that would be new to the junior's vocabulary.

The books are divided into monthly units. Each page is numbered. Each monthly divider page is printed on colored paper; this year is a green year, with the month at the top, and a pictured symbol on the page. Along with each picture is an explanation of the tradition and meaning of the symbol. The back of each divider page has held a poem dealing with the life and ministry and call of Jesus Christ.

Each month of this unit, we have studied a hymn, as mentioned above, the meaning and history of the pictured symbol, the poem, and the life of one of the great composers, Bach, Handel, Brahms, etc.

In addition to the above-mentioned studies, we have had a special study project each month. These have included a history of worship; the meaning and purpose of the worship service in the church, with written and oral examinations; a history of church music; a historical study of choir schools; a study of the use and meaning and purpose of the denominational hymnal; a historical study of the evolution of hymn writing; and symbols of the Advent, Christmas, Lenten and Easter Seasons.

The choir notebooks also contain a good unit of music theory. This unit uses many pictures and allows for written work by the children.

But, you are asking in total confusion, when do these kids do any singing? Before I go into an outline of a rehearsal, let me brag that the juniors in this program sing every four to five weeks, from memory, and have been doing outstanding work. The primary choir of second and third graders, sings less frequently, but are singing anthems from the usual junior choir listings of music publishers.

In a given rehearsal, we will not cover every item listed as being in the books. We spend from 20 to 25 minutes of each rehearsal in actual singing, and the rest in work and study.

For those who are certain that it wouldn't work in your own situation, may I point out that we have 88 juniors in two choirs. This is an almost constant figure and size for these choirs, and we have never failed to have an average attendance of above 90 percent with these children. They don't complain that this is another school situation because we make it different. Just as we insist that our adult and youth choir members must know about worship and what their job is in worship, these younger choir members are anxious to know all there is to know about their jobs.

But, I can also hear you muttering to me, "there just isn't time for all that preparation and work. I'm only part-time (or over-worked as a full-time worker), I don't have the materials for that kind of book", and all kinds of other very fine, leaky excuses. Next month, I'll try to tell you where and how to get all the possible materials you could use for years to come, give some ideas of the cost per book, and hope to make converts out of us all.

## VOCAL METHODS FOR CHILDREN'S SINGING

### (Article 5 of a series)

To teach children to sing well, you must **know** about methods and techniques without explaining methodically or technically. It follows that you should learn to communicate ideas so imaginatively that children will grasp not only the words you say, but also the **concept** you are trying to establish. These ideas have come from many sources and many people. Perhaps you have other successful means of getting good results from your young singers. We would be happy if you would share them with us.

1. For erect posture: "Push up toward the ceiling with the top of your head (not fore-head). Imagine you are supporting the weight of the ceiling!" Place your hand on the top of a child's head; have child push up against it.

"Plumb-line your back-bone – no curves in or out." Before scientists developed instruments for accurate measuring, builders used a long string with a plumb-shaped weight secured to the end. When the string was held out, the weight at the bottom caused the string to be perfectly straight. This is how they built straight walls. Think of an imaginary plumb-line to help you sit or stand tall and erect.

2. For projection: You must think singing to a distance. Aim at an imaginary target. Take your keys from your pocket. Hold them out lazily and allow them to drop to the floor. This is what happens to voices when there is no mental alertness and no concentration upon **directing** the singing. Now take the keys and throw them toward the opposite wall. There was mental effort required to direct the forward movement of the keys.

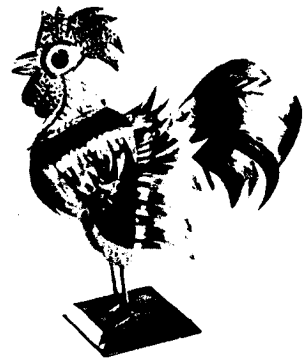


3. The idea of a target, and a bow and arrow, can be used for a number of different emphases. For projection of tone it is excellent, since to send an arrow on its way, one must **prepare** by pulling the string back and aiming the arrow. Compare this with – stand tall, expand, pause, sing. For increased volume, have children think aiming at a more distant target.

For pitch-matching problems, get the young singer to work toward singing a bull's eye pitch, instead of above or below the center dot.

4. "Don't crow!" If children are singing a heavy, harsh tone –tell them that roosters don't sing very well – neither do long-necked giraffes. Don't lead with your chin – and never strain upward with your neck!
5. For sustaining tones with inner movement: Try holding a spool of thread or a ball of string in your left hand. Pull the string through your fingers steadily and evenly as children sing.

Or, try having children hold a tone while you draw a continuous line in circles or swirls on the blackboard. They sing until you lift the chalk from the board.



6. To demonstrate undesirable thump-thump singing, use an imaginary pogo stick bumping along. Compare this to the water skier who glides over the surface of the water.



7. For high tones: Have you ever watched a bird as he flies toward a branch of a tree where he plans



to perch for a moment? He will always approach it from **above** and land lightly and precisely on the branch. He never has to dig in his claws from below and pull and slide himself up! So it is with singers -- we approach tones lightly from above, never aiming low, groping laboriously to get to the pitch.

In phrases having high tones, have children think **across** and **through** instead of up and down -- or high and low. Have them think of a rolling hillside instead of a jagged peak.

8. Swimming and diving offer good analogies. When encouraging the singing of long phrases, have children think of preparing to swim across the pool -- underwater, without gasping for air after every several strokes. In working for a legato line, remind them about how a beginner swimmer splashes and bobs his head up and down, while the olympic champion glides smoothly toward the finish line.

Diving can be used as an example of good clean attacks. A good diver does not land on the water with a great flop and splash, but seems to become a part of the water as he meets it. A clean attack is the beginning of a whole phrase. A good beginning (attack) -- like a good dive, means alertness and preparation. Have you ever watched a diver prepare to do a jackknife? He gets himself ready with a little inner bounce, concentrates, pauses, then springs from the board. Many of us as we sing, just run and jump in, like the clown divers.

9. Have you thought of calling music theory, "ear-arithmetic"?

10. For animation: "Sing through your eyes." The eyes are as important in singing as the throat or the mouth.

The eyes help more than tone quality. A child who watches will be ready. A well-trained chorister is always there (mentally) **before** he is needed -- "always a minute before the train leaves and not a second after it is gone." Encourage this habit of mind.



11. A fellow director told me that his choir caught on to the idea of a legato line when he explained that the phrase should be like a long piece of spaghetti instead of short pieces of macaroni!

And a note from one of our Guild-ers said that in regard to the legato line, she referred to "elephants in a parade with tails and trunks connected -- a ponderous thought"!

12. The string of pearls is a classic demonstration. I have mentioned it so frequently (April LETTERS) that I shall only suggest that you review.
13. The lowly rubber band also has its usefulness. To get away from a flat, spread sound, stretch the rubber band vertically, as you demonstrate better pronunciation. Pulling the rubber band horizontally, sing a strident sound. Stretching the rubber band up and down also seems to remind them of better posture.
14. Sometimes your best ideas come on the spur of the moment -- spontaneously as you are working with youngsters. If you have some special ideas that have helped you, why not share them with the Guild family?

Write me at 224 N.W. 33rd Street  
Oklahoma City 18, Oklahoma

  
(Mrs. John S. C. Kemp)

## FOOD FOR THOUGHTFUL CONSIDERATION

Newsweek Magazine for March 23, 1964 reviewed a concert in New York with this:



"...The solo climaxed a concert that was at once impressive and absurd, in which ten tiny Japanese children, ranging in age from 5 to 14, played Bach and Vivaldi with a skillful authority that drew bravos from a highly critical audience of Juilliard students and faculty. If their applause was tinged with sentimentality (when the children's teacher, Prof. Shinichi Suzuki, stepped onstage to tune a 5-year-old's quarter-size violin, the audience sighed), it was nonetheless wholly deserved. 'This is amazing', said Juilliard violin Prof. Ivan Galamian. 'They showed remarkable training, a wonderful feeling for the rhythm and flow of the music.'

"Playing without a conductor and using no scores, the youngsters were a living testimonial to the validity of Suzuki's unorthodox teaching method. He starts his children at about 3, but the first lessons are for the child's mother. She comes once a week with her youngster, and after three months has normally progressed to 'Twinkle, Twinkle Little Star'. 'By that time', Suzuki explains in a mixture of German and English as expressive as his thin face, 'the child has watched the mother play and wants to imitate her'. Only then is the pupil given a pint-sized violin. Through exposure to classical recordings and constant repetition, the child is ready to tackle simple Bach gavottes within a year. The 150,000 children Suzuki's system has trained in 30 years are far from robots. They combine virtuosity with feeling so successfully that when Pablo Casals heard a Suzuki recital in Tokyo, he rushed to the stage, shouting 'bravo', and hugging the children.

"Although about 5 per cent of Suzuki's students make careers in music, the 65-year-old professor insists: 'I just want to make good citizens. If a child hears good music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline, and endurance. He gets a beautiful heart.' Suzuki thoughtfully crinkled a few of the paper-wrapped candies he carries for his musicians. 'If nations cooperate in raising good children, perhaps there won't be any war.'

"Suzuki has done more than revolutionize violin teaching in Japan. Oberlin music Prof. Clifford Cook says: 'What Suzuki has done for young children earns him a place among the benefactors of mankind, along with Schweitzer, Casals, and Tom Dooley'."

After reading this my mind went to the Cornell ornithologist who was reported in last month's LETTERS to have said: "A young bluebird will never be able to sing the typical melody of its species unless it hears other bluebirds in full song before it is a year old".

Then I recalled the surprising achievements of Melvin Gallagher in the 1963 Dallas Seminar when he taught the fundamentals of music to 4 and 5-year-old children and their *mothers*.

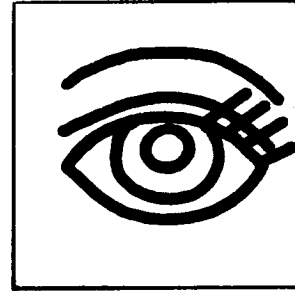
Can we detect a pattern emerging here — a pattern to challenge the choir director of young children? Is it possible that in the pre-school and primary choirs we should be training the mother in the presence of the child? Would we then find that the imitative nature of the child with his idealizing instincts would help him absorb correct musical and vocal techniques? Would this lead to better choirs for later years, but, more importantly, would it lead to enriched, cultural and spiritual lives for the children — as Suzuki says: "a beautiful heart"?

What do you think about this? Who can add more evidence to support this theory?

Lee

– BY NORMA LOWDER

As choir promotion days approach, wise directors not only anticipate a well deserved vacation but also the dawning of a new choir year. With this in mind, let us preview ten possible additions to your youth choir library.



1. All Lands and Peoples. Austin Lovelace. Augsburg #1397. 1964. 25¢

Dr. Lovelace's anthem, based on Psalm 100, is for two-part mixed voices with optional trumpets. It is adaptable for use with children, youth, or adults alone, or any combination thereof. This is a very useable anthem.

2. Go Ye Into All the World. Robert Wetzler. Augsburg #1346. 1962. 25¢

Here is another two-part mixed voices arrangement of a Biblical text (Mark 16:15). "The composition is designed to acquaint the smaller choir with the use of contrapuntal texture. All voice parts are either in unison or in canon at the octave – one measure. It is suggested that the choir learn the parts first in unison, then divide the parts into canon as called for in the score, and finally add accompaniment. The accompaniment is suitable for either piano or organ. Since no pedal is required, organs with limited resources can be used as well. Registration should be bright in classic organ style."

3. I Sing the Mighty Power of God. Eugene Butler. Pro-Art #2240. 1964. 25¢

One of the most talented of America's young composers is Gene Butler, minister of music at the First Methodist Church, Wichita, Kansas. His setting of the well-known Isaac Watts' text is based on the hymn tune "Halifax", with unison, SATB, and two-part canon writing and colorful accompaniment.

4. From the Bay Psalm Book. Jean Berger. Shawnee Press. 1964. 40¢

Within ten years after the Puritans arrived in America they produced and printed 1700 copies of The Bay Psalm Book, the first book to be written and printed in America (1640). Psalms, 47, 23 and 150 are here arranged for unaccompanied SATB.

5. I Know Not What the Future Hath. Luigi Zaninelli. Shawnee Press. 1964. 25¢

An American folk hymn is the inspiration for this unison, canon and SATB setting of John Greenleaf Whittier's familiar poem.

6. Break Forth in Song. Robert Olson. Shawnee Press. 1964. 25¢

Here it is the text rather than the tune that dates from early America. The "Centennial Hymn" was written by John Pierpont, New England poet, lawyer, merchant and minister. Mr. Olson has composed an unaccompanied SATB arrangement which will require careful listening and tuning of youthful voices.

7. Thou God and Father in Heaven Above. Heinrich Schutz. Carl Fischer CM 7370. 1963. 25¢

The music of Schutz must be familiar to all Guild members! Here is an excellent SATB a capella anthem.

8. An Endless Alleluia. Alec Wyton. Carl Fischer CM 7374. 1964. 25¢

He who knows not Alec Wyton, organist and choirmaster of the Cathedral of St. John the Divine in New York City, has missed an opportunity to know one of the most colorful of all modern musicians. Do not miss an opportunity to attend one of his classes or to hear his boys' choir; here is proof positive that children can and will do whatever is expected of them.

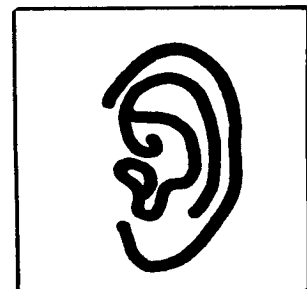
This anthem, written for a choir festival of All Saints' Episcopal Church, Fort Worth, Texas, will require a capable SATB group, but is well within the scope of high school work.

9. God With Us. Lloyd Pfausch. Abingdon Press APM-236. 1962. \$1.00

If you seek a new and effective Christmas cantata, search no more. Dr. Pfausch has written an excellent work for mixed and solo voices, organ, trumpet and flute. Youth and adults in large church or small, public or private school, will thrill to this work.

10. Easter Service with Nine Lessons and Carols. Howard McKinney. J. Fischer. #9389. 1962. \$1.50

"This service of traditional Easter music and Scripture Lessons has been compiled in the manner of the services of Carols and Lessons now so popular at Christmas time. It tells, against the background of Old Testament prophecy and New Testament fulfillment the story of Christ's Resurrection and Ascension . . . A definite order of service is presented, with suggested prayers and responses, the whole designed for a complete festal service, giving opportunity for the use of all the choral forces now generally found to be in American churches."



## HYMN STUDY EVALUATION



### Charley Says:

“We need to know the hymn studies you like,  
So take a pencil and begin to write!  
Give us your ideas – your criticisms, too!  
And please mail it to us when you’re through.”

My work is with:

\_\_\_\_\_ Kindergarten age  
\_\_\_\_\_ Primary age  
\_\_\_\_\_ Junior age  
\_\_\_\_\_ Junior High age  
\_\_\_\_\_ Teen-agers  
\_\_\_\_\_ Other: \_\_\_\_\_  
\_\_\_\_\_

My Church is:

\_\_\_\_\_ Under 200 members  
\_\_\_\_\_ 200-400 members  
\_\_\_\_\_ 500-800 members  
\_\_\_\_\_ 800-1000 members  
\_\_\_\_\_ 1000-2000 members  
\_\_\_\_\_ Over 2000 members

My Church Denomination is:

\_\_\_\_\_

Our Sunday Morning Hymnal is:

\_\_\_\_\_

How often do you read the hymn studies in the Guild LETTERS?

Always \_\_\_\_\_ Sometimes \_\_\_\_\_ Never \_\_\_\_\_

In what ways do you use the hymn studies:

For notebook material each month \_\_\_\_\_ Occasionally \_\_\_\_\_  
For choir discussion and singing \_\_\_\_\_  
For churchwide Hymn-of-the-Month studies \_\_\_\_\_  
For reference only \_\_\_\_\_  
Not at all \_\_\_\_\_

Does it help to have the words and music printed on the back of the hymn study? \_\_\_\_\_

Many of the Hymns used for these studies are to be found in the Choristers Little Hymnal. Would it help you in any way if next season's hymn studies were based on other hymns in the Little Hymnal? \_\_\_\_\_

How do your children respond to Charley the Choirboy? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What suggestions would you offer to make the studies more helpful for you and your choirs? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Suggest other hymns for future studies: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



*From the Editor: Please give Mrs. Kallstrom and me a few moments of your thought and time. We want to use the pages of the LETTERS to the best advantage. We cannot do this without knowing what is to your advantage, so do let us know.*

*(Christine – how many do you think will send in this sheet?)*

## BETTER DIRECTOR OF CHILDREN'S CHOIRS

The Summer Seminar is the one big annual Choristers Guild-sponsored effort to make the heading come true. Each faculty member has given me a statement which sums up the individual philosophy about the subject and proposals for the course. Two of the faculty statements are as follows:

*Helen Kemp says:* You have received at one time or another in your Guild LETTERS a small yellow brochure with this front page title: "Christian Character through Children's Choirs." On the inside page are two lists of **purposes**. One list sets down the purposes of the Choristers Guild; the second states the purposes of children's choirs. Now these statements are idealistic in concept and broad in scope. Have you read them lately? If you have not, I hope you will look up that brochure and review those lists, for it is around these principles that the courses on Primary and Junior choirs are built.



There is one important word I should like to add to each of those statements of purpose ----- **HOW**. This Seminar is planned to be practical as well as inspirational. Still maintaining the dreams of Cloud Nine, we hope to help you by getting down to the brass tacks of reality. This means what to **do** with these children after they are organized into a choir and are sitting facing you in the rehearsal room! This will include:

Teaching children **how** to sing; vocal techniques for various age groupings.  
Directing techniques; how your conducting affects tone quality, phrasing, pitch.  
Rehearsal ideas.  
Demonstration classes.

In addition to **How-to**, the courses will stress **What-to**, -- what to sing, what to strive toward, what to teach. Materials will be available, not just to browse-through, but to sing-through with the group.

One of the most valuable aspects of the Choristers Guild Seminar is the opportunity you will have to share ideas with others in this exciting field of Children's Choirs, and in return find out about the secrets of their success. These collective creative thoughts will serve as a springboard for your own plans, and the rewards you reap will be manifold!



*Louise Curry says:* Too long has the art of the church been missing in the Christian education of our children. The objective of the five-day Seminar is to assist the director in the local church to find available materials and methods of integrating the arts -- Choral speaking, drama, movement, art appreciation and music. The Seminar aims to provide an opportunity for the director to work out a program for his own particular situation. Materials, texts and background reading will be available for examination.

The Seminar will be presented in five units. Unit One: THE CHURCH -- hymns, church architecture, stained glass windows, paintings and symbolism. Unit Two: ADVENT AND CHRISTMAS -- preparation of an Advent service, a Round of Carols, choosing of slides of great paintings about the Nativity, Christmas drama, making of Advent wreath and triptych. Unit Three: LENT AND EASTER -- Creative writing of an Easter hymn, poem and Lenten prayers, a study of the cross and preparation of an Easter selection by a Choral Speaking group. Methods of organization and direction of a Speech choir will be discussed. Unit Four: WORSHIP -- the

order of worship for a children's service, listening to recordings of service music, making a worship center. Unit Five: THE CHURCH AROUND THE WORLD -- folk songs, art, folk dances.

This approach will prove to be a challenging program by helping the children to develop the "art spirit" and a deeper meaning in the Christian faith through art and thus assist them to grow spiritually. We covet for all children the enrichment which the arts can bring to their lives.

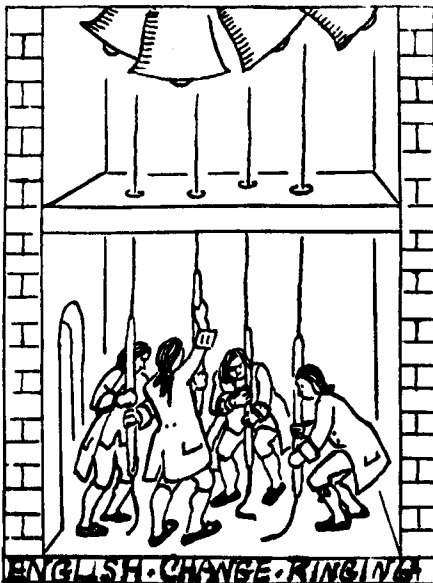


**By All Means COME**  
**INDIANAPOLIS, INDIANA**  
**JUNE 15-19, 1964**



It is planned for you and your

If you wish another folder (one was with last month's LETTERS) with details of the Seminar, drop a line to the Headquarters; we'll be glad to send you one or one hundred.



## TINTINNABULATIONS

HELLO, May-Bell Ringers!

Wait a moment; don't come in. I'll come out! I was just going down into the garden with my basket and shears to gather flowers for May Baskets. Will you help? Delightful old custom. Why, I have several old ladies I pet, and then there's the neighborhood youngsters. I'll tie little bells on the handles. They'll be SO thrilled. Did you ever notice how many flowers are bell-shaped? And how many have bell names – Campanula (Canterbury Bells), Coral Bells, Golden Bells (Forsythia), and so on? Here are some shoots of early mint for our iced tea. Let's go in now and raid the Bell Cookie Jar.

May is an Event Month, a whirling-dervish of activities for many of us. There are Festivals, Concerts, Plays, Celebrations, School and Church Winding-up Activities, Exams. . . .

May 1: – Time of the Maypole, May-Baskets, and the Morris Dancers with countless tinkling bells tied around their legs and arms. Old Saying:

“He that WILL have a Maypole, He SHALL have a Maypole.”

May 3-4-5: – Rogation Sunday will be celebrated in many Churches with special music. It is customary to ask on these days for blessing of the soil, to chant litanies in procession. In some English communities the ancient custom survives of perambulating the bounds of the Parish. A Beadle, carrying a large Handbell often leads the procession. In some of our Parishes today a tree is traditionally planted in the Churchyard on Rogation Sunday. The Young People and sometimes the Choirs participate. Last year the Teen-age Group of the Church of Our Saviour, near Washington, buried a Time-Capsule beside an Evergreen Tree which contains a tape-recording of the Youth Choir singing, copies of their favorite Pop Music and Magazines, a Prayer Book and Hymnal, Newspaper Accounts of the latest Space Flight, a model of a 1963 car, and Handbooks of their Schools. They will “dig up and open the Capsule in the Year 2000 A.D.”.

May 3-9: – NATIONAL MUSIC WEEK. This Year's motto: “Make Music Your Keynote for Living”. At the National Music Week Luncheon to be held in Washington, May 4, Mrs. Ladybird Johnson will be Honorary Chairman; George Szell, Dr. Leo Sowerby, and the Juilliard Quartet will receive citations; the Ten English Tower Bell Ringers will be recognized; and the Potomac English Handbell Ringers, in Shakespearian costumes, will provide the musical entertainment.

May 7: – Ten expert Tower Bell Ringers are being flown from England for the Dedication of the Gloria in Excelsis Tower at the Washington Cathedral on Ascension Day. These Ringers, who are Captains and Steeple-Keepers of such famous Towers as St. Paul's, Westminster Abbey, Lincoln, Leicester, and other Cathedrals, are all members of the Ancient Society of College Youths, a Ringing Society that was formed in 1637, and will try for a Peal on the New Bells. If this is accomplished, it will be the second Peal to be rung in North America, and the first since 1850, when the Lancashire Ringers rang at Christ Church, Philadelphia. These men will also visit several Schools and Churches in the Washington Area and demonstrate Change Ringing on Handbells. Raymond Hollinger, Regional Chairman of Area III AGEHR will represent the Guild at the Dedication Service. The Guild Banner will be carried in Procession. Good luck, Servants of the Exercise!

May 10: – Mothers' Day – a Fine Day for Ringing! The idea of “Mothers' Day” was not “made in the 20th century”. In the Merrie Old England of Good Queen Bess and Will Shakespeare folks of all classes exchanged violets and Simnel Cakes in honor of their Mothers. It was called going A-Mothering.

May 24: – 10th Anniversary of the Founding of the AGEHR. Ring for the Guild!

May 30: – National Memorial Day.

Ruth Krehbiel Jacobs' Birthday Anniversary.

*“At the going down of the Sun  
And in the Morning  
We will remember Them.”*

CALL TO REMEMBRANCE: Not long after President Kennedy's death, I received several printed, black-bordered cards announcing that a Peal of Bells, half-muffled, was rung at some English Church as a Tribute to our late President. I understand that over 100 English Churches did so at that time, and I feel certain that our English friends will honor our dead with the Sound of Bells on other appropriate occasions. We who have no great Ringing Traditions, who have not been "Summoned by Bells" for generations, are inclined to consider Bell-Ringing as an exciting, dramatic, festive Musical Feature. In the light of our English friends' courtesy and sympathy, perhaps we should re-examine our thinking. Should we not establish more serious and dignified ringing procedures and repertoires for Advent, Lenten, Memorial and Dedication Services? Can we not instill more reverent attitudes, inspire an appreciation and respect for the past, its accomplishments, and for those who have gone on before? Hold fast, lest we forget.

#### ADDITIONS TO FESTIVAL LIST:

May 1 and 2: Area VIII, AGEHR Festival – Portland, Oregon  
Westminster Presbyterian Church

June 17 and 18: Area V Festival – Baldwin-Wallace College, Berea, Ohio

NEW YORK WORLD'S FAIR: Numerous Choirs and Handbell groups will be appearing at the Protestant and Orthodox Center and other auditoriums this summer. For information you may write The Rev. G. Barrett Rich, Ex. Sec., The Protestant and Orthodox Center at New York World's Fair, The Protestant Council of the City of New York, Suite 456, 475 Riverside Drive, New York, 27. By grapevine I hear that the Cathedral Ringers of Boise, Idaho, (David Wehr), will ring at the Fair during the first week of June, and then in Boston. Definite dates for Potomac Handbell Ringers are:

May 30 at 4 P.M. – Protestant Center

May 31 at 4 P.M. – Industrial Common

Two "In Memoriams" all Church People should try and visit at the Fair are Michaelangelo's "Pieta", statue of Mary mourning over Jesus – on loan from the Vatican, and the Charred Cross from the bombed-out Coventry Cathedral of England. Redemption and Victory is the Christian Message of both symbols – the Risen Lord in the one, the new-built Cathedral next the ashes of the old in the other. AND – here is the surprise ending to the Coventry tale: although the body of the Cathedral burned and was ruined, the tall Bell Tower was untouched!

I call the Living, Mourn the Dead,  
I tell when Days and Years are Fled,  
For Grief and Joy, for Prayer and Praise,  
To Heaven my Tuneful Voice I raise.

✻ ✻ ✻ ✻ ✻ ✻

May-Time Greetings

*Nancy*

(Nancy Poore Tufts)



Once upon a time Norman Rockwell sang soprano in a choir. Later he was hastily promoted to altar boy, when his voice began to croak. Now Rockwell's paintbrush smiles reminiscently upon the remarkable Sabbath evolution of little normal boys into little gentlemen. For it is a fact that this lad, who soon will be reverently chanting in the altar's candle glow, only recently fell down the choir-room stairs on roller skates and then---to the choirmaster's horror, incited a wrestling match with another soprano. Well, may not this evolution be symbolic of all churchgoers? Out of life's hurly-burly they come, into the spirit-stirring change of worship – quiet, deepening moments that neither adults *nor* choirboys ever do forget.

## 25 FAVORITE GENERAL ANTHEMS FOR CHILDREN

*"Tried and True"*

— By Helen Kemp

1.    A Hymn for Thanksgiving (Unison or S.A.)

"In jubilant style" says the composer. And so it is. A simple melody for any choir to learn. A litany-like refrain and a canon-like descant make it sound "special".

David H. Williams  
Summy-Birchard Co.

.30  
B-218
2.    A Hymn of Praise to the Creator (S.S.)

A favorite festival anthem, this piece can be sung in unison or in two-part. It has a good rhythmic swing in which the organ accompaniment is a continuing voice.

Eric Thiman  
H. W. Gray Co.

.18  
2286
3.    Beautiful Saviour (S.A.)

Occasionally one finds a different tune to a familiar text which brings new meaning to the content. It is like changing the design of a kaleidoscope. The colors are newly appreciated in another arrangement. This is a beautiful one.

Arr. Carl Mueller  
Carl Fischer, Inc.

.20  
CM 6345
4.    Brother James's Air (Marosa) (Unison with descant)

This air is a favorite because its charm has grown with many singings — a good test.

Arr. Gordon Jacob  
Oxford University Press

.30  
OCS166
5.    A Seasonal Thanksgiving (Unison)

Thanksgiving anthems should not be restricted to the month of November. Thanks, praise and a grateful heart should sing out through all seasons. Because of the irregular meter this anthem has to be thought of horizontally. This is a favorite because it sings in long phrases.

Eric Thiman  
G. Schirmer, Inc.

.20  
8740
6.    Can You Count the Stars? (Unison)

It is seldom that a piece written by John Burke does not qualify for my list of favorites. He has a way of choosing texts and of setting them that is simple, charming and unusual. This one, with solo flute or recorder and autoharp, is lovely.

John Burke  
Choristers Guild

.15  
A-20
7.    Come, Together Let Us Sing (Unison)

Both text and music are right for children. This is a good beginning for any service (1st stanza) or festival.

J. S. Bach  
E. C. Schirmer Co.

.15  
1001
8.    For Hard Things (Unison)

Here I have personal reasons for my favoritism. I like the poem, I like the setting, and I like what the song can do for children.

Jane Marshall  
Choristers Guild

.15  
A-26
9.    For the Beauty of the Earth (S.A.)

This was the first anthem I ever conducted for a Junior Choir Festival. Three small village churches got together for the occasion and the children loved this anthem especially.

Curtis York  
Carl Fischer, Inc.

.20  
C.M. 549
10.   For the Blessings of Our Days (Two Equal Voices)

Aberystwyth tune, Thanksgiving text, and a good descant make this a favorite, though not difficult, anthem.

Arr. Max Krone  
Kjos Music Co.

.20  
4218
11.   Give Thanks (S.A.)

I like this sung in unison. Most songs of thanks are joyous and festal. This one, however, is quiet and reverent. Children respond spiritually to its lovely melody and appealing accompaniment.

Frances Williams  
Harold Flammer, Inc.

.20  
86062
12.   God Is My Shepherd (S.A.)

Perhaps because this is originally for solo voice, I prefer it sung in unison instead of two-part. Although it is pastoral in nature, it must be sung with vitality and rhythmic clarity. It is a gem.

Anton Dvorak  
H. W. Gray Co.

.16  
1886



- |     |   |   |                |
|-----|---|---|----------------|
| 13. | God's Candles (Unison)  | Royal Stanton<br>Choristers Guild           | .20<br>A-23    |
|     | This anthem has a definite rhythmic surge, coupled with a text that has "crusader" qualities. Juniors thrive on this combination. It is good for them to be standard-bearers for right actions.   |   |                |
| 14. | Hang Up a Star for The Lord (Unison)  | George Lynn<br>Golden Music Publishers      | .25<br>G3      |
|     | Just try this with your choir and you will know why it is a favorite. The accompaniment has a rhythmic pattern which must be kept subtle, and — please — sing thoughts instead of words! The poet, Aileen Fisher, lives in the mountains of Colorado and has a unique way of picturing the beauty of God's world.   |   |                |
| 15. | Jesus, Live Within My Heart (S.A.)  | Alice Jordan<br>Summy-Birchard Co.          | .25<br>B-2122  |
|     | To Charles Wesley's poem, Alice Jordan has composed a simple and prayer-like setting. It has made a most fitting response for the Sacrament of Infant Baptism.  |   |                |
| 16. | Jubilate Deo (Unison)   | Richard Purvis<br>Leeds Music Corp.         | .22<br>L143    |
|     | This usually makes an immediate "hit". It is a good festival anthem. It sounds modern — and children love it.   |   |                |
| 17. | Let All the World in Every Corner Sing<br>(Unison with Descant)   | William J. Reynolds<br>Broadman Press       | .15<br>MF418   |
|     | This hymn-tune continues to be a natural favorite with children. The descant gives it an added flair and a festive flavor.  |   |                |
| 18. | Let All Things Now Living (Unison with Descant)   | Arr. K. K. Davis<br>E. C. Schirmer Co.      | .20<br>1819    |
|     | A good text coupled with an old Welsh melody (The Ash Grove). It sings especially well if length of phrase is doubled. There is a lively descant on the last stanza.  |   |                |
| 19. | Let Us With a Gladsome Mind (Unison)  | Christopher Thomas<br>H. W. Gray Co.        | .18<br>2686    |
|     | This melody moves along in a spirited way and expresses a fine text musically and appealingly. It can be sung antiphonally or in combination with other choirs.   |   |                |
| 20. | Lord and Savior, True and Kind (S.A.)   | Bach-Lovelace<br>Harold Flammer, Inc.       | .20<br>86162   |
|     | A simple and beautiful prayer.  |   |                |
| 21. | Now Let Us All Praise God and Sing (SATB)   | Gordon Young<br>Galaxy Music Corp.          | .22<br>2108    |
|     | This became a favorite of mine as I listened to a sixth grade school class learn it and sing it with the real spirit of the text. They sang the long phrase line, too, instead of chopping it in the middle. Sing first section in unison, middle section in 2 parts, final section unison, last 2 chords in parts. |   |                |
| 22. | Sing To the Lord of Harvest (Unison)  | Jane Marshall<br>Broadman Press             | .20<br>MF 570  |
|     | For unison chorus and recorder, flute or violin. Usually the first anthem sung in the fall is of the harvest theme. This one has a good, lively melody and encourages bounce and vitality.  |   |                |
| 23. | Sing To the Lord of Harvest (S.A. with Descant)   | Healey Willan<br>Concordia Publishing House | .25<br>98-1643 |
|     | An older tune, more hymn-like than the above, but a favorite with children and adults. Can be used as a festive combined anthem.  |   |                |
| 24. | Spring Prayer (Unison)  | Mary Caldwell<br>Summy-Birchard Co.         | .30<br>B-2113  |
|     | Somehow we all allow ourselves a drop of sentimentalism, especially at Spring-time. I like this anthem. The text must be carefully explained. It can be beautifully sung.   |   |                |
| 25. | We Thank Thee, Lord, For This Fair Earth (Unison)   | W. C. Harvey<br>H. W. Gray                  | .20<br>3       |
|     | This is a good festival opener. It has a combination of firmly sustained sound and flowing phrases.   |   |                |

Note — The three Guild anthems suggested here may be obtained at the Guild Headquarters.  
For the others contact your local music dealer. The Guild handles only its own publications.

## CHORISTERS GUILD CHAPTERS

The DENVER CHAPTER (Mrs. Alvin D. Havekost, President) has reported varied and interesting activities this season. One panel discussion meeting had as its topic, "The Children's Choir in the Total Program of the Church". A minister, a director of education and several directors of music were on the panel. Mrs. Havekost said of this program – "This was tremendously worthwhile; every chapter should attempt reaching out to the other areas in the local church every year. It is an eye-opener and makes us aware of the problems of the church school." They have four meetings a year in addition to the Festival.

Denver's 13th Annual Children's Choir Festival was held Sunday, March 1. This event has grown so that now they have three identical services at the same hour in three parts of the city. Twenty-seven church choirs participated. The services included three hymns and eight anthems. The A.G.O. Chapter and the Council of Churches co-sponsored this event with the Choristers Guild.

The AMHERST COUNTY (VIRGINIA) CHORISTERS GUILD CHAPTER is expanding its festival plans this year. They have a junior program May 3 and a youth program May 17. Mrs. E. L. Almond wrote of the reason for this – "The young people who had been in the junior festivals were so disappointed when they heard they would not have one, I felt we had to put forth the extra effort (to have two). The extra effort has already resulted in two churches organizing youth choirs."

Their April meeting had Madeline Ingram, Guild Board Member, as the speaker. Mrs. W. G. Ricketts is the President of this chapter. They sent Headquarters a fine picture of the 1963 Festival choir.

The DALLAS CHAPTER (Don Hermonat, President) co-sponsored a workshop and festival February 18-23. This was conducted by Mabel Stewart Boyter (another Guild Board Member). In this Festival program the Executive Director spoke on "The Purposes and Goals of the Guild". Mr. Hermonat has already had meetings with his festival committees to lay plans for several simultaneous festivals next season.

As a part of a recent trip for the Guild, I met with the officers and a few others of the MILWAUKEE CHAPTER. We talked of the present and the future of the Guild. Many good ideas were discussed in the course of the pleasant two hours around the dinner table. This chapter (Robert C. Legler, President) had its Ninth Annual Workshop and Festival April 17-19 with Cecil Lapo as leader.

A Guild-er from a city which does not have a chapter recently wrote to me earnestly about the need and value of organizing one. She wrote in part:

"There should be enough people in our city to build such an organization. If it were on a quarterly basis, or bi-monthly, and the program were sufficiently challenging, the possibilities are unlimited. We particularly need to reach some of these churches where the leaders are untrained do-gooders. The churches have little or no money to pay, so they grab anyone who will give the time. You know, I am greatly concerned of the relationship between church and school. In schools the children have trained leadership. The church must NOT come up with inferior leadership in music. The day of anything-goes-in-church days are over. The church must keep pace. I cannot say this strongly or loudly enough! The Choristers Guild can be the answer to that question."

This office will be glad to assist any community which would like to organize a Chapter. For guide-lines in this project, see page 4 in Ruth Jacob's book, THE CHILDRENS CHOIR.



## MORE M, M AND M (and M.E.M.)

Last month we listed eleven overseas directors in the *Brotherhood of Song* article. Through the interest of two Guild members, Mr. Albert Ream of Buenos Aires, Argentina and Mr. Keith Burns of Rio de Janeiro, Brazil, are now members of the Guild. The back LETTERS and supplements for this season have been sent to them. Rev. William Grime of St. Johnsbury, Vermont is the sponsor of Mr. Ream, and the Carol and Crusader Choirs of First Methodist Church, Pulaski, Tennessee (Mrs. C. E. Collins, director) are the sponsors of Mr. Burns.

If others wish to enter into this BROTHERHOOD send your check to this office and we will make the contacts for you.



### The M.E.M. Series

M.E.M. are familiar initials to Guild members of long standing. They have been seen numerous times on designs and drawings appearing in the LETTERS. They designate the artist of S-5, "The Old Woman Who Lived in the Shoe". They are on the Indianapolis Seminar brochure front page. The "Eye and Ear" which dress up Norma Lowder's repertoire suggestions have the same familiar style. Now they appear again on the supplement to this issue.

Mary Elizabeth Montgomery (M.E.M.) is a Dallas housewife, mother, alto-soloist, busy church worker and part-time commercial artist. I have known her since I came to Dallas in 1949. She and her husband are close friends of ours, and were members of my choir at Highland Park Methodist Church. She illustrated my book, "A Comprehensive Program of Church Music", published by Westminster Press in 1957. She illustrated Jane Marshall's two anthem books for children, "We Go to Church" and "We Sing to Learn", published by Carl Fischer, Inc. (She also wrote the texts for eight of the songs in the first book.) A set of "Choir Postures - Unique Music Teaching Aids" which M.E.M. executed were published by Abingdon Press in 1961. Now the Guild makes available more of her helpful drawings.

In 1952 and '53 Mary Elizabeth created a number of inspirational and teaching pages for my use with my children's choirs. Some of these were reproduced in the Guild LETTERS, Volume V, 1953-54. In the 10 years intervening these have not lost their meaning or effectiveness. A whole new generation of children has come along who will get a laugh and also get the point from M.E.M.'s drawings.

Through the generosity of the artist and the courtesy of Abingdon Press (who had some claim on them) Mary Elizabeth's series is again available to the Guild. These will be printed as supplements (along with other "extras") throughout the next year. Additional copies for use in choirbooks, etc., will be available at the Guild Headquarters at five cents each (minimum orders \$1.00, please), and put on our permanent materials list.

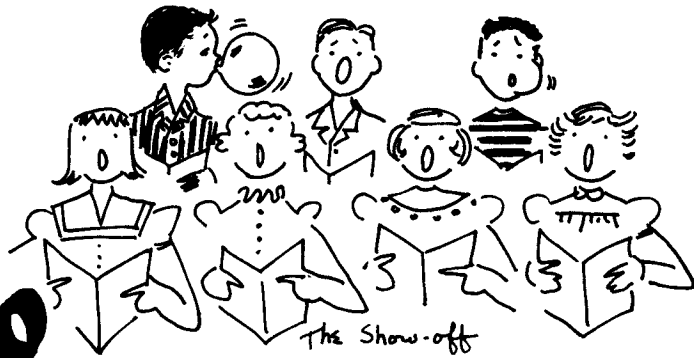
M.E.M., having children of her own, has always been interested in the Guild. We have appreciated her contributions and this new evidence of her enthusiasm.

Lee





"Rejoice!"



The Show-off

Who

put

the

heroes

in

Rehearsal?



The Wiggle-wag



sh-sh...



"Oh for a thousand tongues"



The Extremist



did you?



that cute girl just came in!



the slouch

mem



## A CREED

I believe in "Christian Character through Children's Choirs."

I believe that my greatest opportunity for service to this and the next age is my example before children and my teaching of children.

I believe that inasmuch as I serve His little ones and show them the path of truth and right, I am serving Him.

I believe that eternal  
the music of the

I believe  
to His service  
this is evil  
I possess,  
I feel when  
a child.

I believe  
become static,  
myself so that  
the children

To this end I  
mer to revitalize my  
that I may be a worthy  
abilities when I come

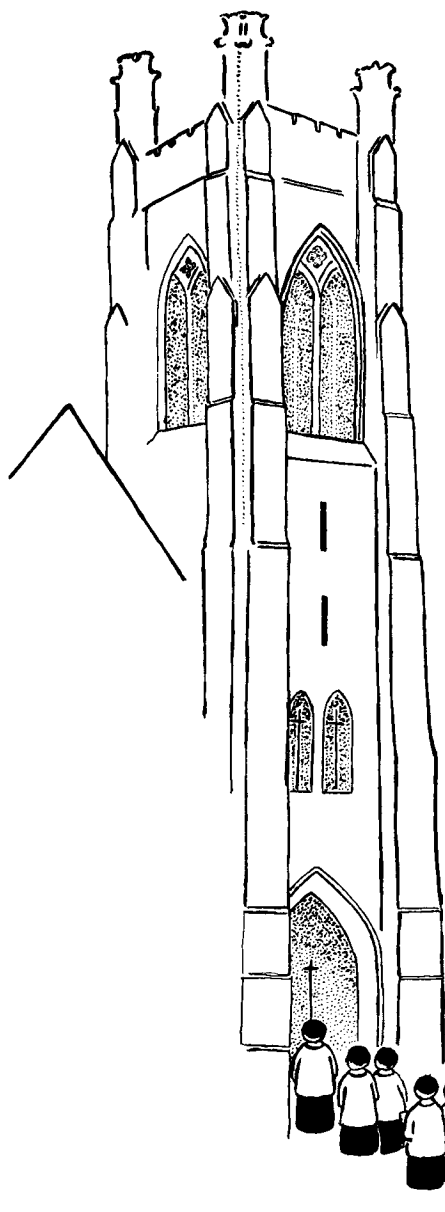
values can be instilled through  
church.

that God has called me  
in this field and that  
denced in the talents  
and the kindled emotion  
I look into the eyes of

I must never let myself  
but ever be alert to improve  
I can be a better mentor of  
He has entrusted to me.

will use the leisure of the sum-  
body, my mind and my spirit,  
steward of my divinely given  
before my choirs in the fall.

May it be so.



### CHORISTERS GUILD LETTERS

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June

Number 10

Federal Lee Whittlesey, Editor

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

Sally Lane, Christine Kallstrom, Contributing Editors

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CHORISTERS GUILD

## MUSINGS, MEDITATIONS AND MUMBLINGS

We made it! Thanks to Mrs. E. A. Kammerling of Melrose Park, Illinois. We beat the donkey and the elephant in the roll call race. We now have Guild members in all fifty states! Mrs. Kammerling gave a membership to a director-friend of hers in Lingle, Wyoming — Mrs. Peter G. Koopman. Thanks to Mrs. Kammerling, and welcome to Mrs. Koopman.



The Guild membership has passed the 2100 mark. This is more than a hundred over last year's peak. With some wide national publicity we will have in the fall and the help of every Guild member, we should have a banner year in 1964-65.

What membership should we aim at? Is 3000 too high? You will be interested to know that India has been added to the countries where the Guild influence is felt. The children's choir of St. Mark's Lutheran Church, Bronxville, New York has given a Brotherhood-of-Song membership to the Choir Director of Woodstock School, Landour, Mussorie, U. P., India.



On pages 178 and 179 are two interesting songs. Several of you have written about musical settings of the Ten Commandments. I have referred you to one by Lloyd Pfautsch, but recently I learned this was temporarily out of print. Then a few weeks ago along came this fine setting by Shirley Brown, C.G-er. Of double interest to us is the fact that Mrs. Brown used Elton Trueblood's paraphrase of the Commandments which the Guild has printed in a special art form for choirbooks as "M-9". This is a fine setting. We are indebted to Mrs. Brown for making this available to all of us. She gives us permission to reprint it or use it as we wish. Mrs. Brown's home is in Lexington, Massachusetts, but she is temporarily residing in Pasadena, California. (Ask your children to count the number of phrases.)

The other manuscript is a beautiful introit or response composed by a sixth grade member of the Junior Choir directed by Dona M. Hoffman, C.G-er, of Seattle, Washington. Miss Hoffman says of the young composer (Debbie Weiss): She "is sincere, quiet, too serious, and loved by everyone. Her mother says, 'you can do whatever you want with it (the manuscript).'" And so we have; the key has been changed, a few other slight changes made, but it is Debbie's inspiration and essentially as she wrote it. This, too, you are welcome to reproduce in any way you wish and use with your choirs. Thank you, Debbie, and Miss Hoffman, for your helpful contribution.



Leslie has had a busy spring. He has sold his home in Santa Barbara and moved into an apartment. He will be glad to hear from you. His address is:

A. Leslie Jacobs, 307 W. Arrellaga St., Apt. 7  
Santa Barbara, California

The word from Leslie is that with his health continuing to be fairly good, he expects to be at Indianapolis during the Guild Seminar. We'll all be glad to see him.



And speaking of the Seminar, as I would like to for a few lines, there are now 102 registered for the big event. Can you tell which of the two little Indians will be at the Indian-apolis pow wow and have the instruction and inspiration of the five days? There is still time — but hurry — to make your plans for this week of June 15-19. "You *can* be a better director of children's choirs", but you have to prepare.



Do you remember that in the May Letters there was a Hymn Studies Evaluation sheet? The response has been good, and helpful. What we do about Hymn Studies in next year's LETTERS will be determined largely by what you good people say would be of help to you and the children. If you have not sent in your sheet, please do so — just send them to the Guild office and we'll see that Mrs. Kallstrom receives them.

(Continued on page 191)

## Let's Have "A JUNIOR CHOIR HYMN FESTIVAL!"

– By Christine Kallstrom

### WHY?

- to give the children of our community an opportunity to come together in the brotherhood of worship through song!
- to encourage a more widespread use of our hymnals and appreciation of the realization that our hymnals use similar hymns in praising God!
- to provide both an educational and an inspirational experience for the parents of the children participating in the festival toward the end result that the whole community will be influenced by the festival – both in each local church and in each individual family home!

### WHEN?

- Set a time far enough in advance that careful planning may take place
- Consider the season of the church year and its implications for local church participation and preparation
- Consider community events scheduled at the proposed time of the festival – (Not all conflicts can be avoided but a spirit of cooperation should be encouraged by all those seeking the time of our youngsters)

### WHO?

- Call together by telephone or in person all of those who work with children's choirs of the age for which the festival is intended:
  - a. Share your plans and your enthusiasm for the event!
  - b. Encourage reaction and interchange of ideas.
  - c. Appoint committees to handle PROGRAM, PUBLICITY, TELEPHONE, ROBES and FESTIVAL ARRANGEMENTS.
  - d. Remind each person that they will need their local church's permission to participate, along with a willingness for partial financial support of the event divided by the number of participating churches.
  - e. Set meeting dates for each of the committees along with specific assignments of what the committee should do before the next meeting.
- Committee Assignments:
  - a. PROGRAM – With members of each of the denominations participating in the festival, work out the outline of hymns to be used and the general theme by which the service will be interwoven.
    - (1) Decide and divide the responsibilities for the service among the different denominations to include a pastor for the invocation, the narration – if any – the other prayers and portions of the service.
    - (2) Decide – in keeping with the place chosen for the festival – what type of accompaniment will be used and whether one or a number of persons will be used for various portions of the service.
    - (3) Decide whether the directing responsibilities will be shared by members of the participating choirs or whether a guest director will be used. (Financial limitations may necessitate sharing directing responsibilities among participating directors).
  - Extend written invitations immediately to those persons decided upon for leadership, listing in the letter WHERE, WHAT, WHEN, etc.
  - b. PUBLICITY – Begin a preliminary newsletter to keep participating choirs informed of the program content, the place, date and persons who will be sharing in leadership. (Usually, a local church mimeo machine can be used for this but an accounting of expenses should be kept to reimburse the church out of the general festival fund. If a mimeo machine is lacking, either the Chamber of Commerce or the Public Schools may have such equipment to share).
    - Plan overall newspaper, TV, poster and other publicity of the event. Most TV and radio stations have public service announcements and programs – and they may even wish to carry a portion of the festival rehearsal as being of local news interest. For newspaper publicity, double space your typed copy – take it along with pictures to the newspaper several weeks prior to the event and follow up with additional copy later.
  - c. TELEPHONE – This committee actually correlates and keeps informed the various participating groups. (If possible, individual calls to participating children's families could be made if their names are turned in far enough in advance by the directors).

Also, emergency changes due to weather, etc., would be carried by this group.

- d. ROBES AND FESTIVAL ARRANGEMENTS – Decide and receive appropriate permission for place to be used and equipment needed at the place (organ, pianos, p.a. system, etc.)
  - Decide what robes or attire the children will wear and advise publicity committee accordingly.
  - Decide what rehearsal arrangements are needed in the way of signs, special seating, etc.
  - Work with the Program committee on the program to be distributed for the service; appoint persons to be responsible for this distribution.
  - Find out about lighting, heating, cooling that may be necessary. Find out if a custodian will be on hand and if there is a fee for his services. (If possible, a courtesy check for \$5.00 should be given if the custodian has helped with the festival in any way).

#### WHERE?

Choose the church whose seating capacity and arrangement is most suitable for a festival in keeping with the number of participants you expect. (The largest church in town may NOT be the most suitable place). Consider carefully the accompanying instrument and the acoustical qualities of the sanctuary. Be certain the location is cleared with the pastor of the church involved and with the secretary for the church calendar. If there is a local Council of Churches, this group should also be advised and its cooperation enlisted. Be certain the location of the church – and the entrance the children are to use – is carried by all publicity released.

#### WHAT?

Build the service in keeping with the age levels of the participants, the amount of time you have, the season of the church year, and the hymnals of the denominations cooperating in the project. Keeping in mind the above four factors, decide upon the theme of the festival and make final decisions to fit into this general theme rather than merely having an unrelated assortment of hymns as in a school concert.

Be certain that your theme and hymn selections do not violate the beliefs of any participating group. (For example, a service in which Jewish children are sharing could be built primarily on the Old Testament).

If time is limited, the combined groups might sing together only 4 or 5 hymns which the entire group knows – and the remainder of the service could be built with individual choir groups singing 2 or 3 hymns each. Special instrumental ensembles or solos might complete the service. Congregational singing could also be a part of the service.

The hymns can be interwoven with scripture, with narration, with choral speaking, or by a minister. Related dance or art might augment the service. However, simplicity is often a key to a moving service, particularly when children are involved.

Sketch out the mechanics of the service as it is built to be certain the processions, lining up, etc. can be done with the minimum amount of rehearsing the children will have.

Possible service themes:

- a. HYMNS IN THE CHURCH YEAR (Advent, Christmas, Epiphany, Lent, Easter, Pentecost, Trinity)
- b. SEASONAL FESTIVALS
  - (1) THANKSGIVING (Hymns expressing things for which we are thankful – homes, church, Jesus, etc.)
  - (2) CHRISTMAS
  - (3) EASTER
- c. LIFE OF CHRIST (Beginning with Old Testament as Jesus was taught – “The God of Abraham Praise” – and concluding with Christ through us)
- d. MUSIC THROUGH THE CENTURIES – (Beginning with biblical quotations of first songs of Miriam in the crossing of the Red Sea, and concluding with contemporary hymns from Hymn Society, such as “O God of Space Whose Power Extols”)
- e. CHRISTIAN BELIEFS – (Hymns relating to our beliefs about God, Jesus, the Bible, Prayer, the Holy Spirit, Others, etc.)
- f. FALL FESTIVAL, Follow-up of VACATION CHURCH SCHOOL EMPHASIS (Check annual theme of VCS and see if there is a theme pertinent to festival use)
- g. ONE WORLD IN CHRIST – (Hymns chosen from around the world whose texts and tunes are used in most of our hymnals)
- h. SPIRIT OF GOD – (Hymns showing how the Spirit of God has moved throughout the centuries, relating scriptures beginning with Psalms of the Creation, in the lives of men, in Christ, and in US).
- i. A SERVICE OF PSALMS – (Hymns chosen to represent the different types of Psalms and different personalities who wrote the Psalms)
- j. OUR BIBLE IN SONG – (Hymns based on biblical scriptures, and hymns whose words reflect those scriptures)
- k. Other ideas may be found in H. Augustine Smith’s LYRIC RELIGION, Bailey’s GOSPEL IN HYMNS, and F. L. Whittlesey’s A COMPREHENSIVE PROGRAM OF CHURCH MUSIC.

Above all, start with what your children already know and build the service from this point rather than beginning with entirely unfamiliar music!



# THE TEN COMMANDMENTS FOR CHILDREN

Dr. Elton Trueblood

Shirley Brown

Con Moto

A-bove all else love God a-lone; Bow down to nei-ther wood nor stone, name re-fuse to God's

take in vain; the Sab-bath rest with care main-tain, re-spect your par-ents all your days; hold

sa-cred hu-man life al-ways, Be lo-yal to your cho-sen mate; steal noth-ing, nei-ther

small nor great, keep to the truth in word and deed; and rid your mind of self-ish greed.

# IN THEE, O LORD

From the Psalms

Debbie Weiss

Handwritten musical score for the first system. The vocal line (treble clef) begins with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "In Thee, O Lord, do I put my trust, Let me never be confound-<sup>ed</sup>". The piano accompaniment (grand staff) features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple, using quarter and eighth notes, with some rests. The piano part consists of block chords in the left hand and single notes or dyads in the right hand.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "De-<sup>li-</sup>ver me in Thy right-eous-<sup>ness</sup> and cause me to es-<sup>cape</sup>." The piano accompaniment continues with block chords and single notes, maintaining the simple harmonic style.

Handwritten musical score for the third system. The vocal line repeats the phrase "In-<sup>cline</sup> Thine ear un-<sup>to</sup> me" three times. The piano accompaniment provides harmonic support with block chords and single notes.

Handwritten musical score for the fourth system. The vocal line concludes with the lyrics: "ear un-<sup>to</sup> me and save me". The piano accompaniment ends with a final chord in the left hand and a single note in the right hand.

*Last month we published the first of two articles by James Stewart Boles, Minister of Music of John Knox Presbyterian Church, Tulsa, Oklahoma, on the use of choir notebooks. This is his concluding article. In it he suggests some things that may helpfully be included in a notebook.*

## CHOIR NOTEBOOKS PART II

— By James Stewart Boles

Last month, we discussed the pros and cons of choir notebooks. (Well, to be perfectly honest, I told you, and told you, why I think we should all be using them.) It was also promised that you could make them, and make good use of them.

Where do we get the materials for making choir notebooks? This will become a more easily answered question when you have decided what your books are going to contain.

Hymnology? This is the best place to start, and also the easiest. Your denomination hymnal quite probably has some kind of handbook along with it. There are also excellent hymn studies in the Choristers Guild letters; dig back through a few issues and see what a good job Christine Kallstrom has been doing for quite some time. Scriptural and biographical information can be gleaned from some of the many books on hymns on the market. "The Gospel in Hymns", by Bailey, published by Scribners, is an excellent resource book. Select the hymns that you are going to use this coming year on some kind of theme; the Church Year, the Life of Christ, hymns based on Psalms, mission or social gospel hymns, etc.

Since the purpose of the choir is leadership in worship, why not write some units on the meaning, place, purpose, and history of worship? Your pastor, church school curriculum and books published on these subjects by your church are readily available through the bookstore catalog of your particular denomination. These units are almost half a year's work if you are willing to go into them as deeply and profoundly as juniors, for instance, will willingly dig.

Music theory? In Tulsa we have some problems in theory training, in that there is very little standardization of the music theory taught in public school. Since there is also such a wide variance in the amount and kind of music theory taught by the piano teachers, we have our own planned program, and include it in the choir books. For the juniors and the primaries, we cover notation, clefs, terminology and the basic signs and symbols they need to know in learning to read music. I have been granted permission by Summy-Birchard Company to use the figures "Bo" and "Chip" from the Francis Clark Piano Library, in our theory sections, and they add a nice variety of pictorial spice to the sections.

Since we follow a theme for each year of the curriculum, the studies of Christian symbolism is already established by the year's theme. The books are divided into monthly units, and each month is marked off with a colored divider page. This offers a chance for an ongoing symbolism study.

One of the most interesting units that has ever been done with our choir notebooks has been on musical instruments, and particularly the unit dealing with the pipe organ. The "My Musical Instrument" books of Mrs. Haskell Boyter offered the kick-off for our study along these lines. After the first year, we created a unit of study of the instruments of the Old Testament. They were grouped according to the families of the orchestra, and pictures of as many as we could find were found. The children even made several of the instruments from both the pictures we used in the books, and some "Make Your Own Bible Orchestra Instruments" kits that I battered together. This unit was then followed by the one on the modern orchestra, and was illuminated with records such as the Britten, "Young Persons Guide to the Orchestra" and some of the various instruments played by members of the two junior choirs.

The Guild letters, plus the music magazines from the Methodist, Lutheran and South Baptist churches, plus ideas that come to mind from The Diapason, and other books and magazines that I come across, offer an almost unlimited source of ideas for work and study projects. I honestly have gotten to the place in just a few years, where I must cull and trim the number of items for the choir books, instead of wondering where to find things of value to include.

We have copies of all of the books that have been used so far. I find that each year's use of the notebooks, and each year's experience in working with children gives me new insight and understanding as to the better ways in which I can use the books. As a result, every year there is a great deal of re-worked and re-written material in each of the books. I think I am being honest when I say that I know there is a great deal left to be learned concerning the ideal choir notebook. It would be a real joy to me to be able to exchange copies of notebooks with those of the Guild who have been using them. To a limited point, I would also be happy to loan or send some of the extra copies of the books that we have done. The 1964 - 1965 editions are not yet in preparation, but I'll be spending a great deal of my summer in that work.

An honest question that must be asked is that of the cost of the choir books. Materials for the books are a one-time purchase. I have been building a library of resource materials for a long time, and would never attempt to buy all of the books and charts, etc., that I now have, at one time.

Our notebooks are mimeographed on twenty-pound paper. There is an average of eighty pages per book, which means forty sheets of paper. Even at \$1.50 a 500-sheet ream, that is a lot of books per ream. In addition, of course, there is the cost of stencils and ink.

We have supplied quantities of books to some churches for their use. In one instance, the book has been adopted in total, and in several instances I know that some of the materials have been used.

If there are no funds available in the church to cover the minimal part of preparation, I am certain that the families of most choir children would be perfectly willing to purchase the books to cover cost of paper, etc.

Many directors of my acquaintance have never tried using choir notebooks. From the outside, looking in, they appear to be too much trouble to a lot of people. I think it is worth every minute of the gamble to give them a real try. We are given the opportunity to make a profound influence on the lives of the children in our care in the choirs of our churches. Anyone of us who ignores any opportunity for "in depth" work and study with these children is being less than faithful to his responsibility as a Christian leader. In these days of social pressure and allurements, the graded choir program cannot hope to survive without being unique and unlike any other musical experience of the children. I know that I am very grateful for the help I have gleaned through the disciplined and committed use of choir notebooks.

Now then, don't just sit there and tell yourself that it can't be done! You have probably been telling yourself for a long time that you should start planning next year's work a little earlier than August 30th, and this will be the best way in the world for you to see that things are ready to go when the calendar says start.

## THE CHORISTERS' LITTLE HYMNAL REVISION

— By A. Leslie Jacobs



“O Sing unto the Lord a new song....”, thus urges the Psalmist in his magnificent hymn book of the Hebrew people. In order to help provide just such an opportunity for your boys and girls, the Choristers Guild has just printed a revised edition of the enormously successful, “The Choristers Little Hymnal”, which is available through your Guild Office, 440 Northlake Center, Dallas, Texas, 75238. Prices remain the same as before at

1-5 copies — 50¢ each      26-199 copies — 35¢ each  
6-25 copies — 40¢ each    200 or more copies — 30¢ each

The first edition was printed in 1958 and thousands of copies were sold. It had a large influence in helping boys and girls throughout this nation to learn and to appreciate the hymns by which mankind through many years has approached God. The “Little Hymnal” grew out of a need. During the early years of her travels over the country teaching and preaching the idea, “Christian Character Through Children’s Choirs”, Ruth Jacobs discovered that few boys and girls knew much about hymns; few had a hymnal in their own homes, and still fewer had one of their very own. Little systematic teaching of hymns had been done. Younger children found the regular church hymnal difficult and awkward to hold and use. Hymns and hymn singing had little practice outside the regular church services. Parents in general just were not interested in helping their children learn and know hymns.

Thus, out of this background grew the idea of a small-sized hymnal containing many of the generally sung hymns, a little book which each child could have for his very own, use with ease, and learn from in his own home. Its low cost pleased parents, and even helped them to become more interested in hymns by helping their children in their choir training programs. The success of the first edition justified Ruth Jacobs’ venture.

But “change and decay in all around I see.....” in one line of a well-known hymn states an immutable law of nature. A lovely flower goes to seed; before that seed can develop into another beautiful flower after its kind it must decay in the ground. Thus, after nearly six successful years of use, “The Choristers Little Hymnal” needed rebirth. The new edition replaces eleven hymns and some rounds with others which may have a wider appeal and use. For easier use in conjunction with the first edition, all of the hymns retained appear with the same page number. A few of the “new” ones may be mentioned.

In these days when more than lip service to brotherhood is demanded, John Greenleaf Whittier’s hymn, O Brother Man, should sing in every heart. The tune by Parry, a fairly new one, lifts up this great invocation. Further is included, Sing Praise to God, to the tune Mit Freuden Zart (With Tender Joy). Though I had known in German this strong hymn and tune as a boy attending a German Reformed Church, it remained for me many years afterwards to experience its supreme thrill while singing it as a part of a huge throng of Methodist Church musicians in a NaFOMM conference held in Dallas, Texas in 1959. On page 54 you will find a Handel arrangement from Judas Maccabeus. This makes a stunning children’s choir anthem, particularly suitable for a massed chorus with trumpets. All oldsters and youngsters alike need a closer, more personal relationship with Jesus Christ. The Washington Gladden hymn, O Master Let Me Walk With Thee, provides a sensitive rapport with our Savior. Negro spirituals claim a share in our church music. Children can understand the haunting, Were You There? Space will permit taking notice of one more new inclusion, Men and Children Everywhere, a strong hymn suitable both for congregational singing or as an anthem. Education today stresses so insistently the authority and superiority of science that boys and girls must be given some antidote that God after all is the great director and creator of the universe.

The revised “Little Hymnal” has 64 pages of music. There are 45 hymns; there are 16 songs, listed as Suitable for Anthems and Service Music; also 7 religious rounds.

The revised Choristers Little Hymnal is an asset in your work with children which you should not overlook. The deserved popularity of the first edition is a complete guarantee that this new edition will be equally useful and popular. Deny not your children their rightful heritage in the strengthening of their Christian character through hymns.

# Last Call

You can be a —

## BETTER DIRECTOR OF CHILDREN'S CHOIRS

The Summer Seminar is the one big annual Choristers Guild-sponsored effort to make the heading come true. Each faculty member has given me a statement which sums up the individual philosophy about the subject and proposals for the course. Two of the faculty statements are as follows:

*John Kemp says:* "Junior-high and senior-high choirs in church music programs are often the weak links in the chain of graded choirs. In virtually all cases, the effective participation of boys in these groups is the main concern of the director and minister. The lectures and demonstrations planned for this Choristers Guild Seminar are designed to give direct suggestions, answers to questions, a bag full of usable "tricks" and a notebook full of tried and proven ideas and techniques — all to enable and encourage you to go back to your youth choir work with new enthusiasm and "know-how".



"This course will cover:

1. What to expect from these age groups; individual and group characteristics.
2. How to reach them; recruiting; how to get a new choir started.
3. Vocal characteristics of junior-high boys and girls, and of senior-high boys and girls; an approach to vocal training; demonstrations with individuals and groups.
4. The importance of rehearsal techniques; organizing the rehearsal; a positive approach to discipline, stressing action rather than restriction.
5. What these choirs can accomplish; planning the year's program.
6. Results; what are the values to individuals; the group, the total church? Are the results worth the effort?

"We find it most difficult to produce casual results with young people's choirs. They are either very good or very poor."

*Nancy Tufts* will be with us in two capacities — as handbell instructor; also as leader in the repertoire sessions. She has this to say of her classes:



"Classes will be held for Directors organizing new Bell Choirs, with especial attention given to techniques of ringing, arranging music, rehearsal procedure, church services and other performances, care of bells, and equipment. Seminars for experienced Directors of advanced groups will cover the above as necessary and emphasize special projects, new material, and solving problems. The latest Handbell publications will be available for inspection and purchase. Several sets of Handbells will be provided for ringing sessions. Extra ringing periods and conferences may be arranged.

"Children's Choir Repertoire to be explored will include material which is time-tested and has proved its worth through years of successful performance as well as lesser known and newer material of unusual interest and value. Thoughtful consideration has been given to the child's voice and comprehension, the beauty and effectiveness of the music, the suitability of the text."

*Dr. D. Elton Trueblood*, our speaker at the closing Friday night banquet, is one of the most distinguished writers and teachers in America. His Christian impact on American Life is incalculable. Dr. Trueblood will speak to us on "The Reason for it all". His address will be a fitting climax to an inspiring week of study and fellowship.



## By All Means COME

### INDIANAPOLIS, INDIANA

### JUNE 15-19, 1964



It is planned for you and your

## TINTINNABULATIONS

Dear Summer Belles and Beaux:

Come, let us share a few tag-end thoughts, ideas, and suggestions before we lock our doors and ride off in all directions or disappear into the garden for our well-earned vacations and recreations.

Firstly, please add to your March and April lists of Handbell Festivals and Seminars for the summer:

June 2-4: Area VII, AGEHR Festival – Houston, Texas  
 June 23-24: Area VI Festival – Ames, Iowa.  
 July 12-17: Church Music Institute, Alfred, New York.  
 (Area II Festival, June 29-30, also at Alfred)  
 August 11-13: Area IV Festival – Atlanta, Georgia

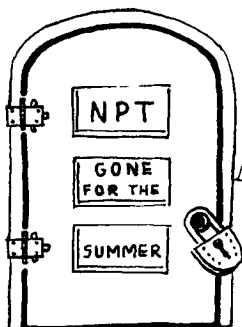
A letter from David Wehr confirms that his Ringers from Boise will appear at the World's Fair, June 7. Also in Ridgewood, N.J. on the 9th; Abingdon, Pennsylvania on the 10th; and in Washington, D.C. on the 11th. A slight change in the schedule programs the Potomac Ringers on May 30 at 4 P.M. in the U.S. Pavilion at the World's Fair, and on May 31 at 4 P.M. at either the Protestant Pavilion or the Industrial Common.

**LET'S MARCH:** A recent re-reading of an old GOOD HOUSEKEEPING article "In Praise of Family Rituals" which related how the author's family had enjoyed a tradition of everybody, young and old, marching in line around the house before cutting the Birthday Cake or carving the turkey or any celebration, reminded me that such spontaneous activity is relaxing and a lot of fun. It also stirs the juices, encourages togetherness, and creates an air of expectancy – in any gathering . . . . Marching reminded me of a teen-age Bell Choir I once directed which rehearsed in an unusually reverberant basement room. Because of this noise plus several problem personalities, sometimes a tense situation developed in mid-rehearsal. When this occurred, I might say, unexpectedly, "Time to march, everybody!" Then, each ringer, carrying his music, or one

person ahead carrying a chart — off we marched through the halls, in and around, up and down, and back to base. Another time we might just encircle the room, or the tables. I would not advise such a break unless the Director can bring the group down to earth quickly. A bit of marching can sometimes help youngsters increase or vitalize the tempo of a piece . . . . One of the trickiest and most attractive encore stunts of the Spartan Ringers is that of marching around their tables while playing. About every 4 measures each player shifts up one place, taking over the bell of the ringer on his right, without stopping. The audience roars when the end person has to tear across the front of the tables to reach the position at the far end. This is clever and funny, but difficult.

**CLAPPER CHATTER:** Relief for Bell Lovers in Maryland: Governor Tawes has just signed a bill permitting Good Humor trucks to ring their bells until 10 P.M. Mothers will probably not consider this a blessing. Ice cream vendor bells were silenced as a nuisance last summer . . . . We understand there is a town named "Ding-Dong" in Bell County, Texas. Does anyone have the story of this? . . . . The answer to April's double-bell teaser: When you remove any 3 of these pieces, be sure and set them in the same arrangement at another place. Then pick up the remaining 2 pieces and add them to the first 3, and you will form the exact design you had before . . . . A spry old gentleman remarked recently that he had been a Bell Ringer for forty years and that's equivalent to being a human being for 120 years.

**OCCASIONS:** On June 13 "all the bells" of London, England, will ring out in honor of the Queen's Birthday. The monarch's birthday is celebrated annually with traditional pomp and pageantry and the trooping of the colors.



On July 4th, let us not forget to ring our Church Bells and Handbells in honor of our Nation's 188th Birthday.

"I belled the door — but it didn't make."

(Pennsylvania Dutch Saying)

Cheerio! — and Happy Times!

*Nancy*

(Nancy Poore Tufts)

## MATERIAL FOR HANDBELLS

— Compiled by Nancy Poore Tufts

### BOOKS:

- The Art of Handbell Ringing. Nancy Poore Tufts. Abingdon Press (\$3.00)  
The Story of Handbells. Scott B. Parry. Whittemore Associates (\$4.50)  
The Handbell Choir. Doris Watson. H. W. Gray Co. (\$5.00)  
Handbell Ringing in Church. Handbook (Paper Cover) Lorenz Lorenz Publishing Co. (\$.75)

### COLLECTIONS OF MUSIC FOR HANDBELLS:

- A Handbell Concert. Helen Runkle. J. Fischer  
(23 arr. of sacred, secular and Christmas pieces. 16 Bells — Range 1½ oct.)  
A Handbell Handbill. Scott Parry. H. W. Gray (17 arr. from classics. Range 2-3 oct.)  
Album of Recital Pieces for Handbells. Wendell Westcott. J. Fischer  
(12 arr. from classics & folk songs; one Original; Range 2½ to 3 oct.)  
Bells Around the World. Alice Bartlett. Flammer  
(18 selections, one Original; Range 2 octaves — G to G)  
Book of Handbell Music. Set I. Doris Watson. H. W. Gray  
(23 arr. hymns, folk music, etc.; Range 2 oct. — G to G)  
Carols and Songs for Ringing. Edward Johe. Flammer  
(19 selections, one Original — for various numbers of bells)  
Christmas Music for Handbell Choirs. Norris Stephens. G. Schirmer  
(50 Selections — some useful any time — for various numbers of bells)  
Familiar Melodies for Handbells. Federal Lee Whittlesey. Flammer  
(13 Selections of Sacred & Secular; for 3 octaves or less — C to C)  
Handbell Ringing (A Musical Introduction). Scott Parry. C. Fischer  
(10 teaching pieces, with instructions and exercises; Range 2 oct. G to G)  
I Heard the Bells. Adams-York. C. Fischer  
(17 Selections suitable for Church. Range: 3 octaves — C to C and less)  
Ringing and Singing. Federal Lee Whittlesey. Flammer  
(23 Hymns and Carols for Handbells and Treble Voices. Range; 2 octaves — G to G and less)  
Ringing in the Sanctuary. Irene and Robert Stuart. Belwin  
(23 arr. suitable for church. Range 1½ to 2 octaves — G to G)  
Sixty-Six Bell Arrangements for Church. Lorenz Publishing House (Easy)  
Ten Original Compositions for Handbells. Compiled by Nancy Poore Tufts. Flammer  
(The first collection of more difficult music for advanced ringers. Range 3 to 5 octaves.)

### SINGLE SELECTIONS FOR HANDBELLS ALONE:

- Castle Hill Suite. Alice Procter. H. W. Gray (3 octaves)  
Four Pieces for Handbells. arr. Litterst. Choral Services, Inc. (2 and 2½ octaves)  
(Hymn Arrangements)  
Sonata for a Musical Clock. Handel-Price. Oxford Press. (For Carillon or 13 handbells)  
Ten Tunes for Clay's Musical Clock. Handel Societas Campaniariorum  
(Range — 1½ octaves) Office of Carillonneur  
The Riverside Church  
New York, N.Y. 10027  
Trilogy. Muriel S. Davis. H. W. Gray Co. (Range 2½ octaves) HB Series #2  
Variations on a Nursery Rhyme. Muriel S. Davis. (2½) — HB Series #1  
CHARTS: Chart Music on 20" x 24" sheets issued by Lorenz Publishing Co. include:  
"8 Famous Tower Chimes" and "Service Music for Bells", as well as separate parts for bells  
for use with such anthems as Stainer's "Sabbath Bells". Write for Handbell list.

### HANDBELL DUOS WITH OTHER INSTRUMENTS:

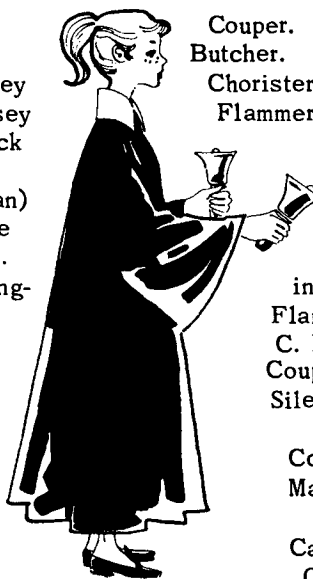
- Two Early 18th Century Dances for Alto Recorder and Handbells. Helen Runkle. H. W. Gray HB Series  
Carol for the Christ Child. Marian McLaughlin. (Organ and Handbells) 1½ octaves. J. Fischer Bros.  
Easter Prelude. Alinda Couper. J. Fischer (Organ and Handbells) 1½ octaves.  
Pastorale. Alinda Couper. J. Fischer (Organ and Handbells) — 2 octaves.



ANTHEMS WITH HANDBELL PARTS: (\* indicates those composed with Handbell or Chime parts.  
Others have adaptable sections).

CHRISTMAS:

- \* A Christmas Bell Song. Couper. Choristers Guild, A-14 (Unison)
- \* Adoration of the Shepherds. Butcher. C. Fischer, CM 597 (Unison or SATB)
- \* A Japanese Carol. Whittlesey Choristers Guild, A-10 (Unison)
- \* Bells of Christmas. Whittlesey Flammer 86165 (2 part Juniors)
- \* Christmas Bells. McCormick Shawnee (SATB or Unison)
- \* Christmas Song. Arr. Holst G. Schirmer, 8119 (Unison)
- \* Fum, Fum, Fum. (Catalonian) Arr. Nightingale. C. Fischer, 7105 (Unison-SATB)
- \* Good Christian Men, Rejoice Arr. Lorenz, 8594 (Unison or SA)
- \* Hear the Bells of Christmas. Whittlesey Abingdon, APM, 228 (Unison)
- \* Harken All, What Happy Sing- ing. Rawls. J. Fischer, 9474 (Unison or SA)
- \* In a Stable. Couper. Flammer, 84771 (SATB or Unison)
- \* Joyous Carols. Whitner. C. Fischer, 0-4004 (2-part)
- \* Joy to the World. Handel- Couper. Flammer, 86187 (Unison or SA)
- \* Let All Mortal Flesh Keep Silence. (Picardy) Arr. Couper. Flammer, 84657 (Unison or SATB)
  
- \* Let the Merry Church Bells. Couper. J. Fischer (SA)
- Little Bells. (from "The Magic Flute") Mozart-Forsblad. Pro-Art, 1844 (SA-SATB)
  
- \* Merrily on High. (French Carol) Hadler. Lorenz E-13 (SA-SATB)
- \* Nativity Morn. LaMontaine. Gray, 2491. (SA-SATB)
- \* Now Behold Our Newfound Joy. (Piae Cantiones) Arr. Couper. J. Fischer 9239 (Unison or SA)
- \* Rejoice and Be Merry. Hinton. Oxford Press (A Round for 4 voices) Bells and Recorders, Opt.
- \* Ring, Christmas Bells. Reinecke-Dickinson. Gray, 268 (SA-SATB)
- \* Ring Out, Wild Bells. Couper. J. Fischer, 9477 (SAB)
- \* Ring Out, Wild Bells. Fletcher. Novello, 1053 (SATB)
- \* Shepherds on Watch. (Spanish) Couper. Flammer, 86188 (Unison)
- \* Softly Falls the Snow. Ebel J. Fischer, 9403 (SA)
- \* The Bells Ring Out for Christmas. Sacco. G. Schirmer, 10772 (SATB)
- \* The Cradle. McLaughlin. J. Fischer, 9292 (SA)
- \* The Star Was Like a Candle. Flammer, 84685 (SA-SATB)
- \* Ukrainian Carol of the Bells. Leontovich-Couper. Flammer, 88078 (SAB)
- \* When Christ Was Born of Mary Free. Couper. Flammer, 84641 (SSA-SATB)
- \* With Voices and Bells. Arr. Edwards. Mills, 2051 (8 European Carols; SA, with Piano or Autoharp)
- \* Yule Log Carol. Giasson. Galleon, GGS-1010. (SA-SATB)



EASTER:

- Song of Praise. Thiman. A. P. Schmidt (Unison)
- \* Bells of Spring. Rawls. J. Fischer, 9186 (SA)
- \* Christ the Lord Is Ris'n Again. Vulpius-Couper. C. Fischer, CM 7347 (Unison-SATB)
- \* Easter Bell Carol. Davies. Flammer, 88654 (SAB) (Originally for SA; reissued SAB with bells)
- \* Easter Bell Carol. Pfautsch. Abingdon, APM-168 (Unison)
- Easter Bells Are Ringing. Elmore. Galaxy, 1499 (SATB)
- \* Hosanna to the Son of David. Lorenz, APM-266 (2-part)
- \* Rejoice, Ye Heavens. Couper. Flammer, 84664 (SATB)
- \* Three Bell Carols for Junior Choirs. Hadler. Lorenz, 8583 (SA)
- 1. The Bell Noel; 2. The Bell Hosanna; 3. Easter Bell Carol

## GENERAL:

- \* A Child's Prayer. Pfautsch. Choristers Guild, A-27 (Unison)
- A Festival Chime. Arr. Holst. (St. Denio); Stainer & Bell, Ltd. (U-SATB)
- \* Come and Worship. Rawls. J. Fischer, 9278-2 (Unison or SA; Primary or Junior)
- Bells of Spring. Rawls. J. Fischer, 1986 (SA)
- \* Bell Chorus. "Three Angels a Sweet Carol Sing" from Mahler's 3rd Symphony.  
Edward B. Marks, 12790-16. (SSAA, Alto Solo, Chimes and Glockenspiel)
- \* God's World. (German Folksong) Arr. Nitske. J. Fischer
- \* Hear the Bells (French Carol) Arr. Hadler, Lorenz (Unison or SA)
- \* List to the Lark. (The Norfolk Chimes) Dickinson. Gray, 68 (Unison-SATB)
- Sabbath Bells. Stainer. Gray, CMR, 1537 (Unison for Children)
- \* Sing Alleluia Forth. Marshall. C. Fischer, 7328 (Unison-SATB)
- \* Worship in Song. G. Schirmer. (5 anthems, U or varied, with Opt. HB)

## HANDBELL RECORDINGS:

Handbells at Christmas } Fink Family Handbell Ringers, 1729 N.E. Brockman  
Handbell Harmonies } Seattle 55, Wash. (Regular or Stereo)

Favorite Carols and Hymns } Westminster Bell Choir (Teen-age ringers)  
Let Freedom Ring the Bells } COLPIX, Columbia Pictures Corp.  
711 Fifth Ave.  
New York, N.Y. (CP 515, or Stereo SCP 515)

A collection of many forms of Bell Ringing in America, including Spartan Handbell Ringers, Change Ringing at Kent and Groton, and the Carillon of Riverside Church. Useful for talks and illustration.

The Handbell Choir of St. James Methodist Church, Olney, Pa. (Teen-age ringers)  
(MRR-397,33 1/3. Write Mrs. Eleanor Thompson, Tabor at Water St., Philadelphia 20, Pa.)  
The Moody Bible Institute Women's Glee Club and Handbell Choir. 3 Hi-fi's  
Write the Institute, 820 N. LaSalle St., Chicago 10, Illinois.  
The Potomac English Handbell Ringers. Class. Arr. Original Pieces, and Christmas Carols. Advanced  
Ringers. Write Nancy Poore Tufts, 9051 River View Road, S.E. Washington 22, D.C. 33 1/3

## BOOKS OF GENERAL INTEREST ABOUT BELLS OF ALL KINDS:

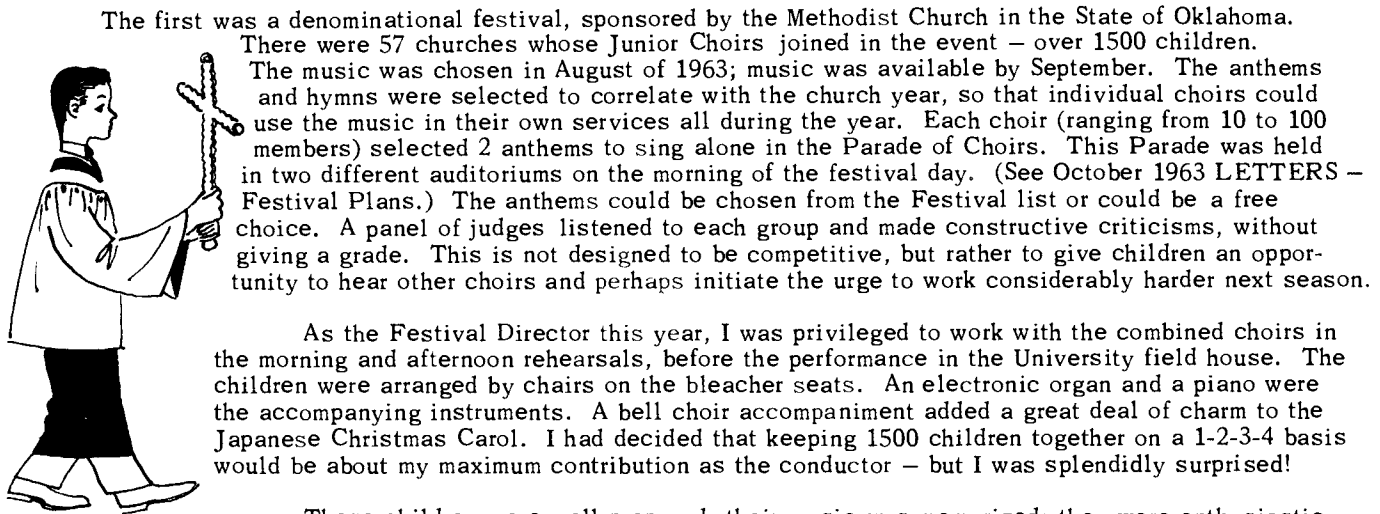
Bells of All Nations. Ernest Morris . . . (Robert Hale, London)  
Bells, Their History, Legends, Making and Uses . . . Satis Coleman (Rand & McNally, New York)  
Bells, Their History and Romance . . . Gouvernour Morrison (J. F. Rowny Press, Santa Barbara, Cal.)  
Christmas in the Bell Shop (For Children) . . . (Hallmark)  
Cow Concert (Story for Young Children) Earle Goudenow . . . (Knopf, New York)  
Old Liberty Bell . . . Rogers and Beard . . . . . (Lippincott)  
Oranges and Lemons (Adult) . . . Gladys Taylor . . . . . (Nevill, London)  
(Delightful and authentic stories of old London Churches and Bells)  
The First Book of Bells. (All Ages) Fletcher & Auerbach . . . (Watts, New York)  
The Nine Tailors. Dorothy Sayers . . . . . (Gollancz, London)  
(Classic whodunit for Adults. Excellent references and explanation of Change Ringing, old Church Bell lore.)  
Tintinnabula. Ernest Morris . . . . . (Robert Hale, London)  
(Fascinating history of small bells of the world).

## PERIODICALS:

Choristers Guild LETTERS. A 10-month magazine for Directors of Children's Choirs, includes a monthly feature "Tintinnabulations" by Nancy Poore Tufts. Write Choristers Guild, 440 Northlake Center, Dallas, Texas 75238.  
Overtones. Official Quarterly of the American Guild of English Handbell Ringers. Write Editor James R. Lawson, Carillonneur, The Riverside Church, New York, N.Y. 10027  
The Bell Tower. Official Monthly Publication of the American Bell Association (Bell Collectors).  
Write Secretary Louise Collins, R. D. #1, Natrona Heights, Pennsylvania.  
The Ringing World. Official Monthly Magazine of the Central Council of Church Bell Ringers of England. (Tower Bell Ringing, mainly). Write Editor Thomas White, c/o Woodbridge Press, Ltd., Guildford, Surrey.

## IDEAS FOR NEXT SEASON'S FESTIVAL

One of the significant characteristics of the Choristers Guild is the willingness of its members to share ideas, secrets of success, and experiences. It is with this in mind that I review two inspiring Junior Choir Festivals – two equally successful events, each uniquely planned and executed.



The first was a denominational festival, sponsored by the Methodist Church in the State of Oklahoma. There were 57 churches whose Junior Choirs joined in the event – over 1500 children.

The music was chosen in August of 1963; music was available by September. The anthems and hymns were selected to correlate with the church year, so that individual choirs could use the music in their own services all during the year. Each choir (ranging from 10 to 100 members) selected 2 anthems to sing alone in the Parade of Choirs. This Parade was held in two different auditoriums on the morning of the festival day. (See October 1963 *LETTERS* – Festival Plans.) The anthems could be chosen from the Festival list or could be a free choice. A panel of judges listened to each group and made constructive criticisms, without giving a grade. This is not designed to be competitive, but rather to give children an opportunity to hear other choirs and perhaps initiate the urge to work considerably harder next season.

As the Festival Director this year, I was privileged to work with the combined choirs in the morning and afternoon rehearsals, before the performance in the University field house. The children were arranged by chairs on the bleacher seats. An electronic organ and a piano were the accompanying instruments. A bell choir accompaniment added a great deal of charm to the Japanese Christmas Carol. I had decided that keeping 1500 children together on a 1-2-3-4 basis would be about my maximum contribution as the conductor – but I was splendidly surprised!

These children were well-prepared; their music was memorized; they were enthusiastic and alert; they responded to dynamic changes; they were sensitive to phrasing; they sang beautifully on pitch..... and they gave parents and friends the gift of a thrilling experience.

In congratulating Mr. Edwin Karhu on his competent and thorough planning of this event, I was pleased with his remarks, "I can't take credit for the efficiency of the planning, because Gene Bartlett shared with me the benefits of his ten years of valuable experience with the Baptist Festivals. Without his help it would have taken us 10 years of trial and error to be able to accomplish what we have in 3 years." This is an attitude I find among Choristers Guild people. They like to share the secrets of their success rather than clutch these to themselves. Bouquets to you, Edwin Karhu!

(If you want to see this attitude in action -- attend the Choristers Guild Seminar. There is still time to *air mail* your application! Indianapolis Choristers Guild-ers have lots to share!)

Yes -- they do! . . . And with that I am reminded of another Festival experience in that great city of Indianapolis. This Festival was interdenominational, but sponsored by the Christian Theological Seminary. It was master-minded by a capable and hard-working committee, headed by James Lamberson, Minister of Music at the Northwood Christian Church. Jim is also connected with the Seminary, teaching organ and courses on church music. This was Jim's first year as Festival Chairman. The Festival had its beginning seven years ago under the careful direction of Dr. James Carley, head of Church Music at the Seminary. (Dr. Carley is profiting by a year of study in Europe. He also has a singing family whom the Kemp Carolers would like to meet!)

Dr. Carley is noted for his high standards in the choice of music for this event, and before he left, the program music was selected. I shall list the entire Festival program at the end of this article to whet your appetite for what is in store at the *Choristers Guild Seminar* in June. The entire program will be repeated FOR YOU on Tuesday night of that week. (Don't you think you should *air mail* that application?)

On Friday night the Junior Choir directors had a very pleasant dinner meeting at one of the Churches, after which we had a one-evening workshop, lecture and materials display. On Saturday morning the 25 choirs met at 10 o'clock in the beautiful Second Presbyterian Church of Indianapolis. A young minister was the Processional Marshal (he was assisted by 2 High School boys)...and had the details well worked out. Each Choir Director was informed in advance and by diagram where his choir was to line up. Everything was rehearsed... the processional, the seating in the sanctuary and all ceremonial details. Then the choir rehearsed until 12 o'clock. The children recessed into the fellowship hall, where each choir sat in a group on the floor for their indoor picnic of sack lunches. The choir mothers of each group set up a cold drink stand for their children – sort of like a choir fair – fun without rowdiness. Each director was responsible for his own group. The Processional Marshal then signaled the beginning of the final rehearsal for the entire service, processional through recessional. This was from 1 until 2 o'clock.

Then came Sunday – by 4:15 p.m., the church rooms were alive with children in many colored vestments. The line-up in the fellowship hall was beautiful to the eye. Then came the trumpet fanfare and the beginning of the procession. Each choir, vested, was led by a standard-bearer whose banner identified his church. These were prepared by the churches, some made of cardboard like a large colorful shield – some were liturgical appointments made of silk and fringe and embroidered letters. He was followed by the Minister of that church, the choir director and the choir. The standard-bearers, the ministers and the choir

directors processed into the front choir loft, while the children processed into their places in the front of the sanctuary. This processional was a thrilling part of the worship service. The excellent brass choir from the Indianapolis Symphonic Band added touches of majesty to the children's singing, and a fine young piccolo player made Kodaly's Christmas Dance of the Shepherds sparkle with rhythm. The Kirk Bell Ringers held the children in rapt attention. Here is an excellent example of a Festival Service of Worship. Beauty, dignity and reverence were bound together. This service should give you ideas.

# INDIANAPOLIS CHILDREN'S CHOIR FESTIVAL

## Fanfare

Processional – Ceremonial Music

Henry Purcell (1658-1695)

Invocation – I To the Hills Will Lift Mine Eyes

Scottish Psalter (1615)

## Prayer and Greetings

Congregational Hymn – God of Grace (Cwm Rhondda)

John Hughes (1907)

Anthems – What Shall I Render to My God

Austin Lovelace (1919)

There Is a River

Benedetto Marcello (1686-1739)

Sing to the Lord of Harvest

Healey Willan (1880)

## Instrumental Interlude

Anthems – What Is This Lovely Fragrance?

Healey Willan (1880)

Lo, How a Rose E'er Blooming

Praetorius (1571-1621)

Christmas Dance of the Shepherds

Zoltan Kodaly (1882)

## Offertory

Anthems – The Lord's My Shepherd

Jessie S. Irvine (1836-1887)

On Jordan's Stormy Banks

American Folk Hymn  
arranged-Max Exner

Congregational Hymn – Holy, Holy, Holy (Nicaea)

John B. Dykes (1823-1876)

Handbells – Variations on "St. Anne"

Societas Campanariorum

Jesus, Lover of My Soul – organ and bells

Aberystwyth-Parry

Andante

Gluck

Stand Up and Bless the Lord

Genevan Psalter

Anthems – Jesu, Joy of Man's Desiring

J. S. Bach (1685-1750)

O Lamb of God

Evan Copley (composed 1962)

Thine is the Glory

G. F. Handel (1685-1799)


## Benediction

## Fanfare and Recessional

You can experience all this yourself if you join us at Indianapolis for the Choristers Guild Seminar!  
Have you *air mailed* your P.R.S.F.M. \*?

See you at the Seminar!

\* Please  
reserve space for  
ME!

  
(Mrs. John S. C. Kemp)

## SUPPLEMENTS

### Number I

This month our music supplement is an excellent, distinctive anthem for older children, by Samuel Adler. It is titled, "God's Requirements" (Old Testament) and is a musical setting of Micah 6:6-8. (In the early fall the Guild will present an anthem by Lee H. Bristol, Jr., President of Westminster Choir College, which will also be titled, "God's Requirements". This, however, will be a setting of the words of Jesus as found in Matthew 22:37-40.)

Let us "meet the composer" of our new anthem.

Samuel Adler was born in Mannheim, Germany in 1928. With his family he came to the United States in 1939 and settled in Worchester, Massachusetts where his father became Cantor and Musical Director of the Reform Temple.

Samuel studied violin in Germany and continued his studies in Worchester, where he also played viola. He received a Bachelor of Music degree from Boston University in 1948, with a major in composition, and a Master of Arts degree from Harvard University in 1950. His teachers in composition were Walter Piston, Randall Thompson, Paul Hindemith, Aaron Copland and Herbert Fromm.

Mr. Adler has been Director of Music at Temple Emanu-El, Dallas since 1953. He has been Professor of Composition at North Texas State University at Denton, Texas since 1958; and Instructor in Fine Arts at Hockaday School in Dallas since 1957.



His compositions (most of them published and performed) number more than a hundred. These include an opera; three symphonies and many other works for orchestra; chamber music; piano, organ and vocal solos; cantatas and choruses; and several songs and operettas for children.

The Guild is highly pleased to have this new anthem by Mr. Adler. We believe it will be the source of great help to the children, religiously and musically.

### Number II

In a letter from Mrs. Charmeon J. Asher of Santa Ana, California, written to Leslie some time ago, she described an excellent attendance chart idea for young singers. This we are pleased to pass on to you. The second supplement is an outline for a colored window. It has 42 sections, plus the cross. The idea is that this page could be in the children's choir notebook. Each week as the children come to rehearsal the director would have crayons of one color available and the children would color the section which corresponds to the number of that rehearsal. That is, the first week they would color section one, the second rehearsal, section two, etc. Times of singing in church would also be colored (probably at the following rehearsal).

The director would need to have a pre-planned color design for the whole window so that by the end of the season an attractive design would result. The director also would need to pre-plan what is to be done about coloring for absences, both excused and unexcused. The cross might be colored only after some special singing event.

We believe that this is a fine attendance-interest getter, and is a welcome change from stickers, seals and checks. This window sheet will be carried in our "S" Series as "S-7". It will be for sale at 6 cents a "window". It is printed on a heavy-enough paper to withstand a season of use. We hope it will be of help to you and of interest to your children. As you plan next year's choir notebooks, this is a good opening page. Headquarters is ready to supply you with them.

### More M, M and M

One of the joys of the Seminar is getting acquainted with fellow directors and our distinguished faculty. This year we will also have the President of the Choristers Guild, Nita Akin, and the Vice-President, A. Leonard Lilyers (and their other halves) in attendance. In addition, several members of our Board of Directors will be there. Dr. Nita Akin is one of our faculty — she will teach classes for organists in accompanying children's choirs. Mr. Lilyers will be in charge of the display of materials in the "store" for the Lutheran Church Supply Store. You know these fine people by name and activities — meet them at the Seminar.



May has been a frustrating month — pins, crosses, guards, pearls; pins, crosses, guards, pearls; pins, etc., etc.! We are delighted that so many of you are using the Guild material for awards; but neither the Guild nor the manufacturer was prepared for the sudden increase in the use of pins and guards. The frustrating part is that in some cases we cannot get the processed pins back to you when you need them. Having been a director I am aware of the pressures you are under — I hope you will understand my situation. The jewelry company, one of the best in the business, just cannot get the processed pins back to us in less than two to three weeks at this, their busiest time of year. Many of you write wanting your pins back in 10 days or two weeks, or ask for special consideration because of extenuating circumstances — how I wish we could help. As I write this (May 18) there are orders from 140 of you now being processed.

Many more than this have already been worked and returned to you. Today and every day this month, as they are received by us, we are mailing your pins to the manufacturer. We mail them back to you the day they are returned to us. I'm sorry if they are not received by you on the date you requested. Next time please give us three to four weeks from the time we receive the pins. One additional time problem this year is that some, through force of habit, sent the pins to Santa Barbara. Thus, another week was lost.

Let me explain one more point. When we have orders for new pins and/or crosses ONLY we fill these orders the same day we receive them. This we can do, for we keep new pins in stock, both "Glo-tone" and "Gold-filled", in all usual combinations. When we have orders for new pins AND pins to be processed we do not ship the new pins until the processed pins are ready UNLESS you indicate to us that you want the new pins sent immediately.

We recently stocked some fine chains for the crosses. They are of suitable weight for the size of the cross, 24 inches long. They sell for a dollar. When you order crosses you might like to order chains also.



Are you moving this summer? — I don't just mean taking a vacation trip — please send your change of address to the Guild office. Of course, you will give us your change of address when you send in the bottom half of page 175 with your membership renewal check.



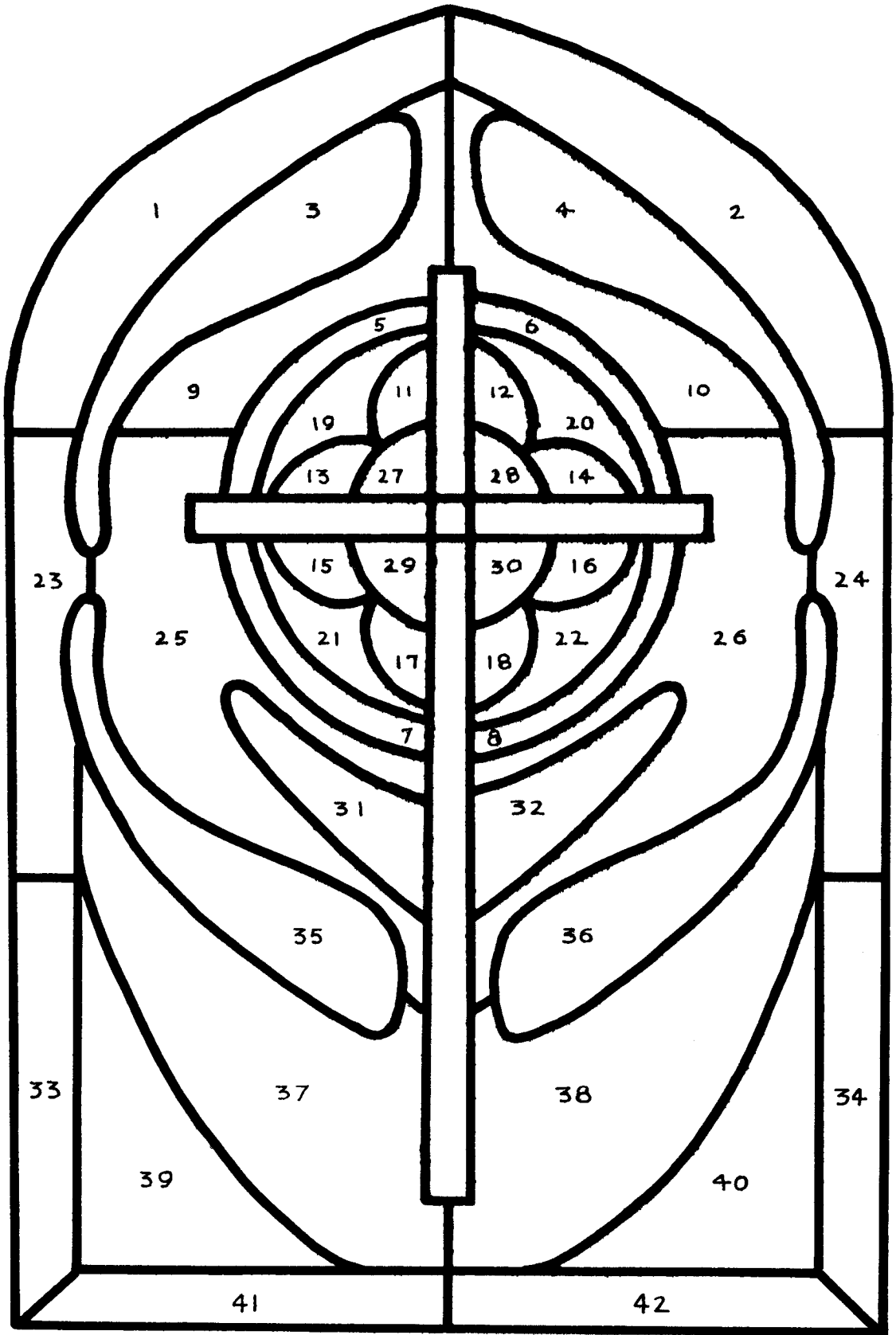
# Thank You...

As I come to the last page of the last issue of Volume XV, the first Volume for which I have been responsible, I feel a deep "thank you" rising from my editorial heart for the encouragement and help I have received from you. Many of you have taken the time to send me bulletins, poems, stories, ideas for articles, and words of appreciation. I can only thank you by continuing to give you the best I have. I want to say an extra "thank you" to the assisting editors; they have continued to keep the ideas coming. Without them the LETTERS just would not have been.

Another "thank you" to Leslie who, because of my inexperience and hospital stay, edited #1 and #2 of this Volume and gave me expert counsel as I gradually took over the reigns.

One more word; when you come to visit the Guild office this summer, as we hope you will, you will walk down a corridor at 440 Northlake Center and come to an open door. Immediately in front of you is a picture that will inspire you as it does me every time I see it. It is a likeness of Ruth Krehbiel Jacobs. For the memory of her I reserve this final "thank you".

*Lee*



**CREATE A BEAUTIFUL WINDOW BY YOUR  
CHOIR ATTENDANCE**