

A TRUE GUILD

At the closing banquet of the Seminar I was seated beside the speaker, Dr. Elton Trueblood. I was trying to brief him a bit about the Guild and its activities. When I explained that we had no denominational or organizational backing; that we were all children's choir directors who had banded together to help each other, he suddenly turned to me and said, "You are, then, a *true* Guild!"

This prompted me to do some reading about the early Guilds. What were they? Why were they formed?

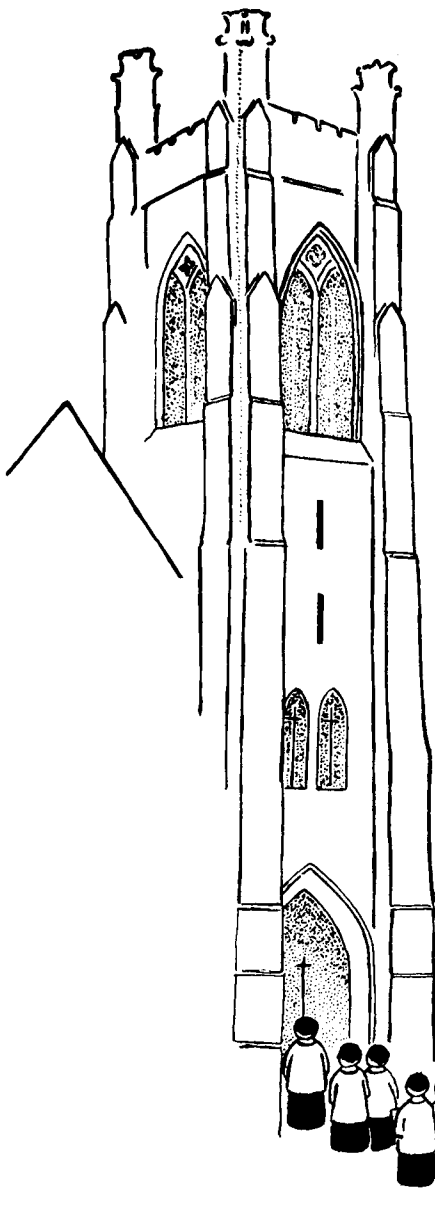
The Encyclopedia Britannica says:

"Medieval Guilds were voluntary associations formed for the mutual aid and protection of their members. Among the Guilds-men there was a strong spirit of fraternal co-operation and Christian Brotherhood with a mixture of worldly and religious ideals."

We *are*, then, a *true* Guild! — a voluntary association helping one another in our craft as directors and in brotherly affection as Christians. What a grand thought this is! As we plan our work and set our ideals high, we know that the members are standing with us and doing the same things.

The 2150 members of the Choristers Guild in 1963-64 live in every state in the Union, and in 12 other countries. They work in small churches and in large churches in twenty or more denominations. They direct an estimated 200,000 children a week. They strive to enrich the lives of the children through contact with God's message and music. Truly a noble purpose for a Guild.

In this Guild year, 1964-65, let us find newer and better ways to help one another as we broaden the scope and influence of our "True Guild".



CHORISTERS GUILD LETTERS

Volume XVI

1964-65

September

Number 1

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CHORISTERS GUILD

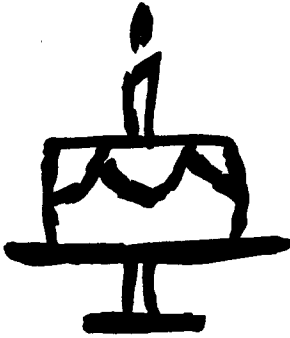
MUSINGS, MEDITATIONS AND MUMBLINGS

Before we plunge into the new Guild year and the new choir year, let us take a few sentences to reflect. What a fine summer it has been! The Seminar, with its opportunities to meet more of the Guild members; the letters from you, which have mirrored your keen interest in your work; the chance to relax a bit, all have contributed to a pleasant summer. We are thankful for this and we are ready for the increased activity ahead.

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On September 1, I will be one year old as your Executive Director. I have learned much this year about small business operations, about human nature, about the real need for the Guild. I trust that what I have learned will be evidenced in better service to you and fewer errors.

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The 1963-64 season ends with 2156 members. The approach to the new Guild year is bringing memberships every day. We trust that all of last season's members will renew and that we can go on from there. What goal should we set for '64-65? How about 3,000? We can do it if you help by promotion among your director-friends. The Guild has values for every director of children's choirs. If you believe this statement, introduce the Guild to a director-friend; he will always be grateful.

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The reverse side of the membership renewal sheet in the June LETTERS has been used by many of you for suggestions, questions, names of prospects and various "words of wisdom" and encouragement. Thank you for all of them.

I would like to share some of them with you:

"It seems that each time the LETTERS arrives I sit down with a list of books that I would like to purchase. Now when people ask what I would like for Christmas, birthday, etc., I have a list ready for them! Many times they give me the money and ask me to order a book for myself! I am accumulating quite a library, which I lend to friends, also." B.A.A. Mass.

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"I waste hours digging through old Guild LETTERS for some suggestion I remember seeing two or three years back. My attempts at indexing and cross-referencing have not been successful. If someone finds a good method for this, I would certainly appreciate it." W.H.V. Texas (*So would we - please send it in.*)

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"440 Northlake Center -- Was the new address picked out on purpose or did it so happen to be? W.R.G. Pa. (*'Twas an accident - not accidental - but we are trying to stay right on pitch. This makes an easy way to remember the Headquarters number.*)

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"My problem is (mostly) that I never get around to doing what I have planned to do at rehearsal time. Is there a set rehearsal plan that has worked for someone else that could be passed on?" M.P. Michigan

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"The Seminar was wonderful and it was a real thrill to be there and to meet so many wonderful people. Since I serve a very small church I am always anxious for help in that area - but I realize those of us serving in these places may be in the minority." (No, Mrs. M. of Ind. You are in the majority!)

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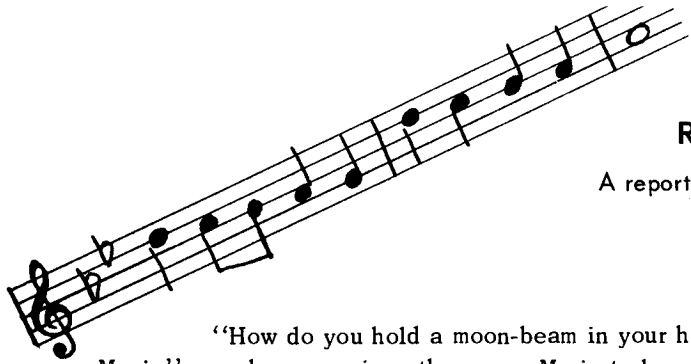
"Please can't we have a Junior Choir Festival in Philadelphia soon, also a workshop even if only 1 day." Mrs. R. W., Pa. (*Surely you can! Call the children's choir directors together and talk it up. The Guild will help you, if you wish.*)

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"I would appreciate an article concerning behavior problems during a choir rehearsal. I have 40 very, very active children. Would appreciate knowing what other directors do with this type of problem." F.A.W., New Jersey (*How one director solved some of his problems will be found on page 16.*)

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"Are there reprints available of Shirley Brown's setting for Dr. Elton Trueblood's 'Ten Commandments'? This is terrific. If copies are not available may I have permission to copy it?" Mrs. H. H., Kansas. (*We have about 200 copies for sale at 10¢ each - or you may reproduce it with the permission and blessing of the composer and publisher.*)



RAINBOW COLORS

A report on the Indianapolis Seminar

— by Ida Mae Miller,
Writer, QUAKER LIFE

“How do you hold a moon-beam in your hands?” sings the Mother Abbess in “The Sound of Music”, as she recognizes the young Maria to be a most unusual postulant.

“How do you catch the spirit and inspiration of our 1964 Choristers Guild Seminar in black ink on white paper?” echoes a first-year Guild member who was assigned to write a summary for the Guild Letter, for she too recognizes the Seminar as no ordinary experience in her life.

Both the Guild and Maria are young and spirited, delightful and dedicated, talented and timeless. Both are committed to the noble cause of nourishing children’s lives through music that they may know and love God and serve Him worthily.

The Choristers Guild Seminar was held June 15-19 in Indianapolis on the campus of Indiana Central College and in the neighboring University Heights Evangelical United Brethren Church. One hundred and eighty-nine registrants came from thirty-three states — an attendance surpassing any previous Seminar’s numbers.

To each attender the Seminar showed many facets. Each reflected its own rainbow hue. My eye caught these colors in the spectrum. Would you like to look at them with me?

INDIGO Nita Akin, our beloved Guild president, welcomed us in words that were poetic and heartfelt. In her afternoon class concerned with Accompanying Children’s Choirs, she stressed the necessity for an underlying musical discipline so that we may worthily offer our best talent to our God. We recognized her mastery of the organ and became aware of her deep humility and personal dedication to God’s will in her life.

BLUE Helen Kemp was refreshing, delightful, and resourceful with her primary and junior demonstration choirs daily. We glimpsed her personal interest in each child, her sure technique with the child voice, and her uncanny ability to inspire the children to sing with the spirit and the understanding. Infinite variety of presentation is one of her trademarks.

GREEN John Kemp used a warm direct approach in working with his junior high demonstration choir. He established rapport with the group through his genuine interest in their problems; they responded by cooperating well when he asked to use their voices to demonstrate various points. Their interest was maintained by the sparkle in his eyes and his ability to laugh with them.

One evening he showed us the Kemp’s Windmill pictures of the family’s year spent in Holland — and all of us chilled with them in Europe’s coldest winter, thrilled with the beauties of the country, and filled with the joy of their music via tape.

YELLOW Nancy Tufts’ vibrant enthusiasm and deft wit brightened all our reading sessions where we feasted on the ingenious music menu she served us. (It was an elaborate affair, nutritious and delicious, complete from soup to nuts, replete with courses and garnishes between!) Her handbell class each afternoon initiated novice ringers into basic techniques while the more experienced ringers refreshed their style under her sure tutorage. There was an exchange of repertoire and program notes, too. She was also responsible for some far-into-the-night bell ringing rehearsals that enabled the group to have one shining hour as they rang accompaniments for our repertoire class.

ORANGE Walter Smith, Jr., the young and alert pastor of the University Heights EUB Church, shared a devotional thought with us each morning. His messages were practical and thought-provoking. By the use of sharply drawn illustrations, keen insights, and a bounteous good humor, he related our human frailties within God’s plan for redemption through Christ.

RED Louise Curry, with her flair for the dramatic, presented a few of her experiences in correlating music and the arts in her children’s choir program. She shared with us examples of their artistic creativity and suggested other ways of stimulating creativity with our choirs. Many of the resources she recommended she also showed us. We were impressed with her knowledge of the field of religious drama, poetry, architecture, sculpture, choric speaking, and rhythmic movement. None of us can soon forget her reading of Poe’s “The Bells”, with Lawrence Curry’s original piano music as a background.

VIOLET Federal Lee Whittlesey, our gentle but firm guide of the Guild, gave his benison to all proceedings. (If he were a king, we think he’d be a benevolent one, securing the welfare and uplift of his people.) Quite genially he answered questions, chatted with everyone, conducted Guild business, and oversaw the week’s activities. Mrs. Whittlesey, lovely and gracious always, aided her husband’s efforts and the Guild’s interests.

Just as the seven colors of the spectrum above combine to make white, so it was that the week's *raison d'être* was summed in a final address at the banquet.

WHITE Elton Trueblood, Quaker philosopher and long-time Guild friend, spoke to us about "The Reason for it All". He reminded us that we workers with children walk a sacred way and are engaged in a holy task. We are to see that some of the potential lying within the children of the church becomes active. Directors are in the "lifting" business where we must be wise as serpents, yet harmless as doves. Our holy task is to develop every voice and mind to its capacity so that nothing be lost for God, and we are to reach as many as possible.

There were more colors than the seven of the rainbow spectrum, less brilliant perhaps, but no less vital to the week. These were:

SILVER Leslie Jacobs, co-founder and the "emeritus" executive secretary of the Guild, related the Guild's history as he traced the life of Ruth Jacobs. The Guild and its work are but lengthened shadows of her life work. She possessed a strong Christian faith and an equally strong conviction about the importance of children's choirs in the future of the Christian church. Leslie Jacobs also introduced the new edition of the *Choristers Little Hymnal*.

BLACK Leonard Lilyers, our Guild vice-president, and Mrs. Lilyers supervised the excellent display of music and book resources provided by the Lutheran Church Supply Stores. Neither quality nor quantity was lacking. He also doled out our daily diet of reading sessions music – no mean duty.

Other helpful exhibits of supplementary materials were presented by the Choristers Guild, the Cooperative Recreation Association, and the E. R. Moore Company.

BROWN The Indianapolis Committee on local arrangements, headed by William Guthrie and assisted by Mrs. Guthrie, quite capably absorbed innumerable responsibilities for our physical welfare. They not only sponsored the first evening's get-acquainted party but arranged our transportation to the concert and the airport, and carried on the registration. Their many services during the Seminar made our stay more enjoyable.

GOLD The Indianapolis Children's Choir Festival program, directed by Helen Kemp, was repeated one night at the Second Presbyterian Church. It was inspiring to observe Helen Kemp's deft, sure directing and thrilling to hear several hundred children's voices singing God's praises.

GRAY I. Lynd Esch, president of Indiana Central College, and his staff provided convenient dormitory and dining hall facilities for our free hours.

The University Heights Church staff furnished efficient office and custodial services. The women of the church provided refreshments for a most welcome coffee break each morning.

PEARL A special luster enhanced each day of the Seminar. It was produced by the Guild's buoyant hymn singing in morning worship. It was thrilling to hear and to sing hymns with other fervent Christians who hold deep convictions and interpret the words they sing. It was in our singing that we openly and unashamedly raised our hearts and voices to God.

As we view all these colors together they should reflect some of the beauty, the inspiration, and the dedication of our Seminar days, 1964. We felt God's power surge within us. We look forward to the work and opportunities of the year ahead, confident in His strength and love.

What glorious rainbow colors we saw!

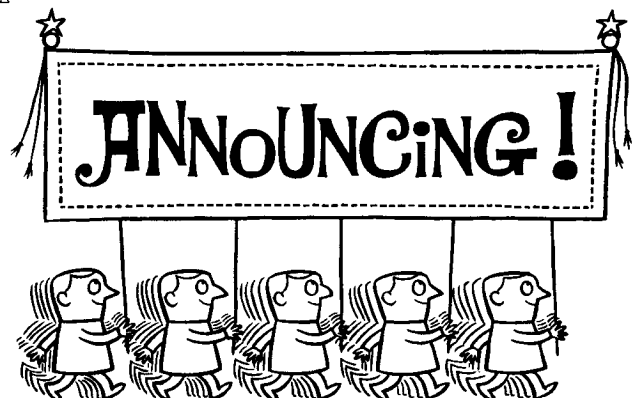


Put a string on the finger and get out a '65 calendar. Begin now to plan for next summer's Choristers Guild Seminar.

DATES – June 14-18

PLACE – Augustana College, Rock Island
Illinois

FACULTY – A great one, as always



NORMA SAYS:

In keeping with numerous requests to review Christmas materials in September, we shall start our look at new publications with those pertaining to the birth of the Christ Child.

Having achieved considerable success with the publication of several children's cantatas, Broadman Press has released another: **WITHIN A LITTLE STABLE**, with text by Jeana Graham and music by Robert Graham. Included are "In Bethlehem in Judah", "The Oxen Stood in Stable Stall", "When Joseph, Seeking Shelter", "Silently the World Lay Sleeping", "Suddenly the Winter Night", "To the Town of Bethlehem", "The Skies Were Filled with Glowing Stars", "There Were Living Far Away", and "Let Every Heart Rejoice"; each is a two-part chorus which could be used individually as well as a part of the entire cantata. Groups who feel unable to sing the entire cantata might consider using several of the selections this year, adding the remainder to their repertoire another season. It is also possible to sing each as a unison anthem; do not be frightened by the two parts nor afraid to give them a try.



An anthem from Broadman Press, **THE CHILDREN COME**, by Mary Caldwell, is in effect, a missionary Christmas hymn: "From different lands the children come to worship God's sweet newborn Son; from different lands the children come again this holy night". It might also serve to introduce a service of carols from around the world.

Oxford University Press has released another interesting series of Christmas anthems. One which particularly impresses your writer is 'TWAS IN THE MOON OF WINTERTIME, arranged by J. Alban Hinton for unison voices, chime bars (or handbells) and recorders (or flute). Another arrangement of a familiar text and tune is Colin Hand's **PATAPAN**, an SSA setting with optional recorder descant. Less familiar but quite useable is **IN BETHLEHEM TOWN**, a French carol arranged and translated by Roger Fiske for SA; it is also available for youth or adult choirs in an unaccompanied SATB setting. A bit more difficult is **A VIRGIN MOST PURE**, an English carol arranged by Roy Jesson; it is a unison anthem with most interesting accompaniment. Most difficult are **FOUR NOELS** with both French and English texts, arranged for SSA unaccompanied voices by Arthur Oldham; "O Come, Divine Messiah"; "Born on Earth the Divine Christ Child"; "Here in This Stable", and "Fear Has Been Conquered".

From the Hope Publishing Company comes **WISE MEN SEEKING JESUS**, a unison anthem suitable for Christmas as well as more general occasions, written by David Wehr, minister of music at the Methodist Cathedral of the Rockies, Boise, Idaho, where he directs a marvelous program for singing stewards of all ages.

Moving from children to youth, one finds several new SATB listings with Elkan-Vogel; **CHRIST, THE NEW-BORN KING**, by Glen Darst; **BEFORE THE PALING OF THE STARS**, by Emma Lou Diemer; **LISTEN, LORDLINGS, UNTO ME** by Walter Ehret; **THE WISE MEN**, by David Kozinski; and **THE VISION OF THE SHEPHERDS** by Jean Pasquet, with text from the Orthodox Liturgy.

Especially useable is Richard Howell's setting of the French carol **SLEEP OF THE CHILD JESUS**, published by Abingdon Press.

While they are not specifically related to Christmas, there are two other areas of help for children's choir directors which will be available on a year-round basis that are worthy of all directors' attention. First is the **JUNIOR MUSICIAN**, a magazine published quarterly by The Sunday School Board of the Southern Baptist Convention for use by the children. This magazine was reviewed a year ago, but its unique usefulness makes it seem wise to bring it to your attention once again.

The other is a choir curriculum which is being published monthly in **MUSIC MINISTRY**, through the Editorial Division of the Board of Education of The Methodist Church, to coincide with the new church school curriculum. Divided into sessions for Elementary I-II (grades 1 and 2), Elementary III-IV, and Elementary V-VI, specific materials and lesson plans are being suggested. Helen Kemp and I have the privilege of working on the first year's curriculum; we invite each Guild member to read it and use it.

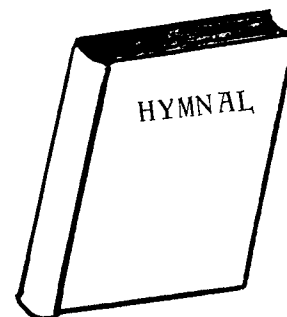
by Norma Louder
Bellaire Methodist Church
Bellaire, Texas

INTRODUCTION TO 1964-1965 HYMN STUDIES

Dear Director Friends:

Your evaluations were a tremendous help in deciding which hymns to include this year and in deciding the manner of presentation that is most effective for you and your choir children.

A separate Director's Page is being added to each hymn study this year to meet your requests for more background information on text and tune, teaching techniques, and related resources in curriculum, descants, audio-visuals, dramatizations, and rhythmic movement as space permits. Since the Guild is not denominational, theological interpretations of the hymn texts are limited to my own personal viewpoints, based on scriptures, and should always be studied and adapted in keeping with your specific denominational beliefs and in terms of your own understanding of what the text means to "you".



This year's hymns are found in at least 8 major hymnals — with the exception of the new hymn, "Hope of the World". The hymns have been chosen to convey the overall theme of "BASIC CHRISTIAN BELIEFS" but they may also be used individually. Following is a list of the hymns, the tunes, and the Christian beliefs which Charley the Choirboy will attempt to express in words appropriate to the child's experience:

MONTH	HYMN	TUNE	BELIEF
September	"A Mighty Fortress"	Ein' Feste Burg	God
October	"Come Thou Long Expected Jesus"	Hyfrydol	Jesus
November	"Come Thou Almighty King"	Italian Hymn	Spirit
December	"How Firm A Foundation"	Foundation	Bible
January	"O Morning Star"- "How Bright Appears"	Frankfort	Prayer
February	"Christ the Lord is Risen"	Easter Hymn	Resurrection
March	"Built on the Rock"	Kirken	Church
April	"For All the Saints"	Sine Nomine	Faith
May	"Hope of the World"	Vicar	Hope
June	"The King of Love"	Dominum Regit Me	Love

This month's study — "A Mighty Fortress" — might begin with assignments for informal dramatic episodes illustrating the life of Luther. Curriculum materials, THE WORLD BOOK ENCYCLOPEDIAS, or other standard references could be used to trace the development of your own denomination from the time of the Reformation.

Theological explanation of phrases such as "Prince of Darkness" and "With devils filled" might be related to the abundance of demonic and angelic beings in the visible art forms of the Renaissance World which preceded the Reformation Period. Related art might be shown.

Musically, work to develop long, strong phrases with precise attacks and releases of beginning and ending sounds, particularly consonants such as "M, F, G, B" in words "Mighty, Fortress, God, Bulwark". Emphasize how good posture supports vocal tone. For ear training, let the children identify identical musical phrases. Sing the melody in scale steps with the children supplying the correct syllable or number: Do, Do, Do, So, La, Ti or 8.8.8.5.6.7.

Here's wishing you and your choir children an exciting year.

Mrs. Christine Kallstrom

(and Charley!)

A MIGHTY FORTRESS IS OUR GOD

Ein' Feste Burg

8.7.8.7.6.6.6.7.

Words by:
Martin Luther
1529

Tune
Attributed to
Martin Luther
1483-1546



Recognize me?

I'm your friend, Charley the Choirboy, only now I'm old enough to tell you my very own thoughts and feelings about God and my other Christian Beliefs.

Long ago, persons lived within a fortress equipped with shops and provisions to meet their every need. God is like a fortress for me: I LIVE WITHIN HIS CONSTANT PRESENCE AND HE MEETS MY EVERY SPIRITUAL NEED FOR COURAGE, WISDOM, HOPE, and LOVE!

Martin Luther must have felt that way about God, too, when he wrote "A Mighty Fortress is Our God, a bulwark never failing". Luther's life is filled with courageous adventures – masked horsemen, being prisoner in a castle, risking being burned as a heretic – but most important, many of our own denominations originated indirectly from Luther's Reformation beliefs. See what you can discover about these events in Luther's life:

The 95 Theses_____

Romans 1:17_____

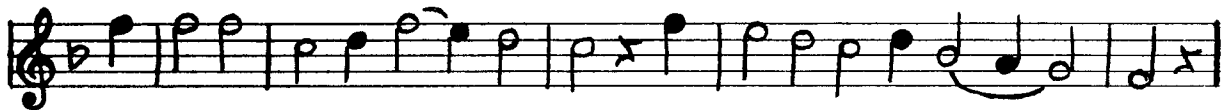
Diet of Worms_____

His work at Wartburg_____

To us choristers it is especially important to know that Luther helped return to the congregations the opportunity of singing hymns in their own languages after a 1000 years of clerical control of church music. He wrote: "I wish, after the example of the Prophets and the ancient Fathers of the church, to make German psalms for the people,...so that the word of God may dwell among the people by means of song also."

Luther's hymn, "A Mighty Fortress" is based on Psalm 46. See if you can find three of the scripture verses reflected directly in the hymn:

The original tune, which may be based on an early Gregorian chant, appeared like this. Compare it with today's hymn tune setting.



Listen for Luther's tune in the Finale of Mendelssohn's *Reformation Symphony*, in Wagner's *Kaisermarsch*, in Nicolai's *Fest-Overture*, in Meyerbeer's opera *Les Huguenots*, and in Bach's cantata based on it.

Above all, when my life presents difficult choices, I'll remember Luther's words: "My conscience is bound in the Word of God" – and I'll turn to the teachings of the Bible to make my decisions, confident that:
"..God hath willed His truth to triumph through us."

Your Growing-Up Choirboy Friend,

Charley
(Mrs. Christine Kallstrom)

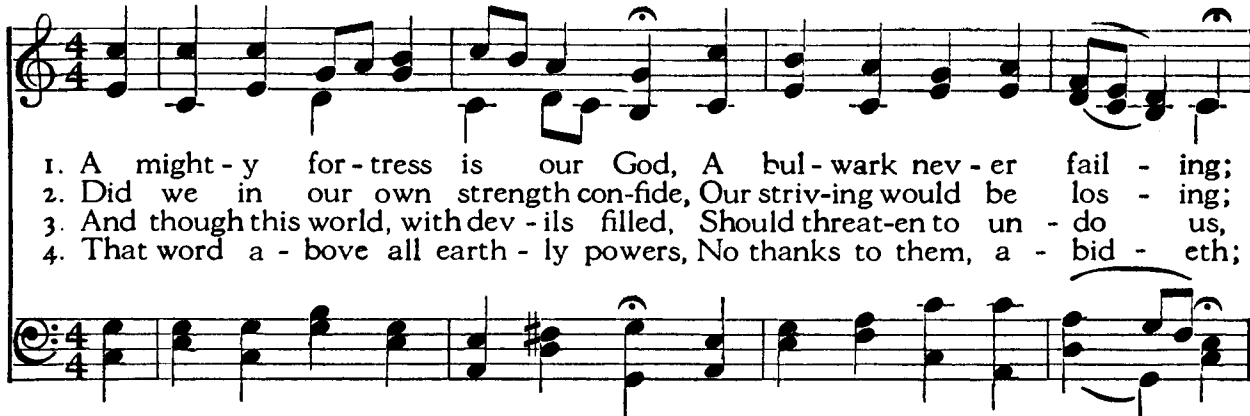
A MIGHTY FORTRESS IS OUR GOD

EIN' FESTE BURG. 8. 7. 8. 7. 6. 6. 6. 7.

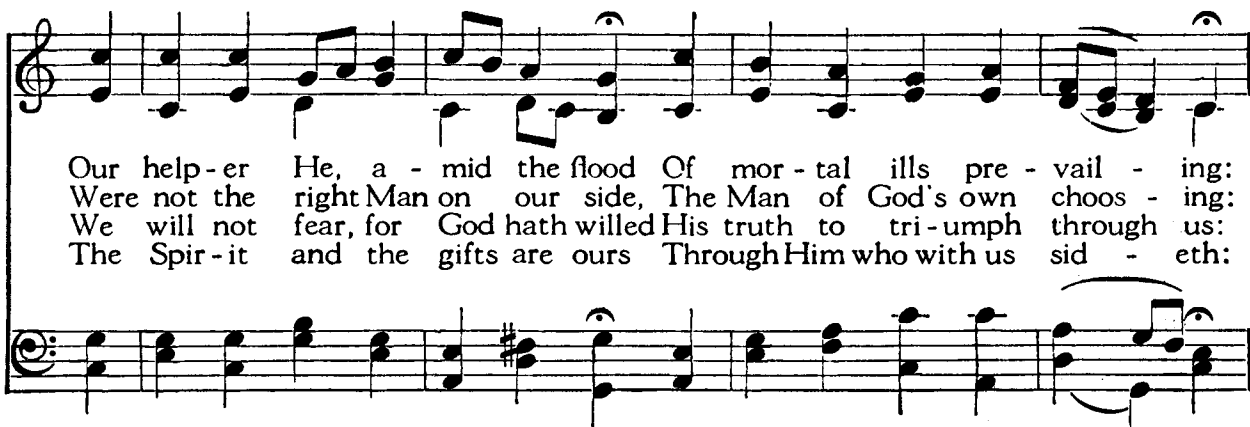
MARTIN LUTHER, 1483-1546

Tr. by FREDERICK H. HEDGE, 1805-1890

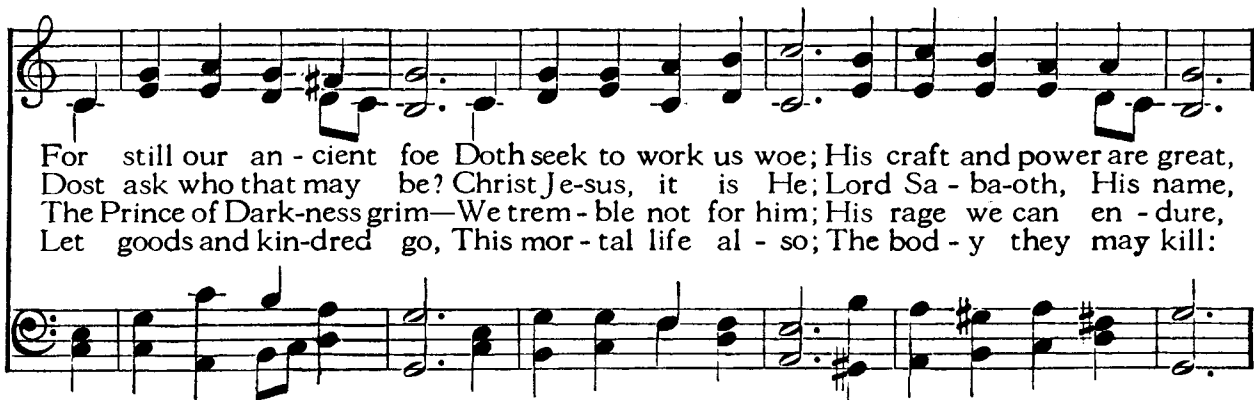
MARTIN LUTHER, 1483-1546



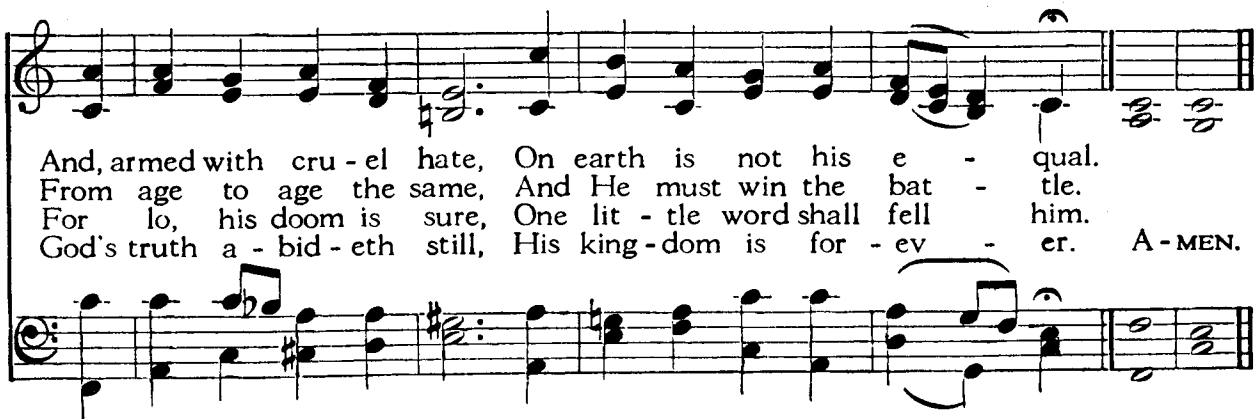
1. A might - y for - tress is our God, A bul - wark nev - er fail - ing;
 2. Did we in our own strength con - fide, Our striv - ing would be los - ing;
 3. And though this world, with dev - ils filled, Should threat - en to un - do us,
 4. That word a - bove all earth - ly powers, No thanks to them, a - bid - eth;



Our help - er He, a - mid the flood Of mor - tal ills pre - vail - ing;
 Were not the right Man on our side, The Man of God's own choos - ing;
 We will not fear, for God hath willed His truth to tri - umph through us:
 The Spir - it and the gifts are ours Through Him who with us sid - eth:



For still our an - cient foe Doth seek to work us woe; His craft and power are great,
 Dost ask who that may be? Christ Je - sus, it is He; Lord Sa - ba - oth, His name,
 The Prince of Dark - ness grim—We trem - ble not for him; His rage we can en - dure,
 Let goods and kin - dred go, This mor - tal life al - so; The bod - y they may kill:



And, armed with cru - el hate, On earth is not his e - qual.
 From age to age the same, And He must win the bat - tle.
 For lo, his doom is sure, One lit - tle word shall fell him.
 God's truth a - bid - eth still, His king - dom is for - ev - er. A - MEN.

AN INTERRUPTED PROCESSIONAL

The annual Christmas carol service is a time for the old and the new; the traditional and the innovational; the expected and the unexpected. One of the unexpected items in my carol services which, over the years came to be expected, yes, demanded! was the interrupted processional. For the idea I am indebted to Ruth Jacobs who, many years ago, told me about its use, interest and effectiveness.

The processional started traditionally enough. The bell choir came first down the center aisle ringing "Adeste Fideles". As the organist took up the hymn-tune the children's choirs started down the center aisle by two's, the adults and the high school choirs down the two side aisles single file, singing, "O Come All Ye Faithful". On the last word of the second refrain ("Lord") everyone stopped and turned toward the congregation. By pre-planning the choirs surrounded the people. Some singers were in the choir loft, some were on the steps to the loft, some in the chancel, some in the front pews (which on combined choir occasions had to act as choir lofts), some behind pillars! but wherever they were they stopped and turned toward the people. The organist modulated to "The First Nowell" and the choirs sang the first stanza; then there was a modulation to "There's a Song in the Air" and the choirs sang one stanza of this. At the singing of the last word of the first stanza ("King") every singer turned to continue the processional. The organist reverted to the original tonality of "Adeste Fideles" and as the hymn-rhythm started again, the choirs proceeded to their places, singing the third stanza. The congregation which was asked to remain seated for the processional was, however, asked to sing on the hymns. A statement of honesty would have to say that they did not sing as requested — they watched, listened and smiled.

At the bottom of this page is a reproduction of parts of a sheet from the children's choirbook, which tried to show just when they should turn, move and what to sing.

The "surprise" element — and the precision of the turning, along with hearty singing from all around the sanctuary make this an effective beginning for a Christmas service. Plan something different for your service this season. Then if it works well, share it with all of us for '65.

This idea need not be confined to Christmas. It could be used at any festal occasion — Easter, choir program, etc., by selecting appropriate hymns. I only used it at Christmas. Will someone use this idea at another time of year and report on its effectiveness?

F. L. W.

Hymn No. 96 O come, all ye faithful, joyful and triumphant,

O come, let us adore Him,
Christ, the LORD! (STOP AND TURN)

Hymn No. 97 The first Noel, the angel did say,

Hymn No. 98 And the star rains its fire while the beautiful sing,
For the manger of Bethlehem cradles a KING! (TURN FORWARD AGAIN)

Hymn No. 96 YEA, Lord, we greet Thee, born this happy morning,
Jesus, to Thee be all glory giv'n;
Word of the Father, now in flesh appearing!
O come, let us adore Him,

(START FORWARD)

THE CREAM OF THE CROP

Mrs. W. T. Allen of Midlothian, Va., wrote: "I like to read comments about anthems from those who have used them; names, numbers and publishers are available from many sources. It is the personal remarks that help us do the weeding out. In this business you have to save time to cover the field."



As a result of the above, we print the first of a regular feature for this season — comments by Guild-ers about what they consider the "cream" of their repertoire "Crop". We hope it helps you, Mrs. Allen, and many directors in the selection of suitable repertoire. This month's suggestions are all for Christmas.

CHRISTMAS SONG OF PEACE by Austin Lovelace (Unison), Canyon Press #6253 22¢

This is a brief, highly rhythmical musical setting which invariably appeals to singers and listeners alike. The tune is one which will be learned and remembered after only a few hearings and the text is particularly fitting for boys and girls of Junior age. This carol was originally published in the 1950's by a publisher no longer in business. It is good to have it available again. Technically it is easy and fun to sing.

Robert Scoggin, First Methodist Church, Rochester, Minn.

WELCOME YULE by Eric Gritton (Unison), Galaxy Music Corp. S&B 3831-9 15¢

This 15th century carol is a gem in every respect. I have used it for several years with my Junior-Junior High (grades 4 to 8) boys choir. It has a light, jubilant, unison vocal line with 5 short stanzas of text; the fourth is in minor. The name "Edward" (maybe referring to the king at the time the carol was written) may be substituted by any name. We have used the two words, "All Ye". Our boys have always mastered it without any difficulty provided enough time is allowed. This carol is equally effective in Christmas or New Year's services.

Robert Scoggin, First Methodist Church, Rochester, Minn.

GLORY TO GOD IN THE HIGHEST by Pergolesi — Mueller (SA), Carl Fischer 25¢

As a tremendously challenging anthem we love this. It *demand*s breath control and flexibility. The accompaniment is a little difficult and when sung in unison, as we last did, it needs transposing to a lower key. "In the highest" is sung in many similar but different pitch and rhythmic patterns, and it really keeps the director and the choir on their toes to be accurate. It is hard, but my children love working on it and love the sense of accomplishment when something hard is learned well.

James Groves, First Christian Church, Ft. Smith, Arkansas

CHRISTMAS EVE by Channing Lefebvre, H. W. Gray #1295 15¢

A Christmas Carol based on an old southern melody and arranged for two sopranos by Mr. Lefebvre. It is a very haunting melody and the opening could be sung by a boy soprano, representing the Shepherd. This is an easy anthem with which to begin two-part singing for the second soprano or alto part is not at all difficult.

Richard Thomasson, Belmont Methodist Church, Nashville, Tenn.

HOW FAR IS IT TO BETHLEHEM? by Geoffrey Shaw (Unison), H. W. Gray #1366 Novello School Songs 12¢

I use it in unison (there is a mixed voice edition #245). I recommend it because it is thrilling music — very melodic — very subtle and you never grow tired of it. It sounds like a child's dialogue with an angel, so it could be done antiphonally.

Wesley Beans, Bethany U. P. Church, Burbank, California

CHRISTMAS SONG by Gustav Holst (Unison), G. Schirmer #8119 10¢

This bright song is translated from an ancient Latin carol and has plenty of rhythmic drive. Some deep thoughts are in the second stanza: "His the doom, ours the mirth; when He came down to earth", but Juniors can grasp them. If you have hand bells you can work them in. On page 3 while the choir sings "Id-e-o-o-o" (something the equivalent of "tra-la-la") the bells start the second beat, top note of the accompaniment staff, transposed within the range of your bells, and for the remainder of the stanza. This song is also published in a slightly different translation in the Cooperative Recreation Service "Little Book of Carols" and also on page 45 of the new "Choristers' Little Hymnal". Be sure to use Gustav Holst's fine accompaniment in the Schirmer edition.

William G. Holby, First Presbyterian Church, Mr. Vernon, Ohio

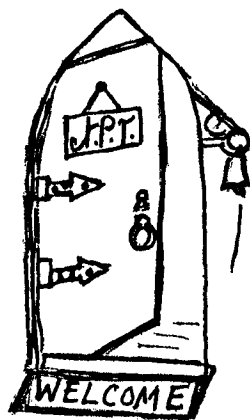
GLORY TO GOD IN THE HIGHEST by Katherine K. Davis (S.A.T.B. and Junior Choir S.A.), Galaxy 25¢

Here is a lovely combined choirs number for Christmas Sunday. It has unusually haunting melodies. The Juniors echo much of the chorus soprano line, but also have melodies of their own as the "big" choir repeats the first section of the anthem. We have found it easy to learn and thrilling to do.

Mrs. Walter Eames, Reedville Presbyterian Church, Aloha, Oregon

TINTINNABULATIONS

"And we were sad returning slaves
To bell and rule and smell of school" – Betjeman



Dear Bell Friends:

Hello! Come right in! Or shall we visit on the steps for awhile in September's golden-glow sunshine? Do sit down. We've just returned from the World's Fair, and "my feet are killing me".

September *feels* and *smells* differently, doesn't it? There's a mingling of scents – luscious, splitting-ripe fruit, riotously-colored flowers, dust from the grainfields or from the pungent, dried seaweed along the shoreline, lazy smoke from burning leaves and wood; the blending of sights and sounds – drooping bees and wasps, flocks of birds rehearsing formations for the Great Journey, the whine of the saw and the lawn-mower, handyman turning compost piles and hammering in storm windows (already?), clotheslines bobbing with damp bathing suits and blankets released from the moth bag, bicycle bells, dogs and decibels, the painful-cheerful-earfull of the earnest young

musician practicing, the silver sheen and distant hum of a descending plane, a vesper chime with a note of urgency.

We are flush with the harvest, the good things of the year, with dreamy memories of our carefree vacations. Time has come circle again, and we seem suspended in time during these early mellow days and cool, moon-lit nights. Waiting –

The days drop to the floor and Time rings the bell. Hats off to the past, coats off to the future! Strain that tiger out of your tank and let's get rolling. September is OUR New Year.

Bell Directors who failed to complete their homework in the long hot summer will have to hump. With the return of the coolth and its blessed by-products of increased energy and heightened enthusiasm we can crank out reams of bell arrangements, notebook material, lists, letters, battle plans, and so on. Notes and reminders from seminars and workshops, from book and music browsing should be put to active use or filed conveniently. Bells, equipment, robes must be inspected and cleaned, polished, or repaired where necessary. Surely they were stored away in good condition? Here be – auditions, pre-season work-parties, reception for new members and parents, marking and arranging music and other material, ordering newly published music, arranging schedule for season, checking with minister, and organist and parents, letters of welcome, of information, telephoning, bulletin board, recruiting choir mothers and chaperones, transportation, dues to CHORISTERS GUILD, – – OHhhh, how DID I get myself into all this? (Answer) "O, Mr(s) *Director*, we *sure* missed bell-ringing all summer! *When* we gonna start?" "O, Mr(s) *Director*, I can't tell you how much the bells mean to my husband and me. Our Bell Choir is one of the finest and most inspired groups of youngsters we have ever known in a church. Thank you for your dedicated leadership, and God bless you!"

"Organ Loft and Belfry", Alinda Couper's long-awaited collection of duos for Organ and Handbells is hot off the press at Flammer's. Actually two books, one is the complete score, bound, for Organist (\$2.75), the other the usual loose-page, large-note collection for Ringers (\$2). Range from about 1½ to 2¾ octaves. While we must count our blessings, only 3 pieces are originals: "Nocturne", "Passacaglia", and "Tower Bells". This trio is probably worth the price of the whole. The well-crafted arrangements are from works of Bach, Buxtehude, Cruger, Handel, Mendelssohn and Purcell. The Cruger has an optional extra part for flute, violin or trumpet.

To the pages of Handbell Repertoire listed in the June '64 CGL, Pages 185-7 please add the following:

COLLECTIONS: "Organ Loft and Belfry" Alinda Couper. Flammer.

or **HANDBELL DUOS**

– Range 1½ to 2¾ Oct.

ANTHEMS WITH HANDBELL PARTS

CHRISTMAS:

"Ding Dong! Merrily On High". (French) Curry. Flammer, 86192 (Unison)

"I Heard the Bells On Christmas Day". Curry. Volkwein, (7. U-SATB)

BOOKS ABOUT BELLS

"The Little Book of Bells". Eric Hatch. (Duell, Sloan and Pearce)

\$3.50

CHRISTMAS GIFT or AWARDS SUGGESTIONS: Books about Bells listed on Page 187 of last June's CGL; Bell Records also listed (there are only ten of the large Potomac Ringers records left); Pins, Patches, Ties available to Directors who have AGEHR membership (write Robert Ivey, Latrobe, Pennsylvania).

BELL-POURRI: The 1965 AGEHR National Convention will be held in Washington, D.C., June 23-25. Anchor that date with a heavy bell . . . The palm for distance covered and number of bell concerts given in the summer of 1964 undoubtedly goes to the Fink Family. These Happy Wanderers made a 2-month circle tour from Seattle to the East Coast in a white motor-bus complete with kitchen, bath, bunks, bubble-top, and built-on-bustle for bells. Over 40 concerts were rung with the inimitable Fink finesse . . . The children of a Mr. & Mrs. McLain of Kansas have presented a half-ton tower bell to St. Paul's Church of

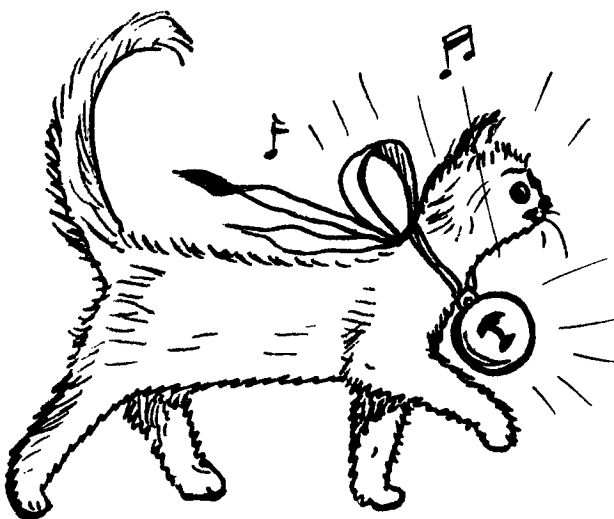
Kansas City in thanksgiving for their parents' 50th Wedding Anniversary. Here's an idea for giving 25, 50 or more Handbells! Honor the living as well as the dead . . . The winner of the Potomac Ringers 1964 Award for an original Handbell composition was Kathryn Hill Rawls, AGO, of Washington, D.C. Mrs. Rawls, Regional Chairman of the AGO and well-known composer of anthems for the Children's Choir, entered a set of "Miniatures" for Flute and Handbells . . . The National Shrine of the Immaculate Conception, Washington, D.C., is offering sheets of 42 handsome blue stamps depicting the Bell Tower. No charge, but a small donation is requested. Write the Shrine, Zone 17.

CLAPPER CHATTER: Harry Handbell, visiting in London this past summer, had difficulty in dialing the Whitechapel Foundry. He thought the number was EST. 1570 . . . Has anyone come up with some new or different names for Bell Choirs? Aren't you a bit weary of the many duplications of Chapel, Junior, Senior, Wesley, Vesper, Whitechapel, and so on? . . . Rumor saith that the Schulmerich Co. will soon sell 3-octave sets of handbells . . . Directors having long table covers are advised to *roll* the covers tightly around a cardboard tube; tie the roll in 2 or 3 places with wide tape or ribbon; keep in a plastic bag. When the covers are rolled carefully and firmly, they cannot wrinkle and will seldom need to be ironed. A good buy is "Golf Bag Protecto-Cover", a heavy plastic 50" x 18" with zipper. The price is about \$3 and is available through several Mail Order Houses. (Beloise says it's also good for storing blankets.) Athletic Goods stores may have other desirable types . . . A common complaint of Bell Directors is the talking at rehearsals. "The moment the music stops, ringers gabble like a merry-go-round." *This is the Director's fault.* He had not been firm. Rules must be established and enforced from the beginning. If the situation has deteriorated, a set of rules should be given to each Ringer, personally, and the group must be convinced that the Director means business. The first misstep should be dealt with promptly — demerit, fine, leave the room — or whatever your policy. Repeat offenders may be placed on probation, or dropped. An effective deterrent, sometimes, is to invite frequent guests — parents and older persons, or chaperoned groups of other youngsters to rehearsals. Ringers are usually on good behavior before an "Audience". A successful Bell Director is a Benevolent Despot. Better to use a fly swatter now than a cannon later.

says —

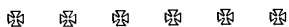
Nancy

Nancy Poore Tufts



"Happiness is a Brightly Burnished Bell"

(Decibel Marmalade always licks her bell clean and polishes with a soft furry paw.)



If you use picture-posters in your choir room for atmosphere, interest and teaching, you will want to get two copies of the September issue of *TOGETHER*, the Methodist family magazine. This issue has several pages of impressive color pictures to illustrate the hymn "For the Beauty of the Earth". Don't miss these. Get copies from a Methodist family or write *TOGETHER* Business Office, 201 8th Ave., South, Nashville, Tennessee.

CHRISTMAS PLANNING

by Helen Kemp

Dear Guilders:

Christmas in September? I was having considerable difficulty "getting with it" this hot Oklahoma morning with a blazing sun forcing the mercury well past the 100 degree mark. But husband John suggested moving myself to this little room at the church where by the wonders of engineering we can turn the air conditioning to a frosty low. What a change has been wrought! I can almost hear sleigh-bells jingling! (Or might that be the after-effects of the too-hot sun?) No, I believe the spirit has caught me. I have just spent a lovely hour singing through some beautiful children's carols and anthems.

Of the hundreds of anthems we receive, a certain few shine out like gems. Three such gems are *Three Moravian Carols*, arranged by Phyllis Tate, Oxford University Press (1962). These come under one cover and are arranged for unison voices (or solo voice) and piano. Even primary age children could sing the first and third ones. Juniors could sing all of them. (The second is a more subtle, reflective text.) If you are a singer, or are responsible for providing Christmas solos at various church meetings, these would be beautiful to do. The accompaniments have a continuous sparkle and an element of surprise in each repeated verse.

Do you remember our mentioning the Christmas Eve service in Westminster Abbey, where we heard the Boys' Choir sing a carol from the back of the cathedral — after the processional? We have not been able to find the text used that evening, but the music is available. It is *Happy Bethlehem* (Oi Betleem) a Basque Christmas Carol by Padre Donostia. The tune was once sung only by the peasants in the Spanish Pyrenees, and from there was notated by Padre Donostia. It is now cherished by all the Basque centers. It was first sung in America in 1922 at the Christmas Concerts of the Schola Cantorum of New York. It is published by G. Ricordi and Co. #N.Y. 401-4. When the Choir Boys sang it, they extended the first two measures, "Shepherds, adore!", doubling the note values. This made a very moving Christmas response after the benediction. It is arranged for four-part mixed choir, but includes on the last page a solo version with accompaniment. I would suggest using a cello to play the regular bass line as the children sing the unison melody. This encourages a continuous legato line from the children. (This summer at a Junior Choir Camp in South Carolina, I had two capable assistants, a violist and a cellist. We arranged many of our anthems, having the cello play a bass continuo part and the viola one of the inner parts. It worked beautifully and the children responded remarkably to this chamber music sound!)

Since we are on the subject of using instruments, here is a suggestion for those of you who have an autoharp or two and some bells. In the small autoharp book called *Sing and Strum* (by Alice M. Snyder, published by Mills Music, Inc.) there is an *Alleluia* on page 30. Used imaginatively and with certain logical repetitions to lengthen it, this makes a charming piece. If two autoharps are available, use them antiphonally with the canon section.

Are you planning a carol service? Why not send to Cooperative Recreation Service, Inc., Delaware, Ohio, for their "Little Book of Carols"? With it you can get a recording of 15 of these unusual folk songs for \$1.00. Have you considered drama, or rhythmic movement or miming to add sparkle, color, enjoyment to your programs with the children's choirs? *Carols For Acting*, a book full of drama suggestions and well-arranged carols, will start you thinking. It is by Marjorie Eele and Leila Davies and is published by Novello.

What about your Church Family Night Christmas dinner for which you are program-responsible? Could you use your Primary Choir? Please take a look at *Christmas in Mexico*. It is really an early piano book for children but is made up of authentic folk-songs and accompaniments describing the traditional Mexican Christmas celebration. It is ideally suited as a Christmas pageant or singing play. Simple suggestions are noted for you and the irresistible illustrations have me "chomping at the bit" to try it this Christmas. It would be a most exciting Primary (2nd and 3rd grade) project! Costume and action ideas abound.

Christmas in Mexico — Marie Westervelt and Jane Flory

Oliver Ditson Company

430-41012

85¢

Last Christmas we presented a Miniature Chancel Play from a book called *The Christmas Church-mouse*, by Elizabeth Wenning and published by The World's Work, Ltd., Kingswood, Surrey. I bought this book for our Kathy during our freezing sojourn to London and we read it together as we jammed six-pence into the little gas burner to keep us warm in that famous "economy" hotel! We did the play here with a reader and silent, acting players. Our "props" were an old pump organ and a creche scene including several small pine trees. It is the heart-stirring story of the circumstances which caused "Silent Night" to be written – all this as seen through the eyes of little Kasper Kleinmouse, the starving church-mouse who nibbled the holes in the organ bellows. (A Junior-aged boy makes a wonderful mouse!) The Junior Choir took the part of the children who sang to the real guitar accompaniment of Herr Gruber.

We have written, asking permission to make a play from this story – but until such permission is granted, I would be glad to send you such things as the cuts we used, costumes, etc. The illustrations provide marvelous ideas for dramatization and costuming. I believe a reliable book-house could get a copy of this for you in time to use. Ach ja! So wunderbar ist es!

A Pre-Christmas Round-Up for Junior Choir:

Here is an idea which might help you if you simply do not have enough time with your Junior Choir to get extra Christmas music ready in your one hour a week. We devoted one Saturday morning late in November to tackle this problem. The enthusiasm for the Round-Up excelled our highest hopes! Several sets of parents were pancake-chefs, our minister held the devotions (by the lounge fire-place) and the high-school helpers manned the outdoor exercise period. The children loved this mimeographed announcement which was sent to them as their schedule of events with their letter about the Round-Up. We feel that we accomplished at least three regular rehearsals-worth. (See next page.)

Just off the press – – – – 1964

Two Tyrolean Carols, arranged by Gerhart Track, who was director of the Vienna Boys' Choir from 1953 to 1958. These two arrangements were made for the choir's appearance on "Omnibus" in 1954 at Christmas.

It Soon Will Be Evening

SA

#220

Come, All Ye Shepherds

SA

#221

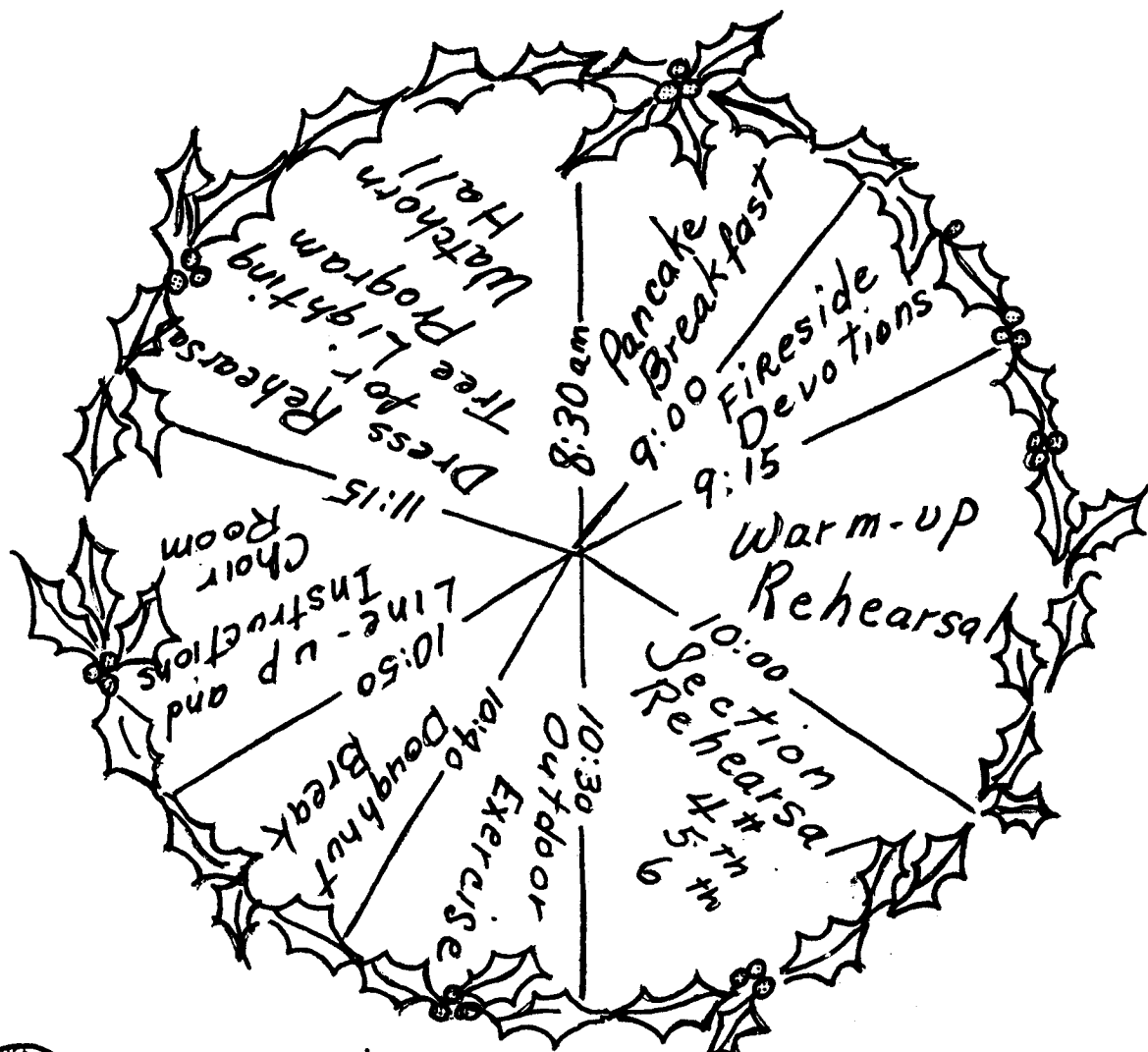
Schmitt, Hall and McCreary Company

Happy planning!
Helen

P.S. Be sure to review your Choristers Guild Christmas anthems. My summer demonstration choirs loved John Burke's "The Three Kings".



NOTE: Do not write to Guild Headquarters for music suggested by any of our writers unless it is published by the Guild. We do not sell any but our own material. Get all other anthems, etc. from your music dealer or direct from the publisher.



CHAPEL CHOIR PRE-CHRISTMAS ROUND-UP

Saturday - November 23

8:00 a.m. - 12:00 a.m.
Wear Jeans- Play clothes

THOSE FIDGETY YOUNGSTERS

— by Carl F. Lueg, Jr.,
University Methodist Church,
Baton Rouge, La.

It would seem that I have learned more from my first year at this church than anyone else. There are several things we have done which might be of interest to Guild members.

We had a problem of discipline in all of our choirs. Then we made a few discoveries which might be of aid to others. Our Cherub and Primary choirs had been sitting in a large circle (the recommended seating for Christian Education). This simply did not work. Then we tried sitting both choirs rank and file, but with a whole chair's space to each side, in back and in front of each chorister. This prevented any bodily contact between choristers when seated and discouraged contact when standing. The result was wonderful. The noise stopped, the fidgeting stopped. When the choristers began to get restless, we played a game of

running, hopping, or skipping around the chair, and discipline was restored. With this kind of setup, it is easy to invent all sorts of little games to keep things going. We also cut the rehearsal time of the Cherub choir (five and six year olds) from 45 minutes to a half hour, and we cut the Primary choir (2nd and 3rd graders) rehearsal from an hour to 45 minutes. We serve cookies and punch to the Cherubs at the end of the rehearsal and cokes and cookies to the Primaries at the end of the rehearsal.



We noticed that the Junior boys were becoming disinterested. We did not have enough for a separate boys' choir. We placed the boys on the front row, ahead of the girls and the result was surprising. The boys sang better, created less noise and attendance of both boys and girls began to pick up.

In the Junior High choir, the boys simply would not sing out. The reason was that the girls would look around and giggle at them. We placed the boys on the front row and the choir finally began to click. The boys began to sing out and the girls seemed to have renewed interest (whether in the boys or the choir, we don't know).

We have all of our children's choir rehearsals on Thursday afternoons from four to five. This enables those families who have one or more choristers in each choir to form car-pools easier. In order for all of the choirs to dismiss at the same time, we have a fifteen minute play yard time for the Cherubs before they sing, and a five minute chatter session before and a ten minute play time after for the Primaries. We could not have this sort of situation were it not for my children's choir directors and their accompanists; there are three accompanists and three directors for the three children's choirs.

Every Sunday morning at our 9:30 service (we have three services each Sunday morning), both the Primary and the Junior choirs are present. The Juniors are robed and sing responses and an occasional anthem; the Primaries are not robed. Contrary to popular opinion, this seems to be working very well for all concerned. The Juniors take very seriously their responsibility for acting like ladies and gentlemen and the Primaries exhibit a surprising disinclination to fidget. Most of our Primaries would not be in a worship service at all were it not for the Primary choir being present in a body at this service.



SUPPLEMENTS

Number 1

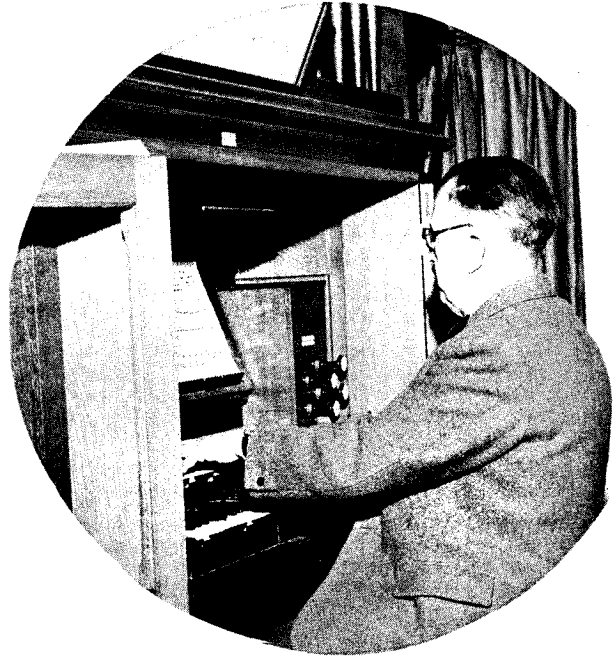
Some time ago Walter Spinney, our Guild member in Wadhurst, Sussex, England, sent me two little booklets of anthems and hymns composed by himself and his brother, Montague Spinney. I was attracted to the simple beauty of the music and the quaintness of the texts. Two of the numbers impressed me as being excellent for children. (Originally they were intended for mixed voices and may well be used in this form.) Mr. Spinney kindly gave the Guild permission to reprint them and it is with great joy we include them with this first issue of the new season.

I asked Mr. Spinney for some background on himself and for his picture, also some things about his brother. He wrote of the picture, "It was taken (unbeknown to myself) when I was playing the Ticehurst Parish Church organ one afternoon." St. Mary's Church, Ticehurst where Mr. Spinney plays "is considered to be one of the most beautiful churches in the country." It must be one of the oldest too, for the "west wall of the Tower, together with the arcades and octagonal columns of the nave date from the Norman church-buildings period of the 13th Century. The remainder is mainly 14th Century."

He briefly wrote of himself:

"Details of 'your humble'. Musically educated at Gloucester Cathedral under the late Sir Herbert Brewer, Mus. Doc where I was for over three years. (Dr. Brewer followed my father at Exeter College, Oxford, hence the contact.)

"Have held over 20 posts as O & C from 2 to 4 manuals. Life member of the Royal College of Organists, the Church Music Society, the Incorporated Guild of Church Musicians, etc., etc. Fellow of the Institute of Bankers. (*A church musician who is also a banker?*) Have given Organ Recitals at very many churches in the country. Conductor of Choral Societies, etc., etc."



His brother, Montague, has equally impressive qualifications with many degrees and prizes. Walter says of him: "A brilliant musician recitalist and conductor. Now living in Bexhill where they are after him for recitals, organ reports, etc."

SHEPHERDS REJOICE is not a brilliant anthem as the title might suggest to you, but it is a Christmas lullaby. Its easy flowing melody with the simple harmony being made to sound a bit unusual by the many chord inversions gives this anthem a real charm. At least two words ("Cratch"-crib, "behoof"-profit) will need to be explained or possibly changed but these only add to the flavor of the song. The parts for the organ are serenely beautiful. Some time I hope to hear this sung with muted strings and organ accompaniment. This new-to-us carol can be the touching high-light of your Christmas program.

Printed with SHEPHERDS REJOICE is a Choral Benediction – THE LIGHT OF GOD. This number also was conceived for mixed voices but I believe it will be even more meaningful with children singing unison.

"The Light of God surround you,
The Love of God enfold you,
The Pow'r of God protect you,
The Presence of God watch over you,
Where'er you are."

Children can understand "Light", "Love", "Power", and "Presence" and will sincerely utter this prayer. I trust that this will become the Choristers Guild Benediction (as "God of All Lovely Sounds" A-9 is our grace before singing) and will be extensively used in Chapter Festival and children's choirs programs. I believe it should be sung quite slowly, and with no breath break before the last three words. You will have to explain and practice "staggered breathing", seeking to keep the long phrases smooth. Who will be the first to use this Benediction and report on it's effectiveness with children and congregation?

We are deeply indebted to Walter and Montague Spinney for these splendid additions to our anthem series.

Number II

In time for the Christmas emphasis in your choir work-book the Guild is re-issuing after a lapse of several years THE BIRTHPLACE OF FAMILIAR CAROLS. One page with three "birthplaces" is printed now for your use. This is M-10 in our Miscellaneous series. Additional copies are available at Headquarters for five cents each. The October LETTERS will contain another "Birthplace" page. If you wish quantities of both pages for your children you may order them at the same time. M-11 will have ANGELS WE HAVE HEARD ON HIGH and SILENT NIGHT (in German!)

Number III

Bringing up the rear but by no means last in the affection of the children and in the appreciation of the directors is a new IRVING. Mrs. Norman C. (Sally) Lane of Denver, Colorado has created a lovable bug-character in "Irving". Through the 18 pages of this teaching series many vocal ideas and choir techniques have been whimsically and pointedly created. Each "Irving" is eagerly anticipated and serves a helpful purpose in the choir room. Our continuing gratitude goes to Mrs. Lane. Like the others of the "C" or Cartoon series, quantities of #18 are available at Headquarters at five cents each.

More M, M and M's

"I read all the LETTERS and the only complaint I have is the lack of time to use all the suggestions. I have such a short rehearsal. This is my problem, not yours." Mrs. R. H. C., N.Y. (*It is everybody's problem, Mrs. C.*)



As a result of considerable interest in the Hymn Study Evaluation and the many requests for more information on how to use hymns with children, an additional page addressed to the director will appear regularly in the LETTERS. I believe you may like to know a little more about Mrs. James Kallstrom (Christine), alias "Charley, the Choir Boy", our hymnologist.

Christine and her husband, Jim (a High School history teacher) have three children: Bill, 13; Kathy, 10 and Lisa, 5. They live at 1130 Shawnee, Grand Prairie (a suburb of Dallas), Texas. Christine has degrees in Church Music and Elementary Education. She teaches in the Grand Prairie public schools and has done extensive children's choir work in three Dallas churches.

Christine has written for MUSIC MINISTRY, INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION, BETHANY GUIDE, HEARTHSTONES and the Choristers Guild LETTERS! She has been a leader and resource person in many workshops and seminars.

You will be interested to know that Christine is a member of the New Hymnal Development Committee for the American Baptist - Disciples Churches. Her specific assignment on that hymnal committee is to find new texts. The Guild is fortunate in having one of Christine's ability, enthusiasm and national standing as our mentor on hymns.



Several additions will be noted when the new "Materials List" and "Pin and Cross Order Form" come to you in a few months. Let me tell you about one now. Recently Mrs. F.L.W. located a fine chain to be used with the crosses. It is 24" long, a rather heavy-appearing, silver-plated chain. These can be purchased at Guild Headquarters for \$1 each. We believe the chain is a suitable complement to our lovely Guild cross. A suggestion - what a nice Christmas appreciation-gift for your choir mothers, a Guild cross and chain. (Don't forget the Federal Excise Tax - 10% or an exemption certificate for your church on file in our office.)



The tax, in passing, is a "nuisance but a necessity". It has been the source of some misunderstanding. Let me see if I can clarify it:

- Pins, crosses or chains, may be sold to Guild members only and are subject to the 10% Federal Excise Tax. The Guild must collect the tax or have on file a tax exemption certificate for your church. (Uncle Sam's men have the right to check our records any time, so we try to be accurate and "be prepared".)
- Orders for any material or pins and crosses from people living in *Texas* or *Tennessee* are subject to the 2% State Sales Tax. The Guild must collect this tax or have on file a State tax exemption certificate (or number) for your church. Reports are made regularly to the Texas and Tennessee Sales Tax Departments.
- If you live in any of the other states the Guild does *not* have to collect a State sales tax or have an exemption. Hooray!



It is four years since Ruth Jacobs passed from among us in person but her spirit is ever with us as we go about the work she loved in the name of the Master she served. We have about 200 excellent 8½ x 11 signed picture reproductions of her in the office. We would be glad to send one to you if you would appreciate having it. Please enclose fifteen cents in stamps for first-class mailing.

Ideals and the Soul only are Immortal



By the time you read this you will have received an envelope from Lutheran Church Supply Stores. It contains the lists of books, anthems, materials, etc., used by each teacher at the Indianapolis Seminar. We are indebted to A. Leonard Lilyers, Vice-President of the Choristers Guild and Director of the Department of Music of the Lutheran Church Supply Stores for making this list available to all Guild members.



Are you
this fall?



It only costs
you a —————
to let us know



It costs the Guild 8¢ to have your LETTERS returned (the P.O. will forward nothing but first class mail), and another 4¢ to mail it to you at your new address after we have sent you a first class post card trying to catch up with you and get that address. Help us and yourself by letting us have your new address promptly. Thanks.

P.L.W.

CONTRIBUTING MEMBERS, 1963 - 1964

It is a pleasure to print the names of 322 persons or organizations who were contributing members of the Choristers Guild for the year 1963-1964. A "contributing member" is one who pays ten dollars or more a year for his membership.

The asterisk (*) indicates VOTING MEMBERS. The Guild by-laws read: "Stockholders (or voting members of the corporation) shall be those persons who have been contributing members of the Guild for a period of not less than 5 consecutive years." These people are "VIPS" in the legal structure of the Guild for they are represented in the annual meeting of the Guild, either in person or by proxies.

The circle (°) indicates contributing ORIGINAL MEMBERS. When the Jacobs' organized the Guild in the season of 1949-1950 there were 119 original members. The people marked with the (°) were in this group. At the end of the listings there is an additional group of people who were regular members this past year who were also among the original members. There is also a list of Chapters, organizations and individuals who have made special gifts to the Guild during the 1963-1964 season.

To all who have supported and worked for the Guild we are all indebted. There may be some mistakes in the lists, some omissions, some inaccuracies; if so, please write me (F.L.W.), for we want correct records.

<p>*Albritton, Mrs. Wm. Andalusia, Ala.</p> <p>*Alford, Mrs. & Mrs. Richard Glendale, Calif.</p> <p>Allen, Norman K. Charlottesville, Va.</p> <p>Anderson, Raymond F. Birmingham, Ala.</p> <p>Asbury Methodist Church Bob Wert Lubbock, Texas</p> <p>*Augden, Mrs. C. R. Cuyahoga Falls, Ohio</p> <p>Barcafer, Temple Dallas, Texas</p> <p>Barker, Lester E. Birmingham, Ala.</p> <p>Barr, Mrs. George M. Rolling Hills Ests., Calif.</p> <p>*Bartlett, Alice T. Ithaca, N. Y.</p> <p>*Barto, Mrs. Homer D., Jr. Reed City, Michigan</p> <p>*Baugher, Robert W. Decatur, Ga.</p> <p>Beaman, Mary Lou Charlotte, N. C.</p> <p>Bechtel, Mrs. J. David Durango, Colo.</p> <p>Becker, Mrs. Geo. J. Peoria, Ill.</p> <p>Bell, Mrs. Charles D. Prescott, Ariz.</p> <p>Benningfield, David Levelland, Texas</p> <p>Berger, Wm. C. Houston, Texas</p> <p>°Berry, James A. Charlotte, N. C.</p> <p>*Bertalan, Joseph Denver, Colo.</p> <p>*Betebenner, Mrs. Lyle Whittier, Calif.</p> <p>*Bethesda Baptist Church Durham, N. C.</p> <p>Bishop, Mrs. Roy Denver, Colo.</p> <p>*Bitgood, Dr. Roberta Bay City, Michigan</p> <p>Blackburn, David S. Atlanta, Ga.</p> <p>Blackwood, Philip T. Narberth, Pa.</p> <p>Bliss, Miss Elaine New York, New York</p> <p>Bloesch, Mrs. Richard Winston-Salem, N. C.</p>	<p>*Boles, James Stewart Tulsa, Okla.</p> <p>*Boyter, Mrs. Haskell Atlanta, Ga.</p> <p>Bradley, Mrs. Gloria Columbia, Missouri</p> <p>Brakevill, Don Maryville, Tenn.</p> <p>Bristol, Dr. Lee H., Jr. Princeton, N. J.</p> <p>Bunker, Philip A. Baltimore, Md.</p> <p>°Burggraf, C. Lural Albany, Oregon</p> <p>Burkhalter, Mrs. Freeman Berne, Indiana</p> <p>*Burns, Rev. Wm. K. Maplewood, N. J.</p> <p>*Burton, Clement R. Middletown, Ohio</p> <p>Butler, Mrs. Kenneth A. Chicago, Ill.</p> <p>Buuck, Mrs. Marcus Allen Park, Mich.</p> <p>*Byler, Mrs. Leland Jackson, Mississippi</p> <p>*Byrens, Danford Battle Creek, Mich.</p> <p>Callender, Mrs. E. D. Pearl River, N. Y.</p> <p>*Camp, James R. Waco, Texas</p> <p>Campbell, Hugh Stiles Flushing, N. Y.</p> <p>Carlson, Robert Worcester, Pa.</p> <p>Carpinteria Community Church Carpinteria, Calif.</p> <p>Cassell, Charles Goldsboro, N. C.</p> <p>*Central Christian Church Lexington, Ky.</p> <p>Cherry, Sherman D. Moultrie, Ga.</p> <p>Chidester, James Canton, Ohio</p> <p>Church of the Holy Comforter Richmond, Virginia</p> <p>Church Street Methodist Church Knoxville, Tennessee</p> <p>°Clark, Pauline A. Burbank, Calif.</p>	<p>Clark, Mrs. Walter A. Denver, Colorado</p> <p>Clement, Mrs. Geo. S. Lolita, Texas</p> <p>*Clopton, Maurice Dallas, Texas</p> <p>Collias, Mrs. Eugene E. Seattle, Wash.</p> <p>*Collier, Dr. Shelby Memphis, Tenn.</p> <p>Community Church, Congregational Corona del Mar, California</p> <p>*Cook, Elza Ft. Worth, Texas</p> <p>*Cooksey, Mrs. Evelyn B. Baton Rouge, La.</p> <p>Cox, Mrs. Raymond Elbridge, N. Y.</p> <p>Crane, Mrs. John M. Williamstown, N. J.</p> <p>Craw, Mrs. Chester J. Toledo, Ohio</p> <p>Crawford, Hadley R. Kansas City, Mo.</p> <p>Danek, Mrs. Richard Albuquerque, N. M.</p> <p>*Davidson, Ray Wichita Falls, Texas</p> <p>*Davis, Brookes M. Santa Barbara, Calif.</p> <p>Davis, Mrs. Robert Winnsboro, Texas</p> <p>*DeHart, George L. Midland, Texas</p> <p>deJaager, Alfred Morgantown, W. V.</p> <p>*Demming, Lanson F. Houston, Texas</p> <p>Dieckmann, Adele Decatur, Ga.</p> <p>*Dow, Margaret Kaneohe, Hawaii</p> <p>Downer, G. Robert Austin, Texas</p> <p>Duffy, Mrs. Margaret Great Falls, Mont.</p> <p>Dunn, Mrs. Sue Randolph, Mass.</p> <p>*Durham, Louise Memphis, Tenn.</p> <p>*Eaddy, Floyd Orlando, Fla.</p>
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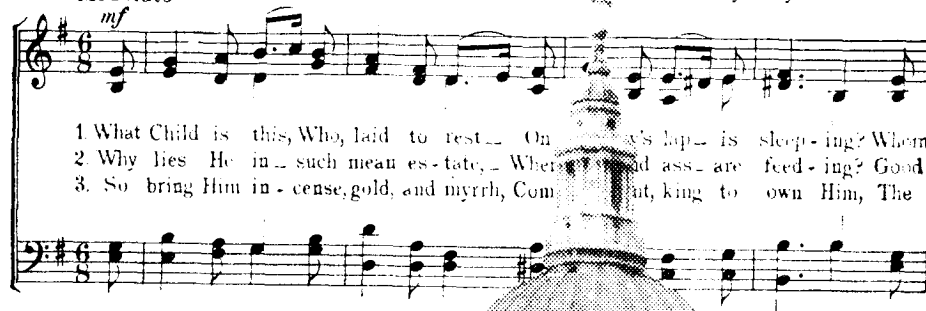
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WILLIAM C DIX

What Child is This?

Old English Air
"My Lady Greensleeves"

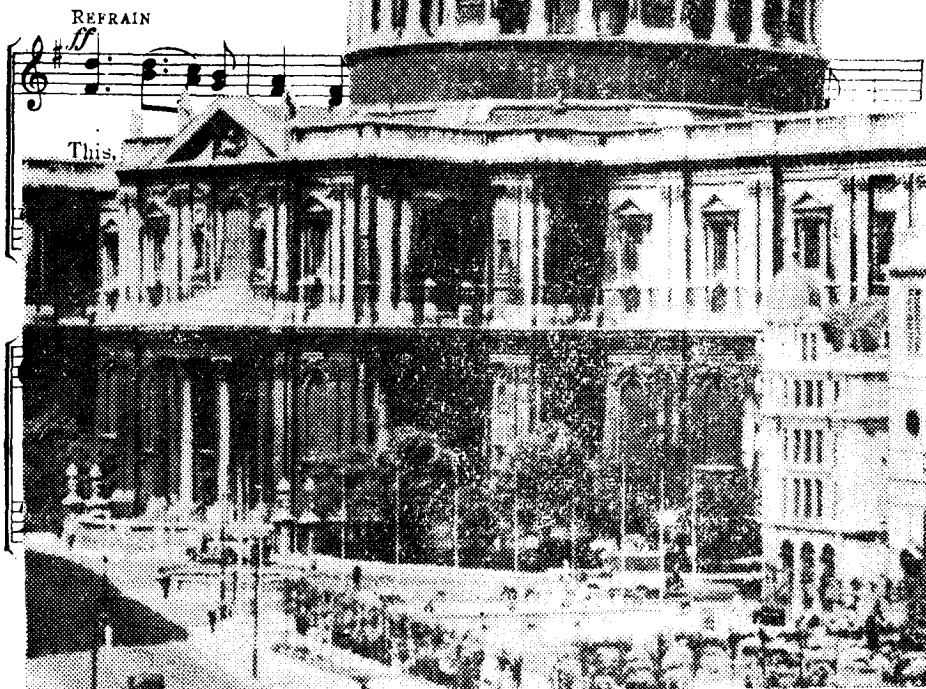
Moderato



1. What Child is this, Who, laid to rest— On Mary's lap— is sleep- ing? Whom
2. Why lies He in— such mean es- tate,— Where the poor and ass— are feed- ing? Good
3. So bring Him in— cense, gold, and myrrh, Com- mit Him to— king to— own Him, The



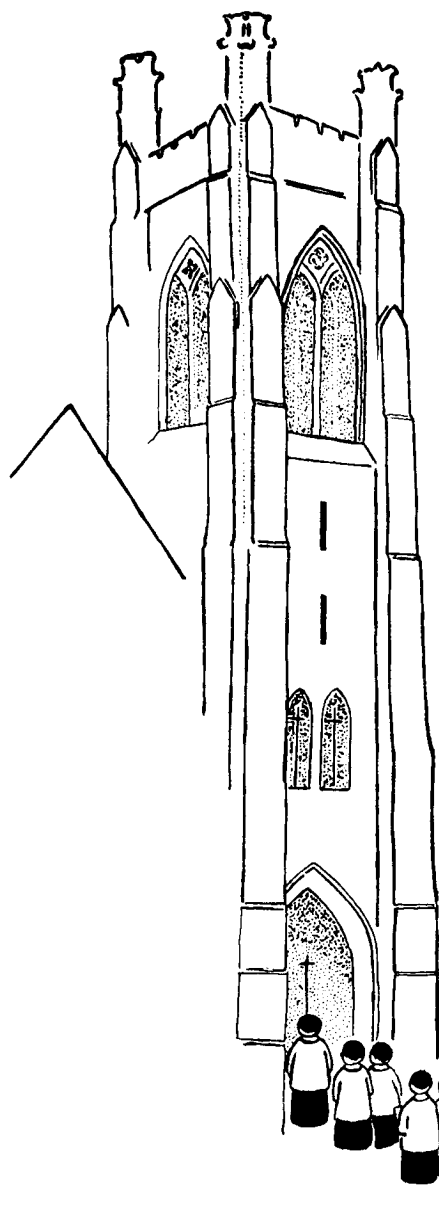
an- gels greet with an- them- nas— keep- ing?
Chris- tian, fear: for sin- ners— plead- ing:
King of kings sal- va- tis— throne Him.



ST. PAUL'S CATHEDRAL, LONDON — In the last century, the organist of St. Paul's Cathedral, Sir John Stainer, arranged music for many Christmas songs and in 1871 published a book of carols. He wrote the music for "What Child Is This?" from the old English tune of "Greensleeves" and also made our familiar arrangements of "Good King Wenceslas" and "God Rest You Merry, Gentlemen."

IRVING says, "A singer
with a stiff
neck
makes
a
choked
sound!"





*We directors are basically teachers.
Let us earnestly breathe this prayer.*

A PRAYER FOR TEACHERS

O Lord of Learning and of Learners, we are at best but blunderers in this business of teaching. Our shortcomings shame us, for we are not alone in paying the penalty for them; they have a sorry immortality in the maimed minds of those whom we, in our blunderings, mislead.

We have been content to be merchants of dead yesterdays when we should have been guides into unborn tomorrows.

We have put conformity to old customs above curiosity about new ideas.

We have been peddlers of petty accuracies, when we should have been priests and prophets of abundant living.

We have counted knowledge more precious than wisdom.

We have tried to teach our students what to think instead of how to think.

We have thought it our business to furnish the minds of our students, when we should have been laboring to free their minds.

Give us to see that a student's memory should be a tool as well as a treasure chest.

Help us to see that all facts are dead until they are related to the rest of knowledge and to the rest of life.

May we know how to "relate the coal scuttle to the universe".

Help us to see that education is, after all, but the adventure of trying to make ourselves at home in the modern world.

May we be shepherds of the spirit as well as masters of the mind.

Give us, O Lord of Learners, a sense of the divinity of our undertakings.

— — Glenn Frank, then President of
The University of Wisconsin

CHORISTERS GUILD LETTERS

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Number 2

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CHORISTERS GUILD

MUSINGS, MEDITATIONS AND MUMBLINGS

I remember Leslie telling me that my greatest source of inspiration and help would be the LETTERS from the members. And so it is. A number of you have written with ideas and comments which I want to pass on. Here are some of them.

Mrs. Stanley A. Goerner of Longmont, Colorado wrote: "I like the music supplement, *God's Requirements*, very much and hope to use it soon. At the meeting which I attended the week after the Seminar, the Presbyterian Women's meeting at Purdue, I found a book in the book store which helps me in understanding the Jewish Religion better, and I thought you might be interested. It is *Inside the Synagogue* by Grace R. Freeman and Joan G. Sugarman, published by the Union of American Hebrew Congregations, New York. It has beautiful and helpful photographs throughout the book and is written for junior age. In the back is a dictionary giving the Hebrew words used — their English pronunciation and meaning."



An inter-faith understanding is a worthy project for any and all choirs.



Rose Marie Wildman, director of the Riverside Church (N.Y.) Youth Choirs wrote on the back of her membership renewal form: . . . "I believe more emphasis on the learning of the great heritage of hymnody could easily be stressed in your LETTERS. Anthems are important, but how much more so are the great hymns, their stories, their authors and composers or sources.

"Besides our 3 choirs for children and teen-agers we conduct music classes during our 3-hour Church School session on Sunday mornings for all children in 1st thru 6th grade. Last year the 4th graders knew about 120 hymns from the new Pilgrim Hymnal; many of them were sung from memory; that is, at least the 1st verse. These were not all learned in one year, but over a period of 4 years.

"I am sure many directors are doing this same thing, but it concerns me greatly when I still hear youngsters sing the ditties with the catchy tune but such poor theology. We get quite a cross section of the nation, since we draw from the immediate *integrated* neighborhood, the transients attending Columbia, Teachers College or Union and suburbanites."

The Guild, too, believes in the great importance of hymn learning for the children. That is one reason why we are adding a page of directors' helps in the LETTERS each month this year.



Several members have asked for help on filing the material in the LETTERS (See W.H.V.'s request in the September issue). Roberta Arwood of St. Paul Methodist Church, Pueblo, Colorado shares her plan as follows: "First, as soon as I receive the Letter, I read straight through it. As I read, I mark with a pen any reference to repertoire, convocation, ideas for future use, etc., and make a note in the margin to call attention to it.

"Second, at the end of each fourth issue, I label a new paper back note-book binder: Book 1 -- 1962

January	March
February	April

or whatever dates and issues are approp.

"Third, as the new LETTERS come in, I insert them in their proper places in the book and write on the outside cover something like:

Round up idea for additional rehearsals
Interrupted Processional—Christmas
Good Christmas Repertoire
Hymn: A Mighty Fortress, etc.

"If, as is suggested in the LETTERS, the person is looking for something special, it means he has read it before. A hint on the front cover, and a special marking on the proper page is no substitute for a cross-file, but it should be sufficient to tickle the memory of a person who has read with interest previously. Then too, one is glancing at the crux of four issues at a time instead of a disheveled stack. My biggest problem is keeping up with my issues after loaning them out."

(continued on page 39)

THE CREAM OF THE CROP

(More Christmas Suggestions From The Repertoire Of Guild Members)

IN BETHLEHEM'S LOWLY MANGER by Frances Williams, Harold Flammer #86067 20¢



The text seems to convey all the love and tenderness of the first Christmas and the children sense this. Their love and reverence for the baby Jesus is caught up in their singing. The music is not difficult, with a sort of rocking rhythm, involving a stanza and chorus arrangement, the melody being the same for each stanza. A descant is written over one chorus, which can be done by the group or as a solo. This anthem offers a good opportunity to stress tone quality to enhance the beauty of the simple melody.

Mrs. Addie G. Miller, Methodist Church, Waterville, Ohio

A CARROLL, by Jacobson (Christmas) SSA, Summy-Birchard B-965 20¢

Quite modern and interesting with a flute or alto recorder part optional. This is sung in unison. I omitted all of page 3 which is SSA.

Juanita Murphy, The Village Church, Prairie Village, Kan.

WHY DO BELLS FOR CHRISTMAS RING? by Alice Jordan, Summy-Birchard #5346 20¢

This anthem is indicated for two voices, but is not difficult. It could be sung by the average junior choir of twenty or more voices (this should allow for a fair division of the two parts). There is indication for handbell use; places where handbell accompaniment alone would be possible are contained, also. It is a very singable anthem, containing just enough high notes to convey without difficulty the clear high-note tones of a junior choir. This anthem would be particularly fitting on Christmas Eve. Words by Eugene Field.

OH, I WOULD SING OF MARY'S CHILD by Austin Lovelace (Unison), Augsburg, Pub. House, #1247 16¢

This three-verse anthem is delightful for the primary age choir. The words are very beautiful, and simple for children to understand. The beauty of this anthem lies in the fact that it is in the minor key, which children seem to love for a change of pace; one might almost conceive of an autoharp accompaniment, or the like. The flavor is very plaintive, but yet of clear beauty; the mood is almost that of a lullaby.

Robert Ivey, The Latrobe Presbyterian Church, Latrobe, Pa.

HEAR THE BELLS OF CHRISTMAS by F. L. Whittlesey, Abingdon Press, APM-228 20¢

This carol is one of many the Whittlesey's have sent to friends for years as their Christmas card and one of their best. It is a must for those groups who have handbell choirs and would like an unusual and beautiful way of using bells and voices. This is not always easy to do and come off well but in this case the results can be wonderful. I suppose that accompaniment could be arranged with organ and chimes and be somewhat effective too. It is suitable for either junior or junior high trebles. The voice part is all unison. The melody, in a Minor mode, is mostly chordal with brief bell peals. Bell range is gg involving 17 different bells.

Robert E. Scoggin, First Methodist Church, Rochester, Minn.

THE CHRISTMAS BELL, French Carol arr. by James Easson (Unison), G. Schirmer #10320 20¢

Three charming stanzas are used with a most effective bell-type ringing piano accompaniment. The simple lyric melody in F Major has a contrasting florid accompaniment. The tune is gay and easily learned.

Joseph Bertalan, City Park Baptist Church, Denver, Colo.

UP AND WAKE THEE, PETER LAD! by Mary E. Caldwell (Unison with Descant) H. W. Gray 25¢

The composer of *Spring Prayer* has arranged and translated this charming French *peasant* carol. This is one of many French carols in which the villagers pretend they are actually present at the birth of Jesus. Children's choirs love to sing this very gayly and with joyous excitement. Although this arrangement is for soprano, alto and baritone, it may be used as a unison anthem with descant. A very pleasing and colorful Christmas anthem for children.

THE GIFTS A CHILD CAN BRING, by Kathryn Hill Rawls (Unison), J. Fischer & Bros. #8899 20¢

These anonymous words familiar to all of us bring in gentle simplicity the true meaning of Christmas and the place our gifts should have. "The wise may bring their learning; the rich may bring their wealth -- Yet these a child can bring". Not gifts which can be bought with money, but gifts of the spirit. Your Junior Choir will enjoy singing these lovely words in this new arrangement easy for all to sing.

LITTLE JESUS, by Frances Williams (Unison with optional descant), Harold Flammer #86097 20¢

A sweet and flowing melody about the Babe in the manger. The song tells of angel choirs singing "Christ is born, our Lord and King!" The sound of "Alleluias" are heard as the joyful message of the birth is proclaimed. Children everywhere will love this bright and glowing message of the Christmas season.

John S. Quimby, Westminster Presbyterian Church, Scranton, Pa.

SONG OF AN INDIAN CHILD, by George Lynn (SATB), Oliver Ditson Company 332-40084 20¢

This Christmas anthem has been mentioned before in the Guild LETTERS. We sang the melody in unison and used the accompaniment, even though it is supposed to be a cappella. The words are lovely and the melody is one that you find yourself humming over and over. The story also fits in well with some of the junior age study projects. Try it. You will always remember it.

Mrs. Henry B. Schmidt, First Presbyterian, Farmington, N. M.

NORMA SUGGESTS:

Lest I sound over-enthusiased about the releases of Broadman Press and the Board of Education of The Southern Baptist Convention, be not surprised: I am enthused! Two new collections, each accompanied with



well-made recordings, will give guidance to directors of pre-school and primary choirs who are looking for materials. The first is entitled *A CHILD'S LIFE IN SONG*, written by Claude and Carolyn Rhea out of the day-by-day experiences with their own three children. Dr. Rhea, who, as head of the Division of Fine Arts of the new Houston Baptist College, has become a virtual neighbor, has included songs under the general headings of *What It's Like Outside Today*, *It's Fun to Play*, *Let's Go Riding*, *I Don't Feel So Good* (with songs about childhood diseases from chicken pox to mumps), *It's a Very Special Day*, *Let's Play Like*, *I'm a Big Boy Now*, and *It's Time for Bed*. The book is colorful and should be a joy to use with young children.

The other is *SONGS FOR PRIMARIES*, compiled and edited by Nettie Lou Jones and Saxe Adams. The editors sum up their goals by saying, "These songs, grouped by church-related topics, will help the children grow in their relationship to God, to Jesus, to the Bible, to their church, to others, to home and family, and to themselves". I am personally glad to see the inclusion of a fine selection of hymns; of all the things we teach in children's choirs, hymns are the only musical expression that will be retained in the same form as a part of that child's religious expression as long as he lives. Autoharp markings are included with many of the songs; if you haven't tried the autoharp, by all means explore its possibilities. Also included are instrumental numbers for listening music, rounds, fun and folk songs. The recording is especially interesting in its use of string ensemble accompaniments and varied treatments of *SONGS FOR PRIMARIES*.

New and excellent Broadman Press anthems include *LET THE SONG GO ROUND THE EARTH*, a unison with descant anthem by Buryl Red, useful with a missionary or general text; *SHOUT THE GLAD TIDINGS*, by Margrethe Hokanson, useable as a Christmas or general anthem; *YEAR'S AT THE SPRING*, Mary Caldwell's setting of Robert Browning's poem; *PSALM 150*, by Cooper; and *BEAUTIFUL SAVIOUR*, an especially nice setting of the hymn by Carlton Young.

Finally Broadman Press submits another cantata by Rose Marie Cooper, *LORD MOST HOLY*, a "unique cantata, particularly appropriate for use during the Easter season. However, because it spans the entire life of Jesus, including portions of the Sermon on the Mount, it may be presented at any time during the year. It is most appropriate for use during an emphasis on missions. Unlike most cantatas which tell the Easter story, it does not end with the risen Lord. Instead, there is an urgent appeal to those who know Christ as Saviour to tell the blessed tidings".

by Norma Lowder
Bellaire Methodist Church
Bellaire, Texas



Note: Knowing that the 60-voiced Children's Choir of Park Cities Baptist Church, Dallas, Texas (Ray Evans, Director) recently sang this cantata at the church music conference at Glorieta, New Mexico, and had recorded it, I asked for details of the recording to pass on to you. Mr. Evans told me that there are two recordings available. His letter to me is as follows:

"...Broadman Press or Broadman Records has a record available for \$1.49 which can be purchased at all Baptist Bookstores. The recording features the Junior Choir of the First Baptist Church, Griffin, Georgia. This choir is recognized as one of the outstanding choirs in the Southern Baptist Convention. Mr. Charles F. Crocker is the minister of music at the church. Miss Betty Bamberg is the organist. Narrator is Dr. William Reynolds.

"Our own recording of 'Lord Most Holy' is with piano accompaniment. The record is ten-inch and includes two anthems: 'I Will Sing Unto the Lord' by Dr. William Reynolds and 'For the Beauty of the Earth' by Curtis York. Narrator and Director is Ray Evans with Robert Cobb as the pianist. Our recording sells for \$2.25. We have a limited supply of records. As long as they last we will mail them to those who desire them, no extra charge for mailing."

F.L.W.

Mr. Evans' address: Park Cities Baptist Church
3933 Northwest Parkway
Dallas, Texas 75225

THE ABC'S OF THE DO-RE-MI'S REPRINTED

How to teach note reading to young children has been the subject of many monographs, booklets and manuals. Ruth K. Jacobs, with her thorough knowledge of music and of children, tackled this problem. She approached

it from the choir director's frustrating standpoint; frustrating because he knows the need and he has so little time!



She formulated a series of 74 short lessons for the teaching of note-reading to young children. Her idea was that a director could spare a few minutes at each rehearsal if he had a simple, clearly outlined, step-by-step plan; and that if such a plan were carried out, children could be taught to be musically literate in about two years of one rehearsal – one short lesson – a week.

The 74 lessons start with drum-beat rhythms with slow and fast notes, proceeds by degrees through the recognizing and singing of intervals, to scale building in sharp keys.

The ABC's of the Do-Re-Mi's was first printed in the LETTERS from 1956-1958. They later were assembled

and became one of Mrs. Jacobs' books, available at the Guild Headquarters. In addition, the Guild mimeographed a number of charts and review sheets which were to be put in the hands of the children as part of their study work; sometimes in rehearsal, sometimes for home work. Over the years this teaching method has been used by hundreds of directors and choirs.

This fall there has been a sudden deluge of orders for the ABC's. The main reason is that Helen Kemp recommended its use, along with the Choristers Little Hymnal, as a part of the curriculum of the Methodist Church for the teaching of Elementary Music III – IV. This has necessitated the reprinting of the Manual and somewhat changing its format. None of Mrs. Jacobs' material has been altered, but the new edition has been put in a little more usable form. In the ABC's there is reference to 16 charts, review sheets and work pages. These have been given better printing and are available for children's choir work-books.

The complete Teacher's Manual, including the 16 pages for the children, is priced at one dollar. The work pages are priced at 5¢ each (10% discount on 300 or more pages). There have been some minor changes in titles. These pages are listed here as they now appear and as they are referred to in the Manual.

Chart I
Chart II
Chart III

Review Sheet 1
Review Sheet 2
Review Sheet 3
Review Sheet 4
Review Sheet 5
Review Sheet 6
Review Sheet 7
Review Sheet 8

Notes and Rests
Letter Names Review
Keyboard Chart
My Heart Ever Faithful
Work Page

A special word of thanks to the many patient directors who were obliged to wait for the reprinting of the Manual. Now we are ready! There are 2000 Manuals available and 4,000 of each of the 16 extra sheets – so let your orders come!

F. L. M.

COME, THOU LONG EXPECTED JESUS

Directors Page

TEXT: This is one of over 6000 hymns written by Charles Wesley (1707-1788) which relate his religious beliefs and experiences. The Wesley brothers were born at Epworth, England where their father was rector of the church. Charles was educated at Westminster and later went to Christ Church where he met regularly with a band of serious students to study the Greek Testament, to observe weekly communion, for private devotion, for visiting the sick and for teaching underprivileged children – although the students were ridiculed and called *religious methodists* for their practices. This later became the name of The Methodist Church.

TUNE: *Hyfrydol* was written by Rowland H. Prichard (1811-1887). The text is sung also to the *Stuttgart* tune written by Christian Friedrich Witt in 1715.

CHURCH YEAR – CURRICULUM CORRELATION: Advent is the usual category although the meaning of the text is broad enough to include relationship to the Everliving Christ and the Second Coming.

THEOLOGICAL VIEWPOINTS: A Messiah had long been expected by the Jewish people although His actual coming was recognized by only a few. The advent season is an excellent time to renew within ourselves the feeling of expectancy and anticipation of the rebirth of Christ within us – during the Christmas season – recognizing that the abundance of material glitter and activity can render us immune and unreceptive to His Presence among us today just as the majority of persons were unaware of His coming centuries ago. Certainly the choir children should be taught that a sense of expectancy is vital to a dynamic worship experience – and what we bring of ourselves to the worship service is a measure of what we receive.

TEACHING SUGGESTIONS: This hymn – interpreted by choral reading and movement – would be a deeply moving introduction and preparation for the advent season. To interpret through movement, let small groups of your choristers work out separate phrases, demonstrate them for the helpful criticism of their choirmates, make suggested changes, and then, teach one another the entire sequence of movements. If you have never attempted rhythmic movement, you might feel more secure having a small group of choristers come 30 minutes early and utilize an outside resource person to assist.

Musically, an excellent opportunity exists with the *Hyfrydol* tune to teach your choir children to read SATB, letting them sing each part and helping them learn to recognize basic intervals as they occur in each part. Call attention to the slurs, and to the interest added by inner moving parts. Let the children review counting and directing $\frac{3}{4}$ time – (using the Down-Right-Up triangle pattern for directing). Call special attention to the dotted quarter rhythmic pattern, letting the children see how many times they find it used throughout the hymn.

– Christine K.



A new (1964 copyright) 31 page booklet titled *WE SING TO GOD* by Katharine J. Weller has been published by Augsburg; its cost is 35¢. It is intended to help the church school department song-leader teach 28 specific hymns which are appropriate for the various seasons of the church year. Though it is particularly useful in the Lutheran churches, many of the hymns are those sung by all denominations. The booklet contains numerous hints as to how to teach hymns. It also contains a page of background material and interest-attention-getting stories on each hymn. This is – if not a gold mine – a silver mine of help for a choir director who wants to help the choristers to understand, appreciate and sing the hymn-heritage of the church.

Get it from your church supply store or directly from Augsburg Publishing House, Minneapolis, Minnesota.

COME, THOU LONG EXPECTED JESUS

Words by:
Charles Wesley
1707-1788

Hyfrydol
8.7.8.7. D.

Tune by:
Rowland H. Prichard
1811-1887

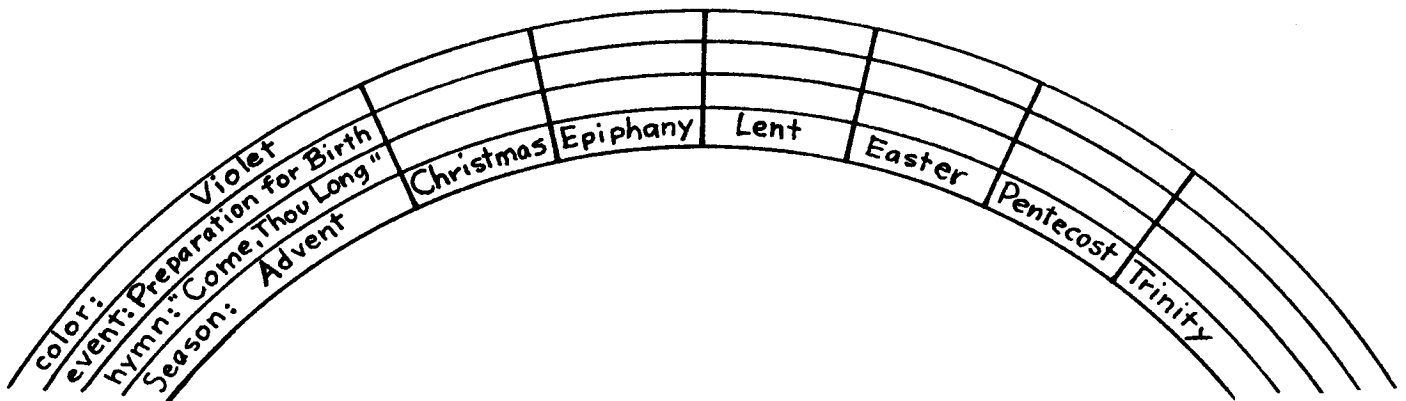
Say! Are you looking forward to Christmas this year? Are you expecting to get something you've been waiting for a long time?

For generations, the Hebrew people had been expecting a Messiah to restore their kingdom to power. But so much was going on in the world of almost 2000 years ago that only a few persons took any notice of His actual coming. Just those persons who had kept on *watching* and *listening* and *expecting* His coming recognized Who He was.

So much is going on in our world today that people still forget to expect the Living Presence of Christ to be reborn in their hearts – especially during the Christmas season. Charles Wesley's Advent hymn, "Come, Thou Long Expected Jesus", helps remind us of a sense of expectation not only for Christmas worship but for the Second Coming of Christ that is promised in Matthew 25:31-46. What are two other

advent hymns you can think of: _____

Do you remember the other seasons of the Christian year? Try to fit them into this cycle:



My belief about Jesus when I was little was that he was a robed, bearded man who lived a long time ago and whose lap was full of children. Later on, my belief about Jesus included images of a baby in a manger and a man on a cross. But now that I'm older, the words of Wesley help me express some of the mystery and miracle I feel about the part of God that is Jesus: "Born a Child and yet a King,
Born to reign in us forever."

Have you tried expressing your own belief about Jesus? _____

Isn't "Hyfrydol" a joyful tune? Try sightreading the melody by scale steps? Did you notice the slurs? We tried singing the alto, tenor and bass parts too, to discover how interesting the rhythm patterns are throughout the tune. Then we went on an "interval hunt" to see how many 3rds and 4ths we could find.

Say! Are you expecting something special this Christmas? Now that you're older, why not expect the Spirit of the Living Christ to be reborn in *your* heart: "By Thine own eternal Spirit
Rule in all our hearts alone;
By Thine all sufficient merit,
Raise us to Thy glorious throne."

Your friend,


Charley the Choirboy
(Mrs. Christine Kallstrom)

Come, Thou Long-expected Jesus

Charles Wesley, 1744

HYFRYDOL 8. 7. 8. 7. D.


Rowland Hugh Prichard (1811-1887)




1. Come, Thou long - ex - spect - ed Je - sus, Born to set Thy peo - ple free;
2. Born Thy peo - ple to de - liv - er, Born a child and yet a King,




From our fears and sins re - lease us; Let us find our rest in Thee.
Born to reign in us for - ev - er, Now Thy gra - cious King-dom bring.



Is - rael's Strength and Con - so - la - tion, Hope of all the earth Thou art;
By Thine own e - ter - nal Spir - it Rule in all our hearts a - lone;



Dear De - sire of ev - ery na - tion, Joy of ev - ery long - ing heart.
By Thine all - suf - fi - cient mer - it Raise us to Thy glo - rious throne. A - MEN.



TINTINNABULATIONS

Dear Steeple-Keepers:



Don't look now, but October just came in with you. Isn't October your favorite month? So bustling with fresh activity and bursting with the promise of good things to come as the Season unfolds! We are invigorated by October's bracing air — take a deep one, now another — aaah! And stimulated by the stained-glass Autumn colors — the turquoise skies, the amethyst mists, the dew-jeweled greens, the glory of the trees — the crimsons and golds, the rusts and bronzes, and perhaps a glitter of snow on the heights — treasures spilling over for our pleasure and amazement. In the East, an apricot moon hangs behind the trees like a radiant actor waiting in the wings for his cue as the aging summer wanes. Ring A Bell for October!

Despite optimistic plans and last-minute efforts, some of us are unable to offer much Handbell Ringing during October. We are SO busy on the shake-down cruise — with organization, breaking in new Ringers, and learning new music — that the weeks skim past. October becomes merely a stepping-stone to Thanksgiving and Christmas. And that is a pity, for there is St. Francis' Day (October 4), Reformation Sunday (the Sunday nearest before October 31),

All Hallows' Eve, and All Saints' Day (may be celebrated the first Sunday following November 1), when we might ring at least 3 of the strongest and most uplifting Hymns of the Christian Church — "All Creatures of Our God and King", "For All the Saints" (Sine Nomine), and "A Mighty Fortress". If you are just "not ready" in October, could you not plan to start rehearsals *earlier* next season, or *double up* on early rehearsals? Most Directors have no trouble promoting occasional extra get-togethers. In fact, if standards are set high enough, Ringers will *ask* for extra practice.

Christmas numbers should be in rehearsal by *next week*! Canny Directors use certain tricky passages or bravura sections as exercises early in the Season. It's surprising how this extra application irons out problems in both Singing and Ringing Choirs. A time-saver, too.

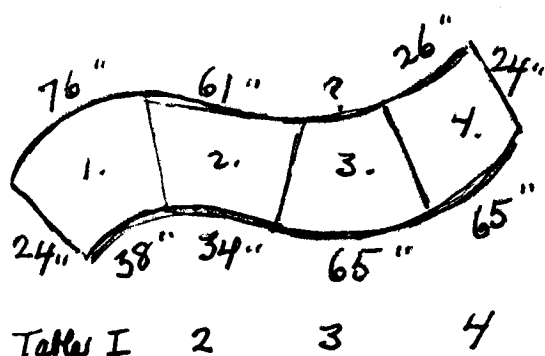
BELL TABLES. Directors considering Bell Tables may be interested in three impressive set-ups seen and admired last summer. (1) The 9 custom-made combination cases-tables designed for Mrs. Ruth LaBerge of Indianapolis. This arrangement is surely the non plus ultra of Handbell equipment, and a marvel of modern inventiveness and construction. The metal carrying cases open up and magically become tables. The 9th case holds maybe 32 aluminum legs that screw into the bottom corners of the cases. The cases are lined with red velvet and each Bell rests in a space moulded to fits its contour. Each case contains a tray, also velvet-covered, which holds the packed Bells in place when the box is closed. When open, the Bells are taken out of their niches and set on the tray for playing. The inside of each case top is fitted with a music rack and a fluorescent light. The case-tables can be set up in a line or a curve and are wired so as to be connected with each other. The 5 heaviest Bells of the 5-octave set may be suspended from fitted frames and struck with mallets. Comments: Mrs. LaBerge finds these cases rather cumbersome to move and to set up. However, a Choir with active older teensters or with men available could handle such cases well. Directors copying features of this idea are advised to employ lighter materials.

(2) The Fink Family table, or the "Seattle Serpent", serves a small group admirably, as many of us have observed, and there is no reason why more curves, or table sections, could not be added on. This writer once experimented with a kidney-shaped, hinged, banquet-top idea that folded up for carrying. This heavy, plywood top was usable on any sturdy oblong table or group of tables of the same height. Several Bell Choirs, including the Spartan Ringers, have curved-front tables. After all, of what use are *corners*? Mr. Fink made this unit and the family seems to assemble it easily, however, again, perhaps lighter material might be considered by those not ringing or travelling so frequently.

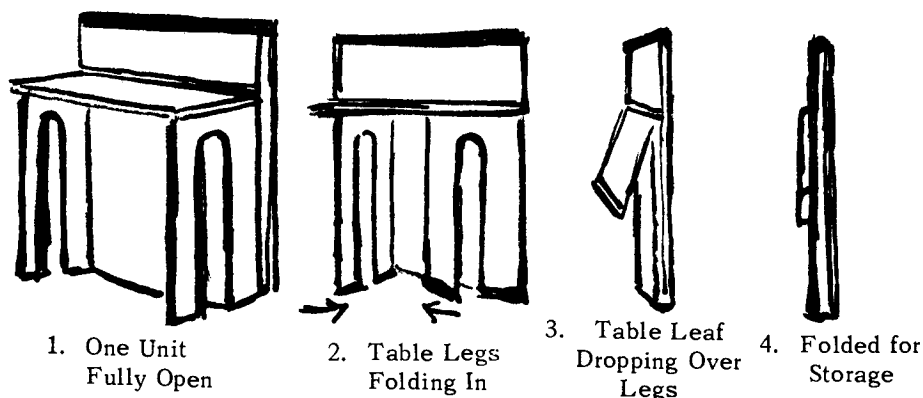
(3) Mildred Gleeson of Silver Spring, Maryland, has designed clever, narrow, folding tables that fit over the chancel rail or can be used independently. These wooden tables are painted white with dark trim at top to match the Colonial decor of the Sanctuary. A wooden strip serves as music-rack; lights are not included. These are nice-looking, high tables. Several units may be pushed together on either side of the chancel rail or the entire unit may be used as one long table. Comment: Mrs. Gleeson suggests using lighter material, too. She and the smaller youngsters have trouble lugging this equipment down halls and stairs.

Here are rough sketches of the Gleeson and Fink tables:

I. Fink Serpentine



II. Gleeson's Chancel-Rail Folding Tables



THE RIVERSIDE CARILLON. Bell Ringers visiting the N.Y. World's Fair or N.Y.C., should make an effort to see and hear the great bells of The Riverside Church, 400 feet above the upper heights of Manhattan. The view alone is magnificent, and on clear days the hills of Pennsylvania, 60 miles away, can be seen. The Riverside Carillon is the largest (heaviest) in the world. The steel framework, together with 100 tons of Bells, weighs more than 500,000 pounds.

The BOURDON, the name given to the *largest* Bell in a Carillon, is the largest *tuned* Bell in the world. It weighs 40,926 pounds, the diameter is 123 inches, the *clapper* weighs 2 tons. The *smallest* Bell weighs 8 pounds. (The largest Handbell made weighs about 10 pounds; the smallest about 6 ounces.)

A little girl named Yolanda once wrote the former Carillonneur, Dr. Lefevere: "All who live near the Church feel for you a silent friendship. The chime is a fairy tower where you keep joyous birds. On Saturdays and Sundays you let them in flight and I hear rushes of beautiful music. Thank you for playing the chimes. Next Sunday I shall blow you a kiss skyward."

CHANGE RINGING. However, Change-Ringing Tower Bell-Ringers of England and the few in America are not always as beloved as the Carillonneurs, hence the development of Handbells, the muffling of Tower Bells, and the boarding-up of Belfries. American Change-Ringers pulling the ropes of the new 10-Bell Ring at the Washington Cathedral have raised the curtain on a ding-dong battle of iambic pentameter. Besides numerous telephoned complaints from the neighborhood, including the party who merely breathed "Shhh" and hung up, a letter of poetical protest was received by the Bishop:

"We beg of you, Bishop, take structural measures
To muffle the sound of your heavenly treasures.
In Christian compassion, restore peaceful bliss
Lest courts enjoin belfries to cease and desist.
We wish you no evil. Religion is swell.
We simply don't care to be 'saved by the bell!'"

Result: 2/3 of the W. side of the belfry and 1/3 of the N. has been boarded up, and Change-Ringing practices are usually held during the afternoon traffic rush hour.

IN MEMORIAM. Bell Ringers on both sides of the Atlantic are mourning at the passing to higher service of Mr. Albert A. Hughes, on August 11 at 79. He was head of the Church Bell Foundry in Whitechapel, London. Mr. Hughes had endeared himself to many with his sincerity, warmth and friendliness. He was a Master Founder who introduced modern harmonic tuning of both Tower Bells and Handbells and invented/designed concrete bell frames for heavy rings and many other improvements. A member of the Ancient Society of College Youths since 1903, he had served as Master for a term and as Treasurer for 40 years. He was a Member of the Central Council of Church Bell Ringers and served as Treasurer of "The Ringing World". He and Mrs. Hughes had visited America several times and attended 2 AGEHR Festivals at Ipswich. Mr. Hughes was very proud of the craftsmanship in the Whitechapel Handbells and was always delighted to hear from American Ringers and to receive them at the Foundry which was also his home. His sons and partners are expected to carry on the tradition.

London Church Bells rang Changes or tolled as the funeral cortege passed. Following the committal at the cemetery, a plain course of Stedman Triples on Handbells was rung at the graveside by four members of the ASCY.

John Donne said that "Prayers ascend to heaven
in troops at a good Man's passing-bell".

(Concluded on page 34)

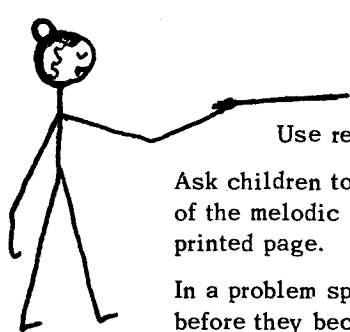
FROM HELEN KEMP

During the primary and junior choir demonstrations at the Indianapolis Seminar, Mrs. James Porter made notes of quotes and comments. Helen Kemp has extended these notes (with Mrs. Porter's permission) into a how-to article for your study and/or review.

Primary Choir Pointers

Work for a certain abandon, joy, sweep. Begin with the *whole* idea, gradually focusing on details. One young primary boy in Denver told me during a demonstration this summer that it was sort of like taking a moving picture of the whole song and then taking snap-shots of certain places.

Help the children *grow into* the music before giving them copies of words and music. For instance, find a characteristic rhythmic pattern, or a repeated melodic phrase. Teach these from the blackboard. Have children look for these things on the music page.



Do not allow children to parrot the word in a meaningless way. Help them to be sensitive to the poetry and cadences and meaning.

Use repetition in a creative way, emphasizing something new each time.

Ask children to picture the melody. Let them use their hands to define the rise and fall of the melodic line as they sing. This leads into the reading of intervals from the printed page.

In a problem spot, sing the music to them, let volunteers echo. Clear problem spots before they become embedded mistakes.

Call on individual children to sing illustrations. Be sure that you share the honors among the children. It is easy to call on the same children who have the speedy up-raised hand. Observe individual personalities. Some children need desperately to be included and encouraged.

Don't allow yourself (or choir mothers) to nag, or the children will rebel. The best solution for ordinary discipline problems is energetic, purposeful mental and physical directed activity.

To help achieve projection, let the children wind up and throw as they sing a note. Be sure that the tone remains in the head voice and is not shouted.

Before primaries sing for a church service, play-act the entire service. Ask the minister to come and tell the children the meaning of various acts of worship.

Primary children learn quickly (if taught) to appreciate the improvement made by a child with pitch or vocal difficulties. Teach them to be a helpful *team* rather than a laughing audience when you work with individuals.

Junior Choir Pointers

QUOTES

Sing like an exclamation point. ——— Something wonderful is happening!

Your backbone should hold you up — not your chair back.

Tuck your chin in; you know what happens when a boxer sticks his chin out!

Sing through your eyes and that imaginary hole in the top of your head.

Singing a high note is something like throwing a ball. Get ready, then let it fly!

A coda is like the big explosion at the end of a fireworks display. Everyone says *abbbbbb* !

Let your body respond to the rhythm. (*allow rather than make.*)

Separate your rib cage from your hips; pull in and lift up.

Have you ever shot with a bow and arrow? Stand to sing the way an archer stands to shoot.

COMMENTS

Try to introduce a new piece through some simple familiar idea or imaginative gimmick (a picture? scripture? story?) before giving them the music. Study the piece thoroughly in advance to find your *in-road*.

Anyone directing a junior choir accepts being an example.

You cannot get freedom in children's singing unless you get it yourself — through posture, rhythmic response, physical co-ordination.

Don't *add* interpretation: it *is* the music. Show it through your face. Children learn by *empathy*.

The face and especially the eyes must be alive. Ask your children to reflect what they see in your face, as your expression changes gradually from complete passivity to joyous alertness.

In conducting a phrase with a high note, consciously stretch your back wide, let one arm go down as the other goes up. This encourages open throats and the children will sing with a certain depth rather than a thin squeek. Sing *through* high notes as a part of a phrase. High notes are not always to be loud notes. If more volume is desired, use the word *full* or *big*.

Underplay minor discipline problems; if magnified, all the choir will be aware. Separate problem children quietly but with firm intent.

Children like form, as in a seating plan. They also like occasional change.

Study rhythm within the feel and swing of the music, not mathematical divisions alone.

Keep rhythm-clapping precise but quiet, or it will begin acceleration. Strive for inner-rhythm to vitalize the outer beat.

Sing or say rhythms on syllables *pa* or *po*. The definiteness of the consonant will encourage clarity.

If you sing the melody of a new piece on some neutral vowel, children can concentrate on reading the intervals. Otherwise, they read the words instead of the notation.

After the music is beginning to be memorized, sing it from the words written on the blackboard or easel tablet. This develops confidence, freedom of singing, and better tone-projection.

Practicing without accompaniment develops a desirable independence, a personal pitch-responsibility, and a tendency toward better tone projection.

To discover children with pitch difficulties quickly and without fuss, have first child in row sing *oo* on a given pitch, others down the line match it, one by one, all sustaining. (They must, of course, stop to take a breath, but can continue to sing immediately.)

Children having pitch problems are often ones who have not learned to sing in the head voice. If you see strained neck muscles and chins raised high in the air, have child drop his head forward as he tries to sing the ascending *who* mentioned later in this article.

If a child cannot match your pitch, *you* come to his pitch, picturing with your two index fingers coming together horizontally as you adjust to his pitch. Ask if he can hear or feel when the pitches are the same. Experiment (privately is best) to help him become pitch-conscious. This takes tremendous concentration from both you and the child.—(patience, too!)

To develop head tone use the *who* sound of a fire siren, beginning low, soaring high, and returning to a lower pitch. All this must be done smoothly, being careful that children keep the *oo* vowel as they ascend instead of going to *ou* as in *ouch*. There should be a definite element of directed abandon in this exercise. To develop high tones, sustain the top pitch of the siren as a singing tone.

(Continued from page 32)



CLAPPER CHATTER. The latest news of *Good Humor* bells! In late August a red-haired Toronto mother was put on a peace bond after she pumped .22 caliber bullets into the tires of an ice cream vendor's truck. Said she, "It was a hot day. I was getting dinner ready. The psychiatrists and doctors will tell you that's the worst time for a mother with the heat and the kids hollering. I heard the *bells* on the truck ringing and that did it". . . .Beloise says if you want to practice your Handbell music at home or *silently*, elsewhere, use empty coke bottles. The neck grip is not a bad substitute. Hey, it works! Use the super-size for larger bells. . . .Somebody pul-leeze explain the facts of Handbells to the good, grey New York TIMES. This paper has recently referred to both "Hand Ball Ringers" and "Handbell Wringers"! . . .Eunice Gross of Hyattsville, Md. sent in a recipe for a Bell-Ringer Salad for your Autumn or Holiday parties: Spread soft cream cheese on 2 pear halves, press together, add "blush" with red coloring, set on lettuce leaf, top with green sprig. Sure enough, it does ap-pear like a Bell. Thanks, Eunice.



DECIBEL MARMALADE SAYS:

"As the bell clinks,
So the fool thinks."

(Good Ringers are cautious and careful about making unnecessary bell sounds.)

October Greetings!

Nancy Poore Tufts

ORGAN RECITAL FOR YOUNG CHILDREN

Who ever heard of an organ recital for young children? The people around Granby, Connecticut have heard of them. Milton Grafrath, Jr., Guild-member-organist of South Congregational Church again this year is planning such a recital. He had such a program last year and said he "had a rather good assemblage and parents came, too."

"This year I find it difficult to put together a series of organ pieces that really support a dignified yet churchly program FOR CHILDREN without running into Squirrels, Cats, and other hazards to a spiritual kind of mood. . . .SO I'm putting on manuscript 7 descriptive organ pieces based on seven prayers which will be inserted into the program with the title of the organ number ALL headed up under the plan of 'Children's Prayers through the Day':

- | | |
|-------------------|----------------------|
| 1. Waking up | 3. The Lord's Prayer |
| 2. Grace at Meals | 4. Bed-Time Prayers" |

Mr. Grafrath went on to explain, with a good deal of insight we feel:

". . .There is no literature other than hymn tunes or carols which has the slightest SPIRITUAL inspiration for this age level (non-readers) and who wants to turn to animals and insects in church . . . or boiling tea kettles and wooden legs (i.e., Clokey's Fireside Suite). Please don't imagine I am maligning dear old Clokey . . . he's done a remarkably fine job along his own lines and the definitely churchly things are quite good and numerous. Its only that we need some inspiration for others to get going along the lines of writing things proper for our children to associate in a purely religious sense . . . never mind the nature worship and pat-a-pan songs which I fear are infiltrating the curriculum in our Sunday Schools along with finger painting, and other gadgets which lead to very little, if any, religious connection!!!


"Incidentally, I do not agree with the, I hope now outmoded, idea that no child or person at any level should ever sing in church words which he does not thoroughly understand! What minister can, in the theological words we use, EXPLAIN the Trinity??? Yet it is important to know about it and to realize that this EXISTS; the same goes for the Nicene Creed, and the 'hard' to understand section of The Lord's Prayer 'and lead us not into temptation. .' BUT to *know* the text is more important than to be able to expound on the theological implications of it."

His organ recitals for children are held on a Sunday evening at 7 o'clock and lasts for 25 minutes. They are what he calls "talking recitals" in which each number is explained before it is played.

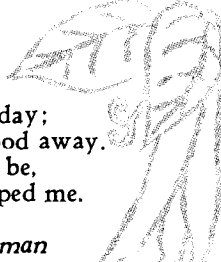
Here is a challenge for the organists and a challenge for the composer. Who will "follow in his train"?

TWO THOUGHTS:      

PATIENCE



The baby helped snap beans today;
She saved the bad, threw good away.
I thought how patient God must be,
When I help Him as she helped me.



— Alabama Churchman



COMMENTARY

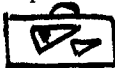
LAST SUNDAY our priest talked on the multiplication of the loaves and fishes, and pointed out that God can take what seems to be an inadequate gift and use it. Later I looked up the various accounts and noticed that St. John alone describes the loaves; the other Evangelists speak only of loaves, but St. John says that they were barley loaves. That is significant, be-

cause in ancient Palestine and Syria, as today, barley bread was eaten by only the poorest folk; anybody who could afford it ate wheaten bread, and to have to eat barley bread was a sign of being in the lowest social and economic stratum. The detail, small as it is, suggests that God can take the smallest and seemingly poorest offering and use it." — From a letter

FROM HELEN KEMP

Dear Guilders:

October's bright blue weather—! We are revelling in the first cool days of fall. The last few weeks of summer were not exactly relaxing ones at our house. Have you ever tried getting three in the same family shopped for, packed up and sent off to college? It is quite an experience!



You might be interested in whereabouts of the younger generation of *Operation Windmillers*. Julie is a junior at Westminster Choir College in Princeton, New Jersey. She is singing with the touring choir. She will have the ——— shall we call it honor? experience? privilege??? — of having brother Mike enrolled as a Freshman at the same school this year. John is in his second year at Oklahoma State University as an architecture major. Peggy entered 7th grade ——— a "junior higher" now. Kathy is a third grader this year. The big thing about life now is the fact that she has a bed-room to herself, and her own personal bulletin board.

At our own church all thoughts are being focused toward the completion of the new sanctuary. The first service of worship to be held there will be on Thanksgiving Day.

There are many exciting plans for the year. A major part of my personal plans have to do with Childrens' Choir Festivals and Workshops. I am listing these for you in the hope that you might be able to come to one of these sessions. Perhaps you have been thinking about having such a session for your Choristers Guild Chapter, or for the music leadership at your church. Transportation is a major expense. Perhaps there would be a date and a place listed here that might fit into plans for a time with you.

WORKSHOP AND FESTIVAL SCHEDULE 1964 - 1965

Helen

Oct. 5	Junior Choir Demonstration AGO Oklahoma City Chapter	Fred Haley, Organist St. Luke's Methodist Church North Robinson Street Oklahoma City, Oklahoma
Oct. 11, 12	Church Music Workshop Dayton Choirmasters' Club AGO Dayton Chapter	Dr. Betty Jean Thomas Horseshoe Bend Road Ludlow Falls, Ohio
Oct. 13, 14	Junior Choir Demonstration Milwaukee Chapter Choristers Guild	Lauretta Cotton 2831 South Ellen Street Milwaukee, Wisconsin
Nov. 14, 15	Workshop and Festival Choral Directors' Guild Wichita, Kansas	James McKinney 1738 Drollinger Road Wichita 18, Kansas
Feb. Dates being worked out for West Virginia and Ohio.		
Mar. 20	Childrens' Choir Festival AGO and Choir Directors Omaha, Nebraska	Roger B. Arnold 421 South 36th Street Omaha, Nebraska 68131
Mar. 27	Junior Choir Festival Methodist Conference Albuquerque, New Mexico	Harry R. Hook First Methodist Church Albuquerque, New Mexico
May 1	Junior Choir Seminar Church of Jesus Christ of Latter Day Saints Independence, Missouri	Frank K. Hunter The Auditorium—Music Department Independence, Missouri
May 2	Junior Choir Festival Bethel College North Newton, Kansas	J. Harold Moyer, V. Pres. Mennonite Song Festival Society Bethel College, North Newton, Kansas
May 24	Junior Choir Workshop Canton, Ohio (plans incomplete)	
June 14 - 18	Choristers Guild Seminar Augustana College Rock Island, Illinois	Dr. F. L. Whittlesey 440 Northlake Center Dallas, Texas
July 14 - 16	Church Music Workshop Alabama-West Florida Chapter NaFOMM Huntingdon College, Montgomery, Alabama	Miss Eleanor Baugher First Methodist Church Dothan, Alabama
Aug. 4 - 11	Biennial Convocation of NaFOMM Winston-Salem, North Carolina	Cecil E. Lapo Directory of Ministry of Music P.O. Box 871 Nashville, Tennessee

SUPPLEMENTS

Number I

We are pleased to start a new anthem by Ellen Jane Lorenz on its mission of service this month. Ellen Jane has been an enthusiastic member of the Guild for 9 years. We are honored to have her make this fine contribution to the Guild anthem series.

Many composers have set music to Mary Edgar's prayer, "God Who Touchest Earth With Beauty" but most of them have let the words carry them into somewhat elaborate flights of musical color. In our supplement you will find the simple, earnest prayer set to a simple and appropriate melodic line. It is a personal prayer in both text and tune. To make it smooth, some careful teaching of doublets and triplets will need to be done. The advice of the composer – "moving very freely" – must be heeded to give the prayer an extemporaneous feeling. Ellen Jane has included an optional part for a high instrument. This will add a pastoral touch and a bit of height to the music. The melody is relatively low; this, I feel, is in keeping with the spirit of the prayer.

Let us learn a little about the composer!

Ellen Jane Lorenz, composer, was born at Dayton, Ohio. Following her public school days she attended Wellesley College (B.A. '29 with Honors in Music), Northampton Institute of Music Pedagogy, and the University of Akron. At the close of her college days she taught high school for two years and then went to Paris to study composition with Nadia Boulanger. The next year (1932) she joined the Lorenz Publishing Company staff, and in 1940 was appointed editor-in-chief, a position she held for 23 years.



She has served in many positions with notable success: directed music activities of student house of American Church while studying in Paris; choir director, Akron and Dayton, Ohio; director of Dayton Madrigal Singers; President of Dayton Choirmasters' Club; member of Dayton Chamber of Commerce Music Committee, and is active in the preparation of notes on young people's concerts by the Dayton Philharmonic Orchestra. Miss Lorenz was elected to ASCAP membership in 1938, is a member of the National Association of Composers and the Dayton Music Club.

Ellen Jane Lorenz Porter (she was married to James Porter, Dayton organist, in 1938), was awarded Honorary Doctor of Music from Lebanon Valley College in 1946. She is represented in the catalogs of many leading music publishers, as well as having hundreds of compositions published by the Lorenz Publishing Company. She has won a number of prizes for her compositions. She is an authority on the copyright law.

Mr. and Mrs. Porter reside at 324 Oak Forest Road, in Dayton, Ohio.

With a smile in her typing she recently explained that she was the personification of ecumenicity: brought up as Methodist, now Presbyterian, serving currently in an Evangelical United Brethren Church, she has directed also in Baptists, Congregational, Lutheran and Christian Churches; she added, "I once gave an address on church music at Ridgecrest!"

Number II

"Wonder who first sang these carols." This month we bring you the second page of "The Birthplace of Familiar Carols." We believe these will interest the children and will help a bit in leading them to appreciate our "heritage in hymns". These sheets, M-10, last month's supplement ("It Came Upon a Midnight", "O Little Town of Bethlehem", "What Child is This?") and M-11, are available in quantities for 5¢ each at Headquarters.

Number III

M.E.M.'s series, of which this is #2, are of special interest to older children. They deal with choir problems which beset the director of Junior Hi-ers. Maybe through the ideas caricatured the young people will "get-the-point" and see themselves. "A picture is worth a thousand words" – or was it a million! and is a relief for the director from always talking.

This cartoon, along with all others in the "C" series is available in quantities at 5¢ each at Headquarters. More cartoons, both "Irving's" and "MEM's" will be coming along in the months ahead.

Do you read the JOURNAL OF CHURCH MUSIC published by Fortress Press? You should; it is a fine monthly publication. They have started a series called, "Church Music Around the World". This month is on Japan. They included (with our permission) our A-10, "A Japanese Carol" in their illustrating music. This series should be of special interest to us because of our overseas members, our Brotherhood of Song. We have Guild members in twelve foreign countries.

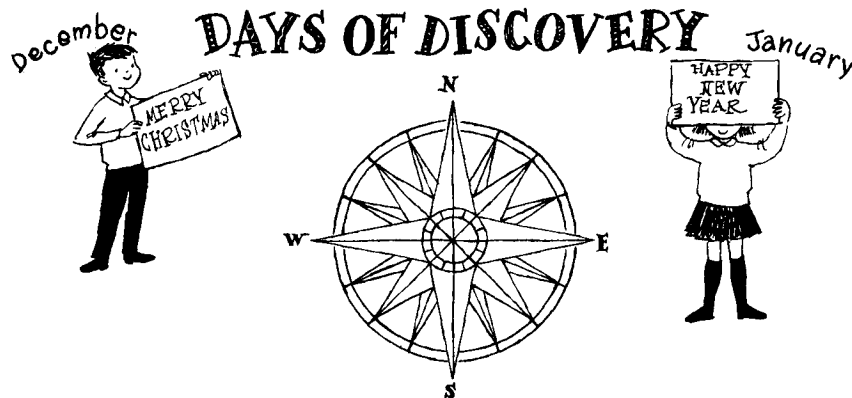
Helen Pfatteicher, C-G'er, is the Editor of the JOURNAL. In this same issue, September 1964, there are two other articles of interest to all C-G'ers by two C-G'ers — "Organizing a Youth Choir" by Philip T. Blackwood and "Enrolling Members in the Children's Choirs" by Florence Rubner. If you are interested in this magazine write to another CG'er — A. Leonard Lilyers, Circulation Manager (and the Vice-President of the Guild) 2900 Queen Lane, Philadelphia. The price is \$3.75 a year.



For the biggest monies-worth of ideas you ever received, send a quarter to:

Children's Program, American Friends Service Committee
160 N. 15th Street, Philadelphia, Pa. 19102

and ask for:



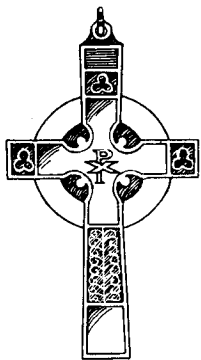
This, and other material you will get from them, will give you many *ideas* for worthwhile extra activities for the holiday season. This Service Committee is really doing something about "Peace, good will toward men".



A while ago, Mrs. F. G. Alexander of Midland, Texas wrote:

"You might be interested in the children's choir program of our church. We have no minister of music, and reorganized last year, (after several years of no youth choirs at all) with volunteer women from the adult choir. We now have close to *ninety* children in three choirs, Primary, Junior and Jr. High, and nine volunteer directors and workers, all fiercely dedicated to the choirs! We have in common — who said it last summer at the Seminar? — 'love of God, love of music, and love of children'. The communicant membership of our church is just a little over 600. We are very grateful to the Choristers Guild, and the materials of Ruth Jacobs and Mabel Boyter for helping us learn quickly things we didn't have time to learn from experience!!"

Blessed are they who labor for the love of God and children.



The Guild Silvertone Crosses have been used by different ones of you in different ways. Some have given them for a special award to a chorister, some have given them to choir-mothers, etc. Mrs. W. R. Davis of Cuyahoga Falls, Ohio recently wrote, "Please send me one of the service crosses and silver chain. This year I plan to award the Service Cross when a child has attended 100 rehearsals and/or services." What an incentive to faithfulness for any child, or adult!



Word has come to Headquarters of the new season's plans of some of the Guild Chapters. Denver, Milwaukee and Dallas have been heard from. Let us hear from all the Chapters. There are prospects of several new Chapters in various parts of the country. Guild members living in the general Boston area might write Murray G. McNair, 3 Beaumont Ave., Gloucester, Mass. and those in the Los Angeles area contact William E. Darst, First Methodist Church of Alhambra.



Twenty copies of the September LETTERS came back to us because Guild members had moved and had not informed us. If you plan to move, please drop us a line *before* the moving date so we can correct our records and you will not miss an issue.



Have you marked your calendar? June 14-18, 1965, Augustana College, Rock Island, Illinois —
CHORISTERS GUILD SEMINAR

MATERIALS AVAILABLE AT CHORISTERS GUILD HEADQUARTERS

440 Northlake Center, Dallas, Texas 75238

This listing (October 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

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	15¢
A-6	A Spring Carol	Combs	30¢
A-7	Ballad of the Dogwood Tree	Davis	15¢
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¢
A-28	God's Requirements (Old Testament)	Adler	20¢
A-29	{ Shepherds Rejoice The Light of God (A Choral Benediction)	Spinney	15¢
A-30	God Who Touched Earth With Beauty (optional violin or flute part)	Lorenz	20¢

REGARDING PRICES

There is a \$1.00 minimum on all orders.

The Guild pays the postage if your check accompanies the order.

Postage will be added on all orders of less than \$5.00 which require billing.

A 10% discount is allowed on 50 or more copies of one anthem or in combinations.

THE "H" SERIES (HYMN STUDIES)

5¢ each page

These studies are designed for use in children's choir work-books. These will be useful to the director to glean fresh ideas for teaching the hymns. Those marked with an asterisk (*) have the hymn printed with the study; in some cases, melody alone; others, the full hymn. The hymn studies indicated as in a series may also be used separately.

(*)	H-1	All Creatures of Our God and King	Hymns Through the Centuries, using "Time-Capsule" idea	(*)	H-39	Shepherd of Tender Youth
	H-2	All Things Bright and Beautiful		(*)	H-40	Our Father Who Art in Heaven
	H-3	Come Ye Thankful People, Come		(*)	H-41	Good Christian Men Rejoice
	(*)	H-4		(*)	H-42	Now Thank We All Our God
	(*)	H-5		(*)	H-43	Jesus Shall Reign
	H-6	For the Beauty of the Earth		(*)	H-44	Be Thou My Vision
	H-7	Hosanna, Loud Hosanna		(*)	H-45	Life Is Good, For God Contrives It
	(*)	H-8		(*)	H-46	Sing Them Over Again
	(*)	H-9		(*)	H-47	Just As I Am, Thine Own To Be
	H-10	Psalms 150 (to be used with (H-9))		(*)	H-48	Our Church Proclaims God's Love and Care
(*)	H-11	Now the Day Is Over	My Hymnal and my Bible, using both Old and New Testament	(*)	H-49	The Voice of God Is Calling
(*)	H-12	O Come, O Come, Emmanuel		(*)	H-50	Once to Every Man and Nation
(*)	H-13	O Lord of Heaven and Earth		(*)	H-51	Sing Praise to God
(*)	H-14	Rise Up, O Men of God		(*)	H-52	Lo How a Rose E're Blooming
(*)	H-15	The God of Abraham Praise		(*)	H-53	Love Divine, All Loves Excelling
(*)	H-16	Ye Servants of God		(*)	H-54	He Who Would Valiant Be
(*)	H-17	Take My Life (hymn of dedication)		(*)	H-55	O Spirit of the Living God
(*)	H-18	O God Our Help in Ages Past		(*)	H-56	Onward Christian Soldiers
(*)	H-19	Let Us With Gladsome Mind				
(*)	H-20	Gracious Spirit, Dwell in Me				
(*)	H-21	May the Grace of Christ Our Savior	Basic Christian Beliefs in Hymns	(*)	H-57	A Mighty Fortress
	H-22	As With Gladness Men of Old		(*)	H-58	Come Thou Long Expected Jesus
(*)	H-23	When Thy Heart with Joy O'erflowing		(*)	H-59	Come Thou Almighty King
	H-24	God Be in My Head		(*)	H-60	How Firm A Foundation
	H-25	O Sacred Head Now Wounded		(*)	H-61	O Morning Star -- How Bright Appears
	H-26	Praise the Lord, Ye Heavens Adore Him		(*)	H-62	Christ the Lord is Risen
	H-27	God Who Touchest Earth With Beauty		(*)	H-63	Built on the Rock
(*)	H-28	Praise to the Lord		(*)	H-64	For All the Saints
(*)	H-29	Infant Holy, Infant Lowly		(*)	H-65	Hope of the World
(*)	H-30	O Brother Man		(*)	H-66	The King of Love
(*)	H-31	We Thy People Praise Thee				
(*)	H-32	Long Ago and Far Away (Christmas)				
	H-33	Thou Didst Leave Thy Throne				
(*)	H-34	Holy, Holy, Holy				
(*)	H-35	Into the Woods My Master Went				
(*)	H-36	We Would See Jesus				
(*)	H-37	Immortal, Invisible				
(*)	H-38	If Thou But Suffer God to Guide Thee				

H-58 through H-66 will be printed consecutively in the monthly LETTERS, during 1964-1965.

REGARDING PRICES

There is a \$1.00 minimum on all orders.

The Guild pays the postage if your check accompanies the order.

Postage will be added on all orders of less than \$5.00 which require billing.

A 10% discount is allowed on 300 or more copies of hymn studies (or in combination with "DO", "C", "M" and "S" series).

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).....	1.00
CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs	
revised 1964 by A. Leslie Jacobs	
(Complete, accompaniments and words):	
1-5 copies - 50¢ each	26-199 copies - 35¢ each
6-25 copies-40¢ each	200 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

Intended to be used by the children in connection with the ABC's of the DO RE MI's (see above).

Chart I	Review Sheet 4	Notes and Rests
Chart II	Review Sheet 5	Letter Names Review
Chart III	Review Sheet 6	Keyboard Chart
Review Sheet 1	Review Sheet 7	My Heart Ever Faithful
Review Sheet 2	Review Sheet 8	Work Page
Review Sheet 3		

THE "C" SERIES

(Cartoons for bulletin boards or choir work-books)

5¢ each page

IRVING (19 in series)
(To be continued)

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
17. Paying attention is the best way
18. A singer with a stiff neck - -
19. Irving sings to express his joy

WHICH IS THE WAY? (8 in series)

1.to start the year?
2.to learn our songs?
3.to act in church?
4.to be on time?
5.to help the choir?
6. Finding a good excuse?
7. My attendance chart?
8. Making the director mad?

MEM (4 in series)
(To be continued)

1. Who put the hearse in rehearsal?
2. Who's the pest in the vestment?
3. Be the emBODYment of music.
4. Choir-attitudes

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- | | |
|--|---|
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"O Little Town of Bethlehem" |
| M-3 Psalm 100 | "It Came upon the Midnight Clear" |
| M-4 Christmas Alphabet | "What Child is This?" |
| M-5 Head of Christ (cutout shadow picture) | M-11 Birthplace of Familiar Carols
"Angels we have heard" |
| M-6 Choir Boys on Stairs (scale study) | "Silent Night" |
| M-7 Kitty-Doggie (high-low musical game) | |
| M-8 Choristers Prayers (in art drawing) | |
-

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- S-5 THE OLD WOMAN WHO LIVED IN THE SHOE (A publicity folder especially for Primaries.)
- S-6 THE SPOTTED PUPPY (A "missed you" postcard reminder especially for Primaries — **50 for \$1.00.**)
- S-7 Window Attendance Chart (printed on heavy paper for coloring by the child).
-

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Order all music and materials from:

CHORISTERS GUILD, 440 Northlake Center, Dallas, Texas 75238



ST. NICHOLAS PARISH CHURCH, OBERNDORF—In the little Austrian town of Oberndorf near Salzburg was born one of the best-loved Christmas songs, "Silent Night." According to tradition the words were written by the parish priest, Joseph Mohr, at Christmas time 140 years ago when the church organ broke down and a song was needed for the choir to sing at Christmas services. The music was composed by Franz Gruber, schoolteacher and church organist.

Angels We Have Heard on High

Translated



mf

1. An - gels we have heard on high, Sweet - ly sing - ing o'er the plains,
 2. Shep - herds, why this ju - bi - lee? Why your vi - ci - ous songs pro - long?
 3. Come to Beth - le - hem, and see Him who the an - gels sing,

And the moun - tains in re - ply re - spond with their vi - ci - ous strains.
 What the glad - some tides be - lieve, they sing?
 Come a - dore on this day the King.

REFRAIN



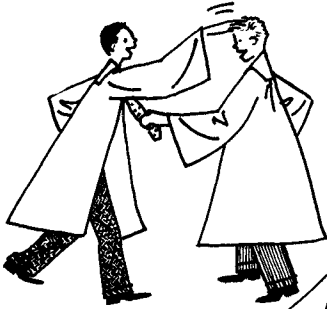
Glo - ri - a

in ex - cel - sis De - o, — Glo -

cresc.
 ri - a in ex - cel - sis De - o.

ST. PETER'S BASILICA, VATICAN CITY—The jubilant "Gloria In Excelsis Deo" is the chorus of a traditional French-English song, "Angels We Have Heard On High." The Gloria, "Glory to God In The Highest," is said to have been the first Latin hymn sung universally and also to be the Angels' Song that Bishop Telesphorus of Rome asked worshipers to sing on Christmas Day A.D. 129.

Who's the Pest in the Vestment?



So boys and boys - and we expect it -
Wouldn't have it otherwise!
But when you're wearing vestments,
Come on - calm down, you guys!



This jewelry was confiscated
just in the nick of time:
The choir director spotted it
At the last stroke of the chime!



Petticoats and hoops so full -
We really shouldn't hide her -
But even if she gets it looked,
No one can sit beside her!



The girls who wore these robes today
Stopped for a while without a wrinkle -
But when they put them on next week
They'll look like Rip Van Winkle!

A bobby pin is too simple
To hold this golden hair -
Besides, the ribbons acquire
Make sparks in the air!



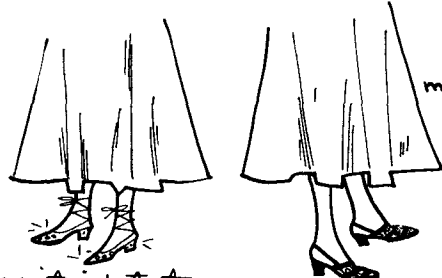
It's nice she had a date last night -
Her flowers are very pretty.
But can't she wait to show them off?
It really is a pity!



mem...dallas



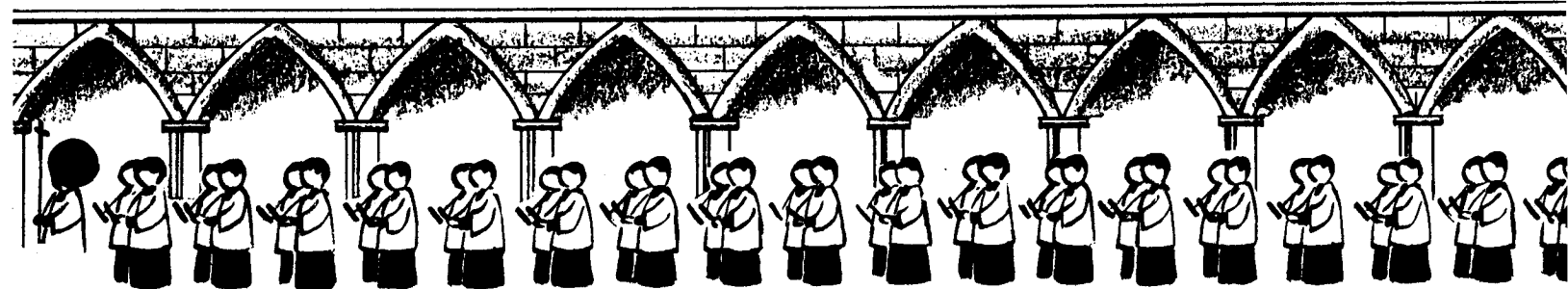
A vestment gives one dignity,
And those who wear them know
That they must walk with studied poise
Wherever they may go!



mem

High heels are quite important -
To give a firm foundation -
But is it necessary
To show such ostentation?

The black and white you see here
Are really red and gold -
I'm all her technician,
She's a picture to behold!



CHORISTERS GUILD SEMINAR

Music Packet

Title	Composer	Pub. & No.
Lamb of God	Decius-Pooler	Augsburg #1383
He is Risen	Walter L. Pelz	Augsburg #1358
Jubilate Deo	Richard Purvis	Leeds LK 42
Now Let us All Praise God and Sing	Gordon Young	Galaxy #2207
Christ the Lord is Risen Today	David	Remick #10-G 1855
Songs and Hymns for Primary Worship (Book)		Westminster Press
Mary's Wandering	David H. Williams	Gray #2794
Now Sing We, Now Rejoice	Praetorius-Bliss	Augsburg #1350
The Agincourt Song	arr. Johnson	Galaxy #1611
Psalm 23	John Kemp	Golden Music Pub., Box 383, Golden, Colo. #G 12

(This Packet was used by the demonstration choirs of the Kemp's.)

Note: All materials available from Lutheran Church Supply Stores,
2900 Queen Lane, Philadelphia, Pa. 19129.

CHORISTERS GUILD SEMINAR ANTHEMS FOR JUNIOR & YOUTH CHOIRS - Tufts

2

Title	Composer	Pub. & No.
A Child's Prayer	Bathelson	Shawnee E-35
Arise, O God, and Shine	Young	Galaxy GMC2232
Behold the Lamb of God	Bouman	Concordia-1088
Christ the Lord is Risen Today	Eichhorn	Gray 2124
Come, Holy Spirit, Come	Wolff	Concordia, 1356
Create in Me a Clean Heart	Bouman	Concordia 1143
Fairest Lord Jesus	Willan	C. F. Peters, 6233
From All that Dwell Below the Skies	Young	Galaxy 2241
Holy, Holy, Holy (Sanctus)	Faure	FitzSimons 5017
Jehovah's Throne	Clokey	Flammer, 86148
Let Us with a Gladsome Mind	Warner	Summy-Birchard, 2063
Lord of All, to Thee We Pray	Grieg-Hirt	Witmark W3685
Praise, My Soul, the King of Heaven	Fryxell	C. Fischer, CM-7312
Praise Song (Gesangbuch)	Williams	Flammer 84724
Psalms of Praise	Darst	Gray, 2471
Praise Ye the Lord	Williams	Hughes, Wrexham, N. Wales
The Sun Shines in Splendour	Warner	Gray 2589

CHORISTERS GUILD SEMINAR CHRISTMAS - Tufts

Title	Composer	Pub. & No.
A Great and Mighty Wonder	Praetorius-Cassler	Augsburg 1243
A Thousand Christmas Candles	Kohler-Nelson	Choir School Guild
Mary's Lullaby to the Infant King	Warner	Summy-Birchard 1611
Shepherd's Song	Giasson	Galleon, 1016
Shout the Glad Tidings	Williams	Augsburg, 1253
The Manger Carol	Caldwell	Schmitt, Hall & McC. 2555
To Us is Born & I Saw 3 Ships	Ehret	Marks 4074

Come to the Manger	Kountz	Galaxy 2252
Here is Spring (Easter Carol)	Paget	Elkin-Galaxy 2628
O Savior Blest	Hutson	Shawnee A-604
Sing We Noel	Pitcher	Summy-Birchard, B-264
Slumber, O Holy Jesus	Wood	Abingdon APM-147
Soldiers of Christ, Arise	Warner	Abingdon APM-333
The Lamb	Wood	Abingdon APM-206
The Morning Star (Epiphany)	Hagen-Pfohl	Brodt 204
The Sanctus	Dietterich	Abingdon APM-191
To Shepherds Fast Asleep	Davis	Galaxy 2243

Tufts CHORISTERS GUILD SEMINAR YOUTH CHOIR OR ADVANCED JUNIOR CHOIR

Title	Composer	Pub. & No.
Carol of the Heavenly Hosts	Kountz	Galaxy 2253
Come, Come Away!	Pendleton	R. D. Row 448
Here with the Ox and Donkey Gray	Couper	J. Fischer 8658
I Love Thy Kingdom, Lord	Weaver	Galaxy 2247
Instruments, Waken and Publish Your Gladness	Buxtehude	Concordia 1422
Lord of Life and King of Glory	Bitgood	Flammer 84718
O Lord, I Meditate on Thee	Gibbons-Nichols	Canyon 6405
O Morning Star	Praetorius-Pfatteicher (2 part)	R. D. Row 232
Wake, Awake for Night is Flying	Praetorius-Pfatteicher	R. D. Row 231
While Shepherds Watched	Titcomb	B. F. Wood, 634
Cantata: "Earth Shall be Fair"	Ward	H. P. Galaxy
Chorale Anthems Vol. 1 (14 Anthems)	Pasquet	Augsburg
Soprano-Alto Anthems	Dunsmore	Schmitt, Hall, & McC.
The Chapel Choir for Junior Chorus	Couper	J. Fischer

Note: All materials available from Lutheran Church Supply Stores,
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Anthems With Handbell or Chime Parts for the Handbell Classes

Title	Composer	Pub. & No.
A Child's Prayer	Pfausch	Choristers Guild A-27
Hear the Bells French Carol	Hadler	Lorenz
<u>Easter Anthems</u>		
Bells of Easter	Emery	C. Fischer 7373
Christ the Lord Is Risen Again	Vulpius-Couper	C. Fischer 7347
Hosanna to the Son of David	Lorenz	Abingdon APM-266
Sing Alleluia Forth	Marshall	C. Fischer 7328
<u>Christmas Anthems</u>		
A Christmas Bell Song	Couper	Choristers Guild
Bells of Christmas	Whittlesey	Flammer 86165
Good Christian Men, Rejoice	Lorenz	Lorenz 8594
Hear the Bells of Christmas	Whittlesey	Abingdon APM-228
Hearken All, What Holy Singing	Rawls	J. Fischer 9474
Joy to the World	Couper	Flammer 86187
Merrily on High	Hadler	Lorenz E-13
Now Behold Our New Found Joy	Couper	J. Fischer 9239
Rejoice and be Merry	Bell, Recorders Hinton	Oxford
Shepherds on Watch	Couper	J. Fischer
The Cradle	McLaughlin	Flammer, 86188
The Star was like a Candle	Staley	Flammer 84685
With Voices and Bells	Edwards	Mills 2051
Carols and Songs for Ringing	Johe	Flammer
Familiar Melodies for Handbells	Whittlesey	Flammer
Handbell Ringing	Parry	C. Fischer
Original Compositions for Handbells	Tufts	Flammer
Also 2 Chart Packages from Lorenz	1. Famous Tower	2. Service Music for Bells

RECOMMENDED MUSIC LIST FOR CHILDREN'S CHOIRS

HELEN KEMP

I. Collections

We Go To Church	Jane Marshall	C. Fischer
New Songs for the Junior Choir	Lee Hastings Bristol	Concordia
"Eight" for Junior Choirs	George Lynn	Golden Music Pub.
Three for Christmas	George Lynn	Golden Music Pub.
Lo! A Star (Christmas cantata)	Robert Graham	Broadman Press
What Gift Have I? (Christmas cantata)	Robert Graham	Broadman Press
Voices of Worship	Don Malin	B. F. Wood Music Co.
12 Sacred Canons	Cooperative Recreation Service, Delaware, Ohio	
World Around Carols (packet of 6, with record)	Cooperative Recreation Service, Delaware, Ohio	
Anthems for Junior Choristers	Lovelace	Summy-Birchard
The Morning Star Choir Book	Paul Thomas	Concordia
The Greenhill Junior Choir Book Unison/S.A.	K. K. Davis	E. C. Schirmer
Descants on Christmas Carols	Auditorium Series #47	- Hall & McCreary
God's Singing Children	Lorenz & Hadler	Lorenz Pub.
Songs for Little People	Danielson & Conant	Pilgrim Press
The Whole World Singing	Edith Lovell Thomas	Friendship Press
Noels - a Collection of Christmas Carols	Marx & Anne Oberndorfer	FitzSimons Co.
Praise Him	Roy Ringwald	Shawnee Press
Songs for Early Childhood	Westminster Press	Westminster Press
A Child Sings	Marie Pooler	Augsburg
Sing for Joy	Norman & Margaret Mealy	Seabury Press
Songs and Hymns for Primary Children	1963	Westminster Press
The Chorister's Little Hymnal		Choristers Guild Dallas, Texas
Concordia Hymnal #10	Compiled by Huntington and Robinson	E. C. Schirmer
The Canyon Hymnal for Boys and Girls		Canyon Press, Inc.
The Leader's Edition		
The Junior Edition (melody edition)		
The Primary Edition (melody edition)		
With Voices and Bells	Arthur C. Edwards	Mills Music 2051
Rounds and Canons	Wilson	Schmitt, Hall, McCreary
Tuning Up Songs	Rosemary Hadler	Lorenz

ANTHEMS - GENERAL AND THANKSGIVING

A Hymn for Thanksgiving	David H. Williams	Summy-Birchard B-2113
Jesus, Live Within My Heart	Alice Jordan	Summy-Birchard B-218
We Thank Thee, Lord	W. C. Harvey	H. W. Gray 3
O Lord, Our Governor	Marcello	Concordia 98-1045
Give Ear Unto Me	Marcello	H. W. Gray 1522
All Peace to God Who Reigns Above	Ludwig Lenel	Concordia 98-1142
The Lord Is My Shepherd	Lloyd Pfausch	Summy-Birchard 5025
A Seasonal Thanksgiving	Thiman	G. Schirmer 8740
Come, Together Let Us Sing	Bach	E. C. Schirmer 1001
A Thanksgiving Hymn	Thiman	Mills Music 5018
My God, Accept My Heart	Bridges-Sheppard	B. F. Wood 802
Silver Lamps	Brook	Oxford OCS1134
Let All Things Now Living	K. K. Davis	E. C. Schirmer 1819
My Jesus Is My Lasting Joy	Bitgood	H. W. Gray 2727
A Festival Chime	Gustav Holst	Galaxy 8

Three Carols for Juniors	V. Earle Copes	Canyon Press 6005
Jubilate Deo	R. Purvis	Leeds L143
Ballad of the Dogwood Tree	Brookes M. Davis	Choristers Guild A7
Growing Like Jesus	Jane Marshall	Broadman 485-37048
Sing We Alleluia	Jeanne Shaffer	Broadman 485-37050
All Things	John Leo Lewis	Summy Birchard B-1629
Carol of the Mother	Lovelace	
For Hard Things	Jane Marshall	Choristers Guild A26
Sing to the Lord of Harvest	Willan	Concordia 98-1643
For the Beauty of the Earth	Curtis York	Carl Fischer C. M. 549
For the Blessings of Our Days	Arr. Max Krone	Kjos Music Co. 4218
Give Thanks	Frances Williams	Harold Flammer 86062
God Is My Shepherd	Anton Dvorak	H. W. Gray Co. 1886
God's Candles	Royal Stanton	Choristers Guild A23
Hang Up a Star for the Lord	George Lynn	Golden Music Pub. G3
A Hymn of Praise to the Creator	Eric Thiman	H. W. Gray Co. 2286
Beautiful Saviour	Arr. Carl Mueller	Carl Fischer CM6345
Brother James' Air	Arr. Gordon Jacob	Oxford OCS166
Can You Count the Stars?	John Burke	Choristers Guild A20
Let All the World in Every Corner Sing		
	William J. Reynolds	Broadman Press MF418
Let Us With a Gladsome Mind	Christopher Thomas	H. W. Gray Co. 2686
Lord and Saviour, True and Kind	Bach-Lovelace	Harold Flammer 86162
Now Let Us All Praise God and Sing	Gordon Young	Galaxy Music Corp.
Sing to the Lord of Harvest	Jane Marshall	Broadman Press MF 570
Spring Prayer	Mary Caldwell	Summy-Birchard B-2113
We Thank Thee, Lord, For This Fair Earth		
	W. C. Harvey	H. W. Gray 3
Dear Christians, Praise God Evermore	Johann Kindermann	Concordia 98-1503
All Beautiful the March of Days	Cecil Lapo	Abingdon Press APM-202
My Shepherd Will Supply My Need	Marie Pooler	Augsburg PS 609
All Praise To Thee	Tallis-Marie Pooler	Augsburg 1318
In the Name of the Lord	Ronald A. Nelson	Augsburg 1329
The Lord My Shepherd Is	Austin C. Lovelace	Augsburg 1284
Come, Lord, and Rule	Eric H. Thiman	H. W. Gray 1932
Jesus	Jane Marshall	Carl Fischer CM7126
At Thy Feet	J. S. Bach	B. F. Wood 241
Blessed Man Whom God Doth Aid	Austin C. Lovelace	J. Fischer 9059
Long Hast Thou Stood, O Church of God	Ludvig Lindeman	E. C. Schirmer 1765

CHRISTMAS ANTHEMS

Jesus, Jesus, Rest Your Head	Appalachian Carol	G. Schirmer 8302
Glory to God in the Highest	G. B. Pergolesi	Carl Fischer CM6896
Christmas Song	G. Holst	G. Schirmer 8119
Carol of the Questioning Child	Kountz	G. Schirmer 9893
Three for Christmas	George Lynn	Golden Music Pub. G2
Lo, I Bring Tidings	Johann Vierdank	J. Fischer 9156
(a concerto for two like voices, two instruments and organ)		
The Little Child Upon the Straw	Lovelace	Choristers Guild A21
Lo! A Star (Christmas cantata)	Robert Graham	Broadman Press
What Gift Have I? (Cantata)	Robert Graham	Broadman Press
Good Christian Men, Rejoice	Ellen Jane Lorenz	Lorenz 8594
Why Do Bells on Christmas Ring?	Field-Rinehart	B. F. Wood 796
Prepare Thyself, Zion	J. S. Bach	E. C. Schirmer 1032

Note: All materials available from Lutheran Church Supply Stores,
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Christmas 'Round the World Book I	Ruth Heller	Summy-Birchard
Japanese Christmas Carol	T. Charles Lee	H. W. Gray 2767
Zither Carol	Arr. Malcolm Sargent	Oxford Univ. Press U84
O Come, All Ye Children	Arr. Jan Bender	Augsburg GC405
Away In A Manger	Kirkpatrick-Pooler	Augsburg 1369
What Cheer? Good Cheer!	Peter Warlock	Boosey & Hawkes 5314
Noel, Sing We Now of Christmas	Jean S. Slates	Remick Music Corp. R3331
Let Our Gladness Know No End	Arr. Parke S. Barnard	Summy-Birchard B-108
Jesus, Sleeping in the Manger	Katherine K. Davis	Summy-Birchard 4121
Christmas Song	Gustav Holst	G. Schirmer 8119
Carol of the Sheep Bells	Richard Kountz	Galaxy Music Co. 1078
Saw You Never in the Twilight	Austin C. Lovelace	H. W. Gray Co. 2553
What Strangers Are These?	Arr. Richard Purvis	Summy-Birchard B-969
Jesus Was Born in Bethlehem	Jane M. Marshall	Carl Fischer CM6946
Knock, Knock, Knock	William Grime	Carl Fischer
A Song of Christmas	Edvard Grieg	Galleon Press GCS1002
O Men From the Fields	Arnold Cooke	Oxford Univ. Press U87
Hush! My Dear, Lie Still	Christopher Morris	Oxford Univ. Press U64
Corner's Cradle Song	John F. Reuter	Concordia 98-1529
Still, Still, Still	Arr. Robert Wetzler	Augsburg 401
Four Carols From Abroad	Arr. Graham Treacher	Oxford Univ. Press
Rejoice, Rejoice Ye Christians	Schroeter-Malin	B. F. Wood 760
Christmas Carol	John Burke	Choristers Guild All
The Three Kings	John Burke	Choristers Guild A8
In Holy Light	Jeanette Carter	Summy-Birchard 5574

ANTHEMS FOR LENT AND EASTER

Spring Prayer	Mary Caldwell	Summy-Birchard B-2113
Forth He Came at Easter	Arr. D. Williams	H. W. Gray 2523
Now the Green Blade Riseth	H. Fusner	H. W. Gray 2232
Polish Easter Carol	Mary E. Caldwell	H. W. Gray 2740
Christ the Lord is Risen Today	K. K. Davis	Remick 10-G1855
Hosanna to the Living Lord	Healey Willan	Concordia HA2004
Alleluia	W. A. Mozart	Lorenz 8551
An Easter Carol	Helen C. Rockefeller	H. W. Gray 1966
Birds Are Singing	LaVahn Maesch	Choristers Guild A22
On Wings of Living Light	Austin C. Lovelace	Broadman Press MF640
He Is Risen	Walter L. Pelz	Augsburg 1358
Lamb of God	Decius-Marie Pooler	Augsburg 1383
Easter Hymn of Praise	Cecil Lapo	Abingdon Press APM357
O Bells in the Steeple	John Burke	Choristers Guild A24
Sing to the Son of David	Kathryn Hill Rawls	J. Fischer 8277

RECOMMENDED BOOK LIST

JOHN AND HELEN KEMP - 1964

I. Techniques and Organization

The Successful Children's Choir			Ruth Krehbiel Jacobs
H. T. FitzSimons Co., Inc.	1953		
The Children's Choir			Ruth Krehbiel Jacobs
Fortress Press	1958		\$4.95
Organizing and Directing Children's Choirs			Madeline D. Ingram
Abingdon Press	1959		\$2.50
The Use of Music in Christian Education			Vivian Sharp Morsch
Westminster Press	1956		\$3.00
Music in Christian Education			Edith Lovell Thomas
Abingdon Press	1953		\$2.00
Music in the Religious Growth of Children			Elizabeth McE. Schields
Abingdon Press	1953		
The Training of Boys Voices			Walter S. Vale
The Faith Press, London	1953		65¢
Morehouse-Gorham Co., N. Y.			
"Boys"			Roscoe Gilmore Stott
Association Foundation, Cincinnati, Ohio			
Music for Children's Living			Ready; Epting; Nelson;
Bulletin #96 of the Association for			Hayden; Jordalen;
Childhood Education International			Schoepfle
1200 Fifteenth St., N. W., Washington, D. C.			
The Amateur Choir Trainer			Henry Coleman
Oxford University Press	1932		
Amen House, London E.C. 4			
Helen Kemp on Junior Choirs			Helen Kemp
Lorenz Publishing Co.	1962		75¢
The Recorder and Its Music			Edgar Hunt
London: Herbert Jenkins	1962		\$4.00
The Singer's Manual of English Diction			Madeline Marshall
G. Schirmer, Inc.	1953		\$3.75
Vocal Technique for Children and Youth			Ingram and Rice
Abingdon Press	1962		\$3.00
Creating Music with Children			Alice M. Snyder
Mills Music, Inc.	1957		\$2.50

II. Books for Children's Choir Project Materials

Sing and Strum			Alice M. Snyder
Mills Music, Inc.	1957		\$1.25
Make a Joyful Noise			Betsy Warren
Augsburg Publishing House			\$1.75
Minneapolis, Minnesota			
What Musical Instrument for Me?			Levine and Iijima
Sterling Publishing Co.	1961		
All About Christmas			Maymie R. Krythe
Harper & Brothers, N. Y.	1954		\$3.50
How to Help Children Learn Music			Madeline Carabo-Cone
Harper & Brothers, N. Y.	1955		and Beatrice Royt
Singing Windows			Mary Young
Abingdon Press	1962		
Religious Ideas for Arts and Crafts			Russell and Ruth Barbour
The Christian Education Press			
Philadelphia			

The Wonderful World of Music		Benjamin Britten
Doubleday & Co., Inc.	1958	Imogen Holst
Garden City, N. Y.		\$2.95
The Golden Bible Atlas		Samuel Terrien
Golden Press, N. Y.	1963	\$3.95

III. Books on Church Music, Hymns and Worship

The Hymn and Congregational Singing		James R. Snyder
John Knox Press	1960	\$4.50
The Hymnody of the Christian Church		Louis F. Benson
John Knox Press	1956	\$4.50
Hymns and the Faith		Erik Routley
Seabury Press	1956	
The Gospel in Hymns		Albert Edward
Scribners	1950	Bailey
Hymns Of Our Faith		William J. Reynolds
Broadman Press	1964	\$6.00
Music in Protestant Worship		Dwight Steere
John Knox Press, Richmond, Va.	1960	\$4.50
Music and Worship in the Church		Lovelace and Rice
Abingdon Press	1960	\$4.00
Music for the Protestant Church Choir		Dwight Steere
John Knox Press	1955	\$4.50
The History of American Church Music		Leonard Ellinwood
Morehouse-Gorham Co., N. Y.	1953	\$6.00
The Practice of Sacred Music		Carl Halter
Concordia, St. Louis	1955	\$2.50
The Group Workshop in the Church		Paul Douglas
Association Press	1956	\$4.00
Planning for Church Music		James R. Snyder
Abingdon Press	1961	\$1.25
Choral Music		Arthur Jacobs
Penguin Books Inc.	1963	
3300 Clipper Mill Road		
Baltimore, Md.		
Music in England		Eric Blom
Penguin Books	1947	
Christian Hymns (Living Age - Meridian Books)		
World Publishing Co. (paperback)		\$1.95

BOOK LIST - LOUISE H. CURRY

Worship Services Using the Arts
Westminster Press

Curry-Wetzel

ART

Gospel in Art		Bailey-Pilgrim Press
Gospel in Hymns		Bailey-Scribners
God His Son Jesus and Man		
Religious Pub., Inc.	Narrative - Lynch	
A Pictorial Gospel - Hodkin		Macmillan Co.
Christ and The Apostles - Godfrey		The Studio Publications
Christ and The Fine Arts - Maus		Harper
The World's Great Madonnas		
The Arts of The Church - Ritter		Pilgrim Press
Each With His Own Brush - Fleming		Friendship Press
The Life of Christ in Masterpieces of Art and		
The Words of The New Testament		Harper
Sketches of Christ from a Chinese Brush	Shek-Kai-mung	Augsburg

GENERAL BOOKS ON THE ARTS AND CHRISTIAN EDUCATION

Westminster Dictionary of Christian Education	Cully	Westminster Press
Christian Faith and Cultural Art	Ex. - Gordh	Prentice Hall
Christian Faith and Contemporary Arts	Enlesale	Abingdon Press
Christian Church Art Through The Ages	McClinton	Macmillan Co.

DRAMA AND CHORAL SPEAKING AND CREATIVE DRAMATICS

Method or Madness	Lewis	
Playmaking with Children	Ward	Appleton - Century - Crofts, Inc.
Let's Play a Story	Allstrom	Friendship Press
Drama Technique and Philosophy	Johnson	Judson Press
Religious Drama Ends and Means	Ehrensperger	Abingdon Press
Choral Speaking	Gullan	Expression Company
Choral Verse Speaking	Keppie	Expression Company
Principles of Theatre Art	Albright and Mitchel	Expression Company

MUSIC AND ART - ANTHEM COLLECTIONS

Worship in Art and Music	Novotny	Zondervan
Music and Worship in the Church	Lovelace-Rice	Abingdon Press
Songs of Joy	Thalman	Fortress Press
Junior Choir Anthem Books	#1-2-3-4	Westminster Press
Oxford Book of Carols	Dearmer	Oxford University Press

SACRED DANCE

The Art of the Rhythmic Choir	Fisk	Harper Brothers
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CHRISTMAS HELPS

Tales of Christmas From Near and Far	Wernecke	Westminster Press
Christmas Stories from Many Lands	Wernecke	Westminster Press
A Book of Advent	Beck-Lindberg	Fortress Press
A Book of Christmas and Epiphany	Beck-Lindberg	Fortress Press
A Book of Lent	Beck-Lindberg	Fortress Press

RECORDS AND BOOKS

I. Records

Let's Sing Hymns for Junior Worship	Geneva Press
The Birth of Christ and The Good Samaritan	Cricket Records
'Music for Worship' (micro-monaural)	Cokesbury recording

II. Books and pamphlets

Before You Teach Children - LB505	Fortress Press
Let's Play a Story - Allstrom	Friendship Press
Here's How and When - Keiser	Friendship Press
Our Christian Symbols - Rest	United Church of Christ
Masterpieces of Religious Verse - Morrison	Harper
The History of The Cross - Lalihicte-West	Macmillan

III. Creative materials

Stained Glass color art
 Creative activities - Rice
 Creative Crafts - Hull
 Let's Make a Mural
 Stained glass story windows
 Book 2 - Life of Christ series

SOME REASONS FOR THANKS-GIVING

Recently Nancy Tufts sent me this story and verse:

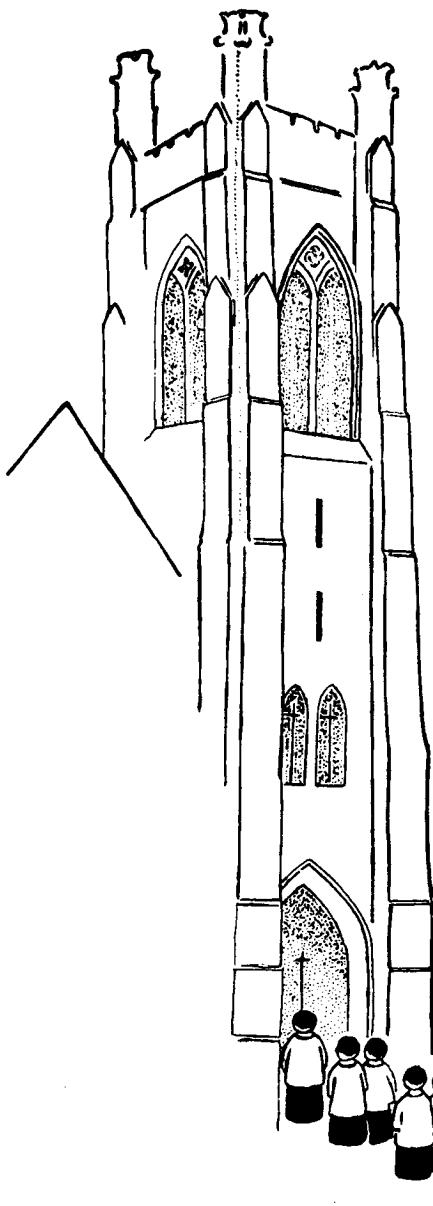
A mother who never has trouble with the children helping with chores, such as washing dishes, has this poem pasted above her kitchen sink:

Thank God for dirty dishes,
They have a tale to tell;
While other folks go hungry,
We're eating very well.
With Home and Health and Happiness
We shouldn't want to fuss,
For by this stack of evidence,
God's very good to us!

In one church I served, when over-crowded conditions caused confusion, staff meetings became tense, and everyone was too busy and tired, our pastor would say: "God's been good to us; He's given us lots of problems to solve."

When our choristers are active and unpredictable, when rehearsals are frustrating and tiring; let us, with thanks-giving, be glad for the "stack of evidence" of God's confidence in us.

F. L. W.



CHORISTERS GUILD LETTERS
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MUSINGS, MEDITATIONS AND MUMBLINGS

"I want to subscribe to your magazine. . . ."

"I want to join the Choristers Guild. . . ."

A few people when writing us use the first phrase but most people write the second. I believe you *do* want to be a part of the unique organization that is the Guild, not just get the LETTERS. You *do* want to know about its business, and you are interested in its officers. So I will tell you a little about the annual stockholders' meeting and the Board of Directors meeting which were held in Memphis, Tennessee September 28.

First, let me remind you that there is no "stock" issued by the Guild and no profits paid. The word "stockholder" would be more accurate if it were "vote-holder". All who have been "contributing members" (have contributed \$10 or more a year) for five consecutive years are considered "stockholders" or voting members. Eleven stockholders attended the meeting in person and 87 by proxy.

The Treasurer's report showed a small profit. At least we are still in the black, even with greatly increased costs in Dallas. The sale of pins and crosses continues to be largest source of income. Without this the Guild could not exist. Materials sale (hymn studies, anthems, cartoon pages, etc.) more than doubled over the previous year. The June Seminar was the largest in our history. The Guild membership at the end of the year was 2150 – the highest ever.

The Nominating Committee of the stockholders (Ray Evans of Dallas, Madeline Havekost, Denver, Caleb Cushing, Roanoke) placed the following in nomination for three-year terms on the Board of Directors: Roberta Bitgood and A. Leonard Lilyers (for re-election), Cecil Lapo of Nashville, and David Pew of Denver. They were elected. Shelby Collier of Memphis was elected for two years, to fill out the term of Arthur Clemens of Santa Barbara, who resigned.

A paragraph about the new Board Members:

Mr. Lapo is one of the best known church musicians in America; he is the administrative officer of the National Fellowship of Methodist Musicians (NaFOMM). Mr. David Pew has been the Organist and Choirmaster of St. John's Episcopal Cathedral of Denver since 1939. He has been highly influential in his area and nationally in his denomination. Dr. Shelby Collier has been Minister of Music in Baptist churches in Austin, Texas, Birmingham, Alabama and is now at Southern Avenue Baptist Church, Memphis, Tennessee. He has also been a college professor, teaching at Wayland College, Plainview, Texas. All three of these new Board Members have been active Guild members for years.



The Board re-elected its present officers: Dr. Nita Akin, our capable President; Mr. A. Leonard Lilyers, our helpful Vice-President; and they kept me on another year as Secretary-Treasurer.

The Stockholders voted favorably on the proposed change in the by-laws to allow the annual meeting to be held outside of Tennessee. The '65 meeting will be held in Dallas, September 27.

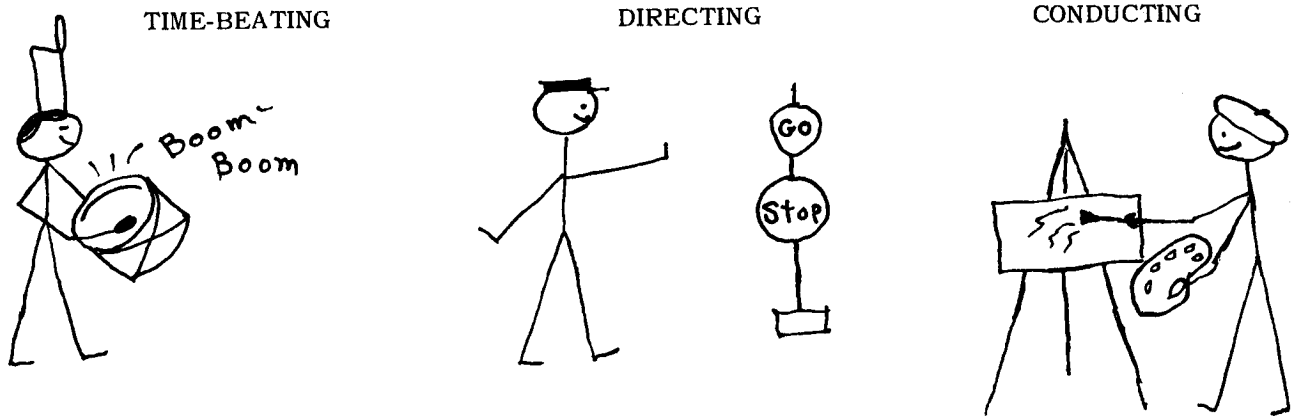
There was a discussion of raising dues in the light of increased operating costs. It was decided to keep regular membership at \$4, and contributing membership at \$10 or more, and to add three new membership categories: Subscribing Membership at \$25; Patrons at \$100; and Life Membership at \$500. Just creating these classifications will do nothing unless we can interest people in contributing. Remember when considering this that gifts to the Guild are tax deductible.

Mr. Lilyers reported the "Children's Choir II", a compilation of materials from back LETTERS, will be published by next summer in time for the Seminar. Nancy Poore Tufts is the Editor of this volume. Fortress Press will publish it.

A change in the manufacturer and processor of our pins was announced. This will give us a better pin, we believe, and we will get much faster service on adding pearls and guards *without raising costs*. This will be good news to all directors who use the Guild awards. Also, a lovely two-color cloth patch in the shape of the pin is being manufactured by E. R. Moore Co. This is appropriate to use on stole, on robe sleeves or elsewhere.

(Continued on page 58)

FROM HELEN KEMP



Is there really a difference between time-beating and conducting – especially when you are leading a children's group? Does your particular style of directing affect the quality of singing you get? Is it necessary, or desirable to do anything more than get the children to start together, keep together as they sing, and stop at the same time?

In previous articles we have gone into detail about vocal method, and have tried to make all sorts of imaginative analogies to use when working with children's voices. Most of these suggestions were made with the actual choir rehearsal in mind, for such techniques are essential to your effective teaching. All this preparation is necessary for children to be able to participate to the best of their ability, musically and spiritually, in the worship service. If you have been working with your choir on basic essentials of good singing – posture, breathing, alertness, attack, phrasing and release, how have you been getting these ideas across to the children – other than word-of-mouth instruction? Have you worked out a system of reminders? Do the children memorize words and music in a set pattern? How do you get them started? How do you teach them the rise and fall of the melodic phrase, the animation of a thought to be expressed in music? How do you get them to release together?

In working with children, time-beating and directing both have an important place in the rehearsal period. Children must know that there is a definite plan in music. This is true of *pitch*. For instance, teach them to know what *A 440* means. It is scientifically established. It is measured. It is exact. (If you are like the writer, you will have to study up on the science of sound. Spend 50¢ on "The How and Why Wonder Book of Sound", published by Wonder Books, 1107 Broadway, New York 10, N.Y. This little volume is filled with fascinating explanations, experiments and "sound" facts that will capture your choir's interest.)

This definiteness is also true of measured time. It is musical mathematics. Time and notation can be taught as facts. Signatures and symbols can be learned from charts and explanations. This is the tangible, and essential part of preparing to make music. If we stop with this preparation, however, we never experience the spiritual and creative expression of music, a phenomenon most desirable and highly possible in the realm of children's choir singing.

For a moment let us consider the three terms listed in the title, giving a home-spun definition for each.

TIME-BEATING – the art of making visible or audible designated measurements of time. This is possible by the use of a metronome, by movement of the hands, by beats on a drum, etc.

DIRECTION – a one-way approach; a giving of instructions. Directing implies, "Do it this way and at this tempo, retard here, sing fuller here, etc."

CONDUCTING – a two-way response between choir and conductor. Conducting involves the establishing of moods through **empathy*, and establishes a unison of communication. It molds phrases and energizes the outer beats with inner-rhythm. Good conducting makes artists out of artisans, even junior age ones.

(*Empathy – the ascription of our emotional feelings to the external object which serves as their visual or auditory stimulus.)

Now, to be sure, we cannot spend an entire rehearsal period with children (adults, either) really conducting. First, we must be a time-beater, carefully teaching the measured time, the fixed pitches of the melody. During this preparation period, we must also be a director, giving instructions, correcting mistakes, suggesting changes for improvement, memorizing tune and text through imaginative repetition.

The process of going from time-beating and directing into conducting reminds me of a young child learning to read, syllable by syllable, word by word, before he can experience the excitement of *reading* to *learn*, when he thinks of the meaning of a whole sentence rather than the sounding out of each word. It is thinking in bigger dimensions, widening horizons.

What can you do to increase your ability as a conductor? First, study your music, discover its form, its style, what it has to say, then get out your past LETTERS, review carefully the Elementary Voice Methods articles. Even if you do not make a sound vocally, observe the golden rules of good singing – stand tall, expand, animate, project the mood of the text through facial expressions and physical intensity. This does *not* mean facial distortions or physical tension. Your own mirror will be your best teacher if you will stand before it and observe yourself as children see you each week during rehearsals.

A good trick to encourage vital posture, bouyancy and open-throated singing is to *lift* your rib-cage out of your hip bones, a wide, “stretched-tall” feeling. This “lifted” appearance, with shoulders almost pushed down (so there is no sign of raised shoulders) seems to get an immediate response with both small and large groups.

Arm movements are important. Refrain from heavy downward beats. Think of pulling up and lifting as you use basic patterns of conducting. It is good to feel this pull from your fingers, through curved elbow, connected all the way to the shoulder and back muscles. Be careful that there is not a great waving of the hands from the wrist. Wrists should feel rather fluid but not waving with the wind. Rhythmic bouyancy best expresses the whole feeling. It is not necessary to use exaggerated arm movements. The expressive face and alert body are more important than stylized arm movements. The pulse or tempo should be established *inside* your own being and that inner-pulse should be connected to whatever conducting pattern you are using. The arm should not be a disconnected waving device.

Real conducting creates a magnetic two-way pull between conductor and choir, and establishes a communication of thought between choir and congregation. This is a *spiritual* element that many of us tend to overlook. It is possible only through consecration on the part of the conductor and concentration on the part of the singers.

A TIME CAROL – – – – (with apologies!)

There's a time to beat,

And a time to direct –

But stop there ? – never, never!

That's the time to *begin*

Making music that spins!

You'll inspire your singers forever!



THE CREAM OF THE CROP

(A few last minute Christmas suggestions for this year – or next – and some challenging anthems to start the New Year suggested by Guild members.)

JAPANESE CHRISTMAS CAROL by T. Charles Lee (Unison), H. W. Gray, Inc. C.M.R. #2767



This carol gives the young people an opportunity to sing the words "Merry Christmas" in Japanese in each of the four verses. The accompaniment is clever and is readily adopted to many different situations. The carol has a refrain and can be sung by more than one group in alternation.

Norman Z. Fisher, First Presbyterian Church, Shreveport, La.

A CHILD THIS DAY IS BORN from William Sandys' CHRISTMAS CAROLS of 1833, (Unison) arr. John W. Work, Broadman Press MF 525 15¢

This carol is repetitive enough in its melody that most Junior age choirs would not have difficulty in learning and using it. It's "olde English" text will demand work however in using good, crisp, clear diction – and thus make it demanding enough to challenge the childrens' best efforts. Its low note is D – its high E. The last page has a Descant which can be taken by a Recorder, Flute, or Voice. The setting in E Minor gives it a haunting, singable quality. The accompaniment enhances its beauty.

KIRK'S CAROL by William Jensen Reynolds, Broadman Press MF 442 13¢

A beautiful, simple little carol in the style of a lullaby. Its range is from E to E (one octave) touching both the high and low E's only twice each. Two stanzas – music the same for voices but accompaniment is different. Your six to eight year choir can do it but it is fine enough for your Juniors (9 to 12) to enjoy doing. It would be considered EASY by most Juniors. This carol was written by Dr. Reynolds for his son, Kirk.

Ward Arthur Weaver, First Baptist Church, West Point, Miss.

DEAR CHRISTIANS, PRAISE GOD EVERMORE by Kinderman, Concordia #98-1503

This anthem is for unison voices with organ accompaniment and the use of two violins is indicated. It could also be used with two flutes or two recorders. It has an opening ritornello of eight measures for instruments alone; then there are three verses with the violins (or whatever) joining in for the last four measures of each verse; the ritornello is intended to precede each verse. Although the anthem is not lengthy (two pages), there are some running passages which must be done cleanly, probably by no younger than a junior choir of average ten years of age children. The text is strong, but good for children of this age. It is appropriate for that time when the minister is preaching about following God's commands, or returning to the ways of God, and simply doing as we know we should do.

Robert Ivey, Latrobe Presbyterian Church, Latrobe, Pa.

THE LORD'S OWN DAY by Earl Roland Larson (SA), B. F. Wood Music Co. #771 20¢

This anthem is for general use. We sang it in unison. The words and music are easy and are quickly learned. My choir voted this their favorite for the year.

Mrs. Hester E. Schmidt, First Presbyterian Church, Farmington, N. M.

SINGING CHILDREN, Broadman Press 20¢

Recently I saw this series mentioned in the Guild LETTERS but it is so fine that I would like to mention it again. There are ten numbers in the series, and all are excellent and I was quite thrilled to find them. They are evidently planned for children of Primary age and have so much of value to offer this group that every director should order a copy of the complete series for study. They are attractive in every way and the children would be most thrilled to have their own "anthems".

485-37044	All These Things Belong To Me	Margaret Baker
485-37045	Come, Ye Children, Sing to Jesus	Marie Ingham
485-37046	For God So Loved the World	Marie Ingham
485-37047	Friends	Jane Marshall
485-37048	Growing Like Jesus	Jane Marshall
485-37049	I Dig, Dig, Dig	Evelyn Phillips
485-37050	Sing We Alleluia	Jeanne Shaffer
485-37051	Summer Days	Ruth Williams
485-37052	Tuner Man	Irving Wolfe
485-37053	When Jesus Was a Little Boy	Jane Dorsey

Richard Thomasson, Belmont Methodist Church, Nashville, Tenn.

GOD, WHO CREATED ME by Austin C. Lovelace, Carl Fischer 20¢

This is a two-part anthem written specifically for boys and men. It is based upon a not-so-well-known text by H. C. Beeching, depicting three stages in the life of man: (1) the exuberance of childhood; (2) the strength of young manhood; and (3) the wisdom and serenity of old age. It teaches the lesson that those of all ages have something to give to God and to receive from Him. There are many changes of meter and several spots containing mild dissonance, all of which add much interest and challenge to the learning experience.

Walter W. Davis, Central Methodist Church, Fayetteville, Ark.

ALL THINGS by John Leo Lewis (Unison), Summy-Birchard Co. #1629

While good for general use, this anthem helps express gratitude for the many gifts of God and hence may be used at Thanksgiving. Some of the text may amaze you at first like "Rock and water, coal and steel, motor, magnet, gear and wheel...come, O God, from Thee". If we believe God is creator of all we cannot leave out these ideas. Our Christian faith includes all of life and not just some lofty spiritual ideas expressed on Sunday. Musical interest is sustained by key changes into parallel and relative minor keys. Talk about these changes after the music is learned.

William G. Holby, First Presbyterian Church, Mount Vernon, Ohio

NORMA SUGGESTS --

Three collections from Abingdon Press provide an abundance of material for use with juniors. First are FOUR AMERICAN FOLK HYMNS: TENDER CARE, BABEL'S STREAMS, CALVARY'S MOUNTAIN and WONDROUS LOVE, arranged by Walter Wade for unison treble voices; next are SEVEN GENERAL ANTHEMS FOR UNISON-TREBLE CHOIR: THIS IS THE DAY, SHEPHERD OF TENDER YOUTH, LAMB OF GOD, O TASTE AND SEE, I WILL BLESS THE LORD, LET US WITH A GLADSOME MIND, HIGH IN THE HEAVENS, ETERNAL GOD by R. Evan Copley. Last are TWELVE HYMN DESCANTS by Scott Winthrow. Each is an excellent collection, worthy of your examination and use.

Directors who have thrilled to the work of Rev. William Grime, Vermont Guild member, will be interested in knowing of a recent collection entitled SING UNTO THE LORD, YE CHILDREN, published by Carl Fischer. Songs are grouped under the general headings of Christmas, Palm Sunday, Easter, Teachings of Jesus, Thanksgiving, The Church, A Call to Worship, Finding God in Nature, Home, and Prayer and Worship. It is interesting to note that Rev. Grime has dedicated his book to Mabel Boyter; those of us who have the privilege of knowing her can appreciate his words: "This book is dedicated with thanksgiving to Mabel Stewart Boyter whose abilities and consecration have caused so many primary and junior children to come into His Presence with a song". To which I add a loud "Amen"!

Those of you who used David Wehr's WISE MEN SEEKING JESUS will also want to examine his WHEN JESUS WALKED UPON THE EARTH, another unison anthem published by Hope Publishing Company.

New from Broadman Press is Claude Bass' DEEPEN MY MUSIC, O LORD, a unison anthem which could almost be a chorister's prayer of dedication.

Choirs capable of singing three-part unaccompanied anthems should by all means examine O LORD MOST HIGH, a Matthew Lundquist setting of a Palestrina motet. Elkan-Vogel is the publisher of this, as well as LOWLY OF HEART by Pasquet, using a Richard De Castre text from the fifteenth century; and SHEPHERD OF SHEEP, another two-part arrangement by Pasquet, this time of a first century text.

Abingdon Press also sends copies of challenging and different works for youth and/or adults. One of the most unusual is Lloyd Pfautsch's Lenten Cantata for mixed choir, narrator and congregation, entitled SEVEN WORDS OF LOVE. The work, intended for use during Holy Week, takes approximately an hour, including suggested opening and closing organ voluntaries, narration, and commentaries. Full score is available, as well as separate scores for choir and congregation.

Other anthems from Abingdon Press are FOUR ANTHEMS FOR SAB VOICES: THE VOICE OF GOD IS CALLING, O SPLENDOR OF GOD'S GLORY BRIGHT, DRAW NIGH TO THY JERUSALEM, and THE LORD IS RICH AND MERCIFUL, arranged by Samuel Walter; GOOD LORD, SHALL I EVER BE THE ONE, an SAB setting by Akos Papp of an American Folk Hymn; THREE SETTINGS OF GOSPEL HYMNS: THE PROMISED LAND, JESUS PAID IT ALL, WHITER THAN SNOW, hymn anthems arranged by Dwight Gustafson; O GOD OF LOVE, by Clarence Trued; and IF YE THEN BE RISEN, an SSATB Easter anthem by Robert Powell.

FESTIVAL INTROITS by Austin Lovelace (Carl Fischer), based on the hymn-tune "Paxton", have separate texts for Advent, Christmas, Palm Sunday and Easter, which makes them doubly useful to choirs whose investment time is limited (show me one that isn't limited time-wise!).

Up and coming among American composers is Gene Butler, a name you may have read in this column last year. His recent SATB anthem, RISE, MY SOUL, (Schmitt, Hall & McCreary) is an excellent one.

by Norma Lowder
Bellaire Methodist Church
Bellaire, Texas



If your Christmas program is not complete let me suggest that you look over the numbers below. They were both written by Marion Ohlson of Jersey City, a Guild-er for many years. They would both add beauty and effectiveness to your services.

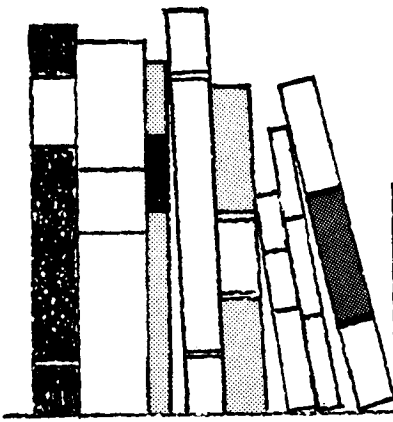
IN A MANGER (SA) J. Fischer #8992 - 20¢ (1956)

The flowing melody and "rocking" accompaniment complement the "Manger" word. The melodic line is about evenly divided between S. and A. so they each have the "most important part" some of the time. The children learn independence in a song like this for the accompaniment adds only the harmonic background.

THE VIGILS OF MARY (Sop. Solo and SATB) G. Schirmer #9880 - 18¢ (1950)

Do you have a *good* boy soprano soloist? Here is a lovely slumber song. The soloist carries the melody throughout to a "loo-lah, lah-luh" accompaniment of adult voices. If used with a children's choir instead of the soloist it might be better to use the published solo version which is in a lower key.

If your planning is all done for this year, look these up before November '65.



WHAT'S ON YOUR BOOK SHELF?

What five books would you recommend from personal experience to someone going into the field of children's choir directing?

This was the question I put in a letter to fifty Guild-members a couple of months ago. Their answers surprised me because of the large number of books recommended. Some of the books were totally about children's choirs; others had only a chapter or two on the subject, but the directors found them sufficiently helpful to include in their recommended list.

How many of these books are on your shelf; how many have you read? (When the family asks what you want for Christmas — here is a ready made "want list".)

The number in parenthesis after the name tells the number of times this book was suggested. If no number is found it means that there was one vote for this book.

- THE SUCCESSFUL CHILDREN'S CHOIR, (14), Jacobs, FitzSimmons (1948) \$1.50. May be purchased from the Guild Headquarters.
- THE CHILDREN'S CHOIR, (13), Jacobs, Augustana Press (1958) \$4.95. May be purchased from the Guild Headquarters.
- VOCAL TECHNIQUE FOR CHILDREN AND YOUTH, (9) Ingram-Rice, Abingdon (1962) \$2.00.
- ORGANIZING AND DIRECTING CHILDREN'S CHOIRS, (8) Ingram, Abingdon Press (1959) \$2.50
- A COMPREHENSIVE PROGRAM OF CHURCH MUSIC, (8) Whittlesey, Westminster Press (1957) \$3.95.
- STEPS TOWARD A SINGING CHURCH, (5) Kettring, Westminster Press (1948) \$4.50.
- HELEN KEMP ON JUNIOR CHOIRS, (4) Kemp, Lorenz (1962) 75¢
- THE USE OF MUSIC IN CHRISTIAN EDUCATION, (4) Morsch, Westminster Press (1956) \$3.00.
- MUSIC AND WORSHIP IN THE CHURCH, (4) Lovelace-Rice, Abingdon (1960) \$4.00.
- MUSIC IN THE RELIGIOUS GROWTH OF THE CHILD, (3) Shields, Abingdon (1943) \$2.00.
- MUSIC IN CHRISTIAN EDUCATION, (3) Thomas, Abingdon (1953) \$2.00.
- GOSPEL IN HYMNS, (3) Bailey, Scribners (1950) \$6.00.
- HOW TO HELP CHILDREN LEARN MUSIC, (2) Carbo, Cone and Royt, Harper (1953) \$3.50.
- YOUTH CHOIRS, (2) Miller, Flammar (1953) \$2.50.
- CHOIRMASTERS NOTEBOOK, (2) Nordin, Augustana Press.
- CHURCH MUSIC AND THEOLOGY, (2) Routley, Mehlenberg Press (1959) \$2.25.
- THE AMATEUR CHOIR TRAINER, (2) Coleman, Oxford (1932).
- CHILDREN AND MUSIC, Landeck, Sloane Co. (1952) \$3.50.
- WAYS YOUTH LEARN, Bowman, Harper (1952) \$2.50.
- OUR CHRISTIAN SYMBOLS, Rest, Christian Ed. Press (1954) \$2.50.
- WORSHIP, Reed, Mehlenberg Press \$6.75.
- MUSIC IN PROTESTANT WORSHIP, Steere, John Knox Press \$4.50.
- CHURCH MUSIC COMES OF AGE, Nininger, C. Fischer (1957) \$4.00.
- GRADED CHOIR HANDBOOK, Williams, Convention Press (1958)
- THE CHORAL CONDUCTORS HANDBOOK, Ehret, Marks (1959) \$2.00.
- TRAINING THE BOYS CHANGING VOICE, MacKenzie, Rutgers Press (1956) \$3.75.
- YOUR CHILD'S MUSIC, Coleman, John Day Co. (1939).
- CHILD VOICE TRAINING IN TEN LETTERS, Finn, FitzSimons (1944) \$1.00.
- HOW TO TEACH MUSIC TO CHILDREN, Perkins, Hall & McCreary (1936).
- TRAINING THE BOY CHORISTER, Noble, G. Schirmer (1943) 60¢
- CHOIRS IN LITTLE CHURCHES, Morgan, Morehouse-Gorham (1931) "50¢ in England".
- A CHOIR SCHOOL, Lundstrom, Augsburg (1957).
- THE TRAINING OF THE BOY'S VOICE, Vale, Faith Press (1932) "50¢ in England".
- GUIDING CHILDREN IN WORSHIP, Towner, Abingdon (1954).
- THE SINGERS MANUAL OF ENGLISH DICTION, Marshall, G. Schirmer (1953) \$3.75.
- PLANNING FOR CHURCH MUSIC, Sydnor, Abingdon (1961) \$1.25.
- THE STORY OF SOUND, Geralton, Harcourt-Brace (1948) \$2.25.
- CHORAL TEACHING (at the H.S. level), Rorke, Hall & McCreary (1947) \$2.00.
- HEAVEN IN MY HAND, Humphreys, John Knox (1950) \$2.00.
- GOD'S WONDER WORLD, Bryant, Bethany Press (1944).
- KEY TO TEACHING ELEMENTARY SCHOOL MUSIC, Thompson-Nordholm, Schmitt, Hall & McCreary (1949).
- THERE'S MUSIC IN CHILDREN, Sheehy, Holt & Co. (1946).
- CHILDREN AND MUSIC, Landeck, Sloan Ass. \$3.50.
- SING FOR JOY, Mealey, Seabury Press (1961) \$5.00.
- THE ART OF THE CHORAL CONDUCTOR, Finn, Summy-Birchard (1960).

Of course, it doesn't really matter what's on your book-shelf; what matters is what's in your head, on your tongue, and in your heart. But most of this comes from reading what others have said and done. Inscribed around the fountain at the campus cross paths on the University of Wisconsin grounds is this thought:

"Teachers and books are the springs from which flow the waters of knowledge."

F.L.W.

COME, THOU ALMIGHTY KING
Directors Page

TEXT: These words first appeared in George Whitefield's Hymnbook of 1757. The author is not known.

TUNE: Felice de Giardini (1716-1796) composed "Moscow" in 1769, and the tune was later altered into the "Italian" version found in many hymnals. De Giardini was once a choir boy, and later studied composition, harpsichord, and the violin at the Cathedral of Milan. He died in Russia at the age of 80.

CHURCH YEAR-CURRICULUM CORRELATION: This hymn, based on the Trinity, may be sung throughout the year as a hymn of praise or prayer.

THEOLOGICAL VIEWPOINTS: The Trinity is one of our most complex Christian beliefs: God as Father, God as Son, and God as Spirit. Symbolism may help your children comprehend the Trinity more fully, or an illustration of how water, ice, and steam are all different forms of the same substance.

The Holy Spirit is given particular emphasis in this month's study. You may wish to relate the events of Pentecost and the beginning of the Church or to emphasize how the Spirit works through our lives today.

TEACHING SUGGESTIONS: A study of Christian Symbolism would fit well with this hymn – either specifically on the Symbols for Persons of the Trinity or broadened to include all Christian symbols and cover a period of weeks. The Alice Brookman **WORKBOOK ON CHRISTIAN SYMBOLISM**, Morehouse-Gorham Company, 1940, is one of many fine references on Symbolism.

Musically, you may wish to help your choristers compare the vigor of (*) "Moscow" with the more delicate and ornate "Italian Hymn" tune. This could lead into a discussion and demonstration of how music reflects the folk characteristics of a country. The children could use the Source of tunes index in their hymnals to find and listen to traditional tunes from different countries, such as the Welsh "Ar Hyd Y Nos", "Blaenhafren", and "Tony-Botel".

Your choristers may be ready for a study of simple harmonization, showing them how the I, V, and IV chords are built from the 1st, 5th, and 4th notes of the scale and used to harmonize the tune. You may wish to show them how the alto, tenor, and bass parts are based on these harmonizations. Begin to build in your choristers the ability to evaluate good and bad part writing and harmonization. For choir notebook work, you might give the children a simple tune to harmonize.

The common composition device of reversing melodic patterns might be pointed out (comparing the 1st and 13th measures) – and then, examples given on the board or sung to the choristers for them to "reverse". Encourage them to begin looking and listening for reversed melodic patterns in their other music.

In H. Augustine Smith's helpful book, **LYRIC RELIGION**, there is a little story about the use of this hymn during the Revolutionary War. Your children will be interested in repeating the scene and singing described in the following paragraph.

"During the Revolutionary War, a company of British soldiers attended a church on Long Island filled with American patriots. They demanded, with the insolence of superior force, that the congregation sing 'God Save the King'. The congregation, in apparent obedience, sang the tune, but the words they used were 'Come, Thou Almighty King!' Theirs was a heart-felt prayer, 'Help us Thy name to sing.'"

(Permission to quote this paragraph was kindly granted by the copyright owner, Fleming H. Revell Co.)

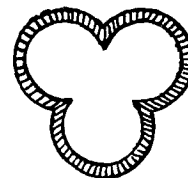
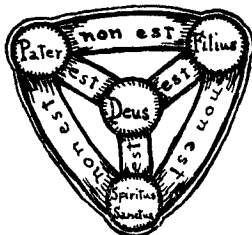
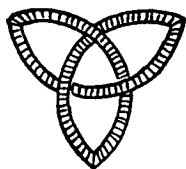
*The tune "Moscow" may be found in **SERVICE BOOK AND HYMNAL** of the Lutheran Churches, in **CONGREGATIONAL PRAISE**, in **SONGS OF PRAISE**, in **THE ENGLISH HYMNAL** and some others.

Words:
Anonymous

COME, THOU ALMIGHTY KING
Italian Hymn
6.6.4.6.6.6.4.

Tune:
Felice de Giardini
1716-1796

Have you seen any of these symbols in your church?



Symbols help explain, perhaps better than words, our Christian Belief that God is a Trinity: One God in Three Persons of Father, Son and Spirit. What other names for God the Father does the first verse of "Come, Thou

Almighty King" give: _____

God the Son is described in the second verse as "Incarnate Word". The dictionary defines "Incarnate" as

How does the Bible explain "Word" in John 1:1-5: _____

The third person of the Trinity – the Holy Spirit – is hardest for me to understand because this is the part of God that is *within me!* Just think of what that means! Read in John 14:15-26 and Acts 1:1-8 about Jesus' Promise of the Holy Spirit to those who love him. How did the early Christians live after they received the promised Holy Spirit at Pentecost? (Acts 2:42-47) (Acts 4:31-37) _____

What are some of the ways the Holy Spirit works through our lives today? _____

What are some other names for the Holy Spirit in this hymn, in your Bible, and in other hymns you know:

Felice de Giardini, who was once a choirboy too, wrote the first tune for this hymn, "Moscow". Compare "Moscow" with the "Italian" tune and see what differences you discover. Giardini also studied composition, the harpsichord, and the violin. Can you play other instruments? _____

What are they? _____

A very important way the Holy Spirit works through our lives is in art, music, and poetry – such as the words of "Come, Thou Almighty King" whose author we do not know. Can you think of some other hymns or responses that name all three persons of the Trinity? Maybe someday you and I will paint a picture or write a hymn that will let people know that God's Spirit rules in our hearts, too!

Your friend,

Charley the Choirboy

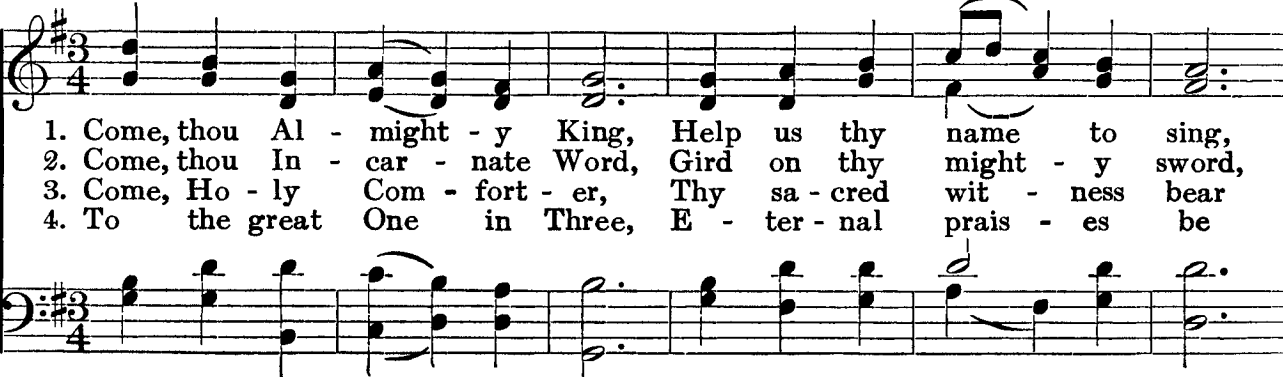
(Mrs. Christine Kallstrom)

Come, Thou Almighty King

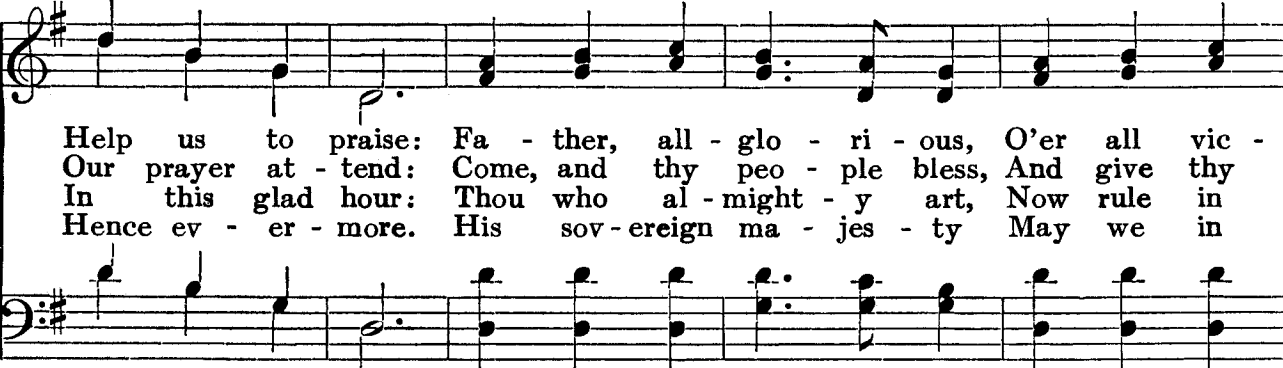
(ITALIAN HYMN. 6, 6, 4, 6, 6, 6, 4)

GEORGE WHITFIELD'S Hymn Book, 1757

FELICE DE GIARDINI, 1769



1. Come, thou Al - might - y King, Help us thy name to sing,
 2. Come, thou In - car - nate Word, Gird on thy might - y sword,
 3. Come, Ho - ly Com - fort - er, Thy sa - cred wit - ness bear
 4. To the great One in Three, E - ter - nal prais - es be



Help us to praise: Fa - ther, all - glo - ri - ous, O'er all vic -
 Our prayer at - tend: Come, and thy peo - ple bless, And give thy
 In this glad hour: Thou who al - might - y art, Now rule in
 Hence ev - er - more. His sov - ereign ma - jes - ty May we in



to - ri - ous, Come, and reign o - ver us, An - cient of Days.
 word suc - cess; Spir - it of ho - li - ness, On us de - scend.
 eve - ry heart, And ne'er from us de - part, Spir - it of power.
 glo - ry see, And to e - ter - ni - ty Love and a - dore. A - MEN.

TINTINNABULATIONS



HELLO, out there!

Don't use that door, come in the kitchen way. We're canning applesauce and polishing bells! The front hall is chockablock with house plants brought in by flashlights and grunts after midnight. Jack Frost always catches us napping before Thanksgiving.....Would you like a spray of bittersweet? It popped open last night – little orange bells with red tongues!.....Do you think this applesauce is sweet enough? Hmmm?.....Everyone has to polish one bell for us before he leaves! That's the toll.

CRICKET BELLS: Decibel Marmalade loves to hunt crickets around the house. Most humans love their cheerful chirp and consider a "cricket on the hearth" a symbol of good luck and a snug winter. There are other schools of thought. In Uganda they are eaten as delicacies; the Chinese keep them as pets for their "music"; in this country one coroner passed a verdict that a man had been driven to suicide by the sound of crickets. Actually, crickets can bring bad luck in that they are more destructive to rugs and curtains than moths. Still, we are a bit sad when Decibel has pounced on the last cricket and that curious chirping has been silenced for the season.

Many people cannot hear all of the vibrations in a chirp and some are completely deaf to them because there are often more than 30,000 vibrations per second. The reason why hunting for a cricket in a house is difficult and why Decibel enjoys the game, is that a cricket rubbing his wings together is something of a ventriloquist. From wherever a chirp comes, the cricket is somewhere else. This is not unlike Handbell reverberation in a small room. We are told that crickets make good thermometers (!) The principle is to count the number of chirps in a quarter of a minute and add 40 – the result should be the temperature in degrees Fahrenheit.

Among the Handbells and other "bell instruments" salvaged from the estate of a 19th century showman by Marlow Cowan of Des Moines were sets of "organ-pipe bells", sleigh-bells, and "cricket bells". The cricket bell is something like an elongated flour-sifter. By rapidly turning the handle, a vibrating pitch is maintained that is indeed similar to the chirping of the cricket. The YMCA Boys, directed by Mr. Cowan, present an entertaining program with a variety of bells, instruments, and singing.

SUGGESTED USE OF HANDBELLS IN THE LITURGICAL SERVICE OR WITH UNACCOMPANIED SINGING: The use of Handbells alone to give the pitch is especially effective with Plainsong. The soft, mellow bell tones, gradually dying away, seem to recreate the atmosphere of mystery, the aura of ascetic beauty associated with the early Church. It is conceivable that the "transcendental" singing of a Men's and Boys Choir heard recently was inspired by the "other-worldly" sound of 3 Handbells giving the intonation! The chants used were the Magnificat (Tone VIII:1) and the Nunc Dimittis (Tone I:2). Following alternate verses or at certain points the intonation was repeated or a single bell sounded. A single pitch was also sounded for the Versicles and Responses.

NEW MUSIC FOR HANDBELLS: ADVENT, CHRISTMAS, NEW YEAR

(Advent) – OF THE FATHER'S LOVE BEGOTTEN, Couper (SATB & Junior Choir), Fischer #CM7400

(Christmas) – CHRISTMAS TIDE, Black (SATB & Juniors), J. Fischer #8840

(18-minute festival procession with trumpets and "bells"; choirs and congregation.)

SILENT NIGHT, Gruber-Nitske (U-SATB-Desc.), J. Fischer #9482

(New Year) – NEW YEAR'S CAROL, McLaughlin (SA-opt. SATB-Desc), J. Fischer #9545

RING OUT, WILD BELLS, Couper (SAB), J. Fischer #9477

A Welcome Reprint, good for any "jubiloso" season:

SPRING BELL CAROL, Ellen Jane Lorenz (Organ and Handbells), Lorenz Pub. Co.
(Range 1½ octaves from Middle C up)

(NB: We are panting to keep up with the new Handbell music pealing forth from the various publishers. If you know useful pieces not listed in the June '64 Handbell Master List, or since, do share them with us. Please??)

ARMISTICE DAY reminded a veteran of his World War II service near the pleasant Hertfordshire town of Hitchin. He said he would never forget the hospitality shown him and the pleasure and privilege of attending St. Mary's, a 600-year old church of castle-like proportions. Despite the war-time ban on Tower Bell Ringing, the Ringers met regularly for Evensong on Sundays; the Congregation was always rung in by Handbells from the balcony ringing floor.

A NEW TRADITION: A new Bell Tradition has been started at St. Giles' Church, South Mymms, Middlesex, England, because a little girl who died loved bells. Joan Robinson died in 1924 at 10½ years. When her father passed away last year he left funds for the restoration of the Church Tower and the bells which had been unringable since 1924. He also left a bequest for the Ringers which included a sum for an Annual Banquet; a Georgian silver loving cup inscribed with the 6 bells of St. Giles, a verse to be chosen by the Rector, and "The Joan Bruce Robinson Memorial Cup". The terms included the request that the bells be rung muffled before midnight on New Year's Eve and "open" afterwards.

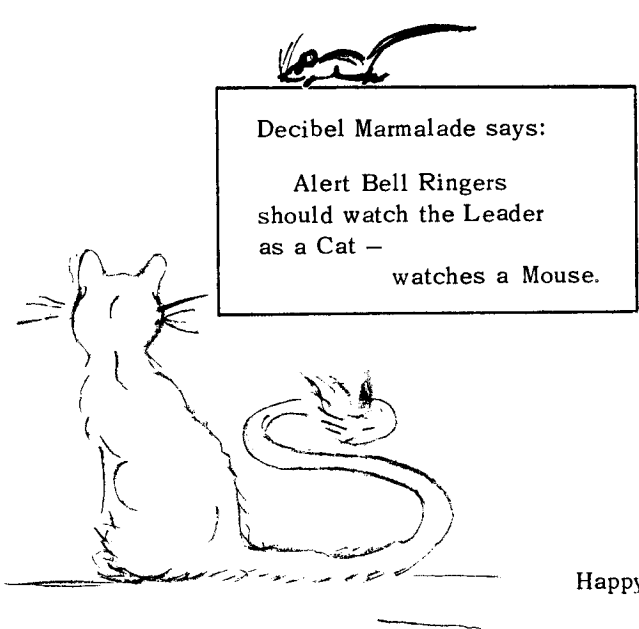
Last November the Team was quite interested and excited to hold its first banquet and to examine the antique silver tankard. The following Sunday the Ringers gathered around the grave of little Joan in the Churchyard to honor her memory. Following a prayer, a Handbell Chime was rung.

With the passing of the old Year and the welcome to the new, the Bells of St. Giles rang out for the first time since the child died. The people of South Mymms will long remember the little girl who loved the sound of bells. The verse inscribed on the cup:

*"Come to thy God in Time,
Thus saith their pealing chime.
Youth, manhood, old age past,
Come to thy God at last."*

CLAPPER CHATTER: Ringing and Singing Choirs interested in participating in the annual Christmas Pageant of Peace, to be held in Washington, D.C. from approximately December 18-31, please call or write Nancy Poore Tufts, Chairman of Music, 9051 River View Road, S.E. Zone 22. Mr. Markey of the Schulmerich Co. advises that the rumor reported in TNT is correct. The firm expects to start delivery of 37-bell Handbell sets by November, 1964. The firm also hopes to expand the range to 49 bells within the next year. Does anyone know the story of TURKEY BELLS? It is said that poultry farmers in the West often tie small bells (1¼") on Turkeys as a protection against hawks and coyotes and also to help locate turkey nests. Someone popped up the other day who declared that her grandfather in Massachusetts used them. Who knows? (Mrs. Harry Long, Box 55, RD #4, Tarentum, Penna. advertizes Turkey Bells @ 60¢).

❀ ❀ ❀ ❀ ❀ ❀



Decibel Marmalade says:

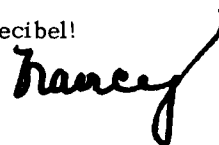
Alert Bell Ringers
should watch the Leader
as a Cat —
watches a Mouse.

"Poem of a Beat Teacher"

Alarums sound.
The noisome tumult crashes
as a surging wave
against a frail and supple reed.
The silent sanctuary reels
and offers up its sacrifice
a crushed and broken form.

TRANSLATION: When that bell rings,
I want silence!
(Guilia Lacagnina in GOOD HOUSEKEEPING)

Happy Thanksgiving from Nancy and Decibel!



FROM HELEN KEMP

Dear Guilders:

I wonder if you are like I am — sometimes in looking for inspiring and new materials to use with my choirs, I feel obligated somehow to reach out past my grasp. Of course, this is necessary — this reaching out and searching. Too bad, though, that we overlook some very fine materials which are right at our fingertips. I am thinking specifically of a Choristers Guild publication called "*The A B C's of the Do, Re, Mi's*", a series of week by week lesson plans to teach basic music theory. Ruth Jacobs wrote it with the church children's choir in mind, so that the lessons are planned to take about 10 minutes of the rehearsal time. The pages are the size of the Guild LETTERS and fit into a notebook. The whole series has been given a "new look". Each page of the teachers manual, each chart and workbook page has been redone in clear and attractive print. For the small price of \$1.00 you have a whole year's work outlined for you. I am using it this year (for the first time!) and am finding it to be an exciting part of rehearsal. It's not too late for you to begin with your children.

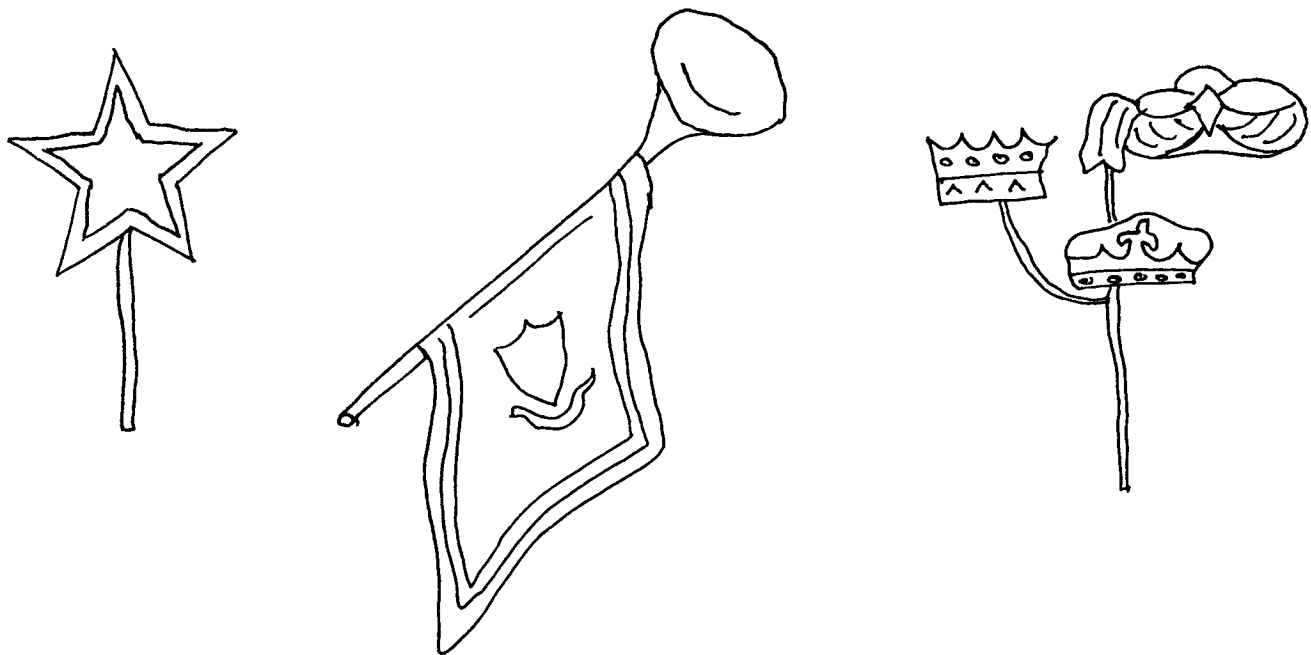


John R. Scholten of Camp Hill, Pa. wrote to me regarding the suggestion I made about dramatizing the story of "Silent Night" as a miniature Chancel play. He says, "I have a volume which surely must be the American edition of this book. It is entitled "The Christmas Mouse" by Elizabeth Wenning, drawings by Barbara Remington. It is published by Henry Holt and Co." Though I have not seen this edition, the writer and illustrator are the same. If you have had difficulty getting the English edition, why don't you try this one?

Bill Tagg, of Highland Park Presbyterian Church, Dallas, Texas, told me about a Christmas Eve Family Service which sounded unusually imaginative. I quote from his letter:

"You may be interested in the format of our entire Christmas Eve family service. A small group of 7 or 8 men, women and children dressed in old English costumes, greeted the congregation by singing carols. They stood on the front lawn of the church. When the time came to begin, I joined the carolers at the front of the sanctuary, but not up in the chancel, and we had an old-fashioned carol sing without hymnals or the pipe organ. The participation was excellent. Then the five-year-old choir processed to the front of the chancel steps and began singing the first stanza of "There's a Song In The Air". As the second stanza began, all of the choirs, carrying electric candles, began entering the sanctuary from six different doors. There was very little other light, and the effect was quite nice indeed. The narrator, an experienced actress, had memorized the narration and walked up and down the main aisle as she delivered it, talking to many of the children in the congregation. Two Trouperette spots followed her as she moved. The songs by the choirs were not conducted, and were sung by the children as they stood around the walls of the Sanctuary. As they began to sing, one of the Pages would enter carrying the symbol standard and the spotlight would catch him."

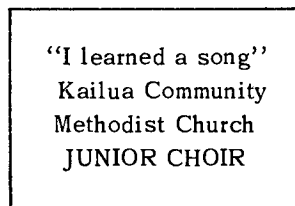
The symbol standards were painted on heavy posterboard, cut out and mounted on long sticks or standards. These were carried in by boy pages dressed in bright colors — a nice bit of pageantry. The symbols included a white, glittering star, a manger, three crowns for the wise men, a shepherd's crook, a pair of wings, two trumpets with banner, and a cross. These symbols represented in some way what the texts of the carols and songs had to say. Perhaps these ideas will set your own imagination winging!



Have you ever considered having a Junior Choir Camp, a one-week summer program? This past summer I accepted the challenge of being musical director of such a camp, and became an enthusiast for the summer camp program. I kept a complete schedule and diary of the week, including menus, classes, problems, evening vesper ideas, theory class projects and a list of the recreational activities provided. Would you be interested in having the entire plan made available in an article in the LETTER?

If you are interested would you please drop a postal card to me or to the Guild Office indicating your interest? It would take several pages of space and I would want to be sure enough of you could make use of such an outline before I start reworking all my notes!

An interesting idea came in the form of a P.S. in a letter from Mrs. Melba Henderson, Kailua, Hawaii. "Have you ever used a sticker like this to give a child for memorizing a song?" Below she pasted one of those little stickers which usually have name and address printed on them. It looks like this:



Actual size:
3/4" x 2"

This sounds like a good Primary Choir idea for a hymn memorizing chart.

Helen



NOVEMBER DATES for Helen Kemp include a Workshop and Festival for the Choral Directors Guild at Wichita, Kansas. If you desire details contact James McKinney, 1738 Drollinger Road, Wichita 18.

NOVEMBER will find F.L.W. in Florida. On the 7th he will conduct a Workshop for Directors at First Presbyterian, Fort Lauderdale (Richard N. Mitten, Minister of Music). The local A.G.O. Chapter is co-sponsoring this workshop. On the 8th and 9th he will be at First Baptist Church, Orlando (Edwin Irely, Minister of Music) for a demonstration rehearsal and workshop for directors.

If you live in these areas, attend the workshops and meet your leaders.

Did you see the nine children on the Danny Kay show the night they interpreted with motions the song he sang? Remembering the beauty of their motions, the impression an interpretive choir made on me at a NaFOMM meeting a few years ago, and several recent requests from Guild members, I looked up the LETTERS of November 1962 and re-read Mrs. Schellenberg's article. I decided to reprint it. Read this through - picture its effectiveness - this might be the spark which will make this year's carol service truly distinctive.

THE INTERPRETIVE CHOIR AT CHRISTMAS

Mrs. James Schellenberg

An interpretive or rhythmic choir of any size, composed of children or young people of any age, can be used very effectively at Christmas. This season filled with traditional symbolism offers a good opportunity to introduce symbolic motion into worship, in the regular morning service, in special services, or as a part of Christmas pageants.

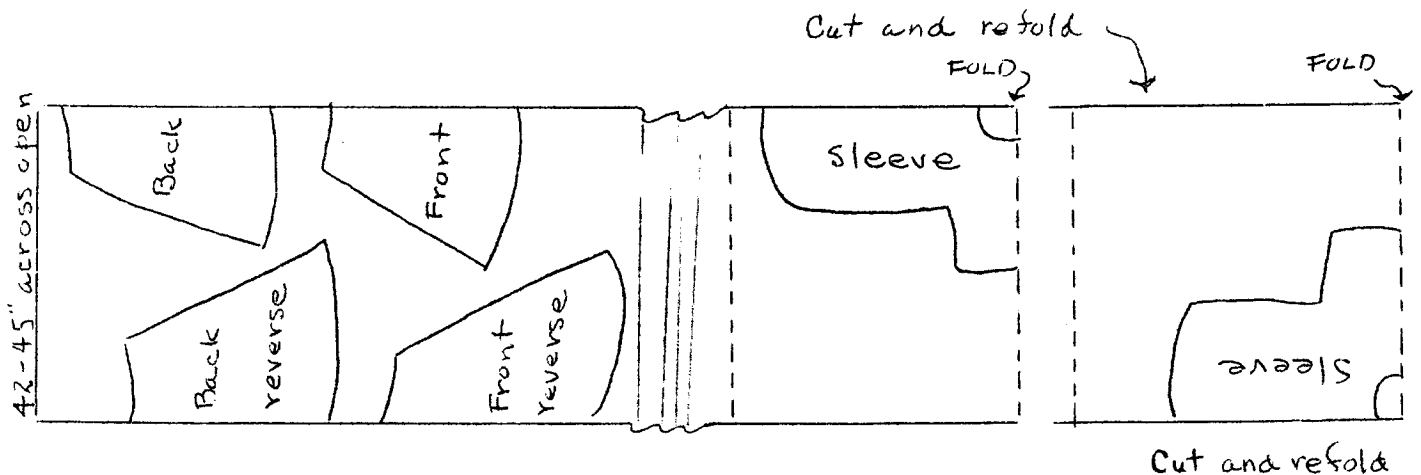
In many churches every year the Christmas program is climaxed by a tableau of the manger scene. The effect of this can be enhanced by adding a robed interpretive choir at the periphery of the scene. While an adult or children's choir sings "O Little Town of Bethlehem" or "Silent Night", even a very young children's group can dramatize the carols with simple motions of reverence, gratitude and praise. Another simple rhythmic interpretation is provided by having the interpretive choir walk in procession during the singing of "O Come All Ye Faithful" toward a manger tableau until all of the members are surrounding the Christ Child in kneeling adoration.

If the rhythmic interpretation of Christmas music is the center of attention, more complicated presentations, such as the two diagrammed, are in order. The importance of adequate rehearsal to insure precision and unity cannot be emphasized too much. "What Child is This" can be presented with two to nine girls. Three can present "It Came Upon the Midnight Clear", with one girl in Group II, and two in Group I; a large number of interpreters can be used equally well, depending upon the setting. If the choir is large, special note should be taken of the motion climaxing "It Came Upon the Midnight Clear", an attitude of praise requiring a vertical focus of attention. The girls at the ends of the line in Group I should lift their arms at an angle that carries the attention of the congregation toward the center and up, while the center figures lift their arms as high as they can.

The interpretive choir should be arranged in the chancel or stage so that all the congregation can see them, while the singing group is as inconspicuous as arrangements allow. The interpreters might be spotlighted, if they must share a cramped space with a singing choir. Try experimenting with colored lights on white robes for a lovely effect.

For interpretive choirs making new robes the following information may prove helpful. Chino cloth was used for robes, for it is heavy enough to be shadow-proof, and easy to care for. Red taffeta was chosen for the stoles to harmonize with the colors in the chancel. A simple stole that forms a wide collar in front and hangs down the back is made from a straight piece of material 2 yards 26 inches long, and 7 inches wide. The inside edges are joined in a center back seam, leaving a head opening 26 inches long altogether. The outside edges and bottom (except for selvage) are hemmed. The girls now have a second set of stoles that come to a point in front and back, in royal blue taffeta.

A method of cutting 10 ankle-length flared skirts and wide-sleeved blouses from 50 yards of 42-inch material is diagrammed below:



WHAT CHILD IS THIS

Face the congregation

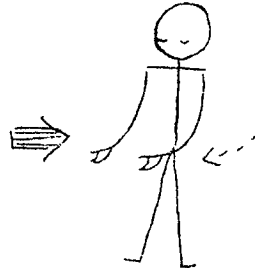
(Angle view)



WHAT CHILD IS THIS,
As if holding cradle.



WHO LAID



TO REST,



ON MARY'S LAP
IS SLEEPING?

Rock arms gently, first left, then right, leaning slightly forward



WHOM ANGELS GREET

Trace shape of a bell out from mouth.



(Angle view)



WITH ANTHEMS SWEET,



WHILE SHEPHERDS WATCH
ARE KEEPING?
Clench one fist as if holding staff.

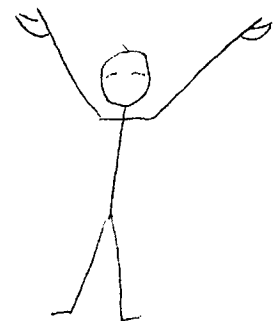
CHORUS



(Angle view)



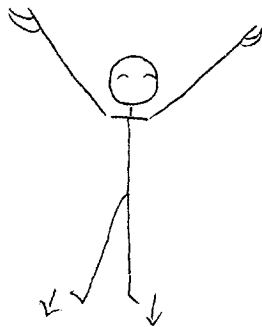
(Angle view)



THIS, THIS IS CHRIST THE KING,

WHOM SHEPHERDS GUARD
Palms down.

AND ANGELS SING.



HASTE, HASTE

Two steps forward

(Angle view)

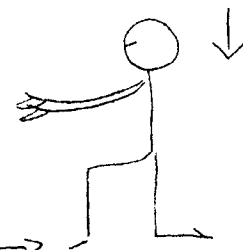


(Angle view)



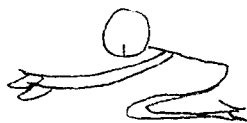
THE BABE, THE SON OF MARY.

(Angle view)



SO BRING HIM INCENSE,
GOLD AND MYRRH,
Step back and kneel.

(Side views)



COME, PEASANT,
KING TO OWN HIM;



THE KING OF KINGS
SALVATION BRINGS,

Repeat CHORUS: Kneel on last phrase, and remain kneeling through "Amen".

IT CAME UPON THE MIDNIGHT CLEAR

Two groups. Group I interprets phrases pertaining to heavenly messengers, should be on raised steps or platform and face congregation. Group II represents mankind, should be at a lower level than Group I. They kneel so that the congregation sees them from the side.



IT CAME UPON THE MIDNIGHT CLEAR, THAT GLORIOUS SONG OF OLD,

Group II
Maintain this until last
line of stanza.

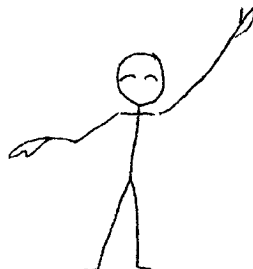
Group I



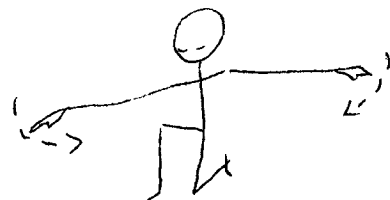
FROM ANGELS BENDING
NEAR THE EARTH,

TO TOUCH THEIR HARPS
OF GOLD:

“PEACE ON THE EARTH,



(Angle view)



GOOD WILL TO MEN,

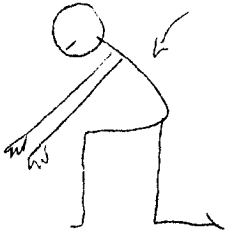
FROM HEAVEN'S ALL-GRACIOUS
KING.

THE WORLD IN SOLEMN STILLNESS
LAY, TO HEAR THE ANGELS SING.

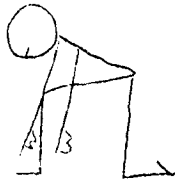
Group I
Maintain this through half of next stanza.

Group II
Describe flat surface with
outstretched arms.

3RD STANZA



AND YE, BENEATH LIFE'S
CRUSHING LOAD,



WHOSE FORMS ARE
BENDING LOW,



WHO TOIL ALONG
THE CLIMBING WAY

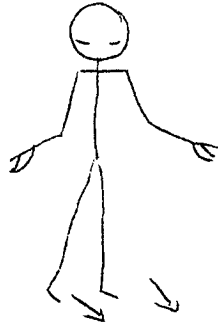


WITH PAINFUL STEPS
AND SLOW.

Group II



LOOK NOW! FOR GLAD AND GOLDEN HOURS COME
SWIFTLY ON THE WING:



Group I

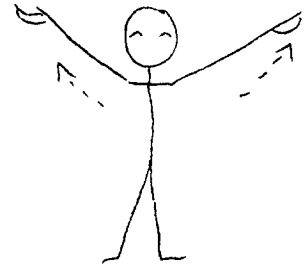
Hands out in offering;
quick steps forward.

Group II



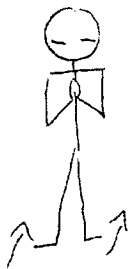
O REST BESIDE THE WEARY ROAD, AND HEAR
THE ANGELS SING!

Group II



Group I

4TH STANZA



FOR LO! THE DAYS ARE HASTENING ON, BY PROPHETBARDS FORETOLD, WHEN WITH THE EVER-
CIRCLING YEARS

Group I

Two steps back.



Group II

Effect of process and motion by lines
changing places, or, if there is room,
circling.



IT CAME UPON THE MIDNIGHT CLEAR

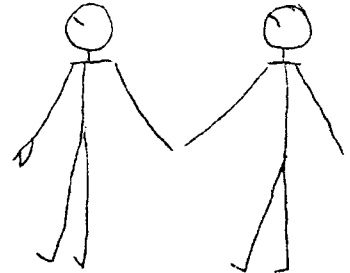


COMES ROUND THE AGE OF GOLD;

Group I
Step forward.



Group II
Finish steps.



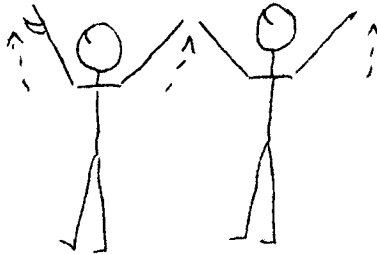
WHEN PEACE SHALL OVER ALL THE EARTH

Group II
Turn toward altar, touch hands.

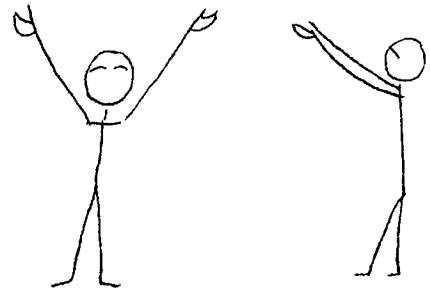


ITS ANCIENT SPLENDORS FLING,

Group I
Hands out on
"fling".



Group II
Sudden upward motion
on "fling".



AND THE WHOLE WORLD SEND BACK THE SONG
WHICH NOW THE ANGELS SING.

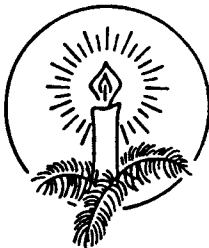
Group I
Stretch upward in attitude of praise.

Group II

Both groups bow heads over "praying hands" on "Amen".



A CHRISTMAS SERVICE TRADITION



I don't know how it started – isn't that the way with most traditions? For years I have ended the Christmas carol services which I have planned with a little boy from one of the youngest choirs yelling, yes, really yelling, the words of Tiny Tim:

God Bless us, every one

But let me "set the stage". The last paean of Christmas praise has been sung; the church lights are turned off; the candles give a mellow glow of peace; the combined choirs start to hum, slowly, "Silent Night"; the minister, speaking from the balcony, pronounces his pastoral prayer of benediction. By pre-planned timing, he concludes as the choirs linger on the last chord. All is quiet, the air is poignant with the spirit of the "Saviour Babe of Bethlehem". But the muted mood can not go on; something must break the spell "of rapture and delight".

On signal, a little boy, who has previously been selected by his fellow choir-members and coached by his director, steps to the center aisle. The quiet is rent with a joyous shout – which in the stillness of the church sounds all the louder –

GOD BLESS US, EVERY ONE

So the silence is shattered (as it must be), the people smile with their moistened eyes, the lights go on as the organist continues the new mood with a full-toned postlude.

"It's the most beautiful service of the year" ---- we all agree.

F. L. W.

More M, M and M
(Continued from page 40)

Our President proposed that several Seminar scholarships be given in the name of Ruth K. Jacobs. The Guild will pay all the costs of these scholarships at Augustana College for the Seminar week, June 14-18, 1965. The individual or sponsoring group will need to provide their own transportation. The LETTERS will carry more about this in January. Be thinking of worthy young people to propose for these scholarships. Our President had several other proposals which will be acted upon as the year progresses. It was a vital meeting with some differences of opinion but no differences of purpose.



In response to our request to tell us how members file the material in the LETTERS, Mrs. Philip B. Lorenz of First Christian Church, Bartlesville, Oklahoma wrote:

“You ask about ways of filing Guild LETTERS so suggestions can be found later, when needed.

“I have a set of envelopes marked:

Youth Choir ideas	Jr. Choir ideas
Primary	Hymn Studies
Advent – Christmas	Lent – Easter
Thanksgiving	Minister of Music
General Anthem materials	(general planning suggestions, choir
Sources and Resources	festival ideas, etc.)
Bell Choir ideas	

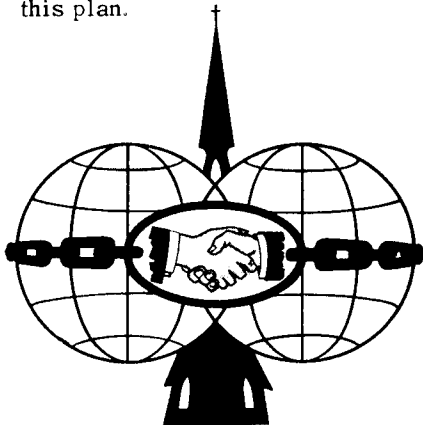
After reading the current letter material, marking especially helpful ideas on the margin, I sort and file it. Time was when I had to choose one side of a page for filing and sacrifice the reverse, but now the material on both sides is nearly always related, so filing for future reference is easy. Anthem samples and suggestions for a specific season go into its envelope – along with notes and pictures of composers, when you include them.”



There are several fine composers who have offered to write for our “A” Series. What stands in the way? Distinctive texts! Will you please keep the Guild’s needs in mind as you read. If you find a poem which has a unique turn of words and thought which you think would make a good children’s anthem, send me a copy with the author’s name and source. Thanks!!



Most of last year’s BROTHERHOOD OF SONG memberships have been renewed for the ‘64-65 year. We now send the LETTERS to six countries (Korea, Argentina, India, Japan, Peru and the Philippines) under this plan.



There will be new readers who do not know what this is about. Briefly, it is a membership given by an individual or a choir to a missionary choir director somewhere around the world. In some cases the donor tells us who is to be the recipient; in other cases we select a person from lists we have obtained from denominational missionary offices. If you are interested in this, send us a check and we’ll tell you who receives the material as a result of your gift. This is a good project for a children’s choir, we believe. Ten cents each from forty members will send the LETTERS and create another bridge of Christian love through the “Brotherhood of Song”.



We are indebted to “Irving’s Mama”, Sally (Mrs. Norman C.) Lane of Denver for another intriguing supplement. Drop her a note (2681 Cherry St.) to tell her about your children’s reaction to Irving and give her ideas for further drawings.



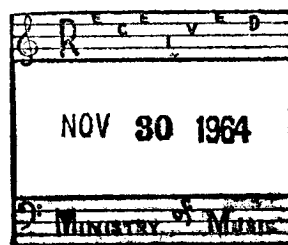
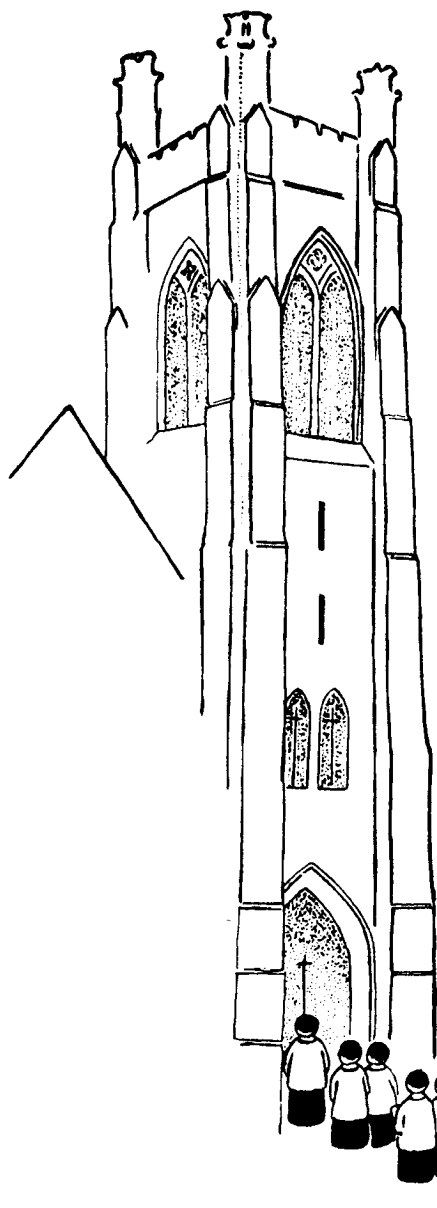
A final thought (to be read after you look over page 45): “Some books fill a place in your library, Others fill a place in your heart.”

IRVING
sings

to
express his
joy in life

and his
enjoyment
of
beauty

from a
grateful
heart!



SING ON, O, CHILDREN

There are many who teach the children of the earth
To sing the beautiful Christmas songs tonight,
And their reward is ample, for the notes
Are tinged with silver, and radiant with light.
There is joy and gladness in each silvery voice,
Because a Babe was born in Bethlehem;
And the children realize that God's good gift
Is sent to the waiting world. . . is sent to them.

Hark! if we listen, surely we can hear
Their lovely voices ringing on the air
Like quick-struck gongs that echo on and on
To reach and gladden the far world everywhere.
Sing on, O children, let the Christ Child hear
Your praising voices sounding sweet and clear.

Grace Anne Cornell



CHORISTERS GUILD LETTERS

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December

Number 4

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CHORISTERS GUILD

MUSINGS, MEDITATIONS AND MUMBLINGS

It is given to few people in a century to be as helpful to humanity as Grace Noll Crowell. Beloved for her poetry of intense devotional nature, she has shared her faith and courage in over thirty books of poems and meditations. When we moved to Dallas 15 years ago, one of the first things we did was make a pilgrimage to the home of the one whose writings had meant so much to us. For all these years our lives have been blessed by her personal friendship.

At our request and for you, Grace Noll Crowell wrote the poem which enriches the title page of this issue.

To prepare yourself better to observe Christmas with the Christ's spirit in your heart, read her LEISURE ("I shall attend to my little errands of love early this year....") and the OLD AMAZE ("These are the things I pray the years may leave untarnished and untouched by dust and blight....") and if you like a good Christmas story, read aloud to your family her THE WOOD CARVER (Augsburg Press).



In 1955 I had a rather serious illness. When I recovered, I spoke to Mrs. Crowell about John Ruskin's words,

"There is no music in a rest, but there
is the making of music in it."

With this in mind, she wrote the following poem. I trust that if your life is touched by protracted illness, this poem will be the comfort to you which it has been to me.

LIFE'S MUSIC

*God writes the music of our lives if we
But live in harmony at His command.
Throughout our happy days the melody
Soars up unhindered underneath His hand:
High notes that climb to reach the farthest skies,
And sweet the sound that falls upon His ear.
Our joy rings out, our sincere praises rise
From the written music, rapturous and clear.*

*Then suddenly a break — a rest within the score,
A time to halt...and we may be dismayed,
Thinking perhaps that we may sing no more,
That permanently the beat of life is stayed,
Yet the song will lift as clear as any bird —
Let not the heart grow heavy in the breast.
The waiting time will pass, there will be heard
The sweetest music after the enforced rest.*

Grace Noll Crowell



The Hymn Society of America (to which now all should belong!) is seeking new hymns for children. The Philadelphia Chapter of the Hymn Society will hold a Hymn Festival for children on May 16, 1965. The hymn chosen in this endeavor will be published by the Society and sung in the Festival. Hymn writers — there is still time to submit entries. Write immediately to the Society, 475 Riverside Drive, New York 27 for the folder which explains the whole project. All of us will be eager to see the results.

Many of you are using Lloyd Pfautsch's anthem, A CHILD'S PRAYER, which the Guild published last year as A-27. Its text is from Charles Wesley's hymn which begins:

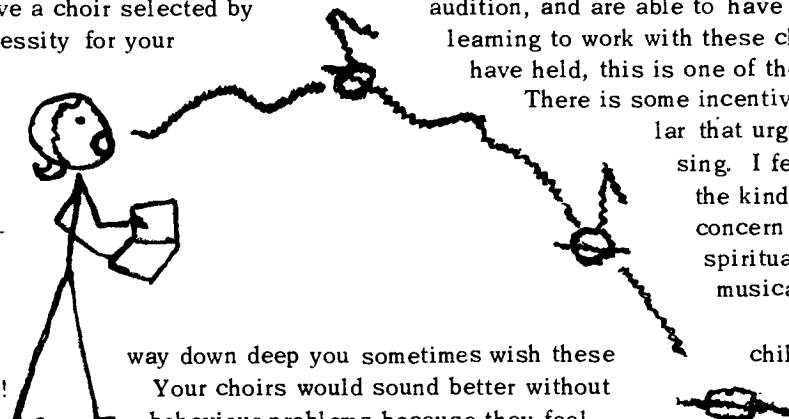
"Gentle Jesus, meek and mild
Look upon a little child..."

(Continued on page 76)

PITCH PROBLEMS

by Helen Kemp

Theoretically, they are called by different terms – monotones, uncertain singers, pitch problems. Now if you have a choir selected by audition, and are able to have a carefully screened group, there is no necessity for your shops I leaders. However, in all the work- shops I have held, this is one of the major interests among our choir leaders. There is some incentive among Choristers' Guilders in particular that urges them to help these children to learn to sing. I feel this interest is a good indication of the kind of service Guilders endeavor to provide – concern for the individual child, his total growth, spiritually, physically, mentally and musically.



Now, way down deep you sometimes wish these deal with! Your choirs would sound better without cause behaviour problems because they feel occasionally the targets of ridicule. True.

children weren't there to have to them. True. Sometimes they "sub-average", and are

Sometimes they are the most loyal and enthusiastic of the choir children, and are present at every rehearsal, come summer heat or winter sleet. True.

As a Christian leader, you are as much concerned with the needs of the musically sub-average child as you are with the talents of the more musically gifted child. True.

As music director, you want the total sound of your choir to reveal something of beauty and clarity for the services of Divine Worship. You cannot allow unrestrained dissonance to take precedence over the melody and text of the choir's offering. True.

What is the solution?

I should like to be able to send each of you – special delivery – a neat little package containing "perfect pitch pills", or some other magic potion! But all I can offer are suggestions of approaches which have proved successful – and to tell you that whatever effort you put forth is well worth your time and patience if you are able to open the world of song to these youngsters.

Children with pitch difficulties seem to fall into three general groups:

Group 1 – Those who can sing and match a tone in head voice, but cannot sing a scale or a melody in *tune*.

Group 2 – Those who sing in a low-pitched chest voice.

Group 3 – Those who cannot match a given pitch in either head or chest voice, but produce an unmusical sound of their own creation.

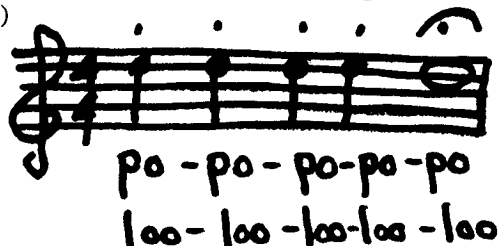
Some practical suggestions:

When the children come at the appointed time to have you listen to their voices, keep a record of those who cannot sing on pitch. I prefer to have them sing a song rather than a scale. With Juniors I usually use "America" or "Fairest Lord Jesus". If they sing it well in tune, I have them echo several yoo-hoos which I sing, or play on the piano. (Some children can match a sung pitch but not a piano pitch.) I also note what musical instrument they are studying. From this short private interview – (each child comes into the room alone) – I can pretty well categorize the pitch-problem children into one of the three groups mentioned above.

Group 1 – This is many times caused by a too relaxed *mental* attitude. Singing on pitch requires the mental discipline of concentration.

When you have one or several children who fall into this category, arrange to have occasional 15 or 20-minute sessions with them. Check individually by having each child match several sounds with you.

Using a vowel preceded by a consonant encourages a better attack and creates a certain preciseness mentally. (loo, po, ma, too)



Sing the first sounds staccato – then sustain.

If they can do this on pitch, have them echo a descending 5-tone scale on similar sounds.



Now you can find the children who are “vocal wanderers” – those who have difficulty echoing a sequence of pitches. They vary high and low. They allow their voices to “fall” into a lower range, when singing with other children. This is usually caused by a lessening of concentration. Their

sense of personal “pitch-responsibility” diminishes when they hear other singers around them. Sometimes they attempt to sing too loudly when others are singing with them. When they do this, they are not “listening” as they sing. Keep insisting that they sing with their **ears** and their **eyes** as much as they do with their throats and vocal cords. “Listen” must be the key word.

Another tendency with “wanderers” is that they breathe in and sing out almost at the same time. This always results in a “panicky” first tone – and very often results in a whole phrase sung off pitch. Breathe, *pause*, sing – or, breathe, *think*, sing, can work wonders.

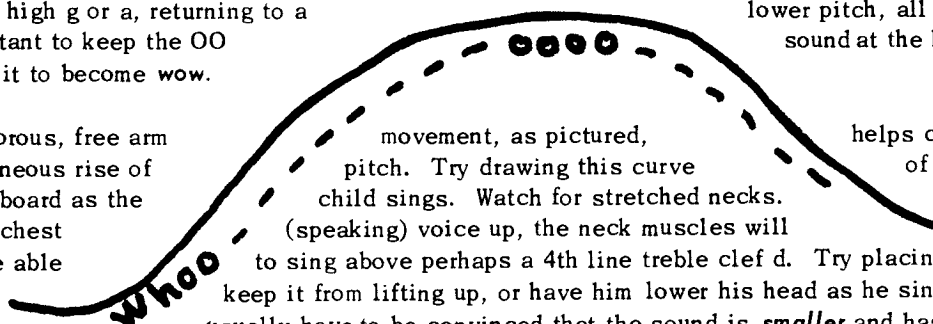
You will find another tendency among these children. If they **gasp** for a breath, they will sing too high. This is sometimes the case where a child is trying very hard to please you. Less conscientious ones or timid children usually take in very little breath and sing listlessly and low. Although the amount of breath does not determine the pitch, the process of breathing properly (stand tall, expand rib cage, relax shoulders) is a real factor to consider.

The gasping breath usually is accompanied by raised eyebrows, lifted chin, tense neck muscles. Gasping usually means high-chest breathing, which is sometimes referred to as “nervous breathing”. It has a definite effect on pitch since it encourages tension. Teaching children to expand the lower portion of the rib cage, accordion style, will actually help them to be more poised, and to be better able to **concentrate**, which is a prime requirement for improving pitch. Some vocal wanderers suffer from the “jitters” – and need to learn to focus attention. Quiet, firm, consistent guidance is required. With individual help, children in this group improve greatly and can become contributing singers.

Group 2 – (Those who sing in a low-pitched chest voice.)

Be careful with this group to determine whether it is a matter of ear or vocal concept. If a child sings a melody with the correct intervals, but perhaps an octave lower than the given pitch, it is usually due to his inability to sing in head voice. The best device I know to establish head tone in children is the fire-siren “Whoop”. (You should master this sound yourself in order to demonstrate.) Start on a low tone and soar up to perhaps high g or a, returning to a lower pitch, all in one vocal sweep. It is important to keep the OO sound at the highest pitch, rather than allow it to become wow.

A vigorous, free arm the spontaneous rise of the chalk board as the to carry a chest will not be able head to Children



movement, as pictured, pitch. Try drawing this curve child sings. Watch for stretched necks.

helps children to visualize of pitch, freely, on If the child tries protrude and he

(speaking) voice up, the neck muscles will to sing above perhaps a 4th line treble clef d. Try placing your hand on his keep it from lifting up, or have him lower his head as he sings the siren sound. usually have to be convinced that the sound is **smaller** and has to be aimed and thrown like a dart instead of strained up – like a weight-lifting device.

Boys like to imitate their fathers or other men they admire, (perhaps their choir director!) and in this attempt to be masculine sometimes push their voices into a low chest sound. Explain that if they want to have

Pitch Problems (Continued)

good adult male voices when they grow up, they need to develop good boy voices now. For boys, too, it is important to say that singing high is not "sissy singing" – it takes energy, vitality and strong bodies to sing a clear full tone. Spontaneity, confidence and projection are all included in this concept.

Occasionally a child discovers his head voice in that upper range, and almost immediately his whole concept of singing changes. With others it comes slowly with constant checking and reminding.

During rehearsals, I always make my listening rounds – going along each row of children as they sing. When I come to one of the octave or 5th-low children, I place my finger on their forehead and with the index finger of the other hand make a vigorous sign upward. Most of them will get back on the track. All the children keep on singing, repeating one stanza of a hymn until I have heard everyone. No one stops while I work with individuals. It makes a good team effort.

Of course, there are stubborn cases in this group – not stubborn *children*, but pitch problems which require patience and individual help outside of choir time. I have found that boys and girls are very willing and anxious to work even in the choir rehearsal with all the other children there. There is one golden rule for all children to learn – "We never laugh at anyone's vocal problems, but we rejoice and applaud for effort and improvement."

Group 3 – This comes closest to being a real monotone group and of these you will have very few. These children require your individual attention and training outside the rehearsal period. You must develop a close relationship with them, working for only short periods of time – 5 minutes of concentrated effort.

Begin with a single tone-matching process. If the child cannot match you, *you* match his pitch. Ask if it sounds the same. (He will usually be able to hear this.) Now ask him to sing another pitch (if he is really a monotone, he will sing louder or softer on the same pitch and think it is different). Now sing a semi-tone above him to make the vibrations clash. Ask if it is the same. He will usually say, no. If he answers correctly, praise his efforts of concentration. He is listening – using his *mind* and his *ears*!

You must have a private agreement with this child that while he is developing his inner-listening ear so he can learn to sing on pitch, he must "*listen* much louder than he sings", listening for sounds to come into his mind and his ear. Stress the importance of *thinking*!

In your short private sessions, try the fire-siren "whoop" to see what his range is. Make every effort to have the child discover his head voice. Then try short melodies, phrases of hymns, choir songs, etc. Praise small improvements, and try to stop the session at some point where he has done something successfully.

In this third group, too, are the children who seem to suffer from chronic hoarseness – extremely breathy, labored singing. This is a physical thing, perhaps brought on by forced speech habits or infant colic. I find this problem the most difficult to handle.

These children look so uncomfortable as they sing and find it hard to sing more than two or three notes without sucking in breath. Try all the tricks mentioned above. Have them drop their jaws, sing through their eyes, pull an imaginary string from a little imaginary hole in the top of their heads, have them think a smaller sound, do the fire siren. Let parents know how you are trying to help – but keep the problem a kind of relaxed, long-term project. If you develop this child's confidence in your "team effort", he will understand when you remind him privately to "*listen* louder than he sings", on certain songs at certain times.

The time for real concentration on pitch and related vocal concepts is in the Primary Choir (1st through 3rd grades – or 6, 7, 8 year olds). I regard this group as a most important training choir. It is the easiest

time to catch pitch difficulties, before children have well-set habits and well-formed concepts of singing sounds.

WHAT they sing (the texts and tunes) is very important and you should choose children's songs with real Christian concern. **HOW** they sing often determines the *spirit* in which the texts and tunes are assimilated by their hearts and minds. This, too, should be a concern of the Christian leader.

John



CHRISTMAS COMMANDMENTS

1. Thou shalt do honor to Christ the Lord on Christmas.
2. Thou shalt not spend and be spent before Christmas until thy money is all gone and thy strength is all gone and thou comest to the day bowed in weariness, debts and regrets.
3. Thou shalt not take Christ out of Christmas.
4. Remember Christmas day to try to make it holy.
5. Thou shalt make Christmas day a home day – when thy family gathereth together and family fellowship takes precedence over all; when father and mother, sister and brother are more closely bound in Christian love.
6. Thou shalt not fuss or stew.
7. Thou shalt not give to anyone more than thou art able.
8. Thou shalt say "Merry Christmas" to thy neighbor and mean it.
9. Thou shalt not forget the needy.
10. Thou shalt so conduct thy life during Christmas that there will be no hangover either physical, spiritual or financial, for the Lord will not hold him guiltless who lives this day in vain.

--Copied



THE CREAM OF THE CROP

(Some suggestions by fellow Guild members of anthems particularly helpful as the new year starts.)

PRAYER IN WINTER by Alice Jordan (Unison), B. F. Wood #733 20¢



This number by the well-known Mrs. Jordan, of Des Moines, Iowa, is especially suitable for any time in winter and especially the season following Christmas. The words are general and the melody is quite singable. There is a nice climax in the third and last stanza. This piece is also an excellent teaching tool for tone quality as well as being a very effective worship service number.

COME, CHILDREN, JOIN TO SING by Earl Roland Larson (S.A.), Schmitt, Hall and McCreary #216 22¢

This bright and stately number was an instant success with our junior choristers. A fine general text and a joyous melody make the number a "surefire" one. The alto part is not difficult and is very well written. Every junior choir director should familiarize himself with this anthem.

FATHER, AT THY THRONE WE BOW by Dorothy Rains (S.S.), Hope #A339 20¢

This anthem is designed for two equal voice parts. Both the general text and music are by Dorothy Rains. The number will require of junior choirs a legato singing line and conscientious phrasing. Made up of three stanzas, the first is in unison, the second in two parts, and the third a canon. This is a real quality number that juniors will love to sing.

Eugene Butler, First Methodist Church, Wichita, Kansas

FOREVER BLESSED BE THY NAME by Handel, Summy-Birchard #B2128 20¢

This lovely 3-page anthem is Largo in tempo and thus demands good breathing and sustaining quality of its singers. Remind your Choir of their athletic prowess (especially the boys) and let them know that they will surely need to use these good qualities in singing this number. We have used this number quite successfully with our 9 thru 12 year age group, and also with our girls in the Youth Choir. We use 3 Recorders to play the descant on page 3.

Ward Arthur Weaver, First Baptist Church, West Point, Mississippi

A PRAYER OF ST. RICHARD OF CHICHESTER by L. J. White, Oxford University Press 25¢

The text of this short anthem might well be used in a choral presentation based on the Saints. It takes its place well with the writings of St. Francis. It is the famous prayer containing the words, "O holy Jesus...may I know thee more clearly, love thee more dearly and follow thee more nearly." Suitable to either Junior or Intermediate choir, it contains a unison verse and a second verse with a flowing descant in easy range (highest note is F). Attention should be given to phrasing in spots where the accompaniment has the counter-melody.

Walter W. Davis, Central Methodist Church, Fayetteville, Arkansas

PRAISE GOD IN HIS HOLINESS by Van Deman Thompson, The Cathedral Press #9785 25¢

Anthem taken from Psalm 150. From the very beginning this is a strong praise number, to be sung vigorously and rather fast. Power is developed through the use of unison on the strong phrases, "Praise God in His holiness, Praise Him in the firmament of His Pow'r." The accompaniment is mostly big, full chords, with a dramatic, broad and full ending, "Praise Ye the Lord". Though it has a big sound and strong words, it is not difficult to sing note-wise and in range. Does require a good accompanist.

Dr. Shelby Collier, Southern Baptist Church, Memphis, Tennessee

DEEPEN MY MUSIC, O LORD by Claude L. Bass, Broadman Press JF006 22¢

This is a unison anthem suggested for age 9-12 years. The range is from middle C to E. This is a fine anthem of personal dedication for choristers. The text lends itself greatly in helping the director teach a love for music and God's goodness. The boys and girls enjoy this music very much.

PSALM 100 by Jane M. Marshall, Broadman Press MF562 13¢

Suggested for age 6-8 years. The music is very good. Our Primary children request this song often. The text is taken from the Bible which helps in the teaching of God's word. It is joyful, a little on the militant side, which boys and girls like. The range is from D to D.

THE LORD IS KING by W. Glen Darst, Broadman Press JF007 22¢

Our boys and girls enjoy singing this anthem. Suggested for age 9-12 years. It has a very nice second part which gives the boys, especially those with the lower range, an opportunity to exercise their ability. The soprano part goes to F one time only. For the most part it is in very good range. The message of the text is good.

C. D. Pedersen, First Baptist Church, Memphis, Texas

HOW FIRM A FOUNDATION

Director's Page

TEXT: The words first appeared in 1787 in Dr. John Rippon's hymn book, *Selections*, with the author identified only as "K-". It is possible but not proven that the author was the young precentor of Dr. Rippon's Baptist Church in London, Robert Keene. The words were said to have been the favorite hymns of Andrew Jackson, Robert E. Lee, Theodore Roosevelt and Woodrow Wilson.

TUNE: "Adestes Fideles" and the Early American "Foundation" tunes are both used with this hymn.

CHURCH YEAR-CURRICULUM CORRELATION: Specifically, the text is based on the Bible; but the exuberance of the hymn makes it an appropriate hymn of praise for any season.

THEOLOGICAL VIEWPOINTS: After an opening stanza which announces that the foundation of the Christian faith is the Bible, the succeeding stanzas are taken directly from the scriptures:

- 2nd Stanza - Isaiah 41:10
- 3rd Stanza - Isaiah 43:1, 2
- 4th Stanza - I Peter 4:12; II Cor. 12:9
- 5th Stanza - Job 5:26; Isaiah 46:4

TEACHING SUGGESTIONS: This is one text and tune that seems better sung and enjoyed rather than dissected and discussed. The hymn may be introduced to the children in Early American style by "lining out" a line at a time for them to repeat. After the hymn is learned, it may be sung as a canon by dividing your choir into two groups and letting the second group begin singing when the first group begins the third beat of the second complete measure. Be certain that the half note at the end of each line receives only two beats.

The children might enjoy hearing more Early American tunes. Two sources are:

AMERICAN FOLK HYMNS FOR JUNIOR CHOIR

Austin Lovelace #CM 7311, Carl Fischer 35¢

HYMNS OF THE AMERICAN FRONTIER

Robert G. McCutchan, G. Schirmer 75¢

Attention might be called to the rhythm pattern which appears throughout the tune: quarter - quarter - half --- letting the children clap the lively rhythm as they sing.

A related Bible Study project could be planned for the winter months in which hymns and stories are used to trace the exciting history of the Hebrew people from the time of Moses, back into Patriarchal History, Into the Land of Canaan, The Monarchy, the Prophets and the Divided Kingdom, and the Messianic Expectation fulfillment culminating with the beginnings of the Christian Church. In addition to "How Firm a Foundation" as an overall theme song, spirituals like "Let My People Go" and hymns like "Praise To the Living God" and "Men and Children Everywhere" could be correlated to the Bible study.

HOW FIRM A FOUNDATION
Foundation 11.11.11.11.

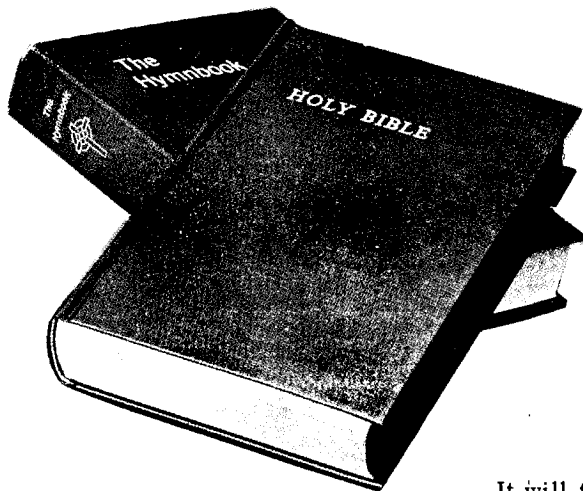
Words:
"K" in John Rippon's
Selections, 1787

Tune:
An Early –
American Melody

*"How firm a foundation, ye saints of the Lord,
Is laid for your faith in His excellent word!"*

I just love singing this hymn....both for the spirited tune and for my getting older discoveries that the Bible really is the foundation of our Christian faith!

No matter how I feel or what difficult experiences I face in my life, the Bible teaches me that other persons – long ago – felt much the same way. Can you match these persons with the experiences they endured:



Moses	Once close to God, but guilty from disobeying God's laws;
Job	Quietly doing God's work although not every one understood his way of working;
Jesus	Quiet joy in knowing the Christ;
David	Fear, lack of confidence, and a poor speaker;
Mary	Loneliness, Despair, Grief

It will take me a long time to be able to read the Bible and know who is speaking, what events they are speaking about, and how God speaks to me through their experiences – but studying the Bible in this way will be a worthwhile and exciting adventure.

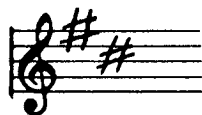
A mystery surrounds the name of the person who wrote the hymn, "How Firm a Foundation", with the only clue being the initial "K" given in Dr. John Rippon's 1787 hymnbook, *Selections*. Some people guess that the "K" might have been the Baptist Church's song leader, Robert Keene.

What rhythmic pattern immediately can be seen in the tune:

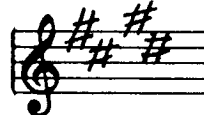
After we learned the tune real well and were able to keep the rhythm steady, we sang the hymn as a Canon.

How many times do you find a So – La – Do, (5 – 6 – 8) series of notes in the melody? _____

Do you remember how to call the last sharp on the right "ti" and count up to "do" to find the name of sharp keys? Try it:



Key of ____ Major



____ Major



____ Major

You'll find this month's closing message to you in Numbers 6:24-26!

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

HOW FIRM A FOUNDATION

FOUNDATION. II. II. II. II.

"K" in RIPPON'S SELECTION, 1787

Early American melody

1. How firm a foun - da - tion, ye saints of the Lord,
 2. "Fear not, I am with thee; O be not dis - mayed,
 3. "When through the deep wa - ters I call thee to go,

Is laid for your faith in His ex - cel - lent Word!
 For I am thy God, and will still give thee aid;
 The riv - ers of woe shall not thee o - ver - flow;

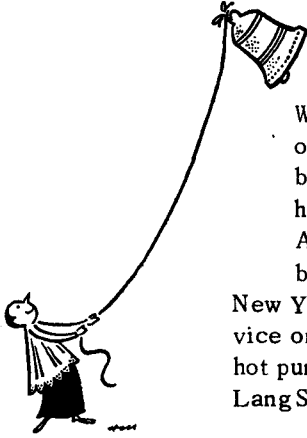
What more can He say than to you He hath said,
 I'll strength - en thee, help thee, and cause thee to stand,
 For I will be with thee thy trou - bles to bless,

To you who for ref - uge to Je - sus have fled?
 Up - held by my right - eous, om - nip - o - tent hand.
 And sanc - ti - fy to thee thy deep - est dis - tress. A - MEN.

4 "When through fiery trials thy pathway shall lie,
 My grace, all-sufficient, shall be thy supply,
 The flame shall not hurt thee; I only design
 Thy dross to consume, and thy gold to refine.

5 "The soul that on Jesus still leans for repose,
 I will not, I will not desert to his foes;
 That soul, though all hell should endeavor to shake,
 I'll never, no, never, no, never forsake!"

TINTINNABULATIONS



Dear Friends:

Ring the string of sleigh-bells, come right in, and close the door tightly! We're brewing our Wassail "concentrate" early and don't want to lose a whiff of that tantalizing, spicy aroma. What are the Bell Tidings? And how are you bearing up? . . . December is the Month of Bells, and we shall ring our hearts out and our muscles sore during Advent, Christmas and the Twelve Days After with New Year's 'most in the middle. . . . Has a Steeple-Keeper been appointed to ring your Church Bell or Chimes at Midnight on Christmas and New Year's Eve? Or will the Handbell Ringers officiate on these occasions at a Service or on the Church Steps? After Ringing-In the New Year, the youngsters would love hot punch or cocoa and a short time of gaiety with a bit of ribbon confetti and Auld Lang Syne.

NOW is the time for **DECORATIONS**, fresh evergreens, and the **TREE**. The ornaments come down the attic stairs in troops. One could almost imagine a gay parade – the colored balls bouncing from step to step, silver and gold bells tinkling and turning, toy instruments bleating and thumping, angels marching in luminous pairs, Santas and reindeer prancing, star-lights twinkling and flashing – Old Friends, beloved and somewhat delapidated, still contributing with happy memories to the sparkle and charm of the Season. . . . Of late years, many gifts have been added to our collections by kind bell friends – small tie-bells, wicker bells, bell music-boxes, strings of weird foreign bells, mobiles, angelabras, bell trays and china, molds, and countless bell-shaped objects of art. How they tinkle and glitter – **BELLS!**

True **Bell Ringers** are Happy, Outgoing People who greet the Month of Bells with Joy and Anticipation. It behooves Directors to summon every last inch of their Nineteen Sixtyfortitude to banish tiredness and rush, and make all they do blessedly worthwhile. **CHRISTMAS** is for Sharing, Giving, Beauty, for Inspiration and Growing in Grace, for Gaiety and Gravity, for Singing and Ringing. God bless and guard us, every one, in this the Month of Bells.

WHO IS GOING TO BELL THE CAT? If you are new in your position and/or find a seeming lack of enthusiasm and available help among the adults for a special Christmas Concert or Program – then **do it yourself** with the youngsters. Keep it simple, keep it beautiful, and holy, plan ahead, assign tasks to the more dependable children, check and double-check, don't complain but smile and smile, and you and the church will be gratified with the results – the pleasure and the cooperative interest of the children. . . . The expression to "Bell the Cat" alludes to one of the many fables attributed to Aesop, though this one first appeared during the 14th century in European literature in "The Vision of Piers Plowman". The fable relates that the Mice held a council to discuss ways and means of protecting themselves, once and for all, from the Cat. One Mouse suggested that since the Cat moved stealthily, she would never catch Mice if they could hear her coming. The solution was simple: let a Bell be tied around the Cat's neck to warn them of her approach. This idea was greeted with enthusiastic applause. Whereupon an old Mouse arose and asked WHO was going to Bell the Cat? There was a prolonged silence. . . . The fable is often interpreted today as: heroism conquers difficulties. The true Moral is: It's easy to propose impossible solutions. . . . Let us not bite off too large a chunk of Christmas Cake. "As long as we use what we have and use it well, God will be pleased with whatever we offer."

THE JUGGLER Rings Via Telephone: Last Christmas a Music Teacher at the Spalding School in Chicago, a Public School for Physically Handicapped Children, arranged a narrative for actors, singers and instruments based on the French Medieval Legend of the Juggler. Music used included an 11th century Jongleur Melody arranged for alto recorder and autoharp, the singing of a Gregorian Chant for the Monastery Scene, William Boyce's "Alleluia", and English, French and Swiss Folk Songs, and a Purcell Rigadown and Handel Gavotte for Recorder Ensemble. . . . Instrument work is especially good for the athetoid child, writes the Teacher. Most such children have sufficient control to play Xylophones and Handbells, if the notes are spaced by enough rests. During the winter when these severely handicapped children cannot play in the snow, indoor duets and trios can be a great comfort. Two little girls, crippled by polio, practiced Handbell Duets over the telephone when unable to see one another because of weather difficulties!

(Will the Lady at CG Seminar who suggested the use of small Xylophones for would-be Handbell Ringers, please stand up? And send us a card?)

A PLEA FOR KINDNESS: A somewhat disparaging, if amusing, remark about Tower Bells by an eminent composer is frequently quoted. Obviously, this great Russian had never heard perfectly-tuned *Handbells*. Similar comments have been made by sensitive musicians for years. Bell Directors realize that, generally speaking, only the more modern Tower Bells have been properly-tuned to the Minor 3rd, and only the more modern Handbells correctly-tuned to the 12th Overtone. Many of the older Bells, large and small, are raucous, clangorous or shrill, and pitches are haphazard. (E. J. Porter while traveling in Mexico recently, carried a pair of earplugs!) Ringers of Britain and W. Europe passed through a period of ridiculing and even vilifying in doggerel "rival" Church Bells. What started out in good-natured fun became objectionable and was finally quashed by the Clergy.

Doggerel samples:

"Northern sweet music, and Didsbury pans;
Cheadle old kettles, and Stockport old cans."

"Martin's cracked pancheons,
Torksey's egg-shells."

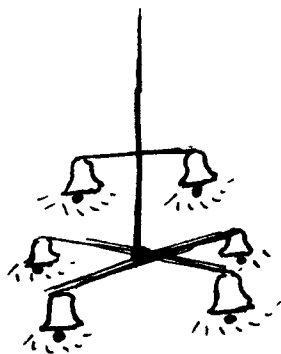
"Little Bowden, poor people,
Leather bell, wooden steeple."

In our own realm of ringing, let American Handbell Ringers not fall to criticizing and disparaging other modern Handbells. Those who live in glass houses have to answer the Bell! Rather, let us maintain a high standard; let us each insist that our Bells be correctly tuned and neither purchase nor accept anything less. May the future ensure that no Stravinskys or Porters be less than enchanted with the sounds of Handbells in America from sea to shining sea!

Happy Holidays!

Nancy Poore Tufts

Nancy Poore Tufts



"There's a little jingle
Inside of me
From eating the bells
Off the Christmas tree"

DECIBEL MARMALADE SAYS: Are you a Bell Hog?
Or do you Graciously and Generously share
your assigned Bells, when requested?

BOOKS FOR YOUR CHOIR ROOM LIBRARY

by Norma Lowder

A recent request was for books children could read before rehearsal. Such a list might also provide ideas for church or home libraries and Christmas gifts.

A series which I saw only recently is entitled **MUSICAL BOOKS FOR YOUNG PEOPLE**, published by Lerner Publishing Company, Minneapolis, Minnesota. Each book (\$2.75) is well illustrated and treats a technical subject in a way children can understand without being talked down to. I heartily recommend each book in the set:

THE HEART OF THE ORCHESTRA
THE STORY OF MUSICAL NOTES
SHINING BRASS
THE WOODWINDS
PLACES OF MUSICAL FAME
KEYBOARD INSTRUMENTS

FOLLOW THE LEADER
THE BEAT OF THE DRUM
FOLK INSTRUMENTS
THE ALPHABET OF MUSIC
PLAYBACK-The Story of Recording Devices
THE STORY OF MUSICAL ORGANIZATION

Another series which should be included on your choir shelves is the one published by E. P. Dutton and Co., Inc., 300 Fourth Ave., New York 10, N.Y., (\$3.50-\$3.75), which gives authentic and readable biographical material on well-known composers. Included are:

LUDWIG van BEETHOVEN and THE
CHIMING TOWER BELLS
HAYDN, THE MERRY LITTLE PEASANT
EDVARD GRIEG, BOY OF THE NORTHLAND
ROBERT SCHUMANN AND MASCOT ZIFF
STEPHEN FOSTER and HIS LITTLE
DOG TRAY
MACDOWELL AND HIS CABIN IN THE PINES

MOZART, THE WONDER BOY
BACH, THE BOY FROM THURINGIA
SCHUBERT AND HIS MERRY FRIENDS
HANDEL AT THE COURT OF KINGS
PAGANINI, MASTER OF STRINGS
THE YOUNG BRAHMS
FREDERICK CHOPIN, SON OF POLAND

Pertaining to orchestral instruments, I recommend: **TUNE UP**, by Huntingdon, (Doubleday and Co., \$2.75) It has excellent pictures and information about the instruments. **THE FIRST BOOK OF BELLS**, by Fletcher, (Franklin Watts, \$1.95). **DRUMS, RATTLE, AND BELLS**, by Kettlekamp, (William Morrow and Co., \$2.75). **SINGING STRINGS**, by Kettlekamp, (William Morrow and Co., \$2.75).

Pertaining to hymns: **SING IN PRAISE**, by Wheeler, (E. P. Dutton)
THEY SANG A NEW SONG, by MacKay, (Abingdon Press – \$3.50)

A book about the Psalms, **SONGS ALONG THE WAY**, by Allstrom, (Abingdon Press, \$2.50). Two books of general interest are **THE FIRST BOOK OF MUSIC**, by Norman (Franklin Watts, \$1.95) and **SINGING WINDOWS**, by Young (Abingdon Press, \$3.75) (stories in stained glass windows, ancient and modern).

Why not a **CHOIR MOTHER LIBRARIAN** to be responsible for the mechanics of the in-and-out of the lending of books to the children. Here is a worthy project for a choir mother. Reading the books suggested above, or others which you know, can be a meaningful experience for your children. The books could be checked out and in at a week or two-week interval just as they would be at a public library. Plan for the January inauguration of a "Children's Choir Lending Library."



Several requests have come to us recently asking for suggestions as to how to prepare the choir children to understand and enter into the various elements of public worship. This is an important part of choir training. Children can absorb some worship techniques by osmosis – just being exposed to them. However, it is much better if the director can prepare the children by careful instruction. The finest book of this kind that I have seen is the work of a C.G.-er from Seattle, Dona M. Hoffman. Its vital statistics are:

Title – OUR LUTHERAN WAY OF WORSHIP

Publisher – Concordia, Price 80¢

Obviously intended for Lutherans, it never-the-less has much of value for all denominations. Don't let this pass; you need this 71-page work-book if you are interested in helping children understand public worship. Another good pamphlet primarily for Lutherans is MY CHURCH BOOK by Olander, published by Augustana Press, \$1.00.

The Methodists have a small pamphlet titled WAYS WE WORSHIP by Bowman (Abingdon Press, 25¢). This is intended for Intermediates.

Robbie Trent, who has been associated with the Sunday School Board of the Southern Baptist Convention, is the author of a book for the younger children dealing with the same general subject. It is titled TO CHURCH WE GO (Follett Publishing Co., \$2.00).

Surely you are familiar with the excellent book, ONE GOD, THE WAYS WE WORSHIP HIM, by Fitch (Lothrop, Lee and Shepard Co., \$3.00). This explains the basic worship patterns of the three predominant religions in pictures and continuity.

Do you have other books on this subject to suggest?

FOR THE ADVENT AND CHRISTMAS SEASON

by Nancy Poore Tufts

THE JESSE TREE

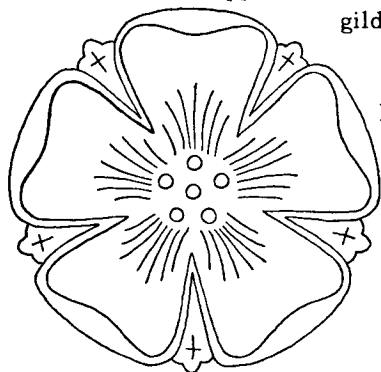
The Jesse Tree is another thoughtful Advent Observance that helps stress the importance and holiness of the pre-Christmas Season – traditionally a period of repentance, self-examination; and preparation; a Teaching Season.

As reported in *The Living Church* – for several years St. James' Church of Manitowoc, Wisconsin, has erected a parish Jesse Tree in the sanctuary between the 3rd and 4th Sundays of Advent. Decorations made by the ladies and children of the parish are silhouette-style symbols, approximately 4 to 6 inches, recalling either an ancestor of Christ or a prophecy regarding his birth.

These attractive and colorful symbols include a blue silhouette of Bethlehem, a gold-cloth Noah's Ark, the Sword of Judith, a gold Jonah inside a green whale with a malevolent glass eye, white tablets of the Law, the Ark of the Covenant, the Key of David, the Paschal Lamb, the Rose, the Sun, and so on. The only non-silhouette is the Apple of the Garden of Eden which is a red Christmas ball within a circle of green leaves. Small gilded picture frames are used in some instances.



by the



The Tree is topped with a jeweled Gold Crown and Scepter, symbolizing the Lordship of Christ.

Such an excellent and rather subtle teaching idea might well be incorporated into your Advent and Christmas Observances, with appropriate music. How many years have Choir Directors been asked "What is 'Jesse's stem'?"

"Lo, how a Rose e'er blooming
From Jesse's stem hath sprung."

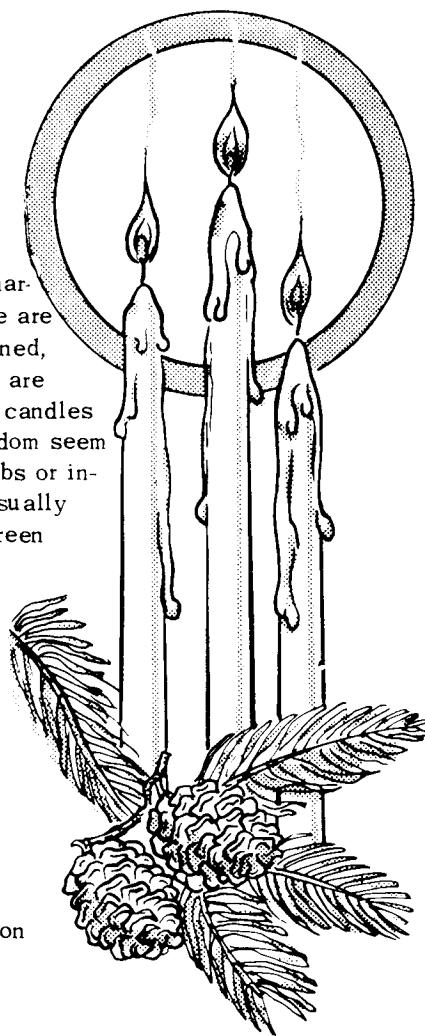
LUMINARIAS

The Mexican Custom of Luminarias to light walks and entrances when entertaining (or for a Church Christmas program) is not so familiar to those living some distance from the borders of our Good Neighbor to the South. . . . Luminarias are not dangerous, and are festive and romantic as well as really useful. These are made with heavy paper bags, at least 16" x 10", unopened size. The bags are opened, the tops turned down 3", then another 3", making a thickness at the top. The bags are filled with 4" of sand and thick candles set in the center. . . . The lighted candles cast a rosy glow through the brown paper. It is hard to upset a bag, and winds seldom seem to bother the flame. Although bags rarely catch fire, don't place them close to shrubs or inflammable objects. Line the walks and steps (if broad) with Luminarias for an unusually attractive and hospitable holiday decoration. Several gift catalogues list red and green "Luminaria Bags" at reasonable prices.

Other legendary Candle Customs include the Advent Wreath, the Candle in the Window to Light the Way of the Christ Child, each Child in a Family taking a Lighted Candle up to Bed on Christmas Eve, Carrying a Lighted Candle Home from Church at Christmas or New Year's Eve, the Lighting of Candles while singing Silent Night –

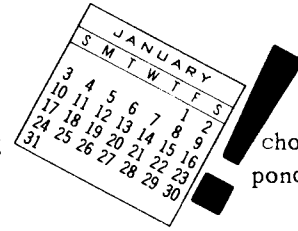
God bless your house this holy night,
And all within it;
God bless the candle that you light
To midnight's minute.

Poet – Eleanor Farjeon



JANUARY WILL COME

Ideas for a Post-Holiday Pick-Up



What will you do in January to start the children off on a new, stimulating Plans for it must be laid now. Here are some ideas gleaned from correspondence with Guild-ers.

choir project?
pondence

Addie G. Miller of Waterville, Ohio makes this suggestion:

"Perhaps you would be interested in a project our Junior Choir conducted. The children are ages 9 – 12. After the excitement of the Christmas season, we decided to study a great composer of church music – Johann Sebastian Bach. I wondered how the children would enter in. We began by collecting material on the life of the composer. I was very pleased at the way the children found and collected information for our bulletin board – one even drew a portrait of Bach. We read some books (a chapter a week) on the life, the childhood and early youth especially of interest. Then we studied some of the hymns arranged or harmonized by Bach. Finally, the choir sang two anthems in our morning worship service: "Bach" by Jane Marshall (from "We Sing to Learn", G. Fisher), and "Now Let Every Tongue Adore Thee", as found in the Choristers Little Hymnal and elsewhere. The latter was a real challenge since the children did not especially like this type of anthem at first. Later, they began to "see the light" and when they sang it in church, they truly sang from the heart.

"The time spent this way was worthwhile and I know each member will remember something about this great composer. We plan another such project for next fall."

How about a CHILDREN'S HYMN FESTIVAL? Here is a worthy project that can be both stimulating and helpful. Last year Mrs. C H. Sinclair of Mercer Island, Washington sent me a bulletin from such a service. I wrote her for more information about it. Here is her reply:

"In answer to your card about our Hymn Festival: About 120 Juniors from 6 different churches sang. We wanted to include some of the smaller churches who do not have Junior Choirs – to encourage singing in their churches. Three of the churches have Junior Choirs who practice regularly. They sang the descant parts, etc. We encouraged them to memorize all the songs but we then had all the words printed in the program. We had about 250 – 300 people attend, not as many as we would have liked, but a nice crowd. The ministers were all very cooperative. One did a great deal of research on his own and gave background information on almost all of the hymns – more than I had expected, which made the service a little too long – about an hour and 15 minutes. Then we had punch and cookies in our Fellowship Hall, served by the Women's Association of our church. This was a warm, friendly experience for us all, for we never have an opportunity to get together with these neighboring Presbyterian churches which include people of several different racial backgrounds. Our Seattle area Children's Choral Conductors Guild sponsors at least one Anthem Festival a year – this year it was a Thanksgiving time, co-sponsored by the Council of Churches. However, the Seattle area is very large and the festivals are usually held a long way from many of the churches, making transportation to rehearsal and festival very difficult. And never including smaller churches, who need encouragement to start Junior Choirs or to sing at all in their Junior Departments."

In the June 1964 LETTERS Christine Kallstrom gave us a fine article under the title LET'S HAVE A JUNIOR CHOIR HYMN FESTIVAL. If Mrs. Sinclair's letter quickens an interested response in you, you'll want to re-read Christine's article. She outlines step-by-step how to proceed in organizing such a program. If you were not a Guild member last season, and do not have the June LETTERS, we still have some copies, so I'll be glad to fill your request.

SAINTS OF GOD THROUGH THE AGES

Last year Mrs. A. H. Trithart of Nashville, Tennessee sent me a program her children had presented which bore the title above. I asked her to share some of the details of it with you. Here is what she wrote:

"This last year, 1963-64, our volunteer music staff purposed to coordinate the church school and youth programs with the choirs of the church. This was to be accomplished in addition to regular service responsibilities.

"It was decided that a famous men, heroes, or saints of God theme would touch each area of Bible study at almost any age level. For example: When Juniors were studying the Hymnbook of the Bible, Primaries were simultaneously studying David. Again, when younger Juniors were studying the development of the Protestant faith, an older group was analyzing the spreading of the gospel in the mission fields – thus including Luther, Bach and Schweitzer.

"Part of each rehearsal was devoted to this study. Notebook pages for the various 'heroes' or 'saints' were written for each age level as well as hymn or anthem studies. Toward the end of the year in the Boys' Choir, the fellows wrote or made up riddles about the saints. They regaled each other with these five minutes of each rehearsal. I also introduced each hero with a riddle. It was a surprise to me that several boys went home to look up the lives of these men in order to present some new fact in a riddle!

"Commenting about the program itself:

DAVID – was sung antiphonally with the girls asking the questions; the boys answering.
IF THOU BUT SUFFER GOD TO GUIDE THEE – a free accompaniment was used, taken from THE PARISH ORGANIST SERIES.

SCHWEITZER – The background rhythm was set by a sturdy drum of the bongo type which had been made by children of the Day Kindergarten.

JESUS WALKED THIS LONESOME VALLEY was sung with a guitar giving the basic harmony and rhythmic background. The guitar was played by a skilled young Vanderbilt University student who appeared so pleased to be asked to use his skill for his church.

"Readers were two high school boys who "tried out" for the parts and then spent several training sessions with a speech and dramatics teacher who is a member of the congregation.

"In January, we invited our closest sister congregation to participate with us in our Festival of Song. They accepted. (This is the first effort of the Christian churches (Disciples of Christ) of Nashville toward any combined musical work.) Both churches felt greatly rewarded.

"I do hope this may prove helpful to someone. It met a need and was successful for us. We have a few copies of the continuities which we would be glad to share if requested."

PROGRAM

Hymn--Now Praise We Great and Famous Men (Congregation and Choirs, verses 1-4)	
Hymn--For All the Saints Who from Their Labors Rest	
Abraham -- A Man of Faith	Reader
Hymn--The God of Abraham Praise	
Moses -- A Leader for God	Reader
Song--Moses	by Jane Marshall
Noah and Daniel -- Men of Faith and Obedience	Reader
Song--O God of All	by Jane Marshall
David -- Soldier, King, Servant of God	Reader
Song--Tell Me, Who Was David?	by Jane Marshall
Martin Luther -- Father of Protestant Heritage	Reader
Hymn--A Mighty Fortress Is Our God	
Johann Sebastian Bach -- Man of Talent, Dedicated to God	Reader
Song--Bach	by Jane Marshall
Anthem--If Thou But Suffer God to Guide Thee	J. S. Bach
Albert Schweitzer -- He Let His Light Shine!	Reader
Song--Schweitzer	by Jane Marshall
Jesus Christ -- Son of God	Reader
Anthem--Mary's Baby Boy	Faircloth
Song--Jesus Walked This Lonesome Valley	Spiritual
Hymn--Fairest Lord Jesus	
Song--I Sing a Song of the Saints of God	Hopkins
Hymn--Now Praise We Great and Famous Men (Congregation and Choirs, verse 5)	

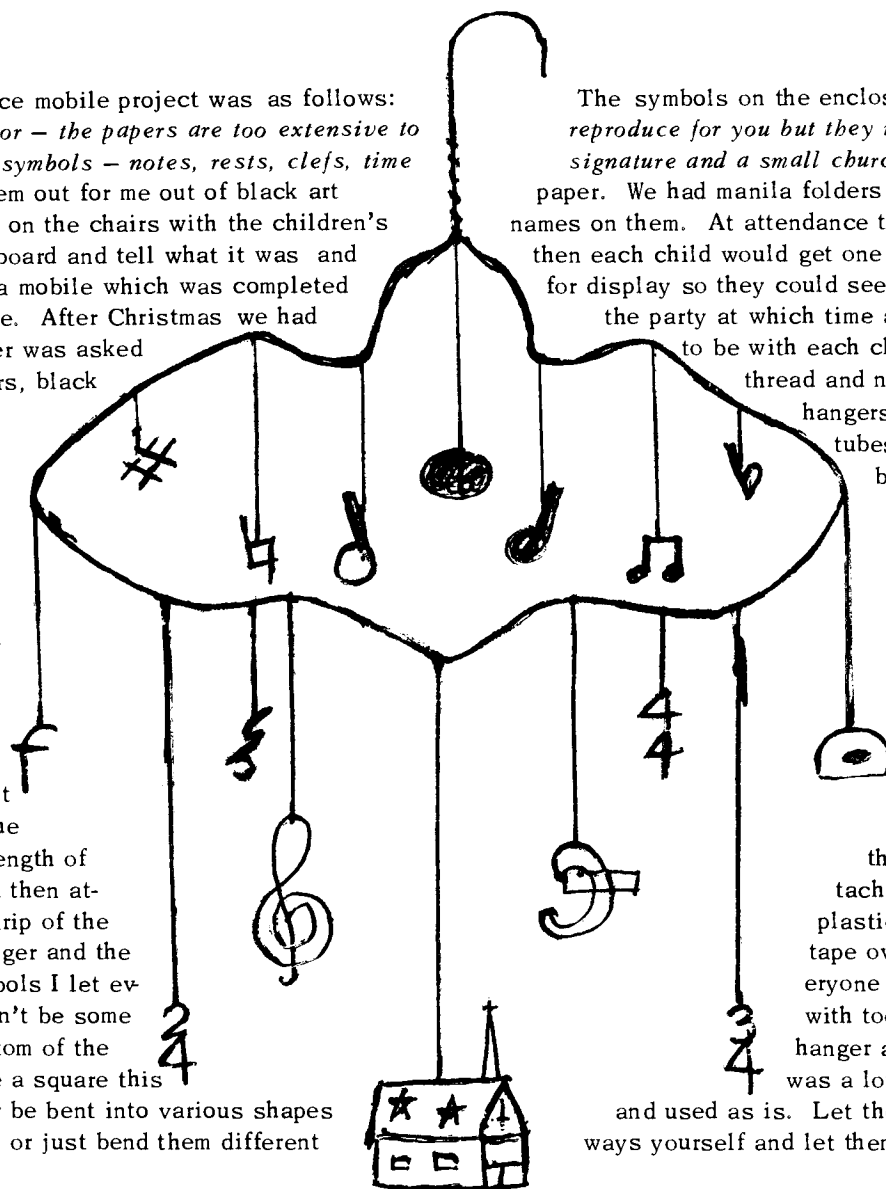
If you want more information about the music or a copy of the continuity write Mrs. Trithart at 4503 Everett Drive, Nashville, Tennessee.

AN ATTENDANCE MOBILE

A large number of directors are using the "Attendance Window" idea (S-7) which was in the June 1964 LETTERS. Reports have been enthusiastic about the children's reaction to it. This led me to hope that another idea would spring from the grass roots. Sure enough, it did. Jean Hall of Anaheim, California here shares an idea which she used the first half of the year.

"The attendance mobile project was as follows: drawings (Editor — the papers are too extensive to usual notation symbols — notes, rests, clefs, time mothers cut them out for me out of black art which were put on the chairs with the children's symbol on the board and tell what it was and I had made up a mobile which was completed to do with these. After Christmas we had sister or brother was asked brought scissors, black the black coat child — small (silver, gold, were divided jars of varying some black a rope across (amply covered and on these a strip of the children put then put them lid and shook it stuck to it. The needle and a length of the symbol and then at- with a small strip of the around the hanger and the had fewer symbols I let ev- so there wouldn't be some cut off the bottom of the the mobile like a square this that the hanger be bent into various shapes use their ideas or just bend them different

The symbols on the enclosed papers were my reproduce for you but they included 17 of the signature and a small church.) One of the choir paper. We had manila folders (approximately 6x8) names on them. At attendance time I would draw the then each child would get one to put in his folder. for display so they could see what we were going the party at which time a mother or older to be with each child. They each thread and needle. I rounded up hangers — one for each tubes of glue, glitter blue, red, etc.) which up into a number of size with lids, and plastic tape. I hung a long line of tables with newspaper) put the hangers and plastic tape. The glue on the symbols, in a jar, put on the to get the glitter parent took the thread (knotted) through tached it to the hanger plastic tape wrapping thread tape over it. For those that erylone there pick three more with too few on. While I hanger and with thread made was a lot of work and I suggest and used as is. Let the children or parent ways yourself and let them pick one they like.



"I hope this is what you wanted to know. Sometimes just a suggestion as this can lead the director to work out something similar but he may have better ideas and improve on these."

If you wish more information about this interesting idea, write to Miss Hall at

209 N. Monterey
Anaheim, California

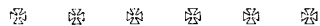
The word "meek" never seemed to me to be right in relation to Jesus. He was no passive, submissive, "milk-toast" man. Recently I found an explanation of this word! It was in an Episcopal-published devotional - FORWARD DAY BY DAY. It is as follows:

"The most misunderstood word in the Bible is 'meek'. Greeks like Xenophon used it to describe the disciplining of an animal. We think of a rodeo horse or a sheep-dog turning the flock. There is nothing hang-dog or servile here. They seem to take joy and pride in their task."

Jesus had disciplined Himself to do God's will. He was like an athlete who submits to rigorous training to achieve supremacy. Again He is the perfect example for us. This concept of the word makes this text more meaningful and the hymn and anthem more useful with mid-20th Century children.



In this issue, as in most, we suggest and review music and books from various publishers. This does not mean that this material is available at the Guild office. We sell only our own publications and the publications referred to in the MATERIALS LIST which came to you with the October LETTERS. For all other publications, contact your local music store or denominational publishing house.



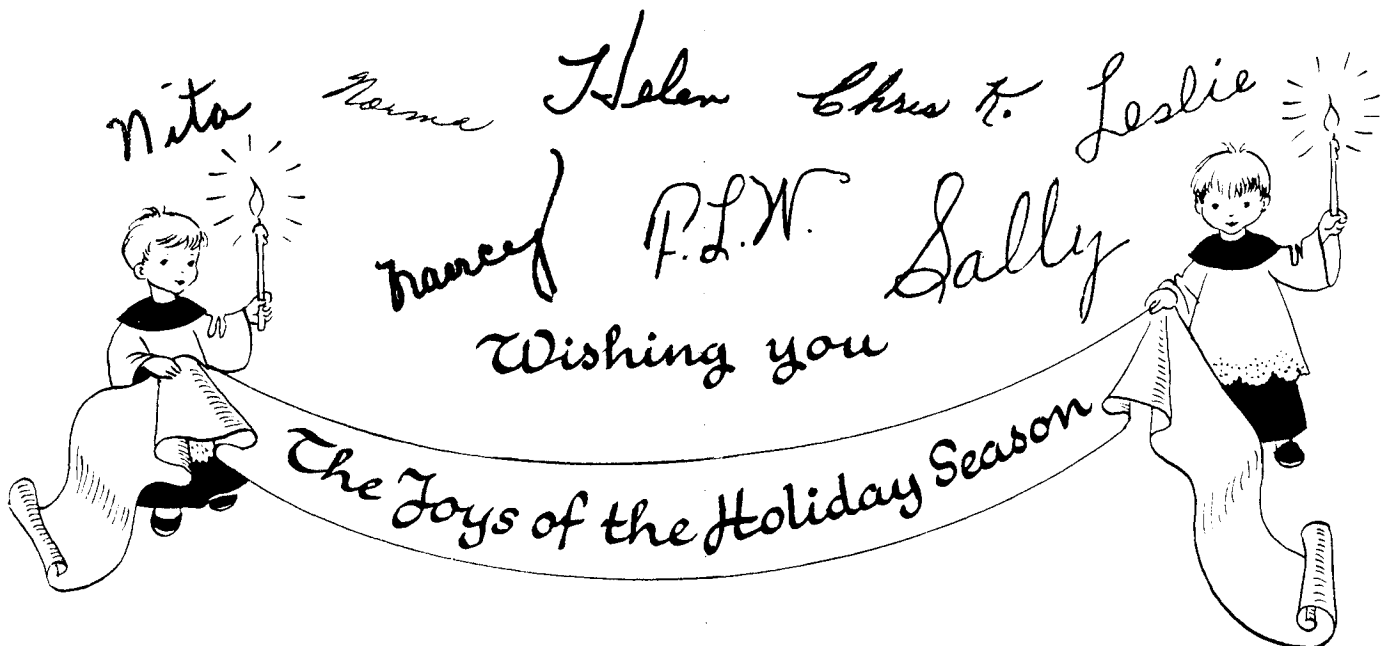
Denominations? - Give a guess how many denominations are represented among our Guild members. As nearly as we can tell from the membership roll, there are 35! Another bit of statistics will interest you. Friday, the 13th of November, was a GOOD day in our office. By the time the morning mail was processed, we had passed last year's "high water mark" in memberships - we had 2163. Now, on we go toward 3,000, with your help.



Did you mark your calendar as we suggested last month?

JUNE 14-18, 1965

The events of these days can help you to be a better director of children's choirs. These are the dates of the Choristers Guild National Seminar at Augustana College, Rock Island, Illinois. The faculty is nearly all lined up and will be announced in the January LETTERS. Inspiration, instruction, ideas and good fellowship await you - JUNE 14-18!



be the em**BODY**ment of music



①
You comb your hair to look so nice,
But please remember this:
The brain beneath must be precise -
Not ever hit or miss!

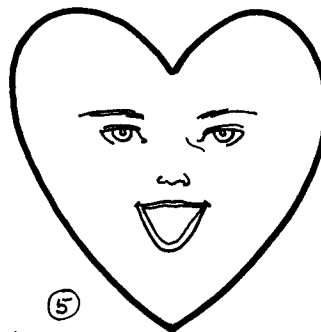
②
The ear's important, too, you know -
To hear the other voices.
The organ may be going slow
While you make faster noises!



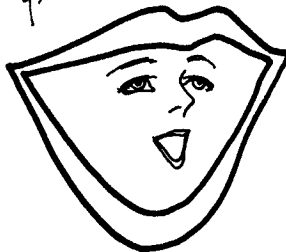
③
Sing with your eyes, both bright and clear
So words come shining through -
For all who see and all who hear
To know you feel it, too!



④
Posture is an obvious thing:
When people look, they see it -
Standing, sitting still, or singing,
Do it right — so be it!

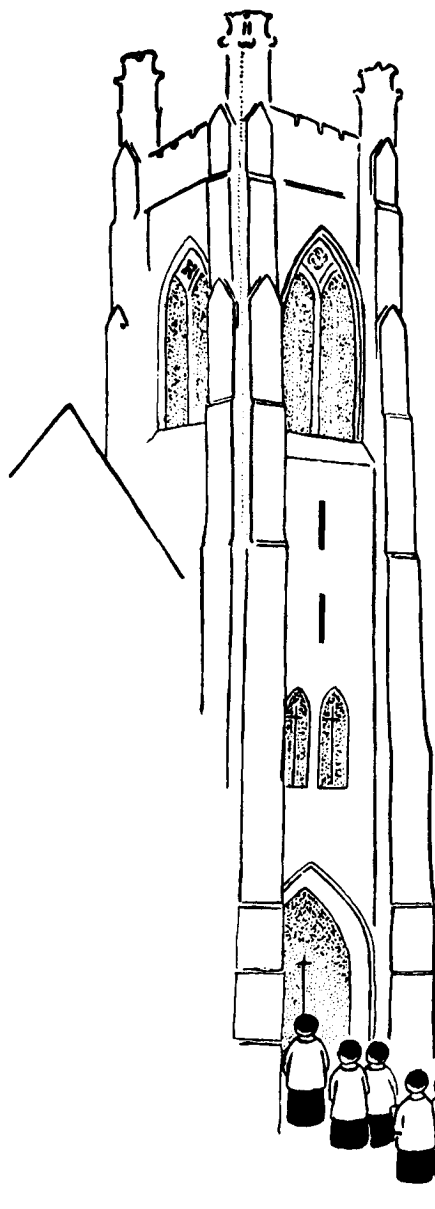


⑤
The song that's sung the very best
Must come from deep within,
For in the heart is manifest
Our love for God and men.



mem

⑥
When all the rest have done their part
And all become as one,
The mouth will sing what's in the heart
And please the Holy One.



WHEN YOU WRITE ON THE HEART OF A CHILD, YOU WRITE WITH INDELIBLE INK

Since coming on these words by Dr. Paul Calvin Payne a few weeks ago they have been pricking me.

The devastating thought is: "What have I written on the hearts of my own children and what have I written on the hearts of the choir children who have been entrusted to me?" Whatever *has been written has been written with indelible ink*. It cannot be erased.

We can breathe the prayer:

"O Lord, bless what was worthy,
Over-rule what was unworthy," but

I find little satisfaction in that prayer. The words, "indelible ink" have an awesome finality about them.

When concluding the series of articles he wrote for the LETTERS last season, John Mullen quoted a First Century Chinese philosopher as saying:

"You ask me....
What 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."

Every time we meet with our children they are asking us to point the way: the musical way, the spiritual way, the living way. Let us remember that what we *do*, and *say*, and *are* is written permanently on the clean pages of their lives.

If we would find that "supreme happiness" in 1965 we must do no less than our God-helped best for each child at each meeting with him. We point the way with unerasable ink.

P. L. W.

CHORISTERS GUILD LETTERS

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January

Number 5

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CHORISTERS GUILD

“ . . . THINK ON THESE THINGS ”

— James Stewart Boles

John Knox Presbyterian Church, Tulsa, Oklahoma

From the Foreward to the Geneva Psalter of 1549, “As to public prayer, there are two kinds, those spoken by means of words alone, and those with music”, by John Calvin, assumed by most musicians to have been a hater of our art.

“Next to theology, I give music first place”, by Martin Luther, who knew a great deal about both subjects.

“Music of the Church must abhor anything of the attitude of entertainment. The goal of our music is a closer attention to the mind of the immortal and invisible presence of the Holy Spirit”, by Paul Hindemith, who knew more about all the potentials and powers of music than all of us put together.

The music of the Church must be unlike other music. The reasons it must be unlike other music are given in the quotations above, quotes from three powerful men who were well aware of the strength that is found in all music, whether it be a trashy jingle for the sale of gum, or the majesty of a motet by Bach.

The Church in today's world is constantly being besieged by the worst in the world. As the line goes in James Russell Lowell's great hymn, “Once To Every Man and Nation”, “truth forever on the scaffold, wrong forever on the throne”. The pressures that face us are those generated by the best people, so fearfully hopeful that they are doing the best they can to make the Church great. (Translation: making their Church the biggest).

For the Church to be in its proper position, the Church must live and move as the leaven in the loaf; the uncomfortable thorn in the shoe of complacency. The Church is weakest when it gives to the temptation to be popular.

Within the Church we have to struggle with a tentacle of the octopus that would pull the Church down to the level of mediocrity. For music of the Church to be in proper perspective, there must be a continual battle, or an immediate surrender on the part of those of us who make music in the Church. It is unfortunate, but very true, that in many churches the battle has been lost by those who seek to follow the ground rules and requirements that Calvin, for one, laid down in use of music. The battle has too often been carried, for the time being anyway, by the forces of entertainment. Calvin, Luther, the Wesley's, the Moravians, Hindemith, in fact every Christian composer of all time, understood and understand that music must serve as the tool of the Word of God. When the music of the Church becomes an “ecclesiastical Muzak”, or an “olio” to provide a change of pace between the acts of the main program or an opiate to lull the already dulled senses, then it has become an intruder into worship and a weapon of heresy.

It is a paradox, but a true one, that if music of the Church shall have integrity, it must be unlike any other kind of vocal music. To achieve that integrity, our own approach must be unique.

In the presentation and preparation of music in the general sense — (and here I lay my tender head out for chopping), such as that of the recital hall or public school, musical agility and ability, vocal dexterity, diction, vocal control, musical line and the ability to spin a phrase are primary goals. Achievement of these goals of musical proficiency is tantamount to public and critical acceptance, if not acclaim.

It should be the uniqueness of Church music that these aspects of musical expression are taken for granted. They are expected, but, oh dear friend, they are not the ultimate goal.

Herein lies the great difference between the musician in the Church and the Churchman in music. The musician, with numerous rehearsals and relatively few performances, strives for musical excellence. The Churchman in music accepts musical excellence as the minimal requirement he must face, and strives for spiritual expression in an offering for which he personally seeks neither acclaim nor fame.

Granted that the Churchman in music must do his work under the difficult circumstances of limited time and very limited personnel on an equally limited time for study, rehearsal and preparation. **But**, this can never become an alibi or excuse for less than an attitude of constant dissatisfaction with mediocrity.

When our churches are filled with trashy music, sung with less gusto than the alma mater's fight song, then you and I are in trouble, and should either undergo a real conversion experience or get out of our rut. Vocal music in worship is prayer — plain and simple, and right to the point. When our choirs are the Sunday morning edition of “sing along with Him”, then we must re-examine the reason we sing, what we sing, and how we prepare ourselves for service.

We will continue to live with the facts of limited time for preparation and ever limited personnel in our work, but this is never an excuse for being less than a capable technician in music and a growing student in the meaning of Christian worship. These facts alone are enough to drive us to more and more intense prayer for the illumination of the Holy Spirit that we and our choirs might become instruments of value, not mere loudspeakers of cooling, soothing mush.



JUNIOR CHOIR CAMP PLANS

– Helen Kemp

So many of you have requested the Junior Choir Camp plans that I worked over my notes of schedules, diary of events and the other bits of information which might prove useful to you as you ponder such a program.

This particular Junior Choir Camp was held at Camp Parker, Blythe Shoals, Cleveland, S.C. The Camp itself is set up with a full-time Director, 4 young college-age recreation assistants (all of whom were qualified life-guards), a cook (dietician) and 3 kitchen helpers. The four recreation assistants (2 fellows and 2 girls) also were the meal-servers. These people were among the permanent camp personnel.

In addition to the permanent staff there were the following:

Junior Choir Camp Directors: Mr. & Mrs. Edwin D. Clark, Greenville, S.C.

Music Director: Mrs. John Kemp

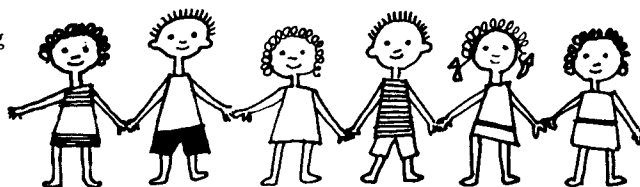
Teaching Counselors: Mrs. Lowell, Mr. Creary, Mr. Bridges, Miss Julie Kemp

Mrs. Lowell, a cellist—taught Theory I and served as a dormitory counselor for girls.

Mr. Bridges taught Theory I and was responsible for the boys' dormitory along with Mr. Clark.

Miss Julie Kemp, violist—was a section leader and counselor for the girls.

The Camp is equipped with dormitory cottages, a large Community Hall for choir rehearsals, classes, canteen during the day, Vespers and recreation in the evening. It is large enough for square dancing, group games and movies. There is a large fireplace, on either side of which is a great big old fire engine bell, which sounded out time to rise, time to eat, time to period, etc. The change classes, quiet time, swim building, with a long dining hall is a large screened-in serving counter separating the kitchen from the din-



THE BROCHURE: (used for advance publicity) a single sheet folded in half to make a 4" x 9" folder, printed on both sides. The front page included this information:

“JUNIOR CHOIR CAMP – (Picture of camp waterfall) – make this “A Singing Vacation” – Place – Date – For Junior Choir Members and the Directors. Are you satisfied with the singing in your Church? Here’s a way to remedy it. Send all your Junior Choir students and their directors to this outstanding Event.”

Inside on the left hand: “A MESSAGE FOR PARENTS. We would like your child to have the advantage of specialized training at a very nominal cost for the week.” This goes on to tell about the location, staff, assistants, facilities and such.

WHAT TO BRING – This paragraph gives the cost (\$22.00 in this case), what it covers (room, board, registration, music and all necessary supplies and insurance). Each child will bring his own spending money, linens (sheets, pillow cases and towels), swim suit and hiking shoes.

A MESSAGE FOR CHOIR DIRECTORS – This concerns the qualifications of the leaders and their background. Also the type of program offered. On the right hand side of the page is a picture of the Music Director of the Camp and further information about the faculty.

On the back page is THE DAY’S SCHEDULE:

6:45	Rise, clean up cabins
7:45	Breakfast, devotions
9:00	Bible
9:30	Classes for different age groups in hymnology, theory and Music Appreciation
10:30	Combined rehearsal
12:00	Lunch
12:45	Rest
1:30	Combined rehearsal
2:30	Activities, cabins to form different teams, handwork, swimming
4:45	Free time, class for choir directors
5:45	Dinner
7:00	Vespers
7:30	Evening Program

Under this is a REGISTRATION BLANK and where and when to send the registrations.

First day: (Monday) 2:00 p.m. – Registration in Community Hall. (2:00 to 4:00). Young Camp Assistants (of permanent summer staff) helped children find their assigned cabins, helped with luggage. Parents helped make beds, organize children’s belongings. The dormitory counselors were in the cabins to help with this initial organization.

4:00 – Large **Bell** summoned all campers to Community Hall for Camp instructions. All leaders were introduced. The Camp Director (permanent staff) went over all safety and general camp rules, concerning swimming regulations, use of sports equipment, recreational plans. The **Bell** was explained as the Camp caller. The Camp assistants (permanent staff) were announced as the cabin-checkers. Together they decided on and posted the winners of the coveted “neatest cabin” award each day – inspection to be at 8:30 each morning.

The **line-up for meals** was explained, neatest-cabin award winners going first in line. All announcements for the day were made at meal line-ups – on the steps in front of Community Hall. The meal blessing was asked or sung at this time. (We taught several blessing rounds for this.) Children were led to the dining room by the staff, who went through the line first since children ate much faster than the adults!

Canteen Card system was explained. Each child purchased a card for \$1.00 and used this card (with his name on it) instead of money. It was punched for each 5¢ purchase. **No cash** was kept in the rooms. The canteen system was run by the Young Camp Assistants. Each child was allowed to purchase an extra Canteen Card as card #1 ran out. (two cards was the limit). There were two 15 minute canteen periods a day; one followed the afternoon rehearsal, another after the Vespers in the evening.

Each child had been asked to deposit \$3.50 in the Camp “bank” at the registration time to include these two canteen cards and \$1.50 for a trip to an amusement park. Group tickets were purchased for this – all arrangements made by the Camp Director – who, along with the 4 recreational assistants, accompanied and supervised all trips and hikes.

MUSIC, REHEARSALS, CLASSES

The **music** was purchased in advance, put into large envelopes and given to each child as he registered. His name was written on the envelope – and he was asked to write his own name on each piece of music inside. Music was chosen to be useful even for small, inexperienced choirs. Hymns were all chosen from the Choristers’ Little Hymnal, which contains other anthem material as well. Also included were four octavo anthems.

There were two major **rehearsal** periods each day, 1¼ hour in the morning, and 1 hour in the afternoon. Much time was spent developing a concept of better **quality** of singing as we learned the music. Each music assistant was prepared to take **small groups** to work on notes or memorizing at any time during these full rehearsals. We tried to deal individually with vocal problems. During the theory sessions, the assistants worked over difficult spots in hymns and anthems. Learning to read rhythmically seemed to be a general need. Each day’s rehearsals were based on the evaluation of the previous day’s work. There was an encouraging sense of accomplishment as children were aware of daily improvement – and as they improved they became more enthusiastic about really making **music**, instead of just singing songs.

Classes were divided for Music Appreciation (mostly based on hymn-studies) and Theory. We tried to divide children according to their previous training so that beginners could really start at the beginning and more experienced children be stimulated with more advanced work.

Rest time – Each day there was a compulsory 45 minutes “horizontal” rest period. That meant lying down on beds and no talking.

Recreation was planned for each afternoon. Tetherball, basketball, outdoor table tennis, hiking, swimming and planned competitive games were organized and supervised by the Camp Staff workers. These four young people also planned the **evening program of activities** after Vespers. This included group games, folk-dancing, a Cabin Skit night, a movie (this was an old-fashioned one the children loved – “Elmer the Great” – Joe E Brown – as the baseball hero).

Vespers were taken by different members of the Music Staff. These services were 15 to 20 minutes in length. I remember the first one as being particularly meaningful to the children. The talk was called “Pencil-Points”. The leader had several pencils in his hand, different colors, some sharpened, some dull, etc. His points (condensed) were these, each of which is related to the growth of children:

1. Outside doesn’t matter. The quality of the inside is what really matters.
2. It needs someone to guide it to be useful.
3. It has to be sharpened (discipline).
4. The eraser is there for emergencies – mistakes which we make can be corrected if we are sorry and want to correct them.
5. The maker’s name is indelibly imprinted on the outside.

Each of these ideas was personalized and “spiritualized” to stimulate the children’s thinking.

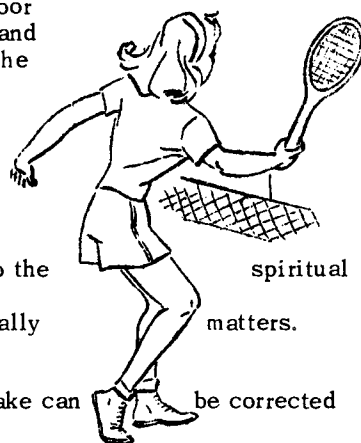
The last Vesper was called “Vespers in the Round”, and was planned for after the evening activity. The children were seated in a large circle. The prelude music was played by autoharp, viola, cello and small tone-bells. The children had learned the Vesper-Round (“Hark, the Vesper Hymn” – #61 in Choristers’ Little Hymnal) and sang it in 5 divisions. The short message summarized the purpose of the Choir Camp and how each camper could be a real asset to his choir leader and his church as he served God through music.

The children especially liked the single file Flashlight Recession to the cabins, during which time no camper talked, but thought about the Vesper message.

The **final program** was mimeographed and included the name of each camper and each faculty member and the church from which each came. A worship center was created by placing pine branches and cones across the large mantle. An open Bible was in the center. We created a beautiful chime effect by using a large rubber mallet to strike the Vesper hour on the old fire-engine bell.

Our cellist, violist and pianist played a lovely prelude and also accompanied most of the hymns and anthems. Here was the final program, sung from memory. Three ministers assisted us.

Instrumental Prelude and Vesper Chimes
 Vesper Hymn Round
 Evening Prayer (a minister)
 Choral Response – “Alleluia” Round
 Psalm 150 (a minister)
 All Creatures of Our God and King
 Fairest Lord Jesus Crusaders Hymn
 Japanese Christmas Carol arr. T. Charles Lee



The Three Kings	John Burke
Lamb of God	Decius-Pooler
Vesper Meditation	(a minister)
Unison Reading: Psalm 90	(memorized by children)
Jubilate Deo	R. Purvis
Closing Prayer	(a minister)
Prayer Response: "Prayer for Hard Things"	Jane Marshall

About 250 parents had come to hear the program and there was a warm sharing of enthusiasm among choristers, faculty, camp personnel and parents.



Junior Camp Meals: (I thought this would be valuable if Choir Mothers were made responsible for meal planning.) Meals were served in the screened-in dining hall. Children formed a single line, each picked up his tray (a shiny, rather heavy stainless tray with indentation for main dish, salad, vegetable, dessert and beverage). Fork and spoon were wrapped in large paper napkin. The four Camp Assistants manned the serving counter, each responsible for serving one of the dishes. These young people served the children carefully, (no "slinging") politely and pleasantly. They established a good attitude for behaviour during meals. Rough-housing was not allowed at any time in the dining room. Occasional accidents (spilling, etc.) were cleaned up immediately by staff help and the child involved (not as punishment but as responsibility).

Menus – First Day: Lunch – Beef Stew, tossed salad, roll (already buttered)
iced tea or milk, peach half
Supper – Hamburgers (2 each) pickles, mustard, mayonnaise, tomatoes, fruit punch, 2 chocolate cookies, pear half

Second Day: Breakfast – scrambled eggs, grits (ala South Carolina), bacon, buttered toast, jelly, milk
Lunch – Sliced roast beef (cold), hot rice, hot gravy, green beans, slice of tomato, roll, square of yellow cake with chocolate icing, iced tea or milk (in cartons)
Supper – Tuna fish salad, saltines, bread for sandwich, buttered peas, peach half, chocolate cookies (many children didn't like the salad, a mixture with celery, etc.)

Third Day: Breakfast – Pancakes, butter and syrup, sausage, prunes, milk
Lunch – Sauted bologna, mashed potatoes, cabbage slaw, peach cobbler, milk
Supper – (planned for after the trip to the park) sandwiches, peanut butter and jelly, and pimento cheese, potato chips, cookies and fruit punch

Fourth Day: Breakfast – Scrambled eggs, bacon, toast (made in oven)
jelly, milk
Lunch – Ham and beans (southern style), rolls, tossed salad, gingerbread with applesauce, milk
Supper – (planned to be eaten on hike – however, a thunderstorm sent all back to the Camp) ham sandwiches, potato chips, cookies, fruit punch

Fifth Day: Breakfast – Scrambled eggs, grits, sausage, toast and jelly
Lunch – Butter beans, small potatoes, crisp fried fish, roll, white cake with coconut icing, milk
Supper – Hot dogs with ground beef chili, shoestring potatoes, fruit cocktail, cookies, milk

Sixth Day: Breakfast – Assorted cereals and milk, fruit, toast
Lunch – Pork chops, green beans, mashed potatoes, roll, sliced pickles, pineapple upside-down cake, milk
Supper – Spaghetti with meat sauce, tossed salad, ice cream cup

Seventh Day: Breakfast – Crisp cereals and milk, cinnamon toast (2 slices each, or more)
Dinner – Fried chicken, roll, tossed salad, cantelope slices, ice cream, milk

(Parents were invited to this dinner. Had to make advance reservations. \$1.00 charge.)

The classes for directors each day at 5 p.m. (while children were "recreating") were a valuable part of the camp program. Discussions were based on the daily rehearsal procedures, vocal techniques used, and individual work.

*Here are some ideas
that may help you plan a*

MAUNDY THURSDAY COMMUNION SERVICE

--- Mrs. Stanley A. Goerner
Central Presbyterian Church
Longmont, Colorado

Thank you for your letter requesting more information on the Maundy Thursday Service. As I told you in my last letter, this service has been planned, developed and presented by our former director, Mrs. Constance Covington, for the past twelve years, each year varying some of the songs. The service was most impressive again this year and I was truly grateful that the children shared the true sense of worship as *they gave the scripture and sang the songs*. All in all they were impressed again by the total impact of the true message of Easter as they presented it.

Organ accompaniment was used for all numbers except the trio and the two numbers by David H. Williams. Since we couldn't find a harpist, we used a guitar with the piano on "Forth He Came at Easter", which varied the program and gave a talented High School boy a chance to take part. "Carol for Lent" had also been used for a Sunday morning service early in Lent. We sang "Song for Easter" at the 8:30 service on Palm Sunday, and 11:00 service on Easter -- the children like it the best.

About two weeks ago I found pictures of the Passion Week by the Swiss artist, Willy Fries in the Presbyterian Life for April 3, 1963, and mounted these on colored paper with the headings used in the bulletin and the titles of the corresponding songs. This helped the children visualize more clearly the meaning we had discussed as we learned the songs.

It is gratifying to find that not only the people in the congregation are truly helped by a service of this sort, but also the participants. Since this is my first year as director, I was very pleased with the response of the children. I have a few copies of bulletins left if anyone is interested.

The following is an outline of the musical parts of the Service:

- I The Last Supper according to Matthew (26:17-23, 26-29) and John (13:3-5, 12-15)
Choir Hymn - T'was On That Night
- II Gethsemane according to Luke (22:39-44)
Anthem - Carol for Lent Fryzell
- III The Trial according to Mark (15:1, 2, 3, 5) and Luke (23:13-24)
Trio - Agnus Dei Decuis
Solo - Take My Mother Home Spiritual
- IV The Crucifixion according to Matthew (27:35-38, 45-46, 50-52)
Choir Hymn - O Come and Mourm With Me
- V The Resurrection according to John (20:1-8)
Anthem - Forth He Came At Easter Williams
Anthem - Song for Easter Eichhorn
- VI The Commision according to Matthew (28:18-20) and Luke (24:45-49)
Anthem - The Whole Bright World
Rejoices Now Williams

THE CREAM OF THE CROP

(More Choristers Guild members' suggestions for your consideration)

LO, GOD IS HERE by Cram (2 part), Broadman #485-36613 MF 613 15¢

An excellent anthem for children. Second part is very easy and the children in my choir loved singing this one. I feel a lot can be done with the particular anthem.

Juanita Murphy, The Village Church, Prairie Village, Kansas



PRAYER OF THE NORWEGIAN CHILD by Kountz, arr. by Carl Deis (2 part)

G. Schirmer #8289 20¢

The two stanzas are beautifully treated, the first part of each mezzo piano in three-four rhythm marked *lento* in A minor. The second half changes to A major in four-four time, mezzo forte and marked *poco piu mosso*. The contrast of key relationships and tempo is excellent. The two parts form a lovely duet. The accompaniment enhances the voice parts.

Joseph Bertalan, City Park Baptist, Denver, Colorado

LET ALL THINGS NOW LIVING by Davis, (Unison with optional descant) Schirmer 20¢

Traditional Welsh melody. The familiar melody of this anthem has a special appeal for Juniors. It is especially appropriate for Thanksgiving, though it can be used for general use. The impressive descant, introduced with an "ah", is high but not difficult. This anthem is, without a doubt, one of our favorites.

GOD MAKE MY LIFE A SHINING LIGHT, Lovelace (Unison, with optional descant) Flammer #86170 25¢

The words of this anthem are of an unusually beautiful sentiment. The words and the appropriate melody appeal greatly to my Juniors. An abrupt modulation gives greater emphasis to the phrase, "God make my life a sturdy staff, whereon the weak may rest..." I heartily recommend this anthem for any size Junior choir.

GOD'S HOUSE (Unison with optional descant) Loucks, Lorenz 22¢

This unison anthem moves lightly in 3/4 time. Smaller choirs especially will appreciate the medium range of the melody and of the optional descant. Though quite suitable for smaller groups (10 to 15 members, for example), this anthem was used effectively as a combined choir number in a recent Junior Choir Festival.

Jean S. Modlin, Seventh Ave. Methodist, Huntington, W. Va.

THANKS BE TO THEE attributed to Handel (but composed by Siegfried Ochs — born 1858 — "according to the Higher Criticism"). (Unison) Gray CMR-1422

Thanks Be needs no introduction, except to say that if one has never used it one will find that it is an excellent vehicle for developing breath control. Also it becomes an instant favorite with Juniors.

SIMEON'S PRAYER (Luke 2:29-32) by Alex F. Hegenbart, Brodt Music Co. #534

Simeon's Prayer, a setting of the Nunc Dimittis, is for SATB, but is a natural for Juniors. Remember Alec Wyton's admonition to look for good music for Juniors rather than for "Junior Choir Music?" We used this for the first time last season and found that it was sung by the Juniors and received by the congregation with more enthusiasm than anything the choir has done for several seasons. It contains one of the most compelling climaxes we have ever heard.

WE PRAISE THEE, O GOD (Te Deum) by Healey Willan (Unison), Concordia #98-1059

Willan's setting of the Te Deum has to be fed to Juniors in small doses or they become weary, possibly because of its length. We have found that if the first section is learned as a call to worship and is then laid aside for a few months before tackling it in toto, the choir will learn the complete work with only a minimum of protest. Congregations love it.

Henry Whipple, First Presbyterian Church, High Point, N.C.

PSALM OF PRAISE by W. Glen Darst, Gray #2471 22¢

Has a swing which carries it along throughout. It must be taken at a fairly good "clip" and is a fine general anthem. If your group sings from memory, this is an easy one to commit, being full of "alleluias". My youngsters think this one sounds harder than it is.

LET US, WITH A GLADSOME MIND by Means, Gray Co. #2498 18¢

This is intended for mixed voices in unison, but can be done by treble voices. The rhythm fluctuates from a 3 to a 2 beat and the anthem must be done dynamically. The text is good (John Milton), and I find the piece invigorating. I do it with 5th, 6th and 7th graders.

Madge Maesch, First Congregational, Appleton, Wisc.

O MORNING STAR, HOW FAIR AND BRIGHT

Director's Page

TEXT: Philipp Nicolai (1556-1608) was a Lutheran pastor in Germany in the years immediately following Martin Luther's life. His hymn, "Wie Schon Leuchtet Der Morgenstern", was translated in 1859 by William Mercer into the setting, "How Brightly Beams the Morning Star" and in 1863 by Catherine Winkworth into "O Morning Star, How Fair and Bright". The original text is said to have been written by Nicolai at the time of his pastorate in the town of Unna when an epidemic swept through the town, killing over 1300 persons within a seven month period. The hymn has continued to be a favorite of the German people, being particularly popular at weddings and at funerals.

TUNE: The melody by Nicolai has been set to harmonizations by J. S. Bach, by Mendelsson-Bartholdy, and appears in a contemporary setting in Jane Marshall's anthem, "He Comes To Us", as the climax following an arrangement of Albert Schweitzer's words from "*The Quest of the Historical Jesus*".

CHURCH YEAR-CURRICULUM CORRELATION: Epiphany is the usual classification, but for purposes of the hymn study, God's constant Presence through prayer is being stressed.

THEOLOGICAL VIEWPOINTS: The symbol of the "Morning Star" is utilized to help children grasp the concept that "Prayer" is not merely a set apart ritual – as at bedtime, at mealtime, or during a church service – but that "Prayer" means being in constant awareness of God's Presence, sharing our inmost thoughts and feelings with His Everpresent Source of strength and wisdom, and gaining insight for every situation with which life confronts us by turning to His guidance. For the adult leader who would like to broaden her understanding of prayer, excellent books exist – such as Albert Day's AUTOBIOGRAPHY OF PRAYER, Helmut Thielicke's OUR HEAVENLY FATHER, and an anthology of writings on prayer in THE FELLOWSHIP OF THE SAINTS, compiled by Thomas Kepler, Abingdon Press.

TEACHING SUGGESTIONS: For teaching the broader dimension of "Prayer", today's science-minded children know that the Sun and the Morning Star are always shining, even when the earth is turned away from their light. An analogy might be drawn to show that God is always present, even when we are turned away from an awareness of His being with us. When we turn toward His Light – this is "Prayer".

Different translations of this text might be compared, leading into the overall problems of translation, including a comparison of different translations of the Bible: *King James* version, *Revised Standard* version, and Phillips or *New English Bible*. The children might read the Lord's Prayer (Matthew 6:9-13) in each version, discussing the differences, and discovering which version is most musical in the flow of words.

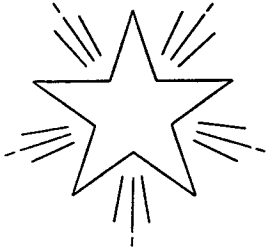
Work for a smooth, flowing, sustained melodic line in teaching this hymn. The different melodic patterns might be listened for by the children. Some discussion might be given to the meaning of words such as LEGATO, STACCATO, MARCATO, and other markings used by composers to tell us how they feel their tunes should be sung.

O MORNING STAR, HOW FAIR AND BRIGHT

Wie Schon Leuchtet Der Morgenstern
8.8.7.8.8.7.4.8.4.8.

Words by:
Phillip Nicolai
Translated by:
Catherine Winkworth

Tune:
Harmonized by
J. S. Bach



What is your first awaking thought each morning? Have you ever looked to the East and seen the beautiful morning star?

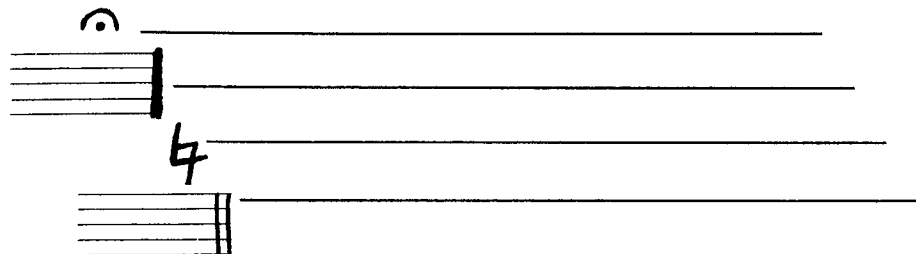
When I was a little boy, “prayers” were “words” I spoke to God at meal time, at bedtime, or at church on Sundays. But now that I’m older, prayer is beginning to be an all-the-time knowing that God is ever with me – and whenever fears, or problems, or difficult decisions confront me, I can simply turn to “My Morning Star” – to “God” – and open myself to His wisdom and courage. At the very moment when I open myself to God – no matter where I am – this is “Prayer”.

What were the words that Jesus taught us to use as we turn toward God in prayer?

Phillip Nicolai, the Lutheran pastor who wrote the original German words to this hymn, lived between 1556 and 1608. What had just begun to happen in Germany shortly before the time that Nicolai was born?

There were two translations of Nicolai’s words: Catherine Winkworth’s “O Morning Star, How Fair and Bright” in 1863 and William Mercer’s “How Brightly Beams the Morning Star” in 1859. Why is the work of translators important to our hymns and to our Bible?

Listen to the tune of “O Morning Star”. Can you hear the melody patterns that sound exactly the same? Listen how beautiful each of the harmonizing parts are as you sing them separately. Look at the music and see if you know what these different marks mean:



Why not memorize this hymn to carry within your heart always as a constant reminder that the Morning Star is always shining, God is always with us, and “Prayer” is how we may overcome the darkest of problems with the Light of God!

Your friend,

Charley the Choirboy
(Mrs. Christine Kallstrom)

O MORNING STAR, HOW FAIR AND BRIGHT

Frankfort 8.8.7.8.8.7.4.8.4.8.

Philip Nicolai (1556-1608)

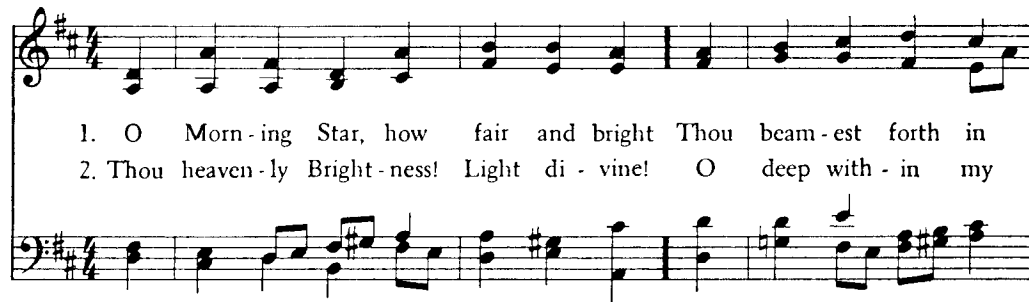
Translated by

Catherine Winkworth

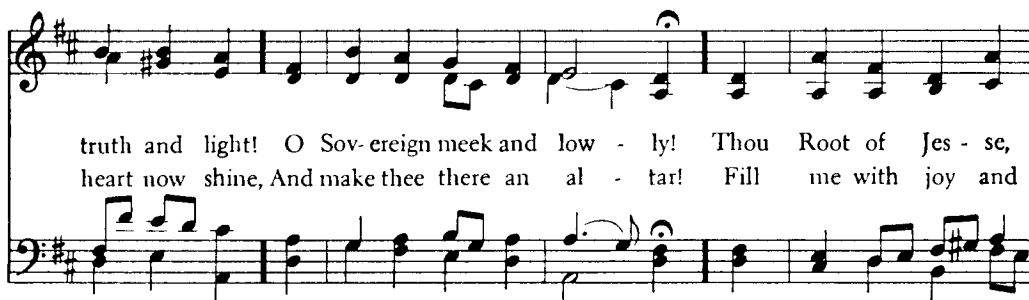
Philip Nicolai (1556-1608)

Harmonized by

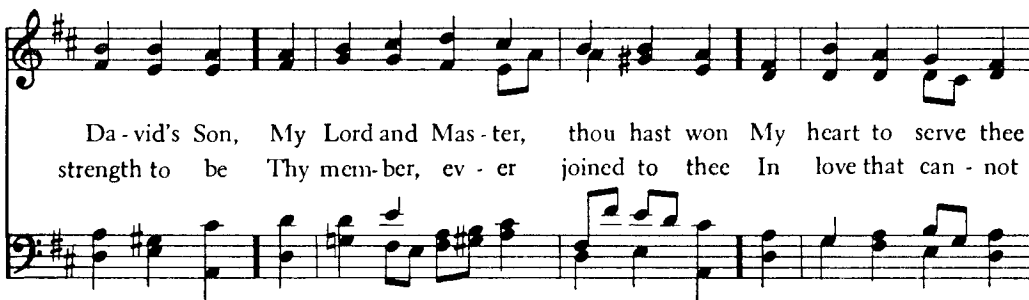
Johann Sebastian Bach (1685-1750)



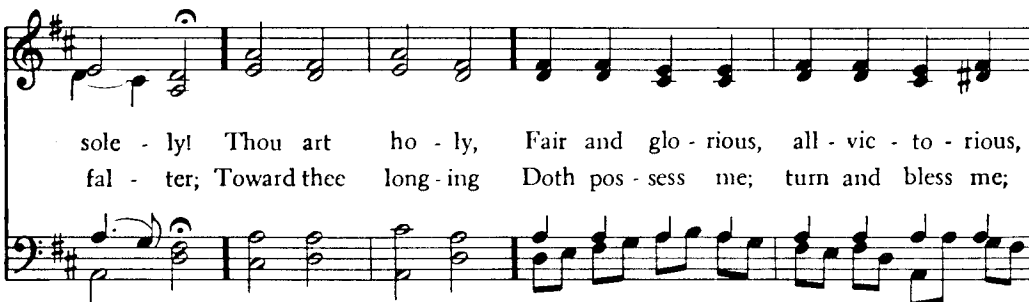
1. O Morn-ing Star, how fair and bright Thou beam-est forth in
2. Thou heav-en-ly Bright-ness! Light di-vine! O deep with-in my



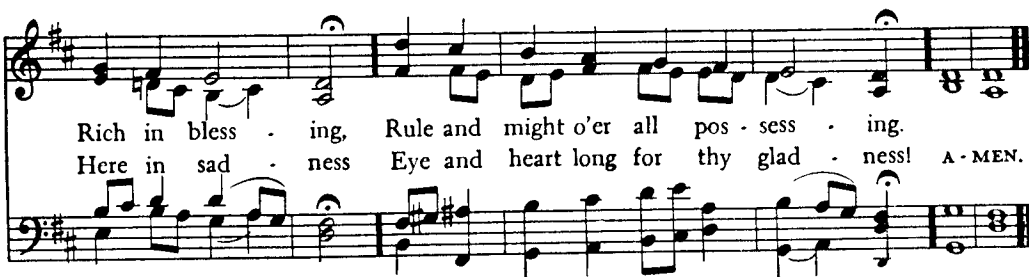
truth and light! O Sov-ereign meek and low-ly! Thou Root of Jes-se,
heart now shine, And make thee there an al-tar! Fill me with joy and



Da-vid's Son, My Lord and Mas-ter, thou hast won My heart to serve thee
strength to be Thy mem-ber, ev-er joined to thee In love that can-not



sole-ly! Thou art ho-ly, Fair and glo-rious, all-vic-to-rious,
fal-ter; Toward thee long-ing Doth pos-sess me; turn and bless me;



Rich in bless-ing, Rule and might o'er all pos-sess-ing.
Here in sad-ness Eye and heart long for thy glad-ness! A-MEN.

SHARING

Ideas of general interest lifted from recent letters of Guild members.

From Cleve Redus of Fort Worth, Texas:

"We are planning a concentrated campaign to add new members to our Girl Choir (4th through 8th grades) in January. Our campaign slogan is 'GIRLS' (*Girls Interested in Recruiting Live Singers*). Included in the month-long drive is a party for all present and prospective members; a drive to get uniforms for all the choristers; and a Service of Admittance to the Choristers Guild for the girls."

In a previous letter he had asked for dedication service ideas. I sent him copies of all we have on file. Then he wrote:

"Thanks so much for the programs of the choir dedication services. They were very helpful. It might be advantageous to the Guild to organize a "Choristers Guild Choir Dedication Service". This could be used by all members and would give them a feeling of more uniformity in a closely knit Guild. It might even be a drawing card for more choirs to join."

Here is a good idea and a worthy project. Send in your suggestion and what you would propose as a full service for Guild Choirs.



From Mrs. Arthur J. Movius of Billings, Montana:

"Is it possible to buy the postcard (without the Guild address) with the picture of the three choristers. I should like 200 of them."

Yes, Mrs. Movius, our printer is working on this now. We expect to be able to sell these at a cent each in quantities. Are there others who wish them?



Mel Gallagher of Kalabeo, Hawaii wrote this in his Christmas letter:

"One particular event looms large in my mind — the Kauai Chorale which I started last year sang a Mozart Mass in one of the Catholic Churches. It was sung as an actual Service and not in concert form. We were asked to do so by the church, and the Chorale and the many Protestants there to hear the music were made to feel welcome. All this goes along with the new outlook declared by the Vatican Council, but it means so much more when you witness this at the local level. I am sure the experience has made my Christmas wish to you more significant."



Mrs. A. of Andalusia, Alabama wrote:

"Send me twenty-five (25) Certificates of Membership. If there is any money left over, use it for stamps for Choristers Guild. I don't give Certificates even unless they pass certain requirements. In the future, how about putting a line for us to order Certificates on the order sheet for pins. I'm not systematic enough to keep price list of Certificates."

It will be on the price list in the March LETTERS.



Jerome Malek of Haynesville, La., after reading the December LETTERS, wrote:

"The idea of the attendance mobile makes me recall a successful idea I have used with Primaries. This is not original; in fact, I do not even know the source, but it really works.

"Each week the child attends the rehearsal he receives a different colored block or seal on his chart. The color is determined by the number of consecutive rehearsals that he attends. For example, the first week he receives red; the second, blue; the third, green; etc., until on the seventh week he receives gold. If, however, he is absent one week he must begin again with red and try to work up to gold.

"The idea is for the child to try to have a gold streak on his attendance record. When the child has attended seven consecutive rehearsals (no excuses allowed) he gets a gold block or seal and continues to receive gold until he is absent.

"As a testimony to its effectiveness last year in the period of September through December our Primary Choir of 23 had an average attendance of 93%. One member missed twice, six missed once, and the remainder had perfect attendance."



Mrs. H. L. Dickson, 2500 First Ave., S., St. Petersburg, Fla., would be glad to hear from any of you who can help her with her problem:

"We have operated our Children's Choirs under the Guild system for three years – with excellent results – the children *love* the Choir – and do beautiful work – attendance is unbelievably **good** – almost perfect! I am so grateful for the Guild and its invaluable help. However, I would like to know how other choirs arrange the award procedure. If we wait until June to 'add up' points – and send for the pins – and particularly the pearl ones – they come back to us too late to be given out before most of the children leave the city! This may be a Florida problem – but many of our families do go away in the summer – and the last two years we have had to give the awards the first part of September – after they are all back in school! Our minister likes to give them to the children in a morning church service – so we have done the 'awarding' this way. Any suggestions as to solving this difficulty will be appreciated!"

Mrs. Dickson – as is explained in the article on AWARDS, we confidently believe the waiting time for processed pins will be considerably shorter in the future than it has been. This may help, but it isn't the whole answer.



Mrs. Dickson's pastor likes to give the awards in the morning service but others do not. John R. Scholten of Camp Hill (Pa.) Presbyterian Church writes:

"Perhaps you or one of the readers of Choristers Guild LETTERS could help with this problem.

"We find it increasingly cumbersome to make the presentation of choir pins during the worship service. Calling off the names and having the singer come forward to receive his award is time-consuming and tedious and is an intrusion to the worship service even when well-planned.

"I know that some churches have a banquet for the choirs and awards are presented at that time and this is what I would like to try next year. I am hoping that some church will send me a program of such an event which they have held and felt to be successful. Perhaps there are other ideas. I would be interested in hearing from any church where the presentation of the pins is made outside the worship service."

If you have suggestions for these directors write to them directly or send your comments to Headquarters and they will be forwarded.



Here is a fine "working-together" plan which Mrs. Goerner of Longmont, Colorado wrote about recently:

"We have just had a most successful event involving children's choirs from seven churches in our community. It has been a tradition in our town of 12,000 to have a community Thanksgiving service with ministers from various denominations participating. This year, with the approval of the Ministerial Association, the Junior Choir Directors got together early in September to select the music for a combined children's choir to sing at this worship service. We selected 'Sing To the Lord of Harvest' by Jane Marshall, using two flutes and piano accompaniment. Most of the choirs used this number in their own churches for the Sunday before Thanksgiving. On Thanksgiving day after two Saturday rehearsals together, we had over 90 children participating. They also had prepared a benediction response as well as a prayer response."



Let me end this SHARING article with excerpts from two letters Leslie recently shared with me. The first is about a unique use of our pin.

"Mel Gallagher's daughter, Stella, will be married at Christmas time to a young man of Danish ancestry who was in the junior choirs of Central Union Church, Honolulu when Mel first went to Hawaii ten or so years ago. He had earned a Choristers Guild pin with lots of pearls; with this, he 'pinned' Stella. They are both students now, about to graduate from the University of Hawaii. This is a new use for the CG pin."

The spirit shown in the second one is closely akin to that of the Master Teacher:

"I write this on Sunday morning 6 a.m. It is time to wake my family for church. What a joy the Lord's Day is!!!! Two services, plus teaching 8th grade Sunday School – and it fills me, rather than exhausts me – to see so many come to worship. The Junior Choir is 40 now – over half the Sunday School enrollment in that age. Primaries number 20."

TINTINNABULATIONS

"Of all sound of all bells –
(bells, the music highest border-
ing upon heaven) – most solemn
and touching is the peal which rings out the Old Year." – Charles Lamb

BUT – in the New Year "Clash merrily, bells with your ding-dong."

The creaky old front door at Tulip Hill on-the-Potomac was almost rattled off its hinges during the Holidays by the many friends who crossed the threshold. The sleigh-bells and other tinklers shivered with delight as Norma Lowder and 50-or so singers and ringers of the LaMar High School, Houston, came whooping through for a Trim-a-Tree Party after appearing at the Christmas Pageant of Peace. Dan 'n Jan Hermany of Allentown popped out also after singing 'n ringing on the Ellipse. Dr. and Mrs. Clarence Dickinson of New York, Alinda and Walter Couper of Dobbs Ferry all helped celebrate, as did our various Choirs, Bell-Ringers, and other musical friends. We loved the colorful cards, warm wishes, and dear gifts that came from so many delightful friends and pleasant acquaintances. May your tribes increase!

During 1964, many fine Bell Friends lifted the latch-string. Among these were the Fink Family, Ray Hollinger, Dick Litterst, Helen Pendleton, Dr. Marvin Reeher, Bob Stuart and Ladies, the Westcott Family, the Hughes Brothers of Whitechapel Foundry, and the Ten English Ringers who came to sow.

A Happy New Year to Ringers Everywhere!

Among the long thoughts and recollections that have turned up as we sit by the cheerful fire these short January afternoons is the classic tale by Theodore Drier "Can you Hear the Music?"

The story goes that the parents had taken their little son Christmas shopping. As they approached the swinging door of a large department store, the little boy paused and cried, "Oh, listen to the Music!"

His parents stopped and listened, but they could hear no music along the noisy street – roaring with automobiles, streetcars, horns, whistles, the footsteps and loud talking of thousands of people, the snow-scrappers, the swish of the doors, the raucous city noises.

But the little boy repeated, "Listen! Can't you *hear* the beautiful music?" And the parents, trying with all their might to keep the roar and racket out of their ears, and listening intently – suddenly, as if by some magic, heard the faint sound of little silver bells tinkling. Looking up, they saw small bells attached above the doorway of the store. Once heard, the little bells seemed to become as rich and full as Cathedral Chimes.

In these days of change, unrest, and insecurity, too many of us fail to hear the tiny silver bells of the things that are unchanging and secure. There are truths that seek to find their way into our minds and hearts. We shut them out by listening to the clamor and glamor of what is temporary. We fail to hear the real music.

RING IN THE NEW: A former Bishop of Ipswich estimated that he had officiated at 175 inductions of new Vicars and Rectors in the Diocese. There is an old superstition that a priest will remain in his parish the same number of years as the times he rings the bell. The Bishop always listened with interest to the number of rings – they varied from 3 to 20. On one occasion the nervous Rector pulled and tugged until he was red in the face, but could produce no sound. There was a dismaying silence, until the Bishop himself rushed forward, seized the rope, and rang the Angelus loudly.

BELL RINGERS' NEW YEAR PRAYER: "Endow us, O Lord, with the virtues of punctuality, patience and good comradeship, but, above all – reverence, that we may at all times ring only to Thy Honor and Glory."
Amen

NEW YEAR'S RESOLUTION: – To attend the AGEHR Convention – June 23-25

OLD AND NEW NOTE FOR NEXT ADVENT: An ancient custom which merits observance along with the Advent Wreath and other practices, was the ringing of the "Advent Bell". Either the sound of the Church Bell without, or a Handbell within could tell off the weeks of Advent – one Bell, the 1st Week; two Bells, the 2nd Week, and so on. A Bell ringing would be especially effective as the Advent Wreath is lighted.

MORE BELL NOTES: Harry Handbell says that the most knocking is done by people who don't know how to ring the bell. . . . Our Pastor gives his formula for tact: Be brief politely; be aggressive smilingly; be emphatic pleasantly; be positive diplomatically; be right graciously.

BELL HANDLES: A colloquial character always told strangers who asked his name "Just call me Smitty. I've been turned by that handle since the cows came home swinging bells." Which story reminds us of the Bell Choir *name* question. There seems to be a notable lack of originality and endless repetition in the names of Bell Choirs throughout the country. Dozens of Bell Choirs are turned by the same handles – Chancel, Chapel, Wesley, Westminster, Whitechapel, 1st, 2nd, 3rd Baptist, Methodist, Presbyterian, etc., Junior, Intermediate, Senior, Junior Hi, Senior Hi, Hi Fi (Oops!), ad infinitum. And then there are the (perhaps unavoidable) stuffy memorial names – the "Mordecai VanLandingham Pinckney Memorial Bell Ringers". Saints' handles may be more definitive, unless there is more than one St. John, St. Paul, St. Luke, etc., in that locality. Names denoting some geographical area or section are sometimes good: Beacon Hill Ringers and Montrose Park Ringers (local sections); Potomac Ringers (River); Shenandoah Ringers (Mountains); the Marin Ringers (County). Names of Patrons of Music or Bells are occasionally used: St. Cecilia, St. Nicholas, St. Catherine, St. Anthony, St. Patrick. The imaginative use of Music Terms is recommended for your consideration: Allegro Ringers, Bel Canto, Dulcet, Lyric, Modes – as Ionian, Dorian, Aeolian, Lydian, and cheerful names such as Les Petites Cloches, Glockenspiel Ringers, Jubilate Ringers and the Clarion Bell Choir! Florence Marlow coined the Rhega Ringers (AGEHR in reverse!).

WHO'LL ADD TO OUR LIST?

JINGLING ALONG: If anyone owns a day-stretcher, I wish he would loan it to me; for instead of just twenty-four hours a day, I could use a hundred and three. O frabjus day, ding-ding, dong-dong! And that's the burden of my song!

(Thanks to SUNSHINE)

ANNUAL REMINDER:
who live in bitter climate,
beautiful singers on
birds. Put out seed,
and help them through.
is set up by some
after Christmas day why
in the ground and tie or
One Bell Choir ties on
wildly in stormy weather.
a Society for Keeping Up
through January. May
for Songs.



Have a cheery,

snug January!

says

Nancy

(Nancy Poore Tufts)

THE NEW YEAR

I am the New Year, and I come to you pure and unstained,
Fresh from the hand of God.
Each day, a precious pearl to you is given
That you must string upon the silver thread of Life.
Once strung can never be unthreaded but stays
An undying record of your faith and skill.
Each golden-minute link you then must weld
into the chain of hours
That is no stronger than its weakest link.
Into your hands is given all the wealth and power
To make your life just what you will.
I give to you, free and unstinted, twelve glorious months
Of soothing rain and sunshine golden;
The days for work and rest, the nights for peaceful slumber.
All that I have I give with love unspoken.
All that I ask – you keep the faith unbroken!

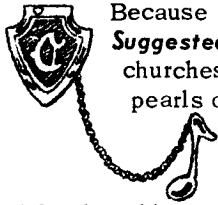
– J. D. Templeton

AWARDS

Awards are frowned upon in some schools of thought. "We should study for the satisfaction of learning", we are told. "We should be good just because that is right." "We should serve just because man is at his best when serving." This is divinely idealistic, but is it humanly practical?

Read the "Beatitudes" in Matthew 4 and then tell me that Jesus did not put his stamp of approval on awards! And so the Guild recommends awards as being a logical result of children's superior endeavors.

We believe that the value of awards is not in their intrinsic worth but rather in the achievements represented by the awards. We believe that equal awards should be given for equal accomplishment, and that opportunities for these accomplishments should be available to all. In other words, it is not the one with the highest grade who receives an award but all who meet a prescribed standard.

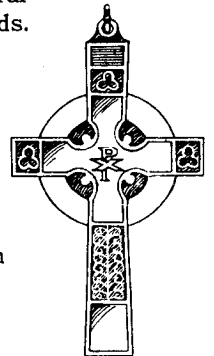


Because Ruth Jacobs believed in the value of awards in working with children she developed a **Suggested Merit Plan**. This plan (modified to meet local needs) is in use in many hundreds of churches. This plan leads to the awarding of a Choristers Guild pin, with the yearly addition of pearls or a note guard. More information about this plan is available at the Guild Headquarters or in Mrs. Jacobs' book, *THE CHILDREN'S CHOIR*.

Recently we have contracted for new sources of supplies for the Guild pin and crosses, and for the adding of pearls and/or guards. The pins will be made by Haltom's Manufacturing Jewelers of Fort Worth. The design will be the same but **slightly** larger. The reason for this is to make it possible to add a little larger pearl. There will be no increase in the costs.

The pins that are returned by the directors for the addition of pearls and/or note guards will be processed by Everts Jewelers of Dallas. This new arrangement makes it possible to **guarantee the director that the pins will be processed and returned to them in two weeks from the day we receive them**. This is news – good news, we believe, for some times there have been exasperating delays just at the end of the choir season. Believe me, I'm well aware of the problems of collecting the pins and getting them in for processing, then – an agonizing wait for their return. We believe this wait is at an end – the pins will be on their way back to you within two weeks from the time we receive them! New pins, like all other supplies which we have available for directors, are kept in stock in the office and will be mailed the day we receive the order.

Many directors have come to appreciate the beauty and value of the Guild cross as a special award. (Mrs. Meadowcroft of Berwyn, Pa., wrote: "Your C.G. cross is lovely beyond words. Please mail me 4 additional ones.") In some churches it is given as an expression of appreciation to Choir Mothers, or to the children's choir assistants; in other churches it is given in recognition of special responsibilities, such as section leaders, secretaries, librarian, etc.; in still other churches it is used instead of pins for older children's awards.



The Guild now has stocked a matching 24" chain to be used with the cross. Mrs. W. will attach the chain to the cross if you wish. The cross and chain "may be purchased with confidence and worn with pride" – in humble pride, of course.

"Something new has been added" to the materials available as awards. We now have a lovely two-color (blue and gold) cloth patch. It is made by E. R. Moore Co. of Chicago. It is in the shape of the Guild pin, 3" x 3½" in size, with the Old English "C" in the center and "Choristers Guild" around the rim. It sells for sixty-five cents. This patch can appropriately be worn by all the choristers on a sleeve of a robe or on one end of a stole. This may also be used as an award.



"S-1, Certificate of Membership" (printed on parchment paper and signed by the president of the Guild, Dr. Nita Akin, suitable for framing) is given by some directors to all the members of his choirs. Others give it to those who do not earn the pin award. The *Choristers Little Hymnal* is also used as an award. Two directors I know gave a copy of a favorite Guild anthem (A-26, For Hard Things – Marshall) to each chorister at the end of the last season in appreciation for the fine work of the year.

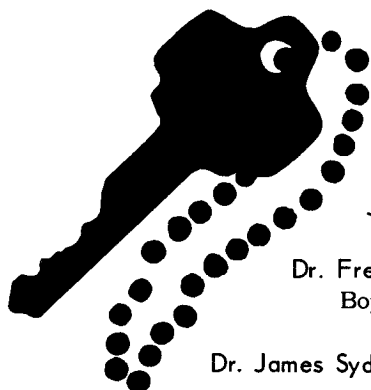
The March LETTERS will contain an order form for the pins, crosses, patches, etc. It is not too early to be considering just what awards are best for your choirs for this season. The Guild stands ready to help you.

CHORISTERS GUILD SEMINAR

THE FACULTY

The opening key to a brighter future as a children's choir director is to be found in the faculty herewith announced for the Choristers Guild Seminar, June 14-18, 1965, on the campus of Augustana College, Rock Island, Illinois.

Here they are (listed alphabetically):



Dr. Nita Akin – Accompanying children's choirs and problems of the organist.

Mabel Boyter – Primary choirs with demonstrations.

Jane M. Marshall – Introducing new repertoire, including her own compositions.

Dr. Frederick Swanson – Boy Choirs with demonstrations by his own famed Moline Boy Choir.

Dr. James Sydnor – Hymnology in relation to children's choirs and our Devotional Leader.

This imposing faculty will open new doors for you and give you new technical "know-how", new materials and renew the well of inspiration within you. There are many more features in the formative stages. We will let you know about them as they are developed.

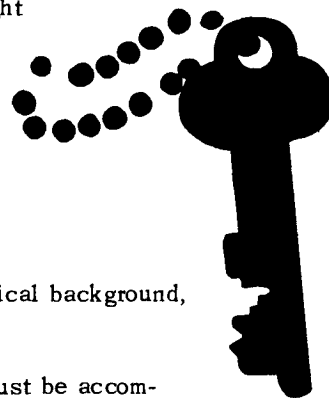
The important thing now is to lay your plans to be at Augustana College the week of June 14. You will be with the B.P.O.E. (*Best people on earth*) – our faculty and our members!

SCHOLARSHIPS

Ten keys which will open doors to glorious service are offered to ten young people who are qualified and selected for the Seminar scholarships. The Board of the Guild has authorized eight scholarships in memory of Ruth Krehbiel Jacobs and Mr. and Mrs. J. W. Akin are giving two more.

The scholarships will be awarded by a committee of the officers of the Guild, on the following basis:

1. The applicant must be a member of the Guild, or sponsored by a member.
2. The letter of application must give some indication of the person's age, musical background, church experience and interest in children's choirs.
3. If the applicant is an assistant in a church music program, the application must be accompanied by a letter from the director of the program.
4. The application must be attested to by the minister of the church which the applicant attends.
5. Only one scholarship will be awarded in any one church.
6. The applicant must show need for financial assistance.
7. The application must be received in the Guild office by May 1, 1965.



Each scholarship will provide the tuition, meals and housing for the Seminar. The scholarships do not include travel costs nor personal expenses.

AUGUSTANA COLLEGE — ROCK ISLAND, ILLINOIS
JUNE 14-18, 1965

SUPPLEMENTS

Psalm Series Number 1

"The Hymnbook of the Ages" – the Psalms is the most universally known, loved and used part of the Bible. There is not a Christian nor Jew anywhere who has not been moved by the thoughts expressed in the Psalms. Some have brought comfort, some have brought deeper revelations of God and man and nature, some have been vehicles of universal praise, all formed the "Hymnbook and Prayer book of Christ." We owe it to our children to help them learn to love, understand and even commit to memory these ancient expressions of our faith.

Thy Word have I hid in mine heart
that I might not sin against Thee (Psalm 119:11)

With **Psalm Series No. 1**, which is a supplement with this issue, we are starting a new series which we believe can be singularly helpful. It was suggested in a letter from Mrs. Frank A. Laney of Tucson, Arizona. She wrote:

"May I offer some of my needs for choir notebook materials? I could use more Psalms printed up especially for the Choristers. Children love to learn Psalms and mine learn quickly the work in our choir notebooks".

I conferred with the Dallas artist Mary Elizabeth Montgomery (who has given us the MEM cartoon series, the attendance window, and numerous small illustrations used from time to time in the LETTERS) regarding a series of illuminated Psalm pages. I believe you will agree that this first one is attractive.

A little about the style and material to be used. We believe that for Guild use, particularly for memorizing, it is best to use the King James translation of the Psalms. Mrs. Montgomery will illustrate these with drawings of ideas within the texts. In this month's drawing "the law of the Lord", "day and night", "tree planted by the rivers of water", "chaff which the wind driveth away", are all pictorialized. It is expected that this series will run for some time with a new page in the series at least every second month. The next Psalm to be printed will be the 8th; others in the series will be the 19th, 23rd, 24th, 27th, 46th, etc. The sheets will be available in quantities at five cents each. If you wish to have a permanent order we will be glad to mail them and then bill you.

Teach the Psalms – they are "the very heart of all spiritual religion."

ANTHEM A-31

Here is a most attractive and helpful anthem arranged by our Guild director of workshops and festivals – Helen Kemp.

Helen writes to you about this song:

"If you have been studying your primary and junior childrens' Church School literature during the past several years (you should, you know!) you will note a new look in the way missionary projects are approached. Writers try to use current events, nations in the news, as their pin-point areas. We are beginning to see folk songs from these areas instead of being limited to stereotyped materials from past curriculums.

"Here is a melody from Indonesia which your children might enjoy. This melody was printed in one of the series of **Hi Neighbor** books, published by Hastings House, New York 22, N.Y., in cooperation with the United States Committee for UNICEF. The whole series is worth your investigation. Each book is \$1.50, and contains stories, songs, games and crafts from five different countries of the United Nations. Book I includes Indonesia, Italy, Lebanon, Paraguay and Uganda. This folk song in its original language is called Bengawan Solo, which means Solo River. It tells about how sad the people are during the time of drought, and then how joyous they become when God sends rain to fill the river. The original key of the melody as it was recorded is a step lower, but I feel it should be raised a whole tone to bring it into a better range for the children".



Here is a fine song which I predict will have a wide use. We are pleased to present it to you as one of our expanding unique anthem series.

MUSINGS, MEDITATIONS AND MUMBLINGS

What are you going to do with the lovely Christmas cards now that January is here? Last year (in the January 64 LETTERS) we suggested several hospitals, missions and homes where the cards could be of real service. I had a letter of thanks for the ones I sent to Taiwan. Why not organize this among your choirs by having a day to bring the used Christmas cards, then have a working-party with the older children, sort them and send them on to brighten some hospital room or mission station. Here is one address: Mrs. Lillian R. Dickson, P.O. Box 2131, Taipei, Taiwan (Formosa). Mrs. Dickson runs an orphanage and bible school. She suggests; write on the box "Printed matter only, used greeting cards, no commercial value", send by boat mail.



Have you had a particularly successful promotional post-card or "missed you" card which you would share? Please send it in. We want to print a page of five post cards which the directors may find helpful. Send me your suggestions, please.



Helen Kemp's dates for the next few weeks are these:
January 14 - 17 Parkersburg, West Virginia, Workshop and Festival, Parkersburg Baptist Association
January Newark, Ohio, Workshop. Choristers Guild Chapter, Mrs. J. P. Glaser, Jr., 578 Hudson Ave., Newark, Ohio. (Contact Mrs. Glaser for exact dates.)
February 12 Wichita, Kansas. Demonstration Junior High vocal techniques, Kansas Music Educators Assn.

If you can get to any of these classes, Mrs. Kemp will give you that pick-up and boost you need to prepare you for the pre-Easter months.



As this is written we have 2337 members in every state except Nevada (our Nevada member of last year did not renew!) and in eleven other countries. Each mail breaks a Guild record. We are thankful for this but - our mind goes to the number of Protestant churches there are in America (Public Library estimate - 319,240) and the number which have children choirs (our estimate 158,620) and the number of children who would be helped if their directors received the LETTERS and other benefits of Guild membership (15,862,000!) If 500 of you who read this could interest one church each in Guild membership it would help; help them, the Guild, the children. Our offices are equipped to handle more work, we are printing 3000 LETTERS each month. Will you assist us to reach this goal this season - then next year go on from there?



One new Guild chapter has been formed recently. This one in Bay City, Michigan. Other Chapters are located in the following cities and areas:

Amherst County, Virginia
Appleton, Wisconsin
Blue Cross Chapter, Kentucky
Central Iowa, Channel Chapter
Santa Barbara, California
Dallas, Texas
Denver, Colorado
Lynchburg, Virginia
Milwaukee, Wisconsin
Newark, Ohio

All Guild members living in these areas should belong to the local chapters. There is much value in sharing experiences, and collective planning. If there are other cities interested in organizing we will be glad to send a list of members in the area and suggested procedure.



This is the month when many churches and communities are planning their spring festivals. Give prominence to the hymns of the church, they are the "meat and potatoes" of church music. Then, when you are planning the "salad and dessert" consider Guild anthems. We believe there are some that will satisfy every "taste". Using Guild material helps the Guild to do a better job for you and your children.



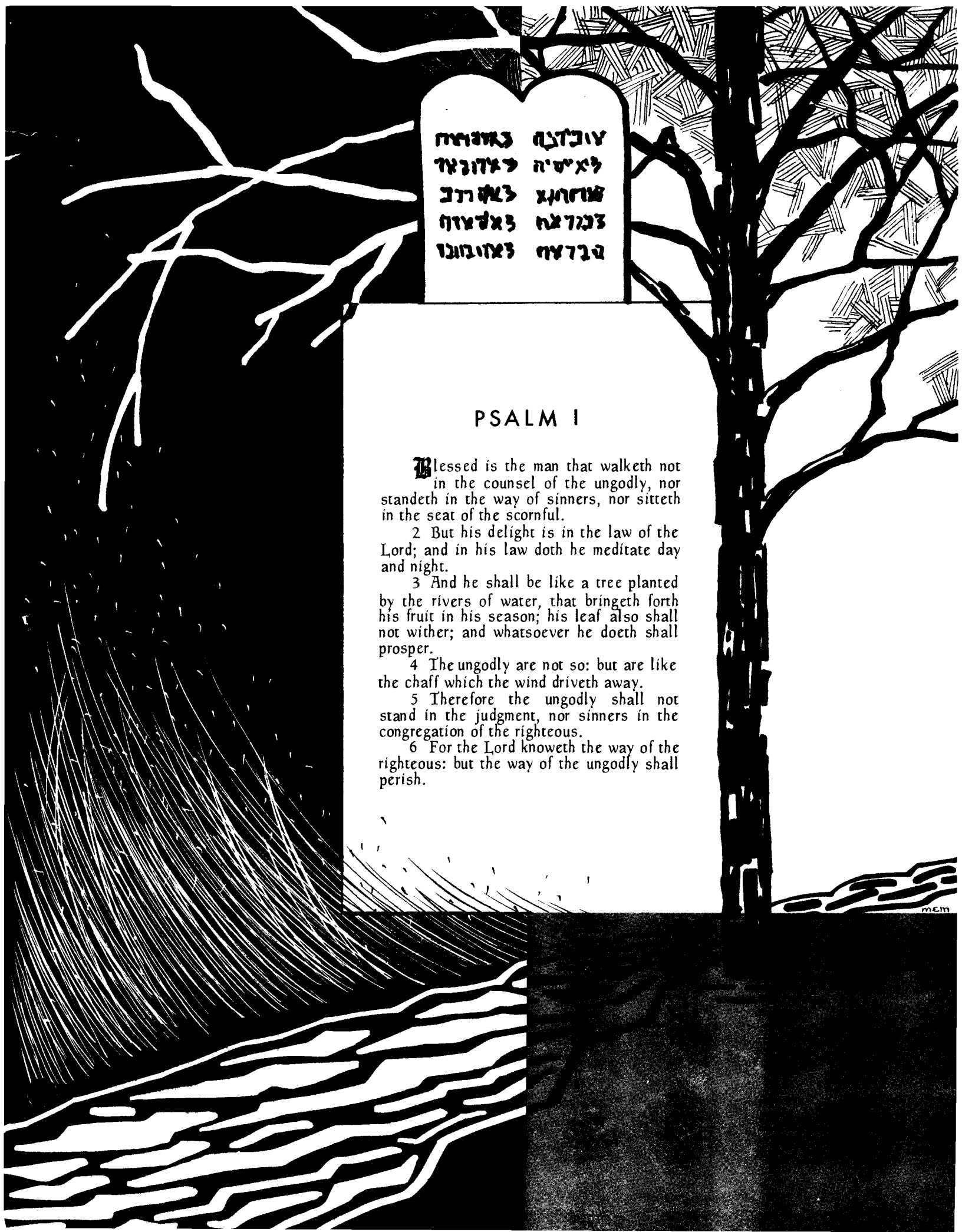
And speaking of food ----

Here is a recipe that appeared in an Eskimo cookbook, published by the children of a school in Anchorage, Alaska. It is for ice cream:

"Grate reindeer tallow into small pieces.
Add seal oil while beating with hand. After some seal oil has been added, add a little water while whipping. Continue adding seal oil and water until the ice cream is light and fluffy. Any berries may also be added."

The same cookbook also contains recipes for stewed bear feet, soured seal liver, seagulls eggs, and cooked ptarmigan.

---- Do I hear the dinner bell?



צוֹכֵלֶנָה	בְּאֵשׁוֹרֵי
לֹא יִשֵּׁה	בְּאֵשׁוֹרֵי
לְאֹרֶחַ	בְּאֵשׁוֹרֵי
בְּאֵשׁוֹרֵי	בְּאֵשׁוֹרֵי
בְּאֵשׁוֹרֵי	בְּאֵשׁוֹרֵי

PSALM I

Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful.

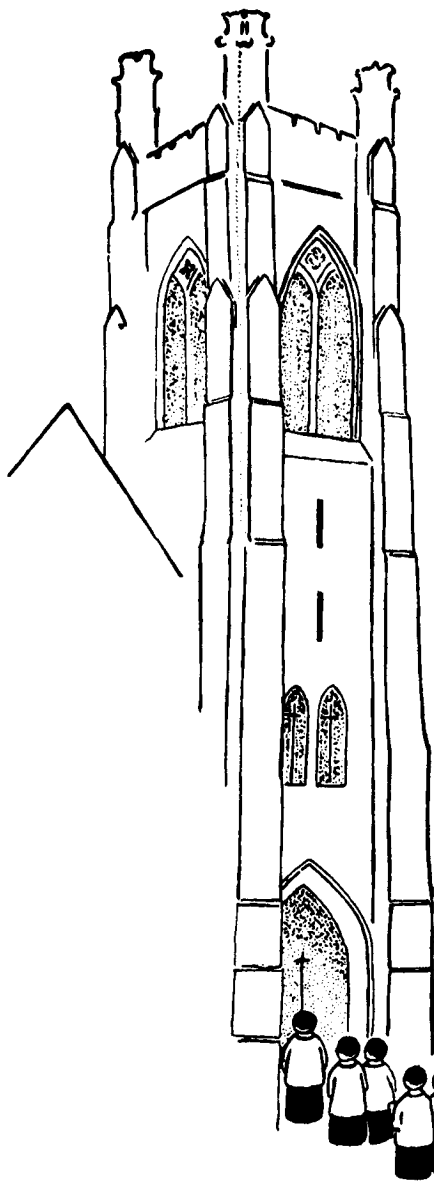
2 But his delight is in the law of the Lord; and in his law doth he meditate day and night.

3 And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper.

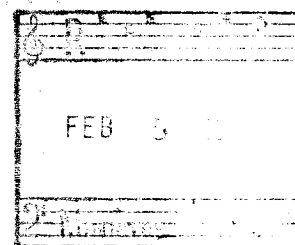
4 The ungodly are not so: but are like the chaff which the wind driveth away.

5 Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous.

6 For the Lord knoweth the way of the righteous: but the way of the ungodly shall perish.



THE CHILDREN'S CHOIR



With robes of white and scarlet bows
They stand alert in their even rows,
But who is the one little white-gowned boy
Singing away with the utmost joy,
All on one note, a tune of his own
With fervent hum like a bagpipe's drone?
He thinks that he sings, and who shall say
That a bagpipe drone is the lesser way
To tell one's love on this holy day?
All sing as they can, with their hearts and throats -
And praised by the singing, whatever the notes!

— — —Virginia Scott Miner

Who is to say that the "bagpipe drone is the lesser way"? Oh, yes, we want to develop our talent and do our best with and for our children, but if our best is a drone are we to believe God despises it? God looketh upon the heart.

We are indebted to several people for this disarming poem. First to Mrs. Edgar R. Kendall of Gatlinburg, Tennessee who sent it to me (see the page of "Sharing"); to PEN Magazine, a monthly publication of the Federal Postal Employees Association, who had published it; and to Virginia Scott Miner of Kansas City, Missouri, the poet who gave us permission to print it. Our thanks to each of them.

F. L. W.

CHORISTERS GUILD LETTERS

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Number 6

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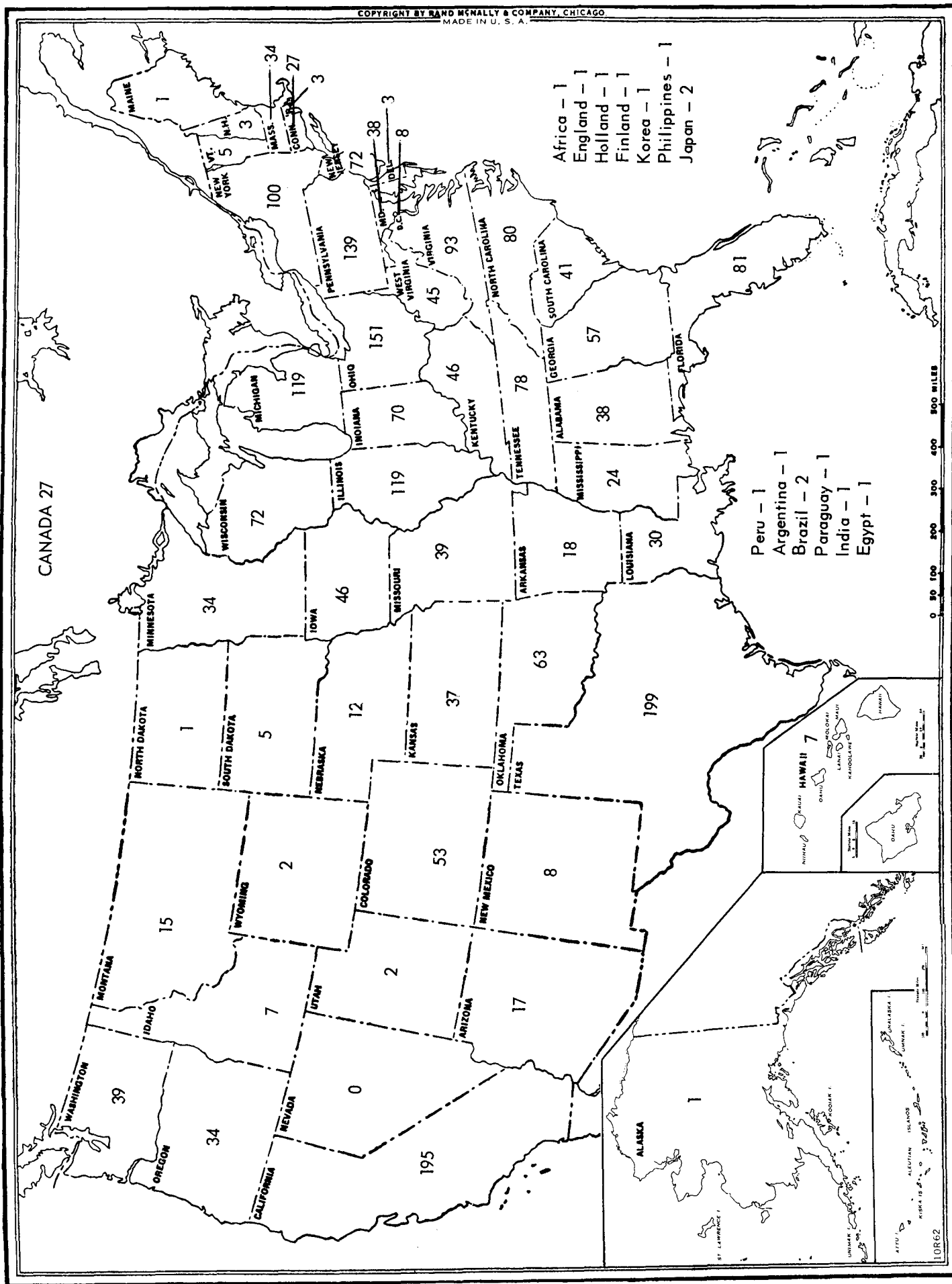
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CHORISTERS GUILD

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THE ADOLESCENT BOY IN THE JUNIOR HIGH SCHOOL CHOIR: WHERE IS HE?

— Dr. Frederick J. Swanson
Moline, Illinois

"What has happened to all the boys? Where are the boys??" Ruth Quatrain surveyed her junior high choir with a mixture of frustration, dismay and a bit of anger. Three years ago this had been the carol choir and a very successful one. That was her second year as minister of music at Grace Church, and her thirty-six eleven and twelve year olds were singing part-music well, handling responses, singing descants to hymns; yearly attendance averaged at 90%, morale was high, parents were loyal, the congregation most appreciative. Today she was beginning her fifth year, the carol choir had grown up to be fourteen and fifteen year olds. Her plans had been made to begin four-part music, use them in featured places in the service and get them ready to move into the senior choir.

There sat the girls, twenty of them now with the four new ones. They were a bit giggly and talkative, but really lovable, eager to do well and quite competent choir singers. But the boys who were to be the tenors and basses, where were they? Three, only three; Jeff, big and amiable but such a slow-learner; Harris behind big glasses, and Steve, the diminutive with his owl-like eyes. Where was Rafe of the clear, high soprano, Will and Wayne who had held forth on the alto so valiantly and enthusiastically only two

years ago? Really, her plan had looked to move into more difficult music—come tenors and basses. By school, they could re-enforce would be to really have enough ed? Where had her program

Miss Quatrain's situation, Her experiences are all too there must be 5000 junior full but boys are in sad minor. Even in churches which specify choir master struggles along congregation having over a After thirty years of listening-choir director who complains, ested in a choral program, pective tenors and basses.

Why does Miss Quatrain charges in a vital church supply of trained singers junior high school level? boys being less musically too busy with other act-

not about boys looking on singing as not quite manly, that the community does not like to see boys in the choir. These alibis sound persuasive and ease feelings of inadequacy or guilt with their implication "There's nothing I can do about it." There is a much more obvious explanation that covers the situation more completely, and implies that there *IS* something to be done about handling it.

The early teens is the time when boys' voices change. Voice mutation is a natural process, but alas, too few choir directors understand it, much less know what to do with the singing voice during this period. Just when the boy singers need the most knowledgeable handling, when music should be most carefully selected, when the psychological and social approaches should be most finely attuned, the vocal director (however well-intentioned) is often most inept, music is inappropriately chosen, and there develops a lack of communication and sympathy between director and boy singer.

This need not be. Thirteen year old boys love to express themselves in song, respond to the pleasures of making music with others, want to belong to any going enterprise with their age-mates, respond to the leadership that is competent and sympathetic, just as much as any other cross-section of humanity. Nor is anything added to or taken from the vocal apparatus, so there is nothing over-mysterious or revolutionary involved in producing acceptable singing tones.

Three things are needed by the director of boys' singing activities during their early teens.

1. A knowledge of what happens to a boy's voice during puberty, along with some awareness of the concomitants of physical and psychological growth and change.
2. A repertoire of music that will fit the peculiar capabilities of voices in mutation, and/or some skill in making up special arrangements to fit the needs of his own particular class.
3. The ability to motivate boys so they will look on their changing voices as fascinating challenges rather than frustrations.

Let's start with number 1. Voice change occurs in boys because they *ARE* boys. Shedding our Victorian reticence to speak frankly, sometime in the early teens the boy's sex glands become active, hormones are produced and some rather rapid and startling changes become very evident. Hair appears in various parts of the body (this is where the term "puberty" gets its significance), there is rapid increase in height and weight,



so good on paper. Her thirty-six were ic. In due time the boys would be the time they were in senior high the senior choir, and how good it tenors and basses! What had happened?

described above, is not fictional. familiar. In fifty states of the union choirs where girl singers are plenty, or non-participating altogether. ialize in all-male choirs, many a with a handful of teen-age boys in a hundred eligible lads on the roster. ing, this writer has yet to hear of one because he cannot get the girls inter- while he is over-swamped with pros- Will it ever happen? find her paper-plan to involve her activity (while developing a steady for her adult choir) falling apart at the Let's skip the ubiquitous alibis about apt, not interested in singing, or much ivities. Let's by-pass the old chest-

the skin roughens, and pimples (adolescent acne) appear on face and upper chest; there is a noticeable growth of cartilaginous structures, e.g., ears, nose, larynx. The boys seem to shoot up overnight; hands, feet, ears become large and ungainly; complexions muddy and unsightly blotches or pimples appear as the upper lip displays a shadowy fuzz.

Of major interest to choral directors is the growth of cartilaginous structures, for this means that the larynx (voice box) increases greatly in size, and often quite rapidly. All the reflexes involved in singing may be thrown temporarily awry, the voice may become coarse and it may "break" in singing or speaking. While each voice develops in its own peculiar pattern, *if no training is given in advance*, most voices follow one of these general patterns.

Pattern 1: The voice drops rapidly in range into the lower reaches of the bass clef, the tones around middle-C disappear (are not produceable) while some light thin tones remain in the upper treble (falsetto). Boys who follow this pattern have two voices for a time, both limited in range, with an area of unproduceable tones between those two voices.

Pattern 2: The voice drops gradually from alto to alto-tenor to baritone with no noticeable break appearing. These "lucky boys" never lose control of the singing voice if they shift their vocal part appropriately.

Pattern 3: The voice keeps its high treble tones, adds about an octave in the bass clef, and for a short time there is a tremendous range of perhaps three octaves, with the top tones eventually fading out.

Unfortunately for ease of handling, type 1 is by far the most prevalent pattern, involving over 50% of the cases recorded by this writer. Obviously these boys require great care and skill in handling. Type 2, the classic pattern usually described and accepted in the literature as most prevalent, seems to occur in only about 25% of the cases. Type 3 occurs about 10% of the time, usually in boys who have had considerable training and experience as boy sopranos or altos. About 15% follow sportive patterns, ranging from almost complete inability to match tones or vary pitch (temporary monotony) to odd ranges, spotty areas of producible tones with islands of "silence".

Now the English choir masters solve the problem of training voices at this stage most handily. They simply forbid the boy to sing for about a year. In a cathedral school or "public school" of all boys where boys remain in control of choir master, this may work quite well. But it is not recommended for Miss Quatrain's situation, nor most volunteer church choir situations in America.

Two approaches, a bit radical but quite workable and successful, are suggested here. They are based on the idea that if the voice-change is anticipated and suitable special vocal activities are planned, the whole process of voice mutation may become interesting, challenging and rewarding. Evidence shows that the voice change can be predicted about six months in advance; the radical change in pitch occurs when the boy is in stage 3 of pubic development, using the Davenport scale. * In a public or parochial school where physical examinations are routine, the vocal teacher can be alerted when a boy enters periods 1 and 2 and he can be assigned to a "boys only" class, and by using the "McKenzie Method" ** be eased through the period of mutation, singing the whole time with no demoralizing loss of control. In a once-a-week situation as in most junior choirs, where physical inspections would be neither practical nor even desirable, an alert choral director can spot evidences of maturation (rapid growth in height, adolescent acne, traces of moustache) and make plans quite effectively.

Plan A: Organize a boys-only "Bass clef" chorus. This segregation of boys apart from treble voices for a time not only permits special voice training (McKenzie) and use of songs suitable only for these particular boys, but permits a motivational approach that can appeal to these changing lads. There is something exciting about being selected for a special group because a boy is getting ready for manlike activities. This will probably not be a display group, public performance will be at a minimum and the vocal sounds may not be very rewarding to the choir-master, but it DOES work, in the sense that it produces results of lasting effect.

Plan B: Choose special materials to accommodate these voices of limited range. If a boy can sing only five notes, e.g., from B-flat to F, then defeat is probable if you ask him to sing any others. As long as two or more boys can be found with matching ranges, however limited and unusual, a melody can be found to fit; nothing wrong with a legato, sustained melody like "Now the Day is Over", with its range of a fourth, but better a rhythmic, swiny number like the spiritual "Climbing". It may sound odd to the listener to hear it way down there in the key of E-flat, but the boys singing will not find it strange. Put the other voices on a counter-point or descant. How to make up a descant is the subject for another discussion, but an examination of the several books arranged by the Krones * or Beckman's "Partner Songs" will show what is meant. The main idea is to give the boys with problems of vocal control and limited range an obvious, easy, rhythmic melody while the more settled voices are challenged with more difficult vocal lines. Very few published materials will work as printed, but often a transposition of key or re-arrangement of parts is all that is needed. Much more successful is the choir director who can make up his own arrangement, the cantus-firmus in just the right range with one or two counter-melodies for his sopranos and altos (or whatever is at hand), and has facilities to duplicate the parts easily and quickly.

Remember that these limited voices will not *STAY* limited if handled properly. Ranges will extend gradually (sometimes rapidly) as long as there is no straining for unattainable notes, and good methods of vocal production are used. The bass chorus can soon be singing any of a great number of unison sacred songs of limited range but interesting text and style (but not in the published key) to the satisfaction of all concerned. When the time is ripe, they can be introduced to the standard bass and tenor parts in hymns and rejoin their age-mates as competent tenors and basses.

Miss Quatrain need not give up her master plan. One added provision for her junior high school boys is probably all that is needed.

* See "The Adolescent Period - a Pictorial Atlas" by Shuttleworth, Vol. XIV, Serial No. 50, no. 2 Child Development Publications, Purdue Univ., Lafayette, Ind. (1949)

** McKenzie, Douglas "Training the Boys' Changing Voice" (Rutgers Press, Princeton, N.J.) (1956)

* See for example "First Songs to sing with Descants" or "Very Easy Descants" by Krones (Neil Kjos, Chicago)

** Partner Songs by Beckman (Ginn and Co., New York, N.Y.)

TINTINNABULATIONS

Greetings!

Do come in. Here, I'll hold the door while you swoosh through. The wind has been circling the house all day, impatiently rattling the windows and trying every door. A wise old colored woman once told me: "Don't mind the fierce February winds, chile. It's the Lawd's way of shaking up the sap in the trees." Take this chair by the fire. The kettle's on. Have you ever heard of one that rings a bell? Ours whistles like a calliope. Yes, the mistletoe is still up. You can't miss 'em all!

This afternoon we're cutting out hearts for a "fun" bell program on February 14. Lent is around the corner, and this may be our last fling for awhile. Jeannie is constructing an intricate mobile of fluttery hearts to be suspended over the bell table. The others are shaping hearts to pin across the front of the table cover and two huge hearts of red cardboard to be hung on our "page", sandwich-man style. *TRES GAI!* My, how the youngsters enjoy an occasional "secular" concert and hearty applause. "Man, do they like us! That's cool."

CARE AND FEEDING OF HANDBELLS: Have you really gone over your Bells since their hard December usage? It's a chore, we know. Wouldn't it be easier, in the long run, to shorten or even skip a February rehearsal in favor of a Bell-Polishing session and a minute inspection of Bell Parts and Equipment? This might also be an appropriate time to review the pros and cons of the holiday efforts, to remind Ringers of their duties and responsibilities, to welcome suggestions for improvement in ringing and of procedures, and to announce the Spring Schedule. . . .

LIMP HANDLES: It is simple to reinforce leather handles that have become limp and hard to hold. Many shoe repairmen are willing to insert a heavy piece of shoe leather the width of the strap handle and nail, stitch, or rivet it on, for a reasonable price. (Those ordering new Bells from abroad should request reinforcement before shipment.) Fred Fay of Whittemore Associates, 16 Ashburton Place, Boston 8, offers a **HANDLE KIT** @ \$1.50 that do-it-yourselfers who have no obliging repairman may find useful. The Kit contains 10 strips of wood, 1 3/4" x 3/4" x 3/16", and a roll of 3/4" plastic tape. Mr. Fay suggests that this "instant support" can be fixed by anyone in "two minutes".

FOND RECOLLECTIONS OF THE PAST HOLIDAYS: Bob Stuart's Holland Ringers of Mt. Vernon Place Methodist Church of Washington were honored by an invitation to ring for a Children's Party at the White House, December 18. 3,000 attended! The program included carol arrangements by Bob, Dan Hermans, and NPT. . . . The excellent singing, fine appearance, and courteous manners of Norma Lowder's Lamar H.S. Chorus of Houston who were featured at the Pageant of Peace, Foundry Church, the Senate Rotunda, and historic Christ Church of Alexandria, December 20-22. . . . Our startled incredulity early one foggy morning just before Christmas at hearing mysterious bells tinkling. We ran to the window to behold a flock of sheep peacefully grazing in our front yard. Later we heard a farmer and dogs rounding them up. The sheep had escaped from their fold some distance away, traveled along the beach, and jumped our bank. D'ye suppose they were following some mysterious Star, or were lost and hungry? . . . Now don't go away, Ripley. The surprising show stopper of the Living Nativity Tableau presented by the Luther League on the lawn of Christ Lutheran Church, Roanoke, Va: - One of two sheep borrowed from a local zoo gave birth to a black lamb during the play! . . . Sudden dismay at our Christmas Eve Service when a note passed to the Director by a Junior Bell-Ringer read: "Denise's Mother fell down the steps. How do you spell D-e-n-i-s-e-?" Momentary confusion until assured that D's Mother, a Choir Mother, was *not* lying in a pool of blood, but was unhurt and probably heating wassail and arranging cookies for the Merry Christmas! Party. . . . "A Glorious Christmas Gift", says the advert. From the Messrs. Hughes of London came the new book-cum record "The Sound of Bells" by E. C. Shepherd. This 108-page book covers the origins and evolution of Bell-Ringing, and deals with Change-Ringing, Handbells, and Carillons. The record contains Change-Ringing from Cathedral and smaller towers including the 1st Peal of Stedman Caters rung at the Washington Cathedral, May 9, 1964. The book will be reviewed in a later issue. It may be ordered from Record Books, Ltd., Dept. 1, 200 Gray's Inn Road, London, WCI. Price \$3.64, delivered in England. U.S.A. ?? . . . You who had the privilege of meeting Frederick Sharpe (Mr. F#) of England at the Detroit Festival would enjoy his New Year message in which he stated that the Launton Ringers of Oxfordshire toasted "The Handbell Ringers of America!" before ringing the first Bell in 1965.

PRO MUSICA PRESENTS "DANIEL" AND "HEROD": The peak of perfection in musical events for 1965 has probably already been attained, at least for this writer, in the performance of "The Play of Daniel" and "Herod" by the New York Pro Musica in the Washington Cathedral during Epiphanytide. Noah Greenberg's genius in re-creating these medieval plays has been touted as one of the great artistic achievements of the 20th century. Such a claim might be dismissed as so much publicity until you actually experience the force of this magic in a Cathedral setting. Then you believe.



Irving Lowens wrote "What is unrolled before your astonished eyes and ears is not just music or pageantry or stagecraft or drama. Rather it is the unveiled meaning of a different era."

A dim understanding comes to you of the intensity with which religion gripped men's hearts in the Middle Ages – the humility and pride that drove men to spend their lives carving and beautifying every corner of their churches, the awe evoked by the Gothic Cathedral, the function of music – its pure melodies floating like incense through vast expanses – the effect enhanced by acoustical reverberations.

These remarkable performances were carried out with authenticity by a superlative company of singers, actors and instrumentalists. Six or eight boys from The Little Church Around the Corner sang fulsomely as pages and soldiers. Instruments used included straight trumpet, rebec, recorders, bagpipe, vielle, portative organ, minstrel's harp, psaltery, hurdy-gurdy, cymbals, tambourines and handbell carillon. The last consisted of handbells hung on a frame and played by two men holding mallets. 5 or 6 handbells were carried overhead in procession on a T-shaped pole, and were sounded by means of a long mallet. In several scenes one or two Ringers each holding 2 Bells overhead rang as the troupe of musicians marched or circled before a throne. The Handbells blended so well with the vocal and instrumental ensembles that they were often indistinguishable as one type of instrument. A Bell-Ringer and/or a recorder-player frequently accompanied the various smaller processions of singers in and out. The Bells were obviously helpful as pitch-givers. A quality performance of overwhelming beauty. (For earlier CG Reviews of these plays see Vol. XIV, p. 87 for "Herod" and p. 191 for "Daniel").

RAISING FUNDS TO PURCHASE HANDBELLS: A clever picture was sent in by a Church Group interested in purchasing Handbells that had little wherewithall but lots of imagination and enthusiasm. What appeared to be approximately a 3-foot "Bell" had been constructed of papier-mache and covered with foil. A large loop handle of cardboard was attached on top and a slot cut in the side of the Bell for "contributions". The construction was set down over a high stool or an easel. Apparently the bell was moved from vestibule to hall, lawn, dining-room, and so on – wherever it might be viewed by the most people.

SUGGESTION: How about keeping a portable record or tape-player inside the bell on a stool and have Handbell music playing (not too loudly!) at appropriate times? Cut a "door" in the rear of the bell, or lift the whole thing off to reach the player. Get a picture of your Minister and several prospective Ringers admiring the bell in the newspaper or church paper, and watch the fund grow!

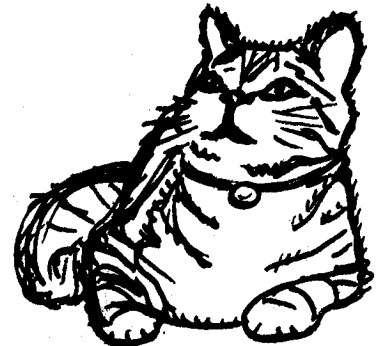
Come again, soon, and – *Happy Ringing!*

Nancy

Nancy Poore Tufts

DECIBEL MARMALADE SAYS:

Good Bell Ringers neither talk out of turn nor interrupt the Director, but tend to their purring and mind their own business.



Bell "Cats" are Clean, Courteous and Considerate!

THE CREAM OF THE CROP

Guild Members' Suggestions for Lent and Easter

ALL GLORY, LAUD AND HONOR, Teschner (S.A.T.B. and Junior Choir) Schmitt, Hall & McCreary #1574 25¢
The scene of Palm Sunday in Jerusalem comes alive for the children as they sing this anthem, an arrangement of the familiar hymn tune. It becomes their song of praise. The arrangement provides passages for both choirs to sing individually, one passage for adult male voices with children's descant, and an unusual ending. It requires concentration on the children's part. There are difficult entrances for them and strict attention to time throughout the anthem is necessary — good training for them.

Mrs. Addie G. Miller, Methodist Church, Waterville, Ohio



BALLAD OF THE DOGWOOD TREE, Brooks M. Davis (Unison) Choristers Guild A-7 15¢
Because my choir has always had to sing on Palm Sunday, we have not had the time to learn an Easter anthem. Last year I was determined they should become familiar with one. My Juniors liked this one because of the ballad-style and because of the lovely story that it told. Some even brought pictures of the dogwood tree because it is not native to our area. We worked on it whenever we had extra time and they always wanted time to sing one more verse. We sang the entire ballad with autoharp accompaniment, in our rehearsal before Easter, so they had their own Easter anthem, even if they couldn't sing it for our congregation.

Mrs. Henry B. Schmidt, First Presbyterian Church, Farmington, N. M.

ONE EARLY EASTER MORNING, Marryott, Oliver Ditson (Presser) #332-14814 15¢
It is rather difficult to find attractive numbers for the Easter season, with texts that children can readily comprehend. This number is easily understood, even by the younger juniors and the anthem offers possibilities for multiple choir use. We like to sing it antiphonally — with a junior soloist in one section of the sanctuary and the full choir in another — we have used it with the full choir taking the part of the soloist with the High School choir singing the S.A.T.B. sections.

Richard Thomasson, Belmont Methodist Church, Nashville, Tenn.

THIS JOYFUL EASTERTIDE, Wood, 17th Century Dutch Melody (S.A.T.B.) B. F. Wood Music Co. 20¢
For Easter Morning Worship, or this anthem can be used nicely during a few weeks following Easter. Excellent words — fine melody line. Easy to learn and exciting to sing. Our Junior choirs did this anthem in unison. However, on the last verse the adult choir sang the alto, tenor and bass. In the soprano line this anthem touches a high G. How pleased the youngsters were when they achieved this note with a good tone. This was one of the boys and girls favorite anthems last year.

Mrs. Walter Eames, Reedville Presbyterian Church, Aloha, Oregon

S.A.T.B. Easter Anthems —

EASTER FANFARE, Ferguson, Flammer #84569 20¢
This is an excellent Introit for the Easter service for use with or without the usual two trumpets and two trombones. I have found it effective with the choir at the back of the Sanctuary answering the organ in front. It is easy to prepare, the choir or choirs (the Juniors can learn the soprano line in one rehearsal) really enjoy the "modern" sound and yet there is not the discord found in so many newer anthems. High school choirs find this anthem to be no problem.

EARLY IN THE MORNING, McCormick, Waring Choir series, Shawnee 20¢
Again, an easy anthem, especially for the Sunrise Service. This one enjoyed by my High School choir so much that they have wanted to sing it each Easter. No problems tonally, effective a cappella, quiet, and a welcome change from the usual noisy Easter anthems.

FANFARE FOR EASTER, Jane M. Marshall, C. Fischer #CM7090 25¢
A bit more involved and yet easy anthem using two choirs, at least, the second being either High School (2-pt) or Junior choir. An interesting organ accompaniment, some a cappella work, traditional text, choral independence, and fine modulations. Recommended highly. Also, may be used with the usual brass and tympani. Used best as the "big" number on your Easter "must" list.

WE WILL CAROL JOYFULLY, Young, Flammer #84697 25¢
My high school choir has found this one "fun" to sing. With an independent organ part, and a lively tempo throughout, no choir should find this at all difficult. It is in two parts, the men together pitted against the women in unison. A bright and refreshing anthem.

FOR JUNIORS —

Here are two my Choristers Choir found very singable right from the start.

POLISH EASTER CAROL, Caldwell, H. W. Gray #2740 25¢
I first heard this one at the Choristers Guild Workshop in Denver several years ago and immediately purchased it, knowing my choir would like it. Yours will, too. It has a nice "lift" in phrasing, good contract, enough repetitiveness to make memorization simple, and a good solid ending. It is in two parts that are well written, altho it can be done in unison.

EASTER FLOWERS ARE BLOOMING BRIGHT, Lovelace, H. W. Gray #2513 18¢
If you haven't seen this anthem for unison Juniors, don't hesitate a bit. This is a fine anthem to teach major and minor modes as well as the use of accidentals for melodic color. My Juniors took to this one immediately, in fact, they learned it by memory in two rehearsals.

Ralph C. Woolley, First Methodist Church, York, Pennsylvania

SPRING PRAYER, Caldwell (Unison) Birchard B-2113 20¢
Although perhaps essentially an Easter anthem, I like to use this on the Sunday or two after Easter when it can be heard without the tensions of Easter Sunday morning. It is really a teaching anthem. There are so many phrases that lead to fruitful discussion: "filled with the wine of Thy love", "Let me not fear the darkness now" (and how much darkness is about us!), "since life and light break through Thy tomb!" "Show me Thou art April, Lord". Such pregnant thoughts are so worthwhile for children to take with them and ponder!
(When Ruth Jacobs used this anthem she changed the words in a few places. Her copy has: "Filled with the joy of Thy love" and "Show me Thy presence, O Lord, in all the flow'rs — and grass". — Editor)
There are some problems that need to be ironed out: words which have a stilted accent if the children are not prepared. To me, the high moment comes on page 4 when the rising melodic line after a surging crescendo has a lovely pianissimo.

Leland E. Mallet, The Covenant—Central Presbyterian Church, Williamsport, Pennsylvania

CHRIST THE LORD IS RISEN TODAY

Director's Page

TEXT: These words, along with additional stanzas, are attributed to Charles Wesley in 1739. The "Alleluia" represents one of the earliest forms of Christian singing and is recognized the world around as a response meaning "Praise Ye the Lord".

Christian ploughmen were said by Jerome to have used "Alleluia" while at their work; and Apollinaris credits sailors with giving shouts of "Alleluia" while plying their oars. Its most frequent association is on Easter morning when Christians greet one another with the words, "Alleluia, The Lord is Risen!"

During the early years of Methodist singing, "Alleluias" were added frequently to existing hymns; and it is probable that the "Hallelujahs" appearing with Wesley's text were added by a later editor – possibly Martin Madan.

TUNE: The tune, "Easter" or "Easter Morn" first appeared in LYRA DAVIDICA in 1708. As previously suggested, the "Alleluia" portion of the tune may have been an addition from an earlier existing response.

CHURCH YEAR-CURRICULUM CORRELATION: Traditionally, the tune and text are associated with Easter. HYMNS FOR PRIMARY WORSHIP includes the first stanza as being suitable for use with primaries. The use of the word "Alleluia", however, might even be introduced to kindergarten age children.

THEOLOGICAL VIEWPOINTS: "Resurrection" is the Christian belief stressed in this month's hymn study. Erik Routley (HYMNS TODAY AND TOMORROW, Abingdon Press, 1964) distinguishes the Christian belief in resurrection from ascension as implying victory and renewal of life so that even Old Testament events like the crossing of the Red Sea and the verse in Hosea from which Paul's I Corinthians 15:55-57 statements spring are related to resurrection. It is perhaps this principle of resurrection which those of us who work with children try to build into them: Not so much the fact of an empty tomb which may be beyond their comprehension – but rather the great conviction that God is the master of death as well as life. Actually, the thought and feeling of Easter – the "Alleluia" – is an appropriate Christian response to each new day!

For a more traditional description through art and poetry of the resurrection, read Cynthia Pearl Maus' CHRIST AND THE FINE ARTS (Harper & Brothers, 1959 Edition).

TEACHING SUGGESTIONS: A study of hymns, anthems, and motets using "Alleluias" could be an exciting experience for older choir children. The "Alleluias" collected by the youth might be compared rhythmically, by melodic intervals, by historical periods, and by actually singing them. The study might be climaxed by composing their own original "alleluias" with the compositions duplicated and distributed for use at the opening of each rehearsal.

Look up, or have the children look up, the language origins pronunciations and various spellings of "Hallelujah" and "Alleluia". You might play recordings of choruses which center on this word such as:

Beethoven	"Hallelujah"	Mount of Olives
Handel	"Hallelujah, Amen"	Judas Maccabaeus
Handel	"Hallelujah Chorus"	Messiah
Randall Thompson	"Alleluia"	
Honegger	Closing chorus	King David

Do you have a soloist who can sing the Mozart's "Alleluia" for them?

Have the children read the five "Hallelujah Psalms" with which the Book of Psalms ends – Psalms 146-150. Count how many "Hallelujahs" ("Praise Ye the Lord") are found in them. A bible concordance will suggest other Scripture passages to read.

CHRIST THE LORD IS RISEN TODAY

Easter Hymn

7.7.7.7. with Alleluias

Words:
Charles Wesley
1707-1788

Tune:
LYRA DAVIDICA
1708



Doesn't this tune SOUND like a CELEBRATION – even before you read the words that tell about the most joyous event of our Christian Year: CHRIST'S VICTORY OVER DEATH – HIS RESURRECTION!

“Alleluias” have been used almost since the beginning of worship as an expression of praise, coming from two Hebrew words meaning, “Praise Ye the Lord; the Lord's name be Praised”. It was a popular Methodist custom in the 1700's to add “Alleluias” to hymns, so that Charles Wesley's original text on the Resurrection was augmented by just such an “Alleluia” refrain.

Sing the Alleluias. How many are alike in pitch? _____

How many of the Alleluias are alike in rhythm? _____

How many are alike in melodic intervals? _____

Try singing the soprano with each of the other parts. Notice especially what happens when the soprano and bass are sung together. Do the frequent thirds give a feeling of strength or weakness to the music?

The music helps to interpret the joy of the Resurrection by using the brightness of major chords, an upward reaching melodic line, and a vital rhythm. If you were attempting to interpret the meaning of the resurrection, how would you do it with music? with words? with art? with movement? Choose one of these means of interpreting the Resurrection event to share with others of your choir.

The last stanza of Wesley's hymn is often deleted:

“King of glory! Soul of bliss!
Everlasting life is this,
Thee to know, Thy power to prove,
Thus to sing, and thus to love.”

How important do you think it is for lines of hymn texts to rhyme? What strong texts can you think of that do not rhyme? List some of these texts which have been set to music in anthem or hymn form:

Each new day of a Christian's life should begin with the feeling of RESURRECTION – the certainty that we are God's – and that God is the master of life and death!

Alleluia!

Charley the Choirboy
(Mrs. Christine Kallstrom)

CHRIST THE LORD IS RISEN TODAY


EASTER HYMN. 7. 7. 7. 7. with Alleluias

CHARLES WESLEY, 1707-1788, and others


From LYRA DAVIDICA, 1708




1. Christ the Lord is risen to - day, Al - - - le - lu - ia!
2. Lives a - gain our glo - rious King, Al - - - le - lu - ia!
3. Love's re - deem - ing work is done, Al - - - le - lu - ia!
4. Soar we now where Christ has led, Al - - - le - lu - ia!



Sons of men and an - gels say, Al - - - le - lu - ia!
Where, O death, is now thy sting? Al - - - le - lu - ia!
Fought the fight, the bat - tle won, Al - - - le - lu - ia!
Fol - lowing our ex - alt - ed Head, Al - - - le - lu - ia!



Raise your joys and tri - umphs high, Al - - - le - lu - ia!
Once He died, our souls to save, Al - - - le - lu - ia!
Death in vain for - bids Him rise, Al - - - le - lu - ia!
Made like Him, like Him we rise, Al - - - le - lu - ia!

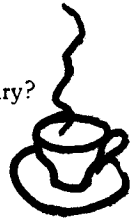


Sing, ye heavens, and earth re - ply, Al - - - le - lu - ia!
Where's thy vic - tory, boast - ing grave? Al - - - le - lu - ia!
Christ hath o - pened Par - a - dise, Al - - - le - lu - ia!
Ours the cross, the grave, the skies, Al - - - le - lu - ia! A-MEN.

A Letter from Helen

Dear Guilders:

Did you make a few New Year's Resolutions? How are they faring now that it is February? Certain members of my family spent a number of hours looking over the old year and then glancing forward to the new. But this year, John and I asked the children to write their resolves to themselves — not for us to inspect — with the hope that gradually we would see by their *actions* what their high hopes were. That also discouraged others in the family from saying ——— “Ha! What about that great resolution you made!”



Do you catch yourselves making big plans orally, then find that the plans dribble down to mediocrity? I find that it takes more than one great *hour* of inspiration, more than *one* great proclamation. It *does* take *daily* dedication to tasks less than lofty; it takes other ————ations, too, like concentration; perspiration; evaluation; sometimes frustration — but always — dedication.

Of course, dedication in itself is not necessarily a virtue. It all depends on the purpose, the cause, the things to which you dedicate yourself. Quite a number of you who read these pages are new members of the Choristers Guild. It is entirely possible that you have not read the purposes to which the Guild has dedicated itself. In the small brochure which is used as introductory material to prospective members, the *purposes* of the Choristers Guild and of Children's Choirs are listed as follows:

(Note to long-time members: please don't skip over these! You may find in them the Super-charge you need to vitalize your year's work.)

*to make the Choir a religious, educational, artistic, and recreational factor in the lives of its members
to develop and foster a sense of worship
to train members in Christian ideals and churchmanship
to encourage a sense of personal responsibility
to develop the spirit of cooperation
to present worthy music, well prepared
to influence, with these high ideals, as many children as possible.*

As my teen-aged Mike and John would say — “Man! That's loaded!” And it is! Now I don't suggest mounting these purposes for all to view, just let them simmer inside YOU.

Now that I've switched from prose to rhyme
Let me suggest a vacation time.
June fourteen to eighteen . . mark that date.
Augustana College . . Illinois, the state.
Whatever the condition
Of your present church position
We are sure you will be pleased with what you get. You bet!

June 14-18

Here are a few other ideas:

This is a month when a great many of you are working hard to complete preparations for your festivals. For one of the area festivals, which involved quite a number of choir directors, the committee asked about the possibility of my preparing a tape after the music was selected. On this tape I suggested the tempo, the phrasing, the spirit of each hymn or anthem, gave suggestions for certain pronunciations (Latin words, etc.) so that the directors could have a unified concept of the festival music. Perhaps this would be an idea for your Festival committee.

If you are near these places in March, I would enjoy getting to speak with you:

March 12, 13, 14	Workshop and Festival — Midland, Texas — A.G.O. — Clair A. Foster, Dean 500 W. Tennessee, Apt. 5
March 20, 21	Jr. Choir Festival — Omaha, Neb. — A.G.O. — Roger B. Arnold, Dean 421 S. 36th St.
March 27	Methodist Area Festival — Albuquerque, N.M. — Mr. Harry Hook, First Methodist Church, 4th and Lead Ave.

A note of apology . . . during late November we received an unusual number of requests for more definite ideas dual-ly, but I became a bit swamped!

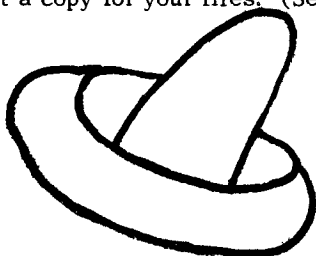
We hope to have a mimeographed sheet, or better yet, permission may be granted to us to make it into a chancel play in time for the next Christmas season.



And, lest I forget to mention this in time for your use next year . . . we did “Christmas in Mexico” with our Primary Choir, 2nd and 3rd grade division, for the Family Night Christmas Party. It was a great hit with the children and the adults! We used two of the High School boys as accompanying guitarists, complete with sombreros and sarapes.

The children made up their own costumes . . . bright scarfs and straw hats. This is a natural for a Church Christmas Party.

Do get a copy for your files. (See September 1964 issue of LETTERS.)



Helen

SOME THOUGHTS ON ADOLESCENT VOICES

— by John Kemp
First Presbyterian Church
Oklahoma City, Okla.

Rehearsal techniques are easier to discuss than the elusive realities of the adolescent voice. Here are some thoughts which may help you understand the work with your junior-high youngsters.



The psychological and physical factors determine the vocal possibilities of this age more than natural talent.

Unchanged boys voices are usually higher and brighter than girls voices.

Girls go through a voice change at about 7th – 8th grade age which is difficult to handle. They change from a clear child's voice to a breathy adolescent sound.

Boys and girls should all know and understand, as a natural part of growth, the problems of the voice change.

There is no danger in boys singing through the time of voice change if the tone (pronunciation of vowels) stays "closed" or "focused".

There is generally no difference in pitch range for girl altos and sopranos at this age. Girl altos often sing only in chest tone; they must open into head tone in order to develop normally.

As boys approach voice change their range narrows to perhaps as little as 4 or 5 notes. Anthems need to be rearranged by the director to suit the boys. Adult tenor part is too low; alto part is too high; the range of both is too wide. Arrangements will need adjusting from time to time as the needs of the boys change.

Here are some "tricks of the trade" to try with your early teen choirs:

Sit straight on the end of the chair, to sing; dig toes into floor – it seems to help support the tone.

Vocalize on staccato vowels with good physical support – it helps overcome breathy tone.

Keep concept of tone very "heady", not "throaty".

Sell the idea to the youngsters that resonance comes through the top of the head on high notes – not especially through the mouth.

Vocalize arpeggios with each note getting equal stress. Use a more neutral sound for each vowel as you vocalize higher.

"Lift and open up" is a good concept. We usually avoid saying, "drop the jaw" with this age group because it tends to close the throat.

"Mum, mum, mum", etc. on a five note scale has often been helpful in getting head tone with young singers. Avoid a tendency toward "mam, mam, mam".

With younger choirs the fire-siren imitation gets the children to go to high pitches without a break. It will sometimes help junior-highers. We have good results from having them do a short, high squeal on "woo", or actually it is a more neutral vowel sound. The quick, natural explosion of sound cuts through inhibitions and incorrect singing methods. (Avoid a thin, spread "wow" sound.)

Teach **concentration of energy** or **projection of sound** using a quiet but intense "hoo, hoo, hoo, hoo, hoo – " on same pitch. (This is what adults often call focus of the voice.) Next, get the same concentrated sound using a good attack on "oo, oo, oo, oo, oo –" but without the "h" – let no air escape.

"Singing is a means of communication". Encourage the young people to say something to the congregation; as they project thoughts their tone will come alive."

Lazy tongues are a general problem with young singers; select music with some dramatic elements; then insist upon diction to carry the drama to the people who hear them. This often helps free the voices.

Posture for singing and energy for the voice can be encouraged with boys by having them put their hands behind their heads, pulling forward with arms, pushing back with head. (It expands the chest, straightens the back.) Girls can get the same results in a more gentle way by linking arms, hands at elbows, and pushing arms horizontal and forward while expanding chest.

Self discipline is part of the background for good choral tone. Choir procedures which require sensitivity and precision condition the mind of each singer so that controlled tone is more natural.

Through choir traditions a social pressure exists which can be used to get good posture in singing, neat appearance in choir loft, a spirit of "active expectancy" in rehearsal, and a pride in achieving good results.



Working with adolescent singers is always exciting – they have such energy, such enthusiasm, and they think and respond so fast. As directors we must use these natural, good qualities in getting the choral results we want. There is no substitute for a good individual rapport with these youngsters, and once you gain it their loyalty is boundless. They will fight a crusade with you or will be guided by your actions and thinking. Doesn't this really put a Christian and social and musical challenge to each of us who are leaders?

WHY THE PSALMS?

Chapter I of a pamphlet titled *The Hymnbook of the Ages** by Paul Christopher Warren raises this question – “Why the Psalms”? This may be a question you are asking. “In the LETTERS we expect to find material designed to help us with the choirs – why this new emphasis on something other than music and vocal techniques?” There are a number of ways this query could be answered but one all encompassing answer might be that we choir directors are basically Christian Educators and that one of the ready and effective tools for this effort is the Book of Psalms. One could go on to answer that the text of many of our hymns and anthems are either directly from the Book of Psalms or psalm paraphrases; that the psalms were sung and that by their many musical allusions they teach us much about the musical worship of our spiritual ancestors; that the psalms by their varied religious emotional expressions give those who know them ready vehicles to express their own feelings; that by the expressive unison speaking of the psalms vocal projection is developed which helps singing technic, et cetera.

Each rehearsal should have some strictly religious emphasis. With the pressure of all that must be accomplished it may be that only a few moments can be used for this phase of our ministry, but it should never be neglected. Long after the musical technics may be forgotten, the spiritual insights will remain. As was quoted last month in the LETTERS –

“Thy word have I hid in mine heart,
That I might not sin against Thee” (Psalm 119:11)

Let us help our children to hide the word of God – the Psalms – in their hearts, for the enrichment of life and the joys of eternity.

One might create an interest in the psalms by calling the choristers attention to some of their singularities. For instance, point out that Jesus quoted from the Psalms while on the Cross (compare Mark 15:34 or Matthew 27:46 with Psalm 22:1), and again, that His last words from the Cross were from a psalm He probably learned from His mother as an evening prayer (compare Luke 23:46 with Psalm 31:5).

The Book of Psalms as we know it is really a pentateuch of books, that is, five books in one. Each book ends with a doxology – a short expression of praise to God.

Book I – Psalms 1-41 ends –
Blessed be the Lord God of Israel from everlasting, and
to everlasting, Amen and Amen

Book II – Psalm 42-72 –
And blessed be his glorious name for ever: and let the
whole earth be filled with his glory; Amen and Amen

Book III – Psalms 73-89 –
Blessed be the Lord for evermore, Amen and Amen

Book IV – Psalms 90-106 –
Blessed be the Lord God of Israel from everlasting to everlasting:
and let all the people say, Amen, Praise Ye the Lord

Book V – Psalms 107-150 –
The whole of Psalm 150 is an exhortation to praise the Lord, ending with:
Let everything that hath breath praise the Lord. Praise ye the Lord!

One psalm contains only two verses and is the shortest (have the children find it – Psalm 117). Another (Psalm 119) has one hundred seventy-six verses and is, of course, the longest. This is an acrostic psalm, each of the 22 sections begins with a different letter of the Hebrew alphabet in alphabetical order, each of the eight verses in each section begins with the same letter. Furthermore, the whole psalm is a magnificent tribute to the law of God, all but three verses in some way refer to the law. You might have the children find twenty or more phrases which refer to the law; or find the three verses which do not.

Your creativeness will develop many ways of making the structure and contents of the psalms interesting and even thrilling to the children. From time to time we'll be writing more along this line about the unique qualities of the psalms.

* Obtainable from the Presbyterian Distribution Service
225 Varick St., New York 14, New York
416 South Franklin Street, Chicago 7, Illinois – or
234 McAllister Street, San Francisco 2, California

Single copies 20 cents

PSALM I

An illuminated drawing with the text of Psalm I accompanied last month's LETTERS. If you use this as suggested, as a memorizing project for your choirs, you will want to do some interpreting and direct the children's attention to the salient ideas in the psalm. This will aid in the memorization and the understanding.

This psalm is called the "Happy Man's Psalm (or could be, "Happy child's Psalm"). It sets before us the fact that there is a choice in the way of life. The psalmist first described negatively the man who walks life's good way by stating what he **does not do**. Note the sequence of the three verbs: walking, standing, sitting. Does this order suggest the downfall of the unrighteous? Then the psalmist turns to the positive description of what the righteous man **does** – he delights in the revealed will of God, as he finds it in the Law – the Bible, and reads it and meditates (thinks about) upon it. ("Study to show thyself approved unto God" 2 Timothy 2:15.) Then the blessed or happy man is described as a fruitful tree ("By their fruits ye shall know them" Matthew 7:16) which in the day of testing will stand. Children should realize that choosing right or wrong is something they will be faced with all their lives – blessed (happy) is the child who chooses the right.

PSALM VIII

With this issue of the LETTERS you will find a supplemental sheet of Psalm 8. This psalm is a "Hymn of the Night", there is no reference to the sun. In the pamphlet by Dr. Warren referred to above, he makes his point by raising some questions. These, in essence or idea, might be asked of the children or used as a basis for discussions.

"Have you ever stood out under the sky at night, brilliant with myriads of stars, and have you asked yourself questions such as this writer asked? Did the immensity of the heavens make you feel a puny creature of no significance, or did you see yourself as this singer saw him, 'little less than God'? Or did the majesty of the midnight sky, its galaxies upon galaxies of solar systems stretching far off into space, turn your thoughts to the greatness of God?"

"What is the dominant thought of the psalm? Note the similarity of the opening and closing lines. Does this feature help to determine the main idea? What was the psalmist's first reaction as he looked at the broad expanse of stars in the heavens above? What does the expression, the son of man, that thou visitest him mean to you? (The Hebrew rendition of the psalm uses 'thinkest of him') State in your own words the answer the psalmist gives to his own question, 'What is man?'"

One writer suggests that when used in public worship, verses 3-8 of the psalm should be spoken by a solo voice and that the opening two verses and the closing verse should be proclaimed by the entire congregation.

Note the change of the person – "our" and "I". It may have been spoken this way in the Temple services. It will be interesting to have the choirs use it in this way. A Jewish writer * referring to the repetition of the opening statement in the last verse comments:

"As one might say, it sounds an octave higher, after the intervening melody – the thesis is reiterated with emphasis after the proof and illustrations given."

This gives us a cue as to effective reading of this psalm.

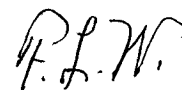
Mary Elizabeth Montgomery, the artist who is giving us the imaginative psalm illustrations, is stressing the thoughts of verses 5-8 in her drawing The Manus Dei – the Hand of God – reaches down as He bestows on man some of the attributes of Deity. Man is to have "dominion" over all creation. This was decreed in Genesis 1: 26, 28.

And God said, Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. And God blessed them and God said unto them, be fruitful, and multiply, and replenish the earth and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

The psalmist, probably David, must have been familiar with the Creation story. As he reflects upon the majesty of God and His creations, he also sees himself as being "but a little lower than the angels" and having been crowned "with glory and honor".

Shakespeare proclaimed (Hamlet):

What a piece of work is man! How noble in reason! how infinite in faculty; in form, and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals!



* Dr. A. Cohen in *The Psalms* published by Soncino Press, London

SUPPLEMENT A-32

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

Let us learn some things about her.

Marian McLaughlin received a Bachelor of Music Education Degree from Northwestern University where she studied clarinet with Robert Lindemann, for many years first chair clarinet of the Chicago Symphony Orchestra, and composition with the late Dr. Albert Noelte.

She served as Instructor of Theory and Woodwinds at Evansville College in Evansville, Indiana, and was first chair clarinet of the Evansville Philharmonic Orchestra under the late Dr. George Dasch.

Wishing to concentrate on composition, Marian McLaughlin attended the New England Conservatory of Music in Boston from which she received the Degree of Master of Music in Composition. She held a Graduate Teaching Fellowship in Theoretical Subjects and also returned to the Conservatory at a later time for two years' private study in composition. Her teachers have been Carl McKinley, Francis Judd Cooke, and Walter Piston.

Her orchestral compositions have been played by the Northwestern University Chamber Orchestra and at The Third Annual Orchestral Symposium of American Music at the University of Redlands in Redlands, California. Her solo and chamber compositions have been heard at the Young Composers' Festival of the Institute of Contemporary American Music at the Hartt College of Music in Hartford, Conn., and during the Eighth Annual Southwestern Symposium of Contemporary American Music at the University of Texas in Austin, as well as over WNYC (New York), KPPC (Pasadena), and on programs of the Chicago Chapter of the International Society of Contemporary American Music.

Published compositions include choral pieces and works for organ and handbells as well as songs for children, which have been recorded.

Marian McLaughlin (Mrs. Thomas R. Ostrom), is presently living in Arlington, Virginia. She is currently National Program Counselor for Sigma Alpha Iota, International Professional Music Fraternity for Women.

After she sent this biography, she followed it with this note:

"It occurs to me that I said nothing about choral experience — but I did sing in Junior High and High School youth choirs (First Methodist Church of Evanston), and at the time we were in Los Alamos, New Mexico, I directed both adult and children's choirs, at Trinity-on-the-Hill Episcopal Church.

"This Christmas I played clarinet solos with organ — a very pleasant experience — at the midnight Eucharist and enjoyed singing with the choir — after so many years — the familiar Christmas anthems and carols."

Her published compositions are:

- AUTUMN FIRES (SSA w/piano) Lawson-Gould Music Publishers, Inc. #51126
- THE CRADLE (Jr. choir SA with organ and handbells — optional) J. Fischer & Bro. #9292
- A BABE IS BORN (SATB) Galaxy Music Corp. #GMC 2184
- O GIVE THANKS UNTO THE LORD (SATB) Lawson-Gould Music Publishers, Inc. #873
- TORCHES (SSA w/piano) Lawson-Gould Music Publishers, Inc. #924
- LULLABY FOR A FORESTER'S CHILD (SSA w/piano) #CM 6400 Carl Fischer, Inc.
- COME WHERE THE CHRIST CHILD IS SLEEPING (SSA) Theodore Presser #312-40338
- SUNNY BANK (SATB) Theodore Presser #312-40367
- O TURN UNTO ME (SAB w/organ) Summy Birchard #5328
- THREE YOUNG RATS (SSA w/piano) Neil A. Kjos #6082
- ONE I LOVE (SSA) Neil A. Kjos #6083
- TWO BIRDS (SSA w/piano) Neil A. Kjos #6084
- LULLABY TO A SEAFARER'S SON (SSAA w/piano) Carl Fischer #CM 6401
- A CHILD IS BORN (SATB) M. Witmark #W3692
- A CAROL FOR THE CHRIST CHILD (Organ and/or Handbells) J. Fischer & Bro. #9342

Songs for children appear in the AMERICAN SINGER SERIES and have been recorded by DECCA.
ELEGY FOR THE PASSING YEAR AND ECHO SONG appear in ORIGINAL COMPOSITION FOR HANDBELLS, edited by Nancy Poore Tufts (Harold Flammer, pub.)

NEW YEAR'S CAROL (Jr. Choir — SA) (SATB and Descant ad lib) with Organ and Handbells (optional) J. Fischer #9545

AND IT IS A GOOD THING TO GIVE THANKS (Treble voices SA and organ) Choristers Guild A-32

As you would expect, her Guild anthem is colorful, contemporary and challenging. Its melodies, rhythms and harmonies will not easily flow for you or your children, however, they will grow on you and are well-worth the study, time and musical brain work necessary to master them. Directors know that children can learn anything that the leader has the technical know-how and will, to teach.

Here is an anthem to test your abilities. It can be a rewarding experience for you, your children, and the congregation. The text of this festal anthem is a high expression of praise to God. The music compliments the text to make it a worthy vehicle of public worship.

May I suggest that you do as I did when I first received the manuscript — I played it over several times a day for a week or more, I let Mrs. Ostrom's style become familiar. If you will do this you will find your horizon broadened by a fine new composition. I believe this anthem will also find a place in the repertoire of many treble voice choirs older than children. Soprano-alto High School choirs or ladies choruses would find it provocative. The organist will appreciate the opportunity this anthem gives for many-hued registration. In fact, this anthem is an incentive for all concerned to work diligently for a satisfying musical and religious experience.



CHORISTERS GUILD SEMINAR

THE FACULTY

LAST MONTH WHEN WE ANNOUNCED THE KEYS WHICH WILL OPEN MANY NEW DOORS FOR YOU AT THE SEMINAR, ONE IMPORTANT KEY WAS MISSING (I just made a "boo-boo" that's all!)

HELEN KEMP IS THAT KEY

Here is the Faculty:

Dr. Nita Akin — accompanying childrens' choirs and aids for the organist.
Mabel Boyter — Primary choir methods with demonstrations.
Helen Kemp — Junior choir methods with demonstrations.
Jane M. Marshall — Introducing new repertoire, including her own compositions.
Dr. Frederick Swanson — Boy choir methods with demonstration.
Dr. James Sydnor — Hymnology in relation to childrens' choirs, and our Devotional Leader.

Six fine teachers who will sharpen your thinking and your technics.



Each day there will be a different feature class. These will include Mrs. Laretta Cotton of Milwaukee "Let's talk Handbells"; Mr. Delbert Fletcher of New Castle, Pa. — "Values and Technics of Choric speaking with Children"; Dr. Swanson will present a group of Boy Soloists at one period; Helen Kemp will demonstrate the autoharp and its use with childrens' choirs.

Four feature classes to give you helps in special phases of your work.



The evenings will have beauty, fun and inspiration. Among the scheduled events are:

- Area Childrens' choir concert
- Fink Family handbell concert
- Moline Boy choir concert
- Relaxing trip on the Mississippi River
- Dr. Lee H. Bristol, Jr., President of Westminster Choir College will address the Seminar.

Everyone a headliner and there will be more. You just cannot afford to miss this week.



COSTS — The tuition, including a packet of music and all the classes and features will be \$30.00.

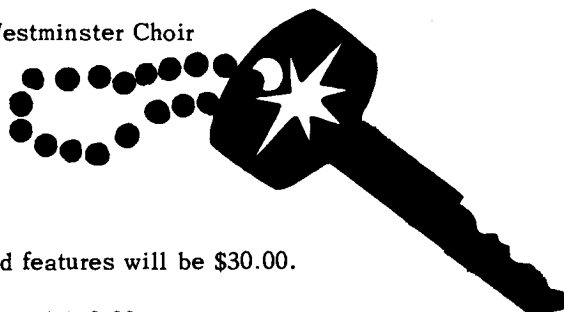
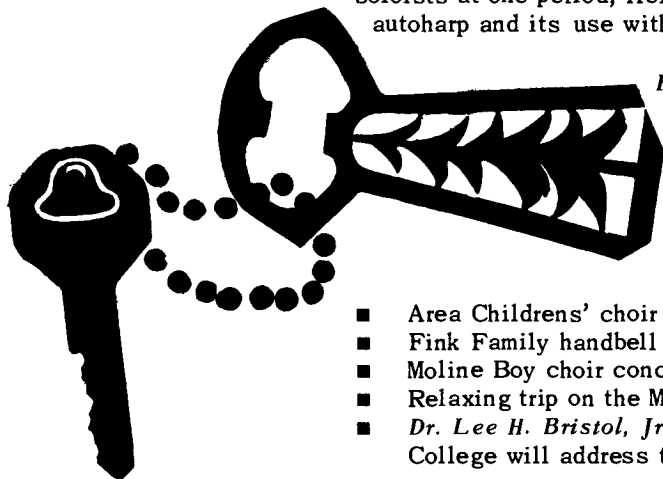
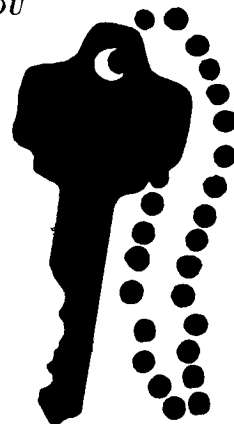
The costs for board and room have not been "firmed-up", but will not exceed \$30.00.

SCHOLARSHIPS — Ten scholarships in memory of Ruth K. Jacobs were announced in last month's LETTERS. The first application has come in.

BROCHURE — A brochure giving more details, with a registration blank, will come to you with the March LETTERS.

PLAN NOW TO ATTEND

AUGUSTANA COLLEGE — ROCK ISLAND, ILLINOIS
JUNE 14-18, 1965



THE INTERPRETIVE CHOIR

By Mrs. Delmar Benjamin
8415 Island Drive South
Seattle, Washington

There have been many calls for more material and suggestions about interpretive motions for choirs. I asked Mrs. Benjamin to give us the benefit of some of her experience as she worked with the hymn suggested for Christmas. This she has done, and also movements for a Lenten interpretation.

Have you used any of the material for the Interpretive Choir (found in LETTERS – November 1964 issue) or are you a bit hesitant in trying this rather new media? Our Junior Choir have used several and are anxious to work on another this year.

At first, the stick figures thoroughly confused the children, but as we worked through the hymn, the choir became very interested in this new idea. Although the choir would **not** be singing the music (since they are interpreting the words through the motions), we **did** sing the words **during rehearsals**. At the time of presentation, a soloist or a small group sang the words for us from off to one side.

Each child was given a copy of the stick figures and after several different procedures, we found it easiest, at least for the first few attempts of a new hymn, to have each member tape his paper on the wall, a little **below** eye level. Then as the children became more familiar with the motions, we would work together as a group. This procedure also enables the director to help the individual child with the different motions. This is of the utmost importance, that all motions be as nearly uniform as possible.

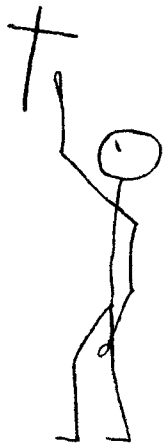
Then, as the choir stands facing the director, you'll find you have another problem, unless the director uses the same motions in reverse. For if the director uses the same motions as the children, you'll find a rather confusing situation. Believe it or not, we achieved smoother results by having the director stand with his back to the group. Our accompanist helped a great deal in this also, by helping to watch the group. Again, we kept continual watch for uniformity in the motions. When we use an "Interpretation" at a program, the director goes to the back of the room, where he can be seen by the choir but will not distract the audience. With greater proficiency in the learning of the motions, no directing should be necessary.

It is my personal feeling that this type of hymn interpretation is best suited for special programs rather than for a Sunday morning worship service. It's very apt to be a more show-type thing unless handled very carefully.

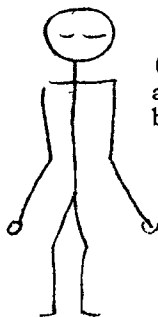
After watching the choir do the Interpretive pattern for the hymn "What Child Is This?" (the first that we had attempted) the audience seemed quite impressed. One lady's words seemed to express best those of many, for she said, "It was absolutely beautiful. You could almost see God shining in their faces."

BENEATH THE CROSS OF JESUS

Divide the group into two part, one on either side of the cross, with sides to audience.
Two groups facing each other.

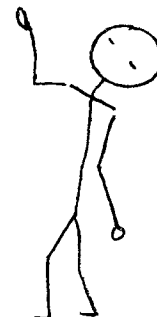


Beneath the cross
of Jesus



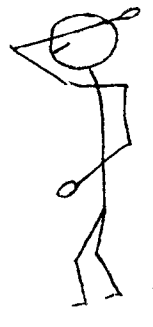
I fain would take
my stand –

(front view – arms
at sides, elbows pulled
back slightly)



The shadow of a mighty
Rock

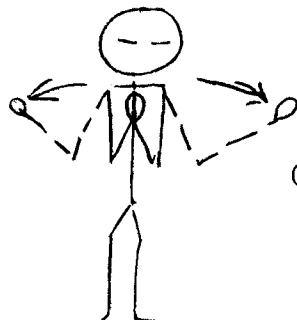
(as though
looking down
at shadow)



within a
weary land;



A home within the wilderness,



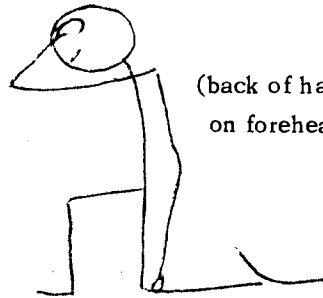
(front
view)



a rest upon the way,



from the burning of the
noontime heat,



(back of hand
on forehead)

and the burden of the day.

Stand during
interlude to
straight
position.



I take, O cross, Thy shadow



for my abiding place:



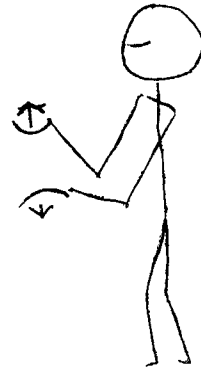
I ask no other
sunshine



Than the sunshine of His face;



content to let the world
go by,



to know no gain
nor loss:



(front view)
palms
open

My sinful self
my only shame,



my glory



all the Cross.



A-men

SHARING

Ideas of general interest lifted from recent letters of Guild members.

The note that came with Dr. Swanson's fine article on boy voice problems (see pages 97 & 98), sheds some light on his methods. Dr. Swanson will be on our faculty at next summer's Choristers Guild Seminar at Augustana College.

Will this opus do? I am thinking it may strike a response in your readers, for it does seem to me that I am constantly hearing about the shortage of tenors and basses, plus the discouragement about "that difficult junior high age". The two plans suggested are in operation in the Moline schools. In all three junior highs we segregate our changing voices into special classes and it does produce gratifying results. We have printed (privately) our own collection of vocalises, songs and special choral arrangements, the result of five years of experimentation and elimination. Our plan seems to work equally well with women or men teachers. Our ninth grade choirs do produce some gratifying choral sounds, with solid bass and tenor lines. Best of all, we are keeping our boys singing through junior and senior high. Our only complaint is that as we increase the numbers of participants, our staff is busier and busier and our superiors do not let us hire more staff.

Our good friend, A. Leslie Jacobs has moved into a new apartment. He would be glad to hear from you. His new address is:

2019 Bath Street
Santa Barbara, California 93105

The Washington Park Methodist Church Junior Choir of Providence, R. I. sent in four dollars recently for a Brotherhood-of-Song membership. The LETTERS are being sent to Henry Blackmon at the American Protestant Church, The Hague, Holland. In the letter from the director, Mrs. John E. Jackson, she said:

We hope that whoever receives the subscription will enjoy the LETTERS as much as this Director. They are an inspiration to me. My only regret is that I cannot find the time to put every suggestion into immediate use.

No one can put all the ideas to work, Mrs. Jackson, but we hope everyone will find some that are timely and helpful.

Michael P. Malek of Homer, Louisiana wrote us an interesting letter a couple of weeks ago. We'll reproduce it in total because of the value of its several ideas:

Upon reading the January LETTERS and seeing my brother's comment on the "Sharing" page, I was prompted to write to say that the attendance mobile about which he speaks does wonders with my Junior Choir rehearsal and performance attendance. I note this in order to say that the idea is practical and effective with fourth through seventh grade children.

An additional idea I used with the attendance mobile with success is to use a small, circular cut picture of each child instead of printing his name opposite his attendance record. Using a polaroid camera and three children in each single exposure, the idea is very economical and catchy — both with the children and the parents.

This is the first year our church has had an organized Junior Choir. With the ideas from the LETTERS and "The Children's Choir", I report the following:

Sept.	enrollment — 40	av. att. — 36
Oct.	enrollment — 41	av. att. — 40
Nov.	enrollment — 42	av. att. — 37
Dec.	enrollment — 41	av. att. — 38

Though this letter is getting longer than I intended, there is an additional idea I would like to share with you because of its time-conserving nature. The Junior Choir enrollment is divided between ten Choir Mothers. This makes each Mother responsible for only 4 or 5 children. After the secretary checks the roll each week, she goes to my office where there are ten envelopes taped to the back of the door, with each Mother's name on her envelope. The name of each absentee is written on a slip of paper and inserted in the appropriate envelope. The Mother checks each Sunday morning and contacts the absentee and the child's parents. Seldom does a Mother make even one contact, never more than one. And there is ALWAYS contact made with the absentees.

Mrs. Kendall, of Gatlinburg, Tennessee, who sent to me the poem which is on the title page, wrote about her son:

My little "bagpiper", is going to be a Wise Man next Sunday evening while the rest of the choir sings hymns and anthems. Right after the holidays we are going to work on David's singing voice; meanwhile he is going to practice being a siren — if and when he thinks of it! I convinced two boys that they could sing more than one note in that manner. After that it was not too hard.

A fine way to start, Mrs. K., he will make it. No matter how much of an effort it takes, it is worth it!

An interesting letter was received today from Anabelle Dalberg of Ogden, Utah. I believe you'll enjoy it.

We lean heavily on our Service Book and Hymnal, 6 of the 14 choir numbers being hymns from that book. However, I was delighted with John Burke's "The Three Kings" and my group of 3rd through 6th graders enjoyed doing it. Also, I am indebted to the LETTERS for suggesting the motion choir with the carol "What Child Is This". Five 5th graders did the "interpreting", while the Junior Choir and Senior Choir sang the question and answer antiphonally from the balcony and front of the sanctuary. For accompaniment, we used a guitar. I thought it very effective, giving a harp-like effect.

When children have learned a song and do it well, somehow it seems a waste to use it only once. And it is not quite possible to have a different anthem for every Sunday. "Do we or don't we sing Sunday?" becomes the constant query. With all of these in mind, I was happy to "discover" the seasonal gradual. As with many liturgical churches, we have been in the habit of using a congregational "Alleluia" between the reading of the epistle and the gospel. However, we would do well to consider the wealth of musical settings of Graduals proper to the day, or proper to the season.

I certainly appreciate the LETTERS, for their inspirational material, tricks-of-the-trade ideas, suggested anthems, and the excellent series on vocal technic of Helen Kemp. Thank you!
And thank you for your suggestions and your comments.

MUSINGS, MEDITATIONS AND MUMBLINGS



Thank you for sending in your special Christmas bulletins. We are always interested in looking them over. We've noted several of you used suggestions from the LETTERS and Guild anthems. This is gratifying. Mrs. H. N. Goldsmith of St. Thomas, Ontario, used seven Guild Christmas numbers! She wrote: "This service was presented by the Junior Church (5 boys and 10 girls from 7 to 12 years old) of Church of Christ (Disciples)". It was a well-thought-out program of scripture, poems and songs.



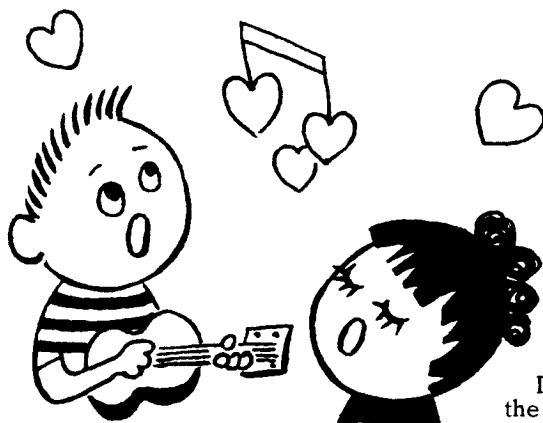
Many of the bulletins you send throughout the year go into our files. Numerous calls come for program suggestions, then the files are scanned for bulletins to meet the request. Thus your bulletin is shared with other Guild Members. Special programs using children's choirs, litanies for children, dedication services, award service ideas, all are needed. Please continue to send special service bulletins.



Helen's lovely anthem *God is Always Near* which was with last month's LETTERS seems to be just what many of you needed. One person wrote in ordering 25 copies and said "this is just what I need for my mission project". The postcard with the three choristers is proving popular, also. We'll send them to you for a penny apiece. (Please remember our request - Minimum orders, one dollar, on all materials.)



Sometime before summer we want to have a supplement page of really good jog-up cards, "missed you" cards and promotional cards. If you've developed one that brought results please share it with others by sending it in.



Don't let Valentine's Day pass without telling the children about the martyred priest of the 3rd Century who is honored that day. You'll need a little research to be ready to answer questions.

Do you know the book *Anniversaries and Holidays* (a Calendar of Days and How to Observe Them) by Mary Emogene Hazeltine, published by American Library Association, Chicago, Ill.? It has lots of helps for the understanding and observing of special days throughout the year.



Do you have a choir director friend in Nevada? For the sake of the Guild (and the director) give him (or her) a membership! That is our only "O" State. I believe you will find the map on page 96 interesting. It shows the distribution of our membership. What deductions do you make from these figures?



Welcome to a new chapter! Mr. Murray G. McNair of Gloucester, Mass. writes:

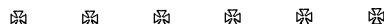
"I would like to report the formation of another chapter of the Choristers Guild 'The Essex County Chapter'. Our first meeting was held in September. The second in November, and the third will be the end of January. For the time being, we are keeping things quite informal. We have seven members for a start and I'm sure we will grow. We will hold our first Junior Choir Festival April 4th, built around the theme "The Life of Christ", which I gleaned from the LETTERS."

This is our first Chapter in New England. In the same letter he related:

"One of our Chapter members has a daughter married to an Episcopal Minister and they are doing missionary work on an Indian reservation in Wyoming.

"I told the story to my Junior Choir and they decided to send them a Guild Membership to help in their work."

We have had three Junior Choirs give "Brotherhood-of-Song" memberships this year. (Seven others were given by individuals.) We believe this is a worthy way to spread the Gospel.









Trials of the book-keeper: - There is more than \$1000.00 owing the Guild for pins, books and materials. Some of it has been in the "Accounts Receivable" for six months and more - most of it due from churches! How can we pay our bills? Maybe it will come in in the next mail - (we can hope, can't we!)





If you are moving this spring, please let the Guild know *ahead* of time. It saves the mail man, our office help, and the postage box. Thanks.



Happy Groundhog's Day




CHOIR-ATTITUDES

Blessed is the Chorister  who realizes that good singing can never come from a sluggish body  or mind: for he will strive always to bring physical and mental vigor to rehearsals and services. 

Blessed is the Chorister  who has the twin-virtues of dependability and loyalty : for he will be the joy of the director  and of the greatest value to the choir.

Blessed is the Chorister  who tries to hear with his eyes  and see with his ears : for this effort improves musicianship 

Blessed is the Chorister  who sings with a quiet jaw and an active tongue: for he will sing with a smooth tone and clear  diction.

Blessed is the Chorister  who "sings  with the spirit and with the understanding also": for he will be a channel through which God  can bless his people.





PSALM 8

Ⓜ LORD our Lord, how excellent is thy name in all the earth!
who hast set thy glory above the heavens.

2 Out of the mouth of babes and sucklings hast thou ordained
strength because of thine enemies, that thou mightest still the enemy
and the avenger.

3 When I consider thy heavens, the work of thy fingers, the moon
and the stars, which thou hast ordained;

4 What is man, that thou art mindful of him? and the son of man,
that thou visitest him?

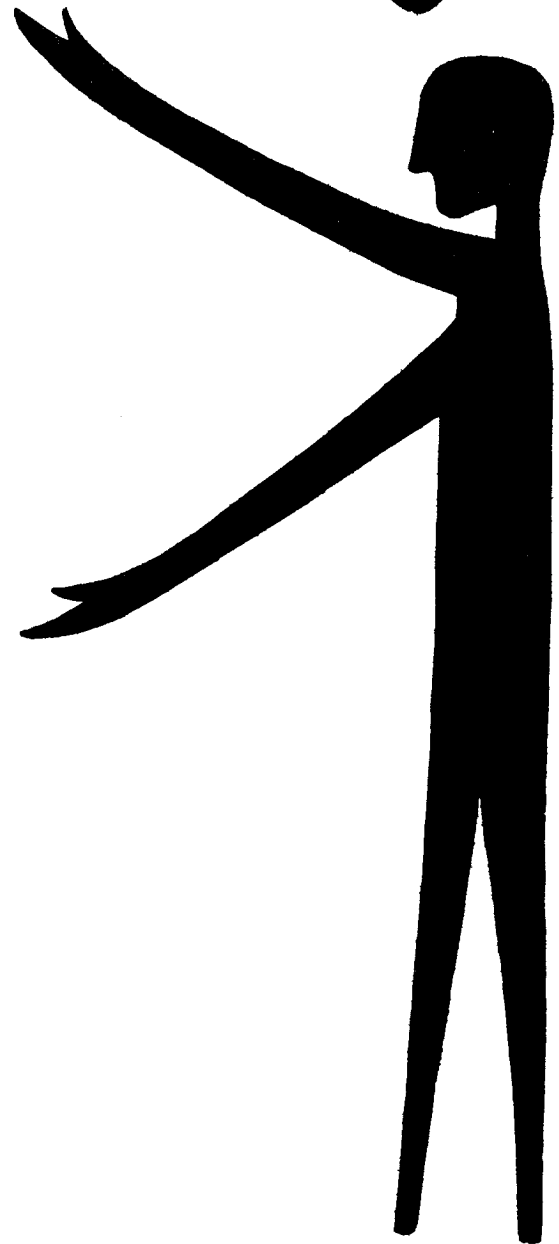
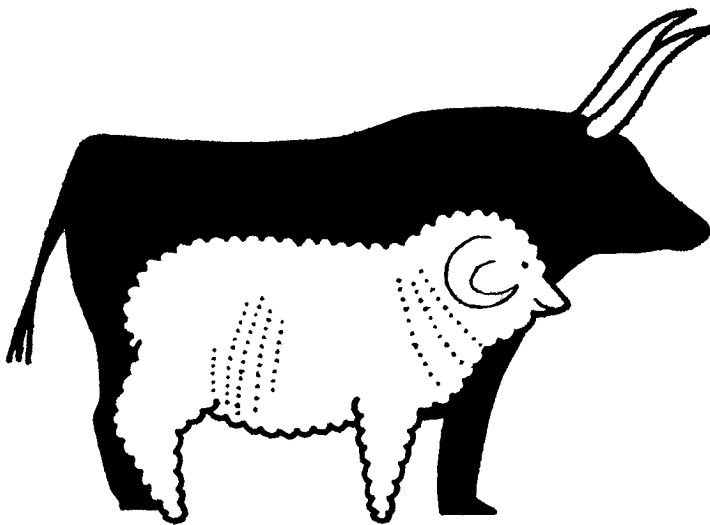
5 For thou hast made him a little lower than the angels, and hast
crowned him with glory and honour.

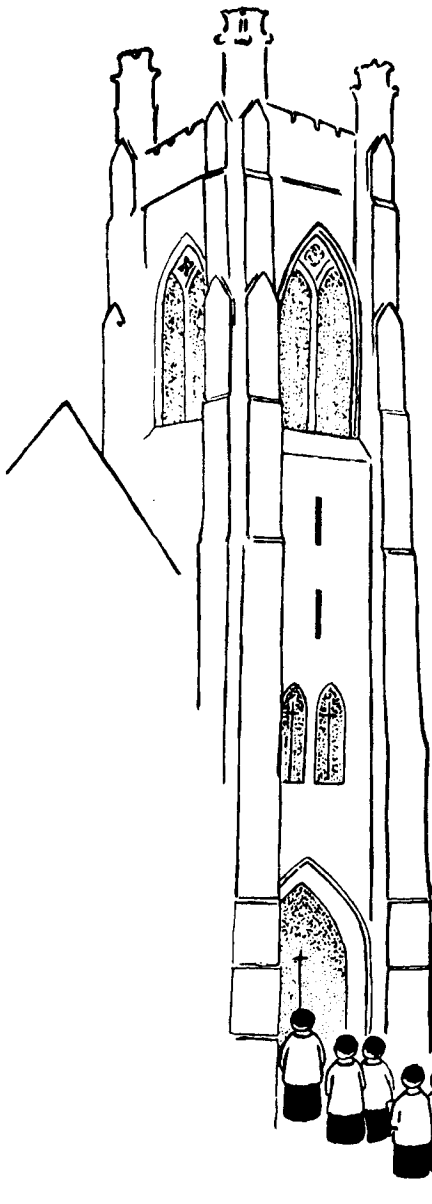
6 Thou madest him to have dominion over the works of thy hands;
thou hast put all things under his feet:

7 All sheep and oxen, yea, and the beasts of the field;

8 The fowl of the air, and the fish of the sea, and whatsoever
passeth through the paths of the seas.

9 O Lord our Lord, how excellent is thy name in all the earth!





A Prayer for Lent

FAILURE

Lord, in thy tender mercy, have compassion
On our little failures day by day;
The things we started, yet could never fashion,
So, disheartened, threw away.
Have mercy on earth's many who have never
Finished any perfect thing;
The very nearly good, the almost clever,
Who have learned the song, but have no voice to sing.

Thy failure on the Cross, O Christ, how splendid -
Saved by Easter! Our small crosses also mark
Where broken journeys ended;
Human history traced on sheets of sand.
Lord, gather up earth's fragments, scattered:
Where unfinished, make them whole.
The tiniest wreck was once a thing that mattered -
Failure, grief, to one despondent soul.

Lord, by thy failure, by thy Cross and passion,
Finish all the broken things of earth;
And by the triumph of thy Easter, fashion
Human failures into things of worth.

Anonymous in an
English parish paper

CHORISTERS GUILD LETTERS

Volume XVI

1964-65

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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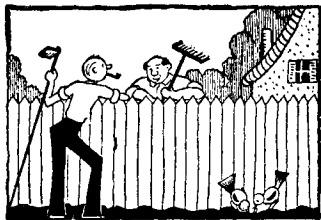
440 Northlake Center, Dallas, Texas 75238

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CHORISTERS GUILD

SHARING

Ideas and comments from recent letters by Guild Members



Mrs. Stewart Whittington of Elgin, Illinois had these remarks to make about her Christmas program:

Choristers Guild suggestions made our Christmas music truly wonderful this year. We used the interrupted processional on Christmas Sunday with great success. The singing Christmas Tree idea from the 1963-64 LETTERS was used for the second time this Christmas Eve and was again a breath-taking highlight of our service. It has already become an annual tradition. We were lucky enough to have dark green choir robes, which we trimmed with tinsel (just pinning it on) so it did not necessitate making costumes. We think we obtained the same effect

as costumes. Also, we had our own "Tiny Tim" with his "God Bless Us Every One", end our service. The people loved it.



Helen Kemp's anthem which was with the January LETTERS continues to create wide interest:

The anthem by Helen Kemp is most meaningful, and my choir is already working on it for the first Sunday in Lent. It ties in with our Church's responsibility in bringing to our town four Indonesian refugee families in recent years. After I wrote to you about our children's World Day of Prayer service, our committee decided to use two anthems and were most enthusiastic about GOD IS ALWAYS NEAR, as well as HARD THINGS. (Mrs. Sibyl Goerner, Longmont, California)



Here is a worthy project well executed by Robert J. Rooks, Falls Church, Virginia:

This year we are spending time in the Junior Choir program studying hymns and service music of the Church. While studying the Doxology we studied graces using those of Wesley as models. The Music Committee decided to sponsor an original grace contest to foster more family participation. The contest lasted only one month, with the Rev. Omar Fink, our Minister of Education and myself serving as judges. Following are two original graces written by two members of our Junior Choirs which can be sung to the Old Hundredth tune.

We always know that we may eat:
We thank thee, God, for daily meat.
We pray that ALL have daily bread;
For those that hunger must be fed. Amen
(by Carol Stevens)

Thank you, dear God, for everything,
For food and friends our praises sing.
Be with us, God, through all our days,
Help us to follow in thy ways. Amen
(by Susan Dawn Frye)



Who wants to write a Choristers Guild dedication service?

Let me comment on the idea of having a Choristers Guild Choir Dedication Service. It sounds good to me...when we were planning our first one last fall, I had to dig into ancient history through the years (I joined about 1953 or 1954, I believe!) and we adapted things from several suggested services.

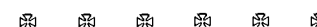
This next year, we plan to combine Choir Dedication with a vesper service to be followed by a church dinner for the congregation. All five choirs of the church will participate in this, and we are now planning a sort of Reformation theme, since it will be held in October. (We are a Presbyterian church and don't really hear enough about the Reformation, anyway!) Let me add my vote for a suggested Service, however. (Mrs. E. A. Kammerling, Melrose Park, Illinois)



The husband of an organist member shared with us recently this sample of minister-organist cooperation:

"And when I get through my sermon, I'll ask those of the congregation who want to contribute toward the mortgage on the church to stand up", said the preacher to the organist. "In the meantime you play the appropriate music."

"What do you mean, appropriate music?" asked the organist.
Replied the preacher, "You play the Star Spangled Banner."



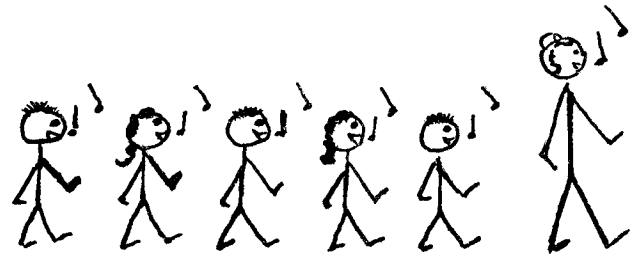
Another type of sharing is suggested in the following dates:

HELEN KEMP will be at Midland, Texas March 12, 13, 14 for a Children's Choir Workshop and Festival, sponsored by the West Texas Chapter of the A.G.O. For further information contact the Dean, Clair A. Foster, 500 W. Tennessee Street, Midland.
March 20, Children's Choir Festival at Omaha, Nebraska, A.G.O. sponsored; contact Roger B. Arnold, 421 S. 36th St., Omaha.
March 27, Junior Choir Festival for the Methodist Conference, Albuquerque, N.M.; contact Harry R. Hook, First Methodist Church, Albuquerque.
F.L.W. on March 12, 13, 14 will be in Aurora, Illinois, conducting a Festival; contact Mrs. Dana Prom Smith, 225 East Side Drive, Geneva, Ill.
On March 15 I'll be meeting with the choir directors and local committee for the Choristers Guild Seminar at Augustana College, Rock Island, Illinois.
March 21, a Children's Choir Festival at Waxahachie, Texas. Contact Roy A. Redman, First Methodist Church, Waxahachie.

A Treatise on -

FOLLOW THE LEADER

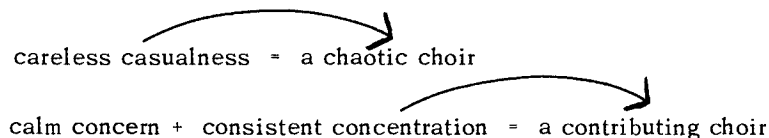
By Helen Kemp



If you began your Junior Choir in September, you are now beginning your seventh month of work with your group. More than half of the choir season is past. Oh, there are still high days to keep you going, in March there is Lent; in April, Palm Sunday and Easter; in May, perhaps a festival (and most **certainly** competition with baseball); in June, vacation time. It is very easy for us to allow spring-fever to set in with the appearance of those first crocus and daffodil blooms. Somehow our thoughts go bounding over the months, and we think about summer and the much needed rest and freedom from rehearsal schedules, discipline problems, and service preparations.

But really, your work over the last seven months should now begin to reap benefits and allow wonderful things to happen with your youngsters. Now is the time to introduce more challenging anthems, to work on better tone, better diction, better projection of the thought of the texts. It is a time to stress the function of the Junior Choir as it leads in worship, not only at the time of singing the anthem, but during every part of the Service. Since the children have become familiar with the routine of choir activities, be sure to check any carelessness that has crept into the general deportment of your group. Carelessness usually spells out "This isn't very important. It's sort of easy and the same old thing every week."

This kind of careless attitude cannot be blamed on the children alone. Perhaps you (I) have come into rehearsals slightly breathless, a minute late, and without a definite plan for rehearsal. By this time, early-comers have had sufficient time to work up a bit of steam on their own. Here we have created a setting and a combination of moods which could result in a most unsatisfactory hour for children and director. We cannot escape from the reality of this director-group relationship. This relationship works almost like a formula:



Fortunately it is possible to **determine** which formula you will follow. **Determine** is the key word in that sentence. The dictionary sets down a good set of definitions for this word: 1. make up one's mind firmly, resolve. 2. settle, decide. 3. be the deciding factor in reaching a certain result. 4. give an aim to; impel. 5. influence.

For some of us, leadership does not come naturally, but if we have accepted this position of a church choir director, we must begin to establish a personal formula for our own growth in leadership qualities. Many of us have not had opportunities to read books on this subject, or really to **think** about what makes a leader. Yet, this is a determining factor in the effectiveness of our choir work. To set you thinking, here is an outline of notes taken from a lecture by Ben Solomon, as he spoke at New York University for "Report on Youth Welfare Council". As you read each item, think about how these qualities, if developed, could make you more effective as you strive to help build **Christian Character through Children's Choirs**.

WHAT IS A LEADER?

A leader is a person who has influence with other people which causes them to:

1. Listen to you, and agree on common goals.
2. Agree to follow you on your advice.
3. Go into action toward those goals.

QUALIFICATIONS OF A YOUTH LEADER:

1. Worthy of emulation by children: good citizen, good philosophy of life.
2. Sympathetic tolerance of children.
3. Knowledge in the basic values of your particular activity.
4. Skill in the activity you're leading.

PRINCIPLES OF YOUTH LEADERSHIP:

1. Do more than your job. Leadership starts where job ends.
2. Exercise power **with** people. Don't try to force.
3. Don't be satisfied with status quo. Try to lift ego.
4. Learn from failures and defeats. Don't rationalize - analyze!
5. A leader is his brother's keeper; he **cares** about individuals.
6. Advance your field of work - make a contribution.

7. Achieve: the easiest way to defeat opposition.
8. Deserve and earn cooperation.
9. Develop leaders while leading.
10. Have ideals; fight for them. Don't be impatient, but don't abandon ideals.
11. Radiate confidence and faith. When you are discouraged, don't show it.
12. Never have hidden motives; that turns leaders into dictators.
13. Rise above your own interests.
14. Always have time to listen to and to consult with the group.

TECHNIQUES:

1. Dare to pioneer; experiment.
2. Make decisions. Let people know where you stand.
3. Have definite goals, and keep working toward them.
4. Be a spark plug — start things going.
5. Start where they are, and by easy stages bring them up where you want them. Don't negate them.
6. Use gang leaders. Sell individuals the idea and the rest will follow. Go to them seeking advice, not telling them.
7. Close the culture gap. Talk about the things they know.
8. Use community leaders — clubs, women's societies, etc. Leaders are not always the officers.
9. Use children's heroes, regardless of what kind they are.
10. Use the children's rules. Give them a chance to experience success.
11. Play is their world; keep interest and fun uppermost.
12. Use the children's questions. They are open doors.
13. With teen-agers — glamour, dramatization, imagination.
14. Give credit liberally; the more you divide it, the more it multiplies.
15. Anticipation is often more enjoyed than realization. Use it.
16. Don't give them all the answers. Let them find out for themselves.
17. Always remember that you are a professional. Don't let your glands take over. Problems are solved by thinking; not by losing control of yourself.
18. Remember that you are working with human beings, not with metal or wood.

GENERAL SUGGESTIONS:

1. Find a niche for everyone.
2. See that everyone experiences the thrill of success.
3. Use the spare moments to get better acquainted.
4. Feel the pulse of the group. Ask leading questions. What do they like and dislike?
5. Strike while the iron is hot.
6. Speak constructively. Say nice things or nothing at all.
7. Never show shock.
8. Keep a twinkle in your eye.

*Happy twinkling
Helen*

P.S. Those of you who knew Ruth Jacobs (and you new-comers, too) will be interested in knowing that the outline of this dynamic speech was written down by her as she listened to Ben Solomon. Leslie Jacobs has been more than generous in sending me Ruth's notebooks in which she has collected a storehouse of such gems. I shall be sharing many of these thoughts with you from time to time.

Thank you, Leslie, for your continuing interest and constant influence.

THE CREAM OF THE CROP

More Easter and Spring anthems suggested by Guild Members.

A SPRING CAROL, Ronald Combs, Choristers Guild, A-6 30¢



This anthem was published by the Guild in 1960 before the present series with the Guild cover, but I am happy to see it is available now to those who may not have been members of the Guild then. This is one of our "must" anthems that will no doubt be repeated every three years regularly so that all choristers will have a chance to get acquainted with it. It is ambitious, but a good deal more difficult for the accompanist than for the choir! And the congregation never fails to be impressed by it. It lends itself readily to illustration with kodachrome slides – just so the choir is independent enough to be able to sing it in the dark!

KINDLY SPRING AGAIN IS HERE, Lovelace (Unison), J. Fischer #9019 20¢

The lilting 6/8 rhythm expresses the joy of the season most effectively. We provided a little variety by using one verse as a solo.

CAN YOU COUNT THE STARS, John Burke, Choristers Guild, A-20 15¢

Our primary-age children love this anthem, which we used with flute obligato furnished by a high school flutist. Had we been able to use auto harp, which is suggested, the number would no doubt have been even more effective. The variations in the first-stanza melody in the second part of the song were a little confusing to the youngsters at first, but after several rehearsals they became ingrained. This text never fails to appeal to young children, and the setting is melodious and well-suited to the words.

Mrs. Mary Ellison, Plymouth Congregational Church, Miami, Florida

CHILDREN OF THE HEAVENLY FATHER, Arr. Robert Legler, Choristers Guild, A-3 10¢

Primarily because of the title, we have learned a great deal from this anthem. Two of our biggest problems in this area are pronouncing "of" with an "ah", and making words which end in an "r" not sound unpleasant. It is very singable, easy to remember and the children love it. We have used it with two flutes, handbells, and plain with organ or piano. It is always effective. (Also published by Boosey & Hawkes, 5387, Arr. Walter Ehret 20¢)

James Groves, First Christian Church, Fort Smith, Arkansas

ALLELUIA! TO THE TRIUNE MAJESTY, Richard Warner (Unison or SA) Summy-Birchard Co. #2006 35¢

This fine wedding of Christopher Wordsworth's text with the music will help you communicate some basic Christian theology for the Easter season. Juniors love the antiphonal treatment of voices and accompaniment in the opening measures and the division into three parts to sing the last alleluia.

William G. Holby, First Presbyterian Church, Mount Vernon, Ohio

AN AWAKENING, Walker Robson, Novello & Co. #1837 18¢

This is based on St. Francis and is a dignified unison number which will rouse the young people into action. The range is good, though it may be a bit high at the end unless you use a light head tone, and are not afraid of upper pitches. I find that G is not too high if approached from above.

Mrs. Madge Maesch, First Congregational Church, Appleton, Wisconsin

FOR THE BEAUTY OF THE EARTH, Curtis York, Carl Fischer #CM 549 20¢

An excellent different tune for this well-known hymn. Range is E above middle C to a ninth above, F# A good anthem to work on proper "head tone". After anthem is learned the children sing the F#'s with ease. A good anthem for consonant work. This anthem has a beautiful melodic flow which makes it a joy to sing.

THE LORD MY SHEPHERD IS, Austin Lovelace, Augsburg #1284 20¢

A paraphrase of the 23rd Psalm set to a lovely folk-like melody. Range is middle C, up a 12th to F. This, too, has a wonderful melodic sweep which is easy for children to learn and is musically good. It is an anthem the children have a hard time to stop singing!

G. Robert Downer, First Baptist Church, Austin, Texas

FOR THE BEAUTY OF THE EARTH, W. B. Olds, Abbey Music Co., Inc., 6544 Hollywood Blvd., Hollywood, California 16¢

This is a new musical setting of a portion of Pierpont's hymn, arranged for two voices. It is a most versatile anthem, usable with equal effectiveness by two treble voices or treble and bass. Verses 1 and 3 make use of extensive imitation; the second verse can be performed as a unison passage or using the provided second part which is an independent section requiring considerable practice. It ends quietly. The appeal of this anthem lies in its almost folk-song quality. It is harmonically traditional without being trite.

Walter W. Davis, Central Methodist Church, Fayetteville, Arkansas

If you are still looking for the "right" Easter anthem you might want to examine these:

O BELLS IN THE STEEPLE, Burke (Unison) Choristers Guild, A-24 20¢

SONG FOR EASTER, Eichhorn (Unison) H. W. GRAY #2057 20¢

THE WHOLE BRIGHT WORLD REJOICES, Williams (SA & Harp) H. W. Gray #2522 20¢

FORTH HE CAME AT EASTER, Williams (Unison and Harp) H. W. Gray #2523 18¢

EASTER BELL CAROL, Pfautsch (Unison and Handbells) Abingdom APM-168 22¢

NOTE: Only music published by the Guild is available at Guild Headquarters. For all other music, consult your local music dealer.

BUILT ON A ROCK

Director's Page

CHURCH YEAR-CURRICULUM CORRELATION: The Covenant relationship – Old and New Testament; The Church;

THEOLOGICAL VIEWPOINTS: The real meaning of the church – not in buildings but in terms of God's Spirit working through those gathered in His name – is taught by this hymn. Through the centuries, steeples and spires rise and fall into ruins, but the Church lives on through persons who are – in a sense – temples for worship as they live in covenant relationship with God, helping bring His kingdom to fruition through their lives.

TEACHING SUGGESTIONS: At various times in these pages we have referred to a fine new (1963) hymnal for children titled SONGS OF JOY by Norman and Marilyn Thalman. To acquaint you further with this book, the publisher, Fortress Press of Philadelphia, has given us permission to reproduce here a page from it as a part of the director's page. The reproduction of the hymn on page 122 is also from SONGS OF JOY. These will give you some idea of the format of the hymnal – the hymn is on the right hand page, helpful thoughts about the hymn are on the left. This arrangement is used for the 128 hymns in the book.

WORD HELPS

distressed—

troubles

excelling—

greater than
any

deigns—

stoops down

habitation—

a place in
which to live

salvation—

rescue from sin
and death

bestowing—

giving a gift

hither—

move toward

covenant—

promise



HE Church is always being rocked by the opinions of people who think they know more than God. Nikolai Grundtvig, the author of this hymn, went through such a period in the history of the Church. He lived in Denmark in the nineteenth century when people thought you could know all things by your own brain or reason. The Bible was laughed at as a silly story. People said Jesus was a good teacher, but not the Son of God. If you said you believed in the Resurrection and life after death, you were called stupid.

Even Christian pastors fell into this trap. They thought men's mind and reason were greater than the power of Jesus Christ through the Church. This was a time of drunkenness and fighting and all sorts of ugliness. Grundtvig fought against this kind of thinking. He attacked the evils within the Church and all of Denmark. Grundtvig had great faith in the power of the Holy Spirit.

Grundtvig used the words of Peter in I Peter 2:4-8 for this hymn. Peter tells us to come to the living stone, Jesus Christ. This Rock is the foundation of the Christian Church. We who are members of this Rock are to be living stones for Jesus. Nothing will ever destroy this Church, not even death, or the gates of hell. It can never be broken. For this Church is built upon a rock—*Jesus Christ*.



BUILT ON A ROCK

Kirken

8.8.8.8.8.8.



Words by:
Nikolai F. S. Grundtvig
1783–1872

Tune by:
Ludvig M. Lindiman
1812–1887

What kind of a church are you singing in right now? Is it a modern brick building with lots of glass and greenery? Is it a Gothic design with a tall pointed ceiling? Or is it a simple frame structure?

“Built on A Rock” tells us that God’s real dwelling place is within the hearts of those who love Him. Long after all earthly spires and steeples fall into crumbled ruins, the Church will live on through God’s Spirit in people – no matter where they are gathered in His Name!

Look up the meaning of the word “covenant” from the 4th verse. God made a special agreement with the Hebrew people that if they would love Him, serve Him, and live by His laws, He would make of them a great nation. What were the laws God gave them

to live by in the Old Testament? _____

Select one of the laws in Exodus 20 and tell why it is important today: _____

People in New Testament times were taught by Jesus that we must not only keep the old laws, but we must keep them by putting another law first. Read Matthew

22:35-40 to see what this new law is: _____

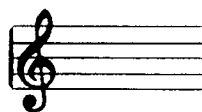
Listen to the Kirken tune. Is it major or minor? _____

Raise the 4th note of the melody a half step. What do you discover when you sing it: _____

Do you like major or minor better? _____

What other hymns do you know that are written in minor keys? _____

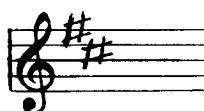
Each major key signature has a minor key related to it whose tonic is a third lower than “do” of the major key:



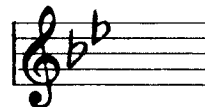
is C Major or A Minor



is G Major or
E Minor



is _____ or _____

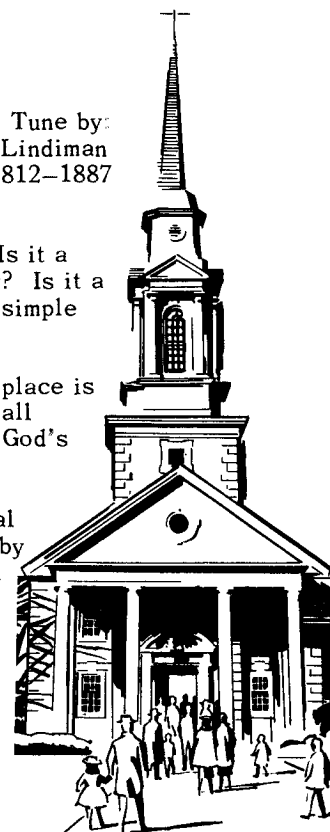


is _____ or _____

Everytime the church bell rings, remember that you and I are the ones through whom God’s Spirit makes the Church alive!

Your friend,

Charley the Choirboy



BUILT ON A ROCK

KIRKEN. 8 8, 8 8, 8 8, 8.

LUDVIG M. LINDEMAN, 1812-87

With vigor



1. Built on a rock the church doth stand, E - ven when stee - ples are
2. Not in our tem - ples made with hands God, the al - might - y, is
3. We are God's house of liv - ing stones, Built for his own hab - i -
4. Yet in this house, an earth - ly frame, Je - sus the child - ren is
5. Through all the pass - ing years, O Lord, Grant that, when church bells are



fall - ing; Crum - bled have spires in ev - ery land, Bells still are
dwell - ing; High in the heavens his tem - ple stands, All earth - ly
ta - tion; He fills our hearts, his hum - ble thrones, Grant - ing us
bless - ing; Hith - er we come to praise his Name, Faith in our
ring - ing, Man - y may come to hear God's word Where he this



chim - ing and call - ing; Call - ing the young and old to rest,
tem - ples ex - cell - ing; Yet he who dwells in heaven a - bove
life and sal - va - tion; Were two or three to seek his face,
Sav - iour con - fess - ing; Je - sus to us his Spir - it sent,
prom - ise is bring - ing: I know mine own, mine own know me,



Call - ing the souls of men dis - tressed, Long - ing for life ev - er - last - ing.
Deigns to a - bide with us in love, Mak - ing our bod - ies his tem - ple.
He in their midst would show his grace, Bless - ings up - on them be - stow - ing.
Mak - ing with us his cov - e - nant, Grant - ing his child - ren the king - dom.
Ye, not the world, my faces shall see; My peace I leave with you, a - men.

Nikolai F. S. Grundtvig, 1783-1872; Tr. Carl Doving, 1867-1937

Revised, Fred C. M. Hansen, 1888-

TINTINNABULATIONS

BELLS OF MARCH:



St. Joseph's Day is celebrated on March 14 by our Catholic friends. One of the lovely West Coast legends – and who would doubt its veracity? – is that the swallows return every year to the Mission at Capistrano on St. Joseph's Day. And depart just as suddenly late in the summer for southern realms unknown.

The people of the Village, and particularly the children, hold a gay fiesta as they await the arrival of las golondrinas. Best clothes and flowers are worn, dancing, singing, and feasting prevail as the enactment of scenes commemorating the early history of the Franciscan Brothers and the Indians who helped build the Missions. Finally, when patience is almost frazzled, a lookout sees a cloud of dots on the distant horizon and cries "Vienen las golondrinas!" The celebrants cheer, jump and sing for joy; men hurry to the "sacred gardens" and pull the ropes of the old Mission Bells which spread the glad tidings down the Valley that Spring has "officially" begun. Hundreds of swallows fly in fluttering and twittering like little people who have just returned from a long journey. The swallows sing sweetly in the twilight as they examine their old nests, while the little children, tired and happy as they wend their way home, also sing – about the birds, St. Joseph, and the Bells.

SPARTAN RINGERS' MARCH TOUR: Those fortunate enough to live in the path of the Spartan's Spring Tour, March 21-31, should make every effort to hear this outstanding College (credit) group. Wendell Westcott, Carillonneur of Michigan State, has a knack of demanding and getting, an astounding amount of work and speed-ringing from his young people. Programs swing from the classic to the modern pop, and are grand all-round entertainment. DO take the children! The signature selection is "Stars and Stripes Forever"! The Spartans will be featured at the AGEHR National Convention in Washington, June 23-25.

SPARTAN TOUR SCHEDULE: First Methodist Church, Mt. Clemens, Mich., March 21; Second Cong., Rockford, Ill. – March 22; First Cong. and 2 J.H. Schools, Elgin, Ill. – March 23; Franklin College, Franklin, Ind. – March 24; Marian College, Indianapolis – March 25; Methacton H.S., Fairview Village, Pa. (near Phila.), March 26; Spring City, Pa. – March 27; Stockton School, East Orange, N.J. – March 28; First Presbyterian, York, Pa. – March 29; Bethel College, Mishawaka, Ind. – March 30; St. Meinrad Col., St. Meinrad, Indiana – March 31.

BELL CHOIR ROBES: The E. R. Moore Co. now offers a robe especially designed for the active Handbell Ringer. It is conservative, but useful and handsome. Only the full sleeves, slightly foreshortened and tapering to a wrist closing, differentiates this design to any great extent from others cut in the traditional academic style. There is also an optional dingsu – a small bell-shaped white jabot that fastens at the neck. The front closings are of valcro. Moore's tailors are, of course, renowned for producing robes having a sculptured, molded appearance. Available in "jewel-tone" colors, the chromespun material is surprisingly light-weight. . . . Cokesbury has offered white satin stoles and gold taffeta table covers machine-embroidered with Handbells for several years, as well as other Bell equipment.

BELLS HONOR THE "MAN OF THE CENTURY": The Associated Press and BBC estimated that one in ten persons throughout the world watched the Last Journey of that eloquent old statesman, Sir Winston Churchill, over TV. Many persons, therefore, heard Big Ben and Great Tom. Earlier, at noon of January 24, the Lutine Bell of Lloyd's of London, had rung once, indicating "Lost Ship". (Why not two bells for "Safely Home", Lloyd's?) As the Funeral Procession left Westminster Hall on the 30th, Big Ben struck the quarter-hour (9:45 A.M.), then was silenced until midnight of that day. As the stately procession approached St. Paul's Cathedral with measured tread, muffled drum and pipe, the great Bells waited in silence.

During the Service in the massive domed monument, which was attended by World Leaders, the Men and Boys Choir sang "Let Us Now Praise Famous Men" by Vaughan Williams and led the hymn-singing. Hymns included the American "Battle Hymn of the Republic" (by request of Sir Winston), "Fight the Good Fight", "He Who Would Valiant Be", and "O God, Our Help in Ages Past".

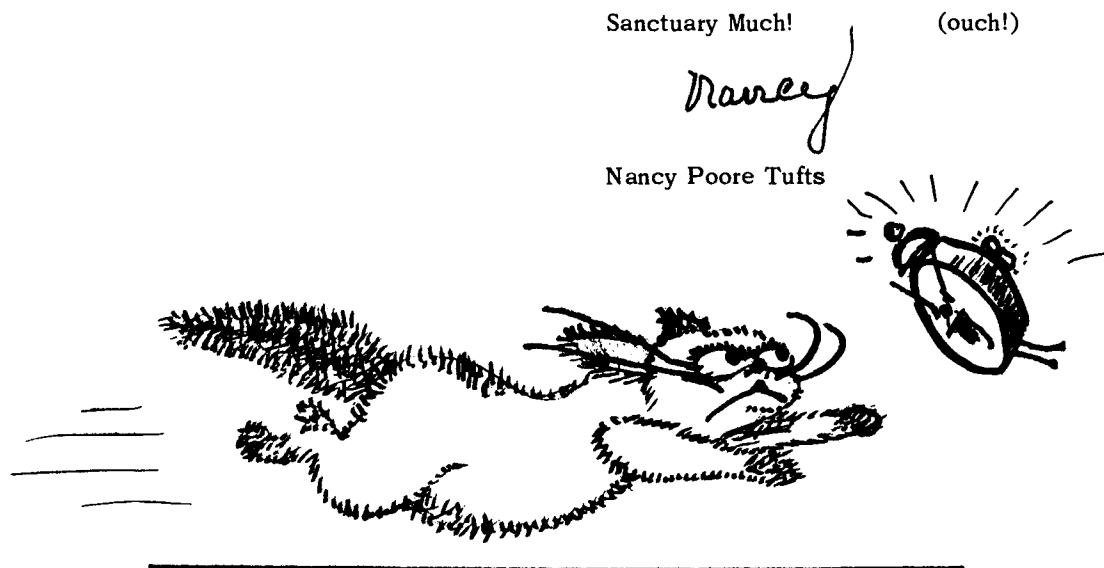
At the conclusion of the Service, a bugler high up in the Whispering Gallery played "The Last Post" (England's Taps); another bugler in the west end answered with Reveille – to signify the spirit marching on.

The Bells of St. Paul's tolled mournfully as the solemn processional departed and Sir Winston Churchill slipped into history.

CHEESE – MOUSETRAP OR SOIGNÉ? Choir Directors often express concern in the many mediocre, uninteresting, unoriginal and sometimes tasteless pictures of choirs made by professional photographers. There is the rigid line, the wavy line, the jagged line, the uneven hem, the crooked robe, the unpressed robe, the unfastened hook, the weird hairdo, the kooky makeup, the sliding cap, the forgotten hair-ribbon or headache band, jewelry (!), the closed eyes, the roving eyes, the peekaboo, the dropped jaw, the chewing jaw, 2 white eggs (eye-glasses), poor posture, awkward hand position, the Director

sticking out like a sore thumb and grinning like a Cheshire Cat or hiding apologetically in the back row, and so on. The camera records it all and more. It also shoots that chair piled with hymnals, the mess on top of the organ, an open door, a blur for a light or candle, the spectator standing too close, and the pimple on your nose. . . . What to do to have better pictures? The average photographer will line up a group as he does a football team, take several shots, and call it a day. He will also be reasonably patient and even relieved while you make your own arrangements. The formation, if elaborate, should be rehearsed and set before the photographer arrives, unless you need him for consultation. Camera dimensions can be checked when the appointment is made. . . . Start saving good Choir pictures and attractive and unusual groupings for reference. These turn up in magazines, newspapers, denominational literature, ads from music and choir robe companies, and on Christmas and Easter cards. You might keep some bad ones, too! Let's get away from the stiff front-view row pictures, with singers like peas in a pod. Make your picture a work of art that is dignified yet attractive, uniform but not wooden, alive but not worldly. Strive for that spiritual, exalted atmosphere that somehow gives an impression of similarity or one-ness of purpose to the faces by having the Choristers *sing* looking up to or away from the camera. A cruciform arrangement can be effective. The Choir may be posed mid-Church in this formation and the picture taken from the rear gallery or a ladder. A similar formation could be arranged on the chancel steps or outdoor steps. Various levels create interest – heights and sizes must be considered. A Christmas Card showing Mabel Boyter's crimson-robed Juniors spilling down a curved stairway was stunning. . . . Most Churches have some unique feature that would provide an effective background: a stained-glass window, organ pipes, drapery, a handsome doorway, a carved panel, pulpit or font. Make rough sketches of your ideas, rehearse the poses, take snapshots, and firm up your objective. Most pro photographers are intrigued and challenged by the opportunity to try different angles and lighting. Create a timeless picture that you, the Choristers, and the Church will treasure. . . . BELL DIRECTORS have the additional problem of displaying the bells to advantage. Getting away from the row picture, and especially from tables that take up half the space, as do grocery counters: a circle of ringers taken from *above* is attractive. The Ringers may have one or both arms and bells extended inward, forming a core of bells; a picture of many hands holding bells can be artistic; a sea of faces and bells held up looks good from above; an unusual composition, also from above, was made of Ringers standing on large floor tiles – like chessmen; extraordinary shots have been made from *below* of a circle of bell-ringers looking down, and of handfuls of bells. An added touch to the usual posed group picture is to have an arm holding a larger bell in the foreground so that just the arm, to the elbow, hand and bell appear. As the artist makes pencil or chalk drawings of his subject before turning to oils, let us consider and measure our picture projects beforehand so that we may receive full value and satisfaction for the time and money spent.

HARRY HANDBELL swore off candy and cokes, not just for *Lent*, but for *breadth*, as well.



DECIBEL MARMALADE is *never* late for Choir Rehearsal.

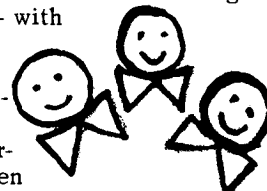
Decibel remembers that "Punctuality is the courtesy of kings".

WHAT I HAVE LEARNED FROM CHORISTERS

by Betty Thomas
First Presbyterian Church
Oklahoma City, Oklahoma

How clearly I remember our young Minister of Music — William W. Lemonds — asking me to attend a Choristers Guild Workshop — many years ago — and how inadequate I felt. He assured me, however, that the purpose of the Workshop was to train and inspire us as leaders — and the fact that 12 years later I am still working with children's choirs tells how well Ruth Jacobs did inspire us! Of course, through the years people like Helen Kemp, Madeline Ingram and Mabel Boyter have provided us with new materials, ideas and enthusiasm!

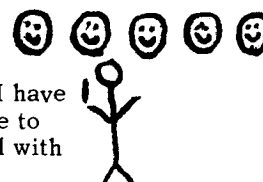
I made out my choir plans that summer — and bolstered with plans and materials faced my first choir. We were rather evenly matched, since I had never worked with a choir — and this was the first choir experience for these 3 and 4-year olds. But I enjoy children, find them delightfully responsive, and we were both eager to begin new things! Something I had felt and seen — even more than what was said — with Ruth Jacobs and her group of children at the Workshop made me feel that what I was going to try would be possible. This empathy I could sense when Ruth worked with the children was because she **was** working "with" them — not just standing there talking "at" them.



I must say that I have been most fortunate through the years in having the opportunity of working as assistant with John and Helen Kemp, whose response from children and young people is so delightful that I enjoy just "sitting in" on any choir that happens to be meeting. The children sense immediately that these are adults who like and appreciate them.

To have a "friend" who is a "grown-up" is pretty special to any young person. You can be friendly and fun — and enjoy them — and still keep your place as an adult. I believe the finest example I know are the Kemps. They are truly thought of as personal friends by all of our young people, from three through high school. When the children come home with "Mrs. Kemp says" — or from the high schoolers, "Uncle John says" — admiration and affection are clearly apparent in their voices and faces.

How exciting it is to hear a group of children sing! They love to sing — and they want to learn. One of the difficult things to say to teachers is that the children really do not care at all how delightfully **you** sing — they want to learn it so they can sing themselves. How patient they are with us as we "sing it for them". I have learned that a teacher with a very average voice, who is willing to spend a little time to learn the words and tune, can often be better than a fine singer who is too concerned with the sound of her own voice.



It never fails to surprise me — even though I know it is going to happen — when a group of children who do not seem to be paying much attention — some are talking, others looking around — but — when the director begins, they change from a noisy group of children into a lovely choir.

A few years ago when I was teaching in a Workshop, one very young new teacher, who had made pages and pages of notes, held up her hand. "I have all this information, but what happens when I ask some of these questions and the children do not give the answer I am expecting?" How well I knew what she meant! This is when you really learn to listen to the children — sometimes the answer they have given you is better than the one you have in mind. Naturally, there are some things that have only one correct answer — but listen — and really think — because often children see things in a different light.

Whenever we discuss listening to children and giving them a certain freedom of expression, there are always those who feel it means a lack of discipline. Far from it! You must have a very responsive type of discipline. I find that children who are interested and challenged are seldom discipline problems.

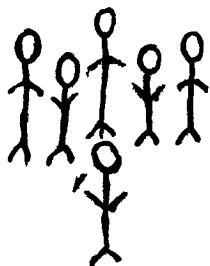
In music, as in other areas of education, "progressive" ideas of the last century are showing up everywhere. We find that children can learn more — and faster — and are more capable than they are usually expected to be. In going through our files, I found an outline which we used with our Kindergarten-First Grade Choir five years ago — all of this material is now used in our Cherub Choir (3 and 4 year olds).



Much that has helped me in teaching young children I have learned in working with the choirs. We find that the attention span of young children can be lengthened by an interesting program with change of pace to 35 or 45 minutes. At a recent Seminar, one person remarked that much of our Pre-School program is based on music. Perhaps this is true, since I feel that this is the perfect medium for teaching children many things. They respond easily and naturally and joyfully to music of all kinds.

After I had been working with the children's choirs for about two years — and felt that small sense of competence that "I've done this before" so it seems easier — our director was going to be gone one afternoon and left a note asking me to take his Junior High Boys! I was not sure whether to be pleased that he thought I was capable of this — or appalled at the thought of facing a group of boys, the youngest of whom was at least a foot taller than I. Fortunately, there wasn't time to think this through, as he had left me a rather complete lesson outline, and by the time I had gone through it, the boys were arriving. I was surprised that I was not "frozen" to be in front of the group as I would have been with adults. I quite honestly told them that I was as surprised to be there as they were to see me, that we had a lesson

outline which I hoped we could adequately cover – and they couldn't have been nicer!



One of the boys appointed himself my helper and checked the roll – another rather effectively silenced those two or three who had decided to see how much disturbance I would allow – and I was sincere when I thanked them at the end of the rehearsal and told them how well they sang.

I find it quite difficult to evaluate any children's singing – because I think they all sound wonderful! When John Kemp asks me how the Youth Chorale sounded at the early service, my response is always "Marvelous!" Even the Junior High Boys sound good because I am so delighted to hear them singing that I seldom hear the occasional flat notes.

How responsible we must feel as Directors and Teachers, knowing that what we "are" and what we say with our "selves" influences the children far more than what we have in the lesson plans. All of us have become aware that Christian principles and attitudes are "caught" more than "taught", but, just as we must accept that we are setting an example, we must accept that we are also human. Children are most sympathetic, and quite willing to accept that we adults make mistakes. How we handle those mistakes – which we all make – also tells the children something about us. Can you correct it with a smile? – they will smile with you.....Is it truly funny? Don't be afraid to laugh, and let them laugh with you, instead of at you..... it is easier to bring the group back after a relaxing laugh together than to try to hold their attention and keep them from laughing.

Most children are easily and naturally "themselves" – they are willing to accept us, just as we are, and we must be equally willing to do the same for them. I find that children usually live up to our expectations – if we expect them to be problems..... they often are.....yet, if we truly expect their very best.....we usually get it!



Do you listen when the children talk to you? How often they are turned away with "I'm busy just now"....."That's not what we are talking about today".....or even a "yes" and a nod, when you have not truly heard what they said. Be well enough prepared to **take time to listen**. Children's questions must be accepted with respect, even when they come at inconvenient times or seem silly or unimportant, for this is one of the ways a child has to learn. Wise and loving response to children's questions will strengthen the bond of mutual trust which is the basis of faith.

A cornerstone of a child's future worship experience might be simply that of being listened to. One of the ways to help a child learn to pray is to get him accustomed to pouring his heart out. Freedom to talk to an understanding adult seems to be one of the prerequisites for learning to carry things to God in prayer.

Let us be a warm friend who listens to them, encourages them to think for themselves, laughs, sings and prays with them. Let us point the way when things seem difficult, love each child **as he is**; and in conflict, love and protect those on both sides, helping them, as well as ourselves, to think through causes and the best course of action.

A child adds a teacher to his concept of authority – and she has become his friend when she has made him feel happy and secure as an individual and as a member of a larger group. She can accomplish this best when:

She plans each session carefully

She is relaxed and calm and cheerful when the children arrive

She is a person so attuned to God that she can become a channel through which God works to reach each child.



Let us be dedicated to their training, fill us with wisdom, patience and enthusiasm – and let us learn from their confidence, their curiosity, their zest for life and learning, and their shining faith.

PSALM 24 – Supplement

Director's Page

"Liturgy" strictly means a public service of worship. However, it has come to suggest particularly those forms of public worship wherein there is an interchange of speakers or singers. Our psalm this month is one of a group which is referred to as **Psalm Liturgies**. Some are Liturgies of Entrance (like Psalm 24 or Psalm 100), others, Liturgies of Thanksgiving and Praise (see Psalm 136), others, Prophetic Liturgies (Psalm 95), still others, Liturgies of Supplication (Psalm 121).

The 24th Psalm has three parts: verses 1-2 form a hymn of the Lord's world dominion; verses 3-6 a liturgy of entrance; and verses 7-10 an additional responsive statement in which the Ark of the Lord plays a significant part.

The first part (verses 1-2) is a hymn of praise to the Lord and in its first line celebrates Him as the owner of the physical earth and all that it included. This ownership is the result of creatorship. God took the primeval watery chaos, the sea, reduced it to order and firmly founded the earth upon that order.

(The material in this suggested interpretation is largely taken from **The Psalms** by Elmer A. Leslie, published by Abingdon Press. It is used here to acquaint you with some background idea as you prepare to teach this Psalm to your children.)

Who may approach God? The pilgrims ask this question (vs. 3) as they stand at the entrance of the temple. From within the sanctuary the priestly choir chants the answer and states the requirements of the true worshiper (vs. 4). He must be pure in heart and not have taken the name of the Lord in vain. There are reminders of both the third and ninth Commandments in the priest's answer. This is made especially clear in other translations of the verse. Accepting the priestly challenge, the pilgrims enter. As they move into the inner court the priests pronounce a blessing upon the worshipers (vs. 5, 6). One translation renders vs. 6 as "Such is the lot of those who seek the Lord". This will be more readily understood by the children than the King James' phraseology.

Then comes the most exalted and colorful part of the psalm. The Ark is borne by the priests and the worshipping throng follow in glad mood. In ancient times the people participated with tremendous enthusiasm. The procession reaches the ancient temple gates and the throng shouts out:

Lift up your heads, O gates!

And be lifted up, O ancient doors!

That the King of Glory may come in. (R.S.V.)

The sentries at the gate are represented as performing their duty of challenging whoever would enter.

Vs. 8 Who is this King of Glory?

The throng without thunder forth the answer:

The Lord strong and mighty,

The Lord mighty in battle.

(The historical background of this psalm is described in II Samuel VI and I Chronicles XV. With the defeat of the Jebusites, the city of Jerusalem, in its entirety, passed into the hands of David. He now had the opportunity of providing a resting place there for the Ark of the Covenant. The psalm was composed for the joyous occasion when it was brought from the house of Obed-edom to the tent (or temple) which David had prepared for its reception. Quoted from **The Psalms** by A. Cohen.)

The gates do not open. Again the appeal is renewed by the seeking pilgrims, and again they are challenged by the sentries. The people shout their response, this time using a strain out of Israel's ancient militant faith:

The Lord of Hosts

He is the King of Glory.

At the first mention of this distinctive name of Israel's God, the temple gates swing open, the worshipers enter, led by the sacred symbol of His Presence – the Ark.

As you have read this, I trust that the possibilities of antiphonal reading and dramatic presentation have been apparent to you. The children will enter into this type of interpretation and will readily learn the psalm, its historic connection and its relevance for their lives.

Some alert child will read the psalm in his own Bible and will find the word "Selah". He will inquire about it. There seems to be no complete agreement as to its meaning. The following statements are from four books consulted:

Many readers of the psalms have wondered what to make of "Selah" which is found seventy-one times in thirty-nine psalms. We have no definite knowledge and can only surmise its origin and purpose. It appears to have been a musical direction and a scholarly consensus is that it indicates a stop or rest. It is not to be read as a part of the text. (**The Hymn Book of the Ages** – Warren)

(It is) A term of direction to the musicians who accompanied the recital of the psalms in the temple, probably an indication that instrumental music was to be introduced at this point.

(**The Psalms** – A. Cohen)

Selah used to be regarded as the Hebrew equivalent of Da Capo, but it is now recognized to denote a point during the psalm at which there was a musical interlude or at which the congregation made response. (**God's People Israel** – Mauchline)

Webster's Third International Dictionary says – probably an exclamation (as amen or hallelujah) or possibly as a direction to temple musicians or chorus to lift up music or voices.

I would suggest that you take the idea that will be the most meaningful to your children as you answer the questions about "Selah".

In many churches the hymn "Lift up your heads, ye mighty gates" will be sung on Palm Sunday. (In some hymnals this hymn is indicated for the Advent season.) The imagery of the 24th Psalm certainly supplied the author, Georg Weissel (1590-1635), with his ideas. It will make the singing of the hymn more significant if the Psalm-Hymn relationship is noted.

F.L.W.

MUSINGS, MEDITATIONS AND MUMBLINGS

I am sorry that there was a mistake in the printing of the poem which was used on the title page of the February LETTERS. The "punch" line lost its "punch" by one vowel. However, this affords me a good opportunity to call your attention again to this absorbing poem by Mrs. Miner. Here it is correctly written (we trust):

THE CHILDREN'S CHOIR

With robes of white and scarlet bows
They stand alert in their even rows,
But who is the one little white-gowned boy
Singing away with the utmost joy,
All on one note, a tune of his own
With fervent hum like a bagpipe's drone?
He thinks that he sings, and who shall say
That a bagpipe drone is the lesser way
To tell one's love on this holy day?
All sing as they can, with their hearts and throats –
And praised be the singing, whatever the notes!

– – – Virginia Scott Miner



The Fink Family, Handbell ringers extraordinary, will be going East after ringing for us at the Seminar in June. If any of you Guilders would like to have this unique family present a program in your church, write directly to them at P.O. Box 5034, Seattle, Washington.



Right after we took the "membership map" to the printer last month (see page 96) things started happening. The first thing – the mailman brought us a membership from Nevada (Mrs. Melvin A. Pekrul of Las Vegas). This completed our "Roll of States". Then, a sudden spurt in memberships put us over the 2500 mark (Mrs. C. A. Berringer of Bellevue, Kentucky was #2500). At this writing, on February 12, our membership stands at 2542. It is a thrilling thing to contemplate the power for good which this many children's choir directors represent! California and Texas have been having a struggle in our membership files for the title "Number One Guild State". They have been running "neck and neck" (or should we say "check and check") for some time. California has just pushed to the lead with 207 (Texas 205). Recently several junior choirs have taken on a "Brotherhood-of-Song" membership for an over-seas director. This is a worthy project for any choir.



On the next two pages you will find the new "Order Form for Pins and Crosses" and related information. Please **read** and **heed** all points on these pages when sending in your order. At the request of many of you, several things have been added to the form. One has to do with listing items other than pins and crosses, which some directors use as awards (or present to all choristers) at the conclusion of the choir year. Another is the inclusion of a line to indicate renewal of your membership for '65-'66. The point some directors have made is that when the church is making out its check for awards, it would be glad to include next season's dues.

DON'T OVERLOOK

- the lovely new patches – the chains for the crosses
- indicating clearly whether you want gold-plated (formerly called Glo-tone) or gold-filled pins
- correct price when ordering 10 or more pins of various combinations
- putting each pin for processing in a separate envelope, giving clear instructions
- the time necessary for processing pins (we are going to give you better service this year!)
- tax exemption or payment (if you are a first-time orderer, see instructions)
- careful packing of pins to insure their arrival in good condition at Guild Headquarters
- sending payment with your order. If this is not practical, please see that it comes to us as soon as possible. We have to "pay the fiddler", too.



In the current issue of WORSHIP AND ARTS, Helenclaire Lowe had the following paragraph in her "Youth Sings" column:

And let's not forget another unexcelled source of children's choir material – the Choristers Guild. A most unusual and beautiful anthem by Ellen Jane Lorenz is a recent release in their CHILDREN'S CHOIR ANTHEM SERIES. Look at GOD, WHO TOUCHES EARTH WITH BEAUTY (A-30); for unison voices. It has a lovely flute obligato (use violin if you haven't a flute, but make sure the violinist is excellent). This anthem is one which moves freely and easily and will help to develop lyric singing.

A sincere "thank-you" to Helenclaire and all Guild members who, as occasions present themselves, spread the word of our organization, its values, and its services.

F.L.W.

FOR OFFICE USE ONLY

ORDER BLANK FOR PINS AND CROSSES
CHORISTERS GUILD, 440 Northlake Center, Dallas, Texas 75238

Available to Members Only

Guild Member '64-'65 Yes ☐ No ☐

Federal Excise Tax Exemption Yes ☐ No ☐

Please state Guild member's name if different from that below _____


NAME _____ CHURCH _____

MAILING ADDRESS _____
HOME ☐ CHURCH ☐

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 order for new pins totals 10 or more, use the lower price rates.

_____ 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 _____

Gold-plated <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

_____ 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
_____ Total number of pins returned

SILVERTONE CROSSES and/or CHAINS

_____ Crosses @ \$2 (10% discount for 5 or more)
_____ Matching Chains (24") @ \$1 (10% discount for 5 or more)
(Do you want the chains attached to the crosses? Yes ☐ No ☐

TOTAL ADDITIONAL PURCHASES (See reverse side)

MEMBERSHIP DUES for 1965-66 (If you wish to renew now)

Federal Excise Tax (10%) or Tax Exemption Certificate (Explanation on reverse side)

Tennessee Sales Tax (3%) or Tax Exemption Certificate (Tennessee Residents Only) (Ex. on reverse side)

Texas Sales Tax (2%) or Tax Exemption Statement (Texas Residents Only) (Ex. on reverse side)

TOTAL COST OF COMPLETE ORDER (Please enclose payment with order if possible)

FOR OFFICE USE ONLY

Date order received _____ Mailed for processing _____

Date pins received _____ Order mailed _____

ADDITIONAL SUGGESTIONS - OVER

ADDITIONAL SUGGESTIONS

- _____ GUILD PATCHES @ 65¢ each
- _____ CHORISTERS LITTLE HYMNAL
- 1-5 copies - 50¢ each 26-199 copies - 35¢ each
- 6-25 " - 40¢ each 200-or more " - 30¢ each
- _____ S-1, CERTIFICATE OF MEMBERSHIP @ 6¢ each
- (Printed on parchment paper, and signed by the President of the Choristers Guild,
Dr. Nita Akin. Suitable for framing.)

TOTAL COST OF ADDITIONAL PURCHASES

**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).

- Put each pin in a separate *small* envelope. (Weekly offering envelopes are ideal.)
- Write on each envelope: 1. Your name. 2. Instructions for work to be done.
3. Name of child to whom the pin belongs.
- Send by first class mail; it costs no more than insured parcel post, and gets faster service.
- Allow two weeks for processing of the pins in Dallas.
- 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, crosses and chains, 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.*

EXEMPTION CERTIFICATE (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 _____		
This exemption certificate is to be used by a church or church organization for the purchase of pins and/or crosses used for religious purposes.		
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.		
Signature _____		

THE CHORISTERS GUILD

AWARD PIN



The Choristers Guild Award pin is available in two finishes:

(1) Gold-plated and (2) Gold-filled.

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, for Children's
Choirs and Choristers Guild.

SUGGESTED MERIT PLAN

75 credits for 100% attendance at rehearsals
and performances

50 credits for 85% attendance at rehearsals
and performances

25 credits for a complete and neat note-book

25 credits for 100% attendance at church
school

15 credits for 85% attendance at church
school

25 credits for good behavior

(It is suggested that a child be given
a demerit if he needs to be reprimanded.
Ten demerits would disqualify him for
these credits.)

15 credits for bringing a new member

(Granted only if a new member remains
through the season. No more than 15
credits granted in any one year.)

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

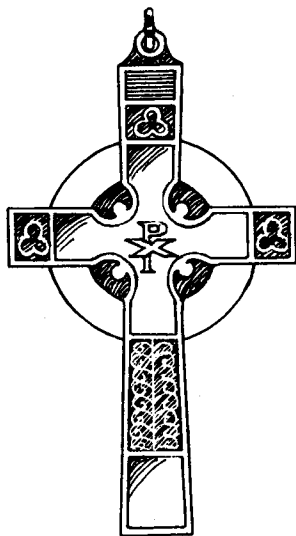
Don't think reminders are unnecessary.

Don't think that favoritism is safe -- or wise.

And, finally, don't think it isn't worth all the trouble.

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.

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 residents, 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.

Matching chains 24" long are now available. They sell for \$1.00 each, postage prepaid by the Guild. A 10% discount can be made for quantities of five or more. These, too, are subject to the 10% Federal tax, unless an exemption certificate is on file in the Guild office. Tennessee and Texas residents, in addition, need to have a State sales tax exemption on file in the Guild office, or pay the State tax.

The chains may be purchased attached to crosses or not. Be sure to indicate on the order form which way you wish them.



THE CHORISTERS GUILD

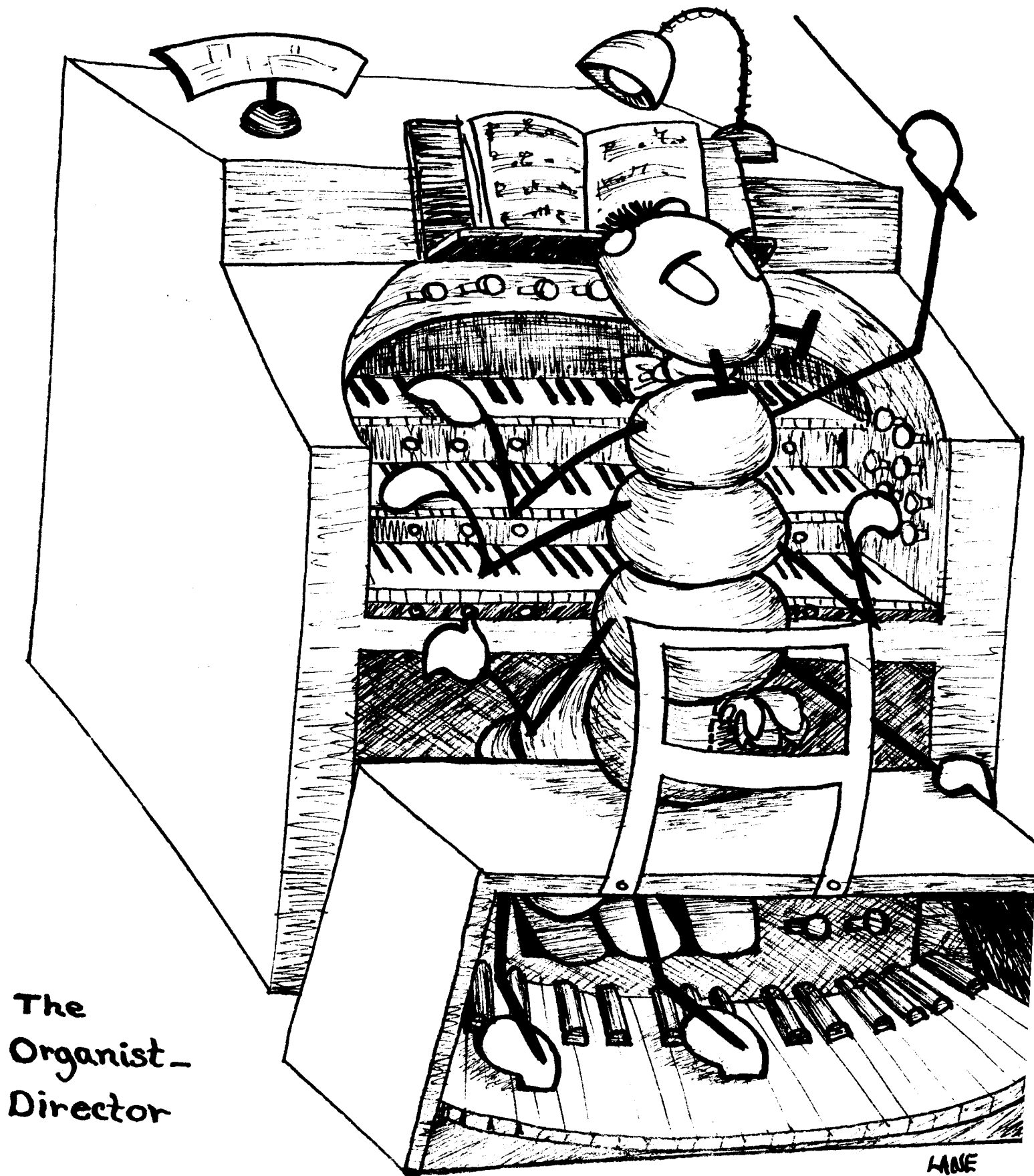
PATCH

A lovely two-color (blue and gold) cloth patch is now available from the Guild office. The patch has the shape of the Guild pin. It is 3" x 3½" in size, with the Old English "C" in the center and "Choristers Guild" around the rim. It sells for sixty-five cents. This is not subject to the Federal tax, but is subject to the Tennessee and Texas Sales tax for the residents of those states. This ensignia can be worn appropriately by all choristers on a sleeve of a robe or on one end of a stole. The patch is not an award in the same sense as the pin or cross. It is a recognition that the children are members of a choir which is affiliated with the Choristers Guild. There are over 200,000 children so affiliated.



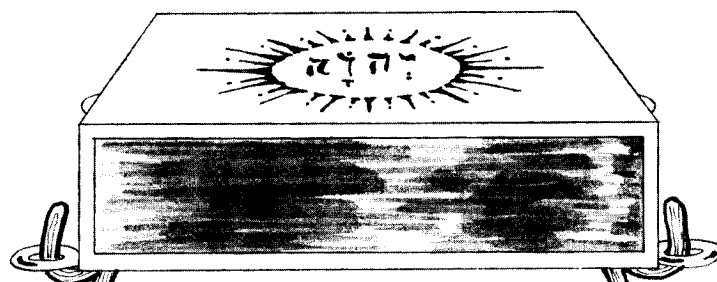
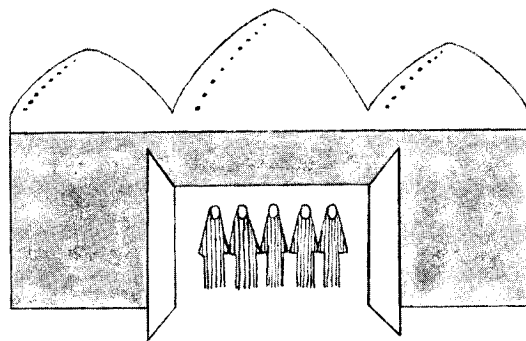
Important notice: Pins, crosses, chains and patches are available to members only.

IRVING



The
Organist-
Director

Will YOU be a church musician when YOU grow up?



PSALM 24

The earth is the Lord's, and the fulness thereof;
the world, and they that dwell therein.

2 For he hath founded it upon the seas, and established it upon the floods.

3 Who shall ascend into the hill of the Lord? or who shall stand in his holy place?

4 He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.

5 He shall receive the blessing from the Lord, and righteousness from the God of his salvation.

6 This is the generation of them that seek him, that seek thy face, O Jacob, Selah.

7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

8 Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.

9 Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in.

10 Who is this King of glory? The Lord of hosts, he is the King of glory. Selah.

mem

IT IS SPRING

Spring means many things to many people
 To the sportsman it means spring training for baseball
 or a new bout with the elusive fish;
 To the housewife it means a careful cleaning after winter's dirt and getting the
 children outside to romp.
 To the gardner it means preparing the soil for new growth, pruning the bushes
 and spraying the fruit trees.



A while ago I received a letter from Laurence C. Jones, Principal of the Piney
 Woods Country Life School in Mississippi. He concluded his letter with this
 wish - that I might continue to find

"... joy in the spraying
 of the human orchard."

That is just what all conscientious children's choir directors try to do. The
 spark of life is in each child by divine gift; the possibility of a noble character,
 or a debased, is there; but the adults who touch and teach this eternal spark can
 mightily help to produce a useful harvest.

What "spray" should we use?

The spray of Christian love,
 - of kindness and understanding,
 - of sincerity of life and example.

These will quicken the dormant human bud and help it develop into a beautiful
 flower and a useful fruit, thus assisting in the fulfillment of life's cycle: helping
 the next generation to more nearly meet God's plan for His people and His world.
 Let us spray with all patience and wisdom that the harvest may be fruitful.

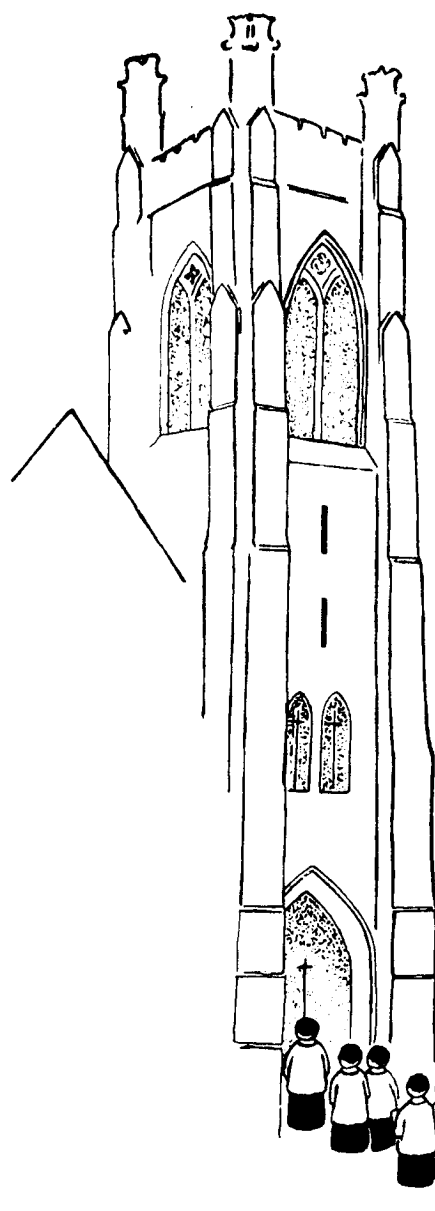


To Christian mankind spring means Easter!
 Again, with joy, we hear the message of the empty tomb:

"Life is stronger than Death", "Good shall overcome Evil",
 "Human character is Eternal."

So with this belief and the help of the Creator of Easter, we continue to "spray
 the human orchard" which God has given us to tend.

F. L. W.



CHORISTERS GUILD LETTERS
 Volume XVI 1964-65 April Number 8

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SHARING

Have you noticed a trend in the last few years to including various arts in the activities of many churches? It seems to have dawned recently upon some of the church fathers that other arts than the tonal arts can have a poignant Christian message. Drama, dance, poetry, films, paintings are all being returned to the church, or used by the church, to convey a religious impression. FINE ARTS FESTIVALS are being held in many churches, large and small, and bringing values both to the operant and to the observant. The most recent one to come to my attention was one held at First Presbyterian Church, Littleton, Colorado the last week in February.

Mrs. Robert D. Anschicks, Minister of Music, had this to say about their FESTIVAL:

"The **Fine Arts Festival** was a new undertaking for our church. I think it shows what a relatively small church with limited resources can do. Our sanctuary and fellowship hall are both small, we have only a miserable old Hammond for an organ, etc., but with careful planning, the Festival was a resounding success.

"I have about fifty extra copies of this program if any Guild member is interested in it. We examined several such brochures from other churches when planning our Festival. I'll be glad to send one to anyone who is interested. This provided a needed February boost for not just the choirs, but the whole church membership."

To receive one of their fine bulletins, address her at 1609 W. Littleton Blvd., Littleton, Colorado.



Mrs. Doris Rishell of Goddard, Kansas had several observations in a recent letter which will interest many readers:

"Please send 15 copies of the illuminated Psalm Series No. 1. We are using this as an award if the children learn the Psalm, then it will be placed in their choir notebook.

"In my church, University Friends Church, Wichita, we have had trouble finding time for all the Junior activities. We have finally 'hit' on a workable time. The Junior Choir meets at 5:00 p.m. on Sunday; at 5:45 we go to our Fellowship Hall to join the entire church group for 'chupper' and devotions, then at 6:30 the Juniors go to their own F.Y.F. group. The F.Y.F. leader works with me on extra activities, so the children are learning the Psalms at this time. We are pleased with our new plan, after much trial and error, and the interest is increasing. At 6:30 I meet with the Primary Choir children. This way we feel we can have a family church night.

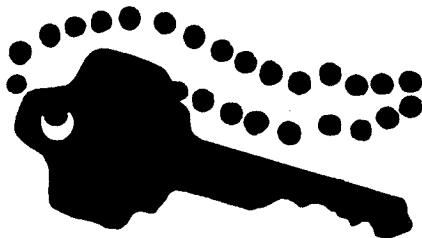
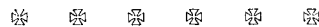
"Our children's choirs try to sing once a month; with this plan we have time for the 'Do Re Mi's' and 'Hymn of the Month' studies."



Do you have an attendance problem? Do the choristers know you mean business; that you keep records? Here is the way one C.G.-er keeps the attendance:

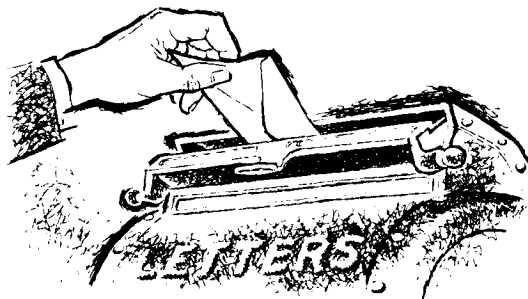
"From the start, we insisted on regular attendance. We have a large board with sections for all the choirs and name tags on them. On coming to either rehearsals or services, the member removes his tag and drops it in a container.

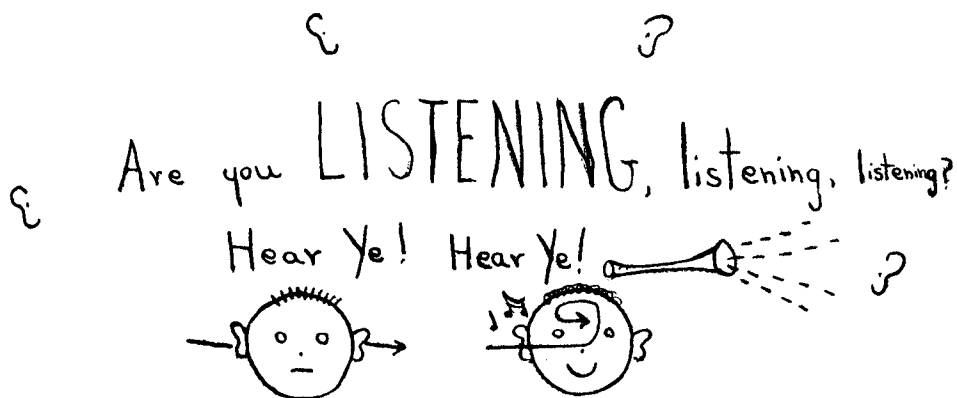
"It is then the job of the choir secretary to give me a list of the absentees and hang the tags back on the board. I enter them in a card file kept on each choir. All absentees must bring a written excuse from their parents, and three consecutive unexplained absences causes the member to be dropped from the choir. Consequently, our attendance has been an unbelievable 97% on both services and rehearsals, and this 3% absenteeism has always been for good reason; the only two I will accept are sickness or being out of town."



What should this
Key remind you of?

Get your Seminar Reservation
in soon!





By many different means of publicity and advertising, our ears are being bombarded with all sorts and qualities of voices, music (?) and sounds of all kinds. Radios blare, T.V.'s glare, all demanding our ears and our eyes, until in self-defense we have developed the ability to "tune-out" at will. Big, lush, amplified sounds come from our stereo sets, electric guitars glamorize (sometimes terrorize!) what once was a mellow chording instrument for simple folk-singing. We are forced to HEAR whether we choose to listen or not.

Unfortunately, all this *hearing* does very little toward the development of *listening*. Hearing can be a totally passive experience of sound waves thumping against our ear-drums. "In one ear and out the other", though not a scientifically correct saying, does give the right impression that not all sounds are *grasped* willfully by the mind.

When we really *listen*, we must be in an *active* mental state. We have to be tuned-in, grasping, attempting to understand, to evaluate, to discriminate, to accept or reject. In a book by the renowned teacher, Maria Montessori, I was much impressed by a statement she made about "making children *be quiet*". Far better, she said, to teach children to *create quietness*, an active experience of the mind, where the whole body becomes a "listening ear" for the sounds of the world around them. The ability to create an inner-quietness and the ability to really listen go hand-in-hand.

Recently someone sent me a recording of a children's choir festival I had conducted. That concert had been a thrilling experience for me, since the children had been well-prepared, they were alert and responsive, their music was memorized, their singing was clear and unforced. I put the record on the turn-table eagerly just to enjoy it in a relaxed manner as a pleasant remembrance. But with the first sounds, the first phrases, the first crescendos, my outer-ear, my inner-ear, my message-carriers from ear to brain were in such a state of active *listening*, that any thoughts of relaxation or casual enjoyment were completely dispelled. Stimulating? Yes — Thought-provoking? Yes — Truth-revealing? Yes — Relaxing? No! Was I as satisfied with what I heard as I was with the actual concert? No.

So it is with real *listening*, especially where your own work is involved. There is always, in the case of children's singing, the process of attempting to communicate the quality of sound you desire to the group to reproduce, then listening honestly, discriminately, to what they are actually producing. Some directors cover up the sound of the children by singing themselves; some rely on a loud accompaniment. *Covering up* does nothing to improve. If this is a tendency of yours, develop the habit of having the children sing *without accompaniment* for most of the rehearsal. Check pitches occasionally, but allow the group to struggle to develop vocal independence. With independence comes a certain confidence; with confidence comes vitality in singing.

Here, again, your listening ear must work for you. Can you tell when your choir children are channeling this vitality into good singing tone, or when they are allowing uncontrolled enthusiasm to create coarseness and sounds that are less than satisfactory? Do you actually listen to their phrasing, to the stress on proper syllables, to their articulation? It is not enough to *instruct*, you must follow up by *listening*.

Another area in which listening is important is your own speaking voice. A teacher's speaking voice must be listened to by his or her pupils. The tone and pitch of the voice, he or she uses can either help or hinder the students in grasping what is said. *Listen* to what you say and how you say it. A good tape-recorder will help both you and your choir.

At your next rehearsal, check your own listening habits. One of the principles of leadership is this:

Don't rationalize — analyze!

Face the music — with keen ears and a discerning mind. It is not necessary to tell children all the things you hear that are not as they should be. Your job is to find ways to communicate what you *do* want. Praise for achievement in the right direction (don't wait for perfection!) does much to encourage continuing growth in both individual and group endeavor.

SUPPLEMENT – PSALM 46

Director's Page

The 46th Psalm should have a particular interest for choristers. This is so in part because of its being the scriptural inspiration for one of the greatest hymns of the Church; in part because of the musical instruments that are referred to in the pre-psalm verse; and in part because of the recurring refrain which the congregation is thought to have sung in responding to the fervent words of the priestly choir.

In 1529, when the Protestant cause was wavering in the balance of public acceptance, Martin Luther turned to this Psalm for help and inspiration. He had found that congregational singing was a power in bringing to the people the doctrines of his reformed theology. He felt the urgent need for a "rallying call" or "battle cry". He believed this could be created through a stirring hymn. In his imaginative mind –

God is our refuge and strength

A very present help in trouble

became

A mighty fortress is our God

A bulwark never failing.

This vigorous hymn came to be the "Battle Cry of the Reformation". Four centuries of use by the reformed faith have given it the keystone position in the hymnody of most denominations.

The pre-psalm verse should not be overlooked when studying the Psalms. At times it forms merely the identification of the Psalm with a person or group; at times it gives instruction as to which ancient Hebraic tune should be used in singing the Psalm; at times it suggests the instrument to be used in accompanying the voices.

The children would be interested in some of the tune names suggested. In a book (THE PSALMS by A. Cohen, referred to in a previous discussion) the author gives his interpretation of some unusual words found in the instructional first verses of various psalms. For instance, in Psalm 9 the word, "Muth-labben" literally means "death of the son". He interprets its meaning as – "most likely a direction to the leader of the orchestra, indicating the name of a song whose melody was to accompany the Psalm". Similarly Psalm 22's "upon Aijelet ha-Shahar" means "the hind of the morning" and doubtless indicated a tune. Three psalms are indicated to be sung to the tune "Lillies". One psalm tune has this picturesque name – "the silent dove of them that are distant". How interesting it would be if we knew the actual melodies? This would be an appropriate time to instruct the children a bit about tune names in our hymnals, why we have them and how they are used.

For the chief musician

for the sons of Korah, a song upon Alamoth

A paragraph from the previously mentioned book will give us the reasoning to consider *Alamoth* as meaning an instrument:

"As a Hebrew word it means 'maidens' and the suggestion that the Psalm was sung by a female choir must be rejected because such did not exist in the Temple. Nor is the alternative acceptable that it signifies soprano voices of boys. The only clue to its definition is I Chronicles 15:20, 21 'with psalteries set to Alamoth — with harps on the Sherminith' which seems to indicate that the former were instruments with a tone of high pitch."

"Sherminith" literally means "eighth" and refers to a type of instrument of a deeper tone, possibly an octave lower than the viol. These were string instruments. We know that no harmony was used so this seems to suggest that the melody was played in octaves. It would be interesting to the children to have two types of string instruments play a modal melody in octaves to give a little of that which is suggested by this passage.

This Psalm is saturated with faith in God which we would do well to emulate. It has been called "the most magnificent song of faith that has ever been sung". It is worthy of a much more detailed study than we can give it here. One point will help the children to understand the antiphonal nature of the Psalm and to sense its liturgical characteristics.

When one reads the Psalm certain thought-content divisions become apparent. Verses 1-3 seem to form a unit, as do verses 4-6 and 8-10. A refrain:

The Lord of Hosts is with us;

the God of Jacob is our refuge

is found as verse 7 and as verse 11.

Might it originally have also been found between verses 3 and 4? Many scholars think so. If we insert it in this place we have the regular strophic form which was characteristic of Hebrew liturgical worship. This refrain probably was sung by the congregation, the priests or choir singing the song itself.

It will interest the children to read the Psalm in this responsive form – even inserting the refrain after the 3rd verse. Help the children to "clasp the hands of faith" with our spiritual ancestors as they learn this song of God's care for His own.

❖ ❖ ❖ ❖ ❖ ❖

If you have not done so previously, during Holy Week would be an appropriate time to call the attention of the choristers to the fact that Jesus twice quoted from the Psalms as He hung on the Cross.

The Fourth Word: My God, My God why hast
Thou forsaken me

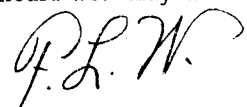
recorded in Mark 15:34 is found in
Psalm 22:1

The Seventh Word: Into Thy hands I
commend my Spirit

recorded in Luke 23:46 is found in
Psalm 31:5

As Jesus drew food and inspiration for His religious faith from the Psalms, so should we. May we and those we instruct, find, as Jesus found, that

God is our Refuge and Strength
A very present help in trouble.



THE CREAM OF THE CROP

Anthem suggestions from your fellow-members for your late-spring services and programs.

CREATE IN ME A CLEAN HEART, O GOD, Paul Bouman, Concordia CH 1143 22¢



It is the genius of music that it expresses the emotional content of a text. So often in choosing music, the question is asked, "What does it teach?" Here, we see music expressing the supplication inherent in the text. I have used the middle two-part section with a choir composed of junior high school age youth singing the lower part. Here is challenging music that can be sung again and again with new insights gained from the well-known text.

FOREVER BLESSED BE THY NAME, Handel, (descant) Summy-Birchard B-2128 20¢

Children need to be acquainted with the great composers and here is one that children in my church sing with great relish. The tempo is marked "largo" but we take it rather faster than this. It is quite a stately piece. The accompaniment is especially well written and seems to complement the vocal part in each of the phrases. We like to examine the music and note the emphases on words like "forever, Lord, Israel".

A CHILD'S THANKSGIVING, Baynon, Oxford University Press #1138 20¢

A spritely rhythm seems to be the outstanding feature of this anthem. It is gay and changes enough to keep it from being trite. Because of the many eighth notes, a string of quarter notes takes on great strength. In teaching the piece, I noted a tendency to strain the voice at the climactic ending, but this can be avoided when the difficulty is known to exist. It is easily and quickly learned and a joy for children to sing. The text is a natural opener for a discussion of other gifts that speak of the goodness of God.

Leland E. Mallet, The Covenant-Central Presby. Church, Williamsport, Pa.

GENTLE GUIDE, (Mother's Day – Unison) Thomas W. Hunt, Gamut Co., Lubbock, Texas CCM 1001 25¢

This piece has a very simple, easy, flowing melody against a very interesting contemporary organ accompaniment. The words speak of things the child understands such as thanking God for Mother's smile, tender care, words of praise or sympathy, etc. It has five sections, two of them different, beginning in minor then major. We have found it to be a rare, appropriate Mother's Day anthem.

Jim Groves, First Christian Church, Fort Smith, Arkansas

A GOD OF YOUTH (Unison) W. Glen Darst, H. W. Gray Co. 25¢

Based on hymn by Bates T. Burt. Free style – excellent for learning to sing long phrases. Variety offered throughout four verses by beautiful use of words, by interchange of girls' and boys' voices and by well written accompaniment. Anthem is very inspirational.

Mrs. Kathy Eames, Reedville Presby. Church, Aloha, Oregon

CHURCH BELLS, arr. Edna R. Currie (S.A.) Summy-Birchard B970 25¢

Here is a joyous Czech folk tune for two parts which can be sung by one or two youth choirs. The accompaniment can easily include chimes or bells. The text is within a child's comprehension.

Norman Z. Fisher, First Presby. Church, Shreveport, La.

DEAREST JESUS, GENTLE, MILD, Reimann-Dickinson (SAA), H. W. Gray #48 20¢

Can be used in 1, 2 or 3 parts – melody repeated, so is not difficult to learn. Did make change in last verse in arrangement of words to notes, designated two quarter notes to first syllable of word "suffer", omitted the word "the" and used that note for second syllable of word "suffer". Makes emphasis on first syllable where it belongs.

THE 100TH PSALM, Mueller, (SA) Flammer #86032 20¢

A favorite with the children. Not too difficult, melody enjoyable, but do not let the middle part become lugubrious. This Psalm was used widely in the church school work, so made an excellent tie-in.

Mrs. Richard W. Barkley, Falls Church, Virginia

FAIREST LORD JESUS, Healey Willan, C. F. Peters Corp. #6233 25¢

This can be sung by a unison choir or has a 2nd Treble part for dividing the choir on the third verse. This anthem will probably be better received by a Junior High Choir, however, do not under-estimate your Juniors (in unison) on this number. It has a good second part if you can divide the choir and it doesn't go too low. I think you will find that the melody will grow on you as you sing it more.

Eugene E. Mogle, First Methodist Church, South Bend, Indiana

ABIDE, O DEAREST JESUS, S. Drummond Wolff, Melody – Melchoir Vulpius, Concordia Publishing House #98 – 1730 22¢

A very appropriate anthem for Primary (without parts) or Junior Choir to be used at the close of a service. The simple little melody is combined with an alto part in the second stanza and a descant in the third stanza, providing interest throughout. A pleasing and uncomplicated "A-men" at the end appears to be an outgrowth of the anthem rather than an unrelated "A-men" one so frequently encounters. The text is suitable to illustrate the biblical story of the Children of Israel leaving Egypt (Exodus 12:1-39;14).

Mrs. W. T. Allen, Bon Air Presby. Church, Midlothian, Va.

FOR ALL THE SAINTS

Director's Page

TEXT: William Walsham How, 1823-1897, was called the "Poor Man's Bishop" for his work in the slum area of East London. His hymns were written during a period spent as rector in the farm village of Whittington where Dick Whittington, Lord Mayor of London, was thought to have been born. In addition to *For All The Saints*, How wrote *We Give Thee But Thine Own, O Word of God Incarnate* and *O Jesus, Thou Art Standing*.

TUNE: R. Vaughan Williams is one of this century's most respected church musicians, serving as Co-Music Editor of *SONGS OF PRAISE* for Oxford University Press and composing a number of hymn tunes and anthems. *Sine Nomine* was composed specifically for the text, *For All The Saints*. Dr. Williams stressed unison congregational singing, the importance of not singing too fast, and the restoration of many folk tunes to our hymnals.

CHURCH YEAR-CURRICULUM CORRELATION: The text was written for *All Saints* Day and is sometimes classified in the *Eternal Life* section of hymnals. For purposes of our Christian Belief Hymn Study series, the emphasis is upon FAITH as expressed in the ACTS of Christians through the centuries.

THEOLOGICAL VIEWPOINTS: There is no English equivalent for the original biblical meaning of *Faith* which involved not only BELIEF but ACTION BASED UPON THE BELIEF. Through the centuries, persons who have expressed their faith by writing, teaching, and leading others toward God's purposes live on as *Saints* of the church: The Disciples, the early Church Fathers, the Renaissance leaders, Contemporary Christians. All persons who commit themselves to the Christian life of faith experience a continual process of growing more Christ-like – learning, testing, choosing, becoming more "sanctified" in thought and in action.

TEACHING SUGGESTIONS: *For All The Saints* presents an excellent means of studying the great *Saints* of the church – their struggles, their contributions, their written words. The significance of each chorister's life in terms of ACTING upon their Christian beliefs should be stressed.

The children will need some help in fitting the words to the tune in verses 2 and 6. A review of rests and tied notes in association with a study of syncopation might be interesting. Give the children a simple 12 measure tune to attempt their own syncopated versions by inserting rests, tied notes, and altering note value.

A study of contemporary composers might include – in addition to Williams – Martin Shaw, Everett Titcomb, Richard Purvis, Austin Lovelace, and Jan Binder. Help the children compare these tunes with the stereotyped 19th century tunes in use today. Encourage children to experiment with their own tunes.

DESCANT: This may be a good time to acquaint the children with the DESCANT. Its use makes an interesting way to obtain variety. Its study will sharpen their listening and aid vocal independence.

The descant has a long and interesting musical history. It sprang from that period, about the year A.D. 1000, when music was freeing itself from the bonds of unison singing and experiments in two-part music were being made. The counterpart to the main melody of any piece was called the "descant". Since then the descant has come a long way.

Intrinsically the descant is more than a mere obbligato. If it is worthy of the name, it will enhance and beautify the original tune by contrast and by reinforcement of the important harmonies of the hymn. No two descants are quite alike. Some are sustained and slow-moving, others are independent melodic lines that reinforce the hymn tune by their very strength and virility, such as this one.

These melodies are best used as contrast portions in the hymn-singing. They lose their effectiveness if sung to every stanza. It is therefore recommended that they be sung to alternate stanzas or just to the final stanza. The higher voices, or a select group of the older children, might sing the descant. The descant could be played by a solo instrument.

FOR ALL THE SAINTS

Words by:
William W. How
1823-1897

Sine Nomine
10.10.10.4.

Tune by:
R. Vaughan Williams
1872-1958

What would YOU say if someone asked you to describe what *Christian Faith* means?

When I was younger, *Faith* meant mostly the *Beliefs I had about God, Jesus, the Bible and The Christian Life* – but now I know that *Faith* means not only BELIEF but ACTION, too. In other words, no matter how many creeds I recite or how many scriptural beliefs I memorize, unless I ACT upon those creeds and beliefs by the way I live – then I lack real Christian *FAITH*!

SAINTS are persons who have acted upon their Christian beliefs – and through their actions, they grew and changed and became more and more like Christ. Pick out one of these SAINTS to tell about:



Augustine (354-430)

Savonarola (1452-1498)

Bernard of Clairvaux (1090?-1153)

Teresa of Avila (1515-1582)

Francis of Assisi (1181?-1226)

Martin Luther (1483-1546)

Thomas Aquinas (1225-1274)

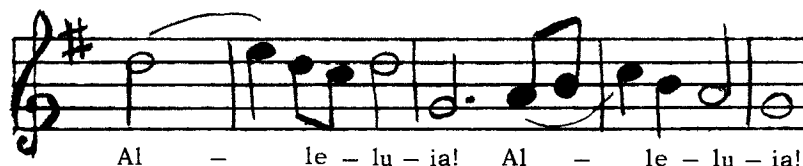
John Wesley (1703-1791)

Thomas a Kempis (1380?-1471)

Albert Schweitzer (1875-)

The really exciting part of the Christian Faith is that you and I – by putting God FIRST in all we say and do – may become like *Saints* and share in their fellowship divine. Just as the saints through history used their lives in different ways for God's service, so the responsibilities that you and I fulfill will be different: Some of us will be teachers; some – writers; some – preachers; some – business men and women; some – scientists and engineers; some – soldiers or space pilots; and some – mothers who raise children to love and serve God!

Ralph Vaughan Williams is one of the 20th century's best known church musicians. Has your choir sung THE OLD HUNDREDTH tune he arranged for the Coronation of Queen Elizabeth? Dr. Williams wrote most of his tunes to be sung in UNISON with the HARMONY coming from the accompaniment. Listen to the rhythm of *Sine Nomine* and notice the REST and TIED NOTES. See if you can count the tricky rhythm of the Alleluia:



See if you can find this text set to the *Sarum* tune. Which do you think best fits the spirit of the words?

One thing for sure...the life of the Saints was never DULL...and a life of FAITH for you and me will be an exciting adventure too!

Your friend,

Charley the Choirboy
(Mrs. Christine Kallstrom)

FOR ALL THE SAINTS WHO FROM THEIR LABORS REST

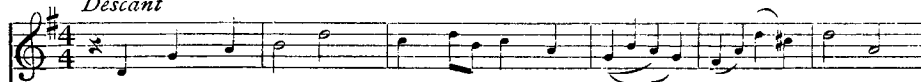
Sine Nomine 10.10.10.4.

William Walsham How

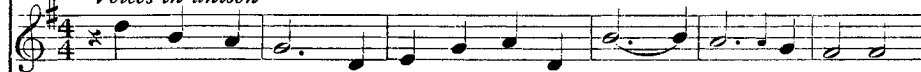
R. Vaughan Williams

Descant by W. Lawrence Curry

Descant



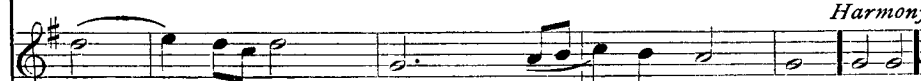
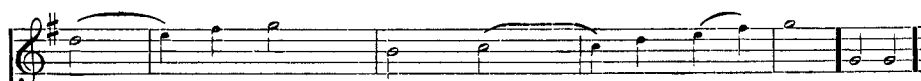
Voices in unison



1. For all the saints who from their la - bors rest, Who Thee by faith be -
2. Thou wast their Rock, their For-tress, and their Might; Thou, Lord, their Cap-tain
3. O may Thy sol - diers, faith-ful, true, and bold, Fight as the saints who
4. O blest com-mun - ion, fel - low-ship di - vine! We fee-bly strug-gle,
5. And when the strife is fierce, the war-fare long, Steals on the ear the
6. From earth's wide bounds, from o-cean's far-thest coast, Through gates of pearl streams



fore the world con-fessed, Thy Name, O Je - sus, be for - ev - er blest.
in the well-fought fight; Thou, in the dark - ness drear, their one true Light.
no - bly fought of old, And win with them the vic-tor's crown of gold.
they in glo - ry shine; Yet all are one in Thee, for all are Thine.
dis - tant tri - umph song, And hearts are brave a - gain, and arms are strong.
in the count-less host, Sing-ing to Fa - ther, Son, and Ho - ly Ghost,



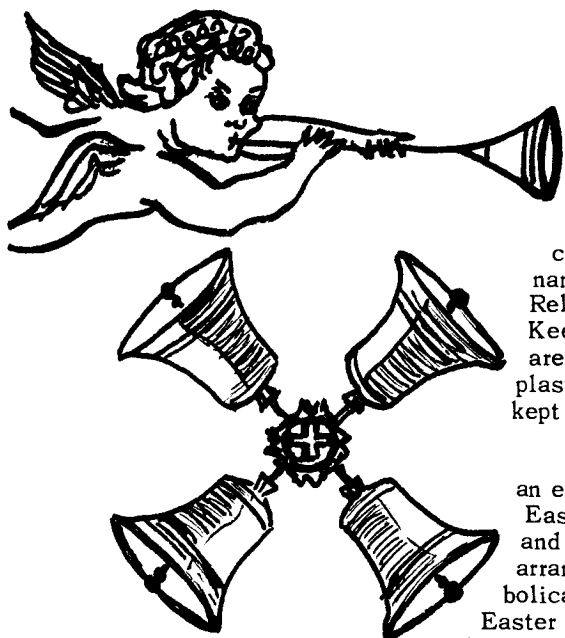
Al - - le - lu - - ia! Al - - le - lu - - ia! A-MEN.



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TINTINNABULATIONS



Dear Spring-Ringers:

Well, bless you, come right in. Excuse my hands. Come on back to the kitchen. That heavenly smell? There's a batch of Hot Cross Buns rising in the oven. You may have a sample in a minute. This is my extra-favorite recipe, embellished with chopped citron, cherry, orange and lemon peel, and laced with cinnamon, sugar and butter — a bit of vanilla in the icing. Coffee? Relax, and tell us what you are singing and ringing for Easter . . . Keep talking while we finish dyeing these Easter Eggs. No, they are mostly for the Junior Choir Easter Egg Hunt. We use either plastic and paper eggs or blown and decorated eggs collected and kept for some years — for the Easter Egg Tree.

Two exquisitely-decorated eggs were the precious gift of an elderly Russian lady who remembered the beautiful and devout Easter customs celebrated in "old" Russia before the Revolution and the growth of Communism: — the "tomb" of flowers lovingly arranged in the Sanctuary on Good Friday; the exchange of symbolically decorated Eggs among friends; the mystical, all-night Easter Vigil in crowded, incense-heavy Churches; the glorious singing of the Choirs — children, too; the cacophony of the Great Bells — particularly in Moscow — ringing for hours on Easter Morn. Never was there such exultation, such a high, happy Holy Day. ALLILUYA! CHRISTOS VOSKRESE! Rimsky-Korsakov and Rachmaninoff attempted to capture forever something of the Joy and Exuberance and Reverberation of the Resurrection Morn in the "Russian Easter Overture" and in clangorous keyboard chords.

What has happened to Russia's famous bells of yesteryear? Moscow alone is said to have possessed 1700 bells at one time. It is difficult to secure information as to which are no longer in existence, and which hang with silent tongues. The few that are now heard are rung on patriotic occasions and not to call people to worship. Since 1733 a distinguished Moscow landmark has been "Czar Kolokol — the Emperor of Bells", the largest bell in the world, which rests on the ground near the Kremlin. This mammoth bell was never hung and never rung. Whether, if hung, the result would have been monstrous or whether its Voice would have added notable volume, depth and resonance to the great Easter Bell Chorus will never be known. It is a matter for interesting speculation.

The known history of Czar Kolokol is passing strange. According to an account in "Magazine of Popular Science" in 1839, the colossus was cast in 1733 during the reign of Empress Ann. It weighs over 200 tons, is about 20 feet high and measures 22½ feet in diameter. For some unaccountable reason the bell was left for 103 years in the 30 foot pit in which it was cast (because it was broken?). In 1836 Emperor Nicholas ordered it to be taken out and placed on a stone pedestal where it remains today, a mere curiosity and tourist attraction. A large broken piece, measuring about seven by three feet, and two feet thick, rests at one side. The account of 1839 reports that a scaffold was built above the pit. At 5:30 one July morning a large crowd gathered and prayers were offered — for the bell was holy. Then 600 soldiers, working with horses, ropes and capstans, and pulling simultaneously, were able to raise the giant bell in 42 minutes. A temporary platform was built underneath in 8 hours and the bell lowered upon it. On the following day, by means of an inclining plane, Kolokol was drawn up to the pedestal, its permanent resting place. For some years the bell was used as a sort of chapel where holy relics were on display.

BOOK NOTES: April 25—May 1 is National Library Week. If your Church or Choir Library does not have a good book or two about Bells, why not arrange to purchase them? A worthwhile Choir Project is to gradually fill a "Music Shelf" or section of the Church Library with useful, readable books on subjects pertaining to music. When a suitable room or hall corner, or one shelf or case, is labeled "Library" and provided with several comfortable chairs and decent lighting — it will be used. Choir Members, young and old, waiting for the rehearsal hour or a lift home may often be found "nose in book". It is surprising how many departments of a Church find that stories about Hymns, the lives of Great Composers, a Dictionary of Music Terms, and almost anything about Bells — usable and interesting. National Library Week Sunday is an appropriate time for a book presentation.

BELL NOTES FROM ENGLAND: "Mr. F#" writes that he had the privilege of ringing "Great Tom" of Oxford when the Churchill funeral train passed through that historic city, and later joined the team that rang the muffled peal following the committal at Bladon Parish Church . . . 3500 persons are reported as having rung peals (5,040 or more changes) during 1964 in England. Britain is enjoying a bell boom. . . . A comic-tragic story of 8 young Handbell Ringers who went caroling around their home village pulling bells, 2 card tables and music in a little wagon: All was well until, after much ringing, many compliments, and a lot of refreshments, the group became boisterous and failed to notice a complaining wagon-wheel. Suddenly, the wheel fell off and the wagon overturned its contents into the ditch. 8 sadder but wiser Ringers returned to the Church House for a mud-scraping, drying-out session. The Handbells were unharmed.

JINGLING ALONG: April brings to mind the bells of April Fool, the traditional jester with bells attached to his clothes of motley, his peaked cap, and his staff. His humors and whims are as mercurial as April's weather; his bells jingle with joy one moment and cry with dolor the next. Up, thou weeping April Fool!
A SpringaDingaRing Song!

"It is Spring! It is Spring!
On the lea, on the ling!

Hey Nanny, Nanny,
Come, Jeannie, come, Johnnie.



The year's adolescent,
The air's effervescent;

It's April, it's Spring,
Let us Sing! shall we Ring?

From Dallas, Wash, to Bing —
Sing April! Sing! Ring!

(with a daffydilly to Ogden Nash)

BELL-POURRI: Choir Directors interested in having their singers/ringers appear in concert at the New York World's Fair, April-October, 1965, are invited to write Michael Foley, Dir. of Special Events. U.S. Commission, N. Y. World's Fair, Flushing, N.Y. 11380; or, Frederic B. Vogel, Dir. of Special Events, N. Y. State Commission on World's Fair, 1270 Ave. of Americas, Room 304, N.Y.C.; or, the Commission from your State. Bell Choirs attending the AGEHR National Convention in Washington, June 23-25, might like to include a visit to New York following the conclave. Bell Directors should know that equipment must be transported from the gates by electric dolly; no automobiles are permitted on the grounds during the day. . . . The Ringers of the Moody Bible Institute will make a Spring Tour east in April. For information about engagements, write Robert Carbaugh. . . . Mr. Keath Summerhayes, 1209 S. Main, Paris, Kentucky, has 34 Handbells for sale. About half are new Whitechapel bells, the rest are older bells of other English founders — seemingly in fair shape, but a few clangers there. . . . BELOISE says if you are over-oiling clappers and getting the felts and bell innards gummy, try this way: — insert a toothpick into spot to be oiled, then drop the oil on the tip of the the toothpick, and the oil will run neatly down into the desired spot. Some smarty-pie sent this in. Works every time!

Are you familiar with John Greenleaf Whittier's beautiful "Laus Deo"??

RING, O BELLS!

Every stroke exulting tells
Of the burial hour of crime.
Loud and long, that all may hear,
Ring for every listening ear
Of Eternity and Time.

LET US KNEEL:

God's own voice is in that peal,
And this spot is holy ground.
Lord, forgive us! What are we,
That our eyes this glory see,
That our ears have heard the sound!

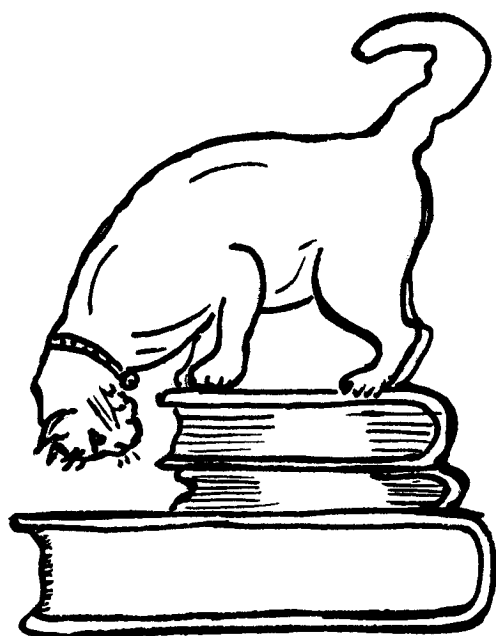
RING AND SWING,

Bells of Joy! On Morning's wing
Send the song of praise abroad!
With a sound of broken chains
Tell the nations that He reigns,
Who alone is Lord and God!

A Blessed Easter to All!

says

Nancy



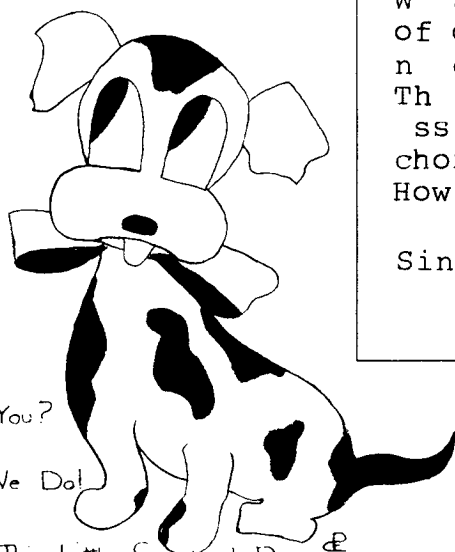
DECIBEL MARMALADE is curious about Bells and reads everything she can lay her paws on relating to Bells of many kinds. She also sniffs out and scratches up pictures, articles, and poems for her Bell Scrapbook.

POST CARDS
FOR YOUR
USE

#2



#3



Miss You?

That We Do!

Says This Little Spotted Puppy

And _____ Too.

Dear Choir Member:

This typewriter is an excellent machine, but it has one defect--one of the letters is missing and handicaps us in our work.

We are anxious to use this machine but the absence of one letter proves embarrassing because when you need it, it isn't there!

The choir is just like the typewriter--very noisy is essential and when one member is absent, the whole choir doesn't sound right.

How would that missing letter! How would you!

Sincerely yours,

#4

We now have these four post cards in quantities for you. See
MATERIALS AVAILABLE.

#1 is a promotion card for your whole choir system.

#2 is blank except for the three familiar choristers -- intended for your message.

#3 The Spotted Puppy card tells the Primary that he was missed.

#4 with its missing "e" is sure to be read.

(NOTE: The numbers are not printed on the cards.)

MUSINGS, MEDITATIONS AND MUMBLINGS

The first reservation for the Guild Seminar at Augustana College, June 14-18 came in March 9 from Mrs. Oliver L. Brandis of Gibsonia, Pa. Mrs. Brandis is a brand new member who sent her membership check and reservation check together. See you, Mrs. Brandis, and many others, we hope, in about 10 weeks.

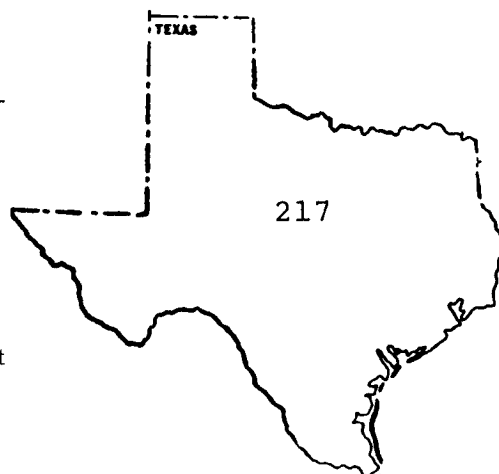
✻ ✻ ✻ ✻ ✻ ✻

A word to our 27 Canadian members. When sending a check (or cheque) to the Guild, please indicate "payable in U.S. currency". This greatly helps the bookkeeper (me) and our banker (he).

✻ ✻ ✻ ✻ ✻ ✻



Last month I reported a friendly, unsuspecting race between California and Texas for the place of #1 Guild state. Last month California was ahead 207 to 205. This month it is reversed with Texas 217 to California 209.



Total current membership stands at
2629

✻ ✻ ✻ ✻ ✻ ✻

A recent letter from Nancy Tufts had this paragraph:

"Right nice idea I saw somewhere: A little inspirational magazine asks everyone to renew his subscription on his birthday. Wonder if it would help C.G. if members were asked to **give a membership** to a friend on their birthday."

Would it help! Just think what it would do for the Guild, for the new member and for the donor. I wonder how many will take up the gauntlet Nancy tosses at us.

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The Oak Park - River Forest (Ill.) Council of Churches recently ordered 275 Choristers Little Hymnals for a Junior Choir Festival they will have in May. Nearly 9000 of these Hymnals have been sold since the revised edition came out less than a year ago. "Such popularity must be deserved."

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Are you moving this spring? Please send us your new address before LETTERS time - the last week of the month.

✻ ✻ ✻ ✻ ✻ ✻

Will someone who has used the Window Attendance Chart (S-7) this season write me about how it worked out? Thanks.

✻ ✻ ✻ ✻ ✻ ✻

This is combined-choirs-program time. Send in bulletins, please, so that we will have them on file when others want program ideas.

The Dallas Chapter had four simultaneous programs on February 28. Nineteen choirs, with 1000 children sang. Denver, Milwaukee, Channel (Cal.), Saginaw (Mich.) Chapters and many other Chapters and communities have programs at this time of year. Later I will try to give you a report on some of these.

✻ ✻ ✻ ✻ ✻ ✻

I recently spent a day at Rock Island, Illinois with the people at Augustana College and the local committee for the Seminar. The College is making all their fine resources available to us. The local committee is planning for entertainment, a children's choir program, demonstration choirs, and on and on - so many details that make for a smooth, helpful seminar. All that the rest of us have to do is make our plans to attend

CHORISTERS GUILD SEMINAR

JUNE 14-18

and let the faculty open new

doors to an enriched life of service.

A copy of the Seminar brochure, giving all details, was with the March LETTERS. If you would like another one for yourself, just ask for it. If you could me a list of children's choir directors in your area, we will be glad to send them brochures from this office.

F. L. H.

MATERIALS AVAILABLE AT CHORISTERS GUILD HEADQUARTERS

440 Northlake Center, Dallas, Texas 75238

This listing (April 1965) 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 for children's voices

A-3	Children of the Heavenly Father	Swedish Melody, arr. Legler	10¢
A-4	{ Timothy's Christmas Song Carol for Three Kings	Gay Gay	15¢
A-5	All Things Bright and Beautiful	Burke	15¢
A-6	A Spring Carol	Combs	30¢
A-7	Ballad of the Dogwood Tree	Davis	15¢
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 Whittlesey	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 Westra	15¢
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¢
A-28	God's Requirements (Old Testament)	Adler	20¢
A-29	{ Shepherds Rejoice The Light of God (A Choral Benediction)	Spinney Spinney	15¢
A-30	God Who Touchest Earth With Beauty (optional violin or flute part)	Lorenz	20¢
A-31	God Is Always Near (Indonesian Folk Song)	Kemp	15¢
A-32	It Is a Good Thing to Give Thanks	McLaughlin	20¢

REGARDING PRICES

There is a \$1.00 minimum on all orders.

The Guild pays the postage if your check accompanies the order.

Postage will be added on all orders of less than \$5.00 which require billing.

A 10% discount is allowed on 50 or more copies of one anthem or in combinations.

THE "H" SERIES (HYMN STUDIES)

5¢ each page

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

- (*) H-1 All Creatures of Our God and King
Lasst Uns Erfreuen
- (*) H-2 All Things Bright and Beautiful *Greystone*
- H-3 Come Ye Thankful People, Come
- (*) H-4 Doxology *Old Hundredth*
- (*) H-5 Faith of Our Fathers *St. Catherine*
- (*) H-6 For the Beauty of the Earth *Dix*
- H-7 Hosanna, Loud Hosanna
- (*) H-8 In Christ There is No East or West
St. Peter
- (*) H-9 Joyful, Joyful We Adore Thee
Hymn to Joy
- H-10 Psalm 150 (to be used with H-9)
- (*) H-11 Now the Day Is Over *Merrial*
- (*) H-12 O Come, O Come, Emmanuel
Veni Emmanuel
- (*) H-13 O Lord of Heaven and Earth *Oldbridge*
- (*) H-14 Rise Up, O Men of God *Festal Song*
- (*) H-15 The God of Abraham Praise *Leoni*
- (*) H-16 Ye Servants of God *Hanover*
- (*) H-17 Take My Life *Gott Sei Dank Durch*
Alle Welt
- (*) H-18 O God Our Help in Ages Past
St. Anne
- (*) H-19 Let Us With Gladsome Mind
Gott Sei Dank Durch Alle Welt
- (*) H-20 Gracious Spirit, Dwell in Me
Redhead No. 76
- (*) H-21 May the Grace of Christ Our Savior
Sardis
- H-22 As With Gladness Men of Old
- H-23 When Thy Heart with Joy O'erflowing
- H-24 God Be in My Head
- H-25 O Sacred Head Now Wounded
- H-26 Praise the Lord, Ye Heavens Adore Him
- H-27 God Who Touched Earth With Beauty
- (*) H-28 Praise to the Lord
Lobe Den Herren
- (*) H-29 Infant Holy, Infant Lowly
Polish Carol
- (*) H-30 O Brother Man *Intercessor*
- (*) H-31 We Thy People Praise Thee
St. Anthony's Choral
- (*) H-32 Long Ago and Far Away
Resonet In Laudibus
- H-33 Thou Didst Leave Thy Throne
- (*) H-34 Holy, Holy, Holy *Nicaea*
- (*) H-35 Into the Woods My Master Went *Lanier*
- (*) H-36 We Would See Jesus *Cushman*
- (*) H-37 Immortal, Invisible *Joanna*
- (*) H-38 If Thou But Suffer God to Guide Thee
Bremen (Neumark)

- | | | |
|---|---|---|
| My Hymnal and my Bible, using both
Old and New Testament | { | <ul style="list-style-type: none"> (*) H-39 Shepherd of Tender Youth
<i>Kirby Bedon</i> (*) H-40 Our Father Who Art in Heaven
<i>Gregorian Chant</i> (*) H-41 Good Christian Men Rejoice
<i>In Dulci Jubilo</i> (*) H-42 Now Thank We All Our God
<i>Nun Danket</i> (*) H-43 Jesus Shall Reign <i>Duke Street</i> (*) H-44 Be Thou My Vision <i>Slane</i> (*) H-45 Life Is Good, For God Contrives It
<i>Trefaenan</i> (*) H-46 Sing Them Over Again <i>Words of Life</i> (*) H-47 Just As I Am, Thine Own To Be
<i>Just As I Am</i> (*) H-48 Our Church Proclaims God's Love
and Care <i>Truro</i> |
| My Hymnal and my Bible, using
both Old and New Testament | { | <ul style="list-style-type: none"> (*) H-49 The Voice of God Is Calling
<i>Meirionydd</i> (*) H-50 Once to Every Man and Nation
<i>Tony-y-Botel</i> (*) H-51 Sing Praise to God <i>Mit Frueden</i>
<i>Zart</i> (*) H-52 Lo How a Rose E'er Blooming
<i>Praetorius</i> (*) H-53 Love Divine, All Loves Excelling
<i>Love Divine</i> (*) H-54 He Who Would Valiant Be
<i>St. Dunstan's</i> (*) H-55 O Spirit of the Living God
<i>St. Leonard</i> (*) H-56 Onward Christian Soldiers
<i>St. Gertrude</i> |
| Basic Christian Beliefs in Hymns | { | <ul style="list-style-type: none"> (*) H-57 A Mighty Fortress <i>Ein' Feste Burg</i> (*) H-58 Come Thou Long Expected Jesus
<i>Hyfrydol</i> (*) H-59 Come Thou Almighty King
<i>Italian Hymn</i> (*) H-60 How Firm A Foundation <i>Foundation</i> (*) H-61 O Morning Star - How Bright Appears
<i>Frankfort</i> (*) H-62 Christ the Lord is Risen <i>Easter Hymn</i> (*) H-63 Built on the Rock <i>Kirken</i> (*) H-64 For All the Saints <i>Sine Nomine</i> (*) H-65 Hope of the World <i>Vicar (Publishing</i>
<i>in May)</i> (*) H-66 The King of Love <i>Dominus Regit Me</i>
<i>(Publishing in June)</i> |

REGARDING PRICES

There is a \$1.00 minimum on all orders.

The Guild pays the postage if your check accompanies the order.

Postage will be added on all orders of less than \$5.00 which require billing.

A 10% discount is allowed on 300 or more copies of Hymn Studies (or in combination with "DO", "C", "M", "S" and "PS" Series.

DIRECTORS' BOOKS AND HYMNALS

THE CHILDREN'S CHOIR I by Ruth K. Jacobs (A book of complete organizational plans, tried and tested, compiled from the Choristers Guild LETTERS from their beginning in 1949 to 1957).....	\$4.95
THE CHILDREN'S CHOIR II by Nancy Poore Tufts (Compilation of the best material from the Choristers Guild LETTERS of 1957 to 1963. This book will be available in mid-summer, '65.).....	?
THE SUCCESSFUL CHILDREN'S CHOIR by Ruth K. Jacobs (A book of techniques 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. A set of the "DO" series pages is included with the Teacher's Manual) (See below).....	1.00
CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs, revised 1964 by A. Leslie Jacobs (Complete, accompaniments and words):	
1-5 copies - 50¢ each	26-199 copies - 35¢ each
6-25 copies - 40¢ each	200 or more copies - 30¢ each

THE "DO" SERIES

(Choir Work-Book Pages)

5¢ each page

Intended to be used by the children in connection with the ABC's of the DO RE MI's (A set of the "DO" series pages is included with the Teacher's Manual.) (See above)

Chart I	Review Sheet 4	Notes and Rests
Chart II	Review Sheet 5	Letter Names Review
Chart III	Review Sheet 6	Keyboard Chart
Review Sheet 1	Review Sheet 7	My Heart Ever Faithful
Review Sheet 2	Review Sheet 8	Work Page
Review Sheet 3		

THE "C" SERIES

(Cartoons for bulletin boards or choir work-books)

5¢ each page

IRVING (20 in series)

(To be continued)

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
17. Paying attention is the best way
18. A singer with a stiff neck - -
19. Irving sings to express his joy
20. Organist-Director

WHICH IS THE WAY? (8 in series)

1.to start the year?
2.to learn our songs?
3.to act in church?
4.to be on time?
5.to help the choir?
6. Finding a good excuse?
7. My attendance chart?
8. Making the director mad?

MEM (4 in series)

(To be continued)

1. Who put the hearse in rehearsal?
2. Who's the pest in the vestment?
3. Be the emBODYment of music.
4. Choir-attitudes

REGARDING PRICES

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A 10% discount is allowed on 300 or more copies of the "DO" and "C" series (or in combination with "S", "M", "H" or "PS" series.)

THE "M" SERIES

(Miscellaneous choir work-book pages)

5¢ each page

- | | | | |
|-----|--|------|---|
| M-1 | Seven Children's Prayers | M-9 | The Ten Commandments (Children's version)
by Dr. Elton Trueblood |
| M-2 | My Vestment (poem) | M-10 | Birthplace of Familiar Carols
"O Little Town of Bethlehem" |
| M-3 | Psalms 100 | | "It Came upon the Midnight Clear" |
| M-4 | Christmas Alphabet | | "What Child is This?" |
| M-5 | Head of Christ (cutout shadow picture) | M-11 | Birthplace of Familiar Carols
"Angels we have heard" |
| M-6 | Choir Boys on Stairs (scale study) | | "Silent Night" |
| M-7 | Kitty-Doggie (high-low musical game) | | |
| M-8 | Choristers Prayers (in art drawing) | | |

THE "S" SERIES

(Special Pages)

6¢ each page

- S-1 CERTIFICATE OF MEMBERSHIP (Printed on parchment paper and signed by the President of the Choristers Guild, Dr. Nita Akin. Suitable for framing.)
- S-2 CHORISTERS PLEDGE AND PRAYER (Printed on parchment paper. Suitable for choir work-book or framing.)
- S-3 ONE SOLITARY LIFE (Printed on parchment paper with beautiful art lettering. Suitable for choir work-book or framing.)
- S-4 I AM MUSIC (Impressive statement on the value of music, printed on heavy buff papers. Intended for work-books.)
- S-5 THE OLD WOMAN WHO LIVED IN THE SHOE (A publicity folder especially for Primaries.)
- S-7 WINDOW ATTENDANCE CHART (Printed on heavy paper for coloring by the child.)

THE "PS" SERIES

Interpretation of various Psalms with the words (King James' Translation). Colorful art pages by Mary Elizabeth Montgomery. May be used in choir work-books for general interest or as a memorizing project. Ideal for a summer camp study unit or Daily-Vacation-Bible-School activity.

5¢ each page

- | | |
|-----------|------------|
| Psalms 1 | Psalms 46 |
| Psalms 8 | Psalms 96 |
| Psalms 24 | Psalms 121 |

"POSTCARD" SERIES

100 for \$1.00

(Order by hundreds, please)

- THE SPOTTED PUPPY (A "missed you" card especially for Primaries)
- THREE CHORISTERS (There is no writing on this - intended for your message)
- THERE IS A PLACE FOR YOU (Promotion card for all ages)
- MISSING "E" (A "missed you" message written on a typewriter which has no "e")

REGARDING PRICES

There is a \$1.00 minimum on all orders.

The Guild pays the postage if your check accompanies the order.

Postage will be added on all orders of less than \$5.00 which require billing.


A 10% discount is allowed on 300 or more copies of the "M", "S", or Psalm Series (or in combination with "DO", "C" and "H" series.)

REGARDING TAXES

- Tennesseans - Because the Guild is a Tennessee-Chartered Corporation, the 3% Sales Tax must be collected on the sale of all materials to residents of Tennessee OR your church's Tennessee Exemption number must be on file in the Guild office.
- Texans - 2% Sales Tax due on materials purchased by residents of Texas, or send the Guild a statement from your church that the materials purchased are for church use only. This statement will be kept on file for future orders.

Order all music and materials from:

CHORISTERS GUILD, 440 Northlake Center, Dallas, Texas 75238



God is our refuge and strength, a very present help in trouble.

2 Therefore will not we fear, though the earth be removed, and though the mountains be carried into the midst of the sea;

3 Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof. Selah.

4 There is a river, the streams whereof shall make glad the city of God, the holy place of the tabernacles of the most High.

5 God is in the midst of her; she shall not be moved: God shall help her, and that right early.

6 The heathen raged, the kingdoms were moved: he uttered his voice, the earth melted.

7 The Lord of hosts is with us; the God of Jacob is our refuge. Selah.

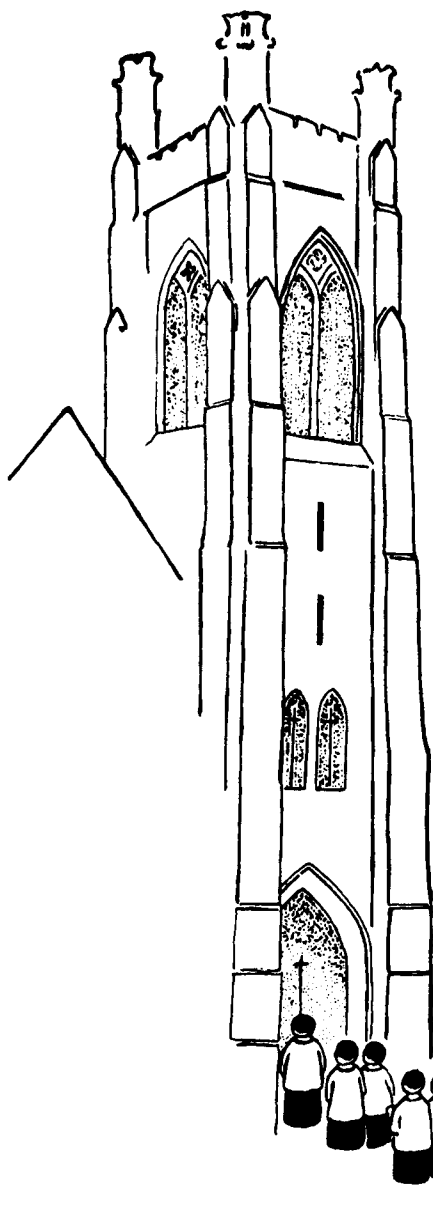
8 Come, behold the works of the Lord, what desolations he hath made in the earth.

9 He maketh wars to cease unto the end of the earth; he breaketh the bow, and cutteth the spear in sunder; he burneth the chariot in the fire.

10 Be still, and know that I am God: I will be exalted among the heathen, I will be exalted in the earth.

11 The Lord of hosts is with us; the God of Jacob is our refuge. Selah.

PSALM 46



Contributed by a member —

NOAH'S SONG

Together we float in one small ark.
 Together we float — or sink.
 Some of us talk, some chirp, some bark;
 But all of us eat and drink.
 Whether we crawl or hop or soar
 When the cold wind blows, we shrink.
 Since we share one ark till it comes to shore
 We share one Love, don't you think?

— Charlotte Baker Montgomery

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CHORISTERS GUILD LETTERS

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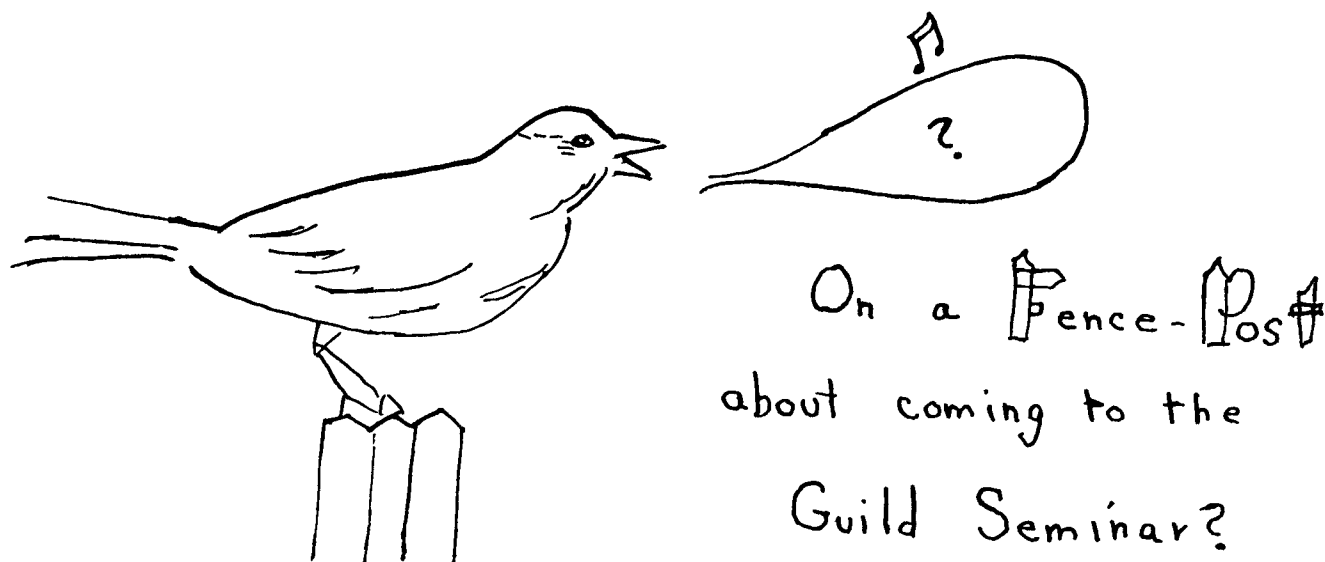
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CHORISTERS GUILD



Dear Guilders:

Let me give you a gentle nudge in our direction! I am so convinced that you will be a better Children's Choir Director and that your next year's work will reflect the glow of all you will absorb, that I am urging you with gentle persuasion to join us at Augustana College. One of the unique qualities of the Seminar is the feeling of what the Dutch call "gesellig" – a "family" kind of closeness and enjoyment of each other. The sharing of ideas, and the friendships which grow among people who are "wrapped up" in the same work, and extra-curricular benefits which you will receive.

Besides that, we want to meet you!

Last month was a busy one for me. There were festivals and workshops in Evanston, Ill.; Midland, Texas; Omaha, Nebraska; and Albuquerque, N. M. which involved some 60 churches and 1800 boys and girls. It was thrilling to see and to hear what is being accomplished by consecrated men and women who are vitally interested in the spiritual growth of children through this medium of music in the church. I wish we had space enough to include some of these worship service Festival programs. I am going to try to have extra copies of some of them available at the Seminar for those of you who are considering sponsoring such a project. The Festival programs themselves are inspiring to children and congregations, but the real and lasting values come from the work of individual directors who spend an entire year striving toward this ultimate goal, while they use each hymn and anthem as immediate goals in their special services.

One of the most personally satisfying rewards to me is getting to meet real people who have been only signatures on letters before. You should all have the joy of meeting other Guilders around the country! They seem to have a number of characteristics in common, among them; dedication, a concern for church and children, and a willingness to work far beyond the duties listed on "job" specifications! There is also a definite upsurge as far as the quality of singing and the quality of music being used. I would like to mention here an idea which might fire a spark with you. The Junior Choir Festival Committee in Evanston, Ill. commissioned a piece to be written for their Festival. Mr. Anthony Donato of Northwestern University was chosen as the composer. He wrote a stirring setting of Psalm 100 – "Make a Joyful Noise", a piece flavored with contemporary harmonies and unusual rhythms, accompanied by organ and brass quartet. When I first looked over the piece I had certain "grown-up" doubts about how 700 children could sing it together – but it came off as the high moment of expression of praise during the worship service.

There are wonderful things I should like to tell about every place I have been and mention the directors whose countless hours of work made these experiences possible for so many children. I think the tall, sun-tanned rancher in Midland, Texas, summed it up pretty well after the children's Festival when he drawled, "That's what I think music will sound like in Heaven!"

My coming dates are:

May 1 – Independence, Missouri. Music and Arts Seminar, The Church of Latter Day Saints. Frank Hunter.
 May 2 – North Newton, Kansas, Bethel College. Junior Choir Festival, Dr. J. Harold Moyer.
 May 14, 15, 16 – Oak Park, Illinois. Workshop-Festival. Charlotte Miller.
 May 22, 23 – South Bend, Indiana. First Methodist Church. Eugene Mogle.
 May 24 – Canton, Ohio, American Guild of Organists, Workshop. James A. Chidester.
 June 14-18 – Rock Island, Illinois, Choristers Guild Seminar.

Heber

SHARING

Several members have written asking about services of presentation of pins and awards. Mary Ellison of Miami, Florida, tells us how they do it in their church.

"I don't know that our way of giving choir awards has particular originality, but the occasion has certainly been a happy one, since we have established the custom of having a 'choir recognition' evening. There was a Family Night supper in May, after which each choir sang a group of favorite anthems and awards were presented to each choir after that choir had sung. Of course attendance record books had to be closed a little early in order to present awards then, but in Miami one does not dare schedule anything requiring full attendance after school is out for the holidays! It has become our custom to count attendance through the end of April and try to mail our order immediately after the last April rehearsal. We have no let-down in attendance in May as long as the choir members are looking forward to the all-important recognition evening.

"A few details about the evening: The children come in school clothes and eat supper with their families. During the change of courses, the Boys' Choir entertains with songs from musical comedies such as 'The Sound of Music.' After supper the children go to their robing rooms and adults clear tables and rearrange



chairs for the program. We always begin the program with an evening hymn – we sing this sort of hymn so seldom in our church, since there is no regular evening church service. The last two years we have used the Tallis Canon, one verse at the beginning and another at the end of the service. The choirs always sing in order of age, beginning with the youngest, so that singing is done before the children are tired. Although not all choirs have Choristers Guild awards, all have awards of some kind, and for the younger children to see the pins contributes to their incentive to go on in choir work. (I don't feel our youngsters belong to choirs because they are looking for awards, but they are all the same, quite conscious of these symbols of their accomplishment!) Until last year the groups of anthems sung by the three choirs had no particular theme; last year I felt the program was better organized, since the boys sang a group of Appalachian folk hymns, the girls a group of Negro Spirituals, and the younger children a group of their favorite standard hymns. The last awards presented each choir recognition night are the service crosses, which we present twice a year (using the same crosses but passing them on from child to child). This is a grand climax to the evening and the subject of much preliminary speculation on the part of choir members. These are given by the Women's Fellowship of our church and prove a good force for binding together the adult and children's work."



Helenclaire Lowe, C.G'er, who regularly writes the column, "Youth Sings" in WORSHIP AND ARTS had this comment recently about two Guild anthems:

"From the Choristers Guild Anthem Series (A31) comes a charming and unusual number – GOD IS ALWAYS NEAR. Helen Kemp, Guild Director of Workshops, has arranged an Indonesian Folk Melody, written in simple and meaningful text, which should prove very useful. One suggestion might be in order, however, take notice of Mrs. Kemp's tempo marking...*slowly*; too much speed and it loses its effectiveness.



"Again in that category of the unusual and distinctive is another publication in the Choristers Guild series, IT IS A GOOD THING TO GIVE THANKS (A32 SA) by Marian McLaughlin. I hope you already know the work of this talented composer who has had success in many areas – orchestral, chamber music and, especially pertinent to our endeavors, organ and handbells. Her choral music is widely used and now she has added a challenging and colorful anthem to the Guild series. It is contemporary music of the finest, but will require study upon the director's part. Sing and play it many times until its rhythms and harmonies touch a responsive chord, which they will. No, it will not be difficult for your choristers – if you have it thoroughly learned and have planned carefully its presentation. Please! don't use this number with piano, the organ part is more than accompaniment. It is an integral part of this worthwhile number."

Mrs. Lowe, we appreciate your sharing with all the readers of WORSHIP AND ART your helpful observations about our publications.

When I was a boy we used to say that "there is more than one way to skin a cat". When you read the following, you will see that there is more than one way to run a choir system. Who's to say one is right — the other wrong? Marian Lenn Meredith of Fresno, California has given me permission to quote from her recent letter. I believe some of her ideas may raise an eyebrow, but also will quicken many of us to re-think some of our procedures.

"The contents of this letter may cause you to ask for my withdrawal from the Choristers Guild, but after many months of thinking on it, I've decided to share what may be a rather unique choir program.

"I have 3 children's choirs — Celestial — 4, 5 years; Cherub — 1, 2, 3 grades; Carol — 4, 5, 6 grades.

"Besides the beginning theory, note-reading and interpretation — we compose, play rhythm instruments and dance!!

"The Carol Choir girls are attending one special practice weekly and in order to learn 'April Showers' with a little soft-shoe routine, and I am making pastel-shade umbrellas to match their little spring dresses when they perform at the Mother-Daughter Banquet.



"I no longer even take roll at choir, because no one ever misses! My philosophy is good, sacred music for the sanctuary, but Jesus also believed in good, clean fun, and how these children love singing fun and peppy songs!

"No one is deprived of joining — one boy who joined 3 years ago, had about a 2 note range and was never 'on'. Last Sunday, as a 6th grader now, he had a solo part in our anthem and the most beautiful voice in the choir! **All** children can be taught to sing if first taught to *listen*.

"Each choir sings once a month in church, therefore it is necessary to have special practices when working on some program outside the church service. Instead of studying the "Hymn of the Month" in choir time, I am given time at the beginning of Sunday School, and present this to the **entire** Sunday School, so the learning of this is not limited to just choir members.

"Incidentally, I have 4 children of my own, 13, 11, 8 and 5 — give 3 of them piano lessons, supervise their practicing and homework, do all the sewing for the 2 girls and even cut my husband's hair, so even busy mothers can find time for extra rehearsals!"

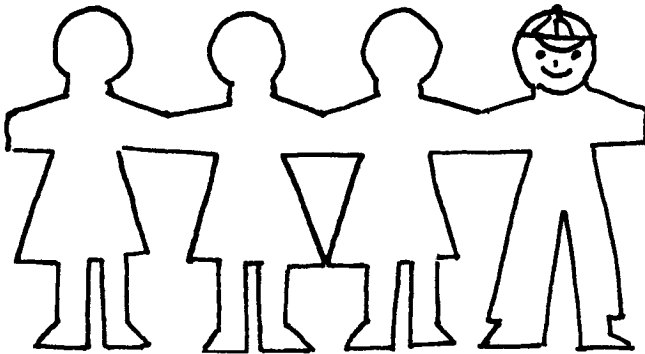
What denomination do you think her church is connected with?

P. L. M.

Batter Up!

----- A pitch for Boys -----

"In the spring a young boy's fancy turns to L♥VE? -- Not on your life! It's baseball, week-end camping trips, and dreams of a school-free summer that seem to keep him from concentrating on anything else. Yes -- it's baseball time, and if we want to keep our boys active in the choir program during the summer months, we had better find out about the little league procedures, practice times, requirements, etc. If you want to keep boys on your choir team, be interested in their boy enthusiasms and instead of forcing them to decide between choir and baseball, make an arrangement for a special rehearsal time for these boys during the month of May. Help to make it possible for them to finish the choir year with good attendance records and a feeling of accomplishment, rather than resentment. It does take an extra hour a week, but is really worth the effort.



my boys, though I wonder at times how I can stand them when they are there!

"Worth the effort" is how I feel in general about boys. Boys in relationship to Junior Choir work has been on my mind recently for several reasons.

First of all, the boys in my own children's choir have been rehearsing separately for the past month, preparing to sing Benjamin Britten's "War Requiem" with the Symphony. The girls also worked along, preparing for special services. With the girls, I was able to work on polish and finesse, had very little disturbance during rehearsals, and really, I quite enjoyed the peace and quiet of it all! But something was missing -- something that had to do with zip, zing and zest! Something, too, was missing in the tone, sweet and lovely though it was. Yes, I missed

Within the past month I have conducted four Junior Choir Festivals in different parts of the country. Whenever individual choirs sang alone, I counted the number of boys in proportion to girls. Here is one typical list -- (boys always in the minority) 4-12; 23-30; 4-14; 7-19; 6-12; 2-8; 7-18; 6-14; 10-12. The problem is not one of having too many girls, but of finding a way to recruit, teach, interest and keep **boys!**

You might be thinking, "Why go to the trouble of asking for trouble? The girls are so much easier to deal with, learn songs easily and quickly, and cooperate well". That is probably true. But I am convinced that we must concern ourselves with ideals and ideas far beyond the limits of our own convenience and comfort. It is a known fact that boys who are not encouraged to develop habits of Church School and Church attendance during their early years (6 thru 12) do not develop these habits during Junior High and High School years when there are so many pulls by social and scholastic activities.

As you look over your congregation next Sunday morning, make a mental note of the proportion of men and women present. (Nothing wrong with women, mind you -- it is just that men are usually fewer in number!) What about the adult choir? If you have an average situation, the women will out-number the men by at least 2 to 1. Take a tour during the church school hour to check up on the potential "man-power" present in the junior, junior-high and high school classes. Is your church one of the fortunate ones whose leadership is keeping boys coming? Now what about your children's choirs? If you have boys and girls singing together, what is the balance number-wise? If the boys are noticeably in the minority, I would suggest that you make a realistic study of your situation and begin searching for ways and means of recruiting boys.

My father taught me a very valuable lesson during my first year as a student junior-choir director in a tiny church in New Jersey. I was having difficulty in recruiting boys and keeping their interest. One week-end my father visited a rehearsal and his comment was, "Helen, you must capture their interest by more than music. Find out what those boys are interested in and capitalize on that to teach them singing." Then he made a sport-lover's deal with me -- that he would supply one genuine National League baseball for each boy who would complete the choir season with good behavior, hard work during rehearsals and 100% attendance. (This was before there was a Choristers Guild point system!) Well -- you can imagine what happened! My ring-leaders became my "sing-leaders" and we finished with the high-pitched spirit of a winning baseball team. Since then I have learned much about the psychologically sound theories concerning the pros and cons of awards and rewards. The real lesson my



father taught me was 'his: "Find out what these boys are interested in and capitalize on that to reach and teach them, whatever your subject may be!"



To teach boys effectively, I believe you must be as much concerned about reaching the **boy** as teaching the **subject**. There is no doubt in my mind about this fact: it takes more mental and physical energy to teach boys than it does to teach girls. I am also convinced that a good choir experience for boys can have a tremendous effect on the development of their attitude toward church and religion. Where else would a boy be expected to memorize the great Christian truths expressed in hymns and anthems? Where else would he be trained to be responsible for leadership in worship, to be a do-er in the choir loft instead of a "doodler" in the church pew?

Many of us who direct children's choirs are women. That could be a possible reason for the girl-boy proportion — but it need not be. You may say, "I just don't have the knack for handling boys." "Knacks" can be developed by keen interest, observation, study and constant contact. A noted boy authority tells us over and over again that there is no mass technique in teaching boys — that there is no "average" boy. Sitting in the same row of the choir may be a show-off, a shy boy, a sullen one, the group clown, an eager learner, a negative reactor. Understanding boys as individuals is one of the "knacks" of teaching boys.

In our efforts to understand these boys, we must be careful not to be too "pal-ish". A boy must respect his teacher. Discipline problems arise mostly out of disrespect. With boys, **somebody** has to be in charge. It had better be the teacher! As teachers, we must think of behavior and discipline in terms of **growth**, not in terms of good or bad. Boys are in a constant motion of "becoming". Teachers have the opportunity of helping to determine what kind of persons they are becoming. Expect things — good things — of them. They react to your attitude. Develop the ability to become more easily amused than irritated.

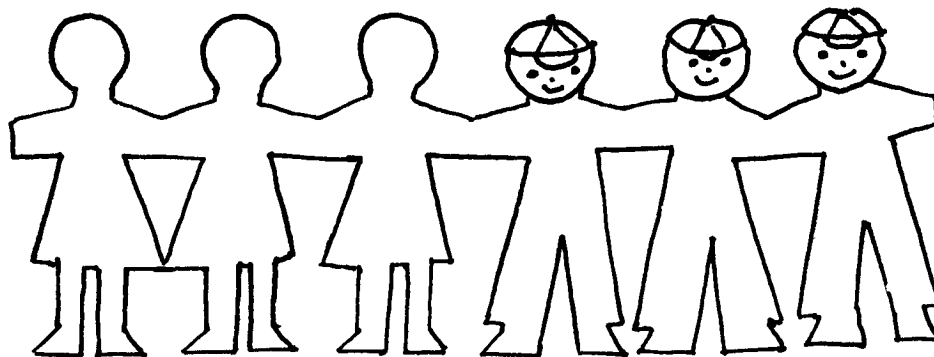


There are three adjectives that should ideally describe your teaching attitude with boys:

1. Firm — even when boys rebel, they want something solid to lean on.

2. Fair — allow no favoritism, no exceptions. Cultivate even the most unlikely ones. Remember it is not **who**, but **what** is right.

3. Calm — an indication that your mind is master over your impulses.



Be sure that both boys and parents have a record of choir requirements, about which you are definite, clear and consistent. The problem of keeping boys interested in choir work is mainly a matter of well-planned, quick-moving rehearsals in which you are preparing interesting music for definite services. Boys need immediate goals (special services, accomplishing a certain amount in rehearsals, etc.) as well as ultimate goals (Choristers pin award.)

If during the past season the number of boys in your choirs has been half or less the number of girls, I would challenge you to make this a project — a short-term and a long-term project. For the short-term project, get busy with the Church School teachers, with the church family files, and find out where the boys are! Begin with the primary and junior ages. Involve some of your choir mothers and **fathers** to help you contact boys during the summer. Plan something special like a Choir Round-Up or a two-day Junior Choir School early in the fall. Choose music now that has boy appeal — especially for the beginning of the year. Get fathers interested in this "Boys Wanted" project. Begin now to balance up the boy-girl proportion of your childrens choirs. Attitudes boys develop **now** and training they receive will be the secret of the success of your youth choirs in the not-too-distant future!

Helen

THE CREAM OF THE CROP



A few varied anthem suggestions from Guild members. On this page in previous issues nearly a hundred "favorite anthems" have been listed and discussed. When you are planning your repertoire for next season, re-read these suggestions; profit by others' experiences, observations and selections. If this regular feature has been of value, let me hear from you.

LET ALL THINGS NOW LIVING, arr. Davis – Welsh air, E. C. Schirmer #1770 22¢

A perennial favorite, mixed voices, with lovely descant. First part can be used as unison solo. Children love it and it also never grows old. I've used it in **every** church I've been in and that's saying a lot. (There is also a unison with descant arr. E. C. Schirmer #1819).

COME CHRISTIANS, JOIN TO SING ALLELUIA, Gillette, Summy-Birchard #1361 (**outrageous** price) 35¢
Octavo, used as "mixed voices" number, antiphonally, with children and congregation (it's in most hymnals), or unison. Very rhythmic and joyous; not at all subtle.

Wesley Beans, Bethany United Presbyterian Church, Palmdale, California

BEFORE THE PALING OF THE STARS, John Boda, SA, Concordia #98-1566 25¢

We think this anthem has everything: a beautiful text (Christina Rossetti), a melody of refinement and originality, yet easily learned and remembered, the atmosphere of awe and mysticism that goes with Christmas, a second part well within the reach of children. We are very proud to claim Dr. Boda as a Florida composer; he is a distinguished member of the music faculty of Florida State University.

Mrs. Mary Ellison, Plymouth Congregational Church, Miami, Florida

THE LORD'S PRAYER, L. Camilieri, Unison, H. W. Gray #1580 15¢(?)

This is a musical setting that children like. The rhythmic pattern is good.

Floyd Eaddy, First Presbyterian Church, Orlando, Florida

DEAR LOVING FATHER, Warren Angell (SA or Unison), R. D. Row Music Co. #32 22¢

Text is a sincere prayer by Daniel S. Twohig with a lovely flowing melody. Good for expressive, legato singing. Has 4-measure organ solo interlude on melody for variety. Both the youth choir girls and the junior choir like this very much.

THIS IS MY FATHER'S WORLD, Grace Bush (SA) Flammer #86154 20¢

Well-known hymn text by Maltbie Babcock. Singable, varying yet connected melodies to the different sections of the poem. Effective contrast of soprano and alto voices in unison solo parts. Nice harmonies. Good for youth choirs or juniors – combined or alone.

Marion Ohlson, Westminster Presbyterian Church, Jersey City, N. J.

Marion Ohlson, composer and Guild member, sent us a lovely new Mother's Day anthem ("Mother-Love" SATB H. W. Gray #2853 – 20¢). May be used in unison – E flat octave range, an expressive but not sentimental text. If your church still expects a Mother's Day anthem, look this over for next year.

IT IS A GOOD THING TO GIVE THANKS UNTO THE LORD, Gene Bartlett, Fine Arts Music Press, P.O. Box 850, Oklahoma City, Okla. 1 CM 1020 25¢

Excellent for teaching children to sing a long phrase. A very singable anthem that children memorize quickly and love to sing. Text is from Psalm 92. Range is from D above middle C to E a ninth above. Simple two-part added at the end for richness, but may be omitted without affecting the beauty of this well written anthem.

G. Robert Downer, First Baptist Church, Austin, Texas

GOD'S CANDLES, Royal Stanton A-23 20¢

(A **Choristers Guild** selection, one well worth mentioning enthusiastically, though it has been reviewed in the **LETTERS**.)

Here is a text which embodies all that the children's choirs and their service to their church represents, what their churchmanship reveals to others. I like to use this anthem toward the end of our choir year, after the children have served and have begun to realize more fully this importance in their young lives.

Though the melody is in unison, it is not easy. I would suggest that extra time be allowed in preparing this anthem. The accompaniment adds to the beauty of the melody, but forces the choir to become independent of it. If you are anxious to challenge your choir to a bit of hard work, I recommend it. The results will be most rewarding.

Mrs. Addie G. Miller, The Methodist Church, Waterville, Ohio

SUGGESTED ANTHEMS FOR TEEN-AGE CHOIRS

THE MORNING TRUMPET, B. F. White, arr. Wood, Remick Music Corp. *R 3278 25¢

Arranged from "Original Sacred Harp" The simple enchanting melody is introduced with the full choir singing in unison, followed by pleasing but not difficult harmony. The introduction is with a spirited piano followed by a double forte. The melody is repeated several times with interesting variety. The young people love this number, learn quickly and enjoy it more every time they sing it.

THE LOVE OF GOD, Allen James (with piano or organ accompaniment optional) Carl Fischer *CM 6705 25¢

This anthem has scriptural background. It has a dramatic beginning in four parts in three-four time, very slow and emphatic, "If God be for us, who can be against us?", repeating the same question one step higher. The second part is an exciting contrast beginning piano "Who shall separate us from the love of Christ?", molto allegro. This is a strong number and a real challenge to young people. They enjoy the changes of tempo and dynamics. In contrast to many numbers we use with young people it ends very quietly and slowly, which is very effective.

Dr. Shelby Collier, Southern Ave. Baptist Church, Memphis, Tenn.

NOTE – We often get orders for music recommended on this page or elsewhere in the **LETTERS** – orders which we cannot fill. From Guild Headquarters we sell **only** the anthems which we publish. For all others, order from your local music dealer.

HOPE OF THE WORLD

Director's Page

TEXT: Georgia Harkness is one of the most prolific contemporary Christian writers. Her texts are frequently used in training courses, such as RELIGIOUS LIVING, THE RECOVERY OF IDEALS, CONFLICTS IN RELIGIOUS THOUGHT, etc. The hymn text "Hope of the World" was published in 1954 by the HYMN SOCIETY OF AMERICA, a non-profit, non-denominational organization which seeks out relevant new hymn texts and tunes.

TUNE: V. Earle Copes is one of this generation's most versatile church musicians – serving as editor of the Methodist magazine, MUSIC MINISTRY, leader of church music workshops, composer and organist.

The tune is written to be sung in unison, with long phrases which sustain the thought of the text. The syncopated effect of the rests at the beginning of the 2, 3, 4 lines should be most appealing to youth, as well as giving a feeling of vitality and lift to the tune. The upward movement of the melody is nicely balanced by an interesting bass line in the full harmonization as it will appear in the new Methodist Hymnal.

CHRISTIAN YEAR-CURRICULUM CORRELATION: The text, while not fitting into any specific category of the church year, is an excellent example of bridging the secular and the sacred – particularly in confronting today's headlines of darkness and disintegration with the promise of hope through Christ.

THEOLOGICAL VIEWPOINTS: Depending on the Christian maturity of the youth studying this hymn, interpretation and discussion can build toward the realization that the hope of the world is in Christ and through those of us who commit our lives to His ways. Much of the imagery is beyond the comprehension of youth unless interpreted: "hungry souls", "death and dark despair", "tempting byways", "consuming passion", "false hopes and aims".

TEACHING SUGGESTIONS: This text and tune might be used to introduce a choir study emphasis upon the **new music** of the Church. The director could begin by quoting Dr. Fred Gealy, "THE HYMNODY OF A GIVEN PERIOD IS A DIRECT REFLEX OF ITS THEOLOGICAL VITALITY", followed by a demonstration-discussion of hymns growing out of periods of history when the church spoke out with courage and conviction amid troubled times.

The youth might then list contemporary problems-considering to what extent the witness of the Church is relevant – concluding with a look at the new texts and tunes, to see what the church music of today will tell future generations about "our times". Various youth could be assigned different sources to explore in search of new hymns, bringing the best back to their group the following week to share with the group. Some of the sources to explore include THE HYMN SOCIETY OF AMERICA materials, the PILGRIM HYMNAL, the new BRITISH BAPTIST hymnal, the YALE, HARVARD, and other campus hymnals, texts from anthems newly published, and contemporary poetry. (Libraries carry some of these materials.)

This project could be carried on during a special summer choir series and extended to challenge the youth to attempt writing their own texts and tune, including a thorough review and extension of their training in music theory and composition. Instrumentalists should be encouraged to compose for the service, also.

EDITOR'S NOTE:

I wish to express our thanks to Rev. Deane Edward and the Hymn Society of America for the permission given the Choristers Guild to print the words of this fine hymn. All directors interested in hymns should be members of the Hymn Society. It is the one organization in America which makes a serious study of the "unique music of the church" – the hymn. Its various pronouncements and pamphlets are authoritative and provocative. For more information about the Society, write their headquarters at The Interchurch Center, 475 Riverside Drive, New York 27.

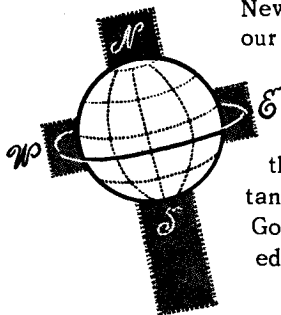
*Also, a paragraph of thanks to V. Earle Copes and Abingdon Press for permission to print Mr. Copes' fine hymn tune, "Vicar". This hymn will be in the 1966 edition of **The Methodist Hymnal**. The Guild is grateful for the opportunity to present this to our members. We believe it is a distinctive and useful addition to the hymnody of our day.*

HOPE OF THE WORLD

Vicar 11.10.11.10.

Words by:
Georgia Harkness
1891-

Tune by:
V. Earle Copes
1921-



Newspaper headlines and the television news are full of the terrible things happening in our country and in the world! And at school, we've been studying civilizations that once were great and powerful – but now are nothing but crumbling ruins!

To persons without Christ, the world must seem quite “hopeless”...and that's why the meaning of this month's hymn, “Hope of the World”, seems very important to me. The text, written by Georgia Harkness, reminds us that through Christ – God's plans have been working since before the foundations of our world were established – and will continue to exist far beyond the measure of our vision.

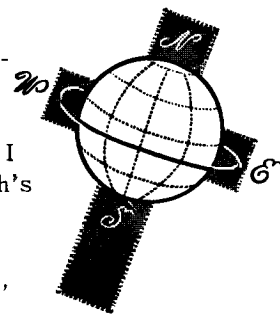
Since it is through you and me that Christ is brought into confrontation with the world's problems, what do you suppose Jesus would do in response to these headlines from today's papers:

“WOMAN SLAIN IN STREET”
“VIETNAMESE LOSSES CONTINUE”
“DROP-OUTS INCREASE”
“POVERTY INCREASES”
“DIVORCE RATE RISES”

Until we are older, we cannot actively cope with some of these problems as Christ would, but we can begin now to prepare ourselves to make the commitment in the words of the 4th stanza:

“Take thou our lives and use them as thou wilt.”

H. B. Phillips in his book, *New Testament Christianity*, tells the story of a little angel looking down at earth, seeing the darkness and destruction and waste everywhere. But in the midst of the darkness, the angel saw little twinkles of light – here and there all over the world – where God's purpose and presence was alive and working inside of a person, illuminating the darkness with its light. You and I can be these twinkles of light...until some day, we may help to.....“heal earth's wounds and end her bitter strife.”



The tune of this text, written by one of our fine contemporary Christian musicians, V. Earle Copes, seems to express with its upward movement, the meaning of the text. Listen to the syncopated effect of the quarter rest at the beginning of the 2nd, 3rd and 4th lines. Do you feel this adds even more vitality to the tune? Are any two lines of the hymn tune identical? In what ways is an ABCD tune more interesting than one built upon an AABA or ABAB pattern? In what way might it be more difficult for a congregation to learn?

Why not experiment with syncopation by adding rests and delaying accented beats in some other tunes you know or make up? Even better, why not see if you can think of words as vital as, “Hope of the World”!

Your friend,

Charley the Choirboy
(Mrs. Christine Kallstrom)

Hope of the World

GEORGIA HARKNESS, 1891-

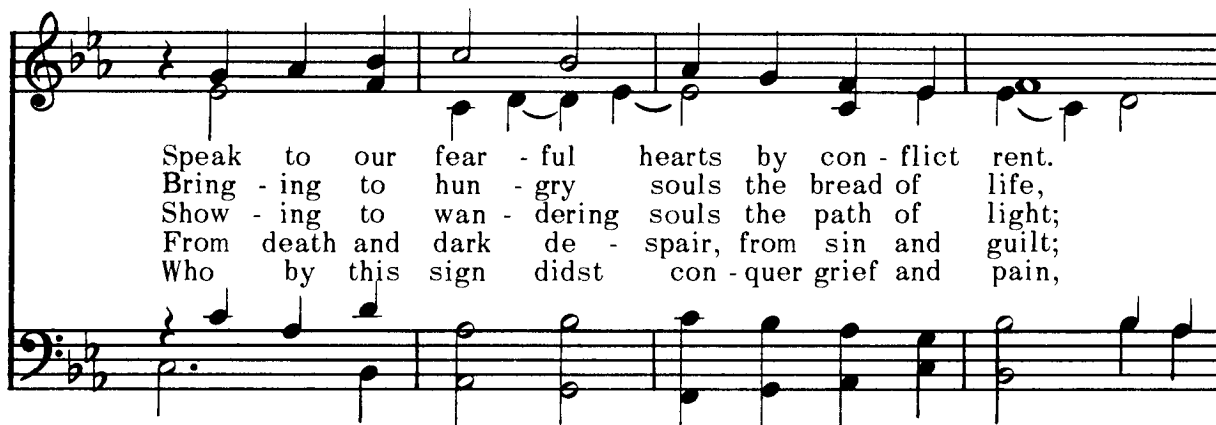
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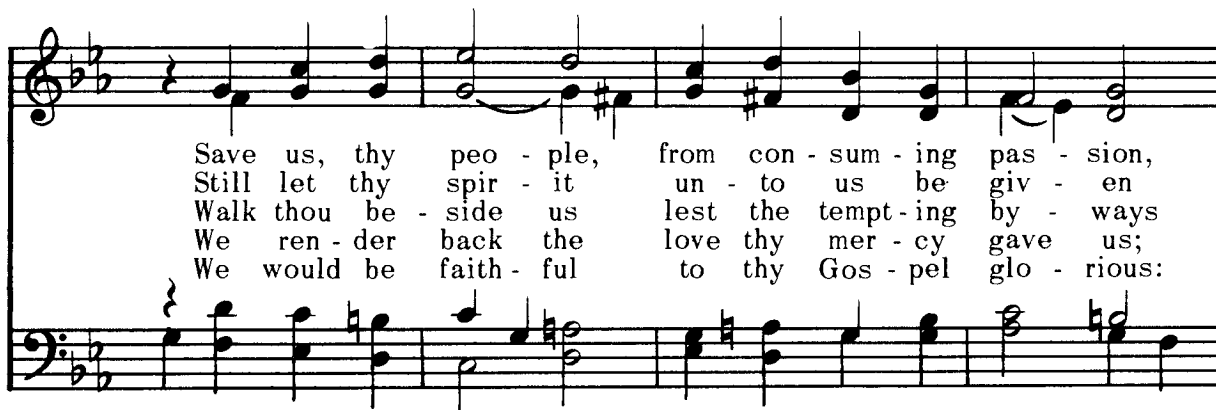
V. EARLE COPES, 1921-



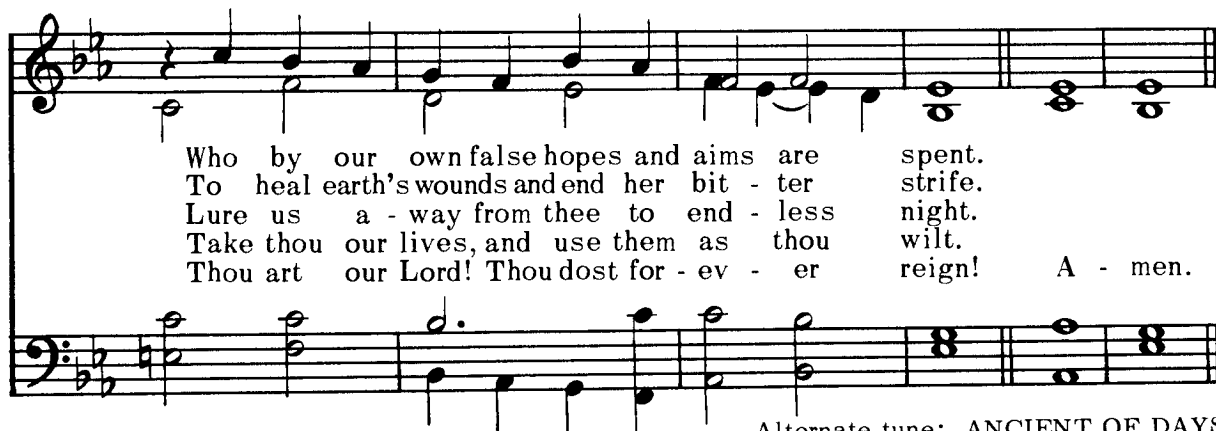
1. Hope of the world, thou Christ of great com - pas - sion,
 2. Hope of the world, God's gift from high - est heav - en,
 3. Hope of the world, a - foot on dus - ty high - ways,
 4. Hope of the world, who by thy cross didst save us
 5. Hope of the world, O Christ, o'er death vic - tor - ious,



Speak to our fear - ful hearts by con - flict rent.
 Bring - ing to hun - gry souls the bread of life,
 Show - ing to wan - dering souls the path of light;
 From death and dark de - spair, from sin and guilt;
 Who by this sign didst con - quer grief and pain,



Save us, thy peo - ple, from con - sum - ing pas - sion,
 Still let thy spir - it un - to us be giv - en
 Walk thou be - side us lest the tempt - ing by - ways
 We ren - der back the love thy mer - cy gave us;
 We would be faith - ful to thy Gos - pel glo - rious:



Who by our own false hopes and aims are spent.
 To heal earth's wounds and end her bit - ter strife.
 Lure us a - way from thee to end - less night.
 Take thou our lives, and use them as thou wilt.
 Thou art our Lord! Thou dost for - ev - er reign! A - men.

Alternate tune: ANCIENT OF DAYS

Words from *Eleven Ecumenical Hymns*, copyright 1954 by the Hymn Society of America;
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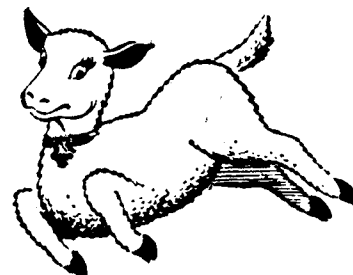
INTINNABULATIONS

BELLS IN THE COUNTRY



Bells in the country,
They sing the heart to rest
When night is on the high road
And day is in the west.

And once they came to my house
As soft as beggars shod,
And brought it nearer heaven,
And maybe nearer God.



--- Robert Nathan

CHEERIO – and Happy Maying:

Come in, and close the door softly so you won't shatter the flowers in the hanging basket. That's dogwood, Judas Tree (redbud), and late narcissus. The bellsters are getting a bit barmy rehearsing "Sing Cuccu" and deserve a rest. It's a little nippy when the sun drops these damp May afternoons, so let's have something hot to comfort the inner man. We're rehearsing a program for an out-of-door May Festival. Greensleeves, Country Gardens, The Ash Grove, Oranges and Lemons are going well, but we founder on that historic round. "Groweth sed, and bloweth med, and springeth the wude nu" teases us to ring cuccu, too-hoo. Have another cookie. TIME'S UP – Let's bag that silly bird before we go. Eu tu? "Lhude sing (and ring) cuccu!"

HYMNUS EUCHARISTICUS. Since the reign of Henry VII or earlier, it has been the custom for the ten tower bells of Magdalen College, Oxford University, to ring in the May at four o'clock in the morning. Then the robed Men's and Boys Choir sings the College Grace "Hymnus Eucharisticus" from atop the tower. Following this, the bells burst forth into a long period of change ringing.

According to an early writer, this "salutation, sometimes well-performed, hath given great content to the neighborhood and auditors underneath". It is also recorded that every May Day, the Lords and Ladies of London would come to Oxford bringing garlands, fifes, flutes and drums to salute the Arrival of May, and to celebrate the Holiday with dancing, music and boat-racing.

NEW PUBLICATIONS: In June, CGL will report fully on two new books: (1) "The Bell Ringer's Handbook" by Nancy Poore Tufts (Harold Flammer, 1965), a small paperback notebook for young bell ringers which contains "everything I should know about Handbells and bells in general" and will be useful to all ringers as a source of reference. (2) **CHORISTERS GUILD'S** long-awaited "The Children's Choir" Vol. II, a collection and selection of the cream of the crop of CGL 1958-1962. Edited by Nancy Poore Tufts (Fortress Press, 1965).

BELL NOTES: The 3rd Sunday after Easter is called Jubilate Sunday by the Lutherans. The symbol is a bell. Make a joyful noise – AND – 3-Fold Alleluias! **TAPESPONDING:** Several Handbell groups are becoming acquainted through the medium of exchanging bell tapes. Greetings and all kinds of messages are sometimes included. . . . **CHOIR PICTURES:** Mabel Boyter needs 6 more orders for the enlargement, 16 x 20, of the beautifully colored Junior Choir picture to complete the arrangement with the photographer. What a handsome addition for your Choir Room or Studio! Write Mrs. Boyter at 1135 Lanier Blvd., S.E., Atlanta. . . . **DEDICATION PROGRAMS:** I have a few copies of the Washington Cathedral Bell Tower Dedication Services of last May. I'll be happy to mail these out to any who send in 10¢ for postage, but no envelopes. The Prayers and Responses would be a useful guide for the dedication of any music instrument, window, etc. Write NPT, 9051 River View Rd., S.E., Washington 22.

CANADIAN BELL INSCRIPTIONS: Verses inscribed on 2 bells at Christ Church, Elbow Park, Calgary:

BELL #3:

In this foothill city
I peal my notes abroad,
That man may learn by listening,
To love this house of God.

BELL #5:

Here the prairies touch the
mountains,
Here the Bow and Elbow meet,
For such beauty, Lord, we
thank Thee,
Sung in bell notes clear
and sweet.

SIMON SAID "THUMBS UP": A gentleman related an unusual experience he had on a recent bus trip. Travel is supposed to broaden the mind, but his nearly came unhinged.

In the rear of the bus sat 6 teen-agers each of whom held a coke bottle by the neck in each hand. While one counted or hummed, the others raised and lowered the bottles seemingly in no order. Occasionally, the leader called out dampen, ritard, accelerate, strike together, or some other stupid signal.

Our friend watched this concentrated effort until he could bear it no longer, and asked the leading boy what on earth they were doing. "We're bell ringers", he said, kindly. "With bottles? Well, I suppose foolish questions deserve foolish answers." Whereupon the youngster attempted to explain something about bell ringing which sounded like - damping downstrokes and dry runs, polishing clapper flights with white gloves, and sounding bows with leather handles - until the confused man was mercifully saved by the bus stopping. As he tottered away, he saw that the bottle exercise had resumed.

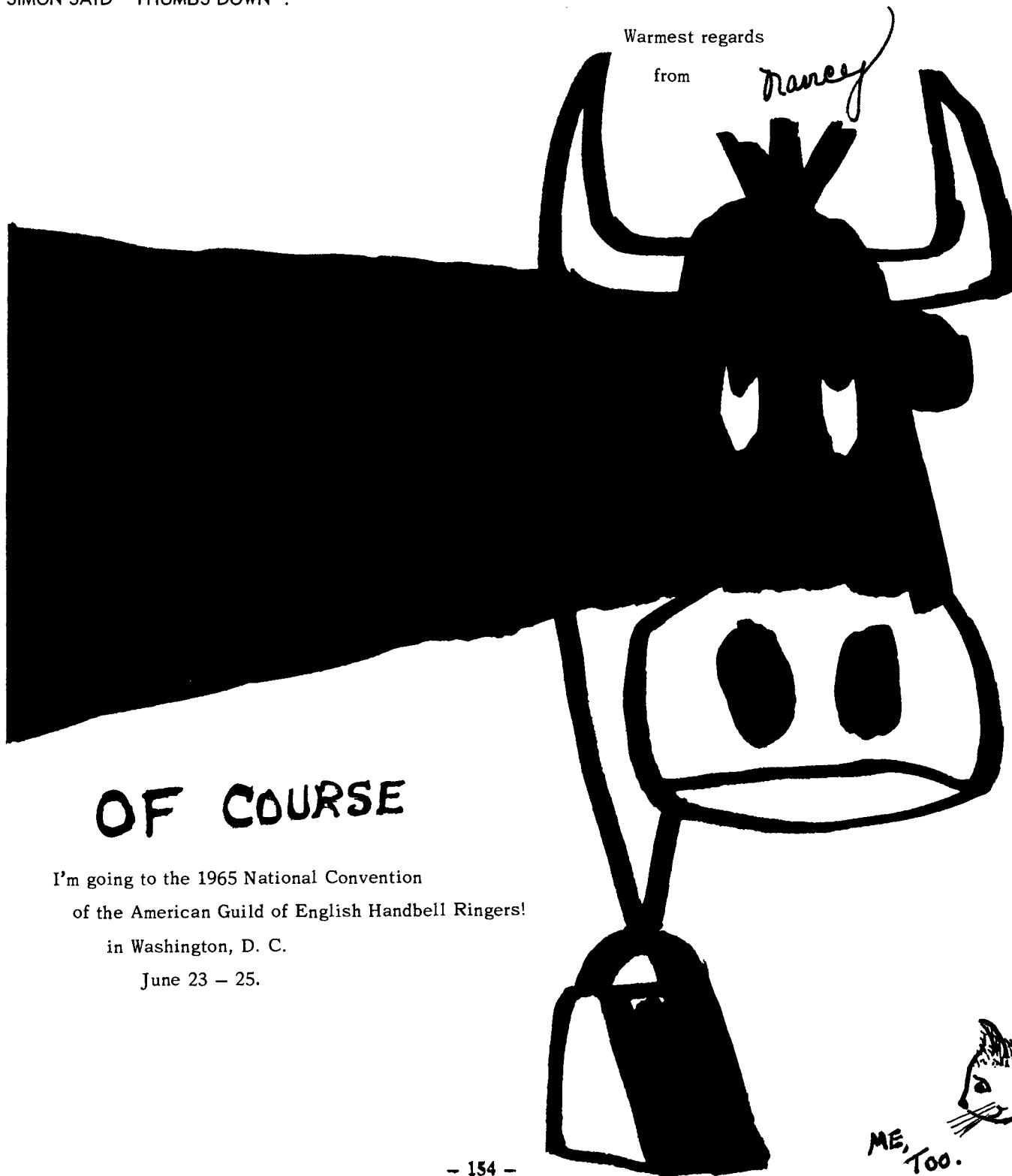
Our gentleman is more firmly convinced than ever that there should be special buses and train cars marked "Teen-Agers", for after exposure to an upsetting experience of this kind, a nervous adult passenger might stagger off convinced that he had bats in his belfry.

SIMON SAID "THUMBS DOWN".

Warmest regards

from

Rancey



OF COURSE

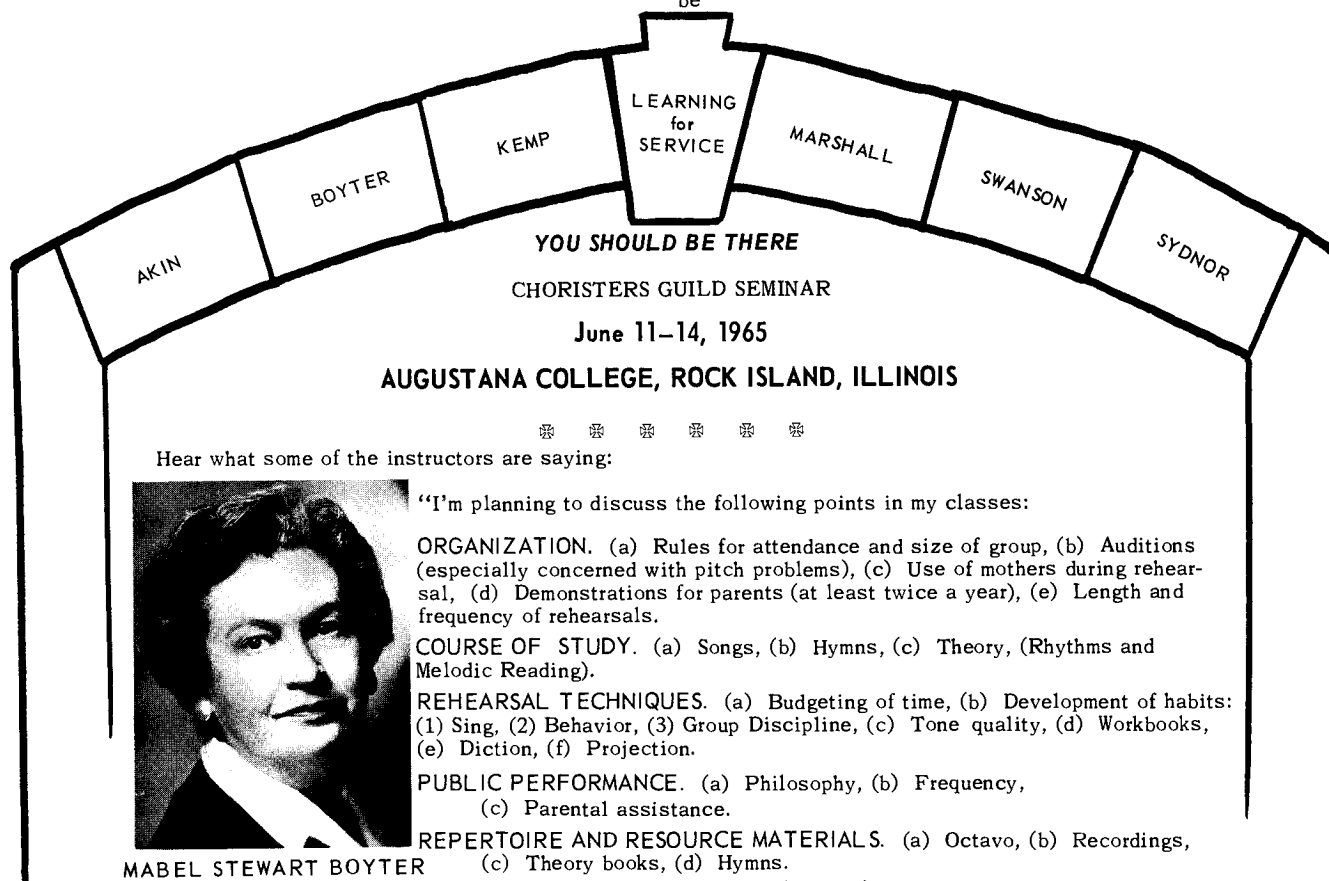
I'm going to the 1965 National Convention
of the American Guild of English Handbell Ringers!
in Washington, D. C.
June 23 - 25.



ME, TOO.

Let's talk turKEY with no monKEY business. The Seminar is KEYED to help you be a better director of Children's Choirs. The KEYstone to the whole week will

be



MABEL STEWART BOYTER

"I'm planning to discuss the following points in my classes:

ORGANIZATION. (a) Rules for attendance and size of group, (b) Auditions (especially concerned with pitch problems), (c) Use of mothers during rehearsal, (d) Demonstrations for parents (at least twice a year), (e) Length and frequency of rehearsals.

COURSE OF STUDY. (a) Songs, (b) Hymns, (c) Theory, (Rhythms and Melodic Reading).

REHEARSAL TECHNIQUES. (a) Budgeting of time, (b) Development of habits: (1) Sing, (2) Behavior, (3) Group Discipline, (c) Tone quality, (d) Workbooks, (e) Diction, (f) Projection.

PUBLIC PERFORMANCE. (a) Philosophy, (b) Frequency, (c) Parental assistance.

REPERTOIRE AND RESOURCE MATERIALS. (a) Octavo, (b) Recordings, (c) Theory books, (d) Hymns.

Demonstrations will be given in each of the areas, showing **how** to **do** what we discuss in the seminar sessions. I shall try to show (and teach) leaders how to lay a firm foundation in Primary Choir for everything to follow in a choir program.

The establishment of **good habits** in every area, undergirded by the tools with which to use these habits, together with a knowledge of **how** to use them to best advantage, **and** materials, spiritually and musically worthy of being used, seems to me to be the main goals of the Primary director."

⌘ ⌘ ⌘ ⌘ ⌘ ⌘

"These topics are what I plan to discuss in the five sessions we have at the workshop:

'Where Are the Tenors?' A discussion of the boy problem in early adolescence. Why they drop out of singing activities – alibis versus realistic explanations.

'The Phenomenon of Voice Mutation in the Adolescent Male'. When, Why and How does the male voice change? What psychological, social, mental changes must be provided for? Some positive approaches to keeping a boy singing in his early teens. (If feasible, demonstration by adolescent boy singers.)

'The Proper Care and Feeding of Adolescent Bases'. Vocalizes, songs and exercises that work. The problem of the "two-voices" and the use of the falsetto. Anticipating the change vs. re-building the mature voice. References to counter-tenor and cambiata. (If feasible, demonstrations by live subjects.)

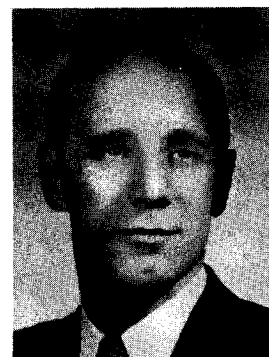
'Fitting the Cloth to the Customer'. How to provide for special problems of range, quality and balance in teen-age choirs. The mechanics of making and reproducing special arrangements. What to do with "freak voices". When "boys-only" and when "boys with girls"?

'The Orderly Progression Plan'. Some ideas on how to keep **all** the singers progressing from primary years to adult choir. What will be expected of the Choir Master or Minister of Music? Time for questions and answers."

⌘ ⌘ ⌘ ⌘ ⌘ ⌘

"In my course I plan to outline the church's thought about and use of hymns and congregation singing. I will attempt to give information about ways of helping children to appropriate hymns as their spiritual and musical heritage. I will want to show my class materials in the form of excellent children's hymnals and recordings."

Five days that will enrich your life and the lives of the children in your choirs. Send your reservation in now!



DR. FREDERICK SWANSON



DR. JAMES R. SYDNOR

SUPPLEMENT – PSALM 96

Director's Page

Generally when we read a psalm we think of its meaning for our day and to us personally; this is as it should be. However, some psalms take on added glow and interest when considered in their original context. Such a psalm is the 96th which we are discussing this month and which will be found as a supplement to this issue.

The children will be interested in the setting in which this psalm was first sung. I Chronicles, Chapter 16 gives us the story of King David leading the "New Year enthronement of the Lord"; appointing singers and instrumentalists "to record and to thank and praise the Lord God of Israel"; and the giving of the song which he wanted sung on this occasion to Asaph, the chief musician and his brethren. Verses 8-36 give us David's full song; verses 23-33 show us that Psalm 96 came from this great day of Israel's thanksgiving. It will interest the children to see how similar the two renditions are. Divide the choir, let one section read verse by verse from I Chronicles, the other read Psalm 96. (There are two places where the original from Chronicles has been separated into two verses each in the Psalm.)

When the children read the psalm, ask them to spot interesting or unusual words or phrases. Some of the following will probably be among those culled:

A new song. Aren't the old songs good enough? Each new generation builds on the past, but also has an obligation to offer its praise in its own "new" way.

Declare His glory. How is His glory declared? By word of mouth only? To whom should we declare it? Why should we declare it?

Feared. Are we to be afraid of God? "Trusted" would be a better word. One writer renders the phrase, "the fear of the Lord", as "reverential trust with hatred of evil".

Verse 5. To the Jews, creation was the greatest act of God; this made Him worthy of praise and lifted Him above all idols who were themselves made.

Strength and beauty. An unusual coupling of words, at least in modern thinking. In what sense is "strength and beauty" evidenced in the sanctuary?

Bring an offering. What kind of gifts can mortals give to an immortal God? Have scripture references ready (Ps 51:17, Matthew 22:36-40, Matthew 25:34-40).

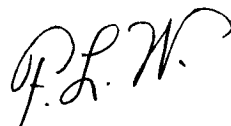
Beauty of Holiness. Other renderings of this phrase: "in holy array"; "bow down before the Lord in holy adornment; entreat his favor, all the earth".

Earth be glad – sea roar. Can we imagine that all the sounds of nature are expressions of the praise and joy of the created for the Creator? If we can we will respond with equal rejoicing to the songs of the birds, the sighing of the wind, the slapping of the waves on the shore, or the stentorian crashes of thunder.

Judge C. S. Lewis in his **REFLECTIONS ON THE PSALMS** uses one chapter to discuss "Judgment in the Psalms". He points out that one's thought about the judge are influenced by whether one is the plaintiff or the defendant. The writers of the psalms always considered the judge from the plaintiff's viewpoint. Thus, there was great joy in the prospects of the reigning Lord who would judge with righteousness and equity. Early church fathers gave us phrases ("day of wrath", "day of judgment", etc.) which have had their darkening influence in art and literature even to this day. Children may still be under the spell of a tyrannical supreme Being who is represented as a God of vengeance. This must be counteracted with the thought of our God being loving, merciful and just, a kindly, understanding judge before whom we stand without fear.

But where does sin come in? "If we confess our sin He is faithful and just to forgive us our sin and cleanse us from all unrighteousness"; "He (Christ) is the propitiation for our sin", also John 3:16.

This psalm gives the alert director many opportunities to teach varied spiritual truths, evidencing once again that he is basically a Christian educator, using the rehearsal hour with music and his Bible to help mold Christian character.



ANTHEM SUPPLEMENT

Some months ago the idea began to take form; the idea of the Guild publishing two anthems which would present the Old and New Testament expressions of God's requirements of Man. These anthems were to complement each other with the hope that they would often appear in services and festivals as companion pieces.

Samuel Adler, Director of Music at Temple Emanu-El, Dallas, was asked to compose "God's Requirements (Old Testament)", based on Micah 6:6-8. This excellent anthem is in our "A" series as A-28.

With this issue we present its companion – “God’s Requirements (New Testament)”, based on Matthew 22:35-40, composed by Lee H. Bristol, Jr.

Let us “meet the composer” – a most versatile man.

The occupation of the average man can usually be stated in a single word, but writers who try to introduce Lee H. Bristol, Jr., President of Westminster Choir College, have to use a good many more. For Dr. Bristol has excelled not only in education, but as a businessman, writer, composer, civic and religious leader as well.

As an educator, Dr. Bristol heads up Westminster Choir College in Princeton, New Jersey, a unique interdenominational institution which prepares young men and women for positions of musical leadership in churches and schools. In addition, he is a trustee of four schools and colleges and the President of the Creative Education Foundation, which has done much to encourage teaching and research in the field of creative thinking.

As a businessman, Bristol until 1962 guided the public relations program for such well-known products as Bufferin, Vitalis and Ipana. He also compiled and edited a book on public relations, "Developing the Corporate Image", published by Charles Scribner's Sons (May 1960).

As a writer, Dr. Bristol is the author of "Seed for a Song", the story of Bishop Robert Nelson Spencer (Little, Brown & Company). As a musician, composer Bristol has published works in the choral and organ field. He specializes in sacred music and owns the desk at which his ancestor Thomas Hastings wrote the familiar tune to "Rock of Ages". He holds a degree from Trinity College of Music in London, England, and is a member of the National Council of the American Guild of Organists and the Joint Commission on Church Music of the Episcopal Church.

As a religious leader, Dr. Bristol is a former vice chairman of the General Division of Laymen's Work in the Episcopal Church, a lay preacher, and past president of the Laymen's Movement for a Christian World. *Time* magazine quoted his philosophy in a review of "Hymns for Children and Grownups", a hymnbook which he co-edited:

“A man’s Sunday self and his weekday self are like two halves of a round-trip ticket: not good if detached”.

For six generations, his family has been associated with Hamilton College. A fifth generation alumnus of Hamilton (1947), Dr. Bristol holds five honorary degrees and the Department of the Army Outstanding Civilian Service Medal.

You will be interested in a listing of Dr. Bristol's published compositions:

Anthems: "As the Disciples", Canyon Press (1952)

"Could Jesus Hear the Sounds to Come?", Canyon Press (1955)

"O God Beneath Thy Guilding Hand", H. W. Gray Co. (1956)

"Wedding Anthem", Boosey & Hawkes (1962)

"The King's Highway", Boosey & Hawkes (1962)

"Lord of All Being", Theodore Presser (1962)

"Beautiful, O Lord, Is Morning", Golden Music (1963)

"O Lamb of God", (Agnus Dei), Golden Music (1964)

and

"God's Requirements (New Testament)", Choristers Guild (1965)

Collections: "Songs from Luke", Canyon Press (1953)

"Songs from Matthew", Canyon Press (1957)

"The Lamb and Other Carols", Hymn Society (1951)

"New Songs for Junior Choir", Concordia (1961)

Organ Compositions: "Variations on 'Old Hundredth'", J. Fischer & Bro. (1950)

"Prelude in the Ancient Style", G. Schirmer, Inc. (1948)

"Chorale Prelude on 'Stuttgart'", contained in "Organ Music for the Service",
Harold Flammer (1963)

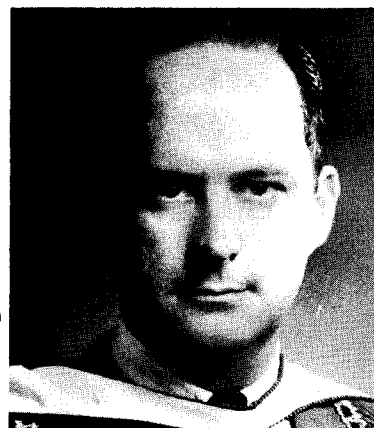
Editor: "Thirty-Five Sacred Rounds and Canons from Four Centuries", Canyon Press (1955)

"Hymns for Children and Grownups" (with Harold Friedell), Farrar, Straus & Cudahy (1953)

SPECIAL NOTE – “Meet the Composer” *in person* during the Choristers Guild Seminar at Augustana College! Dr. Bristol will speak to the Seminar Thursday evening, June 17 on the subject: “In Your Own Pocket”.

On the occasion of Dr. Bristol's visit to the Seminar, we will sing his new anthem under his direction. Dr. Bristol has dedicated this anthem to Dr. Nita Akin, President of the Choristers Guild. As an organ recitalist, Dr. Akin will share Thursday evening with Dr. Bristol.

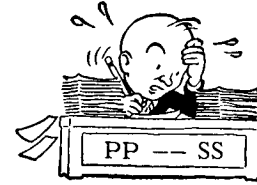
We are deeply indebted to Dr. Bristol for his interest in the Guild, for the anthem and for the inspirational evening we anticipate at the Seminar.



MUSINGS, MEDITATIONS AND MUMBLINGS

Headquarters life is "P & S" these days — that doesn't mean "panic and shouting", but "pins and Seminar". A few last minute thoughts on pin orders —

- Be sure to include a filled-in order sheet when you send us pins for additions, whether a first order or a repeat.
- Be sure the individual envelopes which have the returned pins for additions tell us these three things: (a) director's name or church name, (b) child's name, (c) what is to be done to the pin.
- Be sure to indicate whether you are ordering gold-plated or gold-filled **new** pins.
- Be sure you have a Federal Excise tax exemption certificate on file in our office or include the 10% tax. We have to prove one or the other.



- If you get in a "jam", phone us (Area Code 214, DI8-0450); we'll get pins in the mail to you within the hour!

Several directors have asked about having the pin available with a tac backing. The feeling was they they would have more appeal to boys. Pins with this tac-back instead of the bar pin and clasp are now available (gold-filled)! The cost is the same: \$1.75 each, less than 10; \$1.50 each, 10 or more. These do not appear on the order blank, but you can specify them when you order. Boys can use them on a tie, the lapel or on the vestment.



Enclosed with this LETTERS is another Seminar folder. Please give or send this to a director-friend who would profit by attending **with you**. Of course you are going to be there!



Are you moving this spring? Let us know before the truck hauls the furniture away. The postman will not forward "bulk mailing", so your LETTERS come back. Then we have to hunt you; this delays your receiving our communication.



Guild members in the Philadelphia area will be interested in the hymn festival being held there soon. Rev. Deane Edwards of the Hymn Society recently gave us this information:

"We appreciate your interest in publicizing the new hymns for children and the Hymn Festival on May 16th in Philadelphia. The festival will be held on Sunday afternoon May 16th, 1965 at 4:00 P.M. in the Broad Street Memorial Methodist Church at Burmont Road and Bloomfield Avenue, Drexel Hill, Pennsylvania. As you know, this will be under the direction of the Philadelphia Chapter of the Hymn Society of America. The man in special charge of it is R. Harold Terry of the Lutheran Board of Parish Education in Philadelphia; Rev. Albert C. Ronander will be the speaker and will be the commentator on the hymns. The theme for the festival will be "Hymns from Around the World". The hymn or hymns which may be chosen in the Children's Hymn project will be sung at the festival, but other hymns will be sung there as well."

Will some C.G-er who attends report on the new children's hymns, please.



On May 7, 8, 9 I will be at Erie, Pa., in a festival-workshop situation. Hope all of the Guild members in that area will make themselves known. For details contact Lois Vidt at First Presbyterian Church.

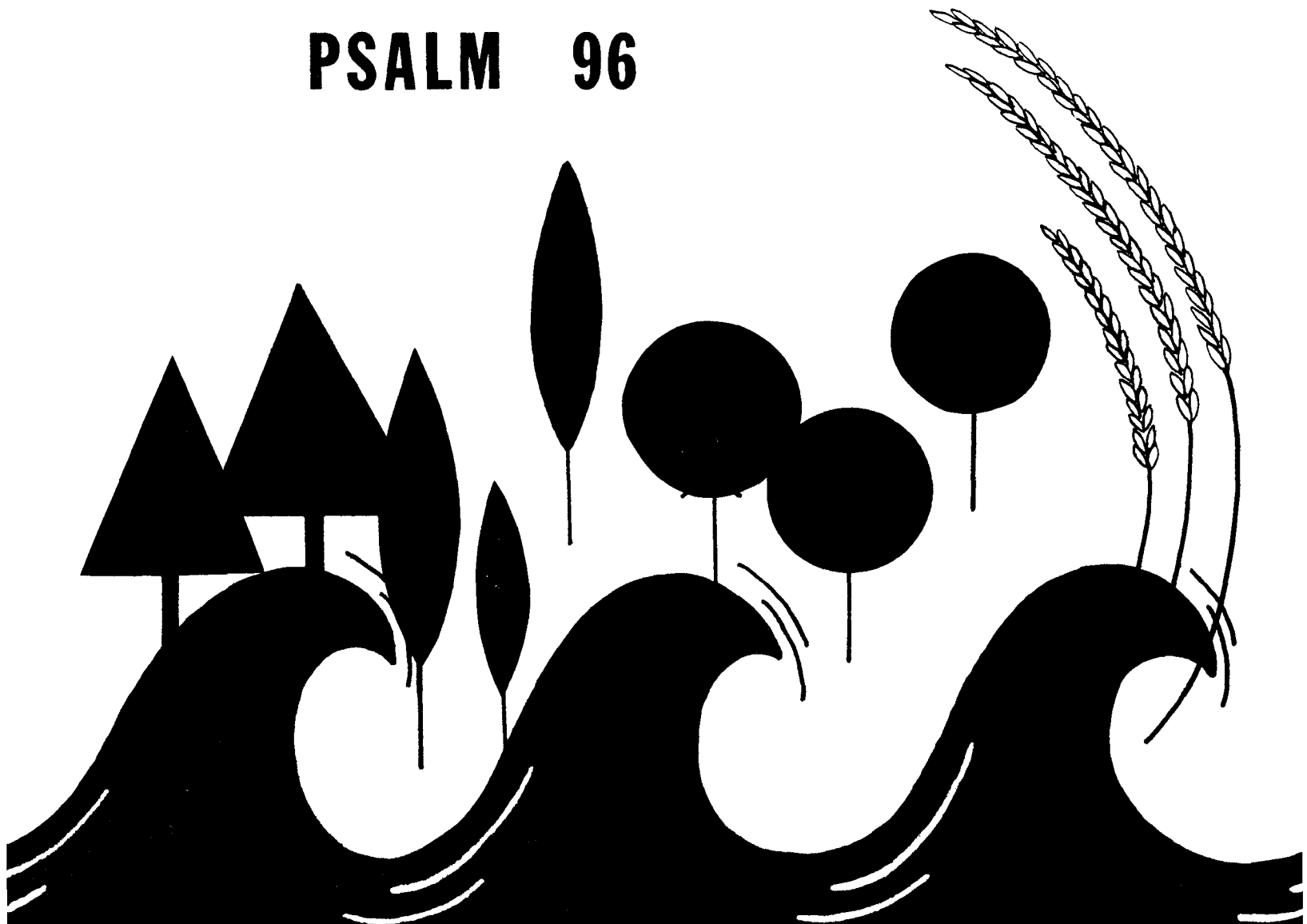


On April 30th, five years ago, Ruth K. Jacobs died. The world of children's choir directors suffered a deep wound that day. It seemed that the guiding light of all of us had gone. But the Light which inspired her is faithful and when He sees fit to "remove His workers", we can rest on the assurance "He will carry on His work". Inspired by her life, her writings, her love of children, and her Light, let us work faithfully for the cause she personified.

Thus would we honor the founder of the Choristers Guild.

A handwritten signature in dark ink, appearing to read "F. L. W." with a stylized flourish.

PSALM 96



1 SING unto the Lord a new song:
sing unto the Lord, all the earth.

2 Sing unto the Lord, bless his name;
shew forth his salvation from day to day.

3 Declare his glory among the heathen,
his wonders among all people.

4 For the Lord is great, and greatly to
be praised: he is to be feared above all gods.

5 For all the gods of the nations are
idols: but the Lord made the heavens.

6 Honour and majesty are before him:
strength and beauty are in his sanctuary.

7 Give unto the Lord, O ye kindreds
of the people, give unto the Lord glory and
strength.

8 Give unto the Lord the glory due unto
his name: bring an offering, and come into
his courts.

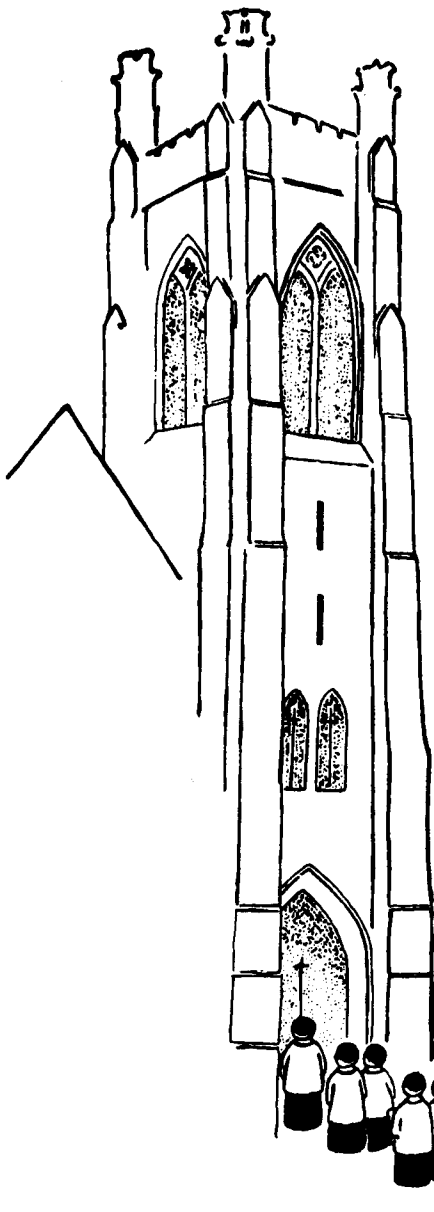
9 O worship the Lord in the beauty of
holiness: fear before him, all the earth.

10 Say among the heathen that the Lord
reigneth: the world also shall be established
that it shall not be moved: he shall judge
the people righteously.

11 Let the heavens rejoice, and let the
earth be glad; let the sea roar, and the ful-
ness thereof.

12 Let the field be joyful, and all that
is therein: then shall all the trees of the
wood rejoice

13 Before the Lord: for he cometh, for
he cometh to judge the earth: he shall judge
the world with righteousness, and the people
with his truth.



PRAYER FOR PERSONAL INTEGRITY

O God, cultivate within us the spirit of righteousness, and build Thy Kingdom there.

We would manifest the spirit of our Lord in every act and thought, and bring Thy message unto our fellow men.

Make us pure within, where no one can see.

Help us not to develop virtues merely that they may be seen of men, and help us to remain faithful to our own testimony of Thee, and not try to take over the experience of others which is not ours.

Inspire us to acquire purity of mind, strength of will, and beauty of spirit, that our inmost souls may be temples in which Thou wouldst dwell.

Help us to seek character and spiritual power without thought of reward or praise.

Keep us from the error of thinking that we have done our best when we have merely refrained from breaking the laws and have never been publicly condemned for unworthiness.

Help us to keep faith with ourselves, and to respect the value of our own personalities.

May we live as if Thy Son lived every minute of every day within us, and may the radiance of our faces be the indication of the fires of hope and faith and love within us.

In Jesus' name we pray. Amen.

— Richard K. Morton

CHORISTERS GUILD LETTERS

Volume XVI

1964-65

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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Ruth Krehbiel Jacobs, Founder

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CHORISTERS GUILD

A GIFT TO THE GUILD – GREETING CARDS

One of the satisfactions I have as a result of my official responsibilities in your Guild is knowing how many people make gifts to the organization beyond the “call of duty” or beyond what is expected. Some of these gifts you readers see in the LETTERS and supplements you receive, some you see in the list of contributing members, sponsors, and special gifts recorded in another place in this issue. Many other evidences of this devotion to an ideal you never see because they are expressed in the letters I receive. I want to tell you about one recent generous gift to the Guild by a member of our Board, a long time friend of the Jacobs’, a gifted and respected director, a highly successful teacher, a friends of all of us — Mabel Stewart Boyter.

Probably you already have looked over the supplements which were enclosed with this LETTERS. Undoubtedly you singled out the Greeting Card for special admiration, and like the rest of us, have exclaimed, “what an attractive picture and greeting card.” Mrs. Boyter, who conceived this picture and card, has given it, with all rights for its use, to the Choristers Guild. This is an imaginative and generous gift which will aid all of us by giving us a distinctive greeting card which beautifully evidences our profession, and by providing a potential source of income for promoting our work.

I asked Mrs. Boyter to give us some details of the making of this unique picture. Here is a part of her letter:

“An effective photograph is rarely the result of merely pushing the release button on a camera. The picture, which I hope will become the official Children’s Choir picture for the Choristers Guild, coordinates 20 years of dreaming, considerable money and six months of effort to produce in its completed form.

“When told the approximate cost five years ago, the obstacle seemed insurmountable and was dismissed temporarily. However, my dream still lingered.

“In 1964, I mentioned my wish to Dr. Zach Cowan, a retired physician, and donor of the Rose Window at Druid Hills Presbyterian Church (Atlanta). He thought it an excellent idea, and two weeks later informed me that he had donated to the church \$500, earmarked ‘For Mrs. Boyter’s Choir picture.’ Little did he know how far-reaching his generous gift would extend this project.

“Plans were begun at once to have this beautiful window successfully photographed for a background. Many previous attempts by many photographers had been made through the years, and none had captured the true beauty of the window.

“Floyd Jillson, photographer for The Atlanta Journal, was engaged, and it took three trips, many exposures with an expensive telephoto lens to adequately capture the beauty of the stained glass.

“Part of my idea for the composition of the picture was to have my choir arranged on the circular stairway of the Law Building at Emory University, then superimposed on the Rose Window. This, in itself, is a major operation from a photographer’s standpoint. Add to that 55 juniors, excited over the trip to Emory on a hot May afternoon after a day in school, and one’s imagination does the rest. But, vestments had been cleaned, little faces polished, and choir mothers pressed into service — only to find remodeling going on in the building upon arrival! Although the photographer climbed ladders, and tried all sorts of lighting effects, communication was difficult above the cacophony of hammers and drills, and the warm May weather made the children squirm inside their vestments.

“For two weeks the success of the undertaking hung in the balance. An unbelievable amount of detail work was necessary — each little head required special cutting in order to be superimposed on the window. Then each hairline was retouched and the marble floor made to match the marble steps by a special artist. This work was done in Tampa, Florida and a 16 x 20 master proof arrived just in time for the choir banquet. It was beautiful, but to my eyes it presented a major flaw. The wall background, which was rosy beige, turned out an orange-red in the film, and warred painfully with the blue-red of the vestments.

“The next three months were spent consulting artists, technicians and decorators. No sample, mixtures of paints, swatches of fabrics, or colors cut from magazines seemed right. Making one last effort, I took the picture to an artist friend, Robert L. Connell, also of the Atlanta Journal. He suggested superimposing a blue plastic, the color of the blue in the window, over the wall.

IT WORKED! It took three days, however, to cut around all the tedious lines, and retouch the steps and floor. But, at last, the effect I wanted was achieved!”

Mrs. Boyter plans to use the picture on the jacket of the book she is writing on children’s choirs to be published in the near future. But as her gift to the Choristers Guild, she is giving the permission for this to become the official picture of the Guild, with all profit from its use to further and promote the work of the Guild. She hopes the picture will be an inspiration to all Guild members and as she says, “What is more inspiring than a captured moment of young voices poised to praise before a Window that symbolizes the ultimate Kingship of Christ?”

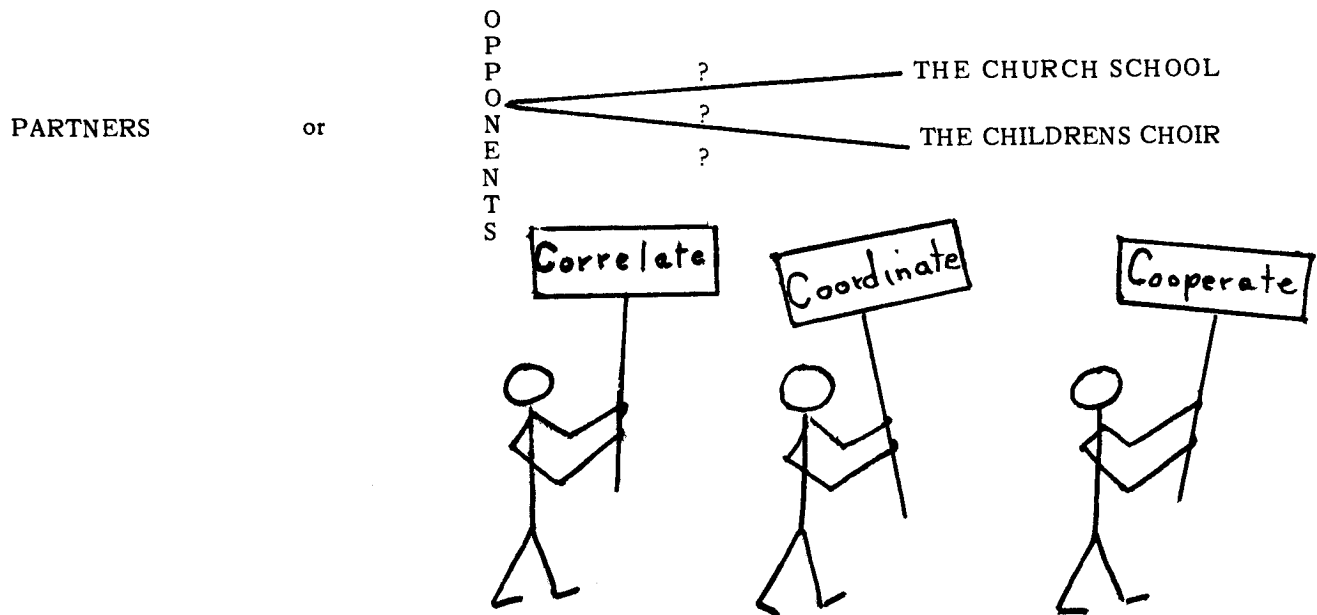
These CHILDREN’S CHOIR GREETING CARDS are now available at Guild Headquarters, packed 20 to a box with envelopes, at \$2.50 per box. If you send a check with your order, the Guild will pay the postage.

We believe these exquisite cards will be very usable for directors, choir mothers and all who are interested in children’s choirs. We are all greatly in debt to Mrs. Boyter for this gift.

FOR YOUR CHOIR ROOM—Mrs. Boyter tells me that large, 16"x 20", color prints of the picture are available for choir room, studio or office. The cost is \$21.00. This is much lower than would be possible for one picture — she hopes several will be ordered. Please write directly to Mrs. Boyter, 1135 Lanier Boulevard, N.E., Atlanta 6, Georgia, about securing one of these large pictures.

BULLETIN COVERS with the same color choir picture will be available in the Fall. These will be perfect for your special children’s choir programs and choral festivals next season. More about the bulletins in the September LETTERS.

THOUGHTS BY HELEN



These have been bywords of the past decade during which period the children's choir movement has spread so rapidly in America. Sometimes these words have been used as battle-cries between what appeared to be **opposing** teams. More recently they have been stressed as action verbs to encourage unity of purpose and direction among individuals on the **same** team. (Certainly an enlightened attitude!)

It seems to me that this 3/-ate pattern should be changed to 4/-ate time,

a strong first beat being added:



Every time I see the play, "The Miracle Worker", the dramatic story of the early life of Helen Keller, and the relentless, intensive efforts of her teacher, Ann Sullivan, to establish some sort of **communication** with this child who could not hear, see, or speak ——— I have a new reverence for words and meanings. In particular I have a broader concept of that word — **communicate** — to get through, to open closed doors, to give and receive, to become connected. This is essential before we can coordinate, cooperate or correlate. In the play, oneline is repeated many times by Ann as she struggles to open closed doors for young Helen Keller. She says, "The thing has a name! The name is a word! The word has a **meaning**!"

Have you ever noticed how certain words rise to the surface and enjoy a period of popularity? This is an effort to vitalize communication, to spur interest and awareness — "It has a name. The word has a meaning." In Church School curriculum materials, we have such words as confrontation and Christian nurture. Now **correlation** has come forth, not just as a word — The word has a meaning — the meaning signifies action — an intensified educational effort.

One of the latest thrusts in this direction has been made by the Methodist Church. As a former Lutheran, now a Presbyterian, I confess to having learned a great deal about Methodist theology, Methodist heroes and Methodist music during the past year. Why? I agreed to being one of the several writers whose job it was to create closely correlated choir plans on a week by week basis with the new church school curriculum which was being put into use beginning September 1964. These plans are published in **Music Ministry**, a monthly magazine for Methodist musicians. This is an enormous educational undertaking, requiring an unbelievable amount of time, study and dedication to the task. It also requires constant **communication** between and among educational departments, editors, writers, printers, mailing department, local churches, Christian Education directors, ministers of music, and at last, **you**, whoever you are, who opens the plan-book, studies the material and presents it to the children. Here is the reason for it all — for you to open doors, to get through, to give and receive, to confront, to connect, to unify. Here we experience that never-ending spiral of communication which means not just waving to each other from theoretical mountain-tops, but walking to the valleys and plateaus of practical application, shaking hands, talking things over, agreeing, disagreeing, meditating, mediating, planning, acting, evaluating.

During children's choir workshops I usually ask for the registrants to write down what they hope to get from the sessions. After the first requests for help in the "how-to" areas of elementary vocal instruction and creative teaching methods, an increasing number of lay-workers are requesting this:

"Would you suggest possible ways of coordinating Sunday School music and Junior choir work in the church's ministry of music?"

Among the first suggestions would be these:

1. Get the graded literature which your church school is using. Study it unit-wise and session-wise. In most curriculum studies there is an immediate goal (each lesson) and an ultimate goal (overall theme). Being aware of these teaching aims helps you as you choose hymns for study and helps you in your choice of anthems.
2. Note how music is used in the church school plans, (worship, teaching a certain truth, enrichment?) Is enough time allotted in the Sunday session to teach the hymns which are suggested – but which are unfamiliar to the children? This is a natural place to begin a correlated program – through the basic teaching of hymns.
3. Find out who the church school teachers are for the age groups that also make up your choirs. Initiate some sort of communication, a telephone call, a personal visit, a luncheon – to talk over ways in which you could assist each other. Church school teachers are usually eager to work out plans to pull together rather than apart.

Since we all benefit from the experiences of others, may I cite an example of one successful effort toward correlation? In this case I was an interested observer. Husband John took over the Primary Choir (2nd and 3rd grade division) last fall as a testing group for certain methods of music-theory teaching and for better Choir-Church School relationship. This is a group of 55 lively children with a good ratio of boys to girls. He chose two teachers from the Primary church school to be choir mothers. They were present at every rehearsal, knew every child by name, memorized every song and kept up with the music-theory lessons.

Each quarter when the curriculum materials came in, they sat down together for one hour, reviewed the materials, studied over the suggested songs, sometimes making substitutions, sometimes supplementing to enrich the unit of study. These lists of songs from (*Songs and Hymns for Primary Children*, Westminster Press, 1963) were mimeographed for all choir helpers and Primary church school leaders.

Example:

PRIMARY MUSIC – January through March – 1965

January

- #72 Gladly Lift We Hearts and Voices
- #173 Father Bless the Gifts We Bring Thee
- #28 God Cares for His People
- Go Down, Moses** (in curriculum material – page 46)
- #3 The Lord Is My Strength and My Song
- #4 O God, May the Whole World Praise Thee
- #155 (tune only) words are from prayer in reading book

February

- #177 For All Thy Gifts of Love
- #7 All People That on Earth Do Dwell
- #6 O Come, Let Us Sing to the Lord
- #91 There Is No Cradle Ready
- Fray Martin** (in curriculum material – page 58)
- #157 The Bible Tells of God's Great Plan

March

- #179 Our Thoughts Go Round the World
- #172 Hear, O Israel

We have added:

- #133 We Will Be Merry
- #185 For the Beauty of the Earth
- #197 Fairest Lord Jesus

The songs were taught at a pace ahead of the Sunday sessions as preparation. The songs were presented to the church school children by the choir-mother teacher. The choir period was used to accent the music *learning* process; the church school used the songs to enrich the lesson, to point up a thought. This is possible only when children *know* the music. These dual-role teachers regard the choir hour as preparation time for their Sunday assignment.

I visited that church school group this past Sunday when they asked me to come in to help with a creative group project of composing a melody for Psalm 119:10 (curriculum suggestion). The obvious enjoyment of expression was most rewarding. There was immediate communication – doors have been opened during their year of training. One little third-grader had been asked to bring her flute-recorder, one played the autoharp (2 chords necessary) as an accompaniment after the two lines were composed. The teachers were not talking in the back of the room, but were sympathetic and eager reactors *with* the children. So much more is possible when two areas of contact are channeling energies into one mainstream of purpose!

Having just completed the 52nd of a 52-week assignment of writing choir plans to correlate very closely with the church school curriculum, I want to make certain other statements. Any plans worked out and written out by anyone other than yourself need *your* concentrated study, your personal touch, your own ideas of presentation. Such plans are to serve as a guide, not as an edict; they should stimulate ideas, not limit them.

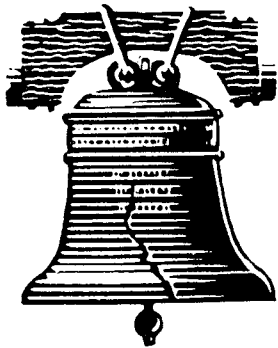
If you are interested in seeing how this correlation plan is being worked out by the Methodist Church, I would recommend your writing for a copy of Music Ministry magazine. Your church may be interested in a subscription. Good ideas certainly cross over denominational lines.

Music Ministry
The Methodist Church – Board of Education
201 Eighth Avenue, S.
Nashville, Tennessee 37203

May I suggest a pooling of ideas from those of you who have worked out a successful pattern of Church School-Choir correlation? Good ideas usually multiply when shared. Communicate with us – let us know how you

correl---
coordin---
cooper----
ate.

Helen



TINTINNABULATIONS

Hello, there, Belletomanes!

Summer is the time for Bell Directors' Recreation, Reparation, Restoration, and Reformation. The most important item on the Summer Agenda should be a vacation away from the Sound of Bells, even the Sound of Music. Directors who trot all summer to camps, classes and concerts will pay for it in the winter. Dismiss your groups firmly for an extended period, and you and they will return fresher and with renewed vigor.

You will find Re-creation and Reparation through a truly restful vacation, Restoration through attendance at a Seminar and a quest for new material and ideas and kindred spirits, and Reformation through thoughtful planning and preparation *in advance* for the coming season. If you *don't* make *some* preparation, you'll have a hectic September and greet your choristers with less than joy. Try these four Summer R's, and Here's to *your* Reformation!

LET FREEDOM RING! Red, White and Blue-circle the date, July 4, for Nationwide Ringing. Let us celebrate the 189th Birthday of the United States of America by sounding our Church Bells, loud and clear, as we join together in Ringing Bells in every City, Town and Hamlet throughout the Nation. Don't forget!

TIMETABLE IN LOCAL TIME FOR JOINING IN THE NATIONWIDE RINGING

Eastern Daylight Time	- - - - -	2:00 P.M.
Eastern Standard and Central Daylight	- - - - -	1:00 P.M.
Central Standard and Mountain Daylight	- - - - -	12:00 P.M.
Mountain Standard and Pacific Daylight	- - - - -	11:00 A.M.
Pacific Standard	- - - - -	10:00 A.M.
Yukon Standard	- - - - -	9:00 A.M.
Hawaiian and Alaska Standard	- - - - -	8:00 A.M.
Bering Standard	- - - - -	7:00 A.M.

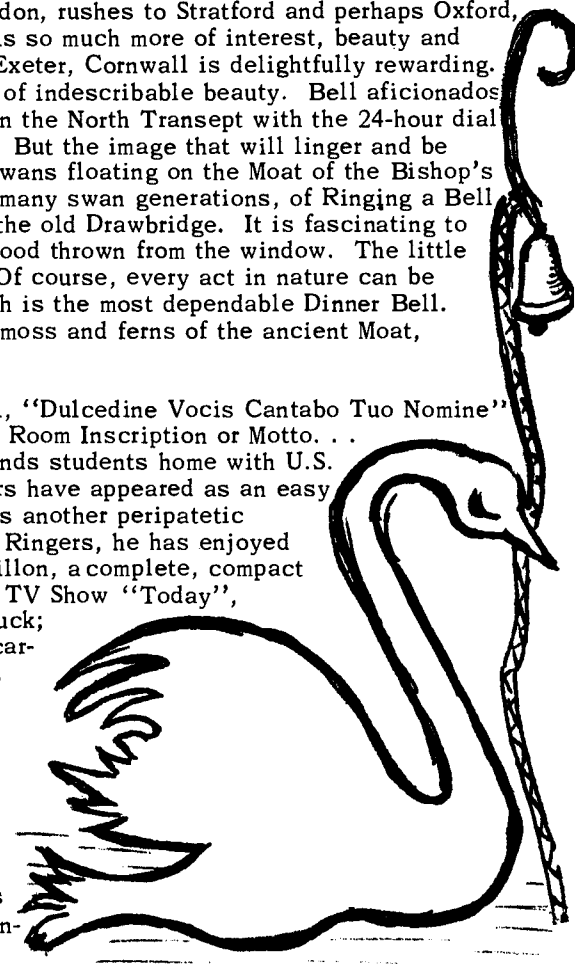
SWAN BELLS: The average tourist visiting England pays a courtesy call on London, rushes to Stratford and perhaps Oxford, then rushes back to London and leaves the country. Which is a pity, when there is so much more of interest, beauty and charm. For instance, a leisurely ramble southwest to Bath, Wells, Glastonbury, Exeter, Cornwall is delightfully rewarding.

The 12th century Cathedral of St. Andrew at Wells is an architectural gem of indescribable beauty. Bell aficionados appreciate the fine Tower Ring of 10 Bells, the 14th century astronomical clock in the North Transept with the 24-hour dial and the jousting knights who perform every hour, the Clock Jack with the Chime. But the image that will linger and be called to remembrance in after years whenever Wells is mentioned is that of the Swans floating on the Moat of the Bishop's Palace. . . . These dream-like birds have acquired the habit, handed down from many swan generations, of Ringing a Bell for their daily food. A cord is attached to a spring with a Bell near a window in the old Drawbridge. It is fascinating to watch the Swans one after another pulling at the cord until they are rewarded by food thrown from the window. The little cygnets learn the system, early, and tug earnestly along with their elders. . . . Of course, every act in nature can be interpreted according to the basic instincts and someone has said that the stomach is the most dependable Dinner Bell. We would prefer to remember the Midsummer Idyll of the Swans gliding among the moss and ferns of the ancient Moat, listening to the Cathedral Bells and Ringing their own Swan Bell in reply.

BELL-POURRI: One of our favorite Bell Inscriptions, cast in a 1670 Tower Bell, "Dulcedine Vocis Cantabo Tuo Nomine" "With Sweetness of Voice I will Sing in Thy Name" - would make an ideal Choir Room Inscription or Motto. . . . It is rumored that a Teacher of Geography in Seattle has a new twist. He sends students home with U.S. maps, suggesting that they pinpoint the Cities where the Fink Family Bell Ringers have appeared as an easy way to learn the names of the main Cities of the Nation. . . . Wendell Westcott is another peripatetic Ringer, Handbell and Carillon. Besides touring with the Spartan Spee-Demon HB Ringers, he has enjoyed national publicity for his demonstrations of the new Petit & Fritsen Portable Carillon, a complete, compact unit weighing about 5,000 lbs. Firstly, he appeared just before Christmas on the TV Show "Today", playing the Portable Carillon while it was being unloaded from the ship onto a truck; Easter Sunday he played the same unit at Rockefeller Center ----- a program carried on a Huntley-Brinkley Show; in mid-May he played for the Holland, Michigan, Tulip Festival.

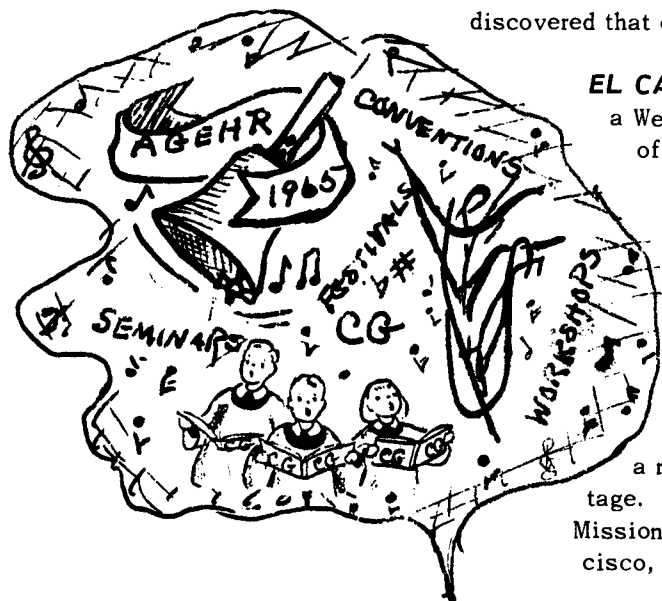
The Fink Family, the Spartan Ringers, and Wendell Westcott (on the Cathedral Carillon) will all be featured at the AGEHR Convention in Washington, June 23-25.

PAGING SCOTT PARRY, who will also play at the Convention: A booklet published by the Glass Blowers Association, 226 S. 16th St., Philadelphia 2, reveals many new uses for old bottles. Among the winners in a Glass Hobby Contest sponsored by the Glass Blowers was Jack Green of Zanesville, Ohio, who had a rack of "Musical Bottles" similar to the Handbell Carillon. The directions: "Tune 25 pint and half pint bottles by means of adding and subtracting water. This can be done with the aid of a piano. Seal the bottles tightly, and arrange to form a



standard chromatic scale. Suspend by means of rubber-padded hooks to lead pipe which can be disassembled and so make portable". The "instrument" produces tones similar to the Xylophone. A picture shows Jack tapping the bottles means of 2 mallets or felt-ended sticks as he appeared with Horace Heidt's Stars. HERE is an inexpensive summer project for your bell-homesick ringers. Go, Go, GO – CRASH!

BRACING BELL TABLES: Question: Has anyone discovered a Table as light and portable as the familiar aluminum folding table that is stronger – has more supports! Those who use aluminum Tables constantly and travel frequently find they do not wear well: – thin aluminum is easily dented; the legs hang up and are sometimes forced open or closed; the center or ends sag. Built-in obsolence? When the Moody Institute Choir and Handbell Ringers appeared at a Baptist Church in Washington on April 21 (and sang and rang exceedingly well), the Pastor pronouncing the Benediction leaned heavily on the aluminum table loaded with bells. The Congregation watched in helpless horror as the table collapsed and a melange of bells poured onto the floor, clanking like a pile of cans being thrown on the dump. Fortunately, it was a slow-motion accident and the carpet was thick. No cracks or chips were discovered that evening, although something may develop.

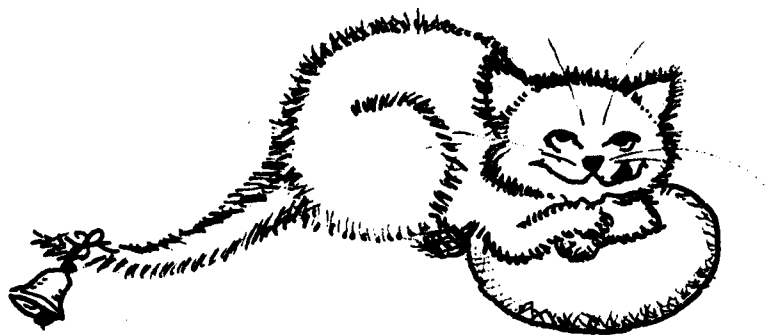


EL CAMINO REAL (The King's Highway): Those planning a West Coast holiday and not averse to absorbing a bit of historic American bell atmosphere should investigate the Old Mission Trails. Nineteen of California's Old Missions, cradle of the State's colorful history, stretch from San Diego to San Francisco along U.S. Highway 101 Every year thousands visit the Missions, many of which have been restored, to admire their beauty and to inspect the Old Mission Bells. Over 100 of these bells, or replicas, stand proudly at approximately 10-mile intervals along the Highway, a reminder of California's cultural and historic heritage. For complete information write for the California Mission Trails Visitors Guide, 370 Geary St., San Francisco, 2.

HAPPY TIMES!

says Nancy and Decibel

Nancy



DECIBEL MARMALADE IS READY FOR THE FEAST!

PSALM 121 – Director's Page

What do the Psalms from 120 through 134 have in common? Ask the children to look in their bibles to see. Of course there are several answers to this question, but the one which they would most readily discern has to do with titles given to these 15 Psalms. Each bears the superscription SHIR HAMMA ALOTH in the original Hebrew. In the King James version this is rendered, "A Song of degrees", in the Revised Standard, "A Song of Accents" and in some more recent translations, "A Pilgrim Song". One writer (Mowinckel) believes these short, varied psalms formed a songbook for the procession ascending Mount Zion.

This Psalm – 121 – is one of the most beloved, but also one in which there is considerable interpretive disagreement. All writers consulted (5) agree, however, that the first verse is incorrectly punctuated in the King James Translation. This verse should be written:

"I will lift up mine eyes unto the hills:
From whence cometh my help?"

The pilgrim, ascending to the Temple, sees the hills "round about Jerusalem" but knows that they do not provide the help he needs, as beautiful and inspiring as they are. He asks the priest to single out the protector of Israel. The priest guides the pilgrim's "eyes of faith" to Yahweh (God) who "made heaven and earth"; who made these mountains.

There is strong evidence in the original Hebrew and in the context that the first word in the second verse should be "Thy", not "My". Verse 1 is the pilgrim speaking and questioning; Verses 2-8 form the priestly answer. Let the children read the Psalm in this way: a solo voice on verse 1; all give the answer.

Because the Hebrew word, YAHWEH (Lord) occurs five times in this Psalm, this may be a good time to acquaint the children with it. They will be interested to know that YAHWEH is one of several words used for God, but that this word has a particular significance for the Jew. This word was considered too sacred to be uttered by human lips. In all passages where the word YAHWEH stood in the biblical text, the Jew read the word ADONAY. YAHWEH occurs over 6700 times in the Old Testament.

The Psalm progresses with confidence and assurance, enlarging upon the answer given the inquiring pilgrim. Step by step through the journey of life the pilgrim can be assured of the love and protection of YAHWEH, whose all-seeing eye will "neither slumber nor sleep". This song of trust has been a "present help in trouble" to all believers in God for many centuries. It is a psalm the children will learn to appreciate and appropriate as the problems of life develop.

The artist has underscored certain ideas in her drawings. One is verse 6:

"The sun shall not smite thee by day,
Nor the moon by night."

Most children will understand "sunstroke", but "moonstroke" is a strange idea. There is a touch of orientalism here. The ancient fear of "moonstroke" arose from their belief in a relationship between certain diseases (epilepsy, lunacy and fevers) and the moon's phases. In Matthew 17:15 the Greek word to describe the epileptic boy was "moonstruck", also in Matthew 4:24 this word was used and often translated "lunatick". The popular mind assumed that a demon in the sun or the moon was the agent of the evil. But

"The Lord shall preserve thee
from all evil."

Whether we take this promise in its original connotation or as applying to modern problems, it is a great comfort to all who trust in the Lord.

From generation to generation the words of the ancient Psalmist continue to inspire our worship and our song. Let us be sure that that part of the next generation which is entrusted to us is taught to know, understand and love the comforting expression of the

HYMNBOOK OF THE AGES



THE KING OF LOVE

Director's Page

TEXT: Henry Williams Baker (1821-1877) was editor of *HYMNS ANCIENT AND MODERN* which sold over fifty million copies in nineteenth century England, and is still in use – in a revised edition – in over fifteen thousand Anglican Churches in England. Just as today's new hymnals are compiled by special committees meeting over a period of years, Dr. Baker served as chairman of the Anglican Hymn Committee for over twenty years. A number of texts and tunes are credited to Dr. Baker, including "Art Thou Weary" and this text which is based on the 23rd Psalm.

TUNE: The name of this tune, "Dominus Regit Me", is from the Latin title of the 23rd Psalm. Dr. John B. Dykes wrote the tune especially for Dr. Baker's setting of the text, with the downward movement of the melody line said to suggest a feeling of restfulness and the important words carefully emphasized by the accented beats of the rhythm.

THEOLOGICAL VIEWPOINTS: Christ taught us that all in the Old and New Testaments could be summed up in one word – the law of "love". The **common ingredient** in the writings of all contemporary theologians is the necessity of the new being in Christ living in a relationship of love to all creation. The **common ingredient** in all children's choir directors should be that their work with the children grows out of an attitude of love – both toward the children and toward the adults of the Church. An excellent inexpensive paperback book explaining the theological implications of love as the integrating force in the church is Reuel Howe's *HEREIN IS LOVE*, Judson Press, Valley Forge, Pennsylvania.

TEACHING SUGGESTIONS: Your choir children may need help in understanding that the biblical imagery of shepherd and sheep was drawn from the common experiences of persons in Old Testament times to show the meaning of love. Perhaps you will want to lead them to discuss what images might be appropriate today to express "love" – with special emphasis on helping them comprehend the deeper aspects of love rather than the superficial television interpretation of love as merely physical attraction.

Musically, help the children work for long, legato phrases but keep a light flowing movement akin to the style of a pastorate. Experiment with the tenor line as a descant; and if your choir has a flutist, try the alto an octave higher as an interlude between the last two verses.

If this hymn concludes a series of hymn studies, you may wish to plan a "Hymn Quiz" show as a culminating activity. Your questions would be based on the hymns your children have studied through the year, including excerpts of texts and tunes for them to identify plus specific questions about composers and authors of hymns.

A festival could easily be planned around the series of hymns used this year in the Chorister Guild hymn studies based upon our basic Christian beliefs as outlined in the Introduction to the 1964-1965 Hymn Studies, page 6 of this year's *LETTERS*. Correlate the hymns with appropriate scriptures, and vary the presentation to include descants, instrumental obligatos, small ensembles, and group participation by the entire congregation. This type of program could be adapted to a churchwide service, a community children's choir festival, or a simple sharing program with parents only in attendance.



Your editor admits to being very, very *human*. (so does your printer)

The dates on page 155 of the May *LETTERS* are wrong. The Seminar is still scheduled for

June 14-18, 1965

THE KING OF LOVE MY SHEPHERD IS

Dominus Regit Me

8.7.8.7.

Words by:
Henry W. Baker
1821-1877

Tune by:
John B. Dykes
1823-1876

All we've been studying about Christian Beliefs, all that is written about God's Plan, and all the teachings of Christ can be expressed in one word: "LOVE".

Once I thought that LOVE was just a way you felt toward one person – as a boyfriend feels toward a girl friend – or as a mother feels toward her child. But now I'm beginning to understand that the kind of love God created each of us for must be toward ALL CREATED THINGS. The only true test of a Christian is simply – whether he is filled with love toward others. Look up some of these scriptures about God's kind of love:

I John 4:7
I John 3:18
I John 3:14, 16

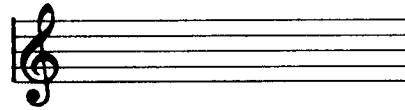
Leviticus 19:18
John 13:34, 35
Psalm 23

"The King of Love My Shepherd Is" is taken from the 23rd Psalm – a Psalm written in Old Testament times when one of the best examples of God's love for persons living then was in the way a shepherd cared for his sheep – day after day – night after night. How many other settings of the 23rd Psalm do you know?

Look through the indices of your hymnal to see what other texts and tunes Dr. Baker has written. From 1857-1877, Dr. Baker was chairman of a committee compiling a new hymnal for the Anglican Church. Look at the copyright date of your own hymnal to see when it was compiled and by whom. Many of our denominations are preparing new hymnals right now.....

Is yours? _____

Listen to the up and down movement of the melody. Does it fit the meaning of the words? Look at the notes to see how often they progress to the very next scale step. What effect does this give to the music? What two interesting rhythmic patterns do you find which keep the tune from being monotonous? Copy them here:



This year I've been telling you – through hymns – about my own Christian beliefs. As you read these words, see if the words of a hymn pop into your mind to help express **your** beliefs:

"GOD JESUS HOLY SPIRIT BIBLE PRAYER CHURCH FAITH
HOPE LOVE"

But most important of all I've learned that my **actions** must be based on the words I speak and the hymns I sing if "The King of Love" is really my shepherd!

Your friend,

Charley the Choirboy

The King of Love my Shepherd Is

DOMINUS REGIT ME. 8. 7. 8. 7.

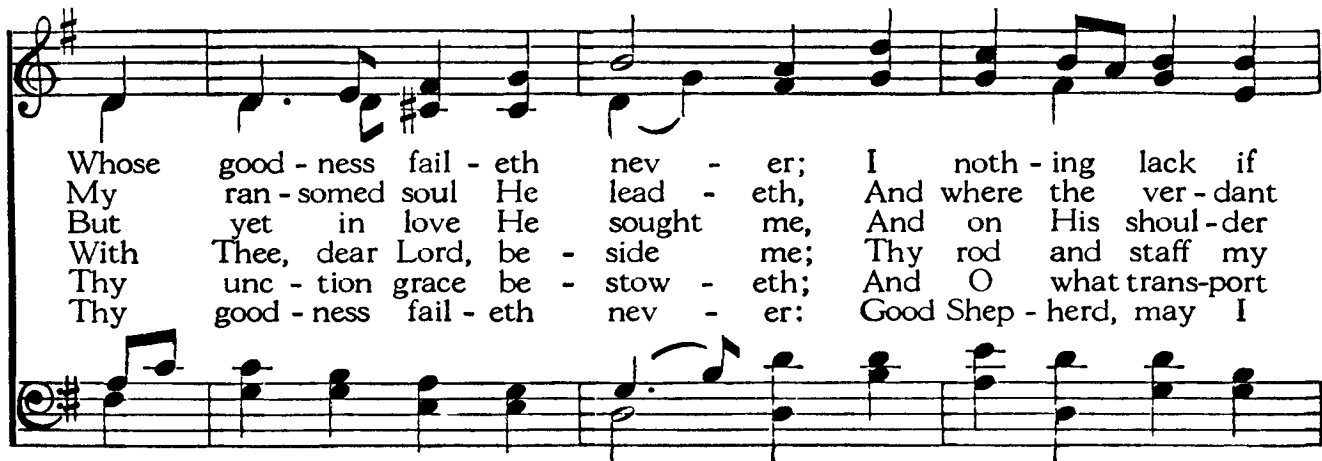
HENRY W. BAKER, 1821-1877

JOHN B. DYKES, 1823-1876

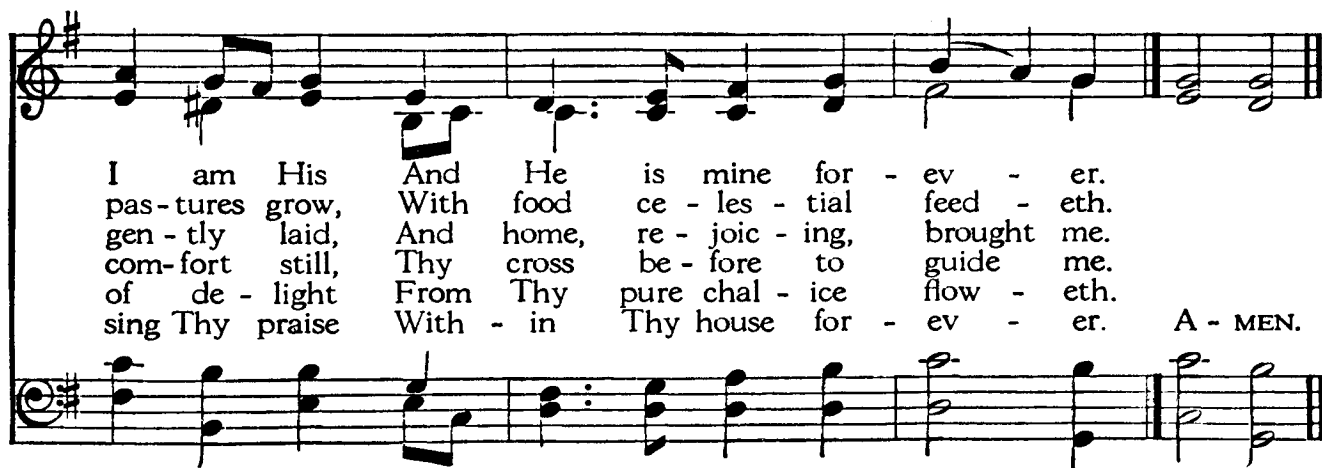
In moderate time



1. The King of love my Shep - herd is,
 2. Where streams of liv - ing wa - ter flow
 3. Per - verse and fool - ish oft I strayed,
 4. In death's dark vale I fear no ill
 5. Thou spread'st a ta - ble in my sight;
 6. And so through all the length of days



Whose good - ness fail - eth nev - er; I noth - ing lack if
 My ran - somed soul He lead - eth, And where the ver - dant
 But yet in love He sought me, And on His shoul - der
 With Thee, dear Lord, be - side me; Thy rod and staff my
 Thy unc - tion grace be - stow - eth; And O what trans - port
 Thy good - ness fail - eth nev - er: Good Shep - herd, may I



I am His And He is mine for - ev - er.
 pas - tures grow, With food ce - les - tial feed - eth.
 gen - tly laid, And home, re - joic - ing, brought me.
 com - fort still, Thy cross be - fore to guide me.
 of de - light From Thy pure chal - ice flow - eth.
 sing Thy praise With - in Thy house for - ev - er. A - MEN.

FANFARE FOR "THE CHILDREN'S CHOIR" VOL. II

The latest available information indicates the publication of that long-awaited book ***The Children's Choir VOL. II***, in time for an official debut at the CHORISTERS GUILD SEMINAR, Augustana College, June 14-18. Volume I, edited by Ruth Jacobs, was a compilation of Choristers Guild LETTERS material from the years 1949-1957; Volume II, edited by Nancy Poore Tufts is from the succeeding years 1958-1963.

The Choristers Guild LETTERS grew fatter and meatier in the late 50's and has so continued under the capable aegis of Mr. Jacobs and Dr. Whittlesey. It is significant and gratifying that the Editors of the Fortress Press recognized the unique quality of the material selected for the second volume and have retained a major portion, although this means a larger book than the first volume.

At any cost, Volume II is a treasury of practical, tested material and information concerning every phase of Children's and Youth Choir work contributed by dozens of well-known leaders in the Church Music Field, as well as by other earnest and dedicated Musicians and Youth-workers throughout the country and abroad. Alongside the work material are many helpful sermonettes, prayers, spiritual and philosophical comments by Ruth Krehbiel Jacobs, clergymen of various denominations and other contemporary thinkers of stature.

The Children's Choir Vol. II is much more than a compendium of instructional material, methods, lists of music, books and aids, Services of Worship and Festivals, but a valuable, detailed encyclopedic source of information and knowledge pertaining to Children's and Youth Choirs. We predict, with pardonable pride, that this book will become a "classic" in its field and will find a welcome space on the bookshelf of every Director of Church Music.

The Choristers Guild would like to express its appreciation to Mr. Leonard Lilyers, Director, Department of Music, Lutheran Church Supply Stores, for his advice and help in connection with the publication of this Volume.

To order ***The Children's Choir Vol. II*** write to the office of the Guild, 440 Northlake Center, Dallas, Texas 75238. The price will probably be \$5.95. Orders will be taken now for delivery just as soon as the book is off the press.



RING A BELL FOR THE NEW HANDBOOK!



Attention, BELL DIRECTORS!

A publication that Bell Directors have been needing and waiting for — ***The Bell Ringers Handbook*** by Nancy Poore Tufts is also due for release in June by Harold Flammer Music Publishers of New York.

This small, inexpensive handbook-notebook has been especially prepared with the youthful Handbell Ringer in mind, although it will be useful to all Ringers. It is suggested that each Bell Choir member be presented a copy and be held responsible for the information contained therein. In this, his "own" book he will find the answers to nearly everything he needs to know about the fundamentals of Handbell Ringing, of Bells in general, Change Ringing, the ABC's of Music Notation and Terminology, the Care and Handling of Bells, and Ringing Etiquette. The booklet also provides pages for personal records and for listings of rules, schedule of activities, repertoire and notes.

The Bell Ringers Handbook was written to enable students to assimilate and easily digest pertinent data from an authoritative source, thus eliminating the need for typed or duplicated sheets and folders of instruction and ensuring that each Ringer has convenient access to necessary information.

Bell Directors are invited to study a copy of ***The Bell Ringers Handbook***. We believe this carefully assembled manual-cum-notebook may be the answer to the Bell Director's prayer!

The price has not been determined at this writing, but it will be "inexpensive". This book may be ordered through your local book store or music supplier. (**DO NOT** order from the Guild office.)



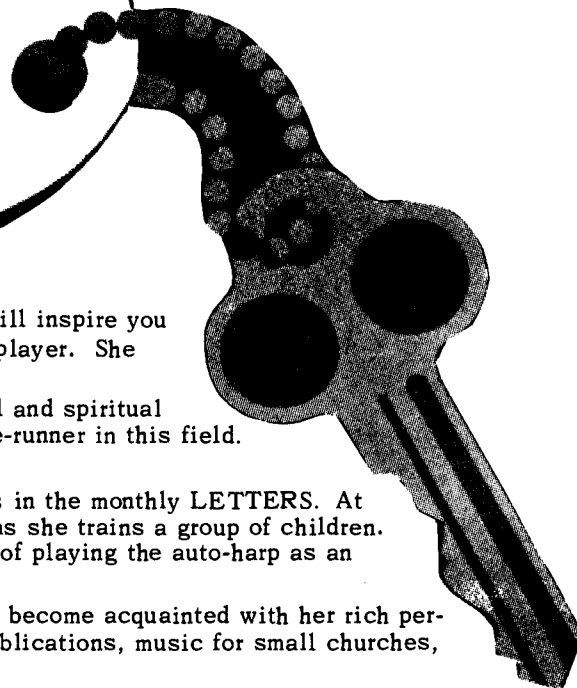
Norma suggests these new books for your summer reading:

1. Lovelace. ***THE ANATOMY OF HYMNODY***. Abingdon Press. 1965. \$2.75
A study of poetic forms as they are related to the expression of feeling and mood in hymn texts.
2. Lovelace. ***THE YOUTH CHOIR***. Abingdon Press. 1964.
Well-chosen advice on topics such as starting a youth choir; problems, rules and discipline; keeping interest; rehearsals; repertoire. This paper back book is an excellent addition to the Basic Music Book series.

LAST CALL TO PICK UP YOUR KEY
WHICH WILL OPEN DOORS TO AN ENRICHED LIFE
OF SERVICE FOR CHILDREN'S CHOIR DIRECTORS

CHORISTERS GUILD SEMINAR

June 14—18, 1965
Augustana College
Rock Island, Illinois



DR. NITA AKIN, President of the Guild, organist and teacher, will inspire you and instruct you to become a better accompanist and service player. She will also be heard as a recitalist.

MABEL STEWART BOYTER will open new doors for the musical and spiritual training of young children. She is at once a pioneer and a fore-runner in this field. Her techniques and materials will inspire you.

HELEN KEMP — you have been reading her many practical helps in the monthly LETTERS. At the Seminar you will see her winsome methods demonstrated as she trains a group of children. Helen will also have a special hour explaining the technique of playing the auto-harp as an accompanying instrument for children's choirs.

JANE MARSHALL — you have sung her music, now meet her and become acquainted with her rich personality. Her repertoire class will feature selected recent publications, music for small churches, her own works for children and for adult choirs.

DR. FREDERICK SWANSON will open many doors for better work with boys. His highly successful methods will be explained and demonstrated. You've been asking for more instructions on working with boys — here it is waiting for you!

DR. JAMES SYDNOR, one of the best known and widest read hymnologists of our day will lead our devotions and help you in the important part of your work — hymn training, interpretation and use.

AND MORE

AS FAR AS TIME PERMITS EACH FACULTY

MEMBER WILL BE AVAILABLE FOR PRIVATE CONFERENCES

AND MORE — **Dr. Lee H. Bristol, Jr.** — Inspirational address Thursday night.

AND MORE — Special class on Handbells by Mrs. Laurette Cotton on Tuesday.

AND MORE — Discussion of diction for children by Delbert Fletcher on Wednesday afternoon.

AND MORE — Area Children's Choir Concert Tuesday evening.

AND MORE — Fink Family Handbell artists in concert Tuesday evening, also.

AND MORE — Moline Boy Choir concert Friday evening.

AND MORE — A boat trip on "Old Man River" on Wednesday evening.

AND MORE — Extensive displays of recommended music, books and materials.

AND MORE — Five days of fellowship with the most consecrated group of church musicians to be found anywhere.

And more and more.

SO COME TO THE SEMINAR
PICK UP YOUR "KEY"
WE'LL BE LOOKING FOR YOU.

ON SELECTING REPERTOIRE

— by Helen Kemp

Dear Guilders:

Between now and the next time we meet via a Choristers Guild LETTER, you are going to have lots of decisions to make regarding the selection of the music you will be using with your children's choirs during the next year. If you are fortunate enough to be able to spend the week at the Guild Seminar at Augustana College, your mind will be filled with possibilities of materials made available to you there.

For those of you who will be working on this project of music selection on your own, remember that you have already at your fingertips valuable source materials in the pages of your past Guild LETTERS. The "Cream of the Crop" pages are valuable guides, and please don't overlook the Choristers Guild Anthem series.

Lists and recommendations are good to have on hand, but when it comes to actual selection, there is no substitute for having a copy of the music before you so you can play it, sing it, think about how it will fit into your plan, what value it will be to the children musically, spiritually, vocally. The hymns and anthems you choose to use are the life-blood of your choir program. As a general rule, choose *hymns* which feed into the Church School curriculum. The choice of these can be made quarterly as most materials are distributed on that basis. Additional hymns should be selected periodically with the minister to coordinate with the hymns which will be sung in worship services in which your choir will participate. (It is disturbing to hear a children's choir sing a beautiful anthem, memorized — then mumble along half-heartedly with the hymns, heads buried in hymnals.)

Anthems may be chosen with more freedom, although a knowledge of the current educational emphasis for the year helps to define the selections. Now that music publishers are offering more materials for children's choirs, it is very important that we learn to make selections based on certain criteria. Let's think for a moment about *things to look for* as you study over new anthems.

1. A *melody* that has distinction.

Look for melodic lines that have a sweep, a long line, rhythmic interest. Certain melodies seem to work magic on tone and vitality. Find out what those characteristics are.

2. A *text* that is worthy of storage space in the brain.

As you read over texts, remember that there is the distinct possibility that these words will stay with the children all their life. Is the text understandable, or explainable to the age group with whom you are working? There are some texts that are worth *growing into*!

3. An accompaniment that has independent interest.

It is not necessary for the accompaniment to double the melody. A counter-melody, interesting harmonic treatments, an accompaniment that enhances the spirit of the text are all things to look for. It is good to train children in melodic independence so they need not lean on the tune as it is played by piano or organ.

4. General Characteristics:

Study each piece as a whole to see if it is within the vocal and mental capacity of your group. Beware of too big, or too dramatic treatments. Look for adaptability — can this piece be useful in more than one way? Look for qualities that in a person is *personality*. How does this anthem communicate? Be aware of differences in style to add variety to your selections. (Plainsong, round and canon form, chorales, folk-tunes, instrumental accompaniments, anthems with modern harmonies, children's cantatas.)

5. Range:

If the tessitura is too low, voices will sound dull, will not "get off the ground". Also there is the danger of chest tone singing — the demon of the child voice. If the song lies too high on too many tones, there is the pinched sound. Watch to see how high notes are approached, on what vowels they are sung, and where they lie within the phrase.

As you study for music selection, you should be forming ideas about *presentation*. These two processes go hand in hand. Here are a few suggestions to guide your thinking.


1. A fine selection can be ruined by superficial understanding. Search for subtle qualities and inner rhythmic flow. Study to avoid "pounding out" of notes even on a first reading.
2. An undistinguished anthem can often be illuminated by fine style, careful preparation. Not all good children's anthems are great music. They can become "out of the ordinary" as a result of your presentation.
3. Interpretation is not ornamentation nor isolated effects. It is permitting the parts to remain a contributing factor to one unified thought. To do so, speech value must be maintained.
(read: Whence is that goodly fragrance flowing,
Stealing our senses all away?)

(sing it with the same natural stresses.)

The rhythm of these phrases must not degenerate into *beats*.

4. Fine singing is resolving the perpetual conflict between words and music. Like a good marriage, there must be give and take, and each must contribute its best. When the tune seems to accent an unimportant word, adjustments must be made in volume and stress. Be conscious of places where the music negates the text. This is exemplified in one popular anthem when the text proclaims as a climax, "Lift Thou me up". The tune lowers on the word *up*. A sense of lift must be created through another means.

Don't you agree that selecting music for a coming season is one of the most exciting parts of your work? There are usually too many things you would just love to do. Many things have been pre-selected for your convenience by your Seminar faculty—— but time is running out! If you haven't sent in your registration, here is one last

but  hearty invitation! We would **LOVE** to have you!



REPERTOIRE SUGGESTIONS

— by Norma Lowder

With the approach of summer vacation there comes to all directors the responsibility for an evaluation of the year just passed, and an anticipation of one soon to come. With this in mind, I should like to suggest a variety of anthems which have crossed my desk these last few months as anthems you might like to read during the coming months; perhaps there will be anthems to suit the needs of each choir.

Thanksgiving

1. Butler. A THANKSGIVING HYMN. Flammer #86195. SA. 25¢. 1964.
Another delightful and useable anthem by the minister of music at the First Methodist Church, Wichita, Kans.
2. Pasquet. NOW THANK WE ALL OUR GOD. Augsburg #1363. Unison. 25¢. 1961.
This is a tune and text which should be familiar to all choristers, young and old. The accompaniment of the chorale prelude adds interest to the tune.

Christmas

1. Kirkpatrick-Peeler. AWAY IN A MANGER. Augsburg #1369. Unison with descant. 22¢. 1963.
This setting of the familiar text should be examined by every director, for it has a simple, yet dignified beauty.
2. Williams. CHRIST, THE LORD IS BORN. Flammer #89192. SSA a capella. 25¢. 1964.
Directors of groups experienced in part singing will enjoy this anthem. Others could transpose it and use it as a unison anthem.
3. Mozart-Ehret. COME, ALL YE CHILDREN. Schmitt #217. SA. 20¢. 1963.
The delicacy of Mozart adds appropriateness to this anthem for children's voices.
4. Track. COME, ALL YE SHEPHERDS. Schmitt #221. SA. 25¢. 1964.
This arrangement was written for the appearance of the Vienna Boys' Choir on "Omnibus" in 1954 at Christmas. It will require careful detail but will inspire choir and congregation.
5. Peeler. COME, THOU LONG EXPECTED JESUS. Augsburg #1362. SA. 25¢. 1962.
A Charles Wesley text set to a tune from Freylinghausen's "Gesangbuch", 1764.
6. Lovelace. GENTLE MARY KNEW. Waterloo. Unison. 1964.
A delightful wedding of text (by Rose Myra Phillips) and tune; a must!
7. Track. IT SOON WILL BE EVENING. Schmitt #220. SA. 25¢. 1964.
Another anthem written for the Vienna Boys' Choir.
8. Peeler. O HOW BEAUTIFUL THE SKY. Augsburg #TC18. SA. 25¢. 1962.
An effective arrangement of a beautiful Danish folk melody.
9. Beethoven. O SANCTISSIMA. J. Fischer #9547. SSA. 25¢.
Violin and cello parts are written to accompany this arrangement of the Sicilian Folk Song.
10. Track. REJOICE AND BE GLAD. Schmitt #219. SA. 25¢. 1964.
Grehard Track was music director of the Vienna Boys' Choir from 1953-1958, before coming to this country. He has written many arrangements for this choir, including three recommended in this listing.
11. Peeler. SLUMBER SONG OF THE SHEPHERDS. Augsburg GC 408. SA. 22¢. 1964.
A German carol with tune by Christof Schubert (1786) is here arranged.
12. Wetzler. STILL, STILL, STILL. Augsburg #GC410. SSA. 25¢. 1965.
A three-part setting of this increasingly popular German Folk Song.
13. Caldwell. THE CHRISTMAS STORY. H. W. Gray #2859. Unison. 20¢. 1964.
An oboe or clarinet will add to the gaiety of this anthem.
14. Parry. THE SNOW LIES WHITE UPON THE GROUND. Oxford University Press U109. Unison, with optional descant, bells or recorders. 1964. Another of the unique and interesting of Oxford's publications.
15. Caldwell. THE YODLERS' CAROL. H. W. Gray #2863. SA and descant. 25¢. 1964.
Directors of school groups will find this Austrian Folk Melody of interest to their choristers. "Around-the-world-at-Christmas" programs will find variety here.
16. Track. THEY FOLLOWED THE STAR. Schmitt, Hall & McCreary #2573. SA. 25¢. 1964.
A familiar text by C. F. Alexander finds an appropriate tune which may be used as a unison anthem or may be sung in parts.

New Year's

1. McLaughlin. NEW YEAR'S CAROL. J. Fischer #9545. SA with handbells. 25¢. 1964.
An appropriate anthem for a day all too often ignored. An optional SATB part makes it effective as a combined choir number also.

Lent and Easter

1. Dressler. ALLELUJAH, CHRIST IS RISEN. Flammer #86175. Unison with descant. 20¢. 1962.
An effective setting of a text by Christopher Wordsworth.
2. Davis. CHRIST IS RISEN. J. Fischer #9437. Unison. 20¢. 1963.
A study in intonation, dynamics, rhythm.
3. Stanton. CRY HOSANNA. Flammer #86198. SS. 25¢. 1964.
An interesting anthem for two equal voice parts; could also be done by two choirs.
4. Davis. FANFARE FOR PALM SUNDAY. B. F. Wood #44-839. SA. 25¢. 1964.
A free and rhythmic setting of the text "Hosanna to the Son of David. Blessed is he that cometh in the name of the Lord."
5. Peeler. HOSANNA. Augsburg #1405. SA. 25¢. 1962.
Another setting of the same text (Matthew 21:9)
6. Burke. IT IS THE JOYFUL EASTERTIME. Flammer #86182. Unison, descant. 25¢. 1962.
An old Cornish carol written originally for the Guild.

General

1. Wade. FOUR AMERICAN FOLK HYMNS. U, SA. Abingdon Press APM-293. 60¢. 1964.
Tender Care — Babel's Streams — Calvary's Mountain — Wondrous Love
2. Fritsch-Peeler. LORD GOD, WE WORSHIP THEE. Augsburg #1425. SA. 20¢. 1962.
A Johann Franck text, translated by Catherine Winkworth and set to a harmonization by J. S. Bach.
3. Donate. MAKE A JOYFUL NOISE. Kjos #6099. Unison with brass quartet. 25¢. 1964.
A moderately difficult arrangement, with accompaniment for two trumpets and two trombones.

(Continued on — 178 —)

CONTRIBUTING MEMBERS 1964-1965

It is a pleasure to print the names of 314 persons or churches who are Contributing members of the Choristers Guild for the year 1964-1965. A "Contributing" member is one who pays \$10.00 a year for his membership.

The asterisk (*) indicates VOTING members. The Guild by-laws read: "Stockholders (or Voting members of the Corporation) shall be those persons who have been Contributing members of the Guild for a period of not less than 5 consecutive years." These people are "VIPS" in the legal structure of the Guild, for they are represented in the annual meeting of the Guild, either in person or by proxy.

The circle (°) indicates Contributing ORIGINAL members. When the Jacobs' organized the Guild in the season of 1949-1950 there were 119 original members. The people marked with the (°) were in this group. At the end of the listings there is an additional group of people who are Regular members this year who were also among the original members.

At the last meeting of the Stockholders provisions were made for three additional types of memberships. These are:

Subscribing Membership	\$ 25.00
Patron Membership	\$100.00
Life Membership	\$500.00

There are two Subscribing memberships indicated. There is also a list of Chapters, organizations and individuals who have made special gifts to the Guild during the 1964-1965 season.

To all who, in these special ways, have supported the Guild we give special recognition and thanks. There may be some errors in the lists, some omissions, some inaccuracies; if so, please write me (F.L.W.), for we want our records to be correct.

Adams, Mrs. Charles E. Dallas, Texas	* Boyter, Mrs. Haskell Atlanta, Ga.	Clapper, Donald Harrisburg, Pa.
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1964-1965

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1964-1965

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REGULAR MEMBERS 1964-1965

Who Were Original Members

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SHARING

During the summer you should be making your plans for fall and preparing your promotional material.

Ruth Jacobs used to say, "the most successful director is the most inventive one". This applies in many phases of our activities, but nowhere is it more apparent than in promotion.

Two unique promotional plans have come to my notice of late. The directors have offered to share these with you.

David Stuart Blackburn, minister of music, Polk Street Methodist Church, Amarillo, Texas, sent me a folded paper "fish" which is most attractive. But let him tell you about his promotional plans:

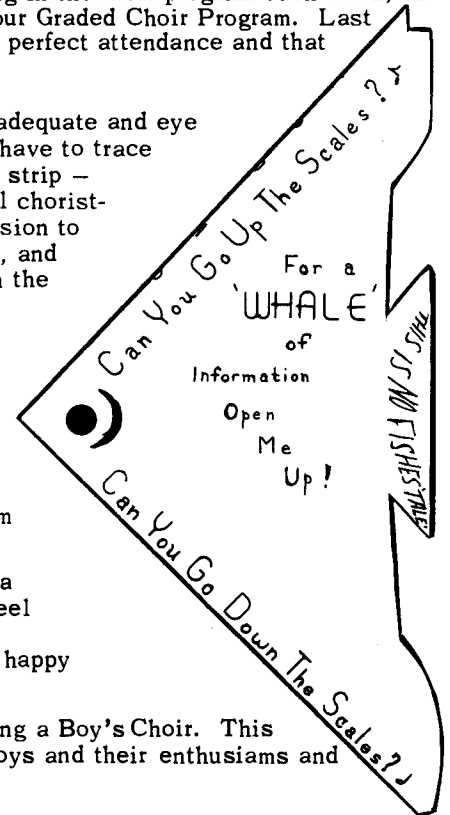
"....We now have 15 choirs with over 450 persons actively participating in the choir program each week; this is continually growing on all levels, now having over 200 children in our Graded Choir Program. Last year I thought we had a remarkable record of 50 children with absolute perfect attendance and that many more who had only missed once or twice because of illness.

"One of the first things contributing to a successful choir program is adequate and eye catching publicity, as you well know. Not having any ability in art, I have to trace much of my material. I clipped many different cartoons from the comic strip – Peanuts – and put together a cartoon sequence sent with a letter to all choristers well in advance of all choir registration. Then I was given permission to speak to all adult Sunday school classes concerning the choir program, and at that time gave them a sheet outlining the work we would be doing in the coming year. The week before registration I went to all the children's Sunday school classes telling the children about the magic fish I was going to give them, one that they could open up and find everything they needed to know – about choir. The girls, as well as boys, like to fish, so I told them I was going to help them catch a real "Whale" this morning. I then passed out to all children this catchy fish showing them how to open it up and telling them to be sure and show this to their parents. With the advanced publicity to parents and children, the catchy fish caught the children's eye and helped them convince their parents about choir.

"The fish is only one of many animals and ideas that can be found in a simple book of Origami. The fish was not hard to fold and cut out, I feel it paid tremendous dividends for the little work that went into it. If Choristers Guild members would be further interested, I would be most happy to share the simple details in folding and making such a fish.

"I would also like to share with you a little brochure we used in forming a Boy's Choir. This was started in January and has really taken wings. We now have 39 boys and their enthusiasms and work has been tremendous."

If you would like samples of Mr. Blackburn's promotional ideas write to him enclosing a self-addressed, stamped envelope, and your thanks.



Hubert Reeves of First Baptist Church (P.O. Box 321), Lindale, Texas, developed a promotional program consisting of seven steps (step-ladders) or letters which were sent to the members of his church. He says:

"I have used these letters with success to introduce a choir program where there have been no choirs. Before using these, I found a severe lack of understanding on the part of church people. Perhaps the letters can provide an idea for someone else."

The series is titled –

7 Steps to a Successful and God Honoring Graded Choir Program

The steps are these (each step is a different letter):

- I. Know the program.
- II. Know the objectives.
- III. Know the values of the program.
- IV. Adopt an organization.
- V. Inform and enlist parents.
(Of VI he wrote: Letter VI is a personal invitation to individuals in different age groups).
- VII. Announce the time and begin!

Mr. Reeves has offered to send samples of this plan to Guild members who request them. (Be sure to enclose a stamped envelope.)

The Cliche —

*Plan your work and
Work your plan is still valid.*

This might be paraphrased thus —

*Plan your promotion to
Promote your planning.*

It pays to advertise. Prepare this summer for the new fall season.

✻ ✻ ✻ ✻ ✻ ✻

Comments from recent letters — first from Victoria Ingalls of San Diego:

"I just received the May LETTERS, and the Bristol anthem is tremendous! Our Commission of Worship was finally convinced of the sorry state of our junior choir music (or lack of same) and achieved for us a large budget increase — just for children's music!

"Some of the Guild members might be interested in knowing that we will be presenting an honorary membership in the Chapel Choir (complete with Guild pin) to a woman in our church who singlehandedly each year fits and hems each of our robes. She has helped us in so many ways, and the children thought this would be the highest manner in which we could honor her."

✻ ✻ ✻ ✻ ✻ ✻

Mrs. J. B. McWilliams of Great Bend, Kansas, wrote:

"Your hint of coloring squares on each individual's 'attendance chart', which is kept in their notebooks, has been the best stimulant to attendance since our church began a children's choir six years ago."

✻ ✻ ✻ ✻ ✻ ✻

Mrs. Foster Hotchkiss of Speedway, Indiana, evidences her enthusiasm as she writes:

"We are so pleased to find your remarks on page 130 of the April Choristers Guild LETTERS that more churches are including various arts in their activities.

"The Fine Arts emphasis here meets with sustained enthusiasm.

"A recital by Foster to 'explain' our expanded pipe organ and an amateur (congregation members) presentation of COMING OF CHRIST (Masfield) with choirs doing music by Holst were so well attended we have no programs to share. As a direct result of our presentation, Butler U. will do the miracle play with choirs next year! By running larger quantities of programs, we have extras of the two enclosed. Also, there has been a painting class two Saturday mornings for third through sixth graders, followed by an exhibit of the best works.

"Our high school age choir almost two weeks ago took a trip to Bloomington, Illinois, participating in the morning service of a Christian church there with three anthems, viewing THE AMERICAN PASSION PLAY — a four hour spectacle in its forty somethingth year — and sang an hour concert that evening at a church in Danville, Illinois.

"Am taking the liberty of sending this note for Foster, as he is in a rather monastic state of activity, which for us precedes each high holy season."

If you wish a program write to her at Speedway Christian Church, 14th at Winton Ave.

✻ ✻ ✻ ✻ ✻ ✻

At the Ecumenical Youth Choir Festival, in which I assisted in Erie, Pa., May 9 (an excellently conceived and prepared program, by the way, thanks to Mrs. Lois Vidt and the directors), a unique correlation of music and a Dramatic Movement Choir had a prominent place. Mrs. Margaret Fisk Taylor was the guest director of this group. It was amazing what she accomplished in expressive, rhythmic movement with a group of high school youngsters. These young people had never worked together before and had but two sessions with Mrs. Taylor. They expressed the mood of SING TO THE LORD OF HARVEST (Marshall) as the choir of 300 sang it; and interpreted the round DONA NOBIS PACEM as an instrumental trio played it. If you wish a copy of the program I'll be glad to send it to you.

Plan now to include some correlation of other art forms with your choirs next season. It will give a new sparkle and effectiveness to your program and, not incidentally, it will stimulate your own growth.



REPERTOIRE SUGGESTIONS (Continued from — 172 —)

General

4. Riedel. NINE EASY CANONS. Augsburg #1333. 22¢. 1962.
Effective as an introduction to part singing, an introduction to polyphonic music, and useable as anthems or responses within the service.
5. Copley. SEVEN GENERAL ANTHEMS FOR UNISON-TREBLE CHOIR. Abingdon Press APM341. 60¢. 1964.
This Is the Day — Shepherd of Tender Youth — Lamb of God — O Taste and See — I Will Bless the Lord — Let Us With a Gladsome Mind — High in the Heavens, Eternal God
6. Leaf. SINGING ALLELUIA. Augsburg #1429. Unison. 25¢. 1965.
Useable with younger children (perhaps primary age).
7. Lovelace. THE HOUSE IN WHICH I DWELL. J. Fischer #9580. Unison. 20¢. 1964.
Another excellent of text (Tiplady) and tune, the "house" being the body, consecrated to service.

RENEW YOUR GUILD MEMBERSHIP NOW

Did you find the special envelope?

This is the last issue of the LETTERS for the 1964-65 Guild year. Your membership is paid to August 31, but it will greatly aid us in serving you better and preparing for the new season if you will

renew your membership now

To encourage you to send in your check, we have enclosed a Business Reply Envelope ("No postage stamp necessary if mailed in the United States"). Please give us all the information requested, enclose your check and mail it soon. This will aid your office.

Note: The Post Office Department is putting pressure on us to use Zip Code numbers on *all our mailing*. We cannot do this unless we have your complete number.



We have been asked to explain the classifications of membership.

Regular membership of \$4.00 entitles a person or church to all the regular publications – LETTERS, anthems, and other supplements which the Guild issues, and all other benefits listed in the brochure.

Contributing membership of \$10.00, or **Subscribing membership** of \$25.00, entitles the person or church to all of the above and, in addition, after five years of consecutive membership, that person or church becomes a voting member of the legal structure of the Guild. This condition remains as long as consecutive contributing or subscribing membership is maintained.

Patron and Life memberships entitle the donor to all the benefits listed above, including voting privileges.

Professional choir directors may claim an income tax deduction for the amount of their Guild membership as a professional expense. Non-professional choir directors may claim an income tax deduction for the amount of their Guild membership because the Guild is "organized and operated exclusively for religious and educational purposes".

Any other contributions to the Guild are also "tax free to the donor" and may be declared so on the individual's income tax return.



"Escalation" seems to be the word of the hour. Maybe this is the year you can apply this word to your Guild membership; that is, move from regular to contributing membership or even on to the third level. If a hundred members would do this it would materially aid the Guild in extending its influence.



An additional request – – –

Will you please take a few minutes to write your answers to these questions, then enclose them with your membership? Thank you.

What has been the most helpful regular feature of the LETTERS?

Has the director's page for the Hymn Studies been of help?

Has the "Cream of the Crop" given you useful repertoire suggestions?

Is the "Sharing" page worth continuing?

Have the Psalm Supplements been of value? Should we continue this feature?

What ideas would you like to see developed in the LETTERS?

Have you used a Guild anthem this season? If so, please evaluate it.

If you have criticisms or suggestions, do let us have them.

List a few directors you would recommend for membership.

*Now get the Special Envelope and your Checkbook
and have a wedding of the two!*

INDEX TO VOLUME XVI 1964-1965

SPECIAL ARTICLES

- 1964 Seminar Report – 3
- An Interrupted Processional – 9
- Those Fidgety Youngsters – 16
- Contributing Members (1963-64) – 19 (1964-65) – 173
- The ABC's of the Do-Re-Mi's, Reprinted – 27
- Organ Recital for Young Children – 35
- What's on Your Book Shelf – 45
- Interpretive Choir at Christmas – 53
- Books for Your Choir Room Library – 71
- For the Advent and Christmas Season – 72
- January Will Come – 73
- Saints of God Through the Ages (Program) – 74
- An Attendance Mobile – 75
- Think on These Things – 78
- Maundy Thursday Service (Program) – 82
- Awards – 91
- The Adolescent Boy in the Junior Choir – 97
- Some Thoughts on Adolescent Voices – 106
- The Interpretive Choir – 111
- What I Have Learned from Choristers – 125
- So You Want to Organize a Junior Choir – 131
- New Books Reviewed – 169
- A Gift to the Guild – Greeting Cards – 160

REGULAR FEATURES

- Repertoire (Norma Lowder) – 5, 26, 44, 172
- Cream of the Crop – 10, 25, 43, 65, 83, 101, 119, 135, 149
- Hymn Studies (Christine Kallstrom) – 7, 29, 47, 67, 85, 103, 121, 137, 151, 167
- Hymn Studies – Director's Page – 6, 28, 46, 66, 84, 102, 120, 136, 150, 166
- Handbell – Tintinnabulations (Nancy Tufts) – 11, 31, 49, 69, 89, 99, 123, 139, 153, 163
- Helen Kemp – Techniques – 33, 41, 61, 147
- Helen Kemp – Other articles – 13, 36, 51, 79, 105, 117, 133, 144, 161, 171
- Sharing – 87, 113, 116, 130, 145, 177
- M, M & M – 2, 18, 24, 38, 40, 58, 60, 76, 94, 114, 128, 142, 158

ET CETERA

- Inspirational Material – 1, 23, 35, 39, 77, 95, 129, 159
- Materials Available List – October, April
- Order Blank for Pins and Crosses – March
- Christmas Ideas – 9, 13, 51, 53, 64, 72
- Poems – 59, 60, 90, 95, 115, 140, 143
- Seminar Announcements – 92, 110, 155, 170
- Seminar Brochure – March, May
- Where Choristers Live (Map) – 96
- Post Cards for Your Use – 141
- Renew Your Membership – 179
- Index – 180

SUPPLEMENTS

ANTHEMS

- September – “Shepherds Rejoice” and “Light of God” (Spinney)
- October – “God Who Touchest Earth with Beauty” (Lorenz)
- January – “God Is Always Near” (Kemp)
- February – “It Is a Good Thing to Give Thanks” (McLaughlin)
- May – “God's Requirements (New Testament)” (Bristol)

M.E.M. CARTOONS (Mary Elizabeth Montgomery)

- October – “Who's the Pest in the Vestment”
- December – “Be the emBODYment of Music”
- February – “Choir-Attitudes”

ILLUMINATED PSALMS (Mary Elizabeth Montgomery)

- January – Psalm 1
- February – Psalm 8
- March – Psalm 24
- April – Psalm 46
- May – Psalm 96
- June – Psalm 121

IRVING (Sally Lane)

- September – “Irving says a singer with a stiff neck ---”
- November – “Irving sings to express his joy ----”
- March – “Irving – The Organist-Director”

MISCELLANEOUS

- September – M-10, Birthplace of Familiar Carols
- October – M-11, Birthplace of Familiar Carols
- June – Choristers Guild Greeting Card

SUPPLEMENT INTRODUCTIONS – 17, 37, 93, 107, 109, 127, 134, 156, 157, 165