

Choristers Guild Letters

LOVE and ENTHUSIASM are the greatest personal assets in the world. They beat money, power and influence. Double-handedly they convince and convert. They trample over prejudice and opposition, spurn inaction, storm the citadel of their object, and like an avalanche of sunlight, engulf all. They are nothing more than faith in action.

LOVE and ENTHUSIASM rightly combined remove mountainous barriers and achieve the unheard of, the miraculous.



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CHORISTERS GUILD LETTERS

September, 1967

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Number 1

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CHORISTERS GUILD

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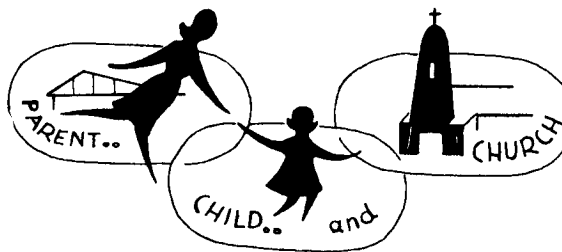
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NATIONAL CHORISTERS PARENTS NIGHT

MONDAY, SEPTEMBER 11, 1967*

In the June LETTERS, Helen Kemp presented this idea. Many directors are planning such a



Parents Night. The following is taken from her original proposal.

* First of all, have it at night, so **Fathers** can come. Enlist the help of several couples, instead of choir mothers alone, to help you plan details. Invite parents of children in kindergarten thru sixth grade with an invitation that includes an R.S.V.P. (The Three Choristers post card – or the one with the Choristers Guild seal would be perfect for invitations.)

Why not plan to use one of the two Choristers Guild program folders which are available – the one with the singing choir, or the one which has the title page of Jane Marshall's new anthem, "I Sing a Song of the Saints of God." I would suggest that we mimeograph on one side the purposes of childrens' choirs as stated in the Choristers Guild brochure and on the other the agenda for the meeting.

Suggested agenda:

1. What We Plan to Do:
Introduction of Personnel
Group directors, accompanists, choir mothers, – and –
the Church School teachers of the corresponding age groups!
2. Purposes of the Childrens' Choirs –
(Christian Character through Childrens' Choirs)
See Helen's letter in this issue.
3. Projected plans:
Presentation of fall and winter calendar of activities, including actual dates when children will participate in worship services.
Explanation of long-term projects, such as Childrens' Choir Festival in Spring, etc.
Discussion of plans to co-ordinate with Church
School curriculum (teaching of curriculum-centered hymns, etc.)

Why We Need **YOU** –

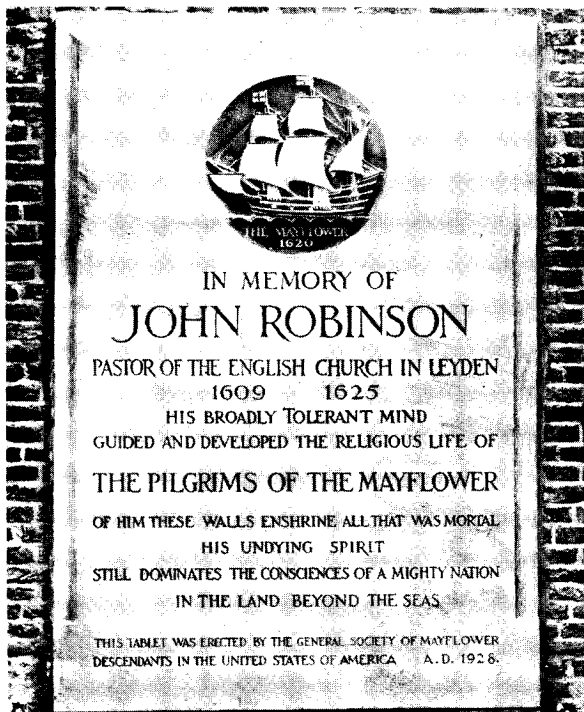
1. We need parents who understand the broader purpose of the Childrens' Choirs.
2. We need help from home:
 - to encourage regular attendance
 - to communicate with the director about problems that arise that would affect the child's attitude concerning his church
 - to help memorize texts (this could serve as a basis for round-the-table family devotions)
 - cooperation in maintaining certain standards of behaviour and appearance when participating in services of worship. (Churchmanship)
 - we need your particular talents! Can you make attractive hymn-charts, help with choir note-books, make an occasional batch of cookies, help with choir creative efforts – plays
 - we need your understanding of the award system, and the philosophy behind this recognition of service.

Why not plan to decorate the room with attractive hymn-charts (ones prepared for the coming month's work); use the instruments you have available – all sorts of drums, recorders, your autoharp, bells – pictures of the choirs. Use your imagination to perk up your "papas and mammas" – and don't waste their evening! Give them something to think about. Begin on time – end on time. Home-made cookies and coffee would provide a good excuse for Choir talk.

*Sept. 11 is right upon us and you may not have made previous plans to have such a gathering. Plan it for later in the month or anytime this fall. The idea has merit and could be of great help in knitting the parents, children and church choirs closer together.



Here is the expectant Europe-bound tour group, that assembled at Kennedy Airport July 10. A few had not arrived when the picture was taken. Others joined us in London. The two children traveled with us only to Shannon. Betty Stafford, our tour guide, is behind the children. The gentleman crouching at the left is Donald Graham, President of Franklin Travel, Inc. He did not travel with us, however, he visited us again in Copenhagen.



In front of this plaque in Pieterskerk, Leiden, we paid musical homage to our gallant pilgrim forefathers.



Wim van der Panne at the console of the ancient organ at St. Jaskerk, Gouda, where he played a recital for us. He will be touring the United States in the fall of '68.

A report of the Tour-Seminar

JOIN THE CHORISTERS GUILD AND SEE THE WORLD

— by Arlene V. Root

As everyone settled back for a nap after boarding the final flight back across the Atlantic the last day of July we realized that we were quite a different group from three weeks earlier. By now we knew everyone and called loudly if anyone was missing and in danger of being left behind. It was with regret that our lovely guide, Betty Stafford, had to leave us at the Orly Airport in Paris. She took such good care of her flock. I'll wager we had one of the most beautiful guides in Europe this summer.

It was not until they arrived in London that I joined the group, for I had attended the International Festival of Boy-choirs in Rome. Nevertheless, I had experienced the telescoped night and could sympathize. When dinner is served on the plane at about 10 o'clock and the sun is up at 1:30 the effect is wearying indeed.

The English countryside, as we traveled to Stratford-upon-Avon, was a delight. We "oh'd and ah'd" at every dooryard flower garden, beautiful field and thatched roof. A field of roses was particularly breathtaking. Within a week this reaction was to subside a bit. The passing scene was still beautiful, but one cannot keep up appreciative noises constantly.

We stayed first at Alveston Manor Hotel in Stratford. It looked much like its name--an old English building surrounded by trees, lawns and flowers. Our first walk through the gardens around the Shakespeare theatre and over the Avon river were hurried but enjoyable. "All's Well That Ends Well" introduced us to merry England.

After our first "continental" breakfast we journeyed to Coventry. Organist-choirmaster David Lepine was particularly helpful to non-organists of the group when he demonstrated some of the different ranks of the organ. And we got our first introduction to some of the problems encountered by others in their churches. Interestingly the organ is situated on both sides of the cathedral and at several levels on each side. This produces a stereophonic effect and also presents tuning problems. Add the noise of tourists and visitors and the fact that heating systems are close to both parts of the organ but used alternately in the winter, and the difficulties are compounded.

Heating presents problems in most of the large churches and cathedrals. In Salisbury the choir won't have cold feet, for during recent renovation they put heating in the floor. The congregation must do the best it can with several huge stoves around the periphery. The guide said that helped some but not much. This brings to mind the Kemps experience in Pieterskerk in Leyden, Netherlands. They sang at the church in very cold weather and the girls almost collapsed in giggles when the first note came out a huge puff of steam. Our young schoolteacher guide, Mr. Spruit, observed that it was readily apparent on such cold mornings who was singing in the congregation. It was from this great church that our Puritan forefathers came to America.

Back to Coventry, the newness as well as the oldness made this cathedral unique. Though it has a heritage of hundreds of years, with a new building it is necessary to maintain and develop this heritage in new ways. There is no choir school in connection with the Cathedral. There are only three cathedrals in England that maintain schools for choristers alone--Canterbury, Westminster Abbey and St. Paul's. However, other cathedrals have schools which include the choir boys. Coventry hasn't the funds to maintain such a school. Their boys attend rehearsals before school each morning. This was the only cathedral on our tour in which the boys sang alto. In all others the lower parts, also, tenor and bass, were sung by men. In choosing

music for a choir of men and women it is advisable to check to see that the alto written for these voices is not too low for women. Countertenors are so rare that each parish could not possibly maintain such a combination of voices.

All of the choirs maintain high standards for membership. First, a boy must be intelligent, and as the British say "keen." The work of these choirs is so demanding that, to quote Dr. Watson of Christ Church, Oxford, "If he has the voice of an angel and no brains at all--he's out!"

Most of the directors noted that voices are changing earlier. At one time the trebles could be maintained until ages 16 or 17. Mutation is now occurring frequently at 12 or 13, about a year earlier than a generation ago. Better nutrition is given as the primary reason.

A tour of Shakespeare's home, the church where he is buried and Ann Hathaway's cottage were interesting and the gardens were delightful. At our hotel we discovered a game from Shakespearean times (specifically mentioned in "A Midsummer Night's Dream") called Nine Men's Morris. Simpler than chess, it still requires enough wit to be challenging.

Our trip to Warwick Castle introduced us to living for nobility from the 14th century on. We were later to visit Windsor Castle, the grounds of Blenheim Palace (birthplace of Churchill), Hampton Court with particular emphasis on its gardens, and several of the castles and palaces of Denmark. However, for some, it was at Warwick Castle, with its moat, turrets and towers, and beautiful gardens adorned with peafowl, that they actually realized that they were in England. It was the only castle in which we were introduced to the ghost, although there were similar aspects at Kronborg Castle (of "Hamlet" fame) on the coast of Denmark.

We had several bonus incidents on our trip, one of these being a St. Swithen's Day service in progress at Winchester Cathedral when we arrived there. As the banner bearer went down the side aisle several of us joined the procession to the shrine of St. Swithen. Jay Shisler and Jim Hager were so close they almost joined the choir.

Another bonus--our wonderful coach drivers. (We rode coaches, not buses. The latter are the double-deckers). Our drivers certainly got us filled in on many interesting points as we travelled--this in spite of a few language difficulties. Bill Rees was Cockney so this necessitated a certain amount of spelling and created much good natured banter. Bill had been stationed near Stonehenge during part of World War II so he stopped long enough for us to take a picture at Wilton House, the place where Eisenhower made the plans for D-Day. I did not get so well acquainted with Tom, but both men liked to sing and make good choristers.

Our morning at the White Chapel Bell Foundry was quite memorable. They had organized the tour so well that we saw all the processes of making a bell--little ones and big ones. This firm made the two famous bells, Big Ben and the Liberty Bell. We saw the copy of the latter which they are making for an Americana display in the Los Angeles area. This copy is being treated as a re-order. The firm is using electronic tuning to get bell overtones more accurate, thus having the bells sound more in tune. We heard, and played on, a set of bells they were making for a carillon of their own. Then we participated in an historic event. Lunch was served to us in the foundry, a first in the annals of the foundry as far as anyone knew. We were impressed by the pride in good workman-

ship shown by all who worked at the foundry. In some cases the crafts had been handed from father to son. In one section, we saw quoted in 72 different languages "Nothing is impossible for the man who does not have to do it himself."

A stop in the village of Ticehurst was one of the most pleasant on the entire trip. There we were greeted by the smiling face of Walter Spinney as we arrived at the square. After hearing the boys from the Boarzell school we had an opportunity to take their pictures and get their autographs. One boy admitted that they had missed math but were not yet missing lunch. We were lunch guests of Mr. Spinney. This was undoubtedly one of the gayest occasions on the entire trip. Mr. Spinney's brother recounted some of the more hilarious of his experiences as a cathedral organist and choirmaster. The late rector of the parish church was also a witty speaker. By "late" they meant "former." The difference in our use of the term was also a source of merriment.

On another visit we encountered something of the mirth which results from names. At Chichester Cathedral we met organist-choir director, John Birch. Once in Canada when he called for a room reservation at a hotel his name met with stunned silence at the other end, a silence finally broken by "I suppose you want a room for Barry Goldwater too." It was from Mr. Birch that we learned something of the three choirs festival, its history and present state. He aptly described leading a choir of 900 voices as something like taking a jelly fish on a walk on a piece of elastic.

Several of the cathedrals try to commission music from leading composers. The "Chichester Psalms" of Leonard Bernstein were the result of such a request. It was also at Chichester that we were shown the dungeon--useful in dealing with obstreperous choristers. Actually, it was a sotrage room off the Chapter House and was destined to become the music library.

Our tour of London included a memorable "Changing of the Guards at Buckingham Palace." Our guide, a 74-year-old gentleman, had us start at the beginning and march with the guards. Then he got us into position to be within a few feet of the band as it went by playing "The Stars and Stripes Forever."

We visited St. Paul's and Westminster Abbey and were to return to each for services. At the time Christopher Wren built St. Paul's someone "pulled their rank" and put in an altar not of Wren's planning. Wren died grieving that his altar was not used. He was also deeply disappointed that he could not prevent the buildings encroaching more and more around the Cathedral where he had hoped to have landscaped gardens. During World War II bombing cleared away the buildings too close to the Cathedral. The Cathedral itself was saved by a 24-hour watch by volunteer fire-fighters. Only one part was destroyed, the altar! This has been replaced by an altar built to Wren's plans and the gardens are now appearing where he had wanted them.

The cricket matches at Canterbury started the same day we were to visit the cathedral. Fortunately they held up the rehearsal until we arrived, about 1-1/2 hours late. This is the largest cathedral choir in England. The school has about 60 boys, all choir boys or prospective ones. We heard the boys from the two top forms. Rehearsal procedure is similar to that of the Columbus Boychoir in Princeton, New Jersey--hard-driving for 45 minutes, two rehearsals a day.

We wondered if our intrepid drivers were going to find the Royal School of Church Music in Croyden. They did, and on time too. This is one organization that is working to help the parish churches with their music. The cathedrals are busy maintaining their own services and discharging the responsibilities of their heritage. The idea of helping the smaller churches seems not to have occurred to them. The RSCM has courses for organist-choir di-

rectors during the school term. They also have many shorter courses of from one day to a few weeks both for singers and directors. I was particularly pleased to find Sidney Nicholson's little book, "Peter, the Adventures of a Chorister," available here. I'd been trying to locate a copy to buy for over two years. They have many publications available.

The building which houses the Royal School of Church Music is quite impressive itself. It was once the summer home of the Archbishop of Canterbury, and the Lord Mayor of London. We enjoyed the chapel and the gardens with two huge Italian cedars with limbs so far reaching that they must be propped. High tea was a high calorie experience. Mr. Wellock's comment--"That sixth chocolate eclair sort of took the edge off my appetite for dinner."

A visit to Wesley Chapel gave us a different view of our English heritage. The Chapel is almost as it was in Wesley's time except for the stained glass windows and the fact that the pulpit has been lowered. As we saw John Wesley's grave and house it was interesting to consider that historians now credit the Wesleys with being primarily responsible, through their social gospel, for the fact that England did not experience a revolution such as occurred in France.

In the Netherlands we experienced another attitude toward the church from that generally held in England. The Dutch believe so strongly in freedom of worship, and freedom of choice that there is a proliferation of denominations. They also have great respect for different opinions. Until last spring, at Pieterskerk in Leyden three separate collections were taken each service, for missions, the poor and the church. Thus people could decide where they money would go. While at this church we thought it appropriate to sing one of the Psalms of the Puritans so we all joined in "All people that on earth do dwell" to "Old 100th." As might be expected we could sing at the drop of a hint. Wim van der Panne hurriedly taught us a serenade for Mrs. Whittlesey when she treated us to coffee.

Wim and his family we particularly enjoyed. His wife and eleven-year-old daughter, Esther, presented each lady with a flower to wear as we alighted from the bus in Amsterdam. We were pleased that evening to have also as our guests Baron and Baroness van Lijnden.

Wim van der Panne's organ recital at St. Janskerk in Gouda (pronounced almost like Howda) was particularly memorable. This outstanding young organist played the great organ (with huge stops which two of his students handled) as the sunset shown through the great stained glass windows. Wim also introduced us to Marius Brostlap, one of the most outstanding teachers of choral music in Europe. Recordings of his groups displayed beautiful tone and phrasing.

Unfortunately there isn't room to tell all the interesting bits of information imparted by our cheerful and knowledgeable guide, Katje. There are 942 windmills left. She informed us "There are 4 million cows, 3 million pigs, and the pigeons I have not counted." When we told her of the beautiful weather we had encountered on our trip she commented diplomatically, "You know, there is a German saying 'When angels travel the sun will shine.'"

Our two days in Denmark were not so sunny but enjoyable nonetheless. There may not have been much money left for shopping but the walking street in the heart of Copenhagen was explored assiduously anyway.

The Cathedral was within walking distance of our hotel so most of us attended church there Sunday morning. The service, in Danish of course, was meaningful and beautiful even if the language lost us. As in the Dutch churches, the building itself was somewhat austere. Statues of the disciples breathed Scandinavia as much as the Holy Land. As we left, the choir was singing the communion hymn "Schmuke dich"--"Deck thyself, my soul, with gladness," a fitting close to a wonderful trip.

A LETTER FROM HELEN KEMP

Dear Choristers,

During both of our Guild Seminars many of you spoke with me about your plans for

NATIONAL CHORISTERS PARENTS NIGHT

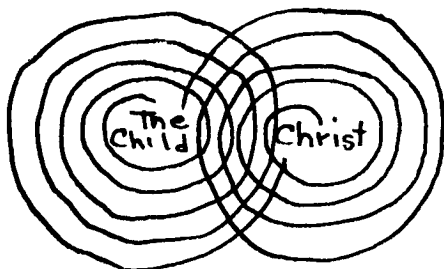
MONDAY, SEPTEMBER 11, 1967

Each one of you was working out the details of this basic plan according to the needs of your particular church. This is exactly what we had hoped would happen. A printed plan is not an edict but should serve as a challenge to your own creative imagination. We are extremely interested in how you worked out this idea in your church. Would you please send a program or a letter letting us know what you did and tell us something about the response from the parents? Your ideas might be just the ones which will make some other Guilders' efforts successful next year.

How I wished that every Choristers Guilder could have been present at that after-dinner meeting on the final night of the European Study Seminar in wonderful Copenhagen! We had all done the usual as tourists -- castle-gazing, shopping and sight-seeing. We had worshipped in various churches, and had also "oohed and ahed" like wide-eyed children at the spectacular fireworks at Tivoli Gardens.

Our after-dinner meeting, however, was far from the usual tourist fare. The marvelous experiences of the three weeks were fresh in our minds. We felt that we needed to have these experiences pulled together so that we might rediscover the central focus and purpose of this trip in relationship to our work in our individual churches. Rev. Alfred Haas more than fulfilled the requirements of this responsible assignment. What he had to say could serve as the theme for your devotion at your Choristers Parents Night.

During one of our previous sessions we had suggested that the information we had gathered during the weeks, and the experiences, could not be securely bundled up in a package, tied up, insured, and sent home - as we had done with purchases during the trip. Rather, our studies and experiences were in the form of a spiral, an ever broadening circle, revolving around and related to a center - the heart of our work. Mr. Haas took this idea and focused it still more clearly. He suggested that our work involved several intermingling spirals, one whose center was the child, the other whose center was Christ.



"Of all the great religions of the world," he said, "Christianity is the only one whose leader, Jesus, spoke of children and of their importance in His Kingdom."

"Unless ye become as little children -"

"Let the children come unto me -"

These basic and central facts must continue to be the heart of our work as childrens' choir directors. More than music, more than activity, more than entertainment, more than cultural attainment, - (yet touching all of these) - the "more than" factors are concerned with the child and his spiritual growth as his experiences spiral and involve him more intimately with Christ, our Lord.

Parents need to know these prime objectives. They need to know how carefully your hymn and anthem texts are chosen for content and meaning. They need to know how the childrens choir helps to open the door to the experience of worship, so important to the spiritual lives of children. They need to know the center and purpose of our work.

It follows, of course, that we, the leaders, must be prepared ourselves. We must continuously sharpen both our thinking concerning the Christian faith and the musical skills through which we minister. Everywhere we have found that the quality of the leader and his leadership was mirrored in the work of his group. The development of Christian Character through Children's Choirs involves the leaders as well as the children!

If somehow you missed our proposal for a

NATIONAL CHORISTERS PARENTS NIGHT

SEPTEMBER 11, 1967

hurry to your files and find your June LETTERS. If the idea appeals to you and you think such an evening would be beneficial, set it up even if the date would have to be changed to a later time in the month. This would be a fine time to ask the help of your ministers to set the tone for the years work together.

Happy spiraling!

P.S. - Do you need to review the purposes of childrens' choirs as stated by our founder, Ruth Jacobs? These printed on a large poster and displayed on an easel would make excellent visual aid material for your Parents Night Program.

Purposes . . .

of CHILDREN'S CHOIRS

to make the Choir a religious, educational, artistic, and recreational factor in the lives of its members

to develop and foster a sense of worship

to train members in Christian ideals and churchmanship

to encourage a sense of personal responsibility

to develop the spirit of cooperation

to present worthy music, well prepared

to influence, with these high ideals, as many children as possible.

REGARDING THE SUPPLEMENTS

We are pleased to enclose with this first issue of Vol. XIX two new anthems from our A Series. On first glance, they may seem to be worlds apart musically, and so they are (one is simple, almost naive; one has a certain oriental musical sophistication) but they have some things in

common also. They both have Biblical texts, and both were composed by women for unison voices. Though intended for children, I believe they both would be effective as adult solos.

P.L.W.

A-49 — THE LORD'S PRAYER

— Charlotte I. Word

While in Amarillo, Texas, last spring, David Blackburn introduced me to a charming, white-haired lady and several of her compositions. Mrs. Charlotte Word directs the children's choirs in First Presbyterian Church in that city. For her choir, and her many director friends, she had written out several unpretentious songs which she said came to her by "inspiration." I was impressed with her setting of the Lord's Prayer and asked for it for the Guild anthem series. I did not know till later that this was to be her first published work.

Because she started to compose rather late in life and because of the simplicity of her style, I have come to think of her as the "Grandma Moses" among our Guild composers.

This anthem, with its unaffected, octave-range melody, is ideal for younger children. It should be taught and sung prayerfully. The shading indications should be observed studiously. I believe that this setting will meet with wide approval by directors, children and worshipping congregations.

A-50 — THE THREE WISE MEN

— Marian McLaughlin

This is the fourth anthem by Mrs. Thomas Ostrom (Marian McLaughlin) which the Guild has published. All show a colorful, contemporary style which appeals to serious directors. Her melodies are supported by vivid harmonies which enhance the text. She often uses the accompaniment to complete a melodic line or word-phrase mood.

In the LETTERS of Sept. '66 when we introduced her anthem SLEEP, HOLY JESUS (A-42), we gave you some biographical data about her. You may want to review that now. (This is on page 16 of the September '66 LETTERS.) Many of you used SLEEP, HOLY JESUS for two choirs singing antiphonally in your Christmas services last year. This new anthem may be used also at Christmas time, or, in church-year-minded parishes, it is ideal for Epiphany.

The Guild is pleased that discriminating composers are finding children's choirs worthy of their finest talents. Many contemporary musicians are coming to look with favor upon this field. We trust that we may have the privilege of presenting more music like A-50.

YOU ASKED FOR IT

At least a few of you asked for it--trust all of you like it and can use it. Surely you saw the new seal on the envelope which contained this LETTERS. The three choir children design, which has come to be a symbol of the Guild, is presented on a Gothic window shape of yellow gummed paper.

These seals can dress up your bulletins, choir notebooks, greeting cards, choir announcements, personal correspondence, choir dinner place cards, and much more. Use them freely--they show that you work with children in church choirs.

These seals come 25 to a sheet, ready to be easily taken apart. Price is one cent each (the same as our small Choristers Guild Shield Seals), but please order by hundreds.

Ask for a quantity of these the next time you send an order to "440."

Three Chorister Seals 100 for--\$1.00

We have a hundred thousand in our office, ready for your use!

ANOTHER HELPFUL PACKET

"BEHOLD THE STAR!" is the title of the new Christmas Packet issued by the Children's Program of the American Friends Service Committee.

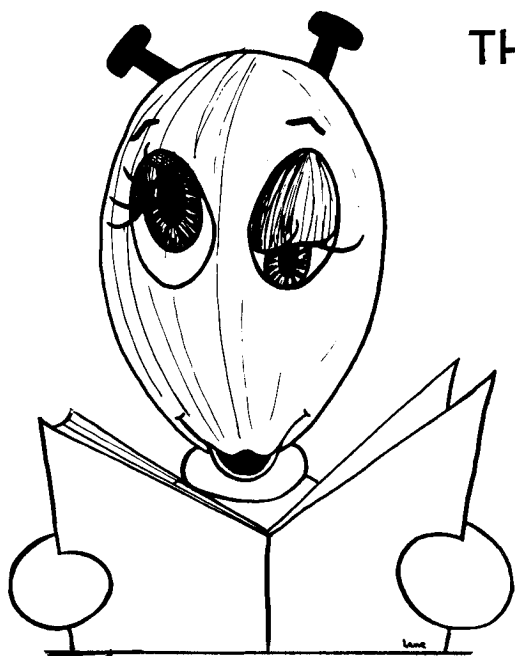
Vietnamese refugee children and their needs are introduced, along with service project suggestions that can be carried out in their behalf by boys and girls in our own land. Vietnamese customs associated with the lunar new year, Tet, are vividly described, with indications of how some, such as the Star Lantern Procession, can be dramatized. Project enrichment materials also include a Vietnamese song, "Sun of Hope," and games popular among Vietnamese children: "Five and Ten" and "Chopsticks."

Local community service projects, to aid children in this country who need tangible evidences of friendly concern, are part of this packet. Ideas about gifts to share with nearby boys and girls are varied: kitchen-cupboard modeling mixtures, paper bag puppets, games, puzzles, toys, and party boxes.

Priced at 35¢, this packet is printed in two colors and illustrated with photographs and line-drawings. It may be ordered from: CHILDREN'S PROGRAM, American Friends Service Committee, 160 North 15th Street, Philadelphia, Pa. 19102.



Each fall some enthusiastic new members write asking if back issues of the LETTERS and supplements are available. The answer is "yes" if you don't want to go back too far. Most of the issues of the last three years are available - a few back of that. If you wish these, send us four dollars for each ten issues you want. (This is just the cost of membership per year.) We will send you ten complete issues of the LETTERS and supplements, though they may not all be of the same year. When you write, indicate clearly that your check is for back issues.



THE 1967 CHORISTERS GUILD SEMINAR

AS SEEN BY . . .

Irving

who sat perched on a bulletin board and watched all the comings and goings of those five exciting days at Carroll College in Waukesha, Wisconsin, and as reported by R. L. Carlson of Collegeville, Pa.

Some arrived early Sunday and ere long were gathering around a piano going over materials given to them, singing and discussing the many anthems contained in the packet. It was plain that selecting music for next season's programs would be difficult, for here were some of the loveliest anthems and carols ever written.

Monday morning was spent registering, making new acquaintances and renewing old ones. A step across the threshold into Leonard Lilyers' bookroom revealed all sorts of music and music aids. We were to return to this room many times. "Hold back here! You'll be spending more than you can afford!" (Was that IRVING or the pocketbook squeaking?) Anthems and organ music, bells and autoharps, hymnals and other books. Here is the book of PRAYERS by Michael Quoist which Mrs. Whittlesey used one morning for devotions: and another, GOOD LORD, WHERE ARE YOU, a modern paraphrase of some of the Psalms by Brandt. And yet others on organizing and directing children's choirs, the organist and his relationship to hymn playing, or most anything you might desire. "Take it easy here," warns IRVING, "You can't carry all of that home."

After the get acquainted party Monday night (which Jane Marshall turned into a riot of hillbilly wit) everyone retired early in preparation for the first day of classes.

Tuesday morning as we entered the student union for breakfast, there sat IRVING to greet us with a twinkle in his eye that foretold days both interesting and rewarding. Tuesday, as well as the other days of the week, began with a short, informal period of worship led by Mrs. Whittlesey. Her serious approach to this devotional session helped us all to direct our thoughts toward Him whom we have chosen to serve.

Madeline Ingram's book, "Organizing and Directing Children's Choirs" is a reminder of the helpful classes she conducted on the same subject. She admits that there is no specific choir method, and that although there are courses to be had on the subject, most of the real help comes from suggestions by friends and colleagues who are willing to share the results of what has been successful in their churches."

On-the-spot demonstrations with a group of primary children under the leadership of Virginia Cheesman proved to be exciting to everyone. Miss Cheesman brought to our attention over and over again that a child is easily taught by using incidents that are related to his everyday world and transferring them into the world of music. On the second day of classes, we listened specifically for signs of improvement, without a doubt, they were there. By the end of the fourth day, there was unmistakable evidence of progress in rhythm, melody, and memorization. (Could we accomplish as much in four sessions with our children in the local church?)

Now speaking of Jane Marshall - How can one adequately describe the humor, the enthusiasm, the musical know-how displayed in both her conducting and repertoire classes. Certainly a great deal of preparation and thought went into her courses.

It is really exciting meeting composers whose music you have used. There at the piano doing a first rate job of accompanying the various anthems in the repertoire classes was Roberta Bitgood. At one point, she was called upon to conduct two of her most recent anthems.

The creative movement classes of Nels Andersen held moments of explosive fun and again dead seriousness. With eyes closed and full of concentration on interpretation, it was easy to sense a religious outflow and a soul-stretch. New vistas of expression were opened to us as we realized an area entirely overlooked by many. And all the while, IRVING smiled his approval and encouragement as we moved from session to session.

There were excellent points on organ playing offered by Phil Baker. Every staff member had well planned bibliographies of works pertaining to his subject. But to return to Phil; we are sorry, sorry, sorry you had to miss his thrilling organ recital in Milwaukee. A standing ovation expressed the appreciation of all.

The program by the Milwaukee Children's Choir; the Milwaukee SAI Bell Ringers; the Fayette Singing Boys; the talk by Alec Wyton; the fine points of solo singing as demonstrated

by Helen Kemp, as well as her style of presenting ideas on playing the autoharp or conducting a choir of older children, all added up to a satisfying and successful week. As we turned to say our last farewell, we saw IRVING wink. We knew

he was gratified with the accomplishments of the week. We waved him a quiet good-bye and headed homeward with many new ideas and high resolves.

IRVING tabulated the following statistics on the Seminar:

29 States and 2 other Countries were represented:

Wisconsin.60	Canada.6	New Jersey.3	Maryland.1
Illinois.37	Iowa.6	Tennessee.3	Mass.1
Michigan.25	Kansas.6	Georgia.2	Missouri.1
Indiana.15	New York.5	Montana.2	N. Hampshire.1
Texas.13	Minnesota.4	Virginia.2	N. Mexico.1
Pennsylvania.12	Oklahoma.4	Arizona.1	N. Carolina.1
Ohio.9	Alabama.3	Kentucky.1	N. Dakota.1
California.7	Mississippi.3	Lebanon.1	
			TOTAL <u>237</u>

14 different denominations were represented:

Methodist.59	Church of Christ.7	Church of God.2
Presbyterian.49	Episcopal.7	Nat'l Evangelical
Lutheran.40	E.U.B.7	Synod of Syria.1
Christian.14	United Church of	Quaker.1
Baptist.12	Canada.6	Unknown.17
Congregational.12	Mennonite.3	
		TOTAL <u>237</u>

PLANNING FOR CHRISTMAS

Fall planning for the great birth-festival of the year is going on now in many places. By this time the merchandise trade has made its decisions and ordered its stock, the housewife is beginning to think about family gifts and the choir director knows he cannot delay much longer forming at least the outline of his Christmas activities.

What programs will he plan, what music will he use, what new approach to telling the old story will he devise which will make Christmas '67 a banner season?

Libraries, book stores, music counters all contain multitudinous ideas. The purpose of this article is to suggest Guild published materials which you may have right at hand but might overlook. Among the material listed may be just "the ticket" for making this an outstanding Christmas season.

CHILDREN'S CHOIR VOL. I has a chapter of fourteen pages of Christmas programs and suggestions.

CHILDREN'S CHOIR VOL. II has a chapter of twenty-one pages of additional Christmas choir and church ideas

THE GUILD ANTHEM SERIES contains 16 Christmas anthems of proven worth.

THE "H" SERIES of hymn-studies includes eight Advent and Christmas hymns.

"IRVING" #6--"Sing We Nowell" was planned for this season.

IRVING'S CHOIR COLORING BOOK would make a fine Christmas remembrance for any and every young chorister.

THE "M" SERIES of miscellaneous notebook pages has four aimed at this season.

AROUND THE TABLE-FAMILY CAROL SING. This attractive booklet of 16 pages was published last fall. Many used it and plan to make it a regular feature of

the Christmas season.

CHILDREN'S CHOIR GREETING CARDS make ideal personal or music department Christmas cards.

CHILDREN'S CHOIR BULLETIN COVERS and SAINTS OF GOD BULLETIN COVERS are usable for Christmas programs.

(All of the above are listed on the ORDER FORM FOR AVAILABLE MATERIALS and the ADDENDUM sheet.)

In the fall LETTERS for '66, there were 16 pages of Christmas programs, repertoire and ideas.

Don't overlook--"A Teaching Church Christmas Tree," Choreography for "The Holly and The Ivy," Helen's "Christmas Notes."

In the fall LETTERS for '65, there were 14 pages including songs, anthem repertoire, Helen's "Christmas Churchmouse" dramatization, and "Sharing" ideas.

If your file of LETTERS goes back to the fall of '63 and '64 you'll find many more ideas:

"Pre-Christmas Round Up"

"The Interpretive Choir at Christmas"

"The Jesse Tree" & "Luminaries"

"The Interrupted Christmas Processional" and much more.

Surely in all this, there are ideas to make this your best Christmas ever--to date.

If you want a Christmas gift of appreciation for your hard-working Choir Mothers, nothing could be more appropriate than the Choristers Guild Charm or the Three Choristers Charm in gold or in silver with matching chain or the Guild's Silvertone Cross and Chain. For information on these, see the Award Order Form.

R.L.W.

THE CHRISTIAN YEAR

By JANE M. MARSHALL

(This was Mrs. Marshall's address at the opening session of the Seminar.)

FALL - WINTER		SPRING - SUMMER
Confession:	Advent	Lent
Proclamation:	Christmastide	Eastertide
Dedication:	Epiphany	Pentecost-Trinity-Kingdomtide

I think it is Reinhold Niebuhr who compares the revelation of Jesus Christ to a startling, eye-catching sentence in a long and difficult book. We stumble on it, comprehension comes, light dawns, bells ring, and before we know it we are leafing back through the book, excitedly flashing that Revelation of insight onto those earlier difficult passages, illuminating them with the new-found understanding and exclaiming delightedly, "Yes, yes, NOW I see!"

Understanding what lies behind the celebration of the Christian Year can be that kind of revelation. For what the Church has been doing all these centuries, when she has been faithful to herself and her Lord, is to flash before us more than a colorful calendar, more than historical terms to be remembered simply because they are tradition. She has been telling us something far deeper.

She has been telling us Who We Are.

Not surprisingly, the weekly Sabbath worship service has been trying to do the same thing in much the same way. Look at the movement of our single service, and see a capsule version of the Christian Year as it dramatizes our lives in its colors, its pageantry, its winter and spring cycles.

Who Are We? Basically, we are human beings who have continually sinned, who have been continually forgiven, and who have been continually freed to live anew. (Isaiah says it beautifully in 6:1-8.) In more formal language, we are that strange Community called Christians who 1) confess, 2) hear the Gospel proclaimed, and 3) gratefully rededicate ourselves. This is more than an intellectual abstraction and more than just a vaguely pleasant feeling: it is a response that comes from our whole selves. The Christian service of worship reflects these three moods of confession, proclamation, and dedication whether it is explicitly liturgical, like the Lutheran, Episcopalian, and Catholic, or more implicitly so, like the Baptist, Methodist, and Presbyterian, to name a few.

The introit, the opening hymn of praise, the call to worship in our worship service -- all these set the stage for the drama about to unfold; the curtain is about to go up on our lives. They are reminders that we stand before the One who made us, who is beyond our complete comprehension, who is before and above Creation yet in the midst of it. How can we respond but to fall on our knees, confessing our humanness and yearning for a Word of life? It becomes all too clear to us that like Paul, we have not done the things we want but the very things we hate, many of them again and again. We've been idolatrous, worshipping all the little gods/that puff up our sense of self-importance. "There is no health in us." In the formal churches, this is the place for the Kyrie Eleison -- "Lord, have mercy upon us." In the less formal denominations it is the place for

our prayers of confession and a hymn or anthem reflecting that mood of penitence and longing. Without real confession, the other parts of the service have little meaning.

In the Christian Year the mood of confession and yearning is celebrated by Advent and Lent, the purple seasons. Advent, which begins the Year, comes as the first season in the fall cycle, Lent as the first season in the duplicate spring cycle. We call desperately for a Savior, another chance, freedom from ourselves and all that limits us, some Good News. "O come, O come, Immanuel," we sing in Advent, remembering Israel's longing for a Messiah. "Cross of Jesus, cross of sorrow," we sing in Lent, remembering our Lord's suffering and its nearness to our own.

But wonder of wonders, he comes, he answers! In our capsule, the worship service, the Word comes in the Scripture and sermon and is affirmed in hymns and anthems of joy. We are delivered, loved, accepted as we are, not because we have earned it but because God is Love. It is literally almost too good to be true: we can't believe it, we who are so convinced we must work our way up in this world. No wonder we must be reminded over and over, week after week. We understand what Karl Barth means when he tells preachers that what people really want to hear when they come to church is the answer to the question, "Is it true?"

In the Christian Year this joyful mood of proclamation is celebrated by the white seasons of Christmastide and Eastertide, each of these having been prepared for, of course, by Advent and Lent, respectively. He did come, Immanuel, God with us, the Word made flesh, he came incognito as a baby and dwelt among us. His very life was a picture of what God -- real Life -- was like. "Joy to the world!" we sing. And at Easter there is that empty Cross: lo and behold, God has defeated in a mighty resurrection even that oldest enemy, death -- the final one that marks the end of our earthly existence and the countless smaller ones by which, as Paul says, we "die daily." "Alleluia!" we sing, "Christ the Lord is risen today!"

The only response to such a Good Word, then, is dedication, for such a reaction simply bubbles out of us if we have been faithful and honest in our confession and have heard the renewing Gospel. So, again in our capsule service, we give our offering -- our money as a symbol of our energies, our intentions, our acts of service, "Our selves, our souls, and our bodies," for the sake of the world God loves. As the offering is brought forward, we rise to our feet in a mighty surge of thanksgiving: Praise God from whom all blessings flow! Also in this part of the service we often sing a hymn or anthem of dedication; we pray our prayers for the world, holding before God our concern for all of Creation; frequently we repeat here our vows

of responsibility for new church members or consecrate our children in baptism.

Correspondingly, the Christian Year celebrates Epiphany, following Christmastide, and Pentecost-Trinity-Kingdomtide, following Eastertide. (The name of this spring-summer season and the color, red or green, depend on which communion you belong to, but the intent is the same: to celebrate the gift of new life -- the Christ-Event--by witnessing in the world.) The Wise Men brought their offerings on that Twelfth Night after Christmas, worshipped, and returned home to spread the Word. "O Star of wonder," we sing, "guide us to thy perfect light." And again at Pentecost, remembering the birthday of the Church, the coming of the Spirit like a mighty wind, "Come, Holy Ghost, our souls inspire."

The drama is over, the service done, or, in the celebration

of the Christian Year, the twin cycles completed. The benediction, the thrust of Kingdomtide, propels us outward from the sanctuary, where we were the Gathered Church, into the Monday morning-world, where to worship as the Scattered Church "is to love each other."

Nearly every major music publisher now arranges his catalog according to the Christian Year, a reflection of the Church's concern to recover the ancient practices of the Christian Faith. As children's choir directors we know well that teaching the Christian Year simply as drama and historical tradition brings a warm response from youngsters, for they love the color, symbols, and pageantry of anything. But how much richer it can become for them and for us when we comprehend its deeper intent: to ask -- and answer -- that most ultimate question, Who--and Whose--We Are.

CHILDREN'S CHOIR REPERTOIRE SUGGESTIONS FOR THE CHRISTIAN YEAR

by JANE M. MARSHALL

SEASON	TITLE	COMPOSER	PUBLISHER
K	Six Anthems for Junior Choir	Pfautsch	Abingdon
Gen.	The Lamb	Wood	"
*Epiph.	The Darkness Now Has Taken Flight	Lovelace	"
*A	Come, Thou Long-Expected Jesus	Lovelace	"
C	Three Christmas Anthems for SA	Powell	"
Gen.	Sing Praise to God	Powell	Augsburg
K	Singing Alleluia	Leaf	"
E	The World Itself Keeps Easter Day	arr. Pooler	"
Gen. T	Songs of Praise the Angels Sang	Pasquet	"
C	Let Our Gladness Know No End	arr. Pooler	"
C	O How Beautiful the Sky	arr. Pooler	"
C	Still, Still, Still	arr. Wetzler	"
C	Antiphonal Carol	arr. Manz	"
C	As Candles Glow	arr. Bender	"
C	All My Heart This Night Rejoices	arr. Bender	"
*K	Let The Whole Creation Cry	Young	"
*K E	O Christ, Our Hope	arr. Distler	"
*P T	Sing Alleluia	Gretchaninoff	"
		Warland	
*T	Sing Ye Joyfully to the Lord	Young	"
*E	It Is The Joyful Eastertime	George	"
*E	O Sons and Daughters, Let Us Sing	arr. Nelson	"
*L	Lamb of God	arr. Pooler	"
*A	Hosanna	Pooler	"
*C	How Far Is It To Bethlehem?	arr. Pooler	"
*A	Hosanna Now Through Advent	Pooler	"
*P	Junior Choir Anthems for the Church Year	George	"
*Epiph.	And Three Kings Came	Pasquet	B.F. Wood
*Epiph	What Splendid Rays	Antes & Lenel	Boosey & Hawkes
C	Three Carols for Christmas	Grundman	" "
C	Willie, Bring Your Little Drum	arr. Rhea	Bourne
C	Fum, Fum, Fum	arr. Wilson	"
Gen.	Children of the Heavenly Father	arr. Hokanson	Broadman
Gen.	Awake, Awake to Love and Work	arr. Young	"
E	O Bright Easter Day	Reynolds	"
Gen.	The Lord's My Shepherd	arr. Mueller	C. Fischer
*C	Ring Out, Wild Bells	arr. Sanders	"
Gen.	God Is Always Near	arr. Kemp	Choristers Guild
Gen.	For Hard Things	Marshall	" "
K	I Sing a Song of the Saints of God	Marshall	" "
Gen.	God's Requirements	Adler	" "
Epiph.	A Child's Prayer (bells)	Pfautsch	" "
Epiph.	Morning Star	Hagen-Kemp	" "
*Gen.	Seasons of Time	Adler	" "
*L	Sing Hosanna In The Highest	Butler	" "

SEASON	TITLE	COMPOSER	PUBLISHER
Th	Thou Visitest the Earth	Green	Concordia
Gen.	Angels Holy, High and Lowly	Steiner-Brandon	"
Gen.	Thou, O Lord, Art My Shepherd	Marcello	"
P T	Canonic Litanies	Schalk	"
E	Ye Sons and Daughters of the King	Wolff	"
L	Behold the Lamb of God	Bouman	"
C	Angels We Have Heard on High	arr. Bisbee	"
C	In the Dark of the Night	Halter	"
*Gen.	With Jesus Will I Go	Heussenstamm	"
*Gen.	Loving Shepherd of the Sheep	Lenel	"
*Asc.	The King Ascendeth Into Heaven	Willan	"
*E K T	At The Lamb's High Feast We Sing	Mudde	"
*E	Now Let the Heavens Be Joyful	Willan	"
*L	Prepare the Way, O Zion	Willan	"
*Epiph.	God, My Father, Loving Me	Wolff	"
*Epiph.	We Saw His Glory	Mauersberger	"
*C	He Is Born, The Child Divine	arr. Bisbee	"
*A	Rejoice in the Lord Alway	Willan	"
*A	The Magnificent	Bouman	"
*Gen.	Make A Joyful Noise	Drischner	"
Gen.	God's Lark at Morning	Jordan	FitzSimons
K	A wake, My Soul, and With the Sun	Tallis	" "
Gen.	Holy, Holy, Holy (Requiem)	Faure	" "
C	Little Jesus, Sweetly Sleep	Sowerby	" "
Gen.	Above the Clear Blue Sky	Lutkin	" "
Gen.	Lord and Savior, True and Kind	Bach-Lovelace	Flammer
Gen.	Holy Is Thy Name, O Lord	Vogler-Davies	"
Gen.	Indian Hymn of Praise	arr. Lovelace	"
Th	A Thanksgiving Hymn	Butler	"
K T	Cry Hosanna	arr. Stanton	"
E	It is the Joyful Eastertime	arr. Burke	"
C	Little Christ-Child, Sweet and Holy	Williams	"
C	Watching O'er His Manger Bed	Williams	"
C	Blessed Mary, Faithful Joseph	arr. Lindstrom	"
C	Ding Dong! Merrily on High (bells)	arr. Curry	"
C	God Bless the Little Things	Hatch	"
C	Chant Noel	arr. Ward	"
*E	Easter Bell Carol	Davies	"
*Epiph.	Litany of Jesus	arr. Clokey	"
Th	Song of Thankfulness	Parry	Galaxy
Gen.	Pilgrim Hymn	Bacon	G. Schirmer
E	Spring Bursts Today	Shaw	"
C	Three Spanish Carols	arr. Davies	"
C	The Shepherds' Noel	Honey	"
C	Ding Dong, Merrily on High	arr. Barthelson	"
*E	The Robin and the Thorn	Niles	"
*K	Thee Will I Love	Gibbs	"
*E	Since Thou Art Risen	arr. Easson	"
*C	Six Christmas Songs	Williamson	"
Th	Now Thank We All Our God	Cruger-Smart	Hope
Gen.	The Lamb	Smart	"
C	Bring a Torch, Jeanette	arr. Young	"
Gen.	We Walk With God	Caldwell	H.W. Gray
Gen.	O God, My Heart Is Ready	Holman	"
Gen.	I Will Magnify Thee, O Lord	Corfe-Holman	"
Gen.	Father, Hear the Prayer We Offer	Brook	"
Gen.	Can You Count the Stars?	arr. Sowerby	"
Gen.	Sing we Merrily Unto God	Clawson	"
E	We Will Be Merry	arr. Marryatt	"
L	Like As Do We Put Our Trust in Thee	Wesley	"
C	The Yodler's Carol	arr. Caldwell	"
C	Japanese Christmas Carol	arr. Lee	"
*E	The Risen Christ	Holler	"
*Epiph.	To Thee, O Jesus	Clokey	J. Fischer
Gen.	Blessed Man Whom God Doth Aid	arr. Lovelace	"
K	The House in Which I Dwell	Lovelace	"

SEASON	TITLE	COMPOSER	PUBLISHER
Gen.	Good Shepherd of the Children	Hokanson	Kjos
C	God Rest You Merry, Gentlemen	arr. The Krones	"
A	Tell Out, My Soul	Wyton	Mercury
Gen.	I Am the Good Shepherd	Matthews	"
Gen.	Behold Now, Praise the Lord	Wyton	"
*P	A Prayer of St. Augustine	Milano	"
Th	God Is Here on Every Hand	Jordan	Mills
*Epiph.	A Carol for the Epiphany Season	Brandon	"
Gen.	The Twenty-Third Psalm	Davis	Music Publishers
Gen.	For the Beauty of the Earth	Davis	Holding
E	Christ the Lord Is Risen Today	arr. Davis	"
E	Sing With Joy	Caldwell	"
C	Sicilian Bagpipers' Carol	arr. Davis	"
C	Sing Gloria	Davis	"
Gen.	Achieved Is the Glorious Work	Haydn	Oxford
Gen.	Brother James's Air	arr. Jacob	"
Gen.	O Taste and See	Vaughan Williams	"
C	Four Noels	arr. Oldham	"
C	'Twas In The Moon of Wintertime	arr. Hinton	"
C	Four Carols from Abroad	arr. Treacher	"
C	The Angel Gabriel From God	arr. Oxley	"
C	In Bethlehem Town	arr. Fiske	"
C	The Golden Carol	Vaughan Williams	"
C	Good King Wenceslas	arr. Gardner	"
*K	Let All the World in Every Corner Sing	Lang	"
*K	Consecration - Qui Laborat Orat	Blake	"
*T	Glory to Thee, My God, This Night	arr. Brown	"
*Gen.	A Prayer of St. Richard of Chichester	White	"
*C	Three Moravian Carols	arr. Tate	"
*C	Rejoice and Be Merry	Hinton	"
Gen.	A Winter Carol	McAfee	Peer Intl.
*L	When Jesus Wept	Billings-Trusler	Plymouth
*C	African Noel	arr. Lewis	"
C	Junior Choir Christmas Collection	arr. Lynn	Presser
*K	Shepherds Arise!	arr. Campbell-Watson	Remick
K	Jesus, Lead Us	Darst	Sacred Music Press
C	It Soon Will Be Evening	arr. Track	Schmitt, Hall & McCreary
Gen.	Lo, My Shepherd's Hand Divine	Haydn-Barthelson	Walton
C	When Jesus Was Born	Graham	"
C	The Holy Child	Daniels-Graham	"
Gen.	May Now Thy Spirit	Schuetky	Willis
C	Welcome Yule!	Tye	"

COLLECTIONS

Young Children Sing	- -	Augsburg
Seasonal Anthems for Junior Choirs	Davis	B.F. Wood
Carols For The Seasons	Willan	Concordia
Morning Star Choir Books	ed. Thomas	"
Come, Hasten, Ye Shepherds	Yipp	"
Voices of Worship	Malin	Mills
Let There Be Light	Bitgood	Sacred Music Press

LEGEND

A	Advent
Asc.	Ascension
C	Christmas
Epiph.	Epiphany
E	Easter
Gen.	General
K	Kingdomtide
L	Lent
P	Pentecost
T	Trinity
Th	Thanksgiving
*	Those numbers used at the Seminar

Any of the above music may be ordered through your music dealer, (Choristers Guild anthems should be ordered directly from "440") or from the publisher. For the publishers' addresses, see page 65 of the Dec. '66 LETTERS. Additional publishers appearing in Mrs. Marshall's repertoire are:

Peer International
1619 Broadway New York, N.Y. 10019
Walton Music Corp.
17 West 60th St. New York, N.Y. 10023

AN APPRECIATION

The family spirit which pervades the membership of the Choristers Guild, produces one of the Guild's most precious assets, and stamps the Guild, a unique organization. In this spirit, many old and new friends who attended the Seminar in June at Waukesha, Wisconsin, wrote well wishes, and greetings in an omnibus letter. The long letter warmed my heart to its depths, and forced me to realize anew that no man is an uninhabited island. Although now completely inactive, I can still take part vicariously in Guild activities. Thus are my spirits kept alive and renewed.

Because so many participated in that letter, it would be difficult to write each one. Thus, F.L.W. has granted me the privilege of space to voice a Thank You to each. Such is little enough for all the affection you have given me.

Leslie

P.S. After the above was written, a group of those among the European Seminar group took time out from a busy schedule to write me. How I do value such a demonstration of friendship. Thank you--you globetrotters. --L.

His many friends will be delighted to know that Mr. Jacobs is feeling much better than last spring. He was in Dallas recently and is now visiting in Indiana.

ANNUAL MEETINGS

The Choristers Guild Annual Meetings (Stockholders' and Board of Directors') will be held at Lynchburg, Virginia, Monday, Sept. 25. Madeline Ingram of the Board, lives in Lynchburg so she is making the local arrangements. The Guild By-Laws provide for the meetings to be held on the last Monday in September each year; by common practice they start the day before with several hours of preliminary discussion. There are reports to be evaluated, policy decisions to be made and long range plans to be considered. Your Board works seriously to lay plans which will enhance our services to our members.

The Stockholders' Meeting is held the same day. The word "stockholder" is misleading. There is no stock issued by the Guild, so technically, no stock-holders. A better word would be "voting" members. A voting member is one who has been a Contributing and/or Subscribing Member of the Guild for five consecutive years. This year, there are 184 such persons. These members are urged to attend the meeting, either in person, or by proxy. If they cannot attend personally, a report of the meeting is sent to them.

A few years ago, President Nita Akin suggested that (1) the place of meeting be changed each year and (2) that a workshop be held for Guild members in the area the day after the Board Meeting. This is the third year for such an arrangement.

In '65, the meetings and workshop were held in Dallas. Last year in Milwaukee.

On Tuesday, Sept. 26, a workshop will be held in Lynchburg. The instructors will be Nita Akin, Helen Kemp and Andrew Flanagan. This is a grand opportunity for Guild members to meet the Board members and participate in a significant workshop. For full information about time and place, write to the local person responsible for the workshop details:

Miss Bernice M. Wissinger
Box 3017--Rivermont Station
Lynchburg, Va. 24503

TO THE EDITOR

(One of our members, Harry Smith of Fond du Lac, Wisconsin, sent the following to an editor of a local paper. He reports that "there was a lot of comment on it--both ways!" Let all who share Mr. Smith's convictions say so in their churches and communities.)

Having worked with young people for many years, I am sick and tired of all the publicity given the antics of a very small percentage of our teen-agers. We might just as well write up and photograph a big city's skid row and present it as a typical adult community.

For every young hood or hipster who gets his picture in the paper for drinking parties, sit-ins or rioting, there are a hundred hard working, decent, sober kids in our churches, youth groups, schools and 4-H clubs who ask only a little understanding from us adults.

Having just returned from a 400 mile week-end trip with our Youth Choir, where they were entertained by the youth groups of another church, I'm fairly convinced that today's youth are respectful, thoughtful and well-mannered and try their hardest to please the adults, who expect so much of them.

Where could you find a group of adults who could dance until Saturday midnight with only fruit punch for stimulation, and yet show up to sing beautifully in an early service?

When it started to rain that afternoon at the picnic--who did the complaining? Not the young people--they went right on cooking their hot dogs, accepting the fact that they could do nothing about the weather, the adults were the ones who grumbled.

When our driver wasn't sure of his route--who was it who led the bus on a short cut and cheerily waved us in the right direction at the intersection? A typical teen-ager with his beat-up car, straw hat and bright yellow slicker!

If we treat them with respect, they will respect us. If we level with them, they will level with us and if we love them, they will love us.

I'm not in the least concerned about turning the world over to these kids. I'm sure they will do a better job of running it than we have done.

HE WAS ACCEPTED

An interview with a chorister, Gregg Maxwell, concerning a fellow chorister in the same age group, who was blind, as reported by Virginia Lovelock, Mitchell, 3341 Wimbledon Drive, Los Alamitos, Calif. 90720.

We were practicing walking down the aisle. We were fooling around. The director said, If a blind boy can do it, you can do it. This stuck out in my mind.

There was this very long aisle in the sanctuary, and then steps up to the chancel. Quite a feat for any of us to keep in step, walk a straight line, keep singing from a hymn, and get up the steps and into the pews. I was curious which boy was blind, but promptly forgot about it. I still didn't know until the Sunday when he sang a solo.

I remember just one time the director stopped the choir in rehearsal to ask that he be turned around to face the director. The director assigned one chorister to be his eyes. He knew everybody in the choir by their voices. Eternal darkness is something you can't really comprehend unless it happens to you. I knew that I was lucky that it hadn't happened to me.

He made a good chorister, which I felt was quite an accomplishment. He was a good soloist. It was a bit noisy with the big sheets of Braille. Each week the choir director arranged the sheets of Braille for order of service. One time we all collected trading stamps to get him a Braille writer, but I don't know if he ever got it. There were boxes of Braille stored underneath hymnal racks. It was my impression that somebody was being paid to do the Braille. There were too many Brailled sheets around for a volunteer to do it gratis. For each service, all the texts of the music were Brailled, plus all the prayers.

Always two or three boys guided him about. Everybody kept an eye on him to help if needed. There was never any embarrassment because of his blindness. It was hard to pick him out in the choir. He wasn't obvious. In actual performances, he never "botched" anything. The minister did not announce from the pulpit calling attention to the blind chorister. All concerned made it appear natural and normal. He wasn't any different than the rest of us kids in reaction to long rehearsals, repetition, and had the same attention span. He was accepted. In fact, he was included more than anybody else because he was blind.



Hi! It's me again!

--here to tell you about my trip to Wisconsin for the Choristers Guild Seminar. First of all, I flew to Chicago all by myself to meet Mom. On the way I met Debbie Reynolds! She gave me her autograph. I also met two men from Israel who were going to New York for the debate at United Nations.

When I got to Carroll College I had no idea that I would be in Miss Cheesman's Primary Choir! Even though some of my friends and I were juniors, we enjoyed every minute of it. The things she did were fun and taught everybody something. In all the other Primary Choirs I have been in, I've never seen the idea of building a house with rhythms. We did these with actions.

The big sledge hammer was a whole note

The smaller hammer beat half notes

The saw going back and forth was quarter notes. How Miss Cheesman got just the right instruments to make the perfect sounds of the tools, I'll never know. I especially remember the sand blocks rubbed back and forth for the saw. I could almost see the saw-dust! I'm sure other choirs would like to practice rhythms this way.

One of the songs Miss Cheesman taught us was called "Little Bull." That sounds like a funny name for a church song but when you read the poem, you know that the title is just right. It is about a shepherd boy who was asking a question to a little bull. (There is a story that all animals could talk on the first Christmas Eve.) The Shepherd boys says, --

"Hey, little bull behind the gate
What are you doing up so late?
And little bull, what have you seen
On this starry Christmas E'en?"

Then the bull answers and tells about Jesus being born. It is a very nice Christmas song from Latin America. What made it even better was the dancing part where we imagined we were shepherds in the fields and could make up our own dance to the refrain music. My friend Barbara and I played the recorder part which was supposed to sound like shepherds pipes. After everyone learned the singing part, Miss Cheesman added an autoharp to sound like a guitar, and a tambourine. Everyone loved this song.

Then one day at lunch, our group of girls decided we would like to have our own Creative Movement class. Mr. Andersen took extra time and taught us. We did "All Creatures of Our God and King" and "Go, Tell It On The Mountains." This was lots of fun to do.

Mom just asked me if I would like to go to another Choristers Guild Seminar sometime. I'll bet you can guess what I answered! "I SURE WOULD!"

So long!
Kathy

*Little Bull (Huachitorito) Traditional Latin-American Song
arr. A.H. Green. Oxford U124 Unison song with guitar,
piano, and optional tambourine.

GOOD CHRISTIAN MEN, REJOICE

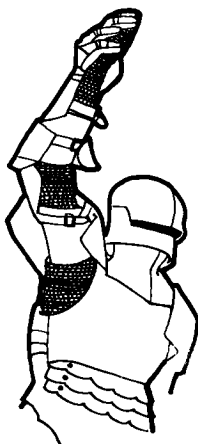
Words:
From the Latin
John M. Neale, Translator
1818 - 1866

In Dulci Jubilo
66.77.78.55

Tune:
14th Century
German Melody

Do you recognize me . . .

In my Knight's suit of armor?



It's your friend, Charley the Choirboy, playing like I'm in Europe in the 1300's where exciting things are beginning to happen! Looking out a castle window, I see huts and farms surrounding this feudal estate where serfs live protected by the feudal lord and his knights. (You may want to look up the meaning of the underlined words.)

Far off, I see towns beginning to grow with little shops where bakers, weavers, leatherworkers, and all kinds of craftsmen are making their own living rather than serving on a feudal estate. These "crafts and guilds" are the beginning of the economy upon which our own way of life is based.

Religion is important to people but because the church service is all in Latin, many Christians make up their own tunes and songs about God. Some of the townspeople are even turning Bible stories into plays and acting them out on wagon stages for everyone to enjoy. "Noye's Fludde" is one of the plays that some of our choirs today have staged.

"In Dulci Jubilo" is one of the popular tunes I hear people singing, but John Neale has translated the words into the more poetic text that we sing today, "Good Christian men, rejoice, with heart, and soul, and voice!" Ask your organist to play an organ arrangement of "In Dulci Jubilo" for you. Listen closely to hear the same melody as in the hymn stand out from the elaborate patterns of eighth and sixteenth notes in the organ setting.

The rhythmic flow of "In Dulci Jubilo" and the excellent translation of the text may make you want to interpret the hymn with movement. Begin by moving by twos to the rhythm. Then try moving with joyful leaps, head high, and arms outstretched. Now, adapt your movements to the meaning of the words, from the manger to the resurrection.

We could almost pretend, as we interpret "Good Christian Men, Rejoice" with movement, that we are medieval minstrels, acting out the story of the hymn on one of those wagon stages. As we travel from town to town, we see all around us, the first steps in exploring ideas that will take centuries to be understood: ideas in chemistry, in mathematics, in industrial arts, even in political processes. It makes us wonder what ideas are just beginning in our own times — perhaps even through our own thoughts — that will take many years to be expanded and accepted.

One of the most important ideas in music came from an eleventh century Italian monk, Guido d'Arezzo, the musical staff — and here in the 1300's, we see other monks learning to sound and write two notes at the same time on the staff so that we have the beginning of "harmony." The German people whom we first hear singing "In Dulci Jubilo" would be amazed to see it written as music is printed today because only the clergy and a few noblemen ever had the opportunity to see scrolls of music.

My! I'm glad more comfortable clothing is *one idea* that has improved over the centuries. This Knight's suit is getting stuffy . . . and my nose itches! Perhaps the best part about all the changing ideas I see now — and 600 years ago — is that God's love for us is constant and unchanging whether I'm Sir Charles the Knight or just your friend,

Charley the Choirboy

(Mrs. Christine Kallstrom)

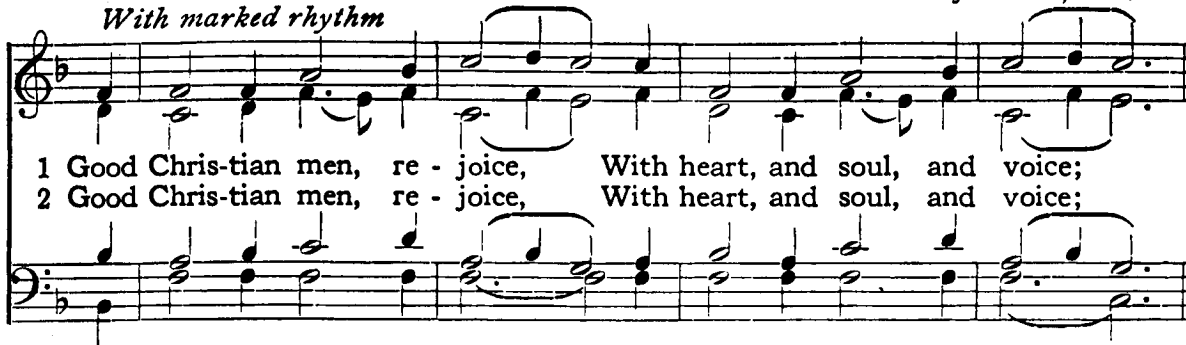
GOOD CHRISTIAN MEN, REJOICE

66. 77. 78. 55

IN DULCI JUBILO

Fourteenth century Melody
harmonized by W. D., 1918

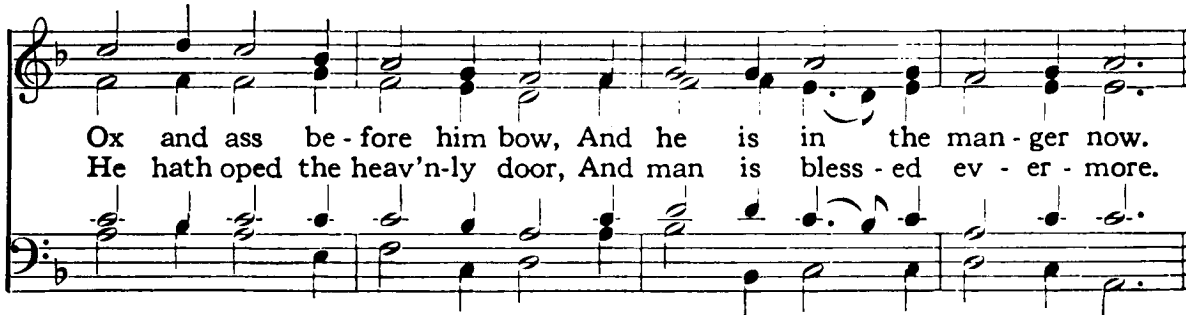
With marked rhythm



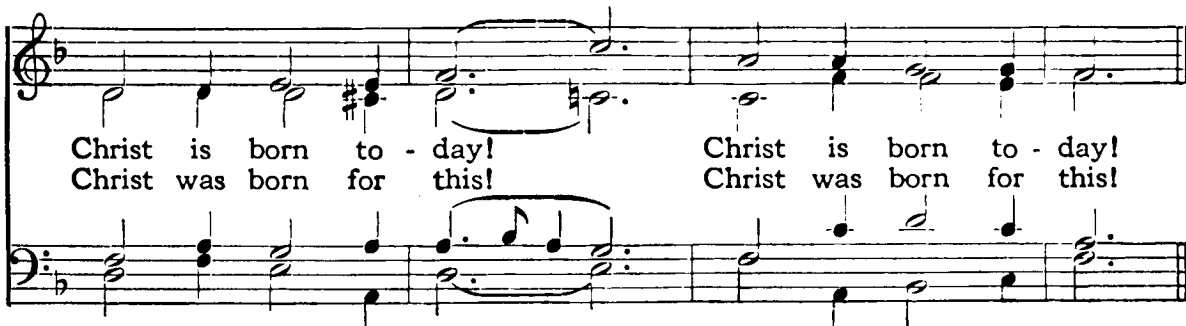
1 Good Chris-tian men, re - joice, With heart, and soul, and voice;
2 Good Chris-tian men, re - joice, With heart, and soul, and voice;



Give ye heed to what we say: Je - sus Christ is born to - day;
Now ye hear of end - less bliss: Je - sus Christ was born for this!



Ox and ass be - fore him bow, And he is in the man - ger now.
He hath oped the heav'n - ly door, And man is bless - ed ev - er - more.



Christ is born to - day! Christ is born to - day!
Christ was born for this! Christ was born for this!

3 Good Christian men, rejoice,
With heart, and soul, and voice;
Now ye need not fear the grave:
Jesus Christ was born to save!
Calls you one and calls you all
To gain his everlasting hall.
Christ was born to save!
Christ was born to save!

JOHN MASON NEALE, 1853

SHARING

Mrs. A.G. Henderson of Kailua, Hawaii wrote about her use of one of our Guild anthems.

One Christmas, I used THE THREE KINGS by Burke, A-8, and it was so effective that I have been wanting to tell you about it. I had 3 fourth grade boys who dressed as the 3 kings and walked down the center aisle of the church to the manger in front. As they walked, carrying their treasures, they sang Mr. Burke's song together. On the first verse, the Junior Choir sang the Allelujahs. By the time they got to the second verse, they were at the manger. The choir sang this part while the kings each came forward to the manger, and knelt. On the last verse, the kings stood and sang with the choir until the last allelujahs where the kings slowly left the manger and went on their way, the 3 kings singing the last allelujah as an echo.

Guild member, Mary Keithahn of Benson, Minnesota, wrote of a book she recently read:

It has been my task over the last year to read over 200 new books for children, young people and families which have been submitted to me by publishers for possible inclusion in the annual annotated bibliography of recommended new books which will appear in the October 1967 issue of the INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION. At present, I am engaged in the enormous task of selecting the best 65 books.

One of the fine new books I have read is SONG, SPEECH, AND VENTRILOQUISM, written and illustrated by Larry Kettelkamp, published by Morrow Junior Books, \$2.95. I have decided that it is too specific a subject for my JOURNAL bibliography, but might be welcomed by Choristers Guild members. The book is a comprehensive, detailed discussion of the mechanics of voice production, the formation of speech sounds with an emphasis on differences between vowels and consonants, the application of good speech techniques to singing, and the art of ventriloquism. Included are excellent charts and illustrations, and ideas for interesting experiments. The book is recommended for ages 10-14, but would be equally or more valuable to choir directors themselves.

We'll all be watching for the bibliography in the October INTERNATIONAL JOURNAL. I'm sure it will have a wealth of helpful reading suggestions.

Roy Glenn of Dallas visited "440" recently and showed me a book he was reading.

A PRIMER FOR TEACHERS AND LEADERS

By Leroy Ford. Published by Broadman Press--Price \$1.50

Though it is aimed at volunteer church school teachers and leaders, it has many values for choir directors. All C.D.'s and CGers are basically teachers. The sub-title is "Learn-

ing made easy in graphic picture book style." No matter how much experience one has had in the teaching field, occasionally each should review basic principles of teacher-pupil communication. This paper-back will remind the reader of how learning takes place and how it can be improved. It is easy and helpful reading.

Barbara Elliott of Flushing, Michigan, says:

I have found a quick way to index my accumulated CG LETTERS. After reading, I immediately file in a large loose-leaf notebook. I keep a supply of those colored tabs school children use in notebooks, and if there is a page of special interest I may want later, I stick a colored tab on. I have a code in the front of the notebook.... Red for Christmas, Blue for Festivals, Green for instruments and handbells, etc.... When I'm looking for something for a special purpose, I simply flip to that general color code. (It's amazing how much else I re-read along the way!)

You may recall that in the March '67 LETTERS, I told you about the 11 Packets that the Guild has made available for your information. These Packets contain bulletins, articles, service plans, promotional material, festival programs, etc. that YOU have sent to us. We have divided this information into the following categories:

- Advent, Christmas & Epiphany Services & Programs
- Bell Services
- Choir Camp Materials
- Choir Year-Music Dept. Promotion
- Combined-Choir Festivals
- Dedication and Recognition Programs
- Hymn Services
- Lent-Easter
- Misc. Programs
- Music & The Arts
- Workshop Promotion Folders

Since the announcement of the Packets, 43 folks from all over the country have "borrowed" one or more of the Packets. There is no charge for the use of this material. Only return postage to "440." We request that you return the Packet within one week, as there may be others who need the same information.

We feel that there is a wealth of information and ideas contained in these Packets. One way CGers have of helping each other is by sharing their ideas. Here is a fine opportunity for you to benefit by the ideas of your fellow members, and to share your ideas with them.

If you have any material which you believe might fit into any of these categories and be helpful to others, please send it to "400."

SHARING (CONTINUED)

Evelyn Robbins of Atlanta, Ga. recently sent us three Christmas bulletins with unusual outlines. These have been added to the Packet of Christmas programs available to you on loan. Then she wrote about another service:

I worked out another carol service using "Jesus, the Light of the World" as the theme. My choirs sang carols of many nations and, before each carol, a child dressed in appropriate costume, went to the altar where he recited a scripture verse on the theme, lighting his candle from the large taper on the altar, and then sat at an assigned place in the chancel. This service was effective, meaningful and very colorful!

We would like some bright Guild member to write a pageant for multiple choirs (of many churches) using a Scriptural story or several passages as a base - that could be simply but effectively staged. Filled with good music for Junior Choirs, of course!

Wouldn't it be wonderful if some talented person could produce one, dedicated to the Guild and used by Guild members across the land?

Do you know of anyone who would be interested?

If you do, write to Phyllis Anschicks, First Presbyterian Church, 1609 W. Littleton Blvd., Littleton, Colo. 80120.

NEW OR NEARLY NEW AT "440"

In addition to the anthems A-49 and A-50 and the Three Chorister Seal explained elsewhere in this issue, there are a few items I want to tell you about.

Especially for the SAI Bell Choir concert at the Seminar, we printed a Bell Bulletin Cover. It is now available to all of you. The cover design uses the 3 handbells drawn by Connie Coit which forms the cover of B-1 and B-2 which were sent to you last season. It is printed in deep purple on a paper that is adaptable for regular printing, mimeographing or pen. It makes a most attractive bulletin for your next handbell concert or announcement of your bell program. It might well be used for personal correspondence, Christmas greetings, or as a Christmas bulletin. We believe it will have wide acceptance.

The cover design for Jane Marshall's anthem A-48 "I Sing a Song of the Saints of God" was used on the cover of the May LETTERS. It created such favorable comment, we decided to print a bulletin cover with this drawing. You probably remember the design - a "Saints" window with an overlay of three children singing. This has been printed in rich blue on stock which will take printing, mimeo or handwriting. This bulletin cover is ideal for your choir programs or announcements; it is sure to attract a second look. If you use Mrs. Marshall's anthem (which has become one of our "best sellers" in just 4 months!) in a special program it would be singularly appropriate to use this bulletin cover.

We now have three distinctive bulletin covers for your use. They are available only from "440." We are ready to fill your order the day we receive it.

- Children's Choir Bulletins (Mrs. Boyter's Choir Picture)
- Saints of God Bulletins
- Handbell Bulletins

Prices - 100 for \$2.00
500 for 9.00
1,000 for 17.00

If you prefer to create your own cover, you could use the Choristers Guild Seal (large or small) or the new Three Chorister Seal to sharpen its appearance.

In 1964, we printed "The Light of God" by Walter Spinney. (See Miss Root's account of the Tour-Seminar's visit with Mr. Spinney in the charming village of Ticehurst, England. The group sang "The Light of God" at the end of the luncheon Mr. Spinney gave for us.) This prayer-anthem has come to be accepted as the Choristers Guild Benediction. It is used as the closing number in numerous festivals and programs each season.

Originally it was printed with a companion Christmas song composed by Mr. Spinney's brother, Montague. It is still available in that form. However, the Benediction is now available as a single sheet at 10 cents each. Following is the way it will be listed in our new catalogue which will be out this fall.

A-29	{	Shepherd's Rejoice	Spinney	.15
		The Light of God	Spinney	

A-29	SPECIAL	The Light of God	Spinney	.10
		(Choristers Guild Benediction)		

When you order "The Light of God," please indicate clearly which edition you wish.

Don't overlook the nearly-new and not-so-new postcards that are available for your choir promotion, reminders, missed-you, and personal messages. They have proven to be effective. They sell 100 for a dollar. Here is a complete listing.

"POSTCARD" SERIES

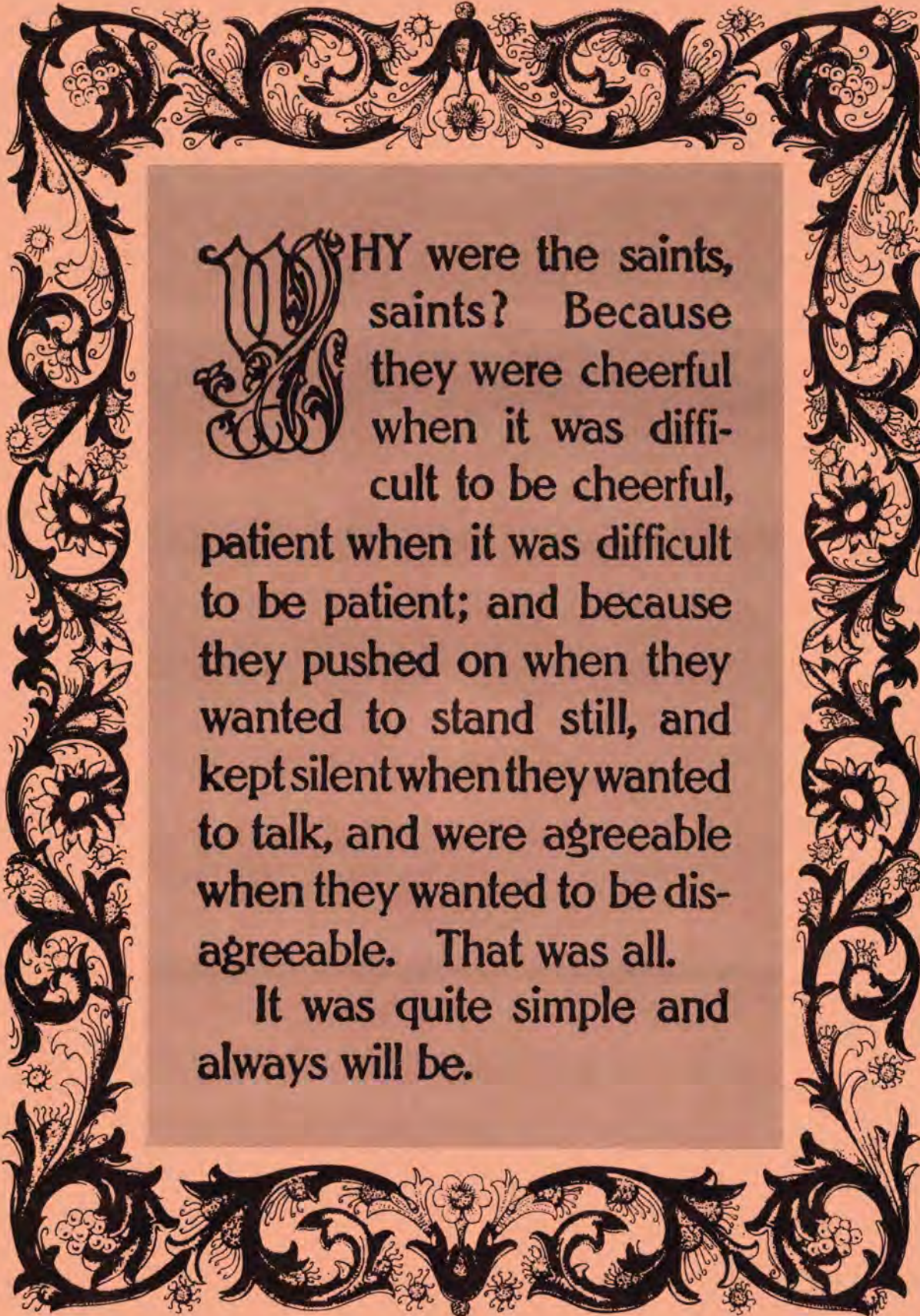
(Order by hundreds, please)

- ___ 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")
- ___ IRVING MISSED YOU (An attendance reminder card)
- ___ BOY & GIRL (2 color promotion card for children's choirs)
- ___ EXCUSE CARD (A humorous reminder of silly excuses)
- ___ C. G. SHIELD (There is no other writing on this-intended for your message)
- ___ HOLE CARD (Vacant chair at choir - cut out hole)

OF COURSE, THE VERY NEWEST THING AROUND "440" IS IN YOUR HANDS - THE NEW FORMAT OF THE LETTERS. WE TRUST YOU LIKE IT AND WILL FIND IT MORE READABLE IN THE SHORTER LINES. YOUR COMMENTS WILL BE APPRECIATED.

P.L.W.

Choristers Guild Letters



WHY were the saints, saints? Because they were cheerful when it was difficult to be cheerful, patient when it was difficult to be patient; and because they pushed on when they wanted to stand still, and kept silent when they wanted to talk, and were agreeable when they wanted to be disagreeable. That was all.

It was quite simple and always will be.

CHORISTERS GUILD LETTERS

October, 1967

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Number 2

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CHORISTERS GUILD

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OUR EXPERIENCES WITH A SUMMER CHOIR RETREAT FOR SENIOR HIGHS

by Devon Hamilton
Director of Music
Highland Park Presbyterian Church
Dallas, Texas

Tho the LETTERS primarily has material and suggestions for children's choirs, occasionally we present articles of interest to directors of older youth. Such an article is the following.

Early in August, our Senior High Choir combined forces with the Youth Chorale, a similar group from First Presbyterian Church of Oklahoma City, for a week-long retreat at Camp Underwood, Athens, Texas. We found the experience so rewarding that we should like to share it with you, as we feel that other choirs might well profit from knowing our program and adjusting it to fit their own needs in a similar camp, maybe next summer.

Camp Underwood offers a lovely piney-woods setting, complete with adequate rehearsal facilities, recreation, a full-time camp director, comfortable dormitories, a cafeteria and canteen, and an organization sufficiently well-managed to insure that the entire time of the choirs could be used to pursue their own activities.

Since both of our choirs are responsible for presenting a worship service each Sunday during the year, the primary purpose of this retreat was to get a head start for the fall program. Naturally, the added pleasure of associating with those of like interests and of the same age groups was also of great value.

We followed approximately the same schedule each day, interspersing recreation time with the rehearsals, adapting to the Texas heat, and aiming toward the ultimate goal of presenting the fruits of our labors in concert at the end of the week. A total of ten new anthems comprised the material covered. As most of the choir members had never seen any of the pieces before, diligent attention was required, and received. Here was our daily schedule:

8:00	Breakfast
8:45	Chapel
9:15-10:00	Voice classes and section rehearsals
10:15-11:00	Full rehearsal
11:00-12:00	Recreation time
12:00	Lunch
Free time until 2:00	
2:00-2:45	Full Choir rehearsal
3:00-3:45	Classes: Handbells, conducting, rhythmic movements
4:00-5:00	Swim time
5:30	Dinner
7:00-8:15	Full rehearsal

Each evening at 8:30 varied entertainment was presented, planned and executed by the choir members. Monday offered a mixer party; there was Tuesday night at the movies; a dance and a talent show followed, and on Friday night the concert at the First Presbyterian Church in Tyler, Texas proved the success of the venture.

We feel that this full schedule was a decided advantage: the setting of a definite goal, the presenting of a program at the end of the session, provided an incentive to the choirs to work toward perfection. The full rehearsals were conducted by Dr. John Kemp, his son, Mike, and by myself, as we felt that the experience of following more than one style of conducting was desirable. The classes were presented in an effort to acquaint the choir member with the approaching trends in church music. Handbells, for example, although not a new means of expression, are becoming increasingly popular. Also, the new concept of utilizing the "whole self" in symbolic movements in interpreting religious music, is beginning to be found in many different parts of the country. Through the voice classes, conducted in the individual sections, we were able to stress tone quality, voice placement, diction problems, proper phrasing and breath control, and note-reading. The smaller classes also offered the opportunity to listen to individual voices. At the end of the sessions, each section presented a choral solo which they had learned in their rehearsals.

Since we had close to a hundred voices, we were able to choose anthems which made use of the full SATB range. The selection of anthems was diversified, and each one presented its own problems or challenges. We attempted to present selections from all periods, modern and classic, and to offer to the choirs a variety of styles of composition. For example, Harold Rohlig's SING UNTO THE LORD (Abingdon) seemed to lend itself as an opening number, because of its vitality and vibrant rhythm. UNTO THEE, O LORD, (G. Schirmer) by Virgil T. Ford, offered contrast in its contemporary, chorale-type texture. A classic selection, Haydn's EVENSONG (G. Schirmer, Roger Wagner Series) provided another contrast, and Handel's JESUS, SUN OF LIFE, MY SPLENDOR (Concordia) in which we included a cello as a supplement to the bass line, varied the program. We also presented ALLELUIA (Presser) by Otto Luening, FOR THE BREAD, (Abingdon) by V. Earle Copes, R. H. Miles' GOD'S ETERNAL PLAN, (FitzSimons), NOW GLAD OF HEART (G. Schirmer) by R. J. Powell, CHRIST WE DO ALL ADORE THEE (Choristers Guild in the Choristers Little Hymnal) by Theodore Dubois, and REMEMBER OUR SAVIOUR (Schmitt, Hall & McCreary) by Eberlin. We found that each of these anthems was quite suitable for high school voices, and each afforded a different learning situation.

The directors, John Kemp and his wife Helen, their son Mike, as well as Mrs. John Kemp, Jr. and Mrs. Devon Hamilton, felt that the venture was certainly worth the time and effort. The resulting effects were both specific, in the acquiring of usable material for the ensuing year, and general, in the application of valuable underlying principles for future study. And then, of course, such a situation inevitably offers the opportunity for establishing a valuable rapport between the leaders and the choir members, which in itself is a vital part of every senior high school program.

I would like to SHARE A GIFT with you.

Our daughter, Janet Jerome, commissioned this hymn, both text and tune and gave it to me as a present last May on my 65th birthday.

Janet said she had looked in many hymnals for an expression of gratitude to God for the musical and art leadership, both lay and professional, with which the Church has been and is blessed. Gratitude for —

“...souls whose inner sight sets mysteries before us of beauty and delight.”

Not finding such a hymn, Janet decided to ask two of her friends, each well known in her own field of expression, to collaborate in creating such a hymn. Janet and Mrs. Marshall gave the tune the name indicated.

Because you might find use for such a hymn in a choir dedication or recognition service, it is printed here for your use. You are welcome to make copies of it or I will be happy to send you a reasonable number of copies without cost. The copies will be on the usual hymn-book size paper, without this explanation.

P. L. W.

O GOD, FROM WHOSE CREATION

Mary Jane Hutchinson

WHITTLESEY 76 . 76 . D .

Jane M. Marshall

Unison

O God, from whose cre - a - tion True art is sure - ly
O high and ho - ly spir - it Who made these bless - ed
God grant this host may ev - er In - to Thy ser - vice

sprung, O ho - ly in - spi - ra - tion, O muse of harp and tongue, We
men, Per - ceiv - ing truth, to share it With paint and stone and pen, They
throng To move our limbs with fer - vor And lead our hearts in song. Bring

praise Thee for the cho - rus Of souls whose in - ner sight Sets
lead Thy con - gre - ga - tion where A - lone it can - not be And
them and us, vic - tor - ious In - to the heav'n - ly place Where

mys - ter - ies be - fore us Of beau - ty and de - light,
through their med - i - a - tion We taste e - ter - ni - ty.
tuned to an - thems glo - rious We meet Thee face to face.

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SEMINAR

REGISTRATION

PACKET

At each Seminar, a packet of anthems is given to each person who registers. This packet contains the music the teachers are going to use in their classes.

The following is the list of anthems which were included in the Waukesha Seminar Registration Packet. Get acquainted with these faculty-selected anthems:



JESUS, THANKS TO THEE WE OFFER.	Unison	Concordia Publ.
Frauenholtz		98-1827 .25
ALL NATURE'S WORKS HIS PRAISE DECLARE.	SATB	Hope Publ.
Butler		CH627 .30
THE LONE, WILD BIRD - Southern Folktune.	SSA	Augsburg
Arr. Johnson		CS516 .22
WHEN JESUS WALKED UPON THE EARTH.	Unison	Hope Publ.
Wehr		A354 .25
THE CHILDREN COME.	Unison	Broadman
Caldwell		JF004 .25
A WINTER CAROL.	SA or TB	Peer Intl. Corp.
McAfee		991-4 .20
THE LORD IS MY SHEPHERD.	Unison or SA	Summy-Birchard
Arr. Pfautsch		5025 .20
NEW SONGS FOR THE JUNIOR CHOIR.	36 songs & rounds	Concordia Publ.
Bristol-Friedell		97-7599 1.25
LITTLE BULL (Huachitorito).	Unison	Oxford U. Press
Arr. Green		U124 .25
YOUNG CHILDREN SING AT CHRISTMAS.	13 songs	Lutheran Church
Arr. Anders		Press and Augsburg
O BELLS IN THE STEEPLE.	Unison	Choristers Guild
Burke		A-24 .20
MORNING STAR - Moravian Carol.	Children Unison with	Choristers Guild
Hagen-Kemp	Youth Choir SA (T) B	A-44 .20

Order only CG publications from "440." Others may be ordered through your local music store, directly from the publisher, or from Lutheran Church Supply Store, 2900 Queen Lane, Philadelphia, Pa. 19129, which assembled the packet.

Let me tell you about a special song which Mr. Nels Andersen asked to have available for his class in Creative Rhythmic Movement. It is titled LORD OF THE DANCE. It appeared in Vol. II number 3, RISK, NEW HYMNS FOR A NEW DAY, a publication of the Youth Department of the World Council of Churches. The text is by Sydney Carter and

the music is of traditional English origin. When I was in London last spring, I talked to Mr. Carter and he gave us permission to reprint this contemporary hymn for Mr. Andersen's class. We have about 300 copies left. We cannot sell this hymn, but will be glad to send you a copy if you request it when you send us your next order for materials.

So the first 300 people who request a complimentary copy with their materials orders, will find included this new hymn which is in the best vein of contemporary religious ballads.

BROTHERHOOD OF SONG

To those of you who have been reading the LETTERS for some time, this symbol will be familiar, as it represents the Brotherhood of Song. This idea was initiated by the Jacobs many years ago and has become a rewarding experience to those who give and those who receive. It was conceived with the hope of helping those who work with children through music around the world, primarily through the LETTERS.

Some of these members are missionaries whose memberships have been gifts from generous friends in this country. In other cases, choir directors here have taken the Guild with them as they themselves become missionaries. In still other cases, denominational Mission Boards have provided memberships for their own directors. Last but perhaps most important, in a few situations, children's choirs have collected nickels and dimes enough to provide a membership for a worthy leader in some far off land. This is one method of teaching brotherhood that works, and we hope that many of you will wish to share this joy with us.

Some have asked, "Can we really help when they do not speak our language?" To reply, I should like to quote from a letter from Mrs. E. A. Dassing of Huancayo, Peru. "Now a word about the LETTERS. I have received them for several years now and enjoy them very much. The suggestions are helpful. As to the music, the hymns for which I have translations, I use. With your permission, I am going to copy IRVING cartoons, putting the words in in Spanish. (Ours is a totally Spanish speaking group.) Where possible, I want to translate the special numbers, also."

We trust that this quote will help to answer the question, "Can we help?" In the picture, Pamela Dassing is holding one of the IRVING cartoons while Fernando and Elizabeth Arbe, members of Mrs. Dassing's Junior Choir, look on.

The following is a list of our 1966-67 Brotherhood of Song members.

William H. Ichter	Rio de Janeiro, Brazil
Miss Katherine Jacobsen	Cairo, Egypt
Dr. David Sheng	Hong Kong
Miss Kathleen Moody	Taiwan
Rev. Delbert Rice	Philippines
Homer L. Vail	Kenya, East Africa
Gene Wilson	Porto-Alegre, Brazil



Mrs. Lewis I. Myers
Miss Hiroko Ohta
Wim van der Panne
Mrs. Chiyoko Seno
Mark Wendelborn
Wm. Zimmerman
Sra Reinoso

DaNang, Vietnam
Yokohama, Japan
The Netherlands
Hiroshima, Japan
Fielding, New Zealand
Djakarta, Indonesia
Huancayo, Peru

If you wish to give a Brotherhood of Song membership and do not know of a person needing it, we have a few names at present available in our office. Regular memberships are \$4. If you would like to send the LETTERS First Class Mail, the membership is \$6.

How about a Brotherhood of Song Hymn? Let's have a contest for the children to write a text to some regular meter and well known tune. We will be thinking up some suitable awards and tell you more next month. Meantime, get the boys and girls busy and they may come up with a winner.



Fernando Arbe (10)

Pamela Dassing (10)

Elizabeth Arbe (9)

CATHEDRAL CHOIRMASTERS AND THEIR CHOIRS

by Arlene V. Root

Scenery and monuments are wonderful to view and visit, but almost always it is the human element or relationship that makes these things most meaningful. The Choisters Guild Tour-Seminar this summer was made particularly valuable by the people we met and the ideas we got from them. These were not always ideas immediately applicable to our children's choir situations but they were always meaningful from the standpoint of stretching our minds a bit, or giving a new twist or way of looking at an idea.

It seems to be standard procedure for boys to stand for rehearsals. This was obvious from the equipment in the rehearsal rooms. The seating in the new Coventry Cathedral was such that it forced one into an upright, alert position. And the music desks in the older cathedrals showed that boys have stood to rehearse for centuries. Some of the desks appear also to have the carved initials of several centuries. We may not plan to have all our rehearsals standing but it brings to mind the too sedentary lives of many of our American children.

Mr. David Lepine, choirmaster at Coventry Cathedral, is something of a pioneer. He must maintain an old heritage and yet create a new one in the context of the new building. He had accepted the use of men altos until a trip to Germany made him reconsider the tonal possibilities of the boy alto tone. In his position it was essentially a radical change, but he switched to the use of boy altos.

Almost every director informed us that the musical standards have risen sharply in cathedral music in the last generation, even in the last ten years. Both England and the United States have been similarly affected particularly by the recording and broadcasting industries.



Mr. Lepine pointed out the problem of commissioning new music. Frequently those who write for the church are those who can't quite make the grade in more competitive fields, while those who are particularly outstanding composers may be so far divorced from the church that they cannot write for it effectively.

Boys are great mimics and learn much from each other. We observed numerous times that the probationers attended the services sung by the more advanced choir boys. We all know that we learn something better ourselves if we have to teach it. In Coventry the head chorister had to teach the psalms. If for some reason, illness, etc., the head boy is missing from rehearsal, the job falls to the boy next in line so he has to be prepared at all times too.

The schedule of Dr. David Lumsden's choir at New College, Oxford, was somewhat typical of the cathedral situation. Daily rehearsal of the boys is at noon for one hour. They rehearse music for the day and work ahead at least a few more days. At 5:45 they rehearse with the men for 20 minutes. This is also the warm-up for the evensong service which is at 6:15 p.m. Their day off is Wednesday. Otherwise, they have to "produce the goods" every 24 hours, yet they must learn to relax. The director tries to keep something new in the repertoire at all times but this means cutting out something meaningful, for there is not enough time for everything. On the other hand, too much new material would cause performance standards to suffer. The Oxford colleges have most receptive and knowledgeable congregations. The young men are not critical of the new and different but they "jolly well know" if anything is done poorly or indifferently. There is no chance to let down. Monday is a thin evening while Sunday is so crowded that tickets are necessary. Nevertheless, prominent people pop up at all times, and though the services are not particularly for those people, each of us would have to admit that it would probably shake us up a bit to discover Benjamin Britten had slipped in to a back corner on the service the choir did not do so well. Incidentally, he does slip in rather frequently at New College. John Birch, of Chichester, says that Britten is a genius at writing music which boys can sing. Although there is no apparent note from which to find the pitch, boys seem to be able to pick it up out of the blue in his music.

Another of Mr. Birch's observations was that the more difficult works in the repertoire usually take care of themselves. It is in the more routine parts of the service, such as the responses, to "look for signs of the moth." Concerning his choir's grueling Christmas schedule, he mentioned that it was alleviated only by the amount of food at that season.

At Christ Church in Oxford, Dr. Watson pointed out some interesting sidelights. Since Christ Church is both a cathedral and a college chapel, they do not have to use English exclusively. Therefore they frequently sing the Eucharist service in Latin. Besides the cathedral parish, they serve Exeter and Bailliol Colleges. Dr. Watson gave several pointers for training boys through their intellects and imaginations, and though he didn't specifically say so -- through humor as well. My notes get a bit sketchy here but he had gotten across some point to his boys by telling them to make a noise like a fried egg. Now that takes imagination.

Dr. Bernard Rose, of Magdalen College, gave us several ideas concerning repertoire. His choirsters sing much modern, 16th and 18th century music for the most part. Examples are works of Dunstable, Byrd, Gibbons, Tompkins and Tallis. There is a large library of Victorian music which is little used. He wisely did not destroy it, but

CATHEDRAL CHOIRMASTERS AND THEIR CHOIRS

has it stored in an attic bedroom. Who knows but that some day tastes will change and he won't be "that so-and-so" who destroyed all that wonderful library. The college has a large collection of Mendelssohn too. Beneke, Mendelssohn's nephew, was a connection.

We had an opportunity to buy a recording of an interesting May Day morning ceremony which has been traditional at Magdalen College for many years. At 6 o'clock in the morning the people would gather in the square and at the striking of the clock all would fall silent to hear the choir sing from the tower. In the last two or three years they no longer become silent -- apparently more intent on being heard than hearing.

Stephen Crisp, assistant to Alan Wicks at Canterbury, had little time to tell us much about the choir because the cricket matches had

created a traffic jam which held us and the rehearsal up. He did demonstrate a fast paced rehearsal which the boys seemed to enjoy thoroughly. He mentioned a simple ear-training technique which they have found effective. Have half the choir hold one note while the other side finds the 4th, 5th, octave etc. above or below it.

It was particularly interesting to note that each of the choirmasters was a distinct and interesting personality. Some of their ideas and techniques were quite different from each other. Yet there were some important similarities. Each brought wit and humor to the human situation in which he worked. They each brought a dedication to the fine, the beautiful, the good. And as we visited with each one, we always became aware of the integrity which was a part of their service to God.



THREE HAPPENINGS WITH A SINGLE MESSAGE

By F.L.W.



Within forty-eight hours recently three experiences came my way; experiences with vastly different backgrounds but with the same message or lesson. Every director needs to ponder this lesson as we get into the busy season.

First, I re-read Claire Tree Majors' thoughts as expressed in the following:

*"Have you a vision of a finer, happier world?
Tell the children;
They will build it for you.
Have you a word of hope for poor, blind, stumbling mankind?
Then give it not to stupid, blundering men;
Give it to the children.
In their clear, untroubled mind it will reflect itself a
thousand-fold –
And someday paint itself upon the mountaintops."*

Second, I saw the TV documentary report of the Boy Scout World Jamboree that was recently held in Idaho. World Friendship; Understanding; Sharing of Knowledge, Hopes and Dreams; these ideals seemed so simple and plausible as we saw the boys living, working and playing together.

Third, I attended the musical CAMELOT. The closing scene moved me mightily. This is the scene where King Arthur talks to the boy, Tom of Warwick. If you have seen the musical you will recall the setting. If you have not, there is nothing I can write to make it vivid enough. However, the words of the script just as it is in the libretto will give you much of the impact. Through the kindness of Tom Hughes of the Dallas Summer Musicals, the closing few pages of the script are printed here:

ARTHUR

Who's there? Who's there? Come out, I say!

(A YOUNG BOY, about 14, APPEARS
FROM BEHIND THE TENT)

TOM

(Coming forward)

Forgive me, Your Majesty. I was searching for the Sergeant of Arms and got lost. I didn't wish to disturb you.

ARTHUR

Who are you, boy? Where did you come from? You ought to be in bed. Are you a page?

TOM

I stowed away on one of the boats, Your Majesty. I came to fight for the Round Table. I'm very good with the bow.

ARTHUR

And do you think you will kill people with this bow of yours?

TOM

Oh yes, Milord. A great many, I hope.

ARTHUR

Suppose they kill you?

TOM

Then I shall be dead, Milord. But I don't intend to be dead. I intend to be a knight.

ARTHUR

(caught)

A knight. . . ?

TOM

Yes, Milord. Of the Round Table.

ARTHUR

When did you decide upon this non-existent career of yours? Was your village protected by knights when you were a small boy? Was your mother saved by a knight? Did your father serve a knight?

TOM

Oh no, Milord. I had never seen a knight until I stowed away. I only know of them. The stories people tell.

ARTHUR

From the stories people tell you wish to be a knight?

(He finds this hard to believe)

What do you think you know of the knights and the Round Table?

TOM

I know everything, Milord. Might for right! Right for right! Justice for all! A Round Table where all Knights would sit. Everything!

(ARTHUR walks away in thought. Then turns to the BOY with a stranger inner excitement)

ARTHUR

Come here, my boy. Tell me your name.

TOM

It is Tom, Milord.

ARTHUR

Where is your home?

TOM

In Warwick, Milord.

ARTHUR

Then listen to me, Tom of Warwick. You will not fight in the battle, do you hear?

THREE HAPPENINGS WITH A SINGLE MESSAGE

TOM

Yes, Milord.

ARTHUR

You will run behind the lines and hide in a tent till it is over. Then you will return to your home in England. Active. To grow up and grow old. Do you understand?

TOM

Yes, Milord.

ARTHUR

And for as long as you live you will remember what I, the King, tell you; and you will do as I command.

TOM

Yes, Milord.

"CAMELOT" - Reprise - FINALE ULTIMO

ARTHUR

(Sings)

*Each evening from December to December
Before you drift to sleep upon your cot,
Think back on all the tales that you remember
Of Camelot.*

*Ask ev'ry person if he's heard the story;
And tell it strong and clear if he has not:
That once there was a fleeting wisp of glory
Called Camelot.*

*Camelot! Camelot!
Now say it out with love and joy!*

TOM

Camelot! Camelot!

ARTHUR

Yes, Camelot, my boy. . .

*Where once it never rained till after sundown;
By eight a.m. the morning fog had flown. . .
Don't let it be forgot
That once there was a spot
For one brief shining moment that was known
As Camelot.*

(After the song, the boy still at his side. A fractional pause, he speaks softly, reflectively)

My teacher, Merlyn, who always remembered things that haven't happened better than things that have, told me once that a few hundred years from now it will be discovered that the world is round — round like the table at which we sat with such great hope and noble purpose. If you do what I ask, perhaps people will remember how we of Camelot went questing for right and honor and justice. Perhaps one day men will sit around this world as we did once at our table and go questing once more. . . for right. . . for honor. . . for justice.

(His voice, which has been low, now bursts forth in a roar)

(PELLINORE enters carrying a sword)

PELLINORE

Arthur. . . ?

ARTHUR

(Feverishly)

Give me the sword.

(PELLINORE hands it to him)

Kneel, Tom. Kneel.

(The BOY does)

With this sword, Excalibur, I knight you Sir Tom of Warwick.

(He touches the BOY on the head)

And I command you to return home and carry out my orders.

TOM

(Rising)

Yes, Milord.

PELLINORE

What are you doing, Arthur? Arthur, you have a battle to fight.

ARTHUR

Battle? I've won my battle, Pelly. Here's my victory!

(The MUSIC swells behind him)

What we did will be remembered. You'll see, Pelly. Now, run, Sir Tom! Behind the lines!

TOM

Yes, Milord.

(HE runs off)

PELLINORE

Who is that, Arthur?

ARTHUR

One of what we all are, Pelly. Less than a drop in the great blue motion of the sunlit sea.

(HE smiles. There is a curious jubilation in his voice)

But it seems some of the drops sparkle, Pelly. Some of them do sparkle! Run, Boy!

(The MUSIC swells. HE takes a firm grip on his sword and moves to exit, as the CURTAIN FALLS for. . .)

THE END

Yes, "perhaps one day men will — — go questing for right and honor and justice." Our only hope is to inspire the youth we touch with the visions of a finer world where brotherhood, righteousness and justice will be the norm.

As we work with the children this year, let us touch some child with our sword, Excalibur, of love, enthusiasm and belief in a better way of living for all, so that the next generation will build "a finer, happier world" based on "the Brotherhood of Man under the Fatherhood of God."

If each of us could touch one child this year — it would be the greatest thing we could do.

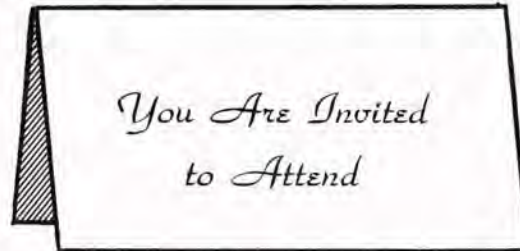
R. L. H.

WE WOULD SEE JESUS

Words:
J. Edgar Park
1879-1956

Cushman 11 10. 11 10.

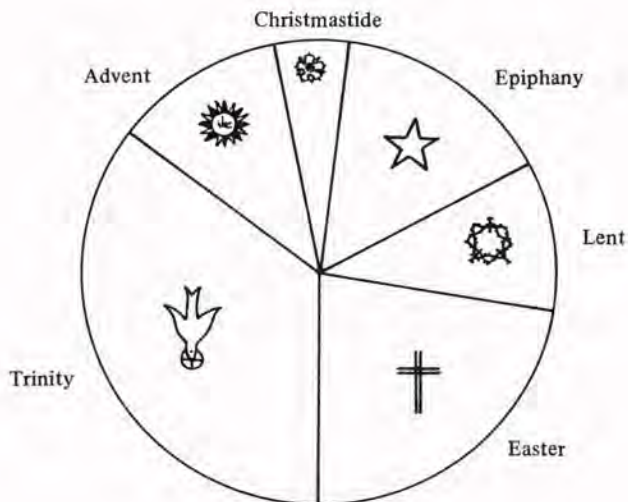
Tune:
Herbert B. Turner
1852-1927



"Parties and festivals" are one way we celebrate and keep in our midst the memory of special events and their meaning for us today!

Every Sunday, we choir children have an invitation to share in the celebration of the special events in the life of Christ upon which our faith is based.

We remember:



*The announcement of the coming of Christ in the season we call
ADVENT

*His birth during CHRISTMASTIDE

*The gift of the Three Kings during EPIPHANY

*The sacrificial life and death of Christ during LENT

*His resurrection during EASTER

*His continuing ministry through the Holy Spirit during TRINITY

WE WOULD SEE JESUS is an unusual CHRISTMASTIDE hymn because its words describe special memories in the life of Christ and the meaning of the memories and events in our lives today:

The first stanza links the BIRTH of Christ with the season of EPIPHANY and its meaning for us as we ".lay our gifts before the King."

The second stanza words link the daily life of the growing child Jesus with his fuller revelation as "the Christ of God, the Life, the Truth, the Way" which was to come after the EASTER season.

Read the other three stanzas to discover how the events in the ministry of Christ – teaching, preaching, serving, and healing – are linked to the TRINITY season and its meaning for us as we open our own lives to the Holy Spirit, "Lord, We are thine, We give ourselves to Thee."

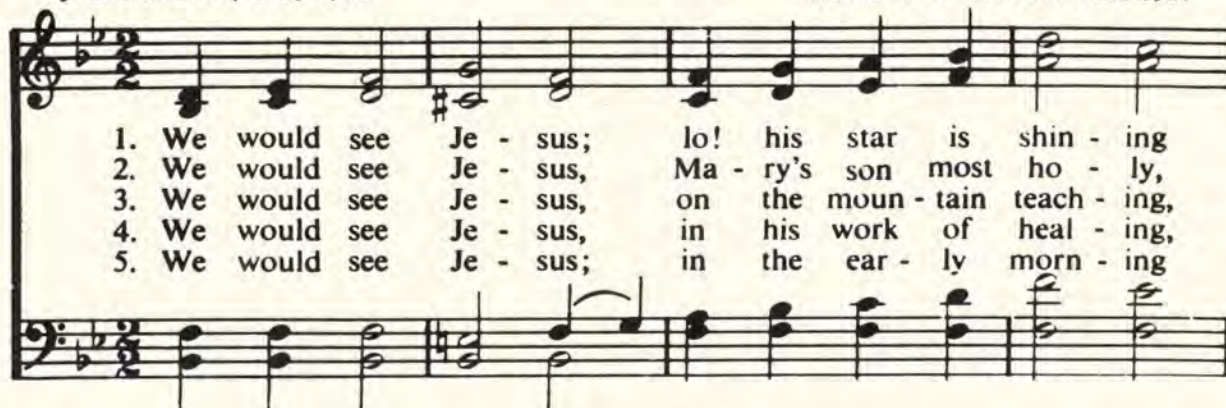
Just as the seasons of the Church Year flow together in a natural movement from joyous memories to deeper, quieter times – so the tune "Cushman" to which we sing WE WOULD SEE JESUS seems to help the words flow along rhythmically in a 2/2 setting. (Remember that in 2/2 time, half notes receive only one beat and the value of quarter notes is cut in half!)

The next invitation you accept to share in a worship service in memory of events celebrated during the Church Year, remember that the most important part of "going to the party" is the meaning of the memory in our own life today!

We Would See Jesus

JOHN 12:21
J. EDGAR PARK, 1879-1956

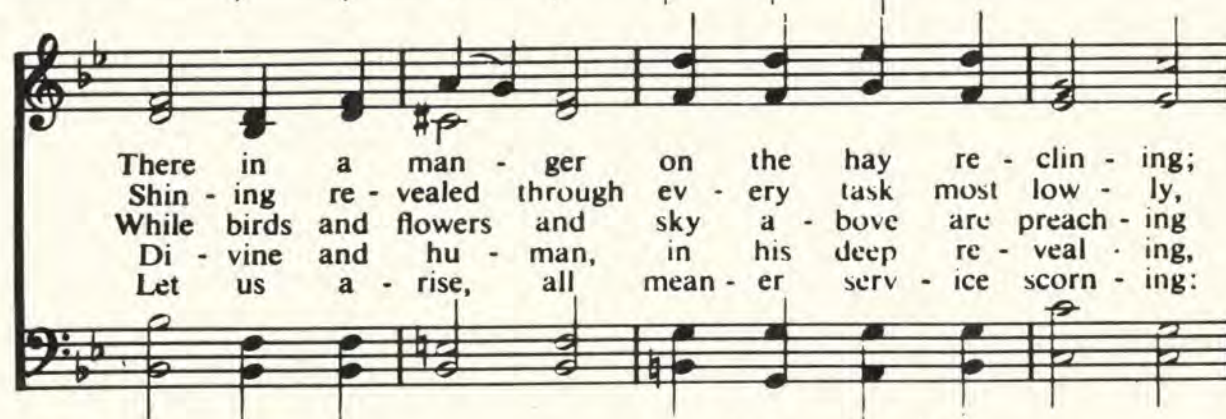
CUSHMAN 11 10.11 10.
HERBERT B. TURNER, 1852-1927



1. We would see Je - sus; lo! his star is shin - ing
2. We would see Je - sus, Ma - ry's son most ho - ly,
3. We would see Je - sus, on the moun - tain teach - ing,
4. We would see Je - sus, in his work of heal - ing,
5. We would see Je - sus; in the ear - ly morn - ing



A - bove the sta - ble while the an - gels sing;
Light of the vil - lage life from day to day;
With all the lis - tening peo - ple gath - ered round;
At ev - en - tide be - fore the sun was set;
Still as of old he call - eth, "Fol - low me";



There in a man - ger on the hay re - clin - ing;
Shin - ing re - vealed through ev - ery task most low - ly,
While birds and flowers and sky a - bove are preach - ing
Di - vine and hu - man, in his deep re - veal - ing,
Let us a - rise, all mean - er serv - ice scorn - ing:



Haste, let us lay our gifts be - fore the King.
The Christ of God, the life, the truth, the way.
The bless - ed - ness which sim - ple trust has found.
Of God and man in lov - ing serv - ice met.
Lord, we are thine, we give our - selves to thee. A-men.

TINTINNABULATIONS by Nancy Poore Tufts



This is the dangerous time of the year, this Autumn. Not the Spring, as the poets claim. In the Spring, we are filled with a certain languor. The Choir Season has almost run its course, Summer beckons over the horizon. While we mark time, we yawn — and take a nap.

Not the Summer. Summer is open and out-going, with laughter in every direction. There is no doubt about Summer's beneficence.

And certainly not shriveled, snarling Winter, the season to burrow, avoid drafty corners and count our blessings.

Autumn is all the seasons rolled into one: — the promise, the journey, the fulfillment, the aftermath. The spirits of all the seasons walk the land as Autumn tumbles onstage in a vivid confusion of colors. Summer wanes with an imperceptible sigh, the *cidada's* message ceases, the heat that has lain like a sodden, woolen blanket, a thief of sleep, subsides. The atmosphere becomes light and clear and free. The sunshine changes from white-hot to mellow-gold. There are reminders of Spring, too, in the warm, breezy days and cool nights, green hills and creamy clouds. A touch of Winter is felt when gusty winds and frosty morns whip up energy and quicken the heart and mind.

In the Autumn we feel that we can accomplish miracles.

We go out for football and other sports, we order Great Books series, join all kinds of clubs, organize complicated car pools, start music, dancing, riding, skating, language lessons, plan Church Bazaars and dinners, can the fruits of the earth in mason jars, and start innumerable projects which fall by the wayside. So full of life and vim and vigor are we. Real Cheer-Leader types.

O, Autumn is a subtle sorcerer who pulls a warm, humid Sunday morning out of his bag, when the Choir tries its best to keep awake during a long sermon, and then sends a chilly drizzle that afternoon just as we set off for the football field.

Autumn is a dangerous character and not to be trusted. A season of splendid contrasts, sudden change, magnificent colors, and fading beauty. An energizer. A catalyzer. A beginning, committing, debating, enmeshing, joining, organizing, praying, promising, scheduling, trying, turning-over time of great good intentions.

Faster and faster! Winter's cold finger nudges our shoulder. The dark days ahead are lightened only by the Christmas Candle glowing at the end of the year's long tunnel.

But, Winter? What's that?

Hey, gang, how about a picnic up Sugar Loaf next Saturday? The weatherman says W-H-A-T?? O, no.



WORDS OF INSPIRATION FROM MR. MICAWBER:

A quiet, uneventful summer, may be the pause before the vigorous leap mentioned in "David Copperfield":

"You are no stranger to the fact, Copperfield," said Mr. Micawber, "that there have been periods of my life when it has been requisite that I should pause, until certain expected events should turn up; when it has been necessary that I should fall back, before making what I trust shall not be accused of presumption in terming-a spring! The present is one of those momentous stages in the life of man. You find me, fallen back, for a spring, and I have every reason to believe that a vigorous leap will shortly be the result."



BUT DON'T LEAP OVERBOARD — T. T. T., cautions Piet Hein:

Put up in a place
Where it's easy to see
The cryptic admonishment
T.T.T.

When you feel how depressingly
Slowly you climb,
It's well to remember that
Things Take Time.

EDINBURGH FESTIVAL: — A number of Teensters and groups of young Boy Choristers and Girl Guides attended many of the concerts at the 21st Edinburgh International Festival of Arts held Aug. 20 - Sept. 8, '67. Their serious interest and apparently complete absorption was notable. Though seemingly without adults at times, the youngsters came and went quietly with poise and confidence. (One doesn't call attention to one's self in public.) A row of boys in front of us at Franz Bruggen's Recorder Recital were composed and quiet. During the Concert, we noticed little heads keeping time and fingers unconsciously covering imaginary holes . . . Besides scheduling Organ Recitals at various hours, several of the downtown Churches of Edinburgh held "Late Night Singing" in the sanctuaries, throughout the Festival. Widely advertised and well-supported by herds of Teensters, these "Sings" were, perhaps, a fitting wind-up or nightcap after a long day of concerts, lectures and exhibitions. This Season, "Late Night Bach" was also advertised for nightly presentation at Dr. Routley's Augustine Bristo Church on George IV. We regretted having to miss this "Brief Biography of J. S. Bach, devised by Erik Routley and Arthur Scheley, for Soprano, Violin, Flute, Harp, Organ, and Cello, and Three Readers". All this, and Erik, too!



WATCH YOUR HUMAN RELATIONS

Consider this short course in Human Relations printed in the bulletin of the "Home Builders' Association" —

The 6 most important words. . .
"I admit I made a mistake"

The 5 most important words. . .
"I am proud of you"

The 4 most important words. . .
"What is your opinion"

The 3 most important words. . .
"If you please"

The 2 most important words. . .
"Thank you"

The 1 most important word. . .
"We"

The one least important word. . .
"I"



CROSSE'S "CHANGES": — American musicians await with interest an opportunity to hear the Oratorio "Changes" by Gordon Crosse, which was published in May, 1967 by Oxford Press. Commissioned by the National Federation of Music Societies and given its world premiere performance on the occasion of the 1966 Three Choirs Festival held in Worcester Cathedral, the new work received favorable reviews. All of which is intriguing to Church Musicians interested in any phase of campanology. The Washington Cathedral has announced an American premiere performance this season. The Catalogue No. is 46.149. Price \$4.50.

Mr. Crosse, of the Music Faculty of Birmingham University, revealed to an interviewer that he had no real knowledge of Change Ringing, that the title is really a play on words. "The text embraces an anthology of poems with the changing cycle of night and morning, death and rebirth, reflecting the imagery of Change Ringing." The Oratorio concludes with a New Year Carol sung by the Children's Choir and Full Chorus — "Here we bring new water from the well so clear." (Anon.), against a background of orchestral music plus clocks chiming and New Year bells. During another Children's Chorus "Like to the lightning", bells rung in Changes can be clearly heard.

Change Ringing relates to modern musical techniques in two ways, according to Mr. Crosse, the Changes or Permutations relate to "serial" technique and the "chance" element of rhythm are common in recent music.



MUSICAL FEUDS Traditionally, the Eskimos are a healthy, happy people, rarely irritable and grouchy. Of course, like everybody else they have occasional fallings-out and sometimes more serious squabbles. But they even have a peaceful way of settling these. Instead of resorting to combat they set up a musical duel, singing sarcastic and scathing songs at one another. These disparaging ditties are accompanied by drumbeats and performed before a jury which weighs the evidence and determines the winner. As if this weren't a happy enough solution, these song feuds often shed such new light on grievances that adversaries wind up on excellent terms with each other. No one seems to know just how this quaint Eskimo custom came about, but one sound speculation is that Eskimos consider their environment difficult enough without expending any extra energy in combat.

BELL DEDICATION HYMN: Here is another of Percy Ames' Hymns to add to those frequently used at Festivals, by his kind permission. He suggests Tune: — S & M 38. However, "Allington" is not well known here. One had better adapt some other sturdy S.M. Tune such as "Heath", "St. Michael".

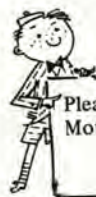
Hallow, Lord, our bells to Thee,
Given to Thy service be.
Those who ring and those who hear,
Ever to Thyself draw near.

Blest, anointed by Thy hand,
Sound their tongues throughout the land.
Guard their use from acts profane,
Rendered only to Thy name.

Consecrate the hands that ring,
To the church all people bring.
Use them as the holy dove,
Tell forth Thy redeeming love.

Love of Thee, their God, their Lord,
Graces send with one accord.
To the sick, bereaved and lone.
May they, Saviour, be Thine own.

CHOIR MOTHERS' GUILD



Please send any information concerning the purposes of Choir Mothers' Guilds and the steps toward organizing one.

C Ger

After answering this request as best I could, I wrote a dozen members asking for short articles about their use of choir mothers. The first responses are given below. Others will be printed later.

*From Murial A. Osgood,
First Congregational Church, Burlington, Vermont.*

For many years we have had a highly effective Choir Mother's Guild. With a choir of seventy-five children that participate each Sunday, the director could scarcely function without such an organization. The Guild is composed of eight regular Choir Mothers including a Chairman, and a substitute list of eight to ten more. All are mothers of the choir children and they invariably serve as many years as their children are members — one to four years. We are fortunate to have had a succession of dedicated and efficient Guild Chairmen.

Each fall, the Chairman recruits, filling vacancies. She then makes up the year's schedule, designating the week-day rehearsals, the Sunday's that each mother is to cover — four on Sunday and two on Wednesdays. This is a staggered system arranged so that each mother is responsible for only her designated times. She need not serve each week. As an example, from last year's calendar, Mrs. Brown, among others, was scheduled for Sunday, October 2, Wednesday, October 5, and Sunday October 9. She then did not serve until Sunday, October 30, continuing to Wednesday, November 2, and Sunday November 6.

As soon as the Guild is organized in early September, the mothers meet with the Choir Director — usually a coffee hour — for good fellowship and for the director and chairman to explain the Guild's activities, duties, policies, etc. By and large, they are as follows:

At Rehearsals: They help keep order as the children arrive, check the attendance, assist late-comers, and most important, take an enthusiastic interest in the children during the rehearsal. Those musically equipped help new members follow their music and assist in sight-reading. At no time does any mother take over the discipline. The director must "hold the reins." They do, however, make notes as to offenders and support the director in disciplinary matters.

On Sundays: They assist in the robing room and check each member as to his appearance. During the thirty minute Sunday morning rehearsal, their duties are the same as on Wednesdays, with the addition of arranging the Processional. Later, when the children return from singing, they help with disrobing, see that each replaces his robe properly, and speed the children off to their classes. During the Sunday School hour, the mothers check each gown and in general put all vestments in order.

As is self-evident, the help of the Guild is immeasurable, freeing the director to concentrate on the many musical and spiritual aspects of her work.

At our annual Banquet, we honor our Choir Mothers. Last year, two of the seventh grade members wrote this tribute:

"They tie up our bows on each Sunday morn,
They staple clean collars, and sew what is torn,
They fit us to choir robes, both black parts and white,
They take away gum, they break up a fight!
They watch us with faces both happy and sad,
They smile on our good days, they frown when we're bad.
They seldom hear "Thank you" as do so many others,
Our hard working, really great JUNIOR CHOIR MOTHERS!"



*Mrs. George Hunt,
Presbyterian Church, Garden City, Kansas:*

Indeed, I do use choir mothers, but we are not an organization as such. I rely on them a great deal and am happy to share our procedure.

Three mothers handle the job for us; our choir usually has between 15 and 24 members, 4, 5, and 6th grades. I try to have one of the three mothers be a carry-over, serving two years, so she can help speed up the process of breaking in new ones to the job. Saves me much precious time!

This is what they do and believe me, I appreciate every letter of it:

1. Measure children and assign robes each fall, making length alterations if necessary.
 2. Keep attendance records at both rehearsal and for Sunday anthems. This is a double check since I also try to keep it, but frequently something distracts me and I fail to put it down. I don't like to make this kind of error with children. Attendance at rehearsal and church school plus the worship services when we sing is included in our awards system.
 3. Prepare and serve weekly a very simple snack right after school. Rehearsal starts then at 4:30.
 4. Three times a year, we skip this snack time and follow rehearsal with a supper prepared by the three choir mothers. It is a simple meal for the kids, for the kids are excited and will eat lightly (with a few exceptions), because the supper will be followed by our party activity: this will be a skating party in October; something in the Christmas season (in previous years it's been caroling but I want to change this year — I'll get ideas from the mothers!); then in the spring we bike-hike to our park for a picnic.
- The mothers take turns a month at a time (easier to remember whose turn it is) serving these weekly snacks. I am present to help if needed and to visit with the children. Each child brings 10¢ a week or just pays \$3.60 a year for this and we can usually get the three suppers from the same fund!
5. On certain assigned Thursdays each month, the choir mother will stay during rehearsal time and hear anthem word memory individually while I go on with the rehearsal in another room.

Another writes:

Twice I have tried to gather a few mothers into such a group and both times have failed! There are too many things for everyone to do, or so they say. So, whenever I have something special that needs doing, I spend what seems like hours on the telephone trying to get the help.

At the beginning of each season, I line up people who help me with the robing each time a choir sings, but there has been no organization to this. Also, I have thus far been successful in finding two or three mothers who will give their time during the rehearsal of my Carol Choir (Primary age). They have to bring their children anyway, so may as well stay. With this kind of attitude there isn't as much accomplished as could be if they were really eager to help.

Am sorry that I can't be of more help, but this is it.

A Christmas Suggestion . . . AWAY IN A MANGER – Revised!

by Dolores Johnson Makholm
Director of Youth Choirs
Plymouth Church, Milwaukee, Wis.



To Choristers Guild members who have seriously questioned the theological soundness of the various verses of this well-worn text, I submit an alternate second verse plus a few slight changes in verse three which should make the entire text more acceptable to primaries and juniors and theologians as well. The basic elements of Christmas which we teach to primaries are present - holy night, great light, wise men, Jesus, star. Also, the elimination of the "stay by my cradle" phrase makes the entire text feasible for use on the junior level. These new words will meet any of the metrical demands of the various tunes we associate with "Away in a Manger" including the charming setting by Gordon Young and Lawrence Curry in "Anthems for the Junior Choir" Book 2, Westminster Press.

verse 1

Away in a manger, no crib for his bed,
The little Lord Jesus laid down his sweet head,
The stars in the sky looked down where he lay,
The little Lord Jesus, asleep on the hay.

verse 2

T'was quiet and peaceful on that holy night,
When out of the heavens there came a great light.
Its beauty led wise men to travel afar,
And there they found Jesus beneath God's bright star.

verse 3

We praise thee Lord Jesus, and ask thee to stay
Close by us forever and love us we pray.
Bless all the dear children in thy tender care,
And fit us for heaven to live with thee there.

These words were written and rearranged by Mrs. Jos. N. Johnson, an Elder in the Apostle United Presbyterian Church, West Allis, Wisconsin. She is the mother of this Guild member and it is with gratitude to her that I submit this text.



THIS MONTH'S COVER

is reprinted from the publication MODERN MATURITY with their kind permission.

This statement will be of particular interest to those of you who are teaching your children I SING A SONG OF THE SAINTS OF GOD. I'm sure the children come to you with questions about who the saints were and who they are now. This provocative page gives an answer.

May I suggest that in the sight of God, all of us can be saints, and "I mean to be one too."

News item from the August 13, 1967 LIVING CHURCH

MARYLAND Ecumenical Choir Camp

More than 70 children and adults from Episcopal, Roman Catholic, Lutheran, Methodist, Evangelical United Brethren Churches, and United Churches of Christ participated in a Community Choir Camp July 5-14. The people came primarily from East Baltimore, part of metropolitan Baltimore.

The daily program consisted of an hour-long choir rehearsal at the Church of the Resurrection, Baltimore, under the direction of the vicar, the Rev. Richard M. Babcock, who had been an organist in the Baltimore and Philadelphia areas before being ordained to the priesthood in 1961. The group then went by bus to Black Rock YMCA, Butler, Md., for a swimming period under the direction of Mrs. Babcock. A folk singing and music appreciation period was held after lunch, and the day ended at 5 PM after a second choir rehearsal back at the church.

The singers and leaders learned various settings for the Twenty-third Psalm, including some modern Roman Catholic and Anglican presentations. On the evening of the last camp day they presented a musical program at the church whose parishioners had made the camp possible.

Could this happen next summer in your community?

EVALUATION

If you used Helen Kemp's suggestion about having a NATIONAL CHORISTERS PARENTS NIGHT, please write your evaluation of this project and send it to Helen. Her address is 224 N.W. 33rd St., Oklahoma City, Okla. 73118.

Your reactions to this special event will help others as they plan something similar.

OUR NEW CATALOG

With this issue of the LETTERS, you will find our new, complete CATALOG OF MATERIALS & AWARDS. We have tried to bring our Catalog into line with those of other publishers and dealers. You will notice that the information about materials AND awards has been combined into one, complete booklet.

We have tried to make ordering easier by providing separate Order Forms. You will want to keep the Catalog for future reference, and order only on the separate Order Forms. A new Order Form will be returned to you with every filled order. (Later in the year, we will send everyone an additional Award Order Form for your use.)

Every item available from the Choristers Guild has been listed and described to assist you in planning your rehearsals and programs. New items, as they come along, will be written about in the LETTERS. Be sure to keep your Catalog in a handy place for reference. Be sure to use your Order Forms. (Orders are mailed the day we receive them.) We always enjoy hearing from you and serving you.

Helen Kemp's ideas for preparing the new anthem, A-51.

WHAT IS MAN'S CHIEF PURPOSE?

(A Dialogue from the Shorter Catechism)

by John Burke

Last spring when I was in Berkeley, California for a Festival I was pleased to be invited to the home of John Burke. Besides being charmed by his lovely wife and bright-eyed two-year-old son, I had the opportunity to ask John about composing something especially for the Choristers Guild Seminar which was to be held in Waukesha, Wisconsin at Carroll College. There was to be a boy choir concert on the final night and Dr. Whittlesey wanted me to share a part of that program. I asked if he could write something fresh and new for soprano solo and boy choir. John said, "Yes -- if you will supply the text."

For some time I had been thinking about the wonderful statements in the Shorter Catechism -- questions and answers which form the foundation of theological concepts for youngsters who are taking a study-course before becoming communicant members of the church. "Why not," I thought, "have a singing Dialogue - an imaginative classroom scene where teacher and students are communicating with each other in a vital effort to illuminate facts with life and understanding?" I kept thinking of this short question and its exciting answer:

What is man's chief end?
To glorify God and enjoy Him forever.

How would a teacher go about teaching this thought? -- Probably by pulling ideas from the children, stimulating their imaginations, adding a little suspense rather than just telling the answer with no thought necessary on their part.

Here is the dialogue as I sent it to John Burke:

What is man's chief purpose
during all his days on earth?

Is it to store up gold and silver?
Is it to search for worldly mirth?
Is it to strive for personal power?
Is it to struggle with life from birth?

1 - 5	Introduction
6 - 14	Teacher asks question.
15 - 23	Children guess at possible answers.
24 - 33	Teacher joins children at guessing.
34	Bridge measure.
35 - 42	Teacher prepares children for answer.
43 - 46	Teacher repeats original question -- serves as reminder and suspense.
47 - 60	Children read the answer from book, think it over, repeat, then memorize by repetition.
61 - 63	Teacher tests children to probe their understanding. Do you know the meaning of the answer?
64 - 76	Children answer enthusiastically and are joined by the teacher.

I have tried to write down the way I thought as I was preparing this anthem for the first time. Your imagination needs to come alive and the children need to be in on the whole idea. Now that you have the scene worked out, give your attention to the musical setting. The piece is well marked by the composer. You will find that the imitative

Mr. John T. Burke is no stranger to the Choristers Guild. WHAT IS MAN'S CHIEF PURPOSE? is the eighth anthem we have been privileged to publish by this talented composer.

Mr. Burke is at present organist-choirmaster at the First Congregational Church of Berkeley, California, as well as being a lecturer at the Pacific School of Religion there. He also instructs in music and directs

October 1967



Wise men have given us counsel
to help us chart our course.
Man's purpose is two-fold, two-fold;
this answer they endorse.

What is man's chief purpose
during all his days on earth?

To glorify God -- To Glorify God --
and enjoy Him forever!

Because of a very heavy church schedule, John Burke was unable to get the first manuscript to us until the seminar was in session. We had copies made (with permission, of course) and asked for 10 volunteer Choristers Guilders to take the part of the boy choir. One day preparation time was a bit short for the visiting boy choir! It was exciting to do while the ink was literally still wet.

I am going to suggest here an approach to your study of this anthem. First of all, number the measures from 1 to 76. Read the text while scanning the musical setting. As you read it again, think of yourself as a director of a miniature play. This is the way I "blocked out" the action of the anthem with the numbers indicating measures:

Sets the spirit of the scene.
Encourages a response from children.
Inner rhythm essential to indicate interest.
Choir line should be learned by children without soloist's part.
Provides tempo change. A new mood; a new idea is about to be spoken.
Slower tempo, legato line and clear diction help to hold attention.
This is sung with a little more urgency than before.
If sung with these stages of learning in mind the repetitions will be exciting instead of dull. (This 2 part canonistic section is the only difficult spot musically.)
This section should reflect the joy of learning. "We sing with the spirit and the understanding also."

sections (beginning with m. 24 and again m. 47) repeat the melodic phrases a fifth below, but not exactly. My advice is to work these parts separately until well learned before putting parts together. This anthem is not easy and would not be suitable for young or inexperienced choirs. It would be fine material for a good Junior High group who would enjoy the dramatic element.

the Men's Chorus at the Berkeley Baptist Divinity School. All this, plus privately teaching organ and voice. Anthems by Mr. Burke are to be published in 1968 by Abingdon and H. W. Gray.

(Should anyone ask you what musicians do with all their spare time, you might let them read about Mr. Burke.)

Helen Kemp suggests a study plan for SING UNTO HIM

by John Ness Beck



Some of the finest anthems we have for children have been written especially for a specific event, an area festival, or a particular service. This is how Sing Unto Him (A-52) came to be. During a first planning meeting with the chairman of the Columbus, Ohio, Children's Choir Festival - 1966, I asked if there might be a good composer in the area who would write an anthem for the festival. The name of John Ness Beck was mentioned immediately. As you see, he accepted the invitation and came up with a fine praise anthem. It has a bright swing, a cheerful melody and a playfully rhythmic accompaniment.

If you will take your copy of Sing Unto Him and number the measures, starting with first full measure after the up-beat (treble f) from 1 to 70, you will be able to follow these suggestions more easily.

This would be a fine piece to introduce as a first two-part anthem. You can divide your group in half, not according to alto-soprano, but just in two even groups. Mr. Beck seems to have a knack for teasing unison melody into a two-part song by the use of antiphonal imitation and clever rhythmic alterations. Look at the first choir statement beginning on measure 5 and the answering choir statement, ms. 6, 7, 8. Just enough is added to give the answer melodic and rhythmic interest. Now look at ms. 8-11. You will notice that there is only one measure of two-part singing, but the device of altering the rhythm of the melody gives the whole phrase bounce and child-like vitality.

This idea is repeated in ms. 13-19, where a modulation moves into unison section B, ms. 21-36. The modulation back into the original key of F occurs on measure 36. At the a tempo at m. 37, the piece goes back to section A as in the beginning. An elongated ending begins on m. 49 and continues through m. 70.

Because the two parts are really taking turns with the melody, I prefer teaching both parts together right from the beginning. If choir 2 has trouble coming in on m. 9, encourage them to sing part 1 on m. 8, switching to their own part on m. 9 (talk of - talk of). Teach this without accompaniment, except for help with melody. Help children to hold word Him (m. 6) for full quarter note, so there are no holes in the line before second part enters. Keep tempo the same through modulation into key of A at m. 19 and through entire legato section B (ms. 21-35). At m. 36, I found it quite necessary to observe the rallentando very deliberately, with a definite release after m. 36. The firm down-beat at m. 37 needs to establish the a tempo.

There is always a tendency for children to sing too full too soon when all of a sudden the rhythmic pattern changes from quarter and eighth note figures to long, drawn out half notes. The secret is to begin almost piano at m. 49. Make very little crescendo until m. 55. Be sure not to allow choir to over-sing especially on m. 52 and 53. Listen so that the -ly of holy does not become strident. (Shorten the e vowel slightly toward i as in the word sit.) Work for a clean release, and a firm, clear, but not boisterous attack on m. 56. A good breath (by expanded rib-cage, not gulping in from the throat) is necessary for children to sustain that long hold on the word sing. This is not loud, but full. Teach children to stagger the breathing - taking turns. The vowel sound is

most important. Keep the vowel even all the way, not changing toward the ng until the end of the quarter note on m. 64. The same applies for the last word Him. Many times this word becomes he-um. Be sure to avoid the tendency to change vowels mid-stream. Keep the short i all the way through m. 69 with the consonant m on 70. Keep the inner-pulse moving. Teach children to count the measures exactly so they know when to breathe at m. 64, before unto Him. Don't allow children to shout the ending of this joyful anthem. Keep it sparkling on the inside.

I know your children will enjoy this anthem. You will notice lots of exclamation points in the text. Keep this in the spirit of the singing! Sing Unto Him!

We are pleased to announce to you this month, Mr. John Ness Beck as the composer of the festival anthem, SING UNTO HIM.

Although Mr. Beck began studying piano at the age of six, he never gave any serious thought to a career in music until much later in life. He attended Ohio State University and graduated with bachelor degrees in Arts and Education with an English major. Following graduation, he spent a year in college student union work and two years in the army where he was attached to a special services unit and became involved in arranging for various vocal and instrumental groups. This experience, revealed his true career interest, and after release from military service, he returned to Ohio State to complete bachelor and masters degrees in music composition.

Mr. Beck spent the next seven years teaching theory and harmony on the Ohio State faculty. In 1963 he resigned to assume the operation of a sheet music business. His works include band numbers, one of which was premiered at the 1964 national convention of Music Educators National Conference; an organ number, commissioned by Marilyn Mason and premiered at the 1964 national convention of the American Guild of Organists; and a sonata for flute and piano which won the National Association of College Wind and Percussion Instructors composition contest. His choral works have recently been included on state high school contest lists in Illinois, Ohio, Texas and Florida. He faces a busy future as he continues to run his music business while working on commissions he has accepted from various church and school groups.

Choristers Guild Letters



*DR. JOHN S. C. KEMP
NEWLY ELECTED EXECUTIVE DIRECTOR*

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CHORISTERS GUILD

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SUPPLEMENT

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DR. JOHN KEMP

Newly Elected Executive Director

The picture and announcement of a new Executive Director for the Choristers Guild which you see on the cover of this issue may be a surprise to you. It comes to Jessie and me as a great source of satisfaction and a feeling that Romans 8:28 is still the guiding verse of our lives.

At the Board of Directors meeting in 1966, I submitted my resignation to take effect September 1, 1967 or as soon as a new Executive Director could be found and would take office. After months of careful consideration, the Nominating Committee of the Board (Leonard Lilyers, Chairman, Cecil Lapo, Nita Akin and Madeline Ingram) recommended the election of Dr. John S. C. Kemp as Executive Director to take office January 1, 1968. The Board of Directors vote was unanimous. We all feel that this is a providential choice. The Guild is on the threshold of a greatly enlarged service to choir directors and John with his charming and talented wife are ideally suited to be the leaders for the years to come. Under their enthusiastic, inspired direction, our beloved Guild will reach out to thousands more churches, directors and children helping them strive for the goal of CHRISTIAN CHARACTER THROUGH CHILDREN'S CHOIRS.

Although Dr. Kemp is known to most of you through his many facets of national church music leadership and his associations with the Guild as Seminar teacher, writer for the LETTERS, composer and husband of Helen, father of Kathy and all the talented Kemp Clan, you might like a step by step biographical outline.

PERSONAL Born, 1916, in Watsontown, Pa. Father, a Lutheran Pastor. Nationality background, English, Scotch-Irish and German.

GRADUATE Hollidaysburg High School, Hollidaysburg, Pa.

GRADUATE Allegheny College, Meadville, Pa., Bachelor of Arts degree. Major in Music, Minor in Business Administration.

ADVANCED STUDY - Westminster Choir College, Princeton, N. J. Master of Music degree, major in composition.

SPECIAL ADVANCED STUDY with Julius Herford, Robert Shaw, John Finley Williamson, Guy Frasier Harrison and Wilhelm Elmann.

SABBATICAL YEAR OF STUDY in Western Europe - 1962-63.

HONORARY DOCTOR OF MUSIC degree, College of the Ozarks, Clarksville, Ark.

MINISTER OF MUSIC, Market Square Presbyterian Church, Harrisburg, Pa., Tioga Baptist Church, Philadelphia, Pa., Fourth Presbyterian Church, Trenton, N. J.

FACULTY, Westminster Choir College, 1946-49 - teaching in both theory and voice departments.

ROANOKE ISLAND, N. C. - two seasons in summer theater, "LOST COLONY."

MINISTER OF MUSIC, First Presbyterian Church, Oklahoma City, Okla. since 1949 - Music program includes choirs for all ages beginning with 3 year olds through adults, including over 600 choristers.

TAUGHT at Oklahoma City University, 1951-55. Organized the department of Church Music.

PARTICIPATION in the denomination and community activities such as: Chairman of music for the General Assembly of the United Presbyterian Church in the U. S. A. in 1963 - conducted the massed choirs and prepared chorus for presentation of "King David" by Honegger. Conducted choir, orchestra and soloists for concluding event of Oklahoma City "Baroque Festival" February 1965 - presenting for the first time in Oklahoma the "B Minor Mass" by Bach.

DIRECTED the Oklahoma City Vesper Chorale, a small community chorus dedicated to performing seldom heard sacred cantatas and oratorios.

CHORUS MASTER for the Oklahoma City Opera Company, sponsored by the Oklahoma City Symphony. Prepared children's, youth and adult choirs for 14 performances with the Oklahoma City Symphony, directed by Guy Frasier Harrison.

ADJUDICATOR for choral and vocal contests for public schools and music organizations.

CONDUCTOR for numerous choral festivals and teacher in summer schools and leadership training programs.

MARRIED in 1942 to Helen Julia Hubbert, a graduate of Westminster Choir College, then Minister of Music and Director of Christian Education at First Presbyterian Church, Gastonia, North Carolina.

FAMILY - 5 children, ages 11 to 24 years. (3 girls - 2 boys) All 5 are active in music, both vocal and instrumental, 3 play viola and 2 play cello. The family group form the "Kemp Carolers," who sang 80 concerts during their year in Western Europe; two recordings; numerous TV and radio appearances. Family featured in cover story, PRESBYTERIAN LIFE Magazine, March 15, 1967.

The Kemps will be completing their service at the First Presbyterian Church in Oklahoma City, at Christmastime and moving to Dallas about the first of the year. I will be continuing to edit the LETTERS and act as your Executive Director until then. I will strive to be as helpful to my successor as Leslie Jacobs was to me in 1963 when I took over. I will remain on the Board of Directors for the completion of my term and ever be thankful for the opportunities and joys the last four years have brought, John 3:30.

R.L.W.



EDWARD H. JOHE

ELECTED TO THE BOARD OF DIRECTORS



At the Lynchburg meeting of the Stockholders (or Voting Members) Edward H. Johe, Minister of Music of The First Congregational Church of Columbus, Ohio was elected to the Board of Directors of the Choristers Guild. Mr. Johe is an original member of the Guild and a stockholder since 1963. You will be interested in excerpts from a recent letter from him.

Thank you for your letter and warm welcome to the Choristers Guild Board. One of my most cherished experiences as a church musician are the two occasions when we had Ruth Jacobs here for two workshops and festival services. Somewhere in my archives is a tape of Ruth's sermon given at the service we had in this church. As a Board member I shall do my best to make many worthwhile contributions to the cause of the Guild.

For the past 17 years I have been involved in a Mid-city Metropolitan church, involved with making and keeping it a family church through its ministry of music program. I get a bit envious (not really) at times when my church music colleagues issue a call for choir and 50 or more children appear as if by magic. We read in many quarters about the inner-city church neglecting the people there. I think the church in the American cities is undergoing a revival and I believe music is and will be a vital element in making the revival real.

When most of our members are serving in a residential or suburban situation, it is interesting to hear from one who is serving in an inner-city church.

To become better acquainted with our new Board member, you will want to read the following biographical information.

Personal:

Married: Son, 24, married, in Air Force. Daughter, 20, college sophomore. Wife: college graduate, chemistry major and my favorite soprano!

Education:

Pittsburgh, Pa. public schools
BA in Music (organ major) Carnegie Tech, 1934
MA in Music Education (choral major) Allegheny College, 1937

Graduate Work:

Leipzig Conservatory, Germany (organ, choral, piano) 1936
Chautauqua Institute, N. Y. Summer 1941
Church Music Institute, Herford, Germany Summer 1962
Church Music Seminar, Montreat, N. C. Summer 1966

Professional Experience:

During student years in Pittsburgh, served as organist in Third Presbyterian, Shadyside Presbyterian and Southern Avenue Methodist (Wilkinsburg); Music Faculty, Allegheny College, Meadville, Pa. 1937-43



While serving on faculty of Allegheny College, served part-time organ-director positions in St. John's Episcopal, Franklin, Pa. and Church of the Covenant (Presby.), Erie, Pa.

Left the college field for full-time church work in 1943.

Second Presbyterian Church, Washington, Pa. Minister of Music, 1943-50.

Present Position:

Minister of Music, The First Congregational Church, Columbus, Ohio

- Choral choirs for Children, Youth and Adults
- Three Handbell Choirs
- Course in the Church Arts for Children

Additional Information:

Dean, Central Ohio Chapter, American Guild of Organists, 1964-67
Executive Committee, American Hymn Society
Founding Member, American Guild of English Handbell Ringers
Part-time Instructor in organ, Capital University, Columbus

Church Music Conference Leadership

Wooster College, Earlham College, Lebanon Valley College, Ohio
State Univ. Children's Choristers Guild and American Organ Guild Workshops

I have known and admired Mr. Johe for years. It is a pleasure to welcome him, on your behalf, to the administrative Board of the Guild.

WHAT'S IN A CHOIR NAME?

I would be very grateful for any help which the Guild could provide. One subject which I have not seen discussed in the LETTERS concerns the naming of choirs. Our graded choir program is only four years old but fast growing. We have used such common names (Wesley Boys Choir, Carol Choir) but hit real snags when it comes to being original. For two years the fifth and sixth grade girls have stuck with simply "Girl's Choir"; when asked to come up with a name of their own it gets worse - like "The Holy Tones!" To confuse the issue, we have a seventh and eighth grade "Junior High Girls Choir." How do choirs select names that are not the usual trite things?

This letter prompted a request to several members asking their opinions about names for children's choirs. The following are some of the replies. Others will be used in later issues of the LETTERS.

*J. Harold Groves
Massillon, Ohio*

Thank you for inviting me to participate on the panel to consider choir names.

I have talked with several of the local churches in this area to find out what choir names were being used for the different age groups. I will give you this information.

In some instances the choir names have been associated with the particular age group over the years with little historical significance other than it identifies the choir in the graded choir program.

In one case, the children of the choir chose the name which was of particular significance to them. A particular choir name might represent an outstanding churchman either of the local church or the denomination.

Choir names did not seem to be a problem area since the age levels are usually identified in the promotional materials. If the choir name is used in an order of service, the age level was omitted. There doesn't seem to be any iniformity in names and grade level divisions at this point.

Recently there has been a change in church school groupings and this might lead to a change in choir age level groupings but not necessarily in choir names. The new church school groupings could serve as a basis for naming if so desired.

I believe one denomination does have a uniform system for grading and naming the graded choirs and this is consistent throughout the denomination. Promotional materials and choir materials are published accordingly.

*Philip S. Miller, Minister of Music
Asbury Methodist Church
Greenville, Tennessee*

I am the Minister of Music in a Methodist Church of 950 members. This church follows the Methodist literature age grouping. This gives me about an average of 15 in each of my 3 children's choirs and 25 in the Junior High choir. I think this is an ideal size group to work with. The children are divided thus: First and Second grades, Third and Fourth grades, Fifth and Sixth grades. The Junior High is Seventh, Eighth, and Ninth grades. Our Methodist publication for music directors (Music Ministry) has an excellent choir rehearsal outline for each group, monthly, for these age divisions. It follows the basic unit of materials that are being studied in their classes on Sunday morning. Therefore I have my choirs graded in the same order. The names that I have chosen for my choirs have no basis but seem to be names commonly used. I feel that the name of a choir makes little difference other than to signify a different group for advancement. The names that I use do seem to follow a graded pattern. The end results are really what we are striving for - CHRISTIAN EDUCATION THROUGH MUSIC.

My youngest choir is the Cherubs which means a good child with an innocent face (sometime not so). Carol Choir is next which means "singing joyously." Concord Choir is where I emphasize with the children the singing of parts. Concord means harmony. Chapel is derived from the word 'cappella' thus we try to sing more a-cappella music. I do not have a High School Choir at present but it will be known as the Crusaders Choir, which means to "Take the cross." They are getting ready to advance to the adult choir. The adult choir is our Chancel

Choir as their place is more often in the space around the altar of the church than that of the other choirs. I don't feel that the children's choir should sing too often at formal worship services, they are just in preparation for later years. But they do have to perform to express what they are learning and to give incentive for further study, so I use them mostly at our informal evening services.

I start with children at the age of 5 years using Melvin Gallagher's "Notes of Music." We have not given them a name, just Pre-School Music. We spend most of our time learning the signs of music, note reading, and singing intervals. We sing a few fun songs which is really just preparatory work for the first year of choir training.

Next year the Methodist Church is dividing the Junior and Senior High's literature into three divisions so I will need a name for another choir. I hope I can find one that starts with a "C." I think it is unique to begin all of the Choirs with the same letter. Any suggestions?

I like the names of the choirs that I am now using and I have no desire to change. This is the first time, in this church, that they have had a graded choir program. The members are just beginning to connect the names of the choirs with the age of the children. It would confuse things to do any name changing now.

*G. Robert Downer, Minister of Music
First Baptist Church
Austin, Texas*

The name of a choir should be appropriate for the age span it includes. I have never known any real "Cherubs" or "Angels" regardless of age. "Rascals" or "Devils" might fit better!

The youngest music group (4 years) in our church we do not call a choir. It is the Beginner Music Activity group. They meet once a month and it is just what the name implies, a music activity group. They make no public appearances. By the time they are 5, they are eager to be in a weekly choir and already know how to participate in group activity.

Our primary age choirs are split into two groups: 5 years and first grade in one, 2nd and 3rd grades in the other. We call the younger groups The Bethlehem Choir and the older the Melody Choir. For this age I have also used Nativity Choir.

My junior age children are divided by sex. I have a Boy Choir and call it simply that. There is no doubt in any prospective choir member's mind that this is a choir just for boys and this makes it more appealing to any boy who might harbor the idea that singing is "sissy." Crusader Choir is another good boy choir name but the lines of membership are not as clearly defined. The stronger masculine approach you use, the more boys you are likely to attract.

The junior girls we call Carol Choir. This is one of my favorite names and seems so fitting. Every church should have a Carol Choir! I might consider the name Chapel Choir for this age only we have assigned that to our junior high girls.

The names Primary and Junior Choirs leave a lot to be desired. However, it leaves little doubt in anyone's mind as to what age group it encompasses.

When promoting our choir groups using the individual names it is necessary to indicate the parentheses the ages included. I would not change this, however, for I feel the esthetic value of the names outweighs the nuisance of a little extra explanation.

What's in a Choir Name? (Continued)

*Ward A. Weaver, Minister of Music
First Baptist Church
Tullahoma, Tennessee*

We like to use the names we do for several reasons -

1. They begin with C as we use the Choristers Guild Award for all of our choirs - they can thus be Christ's Chancel Choristers or Christ's Celestial Choristers and the pin thus has related meaning through all of our Music Ministry.
2. We feel that the names of all our choirs have a musical sound and are either church related and/or musically meaningful.
3. The names we use are the following (along with the ages);
Chirpers - 3 and 4 years old
Celestial - 4 and 5
Cherub - 6 and 7
Carol - 9, 10 and 11 - girls
Crusader - 9, 10 and 11 - boys
Concord - Jr. High
Chapel - Sr. High and College
Chancel - Adult

I realize these names are not perfect and perhaps many prefer saying "Pre-school," "Elementary" etc. but for us it has 2 meanings and individuality for the various choirs that seems to give an "esprit de corps."

*Gerry and Paul Lefever, Ministers of Music
First Presbyterian Church
Haddonfield, New Jersey*

To our minds a children's choir should be named something that is appropriate and meaningful to that particular age in that particular place. We think it might be well to name it after a great personage of the Bible history (St. Paul) or of church history (St. Peter), after a part of the church building (Cloister) or after a specific church (Canterbury), or a name from music history (motet). Perhaps it would be best to include in their study time something of the meaning of the name to the present day church with study of its historical meaning and background.

Some names "bug" us personally - like Cherub Choir, and we've had one for many years. Presently, our church is very tradition minded and we doubt that they would take very kindly to changing an established name. But most churches will require a well prepared campaign in advance of the changing of any choir name.

We have started only one choir program "from scratch" and that was many years ago, so we have inherited most of the choir names we've had. Ideally we might like to use something of this kind:

4 & 5 yrs.	St. David's Choir (harp, slingshot and all)
Gr. 1 & 2	Canterbury Choir
Gr. 3 & 4	Cloister or Genevan Choir
Gr. 5 & 6	Chapel Choir or St. Cecelia Choir (girls)
Gr. 7 & 8	Calvin Choir (Asbury or Luther)
Hi School	Westminster Choir or Chancel Choir
Adults	Chancel, Cathedral or Motet Choir
Expanded	Oratorio Choir

One might even find the right place to use four choirs in four parts of the church - Northminster, Eastminster, Southminster, and Westminster Choirs. We think a good name for a handbell group might be Carillon Choir, although years ago we had a group of junior high girls (belles) called by that name. (Shades of red!) One might even use the names Gloria Dei or Laudamus as choir names under specific conditions. Or use St. Peter, St. Paul, St. Mark, St. Matthew or St. John, etc.

Perhaps the largest part of our theory is that whatever the name, the children must like it and feel respect for it - that they don't find themselves unconsciously cringing each time they hear it. I think it has something to do with the social image idea. If it suits those particular children in that particular place, it is an effective and useful name. But obviously the choir's accomplishments and the enjoyment of attaining them are of far more value than the name - for in the final analysis it's the *real* fellow (and his reputation) that really counts - not so much by what you call him!

*Mrs. James T. Spencer, Director of Junior Choristers
St. Mark's Methodist Church
Charleston, West Virginia*

The name of any children's choir should hopefully identify that group as to age or class in school. It has not been possible to have a universally understood group of names since the day when we all began to discard the old-timers "Primary Choir," "Junior Choir," and "High School Choir" or "Girl's and Boy's Choir."

I am not certain that my church choirs have "ideal" names but they were selected after all our choir directors (we have a different director for each choir) looked over lists of names, many of which we had observed being used successfully in other churches. We were not searching for unique names and we felt that the choices we made identified our choirs sufficiently. We have been happy with our "Carol Choir" for grades 1 and 2, "Junior Choristers" for grades 3, 4, 5, and 6 and with our "Chapel Choir" being for the Junior High and Senior classes.

When the Methodist literature was changed several years ago, different divisions were made in Church School groupings, such as grades 1-2, 3-4, and 5-6. For this reason we placed our third grade singers with fourth, fifth and sixth grade choristers. This has been a very satisfactory grouping from a singing standpoint and also because some attempt is made to correlate the hymn study which is being done in that choir with the hymns being used in those related Church School classes.

*Sherman D. Cherry, Minister of Music
First Baptist Church
Moultrie, Georgia*

Here are my views on the questions sent me.

1. What is in a name for children's choirs?

A name is used for reference purposes, if nothing else. It defines the choir. It provides the choir with a feeling of importance, in that it separates and sets them aside from other groups. It provides distinction; individuality; clarity.

2. What are some of the factors in selecting choir names?
 - a. Does it attract attention and cause a positive interest? (Is it appealing?)
 - b. Does it relate or have meaning to those involved? (Does it describe the choir - age, purpose, activities?)
 - c. Is it easy to remember?
 - d. Is it tangible in reference to present living?

3. What do you consider are ideal names for various age groups?

This would depend on a specific situation and choir.

4. If you were starting a new graded choir program, would you change names from what you use now? Why?

I don't know. It would depend on the time, place, and choir. I presently use school and church grade titles, since they are familiar, and those involved immediately know to what I am referring.

*Philip T. Blackwood, Minister of Music
St. Paul's Evangelical Lutheran Church
Lansdowne, Pennsylvania*

It is odd of you to think of me in connection with names for choirs of various age groups. Those who give their services certainly deserve a name more imaginative and more churchly than Primary, Junior, or Intermediate.

We call our three children's groups Carol (youngest), Crusader (middle), and Chapel Choir (older). Our youth group is called the Luther Choir. Presbyterians sometimes call theirs Calvin Choir, Methodists Wesley Choir, Anglicans Canterbury Choir, and so on.

The respective age groups seem to like their names, and if I were to start a new program I would use the same ones - hoping to have more choirs and find new names for them!

REMEMBERING THE PAST

BY — ARLENE V. ROOT

"Those who cannot remember the past are condemned to repeat it." -

Santayana



This quotation concerning history is by no means the most well-known. In fact, it says something quite different from the fatalistic "History repeats itself." The latter is a mis-quote of a statement by Thucydides which is much more akin to that of Santayana. Concerning his *Historia* Thucydides had this to say. "I shall be content if those shall pronounce my history useful who wish to be given a view of events as they really happened, and as they are very likely to repeat themselves."

From the statement "History repeats itself" we get no indication that there is any reason to know history or try to alter or control its course. It is as though we were pawns in a giant chess game waiting helplessly to be moved as history has moved other pawns in other ages. This philosophy also gives us an excuse for refusing to accept responsibility or for doing nothing.

Santayana's statement, on the contrary, implies that the repetition is controllable and is a product of man's ignorance of that which has gone before. It also carries within it a sense of responsibility.

I was reminded of this while reading the first chapters of a recent history of Jewish music entitled *David's Harp*. One finds a surprising similarity in reading about the rites of some of the early pagan cults and current day "happenings."

Beginning with Abraham, the authors describe the situations with which the young Israelite nation with its unique concept of one God was surrounded. Abraham left the area where Nannar, the moon god, ruled. In Ur, at the death of the king, all his attendants, court musicians and "some hapless boy or girl was ritually sacrificed to the moon god. Abraham as yet had no children, but the outlook for their future in the land must have struck him as needlessly uncertain."

The authors, Alfred Sendrey and Mildred Norton, go on to tell the most rapidly moving, clear and interesting history of the Jews it has been my pleasure to read. The book is based on the history and development of music in a nation where music and poetry were the main expressive arts available to the people. since the making of images—graven and painted—was forbidden.

There is nothing in the book that will tell any of us, directly at least, what to do with our junior choirs. However, once having read this history, we will not likely again perform a psalm or any other form of music for worship without a greater sense of God's glory contained therein.

From the vantage point of the twentieth century I will admit that I could never quite understand why the Jews of the Old Testament were so frequently prone to embrace pagan beliefs. It seemed so obvious to me that they had a good thing going that, until I read *David's Harp*, I really had little sympathy with their backsliding. But after reading a vivid description of the religious practices with which they were surrounded, and a lucid spelling-out of the Jewish position, I found myself much more receptive to the problems of that time.

"Into this welter of savage cults stepped the young Israelite people, untested and with their only guide a set of laws that they had not yet learned to live by. . . . Against the debased social and religious customs of the age the Hebrews opposed the rigorous moral code of Moses. But from every people they took whatever features of its culture, including its music, might serve the new concept of human dignity they had been painfully evolving ever since Abraham."

There is much information concerning Samuel, about Saul and David, and of Samuel's training of David in the religious music and art of worship. Samuel founded a school or academy for the religious training of the people outside the priesthood. His students were called Sons of the Prophets and many prophets were to come from their ranks. They were instructed in the Law and the Scriptures, and in psalmody. Special attention was paid to music. In such a school Samuel had some time to train Saul, who was probably a better king than history gives him credit for being. And it was in such a school that David was later to take refuge when Saul sought him to kill him. "Samuel himself presided over the sessions, and it was the canny old statesman's dedication and wisdom of heart that crystallized the genius of David into a lifelong testimony of faith in the Lord."

Seven-stringed Abyssinian *kissar* with Jewish Shield of David. In the Palestinian Archaeological Museum, Jerusalem. (After Gradenwitz)



Kinnor. Nabla.
(After M. R. Brondi)



The development of the concept of God is followed from the idea of family gods through the God "Yahweh who had been carried in his golden sanctuary from camp to camp on the shoulders of young Israel" to the time when Solomon in his dedicatory prayer of the Temple would point out "Behold, heaven and the highest heaven cannot contain thee: how much less this house which I have built!"

Remembering the Past (Continued)

Concise descriptions of services, of music and Levitical organizations are interesting and informative. So are comments concerning people and their motives, e.g. "Solomon liked things to be showy, but to give him his due, it was as much a matter of statecraft as of vanity. David had been first of all a man of God. Solomon was first of all a monarch."

From the Temple and the services as organized by David, the history moves forward as the nation follows the ups-and-downs of its kings—some dark and disturbing and others, like Hezekiah or Josiah, upright and true servants of the Lord.



Semitic lyre player. Ivory carving found at Megiddo (13th century B.C.E.).

Semitic lyre player entering Egypt, as pictured on the Beni-Hassan monument (circa 1900 B.C.E.). This instrument is the prototype of the Jewish Kinnor.



Interspersed with the historical narrative are explanations of the psalms, their development, performance, headings etc.; the character of Hebrew music and poetry; harvest festivals; instruments and performance techniques; secular music and poetry (including the Song of Solomon); superstitions and music; women's role in Hebrew music; the dance, both sacred and secular.

After the captivity in Babylon the rise of the synagogue is related. This leads to rather surprising developments. Until recent research done by Abraham Zvi Idelsohn in the 1920's it was believed that the ancient musical traditions had been lost. His work shows that the teaching within families and in the synagogue from the time of the Babylonian exile until the present time has preserved much of the ancient music almost intact, for widely separated Hebrew lines have, after thousands of years,



Gold and mosaic kithara, found in the Great Death-pit at Ur. (After Woolley)

come up with almost identical performance practices. Along with this there is much evidence to show that the psalms followed on other line, and were more carefully preserved than we would have imagined. With the other discoveries as a check, it was discernible that much of the music is preserved with only minor changes in Gregorian chant.

"Why did their songs endure while those of Egypt and Greece and Rome faded into silence? The reason lies in their candid acknowledgment of the human condition. Every emotion common to the heart of man found its way into the songs of ancient Israel, because every hazard to which humankind is subject became parcel of its history."

"In the chants of Christendom and Jewry alike the music of ancient Israel lives on to confirm their common heritage."

David's Harp: the story of music in Biblical times, written by Alfred Sendrey and Mildred Norton, is published by the New American Library, 501 Madison Avenue, N.Y. 10022. It was copyrighted in 1964. Price is \$6.50.

This book should be available in most public libraries and church libraries. Because of the wealth of information it contains it would be a valuable addition to the personal library of any choir director. There is an excellent bibliography. There is no index but the table of contents is quite detailed so it helps in locating large subject areas of the text.

The sacred temple instruments (*Kinnor* and *Hazozarot*) shown on Bar-Kokba's coins (132-135 C.E.).



CHOIR MOTHER'S GUILD



Continued from the October LETTERS. More replies as to how our members organize and use Choir Mothers.

*G. A. Taylor, Minister of Music
Trinity Memorial United Church
Abbotsford, B.C., Canada*

Choir Mothers as an organization are unknown to us in this area. Many of the choirs have a Choir Mother—perhaps two, if the choir is large or is a mixed group of Boys and Girls.

The Choir Mother has the usual duties of gown supervision, the preparation for the processional, and the disrobing and quiet departure of the choir after the service. Problems of discipline are generally handled by the choir-master.

Once or twice a year all the Mothers become involved in laundering surplices and perhaps a smaller number in car pools, but this only requires a message home or a few minutes on the telephone.

In most congregations there is a continuing shortage of Sunday School teachers and leaders in almost every section of Christian Education and we feel that the introduction of another organization, even a small group, should be carefully considered in the light of all needs.

Finally, we admire the choir leader who involves senior Boys and Girls in the choir as section or group leaders and gradually encourages them in the work and management of the choir. This is the training ground for future choir members and a most meaningful place to train young people.

*James R. Camp, Minister of Music
Broadway Methodist Church
Indianapolis, Indiana*

We have a fairly weak set-up here, "motherwise." There is no organization as such, but we do have one woman who is our co-ordinator. She and the Music secretary keep things fairly well under control. Many of our mothers are here with their children—distance factor—and are in study groups when we do not have them busy with parties or preparation for the children to be in worship services. There is certainly a great need for an organized mother's group in any situation. We find this rather relaxed approach to the choir mothers' group does the job for us.

*Roger D. Sweet, Minister of Music
First Presbyterian Church
Battle Creek, Michigan*

Ideas and procedures concerning our choir mother "group" have in past been rather nebulous. Past seasons we have simply called mothers for each choir when jobs turn up (Sunday robing, for example). Regular help at rehearsal times for younger choirs (Kindergarten, Primary) was set up with mothers being assigned a regular day each month. At least one mother was a "regular" and present every week.

We have never had an "organization", as such, with officers. We have felt no need to schedule any meetings of mothers above or beyond individual telephone conversations explaining their duties and assigning the work schedule.

The two mothers specifically assigned to robes get a "crew" together now and then to sew, repair, and put collars on.



This fall, in line with our procedure of organizing-along-action-lines-only, four mothers who will help with our 1st and 2nd grade group met with the minister of music for about 2 hours in planning specific craft and mission projects the children will work on each week. Robing will again be turned over to a chairman and she will handle it from there. Juice and cookies for after-school rehearsals will be taken care of by mothers who sign up for specific rehearsal days each month.

At present our "philosophy" remains "the fewer meetings the better" and we wouldn't dream of meeting simply as a "choir mothers guild" or what have you. We simply sign up to get the work done.

*Mrs. Kenneth G. Berge, Head Choir Mother
First Methodist Church
Rochester, Minnesota*

Each choir except the Chancel Choir has a Choir Mother who attends each rehearsal and each of these mothers has four to six Choir Mothers she calls upon for special occasions for robing and disrobing the group, or for social functions for the young people. The Choir Mother takes roll call, provides help for Rev. Scoggin in any way he or his accompanist may need assistance at rehearsals, assigns robes and sees that these are properly cared for.

Once a month for the Chorister Girls Choir, Wesley Boys and Antiphonal Girls Choir an unscheduled, unannounced treat is provided after rehearsal which has added an element of anticipation to each meeting.

The Chancel Choir has its own organizational structure with the head Choir Mother helping only in the maintenance of their robes. The President of the Chancel Choir and the head Choir Mother are both members of the Worship Commission.

*Adele Dieckmann, Director of Music
Trinity Presbyterian Church
Atlanta, Georgia*

Trinity Presbyterian in Atlanta has a Choir Mothers' Group for each of the two younger choirs. These were established to provide the assistance needed for the Director in various areas. The Primary Choir Mothers' Group functions as a unit, and the Junior Choir Mothers' Group as another unit. There is no over-all organization although these two groups are organized similarly.

Within each of these two groups there is a Chairman who coordinates all phases of the assistance. All mothers take a turn robing and sitting with the children when they sing for church; all mothers take a turn providing refreshments for one party during the year (we have about six parties during the nine months). There is a Robing Chairman who sees to any needs in maintenance and distribution of robes. There is a Telephone Committee also for calling, but this committee is rarely used except for emergency rearrangements of plans. The Chairman appoints a Party Chairman for each day of choir (we have duplicate rehearsals at Primary and Junior levels); this person does the arranging of refreshments and calling of mothers to serve on a given date. For

Choir Mother's Guild (Continued)

designating which mothers sit with the choirs in church the Choir Chairman himself does the phoning to arrange this. Any specific needs which the Director has are given to the Chairman who takes care of the request in whatever manner is appropriate.

At the Youth Choir level there is a Chairman designated for a year. She takes charge of robing, party, and transportation needs as requested to do so. The telephone committee is composed of the young people themselves; there is also a committee of youth who manage robing and the library.

Trinity does not have as much organization as most churches seem to provide. The arrangement described above does provide us with all the help needed and is of great benefit to the Director. It may be that at some future date other needs will require more organization. At the present we have held this to a minimum for getting the job done; we have found that the mothers appreciate not having monthly meetings to attend, but rather being called on for specific tasks. They have been grand about helping in every way, and the program seems to run very smoothly.

*David S. Blackburn, Minister of Music
Polk Street Methodist Church
Amarillo, Texas*

It is my belief that a Graded Choir Program is no stronger or better than its Choir Mothers' organization. They are the very backbone of my program. I work very closely with and through them!

WHY: 1. They are my sounding board.

2. They are my advisory and policy board.

Each year we evaluate our program, make changes together to strengthen the next year. As a group, you set the policy; it saves the director many headaches. Don't be hard-headed — listen to what they say. Be able to look honestly at your program — then make good improvements!

3. They are my source of strength.

As a group we make decisions; then we stick together. It's not the choir director out on a limb, but a group of dedicated Choir Mothers with him! (And they, by the way, will fight many battles for you.) We weigh every problem situation carefully, talk it over as a group, make a decision, and go with it as policy!

4. They do everything except direct the music.

My Choir Mothers do not claim to be musicians, but they are efficient, organized, responsible, dedicated Christian mothers! They take care of everything except the music end of the program; choir rolls, little problems, greeting children, seating children, bathroom, etc., of course, always working with the director!

Choir Mothers will take care of hundreds of details throughout the year; they give your program solidity. They will be your best publicity agents throughout the year; they represent choirs in the congregation as parents to parents!

I keep my organization simple and functional. In every choir I have the following: Choir Mother, Assistant Choir Mother, two robe chairmen, and four people on a phone committee.

The Choir Mother and Assistant are a part of the Choir Mothers' Council or staff. From this staff we form special committees for special events, such as decorating committee, banquet committee, etc., involving many other parents in the program. One of the keys to success is involvement! Robe chairmen take care of vestments, robe children, make sure robes are handled with care and properly hung and put away after singing. This lets my Choir Mother be free to do her work helping me instead of being tied up with robing children.

My phone committee is important: Once in a great while, I need to get out a call to all my children. With a large program, I need four mothers in each choir; I can get a call to all Choristers without putting any real task or burden on any one person.

I work through the Choir Mothers: If I need the robe chairmen to function, or the phone committees, I go through the Choir Mother. When I want a call to go to Choristers, I call my Choir Mother, and she calls her phone committees. They call the Choisters and parents.

It is an organization, a team that works together. Of course, all the above hinges around whom you select for your Choir Mothers. Let me add, Choir Mothers can ruin a program as well as strengthen it. Be careful whom you select. It must be a person who is not a gossip! Select a person who is organized and can work together with other people, who is good with children. I discuss very carefully with my Choir Mothers' staff whom I add to the group! Know the person you are selecting; sit down and go over with them, and the entire staff of Choir Mothers, exactly what you expect of them. Set up goals! They must work with you, helping to put into motion the goals of your program.

Give responsibility to your Choir Mother; learn how to rely on her! She can be the best friend a Choir Director ever had.

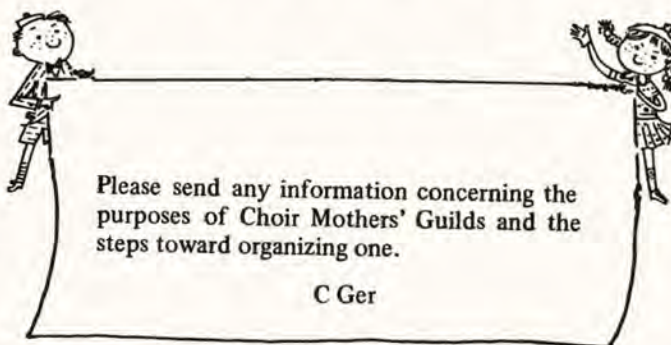
*Mrs. Herbert Lind of First Presbyterian Church,
Jamestown, N. Y., tells her plan.*

The women of our community are very highly organized with numerous social, civic, cultural and church groups. Therefore, I have found it extremely successful to use the choir mothers by asking them for one specific job at a time. They are always most willing and very cooperative under these circumstances since they know it does not involve further committees and more meetings.

I solicit their help for fall registration, robing on Sundays when the children sing and transportation for engagements in the community.

Each week the wife of our Director of Christian Education (herself a college graduate) supervises an excellent program of activities in conjunction with our rehearsal. (She works with one choir while I rehearse the other, and vice versa.) Two high school girls assist her — the continuity of their regular attendance plus the training and experience they receive seems very beneficial for all concerned. They help distribute robes, serve refreshments, pass out materials, take attendance, help with the activities and clean-up.

This particular situation works beautifully in our situation because of the fine relationship with the Christian Education department.



This is from the letter that prompted this symposium. Hope it has been some help.

P.L.W.

A LETTER FROM HELEN KEMP

Dear Guilders,

From time to time we would like to share with the whole Guild some of the experiences of the European Tour. You may recall that while we were living in Holland I wrote an article about observing the work of Marius Borstlap, director of the Protestant Boys' Choir of The Hague. During our short visit to Holland this summer, the tour people enjoyed an afternoon seminar session with Mr. Borstlap. Though he did not tell us, we found out that he had just won a coveted prize. His Children's Choir had received first place in the International Choir Competitions held in conjunction with one of the European Music Festivals. Though Mr. Borstlap could not arrange to have his group there in person because of summer vacations, he did bring excellent tapes of his various groups. He had many fine works to suggest for two and three-part treble voices, some with interesting instrumental ensemble accompaniments. The vocal work as heard on the tapes was very beautiful. All of us wished that we would have had the opportunity to see this man work with real, live children to observe how he achieved these fine results.

During the workshop session, many questions were asked of Mr. Borstlap. As we listened to the clarity and purity of the voices, we wondered about the ages of the children singing. Through these discussions we learned that the European organizational and educational set-ups are completely different from ours. Children's choirs and youth choirs are not generally found in churches. Children's choirs, though usually either Protestant or Catholic, are groups of selected children from a community. Their director is usually a man who teaches in the public schools and who can find good voices there. Since there is very little European music published for children's choirs as we think of them, each director is responsible for many of the arrangements which his choirs sing. Their sacred repertoire leans heavily toward Schutz, Bach, Sweelink.

Because these choirs are not bound to church or school, conformity to the rule of age groups is not so important. For instance, in several of the mixed boy and girl choirs we heard, the age span was from 8 years through 16, the older children being girls. The boys were among the younger members, and in the minority. All were unchanged treble voices. The canon form and much imitation in the voice parts seem to be the usual style of arrangements.

From what we heard I would not hesitate to say that those choirs excelled in two areas (1) vocal method and (2) quality of repertoire. In speaking with Mr. Borstlap after the session, he said that for one year after new children are selected they attend all rehearsals but do not sing in the concerts until they are "brought into the right way of singing." It was obvious that the "right way" included 3 things:

1. Head tone - floating and alive, unpushed but vital.
2. Uniform pronunciation of vowels.
3. A prepared consciousness of phrasing, related to posture and breathing.

Since it is a good thing to be practical in summing up experiences so that new ideas, or reinforced ideas can be related to our own work, I should like to review some of these "right ways of singing."



I am convinced that all young children need help and encouragement in order to learn the right way of singing. Having heard ordinary class room singing all over America and in Holland, I can say that average young children do not sing correctly by instinct! By the time they are 7 years old, average children have picked up plenty of singing habits that seem to be in the direction of two extremes. One is the whispery, breathy, puny voice, usually the result of not knowing the text or the music, and lack of initiative. The other is a loud, boisterous, neck swelling sound. The latter is heard in what we call fun-songs, pitched too low and sung with great physical and mental abandon.

It is amazing, though, how quickly this latter type of singing can be changed by a director who knows what he should hear. Unharnessed enthusiasm can be disciplined and directed tonally without eliminating the joy of musical expression!

Let's consider these three "right ways," one at a time, to serve as a check on our own work.

Head Tone: Can you tell when your children are using their singing voices correctly? We hear much about the natural beauty of a child's voice, but as we hear hundreds of boys and girls who sing in church choirs, we realize that by the time a child is 8 years old, many outside influences have made their mark, especially in this day when children are bombarded constantly with the "in" music of popular recording groups. Your job is to help children discover their best singing voices. This means that you must know what tone you want to hear from them and how to go about helping them to produce that tone. In striving for good children's singing, one must be more concerned with quality of sound than with volume of sound. The voices of children should carry because of purity, not by pushed volume.

Imitation is one of the ways children learn, especially in the reproduction of sounds. Give your children opportunities to hear recordings of fine boy choirs, played on a good high-fidelity set. Let them hear themselves on a tape recording. They are usually quite critical of themselves on the very points you have tried to make clear, and are shocked at some of the sounds they hear back. "Do we sound like that?" is the question usually accompanied by turned-up noses.

Uniform pronunciation of vowels:

What children object to when they hear themselves has to do with pronunciation - the way the words sound. Yet, when you try to correct these very things, children often regard your suggestions as affected or funny! You can convince them what a difference can be made by singing the right way if they can hear themselves - wrong, then right. In our own first rehearsal of the anthem "Indian Hymn of Praise" (Austin Lovelace) the choir began by singing "Minnie (many) and greaet, O God, arre Thy thangs (things), Maeekeerrr of earrrth and skyeeee." Here is a typical example of mispronunciation that must be corrected constantly. Your ears must not become accustomed to colloquial pronunciations.

Here are the facts we would have to know to correct the above examples.

- (1) Correct pronunciation of vowels (according to the dictionary, not geography.)
- (2) Correct division of sounds in diphthongs.
- (3) The treatment of the vowel e, when it is the vanish vowel of a diphthong.
- (4) The treatment of the consonant r.
- (5) The rule of stress in words of more than one syllable.

In fact, the above example include five points of major importance in working for improvement of your children's choir. (The same principles apply for solo singing, adult and youth choirs!)

The fine art of "listening" is the key to awareness. Awareness encourages you to be discriminating - "This is good - This is poor - This needs immediate attention - This needs long term building."

The most widely accepted book on this subject among American singers is "Singers Manual of English Diction," by Madeleine Marshall, published by G. Schirmer. It is a book that should be on your desk for constant use.

A Prepared Consciousness of Phrasing:

If you have read the study plans which we have been writing for new Choristers Guild publications, you will know that a thorough study of the text is a first requirement for intelligent phrasing. If the compo-

A Letter from Helen Kemp (Continued)

sition is a good one, the musical phrases will support the textual ones. Junior Choir children catch on to the idea of singing thoughts rather than just memorized words, and musical phrases rather than a series of notes on a page. I say they "catch on," but usually not by themselves. They must be taught to be aware, alert and responsive. It takes mental and physical preparation to sing the series of musical phrases that make up hymns and anthems. Preparing children for this kind of singing experience can be compared to the preparation football players have to make when they decide on certain pre-arranged plays in the huddle. How they execute these prepared plays has a lot to do with the quality of the team. It does take a "coach" and lots of team work for a choir to sing well and with understanding.



All of the things we have talked about are so closely related that we can hardly discuss them separately. Posture and breathing are certainly factors in achieving a good head tone. Pronunciation has a lot to do with the ebb and flow of phrases. So we come again to the theory of the spiral of learning instead of separate packages of facts.

All of the best singing we heard on the trip this summer had the qualities of "the right way" of singing. We hope that through sharing ideas and experiences and materials, we may all enjoy growth and improvement with our choirs.

Helen



HELEN'S TRAVELS

Nov. 10-13, 1967	Workshop-Festival - Toledo, Ohio John C. Boesenhofer Augsburg Evangelical Lutheran 1342 Sylvania Ave., Toledo, Ohio 43612	Mar. 29-31	Workshop-Festival - Memphis, Tenn. Roland Crisci Whitehaven Methodist Church Memphis, Tenn.
		April 20	Statewide Junior Choir Festival - Wingate College (near Charlotte, N. C.) Joseph O. Stroud Baptist State Convention of North Carolina 301 Hillsborough St. P. O. Box 9523 Raleigh, N. C. 27603
Nov. 17-19	Community Workshop-Festival - Salisbury, Md. Homer Jackson Asbury Methodist Church Salisbury, Md. 21801		
Feb. 5, 1968	Church Music Workshop - Dallas, Texas Carlton Young Southern Methodist University Perkins School of Theology Dallas, Texas 75222		
Feb. 23, 24	Statewide Junior Music Festival - Atlanta, Ga. Paul McCommon, Secy. Georgia Baptist Convention 291 Peachtree St. N.E. Atlanta, Ga. 30303 (serving as adjudicator)		
Mar. 16,17	Workshop-Festival - Sioux City, Iowa Ralph Harrell Morningside College Sioux City, Iowa 51106		
		April 26-28	AGO Workshop-Festival - Charlotte, N. C. Margaret Slade 1115 South Blvd., Charlotte, N. C. 28203
		May 3-5	Choristers Guild Workshop-Festival - Ojai, Ca. Mrs. Paul Gammons 1455 East Valley Rd. Santa Barbara, Ca. 93103
		May 10-12	AGO Workshop-Festival - Kalamazoo, Mich. Mrs. Jacob C. Stucki 2842 Bronson Blvd. Kalamazoo, Mich. 49001



(I shall be remaining in this area between these two week-ends. Does someone need a mid-week children's choir workshop?)

HAVE YOU MOVED? ARE YOU PLANNING TO MOVE?

The important part of this for us - AND FOR YOU - is do we have the correct address? If we don't - your LETTERS are late getting to you. Also the cost to your Guild is 12¢. That represents the charge the P. O. makes for returning your LETTERS to us and the cost of sending them a second time to you.

Believe-it-or-not, the P. O. will not deliver 4th class mail even if you've only moved to the next apartment in the same building! Please help us by being sure to give us a change of address BEFORE you move. Thank you.



TINTINNABULATIONS

BY — NANCY POORE TUFTS

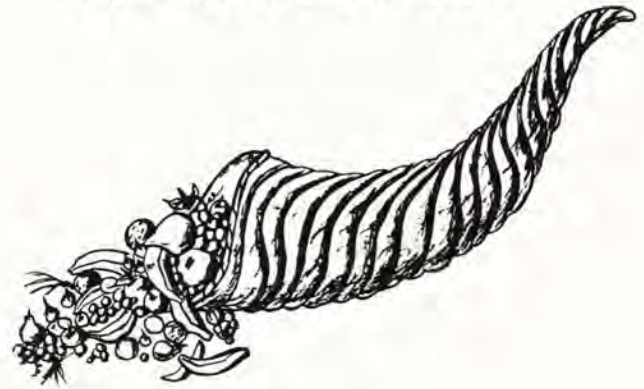
All of a sudden, here it is Novemberrr. The nights are growing colder and so are the mornings. The autumn air is cider-sweet and crystal clear. Multitudinous leaves come cart-wheeling down. The birds gather in chattering flocks and test-practice for their great journeys. If they worry about the perils ahead as they cry their farewells to summer, it is certainly not obvious, for their singing is especially lovely and lilting these chilly mornings.



The cycle of color change in the autumn is tantalizing and challenging to the acute observer, to the introspective painter. The range from sunlight to shadow is an exercise in color! The palette of color deepens with the year, and becomes like precious jewels - stained-glass windows gradually dimming. This experience is emotionally rewarding to us, just as we are strengthened and renewed by the depths of color and rich contrasts in classical music.



The Farmers' Almanack indicates a severe winter, I hear that country folks in New England are measuring the stripes of the striped caterpillars. If the stripes are wider, that means a hard winter. So I measured the stripes of my husband's flannel pajamas, but they are no wider. Just faded. And getting tight. But that is another story. A further sign is that Decibel Marmalade's fur has become thick and glossy, also she invents a new trick every day to sneak a snooze on the forbidden mohair blanket.



THANKSGIVING: The Maryland soil seems to be particularly good for raising melons and pumpkins. Our neighbor, Farmer Kerby, has a knack with pumpkins. A choice plot of tobacco acreage, facing the sun, is reserved for the orange giants. 'Tis said he mutters incantations on moonlight nights and sprinkles magic potions. The vines are carefully covered with croker sacks on nippy nights.

In late October the harvesting begins and 3 or 4 large piles are sorted out by the barn. A few go to the County Fair, the largest pile is for sale, and the smallest is of culls for homecooking and for seed-saving. When the School Bus rounds the corner by K's farm, the children almost fall out with excitement at sight of the huge mounds of pumpkins. The bus resembles a glass-eyed cage of jumping beans.

Maryland pumpkin pies are galumptuous - rich with eggs, speices, brown sugar, molasses, and vanilla. I never tasted a pumpkin pie until I was grown. In my childhood days in South Carolina, farmers grew pumpkins for jack o'lanterns and for pig food. Dessert from the Thanksgiving Groaning Board was sweet potato pie, Suh, and Charlotte Russe in cut glass bowls - than which there is nothing better to be thankful for!



Prayers of Thanksgiving and a groaning board seem to go hand in hand in many countries. Good Harvests have inspired men to give thanks and overeat for centuries the world over. Most celebrations have some religious background, a few reflect pagan origins. St. Martin's Day, November 10, or Martinmass, is celebrated widely in Europe as the Festival of the Incoming Harvest. Traditionally, St. Martin, a 4th century monk, was a friend of children and guardian of the poor, the beggar, and the innkeeper. On his day, the people feast on roast goose and pork, fresh vegetables and fruits, new wine and cheeses, and youngsters are given apples, nuts, and roast chestnuts. Frequently, groups of children march carrying candles in hollowed-out pumpkins, beets and turnips, and like carolers expect treats of sweets or "a sausage so long that it can be wound 3 times around the oven, across the room, and out a window to singing boys". May your lum reek and YOUR sausages be long this Thanksgiving - wherever you are.



"HOME FOR THANKSGIVING"

The earth returns its fruitful yields,
The wild geese find the old rice fields,
The turkey feeds, the deer abounds,
The dawn is crisp for spotted hounds.
Full is the heart and full the living -
Come home, come home, it is Thanksgiving!

The night reflects a gold cheese moon,
The hunter seeks the fox and coon,
The pumpkin pies are stored aside,
The Pilgrim's faith is kept with pride.
Full is the heart and full the living.
To God our grace - it is Thanksgiving!

—Inez Franck

(Appeared in The Evening Star, Washington, D. C.)

CHOIR NOTES FROM CHURCH BULLETINS

"We still need Singers in the Youth Choir, The Choir Director will train them if they will speak to him." (Ed: Or at least, wave?)

"Members of the Choir who will be away during the Holidays should notify the Secretary so that she can adjust her rooster." (Ed: Why not use an alarm clock?)



BELL NOTES: We are, apparently, 'way behind with this item, though I vaguely remember hearing something about it, somewhere: You can, or could at one time, earn a 2-octave set of Schulmerich Handbells by collecting 297½ books of green stamps. My informant said you must write the Club Savings Department of the G.S. Hdqts. for authorization. O Happy Day! Who would like some green stamps? . . .



BLESSING a la Omnia Opera Domini (From "The Order of Consecration" of the New Organ at Trinity College Chapel, Hartford, Conn. in 1932.)

O all ye works of the Lord, bless ye the Lord,
praise him and magnify him forever.
O all ye wood and metal, bless ye the Lord:
O all ye leather and rubber, bless ye the Lord;
O all ye electric wires and cunningly devised
gadgets: bless ye the Lord, praise and
magnify him forever.
Let everything that hath breath praise the Lord.

Ringin' Off, Cordially,

Nancy Poore Tufts

Nancy Poore Tufts



DECIBEL MARMALADE says: I don't mind a little praise, as long as it's fulsome.

GOD BE IN MY HEAD

Words:
Sarum Primer
1558

Tune:
Henry Walford Davies
1869-1941

Some IDEAS are for hearing!

Some IDEAS are for doing!

Some IDEAS are for STRETCHING OUR MINDS so that we EXPAND OUR WAYS of THINKING about familiar thoughts!

A familiar way of thinking about God, "Our Father Who Art In Heaven," is STRETCHED AND EXPANDED by words like "God Be In My Head, And In My Understanding."

Compare the idea that God is in heaven (as we usually picture it as a "far-off, up-there" place) with the idea that God is in the midst of our own being: our looking, our speaking, our thinking.

With God in our actions, we become responsible for what our eyes see, our mouth speaks, and our heart thinks!

Ideas that STRETCH AND EXPAND familiar thoughts oftentimes span centuries into future times.

Choirboys in South England in 1558 who recited "God Be In My Head" from the Sarum liturgy at the cathedral we now call Salisbury, not only used words whose meanings still stretch and expand our thinking four hundred years later, but they worshipped in a cathedral whose architectural design seems to stretch and expand those who stand and look up at the 404 foot spire.

Study the picture of Salisbury and try to interpret the design with movement. Let your pattern slowly dissolve and collapse - then rise again to interpret how "Old Sarum" (Salisbury) was replaced by "New Sarum" in 1200.



Many of our stretching and expanding ideas may seem to dissolve or lose their meaning only to return with renewed vitality and in slightly different forms, generations later.

Well written tunes have ideas which recur again and again. Find the recurring "tune idea" in Henry Welford Davies tune setting for "God Be In My Head." Write it here:



Salisbury is one of the oldest and most beautiful cathedrals in England. It was built soon after the year 1200. For a long time it was called, not Salisbury, but New Sarum, because it replaced a still older one which was known as Old Sarum.

We live in times when people are seeking new ways to STRETCH AND EXPAND their minds to experience more fully the meaning of the world in which they move and of their own identity.

"God Be In My Head and In My Understanding" is the most exciting expansion of all - for it STRETCHES US INTO THINGS ETERNAL FOR WHICH WE WERE CREATED:

- GOD IN THE MIDST OF OUR UNDERSTANDING,
- GOD IN OUR LOOKING,
- GOD IN OUR SPEAKING,
- GOD IN OUR THINKING,
- GOD AT OUR DEPARTING!

Charley the Choirboy
(Mrs. Christine Kallstrom)

God Be in My Head

Sarum Primer, 1558

HENRY WALFORD DAVIES, 1869-1941

God be in my head, and in my un - der - stand - ing;

The first system of musical notation for the song. It consists of a treble and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

God be in mine eyes, and in my look - ing; God be in my

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

mouth, and in my speak - ing; God be in my heart, and in my

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

think - ing; God be at mine end, and at my de - part - ing.

The fourth system of musical notation, which concludes the piece. It continues the melody and accompaniment. The lyrics are written below the treble staff.

REPORT FROM THE ANNUAL BUSINESS MEETING

HELD AT LYNCHBURG, VA. — SEPTEMBER 25, 1967

In some fatalistic way, history does seem to repeat itself, though Arlene Root in her article in this issue shows it "ain't necessarily so." This sentence and the accompanying drawing which appeared in the October, 1963 LETTERS, lead to the uncomfortable truth that I spent my first and last Guild Business Meetings in traction in a hospital bed. A recurring back ailment had me down. My annual report to the Stockholders was read for me by President Nita Akin. My financial report was interpreted for me by Leslie Jacobs. Though I was not present in person, I've listened to a tape recording of the proceedings, studies the minutes and had a personal report from the Akins and Leslie.



There were many important discussions, reports and actions; I want to tell you about some. Of course, the most important was the election of John Kemp as Executive Director. This I joyfully report elsewhere in this issue.

Another action of great significance to the Guild was the election of Edward H. Johe to our Board of Directors. This, too, is reported in another column.

I reported that our membership is the highest ever, 3,411 LETTERS were sent to members in June. Our materials are being widely used. Over 64 thousand copies of our anthems were sold last year. This is about three times the number sold the year before. In spite of rising costs on every hand, we managed to complete the year "in the black" by a small margin. To give us a little more leeway and take care of continually rising expenses, the Board of Directors voted to raise the Regular Memberships from \$4 to \$5 starting September, 1968. All other classifications of Membership will remain the same.

In the light of the success of the European Tour-Seminar, the Board instructed the Executive Director to "explore the possibilities of a Seminar in Hawaii and the Far East for the summer of '69". The dates and places for the '68 Seminars were accepted. (See another page - "2-4-'68".)

The Board instructed the Executive Director to "Move further in the field of material for high school age choirs." This is a result of many requests. It is a departure from the original intent of the Guild, but is in line with our expanding service to our members.

The Stockholders voted a continuation of the Guild's practice of making one year complimentary memberships available to the seniors in the Sacred Music departments of selected schools and colleges. Last year 87 young choir directors-to-be took advantage of this offer.

The present officers of the Board were re-elected for the '67-'68 year.

The Board met on Sunday afternoon for a discussion of the agenda for the meetings. Sunday evening the Lynchburg Chapter of the Choristers Guild held a reception to honor the Board. The Stockholders Meeting was called to order at 10 o'clock Monday morning. This was followed by the Board of Directors Meeting. The final adjournment did not come till 10 p.m. Your officials worked long and thoughtfully to plan for you.

It has been a custom for several years for the local Guild Chapter to sponsor a Workshop the day after the Annual Meetings using as leaders members of the Board. This year the Lynchburg Chapter requested President Nita Akin, Helen Kemp and Andrew Flanagan to be the instructors. About a hundred directors attended the day-after Workshop.



CHORISTERS MEETING HERE—Attending first Lynchburg meeting of National Choristers' Guild at Presidential Motor Inn Sunday were, from left, Leonard Lilyers of Philadelphia, vice president of guild; Mrs. Madeline D. Ingram, local board member; Dr. Roberta Bitgood of Bay

City, Mich., and Dr. A. L. Jacobs of Santa Barbara, Calif. Guild's board of directors will conduct seminar to which music directors in churches within 100-mile radius of Lynchburg have been invited.

—Bob Cronin Photo

BROTHERHOOD-OF-SONG HYMN

Last month in connection with a Brotherhood-of-Song article in the LETTERS, we made a preliminary announcement of a contest for a hymn. Here are more details:

1. Contest is open to any child in any of your choirs under high school age.
2. The text must be appropriate to the idea of world brotherhood of Christian children.
3. The text may consist of a single stanza or several stanzas.
4. It must be written in a poetic form and meter which allows it to be sung to a familiar hymn tune.
5. A child or choir may submit more than one entry.
6. It must be received at the Choristers Guild office by January 1, 1968.
7. Entries will not be returned.
8. The winning entry becomes the property of the Choristers Guild.

After a preliminary screening by the staff at "440" those considered acceptable will be submitted to Rev. Alfred Haas of the faculty of Drew University, Madison, N. J. for the final selection of the winner. Our good friend, Al Haas, is a widely known hymnologist.

The winning poet, if a girl, will receive a gold Three Choristers Charm and matching chain; if a boy, the award will be C.G. Tie Tack with four pearls.

The winning text with an appropriate tune will be published in the LETTERS.

THE NEW CATALOG

We are receiving many words of appreciative comment regarding the new catalog which came to you with your October LETTERS. We believe if you keep this handy, you will find that "440" has just the material you need for your work.

Use the new Order Form. We will send the material to you promptly. The first person to use the new form was Mrs. Don Fox of Northridge Presbyterian Church in Dallas. A day or so after her LETTERS reached her, she came to the office - order in hand and correctly made out.

We will enclose a new Order Form each time we mail you an order. Order your year's needs now - get ahead of the rising cost of postage.

CARTOON SUPPLEMENT

MEM - artist Mary Elizabeth Montgomery - has pictured several of the little, but important, items that make choir a "live wire" or a "dead circuit." Older children or youth may "see themselves as others see them" when they read this sheet, Good tone, musicianship, dependability, punctuality, uniformity, friendliness and fun (all ingredients of a good choir) are shown on this page. We trust that you will find it suggesting points for consideration for your older children's choir.

If you have a group of officers or a choir council, each of these items could be discussed with such a group in relation to the attitudes of the choir as a whole. Then the findings or suggestions of the smaller group brought to the choir. Use this sheet to help make your choir a "live wire."

Additional copies of this MEM-6 are available at the usual price of \$ 4 each from "440."

BEAUTIFY YOUR REHEARSAL ROOM

How attractive is your choir room?

Does your bulletin board carry a message?

Do the children see the same decorations and pictures week after week?

As you prepare for the weekly rehearsals, appraise your choir room for these qualities

variety - beauty - interest - message - attractiveness.

If the objects of art, pictures, etc. which you use illustrate ideas or phrases from the hymns and anthems you are studying, the interest and impact will be heightened.

With the modern methods of multi-color printing, many beautiful reproductions will be found in most magazines. Some like TOGETHER, MODERN MATURITY, ARIZONA HIGHWAYS, will regularly yield pictures which, when carefully mounted, could well be used to enhance the attractiveness of your choir room.

Recently, Mrs. F.L.W. saw reference to a set of pictures which illustrated phrases from the Psalms. She sent in the dollar for the six. They are lovely 11" x 14" nature pictures which any director could well use.

"Be still, and know that I am God . . ."
"He leadeth me beside the still waters. . ."
"He sendeth the springs into the valleys. . ."
"I will lift up mine eyes unto the hills. . ."
"Then shall the earth yield her increase. . ."
"They that trust in the Lord shall be as mount Zion. . ."

These are the phrases illustrated. The address is

Farm Journal (Reader Service)
Washington Sq.
Philadelphia, Pa. 19105

Be sure to enclose your dollar and ask for the six Psalm Illustrations. You and the children will be pleased.

2 - 4 - '68

This is not a bit of higher math, but a way of catching your eye to announce that there will be

2 Choristers Guild Seminars

4 (for) the summer of

1968

These will be held east and west, as per the directive of your Board of Directors several years ago. "One in the center of the country one year, the following year two, one toward each coast."

One will be held at Mission Springs Conference Grounds in the heart of the magnificent redwood trees of California near Santa Cruz. The dates will be July 12 through July 18. The Conference Grounds have excellent facilities for housing, study and recreation. It is just 15 miles from Santa Cruz and the Pacific Ocean beaches.

The other Seminar will be held on the spacious campus of Barrington College, Barrington, Rhode Island. This college is fifteen miles from Providence and close to Narragansett Bay and the Atlantic Ocean. The dates for this Seminar will be July 25 through the 31st.

Each Seminar will be over a Sunday. This will give a restful break in the midst of a heavy study schedule. The faculties will be announced as soon as they are completed. The important thing now is to mark your calendar and plan for a stimulating week of study and fellowship.

"Go west (or east) young man (or woman)" for 1 of 2-4-'68.

Choristers Guild LETTERS



I'm a live wire!

A LIVE CHOIR IS A LIVE WIRE

I'm a dead circuit!



Oh, there's Amy! And she has on a new dress!



Hi! I'm Anne Simpson - Come and meet the gang!



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Choristers Guild Letters

December 1967 - Vol. XIX - No. 4

CHORISTERS GUILD LETTERS

December, 1967

Volume XIX

Number 4

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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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Home Office — Memphis, Tennessee

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Dallas, Texas 75238



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Mr. Andrew L. Flanagan, Erie, Pa.

Mrs. T. J. (Madeline) Ingram, Lynchburg, Va.

Mr. A. Leslie Jacobs, Santa Barbara, Calif.

Mr. Edward H. Johe, Columbus, Ohio.

Dr. Cecil Lapo, Nashville, Tenn.

Mrs. Earle (Norma) Lowder, Bellaire, Texas

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SUPPLEMENT

A-53 — ALL THINGS PRAISE THEE — Kathryn Hill Rawls

THE CONFESSIONS & SECRETS OF A COMPOSER

By JANE M. MARSHALL

(From a talk at a meeting of the Dallas Chapter of the Choristers Guild)

And still the search goes on—for new music, that is, for your children's choirs. You are at it endlessly, looking through stacks of anthems, piles of collections and catalogs, snatching suggestions from other directors, reading sessions, repertoire lists. And you want music that will be right for your children, your congregation, and yourself.

That one number out of twenty that is just right—what a jewel!

I'll tell you a secret: the composer is looking for that number too, and for all those ingredients in combination that go into making it. I'm convinced our aims are identical, that the only difference is in where, as director and composer, we look. You search for it already on the printed page, I dig through my brain and consult hopefully the tip end of my pencil.

If we got together and listed the things we look for in our children's songs, for instance, I think we'd both come up with something like this:

Most of all, a song that will sound well—that will sound, as composers put it, or that will work, which means the same thing. There are notes or groups of notes that simply won't sound well in children's voices, no matter how well they're performed. Sometimes the vowel sounds are wrong, sometimes the consonants, often the range and pitch or the contour of the melody. The song may be over—or under—accompanied or lack rhythmic flow (very important!). Or it may sound so much like a hundred other songs for children that our ears and theirs are immune to it: we simply don't hear any sound there that really gets to us. On the other hand, it may be so different from music we've heard before that we're lost in its strangeness and just give up listening at all.

So I'm looking for melodies, rhythms, harmonies, and texts—assuming, of course, that they are fitting for church, church school, and choir—that are basically musical in themselves: that have charm, integrity, and interest as they go onto the page, and that will remain so, even if they are not performed exceptionally well.

1. I want a melody that lies, for the most part, on the staff, venturing above it only for emphasis or climax and venturing below it almost not at all except for an occasional Middle C. I want it to go somewhere, to be comprised of intervals that are singable but that are grouped and phrased in a way that is not always expected. "Write so that we an-

ticipate something," a composition teacher of mine used to say, "but then satisfy that anticipation with something a little different from what we're expecting." A melody must have clarity, which means unity and emphasis; and these require judicious use of repetition and contrast in the actual notes we sing.

2. I look for rhythms that flow naturally—and I mean that literally, according to nature, human and otherwise—whether they are strongly metrical or more subtle and irregular. This for me is the hardest part of composing. If the pulse is metrical and strong, I try to keep it from becoming hypnotic to the point of boredom. If it is irregular, I still want it to have a shape that the children and the listeners can feel. Some texts demand a sturdy, steady pulse, like "I Sing a Song of the Saints of God." If so, I try to make the most of it and let a good swing help communicate the song. Others, like "For Hard Things," demand that the rhythm pattern be unobtrusive: there, but not drawing attention to itself, and hidden in somewhat irregular phrases. It is refreshing to sing and listen to phrases that are not all the same length, and I try for this, too. (The hymn-tune "Sandon" in the Choristers Little Hymnal has a good mixture of long and short phrases.) It is also good to get away from settings in which all the phrases are in pairs, or multiples of two. (The hymn-tune "Wentworth" or "My God, I thank thee . . ." is a three-phrase tune.)

3. As for harmonic interest, which in children's music most often means accompaniment writing, I try for economy and freshness without taking the focus off the vocal line. By economy, I mean as few notes in the chords as possible, for too much harmonization not only confuses the children but detracts from their part. A modal tonality—using a minor dominant throughout the song, for instance—adds freshness, for it increases the numbers of ways chords can progress, another device handy for satisfying that anticipation in unexpected ways. (If you know that little song I wrote years ago called "Jesus Was Born in Bethlehem," you know what I mean by modal tonality.) I look for keyboard parts that do not usually double the voice part but which 1) use simple chords written in different note values from that of the melody, or 2) have an occasional counter-melody. Lloyd Pfautsch's arrangement of "The Lord Is My Shepherd" is an

excellent example of many of these devices. The English composers and arrangers, especially those we find in Oxford publications, also have a gift for writing lovely accompaniments. And do you know the six Christmas carols by Malcolm Williamson?

4. **Texts** definitely have to be considered from the standpoint of sound, too. As Mabel Boyter's little chorister put it to her once, some words "just don't fit in my mouth." We can get a pretty good idea whether a text has problem spots in it by simply singing it through ourselves, for the enunciation and tonal traps are almost the same for children and adults. Consonant sounds like ch, gr, or sk are hard to get out, but strung together in combinations they are well-nigh impossible if you hope to keep the tone and pitch pure. Other consonants, like l, m, or ng are very singable and actually help propel the tone along. Vowels, however, are crucial; for unless they are sung uniformly, there will be no blend in tone, and some vowels are harder to sing uniformly than others. Ah, of course, is easiest, but from there on down the line through the triphthongs—which are obviously combinations of vowels—they get more difficult. A text with many ee sounds, particularly on high notes, or one with lots of diphthongs, like long a or long i at any pitch says "Beware." The short vowel sounds can go dead easily and produce an ugly sound, too. Consider the words "dead" and "sin," for instance. They are marvelous words in themselves because they are so exactly what they sound like! But the only singable sound in either of them is the final n in "sin," and it comes too late to save the word. I'm convinced one of the reasons we love the Twenty-Third Psalm so much is that the English of those words is so singable. From a purely technical standpoint, compare someday almost any of the Psalms—even the violent ones—with sections from

Paul's letters. If we were to try singing the passage in I Thessalonians that says: "Rejoice always, pray constantly, give thanks in all circumstances; for this is the will of God in Christ Jesus for you. Do not quench the Spirit, do not despise prophesying . . ." we would understand immediately why it is David and not Paul that finds his way into our choir catalogs. There is no perfect text, soundwise, of course; there are many usable anthems that have several word-problems. (I created a bad one in one particular spot of "I Sing a Song of the Saints of God;" I'm sure you've found it!) But we can be sensitive to texts from the sound angle, I think, and use this knowledge in our mutual searching.

A fitting, expressive anthem that sounds well—easy to find? How we wish it were! But both of us will keep looking, you will keep directing, and I will keep writing. And now and then along the way, God willing, we will perhaps make possible together that joyful noise.

Vital Statistics On The Anthems Mentioned Above

I SING A SONG OF THE SAINTS OF GOD—

Marshall

Unison with Descant—Choristers Guild—A-48—20

FOR HARD THINGS—*Marshall*

Unison—Choristers Guild—A-26—15

JESUS WAS BORN IN BETHLEHEM—*Marshall*

Mostly unison—Carl Fischer—CM6946—20
(Also in the Junior Choir Book—We Go To Church—Carl Fischer)

THE LORD IS MY SHEPHERD—*Pfautsch*

Unison or SA—Summy-Birchard—5025—20

SIX CHRISTMAS SONGS—*Malcolm Williamson*

Unison—G. Schirmer—11253—30

1967 CHRISTMAS PAGEANT OF PEACE

Adult, Youth and Children's Choirs, Glee Clubs, Choruses, Madrigal Singers, Bell Ringers, Instrumental Groups, Bands, Drama and Dance Groups are invited to present Half-Hour and One Hour programs and concerts on the heated stage on the Pageant Grounds (Ellipse) following the Opening Ceremony, December 15-31. The President of the United States traditionally lights the National Community Tree. Programs will be scheduled from 3:00 to 9:00 P.M. every day.

Informal Caroling Groups and Instrumentalists may be scheduled to sing and play around the Yule Log at specified times.

For information and scheduling please call or write Mrs. Nancy Poore Tufts, 9051 River View Rd., Washington, D.C. 20022. Tel. 301 — 292-1665.

MEM

MEM are not the initials of a government agency but familiar letters found, inconspicuously, on many C.G. publications. They stand for Mary Elizabeth Montgomery, Dallas artist and choice personal friend. Again Mrs. Montgomery has given us evidences of her art. The lovely advent-wreath cover-drawing and the new postcards reveal her skills employed for our benefit and delight. Our "Psalm" Series, the MEM portion of our "Cartoon" Series, five numbers in the "S" Series, one bulletin cover, six of the "Postcard" Series, four of the "M" Series, fifteen anthem title pages and innumerable small drawings on Hymn Studies and in the LETTERS have come from her mind and hands. We are deeply indebted to her.

MEMORIES APPLIED

By F.L.W.

At the last meeting for evaluation of the Guild Tour-Seminar group in Copenhagen in July, John Kemp made this statement, "None of us will ever be the same again." He reminded us that through the years an anthem, a hymn, a name, a picture, a thought, would be enriched by the experiences of the trip.

- "The spires of Oxford town";
- the poets and musicians corner of Westminster Abbey;
- Big Ben and the "little Bens" at Whitechapel Bell Foundry;
- the moving of a curtain on a case in the British Museum and viewing the Magna Charta and the Gutenberg Bible;
- standing on the plains of Stonehenge and contemplating the masses of stone, the medieval men who put them there and why;
- the grave and memorial to Gustav Holst at Chichester Cathedral;
- Charles Wesley's organ, played by Mrs. Clarice H. Burgwardt as we sang "Love Divine";
- St. George's (Chapel) Windsor (Castle) and thinking of the hymn-tune which has this name;
- singing "Old Hundredth" in the Pilgrim's Church at Leyden;
- standing at the grave in Canterbury Cathedral of a thirteenth century Catholic Archbishop, William Whittlesey, a greatly removed ancestor;

and on and thrilling on the experiences went and now the cherished memories return.

As I read Christine Kallstrom's hymn study which we printed last month, two of these memories returned. For all the years that I have known the hymn and anthem—GOD BE IN MY HEAD—I have wondered about the origin of the text, "Sarum Primer 1558." As Mrs. Kallstrom explained, "Sarum" was the old name for Salisbury Cathedral. The text was in a book which the students used at the Cathedral School. Late one afternoon on the Tour, we arrived in Salisbury. Some of the group attended a final rehearsal of "Noye's Fludde" in the great nave. In the evening, I walked around its spacious grounds and was inspired by its majesty and its witness to the God of Glory as expressed through the architectural arts of man. The words "Sarum Primer" now create a vivid memory.

The old and the new of Coventry Cathedral made a deep impression on all of us. The old, bombed-out shell of a building (where every Friday noon an open air Service of Forgiveness is conducted in front of a cross made by charred timbers) contrasts impressively with the modern Cathedral, created with the finest materials, designs and workmanship the twentieth century could give.

As we walked about the ruined cathedral, we were impressed with eight prayer panels. At the bookstore I found a small card and secured one for each person on the Tour. Herewith is reproduced the two sides of the card. They tell their own story and why the hymn study reminded me of Coventry.

HALLOWED BE THY NAME
IN
THE HOME



GOD BE IN MY HEART
AND IN MY LOVING

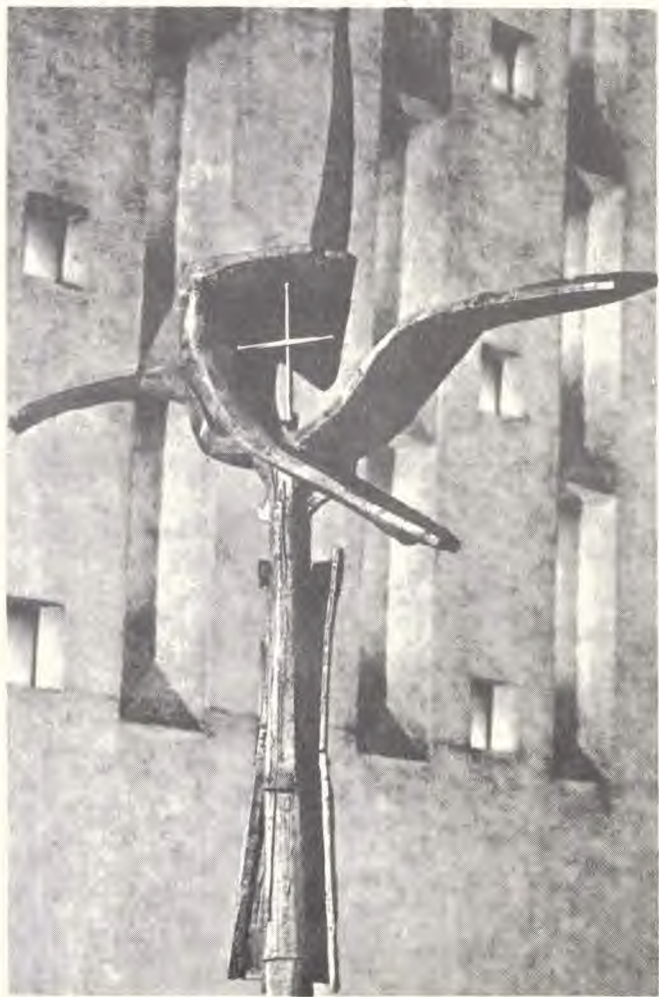
COVENTRY CATHEDRAL

PRAYER PANELS IN THE RUINS

HALLOWED BE THY NAME

- IN INDUSTRY — God be in my hands and in my making.
- IN THE ARTS — God be in my senses and in my creating.
- IN THE HOME — God be in my heart and in my loving.
- IN COMMERCE — God be at my desk and in my trading.
- IN SUFFERING — God be in my pain and in my enduring.
- IN GOVERNMENT — God be in my plans and in my deciding.
- IN EDUCATION — God be in my mind and in my growing.
- IN RECREATION — God be in my limbs and in my leisure.

*Holy, holy, holy Lord God of hosts,
Heaven and earth are full of thy glory.*



THE DAY-AFTER WORKSHOP

By ROBERTA BITGOOD

A real "fringe benefit" of the Choristers Guild Board Meeting in September was the one day workshop which followed. Lynchburg is the third community that has thus benefited from the proximity of a number of excellent workshop leaders. The Lynchburg Chapter did a fine job publicizing the event, and since they are our oldest Chapter, they are also the most experienced in promotion. Almost 100 directors were on hand from 1:00 to 8:30 on Tuesday, September 26, at the First Christian Church of Lynchburg, and all listened attentively to Helen Kemp, Nita Akin, Andrew Flanagan, plus a few of us drafted for a Panel on Accompanying. (Future invitations, anyone?) I am sure the list of materials used that day will appear elsewhere in the LETTERS. They are excellent! (Editor—see below)

A new Board member, Andrew L. Flanagan, made his first contribution of this kind to our organization. He and his wife Helen carry on a tremendous program of music, choirs, organ, bells and all, at the Presbyterian Church of the Covenant in Erie, Pa. (Perhaps our members will recall that Dr. Whittlesey served that church before he moved to Dallas.) Andy had been particularly successful with teen-agers, and the Lynchburg directors produced some real live ones for the evening demonstration choir. This group turned out to have a problem many of us face—too few boys (they had two). Andy set them at ease—seated them in front where he could help them—and all were obviously a bit experienced in part singing. The actual demonstration was preceded by a talk sharing with us a few ideas about the purposes of church music, and renewing our inspiration for our own season's work.

Those of us who are devoted to Helen Kemp welcome any opportunity to watch her at work. This day was no exception. She spent her first hour on materials—good ones. I even got coerced into playing flute obligatos on the melodica, bell accompaniments on tone bars, and strums on the autoharp, along with John Pfeil at the piano. John holds forth at First Presbyterian Church in Lynchburg. We read through a few of the newer Chor-

isters Guild publications—always more fun with a group. It was of special interest to hear once again John Burke's anthem written at Helen's request—and heard in Waukesha this summer. (It is easier from the PRINTED copy!) Study it—it was with your October LETTERS. It is a beautiful setting of sections of the Westminster catechism. Helen uses teaching techniques that make the learning process of junior age children (grades 4-6) more than vain repetition. The structure of the tune and the form are discussed—similarities between the various sections—helping difficult intervals by having each one use one hand parallel to the floor up and down—fingering notes as they come on the piano—and even watching Helen finger the intervals on the keyboard of the melodica. (This last trick was new to me—I am already eyeing my budget for a melodica.) At the end, she singled out 4 boys who were so similar to ones we all have at home—and she set them so at ease they were very cooperative—to help them with slight vocal problems. (Pitch, quality, breathiness, etc.)

Dr. Nita Akin, our President, (Mama Schmidt), led a discussion on Accompanying Children's Choirs. She never allows anyone to minimize good organ technique for this assignment, which always includes Schmidt preparatory exercises on the piano. She encouraged questions, and had all Board Members present as a panel to answer these. Referral was made to articles on the subject in Ruth Jacobs' and Nancy Tufts' books on junior choirs. Questions kept coming on the use of other instruments for accompanying children's choirs—piano, handbells, flutes, oboes, autoharps, tone bars. Evidently the orchestral instruments are used more and more, especially when the choirs sing in a location distant from the organ pipes. Perhaps we need more panels at these sessions—since other unrelated questions kept occurring.

We are grateful to Madeline Ingram, our Board member, for suggesting Lynchburg as our stop for this year, and we were impressed with the remarkable local committees. Thank you, one and all.

Anthems Used At The Lynchburg Workshop

DEAR CHRISTIANS PRAISE GOD—Kindermann—Concordia—98-1503—22
 IN THE DARK OF THE NIGHT—Halter—Concordia—98-1661—25
 CREATE IN ME A CLEAN HEART—Bouman—Concordia—98-1143—25
 SIMPLE GIFTS—Copland—Boosey & Hawkes—1903—25
 EARTH IS HUSHED IN SILENCE—Pfautsch—Broadman—JF 014—25
 WE THANK THEE, LORD—Red—Broadman—JF 053—25
 THE DONKEY CAROL—Parry—Oxford—U118—25
 EARTH'S JOY—Sargent—Oxford—W66—35
 MORNING STAR—Kemp—Choristers Guild—A-44—20
 MAKE A JOYFUL NOISE TO THE LORD—Sindlinger—Choristers Guild—A-47—15
 I SING A SONG OF THE SAINTS OF GOD—Marshall—Choristers Guild—A-48—20
 WHAT IS MAN'S CHIEF PURPOSE—Burke—Choristers Guild—A-51—20
 SING UNTO HIM—Beck—Choristers Guild—A-52—15

FOUR NEW POSTCARDS FOR YOU

The nine postcards we have had in our series seem to have been helpful to nearly all of our director-members. In 3 years, you have used over 330 thousand.

Below is reproduced, in reduced size, four new cards that are now available.

There are many times in a choir year when a **DON'T FORGET** card would be handy: special rehearsal or service, time and place for a party, special meeting, etc.

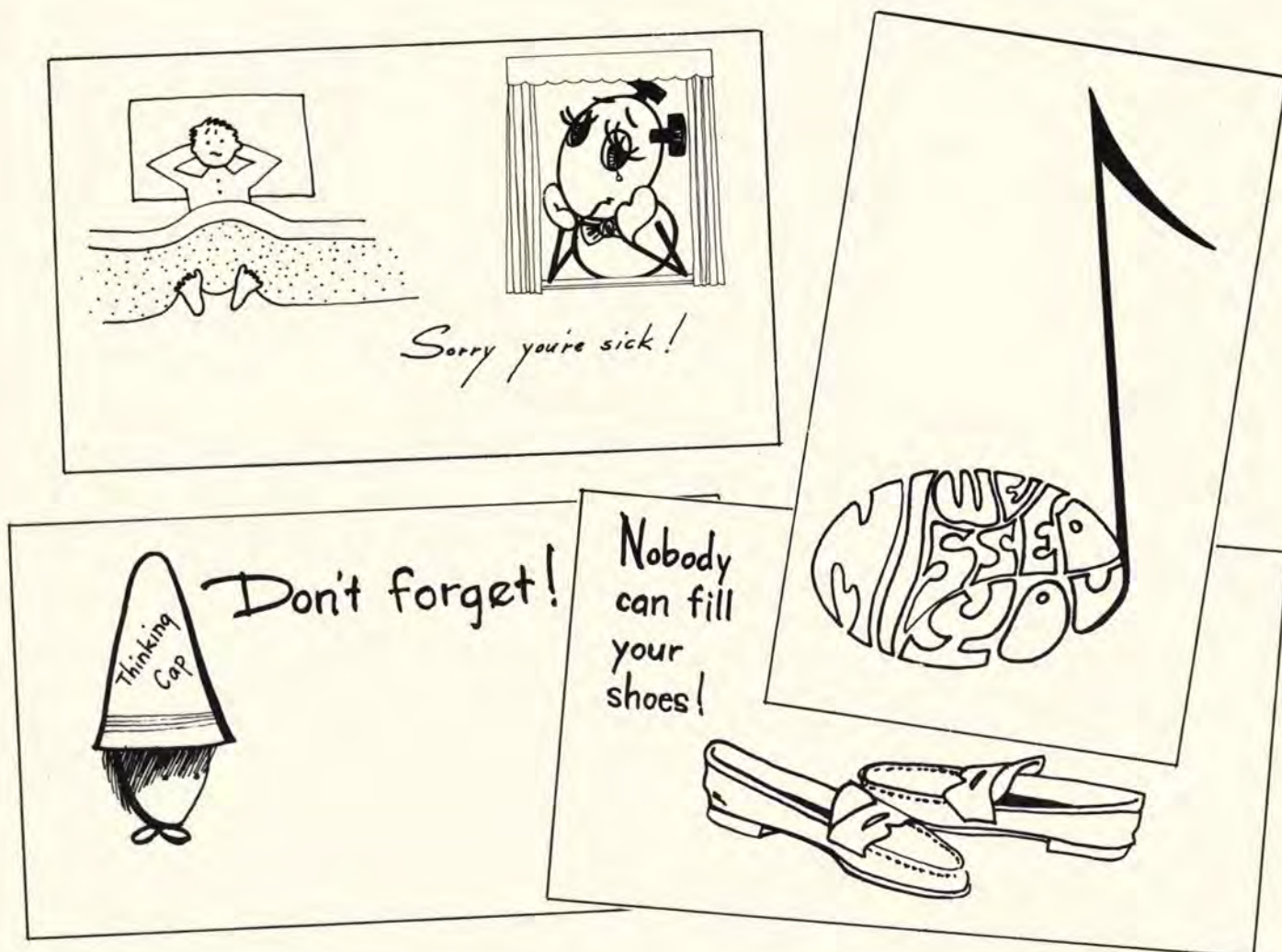
NOBODY CAN FILL YOUR SHOES is a "missed you card" with a place for a personal message if you wish.

A real eye-catching psychedelic design, sure to interest the older youth, also says **"WE MISSED YOU."**

Sickness comes in every choir, but a card, **"SORRY YOU'RE SICK"** will let the chorister know he isn't forgotten by Irving or the director.

The cards are printed in the standard postcard size, in attractive colors. Like all our postcards, they sell 100 for \$1.

Because these cards are new, they are not listed in the Catalog which came to you with the October LETTERS. However, you may order them on our regular **Materials Order Form**. We are ready to fill your order.



HAVE YOU REALLY READ THE CHRISTMAS STORY?

By ARLENE V. ROOT

How many wise men were there?

What were their names?

Did the shepherds see a star?

*Did the wise men and shepherds arrive
at the same time to see the Child?*

According to the Bible story we do not know how many wise men there were. No number is ever mentioned. Since there are three gifts mentioned, tradition has usually listed three, although some areas of the world name twelve. The Bible mentions no names, though here again tradition has called them Melchior, Caspar and Balthazar—with variant spellings.

There is no star mentioned with the shepherds. "The glory of the Lord shone round about them" but that glory is not more specifically defined. They followed an angel's instructions to find the child in the stable.

The shepherds apparently found the Christ Child at least forty days before the wise men did. Jesus was presented in safety at the temple in Jerusalem at the time of his mother's purification, which would have been forty days after his birth. Luke never mentions the detour from Bethlehem to Egypt on the return to Nazareth.

There is reason to believe that the visit of the wise men may have been as long as two years after the birth. Basis for this possibility lies in the fact that Herod had all the boy babies in the Bethlehem area who were two years and under killed. He probably made the age span wide enough to be sure he got his "rival" but it shows that the child was believed to be much older than new-born. Herod based his calculation "on his careful questioning of the wise men." (Phillips)

Since Matthew's story also says that the wise men came to the house rather than a stable and manager, apparently enough time had elapsed for the holy family to have found a place to set up at least a temporary residence in Bethlehem.

How often does our special Christmas program tend to blur rather than clarify the Christmas story? How often do people claim that the pageant is particularly for children? Certainly the children are welcome but this is not a child's story. It centers around a child—a child who was destined to be the sacrifice for all the world's sin. But the Christmas story is meaningless without the shadow of the cross and the resurrection.

I have nothing against all the lovely, beautiful and delightful customs we have added to our Christmas

celebration. But these customs are embroidery to trim the basic fabric. It is important that we be able to differentiate between the fabric and its decoration.

It is difficult to present a Christmas pageant that hews closely to the Bible story. We tried it one year—successfully—but it took a lot of weeding of traditional words and some hunting for the parts that are less celebrated in song. Everyone was willing to go along with the idea but it certainly caught many people off guard. I was to hear frequently a startled "You mean that's not in the Bible?"

We started by asking the cooperation of all Sunday School classes to provide characters near the ages of the actual participants. Thus all were adults except two children used to portray Jesus.

Tradition hasn't tampered much with the Old Testament prophecies so there was nothing startling in the reading of a choric speaking choir concerning the people who walked in darkness. But with the annunciation it became obvious something strange was transpiring. Though Luke does not say "he," the name Gabriel is masculine. One young teen-age girl, I'm sure, was quite disappointed that our angel was not a blonde girl in white cheese-cloth and gauze wings but a six-foot strapping man in red satin and brocade. Since our own experience with visions of angels was somewhat limited, we followed the type of costuming of a Renaissance painting. This is not specifically Biblical but there is nothing to say that such was not his garb.

In a simple pantomime it was impossible to express all the ramifications of Mary's acceptance of her assigned role in history. However, our "Mary" knew that the original Mary accepted the danger inherent in the situation—that of being stoned to death as an adultress. This is an excellent example of a high order of faith—that whatever God calls us to do he will enable us to do. So the one person who had to know—Joseph, her espoused husband—was told by an angel. But not until Mary had apparently told him herself. And here we get a picture of the depth of Joseph's character. He was unwilling to expose her to such danger and was going to handle the matter as quietly as possible.

Finding music for this scene proved most difficult. The "Cherry Tree Carol" and its relatives are about the only songs that deal with the situation. They are dramatic, but quite untrue to the Biblical portrayal of Joseph. Finally I discovered the biblical words set for boys voices and then tenor solo in Vaughan Williams' "Hodie."

There is nothing in the Bible story to imply that Mary and Joseph suffered any ill treatment or rebuff from the innkeeper. The gospel account says very matter-of-factly that "there was no room in the inn." In many inns of that time the part where people normally stayed was something like an open court-yard with stalls opening into it. There was very little privacy and no particular protection from disease or infection carried by other guests. "Las Posadas" of Mexico are a charming custom, but that wasn't the idea we wanted to portray. It is just as likely that Joseph and the innkeeper met the problem that faced them in the best and most considerate way they could. At least, we had the innkeeper behave genially and go into a huddle with Joseph trying to figure out what to do. Their solution proved to be warmer, more private and probably more sanitary than a "room in the inn."

The shepherds story presents no particular problems other than seeing to it that no star yet appeared, and checking the words of carols carefully.

"The First Nowell" is notoriously unbiblical at this point.

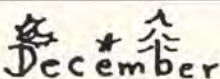
Our next innovation came with the insertion of the scene of the presentation of Christ at the Temple. Two older members of the congregation played Simeon and Anna. "When to the temple Mary went" by Eccard in the Green Hill Duet Book and the "Nunc Dimittis" provided music for this scene.

Then the wise men appeared in conference with Herod before they found the Babe in Bethlehem. And when they found him he was big enough to stand. We usually use the family in the congregation with the newest baby for our Holy Family. This particular year the children were the grandchildren of our pastor. They did happen to be little girls, but it simply made costuming the older one somewhat more authentic since her hair was longer, as was the custom in Bible times.

We did not want to end on the final terror and flight into Egypt, so following these scenes we did have all participating characters come back to surround the Holy Family. And while mission gifts were brought forward from the congregation the combined choirs sang "Now let every tongue adore Thee."

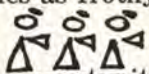
We hoped this would get people to read anew the Christmas story and consider it more carefully than one usually does very familiar words. We don't know, but maybe they did.

Dear Guilders,

No choir director needs to be reminded that  is here! No choir director needs ideas to keep rehearsals from being boring this month. Somehow December always blossoms with activity, interest, participation and enthusiasm. If your schedule is anything like ours, what you need most in



December is an occasional time for "quieting yourself" to get the tinsel untangled!

No doubt your children's choirs are memorizing song after song to help celebrate this joyful Festival of Festivals. The Baby, Mother Mary, Joseph, the shepherds, the angels, the wise men — all of them will be subjects of your singing. Will these charming songs remain in children's memories as frothy, imaginative fantasies or will you, through the wonder of music, be able to glide your young singers into a deeper understanding of Jesus Christ as God's Great Gift to Mankind? 

There is immeasurable strength and power in the humble Manger. What a magnificent opportunity is ours to teach children these songs of Christmas, some which they will remember all of their lives. We have the chance to establish positive attitudes concerning the church, which will help hold children as they grow toward adulthood. Besides establishing attitudes for the future, we are also building memories which will have a permanent place in children's minds. If you have chosen music carefully and have built your Christmas programs imaginatively, your children will probably never forget this December. You are building memories! What kind are you building? Take a moment to reflect. Are you allowing the pressure of events and responsibilities to rob you and your choristers of the Joy and Love, and Beauty and Enthusiasm that is the Spirit of Christmas? The word enthusiasm comes from two Greek words that mean God and in. That is a good description of what Christmas should mean — God in you. Your challenge is in communication, so that all you teach encourages "God in them".

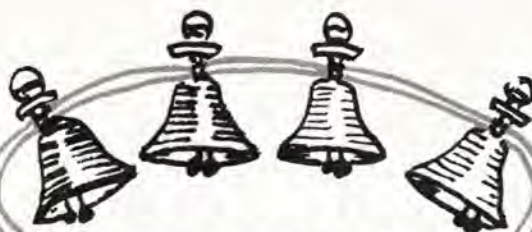
Whenever I read or teach the Christmas story, I choose the account by Luke, not only because of the magnificent song of Mary, "My soul magnifies the Lord", or the stunning song of the angels, "Glory to God in the highest", but for a special sentence that says, "And the child grew and became strong, filled with wisdom; and the favor of God was upon him." (Luke 2:40)

Christmas does not stop at the Manger. It starts there. This is a wonderful time of year to consider more seriously the theme of Choristers Guild — Christian Character through Children's Choirs.

We wish you a Merry Christmas! — and our Christmas prayer is that the children in your choirs may grow and become strong, and increase in wisdom and in favor with God and man.



Choristers Guild LETTERS



"TINTINNABULATIONS"

*"HEAR THE SLEDGES WITH THE BELLS — SILVER BELLS!
WHAT A WORLD OF MERRIMENT THEIR MELODY FORETELLS." — POE*

Christmas and the New Year is the Season of Bells. How we treasure their joyful sound! "Bells are music's laughter" wrote Thomas Hood more than a century ago.

The religious customs and folklore which have grown around the ringing of bells at Christmas-tide — from ponderous Tower Bells to Tiny Tinklers — would fill a book. Mysterious, holy, charming, or foolishly gay — all are not legends or old-wives' tales — many are still an integral part of holiday observances and undoubtedly will live as cherished traditions as long as Christmas is celebrated.

In England at 11:00 O'clock on Christmas Eve, bells begin tolling solemnly, as though for a funeral. This is called tolling the "devil's knell", an ancient English custom and belief that at the moment Christ was born, the devil died. Then at midnight, the bells peal forth joyously proclaiming Christ's birth. A similar custom is practiced in Scotland, but on New Year's Eve when all kinds of bells are rung loudly at midnight — the "Chappin' o' the Twal". In England, too, Hand-bell Ringers, like the waits, bustle around the streets ringing carols and collecting money for charity.

In Norway, Church Bells "Chime Christmas in" early Christmas Eve. With clocks synchronized, they begin ringing large bells slowly at 4:30 P.M., then small bells ring twelve times in rapid succession, and the pattern is repeated for some time. Everyone bundles up and goes outdoors to welcome the bells.

In Sweden, the entire family rings handbells. The oldest member rings the largest, the youngest child the smallest. Some of these bells are old and cherished possessions, often engraved with prayers.

During December in France, Spain and Italy, there are traditional uses of candles and bells, and in the Lowlands the great carillons boom and reverberate for joy.

Dylan Thomas, a bell lover, described his boyhood happiness in "A Child's Christmas in Wales":

"... 'But all that the children could hear was a ringing of bells.'

'You mean that the postman went rat-a-tat-tat and the doors rang?'

'I mean that the bells that the children could hear were ringing inside them.'

'I only hear thunder sometimes, never bells.'

'There were church bells, too.'

'Inside them?'

'No, no, no, in the bat-black, snow-white belfries, tugged by bishops and storks. And they rang their tidings over the bandaged town, over the frozen foam of the powder and ice cream hills, over the crackling sea. It seemed that all the churches boomed for joy under my window, and the weathercocks crew for Christmas on our fence.'"

American children of the past 100 years or so associate the Sleigh Bell with the happiness, fun, gift-giving and receiving part of Christmas. Although few children will ever know the pleasure of riding behind a horse and sled, jingling with merry bells, most are experts on Santa Clausiana which legend invariably includes a reindeer-drawn sleigh. The Sound of Sleigh-Bells either induces in children a joyous trance or sets them to squealing in anticipation of coming events. More and more, modern, inexpensive, machine-made "sleigh-bells" are being manufactured and are either attached to straps for hanging on doorknobs and mantels, or are sold by the dozens for musically decorated packages, taboggan caps and Xmas Stockings. Yet — in attics and barns throughout the country lie fine old genuine sleighbells — abused, tarnished and forgotten.

The original intention of Sleigh Bells was not one of musical delight and visions of sugar-plums, but utilitarian. It was a safety device. In northern countries of both the Old and New World, Sleigh Bells have long been used on horse or reindeer-drawn sleds and pungs which glide noiselessly on runners over the snow. With high-piled snowdrifts and narrow roads, the danger of collision was a constant hazard. Therefore, it was a logical solution to place bells on both horses and sleighs to warn approaching traffic to begin looking for a turn-out or place to pass. States had laws requiring the lead horse to wear a bell. Maine removed such a law from its books as recently as 1953.

Whether crotal type (closed) or open-mouthed bells, riveted or wired to horse collars, body, breast, belly, hip or rump straps,—or rows of bells on stand-up racks attached to the head or hame straps or to the sled itself, or whether of European or American manufacture,—their melodious music has been enjoyed by man and beast. Their sound, especially at Christmas, brings back many a happy memory of family and neighborhood gatherings and long, snowy treks to Church.

Many of the bells used were either of graduated size or different straps on the same or other horses had different pitches, and the combined jingling lent an aura of enchantment throughout the ride. Neighbors could tell which family was going to town by the sound of the bells. Sleighs packed with merry youngsters became a familiar sight and sound in the 1800's and into this century, and is occasionally seen today.

We Americans are becoming more conscious of our inheritance. We are seeking out, treasuring, restoring and reproducing early Americana; our children are learning to reverence and to appreciate the history and things used in the past—buildings, hand-made furniture, needlework, pottery, metalwork, paintings, books, artifacts. Here is another facet of vanishing Americana to be explored, to be saved from thoughtless destruction—Sleigh Bells. A made-to-order interest for children!

Actually, the search for the various horse or Sleigh Bells has already proven more successful than the research information on the subject. When old brass companies went out of business, their records often disappeared with them. However, there is information available in books at libraries and in encyclopedias. The American Bell Association has some information as do a few of its members who collect animal bells.

Generally speaking, early American settlers brought or ordered bells from the old country. These were either open bells with one or more small clappers, or crotal bells made by soldering two round halves together with jinglet inside. William Barton of East Hampton, Conn. (now called "Jingle Bell Town") started making Sleigh Bells in 1808. After casting cannon for the War of 1812, he invented a way to cast a one-piece Sleigh Bell with jinglet inside.

Good Sleigh Bells are of brass or bronze, sometimes nickel-plated. Those of tin and steel and those made by machine or pressed since the late 19th century are neither very good nor very old. Sleigh Bells were cast in twenty sizes, from $\frac{7}{8}$ " to $3\frac{3}{4}$ ", and were numbered, if in graduating sizes. Shapes ran from cherry round to acorn (elongated). Slits and etched designs varied surprisingly.

Strings of bells sometimes held 60 or 70 bells and could be very heavy with bells of copper and zinc of good, solid tone. Many of these strings are not intact today as the leather crumbled with age and was not replaced. But there are lots of single bells around, often in bunches hanging in antiques shops. What a joy to shape up a matching string!

Identifying marks to look for are:

W.B. on Sleigh Bells means William Barton cast them (1808-1826).

H.B. — his Son and successor.

W.E.B. — his Grandson. WEB bells have a small running horse etched on, and are highly prized by collectors.

Smith and Parsons.

B.B. for Beasey & Buells.

Gong Mfg. Co. — Acorn Bells — very rare.

N.N. Hill Brass Co. — Buckeye-shaped bells.

Bevin Bros. Co. — still active in Conn. Early bells, only.

The most valuable bells are usually handmade bells, heavy ones, and those that had been fashioned to the strap by wire-butterfly rather than riveted.

Wishing you All a Ringing,

Jingling Christmas and New Year!

Nancy Poore Tufts

Nancy Poore Tufts



INTRODUCING A-53

With this issue of the LETTERS, we have the pleasure of introducing a new anthem to you. Kathryn Hill Rawls is the composer. She is new in the Guild catalog but in no way is she new in the composing field. Her fine compositions are to be found in abundance in the catalogs of leading publishers. It is a real privilege to include her as a Guild composer. She has been a Guild member for years and all those who attended the Seminar at Winston-Salem in 1966 will remember her presence there. In fact, that Seminar had a bearing on the new anthem. Mrs. Rawls found the text of A-53 in the MORAVIAN YOUTH HYMNAL while we were using it at the Seminar. More on the text later.

At our request, Mrs. Rawls gave us a summary of her life and activities. The account is extremely modest, for she has had such an interesting life and has accomplished so much in so many musical fields.

"My musical education was disturbed by an accident to my hand, preventing graduation from the Conservatory (piano). After marriage, in later years, I received my Bachelor of Music in Organ at the Washington College of Music under Dr. Conrad Bernier. Preceding that, study with Mr. Edgar Priest, first organist of the Washington Cathedral, followed by study with Dr. George Whitfield Andrews (for years at Oberlin) in organ and composition while living in Honolulu, and again with Mr. Priest after a return to Washington I received the A.A.G.O. degree.

"Being the daughter of a Methodist minister and marrying an army officer, I have been 'on the move' most of my life, including the East and West coasts, Texas, Oklahoma, Illinois, Panama, Hawaii and the Philippines. I have served as organist, director and youth choir director in all of the army chapels and cities where we were stationed.

"Since returning to Washington in 1942, I have been president of the Friday Morning Music Club. Currently, I am chairman of the National Auditions of the FMMC Foundation (18th year). I am at present Regional Chairman of the American Guild of Organists for D.C., Md., and Va., and a member of the National Council of the A.G.O. Preceding this, I served as Dean of the D.C. Chapter. In more recent years, I have been certified by the Baltimore Conference of the Methodist Church and member of NaFOMM and Choristers Guild."

Recently she received a Citation of Merit from the Washington Committee for National Music



KATHRYN HILL RAWLS

Week. The citation read:

"For distinguished service to music over a period of many years as organist, teacher, choir director and for her leadership in organizations devoted to the cause of good music in Washington and throughout the nation."

A search of over a hundred hymnals and books on hymnology produced little to give you an understanding of the author of the text. I found the text in only two small hymnals published by the Presbyterian Church some years ago. (In those, the typesetter must have turned the type for the "n" upside down, for the last name is spelled "Coudor.") Julian is the only hymnologist, that I could find, to give us any information about the man. The following is from A DICTIONARY OF HYMNOLOGY VOL. I:

Condor, George Willian, only son of George Condor, was born at Hitchin, Herts, November 30, 1821. After studying at Highbury College, London, he became, in 1845, co-pastor, with Mr. Judson, of High Wycombe Congregational Church. In 1849 he succeeded the late Dr. Winter Hamilton as minister of Belgrave Chapel, Leeds, passing thence to Cheetham Hill, Manchester, in 1864; and Queen's Road, Forest Hill, London, 1870. He died at Forest Hill, November 8, 1874. Whilst at Leeds he assisted in compiling the LEEDS HYMN BOOK, 1853. He also published in 1874 an APPENDIX to that selection to which he contributed "All things praise Thee, Lord most high," and "Lord Jesus, Shepherd of mankind."

I believe the text will appeal to children. The recurring phrase—"Lord may we" will put each one squarely into the anthem. The music has melodic interest, appropriate contrast and climax. On another page in this issue, Mrs. Kemp is giving us a study plan for the anthem.

ALL THINGS PRAISE THEE, LORD MAY WE will be a helpful, widely used anthem, I predict. It is a high privilege to add it to our growing catalog of distinctive anthems.

ALL THINGS PRAISE THEE – A-53

As you open this new anthem, I hope you will read the text all the way through before you even play over the melody. Pay particular attention to the punctuation which will give you a clue to the musical phrasing.

Here we have a hymn of praise to God for the wonders of Creation. If we were attempting to work out interpretive movement with this text, the dominant posture would be a stretched — tall body with arms lifted high. The only reference to the personal is in the two phrases, "Lord, we praise Thee" and "Lord, may we." The latter is repeated at the end of each section somewhat like a litany. The poem announces that the whole of creation testifies to the greatness of God, and that we, as a part of God's creation, should glorify and praise Him with our lives.

The writer of the text has given us an impressive sampling of what all things include:

- Stanza 1 — Heaven, earth, sea, sky
(the *vastness* of creation)
- Stanza 2 — Night, day, time, space
(the *eternal-ness* of Creation)
- Stanza 3 — Rain, dew, seven-hued bow (rain-bow)
Crimson sunset, fleecy cloud
Rippling stream, tempest loud
Summer, winter
(the *wonder* and *beauty* of God's Creation)

Now, we are ready to look at the music. Number the measures from 1 to 63. As you do this, you will find that the piece falls into three sections, guided by the stanzas of the text.

Section I

- Introductionms. 1, 2
clarion announcement
- Ascriptionms. 3-6
clear statement of praise
- Description of the *vastness*
of God's Creationms. 7-14
Observe tempo marking 112. Make this *flowing*,
contrasting the pillar-like ascription.
- Repeated ascriptionms. 15-18
(equals ms. 3-6)
- Bridgems. 19, 20
I suggest no ritard during bridge, but a definite
rhythmic cut-off before voices enter Section II.

Section II

- Ascriptionm. 21
- Description of the *eternalness*
of Creationms. 22-26
ms. 27, 28

The repeated part of the "litany" is spoken here in the accompaniment.

- Continuation of descriptionms. 29-37
This part is the most difficult melodically because of modulation and whole tone sequence. ("Thy pow'r in burning ray"). Plan to meet this difficulty by careful preparation.

Section III

- Bridgems. 38, 39
The composer has indicated very bright, as the quality of tempo. I suggest that the last 4 eighth notes, righthand accompaniment (m. 39) be stretched to allow a good vocal entrance.

- Ascriptionms. 40, 41

If your children can divide into two parts, you could get an excellent antiphonal effect in this section as follows:

- | | | | |
|------------------------|---|----------|------------------------------|
| Description of | } | Part II | — m. 40 |
| <i>wonder and</i> | | Part I | — m. 41 |
| <i>beauty</i> of God's | | Part II | — ms. 42, 43 |
| Creation | | Together | — ms. 44-48 |
| Ascription of | } | Part II | — m. 49 |
| Praise | | Together | — ms. 50-53
and to ending |

The accompaniment in this section is descriptive, (Haydn-style) picturing rain, fleecy clouds, rippling stream. Consider this as you choose your organ stops.

The composer has given you a choice of ways to do the ending. From my own study of the anthem, I would prefer to have the organ take ms. 54, 55 without voices (as in ms. 1 and 2). I would not ritard on ms. 56-59, then almost a *subito piano* on ms. 60, 61. Unless the occasion for which you were using this anthem requires a full ending, I would suggest using a fermata on m. 61 as the closing of the piece. For a festival climatic anthem, I would use the optional ending, ms. 62, 63.

As you plan to present this anthem to the children, let the text be your starting point. Relate it to portions of Genesis 1. Use pictures to help children visualize the text. The whole anthem is an expression of praise and prayer — "ALL THINGS PRAISE THEE: LORD, MAY WE."

FROM THE EDITOR'S DESK

So many interesting letters and suggestions come from our members! I look forward to each day's mail! Often I'm reminded of a little song my primaries used to sing:

*"Every day has something new,
Some gift that God has given you;
What will it be today,
What will it be today?"*

Here are some paragraphs from recent letters.

JAMES L. GILTS (Ft. Wayne, Indiana)

"The children have fallen in love with IRVING. He is the choir mascot. There is an empty chair separating the boys and girls in the rehearsal, and the children have called this IRVING'S chair. They insist that IRVING be given music every week."

MRS. DWAIN PRICE (Hemingford, Nebraska)

"I would like to put Alliance Methodist Church on your map! We organized a 4th, 5th and 6th grade 'Crusader's Choir' in September and it has grown from 14 to 28 members in 6 weeks. We decided to use Helen Kemp's idea of 'Choristers' Parents' Night.' I want to announce that we would have had 100% attendance if one little chorister hadn't broken her arm. Only 3 fathers were missing! What a wonderful evening was had by all. Since it was close to October 31st, several children brought pumpkins so we ate our dinner in candlelight."

BEVERLY BARBEE (Bethel Park, Penna.)

"I do have one comment in answer to an earlier letter from you about the formation of a local chapter. That is it bothers me somewhat to set a festival each year as a requirement. We are festival-ed to death here by A.G.O., NaFOMM, and churches. The basic idea is good and an incentive for both directors and children, but it can be overdone!"

We agree, and that is just why three years ago the Board of Directors of the Guild changed the wording of that particular chapter requirement. It now reads "... annual festival or similar activity." Some chapters have a one day workshop, a choir hymn service, a trip out-of-town to hear a choir festival or concert choir etc.

ENEDINA QUINONES (Alhambra, Calif.)

"Last Sunday I had the privilege of introducing the Choristers Guild program of building Christian Character Through Children's Choirs to the parents of our bi-lingual church (Spanish/English). It was accepted unanimously. I shall have the pleasure of directing and if you know of any workshops to be held in the



Los Angeles area, please let me know. My dream is attending a C.G. Seminar, so how about coming to our Golden State sometime in the near future?"

We are coming soon, Mrs. Quinones. As announced in the November LETTERS, the Seminars next summer will be as follows:

MISSION SPRINGS CONFERENCE GROUNDS,

NEAR SANTA CRUZ, CALIF. July 12-18

BARRINGTON COLLEGE, BARRINGTON, R.I.

July 25-31

Let each Guild member plan for

1 of 2 — 4 — '68

SUSAN L. ENGLEHORN (Port Arthur, Ontario)

"I've found a good use for the C.G. small Seals and the Three Choristers Seals. Memory work was progressing slowly on anthems, hymn, and the sung and spoken portions of the service. Then one child finally got his work done and received a Seal on each page of his notebook. Now the choir parents and I can scarcely keep up with the recitations, so eager are the children to get all their stickers!"

MRS. E. B. FRASIER (Houston, Texas)

"In working with the group (6-9 year olds) I proved to myself the theory of Ruth Jacobs and others that they can learn what you have the ability to teach. I taught them the music with difficult rhythms (that is to me), and surprisingly they knew them after just a few minutes of rehearsing. At this age I have found out it is difficult to get them to accept the feeling of sustained rhythm patterns, but they will do it, just takes longer. When Mabel Boyter took the time to make up the charts that the children love so much, she couldn't possibly have realized how valuable they would be to us struggling un-college-trained musicians."

JAMES ROGERS (Winter Park, Florida)

"While I'm writing, I thought I would tell you how much IRVING has meant. He was used as promotion for this new year. I'm thinking of making a tape of IRVING. I'll make a slow

speed interview and play it back fast, ala the Chipmonks' style. With a little practice, one can get the hang of it, i.e., how slowly to talk — one can even sing, also."

Recently the annual letter came from **LILLIAN R. DICKSON**, a missionary in Taiwan. It told of her work and thanked us for used greeting cards sent last year. Here is part of her letter.

"Thank you for your packages of used greeting cards. These will bring great happiness to the children of Formosa, and to those who are ill. We will have a Bible verse printed in Chinese characters on each one before they are given out, so that thy carry God's message too.

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

"In His Name we thank you and in the name of the humble people who will receive them."

Plan for a Used Christmas Card Party for the choir right after Christmas. Have the children bring them, pack them for shipping. Remember these points —

- Only cards with religious emphasis,
- Cutoff second pages with personal greetings or printed greetings,
- Include gay colored linings of envelopes and cut up gay colored wrapping paper to greeting card sizes.

Pack carefully in boxes of medium size. Wrap securely, mark "USED GREETING CARDS" and send surface mail to —

Lillian R. Dickson
P.O. Box 2131
Taipei, Taiwan
Republic of China

If your choir is sponsoring a Brotherhood-of-Song Guild membership somewhere in the world, be sure to remember the director and the choir with some kind of Christmas greeting.

Our newest Brotherhood-of-Song member is Sara Claassen of Montevideo, Uruguay.

DEAR DIERY: —

Dec. 23, 1906.

Two more days til Xmas. Last night we had our church Xmas tree which was a beaut. sight with a angel on the top with glittery wings. I went early for I was in the program with a white night gown with lace on it and a candle. My curls made me look pretty when I said my verse. I slept on lumpy rags to make the curls. Life is hard. I am a plane child, my aunt said.

Some men hid pails of water behind the big tree to put out the fire fast if the lit candles started to burn the tree. Mr. Swanson got real red in the face when . . . George trew water on Ole, and just string was where pop corn should of been cause some boys . . . chewed it off.

George hit Ole cause he said George looked like a girl with the blue rag he had to wear on his head like a wise man . . .

When we all marched to our seats Esther got scrunched out & had to sit in the boy's row. We giggled. Selma forgot her peace & cried . . .

On the Xmas tree I got a book named Elsie Dinsmore (it's about being a very good child) and a bag of candy.)

I am glad the Little Lord Jesus was born. He brings peace on earth the minister said, & also presents come at Xmas.

*Merry Xmas Dear Diery,
LIZBETH JANE*

P.S. That means please see & ladys use it in letters. I went without my long under pants today . . . & felt all light & thin with just skin under my black stockings . . .

P.S. Life is hard Dear Diery. The minister says that & you got to struggl to be good. Papa says con-found it. (Lizbeth couldn't change her name to Gwendolin.) I wish I had never been born.

P.S. Goodnight, Dear Diery. I hope we don't get as poor as church mice. We got a hole barrel of apples in the cellar.

P.S. I am glad I was born. We got a big chocolate cake.

(Larson, Gladys, Lizbeth Jane's Own Diary, Exposition Press Inc., New York., N.Y., 1965. Quoted with permission.)

FOR YOUR CONSIDERATION

By NORMA LOWDER

HAVE YOU SEEN...

Anthems for Children



ANTIPHONAL PSALM—*Pfohl*

Flammer #84737—1963—SA—.25

The 113th Psalm is the text for this most effective anthem. Written for two unison choirs, it may be used by any and all age groups from children to adults. It is a good anthem for choirs wanting to work with parts but not yet experienced in the work. Thoughtful accompaniment helps ones choir flow smoothly into the other.

BLEST BE THE LORD GOD OF ISRAEL—*Grime*

Carl Fischer CM7570—1966—Unison—.20

Guild members who have learned to anticipate the work of Wm. Grime will want to examine this benedictus and add it to their library.

CHILDREN OF THE HEAVENLY FATHER

—*Hokanson*

Broadman Press #454-044—1966—SA—.25

This will not be a new tune to many of you; yet the delightfully haunting melody of the Swedish folk tune makes me urge you to order a copy. Accompaniment is effective; at the same time, this would also make a good a capella anthem, and would lend itself to the use of autoharp, guitar, what-have-you.

COME, CHRISTIAN, JOIN TO SING—*arr. Lyall*

Broadman Press 454-047—1966—SA—.25

Here is another familiar tune and text that should be a part of the repertoire of children's choirs, either as a hymn or anthem.

HE IS RISEN—*Wilson*

Hope Publishing Co.—1968

This is an Easter cantata designed for young singers. The text is simple and direct. Its music is singable; most of it is written in unison, with occasional second and third parts for interest and color. The score calls for use of solo voices; a narration to be read by an adult, a child, or a speaking choir; optional trumpet in addition to piano and/or organ; and two hymns to encourage congregational participation. A recording by the Wesley Choir, First Methodist Church, La Grange, Illinois, directed by the composer, is available.

I SING THE MIGHTY POWER OF GOD

—*Pendergrass*

Broadman Press #454-054—1967—SA—.25

At least one setting of this text by Isaac Watts should be sung by children's choirs. This one is worthy of study.

LET ALL SOUNDING THINGS PRAISE THE

LORD—*Reynolds*

Broadman Press #454-050—1967—Unison—.25

Optional handbells sound additional praise to the Lord in this anthem, easy enough for many primary choirs.

NOW THANK WE ALL OUR GOD—*arr. Peek*

Brodt #576—1965—SA—.20

The hymn tune all people should know. The added part and accompaniment to the anthem arrangement make of the tune a wonderful anthem for singers of any age.

O SAVIOUR SWEET, O SAVIOUR KIND

—*Bach-Harold*

Broadman Press #454-046—1966—SA—.25

Still another of the tunes and texts that should be rather standard repertory.

PRAISE THE LORD OF HEAVEN—*Davidson*

Broadman Press #454-043—1966—Unison—.25

A good general anthem as well as appropriate for Thanksgiving and special services.

THIS JOYFUL EASTER-TIDE—*arr. Somervell*

Boosey and Hawkes, #5223—Unison—.25

Not as difficult as it might at first look, this tune will be appropriate for unison anthem or for solo. Accompaniment is especially rich and varied.

THREE JUNIOR CHOIR ANTHEMS—*Dressler*

Abingdon Press APM-533—1966—Unison with descant—.25

CHILDREN OF THE KING

DAY BY DAY

CHRIST THE CRUCIFIED

This is a collection which you will want to use again and again; anthems are effective but comparatively easy.

UNTO THEE, O LORD—*Red*

Broadman Press #454-048—1966—Unison—.25

The free style in which the 25th Psalm is set will appeal to choir and congregation, and be a good learning experience besides.

HAVE YOU HEARD...

Anthems for Youth



ALL BEAUTIFUL THE MARCH OF DAYS

—*Butler*

Mills Music #60806—1966—SATB—.25

The tune "Forest Green" has been harmonized by Ralph Vaughan Williams and arranged for mixed voices by Guild member Gene Butler. Effective with youth or adults.

GOLDEN SHEAVES—*McLaughlin*

J. Fischer #9737—1967—SATB—.30

Another name that should be familiar to Guild members is that of Marian McLaughlin. Her work with handbells as well as voices and organ is evident in this harvest anthem.

HONOR AND GLORY—*Ford*

Broadman Press #455-008—1966—SATB—.25

Much of the anthem is in unison; part-singing is simple. Yet it should challenge both boys and girls in most youth choirs.

I WANT A PRINCIPLE WITHIN—*Pfautsch*
 Abingdon Press APM-399—1965—SA—.25
 Although written in two parts, the anthem is intended for mixed voices. The sturdy rhythm, optional trumpet and trombone parts, the Wesley text and the Pfautsch touch make this a must!

I WILL SING OF THY MIGHT—*Butler*
 Broadman Press #455-029—1967—SAB—.25
 If you are short of boys either in number or experience, you will be wanting to examine SAB scores. Once again Gene Butler has written a winner.

THE LONE WILD BIRD—*arr. Johnson*
 Augsburg CS 522—1967—SATB—.25
 An unusual title has this Southern folksong; yet even the lone, wild bird in lofty flight is still with God. The more I hear and think about this anthem, the more it grows—a good test for any music.

THE LORD REIGNETH—*Butler*
 Hope Publishing Co. A 381—1967—SAB—.30
 A little harder than Mr. Butler's aforementioned SAB arrangement, here is another that will challenge youth and adults alike.

THE MAN CHRIST—*Young*
 Broadman Press #455-001—1966—SB—.25
 An easy anthem with a rather unusual poetic text.

NOW THE GREEN BLADE RISETH
 —*arr. Strickler*
 Oxford University Press #94-320—1966—SATB—.30
 A delightful setting of the French melody; it may be sung a capella but will be enhanced by piano or organ and carillon or handbells.

O GOD, MY STRENGTH AND FORTITUDE
 —*Lovelace*
 J. Fischer #9200—1960—SATB—.20
 Dr. Lovelace utilizes unison, parts, and canon in the setting of Psalm 18.

PRAYERS FROM THE ARK—*Davies*
 Boosey and Hawkes—1966—.25
NOAH'S PRAYER (#5632)
THE PRAYER OF THE LITTLE BIRD (#5633)
THE PRAYER OF THE CAT (#5634)
THE PRAYER OF THE MOUSE (#5635)
THE PRAYER OF THE RAVEN (#5636)
THE PRAYER OF THE DOVE (#5637)

Never have I enjoyed a score more than Britten's "Noye's Fludde." It's not easy, but worth all the effort many times over. At the time we were preparing the "Fludde," I quite accidentally came across two books (Prayers from the Ark and The Creatures' Choir) of translations of poems by the French poet Carmen Bernos de Gasztold. Each is a simple prayer by one of the animals in Noah's Ark. The students and I fell in love with these poems and found ourselves including them in our devotions while on tour. Imagine my added surprise to find six of them set to music. They aren't easy, and they probably won't fill your Sunday morning

needs. Yet they are little jewels, and I urge you to find copies of the books (published by Viking Press at \$3.50 each) and these choral settings.

O PRAISE THE LORD, ALL YE NATIONS
 —*Telemann*

Concordia 97-4838—1967—SATB—.85
 1967 marks the bicentennial of the death of Georg Philipp Telemann. He wrote cantatas, passions, oratorios, operas, chamber music, and many types of instrumental music; he was the leading German composer of his time. Psalm 117 was composed in 1758, written in a baroque idiom. It is suitable for Epiphany, any festive occasion, and while it would require extra work on the part of a youth choir, would be more than worth it. Instrumental parts are available for two violins and cello as well as organ. If you want a festive challenge, by all means look at this one.

PRAISE YE THE LORD, THE ALMIGHTY
 —*Hanson*

Hope Publishing Co. F 911—1967—SATB—.35
 Optional brass choir and colorful accompaniment enrich this hymn tune. Be sure to take advantage of arrangements for instrumentalists as well as vocalists; the added interest is almost unbelievable when it is thoughtfully done.

THE RESURRECTION DAY—*Dressler*
 J. Fischer #9703—1966—SATB—.30
 If brass is ever appropriate it is on Easter Sunday. Guild member John Dressler has used three trumpets wisely in this anthem. Aren't we fortunate to claim so many composers in our family!

SONG OF GRATITUDE AND PRAISE—*Hokanson*
 Hope Publishing Co. F 912—1968—SATB—.30
 Would you believe still another optional trumpet part? Why not consider a brass choir? The local high school band in all probability offers training to youth within your church; challenge them to use their talents in sacred as well as secular scores.

TO THEE, O JESU—*Clokey*
 J. Fischer #9803—1960—SAB—.25
 A sustained anthem of devotion is this. Children will do the solo line and provide the necessary touch for a moving combined choir anthem.

WHERE CROSS THE CROWDED WAYS OF LIFE
 —*arr. Johnson*
 Augsburg ACL 1496—1967—SAB—.25
 Another familiar text, this one set to "Walton". Altos and men have the melody at all times; harmonization is provided by the sopranos on the final stanza.

NOTE FROM C.G. OFFICE: Any music listed in the *LETTERS* (other than that published by the Guild) which you would like to obtain, should be ordered from your regular music dealer or directly from the publisher. We are not a "music dealer" and so do not have music from various publishers. Anthems which we publish, "A" Series, or any other material listed in our *Catalog of Materials & Awards*, should be ordered from the Guild Office, 440 Northlake Center, Dallas, Texas 75238, phone AC 214—348-0450.

WHAT'S IN A CHOIR NAME?

(Continued from the November LETTERS.)

*Robert Ivey, Minister of Music
First Presbyterian Church
Red Bank, New Jersey*

I do not consider that there is any particular magic in naming a children's choir. I think it is important that they have a name for the sake of designation (surely "girls choir," "boys choir" show very little thought and originality). However, I am sure that we would all agree that the ultimate item of importance is the quality of the singing. There are a few practical suggestions which to me seem rather obvious but which I am confident it would be well to keep in mind. It would be somewhat ludicrous to have a group of teenagers be known as the Cherub Choir, although admittedly the term "cherub" is rather innocuous when applied to any choir! I think the denomination of the church involved can help with the suggestions of the appropriate names, e.g. the Methodist denomination - Wesleyan Choir, The Cokesbury Choir, etc.; Presbyterian denomination - The Calvin Choir, the John Knox Choir, etc.; also biblical names or places will often serve as appropriate choir names, as for example the Bethany Choir.

As I have stated above the choice of names for choirs is in my opinion not of extreme importance, therefore you will no doubt receive some more helpful information and suggestions from the other people on your list.

*Mrs. Walter A. Clark
Capitol Heights Presbyterian Church
Denver, Colorado*

I feel at a loss when asked to come up with any "words of wisdom" on the subject of naming children's choirs, because our choir has continued these many years under the unimaginative name of the "Junior Choir." The only good thing I can see about this title is that it does correlate with the related department of the church school. When I started this choir about 9 years ago, I used some time from one of the first rehearsals to discuss naming the choir — and encouraged their suggestions as well as starting off with a few I'd heard of, such as "crusader choir," "chapel choir," etc. Apparently none of those youngsters cared for these flights of imagination and, much to my disappointment, settled on the mundane "Junior Choir." If I were working in an extensive graded choir program, there would undoubtedly be a need for new and different choir names. Since our church is located in a changing city neighborhood where the church school enrollment is decreasing radically, there is no immediate need for a more extensive program at this time, altho I would really appreciate a good primary choir feeding into our junior dept. age-group to help on preparation for music reading, etc. I am a volunteer director in a situation where there is apparently no one else willing or able to undertake any more

choirs, so I can expect to continue to work as the only one for the immediate present. I do feel that the choir has been the strongest holding force for our junior dept., however, and there is general agreement from church school teachers, that if there were not the attendance requirement connected with choir, we would have only a handful in attendance each Sunday. Because there is no Jr. High Choir, quite a few of our boys and girls stay on thru 7th grade — for them, apparently, the name "Junior Choir" simply means "younger than adult," since no one questions this innocuous title. Sorry I'm not more helpful on this subject.

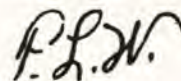
In a recent letter from James L. Gilts of First Church Evangelical United Brethren, Fort Wayne, Indiana, he referred to a choir with a name I had never heard before — a Psalmist Choir (junior age). Quite appropriate, I think.

A SHARING GIFT

A few weeks ago, Irvin R. Dohner, Director of Music and Education at Nativity Lutheran Church, Reading, Pa., sent to me some bell arrangements of carols, along with a number of items which show his creative program. I wrote him asking if we could reproduce two of the bell numbers as a Sharing Gift from him. He graciously gave his permission. He says you are welcome to copy them and use them.

There is one note in the Coventry Carol which is not "the way I learned it." I'm sure he would not mind if you made a change. The "T" indicates a "toll ring." I think that is what I would call a "swinging ring." In the Indian Melody, there are a couple of notes which are not just as I know it in the anthem form, but I'm sure Mr. Dohner would not mind your changing them if your people know a slightly different form of the melody.

They are nice arrangements and maybe you need a couple more numbers for that bell program just 2 weeks away! Send him a bulletin if you use his gifts to you.



BROTHERHOOD-OF-SONG HYMN

On page 54 of the November LETTERS, was printed the details of a Brotherhood-of-Song Hymn Contest. Be sure that your children know of this opportunity to try their skills at hymn-text writing. You may have an undeveloped poet in your choir who will blossom with encouragement. Texts are due at "440" by January 1.

CHOIR HELPS

Every now and then, Louis B. Goodrich (G.G. member from Milwaukee) assembles a page of ideas, poems, admonitions and suggestions; some original, some from others. These he mimeographs and gives to his adult choir members. He kindly sends to me the sheets also. From time to time, you

will find "fillers" in the LETTERS. These will be from his assembling. Many of his ideas are as fine for children as for adults. Here are a few examples for you to think about.

Sound waves may be likened to ocean waves. Good singers — like good swimmers — don't get dunked or bowled over, but ride the waves. Inhaling correctly is like riding a sound wave as it approaches you. As the director's arm comes up (his preparatory beat) imagine that it is a sound wave coming toward you; inhale with the director so that you may "ride the wave."

Sing Phrasewise. Without phrasing there cannot be design, without design there cannot be form and where form is missing there is apt to be chaos. Every phrase in music, as in speech, has one important word or note. Find this "goal" and move towards or away from it. Don't break the rainbows. Notice the "rainbows" which connect words into ideas (phrases). The singer who grabs extra "filling stations" here and there interrupts and disconnects the flow of thought and tone.

What is evidence of life in humans is the same in music, namely, pulsation. Music, like all living matter, has a pulse or heartbeat. When the pulse stops, rhythm dies. Our problem is to catch up the life force of music and communicate it.

A YEAR-END OPPORTUNITY

At this time of year, when Uncle Sam's Internal Revenue men are looking over your shoulder to see how much tax they may expect to collect, it is well to take a careful look at your contributions to tax-exempt, religious and educational institutions. There are many worthy places to put the extra gift, but I would like to have you consider the Choristers Guild.

Each year-end, there are some special gifts sent

to "440." These are duly acknowledged and deeply appreciated. This year there is a special need for new pieces of office equipment. You might like to contribute to these. We need a desk for the new Executive Director, a new typewriter, another filing cabinet, more metal shelves. The Milwaukee Chapter of the Guild recently made a very generous gift to the Guild to pay for a much needed new addressing machine. This was a great lift to all of the office staff.

All year-end gifts will go to help pay for this equipment. If you send us a check, it will be acknowledged promptly for tax purposes. Will you join Jessie and me in a special gift this December?

P.L.W.

CHRISTMAS GIFTS OF APPRECIATION

In the home we give gifts of love, to others we give gifts of appreciation. Several letters have come to us recently asking for suggestions for Christmas gifts to choristers, accompanist, choir mothers and others close to the music program. In the past, some have given Choristers Little Hymnals. We suggest IRVING'S Choir Coloring Book for young choristers. The Choristers Guild Patch either for the robe or for a personal blazer would be appropriate. For the accompanist or assistant, the book The Children's Choir Vol. I and/or Vol. II would be a helpful gift. You might want special C.G. Pins, Tie Tacks or the beautiful Cross and Chain, or either of the Charms for your helpers or choir mothers. Any of these gifts would say to the recipient — "We do appreciate you and your service beyond the expected." Tho the time is short, "440" is ready to rush any materials from our catalog to you. We are as near as your P.O. box; we have all materials at hand; we promise to send your order the day we receive it. We are here to serve you.

Merry Christmas ?

I'm writing this seven weeks before Christmas, I have not yet heard "White Christmas," "Silent Night" or a single sleigh bell — of course, I soon will! Yet we know all of you are deep in plans and preparations for that merry, happy time. "Merry" and "Happy"? My mind goes to all those homes where these words seem out of place. War has cast deep shadows on many households, crime has touched lives with its withering grasp, delinquency has put its blight on promising youth and sickness has laid

low bodies which once had health and vigor. "Merry" and "Happy"? Yes, if we can live with a vital faith in the One who gave Christmas its name and spirit. "I have overcome the world," He said. In that spirit — the spirit which overcomes — all of us at "440" wish you, our Choristers Guild friends,

A Merry Christmas and a

Happy New Year!

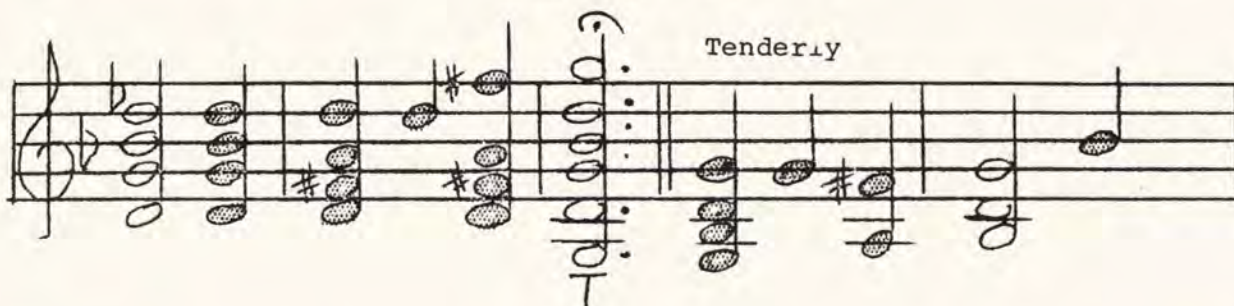
Ruth Stapp
Catherine Buchanan

P.L.W.

Grace Harrington
Jessie

THE COVENTRY CAROL

Arr. I. R. Dohner



Lullay, Thou little tiny Child,
By, by, lully, lullay.
Lullay, Thou little tiny Child,
By, by, lullay, lullay.

English Carol



TO JESUS, FROM THE ENDS OF EARTH

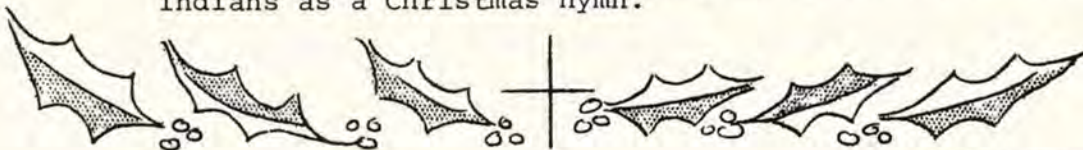
Arr. I. R. Dohner
Huron Indian

2/4

Rit. Rit.

To Jesus, from the ends of earth,
Three Wise Men came this day.
To Him they brought their precious gifts,
Before Him they did pray.
Like them, we come to Thee, O Son;
Like them, with joy we kneel before Thee.
Jesus, Jesus, Jesus!
Gifts we bring Thee, humble gifts of love.

Note: This is undoubtedly an old French Canticle melody brought by missionaries and adapted by the Christianized Indians as a Christmas hymn.



Choristers Guild Letters



MAKE '68 THE YEAR OF THE CHILD



CHORISTERS GUILD LETTERS

January, 1968

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Number 5

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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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Dallas, Texas 75238



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SUPPLEMENT

Ad Sheet

A VALEDICTORY

By F.L.W.

It is a trite but appropriate simile to liken the leadership of the Guild to a series of links in a chain. The third link is being welded to its completion with this issue; the fourth link is in the formative stage.

Ruth K. Jacobs conceived the Choristers Guild in 1949. It was an outgrowth of numerous requests for suggestions, instructions, inspiration and practical helps made by those struggling in the developing field of children's choirs. With her charm, her abilities, her love for God, His church and children, she conducted many festivals, workshops and seminars as well as writing and sending the Choristers Guild LETTERS to the 119 original members and the widening circle of appreciative directors. The first link was formed carefully and thoroughly by this gracious, gifted lady.



Tragedy struck in 1960 with the sudden death of Mrs. Jacobs. The second link had been in the making, albeit unknowingly. A. Leslie Jacobs who had worked so closely with his wife even while developing his own distinguished career as a church musician, was called on by circumstances and the officers of the Guild to carry on the work started by the founder. He rallied to the challenge with magnificent courage and enthusiasm. The Guild grew steadily in numbers, influence and services. The second link, like the first, was formed of precious metal and all of us who were members of the Guild for these years were the beneficiaries of their skills and loves.



In 1963 it became evident that Leslie's health would not permit his continuing the arduous work of leadership of the Guild. It was then that the position was offered to me. I had been a charter member of the Guild, a friend of Ruth and Leslie, an admirer of their work. Some of my greatest joys had been my working with children's choirs and instructing directors. It appeared that this was something I could do and would enjoy doing. I became the Executive Director on September 1, 1963. The Guild headquarters was moved from Santa Barbara to Dallas and became housed at "440." Leslie helped me to understand the business procedures of the Guild, counseled and guided me as we established the Guild and continues to be a "tower of strength" to me. But now, after four years and four months of joyful service to the greatest cause and the most dedicated people I know, the third link is about to be soldered closed. Jessie and I look back on this period as the apex of our forty-six years of church music service. They have been busy, happy years, blessed with a multitude of satisfying memories and rich friendships.



Now a new link of leadership is about to join the growing chain. It is with profound joy and satisfaction that I'm turning the leadership of the Guild over to John Kemp and his wife Helen. Mindful of the help and encouragement Leslie gave to me, I will be ready to assist John in any and every way he wishes.

I have asked John to let me use portions of his letter of resignation submitted to the Session of the First Presbyterian Church, Oklahoma City, September 28, 1967. I believe as you read it, you will feel the deep interest he has in the Guild and its opportunities for satisfying service.

"With this letter I request the Session of First Presbyterian Church, Oklahoma City, to accept my resignation as Minister of Music of the church in order to accept the position of Executive Director of the Choristers Guild, an international organization of directors of younger choirs with headquarters in Dallas, Texas.



"Reasons for the decision to accept this new position are difficult to put in words:

— It is a new, stimulating challenge — one which the success of the work here has prepared me to undertake.

— It is a very broad field of working with church music leaders whom I may help and influence.

— The change of pace is needed so that I may continue to be of Christian service for years to come.

— The Choristers Guild has a real need for me so that the vision and depth of concept of ministry of music of the Guild's founders and leaders, Ruth Jacobs, Leslie Jacobs and Lee Whittlesey, may continue to guide church musicians.

"Our tenure at First Presbyterian Church has been unusually long — over 18 years. The music program has grown from a small children's choir and an adult choir to the present program which this year will reach some 600 choristers.

"In further explaining my position, the decision to accept the Choristers Guild leadership was mine alone. It was not a sudden one for their Board of Directors had discussed it with me more than a year ago, at which time I would not consider it because of our local church needs. There was no consideration of money involved. The church has cared for me generously.

"Our greatest regret is leaving our close friends in the music staff and choirs. After Sunday's exciting Music Vesper this is doubly hard.

"The new work will begin January 1, 1968. Choristers Guild prepares music, materials and aids for the directors of younger choirs. They sponsor leader training workshops, seminars and choir festivals in all parts of the U.S. and occasionally in other countries. Their motto, 'Christian Character Through Children's Choirs' indicates their philosophy. An encouraging sign is their growth in membership of full-time, young ministers of music. Part of the responsibility will be to develop new fields where Guild influence will be helpful. I will certainly be doing more writing and composing and conducting festivals.

"Seldom has God required a more difficult decision — leaving the security and pleasure of a fruitful Christian work here to go to a new type of activity, with undefined limitations, but with the prospect of fulfilling tremendous needs. We ask God's blessing and your prayers for this new work."

This is the last time my name will be on the masthead of the LETTERS. F.L.W. will not be appearing as often with articles. Another will be opening the mail and answering your queries, planning the Seminars, preparing the publications. I will miss all this, but I'll not be far away. I am still on the Board of Directors and have been retained as the official Secretary-Treasurer. I leave the Executive Director's desk with profound thanksgiving to God for the opportunity He placed before me to serve Him through serving you in the Choristers Guild. I believe now that He would have a younger man forge the next link. I'm grateful that John Kemp is that man. I place our beloved Guild — which is all you devoted people — in his hands and heart. Romans 8:28

WHEN the Song of the Angel is Stilled,
WHEN the Star in the Sky is Gone,
WHEN the Kings and Princes are Home,
WHEN the Shepherds are Back with their Flock

The WORK of CHRISTMAS begins:

To find the lost,
To heal the broken,
To feed the hungry,
To release the prisoner,
To rebuild the nations,
To bring peace among brothers,
To make music in the heart.

—Howard Thurman

SOME COMMENTS ON MUSIC ENGRAVING

By DUANE KRAMER

(Editor's Note: Mr. Kramer of Denver, Colorado, is the gentleman who prepares our anthem manuscripts for the printer.)

Music engraving is a very old art. It began with man's desire to write down and record religious chants and the melodies of secular songs for all interested and musically informed persons to read, sing, play, and study. Music engraving has since become known as the preparation of music manuscript for publication.

Several manuscripts from the thirteenth century have survived and show some of the earliest forms of music engraving. These manuscripts were done by means of a straightedge, a pen, and various colored inks. The first letter of the text was usually prepared in a quite elaborate and decorative style.

With the invention of the printing press, music engraving took a dramatic step forward. A soft metal, such as lead, was rolled out and pressed into very thin sheets. Hammers and metal punches with music symbols on them were then used to make the imprint into the lead sheets. This method of music engraving is still used today but is gradually diminishing in popularity.

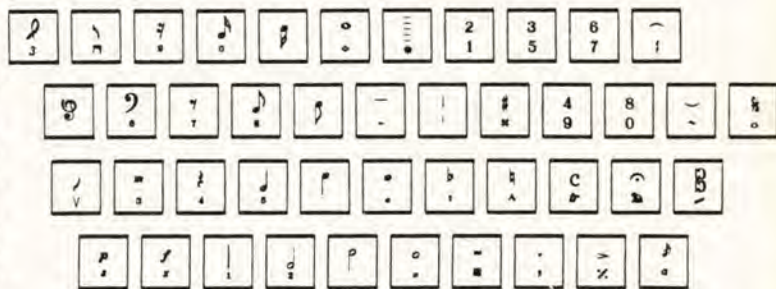
The gradual extinction of the true music engraver is due to the long apprenticeship needed to learn this intricate and demanding art. Few young people are interested in giving the time required to learn this art and, consequently, the art is slowly dying. There are several additional reasons for the abandonment of the metal sheet form of engraving. First, one must learn to transfer the manuscript to the metal sheet backwards. That is, what would normally appear on the left of the printed page, such as clefs and key signatures, would be punched backwards and on the right side of the metal sheet. Second, the correction of errors made by the engraver is difficult. The metal must be pounded smooth where the mistake was made, the staff repunched, and the correct note, accidental, or other symbol punched. This method of correction takes a great amount of time, therefore, much effort must be taken to insure that the plate be without error the first time.

I suppose that the major reason for the decreasing use of the metal sheet is the new methods of actually printing the music on the presses. The present day music engraver puts the notes on the paper page just as they will appear on the finished printed page. Then the finished sheet or plate is photographed and etched with acids into a metal sheet for the presses.



Today's music engraver uses a music typewriter as his main tool. There are several such machines available for purchase by the public. The Musicwriter, the machine I use, is one of the most widely used music typewriters and was developed by Cecil Effinger.

The Musicwriter looks and works just like a regular typewriter except for a few modifications. First, the slugs, or metal pieces which contain and actually type the letters or characters on the page, have been changed to have only musical symbols. The keyboard is shown below.



Second, the carriage (the part into which the paper is inserted) does not advance at the stroke of the key. The space bar must be pushed in order to advance the carriage of the Musicwriter. This modification was necessary because of the need of typing several characters, such as many notes in a chord, or notes and a dynamic marking under them, at one place on the sheet of paper.

The operation of the Musicwriter by the typist is another of the differences in the machine. The right hand is placed upon the keyboard and the left hand operates the platen or roller of the machine.

This method of operation is necessary due to the fact that all the notes and music characters do not appear on the same line or space of the music staff. (This would be very dull music indeed.) Therefore, a pointer is located at the place where the type bar strikes the paper. This pointer indicates exactly where the character is to be typed. The left hand is used to turn the roller so that the next character to be typed will be placed in exactly the right line or space. The characters are placed on the keyboard in such a manner that a touch system much like that on a conventional typewriter can be developed with the right hand alone.

After the notes and other necessary symbols are typed on the page, the beams, ties, slurs, and barlines (on large scores) are added with pen and ink. All of these operations can be done on the Musicwriter, but it is to my personal taste to put them on the page by hand. The short ties and slurs are placed by means of a compass (a drafting instrument used to make circles). Specially designed plastic templates are used to put in the long slurs so often required in music.

The page is completed by means of an electric typewriter with variable spacing of letters. Variable spacing gives the nearest similarity to engraved printing possible. More space is given to the long letter, i.e., m or w, than to the short letter, i.e., i or t. Items such as tempo markings, guitar chord fingering diagrams, and braces on piano and organ parts have been printed up previously and are pasted in place on the page. The finishing touch is the title which is placed by means of a lettering template.

I mentioned that corrections are rather difficult for metal engravers. They are fairly simple for music typists. When a wrong note or other character is typed, the operator need only paint over the error with a white liquid which very much resembles fingernail polish. This "hides" the mistake. Then the staff is retyped or inked in over the white liquid and the correct character added in the appropriate location.

This machine has been used for a very wide variety of musical styles. Jobs have ranged from some very complex contemporary orchestra scores

to children's one-line songs. Other jobs have included all types of chorus and accompaniment, hymns, flamenco guitar, popular sheet music, a theory textbook, and stage band scores and parts. All of these engraving jobs have been handled with equal ease with the Musicwriter. Of course, contemporary orchestra scores take a great deal of time to do, but there are few special effects which cannot be done on the typing machine. What cannot be done is specially designed, given to a printer to photograph and print on gummed paper, then moistened and pasted on the page of music.

The music typewriter, in general, has greatly helped keep up with the ever-increasing demand for printed and published music. Its flexibility and ease of operation have heightened the speed at which music can be prepared for publication. However, the most beautiful and professionally rewarding engraving done on a typing machine is still that which most closely resembles the work done by the metal sheet music engravers. It would be much to the advantage of music engraving in general if we music engravers, or music typists, were to strive for the perfection, style, and quality achieved by those elder statesmen of engraving who were required and, in fact, wanted to spend years learning their art instead of merely throwing notes on the page to meet the demand. Music engraving can, indeed, be fast, accurate, and pleasing to the eye.

A NOTE ABOUT THE AUTHOR

Duane Kramer studied theory and composition under Cecil Effinger and F. Wayne Scott at the University of Colorado receiving his Bachelor of Music degree in 1962. He received his Master of Music degree in composition in 1967 from the University of Colorado after study under Cecil Effinger and George Crumb. His experience on the Musicwriter dates back to 1958 when he first began to learn the art of music engraving. The fifteen months from April 1965, to August 1966, were spent learning from Ted Ross, head of the engraving department of Charles H. Hansen Publications, Inc., a publisher of popular music. Duane now does music engraving for various university press companies and other publishers and private parties in his spare time.

There shall be peace on earth; but not until
Each child shall daily eat his fill;
Go warmly clad against the winter wind
And learn his lessons with a tranquil mind.
And thus released from hunger, fear, and need,
Regardless of his color, race, or creed.
Look upwards, smiling to the skies;
His faith in man reflected in his eyes.

—Dorothy Roigt

THOUGHTS ON "UNCERTAIN" SINGERS

By ARLENE V. ROOT

It was Sunday evening. The telephone rang. When I answered I was greeted with "Arlene, this is Maxine Wells. We've got a problem."

"Oh?" I said questioningly.

"Yes, my son wants to join your choir."

"That's fine. We'll be glad to have him."

"You don't know him. He can't sing."

Her son, Steve, was in the fifth grade. She had talked him out of choir the year before but something I had said during Sunday School in announcing the opening of membership had "gotten to him." Actually, I had said that if a boy really wanted to join but couldn't sing very well, that he was welcome anyway. This I told her.

"We can't absorb too many at once so I prefer to get them only one or two at a time, but I like to get such boys. So far we haven't had one who didn't find his head voice and get so he could sing reasonably well. They don't usually develop solo voices but they can make pretty good choir members."

She was still dubious but at least relieved that she didn't have to try to talk him out of it again because he sincerely wanted to be of service and she hated to throw cold water on such aspirations.

So he came and served his month's probation before going into the service. At the end of the four weeks he was still singing low. We had been doing the introit unison a cappella so on Sunday morning I hurriedly told our organist "Play with us on the introit. I have one who hasn't found his head voice yet."

The following Wednesday after adult choir practice our organist said to me, "I may have been just imagining things but Sunday morning when you said you had one who hadn't found his head voice yet, you sounded like you expected him to find it at any time."

"I do."

"How?"

This was the first time I'd been confronted with the necessity of thinking through my attitude and expectations. I knew from experience that every boy we had had who was singing low when he joined the choir had come up in a matter of days or weeks so I expected it to happen again. Therefore, I wasn't tense about the situation. The boys had come to accept the problem as something rather routine and no one ever teased or made fun of an uncertain singer. The wobbly one was seated beside either a musically secure boy or Jeannie, our high school soprano, who helped them find pages, words, lines in scores etc. as well as notes. There were no other



girls around — no giggly girls their own age to make them self-conscious and nervous.

I knew the little tone games — tooting like a train, peeping like a chicken, any other high sound to get up into the head voice, but I realized that I thought the most important factor was that we were all rather relaxed and almost nonchalant about the whole thing. We just seemed to be doing what was kindest and most natural.

However, I was becoming aware of what appeared to be a pattern. A chance remark led me to realize that Steve's parents were divorced. Not wishing to ask questions, I checked back in old city directories to see if I could find the point at which the addresses separated. As I surmised, Steve would have been about six years old — probably just learning to sing.

I had found the same situation with Ronnie, my first little low singer. I'll admit I didn't feel as relaxed about him. I didn't have a history of success back of me then. But the boy was responsive, though something of a discipline problem. In Ronnie's case I discovered that he could sing low alto right on pitch and quite independently. Thus I was sure there was no problem with hearing — only with producing head tones, and eventually the head tones came. We did a few exercises and experiments but as I remember, it was something seemingly unrelated that possibly effected the change.

Ronnie and Donnie got into a squabble after rehearsal about who would get to help me put away the music. With a sharp "Now stop that!" I scooted Donnie, the younger of the two, on his way home. Ronnie, who had a reputation for getting into trouble at school, obviously expected me to take him apart. He was caught completely off guard with a question. "Do you remember when you first got the idea that you couldn't sing?" It had been an unpleasant time in the first grade. "And when did you realize that you were particularly good in art?" Also in the first grade. He had drawn an exceptionally good picture and had been sent to show it to some of the higher grade rooms. We spent the rest

of that visit on art and some of his work which was to go on exhibit — except for one poignant comment he made.

"You're the first person who ever cared whether I could sing or not."

Two years later, with a changed voice, he was a member of the ninth grade boys' quartet at a junior high with over six hundred students.

Little by little I evolved a more definite approach. Get the boy to relax. Treat low singing the same as a missed note, the wrong time value, mispronunciation, or poor tone quality. Be matter of fact and expect it to come right eventually.

It was noticeable that in the same period of time our Boychoir had had seven "uncertain" boy singers while our matching girls, or Chapel Choir, had had only one little stray. Are boys more prone to the problem, or was word getting around that here was a place where something could be done if the boy really wanted to sing? To this day I really don't know.

Later we were to have one little boy, Kevin, come in to the choir from clear across town for this very reason. His mother told one of my co-workers at the public library that Kevin was simply miserable at school. His teacher was being so sarcastic about his low singing — and was so certain that he was doing it simply to annoy her — that his other schoolwork was suffering and all his grades were going down. My co-worker's comment was "For heaven's sake, get him into Arlene's choir!"

Kevin and his little brother listened to one concert rehearsal in which they did no singing. The following week before rehearsal I talked to two of my boys, David a little Mennonite who was musically as solid as the Rock of Gibraltar and Steve who had found his head voice.

"There's a new boy coming. I'm going to have him sit between you two. He's your age. He's having trouble with low singing. You two do what you can to help him."

Including that first rehearsal, we never heard a low note from Kevin.

Danny, whose father was a missionary in Alaska, was with us a few weeks while he stayed with his grandparents. At his first rehearsal he mentioned that his last choir director had said he sang too low. I can't remember saying anything of any consequence about it. He sang low on one number and then moved into his head voice.

I'm reasonably sure that Dale sang low simply because he wanted to identify with his father, a tenor and his big brother, a low bass who had once been a soprano long before Dale could remember. I told him he could sing alto as soon as he learned to sing soprano. He learned to sing soprano.

Mike had to have some oral surgery soon after he and his mother returned to the United States from England where his father was stationed in the service. And soon thereafter he joined the choir. He floated around low for a week, and then too high for another week or two, just as Ronnie had done several years before. Then he settled to a light and sweet soprano.

All these boys were quite aware when they were off pitch. In rehearsal they were to make their mistakes good ones so they could hear and correct them. In concerts and church services they were to lighten the tone or bluff if they got into vocal trouble. However, this was seldom necessary.

All this time I was rather mulling over the problem. Most of the music education courses I had in college and my practice teaching went on the assumption that it was caused primarily by lack of attention on the part of the child or lack of vocal experience and most easily corrected in kindergarten and first grade. Now, I'm sure that inattention and lack of vocal control accounts for much of the insecure singing of children in the early years. My experience as a public school music teacher corroborates this. But inattention does not account for the singing troubles of an older child. In fact, it seemed that the more everyone, including the boy concerned, could ignore the problem, the faster it would go away. Too conscientious effort on his part seemed only to compound the difficulty.

Then one evening in a concert our lead soprano almost lost his voice and I think we found some important clues. His name was also Steve but I'll call him by his middle name, Clayton, to keep confusion to a minimum. Clayton was in the sixth grade. He had been in the choir for two and a half years. During the fourth grade he had been just one of the little boys who sat by and worshipped a bigger and better soprano, Tommy. That summer Tommy moved away and Clayton moved into his place. During the fifth grade he had done the soprano solo in the Pergolesi "Glory to God" and had been the top third of a trio on "This Little Babe" from the Britten "Ceremony of Carols". In the sixth grade he added a tenor solo (up an octave, of course) from Vaughn Williams' *Hodie*, a solo with fantastically difficult intervals, and the Mozart "Alleluia" to his repertoire. He knew how to sing and he enjoyed it thoroughly.

On this particular concert he and another Danny were singing the Mozart "Alleluia" together. Clayton was also singing the obligato to the Mozart "Lullaby" while his younger brother, Timmy, sang the lullaby as his first solo. In the pre-concert warm-up everything went fine but on the "Lullaby" in the concert it became evident that Clayton was

having difficulty. He got through, but with effort. Fortunately, when the "Alleluia" came up, Danny took the lead instead of leaving it to Clayton, so they made it through successfully though not with the ease with which they usually sang that particular number.

Although I told him not to worry about it, he was obviously upset, so when I got home I decided to call him. An unfamiliar voice answered the phone. When Clayton came to the phone I said "Was that a sitter?"

"Yeah," was all the comment he made. I supposed his parents might be out but was a little surprised since they seldom went out on school nights.

The next morning I called to talk with his mother for I was sure something was troubling him. Again the unfamiliar voice. She informed me that his mother was in the hospital, and no wonder, with the way those kids acted. "Those kids" were lively and normal but they were essentially very well behaved. So now I was disturbed.

As it turned out, everything worked out all right and within a week or so the family was back to normal. But too many things had piled up on the boy all at once. He thought I knew where his mother was. My communications with this family were particularly good so I usually knew everything important that was happening. Clayton was helping his father at his office on Saturday when the three younger children had gone with their mother to make arrangements with the sitter and somehow he had just missed out on all the preparation so was caught off guard later. The father, a geologist, expected to be home in the evenings, and instead had to go out on an oil well all week. Then the younger children were inclined, as most children are inclined, to say "But Mother always lets us do that," to several things that Mother never let them do. Clayton was torn between contradicting the younger children or failing to tell the truth. He also realized that their statements made their mother appear not nearly so sensible and capable as she really was. To top it all off, the sitter told the children the same thing she told me, "That it was no wonder their

mother was in the hospital, the way they acted." This, of course, simply added to Clayton's burden of guilt. And so he lost his singing voice.

Later he described the feeling. "It was just as if something had grabbed me around the throat and everything went tight. I felt like I was going to squeak."

"Now, use your imagination. If you were a little boy, and you didn't yet know that you could sing, and you felt that way, what would you do?"

"I'd sing low."

I am convinced that the problem is one of emotion rather than attention. One of the men at the Institute of Logopedics here in Wichita said that they worked on the assumption that the speech problem created the emotional problem but that apparently it could work the other way.

I wonder if others have found a higher incidence of uncertain singing among boys than girls. Except for Kevin and Dale, in each case of low singing I have found in our particular choir, there has been a missing father. This might be a temporary situation, and it was not necessarily one that implied rejection or family break-down. But the father was gone. Fathers are more likely to be gone than mothers. It is possible that boys suffer more from loss of the fathers than do the girls? Certainly the parent which is their model is missing. If this situation were to arise before the boy learned to sing, and if the boy experienced the muscular tension which Clayton described, it is quite possible that he would get the idea that he could not sing.

Not all the boys who come from broken homes have vocal problems. Parents of two of my present lead sopranos have separated since the boys joined the choir, and there has been no evidence of any singing trouble.

My observations are based on only a small group of choir boys. It certainly hasn't the wide coverage needed for verification. However, the observations of the Choristers Guild members would cover a fair representation. I would be interested to know if others have had similar experiences.

When you read Arlene Root's article in this issue, you will get "involved" with the boys discussed. In a letter to me she gave me a little more about 2 of them. I believe you'll enjoy her comments:

"The two Steve's mentioned — now 14 & 15 years old — were a part of a little experiment we did last Sunday — They both play clarinet and saxophone. We did "Jesus, We Want to Meet" from the new Methodist Hymnal with bongo drums, 2 clarinets and the 2 saxophones. Steve Martz, who's been in a jazz band picked from all the city

schools, did alto sax ad lib on the last stanza. We caused more comment than anything else for awhile. The treble boys discovered that we could get the words to cut through the instruments with something like 'machine gun' diction. So many adults in our Chancel Choir were sick that they called on the Boychoir to substitute for the adult choir our second service. Now the Boychoir members are feeling quite pleased with themselves."



RHYTHMIC MOVEMENT BIBLIOGRAPHY

By NELS ANDERSEN

(Editor's Note: At the last few summer Seminars conducted by the Guild, there has been much interest in the use of Rhythmic Movement as a vehicle of religious expression for children and youth. Margaret Fisk Taylor and Nels Andersen have been the teachers. Below is a bibliography prepared by Mr. Andersen and given to the members of his class at Waukesha. Thinking other members might like to have resource material in this field, we are reproducing the first two divisions of his list. There are two more parts of the list:

—Rhythmic Movement with Young People and Adults

—Suggested Materials for Those Wishing for More "Depth" in the Dance Art Form and Related Arts.

If you wish a copy of these, please send a stamped, self-addressed envelope and we will send the lists reproduced on our new office copier.)

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Achson, Edna L., "Rhythmic Movement and Religious Growth" *CHILDREN'S RELIGION*, July 1951.

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Symposium: "Creative Rhythmic Movements in Religious Education," *Religious Education*, 1958, Jan.-Feb., vol. 53, No. 1, pp 47-57. (Contains, "Creative Rhythmic Movement as a Religious Education Art", by Margaret Fisk Taylor; "Creative Dance as a Medium of Prayer", by Rose Lischner; "Developing the Creative Power Through Dance", by Elizabeth C. Brown).

RHYTHMIC MOVEMENT WITH CHILDREN

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Excellent from practical viewpoint. Shows how to introduce rhythmic activities with different age groups. Good also for theory and philosophy.

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Rhythmic Experiences" is most helpful for working with children ages six thru twelve.

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Dall, Edna and Mary Jarman Nelson, *Rhythms Today*, Silver Burdett Co., Park Ridge, Illinois. There is also a 12" LP record to accompany this book.

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Good for basic rhythmic activities for children. Classified according to grades.

Kraus, Richard, *Play Activities for Boys and Girls* (Six thru twelve), McGraw-Hill Book Co., Inc., 1957.

One chapter gives a good philosophy of the use of creative rhythmic activities with children. There is a helpful section on "Boys in Creative Dance."

Nolf, Marie G., "Creative Movement in Christian Education," *INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION*, Sept. 1965.

Rockwell, Marcia, "Creative Rhythmic Expression in the Pre-School" *CHILDREN'S RELIGION*, January 1958.

Sie, Georgiana W., "Pre-School Children and Rhythmic Movement" *CHILDREN'S RELIGION*, July 1957.

Taylor, Margaret P., "An Assisting Art" *CHILDREN'S RELIGION*, July 1957.

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A Feature Section of this issue and a very helpful series of articles.

FESTIVAL ANTHEM PREPARATION

By HELEN KEMP

Dear Guilders:

In this issue of the LETTERS, we are highlighting FESTIVALS—the why, the where, the what and the how of them. As a guest director, I feel responsibility to make the most of the several combined rehearsals which are usually held the day before the festival program.

We have found that one of the best ways to have really successful combined rehearsals is to have established a working communication between the guest conductor and the local directors.

Since the Choristers Guild attempts to base its materials and suggestions on the “real, going thing” rather than on theory alone, we thought it would be appropriate to publish the following letter of “Preparatory Suggestions to Directors” which was sent to the Junior Choir Festival Chairman, Margaret E. Slate, Charlotte, N.C. Chapter, American Guild of Organists. (This letter is used by permission from the Charlotte Chapter, which is sponsoring this festival on April 28, 1968.)

Copies of these suggestions were mimeographed and sent to each participating director. The directors follow up by getting together, singing through the anthems, observing the suggestions, discussing varying opinions, and adding local suggestions to those of the guest director. Although some of the anthems being used in this festival are more difficult than average, each one would be excellent to have in your single copy anthem file for study and future reference. Perhaps 1968 will be the year for you to initiate the idea of a Junior Choir Festival in your area!

MUSIC FOR JUNIOR CHOIR FESTIVAL
SPONSORED BY
CHARLOTTE CHAPTER,
AMERICAN GUILD OF ORGANISTS
CHARLOTTE, N.C.
APRIL 28, 1968

PSALM 150 — *Adler*
Choristers Guild #A-39
JESUS, THANKS TO THEE, WE OFFER —
Frauenholtz
Concordia #98-1827
PRAISE GOD, THE LORD, YE SONS OF MEN —
Schein
Choir School Guild, Masterwork Series

AFRICAN NOEL — *Lewis*
Plymouth Choral Series #PCS-501
SINCE THOU ART RISEN — *Bach*
G. Schirmer #10640
NOW LET THE HEAVENS BE JOYFUL — *Willan*
Concordia #98-1767
’T WAS IN THE MOON OF WINTERTIME —
arr. Hinton
Oxford Press #U-104
WONDROUS LOVE — *arr. Pooler*
Augsburg #1385
CANONIC LITANIES — *Schalk*
Concordia #98-1696
UNTO US A BOY IS BORN — *Geoffrey Shaw*
Oxford U. Press from Oxford Book of Carols

November 27, 1967

Dear Margaret,

Before Christmas is one day closer, I am getting this into the mail for you. I like the choice of anthems for the Festival. There is variety of styles, tempos, moods and texts. I am looking forward to coming to Charlotte, especially since having been with you last year.

To make the following suggestions easier to follow, it would help to have measures of anthems numbered in advance.

Psalm 150—*Adler* (number measures 1-38)

Tempo—♩=112 as indicated

Pronunciation of **hallelujah**:

hah—as is father (not Hal)

leh—as in let (not lay)

loo—as in soon

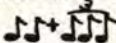
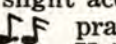
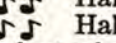
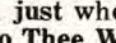
jah—almost as in yum (this pronunciation suggested because this syllable is not accented)

Teach children to keep the jaw quiet and the tongue agile on this word.

Sanctuary: avoid sank-**chew**-ary. Keep it sanctuary—with accent on first syllable only.

Phrasing: Breathe after first **Hallelujah**, then after **sanctuary**, m.6. Be sure to carry through on words **God in** (m.7). The phrasing is obvious until “Let everything that hath breath praise the Lord”, (ms. 26-28). Carry the phrase through—very legato.

I prefer on ms. 34 and 35 that these 2 hallelujahs be sung without a breath. Breathe middle of m. 35—to be able to sustain ending. Avoid at all times the cheer-leading- jah! as the final syllable of hallelujah.

Rhythm: m. 9  —make clear distinction.
" m.19 slight accent on **praise** on 4th beat.
" m.31  praise the
" m.33  Hal-le
" m.34  Hal-le
" m.35  Hal-le

Begin molto rit. just where indicated.

Jesus, Thanks to Thee We Offer— *Frauenholtz*

♩=100 (number measures 1-38)

Pronunciation of **Jesus**: The long $\bar{e}$ vowel in the first syllable often sounds unmusical and strident. Shorten the vowel slightly toward i as in sit (not distorted, of course). Most important is that the second syllable—(sus)—be unaccented. Be guided by the spoken word—the natural rise and fall. On m.10, I prefer the word **Jesus** divided as it was in m.8 It is easier—more musical, and you can actually achieve a better feeling of an unaccented syllable that way. The same is true on m.12.

African Noel—*Lewis* ♩ about 96 (mark measures straight through 1-38)

Since the Part 2 vocal line begins rather low, be sure children are singing in head voice—not chesty, heavy sounds. Inner rhythm and a subtle but insistent pulse all the way through the song

makes it exciting to sing. Don't let singing become boisterous.

Phrasing: Part 2—Ms. 5 through 8 as one phrase—no breath.

Sustain the **eh** vowel of Noel, singing the consonant **L** at very end of time value. Dynamics as marked.

On m. 27 (at c) most choirs have difficulty making this entrance with both parts singing after the drum solo. The entrance on m. 27 is full sound, becoming progressively quieter—without losing the rhythmic surge.

Since Thou Art Risen—Bach ♩ about=69

Tempo is important. The chorale-like melody with quarter and half notes needs to keep the inner movement of the eighth-note divisions. Rhythmic pulsation is important for both vitality of tone and correct pitch.

Statement of faith (ms. 4-23)

A **Burst** of praise ascending (ms. 24-29)

Now Let the Heavens Be Joyful—Willan ♩ =132

Two suggestions for the first 2 words! Pronunciation of word **now**—a round **ah** plus a touch of final **oo**. On word **let**, help children to sing **L** on the second space a pitch, sustain the **eh** vowel, without chopping the vowel off too fast with the **t**. Allow **t** to be very close to **the**. **Joyful**, (m. 5) is the key-word of the song. Let clear diction help to give meaning and spirit to the text. On ms. 11-13, I like to suggest that children **not** breathe between these 2 "He is risen's", but let a change in volume between the two create interest and vigor (forte then piano). The descant should be firm and ringing—more than a decoration. Ms. 30, 31, 32 of the descant should **soar** above the melody. I like this sung by several entire choirs for a feeling of security without push. **'Twas in the Moon of Wintertime**—arr. Hinton (number measures 1-88) Tempo as suggested—flexible ♩ =70

Strive for a horizontal singing line. Use speech as your guide for stress, rise and fall. Avoid **bumping** on each note. On ms. 17-20, accent first syllable of each measure, allowing rest of measure to be more subtle.

Jesus your King is born, **Je-sus** is born.

In ex-cel-sis **glo ri-a**.

(There are authorities who disagree on Italianized Latin pronunciation. One way is: In ek-shell-sees glaw-ree-ah.

Please settle on this among yourselves.)

Try to keep this legato line, even with rhythmic accents. Encourage children to think of this song as a ballad—it tells a story.

You asked for ideas to help teach **wordy** songs. I sometimes make a simple outline to help direct their **thinking in thoughts** instead of words. For instance:

Stanza 1	Stanza 2
When?	Where?
Angels	Infant Babe
Hunters	Hunter Braves
Stanza 3	Stanza 4
The Halo	Announcement
The Chiefs	Invitation
The Gifts	

It is sort-of like a play. The words tell when, where, who the characters were. Even certain properties are mentioned. The play comes to a con-

clusion with an announcement and a personal invitation.

You may also want individual choirs to sing certain stanzas with all joining in the refrain—antiphonal style. This would have to be done by advance assignment.

Wondrous Love—(ms. 1-71)—arr. Pooler

In using this melody with children, I believe that the tempo should be a flexible ♩ =108 (this is a little faster than the composer's suggestion). I find the children can sustain the longer phrases better at the faster tempo, and it doesn't get wearisome to them. Even if some children must catch extra breathing places, I like them to feel the long phrase line.

phrases ending middle of measure	8
" "	12
" "	16
" "	20
" "	24

I especially like to **sing through** the rise of the phrase which ascends (m. 14) instead of breaking it there.

Canonic Litanies—Schalk

Are you planning to use 2 recorders, or flutes to add interest to several of these for added color and interest? Are you doing all 5? This is the only piece on the festival which I have not worked with children or conducted. Since all are 2 part canons, may we plan to divide groups evenly at Festival rehearsal, rather than each choir dividing permanently? I notice that you have a little question mark on m. 11 of Canon 5. It could be done as suggested—sustaining **eh** vowel instead of hea-ven. It would be consistent with the treatment of other quarter-note words (name - save - Ho-ly).

Puer Nobis—Geoffrey Shaw

I like this in a swing of 2 to the measure ♩ =88. The stanzas need a variety of sounds (in addition to varied accompaniment). How about stanza 2 by girls along—Boys for stanza 3, girls on stanza 4 All on 5 with climatic ending? (Alpha and Omega seems a more natural succession. Let's do it that way.)

If your directors need extra help, or find these directions not clear, or if there are things that are questioned (tempo—pronunciation suggestions) please let me know and perhaps I could follow up with a tape where I can demonstrate points more clearly. I hope you find this useful to you.

Sincerely,

Helen

P.S. To answer your questions about division of parts: In **African Noel**—an **even** division is necessary. Each choir should divide since they will probably have sung it that way. If you think that we will need more of the second part, assign one complete choir to learn second part well for the festival. In **Psalm 150**, I feel the alto part need **not** be a balanced division. Here again, perhaps just one choir singing this part would be enough. In **Praise God, the Lord, Ye Sons of Men**, the **Sop II** part or the **Sop I** part should be assigned to those smaller choirs who would not ordinarily sing two-part music. The directors should get together on this because we need **both** parts equally strong.

CHILDREN'S WORKSHOPS AND FESTIVALS FOR '68

We have made an effort to get information for you about Festivals and Workshops to be held in '68. We have written many directors, C. G. Chapters, denominational leaders and key area people asking for help. The following list is the result. We expect more information will be coming in. This will be printed in the February LETTERS. If you know of other Festivals and/or Workshops, let us have the basic information (1) what it is, (2) where it will be held, (3) who will direct it, (4) who is the contact person, with address—if more information is desired. This is the outline we have used in reporting the events below.

Festivals and Workshops enlarge our thinking and prospective, increase our repertoire and "know how." They will help to keep us from getting in a choral "rut." Attend the one nearest you. **AND** plan for 1 of 2-4-'68. The places and dates are in this list in bold face type. More details of the Choristers Guild Seminars in the February LETTERS.

IN THE EASTERN STATES

- | | | | |
|------------|--|------------|---|
| Feb. 11 | Children's Choir Festival, Maple Grove Methodist Church, Columbus, Ohio
Dir.—Walter Horsley
Cont.—Kenneth Axelson, at the church | Apr. 19-21 | Seminar-Festival, Mountain Brook Baptist Church, Birmingham, Alabama
Dir.—Mabel Boyter
Cont.—Mrs. Lester Barker, P.O. Box 9265, Birmingham, Ala. 35213 |
| Feb. 11 | Festival of Faiths, Madison Avenue Presbyterian Church, New York City
Cont.—Philip Manwell, 921 Madison Ave., New York, N.Y. 10021 | Apr. 20 | Children's Choir Workshop, Lebanon Valley College, Annville, Penna.
Dir. & Cont.—Philip R. Dietterich, First Methodist Church, 1 E. Broad St., Westfield, N.J. 07090 |
| Feb. 16-18 | Seminar-Festival, First Presbyterian Church, Pascagoula, Miss. 39567
Dir.—Mabel Boyter
Cont.—Mrs. Person Moore, Jr., at the church | Apr. 20 | Statewide Junior Choir Festival, Wingate College (near Charlotte, N.C.)
Dir.—Helen Kemp
Cont.—Joseph O. Stroud, P.O. Box 9523, Raleigh, North Carolina 27603 |
| Feb. 23-25 | Seminar-Festival, Baptist Tabernacle, Charlotte, West Virginia
Dir.—Mabel Boyter
Cont.—Martin Eich, 209 Morris St., Charleston, W. Va. 25311 | Apr. 22 | A.G.O. Workshop, First Presbyterian Church, Durham, North Carolina
Dir.—Helen Kemp
Cont.—E. Franklin Bentel, 305 Main St., Durham, North Carolina 27501 |
| Feb. 23-24 | Statewide Junior Music Festival, Atlanta, Georgia
Dir.—Helen Kemp (as adjudicator)
Cont.—Paul McCommon, Ga. Baptist Convention, 291 Peachtree St., N.E., Atlanta, Ga. 30303 | Apr. 24 | Children's Choir Workshop, First Presbyterian Church, Salisbury, N.C.
Dir.—Helen Kemp
Cont.—Mrs. G. L. Honaker, 308 W. Fisher St., Salisbury, N.C. 28144 |
| Mar. 3 | Festival, Druid Hills Presbyterian Church, Atlanta, Georgia
Dir.—Mabel Boyter
Cont.—Jerry Black, 1026 Ponce de Leon Ave., N.E., Atlanta, Ga. 30306 | Apr. 26-28 | A.G.O. Workshop-Festival, Charlotte, North Carolina
Dir.—Helen Kemp
Cont.—Margaret Slate, 1115 South Blvd., Charlotte, N.C. 28203 |
| Mar. 24 | A.G.O. Children's Choir Festival of Contemporary Music, First Presbyterian Church, Passaic, New Jersey
Dir.—Virginia Cheesman
Cont.—H. Wells Near, Northside Presbyterian Church, 6 S. Monroe St., Ridgewood, N.J. 07450 | Apr. 26-28 | Seminar-Festival, First Baptist Church, Anderson, South Carolina 29621
Dir.—Mabel Boyter
Cont.—H. Kendell Smith, at the church |
| Mar. 24 | Festival of Youth Choirs, First Reformed Church, Hudson, New York
Dir.—John M. Hodgins
Cont.—Helen Van Ess, P.O. Box 510, Albany, N.Y. 12201 | Apr. 27-28 | Children's Choir Workshop-Festival, Westchester County, White Plains, N.Y.
Dir.—Philip R. Dietterich
Cont.—Mrs. J. L. Winget, Dogwood Dr., Yorktown Heights, N.Y. 10598 |
| Mar. 29-31 | Junior Choir Workshop-Festival, Whitehaven Methodist Church, Memphis, Tennessee 38116
Dir.—Helen Kemp
Cont.—Roland Crisci, at the church | Apr. 28 | Choirmasters Club Children's Choir Festival, First Baptist Church, Dayton, Ohio
Cont.—Michael Heintz, St. Paul Lutheran Church, 239 Wayne Ave., Dayton, Ohio 45402 |
| Apr. 18-20 | Creative Movement Workshop, Lynchburg College, Lynchburg, Virginia 24504
Dir.—Margaret Fisk Taylor
Cont.—Madeline Ingram, at the college | May 3-5 | Seminar-Festival, The Park Church, Elmira, New York
Dir.—Mabel Boyter
Cont.—Albert J. Zabel, Jr., 208 West Gray St., Elmira, N.Y. 15901 |

- May 4 Workshop including Children's Choirs
Madison, New Jersey
Dir.—Madeline Ingram
Cont.—Lester Bevenbroick, Drew University, Madison, N.J. 07940
- May 5 Children's Choir Festival, Temple Emanu-El, Westfield, New Jersey
Dir. & Cont.—Philip R. Ditterich, First Methodist Church, 1 E. Broad St., Westfield, N.J. 07090
- May 5 Junior Choir Festival, Fort Hill Methodist Church, Lynchburg, Va.
Dir.—James Anderson
Cont.—Mrs. Calvin Quarles, 310 Warren Ave., Lynchburg, Va. 24501
- June 10-16 Choir School for the United Church of Christ, Ursinus College, Collegeville, Pennsylvania
Dir.—Mabel Boyter
Cont.—John C. Shelton, 620 Main St., Collegeville, Pa. 19426
- June 24-
July 6 High School Music Workshop, Wright State University, 7751 Col. Glenn Highway, Dayton, Ohio 45431
Cont.—William Fenton, at the university
- July 25-31 Choristers Guild Seminar, Barrington College, Barrington, Rhode Island
Cont.—C.G. Office, 440 Northlake Center, Dallas, Texas 75238

IN THE CENTRAL STATES

- Jan. 20 Children's Choir Workshop, Kansas Conference (Methodist), Baker College, Baldwin, Kansas 66006
Drs.—Eugene Butler, Doris Venard
Cont.—Wm. Rice, at the college
- Feb. 5 Church Music Workshop, Dallas, Texas
Dir.—Helen Kemp
Cont.—Carlton Young, Southern Methodist University, Perkins School of Theology, Dallas, Texas 75222
- Feb. 23-25 Workshop-Festival, Rockford, Ill.
Dir.—Madeline Ingram
Cont.—Paul E. Waters, Court Street Methodist Church, Rockford, Illinois 61101
- Feb. 25 High School Choirs Festival, Bethel College Campus, Newton, Kansas
Dir.—John Sample
Cont.—J. Harold Moyer, North Newton, Kan. 67114
- Feb. 25 Dallas, Texas Chapter C.G. Festivals to be held at
Tyler Street Methodist Church
White Rock Methodist Church
Highland Park Presbyterian Church
Dir.—Local
Cont.—Richard Howell, Oak Cliff Methodist Church, 549 E. Jefferson, Dallas, Texas 75203
- Mar. 1-3 Dallas Chapter C.G. Workshop-Festival, First Methodist Church, 534 Belt Line Rd., Richardson, Texas 75080
Dir.—Helen Kemp
Cont.—C. E. McMeans, at the church

- Mar. 2 Oklahoma Methodist Youth Choir Workshop-Festival, Oklahoma City University
Dir.—James D. Woodward
Cont.—Edwin T. Karhu, 6517 N.W. Grand Blvd., Oklahoma City, Okla. 73116
- Mar. 9-10 Michiana Chapter C.G. and A.G.O. Workshop-Festival, First Presbyterian Church, South Bend, Indiana
Dir.—Lee Belknap
Cont.—Mrs. Robert Sampson, 1132 Congress Ave., South Bend, Ind. 46615
- Mar. 15-17 Milwaukee Chapter C.G. Workshop-Festival, Our Saviour Lutheran Church, Milwaukee, Wisconsin
Dir.—Madeline Ingram
Cont.—Mrs. Anthony Grunert, 4330 S. Austin St., Milwaukee, Wis. 53207
- Mar. 16-17 Workshop-Festival, Sioux City, Iowa
Dir.—Helen Kemp
Cont.—Ralph Harrell, Morningside College, Sioux City, Ia. 51106
- Apr. 6 Junior Choir Festival, Moody Bible Institute, Chicago, Illinois
Dir. & Cont.—David Smart, 840 N. LaSalle St., Chicago, Ill. 60610
- Apr. 20 Methodist Junior Choir Festival, Oklahoma City University, Okla.
Dir.—Jane Marshall
Cont.—Edwin T. Karhu, 6517 N.W. Grand Blvd., Oklahoma City, Okla. 73116
- Apr. 22 A.G.O. Festival, Wichita Falls, Texas
Dir.—Jane Marshall
Cont.—Nita Akin, 3000 Hamilton Blvd., Wichita Falls, Texas 76308
- Apr. 28 Annual Children's Choir Festival, Third Christian Church, Indianapolis, Indiana
Dir.—Charles Webb, Jr.
Cont.—Tom Swan, 3917 C Rue Cezanne, Indianapolis, Ind. 46220
- Apr. 28 A.G.O. Festival, Corpus Christi, Texas
Dir.—Jane Marshall
Cont.—Walter Davis, First Presbyterian Church, 435 S. Broadway, Corpus Christi, Texas 78401
- May 10-12 A.G.O. Workshop-Festival, Kalamazoo, Michigan
Dir.—Helen Kemp
Cont.—Mrs. Jacob C. Stucki, 2842 Bronson Blvd., Kalamazoo, Mich. 49001
- May 11 Festival, Magnolia, Arkansas
Dir.—Mabel Boyter
Cont.—Hoyt Mulkey, Baptist Bldg., 401 W. Capital Ave., Little Rock, Ark. 72201
- May 12 Annual Children's Choir Festival, First Methodist Church, Anderson, Indiana
Dir.—Charles Webb, Jr.
Cont.—Earl K. Scott, Jr., Box 967, Anderson, Ind. 46015

(Continued on page 92)

TWENTY-FIVE YEARS OF FESTIVALS

By HELEN VAN ESS

The 25th consecutive annual FESTIVAL OF YOUTH CHOIRS IN THE MID-HUDSON AREA will be held on Sunday, March 24, 1968, in the First Reformed Church, Hudson, New York. Taking part in the past 24 Festivals have been youth choirs from 44 different churches on the average of 11 choirs per Festival, with a grand total of 3,487 children singing over the years. Since I have been a part of this project from the first, Dr. Whittlesey has asked me to pass on to you WHAT I HAVE LEARNED IN 25 YEARS OF WORKING IN YOUTH CHOIR FESTIVALS.

CERTAIN FACTORS ARE NECESSARY FOR A SUCCESSFUL VENTURE:

1. Careful planning, full communication and plenty of follow-through.
2. An active committee to recruit participating choirs.
3. The best in music, adapted to the age group and well learned by all singers. Children WANT to do a good job in public—they WANT to know the songs well so they can do a good job.
4. Full publicity, newspapers, church bulletins, radios, TV, etc. to insure a good audience.
5. A director who ENJOYS children and knows how to get them to sing. Children want to enjoy the director and be inspired by him.

IDEAS WHICH WORK FOR US:

1. **Alternate place**—Since our area is located on both sides of the Hudson River, we alternate our Festivals from one side to the other. Also, up to now we have been fortunate in having the use of the church edifices best suited to our purpose.
2. **All in one day**—Since our choirs come from a wide area, the transportation problem was solved by having both rehearsal and Festival on the same day: generally, 3 PM rehearsal, 5:30 PM supper and 7:30 PM Festival. Children bring their own "nosebag" suppers, with a fruit drink and ice cream provided at Festival expense. Some times a movie is shown after supper if there is time. The host church is responsible for assigning choir rooms (for gown-changing, etc.), setting up the supper arrangements and cleaning up afterwards. The choir directors (or choir mothers) are responsible for their own choirs between rehearsal and Festival.
3. **Mechanics of placing singers**—Because a BIG problem in Festivals is how to get the children WHERE you want them and WHEN, in good

order, here is our system. It really works. The total operation, with 150 to 200 singers, would probably take 20 to 30 minutes.

Some time during our rehearsal all singers are lined up according to **height**—along the aisles of the church, altos on one side and sopranos on the other. This is usually done by the Directors working together. Then **one** person places the singers, according to height, on the risers, usually with the altos in the center—however the director wants them. This entire group is then split in the middle, making a left half and a right half. **Each half** is then lined up in a single line, with one adult leading, one adult at the end, and one adult directing. These two lines, each maintained as a unit, march off the risers through doors on either side of the front of the church (right half through the right door etc.), and into another room where each line is identified to the leader, numbered, and given a specific spot for lining up later on for the Festival itself. These two lines are then reversed and marched back into the front pews of the church, where they sit when not singing, keeping careful line-up. Next the entire group, keeping the same two lines, marches from pews to risers for the singing. In this way, provided plans were well made in the first place, every singer knows where to line up before the Festival, how to march into the church, where to sit, where to stand during the group singing and how to march off. **ALSO**, every singer is able to see the director and everyone in the audience is able to see the singers.

4. **Finances**—Each of our Festivals is financed by a 10-cent registration fee per singer plus a free-will offering taken during the program. Choirs buy their own music. All moneys left over after bills are paid are turned back to the choirs at a uniform rate per participating singer. The average amount given to the choirs over the 24 years is about 50 cents per singer per concert.
5. **Ages of singers**—Our singers, all treble voices, must be at least in the 5th grade and may include high school students. We have found that, generally, children below the 5th grade get too tired under our set-up.
6. **Short programs**—Our programs are purposely short—no more than one hour—with two groups of anthems by the combined choirs, about three hymns by choirs and congregation plus special musical numbers usually furnished by

the host side of the River: small singing groups, handbells, string instruments — whatever is available. The minister of the entertaining church arranges for the ministerial participation, using ministers from the churches which have participating choirs. We no longer have a speaker of any kind.

SPECIAL TIPS:

1. A "Festival Calendar" listing all jobs which need doing on each Festival helps to make sure all the jobs get done. As a job is completed, date it in red pencil.
2. A current list of area newspapers, radio stations, TV stations, etc. with special individuals to be contacted and their correct addresses helps in doing publicity.
3. Mimeographed copies of practically all communications assure that all parties receive uniform information.
4. A complete packet of Festival programs over the

years is helpful to the music committee in selecting the music.

5. Guide lines, approved by those responsible for the Festival, help in making each year's plans and in maintaining continuity.

CONCLUSION:

To sing in a Choir Festival is a great experience for any child. To be part of a Festival which really goes well and under an inspiring director can be a high spot in a child's life. We adults who make the plans and carry them through are the ones responsible for the kind of Festival it is to be and therefore the kind of experience the child will have. It is a great responsibility but, even after 25 years, I think that the rewards justify the hard work involved.

Editor: In the 24 past festivals reported by Miss Van Ess, the choirs sang 85 different anthems. Also 49 hymns were sung either by the choirs alone, or with the congregation.

CHILDREN WORKSHOPS (Continued from page 90)

- May 19 Annual Children's Choir Festival, North Christian Church, Columbus, Indiana
Dir.—Charles Webb, Jr.
Cont.—Ramon L. Hass, 3066 Hawcreek Blvd., Columbus, Ind. 47201
- May 26 Annual Children's Choir Festival, Second Presbyterian Church, Indianapolis, Indiana
Dir.—Charles Webb, Jr.
Cont.—Foster Hotchkiss, 6030 Hollister Dr., Speedway, Ind. 46224

IN THE WESTERN STATES

- Jan. 13 Choral Conductors Guild Seminar, Pacific School of Religion, Berkeley, Calif. 94709
Dirs.—Normal Mealy, Richard Crocker and Marvin McKissick
- Jan. 27 Choral Conductors Guild Seminar, University of Redlands, Ca. 92373
Dir.—Lloyd Pfautsch
- Mar. 3 Los Angeles Chapter of the Choral Conductors Guild, Annual Junior Choir Festival, Glendale Adventist Church, Glendale, California
Dir.—Dennis Krause
Cont.—Mrs. O. L. Whitman, 1510 Allen Ave., Glendale, Calif. 91201
- Mar. 10 Denver Chapter C.G. and A.G.O. Children's Choir Festival, Central Presbyterian Church, Denver, Colo.
Dir.—John Roberts
Cont.—Robert Kniss, 690 Colorado Blvd., Denver, Colo. 80206

- Mar. 23 East Bay Chapter of the Choral Conductors Guild Children's Choir Festival, First Presbyterian Church, Berkeley, California
Dir.—Marjorie Klein
Cont.—Mary Burdick, 7641 Terrace Dr., El Cerrito, California 94530
- Apr. 28 Children's Choir Festival, American Lutheran Church, Billings, Montana
Dir.—Local
Cont.—Alice Lyon, First Congregational Church, 310 N. 27th St., Billings, Montana 59101
- May 3-5 Channel Chapter C.G. Workshop-Festival, Ojai, California
Dir.—Helen Kemp
Cont.—Mrs. Paul Gammons, 1455 E. Valley Rd., Santa Barbara, Calif. 93103
- May 26 Long Beach Chapter of the Choral Conductors Guild and the A.G.O. Children's Choir Festival, Heights Methodist Church, Long Beach, Calif.
Dir.—Mrs. Esther Scott
Cont.—Dorothea Anderson, 1712 Ravenna, Wilmington, Calif. 90744
- July 12-18 Choristers Guild Seminar, Mission Springs Conference Grounds, Calif.
Cont.—C.G. Office, 440 Northlake Center, Dallas, Texas 75238

WE GATHER TOGETHER

Words:

Netherlands Folk Hymn
Translated by
Theodore Baker
1851-1934



Tune: KREMSER, Irregular

Nederlandtsch Gedenckelanc
Arranged by
Edward Kremser
1838-1914

Imagine an immense table—of such great length and width that all the adults and children of the world could gather around to “ask the Lord’s blessing.”

The sights and sounds of such an occasion would be unusual. Each would be wearing the different fabrics and styles and colors popular in his part of the world—and each would be speaking and singing in the language of his country!

To the host—our Lord—there would be no confusion, however, for God knows each one as “. . . his own.” And each, in turn, would be able to sing to God some of the folk hymns and tunes that have come from the hearts of worshippers in his country. Look through the indices of your hymnal to find hymns from these countries:

France: _____ Wales: _____

Germany: _____ England: _____

Ireland: _____ Italy: _____

“We Gather Together” might be a good hymn for all to sing together since it was sung by the Dutch and Germans long before an English translation was made.

The words first appeared in 1625 written in the Dutch language by an unknown author to celebrate Dutch freedom from Spanish sovereignty. Two hundred years later, the words became more popular when included in Edward Kramser’s collection with a tune he arranged based on a Netherlands Folk Song, although Kremser himself was a choirmaster and composer from Vienna. A German translation by Carl Bieber and an English translation by Theodore Baker helped the hymn around the world to become known to congregations everywhere—even around our imaginary table!

Look more closely at the Kremser tune to find some of the reasons large congregations can sing it well.

(1) Mark the long phrases which carry the text easily for the singers. (2) Mark the rhythm pattern that happens over and over. (3) Number the scale steps of the melody. Put a line under each melody note which falls on the strong tonic chord steps (1-3-5) of the D Major scale.

Though the words of “We Gather Together” were written to celebrate a national victory, the people gathered around our worldwide table sing with the hope of moving toward a spiritual victory in which God’s kingdom of love toward one another will become a reality!

*“Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning;
Thou, Lord, wast at our side, all glory be Thine!”*

Charley the Choirboy
(Mrs. Christine Kallstrom)

We Gather Together

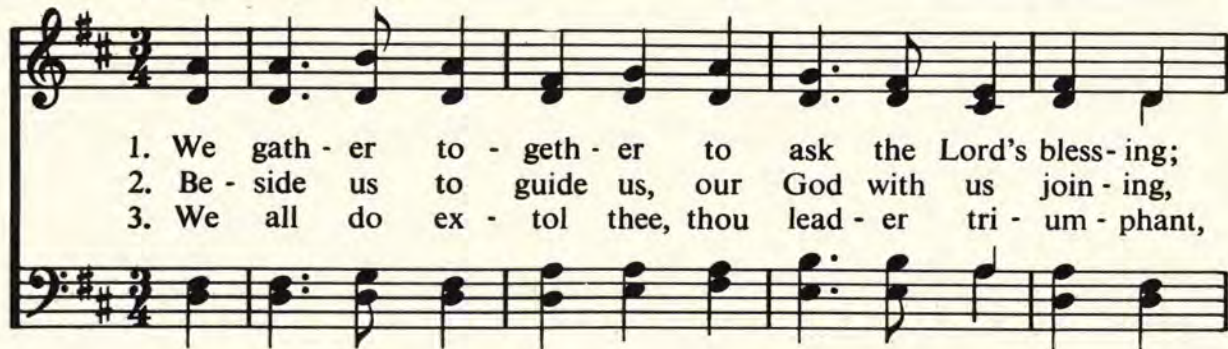
Netherlands Folk Hymn

Trans. by THEODORE BAKER, 1851-1934

KREMSER Irregular

Nederlandsch Gedenckclanck, 1626

Arr. by EDWARD KREMSER, 1838-1914



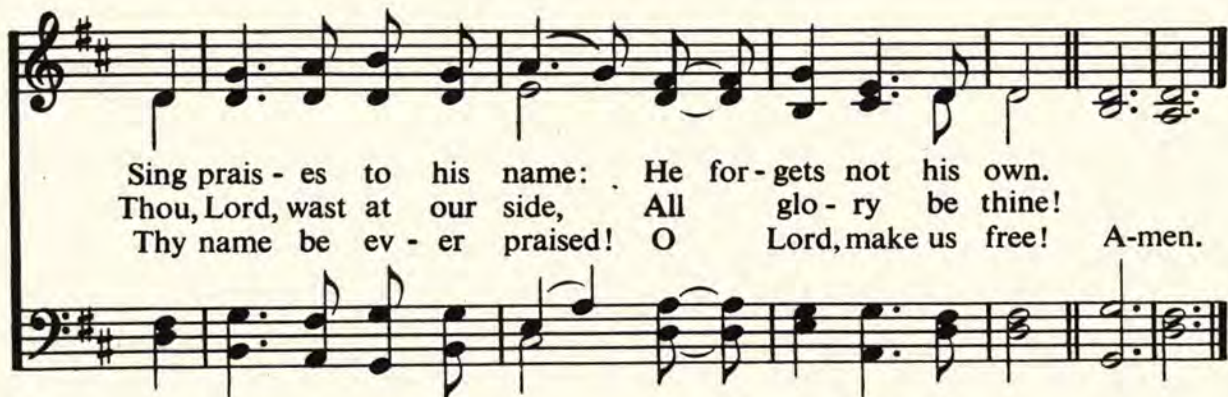
1. We gath - er to - geth - er to ask the Lord's bless - ing;
 2. Be - side us to guide us, our God with us join - ing,
 3. We all do ex - tol thee, thou lead - er tri - um - phant,



He chas - tens and has - tens his will to make known;
 Or - dain - ing, main - tain - ing his king - dom di - vine;
 And pray that thou still our de - fend - er wilt be.



The wick - ed op - press - ing now cease from dis - tress - ing,
 So from the be - gin - ning the fight we were win - ning;
 Let thy con - gre - ga - tion es - cape trib - u - la - tion;



Sing prais - es to his name: He for - gets not his own.
 Thou, Lord, wast at our side, All glo - ry be thine!
 Thy name be ev - er praised! O Lord, make us free! A-men.

BIRTHDAYS

By F.L.W.

For adults, only certain birthdays are important. The 18th birthday means a driver's license,

— 21 suggests voting

— 39 is the continuing birthday,
(a la Jack Benny)

— 50 — a dreaded one

(ask any 49 year old)

— 65 — Uncle Sam's says — "give way
to younger people"

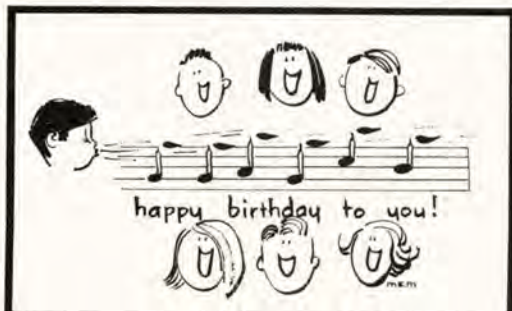
after that, *each one is important.*

BUT to the child, each and every birthday is a much-looked-forward to event; another "yearstone"; another growing-up sign. For some, it is the day to be measured against a wall to see how many inches (or parts thereof) have been added since the last birthday. For others, it means — "now I can join the Cubs," "the Scouts," "the Camp Fire Girls," or some other youthful group. For most, it means a party, a cake, presents and recognition as a developing personality.

The wise children's choir director will perceive the importance of the day in the life of the chorister and will express his interest, and best wishes in some form. Recognition at rehearsal, a phone call, or a letter/card sent to be received *on the proper day* shows the child that the director is interested in him as a person and not just as someone who fills a chair at rehearsal.

The birth-date should be on the permanent enrollment card of each chorister. This information should be put on the director's daily desk calendar a day or two ahead of the actual date. Each day, when the calendar is flipped and a name appears, it is a reminder to get a greeting in the mail so that Mary or Joe or John will receive it on the correct day. The above is the way I did it for years — I'm sure there are other good ways. Some directors post birthday lists on a bulletin board, others have the choristers stand who have had birthdays since the last rehearsal — the usual birthday song is then sung. Any way that shows the child that others, beside his family, know it's *that important day* and really care, makes a lasting goodwill impression on the child. Woe be to the director who starts this procedure and then misses a youngster! I found that the postal greeting was much appreciated by both the child and his parents.

The Guild has produced, with the help of artist M.E.M., a postcard to help you in this important bit of child-choir relationship. It is printed in two colors. Half of the address side could be used for a personal message or it could be signed on the face of the card. We are ready to serve you.



The Guild now has 14 postcards in 7 categories ready for your use. They are as follows:

MISSED YOU	ABSENT EXCUSES
Spotted Puppy	Excuse Card
Missing "e"	SICKNESS
Hole Card	Sorry You're Sick
Nobody Can Fill	(new)
Your Shoes (new)	REMINDER
Psychedelic "We	Don't Forget (new)
Missed You" (new)	FOR YOUR MESSAGE
Irving Missed You	Three Choristers
PROMOTION	C.G. Shield
There's a Place For	BIRTHDAY
You	Happy Birthday
Boy & Girl	(newest)

Order any or all of these cards on the *Materials Order Form* for 100 for \$1 (packaged in 50's). Be sure you order the card you want by using the identification name found in your 1967-68 Catalog, on page 62 of the December LETTERS, or above.

NEW PACKAGING OF THE POSTCARDS

To help those of you who might like to have some of each kind of postcard but would not need large quantities of each, we have assembled a

VARIETY PACK.

This pack contains 100 cards, some of each of the 14 cards. (The Variety Pack comes only in 100's.) If you wish this packaging, ask for it by name.

"Variety Pack, please."

Mrs. Melba J. Henderson of Kailua, Hawaii, made this suggestion. We believe it is a good idea and hope it will help you.

FROM THE RECORDS

A quarterly report is sent to all members of the Board of Directors. The following statistics were included in the report which was sent Dec. 1. The report covered the first 3 months of the Guild's fiscal year. Many of you will be interested in a look into the books.

MEMBERSHIP as indicated by LETTERS sent:

	'67-'68	'66-'67
Sept.	1,448	3,402*
Oct.	2,554	1,946
Nov.	2,877	2,248
Dec.	3,096	2,806

*Sept. '66 LETTERS sent to all members of previous year as well as new members. This was not done Sept. '67.

MEMBERSHIP 11/30/67 — 3,160

INCOME

	'67-'68	'66-'67
Sept.	\$9,343	\$7,224
Oct.	8,658	6,025
Nov.	6,810	5,756

EXPENSE

Sept.	\$7,766	\$5,227
Oct.	9,859	6,957
Nov.	6,886	5,957

ANTHEMS paid for:

Sept.	10,638	4,145
Oct.	17,263	7,447
Nov.	13,927	6,178

This is the low income time of the year, but the expenses (like Old Man River) keep rolling along.

FROM THE EDITOR'S DESK

Occasionally a blank page or two will pass by us even with careful scrutiny; or it may be a page is poorly printed and therefore unusable. We and the printer are genuinely sorry about this and the inconvenience it causes. Of course, we are glad to replace the missing pages. Drop us a line and let us know what replacements are needed.

We have just had an ad sheet printed to send when inquiries are made about the Guild and its services. It reproduces what several magazines have reported recently about your Guild and its publications. One of these is included with this issue. Tho in advertising parlance a sheet like this is called a "throw away," please do not throw it away. After you read it (I believe it will interest you), give it to a choir director friend, near or far, who is not a Guild member. If you will add your testimony to the printed sheet, I believe it may produce many new members, and do a service to others.

A lovely idea from a recent letter from Mrs. Fred Roeder of Evansville, Indiana:

"Please send at once 20 copies of SLEEP, HOLY JESUS, A-42. This anthem is a gift to our Crusader Choir from one of the families of the church. They do this every year in memory of their mother."

From another letter, this one from Betty Howell, Lancaster, S. C.:

"In October's Guild LETTERS, the anthem WHAT IS MAN'S CHIEF PURPOSE? is the greatest. I say this because our young people are rebelling against the drill that they are receiving in learning the Shorter Catechism. Singing is a method to learn and understand that stays with you, and I would love to see all the Shorter Catechism composed for singing."

Mrs. K. W. Sommerfeld, 191 LaSalle Road, Oak Ridge, Tenn. 37830, makes a request which we gladly grant, hoping some reader will be able to help her.

"In the Guild LETTERS last April, I read about a church who had used choir robes for sale at \$1.00 a piece. I missed getting these and wondered if there might be other churches who have good, used robes they would like to sell. I am beginning a choir program in a small church and would like to get robes for the youth choir (Jr. and Sr. high girls) but the church can't afford to pay full price.

"Would it be appropriate to ask via the LETTERS for a response to this request for 25-30 used robes?"

The Brotherhood-of-Song Hymn Contest is being extended one month, until Feb. 1 '68. The reason? No one has sent in a hymn text! On page 54 of the November LETTERS you'll find the contest rules. Surely there are a few poetry-minded young people who would like to try their mind and heart at writing an appropriate text. I hope to hear from them, but you'll have to be the spark that will set them going.



If you are multi-linguistic and can read Hungarian, Arabic, Russian, etc., as well as English, and again, if the inscriptions on the cover stamp reproductions say anything contrary to good substantial American doctrines, please do not call me red, or pink, or a fellow traveler. I don't know what they say, just thought they were attractive stamps with children on them. I believe they point up what we all know, namely, that to children belong the new year and all the future. Blessed and privileged are all you who teach and guide children — the years ahead are in your hands and hearts.

Since we announced the availability of Packets of bulletins in various categories, 130 people have requested them. We can't always send them promptly because some one has the Packet you want, however, they are sent as soon as available and in the order of the requests.

In some categories, we will make two or more Packets. Will you please send us Advent and Christmas bulletins which have distinctive materials or formats which you think others would like to see? We will make several Packets of Christmas programs for future sending. Of course, send us other types of bulletins and programs of distinctive nature; festivals, religious art programs, hymn services, and on. We want to have this service as useful as possible to as many members as possible.

Janet Jerome of Richardson, Texas, called my attention to a company who sells large photo and art reproductions at a very reasonable price — 25¢. I have seen some of the lithographed pictures and they would be fine for bulletin boards. I sent for a free catalog and suggest you do it too.

**GIANT PHOTOS, BOX 406,
ROCKFORD, ILL. 61105**

Let me quote from the catalog:

- 125 full color photo and art reproductions
- any print 25¢ — minimum order \$2.00
- each subject in four colors or more on heavy paper measures 16" x 20"

I believe you will want some of these for your choir room.

As Dean Martin says "Keep those letters coming, folks!" The one who sits at the editor's desk reads every letter and comment. He is keenly interested in your work and your suggestions. He wants to be of the most help possible to you and he can only do this by knowing you and your needs. I write both for the one who is now here and because I know so well the one who will soon sit in this place. John Kemp will appreciate your support, confidence, suggestions, comments and criticism too, just as I have.

I Cor. 16:23, 24

Choristers Guild Letters



- A Child**—The delight and frustration of the parent; a mysterious combination of mischief and heart-stealing warmth; a refreshing reminder of innocent uninhibition; a person needing love, whether in reward to reassure or in punishment to refine.
- A Child**—Growing organism of almost incessant energy; a pliable mind with a thousand wonderings; an explosive emotion at home with laughter or tear.
- A Child**—A tender soul ready for Christian nurture.

CHORISTERS GUILD LETTERS

February, 1968

Volume XIX

Number 6

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440 Northlake Center

Dallas, Texas 75238

Telephone: Area Code 214 — 348-0450

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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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440 Northlake Center
Dallas, Texas 75238



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Dr. Roberta Bitgood, Bay City, Michigan

Mrs. Haskell (Mabel) Boyter, Atlanta, Ga.

Mrs. Lauretta Cotton, Milwaukee, Wis.

Mr. Andrew L. Flanagan, Erie, Pa.

Mrs. T. J. (Madeline) Ingram, Lynchburg, Va.

Mr. A. Leslie Jacobs, Santa Barbara, Calif.

Mr. Edward H. Johe, Columbus, Ohio

Dr. Cecil Lapo, Nashville, Tenn.

Mrs. Earle (Norma) Lowder, Bellaire, Texas

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SUPPLEMENT

1968 Order Form for Choristers Guild Awards

(These greetings were compiled without the knowledge or consent of the new Editor.)

GREETINGS TO THE NEW EXECUTIVE DIRECTOR FROM THE BOARD OF DIRECTORS

The Choristers Guild is proud to welcome Dr. John Kemp in becoming its new executive Director effective January 1, 1968.

The great growth of the Choristers Guild under the leadership of Dr. Lee Whittlesey built upon the foundation laid by Ruth and Leslie Jacobs has already established the Choristers Guild as a leader in children's choir work.

Under the continued leadership of its excellent Board of Directors and our new Executive Director, Dr. John Kemp, the Choristers Guild will continue to hold its outstanding leadership in the field of children's and youth choirs.

Nita Akin

Nita Akin, President
Choristers Guild

Next to integrity and the personal qualities which mark the man of distinction, stands the creative mind. Many attest to John Kemp's Christian integrity and those qualities which have brought him close to so many persons, young and old. Not all may fully appreciate the scope of his creative mind. John can give full reign to this gift in his executive leadership of the Choristers Guild, for the Guild is an exciting kind of organization, dedicated to help build our future generations in character. Let's all give John our hearty support, and may God richly bless his efforts.

Leslie

A. Leslie Jacobs

The sensitivity to a need and the willingness to give oneself to this need have in a sense been cornerstones of the Choristers Guild. I'm confident that John Kemp will follow in this tradition and through him, the Choristers Guild may go on to greater areas of service. Best wishes, John, as you begin with the Choristers Guild.

A. Leonard Lilyers

A. Leonard Lilyers

One of the many facets of ability we find in John Kemp is his understanding and inspiration as a teacher. He knows how to extract only the very best from each individual or group under his tutelage. Since we are all "learning" through the LETTERS, this talent of John's will be our reward too; for it will shine through the pages of each issue leading us on to greater achievement.

Andrew L. Flanagan

Andrew L. Flanagan

Hail to our new chief — new Executive Director who takes the helm of the Choristers Guild as an experienced leader, one of mature thinking and sound philosophy regarding children's choirs. We look forward to extended new horizons under your leadership.

The confused state of the world with all its frustrations, hate, social unrest, irresponsible thinking, disregard for constitutional authority, etc., increases the need more than ever to capture young minds as we attempt to build "Christian Character Through Children's Choirs." It is possible to regenerate a spirit of Christ through the development of young minds. Under your leadership this will be a great challenge to all of us to dedicate our efforts to this inestimable task.

Mabel S. Boyter

Mabel S. Boyter

When I was introduced to the members of the Choristers Guild as a new member of the Board in the November LETTERS, I was made doubly happy over the new Executive Director — John Kemp.

Our acquaintance began in 1935 when we were associated with Morten J. Luvaas and the Allegheny Singers of Allegheny College. In the intervening years, John, through his natural talents, love of people and concern for the work of the church, has become a most highly respected church musician. His work is always tempered with quality, whether it be the music, the performance or the relationship under which music is used in the church.

The Choristers Guild has always been blessed with unusual leadership and the new era about to begin, I predict, will be a significant one for the Guild. John's rich experience, sincerity in his work and forward-looking attitude are uncommon.

I imagine there is a certain sadness in the church and community he is leaving but, his abilities, ideas and spirit will now be shared by many more churches and church music directors.

Edward Johe

Edward Johe

The Choristers Guild has had a tremendous growth and the challenge of the future with new horizons will continue to be in good hands with John Kemp at the helm as the new Executive Director.

With his lovely and talented wife at his side, we anticipate great success — such dedicated leaders in the field of church music will inspire us all to greater heights.

Lauretta R. Cotton

Lauretta Cotton

Dear John — Remember that early, early morning trip we made to the airport in Oklahoma City several years ago? I do, and I remember much of our conversation about the Choristers Guild. It was then that I first realized your keen interest in it and your desire to serve it in any way you could. Although neither of us foresaw then that you would later be called upon to guide its course, our conversation on that morning was all the proof I need to be assured that the future of the Guild is in good, capable hands.

Madeline D. Ingram
Madeline D. Ingram

Whenever John's and Helen's name is mentioned to any of our family many warm personal memories are evoked. From school days come the several kinds of memories when John and Helen first became aware of each other's existence. From summer leadership schools for the Presbyterian Board of Education come recollections of working with Helen and singing together in the programs which were associated with such schools. From the eight years of our sojourn in Oklahoma City come the remembering of the many cooperative musical ventures, the social occasions, the dinner parties and the close friendship of both families. These we all treasure. But the main reason for rejoicing at this particular time is over the fact that the leadership of the Choristers Guild is passing its line of succession to persons who can and will carry on the strong traditions already established by Leslie and Ruth Jacobs and by Lee and Jessie Whittlesey.

Cecil E. Lapo
Cecil E. Lapo

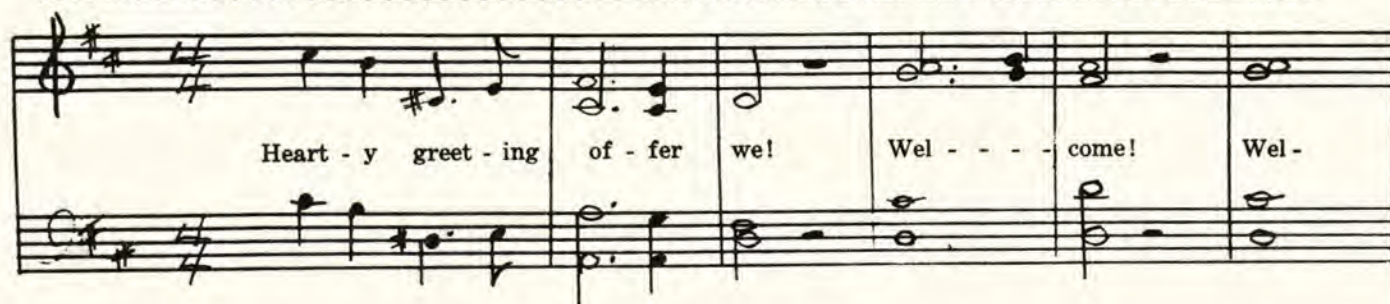
Welcome, John! I am so glad I can make this a personal welcome! My joy during these very, very late evenings (addressing mounds of Christmas mail) is listening to the record of the Kemp Carolers. I have thought of you especially on this last Christmas in your church. Those of us who have left a church with many choirs and many friends know what that last month is like! Ruth, Leslie and Lee have each made unique contributions to the Choristers Guild. We truly anticipate yours. Welcome!

Roberta Bitgood
Roberta Bitgood

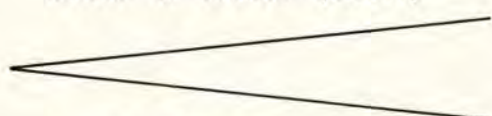
As I tried to say in last month's LETTERS, it is with a complete feeling of the rightness of the move that I welcome John to the Choristers Guild office. He is a man of many abilities — he will have an opportunity to use them all for the glory of God, the good of church music and the development of the Guild as he assumes the leadership at "440."

In a pessimistic mood, a hymn writer once sang, "... change and decay in all around I see ..." I'm in an optimistic mood and accept "change" as an indication of progress, not "decay." Changes there will be, and should be, but I know that under John's leadership, they will be changes for the better and for the growth of the ideal upon which the Guild was founded and has served.

F. L. Whittlesey
F. L. Whittlesey



lower & lower (norma)



from "Ruddigore"

Gilbert & Sullivan

HELLO

Dear Guilders:

For three months I've been saying goodbye in Oklahoma City and for two months the Choristers Guild has been saying hello. Now, after one week's time in Dallas, absorbing procedures, learning files and materials, I feel more like it's time to go to work than it is time to look back. The brief exposure to the Guild work, from the inside, has impressed me with the forward look, the creative approach. Our appreciation for this good work by the Jacobs and the Whittleseys will be shown in how we continue to move forward in services and inspiration for the working church musician. We ask your prayers for the work, your sharing of successful choir ideas with others of the Guild and we ask your assistance in spreading the information about the organization to others who could use its help. We need 1,000 new members!



WHAT'S NEW ABOUT CHORAL MUSIC

"Choral music has come of age" was an opening remark in a lecture by our friend, musicologist Julius Herford, of Indiana University. He continued by refuting this statement, pointing out that choral music has been of age for many centuries, long before the symphony orchestra or brass band 'grew up.' Children choristers leading in worship in church is an old idea also, at least for boy choristers. Much of the world's great Christian music was written for boy sopranos and altos. Their purity of tone is inspiring; a universal quality of their singing seems to represent all, far beyond themselves, in worship; and there is an uncluttered clarity in their choral line. (All these are the envy of adult singers.)

What is new in choral music is a recognition that the choir singing experience can affect the Christian character of the chorister. Certainly it has been recognized that the choir schools have been an influence on the later life of these boys and surveys show what related work they have followed. Acolytes and choir boys have often become members of the clergy. The objective for our choristers is broader. It is for these boys and girls to become Christian young people, and then adults, with an understanding of their religion which will show in their daily living, no matter what their profession or trade.

The Properties, the Procedures, the Problems

The necessary props in this developing process start with the sound musicianship of the director and a personality which allows him to communicate with his choristers. A list of essentials for the choristers would include the use of quality music and worthy texts, a basic understanding of worship, an active relationship with church and clergy, an interest in self-discipline, and a wholesome example from the adult leaders.

In speaking of methods or procedures we often think of things to do. More than activities, methods can become creative solutions as a result of particular needs. Discipline becomes a determination to ful-

fill a purpose. Growth is by exposure to good texts, solving the problems presented in quality music, etc. Planning is not a chore, but a necessity to accomplish a goal. Christian spirit grows by a mutual interest and love between choristers and director — a working together with a Christian purpose.

The joy of a leader should reflect in his work. No matter how much is planned, the adventure of *creativity* should be present and the routine be obscured. Leaders can fall into traps which make the work drudgery. Do you recognize any of these problems?

- We expect too little, never taxing the capacity of children.
- We are too inflexible, forgetting to adjust at the moment to changing needs.
- We prepare too little for rehearsals. An old rule is to prepare at least enough for 1½ rehearsals for each session.
- We spend too little time with the choristers, getting to know them outside of choir rehearsals.
- We are satisfied too easily with only "right notes" and "out of trouble" with a children's choir.

Consider these positive things:

- We must be *calm* (but not dull) and *creative* at the same time.
- We must reflect *vitality* and *joy*, rather than sweetness.

So many of us recognize the image of our problems reflecting in the children's choir like a mirror! Not always, but oftentimes, a step toward being creative in our choir work is to analyze carefully the choir and ourselves. The solution of *our* problems could be the creative results for both director and choristers.

A NEW ANTHEM FOR PALM SUNDAY

"Operation Head Start"

(Sorry, the published anthem will not be ready till mid-February. For those who would like to get an early start preparing it with their children, we are printing the melody and words below, along with some comments about it. The anthem will be included in the March LETTERS.)

Helen Kimp
San., Ch.

Christ Je-sus en-tered Je - ru: sa - lem, Not proud-ly, but hum-bly rode He. — Up-
 - on a brown don-key, a low-ly beast, Christ rode in hu-mil - i - ty. — Ho -
 -san-na we sing to Christ our King! Ho-san-na we sing to our Lord! — Ho -
 -san-na we sing to Christ our King! Ho-san-na we sing to our Lord! —
 Ride on now, O King with-out sep-ter or crown, Ride in-to the hearts of man-
 -kind. — Rule Thou our lives with love and peace, Ride on now, O King di-vine. — Ho -
 -san-na we sing to Christ our King! Ho-san-na we sing to our Lord! — Ho -
 -san-na we sing to Christ our King! Ho-san-na we sing to our Lord! —
 Ho...san-na! Ho...san-na!

When Helen was preparing lessons for 3rd and 4th grade choir children, she wrote these words to follow the curriculum materials. In old paintings, Jesus is sometimes pictured riding in kingly grandeur. In this lesson he enters Jerusalem in humility. The first stanza tells the story. The refrain and second stanza are our responses to the story — "ride into our hearts," "Hosanna."

Beneath this simple, folk-like melody is a bumpy, rocking bass reminding one of the donkey's stride. A short, repeated phrase, "Hosanna" (as at the end), is in the accompaniment and can be sung as a descant during the second stanza. The use of flute, recorder, or even light bells for the descant part is suggested. A cello part is optional also.

John

SELECT **1** FOR ENJOYMENT AND LEARNING —

a week of fellowship and exchange of ideas with children's choir directors from over the United States, guided by nationally known leaders.

OF **2** CHORISTERS GUILD SUMMER SEMINARS —

either July 12th to 18th in beautiful Mission Springs, California, in the giant redwood country, minutes from the Pacific ocean beach, near San Jose, with luxury motel accommodations;

or, July 25th to 31st in Barrington, Rhode Island, on the spacious campus of Barrington College, minutes from the Atlantic ocean beach, near Providence, in historic surroundings.

4 INSPIRATION AND PRACTICAL HELP —

for your work with choirs of children and youth. Leaders:

Helen Kemp of the Choristers Guild staff — for junior choir methods — demonstration, lectures and panel discussions.

Donald Jensen, minister of music, St. Luke's Methodist Church, Oklahoma City; head of Department of Church Music, Oklahoma City University — for new choral repertoire and materials and panel discussions.

Alfred Haas, professor, Drew University Theological School, Madison, New Jersey; and old friend of Choristers Guilders — for study of hymns which have meaning to youth and children.

Wilma Jensen, well known concert organist of First Presbyterian Church, Oklahoma City — for classes on accompanying children's choirs and coordinating children's choir work with the church program.

Also, panel discussions on *Youth Choirs* and other special features in each session, to be announced later.

IN **'68** — THE YEAR TO MAKE
THINGS HAPPEN IN YOUR CHOIRS.

- Plan now for a seminar-vacation!
- Note that each seminar date encompasses only one weekend.
- Side trips and recreation are in the schedules.
- Enrichment features — concerts, panel discussions and lectures to broaden the horizons of the working church musician.
- Opportunities to discuss individual problems with qualified leaders and to exchange ideas with other directors.
- Each seminar limited to available housing facilities.
- Packets of new anthems included in tuition.
- Review of important new publications.
- Books, choir materials and music displayed for browsing and study.

'TIS NEARING AWARD TIME



Although some of you request pins or crosses or pearls added at various times throughout the year, the bulk of the award orders come in the April, May, June quarter. We recognize that this has to be by the schedule of the usual choral year.

Ruth Stapp, the C.G. Secretary responsible for the awards, would like to make a few suggestions which would give you better service and help the office, also.

If it is possible for you to estimate now the approximate number of new awards you will need, we would be glad to have this part of your annual order soon. We will send them to you promptly; you'll not have the concern about your pins arriving for Presentation Day. To help with this early, partial order, you will find an Award Order Form with this issue of the LETTERS.

As you get nearer to the end of your children's choir year, you can use the copy of the Award Order Form which was in the 1967-68 Catalog of Materials & Awards. This Catalog came to you with the October LETTERS. In this Catalog, is a full description with pictures of the various pins, tie tacks, charms, patches, Guild cross, etc. used by our members. Consult this Catalog for details or write to us if you wish more information or clarification of any point.

Most directors who use the pins and tie tacks have pearls, rubies or note guards added each year to signify another season of achievement or service in the choir. Complete information as to how to return the awards for these additions is on the Order Form. READ and HEED, please, the suggestions in the section When Returning Pins for Processing.

We have been interested in the increasing number of directors who are presenting the earned award at the fall beginning of the new season, rather than at the spring ending of the old season. This has several advantages. It allows plenty of time between the taking up of pins from the children for their return to this office for the additions to be made, and the returning of the pins to the director. Directors report that the children are eager to attend from the first rehearsal in the fall to receive their awards with the bright new additions. The new children seeing the presentation, have an incentive to work for an award for themselves.

The directors who use the Guild recommended Choristers-Parents Night idea in the early fall would find that the presentation of awards could be a highly meaningful part of such an evening.

We are ready to help you with awards. (as in your other choir needs) by giving you the best possible service.

New awards (not part of an order including pins for processing) will be sent to you the day we receive the order. For processed pins — "Allow three weeks from the time you mail the pins to Dallas before you expect to have them back."

REGARDING HYMN-STUDIES

Again recently I've been asked how the hymns were selected for the Hymn Studies prepared by Christine Kallstrom. Because others may be interested, I will repeat a paragraph from my answering letter:

"I do not know how the earlier ones were selected by Mr. or Mrs. Jacobs. Since I took over in '63, I've been trying to re-issue the Studies using the printed format, not the mimeographed sheets that were formerly used, and adding some new ones. The new ones are selected by consulting at least 5 leading denominational books to find hymns in common. (Only one exception to this, H-65, 'Hope of the World.' I believe this hymn has a special meaning for the era.) Also I consult the Choristers Little Hymnal. Many of our people use this. We have not added a new Hymn Study since April '66 when we brought out H-67, 'Christ, We do All Adore Thee.' All others have been re-prints."

Last month we added a new one to our Series, H-68 — "We Gather Together." To those on the Tour-Seminar, this hymn now has a special significance. We sang it a couple of times as we visited churches in Holland, its land of origin.

This month we add another, H-69 — "Rejoice Ye Pure in Heart." Mrs. Kallstrom has given us a helpful analysis of the meaning of the hymn.

We have sent reference copies of our recently published anthems to 189 music dealers and stores across the country. We asked that these be put in their browsing folders. Do you have a music store in your city that would welcome sample copies for such a service? Please send the name and address to us, we will check it against our list and send the samples to your store if we have not previously done so.

I noted the following in a recent religious music publication of Bourne Co.:

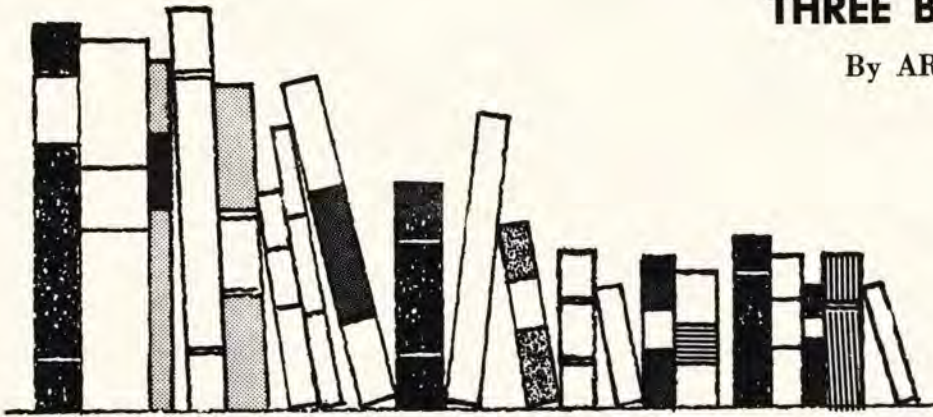
"Warning! Any person who copies or arranges all or part of the words or music of this musical composition shall be liable to an action for injunction, damages and profits under the United States Copyright Law."

Yes, most music for the church (like other music) written, edited and published in the last 56 years, is under the copyright law. Surely all choir directors are "law abiding citizens."



THREE BOOKS FOR BOYS

By ARLENE V. ROOT



... and girls and grown-ups too. **PETER — THE ADVENTURES OF A CHORISTER**, **A SWARM IN MAY** and **MASTER SKYLARK** have several things in common, the most obvious being that each is about choir boys. **PETER** was written by Sir Sydney Nicholson to give his own choristers a sense of the history of their office, but to do it in a most interesting and engaging way. Thus he has Peter move through history from one period to another, with always a fresh adventure.

Peter starts as a "secular" boy in a monastery choir. My own choir boys listened attentively to the introductory description, sometimes making a comment or asking a question about something strange to them. However, it was not long until Dr. Nicholson had Peter getting into such near scrapes and suspenseful episodes that attentiveness grew to eagerness. Since we used only the last ten or fifteen minutes of rehearsal for reading aloud, Peter progressed somewhat slowly from week to week. And the author has written the book in such a way that Peter could almost always be left dangling at some point that would bring on the anguished plea "Oh, don't quit there!"

From the monastery Peter goes on a few hundred years later to a Cathedral. Here during the Advent and Christmas season he participates in the ancient "Boy Bishop" ritual.

During Elizabethan days we find men and boys being "impressed" to sing in the royal choir and to act in the plays of the period. Shakespeare's plays were written, not for men and women to act, but men and boys. Richard Farrant and John Marbeck figure importantly in this part of the story. The men disagree about the proper use of the choristers as singers or actors, and Peter adds to the unpleasantness since he objects to playing Juliet.

The Puritan revolt is probably one of the most exciting chapters. Here in the United States we have not been particularly well indoctrinated with the Anglican side of the conflict. As seen through the eyes of a choir boy of that time, the Puritans come off a "rather scurvy lot." And the boys heroically save some of the music during all the destruction.

The restoration follows in the next generation, and with it the re-discovery of the hidden music. We find Samuel Pepys in this chapter and from his diary no doubt, Dr. Nicholson got much of the information for the plague and the great fire. It is at this time too, that little Henry Purcell is the tiniest boy among the Children of the Royal Chapel.

A most poignant chapter is titled "The Foundling." It deals primarily with the Foundling Hospital and the music of Handel. Though we still have far to go in many of our human relationships, the difference in attitude toward orphan and foundling children then and now shows that we have improved considerably in this particular area. The general attitude was that such children should always remember their "place" and that they should not be taught music but something practical. Otherwise they might think more highly of themselves than they ought. Handel objects and over-rides the authorities by insisting that the boy (Peter) who has been severely punished for listening to the music of the *Messiah* be allowed to sing three of the soprano solos in a performance.

Chapters on village choir music and a coronation complete the book. Two years ago I borrowed a copy of the book on inter-library loan. During the short time I had it an Episcopal organist, a mother of two of my choir boys and I read the book with great interest. I had time to read only a short section to my choir boys at that time. Since then I found the book for sale in England so have copies I can lend to my choir boys to read. Dr. Whittlesey informed me that there is a copy at the Guild office you may borrow to read if your local library does not have the book.

I thought that William Mayne, who wrote **A SWARM IN MAY**, must have been a choir boy some time in his life. The book rings so true to actions and reactions of boy singers and their relationships with their teachers and supervisors. When I reread the book I found I was right. The dedication (which I had missed before) reads "For my fellow Choristers."

The author has written an intriguing mystery story concerning a May Day ceremony at the Cathedral and a swarm of bees. The youngest chorister, John Owen, has to re-enact an ancient ritual as the official "Bee Keeper." The mystery concerns the discovery of the background of the Bee Keeper's ritual, and it leads through ancient and little used areas of the Cathedral.

One of my own choir boys particularly enjoyed the organist, Dr. Sunderland, who seldom bothered to complete the pronunciation of his words and sentences because he was fat and ran out of breath easily. The choir boys apparently felt both respect and affection for him, but they weren't above nick-naming him Tweedledum. His bees cause one of the

rather humorous episodes in the book. Because he is busy with cathedral duties he has John Owens watch his bees to see that a swarm doesn't get away. The illustrations of the boy following the swarm are charming black and white drawings of a boy in cassock and ruff carrying a water syringe and a bowler hat. He finally brings the swarm down to his own level by singing a varied program from "Men of Harlech" and "Lead us, Heavenly Father" to a Vaughan Williams *Te Deum* which "with no brass and no organ and only solo treble . . . sounded like a Zulu war song."

Though one can learn much about cathedral procedure and choristers, it seems to me that Mr. Mayne was primarily interested in telling a good tale with humor and charm. And I keep wondering if Minsterbury might be one of the cathedrals we visited in England.

MASTER SKYLARK has become something of a classic. Written in 1897 by John Bennett, it appeared first in the famed *St. Nicholas* magazine. During the early part of the century it was so popular that it was used in colleges and schools to give students a sense of the Elizabethan age. Since that time there has been a tendency to write historical fiction with greater accuracy, but *Master Skylark* was apparently one of the first fiction books for children to exhibit this tendency. In 1916 it was adapted for dramatization by Edgar White Burrill.

The story tells the adventures of Nicholas Attwood, of Stratford-upon-Avon, who is kidnapped for a roving players' company and becomes a St. Paul's chorister. Great people are a part of the story — men like Shakespeare and Ben Jonson — but the author uses them with discretion. The story centers around Nick, who is not too goody-goody to be believable.

Settings include Stratford, Coventry and London, and in the latter, besides the places one would be more likely to anticipate, there is one scene in Newgate prison. The title comes from the fact that Nicholas, as a boy soprano, is compared with the

bird and is thus given the stage name, "Master Skylark." The plot revolves around the boy's attempts to escape and return to his home. He seeks the aid of Shakespeare and eventually finds him.

Cornelia Meigs, in her book, *A Critical History of Children's Literature*, says of *Master Skylark*: "It is a book of quickly changing moods . . . It is crowded with characters and incidents, but never confusing; filled with details but never exhausting. It is written with a sensitivity that makes the reading of it an experience to be coveted. And through it all breathes the spirit that is uniquely and forever England."

Local libraries may have one or all of these books. All three are available to add to a personal library. The last two are put out by American publishers and are listed in *Books in Print*.

Mayne, William

A SWARM IN MAY. Bobbs, Merrill. \$3.00
Bennett, John

MASTER SKYLARK. Grosset. \$2.00 There is also a 50¢ paperback put out by Assoc. Booksellers (Airmont)

PETER is a bit more difficult to come by. I had searched for it here in the United States but to no avail. Since Sydney Nicholson had been a part of the Royal School of Church Music before his death, I ventured a question during the Tour visit there.

"Do you have any idea where I could find a copy of Nicholson's *Peter, the Adventures of a Chorister*?"

Gerald Knight very cheerfully replied, "Why yes, we have it here." Actually they were sold out right at the time because the book was being used in a special course. Several of us paid for our copies which were mailed later.

Nicholson, Sydney H.

Peter, the Adventures of a Chorister.
12s 6d (about \$1.75)

Royal School of Church Music
Addington Palace, Croydon, Surrey
England.

SEMINAR SCHOLARSHIPS ANNOUNCED

The Board of Directors has authorized ten scholarships in memory of Ruth Krehbiel Jacobs, Founder and First President of the Choristers Guild. Five scholarships will be awarded for each Seminar. (See page 103)

The scholarships will be awarded by a committee of the officers of the Guild, on the following basis:

1. The applicant must be a member of the Guild.
2. The letter of application must give some indication of the person's age, musical background, church experience and interest in children's choirs.
3. If the applicant is an assistant in a church music program, the application must be accompanied by a letter from the director of the program.
4. The application must be attested to by the minister of the church which the applicant attends.
5. Only one scholarship will be awarded in any one church.
6. The applicant must indicate need for financial assistance.
7. No one who have previously attended a Choristers Guild Seminar on a scholarship is eligible.
8. The application must be received in the Guild office by May 1, 1968.

Each scholarship will provide the tuition, meals and housing for the Seminar. The scholarships do not include travel costs nor personal expenses.



IDEAS OF MASTERS

CAN HELP YOU MASTER IDEAS

By HELEN KEMP

Zoltan Kodaly is a name known among musicians throughout the world. The scope of the work of Kodaly is truly amazing. Composers, conductors, great orchestras and choirs know him for his works such as "Te Deum" and "Misse Brevis." Music educators know him from the results of his very successful teaching methods. A whole generation of Hungarian children have profited by his years of research and musical experimentation in the public schools of his country. Much of his work with children had to do with singing, since the human voice, he said, was the one musical instrument which every child had in his possession. He used Hungarian folk songs as the basic song material for his work with children.

Since Kodaly's death last year, much of his work is being reviewed and revered by educators and musicians everywhere. Many of you have heard of Mary Helen Richards and her excellent approach in "Threshold to Music." (See references below.) It was she who penciled this question on a postcard to Zoltan Kodaly in 1960, "How do you teach music?" The great composer sent her two small music books, which revealed his solid and exciting method of teaching music to elementary age children. Mary Helen Richards adapted this method to use with American public school children. The whole system is built on a sound rhythmic foundation, taught very early by rhythm symbols and much physical movement. The first vocal work uses the pentatonic scale, is sung with tone syllables (do, re, me, sol and la) based on the movable *do* system. Kodaly was a firm believer in the theory that "young children cannot hear and sing the half tones in a major scale in tune. Therefore, we begin by eliminating the half tones."

When trail blazers such as Kodaly and Mrs. Richards have proven by highly successful work the validity of their approach, it certainly would benefit us in our related areas to find out all we can about their methods. As church musicians responsible for teaching primary and junior choirs, we should be constantly in search of new ideas to make our work keep tingling with an excitement which is stimulating to us as creative teachers, and to the children as well.

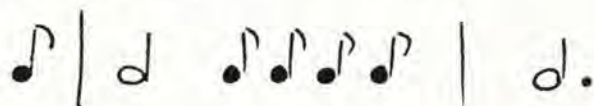
There are several things to keep in mind as you, the choir director, study any plan or method which is obviously designed for daily classes in a school situation. Remember that you are searching for *ideas*, not a complete course to be followed lesson by lesson. As you read, underline, or jot along the margin or in a notebook any ideas that you could adopt. It is amazing how you begin to develop a storehouse of ideas to put into use in rehearsals and in your teaching.

For instance, several years ago when Kodaly's educational writings were enjoying their first translations, I became very much interested in all the facts relating to the pentatonic scale, and the childhood chants which were proven to be natural chants of children around the world.



At that time, I was helping church school teachers to learn the new songs suggested in the curriculum for the next quarter. They were all disturbed because several of the lessons were based on "creating" a tune for the words of Mary in Luke 1:46, 47, "My soul magnifies the Lord, and my spirit rejoices in God my Saviour."

"This is completely beyond us," they said. "How can we ever lead the children in such a project?" Then I thought of Kodaly and the pentatonic scale — and those childhood chants I had been reading about. So we started. The whole group of teachers began reading and chanting the two phrases with the natural rise and fall of the spoken word. Gradually there evolved a rhythmic pattern that could be clapped and noted on the chalkboard.



Then I suggested that we limit the *melody* to just the five tones of the pentatonic scale—and suggested the use of the 5 black keys of the piano in the child voice range.



We sang the series of tones several times to get the key feeling. Then one by one, the teachers tried different melodic phrases, based on the text rhythm and the limited scale we had set. It was exciting to see them break through an imagined "impasse."



When the whole tune was completed to their satisfaction, their own pride in accomplishment was beautifully childlike. I felt that even though their first attempts at helping children create a melody for these verses of scripture might be imitative, they themselves had a completely different attitude about the suggested project.

There are so many opportunities to use ideas which you collect daily. And the more you dare to use ideas, the more you seem to acquire. They multiply with use.

References:

Let Us Sing Correctly
Choral Method

Zoltan Kodaly
Boosey & Hawkes

Threshold to Music

Mary Helen Richards
Fearon Publishers

A recording demonstrating the method is available. Large charts are expensive but extremely valuable, especially the First Year Series. This set includes 43 imaginative and useful rhythm and pitch charts.



Helen

NEW POSTAGE RATES

If you have mailed anything or received anything by mail since January 7 — P-H-Day (Postage Hike Day), you know what has happened. Almost every classification of mail has been "hiked" in price. One could be glum about this but maybe it is best to take a charitable attitude to some things we can't control, anyway. Every time we pay a little more for postage, let's think of two advantages: it may discourage "junk" mail and it is contributing a bit to a pay increase for the underpaid postmen.

The biggest change in rates that will influence your business with "440" has to do with "Special 4th Class Printed Music and Library Materials."

The former rate was:

"4¢ for 1st pound; 1¢ for each additional pound or fraction thereof."

It is now:

"12¢ for 1st pound; 6¢ for each additional pound or fraction thereof."

This means that the cost to mail a 2½ pound package of music has jumped from 6¢ to 24¢! Quite a boost, we think. Of course, 2½ pounds of C.G. material is a bargain at any price!

MOVING DAY AT "440"

Fear not! we are not leaving "440" but moving to larger quarters in the same building and on the same floor. February 1 is the moving date. Don't phone us for a rush order on that day; everyone will be "back deep" in moving. After that date, we'll have room to expand and serve you better.

But the main purpose for this short article is to ask *you* if *you* are moving. If you are, please let the office have your new address as far in advance as possible — a month if you can.

The change in the postal rates effects almost every phase of mailing, including the return to this office of your LETTERS, if they are not deliverable because of your moving. The cost to the Guild of (1) having your LETTERS returned, (2) getting from the P.O. your new address and (3) sending the LETTERS to your new address totals 35 cents. This more than doubles the previous cost.

**PLEASE GIVE US YOUR NEW ADDRESS
INCLUDING YOUR NEW ZIP CODE
WELL IN ADVANCE OF YOUR MOVING!**

However, the biggest loss is that you will be several weeks delayed in getting your LETTERS. For your sake and our sake, keep us informed of your correct address.

By-the-way, come visit us in the enlarged offices at "440." Same address, same phone and a same guaranteed mailing of your orders the day we receive them.



TINTINNABULATIONS

("Hurried, Harried, and Harassed")

DEAR CHOIR FRIENDS:

Recently, I received a note from a church musician signed, "Hacked, hurried, harassed, harried and harnessed, but happy." I laughed, but ruefully admitted that this alliterative quote mirrors the plight of many a teacher and choir director. Only, some are less than happy spirits. The tensions and pressures of their situations lead either to a physical or mental breakdown or to a move or change where, hopefully, the treadmill grinds more slowly.

The demands of a busy church position:— Services, Rehearsals, Meetings, Correspondence, Endless Telephone Calling and Ringing, Recruiting, Bridge-Building and Fence-Mending—require the stamina and forbearance of a saint—which we ain't. And so we are often hurried, flurried and worried, and bustle about as if there were no tomorrow. A director of 13 Choirs sighed to me, "It **never** lets up. There's **never** any respite. It runs all summer, too, now."

Folk lore and literature abound with wise and wry comments on the foolhardiness of haste: Of course, "Haste makes waste."; "The hurrier I go, the behinder I get."; "No man who is in a hurry is quite civilized."; "A hasty man drinks his tea with a fork."; Lewis Carroll's Red Queen said that it took all the running she could do to keep in the **same** place; if she wanted to get somewhere else, she would have to run at least **twice as fast**. Dr. Samuel Johnson caricatures a friend whom he calls Jack Whirler "whose business keeps him in perpetual motion, and whose motion always eludes his business; who is always to do what he never does, who cannot stand still because he is wanted in another place, and who is wanted in many places because he stays in none . . . When he enters a house, his first declaration is that he cannot sit down; and so short are his visits that he seldom appears to have come for any reason but to say he must go."

As we approach another season of penitence and self-searching, can we not think through our day-to-day, week-to-week activities and resolve to pare and prune? Is this really worthwhile? Is that paying off? Can I **combine** those? Would more notes and reminders help me? More pre-planning? More prayer? Couldn't I **really** interest more helpers, more parents in taking over this and this responsibility?

No one **wants** you to run yourself ragged. You don't have to always be the life of the party, the center of every choir activity—an exclamation point with hair on top. **Relax**. Find some time for yourself and your own interests, some escape routes to contentment. Listen to music. Paint, knit, sew, watch birds, study. A clergyman I know announces regularly that he is not to be disturbed in his study from 10:00-12:00 A.M., except for an **emergency**. His hours are respected, and he is a beloved pastor. **Your** teaching, practicing, study and rest hours should be uninterrupted, too. Children and friends

will understand not to call or come at certain times. Don't feel selfish. Even house-plants have to rest. Rest and revitalize yourself. People who take time to be alone have depth, originality, and quiet reserve. John Wesley said, "I have no time to be in a hurry."

TNT POT-POURRI:

Seed for a Song. We trust you are not forgetting the world's first and best choristers—our birds—this bitter weather. A neighbor has slung a mesh potato sack filled with suet, bread and seed over a tree branch near the house. Her yard is bright with birds and cries of appreciation and discovery. Did anyone notice that the 1967 Bing & Grondahl Christmas plate (Danish) depicts a well-bundled child in the snow placing food in a bird-feeder?

THE SEASONS

January snowy; February flowy; March blowy.

April show'ry; May flow'ry; June bow'ry.

July moppy; August croppy; September poppy.

October breezy; November wheezy; December freezy.



National Pencil Week:

Perhaps Choristers Guilders should make a bow to National Pencil Week in February. It's high time someone said something nice about pencils, instead of "What became of my pencil?" . . . Over the years Choristers Guilders have lost at least 763,825 pencils . . . The Lead Pencil Manufacturers Association informs us that up to 40 materials are needed to make a pencil. The standard pencil is 7 inches long and has enough graphite to write a line 35 miles long. Well! (Beloise says the graphite of a pencil will lubricate a balky zipper, a lock or a hinge.) Cedar trees used for pencils must be at least 150 years old. It is not the rubber in an eraser that erases, but the pumice. We are surprised and impressed . . . The Association also claims that pencils will arrive on the moon before pens. But they haven't come up with a way to avoid losing half the pencils on earth . . . Excuse me, the phone's ringing. O **where** is my pencil?

Sister's Progress:

A Sister of the Community of the Transfiguration (Epis.) Chicago, overheard a conversation between two small girls: "How do you become a Sister?" "First you are a lady. Then you become a possum (postulant), then a novelist (novice), then you are possessed (professed), and then you are a lady no more."

BELL NOTES:

Canadian Handbell Ringers held their 2nd Annual Festival in April at Toronto, as reported in CGL. We have learned only recently that our English friends held a 2nd Annual Handbell Tune Ringers' Rally in October at Ashton-under-Lyne, Lancashire. 19 Bands with 914 Handbells were present. A total of 350 ringers and friends attended. Each Band

played 3 numbers — 57 in all! The famous Ecclesfield Ringers (10) playing on their fine set of 162 bells received thunderous applause. Another standout was a team of only three young men who rang "Jesu, Joy of Man's Desiring" four-in-hand, without music. The Third Annual Rally has been set for next October at Ecclesfield, a suburb of Sheffield, Yorkshire . . . Following the Rally, a North Countryman exclaimed, "By gum! It's been a reight good do. Ah wouldn't ha' missed it for twenty pahnd. Ah wouldn't!"

May you find Peace and Contentment
in the New Year.

Nancy and Decibel

Nancy Poore Tufts

REGARDING THE COVER PAGE

I trust you will let the penetrating eyes on the cover of this issue enter your heart and conscience. There are many children depending on you to be their example and to "lead them into all truth," both musical and moral. It is a responsibility having eternal implications which each choir director has assumed.

We are indebted to the Graded Press, Nashville, Tennessee for the use of this copyrighted picture. The cut lines were sent to us by Jerome Malek of Panama City, Fla. on a bulletin.

As I prepared this comment, I recalled some whimsical statements about a boy which I clipped from a publication some months ago. Alan Beck is the author. Thanks to the author, whoever he is, and the publication, whatever it was, we will let you in on just what a boy is:

WHAT IS A BOY?

Between the innocence of babyhood and the dignity of manhood we find a delightful creature called a boy. Boys come in assorted sizes, weights and colors, but all boys have the same creed: To enjoy every second of every minute of every hour of every day, and to protest with noise (their only weapon) when their last minute is finished and the adult packs them off to bed at night.

Boys are found everywhere — on top of, underneath, inside of, climbing on, swinging from, running around, or jumping to. Mothers love them, little girls hate them, older sisters and brothers tolerate them, adults ignore them, and Heaven protects them. A boy is Trust with dirt on its face, Beauty with a cut on its finger, Wisdom with bubble gum in its hair, and the Hope of the future with a frog in its pocket.

When you are busy, a boy is an inconsiderate, bothersome, intruding jangle of noise. When you want him to make a good impression, his brain turns to jelly or else he becomes of savage, sadistic, jungle creature bent on destroying the world and himself with it.

A boy is a composite — he has the appetite of a horse, the digestion of a sword swallower, the energy of a pocket-size atomic bomb, the curiosity of a cat, the lungs of a dictator, the imagination of a Paul Bunyan, the shyness of a violet, the audacity of a steel trap, the enthusiasm of a fire cracker, and when he makes something he has five thumbs on each hand.

He likes ice cream, knives, saws, Christmas, comic books, the boy across the street, woods, water (in its natural habitat), large animals, Dad, trains, Saturday mornings, and fire engines. He is not much for Sunday School, company, schools, books without pictures, music lessons, neckties, barbers, girls, over-



coats, adults, or bedtime.

Nobody else is so early to rise, or so late to supper. Nobody else gets so much fun out of trees, dogs, and breezes. Nobody else can cram into one pocket a rusty knife, a half-eaten apple, three feet of string, an empty Bull Durham sack, two gum drops, six cents, a sling shot, a chunk of unknown substance, and a genuine super-sonic code ring with a secret compartment.

A boy is a magical creature — you can lock him out of your work shop, but you can't lock him out of your heart. You can get him out of your study, but you can't get him out of your mind. Might as well give up — he is your captor, your jailer, your boss, and your master — a freckled-face, pint-sized, cat-chasing bundle of noise. But when you come home at night with only the shattered pieces of your hopes and dreams, he can mend them like new with the magic words — "HI DAD!"

REJOICE, YE PURE IN HEART

Words:

Edward H. Plumtre
1821-1891

Tune: MARION

S.M. with Refrain
Arthur H. Messiter
1834-1916

Come with me watch a most amazing parade!



We see men and women — young and old — angel choirs and saints — processing by us, singing and waving festal banners high above them. A mood of rejoicing is all around us!

Even more remarkable, when we try to see where the parade is coming from or where it is going, we discover *no beginning and no ending*. The past — the present — even future times — seem to be processing before our very eyes!

Rejoice, Ye Pure In Heart", describes just such an event — with Christians of all ages and times joining in a processional to "Rejoice, give thanks, and sing" to God.

Find some of the opposites who join in the processional:

bright youth _____

strong men _____

Find three more pairs of opposites in the fourth stanza. The author, Edward H. Plumtre, uses opposites to help us remember that when we center our thoughts on "Christ, our King" — differences disappear among us. Though *external opposites* can still be seen, *internal opposites* no longer exist.

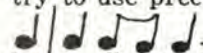
Look for this same miracle in the congregation of your own church. See how many persons with "external opposites" you can find . . . persons who look differently, dress differently, speak differently, do different church jobs, drive different kinds of cars, spend their time in different ways. But then, notice how, in the prayers and hymns of praise in the worship service and at the communion table, differences are forgotten and we become as *one* in raising high the free, exultant songs which speak God's wondrous praises.

Being a part of a choir festival is a similar experience. We stand in different churches, amid different children, perhaps with a different director . . . but all of our voices join as one when the singing of hymns and anthems begins!

A choir festival at Peterborough Cathedral in England in 1865 heard the first singing of "Rejoice, Ye Pure in Heart." However, the tune which you and I use with the hymn was not written until 1883. Arthur H. Messiter, an Englishman who had gone to America to become choirmaster at the Trinity Church in New York, was the composer.

Long ago, choir festivals often used colorful and symbolic banners for the processions along the streets and down the aisles into the sanctuary. Wouldn't it be exciting if all the churches in town were to design their own banner and let their children carry them in'o a community festival, singing "Rejoice, Ye Pure in Heart" as they process? One hint: processional music must always be sung with a strong, sturdy rhythm so that the choristers will stay together. Sometimes, singers entering from the foyer or narthex must momentarily *pretend* that they are singing while they wait to hear the rhythm which has preceded them in the procession.

Practice singing the first stanza as if you were processing. *Don't* be worried about keeping step but *do* try to use precise, clear diction and rhythm as you sing, especially on the recurring rhythmic pattern:



The range and the interval progressions also help this serve as an excellent processional hymn. Can you tell why?

Say! Instead of just watching . . . let's *join* the processional ourselves . . . so that we too may

REJOICE, GIVE THANKS, AND SING!

Charley, the Choirboy
(Mrs. Christine Kallstrom)

Rejoice, Ye Pure in Heart

PSALMS 20:4; 147:1; PHILIPPIANS 4:4
EDWARD H. PLUMPTRE, 1821-1891

MARION SM with Refrain
ARTHUR H. MESSITER, 1834-1916



1. Re - joice, ye pure in heart; Re - joice, give thanks and sing;
2. Bright youth and snow-crowned age, Strong men and maid - ens fair,
3. With voice as full and strong As o - cean's surg - ing praise,
4. Yes, on through life's long path, Still chant - ing as ye go;
5. Still lift your stan - dard high, Still march in firm ar - ray,



Your glo - rious ban - ner wave on high, The cross of Christ your King.
Raise high your free, ex - ult - ing song, God's won - drous praise de - clare.
Send forth the hymns our fa - thers loved, The psalms of an - cient days.
From youth to age, by night and day, In glad - ness and in woe.
As war - riors through the dark - ness toil Till dawns the gold - en day.

Refrain



Re - joice, re - joice, Re - joice, give thanks and sing. A - men.
Re - joice, re - joice,

CHILDREN'S WORKSHOPS AND FESTIVALS FOR '68

This is a supplemental list to the two pages of study and listening opportunities which you found in the January LETTERS. Locate the one nearest you, take part in a "stretching-your-mind" situation.

IN THE EASTERN STATES

- Feb. 11 Junior Choir Festival, Memorial Presbyterian Church, Montgomery, Alabama
Dir.—Stephen J. Ortlip
Cont.—Gene Jarvis, 3424 S. Court St., Montgomery, Ala. 36105
- Feb. 16-17 Workshop, Reveille Methodist Church, Richmond, Virginia
Dir.—Alec Wyton
Cont.—Church office, 4200 Carey Rd., Richmond, Va. 23221
- Feb. 22 A.G.O. Workshop, St. Petersburg, Florida
Dir.—Alec Wyton
- Feb. 23-24 Statewide Junior Music Festival, Jekyll Island, Georgia
Dir.—Helen Kemp (as adjudicator)
Cont.—Paul McCommon, Ga. Baptist Convention, 291 Peachtree St., N.E., Atlanta, Ga. 30303
- Feb. 23-24 Annual Mid-Winter Workshop of the Sacred Dance Guild, New York City
Dir.—Carola Goya and Matteo
Cont.—Mrs. Robert Sonen, 65 Forest Hill Rd., W. Orange, N.J. 07052
- Feb. 23-25 Seminar—Festival, Baptist Temple, Charleston, West Virginia
Dir.—Mabel Boyter
Cont.—Martin Eich, 209 Morris St., Charleston, W. Va. 25311
- Mar. 16 A.G.O. Workshop, Second Congregational Church, Greenfield, Massachusetts
Dir.—Alec Wyton
Cont.—William Tortolano, St. Michael's College, Winooski, Vermont
- Mar. 17 A.G.O. Junior Choir Festival, Central Park Presbyterian Church, Buffalo, New York
Dir.—Marie Obenauer
Cont.—Mrs. Russell Mullen, 62 Lorfield Dr., Snyder, N.Y. 14226
- Mar. 17 Junior Choir Festival, First Presbyterian Church, Hartsville, South Carolina
Dir.—Stephen J. Ortlip
Cont.—Mrs. J. Calvin Chestnutt, 1410 Home Ave., Hartsville, S. C. 29550
- Apr. 28 A.G.O. Junior Choir Festival, Reveille Methodist Church, Richmond, Virginia
Dir.—Stephen J. Ortlip
Cont.—Shirley A. Morgan, 4200 Cary St. Ad., Richmond, Va. 23221

- May 5 Children's Choir Festival, York, Pennsylvania
Dir.—Virginia Cheesman
Cont.—Edwin Starnes, Union Lutheran Church, York, Pa. 17404
- June 17-19 Choral Workshop, York Junior College, York, Pa. 17405
Dir.—M. Carabo-Cone
Cont.—Ralph Woolley, Music Dept. at the college
- July 15-17 Peabody Conservatory, Summer Session, Baltimore, Md. 21202
Dir.—Mabel Boyter
Cont.—Ray Anderson, at the conservatory
- July 18-26 Week of Church Music, Montreat, N. C.
Dir.—Mabel Boyter
Cont.—Adele Dieckmann, Trinity Presbyterian Church, 303 Howell Mill Rd., N. W., Atlanta, Ga. 30327
- July 25-31 Choristers Guild Seminar, Barrington College, Barrington, Rhode Island
Cont.—C. G. Office, 440 Northlake Center, Dallas, Texas 75238
- Jurisdictional Church Music Institutes
Conducted by NaFOMM
- Aug. 4-9 Lake Junaluska, North Carolina
- Aug. 18-23 Lycoming College, Williamsport, Pa.
Cont. for both—Cecil Lapo, P. O. Box 871, Nashville, Tenn. 37202
- Aug. 11-16 Week's School of Church Music, Charleston, West Virginia
Dir.—Mabel Boyter
Cont.—Mrs. Richard Wellock, 165 Broadview Ave., Fairmont, W. Va. 26554

IN THE CENTRAL STATES

- Mar. 1-2 Baptist State Youth Choir Festivals (Junior High, Highschool & College)
Dir.—Bill Schahn at Howard Payne College, Brownwood, Texas
Dir.—Paul Green at Houston Baptist College, Houston, Texas
Dir.—Richard Lamb at Dallas Baptist College, Dallas, Texas
Cont. for each—401 Baptist Building Dallas, Texas 75201
- Mar. 8-9 Baptist State Youth Choir Festivals (Junior High, Highschool & College)
Dir.—Bev Henson at Baylor University, Waco, Texas
Dir.—Wm. J. Reynolds at Hardin-Simmons University, Abilene, Texas
Dir.—Paul Green at Houston Baptist College, Houston, Texas
Cont. for each—401 Baptist Building, Dallas, Texas 75201

- Mar. 15-16 Baptist State Youth Choir Festivals (Junior High, Highschool & College)
Dir.—Euell Porter at Baylor University, Waco, Texas
Dir.—Elwyn Raymer at Wayland Baptist College, Plainview, Texas
Dir.—Bill Schahn at Dallas Baptist College, Dallas, Texas
- Apr. 20 Baptist State Junior Choir Festivals
Dir.—Bill Pearson at First Baptist Church, Big Spring, Texas
Dir.—Charles Worley at First Baptist Church, Arlington, Texas
Dir.—Joe Carrell at Memorial Baptist Church, Baytown, Texas
Cont. for each—401 Baptist Building, Dallas, Texas 75201
- Apr. 20-21 Workshop - Festival, First Methodist Church, Rochester, Minnesota
Dir.—Richard Waggoner
Cont.—Robert E. Scoggin, P. O. Box 1075, Rochester, Minn. 55901
- Apr. 27 Baptist State Junior Choir Festivals
Dir.—Malcolm Edwards at First Baptist Church, Wichita Falls, Texas
Dir.—Perry Taylor at Trinity Baptist Church, San Antonio, Texas
Dir.—Bob Burroughs at First Baptist Church, Garland, Texas
Cont. for each—401 Baptist Building, Dallas, Texas 75201
- Apr. 28 Junior Choir Festival, Glenbard East High School, Lombard, Ill.
Dir.—Victor G. Hildner
Cont.—Mrs. Edith Layman, 417 E. Madison, Lombard, Ill. 60148
- May 4 Baptist State Junior Choir Festivals
Dir.—Neil Darnell at Trinity Baptist Church, Amarillo, Texas
Dir.—Joe King at Baptist Temple, Houston, Texas
Dir.—Duane Blakley at First Baptist Church, Irving, Texas
Dir.—Gerald Ray at Oakland Heights Baptist Church, Longview, Texas
Cont. for each—401 Baptist Building, Dallas, Texas 75201
- May 19 Saginaw Valley Chapter C. G. Festival, First Congregational Church, Saginaw, Michigan
Dir.—Virginia Cheesman
Cont.—Roberta Bitgood, First Presbyterian Church, 805 Center Ave., Bay City, Michigan
- June 12-14 Church Music Workshop, Lawrence University, Appleton, Wisconsin 54911
Dir.—Jane Marshall
Cont.—L. K. Maesch, at the university
- June 17-20 Highland Lakes Music Camp (Juniors, Junior High, Highschool, College & Adult) near Austin, Texas
Cont.—401 Baptist Building, Dallas, Texas 75201
- June 24-28 Baptist State Youth Music Workshop (Junior High and Highschool) Houston Baptist College, Houston, Texas
Cont.—401 Baptist Building, Dallas, Texas 75201
- July 18-23 Association of Disciples Musicians Workshop, Christian College, Columbus, Missouri
Dir.—Helen Kemp
Cont.—Merrill Cadwell, 222 S. Downey, Indianapolis, Ind. 46219
- Jurisdictional Church Music Institutes Conducted by NaFOMM
- July 21-26 Lawrence University, Appleton, Wis.
- July 29- Aug. 2 Mt. Sequoyah Assembly, Fayetteville, Arkansas
Cont. for both—Cecil Lapo, P. O. Box 871, Nashville, Tenn. 37202
- Aug. 12-16 Church Music Conference, Mo-Ranch, Texas (Southern Presbyterian)
Dir.—Helen Kemp
Cont.—Allison Salley, First Presbyterian Church, Midland, Texas 79701

IN THE WESTERN STATES

- Feb. 25 Choir Festival (Juniors, Junior High and Highschool) Calvary Temple, Seattle, Washington
Cont.—Mrs. Thomas Herbert, 4116 Aikens, S.W., Seattle, Wa. 98116
- July 12-18 Choristers Guild Seminar, Mission Springs Conference Grounds, Calif.
ont.—C. G. Office, 440 Northlake Center, Dallas, Texas 75238
- Aug. 3-10 Church Music Workshop, United Church of Canada, Naramata, B. C., Canada
Dir.—Helen and John Kemp
Cont.—Douglas Parnham, 2819-12th Ave., N. W. Calgary, Alberta, Can.

LESSON FROM BLUEBIRDS

A young bluebird will never be able to sing the typical melody of its species unless it hears other bluebirds in full song before it is a year old, a specialist from Cornell University ascertained.

This is a very interesting finding. Perhaps no bird learns to sing the song for which its species is known, unless it hears adult birds singing it.

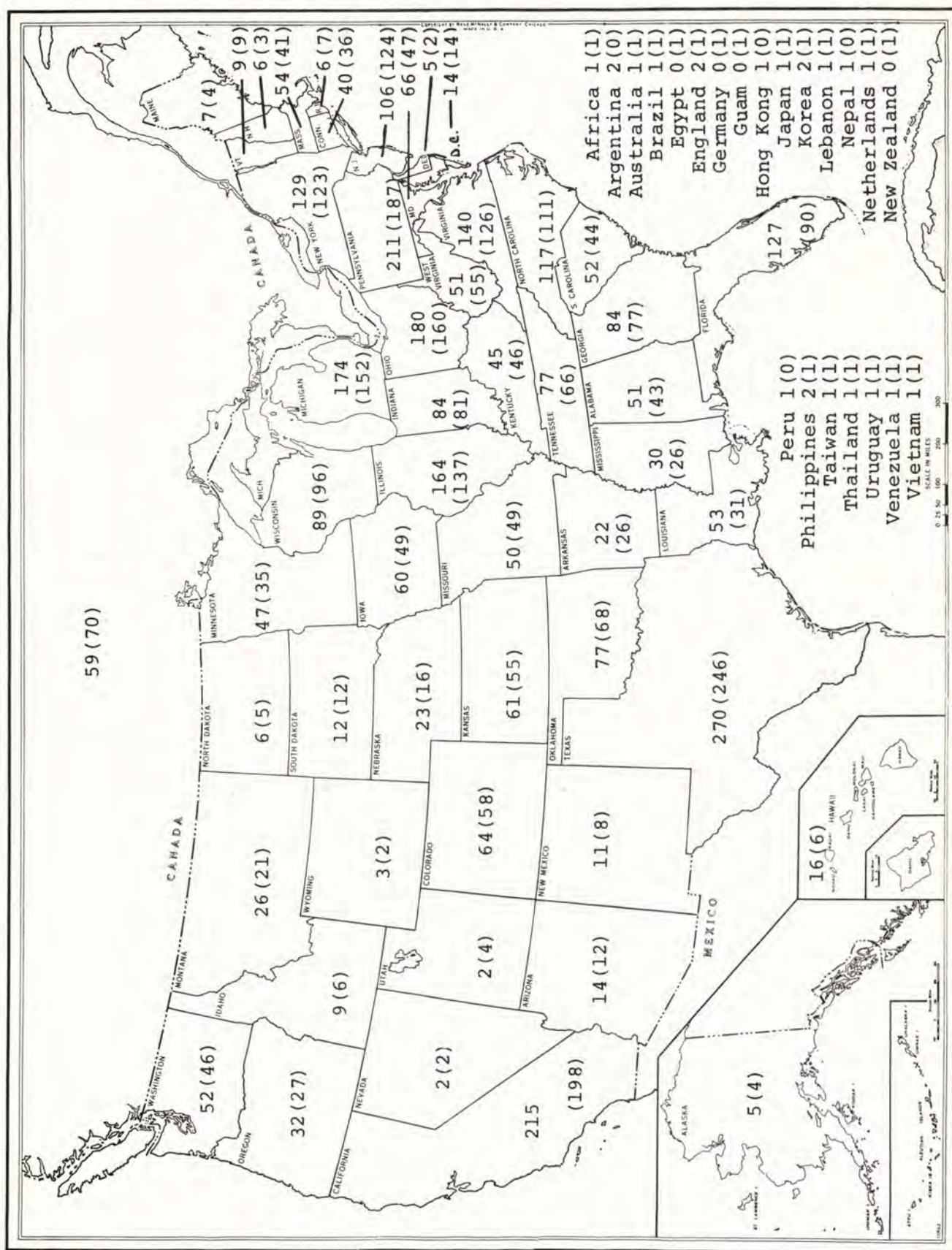
We can apply this to human relations. Will a

child learn to sing, without a good example? Will a boy learn to be a proper man unless his father shows him the path? Will a girl grow to worthwhile womanhood without her mother's guidance?

This is a lesson, we feel, that is not strictly for the birds. If we have fewer delinquent parents, we'll have fewer delinquent children.

HERE IS WHERE THE 3,331 CHORISTERS GUILD MEMBERS LIVE AND SERVE AS OF 1/10/68

(Number in parentheses tell membership a year ago.)



MARIAN McLAUGHLIN

.20

A-40

MARY'S WANDERING

TREBLE VOICES (SA)
WITH TWO SOLO VOICES OR UNISON
AND ORGAN

CHORISTERS G

A-24

O BELLS IN THE STEEPLE

JOHN BURKE

.20

CHORISTERS GUILD

Children's Choir Anthem Series



LENT

A-7 Ballad of the Dogwood Tree

Davis

.20

A-40 Mary's Wandering

McLaughlin

.20

BROOKES M. DAVIS

.20

A-7

BALLAD OF THE DOGWOOD TREE

UNISON VOICES
KEYBOARD OR AUTOHARP ACCOMPANIMENT

CHORISTERS GU



Children's Choir Ant

A-46

SING HOSANNA IN THE HIGHEST
Palm Sunday or General

Eugene Butler

.20



FROM THE CHORISTERS GUILD ANTHEM SERIES

LENT

A-7 Ballad of the Dogwood Tree, unison with optional
autoharp accompaniment

Davis

.20

A-40 Mary's Wandering, S.A.

McLaughlin

.20

PALM SUNDAY

A-46 Sing Hosanna in the Highest, unison with Trumpet

Butler

.20

A-54 Ride On Now, O King!
optional descant and flute

Helen Kemp

.20

EASTER

A-24 O Bells in the Steeple, unison

Burke

.20

Choristers Guild
440 NORTHLAKE CENTER
DALLAS, TEXAS 75238

Choristers Guild
440 NORTHLAKE CENTER
DALLAS, TEXAS 75238

Choristers Guild Letters *moving day at 440*



Our robe was getting too small.
Our new robe is big, but with your
help, we'll grow to fit it. February
1st was moving day, moving down
the hall, same floor — same easy-
to-remember number, "440" — to
twice the floor space.

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CHORISTERS GUILD LETTERS

March, 1968

Volume XIX

Number 7

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CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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Dallas, Texas 75238



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Special April issue of the Choristers Guild LETTERS

WATCH FOR The TEEN-AGE CHOIR

Articles by James Berry and Alfred Haas, as well as articles by our staff — Nancy Tufts, Arlene Root, Helen Kemp, Norma Lowder — all with a slant toward the needs of the teen-age choir.

THE CHURCH MUSICIAN AND CONTEMPORARY MUSIC

By DONALD F. JENSEN

INTRODUCING THE AUTHOR

who will teach the repertoire classes for the Guild's summer Seminars. This article, pertinent to children's choir leaders, is intended for leaders of church choirs of adults and youth, as well as children.

Most of us are debtors to the culture about us. We are apt to enjoy the fruits of other's creativity while adding little ourselves to the culture we enjoy. We are moved by the efforts our artistic contemporaries manifest in other fields but neglect advancing our own musical art for the present generation. Our architectural contemporaries show the dynamic momentum of today through the imaginative thrust of their buildings as the church musician continues to poke about in the closet. Our colleagues who are painters and sculptors employ an endless variety of new materials and forms to express the pathos, hope, and joy of living as we proceed to dust off another hymn-tune arrangement. The designer rennovates an entire building with brilliant fabrics, striking patterns, new furniture, and attractive ornamentation while the church musician contemplates another presentation of "Messiah," "The Crucifixion," or "The Seven Last Words."

How often do we hide behind the tradition of the historical liturgy, upholding the glory of the past, while failing in our own contribution to its history and mission? We often shun works in the modern idiom because they do not fall into conventional patterns, or because they might present a greater musical challenge than we are willing to undertake, or because we are afraid of failure. The arguments against singing or playing contemporary music might just as well be used for anything we select to perform from any period. The selection and reception of contemporary music takes the same insight and skill required for music of any other period.

While our worship services surely ought to employ the very best music of all eras, should we allow the church of today to become a musical museum? The faith is reinterpreted week after week from the pulpit so that it might have meaning for 1968. Should we not then give new emphasis to the praise of God through the musical and poetic language of the era in which we live?

The neglect of contemporary music in the church is a situation into which church musicians often drift unwittingly. During the past thirty years, the scholarly research into Renaissance, Baroque, and Classic music, especially, has unearthed thousands of choral offerings which have been published and made available to church choirs. The church musician who has graduated from college during this time has developed an appreciation and understanding for this music which he transmits to his church choir. Music of the foregoing periods, given the fine performance it deserves, is beautiful, and finds genuine acceptance by the congregation. The excellent singing found in thousands of churches today is



due in part to the use of this material and the author will be among the first to champion its continued use. Nevertheless, the preponderant presentation of music written prior to 1945, to the exclusion of music written during the present generation, becomes a study in antiquity rather than providing a musical witness to the faith through the language of today.

Colleges do not, and perhaps should not offer their students extensive confrontation with materials which might be used for the church choir. The role of the college music department is primarily an academic one wherein a student grows in his understanding of great milestones in music so that he might continue in his own growth once he has left the security of the campus. We are far better prepared to mature as musicians through a depth study and performance of the "Mass in B Minor" or the "Missa Solemnis" than we would have been through the singing of fifteen lesser works in the modern idiom, if it came to a choice. Nevertheless, how many of us have attempted to transplant the glorious performance of major works of college days to our churches, only to find futility and frustration? While we reject this dilemma, we frequently find ourselves a part of it.

Fortunately, most colleges with departments of church music now attempt to bridge the gap between academic life and the needs of the local church through workshops and festivals. Last month's Issue of CHORISTERS GUILD LETTERS had an excellent list of church and college sponsored workshops for children. New materials and methods are presented to point the way for the church musician so that he might continue the growth he began on his college campus.

The Argument for Contemporary Music

We want the church of today to speak to the great social and moral issues which surround it. We want to hear a clear voice from the pulpit as the church gives renewed leadership to the community. We want the church to be a source of spiritual guidance for political and educational leaders. We expect the established church to provide its singular witness to a chaotic world in search of answers to seemingly impossible questions. In a church which manifests these concerns, should not its music then perform its unique, complimentary role? Just as the church's understanding of the meaning of the great festivals changes from generation to generation, so should the music we sing represent our new understanding.

Acceptance of new music in the church is much more rapid than it has been in the past. Television, recordings, and radio play a major role in the willingness of congregations to accept new forms of communication. As it happens, most churches are more ready to hear new music than choirmasters and choirs are to learn and produce it! The church has already shown a willingness to experiment with such temporal attractions as folk communions and jazz masses. Moreover, the church has historically been ready to receive all music of stature which demonstrates imagination and craftsmanship, and which amplifies well the text it supports. Why then, as musicians who serve the church, should we hesitate to prepare and perform some of the increasingly many works available to us?

A Place To Begin

There are certain considerations to bear in mind in introducing contemporary music to the choir and congregation:

1. Be sure that the music is in a modern idiom. All music newly printed is not necessarily contemporary music. The music of most living composers is merely an imitation of earlier styles. Furthermore, the majority of contemporary works are not written for the church, thereby limiting the number of possibilities available.

2. Introduce contemporary music through the simplest technical means. Avoid complex music to begin with. In many contemporary works, the composer will make the vocal parts fairly simple while writing complexities in the accompaniment.

3. Take a positive attitude as you "sell" the choir on your selection.

4. Work well in advance of the presentation date with the choir. A couple extra weeks' preparation or "acquaintance" time may mean the difference between a gratifying and indifferent performance.

5. Be very selective. Two first-rate additions to the choir library each year are worth more than a dozen novelties.

6. Don't identify with only one or two composers. Demonstrate through your selections the breadth of the contemporary idiom.

7. Round out the entire musical library as you purchase contemporary music. Continue to introduce good music from all periods. Drop weaker anthems as the years pass and the library grows.

8. Encourage the use of contemporary music with the organist and soloists. A handy reference for vocal repertory is John Koopman's "Selected Solos In Modern Idiom" (Augsburg).

9. Don't try to do everything the first six months. The first step is to create a constructive and receptive attitude toward new things.

10. Avoid purchasing music from a list without fully reviewing the music yourself. Everyone has their own preference and that which works well in one situation may be completely wrong in another.

Following is just such a list. Review each one carefully before considering it further for your own choir!

Children's voices

GOD'S REQUIREMENTS — Samuel Adler
Choristers Guild

PSALM 150 — Samuel Adler
Choristers Guild

AWAY IN A MANGER — arr. Earl George
Oxford University Press

PSALM 145 — Buryl Red
Broadman Press

A SPRING CAROL — Ronald Combs
Choristers Guild

S.S.A.

MY MASTER HATH A GARDEN — Jerome Neff
Elkan-Vogel

A CRADLE SONG — Dorothy Parke
Boosey and Hawkes

S.A.B.

O PRAISE THE LORD — Daniel Moe
J. Fischer

Mixed voices

NOW IS CHRIST RISEN — Knut Nystedt
Augsburg Publishing House

ENTRATA — Noel Goemanne
World Library of Sacred Music

OUR PRAYER OF THANKS — Henry Mollicone
Elkan-Vogel

THE EYES OF ALL WAIT UPON THEE —
Jean Berger
Augsburg Publishing House

RECONCILIATION — Lloyd Pfausch
Abingdon Press

THE PEACE AND HOLY SILENCE —
M. Searle Wright
Coleman-Ross

SING UNTO THE LORD — Harold Rohlig
Abingdon Press

MAKE A JOYFUL NOISE UNTO THE LORD —
Kirke Mechem
E. C. Schirmer

AT THE CRY OF THE FIRST BIRD —
Grant Fletcher
Summy-Birchard

JESUS CHRIST IS RISEN TODAY —
Alan Hovhaness
Associated Music Publishers

PROCLAIM THE DAY — Emma Lou Diemer
Harold Flammer

A BABE IS BORN — Michael Rose
Oxford University Press

ALLELUIA — Achiel van Beveren
World Library of Sacred Music

NOW THERE LIGHTENS UPON US —
Leo Sowerby
H. W. Gray

(Editor: Donald F. Jensen, BM, MM, SMD, is the Director of Music, St. Luke's Methodist Church, Oklahoma City. Faculty, Oklahoma City University, Conducting and Church Music departments. Author of many articles for Methodist publications. Graduate Eastman School of Music, BM and MM. Union Theological Seminary, SMD. He established the Church Arts Festival at St. Luke's Church, held every spring, which includes major musical, dramatic, and film presentations for the church and the community. Clinician; director of choral workshops; lecturer on church music; conference leader.)



In the November LETTERS, I announced a contest for a hymn text that would incorporate the spirit of love, concern and friendship for children of other lands. These emotions were a part of the original intent of the Brotherhood-of-Song when it was conceived by the Guild founder, Ruth Krehbiel Jacobs. The contestants were required to be children in the choirs of C.G. members and the text to be in a meter which allowed it to be sung to a widely used tune. We have had nine entries. I've thoroughly enjoyed this project and the correspondence with the children and the directors.

After considering all the entries, we have found it impossible to choose one winner — so we've selected two.

The first of the co-winners is **Marcia Horovitz**, a fifth grader, in the junior choir of Congregational Emanuel, Denver, Colorado. Mrs. Irvin Fleisher is Marcia's choir director. I believe this text, written by a little chorister and sung to a fine ancient tune, *Leoni* (or *Yigdal*), should be used by all our members to reinforce the lesson of true brotherhood. With the misunderstandings among various peoples today, let us do what we can with, and through, our children to teach God's love and care for all.

The second co-winner is **Barbara Whisman**, a twelve year old junior choir member of Hazelwood Methodist Church in Louisville, Kentucky. Mrs. Pat Whisman is Barbara's director. This fine lyric was suggested to be sung to the unusual meter of *Polish Carol*. This, too, is worthy of our choirs' use. The text reminds us that the God of great creations ("stars and planets") cares for little creations also ("seed and pod" and "little children").

These co-winning texts with their tunes are reproduced on the next page for your use. The Guild has sent Marcia and Barbara each a gold Three Choristers Charm and matching chain and our sincere thanks for the fine texts.

"Honorable Mention" goes to Mary Ellen Kosek of Grace Lutheran Church, Monroe, Wisconsin. Mrs. Gerald Weldon is her director. I believe you may find this text usable also, so it is given here. It is intended to be sung to the tune *Dix*.

*Bless my brothers of all lands
Mountains high to sweeping sands,
Faces yellow, black or white,
God loves all both day and night.
Keep them all dear God, I pray
Free to worship everyday.*

Announcing Co-Winners

BROTHERHOOD-OF-SONG HYMN TEXT CONTEST

— by F.L.W.

Others who sent in entries are:

Ann Elizabeth Austin, First Church of Christ, Congregational, Suffield, Conn., Mrs. Arthur L. Kemp, Director;

Children's Choir, St. John's Evangelical Lutheran Church, Rockville, Md., Mrs. Robert G. Tripp, Director;

Pamela Harrell, West Anaheim Methodist Church, Anaheim, Calif., Mrs. C. Thomas Hall, Director;

Junior Choir, Grace Episcopal Church, Monroe, N. Y., Mrs. Carrie Rose, Director;

Patricia King, Walton Christian Church, Walton, Ky., Mrs. Harry Henson, Director;

Linda Mueller, First United Church of Christ, Sugarcreek, Ohio, Mrs. Roy Odenkirk, Director.

WHAT IS THE BROTHERHOOD-OF-SONG?

We think of it as including the children's choirs directed by our members who live and serve outside of North America. In some instances, they are missionaries who are using music as part of their means of serving. Some are foreign nationals, members of the Guild, who serve their local churches. We have several members serving in military chapels. Actually, we do not know what countries they are in for the addresses we have are all A.P.O.'s or similar addresses.

The map in the February LETTERS gave you a view of where many of these Brotherhood-of-Song members live. Direct the minds, hearts and prayers of your choristers to one of these members as you sing one of our Guild Brotherhood hymns. (As I write this, I've been wondering about our member, Mrs. Lewis I. Myers and her choir, in DaNang, South Vietnam. With the war about them, may the Prince of Peace protect and comfort them.)

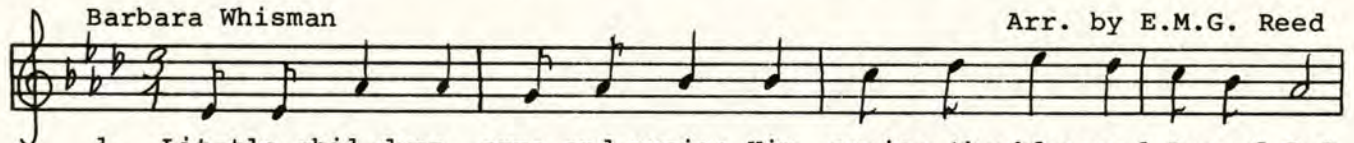
The cost of the membership for some of the overseas CGers is paid by local American choirs. Many directors have found this a good method of spreading the Brotherhood Gospel. The children make a project of this, bring their dimes, suggest the general area of the world where they would like to send a membership, and then communicate with our office. We assign a name and make the contact. We still have a few people waiting for this year's LETTERS. These names and addresses are generally obtained from the foreign missionary offices of various denominations. Though regular memberships are four dollars, this only allows slow surface mail, most groups send in six dollars or more, so that we can send the LETTERS Air Mail.

LITTLE CHILDREN, COME AND PRAISE HIM

W ZLOBIE LEZY (POLISH CAROL). 4.4.7.4.4.7.4.4.4.4.7.

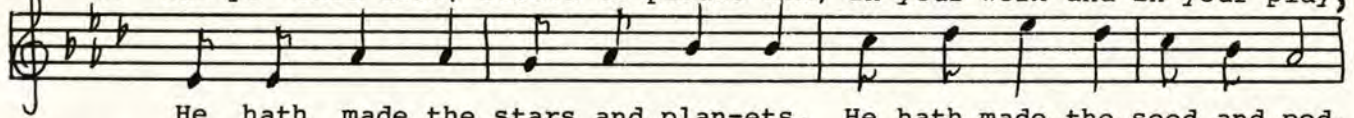
Barbara Whisman

Arr. by E.M.G. Reed

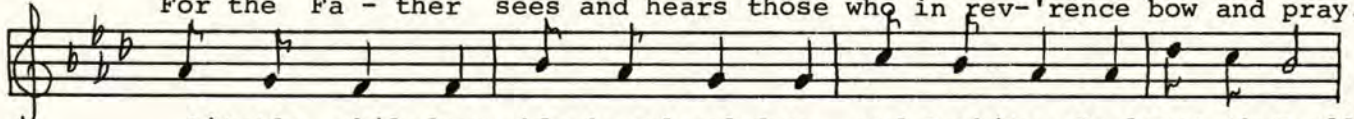


1. Lit-tle chil-dren, come and praise Him, praise the bles-sed Son of God.

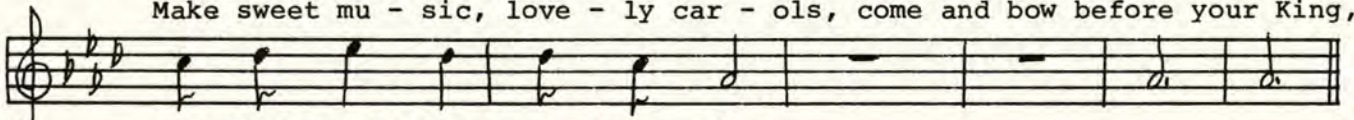
2. All ye chil-dren, strive to please Him, in your work and in your play,



He hath made the stars and plan-ets, He hath made the seed and pod.
For the Fa - ther sees and hears those who in rev-'rence bow and pray.



Lit-tle chil-dren, black and yel-low, red & white, He loves them all,
Make sweet mu - sic, love - ly car - ols, come and bow before your King,



And will heed their ev - 'ry call.
And with joy - ful prais-es sing!

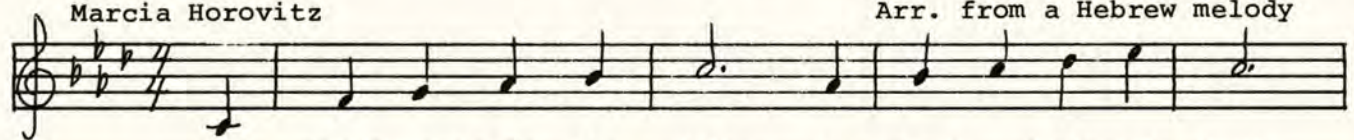
A - men.

IF BROTHERHOOD WE LIVE

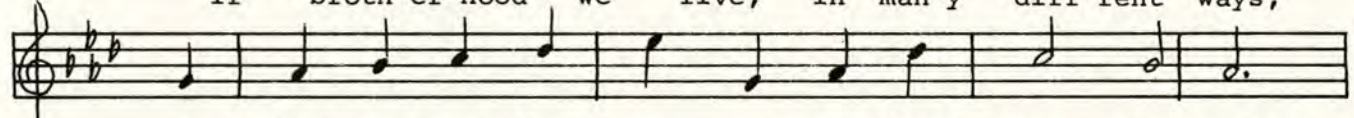
LEONI (YIGDAL). 6.6.8.4.D.

Marcia Horovitz

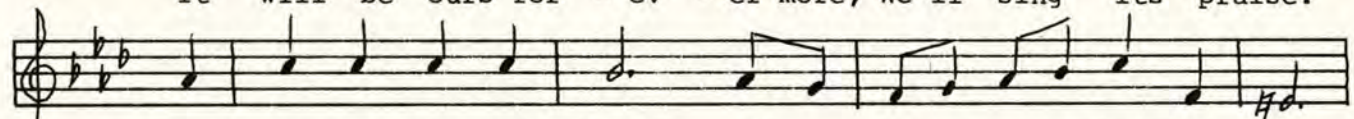
Arr. from a Hebrew melody



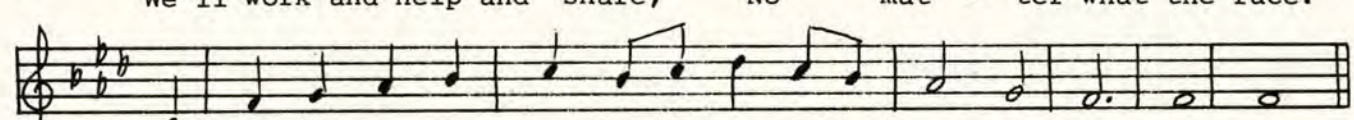
If broth-er-hood we live, In man-y diff'rent ways,



It will be ours for - ev - er more, We'll sing its praise.



We'll work and help and share, No mat - ter what the race.



A broth-er loves his broth-er well, What - e'er his face. A-men.

For the full harmonization of these hymn tunes, see your hymnal. In our Guild Hymn Study Series, we have sheets with the original text and full tune with harmonization.

H-29 Infant Holy, Infant Lowly

H-15 The God of Abraham Praise

A SHORT NOTE ABOUT HIGH NOTES

Recently, we have received several requests for suggestions for helping children to sing the high notes of anthems with ease and with better tone quality. These upper notes were designated as being above "d" on the upper treble clef. There are several things we can suggest. If I were to make a list for consideration, it would include the following:

1. Mental Attitude
2. Posture
3. Production
4. Pronunciation
5. Phrasing (sing **through**, not to high notes)

1. First of all, it is important to check your own attitude about the high notes. Singing is a mental as well as a physical process, and your attitude rubs off on the children you teach. The comfortable range



for most children is from d to d or e flat to e flat. However, to my ears, the most beautiful range as far as tones that can soar



and spin is concerned, is from c to g. These notes ideally are written as the CLIMAX of the singing phrases, and should not be confused with the TESSITURA (the average position of notes) of the songs that you choose. MOST of the notes of children's songs should lie in the comfortable range, but the tingle and the tonal beauty of the upper tones should have an occasional release. In choosing your music, observe how the high notes are approached. It is easier to sing an interval of a 3rd or 4th or a 5th to a high note than it is to ascend upward, step by step.

2. Posture: Sometimes children who complain about singing any note above "d" find that singing these upper notes is an unpleasant experience, associated with STRAIN. This is made obvious by neck-stretching, chins pushed out and forward. First check on posture—stand tall, shoulders relaxed, chin down, not jutting forward. Sing on light *oo* vowel, breathe on rest and repeat.



Drop head downward on top note. Think of singing all tones through the eyes. Use the term "EXPAND" when you mean inhalation of breath so children associate breathing with expanding the ribcage (deep breathing as they use in swimming), instead of grabbing gulps of air through tight throat muscles.

3. Production: Producing a good tone in the upper register depends on both mental attitude and posture. Producing the tone is the act of singing. If you can get children to really sing well in the comfortable range, with a lightness, clarity, and alertness, you can use the idea of PLEASANT ANIMATION to help them sing phrases which include high notes. Work on yourself before a mirror to see if you can produce upper tones while reflecting ease and assurance on your own face. Drop your jaw and allow your head to lower just a little as you sing over the top notes. Keep a sparkle in your eyes instead of a look of fear or apprehension. Even if you do not model with your voice, direct them with a singing attitude reflected on your face.

4. Pronunciations: Much of the difficulty with singing high notes comes from a thin and pinched pronunciation. For instance, in the enclosed anthem, RIDE ON NOW, O KING!, the refrain section has the words, "Hosanna we sing . . ." with 2 tones of the phrase landing on upper "f". These are approached by a leap of a 3rd, which will help children sing those upper tones easily. The PRONUNCIATION of *hosanna* and *we* are very important here. "*Ho-sa*—" as in *father*, not *Anna*; "*we*"—almost as in *wit* not as in *see*.

When you have difficulty with high notes, check to see if it is mostly a matter of the pronunciation of the words involved. Keeping an open-throat can be encouraged by the attitude of HAPPY SURPRISE. Try it in front of a mirror. Try it with the children.

5. Phrasing: This is perhaps most important. Children can become "high-note" conscious. Concentrate on singing phrases, where the high notes are sung THROUGH instead of TO.



Interesting

Items . . .

FROM YOUR

This is to inform you, and the Guild, of the selection of the following as a contest piece in the U.S. Air Force Protestant Chapel Choirs competition for 1968:

A-48, I SING A SONG OF THE SAINTS OF GOD by Jane Marshall.

Mrs. C. M. Dunn
Rantoul, Illinois

Recently it was our privilege to hear the lovely anthem of THE LORD'S PRAYER, A-49, written by Mrs. Charlotte I. Word. The prayer was sung by a choir of 25 high school young people for our Christmas candelighting service.

Mrs. W. L. Mathers
Miles City, Montana

. . . and last but not least, as a result of my article in the January LETTERS (Twenty-five Years of Festivals), this morning I received a letter from a choir director some 45 miles from our area ASKING if she could bring her choir to be a part of our Festival in 1969. A bright spot!

Helen Van Ess
Albany, New York

The junior choir (at Bethany Presbyterian) is quite enthusiastic about Jane Marshall's I SING A SONG OF THE SAINTS OF GOD, on which they have just started work. They especially like the accompaniment, which evidently speaks their language.

Mrs. Louis Gilham
Portland, Oregon

We have 6 choirs (primary, boy, girl, junior high, high school and adult). You might be interested to know that our junior high choir named themselves The St. Timothy Choir after Timothy the church mouse from the early LETTERS story.

J. Franklin Clark
McLean, Virginia

Your anthem, WHAT IS MAN'S CHIEF PURPOSE (A-51) by John Burke, was ideal for Youth Sunday. It was sung by our Youth Choir (Jr. Hi, Sr. Hi, Jr. College) with solo (tenor) by our Pastor, who is a very capable singer. Soprano and Tenor sang Boy's I and Alto and Bass sang Boy's II.

Louise B. Whitman
Burbank, Calif.

Please send 15 copies of A-48, I SING A SONG OF THE SAINTS OF GOD, by Jane Marshall. I anticipate using this with a high school group, with guitar accompaniment. Wish me luck!

Mrs. Kenneth Lawver
Biglerville, Penna.

Since I am a first year member, I'm just beginning to realize how much help the Guild gives its members. I am also thrilled with the very fine music which is written for children's choirs. Thank you so much.

Mrs. Betty Waltner
Marion, S. Dak



My husband, an Air Force major, and I are stationed on Guam. The children's choir director here is leaving soon and I volunteered to take over because no one else is available. I am strictly a novice in directing, (I've sung in many good choirs since I was in the 7th grade) and was frightened by the prospect. I shot off a letter to my friend Roberta Bitgood for any help she could offer. I was overwhelmed when your materials came. I had no idea of the scope of your service, and am more than gratified. I'm still pretty shaky about directing the children, but with such an ally as the Choristers Guild I have a road map instead of having to break new territory. I know as more directors discover you, the quality of children's choirs is bound to upgrade. Thank you so much for *being there!*

Mrs. Andrew Ritchie
A.P.O. San Francisco, Calif.

I am impressed with the stated purposes of the Guild and with the fine musical resources it offers through your catalog.

The Chapel Choir of the Dansville Presbyterian Church was formed in July, 1967, to provide the young people of the church with a music program of their own and to acquaint them with service to the church through music. It is an entirely new branch of our church's ministry, and we began with no backlog of tradition or materials: I am confident that the Guild will lend our program a solid and practical framework of goals and materials.

I shall be proud to be identified with the Choristers Guild and shall do my utmost to follow its purposes in my work with our young people.

Peter Hartmann
Dansville, New York

Please send me the Packet of "Combined Choir Festivals" as per LETTERS of Sept. '67. Enjoy everything in the LETTERS. We can use so many of your ideas.

Mrs. Paul F. Remington
Mission, Kansas

We enjoy YOUR letters and comments and use many of YOUR ideas. — Editor





LIBRARY SERVICES AND CHOIR DIRECTORS

By ARLENE V. ROOT

Editor — In addition to her choir directing at Woodland Methodist Church, Wichita, Kansas, Miss Root is the head of the Art & Music Department of the Wichita Public Library. She writes from an intimate knowledge of the services a library has available. Let this article prod each of us to make use of all the enrichment resources of our community.

PART I

This is a time of widely expanding library services, not that everything is computerized by now, but modern means of communication are making more services available to more people. Are you aware of the services you as a choir director may have already available within your local situation? This still varies widely from one geographic location to another and from urban to rural areas. Nevertheless, there have been significant changes in the past ten years or so and there are more to come.

First let's consider the area of books. Most people take this particular library material for granted. If your local library does not have the book which you seek there are now other avenues through which it may be procured for you. In Kansas we have a system called the "Kansas Information Circuit." Six of the largest public libraries in the state are connected by teletype. Smaller libraries throughout the state send their requests to the State Library in Topeka. Individuals who do not have access to a local library may also request through the State Library. Each day the requests make the circuit of the large libraries, and each day several hundred books are mailed out over the state. This service is partially supported by federal funds—both by direct allocation and a special low postage fee for library materials.

If a book is not available on the state circuit it is possible for a library to request it through one of the large regional bibliographic centers. These centers list the holdings of many large public and university libraries over several states. The bibliographic center sends the request on to a library which has the book. That library then sends the book directly to the requesting library.

It is also possible to get photocopies of many magazine articles through this same process. Most libraries have lists of magazine holdings over the country in the huge *Union List of Serials*.

To find references to music articles which would be of interest to you, consult the *Music Index*. This is a publication similar to the *Readers Guide to Periodicals*. Though it is not yet so universally available as the guide to the general magazines, it is now found in many medium sized libraries. It started in 1949 to index 41 periodicals and now indexes about 170. These include about twenty periodicals dealing specifically with organ and church music. Several of the subject headings are directly related to the interests of choir directors:

Children and Music	(Specific people e.g.)
Choirs and Choruses	Bach, Johann Sebastian
Choral Music	Britten, Benjamin
Church Music	Orff, Carl
Church Musicians	(Specific churches e.g.)
Liturgy	Catholic Church
Liturgical Drama	Baptist Church
Singing - Study and teaching	Lutheran Church
	Methodist Church

Libraries are handling more non-book materials than ever before. Even a small library may have a record collection. In Wichita we have a collection of about 6000 records which circulate. Patrons may check them out for one week on an adult library card. We sometimes disappoint the younger set since we don't have the Beatles or the Monkees. The collection is loosely an adult education collection. This includes folk music, musicals, foreign languages, plays, speeches, poetry, how to tango or be enthusiastic, as well as the "long-haired" music one probably anticipates. Our particular collection has several recordings of boychoirs, renowned children's choirs, organ music, specific types of services (e.g. Jewish Passover Seder or an Eastern Orthodox Service), hymns, oratorios, etc.

The recordings are not mailed out as the books are. However, if we change from a city library to a regional library headquarters for several counties in the state there will be expansion and wider distribution of this service. It may already be available in your area.

Most libraries have mounted pictures of some kind. In our library these are mounted on 10" by 13" cardboard and filed by artist or by subject. The heading "Bible" with its subdivisions occupies about half of a large file drawer. Such a file will possibly have pictures of composers, great churchmen and saints, cathedrals, historic places, modern church architecture, all of God's creatures (although we couldn't find a colored picture of a Hereford cow the other day). And if you want a specific reproduction of a Rembrandt, an ElGreco or a VanGogh it will probably be there too.



Pamphlets and clippings are also kept in vertical files and may provide material that is not available in books or may supplement book materials. In many cases it is more up-to-date. For example, we now have more information on experiments with jazz and folk music in church services in the pamphlet and clipping file than we have in books.

Our vertical file also contains a section of choir music. Several years ago a local organization of church musicians turned in a recommended list of about six or seven anthems each year. The library bought 30 copies of each, prepared them for circulation and loaned them to churches to supplement their own music libraries. We have about 40 such anthems.

These are used primarily by the smaller churches. However, one of the large churches used the collection to tide them over a period of rebuilding when their church had burned and the entire music library with it.

At the present time we are making arrangements to be the center for much of the new material that is coming out for the Roman Catholic Church as a result of Vatican II. Both the Cathedral and the Catholic college in Wichita have many things for local church musicians to see but it is not as easy to have them readily available either place as it is at the library which is open days and evenings most of the week. Just how this will all be done has not yet been worked out, but it is definitely within the service role of the library.

In a similar vein, the library plans to buy review copies of music recommended in such magazines as *Notes*, *Diapason*, etc. The local Piano Teachers League has already placed an electronic piano in the Art & Music Department of the new library. It is used with headphones so people may play through review music if they care to do so.

Because it is the journal of the Music Library Association, many church and school musicians may be unfamiliar with *Notes*. This is a quarterly journal which has its reviews set up in such a way that you may scan quickly for the music materials in which you are interested. After a few scholarly but interesting articles and a few news notes in the library field, they list current catalogues from the music world which *Notes* has received. Then the long book reviews are given. These are followed by a list without editorial comment of books recently published in English, and then in foreign languages. A recent issue listed books in 25 different languages. Sometimes forthcoming books are listed next, or a list of reprints of music and music literature.

This is followed by a unique index to record reviews. It is possible to tell by four symbols how a recording was reviewed in as many as nineteen other magazines, ranging from the *Atlantic Monthly* to the *Saturday Review*. This section covers about 35 to 45 pages, first alphabetical by composer and then composite releases.

Scholarly editions of music are reviewed next, followed by reviews of avant-garde, folk, orchestral, chamber, piano, choral music etc. Then there is an annual survey which may be piano music for children, or secular choral octavo or sacred etc. A list of music received is arranged in the same manner.

I've spent quite a bit of space on this one journal but most of us are pressed for time and I know no other magazine that covers the music field so thoroughly in a manner which makes information so readily available.

Back to library services — some libraries now have tapes as well as records. This field is changing rapidly so many libraries are waiting to see what will happen with cartridges etc. before they add these to their collections. In some cases the tape and record collection may be available only for listening in the library rather than for check-out.

Your library may have a film service. This could include slides, film strips, 8mm silent and 16mm sound movies. When the film service was started in the Wichita library twenty years ago some of the collection was aimed at the churches. It is an adult service but some of the film strips particularly are quite suitable for enrichment for older children. My own choir boys found one about Christmas customs and their backgrounds quite interesting. Because these materials are expensive, libraries usually keep more rigorous control over them, particularly the 16mm films. These are useful and beautiful but they cost from about \$150 to \$500 each, so don't be surprised if an audio-visual librarian wants to know if you know how to use your projector. Even the automatic loaders can do a fine job of pleating film. Loan periods are usually short so that a film may be checked and cleaned after each showing or two. If damage occurs on the first showing it can become quite serious by the time a film is run three or four times without checking and proper repair. Be sure your projector operator is competent. Our experience has been that some of the worst offenders in film damage are those who "have been running films for thirty years."

For those who are not near a film service, check to see if your State Library or State University have films to loan by mail.

There will be many new developments in the audio-visual field in the next few years. One of the most intriguing I've read about recently is a new type of slide and projector which will reproduce sound from the back of the slide.

This article will be continued in the April LETTERS



Sometimes we tend to forget our large number of new members in the Guild. We welcome the opportunity to be of help and the chance to answer your questions.

Choristers Guild policy about anthems and materials: — we fill orders the day they arrive, except on weekends.

Anyone may order direct from us, whether a member or not. Our discount schedule is: **Anthems** — 10% discount is allowed on 50 or more copies of one anthem or in combinations. **Workbook Pages** — 10% discount is allowed on 300 or more copies of the "M", "S", "PSALM", "DO", "C" and "H" Series or combinations.

Awards, Choristers Guild pins and "patches" are only sold directly to members. A good stock is kept on hand and arrangements with our supplier make possible a quick processing of added pearls to pins, etc.

A 25¢ handling charge is added to each order.

RIDE ON NOW, O KING! — A-54 — HELEN KEMP

(With special attention given to the accompaniment.)

"A funny thing happened on my way to breakfast, OR, how I went to bed an organist and awoke an author."

Stumbling out of bed last Tuesday to answer the phone with a drowsy, "Hello!", I had no premonition of the project that lay in store for me. My caller — Helen Kemp — sensing her psychological advantage (for what self-respecting church musician can feign overwork if he is still in bed at 9 A.M.) quickly obtained my promise of help in preparing an anthem manuscript. The breakfast I so obviously needed was to be my reward.

An hour later found the two of us at the Kemp's dining table, coffee on one side, music paper on the other, the Airedale on the floor a dubious third collaborator. Helen had already completed a rough draft of her new anthem including a piano part; my assignment was to make suggestions as to how the accompaniment might effectively be transferred to the organ.

As we talked, we found that we shared certain ideas about the role of the organ in church, especially as it relates to the accompaniment of children's choirs. Mrs. Kemp is an enthusiastic listener and I, flattered by such attention, soon agreed not only to edit the manuscript but to provide this study guide as well. Thereby hangs the tale of the origins of "Ride On Now, O King!".

Our subject can pretty well be reduced to two elements; rhythm and color. At the piano the rhythmic factor is usually achieved as a natural extension of our musical institution, the accents produced by tonal weight. At the organ we must calculate and plan the execution of every rhythmic pattern, varying our approach according to the acoustics of the room. In this anthem, we should plan to perform the ♩ in the pedal, mm. 1-11, as ♩ ♩ ♩ and tie the left-hand notes through each measure, releasing the chord exactly on the downbeat of the next measure. Beginning at m. 12, the marcato manual chords can be slightly detached, not staccato, but released with a little squeeze to make each chord sound as strong as possible. At m. 19, the pedal returns. At m. 23, continue the marcato style in the manuals and match the length of the pedal notes with the vocal accents, producing a "long-short, long-short" feel. Be sure that the accompaniment doesn't distract the singers from producing their line smoothly with forward motion. The organ should furnish accent, excitement, punctuation.

In searching for the proper colors, we want a sound for the left-hand and pedal that is clear, that will give support to the choir and that will easily establish the pitch line. At my church, soft swell flutes at 8' and 4' coupled to light 16' and 8' in the pedal seems just right to convey the rocking accompaniment. When the ostinato figure appears

in the righthand ♩ ♩ ♩ ♩ ♩ Helen and I wanted an ear-tickling sound that would immediately command the attention of singers and congregation alike. If you have some melody instruments at your disposal such as the Orff soprano glockenspiel, tone blocks, flute, etc., by all means experiment with one of them for the soprano ostinato. If you are limited to organ alone, let me tempt you with some crazy combination such as flutes at 4' and 1-3/5' — no 8'! If the mutations are well-voiced, an ersatz 8' sound will be generated. Be brave — experiment — aim for the unusual and the imaginative.

At m. 11, try a sharp, bright sound — choir flutes 8', 4' and 2' — that will urge the singers along without smothering their voices. At m. 20 when the introduction to the 2nd stanza begins, return to the swell, adding a light 4' principal or gemshorn to the original left-hand registration to give more fullness of sound for the approaching climax. If you own finger cymbals, add them to the instrumentation at the places marked with an asterisk. A cello part, which follows the left-hand line, is especially helpful if the anthem is sung with piano instead of organ. (For free cello part, write the Guild office.)

I believe that you will find this piece representing a welcome addition to your library because it presents a contrast to the usual type of Palm Sunday expression. One last caution, no matter how well your children sing, the total effect of the anthem can be negated by lackluster rhythm and nondescript color in the organ part. It is our obligation as organists to make our contribution to worship rise above the routine; if we fail to explore every possibility of heightening the dramatic content of the service, are we really giving the best of our talents?

A Note About the Author

Fred Haley is organist and associate Director of Music at St. Luke's Methodist Church, Oklahoma City. He attended Westminster Choir College, studying there with Alexander McCurdy, George Markey, Julius Herford and John Finley Williamson. Later study has been with Arthur Poister at Syracuse University. He was a member of the Westminster Choir, 1953-1957, and was the Assistant Conductor for that organization during its World Tour of 1956-1957. Prior to accepting his present position in 1959, he was on the faculty of William Woods College in Fulton, Missouri. Mr. Haley is active in the National Fellowship of Methodist Musicians, has performed for several of its national convocations and can be heard on the Methodist Church's Hymn of the Month record series. He is an officer of the Oklahoma City Chapter of the American Guild of Organists and was General Chairman for the A.G.O.'s National Midwinter Conclave held in Oklahoma City in 1962.

MEDITATION FOR HANDBELLS AND ORGAN—B-3—THOMAS A. MILLER

Understanding the musical structure and its relation to the "sound" of a piece of music is a necessary preliminary to its rehearsal. In this composition, one has to consider the ensemble relationship, the medium of organ and bells and feel the total relationship. The director should then convey these factors to the ringers.

This composition is basically very simple. The danger is, it could be a mere sounding of nice chords, a meandering, formless exercise in chord-making! Technically, this piece will require "clapper control," for its two musical ideas, arpeggio-chords and solid harmonic chords, predominate.

The following is an analysis of the composition and music, with suggestions for ways of rehearsing the music.

THE MUSICAL STRUCTURE:

A B A form with Sections I (mm 1-30) and Section III (mm 45-65) being similar and concluding with a five-bar coda. Between these is a contrasted section in both meter and theme.

The Handbell part is in the bell idiom with broken chords predominant, but with solid chords in the middle section (mm 31-44).

The Organ part consisting of sustained chords is in character too.

SOME REHEARSAL CONSIDERATIONS:

The arpeggio-like bell chords should remain balanced (no crescendo as the notes descend). This requires ensemble listening and control of the bell.

The phrases in Section I and III are two measures each. The rhythmic impulse starts with the organ chord, the bell arpeggios continuing this flow as an outgrowth of the organ sound.

The organ sound should be a contrast to that of the bells. Being in a low register, it could be a kind of growl or a sound lacking definition. It will have to be a very light 16', but with an airy, transparent texture above it. Light flutes (not Melodia) with

light string (Unda Maris type) with 4' couplers and perhaps unison off. This is a place where ones inventiveness in organ registration can be revealed. It will take more than the routine procedure of pulling out the customary soft 8', plus a light 4'. The organist should have a concept of the kind of sound needed for this particular section and try every unorthodox coupling idea he can imagine, until the "right" sound (balance and color) is heard.

After getting each two-measure phrase under control (an objective for rehearsals), it should be made apparent that each chord (two-measure phrase) is also part of a larger structure (not just isolated sounds) that has movement toward climax and cadences.

DAMPENING:

In Section I & III, each two-measure phrase should be dampened. The dampening should not make the music stop flowing. The rhythmic relationship between the organ chord and the bell arpeggio is vital and will require careful listening and clapper control.

Ringers should be shown that dampening is done rhythmically — that bells should be held close to the body so that stopping the bell sound can be accomplished with only a minute movement of the wrist.

The chord sounds in Section II (mm 31-44) call for another kind of "touch" — a precise attack and balanced tones. This section has a different rhythmic pulse or movement. One could use the rhythmic effect method (bell lying on the table, clapper lifted with the fingers). This would bring out the fine rhythmic pulse of this section. One loses the coloring in this method. Since this section contains many subtle chord-changes, the ringers should be aware of these changes (aurally). To control this, then add the precise rhythm of the movement which should give this composition the contrast intended. Above all, this section should be more than a "time-beating" exercise.

Sequel — from Mr. Johe's letter which accompanied the above.

... You ask about the metronome indications. I personally feel different about this than the composer. My tempo reactions are based upon the medium involved and the nature of the music — melody and harmony.

Sections I & III taken at $\text{♩} = 100$ becomes a kind of rhythmic chase and being arpeggios, it is the nature of these sounds to want to move slightly. Also, at that tempo, the effort to dampen and keep the two-measure phrase would result in a rhythmic march effect. I don't believe Miller wants this. I feel sections I & III achieve their feeling with $\text{♩} = 84$ or even a bit less.

If I take Sections I & III at $\text{♩} = 84$, I would take Section II faster than he does, or $\text{♩} = 76$. I conceive this section as Mozart-like, small pulse, with just the subtle chord changes without crescendos and decrescendos — as contrast to the arpeggios of the other Sections.

Maybe on a rainy day the ideas will be different. Anyway, I hope this will be ok.

Editor — A Biography of Mr. Miller will appear in the April LETTERS.

ALL GLORY, LAUD, AND HONOR

Words:

Theodulph of Orleans, circ. 760-821

Translated:

John M. Neale, 1818-1866

Tune: ST. THEODULPH

Melchior Teschner,

1584-1635

Are you ever surprised by the differences in your own *inside* feelings?

Sometimes you're happy sometimes sad?

Sometimes you're daring sometimes unsure?

Sometimes you're loving sometimes full of hate?

The *outside* world is full of contrasts and comparisons too!

There is wealth there is poverty.

There is beauty there is ugliness.

There is peace there is war.

There are victories there are defeats.

Compare some of the amazing contrasts in the life of Jesus. Consider the Triumphal Entry into Jerusalem nearly 2000 years ago:

Kings rode in chariots . . . Jesus rode a _____.

Kings were accompanied by their court and guards . . .

Jesus was accompanied by his _____.

Kings were given gold and silver tribute . . .

Jesus was greeted with _____.

There are even biblical differences in the stories each gospel writer tells of Jesus' last week. Compare the triumphal entry stories in Matthew 21:1-17; Mark 11:1-11; and Luke 19:29-40.

The hymn, "All Glory, Laud, and Honor," seems to catch the spirit of all three gospel accounts of what we call today, Palm Sunday, and it too has interesting comparisons and contrasts.

Find the words in the second stanza that contrast "the company of angels" praising Jesus with "mortal men".

Find the words in the same stanza that contrast the "past" with "present" worshipers.

Look for additional comparisons in the third stanza.

The music of "All Glory, Laud, and Honor" has contrasts and comparisons too.

Find the matching melodic patterns.

Find similarities in rhythm and harmonization patterns.

Contrast the upward movement of the first two lines with the downward flow of the third and fourth lines.

Contrast the stately scalestep progression of the melody line with the more lively intervals and rhythms of the bass.

Listen to the hymn played without the eighth notes to discover how monotonous music can be when there are no contrasts.

The life of Theodulph of Orleans, the author of the words, was full of contrasts too.

He was born in Italy . . . died in France.

He was an abbot of a monastery . . . a bishop at Orleans.

He was honored by Charlemagne . . . imprisoned by Louis the Pious.

The tune, St. Theodulph, was composed during the 1600's by an Austrian clergyman and choirmaster, Melchior Teschner. The chorale was reused by Bach in his *St. John's Passion*.

When we choose the Christian way of life, we find exciting contrasts and comparisons around us as we decide "how we should act" as chosen sons of God!



Your friend,

Charley the Choirboy

(Mrs. Christine Kallstrom)

All Glory, Laud, and Honor

MATTHEW 21:1-11

THEODULPH OF ORLEANS, d. 821

Trans. by JOHN M. NEALE, 1818-1866

ST. THEODULPH 76.76.D.

MELCHIOR TESCHNER, 1584-1635

1. All glo - ry, laud, and hon - or To thee, Re-deem - er, King,
2. The com - pa - ny of an - gels Are prais - ing thee on high,
3. To thee, be - fore thy pas - sion They sang their hymns of praise;

To whom the lips of chil - dren Made sweet ho - san - nas ring.
And mor - tal men and all things Cre - a - ted make re - ply.
To thee, now high ex - alt - ed, Our mel - o - dy we raise.

Thou art the King of Is - ra - el, Thou Da - vid's roy - al Son,
The peo - ple of the He - brews With palms be - fore thee wen,
Thou didst ac - cept their prais - es; Ac - cept the prayers we bring,

Who in the Lord's name com - est, The King and bless - ed One.
Our praise and prayer and an - thems Be - fore thee we pre - sent.
Who in all good de - light - est, Thou good and gra - cious King. A-men.

NOTES FROM HELEN KEMP

(A continuation of last month's article on "Ideas of Masters")



Our time — NOW — is an exciting time to be working in THE CHURCH. New concepts of the role of the church in the world — today's world — are being born out of the struggle for relevance and the striving for spiritual renewal.

Our time — NOW — is also an exciting time for those of us working with CHILDREN. Education of the young is a major topic not only among teachers and parents, but among government agencies, foundation boards, leaders in the fields of philosophy, psychology, sociology and religion.

For those of us working with children in the church in the field of music, there is also cause for excitement. Music with children is no longer considered "kid stuff" of inferior quality. Not at all! This whole field of music with children is bristling with new energy and redirected thought and experimentation. Just as the CHURCH is striving to make an impact on today's world, so are creative music leaders attempting to reach today's children through new methods in music experiences.

In last month's LETTERS, we spoke of the IDEAS of masters and how they could help us master our ideas. I should like to continue this thought by looking at the work of several other "trailblazers" among today's leaders in the field of music with children.

For the past month, I have been previewing teaching films, studying books, music and materials, and experimenting with musical instruments designed for use with children in group-teaching sessions. Within the scope of these materials, I have found much that could be used in our churches to make our children's choir programs more exciting and purposeful.

Carl Orff and Gunild Kettman of Munich and Salzburg, in their Schulwerk Series (Schott) exemplify the principles of MUSIC-MAKING in a dynamic and logical process of learning. Grace Nash, after studying the Carl Orff method of teaching in Germany, developed similar materials for use in American classrooms. Grace Nash has a wide experience in working with children, both as a classroom teacher and music specialist. She has composed unique speech and song ensemble settings that are exciting to children of all ages. Much of these speech and song materials is drawn from the daily life of today's children, and from our American heritage. Being compiled by Grace Nash now are several collections especially for children's church choirs. The texts are primarily Biblical, and embrace speech, movement and song. (We hope to have these available for our summer Seminars.)

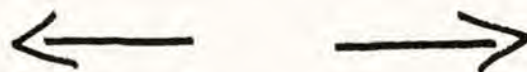
This Orff-Nash approach to music-learning begins with the BASIC ELEMENTS of music — RHYTHM and MELODY. Orff, as did Zoltan Kodaly, believes in beginning with simple song literature which uses the pentatonic scale (5 tone scale, skipping 4th and 7th degrees of the major scale which avoids the complication of the half-

steps). He uses rhythmic patterns from speech and open 4ths and 5ths in easy, repeated accompaniments. From this simple and natural beginning, he proceeds to melodies using the regular major and minor scales. Round and canon form follows, using both singing voices and instruments.

Within this concept of "elemental music-making" lie limitless opportunities for creative music experience for children. Music-MAKING is the key. Even at this elementary, very beginning stage, children are encouraged and led into rhythmic and melodic expression with the "total involvement" of each child being the desired result. They sing, they move; they accompany themselves with simple ostinato phrases played on various instruments; they "make up" rhythmic, melodic phrases. Whenever I study new methods and various materials, I ask myself, "Is this something which could make music in the church more exciting? Can I use these IDEAS or adapt them to contribute to the vital music-making experiences of the boys and girls in my choirs?"

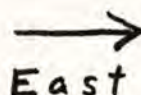
Yes, these are ideas that will work with your groups. There are a number of church musicians who have spent several years experimenting with these techniques and have found a "waiting-list-only" result in their children's choirs.

In just a few short months (July will come quickly!) the Choristers Guild is offering 2 summer Seminars —



one on the West coast — one on the East coast. No matter which direction you decide to go, we promise you some exciting sessions. Besides offering you the best (in our opinion) of new anthem material, we hope to bring you up-to-date with current successful methods and techniques which will stimulate your imagination, and put the tingle back in YOUR spinal column! We plan to have new instructional films and a barrage of children's instruments for you to hear and play. (Glockenspiels, tuned drums, hand drums, xylophones, claves, tambours.) We plan to have "do-it-yourself" sessions so you can investigate, experiment, compose, improvise!

It's not a bit too early to tell us that you are coming —



or

West



each one will be best !

SHARING -

A call for help — please share your ideas of how you use lay helpers with your choirs. CHOIR AIDES — choir mothers, teen-age assistants, etc. — will be featured in the June Guild LETTERS.

Correction: Nancy Poore Tufts, not Virginia Cheesman, will direct the children's choir festival in York, Pa., May 5th.

Mrs. W. J. (Ruth) Riley shares the following descant which was written for the Parma Junior Choir Festival, Divinity Lutheran Church, Parma Heights, Ohio, March 10th.

JESUS CHRIST IS RIS'N TODAY
Descant by R. Riley

Easter Hymn

Al - le - lu - ia! Al - le - lu - ia!

4. Sing we to our God a - bove - Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Praise e - ter - nal as his love - Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Praise him, all ye heav'n - ly host, Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia! A - men.

Fa - ther, Son, and Ho - ly Ghost. - Al - le - lu - ia! A - men.

Editor: The following essay came to us, courtesy of Rev. Temple J. Barcafar, of Dallas, Texas.

ESSAY ON MUSIC

(by Bill Jones, Jr.)

Music is a very interesting and useful thing and every body should be encouraged to study it, if they want to be a Sosal Success. You can whistle or sing without it but if you want to play in the band, you have to have a book and read the notes. Music is also found in church song books but most people just sing the words.

Music consists of notes, measures, sharps, flats, accidents, and retards. If it sounds queer it is miner but if it sounds terrible you forgot the F sharp or else need to tune up.

Expression is when you play louder or softer according to which way the jiggers point. Some music has the expression left out and you have to make it up yourself. This is called self-expression which is the berth right of every child.

Persons who write music are called composers and are in 2 classes the living and the dead ones. The best music is written by the dead ones. You cant tell which is the best by the way it sounds at least I cant.

Introducing...
C. G. NOTEWORTHY



... who knows the HYMNS
(and the "hers") and
sings enthusiastically
in the choir.

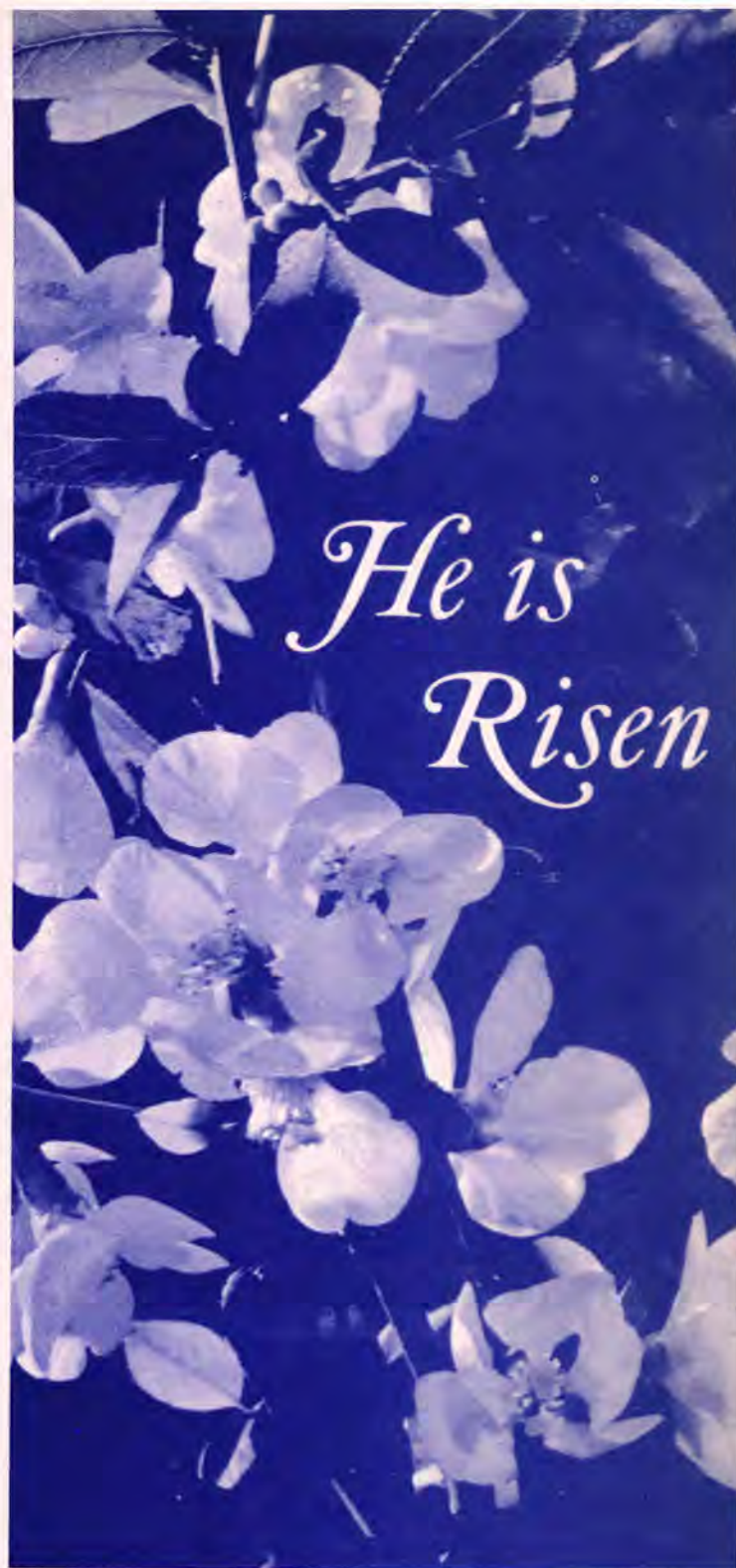
... who always gets
to rehearsal on time?



C. G. NOTEWORTHY!

THE ASSURANCE OF EASTER

Year	Date	Year	Date	Year	Date	Year	Date
1835	April 19	1881	April 17	1927	April 17	1972	April 2
1836	April 3	1882	April 9	1928	April 8	1973	April 22
1837	March 26	1883	March 25	1929	March 31	1974	April 14
1838	April 15	1884	April 13	1930	April 20	1975	March 30
1839	March 31	1885	April 5	1931	April 5	1976	April 18
1840	April 19	1886	April 25	1932	March 27	1977	April 10
1841	April 11	1887	April 10	1933	April 16	1978	March 26
1842	March 27	1888	April 1	1934	April 1	1979	April 15
1843	April 16	1889	April 21	1935	April 21	1980	April 6
1844	April 7	1890	April 6	1936	April 12	1981	April 19
1845	March 23	1891	March 29	1937	March 28	1982	April 11
1846	April 12	1892	April 17	1938	April 17	1983	April 3
1847	April 4	1893	April 2	1939	April 9	1984	April 22
1848	April 23	1894	March 25	1940	March 24	1985	April 7
1849	April 8	1895	April 14	1941	April 13	1986	March 30
1850	March 31	1896	April 5	1942	April 5	1987	April 19
1851	April 20	1897	April 18	1943	April 25	1988	April 3
1852	April 11	1898	April 10	1944	April 9	1989	March 26
1853	March 27	1899	April 2	1945	April 1	1990	April 15
1854	April 16	1900	April 15	1946	April 21	1991	March 31
1855	April 8	1901	April 7	1947	April 6	1992	April 19
1856	March 23	1902	March 30	1948	March 28	1993	April 11
1857	April 12	1903	April 12	1949	April 17	1994	April 3
1858	April 4	1904	April 3	1950	April 9	1995	April 16
1859	April 24	1905	April 23	1951	March 25	1996	April 7
1860	April 8	1906	April 15	1952	April 13	1997	March 30
1861	March 31	1907	March 31	1953	April 5	1998	April 12
1862	April 20	1908	April 19	1954	April 18	1999	April 4
1863	April 5	1909	April 11	1955	April 10	2000	April 23
1864	March 27	1910	March 27	1956	April 1	2001	April 15
1865	April 16	1911	April 16	1957	April 21	2002	March 31
1866	April 1	1912	April 7	1958	April 6	2003	April 20
1867	April 21	1913	March 23	1959	March 29	2004	April 11
1868	April 12	1914	April 12	1960	April 17	2005	March 27
1869	March 28	1915	April 4	1961	April 2	2006	April 16
1870	April 17	1916	April 23	1962	April 22	2007	April 8
1871	April 9	1917	April 8	1963	April 14	2008	March 23
1872	March 31	1918	March 31	1964	March 29	2009	April 12
1873	April 13	1919	April 20	1965	April 18	2010	April 4
1874	April 5	1920	April 4	1966	April 10	2011	April 24
1875	March 28	1921	March 27	1967	March 26	2012	April 8
1876	April 16	1922	April 16	1968	April 14	2013	March 31
1877	April 1	1923	April 1	1969	April 6	2014	April 20
1878	April 21	1924	April 20	1970	March 29	2015	April 5
1879	April 13	1925	April 12	1971	April 11	2016	March 27
1880	March 28	1926	April 4				



The sun, moon and stars of God's universe are always right on time. We are so certain of the precision of the first full moon following the spring equinox that we can predict Easter years in advance. This consistent, magnificent power of God and the overwhelming love of the risen Son combine to give us security and courage to live our daily lives.

May the influence of the power and love of God through us be helpful in the lives of our choristers.

TEEN-AGE CHOIR ISSUE

CHORISTERS GUILD LETTERS

April, 1968

Volume XIX

Number 8

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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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Dallas, Texas 75238



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"English Handbell Ringing — American Style" — Marvin E. Reeher

"Renaissance and Baroque Music For Children's Choirs" — Edward H. Johe

Selected By
JESSIE V. WHITTLESEY

How did Easter get its name? Why was this holy day seldom celebrated on Sunday by the first Christians? And why is Easter—not Christmas—considered the most ancient and most important festival of the Christian year?

The answers, unknown to many people, shed new light on the rich history and significance of the holiday.

The first Christians took relatively little notice of the anniversary of Christ's birth. Easter, to them, was the all-important holiday. As far as they—and the Gospels—were concerned, Jesus commanded men to remember not His birth, but His death.

With the drama of Christ's death and resurrection firmly fixed in their minds, early Christians debated the most appropriate date for marking the event. At first, Easter was celebrated on the 14th of Nisan (the Hebrew month corresponding to March-April), regardless of the day on which it fell. This, the date of the Jewish Passover feast, marked the death of Christ.

Christians of Jewish descent favored this practice. But Gentile Christians disagreed, insisting that Easter be observed on Sunday, the day of the resurrection. The issue was decided by the Nicaean Council, which in the year 325 decided that Easter would be observed by everyone on the Sunday following the full moon of the vernal equinox. But the ancient connection of Easter and Passover lingers on in the names many nations give to the holiday: the French *Paques* and the Spanish *Pascua* are derived, through the Latin, from the Hebrew *Pesach* (Passover).

Why do we call it Easter? According to the 8th century historian Bede, the name comes from Eostra or Ostara, a Germanic goddess of dawn or spring. Ancient European tribes held an annual spring festival in honor of the death of winter and the return of the sun. When they became Christians, they kept many of the joyous customs with which they had formerly greeted the renewal of spring.

We can also thank these tribes for the Easter rabbit. They believed that a bunny always turned up to make the goddess Eostra a present of a brand-new egg. The practice of giving eggs as gifts and eating them on Easter Sunday probably received added impetus because, in early Christian time, eggs were forbidden food during Lent. In many places, Easter games played with eggs are traditional; the Monday egg-rolling on the White House lawn is an echo of these frolics.

While various folk customs enrich the holiday, the events of the first Easter itself are treated by some people as a mixture of myth and legend. Attempts have been made in the past, and are being made today, to explain away the resurrection of Jesus Christ. Is the resurrection an historical fact?

"He rose again the third day according to the scriptures," says the First Epistle of Paul the Apostle to the Corinthians, "And that He was seen of Cephas, then of the twelve: After that, He was seen of above five hundred brethren at once; of whom the greater part remain unto this present, but some are fallen asleep. After that, he was seen of James, then of all the apostles. And last of all He was seen of me also."

Dr. Oswald Hoffman recently told his millions of listeners on "*The Lutheran Hour*"—"You can have complete confidence that the story is really true. No event in history has been so clearly substantiated as this one . . . In the case of our Lord's resurrection, the story was written by the eyewitnesses themselves. This is primary source material of the highest credibility."

A.S.T. Fisher in a booklet "*50 Days to Easter*" gives us this experience and observation:

"I once went, towards the end of a summer holiday in Somerset, to see the famous Wookey Hole Caves near Cheddar in the Mendip hills. Apparently the cave was a kind of Cheddar gorge some thousands of years ago, and the sides fell in and roofed the stream and made a cave. And perhaps the spores of many ferns that were alive before men appeared on the earth were imprisoned in the cold darkness. Now there are powerful electric lights installed there, and everywhere ferns have sprung into life, clustering thickly about the bulbs, revelling in the unexpectedly generous gifts of ultra-violet light that the August crowds had brought them. Those ferns thrilled me more than all the other famous wonders of the cave, so marvellous a witness were they to the urge of life that will not be denied.

"Because He lives,
we, too, shall live."



NEWS and VIEWS

— the editor's page



INTRODUCING MARGE, the creator of C. G. Noteworthy. The two cartoon supplements in last month's *LETTERS* stirred up a number of questions about our plans. These are the beginning of a new cartoon series to help children learn good choir habits in a pleasant way. Little "G.C." is all boy and he enjoys choir, though he may show a bit of struggle at being a model chorister. His friends are a girl chorister, Carol, and his pal, Pete, who needs help.

C.G. stands for Choristers Guild and we hope you noticed that the two letters form the boy's head and hair. You'll see more of C.G. **NOTEWORTHY** in months ahead. We hope you will find the cartoons useful in your choir work. They are available at 5¢ each.

Artist Marge Mayberry, mother of four choir children, ages 7 to 15, is rental manager and teacher of painting at the Senior Citizens Development in Oklahoma City. She has studied painting in Wisconsin and Oklahoma and at the present, studies portrait painting with well known artist, Richard Goetz. She has won recognition in art shows for her still lifes. Prior to her present employment, she was secretary-artist for the Musical Department, First Presbyterian Church, Oklahoma City. Her husband, Dargan Mayberry, is a baritone soloist of unusual capacity and both Darg and Marge sing in the adult choir of their church.

* * *

ADDRESS CORRECTION REQUESTED, rubber stamped on the *LETTERS* envelope, is put there to meet new post office requirements. For a fee, the undelivered *LETTERS* are returned to us with the new address written there by the postman. In this way, we know we keep our records up to date and you receive your materials. Many of you have returned corrected address information too. Thanks for helping us be correct.

* * *

"440" MEANS CHORISTERS GUILD TO US, so we were startled the other day to see a bold add in the morning paper—"Pianos Tuned at 440! What else?" The add went on to explain that 440 "is the musical standard of the world." Standard of the world in children's choir work would be a fine goal for our 440.

* * *

AN ENTIRE TEEN-AGE ISSUE was an experiment to answer many requests for help with this age group. Carried over into next issue are two articles—one on handbells by Marvin Reeher and one on high school boys voices by J. K. Some future special emphasis issues are planned: June—Choir Aides; October—Primary Choirs; December—Boy Choirs.

HELP! The June issue of the *LETTERS* will present ideas on using **CHOIR AIDES**—choir mothers, teen helpers, choir guild, directors' assistants, etc. Please send in your ideas that have worked so that we may share them with other directors in that issue.

* * *

INCREASING COSTS—Do any of you remember what prices were in 1956? Perhaps you try to forget the steady increases since then. The Choristers Guild membership fee has not increased during that 12 years. Finally, last fall, the Board of Directors decided that they would have to face our changing times and raise the membership one dollar from \$4 to \$5 per year, beginning September, 1968. Postage is up, printing costs are up, salaries up, rent up, the whole cost of maintaining an efficient office and publishing choir materials for you is up.

What does the \$5 cover? This low figure (and it still is amazingly low) brings you ten C. G. *LETTERS* with nearly 200 pages of valuable choir helps from America's outstanding authorities. Included last year were hymn studies and supplements valued at \$2.67, well over half of the membership fee. The \$5 will meet only part of the monthly *LETTERS* expense. Other music publishers complain that our anthem prices are too low. Many volunteer and part time directors rely upon our free counseling service. How do we make a profit? We don't! We are truly a non-profit organization existing to help children's choirs and their directors—our purpose being to develop Christian Character Through Children's Choirs.

* * *

NOW WE NEED YOUR HELP

1. Please share the Guild information with a fellow director who could use its help. We need 1,000 new members during the year 1968.

2. Suggest to your church that it become a \$10 Contributing Member, or a \$25 Subscribing Member, as part of its missionary program. The Choristers Guild has no denominational backing. Its membership is very broad in area (from all 50 states and 19 other countries) and in denominations (no accurate record at present of how many). We reach a quarter million children in choirs each week.

3. Send in your new membership soon; save us the expense of billing. Include your membership \$5 when you order pins or anthems or when you register for a Summer Seminar. Did you know we have 350 Contributing Members who give \$10 or more per year, which helps make the services available to many churches at the low rate? Won't many more of you please join the ranks of Contributors—who, incidentally, become the voting members of the organization after contributing for five years consecutively.



WHERE DO YOUR CHILDREN'S CHOIRS GO?

By JAMES A. BERRY

INTRODUCING THE AUTHOR

— who will be on the staff of the East Coast Seminar at Barrington College, Rhode Island, in July. Mr. Berry, who will teach the course on teen-age choir methods, expresses in this article his choir philosophy and his concern for the development of the individual young person.

We are all so concerned about our Children's Choirs, and rightly so, but what happens to the children when they grow out of the Children's Choir age? The proverb goes, "Train up a child in the way he should go and when he is old he will not depart from it." I know King Solomon did not have our choir programs in mind when he said that; however, we can't keep from feeling that good choir training is a part of training the child in the way he should go; but how many of us have seen some of our choice children drop out of our choirs when they come to the junior high age? The youth choir is supposed to be the answer, but it sometimes seems to be a difficult one that doesn't really stick with many youth. Did you ever stop to think what makes these young folk start dropping out of choir at the difficult age? Is it such a stroke at your pride that you can only throw up your hands in despair at the lack of responsibility, gratitude and foresight of today's youth? It really hurts to see some of our children drop by the wayside, perhaps losing interest in church altogether, when we had such great hopes of their developing into strong singers that would give us an outstanding youth choir.

Today's youth are being taught to think for themselves. They are no longer restricted by sharp lines of demarcation between "this is right" and "that is wrong." They are urged to consider all the facts of a given situation, its bearing on present and future, and then asked to form their own opinions concerning its rightness or wrongness for them personally. Our more progressive churches are using this approach with their youth. They are not given a list of 1, 2, 3's that they must believe or do in order to be "good." They are given principles and discuss their applications and results from which they draw their own conclusions. They are given the right to make a responsible "yes" or "no." In other words, they are no longer considered children but young adults.

The pressures which today's youth experience are, I suppose, like none that any other generation of young people have endured. Are we close enough to them to see just what they are going through: the pressure of grades; the pressure to conform to our standards as well as the standards of their peer group; the pressure of being accepted by the right university and what happens if they aren't; the pressures of the war? I wonder how many of us adults would have thrown up our hands and exclaimed, "What the —," and become hippies if our youth years had been as problematic as today's.

We must view our youth with sympathetic understanding. Our objective should not be to *keep* that person in choir, however much *we* need him, but rather to help that individual grow into useful adulthood as a well adjusted person who will serve Christ and the Church by giving of his best wherever he is. This may mean we must gladly release some for whom the discipline required of a good choir member has become unbearable or some who have discovered that self-expression for them can best be done in another situation.

After opening this door through which we must allow some of our youth to exit, I must follow with the conviction that most youth, given the proper motivation and choir leadership, will find the youth choir experience to their liking for it will be fun, challenging, filled with opportunities for self-expression and rewarding in terms of character and personality development. The responsibility for most of this falls upon the shoulders of the director.

The Director

Beginning here, let us turn our attention to the minister of music, music director, organist-director (or whatever the title may be), for it seems to me that he is the key to the entire problem we are facing. I want first to refer you to a book by Federal Lee Whittlesey titled *A Comprehensive Program Of Church Music*, published by the Westminster Press. In his introduction he discusses what a church has a right to expect from its director of music. I will take space only to list the qualifications he mentions, hoping you will locate his book and read his discussion of each. They are as follows: he must be a Christian, he should be a trained musician, he should be specifically trained in the music of the church, he should be able to train voices, he should have a good general education, he should have a personality that will command attention, the director must have tact, the director should be a student of public worship, the director should be an indefatigable worker and the director should be an inspiration to those under him.

Youth are very alert and perceptive. They will recognize things in their adult leaders that the leaders don't even recognize, or admit to themselves. It doesn't take them long to know whether you are a genuine person or whether you wear a "Sunday face." They can tell the difference between a real Christian who is interested in the development of the individual and a person who is self-centered and is more interested in developing a fine youth choir

for his own personal gratification and reputation. Directors must decide that the *individual* is paramount and that music and the youth choir organization are to be used to build the individual: to enlarge his Christian faith, his desire to serve Christ, his understanding of worship as an expression of his love of God, his witness to the world and his desire to serve his fellow man. You must be intent upon the development of the individual personality through properly training the voice, through developing an understanding of group activity and loyalty, and through the development of responsibility, dependability, leadership, Christian conduct and physical fitness.

Honesty

Theories, proper attitudes and motivations are necessary, but after that comes the "nitty-gritty" business of actually doing what we say is necessary. First, as a director you must be a completely honest person. You must be honest musically which may mean such a little thing as putting 4 beats in a measure when it is so requested by the composer, or the use of the proper style for a composition, not one you impose upon the composer's work because of a lack of knowledge of choral styles. You must be able to admit your errors and not try to bluff your way through places your knowledge may be limited. I read of one director who defined *Tutti* for his choir as "choppy, like tutti-frutti, all staccato," simply because he could not be honest enough to admit he didn't know the term. Your relationship with each person must always be honest in that you are consistent in your discipline and that you have no favorites. A director is not seen only in the rehearsal hall and the sanctuary, but his whole life is a book to be read by his choristers. If this is undesirable to you, you had better look for another profession for this is the way it is. Your total life must reflect this honesty.

It is only through such an honest approach that you, as the director, can demand the best of youth. It is only then that you can teach the value of the church to youth. They will accept only that which they know you to *really* believe. A part of honesty is to have respect for the other activities in which youth are involved. You must not have the attitude that only choir is important and that everything else must always take a lesser place. To them, this cannot always be truth. One-to-one relationships are important. The more you know about a person, his family, home, school and social conditions, the better you will understand him and the more important you make him feel.

Something happens to the ego of a youth when he begins junior high school. He no longer thinks of himself as a child and you must remember to talk with him as a mature young-adult. Refer to your choristers as men and women, or ladies and gentlemen, never boys and girls. Talk *level* with them, never *down* to them. Appeal to their maturity instead of bowing to their immaturity. Don't have choir mothers hanging around when they robe. Teach them to take care of themselves now that they are "adults."

Cardinal Considerations

Unless certain things happen in a youth choir many of the young people may begin to drop out. A

long list of things could be brought in here, so many that if a director did *all* of them, he would have to be a full time youth choir director. However, as I summarize what I have been trying to say, there are some cardinal things I would like to merely bring to your attention. There really isn't space in the LETTERS to go into a detailed discussion. You will have to get that at some workshop or seminar.

1. The most important ingredient in the youth choir is **the director** himself. Unless he is a thoroughly honest and dedicated Christian with a deep love for youth, and unless he has a personality such that he can sell himself as a person to youth, all the knowledge, techniques and high ideals will go to waste for the youth simply will not be there.

2. Second in importance is the responsibility of **regular leadership in worship**. This does not mean once a month, or once a quarter, or when the choir has a "special" ready. It means every Sunday. Youth need to be important; they want to be needed and they want to serve. So often they can only "take" from their church and have little opportunity to give of themselves. Make them know they are needed, not just in the early worship hour or the evening service, but also at the 11:00 o'clock service. Their training in worship is vital and a part of the reason for their existence as a choir.

3. The **quality of music** you choose for your Youth Choir is the next essential. It is important that you never play down to them. This means you choose music of lasting value that is difficult enough to require hard work on their part yet that is within their ability to perform well. They respond especially well to contemporary and Baroque Music. They must feel *they* can speak through the music they sing. This is reason enough to stay away from the sentimental in both music and text. Be sure the text is important and not some outdated idea which they cannot accept. They too have to be honest. Archaic language should be avoided as much as possible. Music that moves is preferred, however a balance should be maintained. If you consistently choose music young people do not like they will exert little effort to learn it or anything else you are trying to teach through the music. Without their cooperation and effort all is lost.

4. To complete my list of cardinal considerations I will add **hard work**. Youth like to be busy, not with busy-work but in meaningful endeavor. They soon become bored when rehearsals are slow and little is accomplished. Draw them above what they think they can do.

Directors of youth choirs have a great and challenging ministry and today's youth need your ministry as never before. Give them your best at all times and never cease to search for new skills and methods through which to minister.

(Editor: James A. Berry, Minister of Music, Myers Park Baptist Church, Charlotte, N. C. Oratorio soloist for churches in the east, south and southwest and for performances with five symphony orchestras. Attended Murray State Teachers College, Kentucky. Graduate of Westminster Choir College, B.M. Summer school faculty for Williamson Vocal Camp. Clinician for Southern Baptist Conferences at Ridgecrest, N.C., and Glorieta, N. M. Charter member of American Choral Directors Assoc.)

IF YOU WANT YOUTH TO SING -

THINK YOUNG IN HYMN TEXTS

By ALFRED B. HAAS



INTRODUCING THE AUTHOR

— who will present “fifty hymns relevant to children and youth” at the Summer Seminars. Mr. Haas has a lively wit which he combines with a wealth of knowledge in making his hymn discussions exciting events.

She was an attractive blonde eager to be in on our high school discussion. Glibly I suggested that hymns help unite a group and give us all participation in worship. “But hymns say nothing to me,” she said. She’s right, isn’t she? The old classics forged out of Christian experience, hymns we of the bifocal generation are conditioned to using, WERE experiences in the earlier centuries. Of course, many of them are forever valid and will be on the hymn hit parade in 2068, but our youth are finding expressions for the joy and the loneliness of their lives in jazz, rock and roll, and folk music. Indeed, Simon and Garfunkel, Judy Collins, and the Beatles are often much closer to the Bible than many of our thread-bare hymn texts. Because they reflect the Bible as a Book of Life they speak to today’s youth. Have you been studying the WORDS of your hymns lately? Let me quote a few phrases. Perhaps you can guess which hymns they come from. But don’t worry if you can’t; they are all taken from hymns sung in hundreds of churches by thousands of Christians every Sunday:

“Angel harps forever ringing,
Rest not day nor night.”

“Gird on thy mighty sword,
Our prayers attend.”

“’Tis mystery all! Th’ Immortal dies
Who can explore his stange design?
In vain the first born seraph tries . . .”

“All the saints adore Thee,
Casting down our golden crowns
Around the glassy sea.”

“And where the verdant pastures grow,
With food celestial feedeth.”

“Vain world, farewell, from thee I part.”

“Pity my simplicity
Suffer me to come to Thee
Fain I would be as Thou art.”

Well, there are seven, a good number. You add to it. Such language means little to adults, mature in faith, and nothing at all to children and young people trying to “get with it” on Christian concepts.

Now you may well say, “Come on, Mr. Haas, give us some examples of GOOD texts, in strong

poetry and filled with virile Christian faith, “Good News For Modern Man” in hymnody.” Let me tell you about a project Dr. Kemp asked me to work on: A second CHORISTERS GUILD HYMNAL, with 50 hymns children and young people ought to learn in choir and sing in church and write on their hearts. Old hymns rich in the meaning of our heritage to “Keep on the Song forever” and new hymns with contemporary authors and musicians will be included. We plan to preview this proposed new hymnal at the two Guild Seminars this summer so that you can be in on the discussion and planning of our second hymnal. But please, start now, study those texts, get your children’s and youth choirs to be honest with you about the words.

There, friends of the Guild, is our present prayer for leading those in our choirs who will be tomorrow’s world.

“God of the ages, by whose hand
Through years long past our lives were led,
Give us new courage now to stand,
New faith to find the paths ahead.”

— Elizabeth Burrowes

(From *Twelve New World Hymns*, copyright 1958 by the Hymn Society of America; used by permission.)

(Editor: Alfred B. Haas, Associated Professor of Practical Theology, Drew University Theological School, Madison, New Jersey. Guest lecturer on Hymnology throughout the U. S. Bucknell University, B.A. Drew University, B.D., M.A., Pastorates in Pennsylvania, New York and New Jersey churches. Chaplain for Choristers Guild on 1967 European Tour-Seminar. Special interest in youth work and the study of the relevancy of hymn texts to today’s living. Author of “Charles Wesley,” published by the Hymn Society of America.)



OUR "B" SERIES

By F.L.W.



With your LETTERS last month, you received a complimentary copy of the newest addition to our "B" (or "Handbell") Series. Ed Johe, a member of our Board of Directors and himself an avid bell master, gave some helpful suggestions about preparing and using B-3. We did not have space in the March LETTERS to give you any biographical information about the composer, so:—meet the composer of "Meditation for Handbells and Organ."

Many of you have already met a part of the family, for Mrs. Thomas A. Miller (nee Sandra Haynes) attended our Seminar at Rock Island in 1965. Composer Miller was reared in a parsonage, educated at Anderson College, Anderson, Indiana, and Wichita State University, Wichita, Kansas. He wrote hopefully

—"barring any unforeseen complications, I will complete my doctorate in June." He has been Choral Assistant to Dr. Everett Hendricks at the University of Missouri at Kansas City since the beginning of his doctoral program. He is Minister of Music at Overland Park (Kansas) Christian Church where he directs youth, handbell and adult choirs.

He has two published anthems and a third—"The Trumpeters and Singers Were as One"—will soon be published by Broadman. All are for SATB. We are pleased to add Thomas A. Miller to our list of Guild composers.

The advent of B-3 gives us an occasion to call attention to B-1 and B-2. Since B-1 (SIX INTROITS ON HYMN TUNES FOR HANDBELLS) was published in September, 1966, the Guild has doubled in membership. Among these newer members, there

may be many bell masters and others who have not examined this unique collection. Marian McLaughlin, a widely known composer with a contemporary flair, has shown her musical ingenuity in these six introits. She has taken well known hymn tunes (in some cases 2, others, 3 and 4) and woven them together. It is fascinating to see how this works out. With B-1, as we suggest with B-3, other instruments beside handbells may be used.

We know that only a modest number of our Guild members do work with handbells but we believe you will find that with a little adapting, these numbers may be used with organ, piano and/or various other instruments.

B-2, which was sent with the LETTERS in April, 1967, is, as the name—A HANDBELL MOSAIC—implies, a combination of several numbers for both practice and performance. This octavo includes a series of nine graded practice exercises for beginning groups or for sight reading and warm-up periods for more experienced groups. Mimeographed sheets of suggestions for using these exercises are free for the asking. B-2 also contains a 44 measure number by Lauretta Cotton, titled CARILLON. It has been rung extensively by some of our finest bell choirs. Two short numbers (FANFARE & BELL MEDITATION) by Nancy Poore Tufts and an arrangement of the DRESDEN AMEN complete this Mosaic.

The Guild has published several anthems with optional handbell parts. They are all worth studying and presenting.

A JAPANESE CAROL	Whittlesey	A10	.15
A CHRISTMAS BELL SONG	Couper	A-14	.15
A CHILD'S PRAYER	Pfautsch	A-27	.15
THE MANGER MOUSE	Brown	A-37	.15

The latest comes to you this month as a supporting accompaniment to Ellen Jane Lorenz' festival anthem SING PRAISE TO GOD! This stunning anthem provides a fine opportunity for your ringers.

Final reminder. For your spring bell choir programs, consider the colorful Guild Bell Bulletin Cover. People will look a second time at this bulletin and keep the program.

CHOIR AWARDS—Avoid the late spring rush—order pins now for your recognition of choristers and helpers. Have you considered opening the fall choir program in September with an awards night as the kick-off? Some say this plan helps a continuity in the choir by bringing last year's choristers together to start the fall.

* * *

COMPOSER HEALY WILLAN, 87, DIED ON FEB. 16. Church music has lost an important composer and champion for good. Born in England, he came to Canada in 1913 and was a strong influence on music in churches in the United States as well as Canada over the years. His more than 300 compositions contain anthems for children's choirs as well as adult. The setting for the Holy Communion is widely used in Episcopal churches.

ADDITIONAL WORKSHOP AND FESTIVAL OPPORTUNITIES

April 28 Workshop—Eastern Pennsylvania
and May 5 Synod of the Luthern Church in America.
Cont.—Rev. R. G. Miller, Jr.,
Trinity Luthern Church,
Coatesville, Pa. 19320

June 25-28 Children's Choir Workshop for Directors, First Presbyterian Church, Fifth and Dewey, Bartlesville, Okla. 74003.
Dir. & Cont.—Joseph W. Shook
at the Church



NO SHORTAGE OF BOYS!

By ARLENE V. ROOT

"And, as usually happens, there was a shortage of boys for the youth choir." How many times we hear or see in print this remark or one similar to it. I have no panacea for the problem. However, we organized our boychoir in February of 1960. Since September of 1962, when the first trebles turned tenor and bass, our youth choir has consistently had more boys than girls. There are actually several reasons for this situation, so the same response would not automatically be duplicated in another church.

Our church has two Sunday morning services, at 8:30 and 11:00. The youth choir (high school and college) sings for the first service, the adult choir for the second. Before we split the junior choir, the children always sang for the second service. When we changed to a Boychoir and Chapel Choir (girls) the Boychoir was assigned to the first service and the girls to the second. The boys and their families are accustomed to the first service so the shift to the youth choir creates no upheaval in Sunday morning habit patterns. The only change is the robe and the choirloft.

The youth choir is familiar rather than something new and strange. After all, they've been listening to it for years. I usually make a formal transfer with special recognition at a service as a boy goes from one choir to the other. This is done only if he wants to join the youth choir, but he usually expects to do so. He does have to change rehearsal time and here we have one conflict. Boy Scouts and the youth choir both meet on Wednesday evening. However, most of our choir boys become Eagle Scouts at a fairly early age, go on into Explorer Scout work and thus resolve the conflict of schedules.

The first service choir is not exclusively youth. There are a few adults in it and I am one of them. I can usually hear what is happening to a changing voice and I maintain part of the responsibility for

moving a young tenor to baritone when this becomes necessary. In the last few years many boys have continued to sing with the boychoir as well as the youth choir so I have a double check.

Wichita has three colleges as well as business and trade schools. Though many of our young men leave to attend college elsewhere, many others attend here. Much of the strength of our youth choir comes from these former boy sopranos. In a community where there are fewer opportunities for higher education the loss of college men in such a choir would necessarily be greater.

I do not believe that a boychoir should be organized simply as a feeder to a youth choir. Such motivation would be too likely to backfire. In fact, we didn't have this in mind at all when the boychoir was formed. A boychoir should be formed only for its own intrinsic value. It is probably the choir least likely to succeed if formed for any other reason. On the other hand, boys will respond well when they sense that they are valued and enjoyed for themselves. In recruiting for both our children's choirs we remind them that they cannot wait until they are grown-up to make this contribution to their church. Only now can they produce sounds characteristic of their age and sex — and we point out that the Boychoir and the Chapel Choir don't even sound alike.

Since I direct only the Boychoir I am free to express my preference to the boys. I appreciate the other choirs, and I say so, but I particularly enjoy the boys, and I say so. This helps their morale and I think it carries through their entire choir experience. I would never say anything to a mixed group that would undermine the girls' self esteem but with the boys only I don't have to be so careful. Therefore, a short time ago, when a new choir member looked up at me and cheerfully asked "This is the best choir to be in, isn't it?" I replied "I'm prejudiced, but I think so."



LIBRARY SERVICES AND CHOIR DIRECTORS

By ARLENE V. ROOT

Editor — This is the concluding part of Miss Root's article started on the March LETTERS. You may want to re-read Part I before continuing.

PART II

Check to see what services are available at your local library. It was less than a year ago that we moved into a new library building in Wichita. Many people came in for the first time in years simply out of curiosity. Even some of our faithful patrons were surprised at the not-so-ordinary services we had tucked around in odd spots in the old, crowded building. When our framed picture loan came out of the basement into the new Art & Music Department many people were astonished to find that this service had been available for 12 years — and indeed had been one of the first such services in the nation. In a new library it is expected that people will be taken on tours. But don't be bashful about seeking a tour in an old building or one where the new has "worn off." My choir boys have always enjoyed such an outing and I've always had difficulty "prying them loose" to go home. Our Children's Department takes care of the tours for children's groups while the adult services handle tours for adult groups, and if you have a friend or relative on the staff you may even get your own private little tour. Your library may not have taken several thousand people through on tour in the last few months as ours has, but they would no doubt be happy to show you around.

If there are services which your library does not have but which you think might be a worthwhile addition, ask about them. Most libraries work on a limited budget for whatever they are trying to accomplish but most librarians are open to suggestions for extended services if at all feasible. There may be ways which you can help out too. Recently one of the local music sororities gave a number of records as gifts to the library. Another women's group gave money for framed pictures. The piano from the Piano Teachers League was mentioned earlier. The Rotary Club gave funds for a large music reference collection of books to be placed in memory of a distinguished man. On a smaller scale many people place a book or record in memory of someone, rather than send flowers to a funeral. In most cases it is best to let the library do the buying because they can usually get library discounts.

Some services might be made available if there were someone to help with them. Recently the Junior League has offered to help manage the headphones to the record players newly available at our library. Even a few hours help at a busy time can lift some of the burden from a harried library staff. We know — 12,000 people used our headphones and turntables from May through December last year.

If no library funds are available and people want something like choir music for circulation, churches might pool some funds for a modest beginning.

If there is some collection that needs a home centrally located so that it would be available to many, check with your library. If there is a specialized collection that needs conservation and protection, see your library. Just a few years ago a young woman who was an English instructor at Wichita University was killed in an automobile accident. She was also leading the research in folk music in this area. Joan O'Bryant's notes and files have been placed in the keeping of the Art & Music Department of the library.

Histories of local music organizations belong in the music section of a library. Who knows when some local historian will need to know what was going on in music in Center City in the 1920's or the 1960's.

We keep a file of mounted newspaper clippings on local people and happenings. It is with the help of such things that written histories are compiled. We have an up-and-coming young composer in our community on whom we've been keeping a clipping file since his arrival in town. Someday I'm going to expand the file by adding copies of all his published compositions. This young man is no stranger to Chorister Guild members. I'm sure many of you have used the compositions of Eugene Butler.

If you have materials that would make an interesting exhibit your library might be glad to know. The Wichita Council of Churches recently had a fine exhibit of old Bibles. Maybe you have old hymnals. At Christmas time we did an art exhibit from my collection of Christmas cards put out by art museums and libraries. A collection of old musical instruments makes a fascinating display. Ideas sometimes come at the most unexpected times and places.

Many of the ideas for library services mentioned here could be incorporated into a church library. Sometimes the Council of Churches has materials available for circulation. Bookmobiles are fanning out to cover the rural areas with more and better services. Find out what resources you now have. And if there should be more, your interest and concern might help to make more of them available.

Editor, again — We believe you would like to know that the complete Choristers Guild LETTERS are on file in the Library of Congress in Washington, D. C. This comes about because of the copies that are sent in connection with the copyright registration and also because we regularly send the LETTERS to the Exchange & Gift Division. We understand the LETTERS are put on microfilm and are available to anyone doing research.

An increasing number of city, college and church libraries are becoming members and thus having the LETTERS for their reference files. You may want to encourage your local library to make this material available in your city. If your library would like the LETTERS, your choir might make a gift of a membership.

YOUR HIGH SCHOOL GIRLS:

- How to help them with their singing
- How to give them opportunities to grow through service

By HELEN KEMP

One of the real joys of my voice teaching experiences has been working with high school girls in vocal camps, in large and small voice classes, in church choir section rehearsals and in private lessons. Over the years, I have felt a special urge to keep in touch with these teen-aged girls who are discovering what a pleasurable and exciting place singing and music can hold in their lives and that the church is anxious to give them opportunities to learn and grow as they serve.

For many years, my Saturday mornings were spent at the church teaching a number of voice classes made up of girls in the high school choir, who had qualified for 20 class lessons as sort of scholarships for which they applied by letter. They were chosen for their desire to learn, their willingness to serve as children's choir helpers, their native talent, and their dedication to their own church high school choir. There were usually 4 girls in each class, sopranos in one group, altos in another. The classes were choir and church centered and served to strengthen the choir as much as the individual girls.

This small class approach is an ideal way to teach the essential fundamentals of singing. Posture is always a good starting place, especially since these girls are interested in clothes and figures and looking attractive.

I try to relate good singing posture with both poise and personality development, also with the radiance and sparkle that all girls dream of having. I have seen girls in these classes LIFT themselves out of the dull wallflower category by learning to stand up and face the world with joyful expectancy. Good posture and correct breathing go hand in hand. Breathing correctly and treating yourself to the oxygen in the air around you can really DO things to your general outlook toward life no matter what your age.

Good posture for high school girls is exactly the same as it is for children, except that teen-age girls (now and forever after!) must learn to PULL STOMACH MUSCLES IN, almost lifting the tummy under the expanded rib cage. Now this does not imply physical tension. It does mean physical alertness, a sort of readiness to dance, or spring — or sing! It does mean a certain buoyancy, created by an expanded lower rib cage, not tipped forward nor puffed up. The later creates high-chest, shallow, tense breathing, associated with nervousness or fright.

In early class work, I like to have the girls stand with their backs against a straight wall surface. With their heels slightly away (several inches) from the wall, have them try to make their spinal columns push against the wall, avoiding the sway-back which so many have. This usually makes them pull tummy muscles in with a LIFT. Shoulders should be relaxed and DOWN. Many times the request, "Stand up straight," encourages young singers to throw back

their shoulders and raise them along with their eyebrows. This causes neck tension and tight tones. I often have the girls check posture from their toes to their head:

1. Stand on BOTH feet — slightly apart and at a slight angle for balance.
2. Knees UNlocked. (Locked knees cause super-sway-backs.)
3. Hips tucked under and forward.
4. Tummy pulled in.
5. Rib cage expanded, and LIFTED away from hip bones.
6. Shoulders down with arms hanging loosely — NOT jerked back as in military "Attention!"
7. Chin down slightly.
8. All over attitude of LIFT — a sort of animated suspension.

Now, I ask the girls to step away from the wall as they try to keep this posture (this is an EXERCISE procedure) while they drop their heads forward, then to one side, drop head back, then to other side — all this to avoid neck tension and rigidity. Then do the same from the waist, trying to maintain the expanded rib cage.



Someone (I believe it was Alec Wyton) has penned the term RELAXED INTENSITY as the desired physical and mental attitude of singers. That pretty well defines in 2 words what I have been saying with many! Physical and mental COORDINATION, not just muscular effort, are necessary for good singing — even for beginners.

But, even if your young sopranos and altos are learning these basic rules of posture and breathing, the actual singing sounds which they produce must be carefully listened to and guided. Because the human voice is such a unique and individual thing timbre and quality will differ with each girl, even though they are producing tones the same way. I have found that one of the most common problems among girls from ages 13 through 17 is the BREATHINESS which seems to fog over the purity of tones. In most cases, this is due to the habit of allowing the upper chest to sink downward as phrases are sung, causing the neck to lengthen and the chin to jut forward. That means the rib cage is closing in and too much air is being allowed to escape through the mouth. One of the most effective ways I have found to combat this is to have the girls take hold of the imaginary reins of a lively, imaginary horse who is anxious to take off in a gallop! Have the girls keep their backs straight as they pull the reins back to keep IN CONTROL. This requires a PULL across the upper chest muscles.

Now, as they pull back, with good vigor, have them sing a long phrase. The PULL will help them establish the beginning of breath control. This PULL instead of PUSH is one of the secrets of purity of tone, of concept of line (phrasing), as well as being a fine lesson on breath control, one of the disciplines of singing.

Another effective trick to help spark inner rhythm and the feeling of forward movement in the vocal line is to have the girls walk around the room at a good vigorous pace, with their arms swinging naturally at their sides as they sing. This helps them get away from the notion that singing requires a rigid position.



SUGGESTED MUSIC

Small groups or classes of girls can do interesting music. This is where we have taught many girls some of the standard oratorio solos. There are all sorts of places within the total program of the church where these girls can sing—vesper and chapel services, women's meetings, family night devotions, youth vespers, etc. These girls also make ideal helpers and tone models for the children's choirs.

Here is a short list of solos which can be used in these classes. I have given publishers and numbers only for those things which are not from standard oratorios.

Soprano Classes

- Come Unto Him
How Beautiful Are The Feet of Them
from MESSIAH *Handel*
O Lord, Most Holy
from Mass in A *C. Frank*
My Heart Ever Faithful *Bach*
(I suggest medium key in D) G. Schirmer
Rejoice, O My Spirit *Bach*
(arr. Easson) G. Schirmer Octavo #10319
(can be used for alto classes also—medium range.)
The Five Lesser Joys of Mary
Novello—Carols 462 *Peter Warlock*
(This is excellent for unison soprano and alto.
Can be used as an effective Christmas solo.)

Alto Classes

- He Shall Feed His Flock
O Thou That Tellest Good Tidings
from MESSIAH *Handel*
O Rest in the Lord
from ELIJAH *Mendelssohn*
Prepare Thyself, Zion
from Christmas Oratorio *Bach*

Soprano & Alto Combined

- Laudamus Te
from GLORIA *Vivaldi*
Lo, I Bring Tidings *Vierdanck*
published by J. Fischer
(Christmas concerto with 2 flutes or violins and cello continuo. I have often used this as a duet with one of my daughters. It is charming music.)
The following Choristers Guild anthems are excellent for voice class use.
A-7 Ballad of the Dogwood Tree *Davis*
(Lenten anthem for altos or sopranos — or both.)
A-24 O Bells in the Steeple *Burke*
(Easter song for soprano class.)
A-6 A Spring Carol *Combs*
(Excellent for soprano group. Contains some very flowing vocal phrases to use in place of vocalizes.)
A-40 Mary's Wandering *McLaughlin*
(I have found this to be a fine duet for 2 sopranos and 2 altos in my own voice classes. It has several solo portions for individual singers. The ballad-style text is written as a dialogue conversation for dramatic interest.)



"THE TASTING AND TESTING YEARS"

by NANCY POORE TUFTS



The teen-age years encompass a six-or-so year period of physical and mental growth and awareness. It is a time of burgeoning bodies and opening minds, a time of tasting, testing, weighing and sorting. Development is not a straight-line progress but a series of lurchings and regressions. William James called it "perchings and flights". Going, going, gone—are the lamb-white days of wonder, love 'n tears 'n mother's kisses. Youth is a time of "ferment, not cement". We, as leaders, should not be surprised or disturbed at every turn of the fermenting process, but encourage the right kind of thinking and activity and guide them with a light but firm hand.

*"Life is to Youth a sign, 'Wet Paint',
Which they must test by actual touch
To know for certain it is such,
Or, by some freak of fortune, ain't."*

Attracting, interesting, challenging and holding youngsters of secondary school age is a job that many churches simply are not doing. The good church people hold up their hands in pious resignation and sigh, "As soon as *they* hit high school, *they* leave in droves". Numerous articles have been penned and sermons preached on the virtues of establishing good family church-attendance habits. The growing popularity of the early or family service at which children's or youth choirs sing attests this helpful trend . . . However, there are too many parents (families) of listless faith, too many willing mothers with foot-dragging husbands or no husbands, and far too many seemingly-intelligent, regular church members who have blind spots where their children are concerned. Some of these parents believe that the moment a child receives his elementary or junior high school diploma, he has automatically acquired the wisdom and maturity to decide whether he shall attend church, school, or choir, or any church gathering. Also, he needs to sleep on Sunday mornings because he works so hard in school all week, or plays football on Saturdays.

Some Values of A Youth Choir

A lively, well-planned youth choir program will not only hold the interest of the regular young people, but will draw from the indifferent families and from their own circle of school friends. Nothing succeeds like success. A dozen enthusiastic youngsters can work miracles with membership recruitment, and magnetize and galvanize others into action. Young-ho! is also gang-ho!, for getting together frequently is essential to the give and take, the ups and downs of these growing years. And what better meeting place than the church? And under what better auspices than that of a youth choir? Whether they realize it or not, adolescents need and want projects, a cause, a service to mankind. They can't care for their home responsibilities,

yet they have a strong, if vague, urge to do good and help out there—somewhere.

The adolescent looks inward, the adult can look outward. Brother Leo said that there comes a moment when all your mirrors turn into windows. And that is the moment of growing up. The youth choir director is principally concerned, however, with the mirror age and helping to open the first windows. The teen-ager's main interest and concern is his body and his voice. Choral training is especially valuable at this time. He learns to breathe properly, to sing, to enunciate, to project, to read part-music. Even though he never sings after this period, he will have been benefitted for life with posture, poise, projection of voice and personality, some appreciation of music and poetry, and some knowledge of choir and church procedure and discipline. When a clergyman wants a young person to read from the scriptures or assist in some ceremony, on whom does he call? Generally, it is a member of the youth choir. Why? Because the trained chorister has acquired poise and will speak out clearly.

Youth Interests and Projects

Singing at the services, Sunday by Sunday, plus the preparation of special seasonal cantatas and pageants may not offer enough activity to an exuberant youth choir. The accomplishments and contributions of singing adolescents can be surprisingly varied, worthwhile, original, and downright clever. The director should determine which choristers play music instruments, which have studied or have had experience in public speaking and dramatics, dance or baton-twirling, which have artistic leanings and are deft at lettering, poster-making, decorating, sewing, who are the mathematicians, the scientists, the linguists, the bookworms? All of these mosaics of talent can be fitted together and utilized to the benefit and enrichment of the whole choir program, indeed, to the church. The director who enjoys and appreciates young people is something of a talent scout, and entrepreneur, a coach, a father-confessor, and a professional encourager and esteem-builder. Though he cannot attend every high school play, art show, concert, debate, science fair, game, parade, music and dance recital, he can express warm, personal interest and concern.

Within the rehearsal hours, special study projects have been successful. The perennials—hymn study and the study of composers can be made fresh and absorbing with records and slides or films, but chiefly if the members themselves do the research and man the machines. Groups have examined and discussed the various folk and jazz masses and the so-called "popular" church music. Some have composed their own service music using the present "in" music instruments and noise-makers for accompaniment; a few are experimenting with, or at least discussing electronically-produced music. Youngsters enjoy the challenge of learning songs in differ-

ent languages, of chewing on unusual rhythms, music of technical difficulty, and the contrasts of various instrumental colors with voices. Directors continually experiment with different combinations of instruments as accompaniments or to augment and embellish the organ accompaniments to anthems and larger works. The increasing publication of church music having instrumental parts indicates the growing use of young instrumentalists in church. There is an immediate need for much more music of this kind and for more imaginative arrangements with combinations of instruments.

Related Activities

Handbell ringing is a fine, rewarding musical activity. The sound of bells bring an aura of beauty to the Service of Worship, satisfaction and pleasure to ringers and listeners alike.

Most directors consider it a privilege to ring the church's handbells and the privilege should be reserved as a reward to the faithful. Teen-agers and handbells seem to have a natural affinity. Youngsters enjoy the team-work, the easily-produced beauty of sound, the attention showered on their efforts. The bell choir has proven a special blessing at churches where there have not been enough young people to form choral groups. Handbell ringing helps the chorister with his rhythm, sight-reading, concentration and responsibility.

Youth choirs often can be given a special part in adult choir presentations or oratorios and are sometimes called upon to bolster weak sections temporarily. They are either the ringleaders or provide a nucleus of talent in church dramas and musicales; they volunteer to help or take over Christmas and Easter pageants and plays—in which they direct, narrate, act, furnish background music and sound effects, are the angel voices, and the 3 kings, decorate, make scenery, costumes, props, programs, and arrange lighting. The Youth Choir of a Church in Virginia became so imbued with the Christmas spirit that they made a pact to present the Nativity Story with music at an out-door creche in the churchyard five times every evening for a week during Christmastide. The choir taped the background music, erected the creche, set up sound and light equipment, arranged costumes, and borrowed several live animals. Nor rain, nor snow, nor ice, nor entreaties of worried parents could shake them from their appointed task. The silent traffic jam in front of the church each night paid tribute to their determination.

Such musical dramas as "Amahl", "Noye's Fludde", "Daniel", and "One Christmas Night" have been acceptably presented by young people. True, one misses the sonority and drama of massed adult voices, but the obvious enjoyment and earnest endeavor of the youthful participants is a reward in itself. Probably the more successful dramas were built around one professional singer of authority—in the role of Noah, or the King, the Mother, the Old Woman. A drama such as "Noye's Fludde", "Herod", "Daniel" would make a fascinating project for all the choirs and the church school.

Choral speaking is pleasing, effective and excellent training for young choristers. There are a number of books on the subject, all of which give examples of choral recitations of poetry and selec-

tions from the Scriptures. A director with even a smidgen of dramatic experience would not find it difficult to introduce speech training. In fact a few elementary lip and tongue exercises are practiced in most choir rehearsals. Either a separate choral speaking choir may be formed or a group of promising voices selected from within the choir for special training. A few anthems and collections are available which include choral speaking alternating with choral and instrumental music and solo recitations to music. The director should look over what has been published, but will find himself and imaginative young people experimenting with effective use and possible contrasts of speech alone, or with instrumental or choral background, alternating antiphonally with music, and so on. Choristers who have studied public speaking or who have had training in dramatics, and those who are familiar with speech exercises and tongue-twisters usually become the best singers. Good articulation and clear enunciation are essential, and serve as aids to natural voice placement, resonance and breath control. Disciplined breathing, a relaxed jaw and neck, a tripping tongue and flexible lips developed through choral speaking are definite assets to the chorister.

Interpretive Movement

Besides singing, speech, drama and playing music instruments, another artistic expression and medium of worship finding increasing acceptance is that of rhythmic dancing. Choristers interested in dancing, gymnastic exercises, marching, and even isometrics will work long and hard to interpret "The Lord's Prayer" or the Creed or the 23rd Psalm. Their complete absorption in the bodily motions, the rhythmic grace that develops as they perfect their offering is fascinating and touching. A tie-in with the choir is that it may furnish the live or recorded musical background for the dance selections. Dancing and drama, but particularly dancing, are still not permitted in the sanctuaries of many churches. A number of churchmen, however, who have watched rhythmic dancing with honest misgivings have expressed themselves as being thoroughly delighted and even humbled by the dignified seriousness, artistry and good taste of the dancers. The message came through strong and clear... A group of youngsters originated, practiced and performed dance settings to two carols as interludes in their choir's Christmas concert. "The Cherry Tree Carol" and "Good King Wenceslas" came alive. It was a re-

(Cont. on Page 151)



Scene from NOYE'S FLUDDE



"SING OUT" THE "GOOD NEWS", "THE LORD REIGNETH"

by NORMA LOWDER

If there is a movement that describes the American youth of today, "Sing Out" must be it. Do not miss an opportunity to hear a program sung by these young people who have given up cars, scholarships, and jobs, combining their own earnings and savings with a dedication of themselves through hard work, faith and sacrifice to the aims of ending dictatorship and giving birth to liberty for all men; ending moral pacifism and giving birth to a fighting spirit; and ending racial violence and giving birth to a nation that speaks out with a united voice. Never has their enthusiasm failed to touch audiences here and abroad, audiences that have stood and cheered for as much as twenty-five minutes after a show. Their aims are patriotic, of course, and not religious; but, their disciplined, straight, dynamic enthusiastic force must be felt in their expression if they are to have true communication, be it sacred or secular. Should you wish a copy of "How to Create Your Own Sing-Out," send \$1.50 to Pace Publications, 833 South Flower Street, Los Angeles, California, 90017. Several selections are appropriate for use in church-related activities, as "What Color Is God's Skin?" and "You Can't Live Crooked"; but of more value to the church musician might be the approach of youth themselves to their world.

The sacred sequel to "Sing Out" may well be "Good News", a Christian folk-musical for mixed voices compiled and arranged by Bob Oldenburg. Published in 1967, it has had three reprintings already by Broadman Press. Eighteen numbers are listed:

1. Good News
2. We're Comin' On
3. I've Been Sitting There
4. Let Your Heart Sing
5. Sunday's Child
6. Wake Up and Live!
7. I'm Awake
8. Stand Amazed
9. I'm a Rebel
10. We're Gonna Change This Land
11. Whoopee and Hooray!
12. Come Alive!
13. He Shall Live Again
14. If There's to Be Tomorrow
15. The Greatest Miracle
16. Is It Getting Through?
17. Do You Really Care?
18. Good News (Reprise)

In addition there are practical tips for the director and many production notes including suggested actions, lighting, seating. A "Reactor" carries the progress of the program through songs and mono-

logues. Guitar and piano chords accompany the singing which for the most part is unison, two-part mixed, and SAB.

Still another folk-styled collection is "Joy Is Like the Rain", songs "for each and every man . . . in joy, in longing, in hunger and hope, in struggle, in searching, in pain and in peace." Sister Miriam Therese Winter, composer of the songs, is a member of the Medical Mission Sisters of Philadelphia, a religious Society who care for the sick in the great need areas of the world, Africa, Asia, and Latin America, as a work of Christian charity. Using as a theme

"When you walk in love with the wind on your wing and cover the earth with the songs you sing the miles fly by"

the Sisters give living testimony that God is not dead but lives and moves among us. Published by Vanguard Music Corporation in both SSA and SATB arrangements, the collection includes:

1. Joy Is Like the Rain
2. Zaccheus
3. Speak to Me, Wind
4. Come Down, Lord
5. Spirit of God
6. It's a Long Road to Freedom
7. Howl, My Soul
8. Pilgrim Song
9. How I Have Longed
10. Ten Lepers
11. God Gives His People Strength
12. The Wedding Banquet

Recordings of all three of the above collections are available.

Something more conventional or traditional, you ask? Young voices blend well with most instruments, and many youthful instrumentalists are quite capable of adding their talent to the sung word. Recent anthems combining choir and instrumental accompaniment include:

NATURE'S HYMN OF PRAISE — *Butler*

Hope Publishing Co.; 1968; SATB with flute; 30¢
A recorder would work equally well. Have you considered the use of a recorder group?

HOW FIRM A FOUNDATION — *Goode*

Hope Publishing Co.; 1968; SATB with trumpet; 30¢; A familiar text based on the tune "Illinois."

SONG OF GRATITUDE AND PRAISE —

Hokanson

Hope Publishing Co.; 1968; SATB with trumpet; 30¢; A Swedish chorale, 1689, is used for the Johann Frank text, 1650.

CHRIST THE LORD IS RISEN TODAY —

Legler

Hope Publishing Co.; 1968 Unison with brass and strings; 35¢; A concertato on the tune "Llanfair." The anthem could be used by combined choirs, including primary children and adults.

THE LORD JEHOVAH REIGNS — *Wilson*

Hope Publishing Co.; 1968: SAB with 3 trumpets; 30¢; An Isaac Watts text based on the Early American Folk Tune, "Millennium."

O PRAISE YE THE LORD — *Wolff*

Concordia; #98-1880; 1967; SATB with trumpet; 30¢; A melody based on Old 104th with text based on Psalm 150.

Teen-agers are wonderful actors. You've heard me mention Britten's "Noye's Fludde" before; the thrill and inspiration of the work make it well worth mentioning again. In fact, we are now dreaming of doing all the mystery plays. It was a never-to-be-forgotten experience seeing them presented in Chester (England) last summer, as well as seeing "Noye's Fludde" in Salisbury Cathedral, an experience we would like to bring to our entire congregation. Have you thought of "Amahl and the Night Visitors" (Menotti); "The Play of Daniel" or "The Play of Herod" as performed at the Cloisters in New York; "Peregrinus" ("The Stranger"), a twelfth-century music-drama from Beauvais; or "Planctus Mariae" ("The Lament of Mary"), a fourteenth-century liturgical music-drama (both published in Latin and English by Oxford University Press)?

Major works are not beyond our youth. How we enjoy the Schubert "Mass in G" last year, and the Mozart "Litany in B Flat"!

Lest we stray from the Sunday service as more commonly experienced, consider:

A CHARGE TO KEEP I HAVE — *Ford*

Broadman Press; #455-026; 1967; SATB; 25¢ Unison, canon and four-part singing with delightfully independent accompaniment.

BREAD OF THE WORLD — *Lovelace*

Canyon Press; #6704; 1967; SATB; 25¢ A Thai hymn is used for the communion anthem with optional accompaniment. A capella singing would be delightful both for the worshiper and singer.

LET US BREAK BREAD TOGETHER — *Peter*

Hope Publishing Co.; 1967; SATB; 30¢ A well-known spiritual in a different, but not difficult, setting.

GOD IS GONE UP WITH A MERRY NOISE —

Smith

Hope Publishing Co.; 1968; SATB; 30¢ Psalms 47 and 68 are sung to a bit more difficult and independent melody and harmonization.

BLESS THE LORD, ALL WORKS OF THE LORD

— *Young*

Hope Publishing Co.; 1967; SATB; 25¢ A short, a capella, not difficult, exciting anthem. If four parts are impossible, consider these:

THE LORD REIGNETH — *Butler*

Hope Publishing Co.; 1967; SAB; 30¢

MY HEART IS STEADFAST, O GOD — *Butler*

Hope Publishing Co.; 1966; SAB; 30¢ In both cases, Guild member Gene Butler has written worshipful, usable anthems based upon his experiences in one of our finest choir programs.

DER JAHRKREIS (The Church Year) — *Distler*

Concordia; #97-4846; 1968; \$1.75

Twenty anthems by one of the most imaginative, exciting and influential German composers of the modern era are included in this collection. The musical language will at first be unfamiliar; singers will have to sing well-tuned dissonances and free melodic lines. There is a great deal of freedom with which the anthems may be performed, indicated in Distler's own forward. His aim was to have the music used, not just admired. Most harmonizations are SSA or SAB, with a few solo and instrumental parts.

CHRIST WHOSE GLORY FILLS THE SKIES —

Wolff

Concordia; #98-1905; 1967; SAB; 30¢

A Charles Wesley text set to "Ratisbon."

Three parts too many? Would you believe:

AT THE NAME OF JESUS — *Lovelace*

Broadman Press; #455-037; 1967; SB; 25¢

Another Guild member (organist, director, teacher, master of all church music trades) has given us a moving two part anthem, unison and canon.

LED MY LORD — *Brown*

Broadman Press; #455-036; 1967; SB; 25¢

Much unison and antiphonal singing.

The welfare of your choir, regardless of age, will depend much upon the music you select. Choose with care and consideration for the full utilization of the talent at your disposal; present it creatively and enthusiastically. You will not fail to "sing out."

Editor: At the Richardson, Texas, Choristers Guild Festival a few weeks ago a poem was quoted by the minister. An inquiry brought us the following information:

There is an interesting story in connection with this little poem — when Mary Martin was singing the leading role in South Pacific, Oscar Hammerstein, one of the composers, was unable to attend the performance because of illness which proved to be his last illness and just before Mary Martin went on the stage she was handed a scrap of paper on which was written

"A song isn't a song until you sing it
A bell isn't a bell until you ring it
Love in the heart was not put there to stay
For love isn't love 'til you give it away"
and it was signed — With love, Oscar

I am happy to share this with you and hope it will be useful to you,

Sincerely,
Raymond W. O. Knowles

Ed. again: We find the poem is used as part of the lyrics of "The Sound Of Music".



Helen Kemp's Study Guide for

SING PRAISE TO GOD (A-55)

by Ellen Jane Lorenz



When I first read through this festival-anthem, I wondered what relationship the text of the first 9 measures had to the hymn text which follows. So, I went to the Bible, several translations, and to the Methodist Hymnal, No. 4. From the hymn book page I found that Deuteronomy 32:3 was the verse used by the German author, Johann J. Schutz (1640-1690), to create this great poem of praise.

Deuteronomy 32:3

(King James)

*Because I will publish the name of the Lord:
ascribe ye greatness unto our God.*

(Revised Standard)

*For I will proclaim the name of the Lord. As-
cribe greatness to our God!*

It was only then I noticed that the composer of this anthem had carefully included Deuteronomy 32:1, as the opening ascription to the hymn text.

(King James)

*Give ear, O ye heavens, and I will speak; and
hear, O earth, the words of my mouth.*

(Revised Standard)

*Give ear, O heavens, and I will speak; and let
the earth hear the words of my mouth.*

Verse 4 goes on to proclaim God as a God of power (Rock), truth and justice. The spirit of this verse moves clearly through the text of the entire hymn.

If you include this portion of scripture in your presentation of the anthem to both youth and children, they will certainly appreciate the appropriateness of this ascription. It will mean more than an ordinary "introduction." To follow through on the Biblical background we find that the entire hymn-anthem is based on the song of the aged Moses, as he taught the Israelites before they entered into the Promised Land. For your own study, read Deuteronomy 31:9-30 in addition to 32:1-4. The hymn anthem uses stanzas 1, 3 and 5 as they are printed in The Methodist Hymnal (1964).

If you will number the measures from 1 to 82 (numbering repeated measures also) you will be able to study the organization of the anthem which will simplify your presentation of it to your choirs.

Ascription: ms. 1-9

Hymn tune introduction: ms. 10-14 (organ)

(Mit Freuden Zart)

Stanza 1: sung by junior choir ms. 15-22
continued by SATB choir (youth)
ms. 23-26
combined choirs ms. 27-28

You notice that this antiphonal choir treatment reflects the spirit of the Old Testament tradition of choral dialogue. Note also that the SATB (Choir B)

part may be sung by Youth Choir or Adults. Choir B part is written within the capacity of a Youth Choir.

Interlude: ms. 29-24 (handbells-optional)

Stanza 2: ms. 35-42 Antiphonal effect between fellows' and girls' sections in youth choir. Combined on ms. 43-49. Note slightly altered tune to add contrast and rhythmic interest in ms. 47-49.

Ascription repeated: ms. 50-54

Stanza 3: ms. 55-68 Children and youth again sing antiphonally, then together.

Festival climax: ms. 69-82 Youth choir sings the exciting build-up; children join on last 4 measures.

You will notice that the children's choir part does not vary from the hymn tune as they have learned it from the hymnal. The youth choir has the variation; i.e., in the key of C minor, the altered rhythms, and the choral climaxes.

The antiphonal style of the anthem is evident in each stanza, sometimes between sections of the youth choir, sometimes between children and youth.

Since this is such a great hymn for all ages, it will make a thrilling declaration of praise for many occasions: choir recognition or consecration services, choir festivals, or any combined choir service.

Miss Lorenz originally conceived the anthem for 3 choirs — children, youth and adult. You may use it this way by assigning portions of Choir B part to alternate between the Youth and Adult Choirs.

A word concerning the accompaniment: Organ accompaniment is complete in itself throughout the anthem. Of course, it could be played by piano if necessary. If the choirs are singing from different parts of the sanctuary you may need a piano for the distant choir in addition to the organ in the chancel or choir loft.

If you use handbells (this is optional) you will find that this part is not a frill, but a contributing part of the accompaniment. Miss Lorenz suggests that you use the organ in addition to the handbells to provide a firmer accompaniment, but the organ may be omitted during some of the handbell sections, according to the discretion of the director and organist. The handbell part includes bells of high and low registers, but it is basically for the usual 2 octave range. If you have the additional range of bells, the smaller notes in the separate handbell score, and the lettered notes below, make use of additional bells.

This anthem will give your choirs a wonderful opportunity to

SING PRAISE TO GOD!



NEED A **BRIGHT** IDEA
TO ADD ZIP **TO YOUR**
CHILDREN'S CHOIR REHEARSALS?
HERE'S WHAT YOU'LL GET FROM A
C. G. SUMMER SEMINAR

Ideas that have worked — from an exchange with other directors!
A vision of what might be — a wider scope of possibilities!
A pleasant change of pace — a vacation while you learn!
A Christian education concept of children's choir!
New techniques for developing children's voices!
A selected list of new anthem publications!
Ways to accompany children's choirs!
Tested, but new, teaching methods!
New ideas for fall planning!
Exciting ways with hymns!
An aesthetic tonic!
Handbell ideas!
New friends!
Excited!
!

NEWS:

— Director Alex Gould and the boy choir, of Fremont Presbyterian Church, Sacramento, California, will sing a demonstration-concert at the West Coast Seminar.
— The chamber wind instrument group will present a special evening program at the East Coast Seminar. We have been promised a Coffee House Happening, too!
— Wilma Jensen, one of America's foremost organists, will play a recital at both East and West Seminars.

LOOK WEST

to Mission Springs
near Santa Cruz, Calif.
July 12th to 18th



LOOK EAST

to Barrington College
Barrington, R. I.
July 25th to 31st

1st West Coast Seminar Registrant:
Mrs. Dorothy Fuller of Tustin, Calif.

1st East Coast Seminar Registrant:
Mrs. Eleanor Hess of Connellsville, Pa.

Send your \$10 registration now to the Guild Headquarters (refer to brochure with March LETTERS for details or write us at "440").

MEET THE COMPOSER OF A-55 — ELLEN JANE LORENZ

We are pleased to add "*Sing Praise to God*," an exciting festival anthem for two choirs, to the Choristers Guild Anthem Series. Composer Ellen Jane Lorenz has been an enthusiastic Guild member for twelve years. She has contributed articles for the Guild LETTERS and a previous children's anthem, "*God Who Touchest Earth with Beauty*". (A-30).

Miss Lorenz was born in Dayton, Ohio; graduated from Wellesley College with Honors In Music; attended Northampton Institute of Music Pedagogy and the University of Akron; and studied composition with Nadia Boulanger in Paris, France. She was awarded an honorary Doctor Of Music degree by Lebanon Valley College. After joining the staff of Lorenz Publishing Company she became its editor-in-chief in 1940. A recent letter speaks of her planned retirement from the company in June of this year, at which time she is considering more advanced study, "or, alternately making every recipe in the *Joy of Cooking*." In addition to hundreds of her choral numbers being published by Lorenz recent anthems by Ellen Jane have been published by Abingdon, Broadman and Hope; J. Fisher has accepted two.

Many children of Dayton know her as Mrs. James B. Porter, director of the children's choirs of Beaver-down Evangelical United Brethren Church.

"THE TASTING AND TESTING YEARS"

(Cont. from Page 146)

freshing, buoyant interpretation, and lingers long in the memory . . . Here, too, is a means of enlightenment, another path that has not been carefully explored. This path leads backward to the early medieval era when dancing and drama were vital to the church, and were often performed by the priests, themselves, until the custom was abused, debased and discontinued. The path is also a tomorrow path, for nothing that was truly good and beautiful is ever completely forgotten, but is revived and treasured . . . Although books, pictures and diagrams of rhythmic dancing are available, choir directors or assistants would benefit from the first-hand experience of a course on the subject. Courses in the religious dance or rhythmic dancing are frequently offered in summer sessions. Local dance instructors are sources of advice and help. A bright chorister studying dancing would be enchanted at the opportunity of stretching her wings as "choreographer" . . . Rhythmic dancing and exercises are especially helpful to those adolescents whose muscles and bones and emotions are not all sorted out. But, this too, dear young, will pass. A bone-deep sense of rhythm, body and facial control, discipline, determination and dependability are bonuses of rhythmic dancing.

Choir Retreats and Camps

Adolescents particularly enjoy choir retreats and choir camps. Gang-Ho!, again. A serious retreat, with responsible leadership can be a rewarding and a religious experience. (A picnic or girl-boy frolic must never be termed a retreat.) Choristers should return home refreshed and thoughtful about some aspect of church music, their participation in the choir, their service to the church, attitudes towards their families, and so on . . . Choir camps are delightful vacation for the young and a boon to the music program. A quantity of the choral repertoire for the coming season is introduced and rehearsed; dramas and musicals may be cast and mapped out; dance groups, bell ringers and other instrumental groups practice ensemble; informal services, concerts and skits are presented. All in the unbuttoned informal atmosphere of camp life and within the encircling comfort of good friends, good food, and good music. No wonder that choir camp is the carrot dangled on a stick in front of choristers' noses all winter long by scheming (we mean conscientious) choir directors! . . . Vacation choir school, probably inspired by Vacation Bible School, has proven useful and popular in certain churches. Usually held at the church, this school may run for a week immediately following the end of school in June, or during the summer, or most likely the week before school commences in September. The course may offer music lessons, choir training, music appreciation, hymnology, a concert, a trip. Recruitment is probably the chief aim.

Other known and rumored activities and contributions of youth choirs are: the publication of a choir newspaper; making records and pictures of the choir; participating in denominational, ecumenical or other music festivals and seminars; starting and

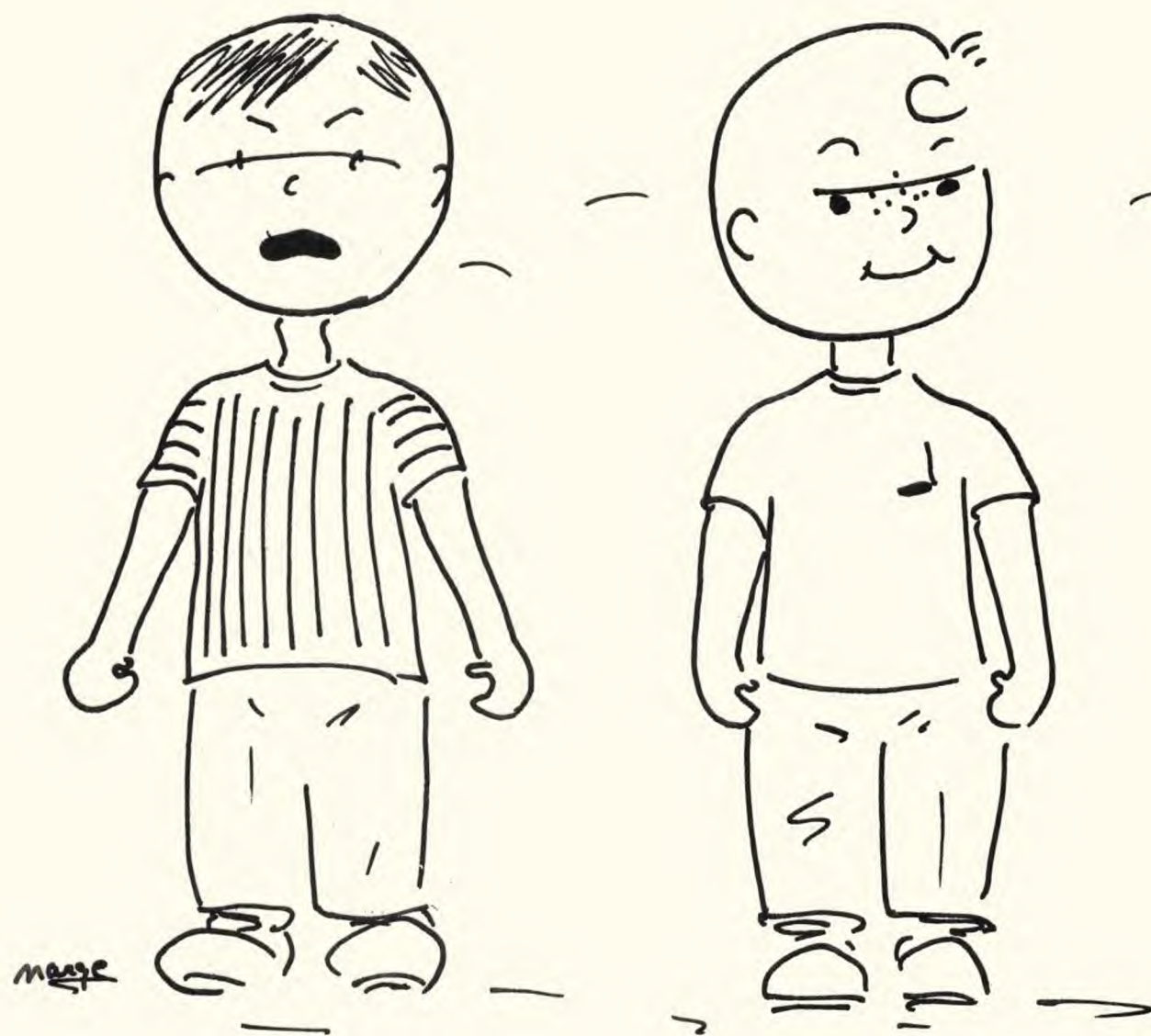


*Love's redeeming work is done, Alleluia!
Fought the fight, the battle won, Alleluia!
Raise your joys and triumphs high, Alleluia!
Sing, ye heavens, and earth reply, Alleluia!*

maintaining a choir library, or adding a shelf of books about music to the church library; sponsoring a church art or hobby show; correspondence and exchange of ideas with a youth choir in a foreign country; attending choir concerts and religious dramas as a group; entertaining a visiting choir; painting and repairing the choir room; forming a choir pianists club to help the church school and church organizations when needed; experimenting with electronic music and sound; studying the acoustics of the church (a science project!); making a concert tour; singing at hospitals and homes; ushering for special services and programs; serving as helpers with younger choirs; raising funds to purchase new choir robes, hymnals, music, choir equipment, and so on.

In summation, the range of talents, ideas and enthusiasm of teen-agers seem almost limitless. Harnessing and directing these energies church-ward and choir-ward is a tough, unremitting job. There are many bids for their time, many distractions. The best chorister has to be reminded, occasionally, of his duties and responsibilities, of the main purpose of a choir. Drama, speech, dance, handbells can augment, ornament and supplement the music of the church, but none can replace or overshadow the choir in its dedicated leadership of the music in services of worship. Too much exposure to extra-choir activities can be unsettling, and like the man who jumped on his horse and ran in 9 directions all at once, cause youngsters to lose sight of the main purpose, the goal, the star. The wise and kind director builds carefully. He, too, tests, tastes, weighs and sorts — not life in general, but the personalities, potentialities, and voices of his choristers. How can they best serve him through music? It is a wonderful, awe-full responsibility.

C.G. says...



*...for Pete's sake, help Pete sing!
"C.G." helps his friends in choir!*

Choristers Guild Letters

A. LESLIE JACOBS

November 16, 1896—

April 11, 1968

- A friend to all young singers.
- A mentor to their leaders.
- A servant of their God.

*Husband of the beloved founder of
the Choristers Guild,*
RUTH KREHBIEL JACOBS.

After the sudden death of Mrs. Jacobs in 1960, he carried on the high ideals of the founder. In the years that he was the Executive Secretary-Treasurer of the Choristers Guild, editor of the monthly LETTERS and the public image of the Guild, he brought it to new heights of influence and helpfulness by his devotion to its purposes and his unstinting giving of his strength, his musicianship and his organizational ability.

We who strive to "follow in his train"
will miss him greatly.

Leslie died following complications which sapped his waning strength. Funeral services were held April 16 at First Methodist Church, Santa Barbara, California. He was buried beside his wife. Close friends in Santa Barbara believe that he would want any memorials sent to the Ruth K. Jacobs' Memorial Fund. This is administered by the Board of Directors of the Guild and is used to provide scholarships for the Summer Seminars. Any contributions to this fund may be sent to the office of the Guild. Acknowledgement will be made and his daughter will be informed of the gift.

*God removes His worker,
But He carries on His work.*



The INFLUENCE of Many CHRISTIAN TRADITIONS

CHORISTERS GUILD LETTERS

Volume XIX May, 1968 Number 9

John S. C. Kemp, Editor
F. L. Whittlesey, Associate Editor

Contributing Editors

Christine Kallstrom Norma Lowder
Helen Kemp Arlene V. Root
Nancy Poore Tufts



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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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Dallas, Texas 75238



The current officers are:

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In next month's LETTERS — watch for:

Preview of NATIONAL CHOIR PARENTS NIGHT
USING CHOIR AIDES
HYMN STUDIES — HYMN PROGRAMS
Choir promotion POSTER and other fall materials.

NEWS

and

VIEWS

—the editor's page



A panel by Luca della Robbia (1399-1482) from the Cathedral choir gallery in Florence, Italy. It is now on display in the museum behind the Cathedral.

The news of Leslie Jacobs' death came to us as the final material for the LETTERS was due at the printer. The children's choir movement has lost a friend and strong supporter. Much of the past and future of the Choristers Guild is tied to him and we, who are now active in Guild leadership, cannot (and will not) forget all that he has done.

This month's LETTERS show the influence of many Christian traditions. In each reference the traditions have a direct bearing upon what is being done today in church music. A respected teacher said, "You can understand the present and anticipate the future only if you know the past." Sister Timothea's article shows what is being done today in the Roman Catholic tradition. The relatively new church art of handbell ringing is presented by Marvin Reeher as an outgrowth of an old English bell ringing tradition. Nancy Tufts, one of our regular contributors, tells of the Greek Orthodox church music and of a particular children's choir in Washington, D.C. Arlene Root's review of last summer's boy choir festival in Rome, Italy, is a children's choir director's observations of services and singing in surroundings steeped in tradition. Mixed with these articles are study plans for a new hymn, introductions of two new anthems, practical ideas for children's summer music activities, a "how-to" article concerning boys' changed voices, etc. The traditional and new should be of help in your children's choir work, and it should stimulate your ideas for the planning necessary at this season.

C.G. 5 & 10 — The five is a reminder that new membership for 1968-69 will be \$5, a modest sum for so much material. The ten is to encourage many of you to become contributing members. Our 382 \$10 members (who are voting members after five consecutive years in this category) are those who make the Choristers Guild outreach possible. They receive nothing extra; they make possible extra service to others. Some churches carry this \$10 membership, or \$25 or \$100 memberships, in their mission budget. Our hope in the years to come is for each associated church to be a contributing member. Won't you suggest it to your church budget committee? Choristers Guild is a non-profit organization serving all denominations; its purpose is to encourage the development of Christian character through children's choirs.

Have you noticed that the hymn, "Awake, Awake to Love and Work", used for this month's hymn study, was harmonized by one of our Guild members, Austin Lovelace, an authority on hymnology, a fine organist and composer and minister of music at Montview Boulevard Presbyterian Church, Denver, Colorado.

On Easter Sunday evening Dr. and Mrs. F. L. Whittlesey held a reception for Helen and John Kemp and their children, Peggy and Kathy, at the new Choristers Guild offices, 440 Northlake Center, Dallas, Texas. A large group of the area Guilders were present along with many other musical friends of the Dallas community. Dr. Nita Akin, Guild president, was sufficiently recovered from a broken knee to participate in the reception line.

C. G. Noteworthy says:

— MY DIRECTOR HAS BEEN TO A C.G. SEMINAR!

If you plan now to attend 1 of the 2,
your choir children are going to *know*
that you've been there!
How will they know?



Well: — By the look on your face in September!
By the music your choir will remember!
By the tricks up your sleeve!
By the **TONE** you achieve!
By your **ZEST** —
and the Service
you render!

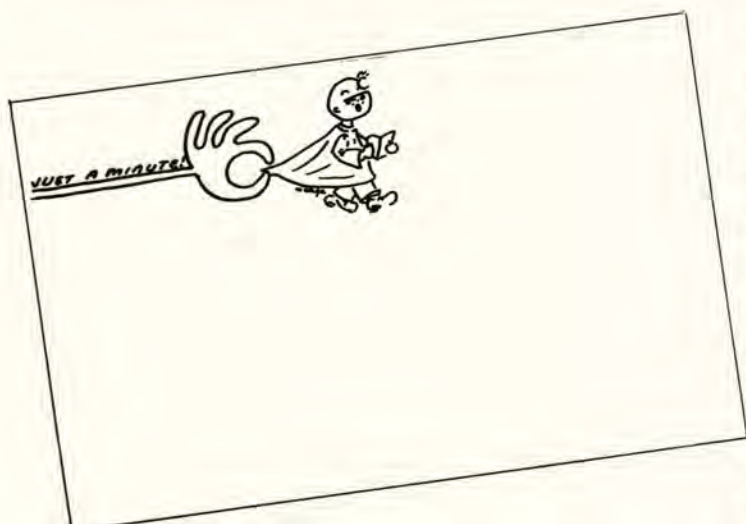
And that's not all! It's exciting to meet fellow workers who are vitally interested in a worthy cause — not only interested but **INVOLVED** in positive action. We believe that the influence of Choristers Guild can be a **PLUS +** factor in the lives of thousands of children. Our world needs this influence in all levels of society, melting through denominational and racial boundaries.

The "Brotherhood of Song" can have magnificent overtones for you, your church, and the children and young people you teach.

The Seminars are designed to be educational, practical and inspirational. For months in advance, the teaching staff has been working on gathering the best materials available to present to you. Their purpose is to help you be a better director in all the areas of your challenging and demanding work.

Why don't you sign on the dotted line

.....
right now!
so that **YOUR** choristers will be able to say
"My director has been to a C.G. Seminar!"
(A \$10 registration fee reserves your place.)



Ways to use the new "C.G." calendar, which is included with the **LETTERS**: Choir directors are forever needing to get information to the chorister's parents and to get these young singers to remember. This calendar should help. Mark on it the special days with a felt pen or the children can fill in the information. Circle with red for emphasis. Try using this calendar for choir registration, first rehearsal, national choir parents night, and first time to sing in church. At festival season mark extra preparation sessions, combined choir times, final rehearsal and the time for the festival event. The choristers will enjoy putting it on their home bulletin board and marking off the days on the calendar.

Another communication suggestion, the "Just a minute" card (see illustration), can remind a chorister and his parents of responsibilities or events to be remembered. (The Guild has 15 types of cards at one cent each; variety packs are available.)

MUSIC — SUPPORT OF CATHOLIC LITURGY

By SISTER M. TIMOTHEA WALIGORE, O.P.

We are Christians because through the Christian community we have met Christ, heard His word of invitation and responded to Him in faith. In community we renew and deepen this commitment, this awareness of His Spirit in the whole of our lives.

People in love make signs of love in order to express and deepen that love. And likewise the Christian must express in signs his faith and love in Christ and his fellow Christians. But how can we express these signs?—These signs are best expressed in celebration. For us as Catholics the integral part of our worship is the Eucharistic celebration of the Mass. Hence, the function of signs in the Church is to give bodily expression to our faith, to transform the awareness of Christ's presence into a joyful vibrant experience of action in the liturgy. Music in the liturgy is a form of adoration that joins the people of God in worship.

Vatican II has done more than open the door of understanding among Christians. It has re-evaluated the areas in which the Church plays a part. To the musician, Chapter VI of the *Constitution on Sacred Liturgy* is of primary importance. It is not my purpose to examine the scope of this document but only to quote the following portion which enlightens the interested musician. "The treasure of sacred music is to be preserved and fostered with very great care. Choirs must be diligently promoted." However, sacred music cannot be thought of apart from the liturgy. With the liturgy itself in a state of change in the Catholic Church, it is only natural that liturgical music feel the repercussions.

I will try to approach the problem of Catholic Church music and children's choirs by posing two questions.

I. What changes are taking place in Catholic Church music?

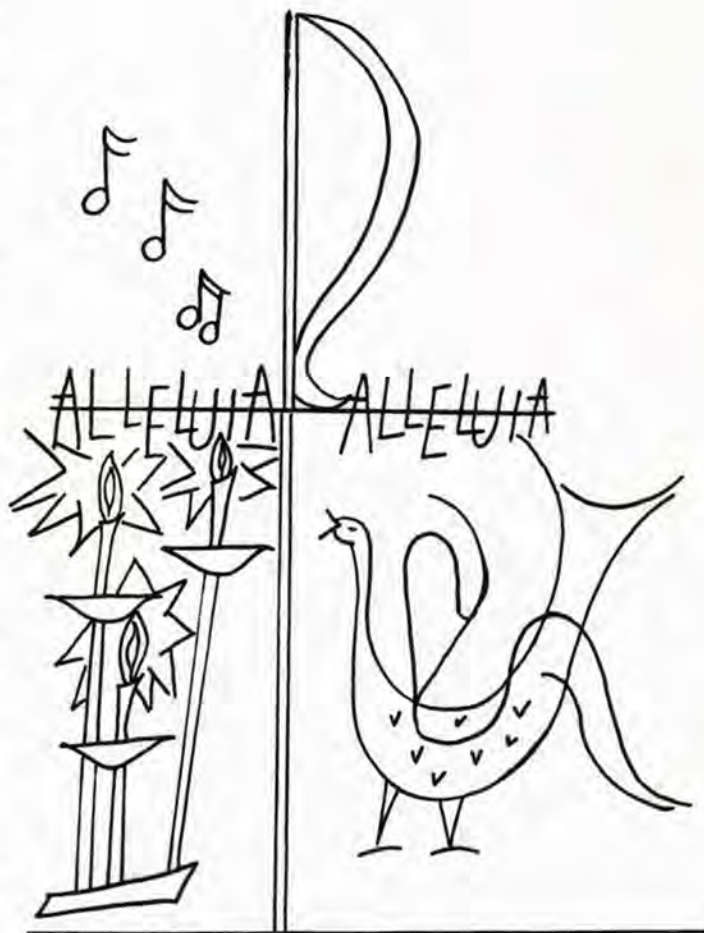
We cannot supplant ancient culture with a modern musical culture in today's Church. Traditional music, like most modern music, will fit into the liturgy on the basis of quality. We must not lose the quality of such great musicians as Bach, Mozart, Beethoven, or the heritage of Gregorian chant. Nor can we fail to overlook the genius of our own times.

In order to fulfill the regulations of Vatican II we must reconsider the uninitiated musicians in the pews. They must become active singing worshippers rather than silent listeners. How active a part the worshipper takes depends to a great extent on the pastor, the music director and the organist.

Since the impact of the *Constitution on the Sacred Liturgy*, professional musicians are providing unison Masses and hymns in the vernacular, the prayer by a united voice of the people of God. Other publications are arranged for unison voices and also provide a choral background or descant. Here again the statement of Pope Paul emphasizes the great significance of active participation in the new liturgy.

The assembly is becoming alive and active. Being present means allowing the soul to enter into activity in the form of attention, response, singing action. The harmony of a community act that is carried out not just with external gesture, but with an inner movement of the sentiment of faith and devotion, impresses a very special strength and beauty upon the rite. It becomes a chorus, a concert; it turns into the rhythm of an immense wing soaring toward the heights of divine mystery and joy.

A new idiom, under the guise of folk music appears in our liturgy. Such terms as "jazz Mass", "Hootenanny Mass" or "folk Mass" have become especially relevant to our young people. This type of music, produced by the genius of our time, must be quality music of the 20th century to be utilized in our rites. How good to let these young people strum their guitars if it serves as a bond of unity with their God!



A design representing Catholic Church Music.

Listed folk hymns and Masses are: *Music for Worship* by Joseph Wise; *Mass of A Pilgrim People* and *Joy Is Like the Rain* by Sister Miriam Therese and the Medical Mission Sisters; *Mass for Young Americans* by Ray Repp. — In referring to her compositions Sister Miriam Therese calls them, "the Bible with a beat."

They are just songs about life, about the sorrows and struggles, the joys, the freshness, the vitality, the wonder. There's something about the guitar that puts you to singing and gets people with you, something that builds community, something to be alive with.

The use of folk music in the Church might take daring on the part of some pastors, yet it is music that reflects our times and it is to be encouraged.

II. How has the new freedom in music effected children's choirs?

The role of the choir in the Catholic Church has changed considerably as a result of the *Constitution on the Sacred Liturgy* and the instruction of the congregation on *Rites and Music in the Liturgy*.

These directives effect children's choirs as well as choirs of men and women whether alone or in combined groups. As I have mentioned previously, the *Constitution on the Sacred Liturgy* is insistent on the singing of the congregation so that the people "may fulfill their liturgical role by making that full, conscious and active participation which is demanded by the nature of the Liturgy itself and which is, by reason of baptism, the right and duty of the Christian people."

The choir assembles in worship for its members to strengthen their Christian lives. Their part in the liturgy is one of leading, guiding, and supporting the singing of the people. In the words of St. Paul: "Let the message of Christ live in your hearts in all its wealth of wisdom. Teach it to one another and train one another in it with thankfulness, with psalms, hymns and sacred songs, and sing to God with all your hearts." (Col. 3:16)

The choir must sing music which invites congregational singing by its simplicity, its excellence and its melodic appeal. In cases where choirs are sufficiently large, members, whether children or adults, can be dispersed throughout the congregation to encourage the fainthearted members. This does not mean a complete deviation in the function of the choir, but it does mean that for a given time, the choir will be able to provide leadership and spirit to communal song.

Children's choirs can still concentrate on the wonderful, varied, polyphonic literature as a supplement to the parts proper to the people. Great possibilities are now open to the beautiful antiphonal singing alternating back and forth from congregation to choir. Certain celebrations of greater parish solemnity should be performed with a sung form of liturgy as far as possible. Such celebrations would include: confirmation, marriage, funerals, and greater feasts of the Church year. The choir is delegated to make these occasions awesome through the choir director, who can find forms and styles flowing from the rites themselves.



The *Constitution on the Sacred Liturgy* stresses an important function for children's choirs.

Besides musical formation, suitable liturgical and spiritual formation must also be given the members of the choir, in such a way that the proper performance will not only enhance the beauty of the celebration and be an excellent example for the faithful, but will bring spiritual benefit to the choir members themselves.

To facilitate this technical and spiritual formation, it is suggested that diocesan, national and international associations of sacred music offer their services. Church schools must provide teachers who are carefully trained in all levels of education. Each diocese should have a program set up to train music educators — and on the diocesan level to organize a music curriculum for the schools. This program is an immediate need, but its fruit will not be realized in the immediate future.

Catholic children's choirs are not only permitted but encouraged to take part in city music festivals with Protestant children's choirs. This serves as an educational experience for the children, promoting all phases of music and allowing them to see the styles to be achieved both in sacred and secular music.

May I close by saying, we are in a transitional period not only in regard to sacred liturgy but also in regard to sacred music which must be considered a part of the liturgy. Rightfully we can say we are living in a time of change that challenges us to ever new values in sacred music, — a time to project the musical tradition of the Church to a new era of music for the Church in the modern world.

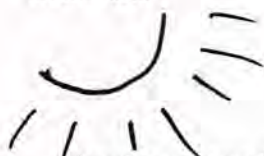
Editor: Sister M. Timothea Waligore, O.P., choir directress at Christ the King Church, Columbus, Ohio, received her B.S. from St. Mary of the Springs College and is currently studying for her master's degree at Dayton University. Educated in her early years by her music loving mother, she subsequently received a formal musical education through school and college curricula. Sister has been directing school and church choirs for fifteen years and is a member of the Choristers Guild.

AWAKE, AWAKE TO LOVE AND WORK

Studdert-Kennedy
1883-1929

Morning Song
86.86.86

Wyeth's Repository of
Sacred Music, 1813



AWAKE means more than just getting out of bed and moving through space!

Awake means keeping your whole being — outside and inside — looking and listening and feeling and exploring what is happening around and within your self.

Jesus taught us to be awake:



to look up and see sparrows and larks!
to look down and find the miraculous design of a lily or a diamond dewdrop!
to look within and discover God's love waiting to be put to use!



We need to be **awake** to hymns too. Instead of singing hymns automatically, without giving them our attention, we must tune our senses and our mind to the words and music:



Try using your sense of **movement** to feel the joyful rhythm of the "Morning Song" tune. You may need to move your body to the music to let the rhythm flow through you. How do you want to move: walk, run, leap, twirl and stretch, stoop, or glide?

Try using your sense of **hearing** to enjoy the melody and the harmony of the tune. Does the minor mode take away from the joyfulness of the rhythm and text? Do you remember how to find minor relationships of major keys by counting down a third from the major tonic? The relative of A^b major is _____ minor. The relative of G major is _____



minor. Try some more. Notice the switch back to major on the final chord of the *Amen*. Add your sense of **vision** to find the  patterns that occur throughout the tune. Can you find the pattern in the alto? the tenor? the bass? Let vision help you discover the phrases which are identical. Can you discover portions of the tune where the soprano and bass double one another? What effect does this have on the tune?

Next give your attention to the **ideas** in the text **Awake, Awake to Love and Work**. Which phrases need to be connected in order to make sense? Study the ideas expressed by Studdert-Kennedy in the three stanzas. How would you explain the meaning of the third stanza words: "... to spend thyself nor count the cost"?



Only now are you ready to let your senses and your intellect work together to make you awake to the whole beauty and meaning of the hymn — its rhythm, its melody, its harmony, its text. When the hymn becomes a real part of you, the separate bits of information will flow together and you will be able to use the hymn to show that you are awake to God's presence in your life. Some people live a lifetime without discovering this kind of whole-self hymn singing!

Life must be full of the **ordinary** kinds of being awake — getting up, dressing and eating, going the usual places, watching television! But remember that Christianity came into being because of an **extraordinary** kind of awakeness:

"So let the love of Jesus come
And set thy soul ablaze!"

Your friend,
Charley the Choirboy

H-71

May 1968

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Awake, Awake to Love and Work

MORNING SONG 86.86.86.

WYETH'S Repository of Sacred Music, Part Second, 1813

Harm. by A. C. L.

G. A. STUDDERT-KENNEDY, 1883-1929

Unison

1. A - wake, a - wake to love and work, The lark is in the
 2. Come, let thy voice be one with theirs, Shout with their shout of
 3. To give and give, and give a - gain, What God hath giv - en

sky; The fields are wet with dia - mond dew, The
 praise; See how the gi - ant sun soars up, Great
 thee; To spend thy - self nor count the cost, To

worlds a - wake to cry Their bless - ings on the
 lord of years and days! So let the love of
 serve right glo - rious - ly The God who gave all

Lord of life, As he goes meek - ly by.
 Je - sus come And set thy soul a - blaze:
 worlds that are, And all that are to be. A - men.

Words from *The Unutterable Beauty* by G. A. Studdert-Kennedy. Used by permission of Hodder & Stoughton, Ltd.
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It's Fun to Sing in the Summer !!



So you've done it again! You've said, "Yes, I'll be the music teacher for Vacation Church School." And now, as the time draws nearer, you are saying, "Why did I say I would? — All those hours to plan for in the heat of the summer! What shall I teach? How will I be able to hold the children's attention and interest when they would rather be outdoors enjoying the sunshine?"

Well, if you've said, "Yes" — rejoice! There is a good possibility that you will have a musical ball! But the "good possibility" has some "if" strings attached.

- IF you think of this assignment as an opportunity instead of an imposition, a challenge instead of a chore.
- IF you will consider your teaching hours as a time of exciting **communication** with the children, rather than a time of ordinary song-drilling.
- IF you will take the time necessary to prepare yourself:
 - by studying the denominational V.C.S. curriculum being used and the suggested music material.
 - by carefully selecting supplementary, coordinated project materials.
 - by **learning**, in advance, every hymn, anthem, or song you plan to present.
 - by planning for adequate assistance from parents or musical high school students.

All these preparations are necessary so that your mind will be *free to be creative*. I particularly like a little rhythmic speech pattern by Grace Nash which says,

"Knowledge comes first — then imagination.

IDEAS! IDEAS! IDEAS!"



And here are some for Primaries in V.C.S.

Last year, I said "yes" again to an invitation to teach the music in the Primary division of our own church in Oklahoma City. Since my summer was already packed full with summer workshops, children home from school and a daughter's wedding in July, I had some of the "why did I say yes?" qualms. I must admit that it turned out to be a stimulating experience. There were opportunities to work with regular church school teachers in a sort of lab-school situation. The teachers learned how to present and teach hymns and, most important, they participated in singing.

After careful planning with the V.C.S. director and teachers, we decided that it would be best to have each class come to a room designated, arranged and decorated as the Music Room. Pictures, hymn-charts, project materials on tables, instruments, all could be arranged in advance so there was no waste of time bringing things in and carting them out again as is necessary when the teacher moves from one room to another. There were four morning classes daily of one-half hour each, for grades 1 through 4. There was a 15 minute buffer period between each class to allow time for getting the room and materials ready for the next session. V.C.S. teachers and helpers came into the class with the children, learned all the hymns, sang with the children, helped with the projects, and so were well-prepared to use the songs and hymns creatively throughout the day as an integral part of their curriculum. "Knowledge comes first — then imagination!"

Primary Hymnals and Songbooks:

Songs and Hymns for Primary Children — Westminster

Songs for Primaries — Broadman

The Children's Hymnary — Faith and Life Press, Newton, Kansas

Resource Booklet

Making and Playing Classroom Instruments
by Marcelle Vernazzo — Fearon Publishers



IDEAS! IDEAS! IDEAS!

For Pre-Schoolers in V.C.S.

There are many "right" ways to teach in a V.C.S. situation. It all depends on the abilities and dedication of the person available to teach, and the facilities which differ with each church building. If you are teaching pre-school children, I think it is best to come into THEIR room, quietly and unannounced (time of arrival pre-planned with class room teacher). If you go to a "music corner" of the room, sit on a chair, begin strumming lightly an autoharp, or play a tune on the melodica, or ring some melody bells, a little group of "first comers" will gather around you. Sing a song TO them first, capturing their interest — then teach. Here are some practical pointers:

1. Class room teachers and youth assistants should help invite pre-schoolers to music group. They sit on the floor with the children and join in with the singing and activity.

2. The music teacher should sing spontaneously, keeping pleasant animated eye-contact with children. If using the autoharp, KNOW your chords without having to keep your eyes glued to the music page or the chord keys.

3. I use a small card with tune, text and chord reminders for each new song. I stick the card between the tuning pins of the autoharp to glance at quickly while still keeping eye-contact with children. Keep the **short-spanned** attention of young children focused by using related objects — pictures, puppets, bright cut-outs which a child can hold up. Children who do not read, can associate pictures with words and tunes. A whole repertoire of songs can be planned this way to be used spontaneously as a certain song fits in with teaching or conversation.

4. Since you cannot be in all departmental-classes at once, why not try making a *tape-recording* of the new songs. First play the melody on an instrument (recorder, flute, violin, melodica); then sing it; play and sing for class children to join in. This would be a wonderful project for some of your junior high or high school girls to help with. I used this idea last year to help pre-school teachers with new V.C.S. songs. The teachers can use and reuse the tape during their sessions. This is an excellent method for the older groups also when there is a shortage of accompanists. You will have fun doing it and your teachers will have an interesting way to present new materials.

5. Encourage meaningful movement in songs to help pre-school children sing with their "whole selves." Swing with the bells, move with the wind! In large groups, individual children or just a few, can be asked to take turns moving to the song. This is the time to begin to develop inner-rhythm.

6. Teach with a singing **hand-puppet** whose mouth you can open and close with the words. You can invent a singing puppet character using a commercial one, but changing the costume to a "Charley-the-Choirboy" vestment or "C.G. Noteworthy" in a baseball outfit for older children.

Pre-School Songbooks:

Songs for Early Childhood — Westminster Press
Young Children Sing — Lutheran Church Press
Sing for Joy — Norman and Margaret Menly —
Seabury Press



IDEAS! IDEAS! IDEAS!

For Juniors in V.C.S.



The possibilities are many with juniors. Their curiosity and enthusiasm will carry the ball for you after you have set it in motion. The big advantage of the V.C.S. program (or Day Camp) is that you have the children daily for a period of time and so have a chance to continue a music project without interruption. I have a feeling that concentrated summertime teaching programs are going to become more and more important to the total Christian Education programs of our churches.

Hymn & Psalm Studies

Don't make "little" plans for juniors. Study and memorize 2 hymns in one week of V.C.S.? WHY NOT 6? Make a project of learning 1 Psalm?— WHY NOT 4? Of course, this is not accomplished without motivation, imaginative teaching and good materials. I wonder if we Choristers Guilders are making the best use of all the material that is available through your membership with the Guild? Have you used a hymn study project — or a Psalm project, to undergird the curriculum theme? For a small sum of money, you can have excellent notebook materials for each child to guide your teaching and supplement your denominational curriculum studies. By such a project, you would be of service to the children, the church school teachers, and you would be strengthening your own choir work for the next season.

Children's Festivals From Many Lands

If you are studying about missionaries around the world, make a related study of some of those nations' special days, something of the culture of other peoples. For such a project, here are several books for ideas:

Children's Festivals From Many Lands — *Nina Millen* — Friendship Press, New York

The Whole World Singing — *Edith Lovell Thomas* — Friendship Press

UNICEF's Festival Book — *Judith Spiegelman* — U.S. Committee for UNICEF, United Nations, New York

Other resource materials:

Your Denominational Hymnal

Choristers Little Hymnal — Choristers Guild

Music For Our Children — Board of Christian Education — Witherspoon Building, Philadelphia, Pennsylvania

So if you have said yes to summer teaching, don't mumble! Rejoice!

Because it IS fun to sing in the Summer!

*It is fun to sing
in the summer!!*

Helen

Choristers Guild LETTERS



ENGLISH HANDBELL RINGING — AMERICAN STYLE

By MARVIN E. REECHER

English handbell ringing has taken the country literally by storm. This art, having started in the United States in the 1920's, but dating back to the 17th Century in England, is capturing the enthusiasm of many American youth and adults. Handbells in many cases are purchased for the junior high boy who needs something to keep him interested in the music program of the church, because his voice is giving him considerable trouble. This young man, by his participation in the bell program, becomes a better musician for the senior high and adult choir in later years.

The English Tradition

Handbells were used in England by the tower bell ringers to practice peals in the warmth of the living room or tavern. After mastering these bells, they would go to the cold tower to ring. Practicing the large tower bells created many problems, especially when townspeople were trying to sleep. Unlike tower bell pealing, change ringing on handbells had the advantage of easy transporting to the audience.

Unfamiliarity with change ringing is the basic reason that bell choirs in America do not use this age old art. It is not surprising that change ringing, or peals, is founded on mathematic rather than musical principles. A peal is nothing more than the total number of permutations possible on a given set of bells. Let me illustrate: There are two possible ways to ring two bells: namely, in the order of 1,2 and 2,1. When the number of bells increases to three, the total becomes six: namely, 1,2,3; 2,1,3; 2,3,1; 3,2,1; 3,1,2; and 1,3,2. The total of a peal of eight bells, keeping the tenor (or lowest bell) in last position always, so that in effect only the upper seven bells are active in the peal, yields 5,040 permutations. If the tenor, or lowest bell were to take an active part in the peal, there would be a total of $8 \times 5,040$, or 40,320 possible changes in the peal. To ring a peal of 5,040 changes would take nearly three hours. The average American is totally unfamiliar with the peal, but a short introduction, such as "Grandsire Triples," requiring only 70 changes and performed in three or four minutes, will serve to acquaint the listener without trying his patience.

The American Style of Ringing

Change ringing is completely different from what we in America generally hear. We work on the melody and full chord progression, arranging familiar tunes and pieces pleasing to the ear. Novelty numbers have been introduced in the last ten years, giving new impetus to the performer and pleasure to the listener. There are very few bell groups in the country that do not use the American style of ringing, but a few do ring peals.

Mrs. A. A. Shurcliff of Boston, Mass., while visit-

ing in England, purchased a set of handbells, brought them back to America and founded the Beacon Hill Bell Ringers of Boston, the first American bell choir, in about 1925. She, too, was interested in keeping young people enthusiastic about music and entertained scores of young people in her home over the years. From this meager beginning came festivals where people began exchanging ideas, experimenting with bells under all kinds of conditions. Young people have played bells from coast to coast on NBC, have participated in Macy's parade in New York City, have performed at large gatherings, have used bells in caroling, have played for weddings, have used them for preludes, calls to worship, introits, anthems, prayer responses, offertories, anthem accompaniments, postludes, benediction responses, and in the halls following the morning worship services, where worshippers can enjoy bell carols as they depart from the church.

It has been most interesting to watch the progress of bell interest as it has traveled across the United States. In the beginning, a few handbell sets were located around Ipswich, and Boston, Mass. Today every state in the United States has at least one bell choir. In 1967, the American Guild of English Handbell Ringers, Inc., had 485 memberships. The average bell choir consists of about twelve bell ringers; so it is estimated that 5,820 individuals are associated with this fine organization. All of these people, from time to time, participate in either national festivals, which are held on odd numbered years, or area festivals, which are held on even numbered years. Membership in the AGEHR is \$5.00 per director, plus \$5.00 for each choir. This allows a member the privilege of attending and participating in national and area festivals and of receiving the quarterly magazine, *OVERTONES*, which is the official publication. The registrar is Dr. Istvan Gladics, Village Presbyterian Church, 6641 Mission Road, Prairie Village, Ka. 66208.

Methods of Teaching

Since this use of bells is so new, there are many methods of teaching employed in the United States. Some directors use charts; some use notebooks with the purchased anthems inserted; others use metal racks on tables and place the individual numbers on the stand. All are acceptable in bell ringing. The concern of the teacher is that the individual learns notes, note values, and becomes rhythmically perfect. By the time a learner is through the preliminaries of bell ringing, he has learned music reading comparable to that learned in several years of piano training. If a director uses charts and a pointer, the individual relies on the teacher; but if he has the printed music in front of him with the director only setting the tempo, he has to rely on his own knowledge.

Although a bell ringer may become well versed in the knowledge of note values and rhythm, he must be very well coordinated to become an integral part of the whole. Just because a person has had instrumental music does not necessarily mean that he will become a good bell ringer; however, his past knowledge of music will add greatly to the effectiveness of the organization. Handbells do have particular problems. A major stumbling block is that attendance of the group must be 100%. One person missing from the organization can completely ruin a rehearsal. Arrangements of music must offer a wide enough range of bells to keep everyone active in the piece. Conversely, there may not be enough bells to play a particular number. These are a few of the headaches that bell directors find.

There are a number of books and periodicals that would be of help to the director in learning procedures of bell playing. A membership in the American Guild of English Handbell Ringers, Inc. will bring you issues of *OVERTONES*, the official publication, which contains many helpful articles and suggestions on the use, care, and maintenance of bells. Books such as "The Story of Handbells" by Scott Parry, published by Whittemore and Assoc., Boston, Mass., which was the first book written on this subject, Doris Watson's "The Handbell Choir," and "The Art of Handbell Ringing" by Nancy Poore Tufts, will give many helpful suggestions for the director with beginner bell choirs.

Bells offer a stimulus to your singing choirs.

The establishment of a boys bell choir will inevitably lead to a demand by the girls for starting a group for them. Often interest is so high as to make a continuance of bell choirs into senior high and even adult age groups desirable. In most cases the director does not allow a person to ring bells unless he is also in a singing organization. An exception to this rule is the boy whose voice is changing. Bells are the icing on the cake, an added enticement to be used in addition to, not instead of, vocal groups.

I would encourage everyone to explore the possibilities of bell ringing in your church. Recommended bells are those manufactured by the Whitechapel Bell Foundry, Mears & Stainbank, 34 Whitechapel Road, London E1, England, or the American made bells from Schulmerich Carillons, Inc., Sellersville, Pennsylvania. Both types of bells cost approximately the same. The English bells require a longer waiting period before an order can be filled, about 9 months compared to three months from Schulmerich, but they include a wider pitch range than the American bells. Other bells available are manufactured by Bells of David, David Workman, 7037 Indiana Avenue, Kansas City 30, Missouri; Golden Bells, Del Roper, P.O. Box 87, Duarte, California; and Petit and Fritsen Bell Founders, c/o G. Fritsen, 80 Larkdale Road, Deerfield, Illinois.

A whole new avenue of music would be opened for your young people through handbells. You would find this English-American church art most rewarding.

Recommended Published Handbell Music

CONCERT MUSIC FOR HANDBELLS — *Westcott*
J. Fischer; \$3.00
RINGING AND SINGING — *Whittlesey*
Harold Flammer; \$2.00
COLLECTION FOR HANDBELLS AND VOICES
— *Mounts*
Harold Flammer; \$2.00
A HANDBELL CONCERT — *Runkle*
J. Fischer; \$1.25
BELLS ARE RINGING — *Lambert*
Pro Art; \$2.00
A HANDBELL HANDBILL — *Parry*
H. W. Gray; \$1.25
CHRISTMAS MUSIC FOR HANDBELL CHOIRS
— *Stephens*
G. Schirmer; \$2.00
BELLS AROUND THE WORLD — *Bartlett*
Harold Flammer; \$2.00
RINGOUT — *Klein*
Shawnee Press; \$3.00
ORGAN LOFT AND BELFRY — *Couper*
Harold Flammer; \$2.00
RINGING PRAISES — *Watson*
H. W. Gray; \$1.50
RINGING IN THE SANCTUARY — *Stuart*
Belwin; \$1.50
HANDBELL RINGING — *Parry*
C. Fischer; \$1.50
I HEARD THE BELLS — *Adams and York*
C. Fischer; \$2.00
FAMILIAR MELODIES FOR HANDBELLS —
Whittlesey
Harold Flammer; \$2.25
CAROLS AND SONGS FOR RINGING — *Johe*
Harold Flammer; \$2.00

ORIGINAL COMPOSITIONS FOR HANDBELLS
— *Tufts*
Harold Flammer; \$2.25
PASTORALE — *Couper*
J. Fischer; \$1.75
CONCERT CLASSICS FOR HANDBELL CHOIR
— *Stuart*
Belwin; \$2.50
FESTIVE OVERTURE — *Proctor*
H. W. Gray; .25
DANCING SNOW — *Couper*
H. W. Gray; .25
CARILLON FANTASY — *Couper*
Harold Flammer
ALBUM OF RECITAL PIECES FOR HANDBELLS — *Westcott*
J. Fischer; \$2.50
PASTORALE — *Glasson*
H. W. Gray; .25

Choristers Guild Handbell Publications:

VOICES AND HANDBELLS
A JAPANESE CAROL — *Whittlesey* (A-10) .15
A CHRISTMAS CAROL — *Couper* (A-14) .15
A CHILD'S PRAYER — *Pfautsch* (A-27) .15
THE MANGER MOUSE — *Brown* (A-37) .15
SING PRAISE TO GOD — *Lorenz* (A-55) .25
Bell Part — *Lorenz* (AB-55) .10
HANDBELLS, ONLY
SIX INTROITS ON HYMN TUNES — *McLaughlin* (B-1) .20
HANDBELL MOSAIC — *Various* (B-2) .20
MEDITATION — *Miller* (B-3) .20

Choristers Guild LETTERS

"HOLD SACRED HUMAN LIFE ALWAYS"

Those of us who live in Dallas extend our sympathy and understanding to the many Guild members and friends in Memphis as they recoil from the recent tragedy in their city. 'Twas only short years ago when we said "It can't happen here." But it did, and Dallas was blamed and berated. Now Memphis is feeling the shock and shame of another senseless, inhuman act, apparently an act of an irresponsible, bigoted person.

Our Guild was founded in Memphis when Ruth and Leslie Jacobs lived there. The five persons who believed in the principals of the Guild enough to sign, with the Jacobs, the articles of incorporation, all live in Memphis. Our Home Office and legal address in Tennessee is the Memphis office of Attorney Jesse M. Vineyard. Thus, when Memphis suffers in a very special way each member of the Guild suffers.

In a deeper, human way, we all feel a gnawing in our hearts because the gospel of brotherhood we believe in, teach our children and pray for has again been violated by hatred and intolerance. Human life, given by God, has been senselessly and tragically destroyed. This makes the services of the Guild all the more important. Let us do what we can to teach our children, first through our lives, then through our musical message, to love all men as God in Christ loved us. May we help our Choristers to realize that we are not "our brother's keeper" but "our brother's brother."

Another word of sympathy and love to our members who share Dr. King's race. We pledge to you, and to all men of good will, to live and work for the

BROTHERHOOD OF MAN

UNDER THE FATHERHOOD OF GOD.

F.L.W.

SHARING

Doris Evans, of Greendale, Wisconsin, shares the following idea: "Thought you'd be interested in the *Twister Game* we've been playing in junior choir. I have marked rests in the circles of the regular game and on the spinner: green — half rests; red — eighth rests; yellow — quarter rests; and blue — whole rests. The choristers think this is great fun."

Margaret Krewson, of Millis, Mass., writes: "My Chancel Choir (5th and 6th graders) sang *I Sing a Song of the Saints of God*, by Jane Marshall, last Sunday and the Pioneer Choir (7th and 8th grade girls) sang the descant. They and the congregation loved it; it does speak their language. We sang the hymn of the same title in the service after the anthem. The congregation sang very enthusiastically and, of course, the children knew all the words by heart!

Arlene Root echoes the comment of many Guilders concerning the attendance charts:

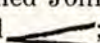
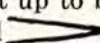
"I was somewhat amazed at the delight with

which the boys greeted the mosaic cross attendance charts. They made quite a project of selecting the color for the first day. I have some colored pencils from architectural drawing materials, so I numbered them and made a little chart showing the colors."

Eight and nine year olds can amaze you at times with their association, or misassociation, in rehearsals. Director **Beverly Barbee**, Bethel Park, Pennsylvania, tells this experience: "In working on a hymn written by Charles Wesley I asked who could tell me something about the author. One shy girl, who rarely is brave enough to volunteer, proudly raised her hand. Naturally, to give her an opportunity to participate, I called on her. She said, 'Did you know he got a parking ticket today and the police towed his car away?' Charles Wesley? My Charles Wesley? 'Are you sure that was Charles Wesley?' I asked. She was emphatic in saying yes. A choir mother later told me that it had been on the radio that a Charles Leslie had indeed been in trouble for this; Pittsburgh has cracked down lately for traffic violations."

Some time ago **Mrs. Victor Helm** of Houston, Texas, sent us a story she made up to use with her junior choir:

ON THE BALL

There once was a boy named John who was a very ~~#~~ baseball player. Whenever he got up to bat the cheers from the crowd would ; unless, of course, he struck out, and they they would  When he made a good hit, he would run ALLEGRO, trying for a home-run. Once when the pitcher threw a fast ball, it hit John in the head and knocked him . John's coach made him walk LARGO to the dug-out for a short . John said, CON ANIMATO, "I wish that pitcher would learn to throw the ball MODERATO."

The next inning John was feeling better and he was anxious to get to bat. The score was a  and he hoped he'd get a hit. The crowd got PP waiting for the pitch. It was a VIVACE ball and when John's bat hit the ball it sounded FF. Over the fence it went! John's team was very proud and they marched MAESTOSO off the field.

That was FINE of the ball game.



F. L. Whittlesey's Introduction of the Anthem

THE TEN COMMANDMENTS (A-57)

by Shirley Brown

Some say, "The Ten Commandments are passé. They belong to another age, they are no longer relevant." If modern man doesn't actually say it, some seem to show this reaction in their daily living. But

God spoke all these words,
saying, "...

Then let us teach The Commandments—the best code of ethics ever given to man.

Realizing that the phraseology in Exodus 20 is adult, some years ago Leslie Jacobs asked the distinguished teacher and preacher Dr. D. Elton Trueblood to paraphrase the Commandments for children. He not only did this, but also versified it. This was used in an early issue of the **LETTERS**—

(More recently, Dr. Trueblood honored our request to paraphrase the Beatitudes of Jesus. Both adaptations are available from the Guild with illustrative art as workbook pages. See the "M" Series listing in your '67-'68 Catalog of C. G. Materials.)

Early in 1964, Shirley Brown sent to me a short musical setting of the Trueblood rendering of the Ten Commandments. This, we printed as a "Sharing" page in the June '64 **LETTERS**. Some of you used this music at that time. More recently she submitted to us another setting. It is with satisfaction that we make this available to you as A-57 in our anthem series. A copy is enclosed with the **LETTERS**.

The name Shirley Brown is not new to our Guild composers' roster. In October 1965 we published her Christmas Trilogy:

- A-36 SONG OF SEVEN
(optional adult humming parts,
recorder and autoharp)
- A-37 THE MANGER MOUSE
(with handbells)
- A-38 CHRISTMAS SONG
(optional adult parts, autoharp)

All imaginative and picturesque, both in text and music, and, we are pleased to add, all finding increasing favor with directors.

If you have been a member of the Guild for several years and have filed your **LETTERS** for reference, we suggest you consult the October 1965 issue for a biographical sketch of Composer Brown. Those who attended the Denver Seminar in '66 will remember Mrs. Brown who was such a delightful part of the week. She lives at Concord, Mass. We do hope she will be able to be with us at the nearby Seminar at Barrington, R. I. this summer.

All children's choir directors are basically Christian educators with music as the vehicle of communication. This new anthem is excellent for such a ministry. Dr. Trueblood's lucid phrases, capturing the spirit and intent of the original, invite discussion and promote children's understanding and reception. Mrs. Brown's expressive, easily learned melody reinforces the text. It emphasizes the key word of each phrase either by the duration of the word-note or the pitch position. The accompaniment, simple but not trite, has interest within itself.

We heartily recommend this anthem to you. We believe the children will profit from its study and presentation. And, not incidentally, adults need to hear and heed its eternal, timely message.

"THE BLUE ANGELS OF STS. CONSTANTINE AND HELEN"

By NANCY POORE TUFTS

(The duties and responsibilities of Greek-Orthodox children's choirs during the celebration of Greek Letters Week and at Easter)

A recent visit to hear the children's choir of the beautiful and very up-to-date Church of Sts. Constantine and Helen in Washington proved a rewarding and stimulating experience. Since then I have perused the 1968 Archdiocese Year Book, studied briefly an English translation of the Divine Liturgy of St. John of Chrysostom, the Greek-Byzantine Liturgical Hymnal (mostly 4th century music), and held a lively discussion with the kind and cooperative priest in charge, the Rev. Demetrios Kalaris.

I was amazed to learn of the growth and accomplishments of the Archdiocese of North and South America since its incorporation in 1921, although a number of churches were already well-established at that time, the first American church having been founded in New Orleans in 1864. There are now well over 450 churches in this hemisphere and several millions of members. The Greek Orthodox Church is not a Christian minority, however, but is the mother church of all the Christian churches and today counts over 250 million adherents throughout the world.

In America today there are a number of handsome church buildings, sixteen day schools, several colleges, numerous Greek-American newspapers and magazines, youth and fraternal organizations and homes for the orphaned and aged.

The Archdiocese Youth Office is especially active in its approach to parish-oriented youth programs which include choirs, boy and girl scouts, acolytes, camps, junior and senior G.O.Y.A. The Department of Education prepares material and guides the teaching methods in the Archdiocese Sunday Schools and is responsible for the curriculum and faculty of the Greek Parochial Schools and the afternoon Greek Language Schools. It also guides and coordinates special observances such as the Week of Greek Letters, school holidays, children's pilgrimages to Greece, and others.

The 16 Greek churches in the U.S. and Canada having affiliated Parochial Schools maintain large, well-trained children's choirs. Many other churches now have children's choirs which sing at early Sunday services and on special occasions. In Greece the men's and boys' choirs still prevail, although there are certain services at which mixed children's groups traditionally sing. Most American churches have a mixed adult choir, and always a cantor. The cantor is usually the choir director. At Sts. Constantine and Helen, Mr. Theodore Papaloizos, the cantor, not only directs all the choirs but serves as director of Greek education in the school.

The "Blue Angels", a 50-voice choir, aged 9-12, so named by His Eminence Archbishop Iakovos, who was charmed by the children's earnest singing and

their blue robes, sing on alternate Sundays and on special Feast Days. All music is sung in Greek, and most of the music is Byzantine. The children must learn both the style of the eight ancient modes (tones) — slightly modernized with key and time signature and the European or Western style of music. The liturgical services are long and complicated, and the choir must be on its toes for the musical dialogues between the celebrant and the choir. This entails much rehearsing with the deacon and the priest present at rehearsals, especially during the first months of the formation of a choir. The youngsters must memorize a number of the responses such as "Kyrie Eleison", "Paraskhou Kyrie", "Allelouia", "Amin", "Christos Aresti", and so on. There is much repetition. A whimsical note from an old choir director's manual translated from the Greek, is a statement that when the choirmaster is interpreting the meaning of the text for 5 or 10 minutes at rehearsal that the choirs are not to be "as sounding cymbals". Also, that frequently a talk (reminder) should be given to the choir by the priest, for "singing these things in the Church, they represent the angels of God on earth singing all around His Invisible Throne". And too, better choirs and singing will bring about the "frequentiveness of church-goers".

The Week of Greek Letters

Much ado is made at the end of January each year when the Greek Orthodox Church people in America celebrate the Week of Greek Letters. From January 30 for a week the memory of the three hierarchs, Saints Basil, Gregory and John of Chrysostom, is honored, a feast celebrated since the 4th century. These great men, the "torchbearers of the Trinity", had studied in Athens and loved and cultivated the Greek language. Most of the New Testament was written in Greek and a part of the Old. Greek was the language of the educated, the philosophers, orators, the poets. Even today it is necessary to know Greek to enter certain professions, for certain types of research.

During Greek Letters Week, parochial schools present beautiful programs. Hellenic organizations offer lectures and programs. Stage productions of Greek classic drama and the dance are given. The purpose of the celebration is to emphasize Greek culture and the language, to encourage Greek-American children to learn and to carry on their mother tongue — the language of their church fathers, and to remember and honor their deep cultural roots and traditions. Besides it is wise to know at least two languages today.

The Greek Letters program presented in the parish hall of Sts. Constantine and Helen opened

with the Blue Angels singing the first part of the Matin Service through the Apolytikion (Introit). This included a hymn of the feast day of Candlemas, one of the 12 great feast days of the church. Then followed a program of recitations, dialogues, short skits, and songs by the entire parochial school — all in Greek. The auditorium was packed with beaming parents. Old people frankly wiped their eyes as the fresh young voices rang out in "their" native tongue. A loose translation of the program can be found on page 173.

Easter Celebration

The Greek Orthodox Easter Celebration, which falls a week later than Western Christian Easter, is colorful, dramatic, mystical, and most impressive. The children's choirs have traditional duties and some of the services last for hours.

Early on Good Friday morning women and girls of the church decorate a large sepulchre-like structure, covering it, except for a front opening, with white flowers. Boy scouts stand guard at this Tomb between the various services of the day. At noon there is a 3-hour service. At 3 P.M. comes the Vesper Service of the Burial of Christ, which is mostly attended by school children with parents. This is quite dramatic, for the priest and an acolyte assume the roles of Joseph of Arimathea and Nicodemus and place an Ikon of Burial (crucifix) in the Tomb. The Good Friday Evening Services (actually Matins of Holy Saturday) stretch from 7:30 to 10:30 P.M. It is the Service of the Lamentations in which the children's choir traditionally alternates singing verses with the adult choir while the congregation holds lighted candles. At the end of the Lamentations, four little girls, dressed in white, representing the myrrh-bearing women referred to in the hymn and carrying baskets of rose petals, along with the priest sprinkle the flowers inside the Tomb. Twelve girls are used, teams of four alternating during the service. At the conclusion the congregation processes past the Sepulchre. Each makes the sign of the cross and kisses the Ikon. The flowers adorning the bier are given by the priest to the worshippers who preserve them as sacred talismans.

The Greek Orthodox Church makes much of

Great or Holy Saturday — the Middle Day — when Jesus is preaching in Hades. There are early Communion Services at which the ancient apostles' hymn, "Gladsome Light," is chanted.

The main Easter Service, the Service of the Resurrection, starts at 11:00 P.M. Saturday evening and lasts until 2:00 A.M. Easter morning. The Blue Angels are out in full on this momentous occasion which concludes with a colorful procession and the chanting of litanies and hymns of the Resurrection. At midnight, all the lights of the church are extinguished, and the choirs chant the hymn, "Behold the Dawn and Rise of Day" in total darkness. This Matins troparion tells of the myrrh-bearing women who first discovered the empty tomb early that first Easter morning.

Father Kalaris explained that when the church is in total darkness, the priest changes his vestments from black to white and silver. The Royal Gates of the Iconostasion are opened and the priest comes forth with three lighted candles in his hand, chanting: "Come ye, take light from the light that never wanes. Come, glorify the Christ, risen from the dead." The light is distributed to the congregation's candles, and then follow the ceremonial processions, readings, and the chanting of the troparion "Christos Anesti!" many, many times. The priest also chants "Thy Resurrection, O Saviour, angels sing in the heavens; make us also on earth worthy to glorify Thee with pure hearts."

After 2:00 A.M. there is no other Easter Service until Sunday Vespers at 4:00 P.M., the "Service of Love", or Agape. Although no choirs sing at this service, it has become something of a young people's service. Paschal hymns are sung and teen-agers recite, with the priest, the Gospel Narration of the Resurrection in different languages to show the universality of Christianity. In this particular church French, German, Latin, Russian, and Turkish are spoken.

Easter week, beginning with Easter Sunday, is known as "Diakainesimos," meaning "A Renewal of Life", but is commonly called the "Week of Radiance". It is also a grand and glorious holiday for the Blue Angels and their Greek Orthodox Church friends. For, *Christos Anesti! Allelouia!*



WORKING WITH BOYS' CHANGED VOICES

Some considerations, ideas, and attitudes about the vocal development of boys.



— There is much material available about work with UNCHANGED boys' voices. This is not only because of the need for it, but also because the director receives such satisfaction when he succeeds with a boy choir that he enjoys telling others.

— In experiments with CHANGING boys' voices music educators in the U.S. have been the leaders. There are attempts to classify the voice change, which seems so personal, into types which can be grouped for choral purposes. The old tradition of no-singing-during-the-voice-change has largely been replaced in schools and churches with limited singing and guidance toward early participation in mixed choirs of young people.

— Little information has been published about work with boys' CHANGED voices. In practice, these fellows just happen to be able to sing or not, and no one does much to help either way. Usual method is: get the notes; don't strain; blend. It is a negative approach, one of just staying out of trouble. The result too often is to eliminate the individual character from the boy's voice and to discourage the vital teen-ager from singing. Worst of all it slows the development of the voice, and through this, it effects the personality of the boy. It limits his capacity to serve with native talent; it reduces his communication through music and his enjoyment of music.

With a school choir of 36 selected from a student body of 1,000 the director has the privilege of working with those who can sing. I have heard good work with a choir of 65 drawn from a high school student body of 80, and this director's challenge would be similar to that of most church musicians. The success of the church youth choir director is in developing the average voices from the cross section of young people who are available to him. As these youngsters begin to succeed as singers, they will attract those with music background and vocal talent, but the need for training never ends.

Our considerations here are directed to this need of working with boys to develop their voices, a key to many other parts of their development.

ATTITUDES OF BOYS AND TEACHERS

In my college years, Morten J. Luvaas managed to have in our chorus a good percentage of athletes. Their coordination and energy was apparent in the choral tone. He also encouraged the participation of brilliant students. With this combination of keenness and vitality, how could a choir sound dull? Teen-age boys need these qualities in their singing. A mother brought a young fellow to Helen at a workshop. He had studied piano for years, played violin and a wind instrument, and was trying to sing. Helen's suggestion was, "Play some baseball and learn to

swim." What I'm saying is that attitude is an important concern in teaching changed voices. Encourage wholesomeness, physical well-being, mental alertness, and Christian service through singing. These boys are developing personality and character as well as voice. (I do believe there is an intangible relationship here.)

PHYSICAL FOUNDATION FOR VOCAL METHOD

Last summer in England with the Choristers Guild Tour, we heard boy choir masters complain again and again that their work was hampered since the war by the boys' voices changing early, averaging as much as a year earlier than the "good old days" before vitamins and enriched foods. (If this is true, then teen-age mixed choirs have their basses and tenors a year longer; and this can mean better results because of the length of time in choir.) When you are working with partly changed voices, remember that vitamins and balanced diets may play a part. In some cases, individual health suggestions — diet, exercise, sleep, etc. — may be beneficial vocally. Many teen-age boys are impossibly awkward and, now that boys are growing so tall, some stay awkward through many of their high school years. Getting control of muscles is a challenge to a planned exercise program prescribed by the voice teacher. Good posture — all the time — is part of it. Most fellows enjoy such a program and respond with enthusiasm. General health and control of muscles is necessary for correct breathing, support of the voice, and the use of full tone without throat pressure.

RELATIONSHIP OF SPEAKING AND SINGING

If a boy is a bass and wants to sing, then he should speak like a bass. This is not a "faked" sound, but a firm, supported tone with some rumble. Speaking should be using the voice in the same manner as a singer. If you can accomplish this with the young fellow, then, every sound he makes will be the same as practicing his singing. Try bridging the two uses of voice by reading on a given pitch (a comfortable middle range D to start with). I have found the use of a psalm very satisfactory. Move the pitch up and down, working for a full, flowing tone. While we are mainly concerned with vowels, this is an ideal time to work for clear diction without interrupting the flow of the words. Another suggestion is to count slowly and firmly, 1 to 10, on each pitch of the scale; hold the top note; breath and do the same counting down the scale. Be careful to avoid wasting any "wind."

(Continued in June issue)

THE CREATION

(All Things Bright and Beautiful)

by John Pozdro

"And God saw everything that He had made,
and, behold, it was very good." (Genesis 1:31)

Like the first look at a treasure, a quick glance at this anthem may not reveal its values. Try this step by step study to find beauties you can reveal to your choir.

1. From the poem, "The Creation", written in 1848 by Cecil Frances Alexander, composer John Pozdro has selected five stanzas. The first three are filled with word pictures of God's created wonders, both "great and small". The fourth stanza, which is different from that included in our hymnals, introduces a new word, "we", and it becomes clear that the poet is speaking of re-creation more than that first creation quoted above from Genesis. This is the creative process which God continues daily for our enjoyment and wonder. In stanza five, our eyes stir our lips to praise God "who has made all things well" and, Pozdro seems to suggest, who continues on and on to recreate.

2. With this understanding of the poem we are ready to go to the music to look for the word accents and the rhythm.

"All things bright and beautiful,
All creatures great and small."

The composer has decided to accent the word "all" on the second line as well as the first to avoid a sing-songy rhythm. Care must be taken on "The Lord God" to avoid over-accenting the unimportant word "the", which comes on the first beat of the measure. Notice Pozdro's interpretation of the words (at **D**), "He made their..." Accent is not on "made", but on "He", God, the Creator. The simple use of the $\frac{3}{4}$ measure accomplishes this.

3. The end of the first musical division (I) comes just before **E**, and it would be good now to go back to the beginning and become thoroughly familiar with this part of the melody. Sing and play the melody, but save the accompaniment till later.

4. Musical section II begins at **E** with the words "purple-headed mountains". A new tone color is created by the use of flats and, also, the only use of an alto part. This section starts piano and becomes forte at **F**. Avoid the danger of allowing choristers to accent the high note on the word "the". This can be helped by thinking *line* — the flow-through, instead of the up-to that high note. Move toward the word "brighten" as the forte climax. At "sky" remember to immediately decrescendo, as indicated.

5. At **H** you will recognize this melody as part of the first section, but not the beginning of it. The accompaniment has been given the first eight measures of the melody which are played as an interlude, beginning at **G**. The repetition of the entire first section melody at this place has been given enough variation to be interesting and to present some new challenge. Please notice the sound-picture matching the word-picture at **H**, with "tall trees" in higher pitch range and with "meadows" on lower notes.

6. At eight measures after **J** the basic melody is extended to a stress on "mighty" and then coasts to the end with a decrescendo.

7. Now, finally, go back and enjoy the accompaniment along with the voice parts. If you play it on organ or piano think *linear* music instead of up-and-down harmony, because this music is quietly moving all the time. At "each little bird" (after

C) notice the colorful parallel fifths; after **D**, the "glorious colors" are revealed in the accompaniment; after **E**, the voice and piano echo at "the river running by"; at **G**, the "sky" is brightened by morning rays, high in the accompaniment; a beautiful lingering on "day", before **J**, allows the choir to shade down gradually; after a forte "mighty", the voices decrescendo and disappear while the lingering melody is repeated twice on the piano, giving the feeling that you, as a listener, are continuing to create in your own mind.

God's creation of us in His own image suggests that we each should be creative, too. John Pozdro created the music. We must recreate it with our choirs.



J.K.

About the composer: John Pozdro is head of the composition department of the University of Kansas at Lawrence, Kansas. He is well recognized as a young American symphonic composer, his works having been performed by a number of orchestras. As an Elder he is active in the work of his local church. Mr. Pozdro became interested in children's music when he and his wife, Shirley, jointly directed a junior age choir.

CANTATE, CANTATE BENE, PUERI CANTORES

(A Protestant, non-participant view of the International Boychoir Festival held in Rome last summer.)

By ARLENE V. ROOT

Imagine over four thousand choir boys at rehearsal. Then add about fifteen hundred to two thousand men. And consider giving instructions in five different languages. Picture all this with tourists tramping by and you have some idea of one of the events at the International Boychoir Festival in Rome in July, 1967. (Pueri Cantores, XI Congress della Foederatio Internationalis)

The rehearsal took place in St. Peter's Basilica in preparation for a Papal Mass. The architectural scale of St. Peter's is such that it is difficult to realize that there is room for a choir of approximately six thousand in the apse back of the altar. The acoustics make it possible for such a group to function effectively there. Wisely, those who did the planning left the more complex music to smaller groups such as the Sistine Chapel Choir. One particular hymn, "Lauda Sion" was apparently the theme hymn. It was used each time the group sang as a whole, and it was well adapted to a huge body of sound — chordal, simple, and very much alive even in slow motion.

In the summer of 1966 I had heard the announcement of the Pueri Cantores Congress at the International Church Music Congress in Milwaukee. Shortly thereafter I received the Chorister Guild Newsletter announcing the European tour. The Congress in Rome would end the day the Choristers Guild would leave New York.

So, the Fourth of July found me flying into Rome. According to the magazine "Sacred Music" the Inauguration of the Exposition was to take place at the Palace of Expositions at 6:00 p.m. When the man at the hotel found that he couldn't talk me into going to the opera instead, he told me I would have to take a taxi because I was certain to get lost. The meeting was across the city. Time was short so I took a taxi going, but managed to find my way back by bus, with only one transfer and 16¢ involved.

The Palace of Expositions is a rather formidable looking building, particularly since I was searching for an unlocked door or someone who recognized the title of the program in my "Sacred Music" magazine. Finally two gentlemen assured me I should go on trying doors along one side of the building — at least I think that's what they said — so I finally came upon the meeting. My entrance was greeted by a blaze of television lights. I had inadvertently timed it to coincide with the approach of an archbishop (or was it a cardinal?) I quickly flattened against the wall and hopefully melted into the woodwork.

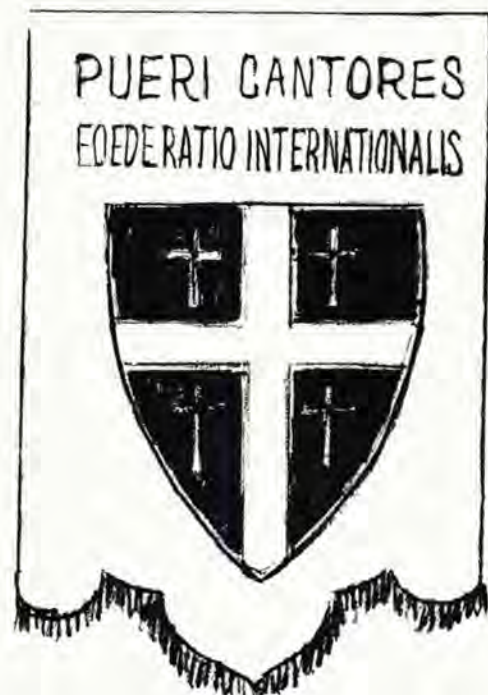
During the next hour I viewed the displays, heard the Little Singers of Paris (Les Petits Chanteurs a la Croix de Bois) and several official greetings. I heard but did not understand. (Could that

be what Jesus meant by people who have ears, but do not hear?) Most important, I discovered an official program which I could borrow to copy down some of the information. During the week I was to run into several instances of the difference in Italian and American organization. I never did find a place to register and get a program.

During the evening I met a few people from England. It is amazing how a word in one's own language will cut through a welter of other sounds under such circumstances.

The next morning I found my way to the Basilica of St. John Lateran by bus. I had read that Roman buses are among the easiest to use of any in the world. The major points of destination are listed on signs at each bus stop and were included in my guide book as well. And conductors are helpful. They all were very kind to warn me in advance of where I wanted to get off.

Having arrived at S. Giovanni early, I was watching as vested boys got off another bus. I was shooting pictures when the English language — American type this time — fell upon my ear. This was the choir of Saint Paul Choir School from Cambridge, Massachusetts. Wisely, their director, Theodore Marier, had them listed as coming from Boston in order to forestall any confusion with Cambridge, England. This choir was to participate in the mass that morning with the regular choir of the basilica.



During the mass I had the pleasure of sitting with Mrs. Marier, a pleasant and charming woman. We had our first experience with the wanderings of those who are not attending or participating in a particular mass. Some of the basilicas of Rome are so large that mass is usually celebrated at a side altar and visitors wander about the peripheral area. Even when the central altar is used this still seems to be the custom. People walked right between us and the altar. The next morning the same choir sang the mass at the smaller American church and I found the service much more worshipful. Nobody wanders around the edges.

A most interesting program, one of songs and dances of national groups, was presented in the Villa Borghese, at the Piazza di Siena. I had moved to a small pension just a block from the Spanish steps so I was within walking distance of this program. A walk through the Villa Borghese, Rome's largest public park, is an experience in itself. The Italians use their park, but do not abuse it — no litter, etc. I was fascinated by the balloon man. His colorful wares formed a gay pyramid about ten feet high, and somehow this fit well with the people, the pines and the reflecting pools of the great park.

That evening I got to see a printed program again. I was completely stumped by the group from Olando. Gran Bretagna, Spagna, Svizzera and Stati Uniti presented no problems but I couldn't imagine where Olando was. A French priest tried to explain to me across the language barrier and finally the dawn broke — Holland! I heard this particular group rehearse several numbers and they sang beautiful English on one song. Most of us would be quite pleased could our choirs do as well.

Since the United States comes where it does in the alphabet, our boys performed close to midnight. The program started about 9:00 p.m. The United States was represented by both the "Boston" group, which is made up of both men and boys and an all-treble choir from Newark, Ohio. The program was made up of folk music of the different lands so our choir sang Negro spirituals and "Home on the Range". Austrian boys appeared in lederhosen; men and women in French provincial costumes joined in the dancing; little Dutch boys carefully groomed in their choir suits added variety to the program, but the show-stoppers came from Sicily. The boys performed some of the wildest, most colorful dances I have seen. Steps were essentially simple but very fast and vigorous, and the youngsters used tambourines with ribbons flying to enhance the perpetual motion of their small, agile bodies and their brilliant costumes.

By the third day the late hours and continental breakfasts were beginning to tell on the American boys just a little. They were not accustomed to coffee for breakfast, even with lots of milk poured into it. But they were cheerful in spite of minor vicissitudes.

I was particularly pleased with the boys representing our country. At a rehearsal for a Concert of Nations I was surprised to note a difference in behavior of different national groups. I had supposed that separate choirs would be affected by their own director and discipline, but I was not prepared for the obvious national differences. No

doubt this comes from the different goals of childhood training and even the various views of life in general.

The Austrian group moved almost in formation. They were visible and audible precision. Attacks and releases were razor sharp and everything was clean-cut and seemingly under complete control. At the other end of the spectrum, perhaps because they felt so much at home, were the Italians. It seemed to me that many of the Italian and French boys reached the point of uncontrolled wiggles by the end of the week, enough so that they did not sit still during the Concert of Nations, but ran about in their bleacher area at the huge Palazzo dello Sporto in much the same way that American sports spectators mill around getting soft drinks and popcorn. The public address system was inadequate to cope with the noise, so that concert was a fiasco as far as I was concerned. Fortunately I had heard much of the rehearsal without so much background activity, though even there a group of Swiss boys managed a game of "follow the leader" through the most difficult course possible among the seats, walls, doors, and balconies.

I was much impressed with the Spanish groups I observed (some of which included girls). I saw much the same joy in their performances that I had observed the week before in the play of Spanish children. On the other hand there seemed to be excellent discipline. This I had also observed in Spain. My sister had an explanation which seemed logical. Spanish children are very strictly disciplined and very openly loved, and from the time a baby is born he is told many times a day that he is pretty — "bonita". It shows in their music.

Contrary to the "Ugly American" picture, the boys who represented the United States functioned with the same joy and grace as the Spanish children. I saw the group from the Saint Paul Choir School most often. Perhaps the men of the group helped maintain the high standard of conduct and musicianship, though I am sure much of it came from the leadership of Mr. Marier. It was all the more effective for being so inconspicuous.

When I heard the St. Paul Choir alternating Gregorian responses with the Sistine Chapel Choir in a Requiem Mass at St. Peter's my curiosity got the best of me. After mass I found Mr. Marier and asked, "How come? With as many choirs as there are here there must be some reason that your choir is performing so often." He replied simply, "We were the only choir who wrote in and said we'd do any chant they called for. Chant is our specialty."

The two great highlights of the week took place at St. Peter's. On Friday night the groups all participated in a parade and a "Rite of Peace." This took place in St. Peter's Square or Piazza. Bernini's great elliptical colonnade is anything but square. The many special buses were ranged around the colonnade in order. Early in the evening, while boys were getting robes and banners adjusted, a cloud rolled in from the west and poured rain for a few minutes. Everyone backed in under the colonnade and waited. The sky soon cleared to present a beautiful night for the service.

Differences in vestments were interesting. The Boston-Cambridge and Chicago-Wilmette groups

wore cassocks and surplices. The boys from Ohio had suits with blue jackets rather than vestments. All carried small United States flags. Many of the French, Italian and Spanish groups wore habits similar to those of monks — ankle length with long sleeves and cowls, and belted with a rope. These were all white and in many cases the boys wore rather large crosses also. All groups carried identifying placards and banners.

The parade of the nations was long and impressive. The boys and men marched ten abreast. Still, from 500 to 600 units marched in to the music of a fine military band.

The actual "Rite of Peace" took place on the porch of St. Peter's. How all the children stood that long without "keeling over" I do not know, but there seemed to be very little difficulty of this type any time during the week.

Besides the "Lauda Sion", Bach's "Passion Chorale" was one of the musical numbers sung very impressively that evening. I do not know what words were used. On occasion such as this the universal Latin of the Roman Catholic Church is very useful.

The Papal Mass celebrated on the final Sunday morning was a great occasion. Two American music teachers had moved into the pension where I stayed and were pleased to attend this mass with me.

It was for this mass that the huge rehearsals had been held. The choir almost fitted into the apse, spilling out only slightly around the Papal Altar. An aisle was formed with low, movable bar-

ricades. We were standing about ten feet from this aisle so had an excellent view of the entrance of Pope Paul. At his exit later I was amazed at all the flash bulbs going off. It was hardly in keeping with the service, but Il Papa did not seem to mind.

If I read correctly the little booklet I now have concerning the Congress, the mass was written especially for the occasion. Titled the "Missa Pueri Cantores" by P. Prieto, it is a messa breve (duration 18 minutes). The Coro e Popolo alternated with a four voice picked group. Other music used in the service included the "Incarnatus" of Josquin des Prés, the "Lauda Sion" and the choral finale of Bach's *St. John Passion*. Although I can recognize much in the booklet my Italian is too shaky to try to translate. The Rt. Rev. Msgr. Charles N. Meter, who is president of the American Federation and one of the vice-presidents of the International Federation of Pueri Cantores, kindly sent me the booklet as a souvenir.

There are two paragraphs in English. Pope Paul spoke to the assembled choristers in five different languages. His words in English are appropriate for all church musicians everywhere.

Besides singing all together, you must also sing well. This is not easy; it demands much practice and hard work. But it is possible, and therefore you must practice and work so as to make your singing as perfect as you can.

Your song is your gift to God, and you strive to make that gift as beautiful and attractive as it can possibly be.



Church of Sts. Constantine and Helen
Washington, D.C.

PROGRAM FOR THE CELEBRATION OF GREEK LETTERS WEEK

With the Children's Choir and the Children of the Parochial School

I. MATINS SERVICE — Father Kalaris and the Choir

II. THE PROGRAM

1. Song of the Three Hierarchs — everyone
2. Prayer to the Three Hierarchs — young girl
3. Recitations by members of the Sunday School
Our School . . . Our Books . . . Our Letters . . .
Our Three Hierarchs . . . In Greece . . . Our Studies
4. Song of the Three Hierarchs (ancient folk song, with modern words)
5. Recitations by younger children of the Parochial School
Our Greek School . . . I Want to Learn Greek . . . This Year I'm in the First Grade . . . For Christ
A Prayer . . . A Prayer to the Virgin Mary . . . The Greek Language . . . For My Parents . . .
The Greek Book.
6. A playlet, presented for our honored visitors — Greek folk play
7. Poems from the Parochial School
I Finish My Studies; The Rooster; My Doll Is in a Bad Humor; The Little Housewife; Listen, God;
My Little Kitten; Our Good God; The Wind and the Sun; The Letters; The Bell; the Rat; A
Prayer; I Have a Desire to Learn.
8. A playlet — The Three Hierarchs
9. A comedy.

III. REFRESHMENTS — PTO.

A black and white line drawing of a man in a suit, holding a pen and looking down at a notepad. He has a large, dark, oval-shaped object on his forehead. The drawing is signed "S. Brown" in the bottom right corner.

[illegible]

Choristers Guild Letters

SUMMER CHECK LIST FOR CHOIR DIRECTORS

EVALUATE:

- ☐ 1. With music helpers and staff **evaluate last year's work**. Write down your conclusions. Discuss new music projects to be considered.
- ☐ 2. Arrange for an initial **conference with senior minister**. Learn his goals for the church and how music can be of help.
- ☐ 3. **Secure choir aides** (volunteer helpers) during June. Have an early planning meeting.
- ☐ 4. Review **choir award system**. Refer to Merit Plan in C.G. Catalog, P. 14.

PLAN:

- ☐ 9. **Plan climaxing events** for each choir. Coordinate schedule with church leaders and such groups as Scouts, etc.
- ☐ 10. **Second conference with minister**. Secure approval for choir projects and climax events.
- ☐ 11. **Review sample music** collected from workshops, publishers, other directors, and repertoire lists. File anthems you would like to order and use if schedule and budget permit.
- ☐ 12. From total anthem library, list month by month **old anthems to be used**, if they can be scheduled.
- ☐ 13. **Complete schedule** for each choir; anthems, projects, special events. Balance difficulty and style of music. Complete listing anthems through January, specials for the year.

STUDY:

- ☐ 5. Attend some **special training** session. Refer to workshop list, C.G. LETTERS, Dec. and Jan. C.G. Seminars: Mission Springs, Cal., July 12-18, Barrington, R.I., July 25-31.
- ☐ 6. **Read/study/listen**: choir records and books from library; re-read old C.G. LETTERS; examine program packets (circulated free from C.G. office) for ideas; review "The Children's Choir," Volume I or II, and Ruth Jacobs' "The Successful Children's Choir."

- ☐ 7. **Widen your vision** with such related subjects as Christian art, religious drama, interpretive movement, psychology and counseling, theology, the Christian and the community, crafts, etc.

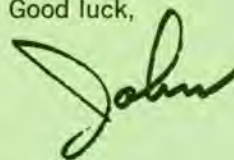
PROCEED:

- ☐ 14. **Order new music** 6 months in advance to allow for the replacing of unavailable music. (If all "clicks," 6 weeks is a minimum of time.)
- ☐ 15. Plan children's **choir notebooks** and order materials.
- ☐ 16. Plan for **National Choristers Parents Night**. (See article this issue.)
- ☐ 17. Check **teaching equipment**; order new materials, have pianos tuned (at least once a year); beautify choir rehearsal room.
- ☐ 18. Plan for quarterly **review of church school hymns and songs**. Coordinate with choir work.
- ☐ 19. Allow time to **be with children and youth**. Personal visits can open new opportunities and correct old deficiencies.
- ☐ 20. A summer **choir camp** or workshop before the fall has proven to be very valuable to many choirs.

PROMOTE:

- ☐ 21. Proceed with **choir promotion**: publicity, mailings, posters, and announcements; develop "recruiting by regulars."
- ☐ 22. Have a **general meeting of music staff** (choir aides and music committee) to preview plans, goals, and methods and prepare for Parents Night.
- ☐ 23. Plan **opening session** of each choir.
- ☐ 24. **Blow the whistle; open the doors; start the year.**

Good luck,



Summer Issue . . . Fall Planning

CHORISTERS GUILD LETTERS

Volume XIX June, 1968 Number 10

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The CHORISTERS GUILD

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Plan to attend one of two

CHORISTERS GUILD NATIONAL SEMINARS
Mission Springs, California July 12-18
Barrington, Rhode Island July 25-31

NATIONAL CHORISTERS PARENTS NIGHT

September 10, 1968

Dear Guilders,

Sometimes I feel that the Guild Headquarters is a sort-of idea laboratory which depends on you to do the testing and proving. This was decidedly the case concerning

Choristers Parents Night

which was dreamed up in the idea department last summer. Because of your willingness to test and prove, you took the idea out of the dream stage and made it reality. We can now put a stamp of approval on National Choristers Parents Night because it worked! We have the quotes that testify!

This year we are suggesting the date of Tuesday, September 10, 1968 as

*National Choristers
Parents Night*

It was rewarding to read your many letters of evaluation because each of you worked out the basic plan in a different, interesting, and personal way. Most of you used a bulletin or a folder listing an agenda of the evening activities. The most popular program covers were the colorful Children's Choir folder and the "Saints of God" folder, both available from the Guild.

But let's hear from the testers in their own words! Perhaps their enthusiasm will catch and you will be inspired to try observing

*Choristers Parents Night
September 10, 1968*

From Kenneth L. Axelson, Maple Grove Methodist Church, Columbus, Ohio:

"We had about 130 choristers and parents who came for a planned potluck supper after which the children were dismissed to go to another room for a movie about the development of the symphony orchestra, and recreation, while I spoke with the parent-need of parental help. Many parents expressed appreciation, and there was lively and worthwhile discussion . . ."

From Ethel Z. Kratz, St. Timothy Lutheran Church, Wayne, N.J.:

"Response from parents was very good. There have been no problems from those who attended regarding regular attendance. The problems have arisen from those who deposited the children at the church door the first day of rehearsal. Next year the parents who do not attend will receive a personal

call to help make them aware of their responsibilities. In all, I think the idea was very worthwhile and I hope to repeat Parents Night next fall . . ."

From Charlotte Quarles, First Christian Church, Lynchburg, Va.:

"I hope to make the Choristers Parents Night an annual event . . ."

From Mrs. Dwain Price, Alliance Methodist Church, Hemingford, Neb.:

"Dear Friends—I would like to put Alliance Methodist Church on your map! We organized a 4th, 5th, and 6th grade Crusader Choir in September, and it has grown from 14 to 28 members in 6 weeks! We decided to use Helen Kemp's idea of Choristers Parents Night. I want to announce that we would have had 100% attendance if one little chorister hadn't broken her arm! Only 3 fathers were missing. What a wonderful evening was had by all! . . . After the dinner and before the program, we sang 4 hymns from the Chorister's Little Hymnal, which was given to the children on this evening . . ."

From Mrs. George Hunt, First Presbyterian Church, Garden City, Kan.:

"I did it and I'm glad!!—National Choristers Parents Night. I feel that they (the parents) are much better informed and in the know than they have been previously. I don't have to tell you how much better it is to have this improved working relationship with the parents of my choristers . . ."

From Barbara Erwin, Vienna Baptist Church, Vienna, W.V.:

"The enclosed bulletin gives an outline of the evening's program. The schedule on the back is the size of a billfold window, and we suggested that these be cut out and carried as a permanent reminder . . . The directors set up displays of instruments, music, pictures, attendance charts. The Music Committee was responsible for co-ordinating the program, sending invitations (using Choristers Guild cards), and refreshments. The serving table was quite colorful and featured a large cake with Irving's picture drawn in the frosting. (The local baker thought we had all flipped our lids!) The pastor of the church and the church school teachers were all present to express their concern and interest, and to give support to the work of the children's choirs . . ."

JUNIOR CHOIR

Rehearsal Time:

Sunday 5:30 p.m.

Sing For Worship:

2nd Sunday Morning
3rd Sunday Evening

From Barbara Smidl, Good Shepherd Lutheran Church, Oak Park, Ill:

(Mrs. Smidl made this a whole-family occasion, with parents and brothers and sisters of each chorister.)

"My choir mothers got together with me for planning, then proceeded to take complete charge of the menu, meal preparation, table decorations*, tag identification*, and all details of notifying families who did not return their card reservations for dinner. I had sent the personal invitations. . . . For the program, the children remained in the room. Each choir demonstrated several phases of their choir training and rehearsals. . . . The evening proved to be a marvelous success! Every moment of preparation was so well worth while. We are still receiving comments of gratitude from parents. . . . I would encourage everyone in this work to venture into this type of Chorister Family evening. Its important for the children and the parents, and sometimes the minister may even be impressed!"

*Mrs. Smidl sent us some of the table decorations. They used the Choristers Guild mosaic attendance crosses — colored, cut out and mounted on construction paper. These were fastened on thin sticks and stuck into styrofoam squares for centerpieces. They also used several Irving cartoons this way. For tag identification of Choristers, they made small mosaic crosses, patterned after the ones which they were planning to use for attendance during the year.



Other interesting things included in the program bulletins were:

Anthem and service schedule for whole year.

Calendar of activities for each children's choir.

Purposes of Childrens Choirs, as listed by Choristers Guild.

Talks by Minister and Minister of Education.

Demonstration choir rehearsal for benefit of parents.

Chorister's prayer.

If you are planning to observe

Choristers Parents Night

you may be the one who has to give the short devotional talk. Read on. Here are some thoughts which might help you. Last week, I conducted a children's choir festival in Ojai, California, for the Channel Chapter of the Choristers Guild. Since this was the group to which Leslie Jacobs belonged, the festival was sung in his memory. In preparation for the festival, Leslie had written a statement which was printed on the back of the festival bulletin, especially for the enlightenment of the many parents who were present. I can't think of a more appropriate message for you to use either in printed form in your program bulletins or spoken by you. It states exactly what we are trying to communicate to the parents of our choristers.

The Bible states (Proverbs 22:6), "Train up a child in the way he should go, and when he is old, he will not depart from it." The Choristers Guild merely re-states this age-old maxim in its basic dedication to the principle of developing "Christian Character through Children's Choirs." Christian attitudes are not so much taught to children as caught by them. Children learn by doing, particularly in their childhood period by imitating their elders. In a well organized and directed children's choir, boys and girls are brought directly in contact with the fundamental disciplines of living through the use of two of the most powerful non-physical forces known to man — religion and music. A sound and controlling personal religion cannot be inherited. In that area, everyone is self-made. The concentrated quiet that a good choir imposes on its members during a service of worship is the finest seedbed for the growth of religious maturity. Occasional moments will come when worship suddenly becomes more than a formal pattern of words. Such moments will become a greater influence for the inclusion of religion in a child's life than the most convincing of reasonable arguments. Such is the power your child is under when singing in a fine children's choir directed by a dedicated leader. The now more than three thousand such leaders in this and other lands, members of the Choristers Guild, strive to provide your boys and girls the skills to grow into emotionally secure and mature men and women. Parents, however, in the last analysis, decree the success or failure of any children's choir. Wherever a successful children's choir exists, it is so because of its either silent, spoken, and/or active upholding by the parents. Children are essentially selfish. Most boys and girls do not willingly take to disciplines, but will accept them. If you then as a parent recognize the values in a children's choir to your children, only you can make these values available to them. The choir is a gift for you to give to your child.

We hope you will join with the enthusiastic "testers and provers" who have said, "It worked!"

NATIONAL CHORISTERS PARENTS NIGHT
SEPTEMBER 10, 1968

Choristers Guild LETTERS

As I think about the last few years of Leslie's life many and varied thoughts crowd in. He possessed superior qualities which can be illustrated by any number of incidents. Here is one that shows his foresight and frugality. In the summer of '63 his doctor suggested that he "have his house in order" within six months. Soon after this pronouncement he confided to Jessie that he was disturbed by one problem: should he, or should he not buy Christmas cards for that year!

Through Leslie's will to live, the doctor's skills, the prayers of all of us, he had nearly five years more of life than was expected in '63. In all this time, I never heard him complain or worry unduly. He came to Dallas numerous times for treatments at Wadley Blood Center, but the Guild office held the core of his interest. He helped us with the increasing volume of mailing, was delighted to read correspondence from friends of his busier years, took pride in the growth and outreach of the Guild, wrote numerous letters, and in all kept a cheerful, thankful outlook.

It was so fitting that the memorial service in his honor be an occasion of thanksgiving and triumph. Brookes M. Davis, who had been a friend for many years, was the organist for the funeral. It was held at First Methodist Church in Santa Barbara, Cal. Mr. Davis tells me that the music used was requested by Leslie. It was the same as that used for Ruth's memorial service in 1960. Leslie asked for only one change, the addition of his favorite hymn, "Love Divine, All Loves Excelling." The music used was —

Organ:	"Chant de la Creuse"	Franck
	"Offertoire du Communion"	Franck
	"God's Time is Best"	Bach
	"Come, Sweet Repose"	Bach
Hymn:	"Ye Watchers and Ye Holy Ones"	
Anthem (Hymn):	"Mount Up With Wings As Eagles"	
Anthem (Hymn):	"Love Divine, All Loves Excelling"	
Hymn:	"For All the Saints"	

Rev. Ralph B. Johnson was Leslie's pastor. His words and illustrations were so right for this patient man of God. I asked Mr. Johnson for permission to share his remarks with you.

"About 125 A.D. Artistides, the Greek scholar, explaining the success of Christianity, said, 'If any righteous man among the Christians passes from the world, they *rejoice* and offer *praise to God*, and they escort his body with songs and thanksgiving as if he were setting out from one place to another nearby.'

"We can rejoice and give praise to God today for the life of Arthur Leslie Jacobs who has moved beyond the veil that separates us from the everlasting mysteries. It is a time of triumph. We read of this triumph in the Scriptures, we sing of it in the great hymns of the church, we speak of it in our prayers, and we feel it in our hearts.

"This sanctuary in which we meet is an eloquent symbol of the faith that inspired and motivated Leslie Jacobs. He devoted his life to choral music and served as a minister of music at several churches, including two years at this church. Music was his life. His day's work has ended, but the music he

loved continues and the selections being used in this service speak not only of his preference but of his faith. The hymn we have already sung is one of Adoration to God, and one we will use in a few minutes is about life eternal.

"So we can rejoice and sing praises to God, because we believe that Leslie, in this time of transition, has simply moved from one place to another.

"John Quincy Adams expressed this transition in a meaningful and inspiring way. When Mr. Adams was well along in his eighties, he was walking one day along the streets of Boston. A friend saw him and inquired as to how he was. The ex-president of the United States replied, 'Quite fine, thank you, quite fine.' Then he added, 'However, this old tenement in which John Quincy Adams has been living all these years is beginning to wear out. The doors swing rustily on their hinges. The roof is caving in. In fact, I think one of these days John Quincy Adams is going to have to move out and find another place to live. But John Quincy Adams is quite fine, thank you, quite fine.' "

It was fitting that the last act of love be tendered by a little girl, Leslie's only grandchild. After the grave-side commitment service, nine year old Anita Ferry stepped to the casket and placed a nosegay she had been holding among the floral tributes from the Guild and other friends.

And so we left him beside his beloved Ruth, between the everlasting hills and the ever-rolling ocean, symbols of the eternal qualities of the God he served. Did I say, "left him there"? No, he is here in the Guild office now, encouraging us, stimulating us. He is with you as you lead your children in song designed to promote "Christian character through children's choirs." Because of his foresight and generosity, he will be a force in the field of children's choirs for many years to come. Some months ago Leslie established an irrevocable trust to be administered for the extension of the work of the Guild. The trust officer is Arthur Clemens of Santa Barbara, a close friend and confidant of Leslie's, also a former member of our Board of Directors and enthusiastic supporter of the Guild. The trust provides that the interest from it may be used only for projects which will extend the purposes of the Guild, not for regular operating expenses. The Board will work closely with Mr. Clemens and announce from time to time special activities which are in keeping with the intent of the trust. Thus Leslie's spirit will still be among us as we strive to carry out his wishes.

In another way this good man's influence will be felt. After Ruth's death, a Memorial Fund was established to provide scholarships for our summer seminars. Several members of the Board and others recently have made memorial gifts to this fund in Leslie's memory. Others may wish to make similar gifts. These gifts may be sent to the Guild office. A letter of acknowledgement will be sent the donor, and Leslie's daughter will be informed. This fund will continue to be used for scholarships.

Arthur Leslie Jacobs will ever be with us.

In our hearts we all know he is "quite fine, thank you, quite fine."

SHARING: - USING CHOIR NOTEBOOKS

At First Methodist Church, Brownsville, Tennessee, we have been very pleased with the success in having a notebook for our Junior Choir made up of Choristers Guild materials. The main factor to which we can attribute this success is that the notebooks were carefully planned before the year began and this plan was followed closely.

The first page of the notebook was the attendance cross (S-9). At each rehearsal and after each service for which we sang, a section of the cross was filled in by all members present. (Sickness was counted as an excused absence.) Instead of using crayons to color the parts, we used blocks of "Cling-Foil", a self adhesive shelf paper made of aluminum, and let each child peel off the paper backing and cover the section of the cross for that day. The foil comes in different colors and we chose red, green, yellow and blue for our cross. Some of the smaller sections were combined to make the application of the foil easier and later even larger sections were combined to make the last section correspond with the last rehearsal. The three steps at the foot of the cross were used for the last three rehearsals. White spaces left between the pieces of foil may be filled in with a black felt pen to give the appearance of the leading.

The attendance cross proved to be very beneficial in encouraging good attendance from all of our junior choir members. Thirty of the thirty-seven on the rolls had perfect attendance, and six of the remaining seven missed only one time.

To work on our notebooks there was one table set up for each of the four grades represented. Two choir mothers were present at each rehearsal, and they arranged the tables while the choir was practicing



ing in the sanctuary. Each child had an assigned seat and his notebook was put at his place.

After marking our attendance each week, we added other pages of the Choristers Guild materials to our notebook, such as hymn studies and "Which is the Way". With the equipment and fine artists available in our church, we also made a page consisting of the Guild pin and the requirements for receiving this pin. If for any reason a child must receive a demerit, a red mark was made on this page with ten marks maximum allowed. (Three was the most given any one person.)

At the end of the year, each choir member was given his notebook to take home; and we believe that this goal of a completed book is also a good encouragement for the Juniors. They have all been pleased with their efforts.

Thank you for letting us share our experiences with you.

Charles B. Parham, Jr.

SHARING: - THREE BOOKS FOR YOUNG CHORISTERS

Mrs. Anne Shifflet, director of Primary and Junior Choirs at The Church of the Brethren in Frederick, Maryland, wrote to us recently telling about her newly published book, *SO YOU'RE IN JUNIOR CHOIR*. When we received a copy of this small paper-back, we read it with care and were very pleased. It is a delightfully arranged story leading to the discovery that a junior choir is for more than singing. It is for fun, work, service to the church, fellowship, and for worship. There are many ways in which you might use this little book, in addition to having it available for children to read. Several of the chapters could be play-acted as a summer choir-camp project. It could be read, one short chapter at a time, during your early fall choir rehearsals. The appendix material on hymns could be used as a guide for a hymn study project. *SO YOU'RE IN JUNIOR CHOIR* costs \$1.25 and may be ordered from Church of the Brethren General Offices, Elgin, Illinois 60120.

In the course of reading over 300 books per year, I occasionally find one which I feel will be of interest to Choristers Guild members.

"How You Talk", by Paul Showers, illustrated by Robert Galster. Children who are beginning to

participate in church choir programs will be interested in this book about voice production and speech. Directors might want to have their choir members try some of the simple experiments suggested to help children discover how the lungs, larynx, lips, teeth, tongue, mouth, and nose are involved in making sounds. Crowell, \$3.25. (Ages 6 up)

Mrs. Richard K. Keithahn
Pilgrim Congregational
Church
Benson, Minn.

Just a note about a book. With my primary choir each week, I have a time for a short story. I'm using a book given to our boys a few years ago — "*With Happy Voices*" by Mary Crockett Norfleet, pub. by John Knox Press, Richmond, Virginia. The stories all center around one family with three children. They are in familiar situations — the "moral" is never heavy handed, or even presented as such. Short relevant Bible verses and prayers accompany each. My children are always anxious for the next story.

Shelley Ritchie
A.P.O. San Francisco

MUSIC IN AN ABEL WAY

by Jan Abel

In our home, music is hard work, fun, discipline, relaxation and great joy. It is our profession and our entertainment. It is one good way of communicating with our fellows and with each other, and we are grateful that it plays such an important part in our lives. Each one of us is being taught or is teaching, and each one of us has to perform regularly. We are all familiar with pre-concert jitters, post concert exhilaration, and those frequent gnawing doubts as to our abilities as musicians.

My husband is a percussionist with the Philadelphia Orchestra. Music is a serious business with him. None of the rest of us has to be quite so serious, but how fortunate we are to be able to enjoy and understand the work that he does. He is a good teacher too, and through him we realize the great importance of that one-to-one relationship of adult and young person, of the exchange of ideas, of standards that must be met and of hours of hard work. This discipline of music can be applied in so many areas of life and seems to be one of the most valuable assets gained from private instruction.

Our fifteen year old daughter has been studying flute for six and a half years. We have a thirteen year old percussionist who has been working with Dad off and on for several years, and there is a budding ten year old trumpeter. Practice problems? We have them in abundance and the greatest of them is

TIME. There are so many demands made on all of us these days that it seems almost impossible to set aside time each day for the necessary study. I have little patience with parents who say, "He never practices, so we're discontinuing his lessons". Don't expect him to learn the discipline of practice on his own. For the first few years of study, one parent should sit and listen to practice sessions regularly. Usually Mom is the one, because (hopefully) she is around more often. Here is a wonderful opportunity for a little time alone with one child, even though the sessions may provoke tears as our sometimes do. Young muscles fatigue easily, so before you reach the point of frustration take time out and clap or stamp the rhythm and sing the tune of the pieces being prepared. We do this with our trumpeter because that little lip tires easily. Of course two small practice sessions a day are far better than one long one, if you can do it. We have a musical advantage over some parents because we can hear mistakes and correct them, but even the parent who cannot hear can give his child the greatest gift, TIME. And what's to prevent him from learning to read music along with his child?

Participation is of great importance in the study of music. Some children are naturals, "hams" we call them; others are very self-conscious, but all must practice giving of what they learn. This doesn't have



The Alan Abel family: Alan, Sr., Janet, Marianne, Alan, Jr., and Paul

to be done in a show-off way, but music has to be performed. This is where the family music can be so important. Children don't often want to get up and play a piece for Aunt Minnie, but if they can do something together, it suddenly becomes great fun. We have a traditional Christmas program at our house, which has developed beautifully through the years, and has become the high spot of our season. Last year it was all instrumental because they had worked together in a small Sunday school orchestra which Dad had conducted. They used arrangements of various carols for flute, trumpet and orchestra bells. What a combination! And what fun for parents, grand parents and (we hope) friends. Usually the program has been very vocal with a liberal sprinkling of the spoken word. One memorable Christmas our youngest excused himself in the middle of a scripture reading, handed the Bible to his brother who carried on without a smile, departed for the bathroom, returned without a word and continued. His friends were as composed as he was, but the adults had a hard time controlling their mirth!

Children and music just seem to go together, for children have a natural exuberance, an honesty and directness which make them ideal performers. I have been privileged to work with choirs, vacation church schools and music work shops with children of many different ages, and I have yet to hear a sound more pleasing than a child's voice. I'm a singer who long ago lost that lovely child's voice, but who somehow can't stop singing.

In our vacation church school I normally have the "position" of travelling music teacher. Music is such a necessary aid in Bible School, but often there are just not enough trained people for each class. I have copies of all curriculum, but I don't feel bound to stick with it. I take a large basket of music and little props and spend twenty minutes in each room. We try to drill fundamentals a bit before singing our little sacred songs, and we end with fun and exercise music. Primaries and juniors can be grouped together for these classes, which can then be made a little longer. Last year we had grades one, two and three together for the last thirty minutes of the morning. They especially enjoyed doing vocal exercises and action-type fun songs, and were a most receptive group. This type of class gives a wonderful opportunity to work with juniors and junior highs on hymnology and a little vocal muscle stretching.

Satisfaction on an instrument can often be slow in coming to a child (and those around him). Here's where everyone in the family has to help. Big sister's remarks about that awful sound certainly cannot help little brother who is struggling with the fine points of the C Major scale. Very quickly each member of the family can learn to respect the other fellow's trials and triumphs. Several days ago, we all attended a school orchestra concert in which our son had a rather difficult xylophone part to play. As I looked at the row of tense faces and clenched hands in the audience, I had to smile. They were all pulling so hard for that boy, that he couldn't have made a mistake! The next night we went to a High School Wind Ensemble concert in which our daughter played. The group was composed of the 50 best wind and percussion players in our township. We all sat there with our mouths open when we heard how well these young people performed such difficult music with just five rehearsals. Of course, we are a bit



prejudiced, but the happy memory of that performance will be with us for a long time.

Four of us have sat many times in many different places feasting on the wonderful sound of the Philadelphia Orchestra, always with an eye toward the back row to watch and listen for Dad. Families must listen patiently to one another, for listening is so important and so much can be learned. Often what a child learns from listening is not so good. How many hours does your child spend listening to "the good music station"? Not many if he is like ours, but it is possible to control the radio situation. You have to join them rather than to try to beat them, but ask them kindly to keep the Rock 'n Roll down in volume and in their rooms. At the same time, we try not to swamp them with our preferences in music, though, amazingly enough, our tastes are quite similar. We've bought them some good jazz recordings and some light classics, plus music for each of their instruments and some choral works. The boys helped Dad build a good little hi-fi for their room. They know how to take care of their records and the set. Marianne has her own lo-fi which we had when we were first married, and she can close her door and listen to her heart's content. We have a somewhat sound-proof basement music room in which to practice and work after hours. In this room are five timpani, a piano, a marimba, orchestra bells, a large gong, chimes, assorted snare drums, six music cabinets, a desk, a large chest, and a foot locker filled with smaller instruments and sticks, several tape recorders, and stereo with a collection of records. The flute and trumpet reside down here also, and there is a small workshop and laundry area. Needless to say, this is the heart of the house!

During the summer when we find ourselves spending many hours on the road, we often break the monotony with singing. Rounds, especially, are fun, and the little ones can quickly learn to be independent. Even Dad sings, and that is something! A guitar or a ukelele makes a good car companion (if not overdone). The first time we took a ukelele, several people requested that I stop playing after the first hundred miles or so. This was understandable as I had been playing everything in the same key with the same three chords.

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BAROQUE MUSIC —

LOOKING BACKWARD FOR SOMETHING NEW!

By EDWARD H. JOHE

Baroque is a much talked about word in church music, and performance of this "old" music is attracting the attention of directors of children's choirs. The purpose of this article is to examine "Baroque" music through words, hoping to encourage directors to use some music of this style with their young singers.

Since Baroque is quite a popular label today in organ building, tonal style, architectural design, and music, it would be helpful to look at a little background of this artistic phenomenon.

Huskinson Stubington, Organist and Master of the Choristers, Tewkesbury Abbey, England, says we have two reasonable applications of the word baroque:

1. In its basic or original sense as a term of disapproval of overdecorated art forms.

2. As a description of an architectural style and of the allied arts which accompanied it in that period of history.

The 17th century was a time of great religious controversy. Expression of reforms differed greatly. In attempting to purge the Catholic church of certain medieval accretions and extravagances, the church in Northern Germany and Holland brought forth different visible artistic expressions than those in Southern Germany, Austria and Italy. In the Southern group, monasteries, chapels and churches were built in magnificent splendor with an attempt to create an illusion of peace. The interiors were resplendent in color, shape, painting, sculpture, wood and stone carvings. James Lees-Milne describes the Baroque church as "the heavenly mansion of the poor man's prayers." Seeing these buildings for the first time, the people of Rome described them as *barocca*, to them, a derogatory word, an expression of disapproval.

Opinion has changed and the word which was once used to mean outlandish, grotesque or monstrous has taken on quite a different meaning. Anything that happened to occur simultaneously with the spread of Baroque art in Germany and Austria is labeled Baroque. Composers are even labeled Baroque. As Mr. Stubington has pointed out, 1) "Bach was a Lutheran who devoted much of his professional life to the work of the Lutheran church, a body that could never have approved of the doctrines and practices of those who created Baroque art. Bach paid one visit to Dresden, his only contact with Baroque architecture, and we are told he disliked what he saw. 2) Mozart on the other hand, was born in a Baroque house; he spent his life in two cities that were saturated with Baroque art and philosophy, and was fully in sympathy with the aims of those who created this art and outlook." The facts indicate how loose the word becomes when used in its musical associations.

It is probably **style** rather than **composers** that brings us to the heart of this 20th century revival of interest in Baroque period music. There must be a great deal of honesty in this music in order for it to have survived the judgement of time and the analysis of today's musicians. Not long ago Baroque music was just a chapter in the history of music. We didn't know what the music sounded like because it was not

available; or, if perchance we had opportunity to hear some of these Baroque pieces, we heard sounds based upon 19th century performance concepts. Examining the music itself we find certain things which make it different from other styles. Richard Gore has written the following in **The Performance of Baroque Music**:

Baroque spirit discourages any kind of individual display; it discourages extremes in dynamics, tempo, and articulation.

Rhythmic precision is required and a rhythmic logic.

Expressiveness comes through understanding, correct phrasing, and articulation.

Tempo is governed by context and by the number of notes in a measure. The Italian designation is a guide to the mood: Allegro — happy
Andante — going
Largo — broad

Climactic point (point toward which a phrase is building) is generally near the end of the phrase, and often not on the down-beat.

Objectivity is demanded by Baroque music. Because of later musical styles (19th and 20th century), we try to bring in the free-style (lieder-opera) delivery. Always trying to do something to the music . . . to hold back . . . to rush ahead . . . piano subitos; harsh sforzandos. These are for Wagner; Verdi, etc. In Baroque, the notes themselves contain all the expressiveness that is needed.

Time signatures had little to do with speed: 3/2 in 19th century may be as rapid as 3/8 in Baroque. (There are no accelerandos or rallentandos; instead, "terraced" dynamics.



Bar lines in Baroque are put there solely so music can be performed; they may or may not have anything to do with the rhythmic design. The biblical texts used were mostly prose and "the music stress proceeds from the stress of the text."

In Baroque music the church has something substantial to offer to children and youth. It is a unique heritage, strong in musical structure, meaningful in content, both stimulating and rewarding to perform. It is a truism that good music is easier to teach than dull, uninteresting music. We know that children will rise musically to the high level one asks of them. We also know that children respond well to Baroque music as certainly as they respond negatively to the "phony" music. Too many children's choirs have been made spiritless through a preponderance of starch-diet music.

Those who are acquainted with the Kodaly and Orff methods of awakening musical feeling in children, will discover their precepts within the structure of Baroque-style compositions. Rhythmic pulsations rather than 'bar-line' beating permeates this music. Children being more pliable, catch this movement more readily than muscle-bound adults. While in rehearsal, this music can feed the director's imagination. In other areas of education, imagination has lifted the learning process to new and more interesting heights. Foreign language is no longer reserved for high school age. Look at the new playground equipment—how much more interesting it is to climb in-around-and-through an odd piece of stone sculpture.

This hasn't diminished the fun of the old game of using a rope swing, but it has probably helped to reach the imaginative mind of the child and also served its body-strengthening purpose.

Here are some reasons why present-day choristers, once they really know a Baroque-style anthem or motet, will sense its satisfying distinctiveness:

1. Rhythms and phrasing are seldom static.
2. The melodies are usually vocally strong and rhythmically interesting, both being an integral part of the melodic line.

3. The other parts, if more than one are to be sung, are equally interesting and are an integral part of the tune's melodic structure.

The purpose of this article has been to examine the term Baroque and see what it is that is attracting interest to this style of music. It is not the kind of music that just sings itself or that reveals itself with a quick hum through. As Dr. Gore has said, "Allegro in this music is not a speed indication, it is an attitude of happiness." It is the qualities of inner rhythm and phrasing which make the music **feel** happy, almost in spite of our technical deficiencies.

Since there are many first-rate recordings of this music available, performed as it was in 16th-17th century, it is now possible to know the music through hearing it. This is one of the factors that has made the Baroque choral movement almost 'popular.' If a children's director is not acquainted with this kind of music (a sample list is included below), I would urge the setting up of a study plan of a Baroque anthem before putting it in the children's choir folios. Give it time to permeate your senses.

If we need another reason to add this music to our children's choir music library, it is this added feature of Baroque-style composition: the music lends itself perfectly to the use of single instruments or a combination of instruments. Lack of any one instrument does not exclude its potential use with whatever instruments or players are available. If a children's choir sings the tune in unison, the other parts, whether it be an SA, SAB, SATB or even double choir composition, can be played by either a consort of strings or brass or single instrument.

Finally, I would emphasize that the Baroque is but one part of the total historic church music scene, and the reasons for its use stem not from its age as such, but from its unique qualities. I feel it is most interesting that much fine contemporary church music has some Baroque-style traits. It is also interesting that there is much Baroque music which is so new to our ears that it has the effect of being contemporary.

May you all enjoy the fine experiences of using Baroque-style music with your choirs.

SOME BAROQUE AND BAROQUE STYLE MUSIC

Unison

SINCE THOU ART RISEN — *Bach-Easson*

G. Schirmer 10640

DEAR CHRISTIANS PRAISE GOD —

Kindermann-Concordia

LD 503

GIVE TO JEHOVAH — *Schuetz-Ohl*

Summy-Birchard 5440

MY JESUS IS MY LASTING JOY —

Buxtehude-Bitgood

H. W. Gray 2727

PREPARE THYSELF, ZION — *Bach*

E. C. Schirmer 1032

O LORD, OUR GOVERNOR — *Marcello-Weinhorst*

Concordia 1045

GIVE UNTO THE LORD, OH YE MIGHTY —

Schuetz-Agey

Abingdon 135

ANGELS HOLY — *Brandon*

Concordia-98-1809

WAKE, O SHEPHERDS — *Ramcau-Nelson*

Augsburg-T1-300

COME, THOU LONG-EXPECTED JESUS —

Ramcau-Nelson

Augsburg-T1-301

O DEAR, O FRIENDLY, O KIND & GENTLE

SAVIOR — *Schuetz-Agey*

Concordia-98-1585

Two Equal Voices

ALL PRAISE TO GOD — *Vulpics-Lend*

Concordia-98-1142

SING TO THE LORD — *Trappist Nun*

World Lib.-Sac. Music

Three Equal Voices

ALLELUIA — *Staf Nees*

World Lib.-Sac. Music

SAB

PRAISE THE LORD, O MY SOUL —

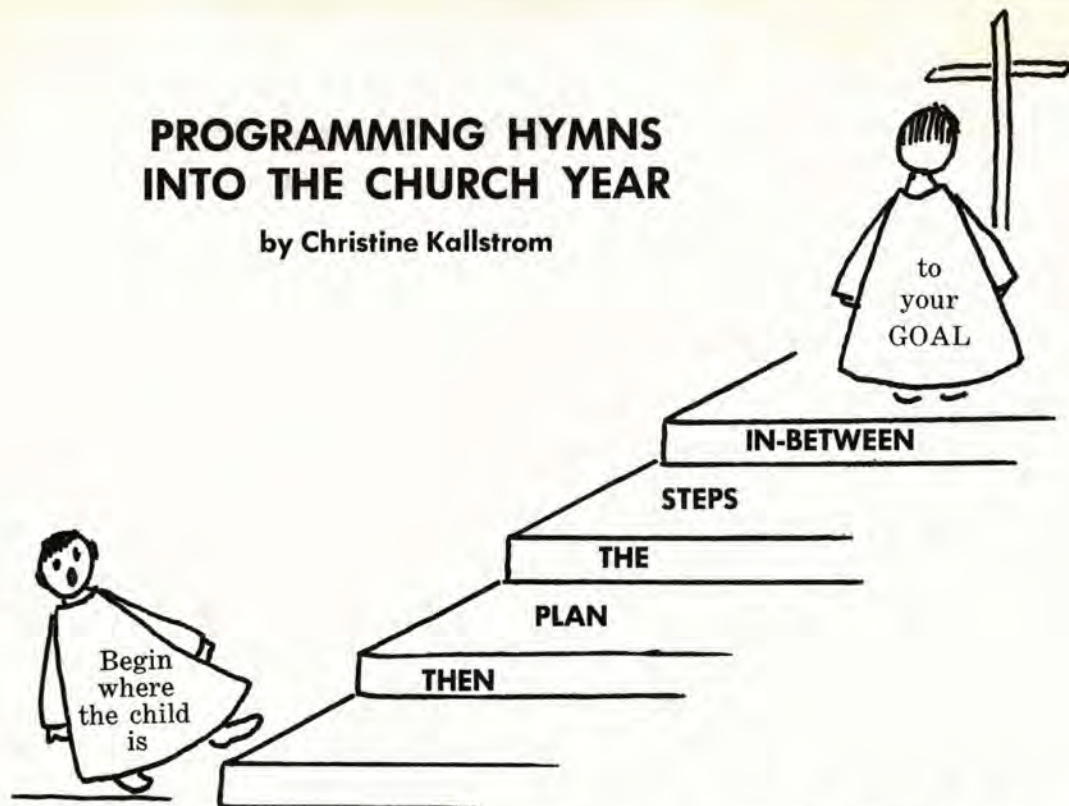
J. Clark-Martens

Concordia-98-1785

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PROGRAMMING HYMNS INTO THE CHURCH YEAR

by Christine Kallstrom



That's called "Programming" — a twentieth century approach to planning for growth in hymnody for your children and the adults who work with them during the church year!

BEGIN WHERE THE CHILD IS

Input

Infants aren't born running . . . First graders aren't automatic readers . . . and before either children or adults will make use of the great hymns of the church, you must plan for a variety of ways to "put into their beings" the kinds of experiences from which an understanding and appreciation of hymnody will evolve.

Investigate

Reread old sources and find new materials suggesting ways to build hymn programs. Past issues of the Guild letters, *The Children's Choir*, Volumes I and II; *A Comprehensive Program of Church Music* (Whittlesey); *The Use of Music in Christian Education*, (Morsch); *Music in Christian Education* (Thomas); denominational music publications and curriculum guides are a few of the sources to investigate, to "stir up" your own ideas of ways to build a hymn program that will uniquely fit the needs of your children and your church!

Inventory

Find out — by asking the children, by listening to their spontaneous singing, by "snooping" in the corridors during the church school hour — the hymns and other music your children know and enjoy singing now. Observe also adult preferences, and participate in hymn singing. Keep lists of your observations, noting the age levels and occasions during which the songs were sung.

Involve

Realize that an effective hymn program cannot be accomplished by setting yourself up as an authority to dictate *what* will be sung and *when*. Involve in your planning all of those adults who are in charge of activities in which the children participate. Sell

them on the advantages of building a repertoire of hymns which the whole church may share together rather than stressing the negative "truths" of the church's present level of hymnody.

Incorporate

Embody in your planning other major events which are a part of the life of your church, both events of religious significance and traditional occasions, such as *Homecoming Sunday*. Whenever possible, work with those in charge of the music for such events and attempt to incorporate the chosen music into the children's hymn program for the year.

SET A REALISTIC GOAL

Utilizing your investigations of the present participation in meaningful hymn singing, your inventory of the hymns sung by all age levels, and your involvement in planning for the total church year and all its events — you are ready to decide upon a realistic goal for the children's hymn program.

Do your children know a minimal number of the major hymns and responses of your church's hymnal — (the Doxology; The Gloria Patri; Holy, Holy, Holy; This Is My Father's World; For the Beauty of the Earth; etc.) — or must you backtrack to teach them these?

How many of this minimal number of great hymns can you work into this year's program — realizing that six hymns understood and made a part of the total experience of the child is better from the point of view of Christian personality growth than 35 hymns memorized for a prize? (This does not mean that awards should never be used — but only that superficial goals and quantity should not take precedence over meaningful experiences through which hymns become a part of the whole person.)

Review the minimal list of hymns you compiled plus additional hymns you feel your children are ready to learn to discover a theme or procedure by which the various choices may be organized and integrated into a hymn program for the coming year. Your eventual theme choice may necessitate some switching of selections, so keep all your notes handy until your program is finally outlined and ready for distribution to all those who will help you introduce the program to the entire church.

Some possible themes include:

HYMNS OF THE CHURCH YEAR

THANKSGIVING	"We Gather Together"
ADVENT	"O Come, O Come, Emmanuel"
CHRISTMAS	"Let All Mortal Flesh"
EPIPHANY	"As With Gladness"
LENT	"Christ, We Do All Adore Thee"
EASTER	"Jesus Christ Is Risen Today"
PENTECOST	"Thine Is the Power"
TRINITY	"Be Thou My Vision"

HYMNS FOR CHRISTIAN BECOMING

BECOMING JOYFUL	"Joyful, Joyful, We Adore Thee"
BECOMING THANKFUL	"Now Thank We All Our God"
BECOMING AWESTRUCK	"God Himself Is With Us"
BECOMING CONSECRATED	"God Be In My Head"
BECOMING PRAYERFUL	"Our Father Who Art"
BECOMING COURAGEOUS	"Grant Us True Courage"
BECOMING DISCIPLES	"O Master, Let Me Walk With Thee"

HYMNS ACROSS THE CENTURIES

NEW TESTAMENT CANTICLES	The Magnificat
	The Benedictus
	The Nunc Dimittis
THE PLAINSONG	"Let All Mortal Flesh"
	"O Come, O Come, Emmanuel"
	"On This Day"
THE FOLK SONG	"We Gather Together"
AND CAROL	"Fairest Lord Jesus"
	"O Sons and Daughters"
THE CHORALES	"We Thy People Praise Thee"
	"Now Let Every Tongue Adore"
	"Praise to the Lord"
THE PSALM TUNES	"The Lord's My Shepherd"
	"O God, Our Help"
	"Be Present Here"
CONTEMPORARY HYMNS	"For All the Saints"
	"God of Grace"
	"I Sing a Song of the Saints"

HYMNS FROM AROUND THE WORLD

FROM THE BOHEMIAN:	"Sing Praise to God"
FROM THE NETHERLANDS:	
	"We Gather Together"
FROM THE FRENCH:	"Let All Mortal Flesh"
FROM THE SILESIAN:	"Fairest Lord Jesus"
FROM THE GERMAN:	"Hosanna, Glad Hosanna"
FROM THE HEBREW:	"Praise to the Living God"
FROM THE IRISH:	"Be Thou My Vision"

The possibilities of themes for your hymn program and the choices of hymns to be included within the framework of your theme are endless. Hymns

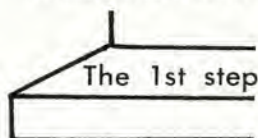
listed thus far have all come from the pages of *The Chorister's Little Hymnal* with hymn studies available for most of the selections; but a great many additional excellent hymns are to be found within the pages of your own denominational hymnal.

A few additional theme suggestions to get your own thoughts flowing include:

HYMNS THAT TELL A STORY
HYMNS AND THE BIBLE
HYMNS FROM ALL CHURCHES
HYMNS THAT HELP ME KNOW GOD
HYMNS AND THE LIFE OF JESUS
HYMNS FROM THE CHURCH'S HISTORY
HYMNS FOR TODAY

THE STEPS IN - BETWEEN

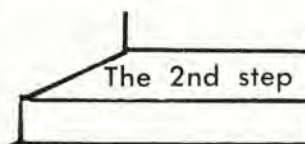
Having begun your planning "where the child is" and having set your goal for the year, you are now ready to fill in the steps in-between "IS-NESS" and "WILL-BE-NESS".



The 1st step

This was the groundwork . . . your advanced planning and conferences during the summer months to get your program ready to go by Fall.

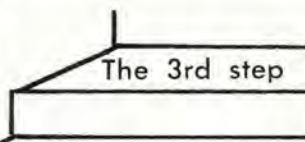
This step included your investigation of where your people are; your inventory of hymns they know and hymns they should know; your involvement in the total life of the church and reciprocal involvement of church leaders in your planning; and your decision as to your theme — incorporating the major religious and traditional events of your church's year.



The 2nd step

Put your plans in writing. Be brief, specific, and use an attractive though not expensive format. State the theme of your hymn program; its goals positively stated; back-

ground data on the hymns or their relationship to the total life of your church; and ways other areas of the church leadership may make use of the hymns. Prepare related resources whose availability is stated in your written presentation, such as tapes of the hymns chosen; additional copies of the text and tune; and recordings if available.



The 3rd step

Communicate your plans verbally and in writing — to leaders in your church's total program. You may be fortunate to serve a church which has a planning retreat at the beginning of each new year — or you may need to arrange such a meeting yourself. In either case, have all of your resource material at the meeting: resumé of your program for the year; resource materials and audio equipment to play the tapes and recordings; and above all, boundless enthusiasm with a measure of humility to infect church workers with your contagious love and appreciation for hymns in the total life of the Christians you seek to guide!

Continued on Page 192

T. N. T.

"Applause"

How we humans hunger for applause, that outward and audible symbol of appreciation and pleasure . . . The Speaker's voice becomes deeper and more resonant, his words and phrases fruitier and meatier; his eye brightens, his face glows as ripples and rumbles of applause (or gales of laughter) greet his dissertation . . . The Musician is encouraged to redouble his efforts of projection, intonation, enunciation, and reaches for more dramatic climaxes, scales transcendent heights . . . The Singer literally swells with joy and carries the audience along on wings of song, lofting each succeeding syllable special delivery to the outermost rafters. "The applause was tumultuous, and richly merited. M. . . . brought down the house." It is a well-known fact that opera-houses and individual artists hire "claquers", leather-handed, leather-lunged crews who applaud and cry "Bravo!" on cue at certain points in operas and concerts. This is not entirely egotism, it's highly practical. Applause helps performers.



The Church Musician is at a disadvantage in this respect. Audible applause is not countenanced during Services of Worship, although the Pastor may expect and receive courteous laughter when he tells a good one; murmurs of approbation or amusement are not frowned upon at mortgage burnings, baptism bellowings, and children's choirs' earnest efforts. The Church Musician has ever before him a sea of faces, carefully blank, remotely thoughtful, or unconscious. Of what are they thinking? Did the anthem, on which the choir has slaved for several months and which was tied in with the theme of the sermon, mean anything to them? Were they relieved when it was over? Perhaps the choir was discouraged at their own performance or offering. That faulty entrance on page 3 becomes exaggeratedly dreadful in their minds. The silence following seems to make it worse. The congregation *did* notice that bad entrance. (They didn't.) The next choral number may be markedly vigorous (We'll show 'em), or discouragingly limp (What's the use?). My, how a little honest applause would help us Church Musicians! We'd be cocky with joy.

We wonder what Jesus in his humility would have thought of applause. It isn't hard to guess that he would have been distressed. St. John Chrysostom of the golden throat, who was Patriarch of Constan-

TINTINNABULATIONS

By NANCY POORE TUFTS

tinople in the 4th century, constantly adjured against the applause that interrupted and followed his sermons. "I want no applause, nor tumult, nor noise . . . I wish quiet and intelligent listening. This place is a spiritual school." He then admitted that he was exhilarated by applause when he was in the pulpit, but only briefly, for afterwards he reflected that many of those who cheered would not do the things they had applauded. The only solution, he announced, was to forbid applause — and that announcement brought down the house with applause.

Perhaps audience restraint is dignified and desirable with serious subjects, on serious occasions. Even Shakespeare spoke of a beautiful new selection "never clapper-clawed with the palms of the vulgar"! Certainly many a breath-taking moment in the theatre has been shattered by those who couldn't wait to applaud.

One the other hand, think of the relief, the relaxation of bodies and faces that has come on the rare occasions the clergy has suggested applause. With the present church thinking along involvement and participation lines, Pope John's "aggiornamento", services of the future will, inevitably, be simplified, there will be more congregational (including children) participation, and hopefully more music. And applause? Yes. Church barriers against applause within the Sanctuary crumbled some time ago for non-service programs, concerts, dramas, and so on. Recently many Cathedrals and the R.C. Churches have dropped restrictions.

One day the Choir may hear a thunderous ovation for its Easter Sunday "Hallelujah Chorus", huzzahs and hosannas for its "Lift up your Heads". Choir morale will zoom skywards and the waiting line for new members form on the left after Service. But wait a moment — don't go away. What will happen to the congregational applause following a jinxed selection — that Sunday when everything goes wrong? Will they sit on their hands, or applaud with one hand? Or whistle, or hiss? Perhaps there is merit in wall to wall silence — glorious, gorgeous silences. Ah, yes, silence, understanding silence — IS golden.

* * * *

(references re St. John Chrysostom from new book "The Preaching of Chrysostom" ed. by Jaroslav Pelikan, Fortress Press at \$3.25 (paperback))

COPYRIGHT LAW REVISION

A number of Church Musicians have recently received a letter from the Music Publishers Association re Bill # H.R. 2512 and S. 597. This proposed Copyright Law Revision Bill is long overdue. It has been in progress for 12 years and now seems actually to be coming to a head. In 1967 the House passed it (H.R. 2512); now it is under consideration by the Senate (S. 597).

Another source reports that Washington copyright lobbying firms and the Record Industries Association of America filed some \$66,000 for expenses during the 1967 copyright hearings! Only \$295 was reported for music publishers/composer interests.

The Bill should be carefully studied immediately by all professional musicians, the lowering of fees noted, and the references to "copying", and the use of opaque projectors and phonorecords studied. MPA particularly calls attention to Sections 107 (Fair Use), 110 (Exemption), 111 (CATV), and 115 (Royalty License). For information write or call the MPA counsel, Philip B. Wattenberg, 609 Fifth Avenue, N.Y. 10017. Don Malin of the E. B. Marks Corp. is the current president of MPA.

BELL REVERBERATIONS

The first issue of "Reverberations", the official newsletter of the Handbell Ringers of Great Britain, came out just before Christmas 1967. The HBROGB was organized on the occasion of the Second Ringers Rally held at Ashton-under-Lyne in October '67, with a membership of about 20 bands. Mr. William Hartley of Stockport (Norbury Ringers) is the first Chairman . . . This modest, mimeographed first issue dwells almost exclusively on the histories of member teams. A beginning — and more power to the pen of this arm of the ringing fraternity! There are many teams in Britain. The success of HBROGB will encourage ringers to get together to exchange ideas, for fellowship, to improve ringing techniques, and to create beautiful and worthwhile Handbell music.

MINI LIBERTY BELLS

The Whitechapel Bell Foundry reports receiving the largest single order ever placed in the history of bell founding. The Liberty Bell Foundation (of Philadelphia) has ordered 2,400 bells to mark the Bicentenary of the American Revolution.

Thomas Lester of Whitechapel in 1752 cast the Liberty Bell for the Province of Pennsylvania. This Bell became an important symbol of freedom to all Americans. It was rung in 1776 for the first public reading of the Declaration of Independence. The Bell had arrived in Philadelphia in perfect condition; it was improperly hung by inexperienced workmen and cracked under the strain. Recast by an iron-monger, it was never the same again and cracked a second time. The Whitechapel Foundry still owns Thomas Lester's original moulds. Nowadays, foundries send out their own expert bell-hangers.

The Liberty Bell Foundation Bicentenary Bell reproduction will be 1/5 the size of the original, will weigh 20 lbs., and stand 13½" high, including base. A cord with tassel will be attached for ringing. Each Bell will be mounted on a hand-carved oaken base which will bear two inscribed plaques of silver. The Bells will be numbered 1 to 2400, representing the months from the American Revolution to 1976. The owner's name and home town will be engraved on one silver plaque. It will read: "(name) of (town), in commemoration of the Bicentenary of the American Revolution 1776-1976." And the other: — "Cast by the Whitechapel Bell Foundry, London, to the original design of the Liberty Bell cast by them on the same site in the Year of Our Lord 1752."

The Bells will be shipped from the Whitechapel Bell Foundry by private arrangement with individual Americans. The purchase price of 270 (\$648), inclusive, is payable in advance to the Liberty Bell Foundation.

HANDBELL FESTIVALS

Do you want to learn something more about Handbell Ringing? Or hear a number of good Bell Choirs? Here is a partial list of Area Workshops and Festivals of the Guild of Bell Ringers. One of these might be convenient for you:

June 10-12	Lake Eufaula, Oklahoma
June 13-15	Albuquerque, New Mexico
June 25-27	Princeton Seminary, N.J.
June 26-27	University of Minnesota
June 28-30	Hood College, Frederick, Md.
August 7th	Salem College, N.C.
August 23-25	Ipswich, Mass.



BELL-POURRI

A battered tricorne hat reminded me of two other historic events. The midnight ride of Paul Revere on April 18, 1775, America's first major Bell Founder. Few people know that this doughty patriot and his sons cast some 400 church bells, about 100 of which have been identified in the last decade, in church and community towers, and are still performing their duties . . . The fog bell attached to the buoy at the bend of the Potomac River near Ft. Washington, which keeps the Tufts awake on windy nights, has a "supernatural" rival. The story goes, that a British drummer boy fell overboard and drowned when his ship was coming up the Potomac in 1814. On dark, stormy nights, *so they say* — and who would doubt it — one can hear a low roll of drums coming from a certain location on the River. Recalling the rust-encrusted cannon ball we dug out of riverbank one rainy spring — we wonder . . . Those drum-sticks hanging over the bookcase? Oh, they were John Brown's, Harper's Ferry, you know. But that's *another story*.

Have a Happy, Ringing Time!



NEWS and VIEWS

— the editors page

MEMBERSHIP GOALS FOR 1968-69

It's membership renewal time. The yellow renewal envelope is enclosed for your convenience. Please help us by using it soon.

Five dollars is Regular membership fee, \$10 for Contributing membership. As noted on the envelope, churches should be Contributing (\$10) members or Supporting (\$25) members. This year 376 Contributing members make much of the outreach of the Choristers Guild possible. Five consecutive years as a Contributing member makes you a stockholder, in legal terms, or a voting member of this non-profit corporation.

Our goals for 1968-69 are high. We'll need your help to reach them. Won't you share the Guild with your colleagues?

Goals: — 5,000 total membership

— 500 Contributing members

— An increase in number of choirs using the merit award system

WIM VAN DER PANNE, ORGANIST

Our C. G. member and organist friend from The Hague, Holland, will be making another recital tour of United States in September-October. He still can accept some additional concerts. (We can put you in touch with his management.) Wim is a student of Arno Schoenstedt, Herford, Germany, and Jean Langlais, Paris, France.

ADDITIONAL WORKSHOP OPPORTUNITIES

One day session, October 1st, follows the C. G. Board meeting in Dallas, Texas. Leaders: Madeline Ingram & Edward Johe. Sponsors, Dallas C. G. Chapter.

July 11-14; Church Music Workshop, Music Dept., Memphis State University, Memphis, Tenn., 38111. Leaders: Harry Gay, Charles Heaton, Earl Copes, Nancy Tufts. (1 hr. credit)

July 29-31; Church Music Workshop; University of Alabama, Box 2987, University, Ala., 35486. Leaders: Phil Dietterich, Arthur Poister.

SUMMER SAVINGS ON SOME ANTHEMS

Until August 31 — half price on the following anthems:

A-5 *All Things Bright and Beautiful*—Burke 7½¢

A-9 *God Of All Lovely Sounds*—Burke 5¢

A-12 *Praise God For Wheat*—Burke 7½¢

A-15 *For Flowers That Bloom*—Burke 7½¢

A-28 *God's Requirements*—Adler 10¢

A-29 *Shepherd's Rejoice and
The Light Of God*—Spinney 7½¢

A-32 *It Is A Good Thing To Give Thanks*—
McLaughlin 10¢

IN THIS ISSUE

Did you notice how fat the LETTERS envelope was this time? This is the Summer Issue. We want you to have enough material to digest during July and August, as well as June. Here you will find your fall planning suggestions. Successful choirs are created in the summer planning. We wish you a good summer!

MUSIC IN FAMILIES

Music must be shared — you make music together. Parents share in music with children and they all enjoy it. Seeing how other families live their music should encourage each of us.

The new family music series starts with the Alan Abels, one of the exemplary families we have had the privilege of knowing. Jan is a superior soprano soloist and Alan is the quality artist you would expect of a Philadelphia Orchestra member. Janet's choir children loved singing under her direction. Alan's percussion students rose quickly to the top. In Oklahoma City the Abels were responsible for the close association our church had with many Symphony members. All five Abels are instinctive musicians, but they work at it, too. Read "Music in an Abel Way" and see how their children respond to music.

CHOIR PROMOTION POSTER

This is an experiment. We have enclosed a poster size cartoon to promote the beginning of choirs in the fall. Additional posters are available at 15¢. Postcards of the same cartoon are available at 1¢ each in packages of 50.



A SUMMER SEMINAR keeps you up on what is new in children's church music. (see next page.)

"USING CHOIR AIDES"

Every good choir system uses them; all directors need them — good choir helpers! We had planned a SHARING section on choir aides for this month. Space didn't permit it. Watch for next issue.



The Seminars are designed to be practical. A BASIC PHILOSOPHY about children's choirs is essential for both the small church and the large program. The positive approach to DISCIPLINE needs challenges every director's imagination. Creative PROGRAMMING lifts groups of children past their limitations. GOOD MUSIC, usable music which children enjoy singing, will be recommended by our leaders, who have sifted through thousands of published anthems to prepare these suggested lists for you. VOCAL TECHNIQUES are universal; once you understand them they work with every child.

These are some of the practical concerns of choir directors which we will be discussing this summer.

Last call for registrations—

CHORISTERS GUILD SUMMER SEMINARS

I Mission Springs (near Santa Cruz), California
July 12-18

II Barrington College (near Providence), Rhode
Island July 25-31

Brochures were included with the MARCH C.G. LETTERS. We will gladly send additional brochures on request.

SUMMER SEMINAR INFORMATION

We can help you be
prepared for your children's
choir in the fall.

A SEMINAR SPECIAL —

an organ recital by WILMA JENSEN, one of America's outstanding organists. (She is one of our Seminar staff who will be helping you solve your choir accompaniment problems this summer.)

Mrs. Jensen's recital in California will be given on Tuesday, July 16, at 8 p.m. in the First Congregational Church of Santa Cruz. This church is an exciting, contemporary structure filled with symbolism. You'll want to see it.

In Rhode Island, Mrs. Jensen's recital will be given in historic Grace Episcopal Church on Monday, July 29, at 8 p.m. This church has a complete organ in both the balcony and the chancel. The recital will use this double instrument.



P. O. BOX 38188 TO SERVE YOU BETTER

Saving an extra day may be in this number if you use it!

The story is this: the Guild and the Post Office are combining forces to save you time. A new Sub-Station has been opened in our area. We have a P. O. Box now,

P. O. BOX 38188

Mail addressed to us in the usual way, 440 Northlake Center, will be put in our box at least once a day, BUT mail addressed to us at the new box number will be put in our box when ever it gets to the Sub-Station, about 6 times a day.

Address us either way, but the new P. O. Box 38188 may save you a day in receiving a reply.

WORKING WITH BOYS' CHANGED VOICES

Some considerations, ideas, and attitudes about the vocal development of boys.

CORRECT BREATHING

Think "good posture" first, with a straight back and neck; avoid extending neck or chin forward. Now, open throat to breathe; expand ribs without raising shoulders. Try a different approach with a mental attitude of lifting and open the eyes as you breathe. The mechanics of breathing then take care of itself. Use accented staccato notes to develop attack, diaphragm support, and no waste of breath. I suggest a three note scale passage, slowly and separated, using a clean attack. Another effective vocal exercise: while sustaining a continuous tone, accent notes as indicated:

Do this on different pitches.

"CLOSED" PRONUNCIATION

One of the most intangible elements of voice teaching to children, youth, or adults is concerned with vowel color. There are many different words for it and methods to attain it. It always returns to a basic need of getting it in your ears; recognize it. The problem: thin, tight mouthed vowels; local dialect; tongue knotted up with the throat restricted; neck extended and chest collapsed (meaning no support). Some typical pronunciation concerns would be: *come*, not *cam*; *tender*, not *tinder*; *do*; not a pinched *deooo*; *psalm*, not *sam*; try a slightly rolled "r" on *run*, to avoid the pinched "r" we Americans often use. All of this is tied to posture, breath support and open throat. This change in pronunciation should be approached gradually in speaking, too.

VOICE CLASS APPROACH

Try working with small groups of singers, 3 or 4 basses or tenors together. It saves your time, and they seem to be challenged by each other to work more consistently. A 45 minute lesson time has proved to be a right length. Warm up together; vocalize individually in series, one after the other; sing solos together and individually. My suggestion is not to try to *tune* or *blend*, as a barber shop quartet. The purpose here is individual development. Generally it has worked well to have the group stand around a grand piano, but not leaning on it nor on each other. On occasions when they perform together, they should stand far enough apart for arms to hang free without touching the neighbor. Think solo technique.

Music to use in small class teaching can be a standard, teaching collection of songs. This could be augmented with some good unison anthems, Negro spirituals, and solos for special occasions, such as Vesper services and Family Night programs, when leaders are happy to have special music. Voice classes, as well as individual lessons, are good times to clear up vocal problems in choir anthems.

CHECK TENORS OFTEN

Young tenors come in many varieties of development. Fortunate is the boy (usually of stocky build) whose voice gradually lowers from soprano to alto

to tenor. (This can be encouraged, we believe, by use of pure tone with unchanged voices, avoiding too much "push", and avoiding the spread, blatant, coarse, throat-and ear-hurting sounds.) Other tenors have come to their voice section by way of the bass detour. Their voices have suddenly extended back up to tenor. These fellows add body to the tenor tone, and the brightness and range soon come. The two illustrations given above point out the need to constantly check the teen-age boys' voices. Change their choir sections according to the development at the moment. Part of the requirement certainly is *time* for the voice to settle, but individual help can be valuable. Through group lessons and selection of choir anthems, give the tenors enough medium range music to sing to keep their voices free. A continuous high part for developing tenors exhausts them, causing tight throats, high voice boxes, and faked sounds. Tenors need a flexibility and brilliance which comes with good physical support for singing. (Refer to an article in C.G. LETTERS, May, 1966 p. 146, "Yes, There are High School Tenors.")

Voice teachers generally agree that we expect too little in singing results from boys with changed voices. Insist on vitality and alertness; develop their sensitivity and control. Generally in youth choirs in churches, we accept boys with all varieties of sounds and at all levels of development. As ministers through music we must help them develop — in personality and Christian character, as well as voice. Somehow it all goes hand in hand. What an opportunity is ours!



Ken Hermonat with John Kemp

Introducing

the Composer of A-58—

CAROLEE CURTRIGHT

Editor: The new anthems published by the Choristers Guild in the June LETTERS should fill a need that many of you have expressed in your letters to us. Primary age children will enjoy and understand this music. Mrs. Curtright tells how she wrote the anthems for use in her church.

Mr. Gale H. Curtright, Jr., was born in Troy, Kansas, and spent her school years in St. Joseph, Missouri. During her college years she was the organist in several Christian churches while working with teen-age young people in another church. Carolee graduated from Culver Stockton College with a Bachelor of Arts Degree in Sacred Music. While filling the job of Music Assistant at the Country Club Christian Church in Kansas City, Missouri, Minister of Music William Guthrie introduced her to Choristers Guild, and she has been an enthusiastic member ever since.

In addition to four younger choirs she directs a bell choir, a folk singing group of high schoolers, and has the music for two preschool groups which meet in the church. "It was in searching for music



for these young choirs that I first tried my hand at composing," says Mrs. Curtright. "I have found that my choirs learned these quickly and easily. 'Sleep, Little Baby Jesus' has been used with my three youngest choirs and 'Listen, Children, Listen' has been used with second through sixth graders."

The Curtrights have two boys, ages 3 and 8. Mr. Curtright is a data processing manager. Mrs. Curtright's hobbies are sewing, playing a guitar, and painting.

"I'm just another children's choir director who firmly believes that Christian character is developed through children's choirs," says Carolee.

NEW ATTENDANCE CHART—S-10

Last year's Mosaic Cross attendance chart was used by children's choirs over the world. The chart (S-9) and two others (S-7 and S-8) will be available next year. To these, we add the new Christian Symbols attendance chart (S-10), which has been prepared for us by Mary Elizabeth Montgomery who also prepared the other attendance charts.

The use of Christian symbols was planned as a teaching aid. The leader (or choir helper or a chorister) may look up information about the new symbol each week and present it to the choir. With each chorister coloring the background of the symbol on his chart after hearing about it there is a

build-in aid to concentration. It will help the child to remember the meaning. A brief explanation of the symbols of the attendance chart is printed on the back. You will notice they have an orderly grouping of the Church Year, the Godhead, the Trinity, etc. The five unnumbered symbols in the center can be used for extra rehearsals or special events, or, they can be colored as a bonus for completing the choir year.

We know you will find the Christian Symbols attendance chart helpful. In the September LETTERS we will suggest how to color it and list background materials on Christian Symbolism.

PROGRAMMING HYMNS, continued

The 4th step

Follow-up communication is essential as the actual program gets underway. Utilize every possible opportunity to keep the program before your people: the Choir Family Night; church newsletters; bulletin boards; announcements in church school classes; special children's trios and ensembles to introduce the classes to new hymns; cooperation with and from the organist, including simplified versions of the hymns for be-

ginning students to play on the piano at home; special services based on the hymns; interpreting the hymns through choral readings and movement as well as singing; etc.

The 5th step

Perseverance, patience, and love when snags occur to deter your plans and your hopes, knowing that willing- this last step is the whole difference between persons who SET goals and persons who REACH goals!

Arranged By:
Benjamin Carr
1768-1831

Can you recognize the meaning of these separate pieces?
No? But look at the parts put together as a whole picture in the bottom left corner of this page and you'll know the figure immediately!

These separate words may appear to be taken from protest march signs. But put together to become the text of "Come, Christians, Join To Sin; comes a dynamic expression of Christian unity!



These separate phrases of music each have a rhythmical and singable tune. But put together in a certain sequence of phrase pattern, the pieces become the tune "Spanish Hymn" which we recognize with the text, "Come, Christians".

abab	aabb	abab
abcc	ccaa	ccab

Which of these hymn tunes uses a similar pattern to the sequences you discovered in “Spanish Hymn” tune?

- _____ Holy, Holy, Holy
 _____ Joyful, Joyful, We Adore Thee
 _____ Fairest Lord Jesus
 _____ A Mighty Fortress
 _____ Come, Thou Fount of Every Blessing
 _____ For the Beauty of the Earth

Tap these rhythms:

Even though you are precise and accurate, the long sequences of the same kinds of notes are monotonous and tiring to listen to and to sing!

Reorganize the separate notes into a pattern. $\begin{array}{c} 4 \\ 4 \end{array} \text{ } \textcircled{\text{d}} \text{ } \textcircled{\text{d}} \text{ } \textcircled{\text{d}} \text{ } | \text{ } \textcircled{\text{d}} \text{ } \textcircled{\text{d}} \text{ } \textcircled{\text{d}}$

Do you hear the rhythmic pattern that gives such vitality to "The Spanish Hymn" tune? How many different times in the tune does this pattern occur?_____



These expressions — separate from an understanding of and devotion to God — are without meaning, even when sung rhythmically and correctly!

But when sung by those of us whose hearts and voices are joined in joyful praise to God, the words and the act of singing together represent the world's best possibility toward achieving peace and love among Christians everywhere!

**"COME, CHRISTIANS, JOIN TO SING"
"ALLELUIA! AMEN!"**

Charley the Choirboy

Come, Christians, Join to Sing

SPANISH HYMN 66.66.D.

Arr. by BENJAMIN CARR, 1768-1831

Harm. by A. C. L.

CHRISTIAN HENRY BATEMAN, 1813-1889



1. Come, Chris-tians, join to sing Al - le - lu - ia! A - men!
2. Come, lift your hearts on high; Al - le - lu - ia! A - men!
3. Praise yet the Lord a - gain; Al - le - lu - ia! A - men!



Loud praise to Christ our King; Al - le - lu - ia! A - men!
Let prais - es fill the sky; Al - le - lu - ia! A - men!
Life shall not end the strain; Al - le - lu - ia! A - men!



Let all, with heart and voice, Be - fore his throne re - joice;
He is our guide and friend; To us he'll con - des - cend,
On heav - en's bliss - ful shore His good - ness we'll a - dore,



Praise is his gra-cious choice: Al - le - lu - ia! A - men!
His love shall nev - er end: Al - le - lu - ia! A - men!
Sing - ing for - ev - er - more Al - le - lu - ia! A - men! A-men.

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TO OUR 3,600 PLUS MEMBERS

Another choral season of working together is drawing to a close. It has been a PLUS season in the office with changes, enlargements, and improvements, we believe. We trust it has been a PLUS season for you also. Without you, the Guild could not function. Do we hear you say, "Without the Guild, I could not function — at least not as effectively"? We trust that it is a two-way street we walk on, together, serving God's children.

There have been trends in memberships which you will note as you go over the lists below. There are many more memberships listed in the names of churches than was the case last year. This is a good trend, we believe. And there are four churches on the Subscribing (\$25) Members list! Maybe your church would become a Contributing (\$10) Member or a Subscribing Member if you explained to your budget committee the purposes of the Guild and the values to your church.

There are 376 Contributing Members. This is a healthy rise of 46 from the 66-67 season.

There are 20 more Voting Members than there were a year ago. The Guild By-Laws classify Voting Members as "those persons who have been Contributing Members (or Subscribing Members) for a period of not less than five consecutive years." Life Members and the Original Incorporators are also Voting Members.

There are three more Subscribing Memberships than last year.

The asterisk (*) indicates VOTING members. The circle (°) indicates ORIGINAL members. Special Gifts (except Memorial Gifts) are listed also.

To all who in these special ways have supported the Guild, we give special recognition and thanks. If there are some errors in these lists, please write us.

LIFE MEMBERS

- *Dr. Nita Akin
Wichita Falls, Texas
- °A. Leslie Jacobs
Santa Barbara, Calif.
- °Dr. F. L. Whittlesey
Dallas, Texas

SUBSCRIBING MEMBERSHIPS

- Bethel Lutheran Church
Lawrence G. Kelliher
Madison, Wisconsin
- *Philip Blackwood
Narberth, Pa.
- *Dr. Lee H. Bristol, Jr.
Princeton, N. J.
- Columbia Baptist Church
Malcolm Scott
Falls Church, Va.
- *Alfred deJaager
West Liberty, W. Va.
- Phil Dodson
Bakersfield, Calif.
- °Mrs. Howard Fohrhaltz
Pittsfield, Mass.
- *Melvin Gallagher
Kahaheo, Hawaii

- Mrs. R. E. Green
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- Highland Park Methodist Church
Phil Baker
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- *John B. Horner
Royal Oak, Michigan
- °Mrs. T. J. Ingram
Lynchburg, Va.
- Mrs. James W. Kallstrom
Grand Prairie, Texas
- *Polk St. Methodist Church
David Stuart Blackburn
Amarillo, Texas
- *Floyd E. Schlegel
Bath, Pa.
- *Southern Methodist University
Carlton Young
- Music Library
Dallas, Texas

REGULAR MEMBERS 1967-68 WHO WERE ORIGINAL MEMBERS

- Beans, Wesley P.
Forest Knolls, Calif.
- Berry, Mrs. Miriam
College Park, Ga.
- Blasius, Mrs. L. R.
Summit, N. J.
- Bliss, Mrs. Alice R.
Buffalo, N. Y.
- Durham, Louise
Memphis, Tenn.
- Holby, Wm. G.
Canton, Ohio
- Imbach, Mrs. John
Carpinteria, Calif.
- Kemp, Dr. and Mrs. J. S. C.
Dallas, Texas
- Kettring, Donald
Pittsburgh, Pa.
- Kirk, Mrs. Harlan
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- Kritner, Mrs. Carl
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- Marquart, Mrs. Wesley
Orange, California
- Mathis, Donald R.
St. Petersburg, Fla.
- McDowell, Mrs. Roy R.
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- Peebles, Mrs. Wm. F.
Delaware, Ohio

- Quimby, John S., Jr.
Scranton, Pa.
- Turner, Mrs. Luther H.
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- Wasson, Dr. D. DeWitt
North Tarrytown, N. Y.
- Wiedower, Esther
Los Angeles, Calif.

SPECIAL GIFTS

- Lynchburg Chapter Choristers Guild
Lynchburg, Va.
- Highland Heights Christian Church
Wichita Falls, Texas
- Elza Cook
Fort Worth, Texas
- B. W. Lehn
St. Paul, Minn.
- Milwaukee Chapter Choristers Guild
Milwaukee, Wisconsin
- Andrew L. Flanagan
Erie, Pa.
- Blue Grass Chapter Choristers Guild
Louisville, Kentucky
- Dr. F. L. Whittlesey
Dallas, Texas
- A. L. Jacobs
Santa Barbara, Calif.
- Dallas Chapter
Choristers Guild

CONTRIBUTING MEMBERS

- Akers, Mrs. Catherine
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- *Alford, Mr. & Mrs. Richard
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- *Allen, Norman K.
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- Bailes, Mrs. Flora
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- Baker, Furney G.
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- Banks, Mrs. Elizabeth J.
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Mrs. Robert Griffith
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- Barnes, John A.
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- Baughner, Miss Eleanor
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- *Baughner, Robert W.
East Point, Ga.
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- Benson, Mrs. Thomas
Olney, Ill.
- Bentel, E. Franklin
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- *Burns, Rev. Wm. K.
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- Buss, Mrs. Floyd
Rochester, Michigan

- *Byler, Mrs. Leland
Jackson, Miss.
- *Byrens, Danford M. & Emily
Battle Creek, Michigan
- Caldwell, Mary E.
Pasadena, Calif.
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- *Callender, Mrs. E. D.
Tenafly, N. J.
- *Camp, James R.
Indianapolis, Ind.
- *Carlson, Robert
Collegeville, Pa.
- *Carpinteria Community Ch.
Carpinteria, Calif.
- *Cassell, Charles
Goldsboro, N. C.
- Cate, Mrs. George
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Selma, Ala.
- Central Union Church
Honolulu, Hawaii
- *Cheesman, Virginia
Philadelphia, Pa.
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- *Clark, Mrs. Walter A.
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Sherman, Texas
- Deak, Mrs. Mary
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- *Downer, G. Robert
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Holbrook, Mass.
- *Eaddy F. Conrad
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- *Eaddy, Floyd
Orlando, Fla.
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Mobile, Ala.
- *East Dallas Christian Church
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Dallas, Texas
- Eckert, Richard
Chicago, Ill.
- Edmonds Methodist Church
Edmonds, Washington
- Edwards, Aubrey
Nashville, Tenn.
- Edwards, Robert L.
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- Eich, Martin Wayne
Charleston, W. Va.
- Elliott, Mrs. Don C.
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- Ellison, Milton A.
Caldwell, N. J.
- *Ellison, Mrs. R. Y.
Miami, Florida
- *Erler, Mrs. John F.
Toledo, Ohio
- Ervin, Mrs. John T.
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Greenville, S. C.
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Corpus Christi, Texas
- First Baptist Church
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- First Christian Church
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- First Congregational Church
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- First Methodist Cathedral
Boise, Idaho
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- First Methodist Church
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- *First Methodist Church
George L. DeHart
Midland, Texas
- *First Methodist Church
James L. Williams
Royal Oak, Michigan
- *First Methodist Church
Santa Barbara, Calif.
- First Plymouth Congregational Ch.
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Englewood, Colo.
- *First Presbyterian Church
Oxnard, Calif.
- First Presbyterian Church
Passaic, N. J.
- First Presbyterian Church
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- Fowler, Mrs. R. E.
Memphis, Texas
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MUSIC IN AN ABEL WAY, continued.

Any family interested in having music together can really enjoy several other simple instruments such as the autoharp, recorder or melody flute and even a small inexpensive set of orchestra bells. Of course other small percussion instruments such as tambourine, small cymbals, triangles, wood blocks and bongos, add to make a nice collection of portable accompanying instruments. We purchased several books of Carl Orff's *Music For Children* and played together some of these delightful, small percussion and voice ensembles. They are such good teachers, and even very small children can take part. Young ones are really excited and inspired by a chance to play in a group that really sounds like something!

Each of our children has had the benefit of a good school music program, starting with class lessons on his chosen instrument in fourth grade. Orchestra participation starts at the end of that year and continues through high school years. Band can be added or substituted in junior high, but girls cannot participate in band in senior high. Our children have all been enthusiastic choristers in grade school, but it is not possible to be in both orchestra and chorus programs in later years. Since our church has no junior choir program, our emphasis has naturally been on instrumental music. Hopefully they will extend themselves vocally in years to come. What fun it was for me when my daughter joined me in singing 2 duets for a mother-daughter function at church recently. She sang the first line and was far the sweeter of the two of us. I accompanied her flute solo, so we both were a bit in foreign territory and it was good for us. The best



thing that we gained from the experience was the satisfaction of rehearsing together.

Participation in music, whether in a small or large group, whether active or passive, can be a significant part of a family, church or school relationship. There is something very stimulating about working together for a common purpose and always seeking to improve and grow. Music certainly challenges us to grow mentally, emotionally, and spiritually. What better challenge can a family take up together?

SOME BAROQUE AND BAROQUE STYLE MUSIC, continued.

NOW LET ALL LOUDLY SING PRAISES —

Hans-Chemin-Petit

Concordia-98-1106

BLESS THOU THE LORD — *Pasquet*

Augsburg-PS602

LIFT YOUR GLAD VOICES — *Jackson-Riedel*

Augsburg 1261

INSTRUMENTS, WAKEN AND PUBLISH YOUR

GLADNESS — *Buxtehude-Boeringer*

Concordia-981422

MIGHTY LORD THY FAITHFULNESS

ABIDETH EVER — *Lotti*

SCSch-1716

SING PRAISE TO GOD WHO REIGNS ABOVE —

Mudde

Augsburg 1214

OH, THAT I HAD A THOUSAND VOICES —

Konig-Nelson

Augsburg 1167

O CLAP YOUR HANDS — *Couperin*

SATB and for unison

AWAKE, MY HEART'S BELOVED —

Sachs-Dickinson

H. W. Gray 189

TEN PSALMS FROM THE BECKER PSALTER —

Schuetz

Concordia-98-1822

TO US A CHILD IS BORN — *Wunderlien*

Concordia-98-1494

OPEN MY HEART — *Bach-Lethbridge*

Oxford-A171

SHALL I NOT TO GOD SING PRAISES? —

Schop-Bach

Concordia-BA 24

WAKE, AWAKE — *Tunder-Guenther*

H. W. Gray-2087

REJOICE IN THE LORD ALWAYS —

Purcell-Gieschen

Concordia-97-6344

8 — PEASE 36001

O SING UNTO THE LORD — *Purcell*

E. C. Schirmer-1103

ISAIAH, MIGHTY SEER — *Luther-Vulpus*

Concordia-98-1533

JESUS, LOVER OF MY SOUL — *Arcadet*

Presser 312-40141

PRAISE TO THE LORD — *Distler*

Barenreiterk 589

GOD SHALL DO MY ADVISING —

Buxtehude-Bunjes

Concordia-98-1449

FOUR PSALMS — *Schuetz-Boepple*

Mercury

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CHRISTIAN SYMBOLS ATTENDANCE CHART

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THE CHRISTIAN YEAR:

Advent:

1. **SUN OF RIGHTEOUSNESS** — Messianic symbol of Christ. Greek monogram circled by rays of glory.
2. **SERPENT OF BRASS** — prophetic symbol based on story of serpent raised up by Moses in wilderness.

Christmas:

3. **GLASTONBURY THORN** — Blossoms are symbolic of nativity as they bloom about Christmas Day.
4. **ROSE** — Isaiah prophesied that "the desert shall rejoice and blossom as a rose."

Epiphany:

5. **THREE CROWNS** — suggests that the three wise men were kings.
6. **ORB SURMOUNTED BY CROSS** — Triumph of the Saviour over the sin of the world.

Lent:

7. **GRAPES AND WHEAT** — represent wine and bread of the Last Supper.
8. **CROWN OF THORNS AND NAILS** — symbols of the Crucifixion.

Easter:

9. **POMEGRANATE** — seeds bursting forth symbolize Christ bursting forth from the tomb.
10. **PHOENIX** — life cycle of phoenix which, after long life, is consumed by fire, only to rise again, renewed, suggests resurrection.

Pentecost (or Trinity):

11. **DESCENDING DOVE** — based on the account of the Baptism of Christ, the dove signifies the Holy Spirit.
12. **FLAME** — based on the account of Pentecost found in Acts: 2.

THE GODHEAD:

God the Father:

13. **MANUS DEI** — Hand of God, representing creative power.
14. **"I AM THAT I AM"** — Last two words of God's declaration shown in Greek capitals.
15. **ALL-SEEING EYE** — stern symbol of power, majesty, and omnipresence.

God the Son:

16. **FISH** — one of earliest and most complex symbols. Word derived from initials of Greek phrase meaning "Jesus Christ, Son of God, Savior."
17. **AGNUS DEI** — Lamb of God. Symbol of suffering and victory over death. Three-rayed nimbus surrounding head means divinity.
18. **CROWN** — meaning King of Kings.

God the Holy Spirit:

19. **DOVE** — In Mark's account of Jesus' Baptism, the Holy Spirit descended "like a dove."
20. **SEVEN - TONGUED FLAME** — represents tongues of fire when Holy Spirit rested upon Christ's followers at Pentecost.
21. **MENORAH** — seven-branched candlestick. Represents the gifts: Power, Riches, Wisdom, Strength, Honor, Glory, and Blessing.

THE TRINITY:

22. **EQUILATERAL TRIANGLE** — Three co-equal Persons.
23. **TRIQUETRA** — three equal arcs. Continuous line denotes continuous existence. Arcs interwoven for unity. Center forms equilateral triangle. Each pair of arcs forms vesica (explained later)
24. **FLEUR-DE-LIS** — Three part flower indicates three Persons of Godhead.

CROSSES:

25. **LATIN CROSS** — pre-eminent symbol of Christianity
26. **TAU CROSS** — resembles Greek letter of that name; sign made by Israelites on their doorposts on Passover Night.
27. **ANKH** — Key-like Egyptian symbol of life and immortality.
28. **GREEK CROSS** — perfect symmetry makes it useful for ornamentation.
29. **MALTESE CROSS** — Four spearheads meeting at central point. Also called Regeneration Cross, symbolizing new birth.
30. **BUDDER CROSS** — arms terminate in trefoils, denoting Holy Trinity.
31. **CELTIC CROSS** — Circle for eternity, signifying eternal effect of redemption.
32. **CRUSADER'S CROSS** — also called Jerusalem Cross. Four Tau crosses with bases joined. Four semi-enclosed Greek crosses represent 4 Gospels.
33. **CROSS FLEURIE** — three petals (Trinity) on each arm. Decoratively useful.

SACRED MONOGRAMS:

34. **CHI RHO** — First two letters of word "Christ" in ancient Greek capital letters, XPICTOC.
35. **IHC** — First three letters, IHC, of Greek word for Jesus, IHCOUC. Interwoven bar means it is a contraction.
36. **ALPHA-OMEGA** — first and last letters of Greek alphabet, meaning the Beginning and the End.

SYMBOLIC STARS:

37. **FIVE-POINTED STAR** — known variously as "Star of Jacob", "Star of Bethlehem," "Star of Epiphany," but properly is related to Epiphany and signifies manifestation of the child Jesus to the Gentiles.
 38. **SIX-POINTED STAR** — "Star of David" or "Star of Creation." A compound Trinitarian symbol in Christianity.
- These stars are shown in the symbol of a CIRCLE, which is the symbol for eternity.

THE SACRAMENTS:

39. **SHELL AND DROPS OF WATER** — symbolic of Baptism
40. **CHALICE AND WAFER** — Chalice is for wine, and wafer is for bread served at the Communion table.

CHRIST SYMBOL IN CENTER

SCEPTER AND CROWN to denote kingship of Christ. The scepter is topped with the orb surmounted by the cross. The entire symbol is placed within a VESICA. It is commonly regarded as a stylized form of a fish and is frequently used as an elongated nimbus to enclose the figure of the Saviour.

FOUR EVANGELISTS:

WINGED MAN — St. Matthew, whose Gospel dwells on the human side of Jesus.
WINGED LION — St. Mark, whose Gospel represents the royal character of Jesus, hence, the King of the Beasts.
WINGED OX — St. Luke, whose Gospel emphasizes the sacrificial death of Jesus.
EAGLE — St. John, whose Gospel is said to soar like an eagle to the throne of Grace, showing Jesus' divine nature.
 The Biblical basis for the imagery of the evangelists is from the Books of Ezekial and Revelation.