

SUMMER CHOIR SCHOOL

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AUGUST 3-10, 1968

NARAMATA, BRITISH COLUMBIA

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DONALD F. JENSEN
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The Providence Journal, Saturday, July 27, 1968

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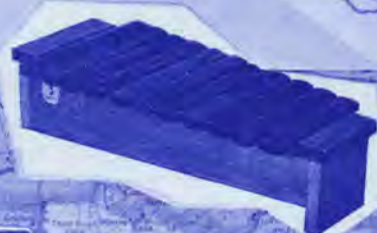
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Barrington College

DISCOVER RHODE ISLAND



WORKSHOP



September

1968

Vol. XX = No. 1

Santa Cruz Area

Naramata

SEMINARS

SUMMER WORKSHOP REVIEWS AND FALL PLANNING

CHORISTERS GUILD LETTERS

Volume XX September, 1968 Number 1

John S. C. Kemp, Editor
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The Choristers Guild LETTERS are published monthly,
September through June, for its members.

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

All correspondence should be directed to:

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P. O. Box 38188
Dallas, Texas 75238

Telephone: Area Code 214 — 348-0450

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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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

Home Office — Memphis, Tennessee

OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



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Celebrate —

NATIONAL CHORISTERS PARENTS NIGHT

Tuesday, September 10, 1968

FROM THE ASSOCIATE EDITOR'S DESK

By F.L.W.



John (the "scamp" — "SCKEMP" — to his admiring co-workers) has asked me to have a page of reflections, recollections, recommendations, and just plain this-n-that each month for the LETTERS. I'm delighted to comply with his request. I trust that the written chatter will be of interest and/or help. If it is not, turn the page quickly to something worthwhile.

* * * * *

Not long ago I read a book by a top Madison Avenue advertising man. He summarized by saying the key to successful selling was tied up in three words:

NEW — FREE — PACKAGING

(Actually he had a fourth idea — subtle sex appeal — but we'll leave that one out of our thinking as far as children's choirs are concerned.) He concludes all people are gullible to

something they think is NEW
something they think is FREE
something attractively PACKAGED.

Be he right or otherwise, how does this apply to our choirs as we start the fall?

Will your promotion be the same as last year or
or will it have a new spark?

Will you have a new approach?

Will the parents know that their children will receive worthy musical instruction, correct vocal development, churchly training, mental expansion and much more, "all for free"?

Will the personal cultivation, the announcements, the phone calls, the first rehearsal, the anthems you use, et al., be packaged attractively? The "product" you are striving to "sell" must be worthy, the best you are capable of preparing — there can be no compromise with this, but then, how attractively do you present the material — how do you "package" the good goods you have to market?

Probably the best material and promotion is that which you develop yourself for your own situation. However, you should be aware of all the promotional helps, ideas for hymns and anthems presentation, contemporary techniques, etc., which are available from your Guild. Review last year's LETTERS and check last year's catalog (a new edition brought up to date, will be with your October LETTERS).

Your program must be:

worthy, contemporary and relevant —
also attractively packaged.

* * * * *

Attending the Barrington Choristers Guild Seminar was a grand experience. Gone were the pressures of former Seminars (the "SCKEMP" carried those), I just revelled in friendships — old and new, the thrilling classes, the high purposes of everyone who attended and the new music which was presented. I was delighted with the cordial reception given the new Guild anthems. Watch for them in the near future. I'll bet you and your children will "love" *Suzie* especially if you use the instruments suggested. Instruments of various ilk (or should it be "ilks" — I can't tell from my dictionary) were used

at the Seminar and added much to the attractiveness of the "new" repertoire used. They helped us to think and feel young tho our muscles (and the bleachers we sat on) reminded us of our true ages.

Several times during the week I had flashing thoughts that I must write Leslie Jacobs about this fine Seminar! His memory, his enthusiasm, his love of music, children and God are ever with me. We honor Ruth and Leslie as we continue the work they started.

* * * * *

Twenty-three gifts have been made since April to the Memorial Fund in memory of Leslie Jacobs. The interest from this money will be used for scholarships for directors to attend future Seminars. We trust others will contribute also, so that this fund may provide several scholarships.

* * * * *

A suggestion that will help your church financially, and help the Guild office time-wise: We have been informed by our pin and cross supplier that they will have to raise prices on some items when we re-order for the '69 award season. This rise, like all others — taxes, postage, food, etc. — will have to be passed on to the consumer. We have a reasonable supply of most awards that we can supply at the '68 prices if you order in the month of September. (On October 1, when the new Materials & Awards Catalog is published, the prices will be up a little.) You can save if you can order now even a part of your '69 award needs.

* * * * *

We have been heartened in the office with the large number of you who have renewed your membership this summer, not waiting for the fall reminders and the sudden realization that you have not received the September LETTERS. With renewals and new memberships coming in daily, we have hopes of soon passing last year's high. What this really means is that more directors, more children and more worshipers are receiving the helps we believe the Guild has to offer. Have you canvassed the children and youth directors in your area to introduce them to the Guild? Show them your LETTERS and materials. They, too, may need the helps you have found through Guild membership. We keep looking to a new peak of membership — 5,000! The Guild (and other directors) needs your help to reach this. The best promotion is person-to-person. Will you help? If you will, we can, "Climb every mountain" together.

* * * * *

If you are a new member and want the '67-'68 LETTERS and supplements, or the material of the year before, send us your request with \$4 for each year. We have a few sets of the LETTERS from each year. Many helps and ideas will be found therein!



RUTH JACOBS' ADDRESS IN 1959 TO A CHOIR FESTIVAL

Editor: —

So many requests have been received for a copy of Ruth Jacobs' taped talk, used at this summer's seminars, we have decided to print it here. If you remember that this was made in 1959, then you will recognize Ruth's great vision, for the message is most timely. Several copies of the tape have been made and are available on loan to C.G. members.

J.K.

Never before in history has there been such a crying need for leadership. For the past several generations we have put our faith in a 20th century substitute for the old-fashioned virtues. Kindness, reliability, hard work, and religion have gradually been discarded to give way to the attitudes for an easier design of living. But now, our world is engulfed in fears—fears that not one of us can escape—fears that enshroud the life of all of us like a grey fog. And out of that fog, people outside the church are calling desperately on the church to recreate the old-fashioned kind of leadership once again. Only one thing one hears everywhere can save civilization and that is the practical application of the principles of Jesus. But the church, too, has been groping and has accepted too lightly its obligation for the character of its children. The stress of our times hardly conditions children of today to accept without question the beliefs and customs of their elders. That the family has always attended and supported the church is a rather lean argument in their estimation. If his religious experience is defined by sitting and listening to a rather uninspired service, it is no wonder that he is likely to have little use for religion. His religious experience must help him to find the answer to his ceaseless search for his own place in the scheme of creation or he will have none of it.

And religious life cannot be inherited. In that province, every man is a self-made man. He must find his own peace of heart and of mind. A children's choir is the finest seedbed for the growth of a vital, personal religion. Attitudes of worship are only the means to open the way for the experience of worship. In the active quiet that a good choir demands of its children during a service of worship, there will be occasional moments that become more than a pattern of words and those moments will be a stronger influence for the inclusion of religion in his life than the wisest of any reasoned argument.

Leaders in all churches are concerned about the number of teenagers who drift away from the church. Again, the choir is one of the best ways to face the issue because it meets the problem before it arises. The price in reaching each successive step in the scale of graded choirs, the self-discipline starting with the smallest child, the pride in achievement, the habits of regularity, punctuality, and responsibility, the responsible part in group worship, all help to bridge safely the chasm of adolescence indifference.

This festival today and the two day workshop for leaders that preceded it, are one of the increasing evidences of the growing interest in children's choirs.

A choir depends on the cooperation of every member. It is not a group of different personalities. It is a composite personality to which each must contribute his own best. It is the place not only to learn religious truths, but to practice them, not only to worship, but to lead worship.

If it is true that 97% of the Episcopal clergy had their first training in a boy choir, we hardly need any further proof of the influence of the choir on the life and thought of the child. A good director can do much to achieve these goals, but he cannot do it alone. There are three equally responsible parties: the director, the minister, and the parents or the church. It is not surprising that the clergy sometimes fails to recognize the potential power of music. Very few seminaries grant music more than a passing nod of recognition. Since music, with the exception of the sermon, has more influence on the worshiper than any other element, this neglect is hard to understand. But whether positive or negative, the minister effects the music program of the church, for his neglect or his approval will determine to a great degree the attitude of the parish. His is the final authority and the final responsibility.

And the parents, too, have responsibility. First, to acquire a director who knows music, who knows and loves children, and is convinced that the heart of the whole program must be Christian character, and then having found such a person, to encourage the children in regularity and active participation.

This area and this city can take a position of leadership in the unifying power of church music. And this festival today is one of the first steps in that direction. For centuries, we have been emphasizing the things that divide us. Now at long last, we are reaching for the common denominator of religious thought. This festival today brings together 5 denominations, 8 communities, and 27 different churches, all of them joining together in one common hymn of praise.

At the first meeting of the World Council of Churches in Amsterdam, although people were singing in a dozen different languages, and all of the speeches had to be translated, when it came to the hymns, although the languages varied, they could sing them with one common spirit and one common understanding.

For the children of today, your children, and for these children who will be the church of tomorrow, and for the future of civilization, discover and use to the utmost the great potential of the children's choir.

Helen Kemp's Teaching Plan for —

"SING ALLELUIA!"

(from "Two Songs by Suzie")

By SUE ELLEN PAGE



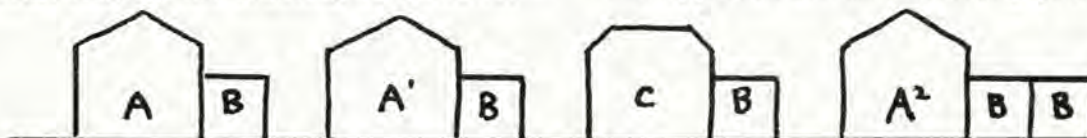
Last Spring, during a Children's Choir Workshop in Phoenix, Arizona, a charming coed came to see me and asked if I would have time to listen to a song she had written for a children's choir which she was directing. That evening, Sue Ellen Page and her two young brothers set "SING ALLELUIA!" ringing in my ears. — It hasn't stopped ringing since then, because the Choristers Guild Manuscript Committee chose to publish "SING ALLELUIA!" with another of Sue Ellen's arrangements, "WONDROUS LOVE," both under the title of "TWO SONGS BY SUZIE." Would you like to see what our lovely composer-folk-singer looks like? Her silhouette is on the cover of her anthems included in the LETTERS this month.

"SING ALLELUIA!" was off the press just in time to take along to the seminar in Calif. Now there are hundreds of children (and as many adults) from coast to coast singing this bouncing bit of advice —

"People all come sing and shout, God is in us dwelling!" This is the kind of song that makes children save up their ice-cream and candy-bar money to buy a copy of the music for themselves. This happened all summer!

It is fun to teach "SING ALLELUIA!" because the printed words and notes on the page seem to be waiting to be released and set soaring by youthful voices. The text embraces two motivating ideas: a joyful *awareness* of God's presence, and an enthusiastic *response* to his love. It reminds us that "man's chief purpose is to glorify God and enjoy him forever."

Musically, the song is made up of a simple, repeated rhythmic pattern and three melodic ideas. It is easy to teach by its form, using the idea of a row of houses along a street. Below is the plan of the whole "block" and its legend — then ideas for using this approach for an interesting presentation.



PATH = ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ (played by tambourine and tom-tom)

HOUSE A = People all come sing and shout, God is in us dwelling.

Spread the joyous news about, sing with voices swelling.

PORCH B = Sing Alleluia! Sing Alleluia!

Raise your voices, shout with joy, and praise our God the Saviour.

HOUSE A' = God made all this lovely world, grass and trees and flowers,

Clouds into the sky He hurled, to make spring's gentle showers.

HOUSE C = Father God protects and guides us, Let us always praise His name,

With His love and care surrounds us, Let us always praise His name.

HOUSE A² = Praise the Lord for His good deeds, Be humble in His presence,

He will care for all our needs, Bow down to Him in rev'rence.

In the above legend, I have indicated phrases by ending each line at a breathing place. Short phrases spoil the flow of the song. The whole musical style depends on "rhythm on the *inside*" instead of only the "beat on the *outside*." It should be sung freely, with much joy, but definitely not yelled.

Each place I have taught Suzie's song, I have had to encourage a rounder sound on the initial vowel (ah) of the diphthong in the following words of the text: "shout, about, flowers, clouds, showers, surrounds, bow-down. Avoid the "miow" sound of a thin vowel. On the word, Savior, use the natural accent of speech. Sing it the way you *say* it, being sure that your choir diminishes the second syllable — vior, softening the final r to a vowel sound. Since "alleluia" is sung ten times during the song, check the pronunciation: a as in father

-le as in let (not lay)

-lu as in soon

-ia as in yacht (not accented)

For the accompaniment, I have tried the guitar, tom-tom and tambourine alone, but feel that for a

group of 20 or more children, the piano doubling the guitar part (not dominating, however) adds the needed stability. The tambourine and tom-tom should add the spice by being played accurately and rhythmically, but not banged out. The players should be encouraged to listen to the whole ensemble, not just their beat. "SING ALLELUIA!" has spontaneous child-appeal, and I predict it will set *your* spirit soaring, too!

♪ ♩ ♩ ♩
Helen

P.S. — I have just been reminded by one of the choir children to tell you that families live in those houses we drew! Houses A and A' have several children living in them. *Drums* and things are expected to be played inside and on the porch of these. But grandparents live in House C. It is a lovely, quiet place to visit, but no drums inside, please. Wait until you go out on the porch! House A² also has children living in it — lots of children! They had to add an extra porch!

EXCITING OPPORTUNITIES

By MARY KERSTING DAVIDSON

Editor: —

Mary Davidson (Mrs. Graham Davidson) is former director of children's choirs of Brick Presbyterian Church, New York City, and now is teaching at the Nightingale-Bamford School, New York. She is experienced enough to be practical and young enough to dream. Her vivacious personality is as refreshing as this article.
J.K.

We, as childrens' choir directors, have an exciting opportunity in these times of rapid change. We have as our tools both the universal language of music and the universal imaginative creativity and enthusiastic spontaneity of the child. Accompanying these tools and undergirding them is the foundation of our shared faith. At this time when there is such a pronounced need for our faith to be communicated through action, we can accomplish much by using these tools carefully and thoughtfully.

There are three words which we should think of as "keys" to our working with children: **listening**, **openness**, and **flexibility**. Of these, **listening**, should come first. If we do not "tune in" to the children they will "tune out" on us. As Dr. Whittlesey said, "Let the children lead you." We must always have our ears open to what they are saying, to their conversations as they wait for rehearsals to begin and be aware of the music they listen to when they are at home. Somewhere, through these observations a "key" is being communicated to us, a key which may help us to unlock the potential and the interest of the children whom we are trying to teach. After **listening** we should surely remain **open** and **flexible** so that we may constructively use the young ideas and interests. In other words, "don't be a deadbeat; be on the upbeat."

OUTSIDE YOUR CHURCH

Specifically, I think there is much to be done away from the four walls of our own churches and we, with our talents and interest in music and children, are in an ideal position to cross the barriers which separate people. Today we need to integrate the "over-privileged" with the "under-privileged" of all races. Why not start a choir at a church in the poverty area of your city? Every area has its own "Harlem." Here is an ideal way of teaching people to channel their energies creatively. Use your teenagers as helpers. Better yet, invite some children from an underprivileged church to join your choir. You'll not only learn more from them than they will from you but all the children will learn to enjoy and appreciate the differences between people. If none of these possibilities work out for you at least start with one underprivileged family which you know and invite the children to come to your choir.

Perhaps if you are in an area where it is difficult to have enough children for a choir at your own church you could start a Community Children's Church Choir which would sing at the various home churches.

The summer season when we are free from our normal routines could be a perfect time for spending a month or so with a choir of children from many churches. Summer Arts Festivals are springing up all over the country but do we ever see a **church** childrens' choir on the program? Why not?

WITHIN YOUR CHURCH

Within our own churches the childrens' choirs are the ideal way of bridging the generation gap.

Let the energy and spirit of the children communicate to the adults. For example, at a choir dinner have the children teach their parents songs... not songs they sing as anthems but something like those from "Joy Is Like the Rain," the beautiful folk songs of Sister Miriam Therese of the Medical Mission Sisters. Why couldn't we also have the children lead their parents in creative movement? Every church has a rather conservative group within it, perhaps the Women's Association or a Bible Study Group. Invite that group to a service the children are leading and present something like "An American Folk Song Mass" by Rev. Ian Mitchell, or "Rejoice" by students at General Theological Seminary. Use folk instruments to accompany the singing. Ears of the adults will be opened and bridges of understanding may be crossed, for who is not responsive to the enthusiasm of children singing "their" music.

Within the arts programs in your churches there is a place for children's choirs and once again, the young can lead the way. Explore the many ways rhythmic movement and choral speaking can be used... separately and together. Then combine these on a program with singing. Is your church having a display of paintings? Then have your choirs help by performing music of the same period as the art. If time and facilities do not permit you to do a great deal with rhythmic movement, sponsor a local dance group in a performance giving special emphasis to the psalms. Perhaps the children could sing for the dancing. One of the best examples of the potential of rhythmic movement is Alvin Ailey's dance group. To see them dance "Revelations," a series of Negro Spirituals, is to see a high expression of Christian joy.

Most of us are involved in choir festivals during the year. Do you ever take the festival outside the church and present it in your park so the church-at-large can hear it? Have you ever invited an underprivileged church to join in the festival? Maybe you will have to teach them the music yourself but that one experience could be the seed out of which their own choir might arise.

In conclusion, I think it important for childrens' choir directors to let their minds **soar** in their dreaming of the future, not **sag** with the burden of daily routine. But we must put "do" in our dreams for dreaming is a deadend without the wonderful ingredient of "do." Perhaps the best example of this is the Sing-Out "Up With People" groups, now the largest singing force in our country. This was only a dream at a conference several years ago and now it is one of the most exciting groups communicating contemporary thought through the folk idiom in our country. Remember, in your dreaming, that we in church music must build from the bottom up. How rare it is that a teenager will just join a choir! We need to start as young as we can, for if children can feel the joy of expressing the Christian life through music when they are very young they will continue their communication of this message reaching an ever broadening circle of people.

SCHOOL DAYS — CAN THE CHOIR HELP?

By ARLENE V. ROOT

"He doesn't pay attention very well. His teacher says he daydreams a lot." This is my introduction to nine-year-old Jimmy. His mother had brought him to join the boychoir, but she was a bit apprehensive about his ability to cope with this new situation since he wasn't doing too well with his school. Nevertheless, apparently Jimmy wanted to join and his parents wanted him to do so. I assured his mother that I thought he'd probably get along alright, eventually at least. She wasn't so sure.

For a few weeks thereafter I wasn't so sure myself. I would make an announcement (it was near Christmas) or give instructions of some type and up would pop Jimmy's hand — to ask me the question to which I had just given the answer. The choir boys didn't take to this new wrinkle any too kindly. One thirteen-year-old, who was none too patient at his own stage of development, summed up the general feeling with the terse comment, "Deliver me from that kid!"

Although the boy could be very annoying he was an affable youngster. His friendliness began to show through in spite of the inability to concentrate. I suspected that he felt unable to master his school situation and that he needed an opportunity to feel successful. He appeared to be bright enough so I'm not certain how he got into the bind he was in. Perhaps two older sisters and one younger one were simply more competition than he could take. Since his father had to be gone from home on occasion he was certainly in the minority. And though I could truthfully tell his mother that he had behaved himself on several special occasions as time went on, still she seemed to be a bit dubious.

In most cases I do not "test" a boy when he first comes into the choir. I prefer to wait until we know each other better. Then I think it is less likely to be a frightening experience. When I did test Jimmy I already knew that he had a nice voice and could carry a tune quite well. With the formal test I was to discover an extensive range and a very accurate sense of pitch. After one or two attempts he could sing a five-tone whole-tone scale — a feat many adults find very difficult. I made it a point to give his mother this good news within Jimmy's hearing.

Jimmy is now ready to begin the sixth grade. I can't remember when I last had to call him to attention. He has a facile mind and learns things quickly. He has not yet developed the assurance necessary to use music correctly in public performance. His eyes become riveted to the page when he can sing the number from memory. On the other hand, he was the first to answer several questions on church symbolism at a recent rehearsal. He was quoting such terms as "cruciform, nave, transept,



narthex, etc." with great aplomb. His classroom problems are not all conquered but many are fading or gone.

He has a six month perfect record of attendance (no absence of any kind). He has brought a new boy to choir, and may prove to be an able recruiter. At the beginning of summer he asked if he could take piano lessons. He is making rapid progress.

Bill had a problem with some similarities. School work was difficult for him. He had done good work in his first school but when a change of school boundaries required him to change schools something went awry. He got the idea that he was slow and incompetent. He would literally try to beat his arithmetic into his head with his hand, meanwhile bemoaning his inability to remember things.

His mother and I were good friends and co-workers at the library. When I suggested that he join the choir she was a little skeptical fearing that one more activity might snow him under. However, it was decided that he would try it and if things got worse I would understand why he needed to drop out.

Music proved to be, as I had hoped, an activity at which he could feel successful. He is exceptionally bright and once released from the feeling of being a failure at almost everything, he has blossomed. The school work didn't all straighten out immediately, but now as a junior high ninth grader he is going "great guns."

Because boys develop at a slower pace on the average than girls, they are often at a disadvantage in their school work. Sometimes our choirs can help them to feel more capable and be more successful.

REPERTOIRE LISTS

FROM C. G. SEMINARS

Editor: — An important part of the summer seminars is the repertoire. The long lists were unusually selective as well as practical this year. Those attending the sessions had the benefit of hearing and seeing how the materials were used in class demonstrations and hearing Don Jensen's musical evaluations and performance suggestions. Following are the complete lists of anthems, which you can secure from your local music store or through Leonard Lilyers (Lutheran Church Supply Store, 2900 Queen Lane, Philadelphia, Pa. 19129) who had the book store for both seminars. (The C.G. office can supply only C.G. published music.)

J.K.

- | | |
|--|---|
| <p>REGISTRATION PACKET — Given to each person attending Seminar as part of their tuition.</p> <p>WHAT SPLENDID RAYS, <i>John Antes</i> — arr. <i>Ludwig Lenel</i> — (SA)
Boosey & Hawkes, 5533, .25</p> <p>SINCE THOU ART RISEN, <i>Bach-Easson</i> — (Unison)
G. Schirmer, 10640, .25</p> <p>AH, HOLY JESUS, <i>Cruger-Jennings</i> — (SA with Cello)
Augsburg, T1 302, .25</p> <p>WAKE, O SHEPHERDS, <i>Rameau-Nelson</i> — (Unison with Violin)
Augsburg, T1 300, .25</p> <p>JESUS, THANKS TO THEE WE OFFER, <i>Frauenholtz</i> — (Unison)
Concordia, 98-1827, .25</p> <p>A HYMN OF YOUTH, <i>Dale Wood</i> — (2 Equal Voices)
Augsburg, ACL 1488, .25</p> <p>THREE PSALM HYMNS FOR JUNIORS, <i>Don McAfee</i> — (Unison)
Canyon, 6703, .25</p> <p>I SING TO REJOICE GOD, Ten Unison or Two-part Anthem), ed. <i>Dale Wood</i>
Art Masters, CC-1, .50 — vocal edition (organist edition available separately)</p> | <p>HOSANNA, HOSANNA!, <i>Buryl Red</i> — (Unison)
Broadman, 451-594, .20</p> <p>PRAISE YE THE LORD, <i>Buryl Red</i> — (Unison)
Broadman, 451-596, .20</p> <p>INSTRUMENTS, WAKEN & PUBLISH . . . , <i>Buxtehude-Boeringer</i> — (SAB with 2 Violins & Cello)
Concordia, 98-1422, .25</p> <p>JOY DAWNED AGAIN ON EASTER DAY, arr. <i>Hobbs</i> — (SAB with Brass)
Canyon, 5313, .30</p> <p>IMMORTAL LOVE, FOR EVER FULL, <i>Dietterich</i> — (SAB)
Abingdon, APM-214, .25</p> <p>KNOW THAT THE LORD IS GOD, <i>Handel-Pfautsch</i> — (Unison Women and Unison Men)
Lawson-Gould, 872, .25</p> <p>KYRIE (African Mass), <i>Luboff</i> — (SATB & Solo with Percussion)
Walton, 3033, .35</p> <p>PRAISE YE THE LORD, <i>Emma L. Diemer</i> — (SATB with 2 Pianos)
Flammer, 84799, .30</p> <p>CALYPSO NOEL, <i>G. Krummfusz</i> — (SATB or SA with Optional Percussion)
Guitar & Bass)
Shawnee, A-884, .25</p> |
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DONALD JENSEN'S REPERTOIRE CLASS LISTS

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| <p>REPERTOIRE PACKET I — (Mostly Primary and Junior Ages)</p> <p>CREATE IN ME A CLEAN HEART, O GOD, <i>Paul Bouman</i> — (SA)
Concordia, 98-1143, .25</p> <p>WELCOME, YULE!, <i>Eric Gritton</i> — (Unison)
Galaxy, 9, .25</p> <p>THE HOUSE IN WHICH I DWELL, <i>Austin Lovelace</i> — (Unison with Optional Descant)
J. Fischer, 9580, .25</p> <p>HE IS RISEN, <i>Walter Pelz</i> — (Unison with Optional Descant)
Augsburg, 1358, .22</p> <p>GENTLE MARY KNEW, <i>Austin Lovelace</i> — (Unison)
Waterloo Music Corp.</p> <p>COME, YE CHILDREN, AND HEARKEN TO ME, <i>Steffani-Wienhorst</i> — (SS)
Concordia, 98-1593, .25</p> <p>AN AWAKENING, <i>Walker Robson</i> — (Unison)
Novello, S.S. 1837</p> | <p>KINDLY SPRING AGAIN IS HERE, <i>Austin Lovelace</i> — (Unison)
J. Fischer, 9019, .25</p> <p>PSALM 150, <i>Samuel Adler</i> — (Unison with 4 Percussion)
Choristers Guild, A-39, .20</p> <p>FANFARE FOR PALM SUNDAY, <i>K. K. Davis</i> — (SA)
B. F. Wood, 44-839, .25</p> <p>THE CHORISTER'S COMPANION, <i>Butler-McAfee-Powell</i> — (Mostly Unison)
Bourne, 3251-46, 1.50</p> <p>SINGING THROUGH THE YEAR, <i>Jane Marshall</i> (Unison or Division for Equal Voices)
Broadman, 8679-C, 1.25</p> <p>WHO CRUCIFIED MY LORD?, <i>Ralph Belcher</i> (SATB)
Schmitt, Hall & McCreary, 844, .20</p> |
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(Continued, page 10)

MISSION SPRINGS, CALIFORNIA, SEMINAR REPORT:

By HELENCLAIR LOWE

OH, WHAT A LOT YOU MISSED!!

There's an old American folk tune that might be paraphrased like this:

Sing low, sing high, I'll tell you why,
I shall put you on my list.
If you didn't get to Mission Springs
Oh, what a lot you missed.

You Missed — FRIENDSHIPS — NEW AND RE-NEWED

From early Friday afternoon, the main office was a busy place as Grace Harrington, ably assisted by Michael Kemp, greeted and registered Guild members and gave them their cabin and room assignments. Then came the pleasant task of walking up the road, under the big trees, to locate the dormitories, greeting old friends en route and getting acquainted with room-mates. And what a widely-traveled group we were, representing 17 states and Canada! Of the 104 Guilders, Californians, of course, took the lead in numbers present—60, but others came from as far as Alabama, Connecticut, and New York.

The camaraderie started immediately — how we all teased Mrs. George Peterson of East Providence, Rhode Island, who lives only 2 miles from the Barrington campus, but who chose to cross the continent to visit relatives in nearby Capitola, California and attend the Mission Springs Seminar—and welcomed Mrs. Herbert Lind and her two cute children from Jamestown, N. Y. and exchanged international tid-bits with our vivacious Canadian members, Miss Ruth Dakin from Vancouver Island.

By 5 o'clock we were all gathered in the New Tabernacle, center of our activities for the week, for introduction of the staff and an overview of our courses. John Kemp, gracious and friendly in the CG tradition, made us feel like one big family, while Helen, who knew many of us from her Workshop travels, greeted us all with her winning smile. Grace Harrington knew us all "by correspondence" and soon had coupled names and faces. Other staff members, from the first presentation of materials, made themselves available at all times for questions, discussions or friendly chats. How about those relaxed afternoon chats under the big trees with Al Haas—or those 7 a.m. bell choir rehearsals with Dick Alford—or those little groups crowded around the organ getting hints from organist Wilma Jensen or repertoire suggestions from husband Don? And what about those witty remarks of Leonard Lilyers coupled with his (and his wife's) ever-ready assistance and advice with music, books, records and instruments? Then we made new friends—the Reverend and Mrs. J. Bernard Corneliussen of the First Congregational Church in Santa Cruz—and were grateful for their interest and cooperation. Mrs. Corneliussen was responsible for our demonstration choirs, she corralled the children from summer fun and shepherded them some 8-10 miles to Mission Springs each morning. Her husband made us welcome in the beautiful sanctuary and spoke interestingly about the symbolism of the warm and glowing contemporary structure.

You Missed — FUN AND FELLOWSHIP

Fun began with the "Round-up" Friday evening after dinner, when, after being "branded" by rubber stamp, the group was divided into sections to sing rounds, canon, quodlibets and ??? and play the beautiful Orff instruments which were to enrich our musical experience all week. Fun continued every day around the swimming pool, at meals, at coffee-breaks in the morning and at those hot chocolate-drinking times just before good-nights. Fellowship was paramount in the many little groups that gathered all week in-between sessions. Here was a group exchanging solo repertoire suggestions; here a group learning to play the autoharp under Helen's patient eye (and ear, too, as 6 to 8 novices started to play their new instruments!) Here was a group rushing off to San Jose, some 30 miles away to visit a special recorder shop, only to return to daily practice sessions under the skillful guidance of Sandy Nicol.

You Missed — BEAUTIFUL CONCERTS

Imagine three inspiring and very different concerts in one week! Saturday evening we had an example of the excellence which can be achieved with a teen-age bell choir, trained under an authoritative director. James Grove, of St. Luke's Presbyterian Church in San Rafael, brought his young but skilled bell ringers and his beautiful 5 octave set of bells and the result was a delightful and unusual recital.

The Sunday evening concert was given by the Kemp family and "two former choir children." Oldest daughter, lovely Julia and her husband, Guy Rothfuss, recently moved to Santa Barbara (with its famous Music Academy of the West) to continue their study with the voice teacher, Martial Singher, recently retired from the faculty of the Curtis Institute. So it was our good fortune to be able to enjoy their artistry in a duet recital. It was beautifully chosen music, exquisitely presented by two charming young people and the Guild members were most enthusiastic! Following the intermission, we enjoyed the entire Kemp family—father John, with all his brood (the absentees making their contributions by tape) and a delightful and jolly presentation it was. Mike's performance as an "Oratorio" tenor left everyone chuckling.

Then on Tuesday evening, we all "dressed up" and drove into Santa Cruz, that lovely city on the Bay, to hear Wilma Jensen's organ recital. The First Congregational Church, with its sanctuary high on a hill overlooking the blue Pacific, with sundown shadows, made a fitting setting for the fine playing of the artist. From the opening notes of the Langlais *Te Deum* to the sweeping climax of the *Cortège and Litanie* of Dupre, we were moved by Wilma's sensitive and beautiful playing.

You Missed — STIMULATING SESSIONS

How can we tell you about the exciting new ideas we received? Helen Kemp had four lively and valuable demonstration sessions—2 with a primary

(Continued, page 10)

MISSION SPRINGS SEMINAR, continued

choir and 2 with a junior group. With her enthusiasm and fine "know-how" they sounded in two sessions like some of ours in a month or 6 weeks! Coupled with Dick Alford's two sessions on Teen-Age Choirs and the Kemps' excellent tips on voice training in the church (you missed a valuable session when 4 of the younger set at the seminar volunteered for demonstration "treatment" with Helen), all present were sure they knew exactly how to improve their choirs from cherubs to college-age! As for repertoire, after each of Don Jensen's 5 sessions presenting carefully-chosen material for primaries, juniors, teen-agers, with instruments, etc., and his helpful suggestions, there was a great flurry of buying at the music display. Everyone was getting prepared for the coming year.

Organist and non-organists gathered eagerly to hear Wilma's practical suggestions for improving organ accompanying and service playing. Wednesday's session, for organists in particular, was a master class of depth and perception. "Think Young in Hymn Texts", the title of the stimulating hymnology sessions with Al Haas, had us analyzing texts for children's use, trying to re-write some to make them more useful, listening to folk-hymns and "new" worship music and participating in a chapel service using all folk and jazz worship materials. (Have you seen "Hymns Hot and Carols Cool" by Avery and Marsh? Then it's time to "get with it" — Al got us started on some realistic thinking.)

You Missed — The Orff MUSIC FOR CHILDREN METHOD

We had an opportunity to learn more about the Orff "Music for Children" method and how it may be applied to church music. We enjoyed the preview of 4 films, by Grace C. Nash, demonstrating with children in the classroom, her imaginative and creative techniques. Many times during the week we had opportunities to use the lovely-sounding "Studio 49" instruments — a favorite was the mellow alto xylophone. And then a special "preview" of the new

"Choristers Manual" by Murray McNair and Grace Nash, to be available this fall, adapting materials and instruments to choir use.

You Missed — MUSIC AND MATERIALS

The Lutheran Church Supply Store of Philadelphia had the most complete and exciting display of church music you could imagine. Music from every publisher was available, books, new and standard, organ music, hymnals of many denominations, records and instruments of all kinds and sizes! How grateful we all were for this opportunity to browse, select and put aside for later consideration — and browse some more. Thank you, Leonard, for your care in selecting and arranging the wonderful display, as well as the repertoire lists and packets so efficiently prepared.

And I HAVE MISSED MENTIONING —

the thought-provoking panel discussions — Dick Alford's fine sessions on Handbell Ringing and the Arts Festival — the lovely accommodations and fine meals — and the unanimous demand for continuing seminars in California!!!

THINGS I DIDN'T MISS!!!

Al Haas' wonderful humour: "The Old Rugged Cross" — oh, yes, that's the green-stamp hymn; exchange it some day for a crown."

The dedication of the Kemp family and their joy in music which is overflowing.

The children singing with "beats on the outside, rhythm on the inside," while Helen and children together "Sparkle-ate"!

The scholarship and musicianship of Wilma Jensen.

The churchmanship of Don Jensen — and incidentally, his beautiful speaking voice!

And last, but not least, the interested and considerable participation of Kathy Kemp and Chris and Karen Jensen!

OH, WHAT A LOT YOU MISSED!!!

REPERTOIRE CLASS LISTS, continued

REPERTOIRE PACKET II — (Junior Age, cont.)

SING UNTO HIM, *John Ness Beck* —

(2 Equal Voices)

Choristers Guild, A-52, .20

I SING THE MIGHTY POWER OF GOD,

Robert Crandell — (2 Equal Voices)

H. W. Gray, 2885, .25

THEE WE ADORE, *W. Glen Darst* — (SA)

H. W. Gray, 2907, .25

THREE PARABLES IN SONG, *Wihla Hutson* — (SA)

Shawnee, E-43, .30

PRAISE AND GLORY, *K. K. Davis* — (SA)

Galaxy, 2346, .25

SEASONS OF TIME, *Samuel Adler* — (Unison)

Choristers Guild, A-45, .15

LAUS DEO, *Harold Sykes* — (Unison)

Galaxy, EO2722, .25

PSALM 145, *Buryl A. Red* — (Unison)

Broadman, 454-005, .25

MY FAITH SHOULD BE A HAPPY THING,

Burroughs

Broadman, 454-022, .25

WHAT IS MAN'S CHIEF PURPOSE?, *John Burke*

(S Solo and SA Choir)

Choristers Guild, A-51, .20

SING TO THE LORD, *A Trappistine Nun* —

(2 Equal Voices, A Cappella)

World Library of Sacred Music, .20

TELL OUT, MY SOUL, *Alec Wyton* — (SS)

Mercury, MC435, .30

HEAR MY PRAYER, O LORD, *Leslie Bassett* — (SA)

C. F. Peters, 66121, .25

COME SING, *Robert Leaf* — (Unison Children and SATB)

Augsburg ACL 1479, .25

SING PRAISE TO GOD, *Ellen Jane Lorenz* —

(SA Children and SATB; Handbells)

Choristers Guild, A-55, .25

(Continued, page 12)

BARRINGTON, RHODE ISLAND, SEMINAR REPORT:

By ANNE SHIFFLET

AND THE BEAT GOES ON

Whether expressed in speaking, singing or the bubbling rhythm of the xylophone, from the opening tribute to Ruth and Leslie Jacobs to the closing chapel, the challenge of the Barrington C.G. Seminar was to think young and communicate Christianity to the world today.

The challenge to learn and teach new and exciting music came through Don Jensen's repertoire classes. Of the 100 anthems sung during the week, most were suitable for several age groups or combinations of choirs; many called for the use of instruments. Certainly the flute solos by Mary Pugsley, the cello and recorder of Peggy and Kathy Kemp, the guitar accompaniments by Dale Peiffer, and the contributions of all who played handbells, autoharp, melodica and the gamut of percussive instruments helped interpret the music—helped spark imaginative ideas for use back home.

Helen Kemp's first meeting with an inter-racial group of children. . . .

"Beats on the out-side. Rhyth-m on the in-side!" Working with the feel of the rhythm and the appeal of the percussion instruments Helen taught the children to sing praises together.

"Keep a-live! Con-cen-trate. Thru your eyes. Sparkle-ate!" The teenage assistants showed the way. And whether Helen was teaching musical form by the use of like and unlike houses, bouncing a ball to get a lively tone, or asking the children to sing through a bracelet, her teaching illustrated her advice. "Thoroughly study your music so you can present it in the simplest manner. Simplify and clarify." And sparkle-ate!!

Wilma Jensen urged the organists to "be positive." Organ playing must be rhythmical and exact. Decide on a definite procedure for playing hymns. Creatively bridge the gaps in the service with planned interludes; learn to improvise. Be a good accompanist by knowing the music, anticipating what the director will do and reflecting in the accompaniment what the choir is expected to do.

"Never touch a bell!" exclaimed Lee Whittlesey, but for many it was the first opportunity to pick up and ring a handbell—properly, by the handle, that is. Lee introduced the bell as an ancient, honored instrument demanding respect and proper care. He told us the books to *read* about bell-ringing, urged us to *listen* to recordings, rehearsals and performances, listed the music we might *prepare*, and urged us to *practice*. We did for the rest of the week, both the experienced "who's-whos" and the "what-nots" just learning to ring.

Jim Berry emphasized that a choir program appealing to teenagers and their parents will involve service responsibilities every Sunday. Listening individually to young teens Jim pointed out the subtle changes which occur with maturation. Working with the group on the pronunciation of the vowels and singing the vowel through the consonant, he illustrated that every rehearsal can be a voice lesson for every singer.

"Think Young in Hymn Texts" was the title of Al Haas' daily class in hymnody. With spontaneity and inimitable humor Al kept us constantly aware of the past, present and future of hymns. "Breathe new life into old hymns, use old and new. You must be 'all things to all men' . . . How many of us think of music as a link with God?" With Al leading the morning chapel services we experienced it.

Concerts, special classes and recreational activities accented the rhythm of the week. The Chamber Players, a professional flute, bassoon, clarinet and piano ensemble, performed in an elegant chamber in venerable Ferrin Hall. Having completed the delightful Vivaldi and exciting Piston selections, the players were well into the concluding Beethoven trio when suddenly the performance stopped. Four pages were missing from the pianist's score! The audience promised to wait while the flutist hurried home for a copy; 10 minutes later the show went on to a superb climax.

Because of the activities of the Newport Folk Festival the C.G. beach picnic was transferred to Horse Neck Beach, Massachusetts. But late Saturday and after early Sunday services there was time for those interested to drive to Newport for sight-seeing and hippie watching.

Then back to classes and a Sunday evening special on audio-visual aids and the use of Orff and Kodaly methods applied to church music. Murray McNair asked the group to stand. Always glad for an excuse to get off the hard bleachers, we obliged. It immediately became apparent this was not just to stretch our tired bodies. Beginning with simple clap, stamp and patchen patterns, adding chanting in canon, switching to the rhythmical use of glockenspiels, metallophones and tuned hand drums accompany pentatonic melodies, the beat went on and on. "Always do at least two things at once," Murray insisted. Most of us went away feeling very poorly coordinated—but challenged.

Monday morning brought the crisp New England weather we had been promised. All the better for singing Christmas carols in repertoire class. A sense of urgency pervaded the seminar. Time was getting away and questions needed to be answered. Extra classes on bells and autoharp were scheduled; special interest tables on creative movement, adult and pre-school choirs were arranged. The staff suggested more pertinent books, and we rushed to the bookstore for the umpteenth time to add to our ever-growing piles of books and music under the table. Ruth Stapp, at the C.G. tables, and Leonard Lilyers, in the book store, were kept busy between all events supplying the requests of eager Guilders for latest materials.

Excitement reached a peak in the masterful organ recital of Wilma Jensen. Awed, charmed and delighted by Wilma's varied program we were enveloped in the sound of the double organ of the Grace Episcopal Church in Providence. "I can hardly wait to get to the organ and practice," was the re-

(Continued, page 12)

BARRINGTON SEMINAR, continued

action of more than one organist. Certainly, in Wilma's "morning after" interpretation class we could appreciate her comment that "your touch and timing determine the style, what you create with your hands."

What is the future of children's choirs? In the symposium on the last evening Lee Whittlesey challenged us to cross religious and racial barriers and go into all the world and sing the Gospel. Don Jensen stressed the importance of planning to accomplish immediate, mid-range and long-term goals. Helen Kemp reminded us that the future is tomorrow morning. Al Haas affirmed that a children's choir director can have more influence on a child than his minister. Young, pretty Mary Davidson added her voice to those of the staff saying, "We work with the universal language of music and the

universal spontaneity of children. We can combine our over-privileged, our privileged and our under-privileged to make music."

As the seminar drew to a close, luggage and shopping bags were bulging with mimeographed materials, new books and music. Brains were packed with ideas. Don reminded us that our spiritual poise helps us relate what we have learned to the people we work with. Our spirit enables us to maintain a positive outlook when in everyday work it seems we're the only one who cares about church music.

During the final chapel Al paraphrased, "We've had a very noisy, busy week... but it calms when prayers are said." John Kemp spoke again of the challenging mission of children's and youth choirs. And with a quiet sense of consecration we clasped hands in parting...

"The peace of God go with you... And with you also."

REPERTOIRE CLASS LISTS, continued

REPERTOIRE PACKET III — Music with Instruments

- ALL THE EARTH IS SINGING, *Lois Emig* —
(Unison with Descant; Handbells)
Flammer, 86216, .25
- MAKE A JOYFUL NOISE, *Anthony Donato* —
(SA with Brass) Kjos, 6099, .25
- BRING YOUR PIPES & BRING YOUR DRUM,
R. B. Reed — (SAB; Flute and Drum)
Flammer, 88695, .25
- AN EASTER CARILLON, *W. L. Beck* —
(Unison with Bells) Oxford, 94.503, .20
- LITTLE BULL (Huachitorito), *A. H. Green* —
(Unison with Guitar) Oxford, U124
- PATAPAN (A Christmas Carol), *R. Jacques* —
(SA; Flute or Recorder and Drum)
Oxford, T86
- RIDE ON NOW, O KING!, *Helen Kemp* —
(Unison with Optional Descant; Solo Instrument,
Cello and Finger Cymbals)
Choristers Guild, A-54, .20
- MORNING STAR, *Hagen-J. Kemp* —
(Unison Children and SATB; Recorder, Cello, and
Autoharp)
Choristers Guild, A-44, .20
- HOW LIKE A HOLY TEMPLE, *Van Koert* — (SA)
World Library of Sacred Music, AC-649-2, .20
- WELCOME, GAY KOLYADA, *Mary Caldwell* —
(SA) Sacred Music Press, 8618, .30
- MAKE A JOYFUL NOISE TO THE LORD,
Maureen Sindlinger — (Unison with Flute or
Recorder)
Choristers Guild, A-47, .20
- TO US IS BORN, *Praetorius-Dietterich* —
(SAB with Handbells)
Abingdon, APM-486, .18
- SONG OF SEVEN, *Shirley Brown* —
(Unison Children with SATB Humming; Recorder
and Autoharp)
Choristers Guild, A-36, .20
- SING HOSANNA IN THE HIGHEST,
Eugene Butler — (Unison with Trumpet)
Choristers Guild, A-46, .20

REPERTOIRE PACKET IV — Teen-age Choir

- WHOM ARE YOU SEEKING?, *Robert Milano* —
(Optional Divisions — Solo and Unison Choir)
Mercury, MC452, .25
- O DEAREST LORD, *Lovelace* —
(Unison Women and Unison Men)
Abingdon, APM-493, .25
- AWAKE, OUR SOULS!, *G. Brandon* —
(Unison Women and Unison Men)
Concordia, 98-1883, .30
- SING ALOUD TO GOD, OUR STRENGTH,
Eugene Butler — (SAB)
Galaxy, GMC-2373, .25
- LORD, IN THY TENDER MERCY, *C. W. Gluck* —
(SAB)
Witmark, W3768, .25
- SONG OF JOY, *Noel Goemanne* — (SAB)
World Library of Sacred Music, ESA-701-3, .45
- SONG OF MARY, *G. Brandon* — (SAB)
Augsburg, ACL 1507, .25
- RING IN NOEL!, *Mary Caldwell* —
(SSAB with Handbells)
H. W. Gray, 2993, .25
- FROM HEAVEN HIGH I COME TO YOU,
Marion Vree — (SATB with Percussion)
Presser, 312-40664, .25
- RUN, RUN TO THE STABLE, *F. Broadus Staley* —
(SATB with Handbells)
Flammer, 84896, .30
- O GIVE THANKS TO THE LORD,
Kent Newbury — (SATB)
Shawnee, A-928, .30
- SONG TRIUMPHANT, *Walter Rodby* —
(SATB with Brass)
Kjos, Ed. 5463, .35
- COME, YE SINNERS, POOR AND NEEDY,
Carlton Young — (SATB)
Sacred Music Press, E53, .30
- THE LORD IS GOOD TO ALL,
Oliver Holden-Don McAfee — (SATB & Solos)
Bourne, 848, .25
- LET US WITH A GLADSOME MIND,
John Wilson — (Unison Children and SATB)
Hope, F916, .30

Music in Families Series:

THE PAGES — SUZIE AND A BOYS' QUARTET

Editor:

As they grew up the five Page children were completely involved with music along with their parents. Sue Ellen, the oldest, wrote the "TWO SONGS BY SUZIE," (included with this month's LETTERS) for the children's choir she was directing in her parents' church music program.

J.K.

In late 1946 in Keokuk, Iowa, First Westminster Presbyterian Church was searching for a new choir director. There were two candidates: a young World War II veteran who operated a business in that city and the new senior high school vocal music teacher. The man was hired to direct the choir, the teacher joined the choir, and within a year they were married.

It has been like that ever since for the Robert W. Pages, now of Phoenix, Arizona. At the Keokuk church, Joyce Page immediately formed a children's choir while Bob directed the adult group. The word got around that the Presbyterians had a good thing going and the choirs grew.

Six years later Bob was eager to get out of his business and was intensely interested in the ministry of music. Suzie, Bill and Rich moved along with Mom and Dad to Princeton, New Jersey, where Dad got his master's degree from Westminster Choir College, and Mom took care of the kids and studied organ, voice, and piano pedagogy.

In 1955 they arrived in Montgomery, Alabama to serve the Ministry of Music in the beautiful First Methodist Church. Rob and Dave were born there and the older children plunged into the multiple choir program with their parents. "Family participa-



Joyce and Bob Page



Davie, Rich, and Rob

tion is what adds that extra something to our ministry," says Bob Page. "The fact of all of us being deeply involved and dedicated to music in the church has always seemed to be a source of inspiration to the other church members."

When David was born that meant a quartet of brothers for Suzie. Dad wrote a song about the new Page Boy Quartet, arranged it for male voices, and sent it off as the birth announcement. One musician friend reported that the song set his musical taste back ten years, but that he was glad to know about David's birth. The boys sing the song now, complete with barber shop nuances.

Next the Pages were at First Methodist Church, Santa Monica, California, "making more wonderful friends," said Joyce Page. "Everywhere we have lived, being a part of the church life brings the reward of knowing and working with marvelous people."

For the last three years the Pages have been at Orangewood Presbyterian Church in Phoenix, with a multiple choir program of six choirs, but on a part time basis both parents are teaching public school music. Suzie directed the primary choir until she went off to Westminster Choir College where she is a sophomore this fall. She is a mezzo-soprano and is interested in any and all aspects of music. She wrote "Two Songs by Susie" for the annual *Festival of the Singing Church* at Orangewood Church last May.

Bill is a freshman music major at Phoenix College. He sings bass, plays guitar and trumpet, and is particularly interested in orchestral conducting. Rich is a sophomore at Central High School, plays guitar and drums and sings tenor. Rob, a sixth grader, plays oboe and guitar. Dave is a fifth grader, a beginning French horn student, and is especially interested in conducting. Both younger boys sing in their father's boy choir; Rich and Rob have been members of the Phoenix Boy Choir.

Music for the Pages, has been a means of Christian influence and service, a way of earning a living, and a daily source of joy for the whole family.

A PILOT PROGRAM IN CHOIR OUTREACH

A Project Report of the Dallas C. G. Chapter

Editor: An interesting experiment in inter-denominational, inter-racial, and inter-economic groups in children's choirs has been launched by this local chapter of Choristers Guild. Leader in the plan has been chapter president, Roy Glenn, Minister of Music and Youth, Northside Baptist Church, Weatherford, Texas, who gives us this report. Guild members will want to follow an evaluation of this experiment (as reported next month) with a look toward similar projects in other cities.

J.K.

The Dallas Chapter of the Choristers Guild has a project of reaching out to the community in making its leadership available to the churches which have no children's choirs and to those whose choirs are struggling. Participating churches send children and adults to the choir workshop which involves the child in worthwhile activities and the adult in leadership training as an assistant to an experienced Guild director.

The local chapter is underwriting the school from its own treasury in the amount of \$150; the national office is assisting with materials; and each child and adult is paying \$1 as an enrollment fee. Something for nothing is not often appreciated, and not well attended. Even as small an amount as \$1 will help the child to think that the training is something he has paid for and in which he can take a little more pride. Our average attendance will be good.

The school has been promoted through mail-outs, telephone calls, and personal calls. Very few ministers remembered receiving the mail-out, but they responded to the telephone contacts and personal calls enthusiastically.

It was the decision of the Choristers Guild Chapter to limit participation to one area of the city so they could gain experience for an expanded program next summer. There are not over 40 churches in this area of the city, yet, our enrollment will include children and adults from at least a dozen churches. As we write this article, we have 111 children and 12 adults already under contract to attend.

Roy Glenn

CLASS MOVEMENT->
NUMBER

	9:00 AM	9:30 AM	10:00 AM	10:30 AM	11:00 AM	11:30 AM
#1	Hymn Lab	Interpretive Movement	Theory thru Instruments	Refreshments & folk games	Related Crafts	Sing & Rejoice
#2	Sing & Rejoice	Hymn Lab	Int. Movement	Theory	Refreshments	Crafts
#3	Crafts	Sing & Rejoice	Hymn Lab	Int. Movement	Theory	Refreshments
#4	Refreshments	Crafts	Sing & Rejoice	Hymn Lab	Int. Movement	Theory
#5	Theory	Refreshments	Crafts	Sing & Rejoice	Hymn Lab	Int. Movement
#6	Int. Movement	Theory	Refreshments	Crafts	Sing & Rejoice	Hymn Lab

THE COMMUNITY CHILDREN'S CHOIR PLAN

PURPOSE: To give children a new musical experience through singing and voice training, musical instruments, dramatic movement and worship, thus deepening their relationship with God and their love for all Christians.

ENROLLMENT: To work most effectively with the individual child, the enrollment will be limited to 150 children. Any child, regardless of his previous musical experience, who will be entering grades 2 through 6, is eligible. Children will be divided into classes of 25 to 30.

PROGRAM: The schedule will run from 9:00-12:00 each morning. It will be divided into 6 areas of 30 minutes each.

- Hymnology Laboratory.** Here the child will learn how to use a hymnal and to understand the stories behind the great hymns of Christendom and their meaning for his life. He will do the "experimenting and digging" for himself in this novel laboratory!
- Interpretive Movement.** Children imaginatively express their faith with their "whole selves!" It is amazing how they can capture the meaning of an anthem or a hymn through dramatic movement and art.
- Theory Through Instruments.** By the use of simple tone flutes, rhythm instruments, and handbells the children can learn fundamental music theory.
- Folk games and refreshments.** A time of relaxation provides opportunity to get acquainted.
- Crafts.** An art project will help them express their faith through their hands. Plans are to make banners of Christian symbols. These will be used in leading the procession in the closing program.
- Sing and Rejoice!** The final period will find the children coming together as choirs, learning anthems, working together creating an expression of praise to God.



T. N. T.

By NANCY POORE TUFTS

Safe from the picnic sleeps
the unlittered dell.
The last Good Humor sounds
its final bell;
and all is silence.
Summer, farewell, farewell.

DEAR CHOIR DIRECTORS:

Another Labor Week-end has glided by and we are flocking home from 90 directions to our desks and benches. We stew and we sigh, we straighten up the mess left over the summer, we order music, we make lists, we phone and write, we moan and gripe—and love every minute of it.

Chase's Calendar of Annual Events designates September as National Home, Sweet Home Month, also National Pancake Month. September 8 is National Grandfathers' Day and September 15th is the beginning of National Green Olive Week. Now every self-respecting choir director knows that September is actually National Choir Commencement Month, and we should do something about it. We ought to write our congressmen about that, or better yet, stage a "Choir In." Can't you all just visualize thousands of choristers processing down Democracy Avenue—50 abreast—banners waving, cameras grinding, motorcycle police darting in and out, clergymen lurking in alarm behind trees and bushes, portable electronic organs stationed on every corner, red-faced, arm-waving choir directors running along the curbs trying to hold the singing together? WHO would decide WHAT hymns to sing, WHICH texts, WHAT tune versions, WHAT tempi, WHICH keys? O headache ineffable. What a La-Di-Da. Personally I'll settle for serving pancakes with green olive sauce to grand-dads at home, sweet home. You demonstrate.

Back to Work. The desk hasn't changed much—it's still a shambles, with a bell-high accumulation of ads, letters, bills, music, programs, returned MS, a couple of records, magazines and invitations to things that happened 2-3 weeks ago. And choir rehearsal this Thursday.

Bell Scouts have unearthed a few juicy tidbits of information over the summer. For instance, here is a card from Dr. Whittlesey postmarked "Ding Dong, Bells County, Texas" . . . A clipping from England states that the Yorkshire Bell Association has announced, "It is no longer considered irreverent for a lady to ring with her head uncovered." (My word!) . . . We took a second look at the names of handbell bands that participated in the Area VI Festival at the University of Minnesota. Yes, that's right—the Ding Dong Dollies and the Holy Tollers

Editor:—

"T.N.T." is short for "Tintinnabulations—Nancy Tufts." Nancy is the C.G. LETTERS handbell specialist and her articles keep us up to date on HB news. Because her experience is wide and her interest includes the whole church music field her "T.N.T." may cover many subjects through the year.
J.K.

... The second issue of REVERBERATIONS, the new journal of the Handbell Ringers of Great Britain, contains an amusing story, "An Embarrassing Incident." It seems that most of the HB festivals held in GB are competitive. When the "Anonymous" Band was ringing one of its selections, a clapper popped off, sailed out over the audience, and landed in a lady's open handbag! The band retired in confusion and was reprimanded by the judges for (1) ringing with improperly-serviced bells; (2) nearly causing a nasty accident. (Fortunately, this is a rare happenstance—both the disengagement and the hole-in-one.) . . . An interesting ad from Grande Maison Blanche, 1621 Boardwalk, Atlantic City, suggests a handsome Christmas gift for church and choir friends—the Bing & Grondahl (Danish) 1968 Christmas plates:—A beautiful interior church scene with a lighted tree near the altar and a tiny lighted tree on the aisle at each pew . . . A White-chapel Foundry notice:—For info re the Liberty Bell reproductions described in the June CGL write I.M.M.G., 4300 Prudential Tower, Boston, Mass. 02199.

The vacation's over, though, and this is no time to dawdle through mags, adverts and jokes—there must be something NEW in this stack of mail—and there is. "Simichrome Polish." The pot ringers discovered this miraculous stuff only recently. Never have we seen anything like it for speed cleaning and high gloss shine. Also it leaves a "thin, protective film." We ordered from COMPETITION CHEMICALS, Box 141, Iowa Falls, Ia. 50126. \$2.95 a half-pound can, tubes at 85¢. Now here is a card from Mrs. Whiteman, Overbrook Presbyterian Church, Richmond, Va., telling us that SIMICHROME is also available at the WOT-NOT SHOPPE, 311 Crain Highway, S.E., Glen Burnie, Md. 21061 at \$2.75 . . . Mr. Salzwedel of the Home Moravian Church Winston-Salem, wants suggestions of music for 2 handbell choirs—antiphonal, ensemble, or both . . . Broadman Press announces the publication of 3 handbell collections as of May. All at \$2.25.

(1) "Ringings for Singing," arranged by Dr. William Reynolds of the Baptist S.S. Board, includes 24 Handbell parts to be used with Broadman octavos. (3 octave range) I recognized several anthems I have heard or used by Glen Darst, Eugene Butler, Alta Faircloth, Carlton Young, Philip Young, Eric Thiman. This collection is a useful idea.

(2) "Hymntunes for Handbells," arranged by Roy T. Scoggins, Jr., Minister of Music, First Baptist Church, Statesville, N. C., contains 24 hymntunes of varying interest and value. Bread of Life, Darwell, Dix, Leoni, St. Thomas, and Veni Emmanuel are perhaps the best known. (2 octave sets, optional 3rd).

(Continued, page 16)

Introducing a New Christmas Anthem —

"THAT WE MIGHT FIND HIM STILL"

By ROBERTA BITGOOD



Included with the September LETTERS is this quiet Christmas anthem, a fine addition to the Choristers Guild anthem catalogue. The Atlanta, George, NaFOMM (Methodist musicians) group commissioned the number for its junior choir festival in 1967. (This is an admirable custom, stimulating to both children and their leaders, and we would encourage every choir festival committee to consider the commissioning of new music.) Following a comment of the manuscript review committee we suggested to Dr. Bitgood that a second stanza might be added to John Erskine's short poem written in 1907. This new second stanza carries the message of Jesus' birth forward to the present time — "To be a Friend it is His will. It is His will that folk like us may find Him still."

The accompaniment is set for flute and cello only (or organ). This summer we were able to hear the anthem presented with these instruments. The sound was clear, transparent, uncluttered with chords, an exciting ensemble with choir. Of course for large groups more accompaniment may be needed, but it should never be filled in with thick sound. Children must be secure on their part and must practice to sustain smoothly through the phrases. At the bottom of page 3, avoid stopping after "Child"; use the eighth rest for the consonant "d" to go on. Challenge the choir to sustain the next four measures without a breath — "It was His will that folk like us might find Him still."

J.K.

T. N. T., continued

(3) "Broadman Handbell Collection," arranged by Bob Burroughs, Minister of Music, First Baptist Church, Abilene, Texas, includes 24 selections, 15 arranged from the "classic composers" and 9 original pieces by Mr. Burroughs. This collection is a mixed bag, ranging from the usual Purcell Bell Symphony, Trumpet Voluntary, Gluck Air, Handel Pastorale Symphony, Mozart Alleluia and Bortniansky Cherubim Song through several Bach Chorales and a few sprightly carols to Mr. Burroughs own responses and small pieces. Of the last, "Meditation" and "Solitude" seemed the most effective to this writer; "Christmas Festival Procession" doesn't quite make it up the aisle, while the impressionistic "The Tomb" which starts promisingly, fails to keep its promise. I would lose my job if my bell ringers played Mr. B's "Benediction," with its series of major 7th chords. Perhaps the Texas Baptists are made of sterner stuff... However, all in all, it's a good collection — well-arranged — a diversity of styles, keys, tempi. Mr. Burroughs' original compositions are mostly pleasant and useful — he is on the right track. BROADMAN better check its releases. This collection is not just for 3-octave sets, as advertised. Two pieces are for 14 & 15 bells, several do not range below middle C, several are for G to G sets, and so on. This makes a whale of a lot of difference to the prospective customer.

There has to be something more fascinating in this treasure-trove, and there is: a musical riddle, "Who Am I?" by Margaret McNinch which appears

in the van Bergen Bells and Carillons brochure:

"I am a beautiful and inspiring part of the worship services of your church. I am an asset, not a liability. First, I help create a proper frame of mind and a congenial attitude for worship. Then, as I reside in an elevated position, I cause people to look up, not down; and when they look up it is easier for them to find and contact God. Without Him our worship is in vain. Again, I proclaim the arrival of the hour of prayer, praise, and preaching. Without my melodious and appealing reminder, some people might altogether forget about coming to church, and so miss a sermon, a song, or a prayer that would have helped ease the tension of a strenuous week ahead, or fortify their souls against impending temptation. Also, I satisfy men's esthetic tastes and help refine their spiritual nature. To this extent, I am a beneficial agent, and every church should cultivate my acquaintance. Who am I? I am one of God's musical miracles, the bells and chimes of your church—a carillon, if you please, and an effective aid to worship."

And so on this more serious note, the desk accumulation is cleared, the wastebasket emptied, a fresh blotter is in place, a new roll in the typewriter. As we commence another season, we might well borrow the philosophy of flying as it was colorfully expressed by a member of the RAF, "Strap it to your backsides and go to the limit." It could well apply to our outlook in service to the Church and faith in our work. Let us strap our faith to our backs and go the limit. May God help and guide you.



NEWS and VIEWS

— the editors page

WHAT A BUSY SUMMER! We're glad to be home after 9 workshops from coast to coast and border to over-the-border. "In the future, we'll schedule sessions closer together," we say again. The great value is that we were in close touch with you, who are working in churches, and learning the varying needs and strengths of different parts of the country, different denominations, different sized churches, etc. It's amazing how similar all the needs are; and then we are surprised by how advanced in one concept of church music one location is over another. It was a valuable summer for us and we hope for you.



WELCOME to a large group of new C.G. members from the Association of Disciples Musicians.

WELCOME also to 58 new Canadian members from several denominations who attended the United Church of Canada Music Workshop at Naramata, B. C.

FREE SEMINAR MATERIALS are available from C.G. headquarters—Wilma Jensen's organ recital program and program notes, Wilma's Guides in Service Playing from her organ classes, the Chamber Players program (from Barrington), the Kemp Carolers program (from Mission Springs), mimeographed handbell information and repertoire compiled by F.L.W., and more. (Please send 10c to cover postage.)

A NEW 1968-69 CATALOG OF MATERIALS & AWARDS will be included with the October LETTERS. There will be many new items included—watch for them!

Celebrate **NATIONAL CHORISTERS PARENTS NIGHT**, Tuesday, September 10, 1968. Your children will be joining others around the world in involving parents with their choir work. If you don't have a **Parents Night** planned you still might invite parents to attend a regular children's choir rehearsal to become better informed about the choir work. Refer to the June LETTERS issue for ideas for **Choristers Parents Night**. The Ruth Jacobs' talk, printed on page 4 of this issue, might be what you are looking for to quote for the parents or for your church paper.

The **ANNUAL MEETING OF THE CHORISTERS GUILD BOARD OF DIRECTORS** is Monday, September 30, in the Guild office in Dallas, Texas. Our year ends August 31. The corporation stockholders—the \$10 (Contributing) members of five years or more consecutive standing—will be notified by mail of the proxy vote.



An opportunity for
Southwest area Guilders:

A One Day Workshop
Tuesday, October 1st

**ROBERTA BITGOOD, MADELINE INGRAM,
& EDWARD JOHE**

Sponsor—Dallas Chapter of C.G.
Contact—Don Hermonat, First Community Church,
6250 St. Moritz, Dallas, Texas.

Opportunity for **MASSACHUSETTS AREA GUILDERS**. Children's Choir Workshop sponsored by the Essex Chapter of the Choristers Guild, Saturday, Sept. 21st, 1968. Orff-Kodaly techniques will be presented. Contact Murray McNair, Second Congregational Church, Conant St., Beverly, Mass.

NEW MATERIALS AVAILABLE

RHYTHM CHARTS—on the last two pages of the September LETTERS are Helen's two rhythmic speech teaching exercises which were used in this summer's Seminars. These are available at 10c for the two, but we urge you to create your own according to your choir's needs, using these two as guides to stimulate your creativity. Children enjoy rhythm and learn quickly through its use. The accompanying actions, which involve the whole body in coordinated activity, can be created by the choir. After speech rhythms are memorized (with actions) it is fun to try them as canons, with a second group beginning when the first group gets to the second line. Their value, in addition to being an enjoyable

(Continued, page 18)

"WONDROUS LOVE"

(from "Two Songs by Suzie")

By SUE ELLEN PAGE

The second of "Two Songs by Suzie," is an arrangement of the American folk hymn, "Wondrous Love." We wanted this for the summer seminars because of the special emphasis on instrumental accompaniments for children's choirs.

Since most of you who read this will not have the scored instruments available, I would like to suggest that you play and sing through this arrangement and if you like it, let your imagination help you dream up the accompaniment. The *organ* could get interesting contrasts of sound in the bass and treble lines. On page 7, the soprano glockenspiel part could be played on a bright solo stop. Since the vocal line is not doubled at all in the accompaniment, a flute playing the melody with the children would help them with pitch.

Do you have handbells? If so, try the soprano and alto metallophone parts on the bells. Is there a cellist in your congregation? A cello on the sustained bass

line would be beautiful. If you do not own a pair of finger-cymbals, why don't you buy your choir a present? The cost is small — about \$4.00 and the silvery sound is lovely. Finger-cymbals would add something special in this song.

If you use piano, arrange to have someone available to play the soprano glock part (pgs. 7 and 8) in octaves, making this a four-hand piano accompaniment.

Just a few words about the singing itself. Don't make it too sad or too slow. Get through the words which sound so forboding — to the real meaning — "I'll sing and joyful be —." With the great popularity of folk-singing today among high-schoolers, you might want to try this with your Youth Choir.

If you are fortunate enough to have an alto metallophone, you will notice that the part on pg. 6 to the repeat sign on pg. 7 should be played an octave lower.

NEWS AND VIEWS, continued

activity, is in teaching diction, good singing habits, etc. In a rehearsal, the mention of "expand when you breathe" will bring good posture along with an eye sparkle. It can also be used for memory work. Murray McNair's "Twelve Apostles" is so enjoyable to learn that it will be recalled by his former choristers fifty years from now. (In November's LETTERS, you will read more about Murray McNair's work.)

A NEW POSTER SERIES—is described on another page of the LETTERS. Guilders who saw the posters this summer were enthusiastic about their value in church music programs, especially for choir promotion. I should remind you here, also, of the C.G. postcards available for the same purpose.

TWO NEW BULLETIN COVERS have been added and will be listed in the new catalog. (1) The Advent Wreath is printed in green with red flame on the candles. (2) The familiar Three Choristers design used on many C.G. materials has been made into a bulletin cover for general use.

BC-4 Advent Wreath Bulletin Cover

BC-5 Three Choristers Bulletin Cover

100 for \$2—500 for \$9—1M for \$17.

A NEW "C.G. NOTEWORTHY" Cartoon to start the fall included with the LETTERS. (The IRVING cartoon series is also available.) Additional copies of cartoons are 5c.

REPERTOIRE CLASS LISTS, continued

REPERTOIRE PACKET V — Seasonal Music for Junior Age

O LITTLE TOWN OF BETHLEHEM,
Redner-Marshall — (SATB & Unison Children)
Fortress, 3-42, .25

ALLELUIA! JESUS LIVES, *David Smart* —
(2 Equal Voices with Optional Alto Parts)
Hope, A 383, .25

I SING A SONG OF THE SAINTS OF GOD,
Jane Marshall — (Unison with Descant)
Choristers Guild, A-48, .20

EARTH'S JOY, *M. Sargent* — (SSAA)
Oxford, W66

AWAY IN A MANGER, *E. George* — (Unison)
Oxford, 94.502, .25

REST THOU, MY CHILD, *W. Ehret* — (2 Part)
Marks, 4411, .25

O THOU ETERNAL CHRIST, *Allen James* —
(Unison)
Hope, A 386, .30

LITTLE LORD, *E. Rocherolle* — (SSA)
Witmark, W3772, .25

WE WILL CAROL JOYFULLY, *Claude Means* —
(SA)

H. W. Gray, 2922, .25

NOEL, *D. H. Williams* — (SA)

H. W. Gray, 2996, .20

ALLELUIA! I BRING YOU GOOD TIDINGS,
Joseph Goodman — (SA & Alto Solo)
Associated, A-449, .20

THE DONKEY CAROL, *W. H. Parry* — (SA)
Oxford, U118

O LOVE, HOW DEEP, HOW BROAD, HOW HIGH,
Schutz-Dietterich — (SA or TB)
Abingdon, APM-583, .25

Easy-to-read 17"x22" posters printed on heavy paper. We mail them to you in a tube to avoid folding.

For special attractiveness, mount on colored posterboard with a 3" or 4" border on all sides.



Choir promotion poster that will attract all ages.

Purposes

of the

Choristers Guild

to make the Children's Choir an effective force in the development of Christian Character.

to persuade the Church of the value of Children's Choirs.

to lead the Children's Choir to a position worthy of musical respect.

to train adequate leaders for Children's Choirs.

to encourage friendly relationships among Children's Choirs.

to maintain a central office to which directors may turn for help and information.



Purposes

of

CHILDREN'S CHOIRS



Christian Church —
through 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.

Especially suitable for family night, festivals, or Guild sponsored events.

CHOIR-ATTITUDES

Blessed is the Chorister who realizes that good singing can never come from a sluggish body or mind: for he will strive always to bring physical and mental vigor to rehearsal and service.

Blessed is the Chorister who has the twin virtues of dependability and loyalty: for he will be the joy of the director and of the greatest value to the choir.

Blessed is the Chorister who tries to hear with his eyes and see with his ears: for this effort improves musicianship.

Blessed is the Chorister who sings with a quiet jaw and an active tongue: for he will sing with a smooth tone and clear diction.

Blessed is the Chorister who sings with the spirit and with the understanding also: for he will be a channel through which God can bless his people.



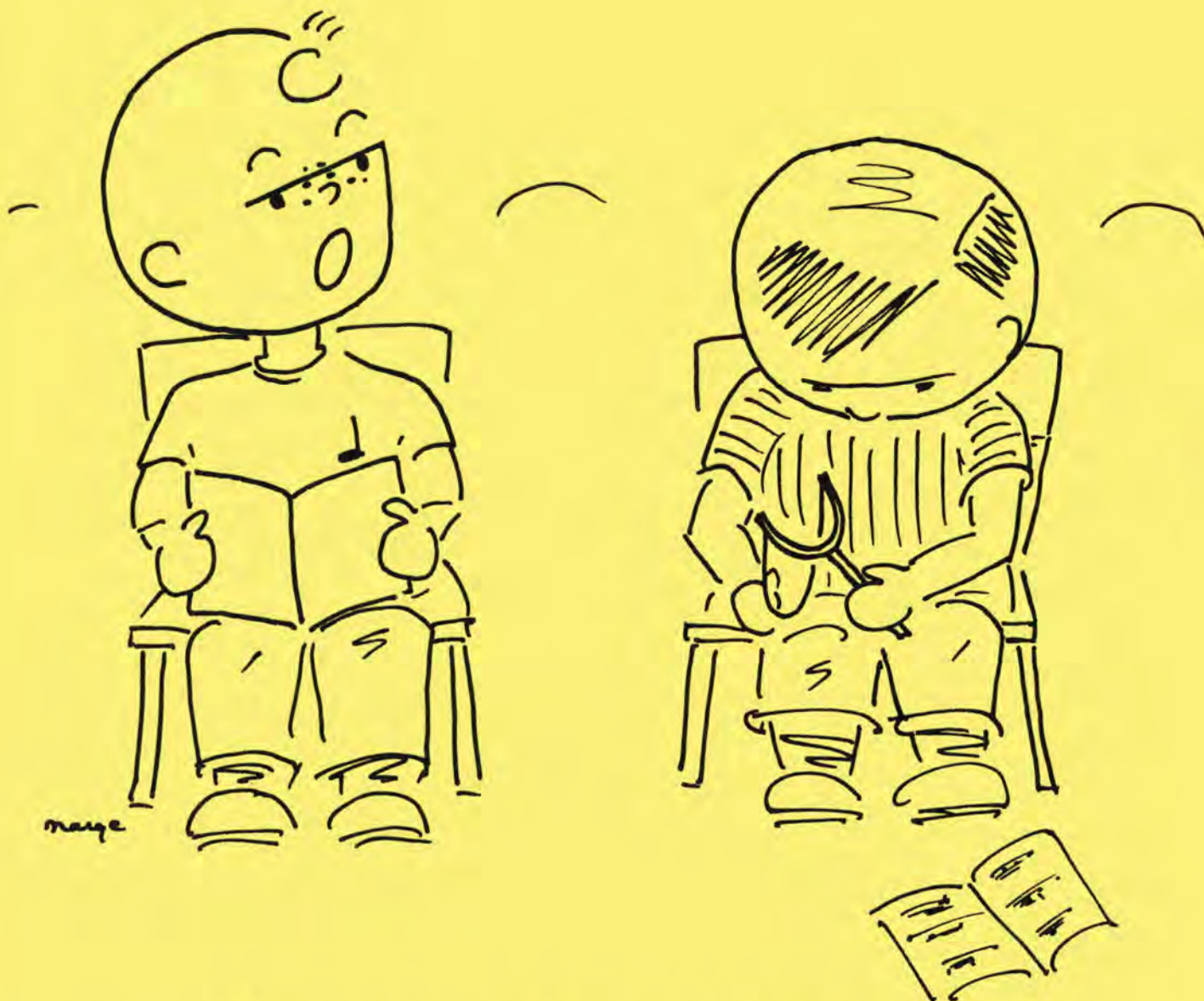
For choir room display and discussion.



Whimsical promotion poster with special appeal for children.

C. G. NOTEWORTHY

suggests...



...leave "temptations"
at home! ⚡

CG-5

A Rhyme for Rhythm

by Helen Kemp

4

Beats on the out - side;

Rhythm on the in - side.

Keep a - live! Concen - trate!

Thru' your 'eyes' - Sparkle - ate!

Don't be a dead - beat;

Feel a bouncy, lively beat.

Snap!

Sparkle!

Stop!

2 stamps — left, right foot.

DIRECTIONS

8 claps

Clap notes

Indicate flowing rhythm with both hands and body.

Left, right, left leg slap on "Keep alive." Index fingers point to temples for "Concentrate."

Index fingers point forward at eye-level. All fingers spring forward for "sparkle-ate!"

Low voice — straight, low hand movement.

Animated — bouncy hand movement as indicated.

3 finger snaps

3 claps

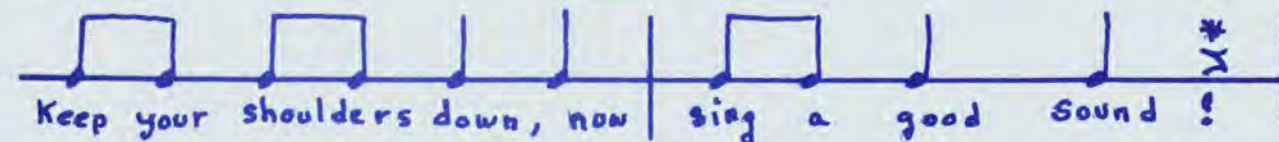
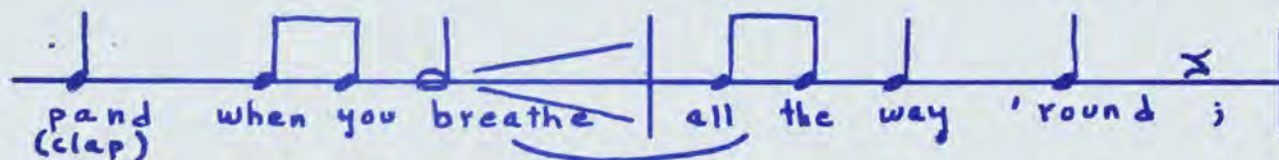
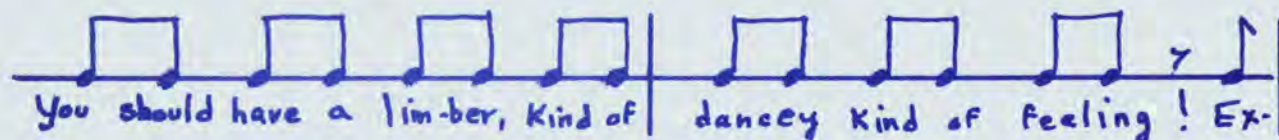
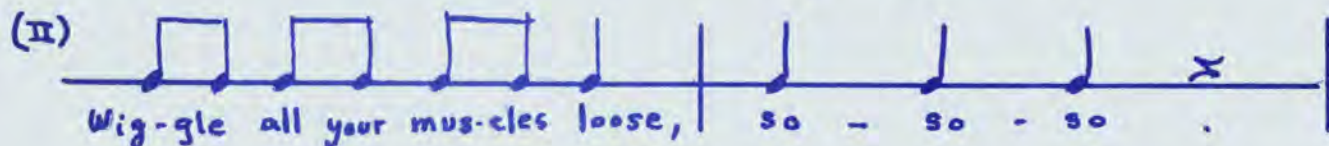
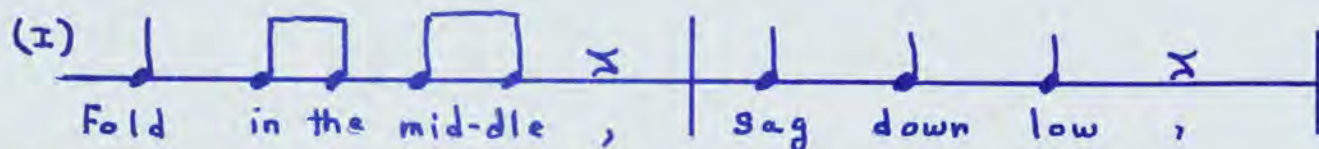
claps

2 stamps — left, right foot.

A Rhythmic Posture Chant by Helen Kemp



(A small group establishes the pulse and the beat by repeating this phrase all the way through the chant until *)



The body movements are suggested by the words. The children should really wiggle their shoulders loose while they are bent over with head and arms dangling. They can help to make up other movements in rhythm to express the words. To get the idea of an expanded rib-cage, I suggest they clap on the strong pulse of "ex-pand," then slowly move hands outward as if pulling an accordion. After the chant is well learned, it is fun to try as a canon, with entrances marked (I) and (II).

Choristers Guild Letters



rose

the wilderness
and the solitary
place shall be glad
for them, and the
desert shall rejoice,
and blossom as the
rose

Isaiah 35:1

JMK



frankincense

they shall
bring gold and
frankincense,
and show forth the
praise of the Lord

Isaiah 60:6

JMK

CHRISTMAS IDEAS

October, 1968

Vol. XX = No. 2

CHRISTMAS IDEAS

CHORISTERS GUILD LETTERS

Volume XX October, 1968 Number 2

John S. C. Kemp, Editor
F. L. Whittlesey, Associate Editor

Contributing Editors

Christine Kallstrom Arlene V. Root
Helen Kemp Nancy Poore Tufts



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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

All correspondence should be directed to:

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Dallas, Texas 75238

Telephone: Area Code 214 — 348-0450

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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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

Home Office — Memphis, Tennessee

OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



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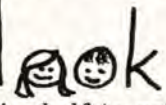
1968-69 Catalog of Anthems, Books, Materials and Awards
A-61 SUSANNI — Donald F. Jensen — C.G.
A-62 COME, GLAD HEARTS — W. A. Mozart — C.G.
O LITTLE TOWN OF BETHLEHEM — Jane Marshall — Fortress Press

Cover: — Reproduction of two original linoleum block prints (7" x 12") by J. M. Kemp, printed on oatmeal paper.

of Primary Importance

October — November — December  By HELEN KEMP

Editor: Helen uses the creative approach in preparing a year's set of rehearsal plans for primary choirs (ages 6, 7, and 8).

First of all, take a  look at what you should have on your music shelf to get ready for the year with your 1st, 2nd, and 3rd grade choristers.

HYMNALS AND SONGBOOKS (to be used through the entire year)

Young Children Sing (YCS)

 Lutheran Church Press \$4.95

This is a large, well illustrated book, filled with excellent song material, as well as fine ideas for teaching younger children. (1967)

Songs and Hymns for Primary Children (SHPC) Westminster Press \$1.75

 A most useful collection for the Primary Choir. (1963)

Songs for Primaries (SP)

Broadman Press \$1.95

 Especially designed to enrich the lives of boys and girls, ages 6, 7, and 8. Autoharp markings appear on many songs. (1964)

It would be helpful to have the recording that goes with this book. The recorded accompaniments will give you good ideas.

 It is called "Songs for Primaries, No. 1. Broadman Press \$3.49

Choristers Little Hymnal (CLH) Choristers Guild (see catalogue)

A small paperback with a selection of fine hymns and rounds.

ANTHEMS especially for Primaries (New — but tried and true)

 PRAISE YE THE LORD! — Beryl Red — Broadman 451-596 \$.20

Unison with rhythm instruments. Just right to start the choir season with Primaries!

MAKE A JOYFUL NOISE — Maureen Sindlinger — Choristers Guild A-47 \$.20

 Unison with recorder descent. Isn't this title good advise for children to start the choir year?

LISTEN, SHEPHERDS, LISTEN — Carolee

Curtright — Choristers Guild A-58 \$.20

Unison or two-part. A lovely anthem for Primary and Junior Choir combined.

MUSIC THEORY TEACHING MATERIALS

 **Miniature Flash Cards** — A set of 24 miniature cards (2 1/2" x 3") available from the Guild Office for \$.25 per set. Music signs and symbols, beginning music vocabulary, and "sing-it-to-me" cards for sight-reading, interval hearing, and keyboard association. Lots of learning-games possible with these. Especially nice to use with Treasure Chest project.

 **Poster Paper** — Have on hand a good supply for word charts. Choose bright, beautiful colors. Also felt pens.

PROJECTS

 **Treasure Chest** — Have each child bring a small shoe box, decorated as treasure chest, into which he will put the song texts, flash cards and other music "treasures". The song texts will be pasted onto bright squares of construction paper (a job for mothers and helpers) These treasure boxes should be kept in a choir-room storage space until the project is completed in December.

 **Creative Movement** for two hymns — We suggest the following book to help you with detailed instructions:

TIME FOR WONDER — Margaret Fisk

Taylor — Christian Education Press

 Your children can develop spiritual awareness by helping to work out ways to express what the words say through their bodies as well as their voices. The hymns for this project are "For the Beauty of the Earth" and "O Little Town of Bethlehem". (This year, 1968, marks the 100th year since this Christmas song was first sung.)

 **Advent Wreath**; To help guide children's anticipation of Christmas. (See December preparations.)



USEFUL INSTRUMENTS FOR TEACHING and accompanying Primaries

 **Melodica** — A fine visual keyboard aid. (Model Piano 26) About \$24.00. Especially helpful is the long, goose-necked *mouth-piece*, which is sold separately for .75 cents. Makes a good descant and melody instrument, useful also for Church School teachers.

 **Autoharp** — The 12 chord or the 15 E models are best for this age group. (We plan to have a recording available for you soon (1969) on how to play the autoharp. Would you be interested? — Let us know!)

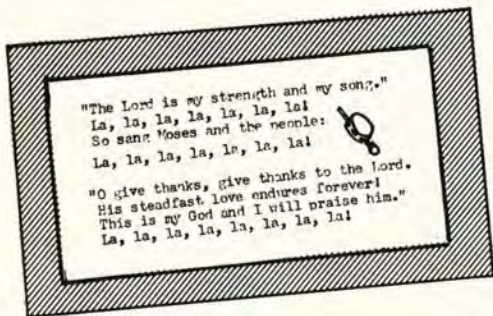
 **Finger Cymbals** — There are many ways to use this silvery-sounding instrument. Children love them!

 **Claves, Woodblocks, Maraca, Tambourine**, for wonderful rhythmic effects.

Drums — of many varieties; hand-drums, tomtoms, bongos. Drums are "boy-catchers"!

SONG SELECTION IN ORDER OF PRESENTATION

This list can be used as a guide in preparing the mimeographed texts (in block form) so they can be cut out and mounted on bright colored construction paper. A good morning-time job for Choir Mothers! They will enjoy being useful while they chat!



Praise Ye the Lord! (See Anthem list)
Praise and Thanksgiving (CLH pg. 47)
Psalm 100 (SP #118)
The Lord is My Strength and My Song (HSPC #3)
A Great, Gray Elephant (YCS pg. 84)
For the Beauty of the Earth (SHPC #185 or SP #20)
O How Shall We Get Ready? (YCS pg. 35) (first two lines only—for Advent Wreath project)
Listen, Shepherds, Listen (See Anthem list)
What Can I Give Him? (YCS pg. 53)
O Little Town of Bethlehem (Denominational Hymnals)
Now the Kings are Coming (SPHC #107)
Shepherds Leave the Hillside (SPHC #86 or SP #79)

Be sure to add to the text the stanza below which we wrote to make the song a little longer and more suitable for "acting out" the manager scene.

2. Mary sings so sweetly; Joseph stands stands close by. Wisemen kneel before him; angels sing on high! Gloria! Gloria! Gloria! (H.K.)

NOTE ABOUT HYMNS:

Consult your denominational curriculum for Primaries to find out which hymns are suggested to clarify and strengthen the current unit of study. Include one of these hymns as a part of each rehearsal.

Each month, you will notice,
has its very own theme -
To help you, dear Teacher,
to keep "on the beam"!

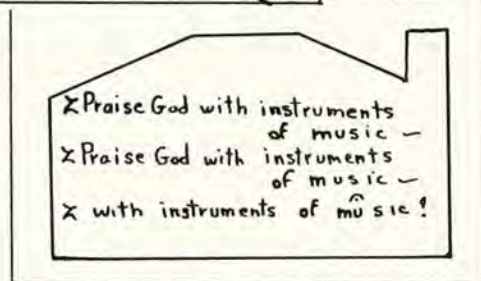
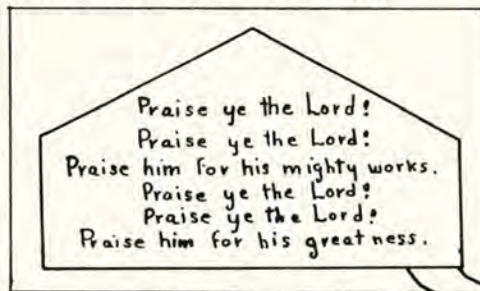
October -

"Praise Ye the Lord"!

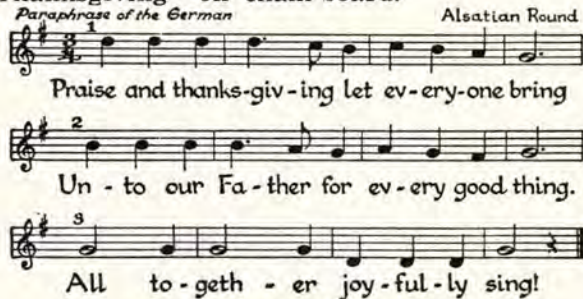
LESSON 1.

Preparation in advance

1. Study the music and decide on how you will present each song.
2. Have 3" x 5" cards with staff and treble clef; name of child to be printed above. Starting with middle C, one note is added each week until octave is complete. Cards of absentees should be noted with a different color. Cards serve as visual attendance record, name-learner for director, and later as a flash card for notation work. Pin card to child's shirt during rehearsal for several weeks. If choir mothers machine-stitch a sturdy tab of colored cloth to the top of each card, they will hold up with successive pinnings.
3. Have picture-word chart made up for "Praise Ye the Lord". Use 2 sheets of poster paper — or utilize both sides of 1 sheet.



4. Write notes and words for round, "Praise and Thanksgiving" on chalk-board.



(Continued on page 30)



TNT (This Month A Review)

By NANCY POORE TUFTS

THE SHEPHARDES PLAYE

A Pageant Opera Opus 38, by
JOHN LA MONTAINE

One of the loveliest and most inspiring happenings in American church music of the soaring sixties was the creative vision of Pulitzer Prize-winning composer John La Montaine which moved him to write a Trilogy of Pageant-Operas—"Novellis, Novellis", "The Shephardes Playe" and "Erode the Great".

Mr. La Montaine uses the term "Pageant-Opera" to describe these plays, which are really more than an opera on a religious theme and more than a modernized recreation of a medieval Miracle Play. He writes, "The three together will give a large picture of the entire Christmas story as seen through the eyes of the English miracle plays of the Middle Ages. A medieval triptych viewed from the angle of the twentieth century."

"Novellis, Novellis" (annunciation, journey to Bethlehem, birth of Jesus) was presented in 1961 at the Washington Cathedral, the imposing Gothic structure on Mount St. Alban in the national capital which is becoming a major center of innovation for the performing arts in religion under the guidance of Richard Dirksen, director of the Advance Program, a cultural ministry. Recognizing this opera as a genuine work of art, the Advance Program offered Mr. La Montaine a \$10,000 commission to insure the completion of the trilogy.

"The Shephardes Playe" (the angels, the shepherds, trip to Bethlehem, Mary's greeting, rejoicing) was given its world premiere at the Cathedral during Christmas Week, 1967. A pre-world premiere was televised by ABC-TV on Christmas Eve. Menotti, displeased with NBC's new production of "Amahl", refused to permit its showing. That left the field open for another TV opera. "The Shephardes Playe" was selected, and ABC hit the jackpot. "Novellis" has had many performances throughout the U.S. Performances of "The Shephardes Playe" are being planned at a number of places for Christmas 1968, including one at the Cathedral in Honolulu.

"Erode the Great" or "The Magi" (Herod's court, the three kings, the gifts, the slaying of the innocents, the flight to Egypt), still on the writing desk, is scheduled for a Christmas 1969 premiere at the Cathedral, perhaps in conjunction with the premiere of the entire "Christmas Trilogy".

G. Schirmer has published "Novellis". "The Shephardes Playe" may be obtained from publisher

PAUL J. SIFLER, 3947 Fredonia Drive, Hollywood, California, 90028. Vocal score \$4.50, Chorus \$3.00. SIFLER will also handle the third opera. The TV video tape of "The Shephardes Playe" may be rented for non-commercial showing. Write Mr. Wiley Hance, Manager of Public Affairs, ABC, 1330 Avenue of the Americas, New York, 10019.

Mr. La Montaine has obviously immersed himself in medieval literature and music. He has mined and captured the spirit, customs, the language, the pageantry and the religious fervor of the era. Under his magic touch, the Christmas story is freshly and vividly rekindled for us—across the centuries. The splendid processions, the exciting sound of finger cymbals and bells, the haunting repetition of "Gloria in excelsis Deo" at the close are reminiscent of Noah Greenberg's productions to which La Montaine acknowledges his indebtedness. However, the brilliant orchestral score with its fanfares, the passacaglia-like bass theme insistently supporting the angels' outburst, "Hodie, Christus natus est!", the charming shepherd boy with his lamb, the quaint rhythm of the shepherds' song and dance, the Solo Angel in cloth of gold proclaiming "Gloria!" to the rafters, and the many felicitous dramatic touches—some homely, humorous, touching, stunning—are all La Montaine and bespeak glowingly his artistry, craftsmanship and imaginative genius.

The libretto was adapted by the composer from four medieval English miracle plays: Chester, Coventry, Wakefield, and York. The words of the narrator are from the King James Bible. The Latin texts, a commentary on the whole sung by chorus 1, are from the Liber Usualis. No words or lines are used in the pageant-operas that are not found in the original texts.

The early English spelling of the original plays has been retained, but modern pronunciation is generally used, with several exceptions. Two of the tunes used are from sources contemporary with the plays—freely interpreted.

It is gratifying to see some of the remaining mystery and miracle plays being resurrected and produced in this country, in this era. There is much interest and curiosity about medieval drama and music. Good productions are drawing SRO audiences and sending them home impressed, charmed, and thoughtful. There has long been a tendency

to believe that the mystery plays were naive and rustic, the performers crude amateurs, the music extemporaneous folk tunes. Actually the records show that in their heyday the mystery plays were lavishly produced by wealthy cities, sponsored by the guilds, well attended, and visited by kings. Certain cathedrals and abbeys became famous and were even venerated for their traditional miracle plays, and people traveled great distances to view them.

In the 16th century interest declined, standards lowered. The suppression of the Catholic church under Henry VIII finished off religious drama. A magnificent popular tradition was abolished and many of the scripts were destroyed.

And now, some four centuries later, because nothing of true value once accomplished by men is every completely lost—thanks to John La Montaine, the late Noah Greenberg, a few churches, cathedral and festival groups, dedicated troupes such as Quem Queritas, we are having the rich experience of seeing and participating actively in medieval liturgical drama, mystery and miracle plays, tastefully modernized but hewing closely to the original archaic character.

CAST for "The Shephardes Playe"

Narrator (spoken)
Henkin, First Shepherd (Baritone)
Harvey, 2nd Shepherd (Bass)
Tudd, 3rd Shepherd (Tenor)
Trowle, a Shepherd Boy (Boy Soprano)
Solo Angel (Tenor)
Mary (Soprano)
A Live Baby Lamb (A gentle voice, but to be heard at unexpected intervals)

SILENT PARTS

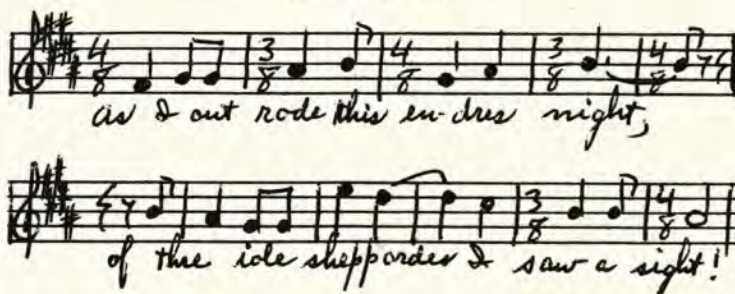
Joseph
Angel with Lantern (A small girl)
Custodians of the Ox and Ass (2 small boys. The animals are portable, but bigger than the boys)
Custodian of the Zimbelsterne (An adult Angel)
Custodian of the Flower Petals (A teen-age girl Angel)
CHORUS I—Men and Boys or Mixed Voices
CHORUS II—Men and Boys or Mixed Voices
ANGEL CHORUS—Trebles from Choirs I and II (or separate children's choir)
All carry and play 1 finger cymbal. Later, as part of the crowd, each child carries a tiny bell.

ORCHESTRA

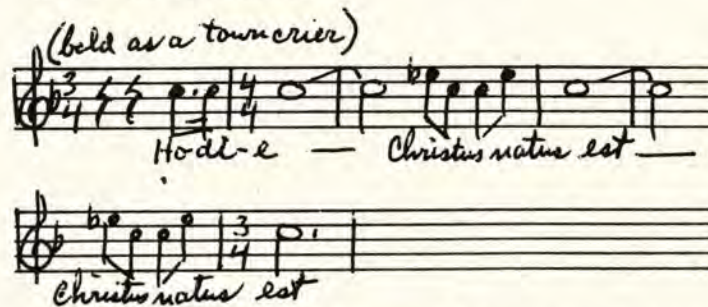
2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 3 trumpets, 3 trombones, strings (min. 4, 4, 3, 2, 1), harp, harpsichord (opt.), guitar, percussion (2 players): tympani, drums, large gong, triangle, tambourine, bells.
Optional: certain instruments may at times actually be played on stage. In Angel Orchestra: 2 oboes, tambourine; small drum; drones on A, and a miscellany of others if desired: bagpipe, hurdy-gurdy, vielle, viola d'amore, any strings.
In Shepherds' Orchestra: E-flat clarinet, oboe, bassoon, other opt. music props: ram's horn, tambourine, and portable zimbelstern.

THEMES FROM "THE SHEPHERDS PLAYE"
SHEPHERD'S DANCE tune, introduced by Trowle, the boy soprano, is a very free transcription of the 3 songs that were used in the Coventry Nativity Play. The original is to be found on P. 115 of the Thomas Sharpe edition, published 1825.

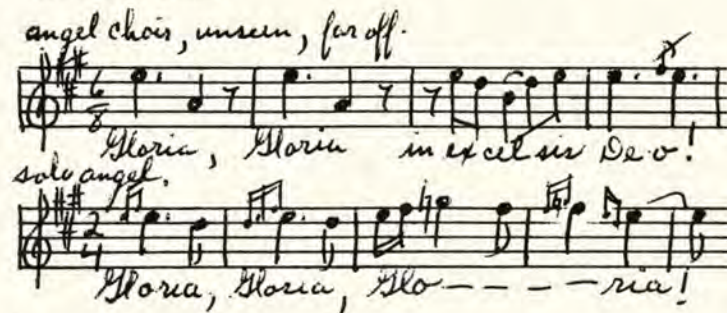
"As I out rode"



HODIE! The Shepherds on their journey to Bethlehem move through areas occupied by the audience. As they travel they gradually gather villagers from every direction, who follow them. To each new group they tell the news, with the people responding in various gestures of surprise and delight. Much rustling of skirts. Many children join, each carrying a small bell and occasionally ringing it to attract the attention of another child. Accumulated disorder and merriment.



GLORIA! Angel Choir plays a finger cymbal on each downbeat.



Prologue	"Parvulus Enim Est Nobis" (For Unto Us a Child is Born)
Scene I	Twilight. A small encampment.
Interlude	"Dominus Regit Me" (The Lord is My Shepherd) Night. The glorious news is made known.
Scene II	The journey to Bethlehem and manger scene.
Scene III	"For God is Made Your
Epilogue	Freynd, Now, on This Morne"

Some Christmas Carol Collections

ARLENE V. ROOT

Editor: We received this note with Arlene's article:

Dear John,

Would you believe, this article was written mostly by candlelight? Tuesday evening my small dog (Johann Sebastian Bark) and I got back as far as our driveway in a heavy rain before the 90 mile per hour winds struck. We sat in the car and rocked. Then the electricity was off for about 18 hours on our street. I hope next time the elements get not quite so out of hand. Last month I was in Boystown and Omaha at the time of a tornado. Maybe I'm jinxed.

Arlene

"Of the making of books there is no end," and this seems to be as true of Christmas carol collections as other kinds of books. For large groups the little booklets put out by the John Hancock Insurance Co. are most handy. Words and music are complete but the books are small enough that one person can carry about 200 of them without being unduly burdened. These attractive booklets contain fourteen hymns and carols. They are available through any John Hancock office free of charge.

Christmas in Song, compiled by Theo. Preuss, published by Rubank, is an inexpensive collection containing over 100 hymns and carols. Besides the familiar songs it has a wide variety of songs from many places and periods. Its main drawback lies in some of the translations. A few numbers are virtually unsingable because of awkward accents.

A similar collection is *The Christmas Carolers' Book in Song and Story* by Torstein O. Kvamme, published by Hall & McCreary. It has about fifty songs but it has a short, carefully researched history of each hymn and carol. Copyrighted in 1935 before the origin of "Away in a Manger" was discovered, it very wisely avoided attributing the song to Luther since there was not ample evidence to support any real connection between the song and the reformer.

The fact that "Away in a Manger" is an American carol, is one of the quickest ways to check the authority of any Christmas song collection published in recent years. In December 1945 an article by Richard C. Hill appeared in the *Music Library Association Notes*. Entitled "Not So Far Away in a Manger" the article described the search of the Library of Congress for the origin of the carol. Anyone who presumes to edit a Christmas carol collection and is unaware of this research has not done his homework.

As far as I know, the first carol collection to mention this article was edited and annotated by



Henry W. Simon. *A Treasury of Christmas Songs and Carols* is still in print but it is too expensive to buy in large quantities. Its subtitle describes the collection as "a big book of words and music for carols from all over the world, with sections devoted to Christmas hymns, solo songs, children's carols, rounds and canons." Its 243 pages are well illustrated and Mr. Simon's annotations are delightfully witty and knowledgeable.

A collection similar to the Simon *Treasury* is titled *Favorite Christmas Carols; fifty-nine Yuletide songs both old and new*, edited by Margaret Bradford Boni. It is an 8" x 11" paperback printed on inexpensive paper. However, it is edited with care and is attractively illustrated. It is one of two books I have found which use words close to the meaning of the original Huron language in the American Indian carol "Jesous Ahatonnia." The more familiar words "Twas in the moon of winter-time" are not really a translation but a different poem only tenuously connected with the original. The Huron words are more intent on conveying the message of salvation than on telling a story.

The other collection was compiled by Ruth Heller, *Christmas; its carols, customs, and legends*. Arranged geographically, each section has a few pages describing the customs and celebrations of Yuletide in the countries represented.

Uncommon Christmas Carols, arranged and edited by John Cozens concentrates on lesser known carols. Its foreword explains that the volume "is the result of a search to obtain music which would be for the very best from the point of view of liturgical worship and, at the same time be within the reach (both vocally and financially) of the smallest choir. The inclusion of several melodies from Poland opens up an almost unknown field, and the provision of English words for the lively chorales of Heinrich Schutz focuses attention on a composer chiefly known to choristers by his exquisite Passion music."

Carols of Christmas From Many Lands is an Augsburg publication. It shows the growing interest in foreign languages for most of the songs, particularly the Scandinavian ones, have the original words as well as English translations. "Silent Night" also has Swedish and Norwegian translations.

The Trapp Family Book of Christmas Songs (Pantheon, 1950) also puts emphasis on original words. It is arranged geographically after an introductory group of Latin and macaronic carols and all foreign carols have their original words.

A particularly charming book is Ruth Crawford Seeger's *American Folk Songs for Christmas*. Published by Doubleday in 1953 this collection came out long before the current vogue of folk-type songs.

"The book had its beginning in 1945 at the Whitehall Country School of Bethesda, Maryland. Soon after Thanksgiving the English instructor used to turn her eighth-grade class loose in the Bible. Their assignment was the finding of verses which, alternating with music, would tell the Christmas story at the brief Christmas program. The story was thus put together afresh each year, and songs were chosen according to its needs . . . During my two years at the school American folk songs were sung on these programs, either unaccompanied

or with autoharp, dulcimer, or guitar. No piano was used." The illustrations are exceptional.

Carols for Choirs from Oxford Univ. Press is a collection of fifty Christmas carols arranged as anthems for choirs. The unique feature of this book is the "Service of Nine Lessons and Carols."

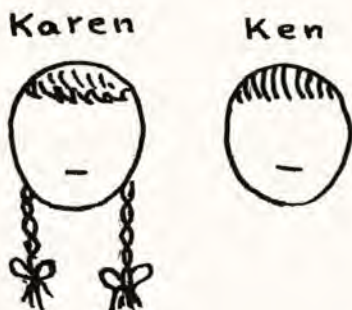
One of the most recently published collections, *The International Book of Christmas Carols* by Walter Ehret and George K. Evans, is a large and beautiful book. It contains carols from many countries, some never before included in any collection. It has texts of the original languages. Notes on the carols are listed at the end of the book. The most expensive of all the collections it is not for multiple purchase but for a personal collection it is well worth the price.

There is one collection which cannot be omitted, the great prototype, the *Oxford Book of Carols*. There are over 200 carols in the book, including unison and four-part arrangements. Not all are Christmas carols. The lovely "Tempus adest florum", a spring carol freely translated "Spring has now unwrapped the flowers" is included. The notes are scholarly but interesting and oftentimes witty. *The English Carol* by Erik Routley serves as a companion to the *Oxford Book of Carols*.

(Continued from page 26)

Rehearsal (planned for 45 minutes)

1. While children watch, draw on board:



What's the matter with Karen and Ken?

Let's see if we can earn *ears* and *eyes* for them during rehearsal. Clap short rhythmic phrases for children to repeat as *echos*. Do Ken and Karen get their ears? Stress the importance of *listening*. Fill in faces of Ken and Karen as a continued game during rehearsal. If singing is too whispery, draw sad mouths and sleepy eyes! As

a final echo-clap pattern, use ♩ ♪ ♩, so that you can go right into "Praise Ye the Lord" which has this phrase repeated 12 times — when sung in its entire AABA form.

2. A *new song* for a new choir! Teach section (house) A from music page or word chart. Clap phrases. Talk about which phrases are the same, which are different. Let children discover this. Tell about the important words: *mighty works*, *greatness*. (Correct syllable stress). What does ♩ mean? As children learn song, use only *melody* on piano or Melodica. Use accompaniment only after each section is learned well.

Now go on to section (house) B. Help children to *make silence* on each of those rests. Begin first line softly, building in volume on second and third phrases, helping children to sing a beautiful oo sound on the word *music*. Correct any sliding between the two syllables of *music*.

Talk about what these "instruments of music" were. Look up Psalm 150 in the Bible. Read it to the children. If you have some pictures of Old Testament instruments, these would be good to use. What instruments do we use today to praise the Lord?

Next week we will put the whole song together!

3. Tell about name-tags. Let's all work to earn a full *octave*! Then we will use the cards for some of our note-games.
4. We have a *theme-song* for October and November! Teach the melody for *Praise and Thanksgiving* from the board. Could we use this to start or close each rehearsal? Maybe we can sing it as a *round* in a week or two.

(Continued on page 39)

From the Associate Editor's Desk

By F.L.W.



"Desk?" A strange looking "desk" indeed! Albeit, it has a familiar look. It is 6½" long, 3-4' high, raises and lowers at each end, covered with a white sheet; it is commonly called a hospital bed, however, this one is in my home bedroom. Yes, again this fall, after too extended a car trip (my doctor says), I'm spending a period in a bed designed to relieve back pressure. This prone position will not have to be maintained too long. I'll be able to attend the Board of Directors' Meeting in Dallas the end of September and be fully ready, I assure you, for some of the best bass and crappie fishing of the year in October.

When one is using a bed-desk, it does give an opportunity for extra listening to the radio and reading. Recently, these media told of an event that brought to mind our C.G. M-13. A newscaster reported that during the recent Russian invasion of Czechoslovakia a rallying point for a defiant sit-in was Prague's Wenceslas Square with the statue of the Good King rising triumphantly around them. LIFE magazine showed a fine picture of this in the September 6th issue. M-13 tells something of the story of this legendary King-Saint of a thousand years ago. M-13 also includes the familiar Christmas Carol which concludes with the still-relevant quatrain:

*"Therefore, Christian men, to be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing."*

Clip the picture to use on your bulletin board during the Christmas season when you sing this carol. (Wonder if a thousand years hence anyone will remember and sing about the goodness of anyone living today!)

You who are working with boys should clip the picture on page 79 of the Sept. 13 issue of LIFE. Here is a current baseball idol — Denny McLain — who says he would rather be an organist! The picture is of Denny in his Detroit Tiger uniform playing a Hammond Organ. If he goes on to win 30 or more games, and if the Tigers win the World Series, and if he is the hero of said October classic, Denny's picture and story could well be a quick entree to a lively conversation with all sport-inclined boys.

Denny McLain has many fine traits of character you would like to have all your boys emulate but you cannot carry the analogy too far. When you discuss him, concentrate on his more admirable

qualities. The LIFE story gives you both sides of the coin.

The September READERS DIGEST received a more careful reading than usual because of my enforced rest. Then, too, it is not heavy to hold up. Communication between humans, trying to understand the others viewpoint, thinking before speaking; whether in the home, choir-room, in business relationships, anywhere, are all-important. An article in said Digest—"How to talk to your children"—though written regarding parent-child relationships has application to choir-director-child relationships. The key sentence seemed to me to be: "Communication with children requires that the talk preserve the child's as well as the parent's self-respect."

Trust you will look up the article, read it carefully and apply its principles in your choir-room. I believe they will really make a happy difference.

This is the time of year in the Guild office when we take a close look at our stewardship and prepare to present a financial and statistical accounting to the Board at the annual meeting. Many of the records will be given to you in the November LETTERS. Recently, I've been working on some statistics on the sale of anthems that I thought would interest you.

Total anthems paid for 9-1-'67 to 8-31-'68 — 121,917
Total anthems paid for 9-1-'66 to 8-31-'67 — 65,410

That is quite a jump and we are all mighty happy about it. Would you like to know the ten "Best Sellers" in '67-'68?

1.	A-48	I SING A SONG — Marshall	23,718
2.	A-46	SING HOSANNA — Butler	12,248
3.	A-47	MAKE A JOYFUL NOISE — Sindlinger	10,058
4.	A-52	SING UNTO HIM — Beck	8,752
5.	A-44	MORNING STAR — Hagen, Kemp	7,642
6.	A-26	FOR HARD THINGS — Marshall	7,101
7.	A-49	THE LORD'S PRAYER — Word	5,627
8.	A-31	GOD IS ALWAYS NEAR — Kemp	4,229
9.	A-39	PSALM 150 — Adler	3,499
10.	A-54	RIDE ON NOW, O KING! — Kemp	2,821

"Such popularity must be deserved." Check your library. How many of these ten, which the Guild family has used, do you have ready for this year? The office is well stocked and ready to Send On Signal from you.

Christmas in Holland

By HELEN KEMP

A miniature chancel music play for children using the picturesque customs of the Dutch people and using arrangements of seven authentic Dutch carols; for children's choir, narrator, a Dutch family of four, Sinterklaas and Peter.

In Holland, the season's celebrations are divided into two events with separate songs traditional for each. December 6 is Sinterklaas Day—the children's festival when presents are exchanged and school programs are filled with a jolly humor. Central characters are Saint Nicholas (Sinterklaas), an ancient Bishop from Spain who was especially kind to children, and Peter, his much loved negro helper.

After December 6th, all emphasis is upon the religious celebration of Jesus' birth. The typically beautiful, tender carols are sung in home and school. This is the time of church programs and cherished family celebrations.

Editor: We plan for "Christmas in Holland" to be ready by the latter part of October. This page is a preview to allow some choirs to get started early with their Christmas music.

J.K.



1. See here comes the steamboat from far a-way lands, It brings us St. Nicholas, he's waving his hands; His horse is a-prancing on deck up and down, The banners are waving in village and town!

2. Black Peter is laughing and tells everyone, "Good children get candy, the bad ones get none." O, please, dear St. Nicholas, if Pete and you would, Just visit our house for we all have been good!

1. See now the In-fant Christ, here in the cold; See how the ox-en and young lambs are trem-bling; See how they huddle so close to the crib; Na, na, na, na, na, na, Dearest Holy One; Na, na, na, na, sus, sus, Thou art God's Son!

2. Shepherds, come quickly now, Come to the stall; Play a soft tune for the young Lamb of heaven; Play on your pipes for Him, so He will sleep; Na, na, etc.

Editor: Clarke Thomas is an editorial writer for the Daily Oklahoman and Oklahoma City Times and keeps involved in community, arts, and church activities. This year he is president of the Oklahoma City chapter of Phi Beta Kappa, national honorary society. He is vice president of the O.C. Arts Council, immediate past president of the Chamber Music Series and a member of the Oklahoma City Symphony Board.

Jean Thomas, in addition to being a musician and an artist now is state president of the League of Woman Voters of Oklahoma. Also she was appointed by Governor Bartlett to the commission to study revision of Oklahoma's 60-year-old constitution. She and Clarke together are deeply involved in Judicial Reform, Inc., the group which spearheaded the court reform effort in the state. "It is because we are both so busy that we must consciously plan our creative efforts in the family," Clarke says. "They wouldn't happen otherwise."

The first two acts of the Christmas play had gone well.

Then came a crisis backstage.

Five-year-old Lillian didn't want to continue in her role as the Mother Mary. She adamantly refused.

It seemed that the play called for a gift by the shepherds (played by seven-year-old brother Blair and by Daddy) to be given to the Baby Jesus. The gift was a china lamb, one of Lillian's favorite toys. And no amount of explanation would convince her that it was a play presentation, that she wasn't going to lose her toy to Baby Jesus forever. To make certain, she wanted to be the giving shepherd herself, and not the Mother Mary.

What to do? The audience of Mother and Grandfather and Grandmother awaited the continuance of the action.

Finally, it was obvious there was only one solution, Daddy would have to put on bathrobe and drape towel over head and be the Mother Mary.

And so the play went on to a triumphant conclusion, interrupted only by giggles of the spectators at the sight of a Mother Mary with "five o'clock shadow" face... a shepherd "Indian-giving" the lamb and then hastily clutching it back to her breast... and a Baby Jesus (played by 2½ year old Hugh) who persisted in sitting up in his manger (a car bed) to see what was going on.

That was the Thomas family drama for that year, part of a continuing, often hilarious, but always meaningful tradition.

The whole idea was participation, not just reading about it, or listening to the accounts (important as these were), but actually a creative effort in the home.

Christmas and Thanksgiving plays became a tradition, in which we often joined with the John S. C. Kemp family (before they moved to Dallas with the Choristers Guild). That insured enough actors and actresses, and eventually the youngsters wrote, directed, costumed, composed music for, and acted a new play for each holiday. They became quite inventive in the search for props and one

Music In Families Series:

"Participation Is The Key"

By Clarke and Jean Thomas

Christmas even pressed Julie Kemp's fiancé Guy Rothfuss (later her husband) into service as a camel. He brought the house down when he came loping in on all fours with Lillian astride.

One more story from the drama. One Thanksgiving Hugh, by then six, was playing the part of an Indian boy in a Pilgrim scene. (Previously he had always been assigned the part of the turkey, requiring minimal acting talent and only the memorization of "Gobble, gobble.") Unfortunately, at his climactic moment he forgot his lines. Kathy Kemp as prompter off-stage, stage-whispered, "I'm hungry, Mommy."

Whereupon Hugh carefully repeated to the audience — in a whisper — "I'm hungry, Mommy."

Actually, drama is but one of numerous family activities in the arts.



Lillian and Hugh rearrange the family's Christmas creche, one of its prized artifacts.

Each member plays some instrument. Jean plays the flute (and gives private lessons to 15 pupils). Lillian, now 11, plays the flute, too. Blair, 13, plays the saxophone, and Hugh, 8, has just started piano. Clarke is a piano "duffer," to use a comparable golfing phrase, and sings tenor in his church choir.

Clarke and Jean have sung vocal duets at church, or performed a tenor solo with flute accompaniment. Jean and Lillian frequently have played recorders at church services. Blair plays the recorder, too, and he and Jean recently built a dulcimer with a kit bought on vacation in Central City, Colo.

Jean majored in art in college (Texas State College for Women and then the University of Kansas) and one summer gave art lessons for the children and their friends in the neighborhood. Most of her pupils entered in State Fair children's contests and some won blue and red ribbons.

"But the prizes weren't the important thing," Jean explains. "As in our family activities, we've tried to encourage freedom of expression. I told them when they were painting, for example, 'If you make a mistake, try to weave it into the art.'"

Jean added, "We try to get across the idea that you don't have to be a perfectionist . . . you can enjoy doing things without being an expert."

"Vacations are a time when we especially plan for discussion and sharing of experiences, such as visits to historical sites," Clarke said. "We read aloud while on those long days of driving, a wonderful way to break the monotony. This summer we learned famous dates from history, a new one each hour on the hour. A few summers ago we had made a history chart so we could correlate dates and periods with each other."

It also takes planning to work into the family schedule visits to museums in Oklahoma City when there are exhibits that might be of interest to the children, or to attend a Symphony concert (going

home at intermission if interest flags), or to see a suitable play at the Mummers, a local repertory company blessed with a Ford Foundation grant.

Every once in a while the family has a "nation" dinner, featuring the dishes of a given country, such as France or Italy or Switzerland. We study up on the country and its customs ahead of time, try to have a centerpiece or decorations from the country, and discuss the land and its people at the dinner itself. We also have had foreign guests here on leader exchange programs, and have had Negro friends in our home, another important way to show quietly the joyous diversity and yet unity in mankind's ranks.

From our trips abroad and in each state in which we have lived we have tried to collect local art. (We've made a special emphasis on Indian art here in Oklahoma.) Jean has the children work with her when she rearranges the decor, perhaps taking down our Japanese artifacts and putting up the African, or arranging along the theme of "animals" or "women," using art objects from various places and countries.

The children have been encouraged to collect their own artifacts. It may be anything from swords and knives (Blair's) to the beginnings of a pottery collection (Lillian), to brass animals and Revolutionary and Civil War replica soldiers (Hugh).

Each Sunday one child has the responsibility for the centerpiece for the dinner table. Often their arrangements of artifacts (including from their own collections) are most intriguing.

One creative activity in our family which brings weekly groans is the requirement of an essay or a poem. This can be anything from "Backpacking," "Hunting," "My Thoughts on Hitler," "Tips for Beginning Model-Builders," to "Talking about Pro Football Defense," subjects Blair chose. Lillian has written about "My Ambitions," "How to Horseback

(Continued on page 38)



*The Thomas family —
Clarke at the reed organ,
Lillian on the recorder,
and Jean, Blair, and
Hugh (peeking over
the organ) singing.*

"O Little Town of Bethlehem"

Words by:
Phillips Brooks
1835 - 1893

Tune by:
Lewis H. Redner
1830 - 1908



Zippp! Zooom! Have you traveled on an expressway or toll road lately? Traffic whizzes by with only a quick glimpse at the signs to tell you the names of the towns you are by-passing. Or — if it's night — a glance in the direction of the town will reveal a sprinkling of lights with an air of mystery concerning the origin of the events being illuminated!

If Bishop Phillips Brooks had been among the travelers to Bethlehem at the actual time of the birth of Christ, he might never have guessed by the quietness of the town that a "special event" was happening. But when Brooks visited Bethlehem at Christmas in 1866, the meaning of that "special event" centuries before was known throughout the world, actually changing much of what had happened in world history.

Brooks had memorized hymn texts since he was a little boy — but this time, standing in Bethlehem as a grown man — Brooks memorized the whole look and feel and meaning of the moment! Two years later, Brooks put this "memorized moment" to the text, "O Little Town of Bethlehem", for his children at Holy Trinity Church, Philadelphia, to sing in their Christmas services. His church organist, Lewis Redner, composed the tune, "St. Louis".

Most Christmas hymns and carols describe only the past meanings of the Bethlehem event. Copy some of the phrases in the first two stanzas that tell of the past: _____

But Bishop Brooks' studies at Harvard and Alexandria Seminary, his service at the Holy Trinity Churches in Philadelphia and Boston, and his lifetime of devotion to God has helped him discover in his "memorized moment" at Bethlehem the most remarkable part of the Christmas story: THAT EACH TIME A PERSON PERMITS HIS HEART AND HIS LIFE TO BE FILLED WITH GOD'S LOVE, CHRISTMAS HAPPENS ALL OVER AGAIN! Look in the third and fourth stanzas for the words which show the meaning of the Bethlehem event in our own lives: _____

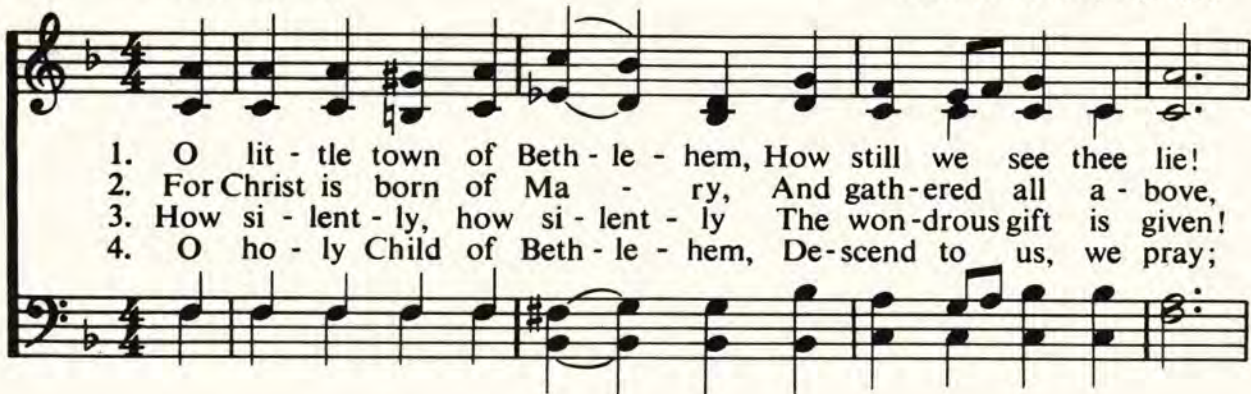
Which phrases of the melody are the same? Circle the accidentals in the melody. How many do you find? Do they add to or detract from the melody? Usually, accidents in any part point to a change in harmony. Listen to the chords involving accidentals. Are these ever the I-V-IV chords? On the third line, listen to the whole harmonic phrases to discover a "modulation" from the key of _____ to the key of _____. How do accidentals help make this modulation possible?

The next time you whiz along an expressway at night, look at the twinkling lights and wonder, "How many Christmas happenings are taking place"? Just as the first Christmas event changed the course of history, so you and I can cause amazing changes in the life space surrounding us by filling that space with God's love expressed in *our* actions!

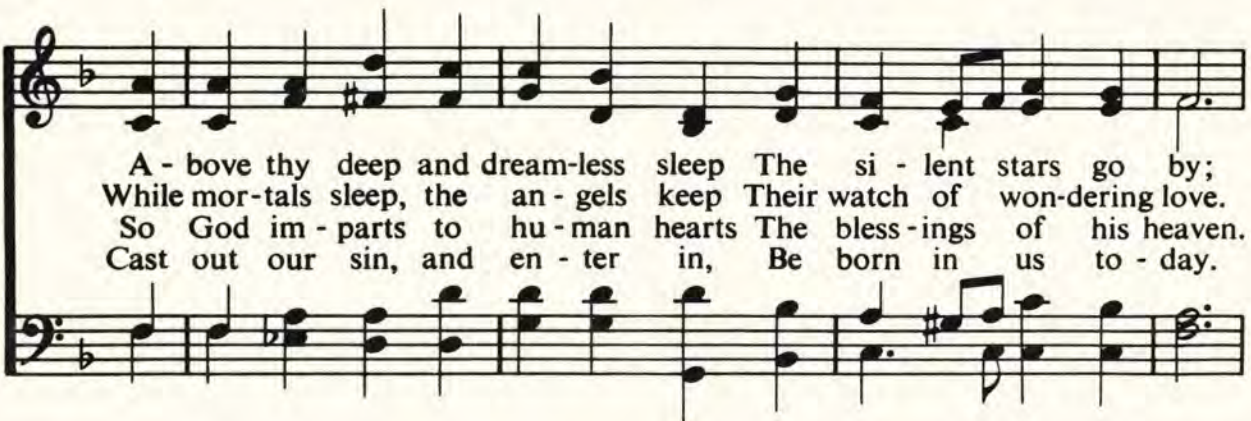
O Little Town of Bethlehem

PHILLIPS BROOKS, 1835-1893

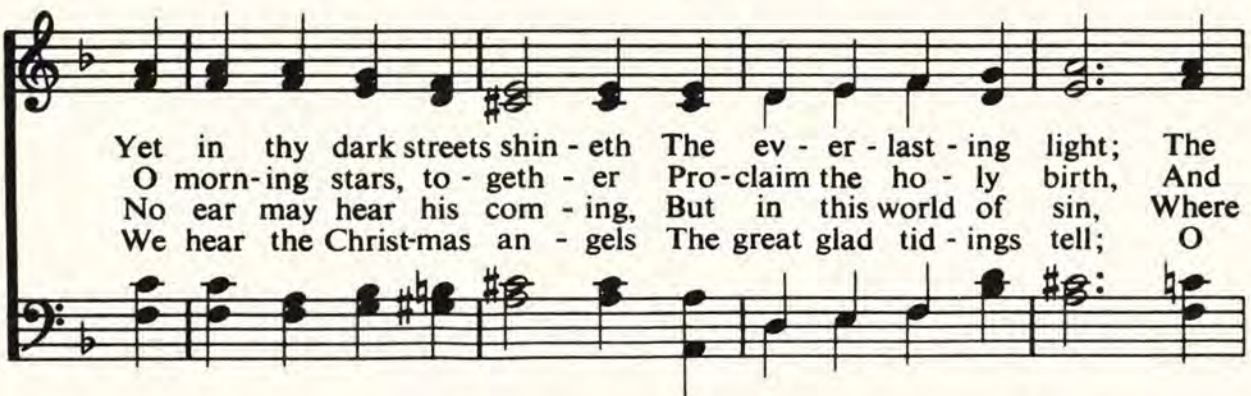
ST. LOUIS 86.86.76.86.
LEWIS H. REDNER, 1830-1908



1. O lit - tle town of Beth - le - hem, How still we see thee lie!
2. For Christ is born of Ma - ry, And gath - ered all a - bove,
3. How si - lent - ly, how si - lent - ly The won - drous gift is given!
4. O ho - ly Child of Beth - le - hem, De - scend to us, we pray;



A - bove thy deep and dream - less sleep The si - lent stars go by;
While mor - tals sleep, the an - gels keep Their watch of won - dering love.
So God im - parts to hu - man hearts The bless - ings of his heaven.
Cast out our sin, and en - ter in, Be born in us to - day.



Yet in thy dark streets shin - eth The ev - er - last - ing light; The
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth, And
No ear may hear his com - ing, But in this world of sin, Where
We hear the Christ - mas an - gels The great glad tid - ings tell; O



hopes and fears of all the years Are met in thee to - night.
prais - es sing to God the King, And peace to men on earth!
meek souls will re - ceive him, still The dear Christ en - ters in.
come to us, a - bide with us, Our Lord Em - man - u - el! A - men.

Up-Beat

NEWS & VIEWS by John Kemp



A conductor indicates the tempo and mood by his up-beat. This "Up-Beat" column should express what is happening in C. G., what you should watch for, and for now the tempo continues PRESTO.

The **Board of Directors** is meeting here at the home office on September 30th. In this 20th year of Choristers Guild we find many new opportunities for service. The strong report of the past year challenges us to plan more boldly, extend our vision. New memberships now total over 3,000 and indicate that a 4500 membership is within reach. Share the enthusiasm, which you indicate in your many letters, with your colleagues and we will reach our goal of 5000 members this year.

Enclosed is the new, blue C. G. catalogue of books, anthems, choir material, and awards. It displays clearly what is available for use in your choir program. Notice the new items—a bell ringer patch; a bell guard for a C. G. pin; re-release of (M2) "My Vestment" and (M4) "Christmas Alphabet" with new art work; 2 new bulletin covers; 4 new posters; anthems; etc. A few price changes should be noted—single sheets on some items are 7¢ while cartoons and hymn studies remain at 5¢. Our manufacturer has been hit with large increases in cost of silver and gold. This reflects in some adjustment in the pin and other award prices, the first price change in several years.



The saddest news we have received in a long time concerns the sudden death of our friend **Richard Alford**, of the First Methodist Church of Glendale, California, who taught in the Mission Springs C. G. Seminar with us. Church musicians have lost an outstanding leader, a man who was an example through his own life as well as his music. Our sincere sympathy goes to Muriel and the children.

C. G. Letters are read! Proof—letters we received pointing out that we had forgotten to include coloring suggestions for the new Christian symbols attendance chart (S-10). Color the door frame brown, also the arch around the four Evangelists symbols and the two smaller arches. Color the background of #1 to #12 panels in different solid colors and use contrasting colors on the symbols. Color #19-24 and #31-36 various solid color backgrounds. For #13 to 18, #25 to 30 color symbols only and use a single line of color along dotted lines. Use your imagination for #37 to 40 and the Christ and Evangelists symbols.

So much interest was expressed in the miniature chancel music-play, "Christmas in Holland", we decided to rush it into publication for Christmas '68 use in churches. (See sample on page 32.) Seven authentic Dutch carols (with English words) and the narrator provide a background for the costumed Dutch family, who act out the interesting Christmas traditions of this small, but important, country.

November Letters — a SHARING issue.

KEMP WORKSHOP and FESTIVAL SCHEDULE

October and November

- (Helen) Oct. 12 Baltimore, Maryland
J. Edward Moyer
Wesley Theological Seminary
4400 Massachusetts Ave., N.W.
Washington, D.C. 20016
- (John) Oct. 19, 20 York, Pennsylvania
Ralph Woolley
First Methodist Church
340 E. Market Street
York, Pennsylvania 17403
- (Helen & John) Oct. 21, 24 Columbia, Mississippi
William Chance
First Methodist Church
411 Church Street
Columbia, Mississippi 39429
- (John) Nov. 6, 7 Phoenix, Arizona
Herbert Hoffman
First United Methodist Church
5510 North Central Ave.
Phoenix, Arizona 85012

INTRODUCING TWO NEW C. G. ANTHEMS

A-61 "SUSANNI" — by Donald Jensen

A Christmas anthem for children's choir and adult choir accompanied by organ, with optional hand bells and viola (or English horn).

Dr. Donald F. Jensen, who taught with us in both C. G. summer seminars, wrote this anthem last year for use in his Christmas program at St. Luke's Methodist Church, Oklahoma City. It is an ingenious combining of the "Susanni" German carol and the chorale tune, "How Brightly Shines the Morning Star". It is a modern anthem with interesting tone colors and surprising developments. Children will memorize it easily. Adults may need time to develop it, absorb it, and then enjoy it. (We used it in a Canadian workshop final program this summer and know that it sings well.)

The use of handbell group will increase the festive effect, but the accompaniment by organ is beautiful. The children's choir first presents the lilting melody. Notice the one beat per measure suggestion. The music is clearly marked with instructions. Notice the ritard before the 3 part canon which gives the new key a chance for clarity. Also notice that the chorale melody for unison men goes high. Jensen (who is a bass) does not want those notes

sung an octave low. He suggests that basses who have difficulty with high voice drop out for a few notes, and join again as soon as they can. The ending is a surprise. Rehearse parts on the last four measures separately, then together, and then with the entire ending. It must be sung with great confidence.

A-62 "COME, GLAD HEARTS"—by W. A. Mozart

It seems difficult to find good children's anthems by classic composers. This is one the children's choir will like, and it is easy. Use the instrumental accompaniment if possible, because it adds a characteristic color. The cello reads from the vocal score; B^b clarinets read the transposed part on the last page. (It can also be done with 2 violins or 2 flutes.) The alto part is easy for beginning altos because it parallels the soprano line much of the way.

This anthem was used in a festival in Kansas. It seemed to be too lovely not to share with other Choristers Guilders. One musical suggestion concerns the appoggiaturas at the end of four of the phrases. Each time insist that the children stress and diminish the phrase ending (). Strengthen this feeling by shortening the last note to half the time value (on "-vation", "-mation").

(Continued from page 34)

Ride," "The Adventures of Tarzap," "Prince Leonardo IV," to "Chess" and "The Advantages of Living in Oklahoma." Hugh chose "A Rainy Day," "Napoleon," "Bemis Heights, a Revolutionary War Battle," to "Our Float Trip" and "Pronto the Pony."

During August each was assigned to choose a research-and-write project. Blair took "Hitler and the Concentration Camps," Lillian, "Marine Archaeology," and Hugh, "Five Important Civil War Battles."

To the inevitable and frequently repeated question of "Why do we have to write essays?" we reply that we want them to be able to express themselves in writing. Also, we are frank to say that, as with learning history dates or Bible verses, we feel it is a discipline that will stand them in good stead in later life. We can't really say they "buy" that explanation.

Lillian often has done her weekly stint by writing poems. Here are three in haiku style:

SUNSET

Now the sun is gone,
It went with dazzling colors,
Stars began to show.

RAIN

It is raining now,
Pitter-patter, pitter-pat,
A wet cat slinks by.

We watch the spelling with the two older children, but are more lenient with Hugh as we don't want to block his creative flow. Some of his spelling in the Civil War project had to be read to be believed, often phonetic but far from the English language as it is weirdly spelled. (Would you believe, "Then the coveterets rietrieted to misosipe"? Trans-

lated, after the battle of Shiloh, "Then the Confederates retreated to Mississippi.")

It goes without saying that not every "creative effort succeeds. Tears can be frequent. We can start what we hope will be a happy singing and instrument-playing session around the piano, only to have it disintegrate in nudgings and disputes about who is going to stand where and sing or play what part or instrument.

But then there will come a time such as a couple of Christmases ago when Hugh announced he was going to compose a Christmas song.

He had the tune and the words in mind, and it took painstaking listening and repeating on the piano and writing down before we could transcribe it as he had it in mind. His concept included a recorder, drums, and flute. The words:

We are six shepherds from watching our flocks
of sheep.

(introduce recorder)

We saw an angel from heaven above.
The dear little baby we hurried to see
To bring some sheep and some wool.

We three kings from far away east
We bring you some gold and pots of myrrh.

(introduce drums)

Our camels have followed the shining star
bright,

We rested at day and traveled at night.
We are ten angels from heaven above

(introduce flute)

We came down to see the new-born king
We came with our songs and instruments
A-le-lu-ia to our king.

On the second verse, there were overtones in the melody of "We Three Kings." But we didn't mind.

That is bound to happen sometimes when you ask for freedom of expression!

(Continued from page 30)

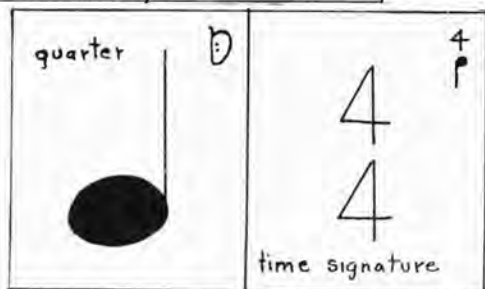
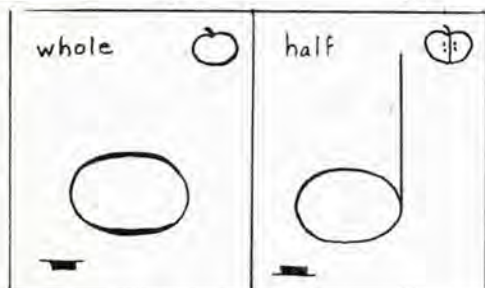
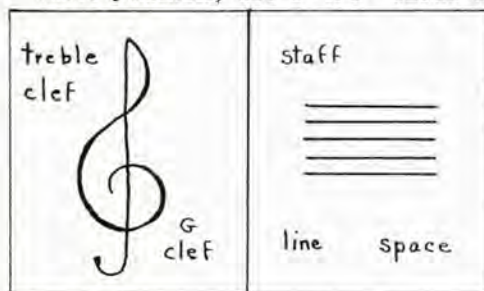
5. Have a sample *Treasure Chest* to show; also some of the songs brightly mounted . . . and the envelope of miniature flash cards. Find *your* box, decorate it and bring it with you next week! There will be something to put in it! (When you plan the sample box, consider *boy* interest. Why not make it look like a pirate's treasure chest!) Girls would love the new "stick-on" flowers.
6. How about Ken and Karen? Anything still missing? By *reviewing* what was learned in rehearsal, give children a chance to get eyes, ears and *smiles* on the faces!
7. Close with a prayer—bringing in some of the ideas expressed in the song texts used today. Children respond by singing *Amen*.

REMINDER: Bring your *Treasure Chest*! And one other bit of advice—no high decoration on *top* of box because we must stack them. Mothers take up name tags.

LESSON 2.

Preparation in advance

1. Choir mothers have ready to give out as treasures—*Praise and Thanksgiving* and *Praise Ye the Lord*.
2. Have ready: name-tags, felt pens, extra shoe boxes for those who forgot.
3. Prepare word-picture chart for *Psalm 100* (See Song Selection list).
4. Have first series of miniature flash cards in small envelope for each child. If you are making these yourself, use 3" x 5" cards cut in half.



Rehearsal

1. Remember about Ken and Karen? How are *your* ears and eyes today? Repeat last week's game. (Short time only). As last clapping-echo use first phrase of *Praise and Thanksgiving*. Let children guess what song it is. Sing the *theme-song*. Can we sing this by memory at the end of rehearsal?
2. Time for a *new* song! *Psalm 100*. As children look at the word-chart, read the whole Psalm as it is in the Bible. Are all of the Psalm words in the song? (No) But does the song have the same important *ideas* of the Psalm? (Yes) Let's learn the *clap* that is sort-of special through the whole song.



Learn melody without accompaniment. (Let the accompaniment be the "listening surprise" for next week!)

3. *Treasure Chest Time*: Are you ready to earn your first treasure chest song? Work on *Praise Ye the Lord*. With help of picture-chart, show how the two main parts of the song are arranged in this order—AABA. Between these sections the accompaniment plays a certain number of *measures*, like a *pathway* leading from one house to another. How many have the song memorized? Would you like this to be your first musical *treasure*? Give out mounted cards. Next week we add the "orchestra" part!
4. Learn ABOUT music time: Most of the time in choir, we are learning *music*, singing it, clapping it, marching it or playing it. Now we are old enough to learn *about* music—how it *feels*, how it *looks* on the music page, and how it *sounds*. We are going to "make friends" with special music words. Draw a ladder on the board with 8 steps. Sing up the scale, pointing to each step. 1 2 3 4 5 6 7 8. Have children take their staff name-tags off. Have them count the *lines*. (Not enough lines for the whole scale!) Explain how the music ladder and staff differ. Tell about *lines* and *spaces*.
5. Give out envelope of flash cards. Have them find the card with the staff and the words *line* and *space*.
6. Time for quick review of songs. How many treasures can we add next week?
7. Close with a prayer. Children sing *Amen*. Orderly dismissal involves children giving choir mother the name-tag, placing the treasure box on a certain table. Encourage children to be responsible for routine matters. It is good training for them.

LESSON 3.

Preparation in advance

1. Decide what rhythm instruments you will use for *Praise Ye the Lord*. I suggest finger cymbals, triangle, hand-drum, wood-block, tambourine and three melody bells, pitches G, C, D. Teach early-arrivers the rhythm parts as they are scored.

(Continued next page)

2. Have a "new" (really, old) Amen ready to teach to use after the closing prayer today. Here is one by William Byrd, a great choir-master in long ago England. (1543-1623)



3. Study "The Lord is My Strength and My Song" (See Song Selection list). Have picture-word chart ready for the easel.

Rehearsal

1. As children come in, add note to their name-tag scale. Have accompanist play "The Lord is My Strength and My Song" as children are arriving. If you have these hymnals (Songs and Hymns for Primary Children) in your Church School, be sure to have them available for rehearsals. Teach words from chart. In the Bible, look up Exodus 15:1, 2 and Psalms 118:1 (RSV). Teach the three sets of la, la sections first, being sure the class gets the rhythmic clap correct. The first la, la response is different; the second and third are alike. Do it several times antiphonally, teacher reading words, children responding. Tell about the long journeys the Hebrew people had to make to get to the Temple, and how singing would make the time go faster as they walked. What kind of instruments could we use on the responses? (Tambourine, any "shake" instrument.)
2. Learn ABOUT music time: Review staff, lines and spaces. Have them find the $\text{\$}$ flash card. Does anyone know what the name of that sign is? What does the sign tell us about the music? (Where to sing it; where to play it.) Two names: treble clef and G clef. It is really a fancy kind of G that circles the G line. Did you know that the lines and spaces of the staff all have letter names? Find G and middle C from the staff on the board. Let children practice making G clefs. Next week we will learn the line and space letter names between middle C and G.
3. Finish learning Psalm 100. If they have learned the melody well, put the accompaniment to it. Can you earn a treasure card for this song next week?
4. Praise Ye the Lord. Introduce the instruments we will use for accompaniment. Explain that instruments are used on the A sections, the interlude after B and all the way to the end. Let children observe the music score even if they do not understand all of it yet. Keep voices light and bright. Children will love this joyful song!
5. Learn quickly a "new", old Amen. Can you sing it after our prayer today? Teach from chalk-board or by rote.
6. Do we know Praise and Thanksgiving well enough to sing as a round? Try it with help from choir-mother or high school helper as leader for

second group. Make independent singing a challenge! Use piano only when needed.

7. Prayer and "new" Amen.

SUGGESTION: Have an *evaluation* time this week with your helpers, mothers and other assistants. How can routine matters be handled better? Any problems with Treasure Chest project? Attendance-taking? Shall we observe Hallowe'en in any way?

LESSON 4.

Preparation in advance

1. Have Psalm 100 and The Lord is My Strength ready to give out for Treasure Chest.
2. Have large staff with G clef drawn on board.

Rehearsal

1. Do you remember? — Play, sing or clap phrases of different songs we are learning. Can children identify? Sing the songs as far as children can by memory. On the songs the choir knows best, begin working on such details as smooth singing line, (keeping the train on the track), and diction. Go to the back of the room to listen. Are the words clear? Are the children singing thoughts? How about *posture*? Even Primary children should be taught to sit or stand *tall* as they sing. This does not mean tension, but it does mean *attention*. Teaching articulation can be fun, and be helpful to young children. Be careful, though, to avoid artificial mouthing.
2. Treasure Chest Review: Give out the two songs listed above. How many treasures do we have stored up? Remember that treasures have to be kept polished!
3. Learn ABOUT music time: By this rehearsal, each child should have middle C, D, E and F on his name-tag. Let's learn the names of these and their location on the keyboard. A *Melodica* (Model Piano 26) is an excellent teaching device for this age group because the whole class can see the notes you are playing. Let children take turns finding middle C on the piano. Let them identify these notes on their own name-tag staff. Go all the way to G (second line). Next week we will learn how the musical alphabet is different (much shorter) than the alphabet they learn for reading.
4. Each rehearsal needs some physical activity, even if it is "on the spot" action. Find music either for the piano or on recordings that will allow for physical *response* to music through jumping, marching, skipping, clapping, tip-toe etc.
5. Closing theme-song, *Praise and Thanksgiving*, prayer and "new," old Amen we learned last week.

SUGGESTIONS: The Choristers Guild has several items which would be especially good supplementary materials for these Primary Plans. Here is a list of things you might want to consider for your bulletin board or for the children to have perhaps at the end of the unit. (See new catalogue.)

Psalms 100 and 150 — beautiful art pages
The Irving cartoons
Keyboard chart

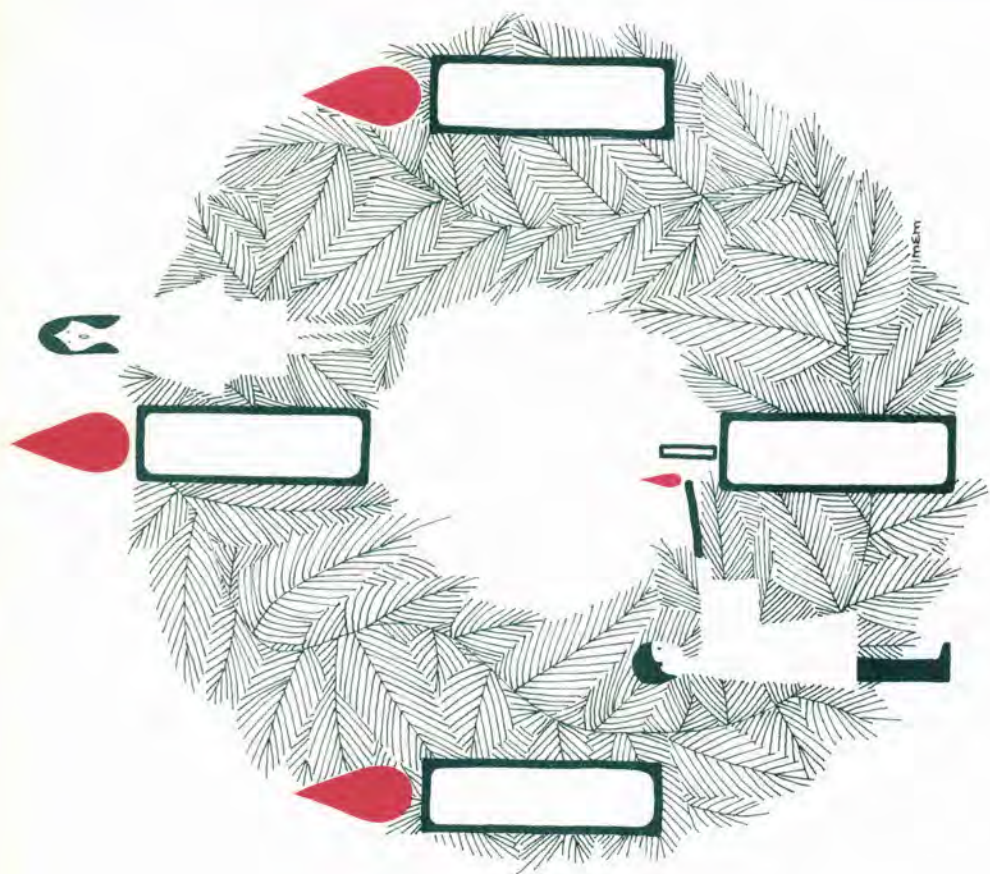
Editor: "Of Primary Importance" will continue in next month's Letters.



Twenty Four Ideas for Christmas Programs

1. CAROLS OF CENTRAL EUROPE, ending with Moravian Carols and a traditional Moravian Love Feast. Consider brass choir; Moravian star decorations.
2. Traditional English NINE LESSONS AND CAROLS. Consult the back of Carols for Choirs, Oxford University Press, for lessons and prayer of bidding. Adapt available carols and Christmas anthems.
3. ROUND THE TABLE CAROL SING — see Mable Boyter's suggested service, available from C.G. (15¢). A madrigal-style program.
4. THE CHARACTERS OF THE CHRISTMAS STORY — Narrate the history of our changing concepts of angels, three kings, Joseph, Gabriel and Mary, etc.
Coordinate Carols and Christmas anthems. (Refer to "Life Book of Christmas", Vol. I.)
5. SINGING CHRISTMAS TREE—an old, much used idea, but always charming with children. Use simple props (chancel steps plus box); try one-cell, tiny flashlights held in cupped hands at neck level so that light reflects on faces, giving effect of face tree-balls. Be aware of acoustical problems for choir.
6. CHRISTMAS IN HOLLAND — a new miniature chancel music play by Helen Kemp. (See page 32)
7. CHRISTMAS IN FAMOUS PAINTINGS AND CAROLS. Secure large prints of paintings from your art supply store, the National Museum in Washington (and other museums), or Colonial Art Company (1336 N.W. 1, Oklahoma City, Okla. 73107). Use two (2) narrators — one to read Gospel story, one to tell about paintings. Choir uses corresponding carols. A marvelous project to get paintings for your church halls and rooms — prints are moderate in cost, framing is expensive. Follow with Christmas art display.
8. CAROLS OF MANY COUNTRIES. Always good. Try costuming two children for each country. They come down aisle during carol and join choir, making a very colorful group-
ing.
9. SYMBOLS OF CHRISTMAS. Use Jessie tree or Chrisholm tree decorated with symbols. Use banners, made by choristers, for colorful procession. Plenty of carols to tie in with symbols, saints, etc.
10. Create a MANGER SCENE, children as Mary, Joseph, etc., and as the animals, using stylized heads. Characters join grouping as particular carols are sung. Consider either of 2 cantatas by Graham, Broadman Press, "What Gift Have I" or "Lo, a Star".
11. A HANGING OF THE GREENS service or a TREE LIGHTING SERVICE allows for imagination of director in Christmas symbolism; perhaps end a musical service with Children caroling around an outdoor tree as it is lit.
12. CHRISTMAS IN MEXICO. A childrens' piano book by that title almost suggests a costumed play during the singing of authentic carols in English. Carols are grouped in sequence, short narration tells of customs, and pictures show carrying the creche on a litter in search of lodging, and other Mexican customs.
13. AMERICAN CAROLS. Besides many recent ones like "Calypso Noel" and "Drummer Boy", you have "O Little Town" (100th anniversary), "It Came Upon", "We Three Kings" and "Mary Had A Baby". Have you tried carols in procession? Singers stop in aisles to sing, then proceed.
14. CHRISTMAS TODAY — a dialogue. Read Gospel story; read news releases from different parts of world; follow by carol having pertinent comment for the worshipers. Example — News of Prague, Czechoslovakia and Wenceslas Square — "Good King Wenceslas"; Israel at war — "O Little Town of Bethlehem"; rioting in U.S. — "He Rules the World"; race problems — "Now to the Lord sing praises . . . and with true love and brotherhood". etc.
15. ST. FRANCIS theme — he created the first creche; legend says the first caroling and circle dancing were about the creche being pulled through streets on a cart. Use Italian carols.
16. A 12th NIGHT SERVICE — music and drama after the crowding of most seasonal programs is past. A service of lights; the star; worship with gifts; the kings.
17. CAROLS BY CENTURIES — Our standard denominational hymnals contain carols beginning with 12th Century and going through 20th century.
18. A HANDEL theme. May need help from adults and instrumentalists. The "boy" Handel stories; "Joy to the World"; "While Shepherds Watched"; "Messiah" story; "He Shall Feed His Flock" and the original Italian carol which Handel copied for this number; other Handel music on program; "Hallelujah" response.
19. CAROLS WITH A BEAT — Many carols for children and youth are available which use guitar, maracas, drums, cymbals, triangle, etc. Drummer Boy, African Noel, Calypso Noel, Calypso Carol, Pat-a-pan, Huron Indian Carol, etc. feature the wide variety of instruments with singers.

*Westerfield
Thao Press*



The candles of the **ADVENT WREATH** symbolize the four Sundays of the Advent season, a time of penitence and preparation for the coming of the King. It was an old English custom in Christian homes to light the first candle just before the evening meal on the first Advent Sunday, accompanied by a simple ceremony including caroling. On the succeeding Sundays the additional candles were lit until all four were brightly burning on the Sunday before Christmas.

Dallas C.G. Chapter

COMMUNITY PROJECT

— *An Evaluation*

By MRS. CHARLES LYLE

The pilot program of the Dallas chapter of Choristers Guild announced in last month's **LETTERS** was so successful that it now will become an annual activity and will expand to include sessions in other parts of the city of Dallas.

The purpose of the inter-dominational, inter-racial workshop in North Dallas was to expose different children to a musical experience through singing and worship, deepening their relationship to God and their love for all Christians. Ninety-seven children attended the workshop which ran for four mornings with 30 minute classes in each of the six subjects: hymnology laboratory, interpretive movement, theory through instruments, folk games and refreshments, arts and crafts, and a last period devoted to choral procedures.

The school was staffed by experienced C.G. members. Training for the adult assistants was given daily during the children's recreation period. A concluding program on Thursday evening was given in



the sanctuary of the Walnut Hill Lutheran church, the host church chosen for the project.

A call to worship was given by the 2nd and 3rd graders. The invocation and litany were written by the 6th graders, who also rang a handbell selection. The entire workshop sang the theme anthem, "Sing and Rejoice", with interpretive movement performed by the second grade, who moved around the centrally located altar. Banners made in the arts and crafts classes of the workshop, depicted four historical crosses. An explanation of each cross was read by a child. The Orff method of musical theory was demonstrated by the 4th grade in their presentation of "Alleluia", which used seven different accompanying instruments.

The major cost of the workshop was underwritten by the Dallas Guild as a service to the community, but a nominal fee of \$1.00 was charged each child for the four-day period.

The enthusiasm of the children and staff members in this pilot project was great enough to encourage other chapters to attempt a similar venture.

(Continued from page 41)

20. Especially appealing to women's groups, or smaller groups, is program of **HOME CUSTOMS AND CHRISTMAS BREADS**. Each country has traditional recipes found in cook books — Swedish ring, German stollen, English plum pudding, Bohemian braid. National carols can be sung to correspond to traditions. Whole audience can be served tiny samples afterwards. The Christmas gift of choir children to each — the recipes in a folder.
21. For the ambitious — don't forget the **CHRISTMAS DRAMAS**, such as "Amahl and the Night Visitors", Menotti; and "The Shephard's Play" (see article page 27) and others.
22. **THE CHRISTMAS MOUSE** — see article in C.G. Letters (1965). The story of mouse responsible for the writing of "Silent Night", based on the child book "The Christmas Church Mouse". A most charming "family" entertainment.
23. **CHRISTMAS IN MISSION STATIONS**. A variation of carols from many lands. As a choir project, write directly to missionaries asking for native Christmas customs and music. Check such sources as U.N.I.C.E.F. publications for

children's customs. An exciting outreach project. Use "mitten tree" idea—gifts for missions.

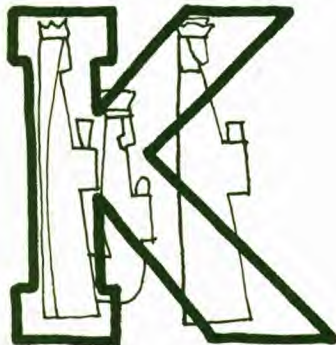
24. **INTERPRETIVE MOVEMENT AND CHRISTMAS DANCE**. Carols sung by choir and creatively interpreted in movement by a group is beautiful and effective. Add to this such classics as the Shepherd's dance before the Kings, from "Amahl and the Night Visitors"; Mexican children's Christmas dance from "Christmas in Mexico", mentioned earlier; and the klompen dance of Dutch children. The circle dancing and singing about the creche in St. Francis time also offers possibilities.

Christmas helps from C.G.:

Around the Table "Family Carol Sing" (Mable Boyter) — An attractive service using 17 familiar carols (15¢) We list 16 Christmas anthems, a number of hymn studies about carols, a Christmas Irving cartoon, the new Advent wreath bulletin cover, "Birthplace of Carols" pages in the "M" series, and the Christmas Alphabet project for choristers — all of these items can be found in the new catalogue. The "C. G. Noteworthy" cartoon (CG-4) is a calendar page planned for such busy seasons. Fill in your special choir dates to send home with the children.

The Christmas Alphabet

- A — Advent, angels
- B — baby, Bethlehem
- C — camels, carol
- D — donkey, doves
- E — East, Emmanuel
- F — firstborn, frankincense
- G — “Glory to God”,
“Good will to men”
- H — Herod, hosannah
- I — innkeeper, incarnate
- J — Joseph, joy, Judea
- K — Kings, kneel
- L — lambs, love



- M — manger, multitude
- N — Nazareth, noel
- O — opened, ox
- P — Prince of Peace, praise
- Q — quest, quietly
- R — ruler, ran
- S — shepherds, stable, star
- T — tidings, treasure
- U — unto us (a child is born)
- V — Virgin, visit
- W — wonder, worship
- Y — young (child)

WRITE THE STORY OF CHRISTMAS, USING ALL THE WORDS OF THIS ALPHABET.

Thank you, God, our Father!



Choristers Guild Letters

November 1968 - Vol. XX - No. 3

CHORISTERS GUILD LETTERS

Volume XX November, 1968 Number 3

John S. C. Kemp, Editor
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The Choristers Guild LETTERS are published monthly, September through June, for its members.

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

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The CHORISTERS GUILD

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

Home Office — Memphis, Tennessee

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Dallas, Texas 75238



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Anthem A-64 "Welcome Dearest Jesus" Old Dutch Melody
(from "Christmas in Holland") — arranged by Helen Kemp
Sample pages from "Choristers' Manual" — Murray McNair

Cover: — Children experiencing a Pilgrim Thanksgiving in Betty Thomas' pre-school age choir, First Presbyterian Church, Oklahoma City, Oklahoma.

Up-Beat

NEWS & VIEWS by John Kemp



Choristers Guild's 20th Year

VOLUME XX, Number 3. Does that "volume 20" excite you like it does me every month as I check each new issue of Choristers Guild LETTERS? What an eventful twenty years in church music. The children's choir movement now is established as a part of a broad participation program in churches for children, youth, and adults. The understanding of worship, the development of Christian character, and learning to create beauty are included as part of the total participation of the singers. Everywhere leaders seem to recognize again the positive power of music in Christianity.

The above sounds like a golden age of accomplishment until you venture out of your limited orbit and find so many churches (and schools) hurting for a lack of an adequate choral program. Or, perhaps you are suddenly aware of a large group of teenagers who never had a chance to sing as a group of children or youth, so far; whose only exposure to music has been folk, rock, or soul (which seems to be a step up in popular sensitivity); and who have missed that feeling of useful, really valuable, participation in church as leaders in worship.

The need to spread Choristers Guild is still here. We should not feel satisfied with our church music experience until we have shared our resources with those leaders who need them. Have you shown a colleague your C. G. LETTERS lately? Here's an offer: we will send a catalogue and a sample issue of LETTERS to any two people that you suggest. Use the enclosed card.

Here is another idea: *give a membership in Choristers Guild as a Christmas present.* We will send the attractive choristers greeting card (the choir in red vestments on the stairway) to the recipient indicating the gift is from you.

A FESTIVAL IDEA

York, Pennsylvania, chapter of C.G. has planned a festival for Spring which uses an interesting grouping of singers: 6th grade through 8th grade form one choir; 9th through 12th form the other. The groups sing together on the final three numbers. Handbells and other instruments with piano will provide the accompaniment.

Under the leadership of chapter president George Fennell an October workshop was held for the directors and a sampling of young people. The festival

director presented the music for the first time to the choirs to give the directors some working guidelines, set tempos, etc. This idea may be a worthwhile one for other area festivals to try.

CARTOONS

Cartoons for notebooks or bulletin boards are useful as teaching aids, for promotions, for special emphasis, etc. Included in the November LETTERS is a new cartoon of *C. G. Noteworthy*, by Marge Mayberry, about "concentration, not conversation".

Friends of the choir bug, *Irving*, will be happy to hear that Sally Lane, of Denver, has agreed to prepare 3 or 4 new cartoons for Choristers Guild this year. Watch for them.

OTHER PUBLISHERS

C. G. LETTERS try to keep you aware of materials published by many companies. As an experiment the October issue contained an anthem supplement, "O Little Town of Bethlehem" by Jane Marshall (Fortress Press, 2900 Queen Lane, Philadelphia, Pa., 19129), which tied into some of our material about the 100th anniversary of carol's first use.

In this issue we include sample pages of Murray McNair's new book (just released), "Choristers' Manual" (address on brochure). The brochure accompanies McNair's article, "Orff-Kodaly for Children's Choirs". Choristers Guild can supply you with only our own publications. These materials of other publishers must be ordered directly from them or through your local music store. (If these inserts are confusing to our members we may not try this again.)

VERY EARLY TRAINING FOR CHILDREN

Nancy Tufts' article this month tells of Russia's training of very young children through exposure to beauty. Betty Thomas' article gives ideas for choir and classroom teaching using music and drama with pre-school age children. The facts seem to say that music talent is related to early exposure to good music. Certainly C. G., at some time, must develop and recommend an early training program for church and home cooperative efforts.

(Continued on page 61)

JOHN T. BURKE ELECTED TO THE BOARD OF DIRECTORS



Editor:

At the Dallas meeting of the Stockholders (Voting Members) John Burke of Berkeley, California was elected to the Board of Directors of the Choristers Guild, taking the place which was left by Arthur Leslie Jacobs. Many of you know Mr. Burke through his fine compositions, several of which are published by the Guild. You need only to read the following sketch of Mr. Burke's background and work to understand why he was chosen for this position, and why we are most pleased that he accepted the challenge and responsibility of this important work.

JOHN BURKE was born in West Virginia, and in his high school years, through Miss Elizabeth Shelton, a Choristers Guild member of many years' standing, was introduced to Dr. John Finlay Williamson of the Westminster Choir College at Massanetta Springs, Virginia, whereupon he decided to attend Westminster. He holds both a Bachelors and Masters degrees from that Institution, and was a classmate of John and Helen Kemp.

During his second college year Mr. Burke became children's choir director at Mt. Airy Presbyterian Church, Philadelphia, Pa. This was the beginning of an abiding interest in children's voices which manifested itself in further work as an Associate Director of the children's choirs with Ruth and Leslie Jacobs in Los Angeles, California, at the First Congregational Church. It was during this period when he began to compose anthems for children and in his next position as Minister of Music at the First Baptist Church of Los Angeles he founded their children's choirs and wrote a number of anthems for them.

In the days following Ruth Jacobs' death, when Leslie was Executive Director of the Choristers Guild, he approached John Burke with the idea of writing some children's choir anthems that would be published by the Choristers Guild. In the following years he, with Leslie's encouragement, wrote



many of the numbers with which the Guild members are familiar. He has continued to work extensively with the children's choirs at the First Baptist Church of Oakland, the First Methodist Church of Pasadena, California, and in his present position as Organist-Choirmaster of the First Congregational Church of Berkeley, California. At present he is also Instructor in Church Music — a post he has held for six years — at the Berkeley Baptist Divinity School, and Lecturer in Church Music and Director of the Seminary Choir at the Pacific School of Religion in Berkeley, California, and is Instructor of Organ at The College of the Holy Names in Oakland, California. In a sense, his present position would make it possible to call him a "living ecumenical movement". He is at the present time anticipating the return to the newly refurbished Sanctuary and the promise, in two years, of an exciting new tracker-action, 3-manual organ built by Paul Ott of Gottingen, Germany. This all came about as a result of a disastrous fire in the Sanctuary of the First Congregational Church of Berkeley in April, 1967, following a Workshop being conducted by Helen Kemp. It might be truly said that "she set the town on fire" with her marvelous leadership!

Mr. Burke is married to the former Gladys Crane, who is a distinguished high school choral director and musician, and they have one son, Gregory, who is four years old.



THANKSGIVING- Pilgrims and Indians

By Betty Thomas

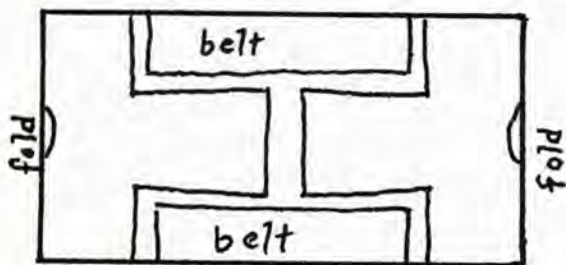


Editor: Mrs. William O. Thomas is director of the daily pre-school for 125 children and the summer head-start, inter-racial pre-school at First Presbyterian Church in Oklahoma City, Okla. Music is an integral part of the childrens daily schedule. The following article tells of how ideas and songs can be used creatively in choir or class to teach these young children. A list of songs and materials for pre-school age choir, prepared by Betty Thomas, will be printed in next month's LETTERS.

J. K.

As we begin our program in the fall for the children in the younger choirs (3-4-5 year-olds) we learn *weather* songs and *people* songs and *church* songs—and of course tone-matching and fun songs . . . but the children who have been in the choir before can hardly wait for November, when we dramatize the Thanksgiving story. We use several fall songs and Indian songs the first part of the month that fit into the story we will be doing. (I will include them in the list at the end. Some are finger plays and we are not sure where they come from.—Sometimes I will discover one we have been using for years in a book I have not seen before. We sing them to different tunes, and find that many finger plays “sing themselves”).

For the choir rehearsal just before Thanksgiving (we meet on Wednesdays) we have the costume box ready—and any children who have Pilgrim or Indian costumes at home are invited to wear them. Some Mothers make costumes for their children and these are passed down to younger brothers and sisters and friends—and eventually given to us for the costume box. However, we have a box of delightful, all-purpose costumes, easily made by a group of Choir Mothers. Pilgrims, Indians, Shepherds, Kings, Angels, Bible characters, story-book characters, Mexican, Japanese — anything can be dramatized with a simple costume and a few appropriate “props”.



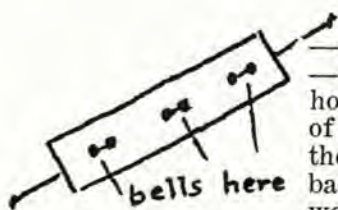
These are made of bright colored cottons—mostly plain colors, a few wide stripes and some plain unbleached muslin. We bought the material at a discount fabric center and had a “costume-making coffee”. Fifteen mothers made boxes of costumes for each church school room and the choir. They are a “paper doll” pattern, cut with pinking shears (no sewing required!) With the strips cut from the sides used for belts and head bands. You can cut patterns from brown paper with a small half-circle at the neck, then make a short slit down the back so it will slip over their head. We made ours about 26” long. Measure several children to arrive at an average length. Cut any scraps into squares or lengths for Shepherd head scarfs.

In studying the authentic background materials on the Pilgrims we found that it was the Puritans who wore the somber gray and black—the Pilgrims wore blues and greens and stripes. Hallmark Cards has a “pop-up” of the Thanksgiving scene with very authentic costumes which we show the children. Large white paper napkins with a short cut at the center make lovely Pilgrim collars. We cut white



sheeting into square collars with a slit down the back, and cut a large square which can be folded for either the neck or the head for the girls, and aprons, with the belts on the aprons the only sewing—everything else is cut with pinking shears. We made hats for Pilgrim boys from construction paper, using shirt cardboard in the rims to make them stiff. Yellow construction paper made buckles for the hats and some to tie on the boys shoes. We made the girls hats from crepe paper, shaped on the back of the head, glued and stapled to a white construction paper band on the front.

The Indian costuming is quite simple—we use feathers cut from colored construction paper and cardboard headbands that the children decorate. For a “special project” some of the older children made Indian designs with crayon on some of the unbleached muslin costumes and we fringed the edges. Headbands with feathers—or plain striped headbands—look very authentic. After longing for years for Indian wrist and ankle bells, I found an easy way to make them, and two Choir Mothers made up a whole box for us which we use often and in many ways. A strip of felt about six inches long



—a hole punch—cards of bells
—and shoe strings! Punch
holes in the felt strips in sets
of two—string the bells on
the top side, tie knots on the
back and at the ends so they
won't slip. These can be tied
on either wrists or ankles and

sound delightful! For the finishing touch, the Indians have face designs painted on from jars of red and yellow finger paint! An artistic Choir Mother loves this job, and the children usually won't wash their faces until after supper that day so Daddy can see a "painted Indian"!

We have some wonderful Indian drums given by Scouts troops. (Making them is one of their projects—talk to your Scout leaders). We have made drums as a project and find that a one-pound coffee can, with both ends cut out and plastic lids on both ends are good. We cover them with woodgrain contact paper which can be decorated with Indian symbols with Sanford Magic Markers—the water color felt pens rub right off.

All this costuming is done as the children come in, and they then sit in "groups" of Pilgrims and Indians. Several popcorn poppers fill the air with a delicious aroma as we begin to read the story of the first Thanksgiving. We use "The Pilgrim's Party—A Really Truly Story", a Weekly Reader Childrens Book Club, Primary Division—by Sadybeth and Anson Lowitz published by Stein and Day, N.Y. The story is good, especially because it tells about the Indians bringing the popcorn! As we read the story, we have some of the children come up to the center and act out the different parts. We do not attempt to have them say lines—simply explain the action and let them do it as we read. I am sure you know that with this age group you do not attempt to read straight through a book—there are pauses for songs which we find appropriate—some dramatization—and even a dance or two by the Indians—but the story theme is carried through.

When we end the story with the Pilgrims and Indians eating together, our own Pilgrims share their refreshments with the Indians, who share their popcorn, passed in baskets. The Choir Mothers have prepared the Pilgrims "feast"—a round cracker with a small dab of cranberry sauce topped with a pecan—you will be surprised how good this tastes!

We sing a blessing before we eat, and close with our prayer at the end of choir.

We find that these materials work well through the First Grade groups—we have a Cherub Choir (3-4- and young 5's) and a Melody Choir (Kindergarten-First Grade) and use approximately the same plans with these two groups. The following list includes some of our fall and weather songs and some finger plays.

(The children in the cover-picture are Margaret Ann Steen and Cheri Ashby as Pilgrim girls and Brett James is the Pilgrim boy. Kim Jackson and Anita Schopfer are the Indian girls and Kevin Rogers is the Indian boy. Kim is wearing long yarn braids made of rug yarn that we made for the costume box in black, brown and yellow.)

NURSERY SONGS AND RHYTHMS

—Judson Press

The Colored Leaves #25
I Wonder #12

KINDERGARTEN SONGS AND RHYTHMS

—Judson Press

Autumn Leaves #5
Rain and Wind #8
Hear the Wind Blow #9

A CHILD SINGS—Marie Pooler—Augsburg

The Seasons (fall) #13
Thanks to God #15
Thanksgiving #16
God's Child #24

SONGS FOR 4's AND 5's—Broadman Press

God's Beautiful World #4
God's Gifts #20
Thank You, God, For This New Day #23

SONGS FOR EARLY CHILDHOOD

—Westminster Press

God Loves Us All #7
Every Morning Seems to Say #8
God is Great and God is Good #13
O Let Us Sing Our Thanks to God #17
Brown Leaves Crunching
When We Walk #20
Like a Leaf or a Feather #26

FINGER PLAYS

Here are 10 little Pilgrims (two hands)
Marching along to church (march hands)
1 2 3 4 5 Pilgrim boys (count on one hand)
1 2 3 4 5 Pilgrim girls (count the other)
Very early in the day (make sun with hands)
Pilgrims often went to pray. (prayer hands)
The Indians are creeping, Sh-h-h Sh-h-h!
(tiptoe—Sh! with fingers)
The Indians are creeping, Sh-h-h Sh-h-h!
They don't make a sound (silent tiptoe)
As their feet touch the ground
The Indians are creeping, Sh-h-h Sh-h-h!



(We use this as both a finger play—
using the fingers to tiptoe along the
arm or floor—and also as an action
song)

Five little Indians in a tepee
(hold up 5 fingers—make tepee)
Sleeping quiet as can be
(hands together—head on hands, asleep)
Along came a Chief,
(two fingers for feathers coming along)
And what do you think!



(one finger—shake for "what do you think")
Up jumped the Indians, quick as a wink!
(clap on "up" and jump up)
This one is from "A Child's Life in Song"

—Broadman Press

I'm a Big Indian Chief
(hands behind head with fingers for feathers)
Living in a wigwam
(hands and arms make tepee in front)
War paint on
(fingers down sides of nose putting on paint)



Head dress too
(put on headdress—fingers for feathers)
Dancing to the tom-tom
(play tom tom in lap)

From the Associate Editor's Desk

By F.L.W.



(And it *is* a desk—not a hospital bed as last month. I'm up and about; the back is much better, thank you.)

The last days of September are always filled with anticipation. It is the time of the annual meetings of the Guild. The voting members (stockholders) get together either in person or by proxy to hear reports of the officers and to establish policies; the Board of Directors make plans to carry out these policies and set guide lines for future service to our members.

The "anticipation" comes from renewing rich friendships, sharing the progress of the Guild, being a part of the growth of a character-building activity. This year there were several additional reasons for the "anticipation": the enlarged office facilities which many of the Board had not seen; greeting John Kemp in his new role as Executive Director; getting acquainted with Arthur Clemens of Santa Barbara, who is the trust officer for the fund established by Leslie Jacobs; also getting better acquainted with our newest Board members—Andy Flanagan and Ed Johe.

The Guild by-laws provide for the annual meetings to be held the last Monday in September, the city is decided by the President and the Executive Director. In recent years the meetings have been held in cities where there were active C.G. Chapters or the home cities of different members.

The officials of the Guild family started to gather Sunday afternoon. Sunday evening and Monday morning were given over to lengthy discussions of actions to be considered later. The legal meetings were held Monday afternoon and evening. Many of the Board stayed Tuesday for the Day-After-Workshop sponsored by the Dallas Chapter. Roberta Bitgood, Madeline Ingram, Edward Johe, and John and Helen Kemp were the speakers and teachers. About a hundred directors registered for the day.

The following are items from the agenda and minutes which may interest you. They will give you a little look back, a look at a busy day, and a look down the road.

- There are 197 voting stockholders—proxies were received and voted from 140; 10 were present in person.
- The C.P.A.'s audit report of our books shows that for the first time, our gross income passed the hundred thousand dollar mark. "Direct Costs" and "Operating Expenses" whittle this down to a very low "Net Gain," at least we are still solvent but, of course, we are a non-profit organization.

- Of interest is the fact that about 1/3 of the Guild's income is from awards (pins, crosses), 1/3 from materials (anthems, hymn studies, cartoons, choir book pages), and 1/3 all other sources (memberships, seminars, books, etc.).
- Membership last year was at an all-time high of 3,693. (Membership—at this writing—for '68-'69 is 3,243! This presages a much higher membership for the whole of this year.)
- Last year 77 complimentary memberships were given to seniors in the sacred music departments of 10 colleges and seminaries.
- Helen Kemp, in her report as Director of Workshops and Festivals, showed a map with 21 pins in it, representing the 21 places she had conducted workshops and/or festivals in all parts of the United States and Canada this year.
- The Nominating Committee recommended the re-election of Mabel Boyter, Norma Lowder, and Madeline Ingram to another three year term as Board members and the election of John Burke of Berkeley, California, as a new member for a three year term. This was approved.
- The By-laws Revision Committee, headed by Dr. Cecil Lapo, presented its report. The report brings the by-laws up to date in many ways and provides for additions to the corporation structure. These include an Executive Committee and a Board of Trustees. It provides for a rotation system for Board members.
- Mr. Clemens discussed with the stockholders the provisions of the trust fund Leslie Jacobs established. He reminded us that the interest only is available for Guild use. He said, "The money is not for general expenses of the Guild, but rather for outreach, scholarships, seeking out leadership qualities in the young, and guiding these qualities to produce, hopefully, another Ruth Jacobs."
- Mr. J. W. Akin, Chairman of the Finance Committee, (which under the revised by-laws will be the Board of Trustees) made a report relating to our present and future financial position.
- The stockholders honored two people, Lauretta Cotton and Arthur Clemens, with the designation of permanent stockholders, as provided by the by-laws.
- Helen Kemp gave a challenging report for the Audio-Visual Committee. It is anticipated that the Guild will move to create materials in this area.
- The Board passed resolutions on the death earlier this year of A. Leslie Jacobs and the recent sudden death of Richard Alford.

(Continued on Page 63)

Education Through Beauty

(A free translation of a part of a bulletin distributed by the U.S.S.R. The magazine also contains examples of art work and poetry.)



Editor:

Sometimes the personal notes which accompany the articles by our writers make very interesting reading. I'll share a few lines from Nancy. "Dear John Kemp: I thought CGL might be interested in this translated article. Noteworthy is what they claim to be doing in music education and art with the very young, the expressed statement that the study of esthetics develops a sense of beauty, a more beautiful soul and a more generous heart. 'Others call it God.' . . ."

Our century grows old; it has passed the sixty-year mark. We ask ourselves what the 21st century will be, without thinking that we see it every day. He goes for a walk, smears his fingers in ink, pokes his nose everywhere. We educate him, guide him in the right paths, and are concerned about him: "Is he healthy? Is he happy? Is he well-bred?"

Every day, in the U.S.S.R., seventy million children wake up and open their eyes, upon which the universe makes an inroad, with a corner of the sky, a sheaf of light, the lines and colors of the coming day. The world resounds around them: the sounds of the house, the street, and the city establish themselves in a unique symphony, a day of childhood.

Children's eyes, opened wide, express the joy, the astonishment, the first primitive thoughts. Eyes that wonder, that want to know. The future depends in large part on the way they see this world, on what they see in this world with our help.

The Soviet Union has the task of forming a generation which is healthy in mind and body. The former depends on their esthetic education. Communion with nature, literature, and art lifts the soul. Through the prism of our creative faculties, the world seems bigger, purer, more human for them. Beauty engenders the sense of humanity.

The pages of this little book are consecrated to the esthetic education of children in the U.S.S.R.

Conversation with a Piano

Are all children gifted in music? In general, this question is answered in the negative. Is this right?

At some distance from Moscow is the city of Podolsk. In this city there exists a school of music like many others in the country. Three-year-olds are accepted there without verification of their musical capacities. They are immediately plunged into music. What is the result? After some time one sees appearing, or rather transpiring, in all the students, veritable talents for music.

The director of a secondary school music club in Moscow, Alexander Stroganov, estimates that all

are capable, from childhood, of appreciating classical music. It is simply necessary to teach it as the alphabet is taught.

Each evening, in each school, the club of the music-lovers opens; there are many of these. Children begin assimilating the rudiments of music by attending concerts and conferences. Then, veritable musical cycles (courses?) are presented to them: "Treasures of the World's Music", "Russian Music", "Evolution of Haydn's Symphony to Modern Times". The school calls on famous interpreters of music. Soviet pianists Vladimir Achkenasi and Victor Merjanov, American pianist Malcolm Frager, have been heard there.

. . . That evening, they listened to Moussogorski. At seven o'clock, a small boy sat down, his chin leaning on the back of the next chair. At eight he hadn't moved an inch . . .

If a child is gifted, his talent will not stay hidden, but brought out immediately. But, in the U.S.S.R., it is desired that every child learn to listen to and love music. It is to this end that these innumerable musical and choral groups have been created, enlivened benevolently by experienced professors. Moreover, the U.S.S.R. has 1300 elementary and 137 secondary schools of music. The tuition fee depends on the income of the family.

Conclusion

Each day, in the U.S.S.R., seventy million children wake up and open their eyes. In their eyes, we see what we ourselves have illuminated. We want them to shine with joy, to see clearly and optimistically, never to turn away from the misery of others, and never to fill with scorn or pride.

Esthetic education in the Soviet Union seeks to shape children profoundly sensitive to beauty, who consequently have a more beautiful soul and a more generous heart.

In those who will live in the 21st century we inculcate the respect of men of all nationalities and all lands, the respect of human works, of reason, and of talent. For the future will be what our children become. (End of translated material)

Editor:

Nancy has just returned from a trip abroad. These closing lines of her note were particularly thought-provoking after reading the above translated article. "This time last week we were 30 miles from the Czech border and 50 miles from Prague—in Dresden. Lines of Soviet tanks and trucks with machine guns cluttered the main roads. We were closely watched. Conditions are grim, faces downcast, a lot of handsome children begging . . ."

Orff-Kodaly for Children's Choirs

By Murray G. McNair

Editor: Murray G. McNair is president of the Essex County (Massachusetts) chapter of Choristers Guild and is Minister of Music, Second Congregational Church, Beverly, Mass. He is a close associate of Grace Nash in adapting the methods of Orff and Kodaly for American school and church use. Those of us who attended the Barrington C. G. Seminar last summer remember his effective introduction to some of these teaching methods and we remember his infectious enthusiasm. McNair's "Choristers' Manual" has just been released (brochure with sample pages included with LETTERS). Order "Choristers' Manual" from Swartwout Enterprises, Box 476, Scottsdale, Arizona 85252.

Total involvement is a basic concept of the Orff and Kodaly approaches. When this concept is infused into a worship service, the act of complete worship results. Through the presentation of vocal and instrumental music, through speech and movement, this worship offering evolves. Not the act itself, but the *thought*, the *feeling*, which motivates the act, carries the service beyond the ordinary.

The ideas of Carl Orff and Zoltan Kodaly regarding the teaching of music to children merge, and then separate like two rivers flowing into the same ocean (the ocean of greater development of musicality) at different points. Both begin with the same material, the use of the pentatonic scale, presenting it in the same order. First *So*, followed by *Mi*, *La*, *Do*, *Re*. Each lays great stress on rhythm and doing more than one thing at a time. The point of departure is the Kodaly stress of reading and singing while the Orff places emphasis on playing of instruments *while* singing, creativity and movement. All these principles are absolute necessities to the development of a control, full understanding, insight and appreciation of music. This comparison is not all-inclusive. Directors, in order to understand the Orff and Kodaly approaches, should avail themselves of workshops and other reading material, such as the article entitled *Catch That Child* published in Choristers Guild letters in 1963-1964.

Teaching Christian principles using music as a tool is the primary function of a choir director. In using the Orff and Kodaly approaches in our children's choir, the only thing we change is the text from secular to sacred; the techniques remain the same.

The principles embodied in the Christian faith are more easily taught and understood through the total involvement of the child at his level through the use of speech, movement, singing and the playing of instruments. The child develops a wonderful sense of rhythm and its structure, of melody and how it is built, and he acquires a greater understanding of himself and his relationship to other people. Total involvement promotes creativity in such a way as to add to the growth of the individual and his willingness to stick to it and accom-

plish set goals. All these and many other facets are put to use in rehearsal as children learn to improvise, build melodies, add introductions and work out patterns for accompaniments that will add to the feeling of the text. There are many other interesting features not discussed here.

In this way they have a personal part in the building of the composition, and the entire work has more meaning. Each year, along with shorter seasonal programs in our choir we undertake a major project designed to cover the year, such as church architecture, personalities from the Old Testament, symbols of the Christian faith, etc. The larger portion of the work done on these projects is through movement, playing and singing in the Orff-Kodaly manner.

In turn, this produces much worth-while material to be presented to Sunday School classes in which the children may be studying the same theme. It functions as a basis for programs presented to parents as well as for use in Sunday services.

Each child playing an instrument is responsible for this instrument being in place and ready before the required time. He also must return the instrument to its place in the choir room after the service or program. The children grow through the importance and responsibility of this task.

Since the benefits of the Orff and Kodaly method can be realized only by actually working with the techniques and not by merely reading about them, I would like to present some of the procedures that are available to our choir in preparing and teaching an idea.

The idea: "God and Nature."

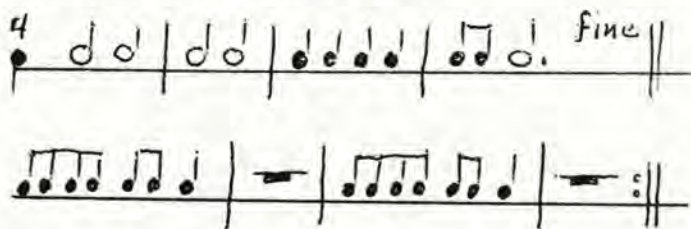
The most mentioned elements in nature, suggested by the choir, were rain and sun. From discussion, the following lines resulted:

God made the rainfall to refresh the earth,
And in the quiet pools reflects the beauty of God.
Nature, Nature, God reveals his beauty.
Falling rain, then glis'ning sun.
Watching little rivers run.

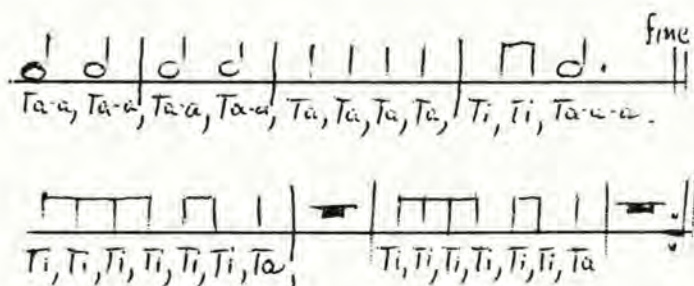
The children worked out some of the ideas; some were prepared by the director in advance, or as a result of suggestions made during choir rehearsal.

We presented the first two lines as a speech ensemble. After line one there followed an improvisation on the xylophone to get the real feeling of falling rain. After the second line followed an improvisation on the alto metallaphone to add to the feeling of the reflected pool with finger cymbals to make the sound of the sun as its rays glisten on the surface of the pool. The remaining words were set to music, following the rise and fall of the ideas presented both melodically and rhythmically. The children learned the resulting melody preparing first the rhythm using the body as an instrument. For

half notes, they used "stamp-clap", quarter notes became a "leg slap", an eighth was a "clap" and the dotted half a "stamp, finger snap, snap". We said "Sh" for rest, sustaining sound for full four pulses. These body actions may be used in any arrangement: quarter notes are finger snap, etc. The director should adapt these by using what appears to be the most natural to him and his choir.

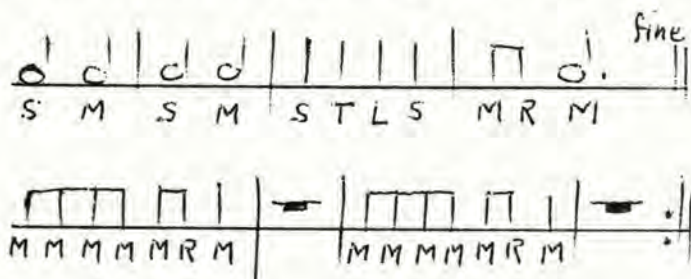


After body work, clap and say Ta for quarter notes and Ti for eighth notes as follows:

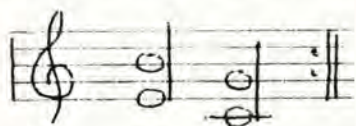


During the two measures of rest, we used four movements, each child moving as he wished, using any part of the body, hands, feet, legs, head, etc. so as to feel the silent pulses.

The pitch of the melody was then worked out through hand signals starting "So" on G.



When we prepared the song rhythmically and melodically it was sung through, while all choristers did patschen (a German word for leg slap). Right hand on right leg, left hand on left leg and patschen in half notes. We made certain everyone did both things, singing *while* doing patschen. Now any child was ready for a try at the alto metallaphone part in the accompaniment which is as follows:



(pattern continued throughout song)

Use the different body actions to prepare the following instrumental parts as was done for the metallaphone.



During the song there are two measures of rest and the instruments are kept playing through these measures. In the first measure of rest we added the finger cymbals, played on counts "one" and "three". This added the sparkle of the sun on the clear surface of the pool. In the second measure of rest the soprano metallaphone or bells improvised the music for the little running river. These two lines were followed by a repeat of the first line "Nature, Nature, God reveals His beauty". Then voices ended. The instruments continued together for two measures, then the cello and bass xylophone stopped. After another two measures both glockenspiels stopped and then we heard one stroke of the finger cymbals as the last ray of sun disappeared, and the rain and the day were over.

With the use of the Orff-Kodaly methods, the children experience a growth in perception, a stretching of the mind and soul. Not only do they develop a keen awareness of tonal quality through the use of quality instruments but they gain self confidence in sharing their ideas and talents. Through actual participation in the church service, seeing their ideas used, grow and develop into something beautiful and worth-while right before their eyes and ears, they feel a personal spiritual growth and closer relationship to God.

Editor: Where to write for catalogs and price lists of instruments mentioned in Murray's article:

For German made "Studio 49" instruments:
Magnamusic Baton, Inc.
6394 Delmar Blvd.
St. Louis, Mo. 63130

or
Lutheran Church Supply Store
2900 Queen Lane
Philadelphia, Pa. 19129

For the new American made instruments:
Kitching Educational Division of
Ludwig Industries
1728 N. Damen Ave.
Chicago, Ill. 60647

For "Music with Children", books and films, by
Grace Nash and "Choristers' Manuel" by Murray
McNair:
Swartwout Enterprises
Box 476
Scottsdale, Ariz. 85252

Banners for Processions

For centuries banners have been an important part of the pageantry of the church. The cathedrals of Europe display these banners and flags and now a number of churches in America are beginning to follow this custom.

Last Christmas the pastor of Trinity Lutheran Church, Sioux City, Iowa, the Rev. Russell Olson, suggested to the young people of the congregation that they might prepare banners for the Christmas Eve Festival services. This project was taken up by the junior and senior high students under the supervision of the Rev. Donovan Benson, assistant pastor of Trinity.

The young people first divided into groups to make sketches of possible banner subjects. From these, six ideas were selected, and groups formed to put the six patterns together. The designs were laid out in reduced size on construction paper, then enlarged to actual size for the banner. From there, a color scheme was decided upon; and, from a fabric center, colored felt was purchased, from which the designs were cut. Finally, the figures were sewn on to the felt banner itself which measured 3 feet long by 2 feet wide. A taffeta backing of the same color as each banner completed the sewing.

In the meantime, several boys purchased six closet rods 7 feet in length to serve as poles. These were sanded and varnished in the church basement; six wooden stands for the poles were constructed in a home workshop; and some gold fringe was purchased to hang from the bottom edge of each banner. Gold cord ending in a yellow tassel hung along either side of each banner.

The first banner completed depicted the skyline of Bethlehem in white surrounded by white stars on a dark navy blue background. The second banner pictured a yellow angel announcing Christ's birth to two triangular-shaped shepherds, one in green, the other in orange on a background of deep purple. The third banner was a brilliant red, and had two gold bugles set against a white lyre. In the four corners were several white bells and musical notes. The fourth banner represented a brown manger nailed to a cross of yellow; the felt background was a kelly green. The fifth banner was a beautiful gold, and featured the three wise men in shades of red, green, brown, blue, and black. Each man was conical in shape, wore a crown, and carried a gift of actual jewelry sewn to the felt. The final banner was white, and pictured Mary and Joseph on the way to be enrolled. An aqua figure of Mary sat atop a gray donkey, led by an olive green Joseph on foot. Two black clouds and two small brown trees completed the pattern.

On Christmas Eve at the candlelight services, the processional was led by a crucifer in a white robe carrying a stately brass cross ordered from a church supply store. The crucifer was followed

by two boys carrying lighted candles mounted on brass torches. Then in single file, boys carrying the six banners preceded the choir members and pastors to the chancel area, where the banners stood throughout the worship. Again at the close of the service, the nine boys led the choir from the church.

When the Christmas project was so well received by the congregation at Trinity, the young people set out to make seven more banners for the Easter Festival celebration. These were prepared in the same way, but featured different subjects. The first, sewn on a gray background, pictured a purple cross, a tomb in navy blue, and an orange dove, symbolizing the Holy Spirit's presence at both the crucifixion and resurrection. The second had a felt lily with four enormous white blossoms, set on a magenta background. The third, on a chocolate brown, showed a white lamb carrying a light green flag bearing a cross of blue. The lamb represented Christ, the Lamb of God, slain for those He came to forgive and save. The fourth banner pictured a red, brown, and white rooster on a gold rail fence, with a bright yellow sunrise, all on bright blue felt. The fifth banner was particularly striking. Done on plain white, it had two sleeve cuffs and hands in black reaching down for a symbol in Greek lettering standing for Christ. This was to represent God the Father's having lifted Christ back into His own presence. Sixth, a banner of lime green felt pictured a circular crown of thorns in olive green. Within the crown of thorns were three rust-colored spikes, and beneath it were four red drops of blood. The seventh and final banner designed was a Trinity "coat of arms" patterned after the cover of Trinity's church directory. This olive green banner, in the shape of a shield, set a cross of red in a large triangle of white. Also in the triangle were an alpha and an omega, the first and last letters in the Greek alphabet, symbolizing Jesus Christ, the beginning and end of all things. These letters too were in red. On the sides of the triangle were symbols for baptism, communion, and confirmation cut from gold felt. At the bottom of the shield were red letters on a gold scroll spelling out the name of the congregation "Trinity Lutheran".

This church in Sioux City heartily encourages other congregations which may be thinking of trying a project of this kind. For, not only was the church there impressed with the beauty of its banners and the dignity of its pageantry, it also was pleased to see its young people contribute so greatly to the church's worship. Everyone agreed: the three weeks it took each holy season, to make the banners and to rehearse the processing, were well worth the time and effort. Rarely had the parishoners at Trinity experienced a more meaningful Christmas and Easter.

(See newspaper report copied on the next page.)



Assisting with the sewing portion of the banner project were from left, Jan Wendt, Reba Parkhill, Patty Swanson and Karen Rexroat.



Fitting the banners to the pole are, from left, Jerry Wehmer, Max Hilmo, Danny Mahr, Scott McGinty and Kevin Lenagh.

Church Pageantry of Processional

Youth-Centered Program Set at Trinity Lutheran

By ROBERT R. HANSEN

Journal Staff Writer

The processional-type pageantry of the church will be key-noted in a unique youth-centered program for Easter at Trinity Lutheran Church.

For centuries banners have played an important part in this pageantry. The cathedrals of Europe display banners and flags and many of the churches in America have followed the custom. The chapel at the United States Military Academy at West Point and the Rockefeller Chapel at the University of Chicago are two notable examples.

Last winter the pastor of Trinity Church, the Rev. Russell Olson, suggested a "banner" project to the youth of the congregation for the Christmas Eve festival services of the church. Responsibility for the program was assumed by the Luther League under the supervision of the Rev. Donovan Benson, assistant pastor at Trinity.

The Leaguers first made sketches of proposed banners and from these a selection of six was made. The sketches were then laid out in reduced size on colored paper. A third step was to enlarge the design and transfer it to colored felt. The banners were constructed with taffeta backing and gold fringe and then fastened to wooden poles. The poles were purchased unfinished with the boys completing sanding and varnishing.

A half-dozen banners with Christmas symbols were created for the festival procession on the eve of December 25.

A similar project was completed for the Easter festival celebration with six banners, 2

by 3 feet in size with gold fringe. The Leaguers also dyed the white cotton cord to make gold rope and they also made the tassels.

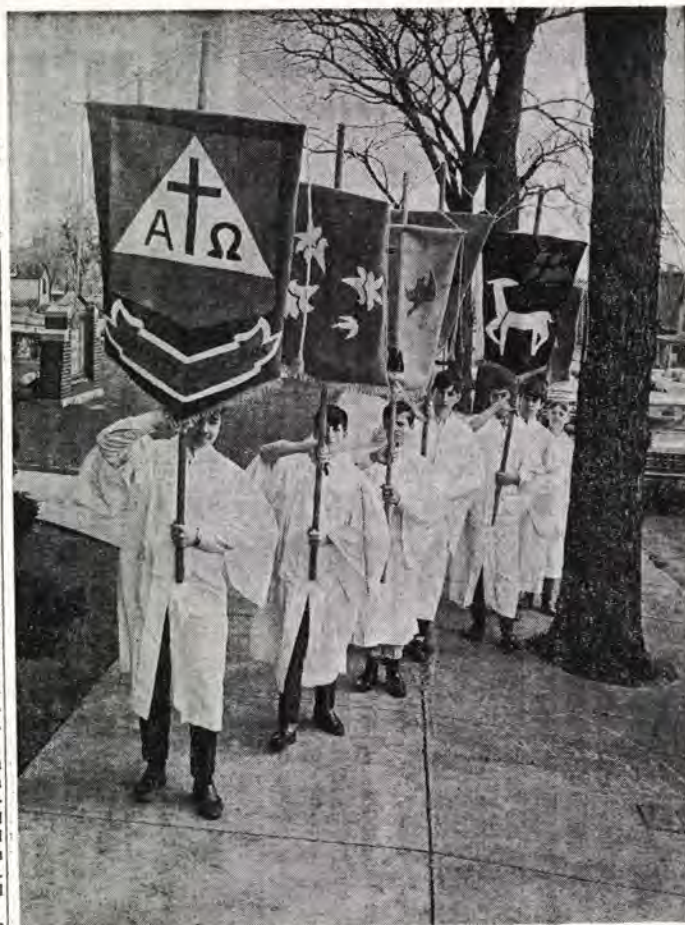
The six banners for Easter include:

The hands of God on white; the crown of thorns on green; the Easter lily on rose; the sunrise and a rooster on blue; the dove, cross and tomb on gray; and the lamb and banner on brown. In addition, a larger banner, 3 by 4 feet in size, was made with the Trinity shield.

Young persons temporarily responsible for the project are: Jan Wendt and Patty Swanson assisted by Karen Rexroat and Reba Parkhill, sewing, and Danny Mahr for banner poles. All of the Leaguers were involved in the design and in carrying the banners in the procession.

The Easter festival procession will be led by a crucifier in a white robe carrying the processional cross. He will be followed by two boys carrying lighted torches and then by the seven banner-carriers, in single file. The choirs and the pastors will complete the procession.

Throughout the service the banners will be on display at the front of the church and in the chancel.



For picture purposes banner carriers line up outside the Trinity Lutheran Church. The procession will be completely inside the church on Easter Sunday morning.

Happy New (Church) Year!

by Arlene V. Root



The changing seasons add a richness to the life which I would miss if I were to live someplace without them. I'll admit I'm glad I live where the winters are rather mild (southern Kansas) but I'd hate to live without some cold, frost and snow. A few years ago we had a new home built on the bank of the Arkansas River. The seasonal changes along the river are more varied than on land alone, for the river has a life of its own. As I sit at my desk surrounded by windows I can see up, down and across the river from one to three miles. I have varied emotional responses to the different seasons—responses I have collected from early childhood to the present. But I notice that with the windows opening so widely to the world I have intensified many of the responses and added several new ones.

The church year is also a life of changing seasons. I recently re-read *Around the Year with the Trapp Family* and realized that this book more than any other had provided me with the wider view to enjoy the Christian year more fully. In the book Maria Trapp tells of her family's observance of the seasons and celebrations of the year. Since they are a devout Roman Catholic family, this book becomes a personal diary of the church year.

In her preface Mrs. Trapp describes the transplanting of a large tree and mentions the necessity of moving its "home-dirt" with the roots if it is to survive in its new location. The Trapp family was transplanted in 1938 when Hitler's troops invaded Austria. Their family observances throughout the year were part of the soil which they moved with their large family.

They arrived in the United States in the fall and were delighted to add a beautiful feast which they had never celebrated before—Thanksgiving. This was followed by the astonishment of hearing "Silent Night" over the loud speakers of a store a few days after Thanksgiving. "It took several Christmas seasons before we understood the connection between Christmas shopping and 'Silent Night' and the other carols blaring from loud speakers in these pre-Christmas weeks. And even now that we do understand, it still disturbs us greatly." Although the family sang "Silent Night" many times in concert during the Advent season they never sang it as a family until Christmas Eve. This struck me as a good idea, and is one of the practices I have observed with our boy choir. Once in a while we get caught in some service or program where we join in singing "Silent Night" during Advent, but the boys never sing it as a choir until Christmas Eve. Amazingly, this seems to help preserve its freshness even though it has been heard and sung innumerable times in other contexts.

When Maria Trapp wrote her book in the mid-

nineteen fifties, she was aware that Americans knew almost no Advent songs. She was also aware that Christmas "dropped dead" immediately after December 25, just when it should have been starting. I wonder how much influence her book may have had in the slow but discernible changes in the past ten to twelve years. When the Trapps first arrived here they found no one who had heard of an Advent wreath as they tried to find materials with which to make one. Since 1938 many of us have become aware of this custom. Mrs. Trapp gives instructions for making a wreath as they did over the years in the many places they found themselves on their tours. She includes six Advent hymns and songs, most of them relatively unfamiliar except "O come, O come, Emmanuel." Two short ones, "You Heavens, Dew Drops From Above" and "O Savior, Heaven's Portal Rend", could be used for a call to worship during Advent. A three-part setting by Michael Haydn of "Drop Your Dew, Ye Clouds of Heaven" has a rather low alto part. This will fit my choir this year for some boys with changing voices are more comfortable singing around Middle C.

Ideas for making Advent calendars are included. So are several other charming Advent customs connected with St. Barbara's Day (Dec. 4) and St. Nicholas Day (Dec. 6). There are very few books which include music, decorations and recipes but this one does. Since the author is trying to help others celebrate life with the joy that her family has found she includes cookie, pudding, punch or other recipes wherever they may be useful.

Because the Trapp family was large—at the time she wrote the book they numbered eighteen without guests—some of the lovely customs they observed were easier for them than for smaller families. This included, of course, being a complete church choir. The descriptions of their gift exchange (all gifts were hand made) and their Christmas tree are lovely. And not every family could awaken its members from Christmas Eve naps by the father singing "Shepherds, up, your watch to take." As each person was ready for Midnight Mass he joined the chorus. Other Christmas songs are included in the book. Many of the songs are also included in the *Trapp Family Book of Christmas Songs*. The latter has piano accompaniments or four-part arrangements.

Maria Trapp describes their observance of Christmas Day after a short night. "The morning finds us in chapel again. After the 'Angel Mass' at midnight, we return to the manger, together with the simple guardians of the sheep, to the 'Shepherds' Mass,' which should be said at dawn, to be followed at broad daylight by a Solemn High Mass. It is as if the great mystery of the Incarnation could not be contemplated enough in just one Holy Mass. The threefold coming of Christ, for which we



Maria A. Trapp

have been praying and waiting for weeks, we like to celebrate in a threefold way. Already the little children get a sense of the immense importance and mystery of the day when they are summoned to church three times instead of once. Afterwards, one is 'holily tired,' as one of our little girls once said."

Delightful games for New Year's are included, and they are, of course, games suitable for a group of different ages. They need not be limited to New Year's.

"From long years of experience I know that one should stop every game when it is at its height. Never let it wear thin. So I suggest 'Jump at Quotations' and am always met with eager consent. Last New Year's Eve the children took three quotations from my little speeches on the stage: 'Are you a tenor or a bass?' 'And I am the mother!' 'The family who plays together and prays together usually stays together.'

"The teams are placed at opposite sides of the room. Each team gets the same quotation. One word of the quotation gets pinned to the back of each player. At 'Go' one may read the word on the back of every other member of one's team, but not that on one's own back. Rule: No oral communication! The winning team is the one that first gets itself lined up in correct order. (Have the words in large-size printing so the 'audience' can enjoy the fun too!)"

As Maria Trapp goes on through the days of celebration she gives historic background or the story back of a particular practice. The story connected with the feast of the Holy Name of Jesus is entrancing whether it is true or not.

Epiphany or "Little Christmas" is another feast. "On the Vigil, the eve before the feast, there comes to the table a special Epiphany cake, in which three beans are hidden—two white ones, one black one. Whoever gets a bean in his piece has to dress up next day as a Holy King. The one who got the dark bean will be the black King . . . On Epiphany Day the three Holy Kings, with golden crowns and richly dressed in oriental splendor, are the guests of honor at the table. Afterwards the whole family tries to entertain them and they have the say of the evening. This is always an evening much looked forward to by the whole house. We have had the most fantastic-looking magic at our table."

Besides the expected observances of Lent, Easter-tide and Pentecost, Mrs. Trapp covers such days

as Candlemas, Corpus Christi, Christ the King, Feasts of Mary, pilgrimages, angels, the saints, All Souls' Day, the keeping of the Lord's Day on Sunday with reverence and joy, and the season of carnival. Birthday and baptismal day celebrations receive attention. Her comments on Christian marriage and the facing of death are thoughtful.

Many of her comments throughout the book are nuggets of wisdom. She mentions that nobody could stand a Thanksgiving Day dinner every day of the year. "There can only be mountains if there are valleys." The church year alternates the times of waiting with fulfillment, times of mourning with seasons of rejoicing. Deep down in the human heart man has a need to abstain and atone. Since modern man "can dance and eat and drink on any day between January 1st and December 31st, the most he will experience is a 'good time.' But he will never be able to 'celebrate a feast.'"

Following is an excellent example of effective teaching. "When the children were still very small, I said to them on the way to church on a Passion Sunday morning, 'Now watch and tell me what is different today in church!' On the way home they said eagerly that the statues and crosses on the altars were covered with violet cloth.

'And why don't we do it at home, Mother?' . . .

"As I had no good reason to offer against it, we bought a few yards of violet cloth the next day and did at home what we had seen in church . . .

"The older ones also had noticed that the prayers at the foot of the altar were much shorter and that there was no *Gloria Patri* after the Introit and the Lavabo. To let the children watch for such changes in the liturgy makes them much more eager than if they are told everything in advance."

Another example of meaningful teaching—"We have always tried to mark the day of Conformation by a gift or event which stresses the new status of the child as a person capable of independence and responsibility; e.g. by giving him a desk of his own, or, if possible, a room of his own. (It is significant that it is the custom to give a watch on Confirmation Day, to remind the young Christian that from now on he is responsible for the use of his time.)"

Some of the recent changes in the Roman Catholic Church might affect the thinking back of a few of the celebrations. And certainly everything Mrs. Trapp mentions is not applicable to the worship of Protestants. But the joy and trust in God that shines from every page is something for anyone to contemplate.

"Living through this cycle of festive events every year, one cannot help but learn that one should not just live one's life, or spend one's life, or go through one's life, but *celebrate* one's life. Whether the days are filled with bliss or mourning, we have learned to live almost each one as a special feast day. As the Introit of many a Mass bids us: 'Gaudeamus omnes in Domino, diem festum celebrantes.' ('Let us all rejoice in the Lord, celebrating this festival day.')

(Although published in 1955, this book is, as it should be, still in print. Pantheon Books, Inc. \$3.95)

of Primary Importance

By HELEN KEMP

November says, "Please remember—
Thanksgiving comes before December!"

The season of Thanksgiving is a wonderful time to encourage in our children (and ourselves) a real sense of gratitude and a response through praise. Aren't these qualities both related to WORSHIP? Don't let Thanksgiving get lost in the Christmas rush. November is the month to concentrate on the *attitude of gratitude!*

November - "Thank you, God!"

Preparation in advance for November rehearsals

1. Study the music for "A Great, Gray Elephant" (Young Children Sing — pg. 84); "Make a Joyful Noise" — (Choristers Guild); "For the Beauty of the Earth" — (SHPC #185) and the creative movement materials found in *Time for Wonder*, by Margaret Fisk Taylor. (See October Letters, pg. 35)
2. Treasure Chest Project: If you are making your own flash cards, plan to add the individual notes of the C scale. (The Guild's new Miniature Flash Cards (set of 24) come in a small printed envelope and cost \$.25 per set. The advantage of each child having his own is that the whole choir group can participate in a variety of simple theory games while remaining in their places. During November, we plan to use the following "Name me — Play me — Sing me" cards.



3. Follow-Through: Don't forget the new Treasure Chest songs to prepare. The name-tag scale needs to be kept up since this relates well with the new flash cards for this month.
4. Theme-song for November: "Praise and Thanksgiving". Continue this with the hope that the children can sing it as a grace at their own family Thanksgiving dinner. Perhaps you could plan to send extra copies of this song home to parents for use around the table.
5. Will the children participate in a Thanksgiving Worship Service, or will they have an Open Rehearsal Service for Parents? Perhaps it will be a Family Night Devotion for which they might sing. Have fun planning things for and with them!
6. Review Songs for November (They all fit in with the Thanksgiving theme)

<i>Praise Ye the Lord</i>	Buryl Red
<i>Psalms 100</i>	Jane Marshall
<i>Amen</i>	William Byrd
<i>The Lord is my Strength</i>	Lawrence Curry

LESSON 5

Preparation in advance

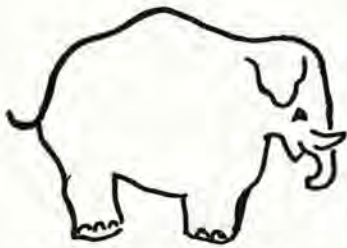
1. Have word chart or "teach-a-song" book ready for presentation of "A Great, Gray Elephant."
2. Have several attractive pictures mounted on colorful poster paper. Try to find pictures which will bring added meaning to the new song texts.
3. Have large staff drawn on chalk-board, or have a poster made up which can be used each week. Do not draw permanent notes on the staff. Cut out a cardboard note which can be moved from one line or space to another. Fasten note to proper place by attaching a circle of masking tape to the back. Use this as a group visual aid when you play the Miniature Flash Card games.

Rehearsal

1. A new song of thanks! — *A Great, Gray Elephant*. Your Primaries will love to sing this song especially if you present it in a colorful, thoughtful way. There are splendid ideas for presentation on pages 22-25 of the songbook, *Young Children Sing* (Lutheran Church Press), Prepare a song-chart or a "teach-a-song" book with colored pictures of

"A great, gray elephant, a little yellow bee,
A tiny, purple violet, a tall green tree,
A red and white sailboat on a blue sea.

All these things you gave to me
When you made my eyes to see;
All these things you gave to me —
Thank you, God!



LESSON 6

Preparation in advance

Children respond to the true story of 11 year old Joseph Hughes, who wrote this poem after having visited the Laval School for the Blind, where the blind children had written some poems. The teacher said, "Joey, you have two seeing eyes; can you write poetry like that?" I'll try," he said, and later brought her this poem. Present the song from the standpoint of the text. Look at the wonderful words of *size* and *color*! Let the children hear the whole song as they follow the picture chart with their eyes. I have had excellent results from having a good high-school soprano (who serves as the director's assistant) learn the song well, so she can sing it almost like telling a story — with animation and joy. After they have heard the whole song, begin working on the melody without full accompaniment. Tempo is important. Try phrasing as the poem is written above. Too many beathing places will stop the thoughts from flowing. Make this a song of awareness and giving thanks! Enjoy teaching it to your children!

2. Learn ABOUT music time: What note was added to your name tag scale today? (G second line on treble clef) Who can put the notes on the treble clef on the board or chart showing middle C, D, E, F, and G? Have children find the related flash cards. (The note identification flash cards all have the three little choristers on them for quick finding.) Be aware of the children who are not getting the idea. Don't pace the whole choir by the children who are taking instrumental lessons, or who are naturally quick to learn. This is the time for *all* to learn basic things well. Games will help to make necessary repetition fun.
3. Treasure Chest Review: How many "treasures" can you sing from memory? On which songs do we still have to peep at the words? Do you have a favorite "treasure"? What do the words say to us — to God?
4. Another Psalm-Song! *Make a Joyful Noise* — Maureen Sindlinger (Choristers Guild A-47.) If you give out music to each child, make it an important event. Help them learn to be appreciative by teaching them to care about church property. Discuss the figures on the cover page of the anthem. What are they trying to express? (uplifted arms — praise, joy) Listen to the melody on the piano. Let's read the words together. Look up Psalm 98 in the Bible. Are *all* the words the same or just some of them? Listen again to the melody. Did the person who wrote the music make it sound joyful? More work on this next week.
5. Review "A Great, Gray Elephant". (A repetition of a newly presented song at the close of rehearsal helps children remember it.)
6. Closing Song: "Praise and Thanksgiving"

1. Decide how you will work out the creative movement project for "For the Beauty of the Earth". Is the rehearsal room large enough? Can you arrange for a "sitting on the floor" rehearsal in some room where chairs can be moved out? I hope you have gotten the paperback book, *Time for Wonder*, by Margaret Fisk Taylor. (Christian Education Press, Philadelphia) It will be a fine guide for beginning experiences in this area with your Primary group.
2. Plan how you will use the Miniature Flash Cards to help children enjoy theory time. Make up your own games. See if they can do as the cards say— Name me — Play me — Sing me.
3. Have new song, "A Great, Gray Elephant" ready for Treasure Chest.
4. Have song-chart ready for "Make a Joyful Noise". ABA form. Music on chair of each child.

Rehearsal

1. "Make a Joyful Noise". Here are a few suggestions for your teaching. Keep it joyful in tempo and spirit! Work for sustained tone on words Lord, praise, horn, Lord. After getting page 2 well in mind, go to page 4. Help children discover that it is like the beginning except that the ending s-t-r-e-t-c-h-e-s out longer than the first time. Now only the middle section (B) needs to be learned. On "Let the seas roar and the floods clap their hands", start the phrase *mf* and descend to *p*. — with clear articulation on "clap their hands". Next week, we'll add the accompaniment!
2. Learn ABOUT music time: Review all flash cards which we have used. Today we added A. Find the flash card with the new note. Someone find it on the large staff on chalk board or poster. Who can find it on the piano keyboard or on the Melodica?
3. Getting better acquainted with a new "treasure" — "A Great, Gray Elephant". Work on text and melody before adding charming accompaniment. Remember — not too slowly! Make the song-thoughts travel like moving pictures instead of snapshots! What are other things we have to be thankful for?
4. "For the Beauty of the Earth". Before we try to express the meaning with movement, let's learn the words better, and the tune. Then proceed with the suggestions from *Time for Wonder*.
5. Closing prayer — "Praise and Thanksgiving".

NOTE: After this rehearsal, sit right down and write out your own lesson plans for the next 2 sessions! Each group will have accomplished a different amount of material and each of you will have used these plans in your own way.

SUGGESTIONS AND IDEAS: Extras you might want to do. During the rehearsal before Thanksgiving, invite the parents to the last 20 minutes of rehearsal. Have a simple pantomime: 2 children dressed as a Pilgrim boy and girl, another dressed as an Indian, small table with ear of corn.

Scene: a boy and girl acting as Mother and Father, several as the children in the family, seated around table, giving thanks. Choir sings all Thanksgiving songs ending with "For the Beauty of the Earth"

(Continued on page 63)



INTRODUCING ANTHEM A-63, "Hark the Glad Sound," by Gilbert M. Martin.

Here is another young anthem by a brilliant young musician, Gil Martin, who has just graduated from Westminster Choir College. He now is in a year of preparation with Lorenz Publishing Company, Dayton, Ohio, before editing their publication, "Younger Choirs." Gil's "Hark the Glad Sound" requires you to listen carefully to absorb all the tone colors in this smoothly flowing music. The continuous use of seventh chords in the accompaniment should not be accented. It is essential to allow this music to flow. (Don't bang out the piano part.) The number is basically meditative and it ends quietly. The melody is haunting — its oft repeated phrase will return to your thinking over and over.

The Advent text is by the famous English Congregationalist hymn writer, Philip Doddridge (1702-1751) a contemporary of Watts and the Wesleys. The hymn speaks surprisingly direct in its message, although the second stanza will need some discussion with your choristers. The last stanza is bright but still not boistrous; the change of key and the imitation will add the lift to the verse.



INTRODUCING A-64 "Welcome, Dearest Jesus" (*Nu syt welcome*), old Dutch Christmas hymn, translated and arranged by Helen Kemp.

In Holland, Christmas is entirely a religious holiday with services in church and special family worship at home. The typical carol is an expression of love for the Christ Child. This number is the only anthem style arrangement Helen has made for the seven Sinterklaas and Christmas songs used in the miniature chancel play, *Christmas In Holland*. The accompaniment here is flexible. She suggests the use of glockenspiel and metallophone, if available, or handbells, along with organ. All the parts may be played by two pianos or piano and organ. The organization is easy — three stanzas with variations in the accompaniment. The entire *Christmas In Holland* has a simple, uncomplicated charm which makes it appealing for use at a church family Christmas program or as part of a children's choir Christmas vesper. The narrator carries the story forward and indicates the action to be pantomimed by the costumed participants.

(Continued from page 47)

COLLEGE CHURCH MUSIC MAJORS

The Board of Directors offers to all college seniors preparing for jobs in church music a free year's subscription for our monthly publication, C. G. LETTERS. The contact must be made through a faculty member for his senior students. Write to President Dr. Nita Akin, 3000 Hamilton Blvd., Wichita Falls TX 76308, or to the C.G. office.

NEW CALIFORNIA BOARD MEMBERS

Arthur Clemens, new Board of Trustees member from Santa Barbara, California, and John Burke, new Board of Directors member from Berkeley, California, bring the Guild new representation on the west coast. They also have another similar quality — they were close associates and friends of Ruth and Leslie Jacobs, our founders, and they understand the idealism and goals of Choristers Guild from having followed its development over the years. Mr.

Clemens was a member of the Board of Directors in the Guild's earlier years and was Leslie's close friend and adviser in his later years. Burke was church organist and assistant for the Jacobs. Many of the Guild's early anthems were Burke's arrangements for use with their church choirs. (See John Burke article.) We appreciate and value our new members of the official boards.

MAY WE SUGGEST —

Here are several reference books which are especially valuable at this season:

CHILDREN'S FESTIVALS FROM MANY LANDS by Nina Millen

Friendship Press, New York (1964); \$2.75.

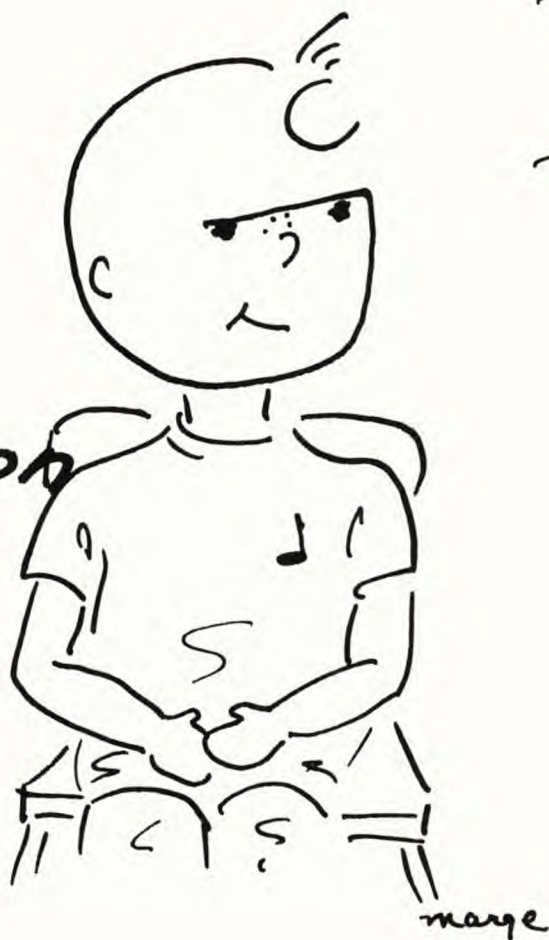
ADVENT by Paul M. Lindberg

Fortress Press, Philadelphia (1966) \$1.00.

ALL ABOUT CHRISTMAS by Maymie R. Krythe
Harper and Brothers, New York (1954); \$3.50.

C. G. suggests...

... concentration



... not
conversation



(Continued from page 51)

From the Associate Editor's Desk

- Dr. Kemp gave reports on the activities of Guild Chapters. The most recent Chapter to be organized is in Fort Worth, Texas.
 - Dr. Kemp proposed some changes in the business procedures in the office, called attention to the new catalog with some new prices, outlined a budget for '68-'69, and gave a comprehensive report on present activities and future prospects.
 - The recent seminars were discussed and evaluated. The tentative plans now call for a '69 seminar in Michigan and possibly one in the south-west. C. G. sights are on Hawaii for '70!
 - The present officers were elected for '68-'69:
President—Nita Akin
Vice-President—A. Leonard Lilyers
Secretary-Treasurer—F. L. Whittlesey
Asst. Sec.-Treas.—Philip Baker
Executive Director—John S. C. Kemp
 - The Executive Director made some pertinent closing remarks. He reminded all that this is the Guild's 20th anniversary and that we should use it as a stepping stone to the future.
 - Our always-gracious President, Nita Akin, called for adjournment and good-byes about 11 P.M.
- It was a busy, profitable, long day. Its full values can only be determined by future developments.



God the Son



Guild the Holy Spirit



A REVIEW OF "AN INTRODUCTION TO CHRISTIAN SYMBOLISM"

by Mabel Stewart Boyter

Christian Symbolism is Gospel and Doctrine in pictures. Far too often in modern Christian history, it has been rejected as idolatry. As we move into an age of increasing appreciation of the value of Christian symbols, it is encouraging to see a publication such as Mabel Stewart Boyter's, "An Introduction To Christian Symbolism."

The booklet is not only a sound and accurate presentation of basic Christian symbols and their meanings, but it is attractively designed and printed as an eminently effective teaching aid, especially for children. This reviewer would scarcely limit its value or use to children, for many adults would find it an exciting introduction to Christian symbolism.

One of its fine qualities is that it is useful, not only for denominations which have traditionally minimized Christian symbolism, but it will be an enriching educational aid for the traditionally liturgical churches.

The Rev. Robert E. Lee, D.D.
Pastor
Lutheran Church of the Redeemer
Atlanta, Georgia

Price of this book is \$1 —

published by
The Sacred Music Press
501 E. Third Street, Dayton, Ohio 45401

(Continued from page 60)

Of Primary Importance

with parents reading the final stanzas and children responding with the refrain.

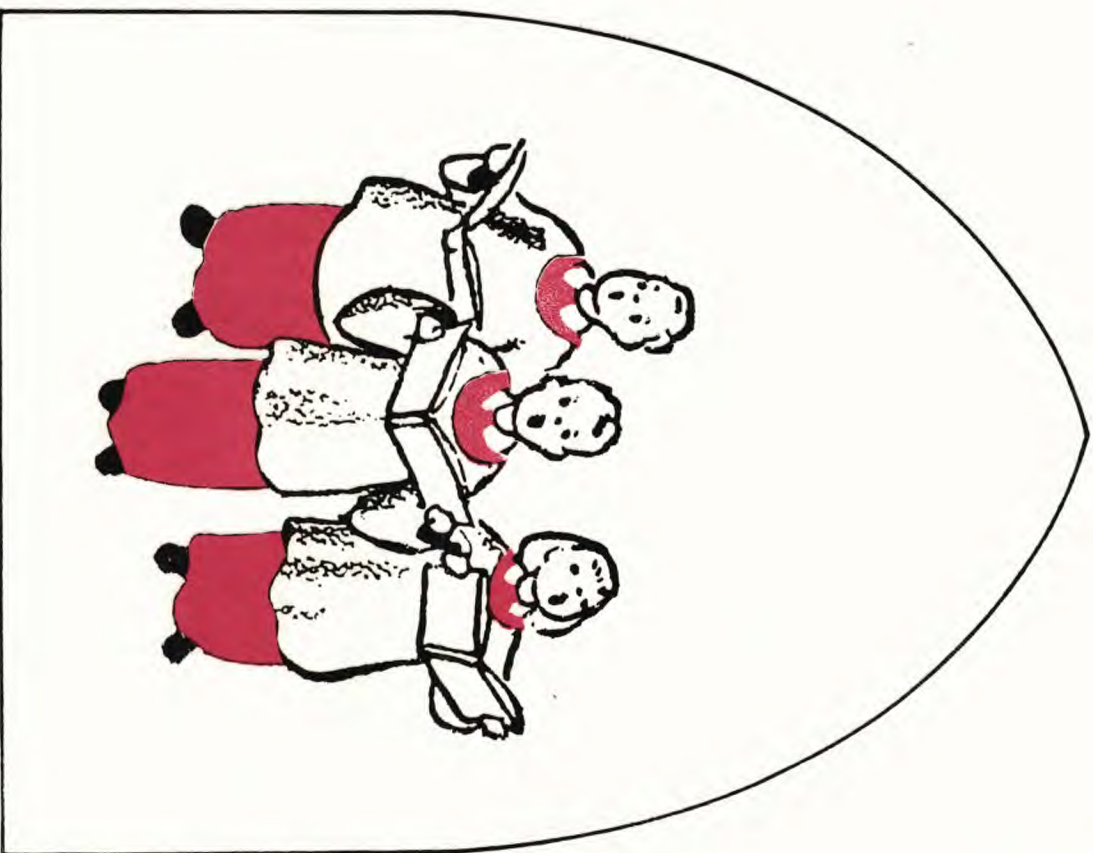
Planning Ahead—December: Since there are so many songs and activities for December, plan to make one small booklet of songs instead of giving them out individually. Make red construction paper cover. Allow children to have song texts early to use as an aid in learning the words.

Treasure Box Project will end with Christmas, when each child may take his box home "for keeps." His parents should be encouraged, perhaps by a note in the mail, to get the child to share his "treasures", sing the songs, read the Psalm together, look at the sets of flash cards, etc. This could make the whole project a success, something the family can enjoy together.

Preparing for Singing in the Worship Service: Plan for your choir to rehearse every detail of the service in which they are to participate. Go into the sanctuary as you expect to go on Sunday. Go through *everything*. Primary children are imaginative and excitable. If confusion is added to their already stimulated feelings, they will have an experience less than worshipful. Calm, thorough preparation will be most rewarding.

NEW — 24 Miniature Flash Cards
Now Available — 25¢





the Advent Wreath



First Week



Second Week



Third Week



Fourth Week



O how shall we get ready? What carols shall we sing?
For Christmas day is coming, The birthday of our King!

The lighting of Advent candles is one of the most significant observances of the season. When fully explained it holds great charm and meaning for children.

The Advent Wreath is a simple circle of cedar or pine boughs fastened on a wire or wooden base. Four white candles are placed at equal distance on the circle. Then the wreath is either suspended horizontally with the four candles standing upright or it is placed on a table.

The candles of the Advent Wreath symbolize the four Sundays of the Advent season, a time of preparation for the coming of Jesus. Accompanied by a short ceremony one additional candle is lit each Sunday until there is a blaze of light at His coming. Tradition gives specific meaning to each candle. The first has been called the Prophecy candle, the second is the Bethlehem candle, the third is the Shepherds' candle, and the fourth is the Angels' candle. Sometimes a Christ candle, placed in the center of these four, is lighted on Christmas Eve.

The beauty and symbolism of the wreath and candles deepen the understanding of Advent as a time of preparation for the full appearing of life in Jesus Christ.

Choristers Guild Letters

Vol. XX - No. 4
December 1968



Christmas Eve

Our Twentieth Year Goal - 5,000 Members

Enclosed is the new membership brochure. Please pass it on to a colleague.

CHORISTERS GUILD LETTERS

December, 1968

Volume XX

Number 5

John S. C. Kemp, Editor
F. L. Whittlesey, Associate Editor

Contributing Editors

Christine Kallstrom
Helen Kemp

Arlene V. Root
Nancy Poore Tufts



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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

All correspondence should be directed to:

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Dallas, Texas 75238

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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

A non-profit, religious and
educational corporation
chartered under the laws of Tennessee
Home Office — Memphis, Tennessee
OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



The current officers are:

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christmas
greetings
from your
friends at
choristers
guild



Christmas Gift Suggestions from Choristers Guild



A gift **MEMBERSHIP** in C.G., which includes ten monthly **LETTERS**. We will send an attractive greeting card to the recipient, indicating the gift is from you. \$5—Regular; \$10—Contributing. This gift keeps on giving throughout the year.



Jewelry — the attractive silver **CROSS**, the 3 **CHORISTERS** or C.G. **SHIELD CHARM**, now in silver or gold. A thoughtful gift to show appreciation to a choir director, assistant, accompanist, or choir mother. Including chain — Cross—\$4.00; 3 Choristers Charm—\$7.00; C.G. Shield Charm—\$7.00.



IRVING'S CHOIR COLORING BOOK — cartoons about Irving's adventures as a chorister. For the young choir member. 50¢ each.



CHOIR GREETING CARDS — attractive, four color printed on heavy chrome finish stock. Packaged 20 to a box, including envelopes — \$2.00 per box.

Last minute program suggestions:

Around the Table "Family Carol Sing" — 17 familiar carols (2 with music) and scripture references arranged as a service by Mabel Boyter — 15¢ each.

Your choice of 18 **Christmas anthems**, published by C.G. — see catalog

Christmas Carol Collections and Publishers

Arlene Root

Boni, Margaret Bradford

Favorite Christmas Carols. 59 yuletide songs both old and new. Golden Pr. c1957.

Bozyan, H. Frank & Sidney Lovett

Yale Carol Book. Rev. ed. Yale Univ. Pr. c1950. Carols of Christmas from many lands. Augsburg, 1958.

Cowell, Sidney Robertson

Early American carols in the original settings. Mercury Music, 1953.

Cozens, John

Uncommon Christmas Carols. Schmitt, Hall & McCreary. H. & M. Auditorium Series #54.

Ehret, Walter, & George K. Evans

The International book of Christmas carols. Prentice-Hall. c1963. \$13.95.

Gillette, James R.

Early carols of Christmas. Summy-Birchard, c1958.

Heller, Ruth

Christmas; its carols, customs & legends. Hall & McCreary. c1948.

Jacques, Reginald & David Willcocks

Carols for choirs; fifty Christmas carols. Oxford. 1961.

Kvamme, Torstein O.

Christmas carolers' book in story and song. Hall & McCreary. c1935.

Marzo, Eduardo

50 Christmas carols of all nations, Willis Music Co. c1923.

60 Carols of all nations for all occasions, Willis Music Co. 1928.

Preuss, Theo.

Christmas in Song. Rubank-Chicago. c1947.

Seeger, Ruth Crawford

American folk songs for Christmas. Doubleday, 1953. \$3.95.

Simon, Henry W.

Treasury of Christmas songs and carols. Houghton Mifflin. 1955. \$6.50.

Trapp Family book of Christmas Songs. Pantheon. c1950. \$3.95.

Up-Beat

NEWS & VIEWS by John Kemp



SEND A GREETING

We have just learned of the plans of DR. NITA AKIN, our president, to retire as organist of First United Methodist Church of Wichita Falls, Texas, as of this December. This will complete her 50 years as organist of the church, a remarkable record of service and influence for the finest in church music in her church, the community, and the nation. We are happy to know that she will continue to be a positive influence in Choristers Guild for years to come.

On Sunday, December 8th, a community MES-SIAH performance in First United Methodist Church will be in recognition of her. Many C.G. members will want to send greeting to her, in care of Ray Davidson, First United Methodist Church, 10th at Travis, Wichita Falls, Texas 76301.

IN THIS ISSUE

This December LETTERS is filled with SHARING ideas from other C.G.ers. A great strength of our organization has been a closeness of its members with the headquarters office and their willingness to share ideas-that-work. This is the true meaning of a guild. Please send us your ideas and programs, too.

SHARING PACKETS

We're asking for help! These packets of programs and materials in ten categories have been well used by C. G. members and now need a "face-lifting" by the addition of new materials from you.

Some problems: - 1.) Several packets have been lost and new ones must be assembled. 2.) So many of you have wanted to see them that we have waiting lists. When you get a packet please review it immediately, duplicate programs of special interest to you, and rush the packet back to C.G. office.

The Sharing Packets are for your use at no cost. Return them in less than one week to keep them circulating.

Categories:

- I Advent, Christmas & Epiphany Services
- II Bell Services
- III Choir Camp Materials
- IV Choir Year — Music Dept. Promotion
- V Combined-Choir Festivals
- VI Dedication & Recognition Programs
- VII Hymn Services
- VIII Lent-Easter
- IX Music & Arts Festivals
- X Workshop Promotion Folders

Please send to us (attention Ruth Stapp) your unusual programs and materials in these various categories. Of additional value to others would be your brief comments, typed and attached to the cover of the program.

SUMMER SEMINAR DATES

The location is on the beautiful campus of Michigan State University, East Lansing, Michigan. The date is July 11 through the 17th, beginning Friday at 4 P.M. and running through the Thursday noon lunch.

More information, details of classes, and staff will be included in succeeding month's LETTERS.

WHITE HOUSE CAROLING

Nancy Tufts is in charge of arranging for groups to carol around the National Christmas Tree at the White House. Some groups (90% are young people) come from great distances for their opportunity to sing. At present some hours are still open from Dec. 23-31st. Contact Mrs. Tufts at 301/292-1665, or write to her at

12001 River View Rd.
Washington, D. C. 20022

LITURGICAL JAZZ

We live in exciting times of experiment and change in church music. You may dislike the new sounds of unchurchly instruments with folk and jazz in worship services, or you may pretend that the idiom doesn't exist, but it's there more and more. By now some samples of religious folk music have been accepted into most churches. The use of "incidental instruments" (oboe, finger cymbals, guitar, tambourine, recorder, cello, bells, xylophone etc.) to accompany anthems is now considered *the thing to do*. Jazz has been less accepted, although theorists tell us that it has more future in church than many other forms of music. If you want to be aware of liturgical jazz here are two new recordings:

1. A LITURGY OF TRADITIONAL JAZZ, produced by the Division of Mass Media, United Presbyterian Church in the U.S.A., 475 Riverside Dr., New York, N. Y. 10027. It features the Southampton Dixie, Racing & Clambake Society Band (Dixie type jazz), and folk singer Brother John Sellers. It is an enjoyable listening-in on a worship service which featured involvement.
2. O SING TO THE LORD A NEW SONG — featuring the Joe Newman Quintet, produced by Fortress Records, 2900 Queen Lane, Philadelphia, Pa. 19129, in association with Columbia Special Products Division. This is a modern jazz idiom and features virtuoso improvisation to interpret the Scripture.

These recordings illustrate the outreach of the modern church and the serious attempt to communicate with the host of young people who have not been reached by conventional church music.

An Introduction to A-65—

TWO SONGS OF PRAISE

By David S. Blackburn

For unison choir and handbell accompaniment.

Last spring when Polk Street Methodist Church, Amarillo, Texas, was planning its annual choir festival, Minister of Music David Blackburn could not locate the right anthems for combined choir and bells so he wrote several short numbers that fit the program. These two songs, published as A-65, are exciting and different. The bit of rhythmic variation in *ENDLESS PRAISES* is not hard for children. The key signature of six flats will be a golden opportunity to teach young bell ringers about this seldom used key of E^b Minor. The choir part is an easy unison with a few divided parts at the ending. The numbers are so short that you will want to do them together as a unit.

David S. Blackburn has a teaching assistantship in voice at the University of Iowa where he is completing his Doctor of Music Arts degree. His B.M. is from Westminster Choir College, Princeton, N.J.; his M.M. is from Indiana University. For the past five years Mr. Blackburn was Minister of Music at Polk St. Methodist Church, Amarillo, Texas, where he directed a large choir program for all age singers.

UP-BEAT, continued

AN ANNIVERSARY YEAR FOR TWO CAROLS

One hundred and fifty years ago in Austria the church organist, Franz Gruber, was disheartened because the church organ had broken down just before Christmas. Father Joseph Mohr quickly wrote a Christmas poem and Gruber set it to a simple melody which could be accompanied by lute (an instrument similar to our classical guitar). The Austrian congregation immediately were captivated by the simple charm of "Silent Night, Holy Night". Now it is the most widely known and often sung of all Christmas carols. A minor tragedy had been turned into an historic event and millions of Christians, for a century and a half, have been moved by the carols beauty.

Each Christmas eve visitors gather in the field overlooking Bethlehem where, tradition says, the shepherds were watching their sheep when the angels appeared to them and sang the news of Jesus birth. In 1865 Phillips Brooks was moved by such a visit. Before Christmas three years later the Reverend Brooks wanted to do something special for the Sunday School children at Holy Trinity Episcopal Church in Philadelphia. He had written a carol based upon his Christmas eve experiences at Bethlehem and he gave it to his organist, Lewis Redner. During the night before the rehearsal for the Christmas program Redner awoke with the right melody ringing in his ears. He got up and wrote it down. So it happened that one hundred years ago this Christmas the American carol, "O Little Town of Bethlehem", was written and was sung for the first time by the children in Philadelphia.



An Introduction to A-66—

O CHURCH OF GOD—REACH UP, REACH OUT!

By Eugene S. Butler

For S.A.B. mixed choir and organ accompaniment.

This is the first anthem published by C. G. written for teen-age mixed choir, and what a great way to start! Roy E. Johnson has prepared a strong text with meaning for youth in our time. Eugene S. Butler has set the words to music which gets up and moves. It has a well written organ part which supports the choir with accents of tone without covering it. Pedal notes are indicated.

Eugene Butler received his B.M.E. from Oklahoma University and his M.S.M. from Union Seminary, N.Y. He is Minister of Music of First Methodist Church, Wichita, Kansas. Butler is one of the most prolific church composers of today and yet each new anthem seems fresh—not written by pattern. He has been a member of Choristers Guild for a number of years. Many children's choirs will recall his *SING HOSANNA* (A-46—Choristers Guild) published two years ago. Again in *O CHURCH OF GOD* Eugene Butler shows his ability to say something important without making the music complicated. Adult choirs will enjoy this anthem but it is aimed at youth. This will be a fine festival anthem.

A NEW BOOK

A book that should interest many of you came to our attention: *ORGAN AND CHOIR IN PROTESTANT WORSHIP*, by Edwin Liemohn. This book presents an historical survey of the use of choirs and organs in Protestant church worship. Beginning with pre-Reformation music one chapter is given to each century and it concludes with a forecast of future church music practices. Of special interest is the inclusion of material from recognized church music authorities in different countries. It is enjoyable reading, written in a style which communicates easily with the reader, and it gives the church musician some historical background for the better understanding his work. Fortress Press, 1968, \$4.50



LIGHT

by Arlene V. Root

"Does that cross mean anything special?" This question from eleven-year-old John.

"Yes, the letters this way spell 'light' and this way spell 'life'."

Several years ago I bought the cross from the Walters Art Gallery in Baltimore. I had ordered it from their catalog of Christmas cards. When the cross arrived it was accompanied by the following information.

CROSS. Cypriote, 6th Century A.D.
Decorated on one side, on a ground of

finely chiseled lines, with the letters $\Phi \Omega \eta \zeta$
the horizontal $\zeta \Omega \eta$ (Zoe) meaning "Life",
the vertical $\Phi \Omega \zeta$ (Phos) meaning "Light."

The two words may refer to St. John 1, 4:
"In him was life; and the life was the light of men."

The gold original is in the FREER GALLERY OF ART, Washington, D.C.

John figured it was something like that since I wore the cross. I took his comment as a compliment though he probably meant it only as a statement of fact on which he based his deduction.

We have come to take light for granted so that the symbolism for us may have a somewhat different connotation than it did 2000 years ago, or even in pre-electricity times. Only with a power failure do we realize how dark our world can become. Candle light may be romantic for dining but trying to write by it is another matter entirely. I was reminded of this when I had to write an article with five candles on my desk. Basking in the soft glow of a candle is restful. But trying to read or write by this restful glow certainly adds a dimension of appreciation for all the classics of literature and music that must have been written by candle light. How as much got written as did under such lighting conditions is amazing to me.

And what an advance was the candle over torches and oil lamps. It lengthened days and lighted feasts. Without candles one wonders how oppressive the mid-winter darkness must have been, particularly in the more northern climes.

Both Jewish and Christian worship has incorporated abundant use of candles. These were used primarily to express joy rather than to give light. However, the symbolism cannot really be separated from the fact that a burning candle dispels darkness. The use of candles to represent Jesus, the Light of the World, is obvious and almost inevitable. It is not surprising that by the eleventh century the custom of blessing the candles at Candlemas had evolved. The connection with Simeon's words "A light to lighten the Gentiles, and to be the glory of thy people Israel" is quite fitting.

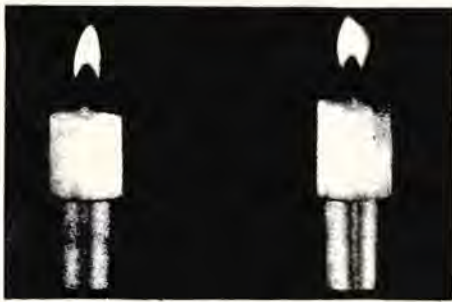
While visiting the catacombs a few of us stepped away momentarily from the light into an unlighted passage-way. How impenetrable the darkness. How meaningful the symbolism of light must have been to the harried Christians who sought refuge there.

During the middle ages candles not only gave light but were a measurement of time. Sometimes people judged time by the number of candles burned. Monks notched them or made them of various colors for the same purpose.

Religious imagery using light was, no doubt, more vivid when light was less easy to produce. When one considers how people must have longed for the return of the sun's light, it is easier to understand the celebration of the Saturnalia. Certainly the time when the sun started its return would be a time of rejoicing. Thus the fact that we celebrate the birth of Christ at the time of the return of light to the world's darkness may be far more fitting than a celebration on the exact historical date would be if this were known.

In the same way there is a type of religious imagery in new Easter clothing, all commercial evidence to the contrary. In a day when clothes washing was done infrequently, the celebration of the coming of spring and Easter with the donning of "clean" clothes had profound meaning. Imagine how it must have felt to have changed from winter clothing which had been worn for months, to clothing newly washed. This would probably have helped people to understand more deeply the meaning of redemption from sin and the glory of resurrection and rebirth.

At the same time the Paschal candle was lit at the first Mass of the Resurrection on Holy Saturday. This large and beautiful candle was to represent Christ, the true light, and was burned until Ascension Day. Smaller candles used by individuals during



this Easter season were to symbolize each person's striving to reproduce Christ in his own life.

But beautiful and useful as candles were, they could not be readily lit if there were no other fire around. If a mother wished to check on a sleeping or sick child during the night, the candle would not disturb, but it could not always be speedily lighted. Not until the advent of matches in the early eighteen hundreds could one produce light almost instantaneously. Otherwise, fires needed to be banked, coals protected or in some emergencies borrowed from the neighbors. Flint and lighting equipment were a part of the household accouterment.

* * * * *

When we can flip a switch to check on an unusual noise, can have lights blazing throughout homes, businesses and streets, we seldom give much thought to this fact of ever-present light unless the electrical bill may run a bit high. At night from my desk I look out on lights of a shopping center across a small lake, or lights on the bridge across the river, and the lights in homes far over to a big highway by-pass. Add to this the lights of moving traffic and the sparkling reflections of lights across the surface of the water, and in one sense I do not experience night. Not black, frightening, threatening, dangerous night; only a friendly darkness pierced with myriads of lights.

If the darkness were all-encompassing and not so readily dispelled, we would be much more likely to feel fear, to let our imaginations create monsters and misshapen creatures to go with the nameless sounds we would hear. We would be more inclined to the kind of thinking that prompted the following Scottish prayer which was once actually a part of a prayerbook:

"From ghoulies, and ghosties, and long-legged
beasties,
And things that go bump in the night,
Good Lord, deliver us."

Our present enlightenment may be more a case of fortuitous circumstances than of lively faith. For those who lived with these fears, the symbolism of Christ as the Light of the World would have had a different emphasis than that which we have today. Our modern physical light has helped to dispel darkness and fear. Do we fail to consider that Christ can thus banish the darkness and fear of the soul?

The character of light is warm and welcoming up to a point, but bright and searching light can show flaws and imperfections. Morning light streaming in our hallway shows every particle of dust on the steps, and direct sunlight shows the traces left by the wet nose of the dog on the glass door.

The same thing happens in our lives. The Light of the World is as necessary to the spiritual life of

man as the light of the sun to our physical life. In a movie titled "The Universe", the landscape of Pluto, over three and a half billion miles from the sun, is simulated. It is bleak, barren, lifeless in dim light from a sun so far away that it is only another star in the sky—albeit the largest star but not the radiant, life giving force as we experience it. No doggie tracks would show on Pluto but neither would the dog.

In modern life we are learning more and more to use light to enhance beauty. Not only the interiors of buildings but exteriors and gardens are now lit, widening the horizons of enjoyment. We use bright lights to aid personal grooming and make-up application. Whether this actually makes us more beautiful may be open to debate, but that is the theory anyway.

A visit to a store specializing in lighting displays and lamps has an effect somewhat reminiscent of our childhood ideas of fairyland. We no longer think in terms of utilitarian bare light bulbs in any of our use of electric lighting. In spite of the commercialism and the sometimes garish displays, we do make our most universal and brilliant display of light in honor of our spiritual light. Again, it might have more spiritual significance were it not so easily accessible. However, there is no reason that we cannot contemplate these modern wonders and thus enrich our own experience. How wonderful that in the depth of winter our world can glow with color and light.

With all our modern lighting though, we still most often use the burning candle to represent Christ, our Light. Somehow, a burning light bulb is not quite the proper symbol, not even the imitation candles that flicker. The burning candle is capable of being spent. It gives at a cost to itself. There is a symbol of sacrifice here that we find more difficult to associate with a burned-out bulb. And the candle flame seems somehow more alive, perhaps because it can more easily die. At this point it may be similar to a living flower. One of the reasons we find artificial flowers somewhat unsatisfactory is the fact that they will not, they cannot die. Thus the flower and the candle both share with us our mortality.

May we, in this winter season, share with our young people the wonder of the glorious gifts of light and life.



Birthday of a Christmas Song



"Silent Night." This hymn, written in 1818,

1968, this beautiful melody is 150 years

old. The parish priest, Joseph Mohr, wrote the

words and Franz Xaver Gruber,

the church organist, wrote the

music for voices and guitar, because

the organ would not play.

ADDITIONAL PRE-SCHOOL MATERIAL

Recommended by Mrs. William O. (Betty) Thomas



Editor: In the November LETTERS we printed an article about work with pre-school age choir, by Betty Thomas. Here is a list of additional materials which she has used and recommends to others. Mrs. Thomas is the director of the daily pre-school at First Presbyterian Church, Oklahoma City, where she also supervises the choir work for 3, 4, and 5 years olds.—J.K.

A Child's Life in Song.....	Broadman Press (record also)
This Is Music — Kindergarten and Nursery School.....	Allyn and Bacon, Inc.
This Is Music — Book 1.....	Allyn and Bacon, Inc.
This Is Music — Book 2.....	Allyn and Bacon, Inc.
Songs for 4's and 5's.....	Broadman Press
Walk The World Together.....	Ethel Crowninshield — Boston Music Co.
Songs for Early Childhood.....	Westminster Press
Songs and Hymns for Primary Children.....	Westminster Press
Young Children Sing.....	Lutheran Church Press — Augsburg
Sing and Strum.....	Alice M. Snyder — Mills Music, Inc. 1619 Broadway, N.Y.
Nursery Songs and Rhythms.....	Judson Press
Kindergarten Songs and Rhythms.....	Judson Press
Stories That Sing.....	Ethel Crowninshield — Boston Music Co.
Little Children, Sing to God.....	Concordia
A Child Sings.....	Marie Pooler — Augsburg
The Whole World Singing.....	Edith Lovell Thomas — Friendship Press
Songs Children Like — Folks Songs from Many Lands.....	A.C.E.I. — 1200 Fifteenth St., Washington, D.C.
Tone Matching Tunes.....	Harold Flammer, Inc.
Music 'Round the Clock.....	Follett Pub. Co., Chicago

Other Materials

Music For Our Children.....	Presbyterian Board of C.E., Witherspoon Bldg. Philadelphia, Pa.
It's Fun to Teach Creative Music.....	Play Schools Assoc., 120 W. 57th, N.Y.
What Is Music For Young Children.....	National Association for Education of Young Children
Creative Rhythms.....	The Instructor Handbook Series—F. A. Owen, Pub. Pub., David C. Cook Co.
Songs for the Flannel Board	
A Time for Wonder	Margaret Fisk Taylor—United Church Press 1505 Race St., Philadelphia, Pa.
A Time for Discovery	
A Time to Dance	
Rhythms Today (book and record).....	Doll & Nelson—Silver Burdett
Kindergarten Book of "Making Music Your Own" Series (also record).....	Silver Burdett
Creative Rhythmic Movement for Children.....	Gladys Andrews—Prentice Hall
First Book of Creative Rhythms.....	Rosanna B. Saffran—Holt, Rinehart & Winston, Inc.
Creating Music With Children.....	Snyder-Mills Music, Inc.
First Book of Creative Rhythms.....	Saffran—Holt, Rinehart & Winston
Music, Movement & Mime for Children.....	Vera Gray and Rachel Percival London—Oxford University Press
Growing With Music.....	Prentice-Hall, Inc.
Rhymes for Fingers and Flannelboards.....	Webster Div.—McGraw-Hill Book Co.

From the Associate Editor's Desk

By F.L.W.



During my active days as a Minister of Music, one of the necessary but difficult responsibilities I had was to talk to groups about our music program. One would think that "selling" a program one believed in would not be difficult. For many directors it is not, I presume, but for me it was always a "butterfly-stomach" experience. I would write out in detail what I wanted to say but when I read it aloud, it never came out with the smoothness and conviction it should have had. I recall one time my pastor said to me, "Throw away your notes and speak from the heart." This didn't work — I would forget the main points I wanted to make or repeat myself, drearily.

Among the many abilities a M. of M. should have are the twin virtues of being an articulate speaker and an interesting writer. He would be called on to make periodic talks to the Official Board, the Men's Club, the Women's Society, the Mother's Club and on and on. Then too he will need to write bulletin announcements, newspaper publicity, letters to prospective members or parents, occasional devotionals or even sermons. These are all fortunate opportunities to spread the gospel of the importance and value of music in general, and the character-building influence of the music of the church.

Five years ago a pithy little book was published **WORDS ON TARGET** by Sue Nichols (John Knox Press, Richmond, Va. \$1.50) Would I had had it 30 years ago! Its sub-title is "For Better Christian Communication." The following summation of the book is quoted from the back cover:

WORDS ON TARGET is a short, lively discussion about the practical art of communicating. Written to prevent Christians from boring each other, it compresses the technicalities of volumes without being technical itself. It highlights principles that may be used on almost all speaking and writing occasions.

Within eight chapters, Miss Nichols emphasizes a need to update the style of communicating with 20th-century men and women; stresses the importance of pre-communicating attitudes, spells out three requisites necessary to maintain interest (economy, energy, subtlety); and gives specific examples of effective Christian communication, including a short devotional, a Lenten sermonette, and a missionary letter. The final chapter is a check-list that sums up the entire thesis.

Here is a valuable primer for teachers, leaders, ministers, (ministers of music), and for everyone who wants to write and speak effectively and more interestingly.

I recall that I commented on this book a few years ago in the **LETTERS** but this "repeat performance" may reach our newer members and those who overlooked my previous writing.

The last chapter Checklist suggests we ask ourselves some questions both before we start to compose our message and after it is prepared. Here are a few sample questions:

BEFORE — Is your goal clear and specific?

— Are you coming to them as a know-it-all or as a fellow human?

— Have you gleaned enough material so that you can incarnate your message, telling it in terms of people?

AFTER — Is your first sentence interesting?

— Have you used strong, descriptive verbs?

— Have you over-worked "this," "that," "these," and "those"?

— How many words can you eliminate without destroying its thought and power?

— Would you yourself like to read or hear it?

And on.

Pondering these and all the questions in the chapter could markedly help our communications.

Now back to my first paragraph problem — speaking to groups. I found that if I had an outline of a sentence or two for each point I wanted to make, I could clothe these ideas with my own amplifying thoughts, make my points and not drift too far from shore. Such an outline is to be found on the next page. Here are terse statements that not only herald their own messages effectively but also make room for personal testimony and reenforcement. This outline, "Your Child Needs Music" is taken from the book **THE CHILDREN'S CHOIR VOL II** edited by Nancy Poore Tufts and obtainable from the Guild, see the '68-'69 catalog. In this book, as in the companion book **VOLUME I**, you will find many outlines which might help you to clarify and organize your thoughts as you prepare to "win friends and influence people" through speaking or writing.

YOUR CHILD NEEDS MUSIC is printed so that you may use it on a bulletin board. We have had several hundred extra pages printed. If you wish an additional one just request it when you send your next order for materials — no cost, we are delighted if you find it useful.

YOUR CHILD

NEEDS MUSIC



MUSIC helps the child to enjoy the group. One of the best ways to establish a feeling of friendliness among a group of adults is to have them sing a familiar song. This also holds true for children.

MUSIC is a medium of expression. One of the most important phases of personality development is self-expression. Music encourages both group participation and self expression.

MUSIC helps the child to discover beauty. Children's eyes are very sensitive to bright and beautiful colors. We should also develop their sensitivity to beautiful musical sounds.

MUSIC helps to encourage the child's imagination, to take his mind away from the here and now.

MUSIC helps the child to discover the joy of creating. With television, and various other entertainments, our modern tendency is to sit and watch. We need to continue to stimulate the creative desire in our children. A child needs and deserves the opportunity to develop musically according to the capacity. By singing songs and hymns of other lands, a child gains a feeling of warmth for other peoples and nations.

MUSIC is very definitely essential to the worship experience of your child. The depth of his musical worship experience is dependent upon the training your child receives before he reaches adulthood.

Dr. Irving Wolfe
Peabody College
Nashville, Tennessee



TNT

by Nancy Poore Tufts

In heaven, in heaven, so great is the joy;
In singing the Angels their time do employ
In singing, bell-ringing, & worshipful mirth,
They bless the Creator of heaven & earth.

Dear Christmas-Bell Friends:

How can we bear to discard our most beautiful, artistic and amusing Christmas cards? Some choir directors have enough old cards filed away to paper a room—rows of choir boys processing gaily around, a "Nativity" or "Madonna" corner, and bells of every size, shape, variety and hue wildly ringing the Good News. It is a joy to bring them all out each December and to decorate the choir room or screens—these colorful reminders and happy messages of old and recent friends, these merry echoes of choristers down the years. "Love—always, from Linda" (Linda who?) "Hope Santy is reel good to you, Tommie" (Tommie has his own Tommie, now). "Wherever you are, I hear beautiful music. From Mrs. B. Choir Mother." (Dear lady, she's probably helping the angel cherubs slip snow-white robes over their wings.) Sentimental? SURE. And so dear, so dear. Your choirs will enjoy sharing these gay harbingers of Christmas.

I believe that choir directors should send every chorister, student and helper at least a Christmas card. (Also birthday, anniversary, get-well, and graduation cards!) Even though you meet your musicians frequently, this personal thought is a worthwhile and positive good. I know a clergyman who considers it an important function of his ministry to telephone every person in the parish on his birthday, and he calls, personally, on older people. Children, particularly, receive very little mail—perhaps a note from auntie tucked in mother's letter. I remember the story of the librarian who couldn't understand why the little boy insisted on keeping the "book overdue" notice he brought in. Finally, he blurted out in desperation, "This is the first letter I ever got, and I'm gonna keep it!"

Marjorie Holmes wrote of an incident in her "Love & Laughter" column last December on "My very own card." Her pre-schooler rushed in and cried, "My card, where is my card?" Mrs. H. shuffled through a mountain of cards on the table and handed him one (he wouldn't know the difference.) "No, no, my card was blue with angels on it. Three angels. One was singing, one was telling the shepherds the news, and one was baby sitting." "Baby sitting?" "Sort of, he was watching over baby Jesus. Mary was there—she had on a blue and white dress.

And Joseph was there, and a cow and a donkey and it said—" She gasped, "You even remember what it said?" "I think so. Sister read it to me. 'May the light of this little child shine upon you and bring you joy through all the year!' So you see, Mrs. B. meant that just for me. I've just GOT to have my card." "Indeed, you have." Diligently now you search and produce it for him, watch him take it reverently. His card, his very own card. Which he props before him as he lies on his stomach before the fire.

We think of the small, rapt figure, lost in the wonder of his single card. Then we turn to the great basket of greeting cards, so full they are spilling out. Welcomed cards, of course, but not really seen, or savored—not even well-read. A sense of sadness touches us, then a touch of joy. It is as if "the light of this little child" casts a reflected glow. Each card suddenly becomes precious, something to look forward to, to treasure.

The prices of beautiful cards go up and up and what doesn't? Some of the most attractive and original are made by hand: Today's mail brought an ad of an interesting book, "How to Make Your Own Greeting Cards" by John Carlis. (Wason-Guptill Pub., 2160, Patterson St., Cincinnati, Ohio 45214. \$8.95 is steep, but it might pay for itself over the years. You may write for a free, 10-day examination.)

CHOIRS AND THE NATIVITY SCENE: A number of churches plan a ceremony, or service, or play or pantomime, with live or recorded choral music, at the inside Creche or outside Nativity Scene. Children's choirs usually participate. Figures of varying sizes are now available through church equipment houses, ranging from elaborate Oberammergau carvings, of great cost, to plastic-type sets of dubious artistic merit costing less than fifty dollars. Occasionally a crude home-made job is seen, and though the effort is warmly appreciated, the flat figures are seldom as effective as the three-dimensional . . . A new, cut-out pattern, with good figure outline and coloring is now available for \$5. This would be a grand project for your choirs for next year, or even a hurry-up job for this season. It would also be a worthwhile family project, create good fellowship as a neighborhood project, inspire the Scouts, or offer an ideal undertaking for the

church. Everyone who joins in cutting out the figures, painting each one exact color and area indicated on patterns, would benefit from the rewards of creativity and enjoy pride of accomplishment... The creche in this impressive Christmas display measures 12' wide and 8' high. Joseph stands 6' & the others are in proportion. Full size patterns simplify cutting & painting, & explain how to position each figure & arrange spotlighting for dramatic effect... Low cost weatherproof panelboard can be used. Painting guides are also full size & specify colors to assure professional results... Send \$5 for lifesize Nativity Scene No. 410 to P. O. Box 215, Briarcliff Manor, N.Y. 10510. (We have passed several deserted roadside vegetable-stands that would make splendid housing for a Nativity Scene, with a little arrangement!)

SPEAKING OF CHRISTMAS GIFTS FOR MUSICIANS: Have you seen BELwin's special offer of vinyl-plastic statuettes (busts) of great composers? 60¢ each or 6 for \$2; larger ones 3 for \$2; composer plaques (like old coins) also 3 for \$2. BELwin, Inc. Rockville Centre, L.I., N.Y. 11571.

LET US REJOICE WHILE WE ARE YOUNG: The new "ring of 8" tower bells at Smith College, cast by the Whitechapel Foundry and installed in May, 1968, will celebrate its first Christmas and New

Year with joyful cacaphony. Those considering inscriptions for hand or other bells will be interested in the Smith bells:

1. (Treble) "In Honor of Marjorie Botwinik '37."
2. "I am Grace."
3. "To the Joy of Music, Mathematics, and Memory."
4. "I am Equity."
5. "I am Diligence."
6. "I am Courage."
7. "I am Blessed."
8. (Tenor) "Gaudeamus, igitur juvenes dum sumus."

The Tenor inscription is the 1st line of a medieval student hymn, "Now let us rejoice while we are young," and is in memory of the late Margaret Shurcliff of Boston, first President of AGEHR.

21 of the 23 bells of the 280-foot Manchester Town Hall Tower, England, will ring their 92nd New Year's peal. 21 bells are each inscribed with a line from Tennyson's "In Memoriam." The 162 cwt. Tenor, "Ring out the false, ring in the true," up to #1 (6 cwt.) "Ring in the CHRIST that is to be." The four dials of the clock each measure 15' 9" in diameter and above them are the words, "Teach us to number our days."

NEW MUSIC FOR HANDBELLS: Reviews will appear in early '69 issues. You're too busy with Christmas activities to think of other music, now!

Happy Holidays!

From: Nancy Poore Tufts:

"... Thought the enclosed broadcast idea clever and useful. If not live, it might be tapes or records of past successes. This should create a bit of interest in any church... Also it might be drama, choric speech, readings of great religious poetry and so on. I find that local college and university radio stations are often looking for material (programs) and the student personnel cooperative and willing. A clever invitation, in the form of a printed folder, to audit a radio program of sacred music was sent out by The College of Church Musicians of the Washington Cathedral as a means of soliciting contributions to the College from its friends. This unique idea could be adapted for Church or Choir projects and benefits, and is perhaps somewhat more rewarding than other types of silent contributions, ghost banquets, and so on. Here follows an adaptation of the single-fold invitation: -"

A SPECIAL INVITATION TO A BROADCAST OF SACRED MUSIC

Page 1

THE CHOIR (Or Music Organization)
requests the pleasure of your presence

IN YOUR OWN HOME

On (date)

When You Can Listen to a Glorious Hour
of Music from
(Church)

On Radio Station.....

* * *

This concert will be for the benefit of

Page 2

ABOUT THE CONCERT

Your Host: _____ (Pastor or Choir Director)

Participating Artists (sic!) and Guests:

Choirs

Soloists

Instrumentalists

Speakers or Narrators

Accompanists

DIRECTOR

From the Repertoire of.....Resident or Guest Choirs

Music by.....

Page 3

Available Reservations and Prices

- | | | |
|--|---------|--------------------------|
| (1) YOUR most comfortable sofa..... | \$25.00 | ☐ |
| (2) YOUR favorite arm chair..... | \$15.00 | ☐ |
| (3) YOUR rocking chair..... | \$10.00 | ☐ |
| (4) YOUR pet straight chair..... | \$ 7.50 | ☐ |
| (5) YOUR needlepoint bench..... | \$ 5.00 | ☐ |
| (6) YOUR floor, if you plan to invite
friends to listen with you..... | \$? | ☐ |

Your contribution is tax deductible

Please make check payable to: -

.....
Please tear and mail to: -

Your Name

Address

Page 4

ABOUT THE CHURCH AND ITS MUSIC PROGRAM * * * PURPOSE OF THE BENEFIT FUNDS

SHARING

INTERESTING IDEAS TAKEN FROM LETTERS OF C. G. MEMBERS.

**From: Irvin R. Dohner, Nativity Lutheran Church,
1501 N. 13th St., Reading, Penna. 19604**

"... I just completed my second annual "Music Camp '68" which was held for 71 children in grades three to eight. We had a wonderful successful week.

There was a staff of five people in addition to myself plus the entire Blue Mountain Staff of 20 workers including the kitchen staff and nurse.

I enjoy writing my own study book materials which have been approved by the Board of Parish Education of the Lutheran Church in America. I have been so busy sharing these materials with other congregations and pastors that I think now that I should have prepared a little printed folder about the camp.

We gave periods of private instruction on the autoharp, the soprano melodica and the piano. These children will be of great help with the music in our church school program.

The arts and crafts were greatly received. We made lanterns using the symbols of the church year and the colors of the different seasons of the Christian church year. Our older youth made a banner that will be used in processions in worship on special holy days. The banner carries the words 'Rejoice in the Lord'...."

**From: Marvin E. Peterson, Anderson Hills Meth.
Church, 7515 Forest Rd.,
Cincinnati, Ohio 45230**

"... At the Easter sunrise service we did something rather unique — which you are free to share with Choristers Guild members if you wish. I preached on 'Celebrating the Resurrection'. The first half of the sermon was a theological treatment. The second half I talked about responding physically to the joy of the resurrection. Margaret Fisk Taylor's book 'A Time to Dance' was great in providing documentation for the use of sacred dance.

After the sermon six high school boys and I danced 'Lord of the Dance' by Syndey Carter. A college fellow played guitar and sang. (Song is in 'Hymns for Now'; available from Walther League, 875 N. Dearborn St., Chicago, Ill. 60610; 75c). A young lady with some modern dance and ballet experience helped me with the movements. The test is masculine and needs fellows to dance it. I realized I would have problems getting high school fellows to do it. I told them I wanted mature, physically fit fellows, who were not afraid to do something different. I also explained I was not asking them to do something I would not do myself. I finally came up with 6 who came through.

We asked the congregation to respond physically with some right hand movements on the final hymn 'Thine is the Glory' (movements only on chorus) and most of them did. I've yet to receive a single negative comment on the service...."

**From: Robert Scoggin, Christ United Methodist
Church, Rochester, Minn.**

(Article in Church Bulletin) — "What does your Minister of Music mean to you? Locally, it is music and its teachings in the church. Music in our church is taught in every phase of church life.

Do you help with congregational singing? **THIS IS THE MINISTRY OF MUSIC.**

Does your child or youth belong to a choir of his age group? **THIS IS THE MINISTRY OF MUSIC.**

Do you or members of your family use your musical talent to assist at the piano for a church school class, a choir, or in the vacation church school? **THIS IS THE MINISTRY OF MUSIC.**

Does your family include in table grace a song of thanks? **THIS IS THE MINISTRY OF MUSIC.**

Do you encourage friends and family into musical circles in your church and community and also attend church and community musical programs?

All this combined makes up the Ministry of Music in your church. Without every member of our church encouraging the music, by attending musical programs and family choir participation, it would be impossible for your church to offer a Ministry through Music. Its purpose is to function in all phases of the church's life and as a part of the total program to aid in worship and to contribute richly to the development of Christian personality.

Let us sing together our great faith."

**From: Mrs. R. Y. Ellison, 9700 S.W. 60th Court,
Miami, Fla. 33156**

"... The other thing that interested me was the article on choir notebooks. At Plymouth Church we have leaned heavily on ideas gained from the Choristers Guild and have consequently done very little that is really original. But one corollary idea about notebooks has resulted in some good work on the part of our Girls Choir, ages 9-11. Two notebook awards are given each year — one for the notebook with the most attractive cover and one for the notebook with the best organized and most originally presented content. In preparing their notebooks for judging, the girls go all out thinking of appropriate designs for the cover or for the dividers that introduce the various sections of the book. Popular cover designs include drawings of our church (a distinctive Spanish mission style), reproduction of the Chorister's pin, all kinds of scenes which include choristers (often in the robes of their own choir), etc. A couple of years ago one girl used the face of a clock, with the hands at four o'clock, our meeting time, and the caption, 'It's time for choir'... This year one of our members had candid snapshots of each girl in the choir on the cover of her notebook. I don't know why it didn't occur to us the afternoon the pictures were taken that there was a purpose! ..."

(Continued on Page 80)

**From: John Yarrington, McFarlin Memorial
Methodist Church, P. O. Box 2067,
Norman, Oklahoma 73069**

"... Just a note to say hello to you and Helen from the Yarrington's. I enclosed yesterday's bulletin because the children did Sue Ellen Page's 'Sing Alleluia' with much success. If ever an anthem had appeal for all age groups, this is the one. After church one of the college students in the adult choir wanted to borrow it for a fellowship time later in the week. For accompaniment we used piano, flute, bongo drums and tambourine. It was fun!

I've finally been able to start some voice classes here. I decided this summer in California that this was something I'd wanted to do since I began reading about those you and Helen conducted at First Presbyterian. We now have three voice classes here, six girls and four boys. I'm especially pleased to have the boys. These are all high school age people and it is a real joy to see them progress. The girls are helping with the junior choirs and the boys are doing librarian work. It's working out beautifully.

We are readying our forces here for our third 'Meet the Composer Series' hosting Lloyd Pfautsch. We're doing some terrific things including 'A Child's Prayer' and the 'Ten Commandments' from that set of ten that Abingdon publishes. This is the most difficult service yet because almost every anthem makes special demands, either vocally or instrumentally, but it really is exciting and I think Dr. Pfautsch is saying something significant in church music..."

Editor: We just received a bulletin of this service and a letter from John Yarrington which said, —

"We had an excellent and rewarding time with Dr. Pfautsch. The service was the best-attended so far and brought many appreciative comments."

**From: James L. Gilts, Faith United Methodist
Church, 207 E. DeWald St.,
Fort Wayne, Indiana 46803**

"Greetings: I thought you might enjoy hearing about our first awards service. The choir rehearses at 4:30 p.m. each Thursday, so we decided that would be a good day for giving awards. At 5:30 p.m. there was a dinner for all the children in the choir, and their families. Following the dinner, the children robed, and we all met in the chapel for the service which lasted about thirty minutes. As the names of the children who were to receive their pins were read, they came forward, and I pinned the pin on their robes. The children then gave gifts to their mothers. For the mothers, we secured all the Psalm Series, and the children created their own covers for making them into booklets. We also awarded the cross to the one person who had perfect attendance in services, rehearsals, and Church School. This will be a rotating award to be worn by the person (or persons) who have a record of perfect attendance the previous year."

**From: Mrs. Stewart Whittington, Route 3, Box 40,
Elgin, Illinois 60120**

"I am enclosing our first order for award pins and various other Guild materials. This is the first year we have tried the award system set up by the Guild, and it has worked beautifully. The one pin with guard will be the special award for 100% attendance at both Sunday School and Choir (rehearsals and performances). Considering that this choir sings every Sunday (we have 2 services and they alternate singing the same anthem twice), I think it is a real accomplishment. The Cross will be for our faithful unpaid accompanist."

**From: Mrs. Orian Anderson, 50 Artavia St.,
Duluth, Minn. 55811**

"Gentlemen: Please find enclosed my choir pins for processing. I plan to present the awards on Sunday, Sept. 29, 1968. I have found by awarding them in the fall on the first Sunday the choir sings, the children are eager to return. We are so pleased with this type of an award and I appreciate the Chorister LETTERS with their helps."

**From: Beatrice Frazer, First Presbyterian Church,
Church Street at Ontario,
Lockport, New York 14094**

"Greetings! You asked about awarding our crosses—these crosses are worn by our Crusader Choir comprising seventh, eighth and ninth grade girls—gold ribbon for seventh grade, blue ribbon for eighth, and the silver chains for ninth graders. Only eighth, and the silver chains for ninth graders. The silver-chained crosses are awarded to the ninth graders only after they have completed three years of service in the Choir. They also are in church robes every Sunday whether they are singing or not. This choir is fairly small, never exceeding twenty girls and consequently, I can keep my eagle eye on them. As to rehearsals, I keep a roll book and they are checked in and out by the president and secretary. After three years the crosses with the silver chains are given to the girls in a choir appreciation service in church in June to keep permanently. This method seems to work very well..."

**From: Eastchester Presbyterian Church,
Lincoln Place & Wood Lot,
Eastchester, New York**

"Last October, when I started rehearsals of the Junior Choir, I had each member finish the phrase, 'Dear Heavenly Father, we thank Thee...' Each child was given a card with the phrase on it, which he was asked to complete in his own way—as a short prayer—and to return the following week. A few of the completed prayers were read either before or after each of the weekly rehearsals. I was both surprised and delighted. A number of the youngsters exhibited considerable awareness of today's world, of *their* world; and perhaps most gratifying was their positive attitude toward that world. In any case, their enthusiasm increased weekly as they looked forward to hearing each others prayers. Indeed, as the church year progressed their prayers became longer."

The Choir Mother's Guild

by Herbert Hoffman

Editor: Herbert Hoffman is Minister of Music of First Methodist Church, Phoenix, Arizona. The forward look of their contemporary building (pictured to the right) is also expressed in their music program. Mr. Hoffman's choir mothers and assistants are well trained and efficient in working with the choirs.—J.K.



The secret of a good children's choir program is the organization of an active Choir Mother's Guild. This is true whether it apply to a church of 150 or 3000 members. The children's choir director will find that his most vital assistant lay person is the Head Choir Mother or Coordinating Chairman.

1. Her job will be principally that of a coordinator and organizer of her forces.
2. She must have a working group of choir mothers assigned for each choir. They, in turn, will assign mothers of choir members to serve in various capacities.
3. The Coordinator will be an ex-officio member of the Music Committee.
4. An efficient Coordinating Choir Mother's Chairman is the go-between for the Director of Music and the choirs themselves.

The director, along with the Coordinator, organizes the Choir Mother's Guild to perform many non-musical duties, thus freeing the Director to devote his attention to musical and spiritual matters. The part-time Choir Director, of one or more choirs will find that an active Choir Mother's Guild and an efficient Coordinator are a *must* to have the program run smoothly on the amount of hours that a part-time director can spend.

In organizing children's choirs, each choir should have two choir mothers:

1. To handle registration at the beginning of the choir year.
2. To keep accurate attendance records of all rehearsals and services.

3. To be at the church at least ten or fifteen minutes before rehearsal time.
4. To assist with disciplinary problems, should they arise.
5. To assign robes and appoint mothers of choir members to assist with robing on singing occasions. Such helpers to arrive at least 30 minutes early for robing and lining up of the choir.
6. To inform children, or youth, and their parents of coming events and make the necessary plans.
7. To appoint "telephoners" according to the size of the choir. This assists in conveying essential information to parents.
8. To handle refreshments, parties and choir outings. (Appoint a refreshment and a transportation chairman from mothers of choir members.)

The choir mother's organization should meet at least three or four times a year, chaired by the Coordinator, and assisted by the Director of Music:

1. To organize the choirs at the beginning of the choir year.
2. To establish singing schedules.
3. To plan any special choir programs.
4. To handle any other developments throughout the year.

The success of children's choirs, especially, may be due largely to the choir mothers efforts and dedicated service. Choir mothers always feel that they are serving the church in a vital and pleasant relationship.

SHARING, *Continued*

**From: Mrs. Shelley Ritchie, 1324 RT,
APO San Francisco, Calif. 96334**

"Dear C. G. — As a footnote to the summer's program, I thought you might be interested in one experience here at the Protestant Chapel in Guam. I was asked to do the music for Vacation Chapel School; the theme was one of world brotherhood. A hymn was suggested as the theme for the school, but I remembered the March LETTERS Brotherhood-of-Song hymn texts. In this fairly remote corner of the globe, Miss Whisman's 'Little Children, Come and Praise Him' was used for the two week Chapel School theme." (See Vol. XI, No. 1, 1967-68)

**From: Mrs. Gerald Weldon, Grace Lutheran
Church, Monroe, Wisconsin**

"May 19th at our church was designated as Brotherhood Sunday. The hymns selected, the sermon, the bulletin cover, and the anthems sung by the Junior Choir were all related to the theme of brotherhood. The Junior Choir sang the 2 numbers which were announced as co-winners in the *Brotherhood of Song Contest*, 'Little Children, Come and Praise Him' by Barbara Whisman and 'If Brotherhood We Live' by Marcia Horovitz, and Mary Ellen Kasek sang as a solo her honorable mention number from the same contest, 'Bless My Brothers of all Lands'. It was wonderful having the co-operation of Pastor Pinnaw in this project and it seemed like an appropriate way to make use of the material supplied by the Choristers Guild.

What They Say About Choristers Guild

Taken From Letters of G. C. Members

Editor: This is the twentieth year for Choristers Guild and we are proud of its record of giving practical help to directors of young singers. We appreciate these encouraging notes. Now we want you members to tell others about C. G. so that their choirs may benefit too. Perhaps this page of comments will be useful in selling the Guild to others. Our membership goal for this 20th year is 5000. With your help we can make it.—J.K.

From: Mrs. Richard A. Moore, St. Mark's Methodist Church, East Mercury Blvd., Hampton, Va.

"Nowhere can there be found the wealth of information all put together in a neat package as there is in the *Letters*. Everytime I browse through some back issues I come across something I missed before. Thank you, thank you."

From: Wayne C. Roberts, Smithwood Baptist Church, P. O. Box 5288, Knoxville, Tenn. 37918

"... Thank you very much. The *Letters* are GREAT!"

From: Frank J. Tamari, 354 Hillside Ave., Stanton Island, N. Y. 10304

"Dear Sir, I would just like to write a brief note to tell you that after only one year membership in the Guild, the membership in my Junior and Youth Choirs has increased three-fold.

The Guild has helped me immensely this past year and I am looking forward for this continued guidance.

I think that this is the biggest \$5.00 investment I've ever made.

Thank you again!"

From: Mrs. Bernice Winter, 802 Old Stage Rd., Salinas, Calif.

"Dear Helen and John, The workshop in Santa Cruz was so very helpful and inspirational that I came home more enthusiastic than I've ever been before. It's difficult to express gratitude adequately but please know we did greatly appreciate your efforts for us and be satisfied that each of us will do a much finer job from now on because of you. Please keep up the good work!"

From: Eileen R. Brorsen, Arbutus United Methodist Church, 1201 Maple Ave., Baltimore, Maryland 21227

"... I feel the work of the Guild is invaluable to Christian education and have requested that our church make even this small contribution to its support..."

From: Mrs. Elaine Soderberg, 606 Chestnut, Princeton, Ill. 61356

"... I recently acquired the two volumes of 'The Children's Choir' and have used the information in the *LETTERS* more often than imaginable. I have also profited greatly from the Waukesha, Wisconsin workshop of a year ago last summer, and my eldest daughter and I enjoyed working with Helen Kemp at Columbia, Missouri, this past summer at the ADC Workshop.

Needless to say, I am an enthusiastic member of Choristers Guild and encourage everyone I know in Youth Choir work to join also. So far, four other Junior Choir directors from our small town of Princeton, Illinois have joined because they heard me raving about your fine materials. In fact, we are in the process of formulating plans for a local Junior Choir Festival to be held April 19-20th and are using 6 Chorister's Guild anthems. My own choir has grown from 15 members when I took it over 3 years ago to 56 as of last Wednesday night, and I do give Choristers Guild a lot of the credit for its success!

I am anticipating having a complete C. G. library, and hope you will keep the fine materials coming!

From: Mrs. Elaine Dobbin, Trinity Lutheran Church, 5th & Main, Hillsboro, Oregon

"... I really look forward to receiving the Guild *LETTERS* each month! The problems and solutions sent in by other directors have proved very useful. We have just completed 4½ years of service in our church as a Junior Choir. The Guild pin has proved to be a very attractive and much appreciated pin to receive as an award, and many 'perfect' and 'near perfect' attendance records has been the result. Each year I have had 40 or more enrolled until the end of May, with only a few absentees in spite of the many influenza epidemics the past 3 years."

From: William D. Sample, Zion United Church of Christ, 415 S. Main St., North Canton, Ohio 44720

"Ministry of Music, *CHORISTERS GUILD SEMINAR* — It is difficult to summarize when you are so full of a joy you want to share. We all have experienced this feeling after a high mountain top experience.

From this seminar comes the powerful lesson that Children's Choirs use two of the greatest powers known on earth — religion and music — through the strongest moral force of society, the Christian Church. We found here the awareness of the need to improve our methods, enlarge our vision, and deepen the meaning of choir experience for our choir members and for ourselves.

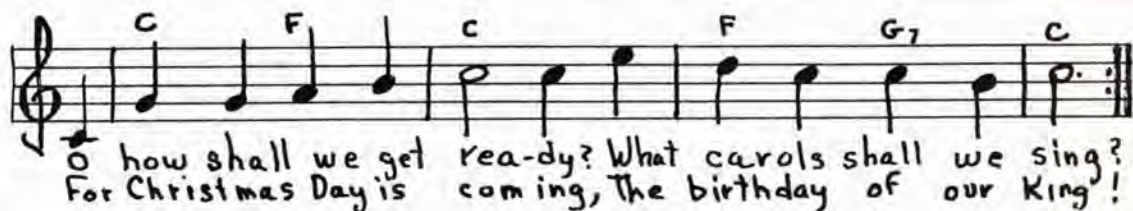
The Choristers Guild through the endeavors of such fine leaders on the staff at the Barrington Seminar gave the needed encouragement for greater service to the half million young people entrusted to our leadership.

For the fine staff who exemplify the fraternity of service I shall be always grateful."

of Primary Importance

December = Christmas is coming!

By HELEN KEMP



Dear Director,

Aren't you a lucky one, a privileged one, to be molding and shaping and influencing the attitudes of a whole group of youngsters during this Advent season? How will you help them to get ready? What carols will you sing? Almost before Trick or Treat sacks were put away, department stores and TV programs have been urging us to get ready! Buy now! Shop early! Be prepared!

We hope you *are* prepared to make your children really wonder about Christmas, the *real* Wonder of Christmas! Perhaps with your help they may even consider "What can I give Him?" instead of "What am I going to get?"

DECEMBER REHEARSAL IDEAS

1. The Advent Wreath Project: The cover page of the LETTERS this month will help you to design your Advent wreath to be used at the beginning of each rehearsal in December. It will take only three or four minutes and will certainly help to give direction to the children's thoughts. Explain briefly the background and meaning of the wreath (see cover page). Place it on a special table. Work out a simple litany in the form of a prayer and the above singing response, after the lighting of the candle or candles. The prayer could be something like this: "Dear God, we are very happy at Advent as we get ready for Jesus' birthday. We thank you for this joyous time of getting ready."

Suggest that the children make an Advent wreath at home for family worship time before each Sunday meal.

2. Creative Movement Project: (O Little Town of Bethlehem) Preparation: Find a map of the Holy Land to post on bulletin board, low enough so children can see. Place a star above the Bethlehem area. Bring reality to the place and the facts of Jesus' birth. Provide more than a make-believe story approach. (Remember that with Primaries, *pictures* teach more effectively than too many words!) I hope you have gotten a copy of TIME FOR WONDER, by Margaret Fisk Taylor (Christian Education Press). Mrs. Taylor's ideas on pgs. 62-63 will prepare you well for this project. The children will enjoy making the sparkling stars with cardboard, gilt and gold sparkle, with a bit of string threaded through a small hole punched in one of the stars points. A star, hanging from each child's finger, makes it easier for him to move and express such

lines as, "O morning stars, together, Proclaim the holy birth." You might want several older children to read the dialogue on the pages mentioned, to help give ideas to the whole group. Creative movement can give rich meaning to the text and can be a project the children will enjoy. When well worked out, it could be done for a Family Service or a Children's Vesper.

3. Ideas to help teach the suggested Christmas Songs: In the October LETTERS, Pgs. 25 and 26, we suggested a number of Christmas anthems, songs and hymns. No doubt you are hard at work on several of them. Here are a few ideas for

"Listen, Shepherds, Listen" by Carolee Curtright—C.G. A58 Make it a drama! This is not a "sissy" song, because shepherds were not sissies. They were strong men and boys who lived out-of-doors, and often had to overcome dangers of wild animals. The piano introduction sets the scene—one shepherd sees the bright light and hears a strange sound in the sky. He is *startled*! He runs to the other shepherds and says,

"Listen, shepherds, listen! I hear the strangest thing!"

Listen, shepherds, listen! I hear the angels sing!" Remind the children that at first all the shepherds were scared! But then they listen and hear the good news—

"In Bethlehem tonight

Is born God's only Son."

Then they are ready to go quickly to Bethlehem and see this wonderful Child.

Then they are — at the manger! They are invited in:

"Enter, shepherds, enter,

See His manger bed,

Enter, Shepherds, enter,

Here He *lays* His head."

The only descant note that is difficult to get is the variation of going down to C on the word *lays*. Remind children that when you "lay your head" it is usually *down*. Sometimes, a suggestion of this sort helps children remember. (It helps me, too!)

The difficulty of the descant on:

"Little Jesus, Holy Child" is the fact that the unaccented syllables of *Little, Jesus* and *Holy*, are



all long tones - . Speech is your best approach. Accent the first syllable of each word, diminish the second syllable vowel, but hold it for the proper duration. On the -ly of Holy, encourage almost a short *i* instead of an extremely long *eeee*. On the last word, *adore*, have only a few children take the upper tone. Encourage all to sing the *vowel* to the end, *not* sustaining the *r* sound. Yes, they can hear that a harsh *r* sounds terrible if every one is hanging on to it! Just a touch of *r* at the very end!

4. A Christmas Offertory Response: Don't miss the beauty of hearing Primary children sing "What Can I Give Him" (*Young Children Sing*—Lutheran Church Press, Philadelphia, pg. 53). The words of Christina Rossetti will stay with you and the children for many years. This makes a very lovely Christmas Offertory Response in a morning worship service. (You may find this in other hymnals as "In the Bleak Mid-Winter", Composer of tune: Gustaf Holst). Pictures of a shepherd, a lamb, and the wise men bearing gifts can be used as visual aids in teaching this song.

5. A Manger Scene: St. Francis of Assisi really started something when he created that first live manger scene! Children and grown-ups have loved the idea through many centuries. If you want to do a very simple one, teach "Shepherds Leave the Hillside" (*Young Children Sing*, pg. 41; *Songs and Hymns for Primary Children*, pg. 86). It is effective accompanied by Autoharp (only 2 chords!) and perhaps several rings on the little finger cymbals. To get all the characters in, add this stanza which we wrote to make the song a little longer and involve more of the children:
"Mary sings so sweetly, Joseph stands close by.
Wise men kneel before Him, Angels sing on high -



(This last "Gloria" part accompanied only by finger cymbals, which are available at most music stores for about \$4.00 a pair).

6. A Manger Mural — to create and sustain interest: Make a *mural* with brown wrapping paper. Cut out simple manger. Paste it at one end of paper. Have each child draw, color and cut out a picture of himself. (Do this at home—bring back next week). Have each child fasten his picture to the mural with a dab of paste, put on by choir mother. Have children add stars, angels, shepherds, which they have drawn or cut from cards. Makes carols and songs more personal to the children. You might want to wait and add the Kings in January for Epiphany.

7. What About Epiphany?: Do your children know that the Kings really traveled to Bethlehem at a later time than the shepherds? A wonderful "Kings" carol is the Puerto-Rican one, "Now the Kings Are Coming" (*Songs and Hymns for Primary Worship*, pg. 107). It takes a good accompaniment,

but the melody is really two short repeated phrases—

||Now the Kings are coming, the Great Kings from far:||

||From the Orient riding, they follow a star:||

The children will catch this rhythm easily. If you need help on the accompaniment, how about having a good pianist (or organist) tape-record the accompaniment, and have one of the children add the authentic sound of *maracas*?

8. Christmas use of Miniature Flash Cards: Use the three "Sing it to Me" cards (20, 21, 22) — then show the children how easily this tune can be played in another key that is just the black keys on the piano! Let them get out the *keyboard* card. Help them finger the tune on their cards, beginning G^b G^b E^b A^b G^b E^b (suggested fingering — 3 3 1 4 3 1) Now help them to make up Christmas words for this little tune. Here are a few samples:



1. Glo-ria in ex-cel-sis!
2. Hal-le-lu-jah! A-men.
3. Christ is born to-day!
4. Caspar, Melchior, Balthazar —
Do you know who they are?
They're the Kings who came from far.

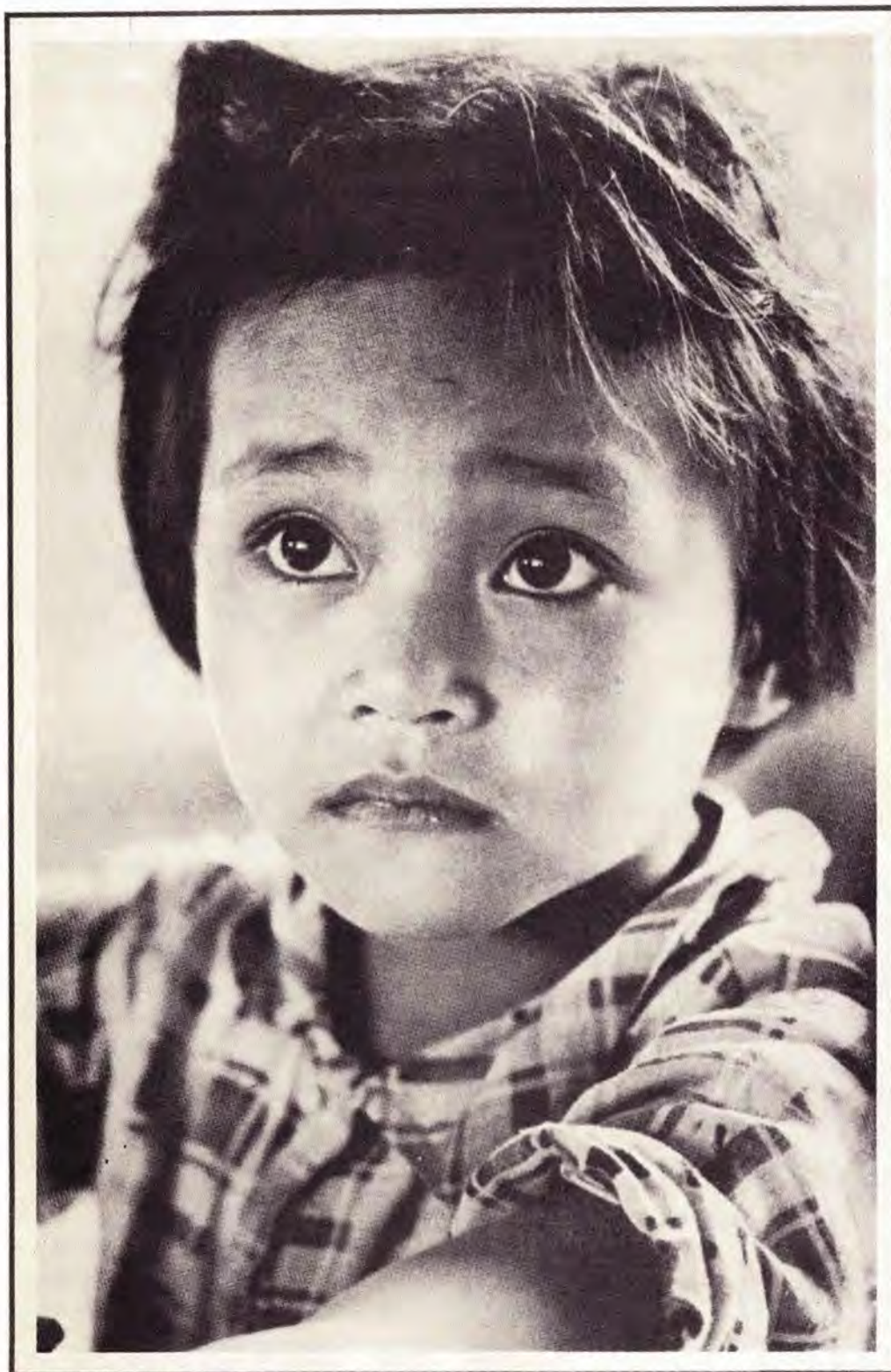
Perhaps you can go on from there and have some of the children improvise other tunes on *just* the five black keys on their card chart. (If they go to the piano, let the lowest C on the card be middle C. This will make the tunes lie in their singing range.) Have fun! Don't worry about teaching the names of these keys and tones yet. Give them lots of freedom of rhythmic and tone combinations within the limited five black keys.

Don't forget, if your Primary choir is singing at a Christmas Worship Service, help them to understand the purpose of their singing. "O how shall we get ready?" is a very important question to act upon.

O Yes, we shall be ready!
We *know* what songs we'll sing.
We'll offer God the Glory —
And welcome Christ, our King!

P.S. January plans use American folk songs and hymns. You may want to be ready and order "SING ALLELUIA" — Sue Ellen Page — Choristers Guild A-60 .30¢. (Order directly from Choristers Guild.) The other songs we are suggesting are found in "SONGS AND HYMNS FOR PRIMARY CHILDREN" — Westminster Press, Philadelphia, Pa. Order through your music store.

Choristers Guild Letters



January

1969

Vol. XX

No. 5

CHORISTERS GUILD LETTERS

Volume XX January, 1969 Number 5

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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

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The CHORISTERS GUILD

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A non-profit, religious and
educational corporation
chartered under the laws of Tennessee
Home Office — Memphis, Tennessee
OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



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Cover Picture — "Why Can't I Stay?" asks Tuyet (Snow) who attends the Day Care Center in Quang Ngai, South Vietnam, a project of the American Friends Service Committee.

This picture and one with the article on page 90 are pictures #7 and #16 of the packet, SHARE WITH QUANG NGAI CHILDREN. Black Star; used by permission of the American Friends Service Committee.

A Letter from HELEN KEMP

Dear Guild Family,

At the beginning of this New Year — 1969 — we have been glancing back with a critical eye and an evaluating mind in order to plan ahead with renewed faith, energy, and desire to keep reaching for those same bright stars always beyond our grasp.

With this January issue of the LETTERS, John and I complete the first year of serving as your Guild parents, or your Uncle John and Aunt Helen, or some other family relationship determined by your own birthdate! Some things have gone very well and for these we are grateful. In other areas we have much to learn. And there are so many areas (!) — office management, writing, editing, publishing, teaching, composing, conducting, planning and sponsoring seminars, personnel management, finances, keeping up with what is *new* in music education, Christian education, etc. etc.

The dictionary defines a *guild* as “an organization of persons with common professional or cultural (or spiritual) interests formed for mutual aid and protection.” We hope that more and more of the Choristers Guild members will become conscious of the phrase “mutual aid” because that will be the secret of the Guild’s future. We need YOU, your support, your ideas, and your prayers.

DID YOU KNOW:

— that our membership of 3,600 includes ages 15 to the 70’s, and that there are many collegians (church music majors) and young graduates who are among our most enthusiastic “responders”? It is this RESPONSE which is the secret of the life of the Guild. It is your RESPONSE which makes us know that you are there on the receiving end of our long mailing list.

DID YOU KNOW:

— that when you share your good ideas, your unusual services with us, that we can in turn share them with 3,600 others through the LETTERS Sharing pages? IDEAS that spur creativity in our readers are the most important things we have to offer in the LETTERS. We depend on your RESPONSE to keep us well supplied.

DID YOU KNOW:

— that when you dash off a little note with your order for music, that you often provide the added spark of enthusiasm we need for that day?



DID YOU KNOW:

— that our membership includes (in addition to those from Canada and the United States) persons serving in Venezuela, Mexico, Brazil, Paraguay, Taiwan, Japan, the Philippines, South Vietnam, Korea, Australia, Germany, Holland, England, Lebanon, and several APO addresses whose actual areas of service we do not know (but we would like to!)

DID YOU KNOW:

(I’m sure at least some of you do!)
— that in our effort to be “up to the minute” on giving you new materials, “just off the press” releases, and current concerns, that we have been mailing the LETTERS too late for those materials to be completely useful for some of you. (Reports of 11 days and 14 days to receive LETTERS indicates unusually slow service, even for permit mail.) We are trying to push our mailing date at least one week ahead.

DID YOU KNOW:

— that John and I think of you as our “invisible congregation” of children’s and youth choir directors? I suppose it is our 25 years of service as teachers and ministers of music, with person-to-person relationships with live and lively people, that presses us to want to know the Guild family better.

DID YOU KNOW:

— that our Summer Seminars are about the only times that “getting to know you” is possible? If you have been thinking about revitalizing your work by attending a summer session “sometime,” this would be the summer to make the indefinite — DEFINITE! Plan it now! We would like to know more of our “invisible congregation” person-to-person. Seminar dates are June 27-July 3, 1969, at Spring Hill College, Mobile, Alabama, and July 11-17, 1969, at Michigan State University, East Lansing, Michigan.

Helen



THE NEW YEAR

STRETCHES OUT

BEFORE YOU

TOWARD A DISTANT AND UNKNOWN HORIZON.

AS YOU STRIDE WITH CONFIDENCE

OR STRUGGLE COURAGEOUSLY

OVER THE SANDS OF TIME

TOWARD THE HORIZON OF ANOTHER NEW YEAR,

YOU LEAVE YOUR FOOTPRINTS BEHIND YOU ALL THE WAY.

MAY THEY BE FIRM AND STRAIGHT,

A SURE GUIDE TO OTHERS

ON THIS SAME JOURNEY.

Ruth K. Jacobs

This month a review of
a pamphlet by Horace Spence

"Music In Children's Worship"

"Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child shall in no wise enter therein."

St. Luke 18:17.

"Music in Children's Worship" by Horace Spence, Clerical Commissioner of the Royal School of Church Music, a pamphlet published several years ago for the Church Assembly Children's Council of England, expresses clearly and concisely the principles involved when arranging services for children and when selecting appropriate music. It is desirable that we choir directors bear these things in mind and fortify our own convictions by re-studying and re-evaluating our own thinking and activities.

Although the content of this well-written booklet is dead serious, the British press of several years ago printed several quasi-humorous reviews and cartoons of errant choirboys. Apparently there are ex-choirboys among the newsmen of Fleet Street, who speak with the voice of experience.

Here is a condensation of the pamphlet, with liberal quotations:

Mr. Spence states that the training of children in the faith and worship of the church will always be one of the happiest and most rewarding privileges of the clergy, church school teachers (and choir directors).

THEOLOGICAL BASIS: Three vital principles must always be borne in mind when arranging services (and music) for children:

(1) The worship must express the right ideas about God. Children are very impressionable. An act of worship conveys religious teaching far more strongly than any instruction in class by reason of the atmosphere which surrounds it and theological ideas and truths suggested and accepted without question. These truths were revealed by Jesus to His disciples; they are the foundation and background of the teaching of the Christian church and of no other religious body. "The ideas about the nature of God are theological ideas; what God is like; why He created the world and each one of us; how He deals with us; what is His ultimate purpose for us."

(2) **DEVOTIONAL IDEAS:** "The ideas about our relationship with God are devotional ideas; how we get in touch with God by prayer, Bible reading, and the Sacraments." Every act of worship in church is teaching the child by what it says and does and takes for granted certain theological and devotional ideas. It is of vital importance that these ideas should be absolutely sound.



From the beginning children ought to be taught to distinguish between various types of Christian prayer. Too many adults regard prayer as a method of getting things which they want. Mr. Spence suggests teaching that prayers are not strings of words but "acts of devotion". Children would never forget a mnemonic of the word ACTS: A-Adoration; C-Confession; T-Thanksgiving; S-Supplication. Supplication is 2-fold — for others, first; for ourselves, last.

(3) **LITURGICAL FORM:** The third principle to be borne in mind when planning children's worship is that it ought to prepare them for the customary Sunday services of the church. What they say and do and see and hear and learn to love in childhood, will then continue to enrich their spiritual life when they grow up.

Children's worship should always have an ordered pattern, and should lead the child toward an acquaintance with the worship of the adult church. Any simplification should be aimed only at making the church's service familiar, attractive and easy to follow. Children should have items to repeat regularly, such as the Lord's Prayer, the Creed, certain psalms or canticles, responses, and so on. Then by constant practice the children will learn to find their way about the Prayer Book (or section) and the Hymnal, and will soon feel at home in the services of worship of the adult congregation.

MUSIC: The right kind of music will stir and inspire the hearts of children and strengthen their wills. Music used in children's services must be good music. Good music is not necessarily difficult or "highbrow". The best music is often simple and straightforward. However, some simple music is cheap, superficial and uninspiring. Poor music is unworthy of association with the worship of God and should not be foisted on His children in their most impressionable and formative years. Poor, trivial hymns should be replaced by dignified and uplifting hymns. They can be learned just as easily; they will inspire the children and remain in their memories all their lives.

"CHILDREN'S MUSIC": It is a mistake to provide "special children's music" and "special children's hymns". Children will usually learn new music more quickly than adults. Music used for children's worship must never be something they "grow out" of, that they later consider kid stuff or for sissies, for then they may also think they are now too old for that sort of religion.

WORDS OF HYMNS: However, especial care should be taken in the selection of hymns for children—not only for the music, but even more for the words. All the hymns, prayers and Bible readings have suggested ideas about God and their relationship with God before one word of instruction was given by the clergyman. The importance of the words which are sung can hardly be exaggerated. For example, "There is a green hill far away" is an almost perfect expression of the Atonement in the simplest terms. On the other hand, in "All things bright and beautiful" the stanza referring to the rich man in his castle, the poor man at the gate may contradict by impression Christ's teaching as to the equal value of every soul in God's eyes. This stanza should be omitted. (It has been in many American Hymnals.) Mr. Spence considers "These things shall be, a loftier race" scientific humanism, and the youth hymn "Just as I am, young, strong and free" un-Christian, while "Just as I am without one plea" strongly reflects the church's teaching . . . Narrative hymns, hymns of prayer, thanksgiving, belief and praise are far more suitable for children than the childish, sentimental or introspective. What healthy child enjoys singing "We are but little children weak", or "Pity my simplicity", or "There's a home for little children above the bright blue sky"??

Who can possibly understand the Blessed Trinity? Yet "Holy, Holy, Holy, Lord God Almighty" can and should be taught to young children, and they will love it. Even if at first a child does not fully understand what he sings, he should begin to learn adult ideas about religion by singing adult hymns. God is much more real to children than He is to many adults. Children can learn in their earliest years that God is great, wise and loving —

more than anyone can ever understand. It is a mistake to try to water down the deep spiritual truths of religion, to imagine it necessary to reduce ideas and concepts to a child's capacity to understand. How do you know what a child can truly understand and feel? Children should hear and know the church's greatest hymns and be allowed to feel their power and appeal in their own way.

HYMN TUNES: Any hymn tune within the capacity of the average congregation can be sung readily by children. There should be no "easy" setting. Children should sing every hymn to the tune to which it is usually set.

There are "Marginal" tunes of doubtful music value which are well-known and loved and will continue to be chosen for years to come for singing by children because they are familiar to adults. Time will sift the wheat from the chaff and many such Hymns will gradually lose their appeal.

For children the melody is of primary importance. Even when the melody is a good one, the hymn may be undesirable because of sugary, repetitions or chromatic harmonies which may give an impression of sentimentality and weakness.

Generally, a hymn tune is likely to be good if (1) its melody proceeds step-wise, or doesn't jump about (2) except as part of the common chord, as are the notes of a bugle call. For example, (1) "Now thank we all our God"; (2) Darwall's 148th. Irregular jumps are not necessarily bad music but they make bad hymn tunes. A hymn tune, however joyful, must possess a measure of dignity and restraint because it is meant to be sung in the conscious presence of God and to God's glory. The flippant tune of "Pop goes the weasel", while there is nothing technically wrong with it, would not be musically appropriate set to the words of a fine hymn.



"Trông kìa con voi, nó đứng rung rinh!" ("This is the way the elephant goes!") chant the children as they march round and round in a circle. Each pretends that his upraised arm is an elephant's trunk, and his other arm, the elephant's tail.

Black Star; used by permission of the American Friends Service Committee.

Brotherhood of song

by J.K.



How many of your choir children have heard of Vietnam? All of them!

Do they know a neighbor or family friend who has been there? Many of them do.

How many of them have an older brother, or perhaps a dad, in Vietnam or who may be sent there soon?

The news media brings the war close to us but it gives us little information about the people.

One of the supplements with the January Choristers Guild LETTERS is the CATALOG OF SERVICE PROJECTS FOR CHILDREN, from the American Friends Service Committee, Children's Program. A wide variety of related enrichment materials are listed: stories, songs, poetry, games, dramatizations, recipes, creative handwork, ceremonies, information about holiday observances of different cultural groups, and also lists of books and audio-visual aids are included. Your choir

children can experience a brotherhood-of-song by learning about these children in far-off Vietnam and singing one of their songs. Perhaps they will want to engage in some service projects suggested in the materials.

The following is a quote (used by permission) from "How Boys and Girls Celebrate the Vietnamese Children's Festival — Trung Thu":

SINGING

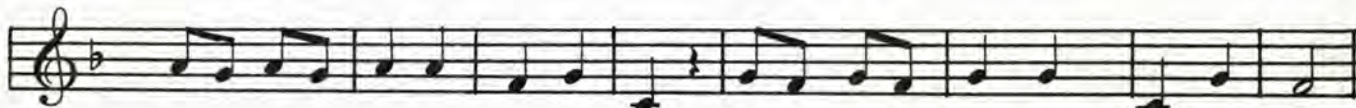
Since the festival of Trung Thu is a joyous occasion, this song is an excellent choice for any group celebrating it.

The word "vui" means "happiness, fun, or joy." "Chung Minh" means "all of us"; "nhieu" means "a lot"; "qua" means "very." "Di" is equivalent to saying "to go," while "an" means "to eat." So, if you translate this song into English, it's just a rousing chorus of "everybody's happy!"

VUI LA VUI LA VUI



1. Vui la vui la vui, Chung minh vui nhieu; Vui la vui la vui, Chung minh vui qua!



Vui la vui la vui, Chung minh vui nhieu; Vui la vui la vui, Chung minh qua vui!

2. Di la di la di, Chung minh di nhieu, etc. ("Di" means to go)

3. An la an la an, Chung minh an nhieu, etc. ("An" means to eat. The song goes on as long as people can think up new verses.)

After singing the Vietnamese words in rehearsal could your children make up English words for this catchy song?

Here are some words to try for a starter:

Sing and rejoice; Our God is good!
Now we thank Him for our food.
He gives to us His love and care,
Sing and rejoice! His love we'll share!

It could easily be accompanied by a chorister with an autoharp using only F and C chords. Add finger

cymbals and wood block in this rhythm for special effect:



The AMERICAN FRIENDS SERVICE COMMITTEE is a corporate expression of Quaker faith and practice. It is rooted in the conviction that each human life is sacred, each man a child of God, and that love, expressed through creative action, can overcome hatred, prejudice and fear. To that end, the Committee undertakes programs of relief, service, and education, ministering to both the physical and spiritual needs of men. Its work is made possible by the generous cooperation of thousands of concerned persons of all faiths.

CHILDREN'S PROGRAM
American Friends Service Committee
160 North 15th Street (National Office)
Philadelphia, Pa. 19102

BROTHERHOOD OF SONG (continued)

As we read the materials for this article we are impressed by the similarity of children of the world. They enjoy singing, they learn by it, and they use it in worship.

In November we received the letter and newspaper clipping from one of our members, Mrs. Hugh C. Peacock, Jr., 307 East Valley Rd., Rome, Ga. 30161:

"I am enclosing a clipping from the Mississippi Baptist paper which tells something of the work which Lewis and Toni Myers are doing in Vietnam. Since Toni is a member of the Choristers Guild, I thought you would be interested in receiving this information.

Sincerely,
Janie Peacock"

(Mrs. Lewis I. Myers, Jr., 108 Phan Chu Trinh, Da-Nang, Vietnam.)

Baptists in Danang, Vietnam, gather in worship. Missionaries are standing in rear.

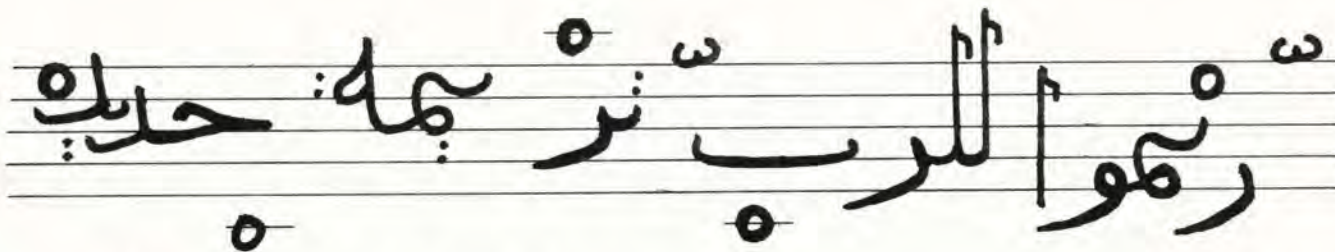
Mrs. Lewis I. Myers, Jr., missionary, directs children's choir practice at the Baptist chapel in Danang. She and her family are from Boyle, Miss.



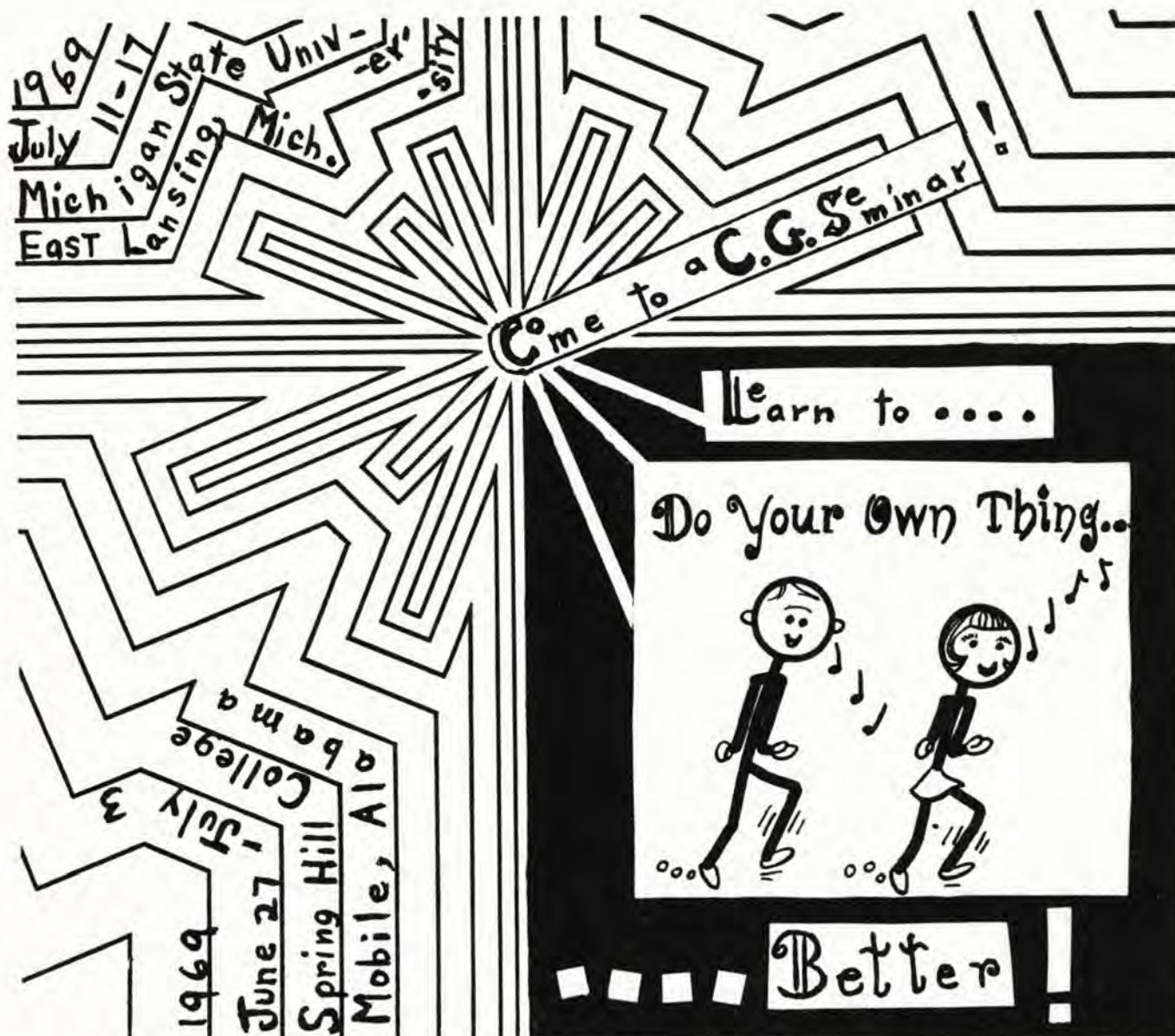
Many of you will recognize Else Farr because she has attended several Summer Seminars of C.G. Else is located in another part of the world which makes news, Beirut, Lebanon, where she is beginning an interesting project of translating and adapting C.G. anthems into Arabic. She recently wrote to Dr. Whittlesey saying: "First I must tell you how exciting it is to receive the Guild LETTERS." In response we in the office say, "How exciting it is to hear from all parts of the world that the C.G. materials are useful to members in their work."

(Else Farr, P.O. Box 235, Beirut, Lebanon.)

Else Farr and the pastor with whom she is working in the National Evangelical Presbyterian Church in Beirut.



"O sing unto the Lord a new song." (Psalms 96:1; 98:1)



Now available from Choristers Guild: —

**THE A-B-C's
OF THE DO-RE-MI's**

By Ruth Krehbiel Jacobs



COMPLETE TEACHER'S MANUAL — \$1.00
CHORISTERS GUILD
Post Office Box 30300 • Dallas, Texas 75230

THE ABC's OF THE DO-RE-MI's

by Ruth Krehbiel Jacobs

Seventy-four lessons for the teaching of note reading to junior children. Included are sixteen charts, review sheets, and work pages.

Complete Teacher's Manual — \$1.00

Additional work pages, charts, and review sheets — 5c each.

CHRISTMAS IN HOLLAND, by Helen Kemp, is finally released and is now available for review in workshops and for your consideration for the next Christmas season. This miniature chancel play, based on the Sinterklaas and Christmas traditions of this small country, uses seven authentic Dutch carols familiar to all the children of the Netherlands. It is adaptable for school or church use. Illustrations by Marge Mayberry suggest costumes and staging.

A Miniature Chancel Play



**Christmas
In
Holland**

for
Children's Choir
Pianist and
Pianist's Choir

by
Helen Kemp



CHORISTERS GUILD • BOX 3030 • DALLAS, TEXAS 75230

A Thought for the New Year

From the Associate Editor

By F.L.W.



"See what I got!

What did you get?"

Christmas from its inception suggests a two-way giving and a two-way receiving.

God gave a Son,
Man receives a Saviour;
Man gives love and service,
God receives our homage and adoration.

That ancient event was so important the ages have reckoned time from it. All humanitarian instincts can be said to have their wellspring in the Gift of the first Christmas.

When children meet during the first few days after Christmas, the two phrases of the heading are often heard. This is a natural reaction to the commercialness of the holiday. But let us give the questions a different slant.

What gifts did the children receive from you this Christmas?

Was the story interpreted in the light of today's needs? Did the children receive a vision of God's concern for us; of worship and how it is expressed in service; of the world wide intent and scope of the message?

Now, let's turn it about.

What did you as a choir director, receive from the Christmas season?

Did you find a new beauty in the old story?

Did your heart warm to its message of hope, of peace, of divine love?

Did you see a new significance in the birth of the Child?

Did this make you realize that every child is a child of God and has the elements of divinity within him?

Did you sense anew that you are the one entrusted with guiding these divine elements?

Christmas '68 is past — the opportunities of the new year are here. "Whither goest thou" in '69? or 70? or 80?

Administrators (and you are an administrator!) not only have plans for the immediate but also have taken a thoughtful look to the future. True accomplishments rarely come from sudden inspiration; they come from far-sighted planning. I'm not talking about what you'll sing during Lent or about a summer choir program. Of course, this is already in your mind or on paper. I'm asking you to look

way ahead, to use the inspiration of the season just past to prepare for more effective service in the future.

The whole subject of the future of choirs in the church is receiving considerable discussion in church circles. (Read "Which Way Church Music" by Fred D. Gealy in the January 1969 MUSIC MINISTRY.) We had a symposium on the subject, "Whither Children's Choirs" two years ago in the LETTERS. We had ten articles by active choir directors, concerned writers, and thoughtful ministers. These articles, with a Prologue by F.L.W., ran from January through May, 1967. If you have these back issues, it might sharpen your focus on the future to re-read them. In the Prologue, I raised some questions which may be helpfully re-thought by each director as he faces the conditions and opportunities in his church in '69 and as he conscientiously prepares for the decades ahead.

WHAT EFFECT WILL THE FOLLOWING HAVE ON CHILDREN'S CHOIRS OF THE FUTURE?

- changing patterns of church life, times of services, changing theological emphasis, changing Christian Education methods and materials.
- some churches are considering week-night regular preaching services for those who can't or won't go to church on Sunday.
- breakdown of distinctions between sacred and secular.
- increasing use of all the arts in church life.
- changes in musical teaching methods (reflect on Carl Orff's work, Suzuki's teaching in Japan, Kodaly system of choral music).
- increasingly earlier musical maturity of children.
- lowering of physical maturity age with resulting sophistication.
- more family leisure time because of shorter work-week.
- more families with weekend homes away from home, and two cars.
- the putting of some holidays to weekends.
- increasing difficulty of getting adults to take choir responsibility.
- pressures of modern educational methods in public schools, pressures of school sport activities.

If from the season just past you gave and received the good gifts of spiritual and human insight, you will feel a compulsion to use these gifts for the immediate and for the long-range glory of God and service to His children.

The Kemp Schedule for Workshops and Festivals - 1969

o = John
x = Helen

- | | | | |
|----------------|---|------------------|---|
| o x Jan. 19-23 | Church Music Week, First Methodist Church, Columbia, Miss. Cont. — William H. Chance at Church, 411 Church St., Columbia, Miss. 39429 | x Feb. 28-Mar. 1 | Children's Choir Workshop-Festival, Orange County, Calif. Cont. — Mrs. Wesley Marquart, 1143 E. Taft, Orange, Calif. 92668 |
| x Jan. 24-26 | Children's Choir Workshop-Festival, Montgomery, Ala. Cont. — Mrs. Robert S. Morrison, Trinity Presbyterian Church, Felder Ave. at Hall St., Montgomery, Ala. 36104 | o Mar. 1 | Oklahoma State Methodist Youth Festival, Oklahoma City University Cont. — Edwin Karhu, 6517 N. W. Grand Blvd., Oklahoma City, Okla. 73116 |
| x Jan. 27-29 | A. G. O. Children's Choir Workshop-Festival, Billings, Mont. Cont. — Alice Lyon, First Congregational Church, 310 N. 27th St., Billings, Mont. 59101 | x Mar. 2-3 | Youth Choir Workshop-Festival, San Diego, Calif. Cont. — Lucille Mayer, First United Methodist Church, 2111 Camino Del Rio, San Diego, Calif. 92110 |
| x Feb. 1 | C. G. Workshop, Saginaw, Mich. Cont. — Dr. Roberta Bitgood, First Congregational Church, 145 Capital Ave. N. E., Battle Creek, Mich. 49017 | x Mar. 8 | Junior Music Festival, North Greenville College Cont. — Neva Mitchell, South Carolina Baptist Convention, Church Music Dept., 907 Richland St., Columbia, S. C. 29202 |
| x Feb. 3-6 | Church Music Workshop, Southwestern Baptist Seminary, Fort Worth, Texas Cont. — Mrs. Evelyn Phillips at Seminary, 2001 W. Seminary Dr., Fort Worth, Tex. 76115 | x Mar. 15-16 | A. G. O. Junior Choir Workshop-Festival, Fort Worth Cont. — Mrs. K. Don Boles, University Christian Church, 2720 University Dr., Ft. Worth, Texas 76109 |
| x Feb. 8-9 | Children's Choir Workshop-Festival, Toledo, Ohio Cont. — John Boesenhofer, Augsburg Evangelical Lutheran Church, 1342 Sylvania Ave., Toledo, Ohio 43612 | x Apr. 11-13 | Junior Choir Workshop-Festival, Cumberland, Md. Cont. — Mrs. Marian Bittle, 10 Warfield Pl., La Vale, Md. 21504 |
| x Feb. 15-16 | East Dallas C. G. Festival, St. Paul United Church of Christ, Dallas, Texas Cont. — Quentin Faulkner, Moore Hall #217, Southern Methodist University, Dallas, Texas 75222 | x Apr. 18-20 | C. G. Junior Choir Workshop-Festival, Milwaukee, Wis. Cont. — Mrs. James Breeze, 5332 N. 46th St., Milwaukee, Wis. 53218 |
| x Feb. 17 | A. G. O. Junior Choir Workshop, Corpus Christi, Tex. Cont. — Walter W. Davis, First Presbyterian Church, 435 S. Broadway, Corpus Christi, Tex. 78401 | x Apr. 25-27 | A. G. O. Workshop-Festival, Spartanburg, S. C. Cont. — Mrs. Joanne Metz, 108 Lockwood St., Spartanburg, S. C. 29302 |
| x Feb. 21-22 | Georgia Statewide Junior Choir Festival, Rock Eagle, Eatonton, Georgia Cont. — Paul McCommon, Georgia Baptist Convention, Music Department, Atlanta, Georgia | o Apr. 26-17 | C. G. Youth Choir Festival, York, Pa. Cont. — George Fennell, 506 Baltimore St., Apt. 2, Hanover, Pa. 17331 |
| o Feb. 21-23 | El Paso A. G. O. Children's Choir Workshop-Festival Cont. — Bruce W. Nehring, First Presbyterian Church, 1620 N. Brown, El Paso, Tex. 79902 | x May 2-4 | Junior Choir Workshop-Festival, White Plains, N. Y. Cont. — Katherine B. Winget, Dogwood Dr., Yorktown Heights, N. Y. 10598 |
| x Feb. 23 | Dallas Area C. G. Festival, Tyler Street Methodist Church, Dallas, Texas Cont. — Joseph Abston at church, Tenth and Polk, Dallas, Texas 75208 | x May 5 | A. G. O. Jr. Choir Workshop, Danbury, Conn. Cont. — Carol S. Watt, 23 Tanager Rd., Brewster, N. Y. 10509 |
| | | x May 9-11 | Children's Choir Workshop-Festival, Springfield, Mass. Cont. — Miss Terry Madeira, Faith Church, 52 Sumner Ave., Springfield, Mass. 01108 |
| | | o May 16-18 | Denver A. G. O. and C. G. Workshop-Festival, St. John's Cathedral Cont. — Lillian Healey, 720 S. Clay St., Denver 80219 |

(Continued on Page 96)

Introducing Two New Anthems

Looking forward to Palm Sunday and Easter we are publishing two new anthems this month and two next month which are directed, in part, to these seasonal needs.

A-67 ANTIPHON, by Robert C. Bennett, is a combined choir anthem for unison children's choir and SATB adult choir, or it could be sung by a good, mixed high school choir. The words are six variations of the traditional "Blessed is He who comes" proclaimed by the children and adults on that first Palm Sunday. This text makes ANTIPHON appropriate as an Advent anthem also, announcing Jesus' coming into the world.

Bennett's music is modern in flavor, but not dissonant. The music lifts as choir sections pile "hosanna" upon "hosanna." While the four voice parts of the choir are necessary the music would be classified as of **medium** difficulty for adults and **easy** for children. The organ accompaniment is for introduction and interludes and the support of the children's voices. The adult part is a cappella, an antiphonal choir. The music has a repeated section which may be eliminated to shorten the anthem for use as a Palm Sunday call to worship or a special service "opener." Your choirs will like the excitement of this anthem.

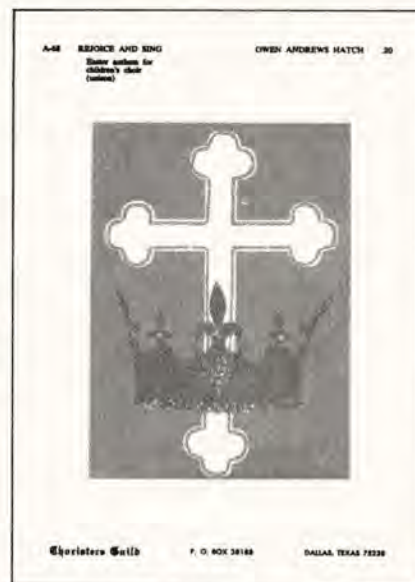
Composer Robert Bennett is organist and choirmaster of St. Luke's Methodist Church in Houston, Texas, where he has established a strong church music program over the past fourteen years. He is active in the Methodist musicians organization. NaFOMM. and is Texas State Chairman of the American Guild of Organists.

A-68 REJOICE AND SING, by Owen Andrews Hatch, is a children's anthem for Easter which is within the capacity of any junior choir and could be recommended as a combined anthem for primary, junior, and junior high choirs.

The four stanzas of the hymn, by Cyril A. Alington, are strong and mature, but not obscure in meaning. Boys and girls as well as adult congregations will respond to them.

The musical setting by Mr. Hatch has a naturalness and simplicity which is firm, but not boistrous at any time. The first, second, and fourth stanzas are similar in melody with variation coming in the piano accompaniment. The third stanza choir part is a variation of the basic short melody, but it ends with the same "alleluia." The anthem is for unison voices with the exception of the alleluias, which are echoed after each stanza, and a final alleluia with optional notes to add a climax.

Owen Hatch is a church musician of long standing from Charlotte, North Carolina. He is violinist with the Charlotte Symphony Orchestra and a public school music teacher, now retired. He has written a number of anthems including some very appealing ones for children.



(Continued from page 95)

- x June 9-14 Methodist Junior Choir Camp,
Western North Carolina
Conference
Cont. — J. William Stephenson,
First Methodist Church, N. Tryon
at Eighth St.,
Charlotte, N. C. 28202
- ox June 27-
July 3 C. G. SUMMER SEMINAR,
SPRING HILL COLLEGE,
MOBILE, ALABAMA
Cont. — Guild Office
440 Northlake Center,
P.O. Box 38188
Dallas, Texas 75238

x July 7-9

o x July 11-17

x July 24-30

Church Music Conference,
Michigan State University
Cont. — Corliss R. Arnold,
Director, Church Music, Dept. of
Music, Michigan State University,
East Lansing, Mich. 48823

C. G. SUMMER SEMINAR,
MICHIGAN STATE
UNIVERSITY,
EAST LANSING, MICH.
Cont. — Guild Office,
440 Northlake Center, P. O. Box
38188, Dallas, Texas 75238

Church Music Conference,
Montreat, N. C.
Cont. — David McCormick
First Presbyterian Church,
Tyler, Tex. 75705

of Primary Importance

By HELEN KEMP

Although this series of choir plans for Primaries was designed to help you get started and continue through Christmas, I thought it might be useful to you if I were to suggest additional materials and ideas that you might use in your own way for the coming months. Do try writing out your rehearsal plan for each week. Even a sketchy guide will help you use the time more wisely and with purpose.

January through May—

Long-term planning for Short-term Projects:

1. January — the anthems and hymns are AMERICAN FOLK SONGS, old and new. Making up rhythmic accompaniments with drums, triangle, finger cymbals, wood blocks, or autoharp could make this project lots of fun. These could be sung for parents at a
2. February — CHAPEL SERVICE, perhaps around Valentine's Day. We have found that a special service for parents of primaries (perhaps on a week-day evening) can be very helpful as far as getting parents to be interested and know what the real teaching aims of the choir are. Parents catch the idea of the special projects and sometimes learn quite a bit themselves.
3. March — PALM SUNDAY WORSHIP SERVICE (see Resources).
4. April — EASTER SUNDAY WORSHIP SERVICE — If the children's choir at your church does not sing on Easter Sunday as a choir, make a project of learning the Easter hymns which will be sung in the service. They will probably attend with their parents. Help them memorize the words, so the children really feel "in" and prepared for this great Christian celebration.
5. May — THE FAMILY HYMN FESTIVAL (see Resources).

Resources for January Project—

American folk tunes, old and new:

SONGS AND HYMNS FOR PRIMARY CHILDREN — Westminster Press \$1.75.

When I Wake Up Each Morning (American folk hymn) #27. To make this song long enough to use as an anthem, may I suggest creating words for a second stanza, playing the last two measures as an interlude between stanzas 1 and 2, and at the end, repeating the words "and I am his child" slowly and quietly. The second stanza might simply be a different first phrase — something like this:

"When I lie down to sleep at night,
I will give joyful praise — — —,"

Wherever I May Wander (New England folk tune) #36.

Sing With Joy, for God is Loving (American folk hymn) #38.

(Use a drum, a tambourine, and finger cymbals on stanza one. On stanza two, sing without instruments until the last phrase — "He will help us to be glad.")

Anthem: SING ALLELUIA — Sue Ellen Page, Choristers Guild A-60, 30¢.

Teen-aged Suzie wrote this folk-style song for her own primary choir. If you haven't used this song, give it a try.



SING FOR JOY (a songbook for young children) — Norman and Margaret Mealy — Seabury Press \$5.00.

Christ Our Lord is Risen (traditional American) #39. Be sure to try making up extra verses. Consider also for Easter.

Who Built the Ark? (traditional American fun song) #160.

Resources for Palm Sunday Service Music:

SING FOR JOY (see listing above).

To Jesus Christ the Children Sing #30.

Riding, Riding #31.

This makes a fine Palm Sunday anthem for younger primaries.

Two anthem suggestions for older primary children, or primaries combined with junior choir:

Sing Hosanna in the Highest — Eugene Butler C. G. A-46 20¢.

Ride on Now, O King — Helen Kemp — C.G. A-54 20¢.

One of our members who used this as a combined children's choir anthem, also used her bell choir effectively as the accompaniment for the chords on the refrain section (pg. 3, mms. 3-10) (pg. 5, mms. 1-6).



Resources for Easter Sunday Service Music:

SING FOR JOY — (see previous listing)

It is the Joyful Eastertime #34.

Could be used as an Introit.

Christ Our Lord is Risen #39.

The Lark Sings Loud #43.

Anthem: (brand new — it's in the LETTERS. Take a minute to play and sing it).

Rejoice and Sing — Owen A. Hatch — Choristers Guild A-68 20¢.

Resources for Family Hymn Festival:

Your own denominational hymnal (or)

The Choristers Little Hymnal — available from C. G. headquarters

1-5 copies 50¢ each

6-25 copies 40¢ each

26-199 copies 35¢ each

200 or more 30¢ each

* All Creatures of Our God and King

* Let us With a Gladsome Mind

* In Christ There is No East or West

I Sing a Song

Fairest Lord Jesus

* Hosanna, Loud Hosanna

Jesus Christ is Risen Today

* For the Beauty of the Earth

This is My Father's World

* Joyful, Joyful We Adore Thee

* means we have hymn studies available for these.

Ideas for continuing the use of MINIATURE FLASH CARDS

(set of 24 cards in a small envelope — 25¢ per set)

If you have never secured a copy of Ruth Jacobs' series of 74 theory-teaching lessons, "The ABC's of the DO RE MI's" (\$1.00), I suggest you purchase a copy now to help you develop this part of your teaching. Lessons 1 through 13 are suitable for your primaries — if you are careful not to move along too quickly so the children are really understanding these basic, elementary facts about music. Charts 1, 2, and 3 are especially helpful for teaching basic time values.

If you have been using the Flash Cards, use cards #20, 21, 22 now to begin to teach KEY feeling — the *home-base* idea. Begin with C scale:



Make up a variation for card #20, as a vocalezzo for fun and learning.



Go to the key of G (card 22).

Continue with key of F.

A good hymn to teach now is "All Creatures of Our God and King" because it will relate well with what the children are learning musically. It has a firm *home-base* feeling, uses the one octave scale (no accidentals), gives the children two "tries" on each little phrase, it ascends and descends in logical order, and the text is GREAT!

Now also is the time to build that music vocabulary. (card #11). Add your own music words each week. I suggest having a few colorful charts held together with notebook rings to serve as your music dictionary. Keep the easel handy to display your visual aids.



GREAT EXPECTATIONS

by Arlene V. Root

"Hope for the best and expect the worst". How often we have heard or said these words — usually half jokingly, half seriously. Yet I wonder how much damage this particular quotation may have done. Yes, I take issue with it. I do admit that we should take certain precautions against possible trouble, but the fact that I buy fire insurance doesn't mean that I expect the house to burn, nor does the possession of liability insurance mean that I think I'll have an auto accident. In fact, I will do my best to avoid these and other such problems. Perhaps in the use of that quotation we are shoring up our defenses against possible disappointments. Whatever the case, I think the two phrases are incompatible.

If we really, deeply hope for the best, that is also what we will quite naturally expect. And if we expect the worst there is a strong chance that we may actually do something to make the worst happen to prove that we were right all along. We would not be inclined to admit this to ourselves or anyone else. However, there are people who announce their expectations openly by their actions to all but themselves.

In my work in a public library we watch people constantly making their expectations come true. The usual patron comes in expecting to be treated with civility. He may not really know what he wants but he figures that someone there may be able to help him anyway. In fact, he may preface his question with "I really don't know what I want but I have to do —". If he does not state his situation the librarian will ask what the problem, question or assignment is. The patron will answer completely enough for the librarian to get an idea of his need. Most readers' advisors and reference librarians enjoy ferreting out something, no matter how far-fetched the question may seem. In most cases this type of patron leaves the library with something useful. It may not be exactly what he had in mind, if he had a specific idea, but it will probably serve the purpose.

Then there is the less frequent and unfortunate patron who comes in expecting the "run-around." He doesn't know what he wants exactly, but he considers it an invasion of privacy to answer any questions that might clarify the situation, so he

gets sent from one department or person to another as each tries in vain to discover what he wants. Yes, he gets the "run-around", and he made very sure that it would be nearly impossible to get anything else. If asked, of course, he has probably hidden this fact from himself. He has proved his point to himself and goes off irked about the poor service. He may even be irked by good service if he really enjoys complaining, for then someone has taken away his "Teddy bear," his excuse for playing the martyr.

In direct contrast a young couple comes to mind. They came in every Monday evening to check out records and sometimes a framed picture. They both seemed to delight in the services that were available. Everything was returned on time and in excellent condition. Their only problem appeared to be choosing from all the things that appealed to them.

One evening I told them how much we enjoyed them as patrons. We knew the materials were being enjoyed and responsibly handled. The young man commented that he thought this was due to his early training.

"Well bully for your parents," I replied.

"Oh, my parents insisted that I get things back, but I mean the training I got in the children's department about the use of library materials."

These young people are not without disappointments. One, of which we were aware, was that they had been hoping they could afford symphony tickets this year, but the price went up and wouldn't fit their budget so they still use the free substitute, the library record collection.

Expect The Best Of Your Choirs

If we watch closely we will notice that people tend to make happen what they expect to happen. What do we expect in our choirs? Children are particularly susceptible to being what they are expected to be.

A ten year old boy was concerned about one of his friends. He told his mother that Donny's mother was always telling her son that he didn't do anything right, that he'd never amount to anything. Apparently she thought in this way she could get him to work harder and achieve more. The perceptive ten year old thought otherwise. "Gosh, Mom, if she keeps telling him that, he'll get so discouraged he never will do anything right."

When I was a child I worked best for those

adults who acted and talked as though they thought I was something wonderful. No doubt they either saw me through rose colored glasses or at least chose to play down my less becoming attributes. They saw me as a capable young person. Thus my image of myself reflected their positive outlook. They thought I could do things well and so it was easier to do them well.

On the other hand, those who saw me as less capable actually made it more difficult for me to perform well. I was never one to take the negative challenge, grit my teeth and say "I'll show you! I'll do it anyway!" I was more likely to react with a thought something like "If you don't think I can do it I'll go work for someone who thinks I can." I was particularly fortunate that most of my teachers, 4-H leaders and church counselors were encouraging and optimistic. Not all children are as fortunate.

Quiet Rehearsals

Several years ago the mother of one of my choir boys told me she thought I idealized the boy-choir members. I must have looked a bit askance as I started to disagree. She hastened to explain.

"Oh, I think it's good. They need someone to think they're wonderful. You play up their capabilities."

She and I both knew that her lively and exuberant scamp was one of the hardest to hold down in the whole lot, and we both thought he was great.

I know I do not expect absolute quiet in a boy-choir rehearsal. At least, it is something we've never achieved. I sometimes wonder what reactions my attitude instigates and how much trouble I cause myself thereby. Apparently not enough to make me want to do much about it. On the other hand, I do expect nearly perfect conduct in a service of worship. And this we achieve.

Our Choir Attitudes

At the start of a new year should we study carefully our expectations to see if they are really great? Do we expect enthusiasm or apathy? If we expect a post-Christmas slump do we ourselves implant the idea — If not overtly then subtly?

Do we expect our rehearsals to be interesting and services meaningful or are we surprised that the youngsters get as much as they do from them? And do we really expect a high level of achievement on the part of our choristers or do we harbor a slight feeling of "Well, they're only children," in the back of our minds? Along the same line, do we really think the children's and youth choirs are important or do we feel that they are somewhat inferior to the adult choir?

Do we take seriously the words that we sing? Although I'm sure that God has no objection to our "feeling good" about some of our music, this is not a really important criterion for picking particular hymns. Jesus had very little to say about feelings. He did not say "If you love me you'll have a warm and good feeling about me." No, he was concerned not so much with how we feel as with what we do. A more valid measurement of the effectiveness of a worship experience is what it makes us do. "If you love me, keep my commandments." What do we do about the words we sing? Do we expect to follow what they teach?

How about our attitudes toward ourselves? Do we really expect that we can accomplish something worthwhile, or do we work because "well, someone should do it"? We can't see into the future and guess at the eventual outcome, nor do we need to. But we do need to be convinced that this is an important way to be used by God.

The Wesleys, John and Charles, were aware that God had work for them to do. Under his guidance they reached out in perilous times to those downtrodden, degraded, hopeless. They reached out with compassion. Individual people were important and they were seeking to save as many as possible. This they knew. It probably never entered their minds that two centuries later historians would credit them and their early followers with having been responsible for averting in England a revolution such as occurred in France.

Even though we and our children and our task may seem small, do we expect, now and in the years to come to be used by God, and used greatly?

What Can I Do To Help?

By Charlene Underwood

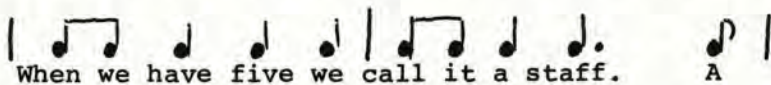
What can I do, I who am young and rather small?
 Can I do anything, any thing at all?
 I can do little things that are my tasks.
 I can do what I should do, if someone who needs me asks.
 I could give hungry children some of my food;
 And no matter if no one sees me, I can be good.
 If people are different from me, in color, eyes, or dress
 I could remember that I look funny, very funny to them, I guess!
 What can I do? What can I do to help? What can I say?
 I'll say, "I love you, World; I love you World!"
 And tho' I am not so old, I can pray.

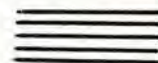
Used by permission of Charlene Underwood

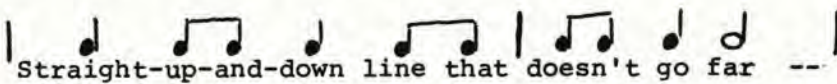
Tony Madeira's

A Rhythmic Warm-Up to Learn Music Signs

 We draw some long lines like the neck of a giraffe, and

 When we have five we call it a staff. A



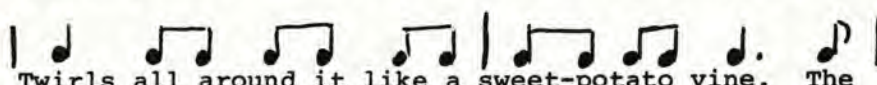
 Straight-up-and-down line that doesn't go far --

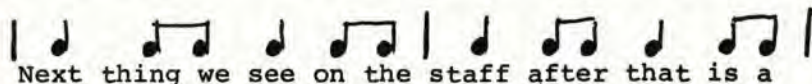
 This is the sign that we call a bar.



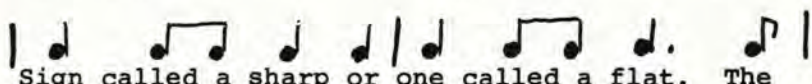
 G clef is next -- it starts below the line, and



 Twirls all around it like a sweet-potato vine. The

 Next thing we see on the staff after that is a



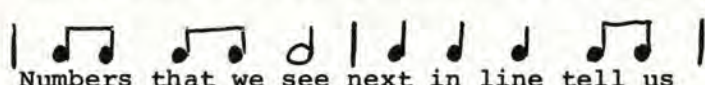
 Sign called a sharp or one called a flat. The

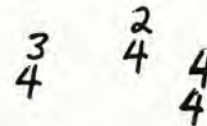


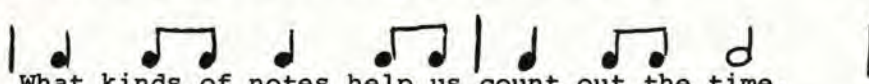
 Sharps and flats tell us so that we all know on

 Which line or space is the key note DO. The

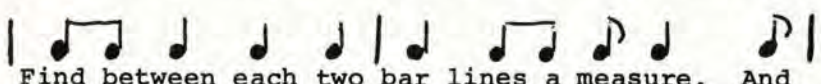


 Numbers that we see next in line tell us

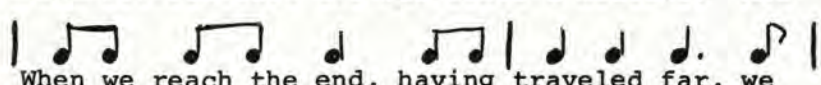


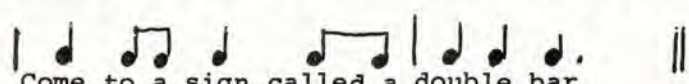
 What kinds of notes help us count out the time.

 As we sing along and in singing find pleasure, we

 Find between each two bar lines a measure. And



 When we reach the end, having traveled far, we

 Come to a sign called a double bar.



Up-Beat

by John Kemp

Happy New Year!

What's new along with the beginning of another year? Much for you and us too, we hope, because our world is moving fast and we must keep ourselves "new" all the time. As a symbolic newness for C.G. we have new envelopes for the LETTERS: white, heavier paper, in two colors, and with new art. Aren't they attractive! We also are using a new picture (above). This was taken during a PACE workshop in West Virginia. (Projects to Advance Creativity in Education.)

Here's a thought for January: "I have never heard anything about the *resolutions* of the disciples, but I have heard a great deal about the *acts* of the apostles." Horace Mann

Since the last LETTERS we issued a *Quarterly Report* to the Board of Directors which was very encouraging. The fall months have been up in membership and income. More important would be the enthusiasm of our C.G. members. For instance, \$10 members at present total 470 (with a few added each week), up from a total of 376 last year. We also have new \$25 members. This seems to express your interest in expanding the Choristers Guild to reach others.

The *discouraging items* are (1) always our own deficiencies and (2) we are not reaching our goal. One obvious goal is a 5,000 membership, which we can only reach with your help. As of today, we have 3,634 members; within the month we will pass last year's total of 3,693 members; a 4,000 membership is within reach; 4,500 is possible; 5,000 — well, we may have to wait a year, unless we all suddenly decide that these other choir directors "should be so lucky." Expose them to the help C.G. can give them! Incidentally, with the increase in materials published, anthems, posters, etc., the supplements to the LETTERS repay the members more than the basic \$5 fee, which means the LETTERS are coming to you free.

Student Membership

C.G. Board offers a free one year membership to college seniors who are Church Music majors. This should be arranged by the request of a teacher for his students.

Sharing An Irving Poster

A letter from a creative director, Helen Van Ess, of Albany, New York:

"Dear Dr. Kemp:

"For what it may be worth, I had Beth Hodor make up a set of Irving and his attachments which I am enclosing herewith. As you will



see, this is a combination of two ideas — Irving, whom my choir children really like, and Mrs. Kemp's little boy or girl which appeared in a recent issue of LETTERS. When my children have really learned the words of a song and *mouth* them so they can be clearly understood, we shall add the mouth. The 'ears' are to be added when I feel the children are really using ears to listen. When the children use their eyes to watch me as I direct, then we shall add the eyes. This whole deal has led to a much better understanding of just what the children **SHOULD** be doing with these parts of their anatomy.

"Incidentally, Beth Hodor is a former member of my children's choir.

"Sincerely yours,
Helen Van Ess"

Hope your children like the enclosed poster which we decided to make up and enclose with the LETTERS.

Sharing "A Rhythmic Warm-Up for Learning Music Signs"

Terry Madeira, Faith Church, U.C.C., Springfield, Massachusetts, sent us a rhythmic chant she made up for teaching music symbols to her choirs. She says they love to do it. It's on page 101. Try it with your choirs, then try making some of your own to teach what you want your children to learn.

Festival-Workshop Schedules

Again this year C.G. LETTERS will list workshop opportunities over the country. Please send this information to us if you are involved in leading or organizing such events.

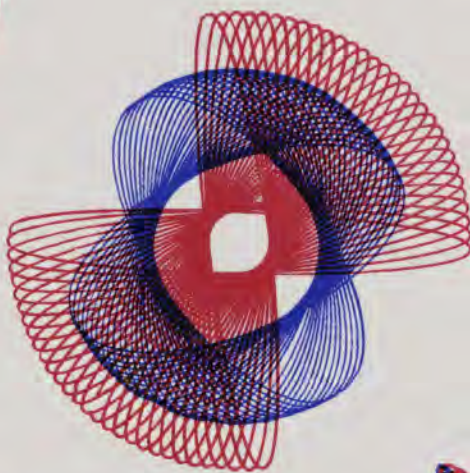
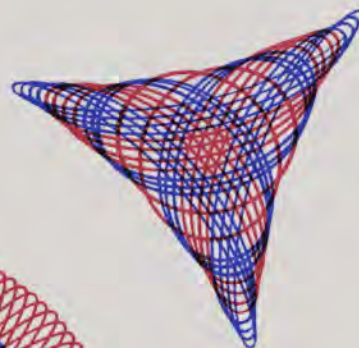
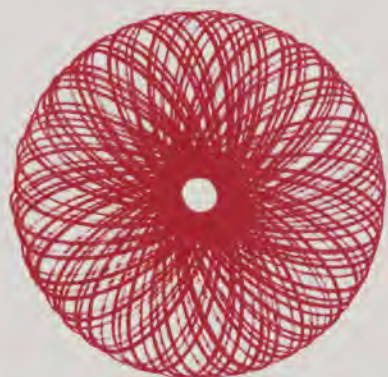
Time to Review and Evaluate

Thanksgiving, Advent, Christmas, New Year, and Epiphany come quickly after each other. As they pass, now, in January, is the time to analyze what the choirs have done. Evaluate the seasons past — write down your conclusions. If you lose the paper before fall it is no matter — you have made a definite decision which will benefit the coming year.

Young Artists Needed

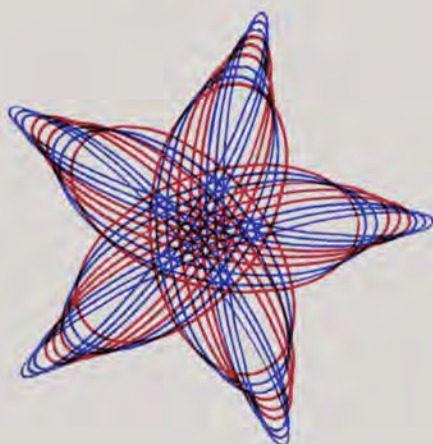
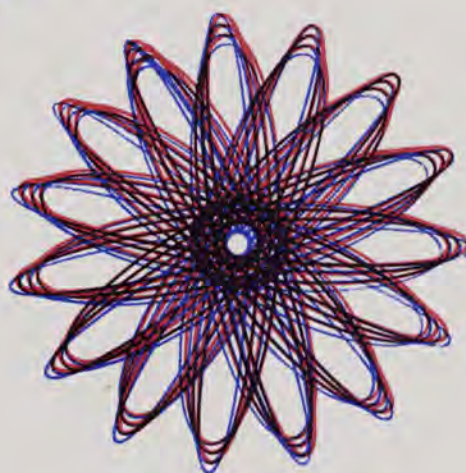
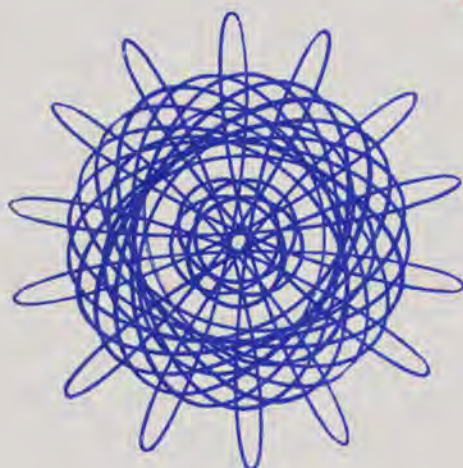
Do you have some budding artists in your choir? Watch for contest announcement next month.

Choristers Guild Letters



February

1969



Vol. XX

No. 6

Special Articles On Boys - Special Articles On Handbells

CHORISTERS GUILD LETTERS

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Volume XX

Number 6

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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

All correspondence should be directed to:

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The CHORISTERS GUILD

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

Home Office — Memphis, Tennessee

OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



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DESIGNS: What Kind Are You Making?

By Helen Kemp

Editor: Frequently Helen is asked to make a short talk at Junior Choir Festivals. Speaking to the children in their language and with their interests in mind helps to make a festival uniquely theirs. Also, most parents seem to receive more from this kind of talk than a lengthy explanation of the children's choir movement. A serious article in a church paper before or after a festival event can serve to instruct and interest the parents. Here is Helen's talk, directed to children.

Do you like to make things? Jet models? Tree houses? Cookies? Posters for your bedroom door? Most of us like to make things, but there is one very special thing that each one of us is making and building every day. This "something" is different for each one of us. No two of these "somethings" will be exactly the same.

Can you guess what this "something" is? Think about it.

We recently had a birthday celebration at our house for someone just about your age. High on her birthday wish-list was a Spirograph. How many of you have worked with a Spirograph? What a wonderful array of designs the Spirograph can help you make! Lacy designs — geometrical designs — mathematical mazes — circles and triangles!

We made up a poem at our house that says:

When you're sick in bed with a cold or the flu,
Spirographing is the *best* fun thing to do.
Black and green and red and blue —
But be careful! You'll goof with a sudden
"ACHOO"!

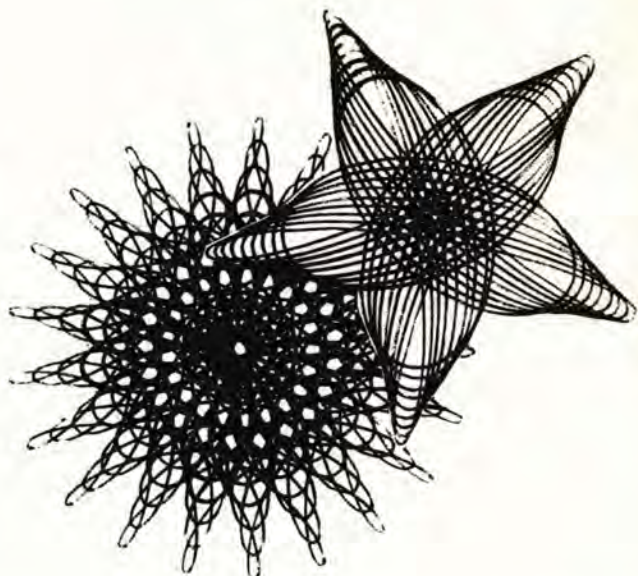
There is an instruction book that comes with this design game that gives you formulas for making certain designs. There are models and colored pictures for you to work from. Magically, the Spirograph guides your hand as you follow instructions. Very soon you can begin to choose and plan your own design, making it different from anyone else's. It is yours.

Now not everyone here has a Spirograph, but everyone here is working out his own special design every single day. Can you guess now what it is that each one of us is making?

It is the **Design of Life**.

Right now, while you are singing in a junior choir, you are weaving into your Life Design some of the brightest colors and the liveliest, most interesting lines.

You children are very fortunate because you have parents and grandparents, aunts and uncles who love you. You have teachers and ministers and doctors, who help you to build your minds, your hearts



and your bodies. Like the Spirograph, these persons are willing to guide your hand and help you begin your own **Design of Life** until you are prepared to make these wonderful and exciting choices yourself.

Do you know that today at this festival, all of you are adding beautiful colors and forms to your design — if you are allowing the words you have sung or will sing, to really become a part of your life?

In the Chorister's Prayer, we say "Grant that what we sing with our lips we may believe in our hearts, and what we believe in our hearts we may show forth in our lives."

What a firm, strong form your Design will have if you hold fast to the guidelines of The Ten Commandments!

"Above all else love God alone; —
Respect your parents all your days;
Hold sacred human life always. —
Keep to the truth in word and deed;
And rid your mind of selfish greed."

And what about the bright, clear colors that will sparkle in your Design if you really learn to. . . .

"Raise your voices, shout with joy,
and praise our God and Savior."

Or the calm, solid background color of faith . . .

"Father God protects and guides us, . . .
With His love and care surrounds us —."

God, our great Designer, has planned well for us. He has not flung us into this world without a model and a guide. As Christian young persons, you have God's own Son to help you create your design. God has also inspired men to write an instruction book that has no equal in any library.

Having provided you with a model and an instruction book, God wisely planned for *you* to gradually make your own choices, using your individual talents and abilities and personalities. As I look at you now, I see 200 beautiful designs in the making. . . .

"Each one God's creation—
A *promise* unfolding,
You are **YOU**— unique **YOU**,
Each **YOU** worth beholding!"

Attend a 1969 Choristers Guild Summer Seminar

* June 27th - July 3rd
Spring Hill College
Mobile, Alabama

* July 11th - 17th
Michigan State University
East Lansing, Michigan

Emphasis
on
development
of
creative
leadership
skills
with
choirs



Outstanding
faculty
of
Church
music
leaders
in
America

SCHOLARSHIPS AVAILABLE — The Board of Directors of Choristers Guild makes it possible to offer summer seminar scholarships for room, board, and tuition, to a limited number of applicants. Because of a generous arrangement through the Jacobs' Memorial Fund, more scholarships will be available this year than in the past. It is hoped that more volunteer directors can now benefit from the seminars, and it is hoped that the larger church music programs will arrange to send choir assistants, including teenage helpers, to the seminars.

Last summer's sessions were attended by an amazing cross section of people of different ages and experiences which contributed to the lively spirit of the Guild "family." A true understanding of a GUILD was apparent in the constant exchange of helpful information among those attending the

sessions. Special interest groups were meeting at every opportunity. Leaders were available to discuss individual church choir problems. This year's summer seminars will offer practical help, instruction, and inspiration again.

HOW TO APPLY FOR SCHOLARSHIP — Write a letter, if you are a member, explaining your interest in attending a C. G. summer seminar, your desire for a scholarship, and indicating your need. If you are a choir assistant to a member, your personal letter of request for scholarship should be accompanied by a supporting letter from your director.

The committee must make selection of recipients of scholarships early in the spring in order to allow time for planning summer schedules. We suggest you apply now.



BOYCHOIRS:

A Brief History

By Arlene V. Root

King David was apparently the founder of the boychoir from which our present day choirs have evolved. No doubt there were musical groups which trained boys in connection with more ancient religions and cults. And there was the hereditary order of Levites who assisted the priests and acted as musicians in the Temple. But David's training under the great judge and prophet Samuel fitted him to set up in the Temple services an outstanding order of worship. This is documented in I Chronicles 25:1-8.

David and the chiefs of the service also set apart for the service certain of the sons of Asaph, and of Heman, and of Jeduthun, who should prophesy with lyres, with harps, and with cymbals . . . They were all under the direction of their father in the music of the house of the Lord, with cymbals, harps, and lyres for the service of the house of God. Asaph, Jeduthun, and Heman were under the order of the king. The number of them along with their brethren, who were trained in singing to the Lord, all who were skillful, was two hundred and eighty-eight. And they cast lots for their duties, small and great, teacher and pupil alike. (RSV)

Although the care in the training of boy singers would vary in Israel as it has varied in different times and places in more recent history, yet the tradition seems to have been carefully and diligently handed down from father to son. Detailed history of ancient Hebrew music is not available, but after the establishment of the synagogue we find more information. Before the fall of Jerusalem there were over 500 places of worship in the city. There must have been much resemblance in their services and those of the Temple, for the same choirs were used frequently in both. There was a free music school in Jerusalem for training the young Levites for the services, and apparently the instructors were the best available among the older musicians.

This same type of community cooperation would centuries later be used in Rome and Germany and other places where the Christian Church would pool its musical resources to attain the best music most efficiently. The *Schola Cantorum* established in Rome during the fifth century was such an organization. Early Christian worship had been relatively simple, particularly in times of persecution, and the clergy had maintained the responsibility for the conducting of the services. However, after the establishment of Christianity as the state religion and its propagation to other parts of Europe from Rome, the liturgy grew more complex and much longer. Likewise, the other responsibilities of the clergy increased many fold. Thus, a specific body of trained singers was necessary. They became a part of the clergy. In some cases the training of boy choristers

evolved directly from the training of boy monks. For example, the Venerable Bede was trained as a young monk but he carried musical responsibilities in the service.

Besides the training in the religious music schools, the church trained boys in its orphanages to serve the church. Thus a child could get an education, be cared for and be useful all at the same time. The latter, usefulness, we now are sometimes hard-pressed to provide for our own young people.

Long years of training were necessary for the transmission of the musical heritage of the church. A typical day in the life of a chorister is quoted from Aelfric's *Colloquy* (c.995) in Nicholson's *Quires and Places Where They Sing*, p. 23.

"Today," says the pupil, "I have done many things; this night when I heard the knell, I arose from my bed, and went to Church, and sang night-song with the brethren; and after that we sang the service of All Saints, and the morning lauds; then prime, and the seven psalms with the litanies, and the first mass; then Tierce, and the mass of the day; then we sang the midday hour; and we ate and drank, and went to sleep, and rose again and sang nones. And now we are before thee, ready to hear what thou wilt say to us."

The words of the Ordinary of the Mass would remain the same, but the Propers would change from day to day as would the words for the other services. And the music could be different even on the Ordinary. Obviously, there was much to learn. And until the development of notation the music had to be memorized by rote. Thus most of one's boyhood would be spent learning the liturgy.

Because we do not rely so heavily on human memory, we do not realize how accurate and effective a means of transmission it can be. In recent years scholars have discovered isolated Jewish communities which would have been separated at the time of the Babylonian exile who have maintained the Hebrew musical heritage intact. And much of the Roman Catholic liturgy in the melodies of Gregorian chant is very obviously related to these Hebrew chants. In my own experience I have found many boys who learn accurately with facility, and later can prompt me about what we did last year or the year before — which stanzas we sang, what variations were made and who did what. Therefore, I am readily assured that oral transmission can preserve a heritage for several thousand years.

St. Hilary, who was Bishop of Rome from 461 to 467 a.d., is credited with establishing the first *schola cantorum*. However, it is possible that it might have been established earlier by Silvester since he was Bishop at the cessation of persecution. In the next century the *Schola*, under the encouragement of Gregory the Great and the Benedictine

Order, developed a nine year course of study. Though this was developed specifically for Rome, its excellence lead to its wide dissemination. England was the first country to receive the Gregorian music. St. Augustine and a group of singers arrived in 596 or 597. They went about the country teaching the Gregorian chant and soon established a school in connection with Canterbury Cathedral — a song school which still survives today — the oldest school in England.

In France the Roan choristers were introduced at Lyons during the rule of Pepin. Charlemagne, his son, was to provide the leadership to establish such schools over most of what now is France.

During the ninth century the movement spread and many of the famous choirs and schools were established: Metz in northeastern France and St. Gall in Switzerland, and the Sistine Chapel Choir in Rome. Many of the English cathedral choirs come from this period, including St. Paul's which dates back 900 years.

It was at the time that Columbus discovered America that the famed Vienna Boychoir was formed for the Imperial Chapel of Maximilian. This choir continued intact until the end of the Hapsburg reign in 1918. It was reorganized both after the first and second World Wars and is obviously active today as both a concert and church choir. During its history its membership has included such famous musicians as Joseph and Michael Haydn and Franz Schubert.

During the sixteenth century, Maximilian's grandson, Charles V and great-grandson, Philip II continued the practice of the Burgundian Court by having royal musicians. Their imported choristers were Flemish. Eventually the Flemish and Spanish Chapels were merged but for many years nine- and ten-year-old boys were sent from the Low Countries to serve in the Royal Chapel of Spain. This recruiting was not easy. The Church of Our Lady at Antwerp was a fruitful source. Once the bishop tried to keep a certain boy soprano from being taken. Only royal insistence in the form of firm letters from Philip II changed the bishop's mind.

Such impressing was also done in England for the Chapel Royal. One wonders how the organists and choirmasters felt when their best boys and men were taken — and even more — how the boys themselves felt. Similarly, on the continent there was one young soprano who was kidnapped several times from cathedral to cathedral.

During the long history of boychoirs, they suffered one of their most devastating setbacks with the advent of the castrati. The castrato voice was in use in the Sistine Chapel Choir by 1562. By 1625 boys and falsettists had been ousted not only from the Sistine Choir but Italian choirs in general. We can only imagine what the sound of such a voice must have been with the brilliance of the boy soprano voice supported by the power of the body of a grown man. In a time which had less regard for individuals and the integrity of personality than our own time, it is easily understood why such voices were used. The boy voice is like a butterfly — beautiful but short-lived. There is no comparison between the period of usefulness of the boy voice

and the castrato voice. Not until the beginning of this century did the last vestiges of the practice die away. In fact, we still find a few in operas in which a woman now must sing a man's part.

Though Austria is close to Italy, castration did not "catch on" there. The Hapsburgs never allowed the Vienna choir boys to be castrated nor did the practice spread into northern Europe or England.

In those areas it was rather the Reformation which struck a telling blow, particularly in England. Lutheran practice did not change so radically as to disrupt the established use of choirs, although the resulting wars and the plague wiped out so much of the population that Heinrich Schütz was to find himself from necessity at times writing music for only one or two voices. However, after the Thirty Years War, the Kreuzchor of the St. Nikolaus Church of Dresden was to reach a period of great development when Schütz could write twelve- and sixteen-part motets for his choir. And the great Thomasschule was to go from Catholicism to become a great Lutheran school, probably its most famous cantor being J. S. Bach. It was not in very good circumstances at the time he became cantor in 1723 because in the two year interim after the death of the former cantor it had been under incompetent leadership. Two years can create havoc in the continuity of a boychoir.

In England the Reformation included the change to the vernacular and the omission of all of the daily services except matins and evensong. Thus the great body of music and liturgy was abandoned, the monasteries disbanded.

Even with the Reformation some continuity was possible. But the Commonwealth caused a really serious interruption in the progress of church music. All music was prohibited except the singing of metrical psalms. Organs and music books were destroyed and choirs disbanded. Had the period lasted much longer than it did it would probably have dealt a death blow to English church music. With the Restoration the choirs were one of the first things restored. There were men who had been choristers before, who could remember and carry on, but the destruction of music no doubt lost to posterity many great compositions. The Children of the Chapel Royal at the time of the Restoration included such musicians as John Blow, Pelham Humphrey and Michael Wise and a few years later Henry Purcell. At a much later time the Chapel Royal would be the early training ground for Arthur Sullivan.

In America the boychoir tradition was particularly slow in developing. Since the Puritan background was especially strong and the Puritans wanted nothing to do with anything which smacked of "Popery" the boychoir was suspect. It had too close ties with Roman Catholicism. Even in the Episcopal churches it made little headway, for following the Revolution there was a violent reaction against anything Anglican. The boychoir — particularly a vested one — was considered Anglican. One of the first boychoirs was established in Trinity Church in New York. Since this church tended to lead trends in Episcopal churches, after the 1850's more boychoirs were organized in other Episcopal

(Continued on Page 116)

THINE IS THE GLORY

Translated by R. Birch Hoyle

George F. Handel



The lunar explorations are exciting events!

Perhaps their greatest difficulty is that the overwhelming newness of the experiences makes them very hard to describe in our usual earth-linked language.

For centuries, finding words to describe the remarkable resurrection events has been just as difficult for Christians, limited to words whose meanings had evolved from human experiences. The nearest comparison to a Risen Christ that ordinary man had known was to compare His Lordship to that of a king. Copy some of the words you find in

Easter hymns which show this comparison: _____

Circle the words in "Thine is the Glory" which are chosen to describe the Resurrection Event.

The astronauts stressed that the significance of the First Voyage around the Moon could not be measured by the initial flight itself but by all the flights that will follow as a result of the first expedition. What are some of these results you can imagine happening in our own life times? _____

Look at the second stanza of "Thine is the Glory" to discover some of the ways the significance of the Resurrection has extended far beyond the immediate circumstance of Jesus being seen by his disciples after his death. What are two of these ways? _____

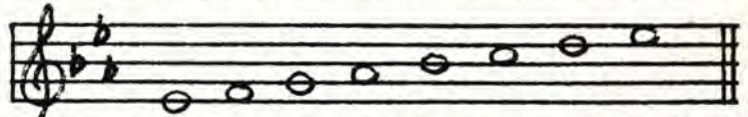
The third stanza begins "No more we doubt Thee". John 20:24-31 tells us the story of a disciple who doubted the resurrection of Jesus. Will there be times when you and I doubt? _____ Is doubt always a bad thing? _____

Decide if the tune written by Handel expresses certainty or doubt. Is the tune appropriate to the words? _____

What other music do you know by this composer which expresses a similar mood? _____

We often hear of Handel's successes, but did you know that it was because of a serious financial failure and of doubt that Handel turned his energies from his opera work to the composition of oratorios? None of his works before this period of doubt and defeat is as majestic, confident, and remembered as is *The Messiah*.

Circle all the 1-3-5-8 steps in this E $\flat$ Major Scale:



Find these scale steps in "Thine Is the Glory" and listen to how frequent use of tones from the tonic chord add to the feeling of strength and confidence. A sturdy rhythm, full note values, and careful phrasing are important to the overall feeling of the text and tune.

Just as the destruction of an Apollo capsule with astronauts Grissom, White, and Chaffee aboard in 1967 led toward the successful flight of the Apollo VIII in 1968; so you and I can know our own times of fear and doubt and gloom in the adventures of Christian living will have an eventual:

"Thine is the Glory
Risen, Conquering Son
Endless is the Victory
Thou o'er death hast won!"

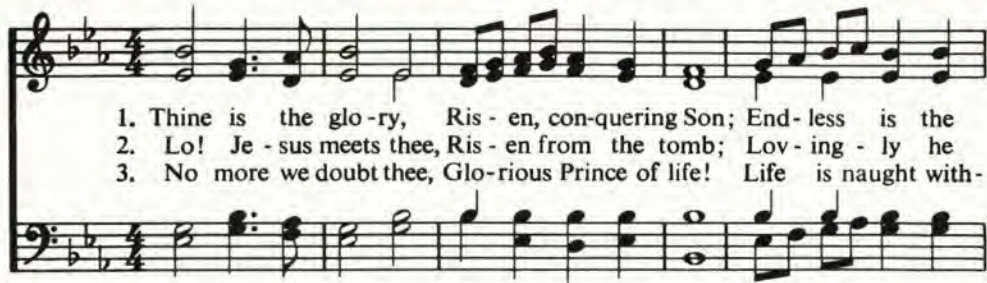
Your friend,
Charley the Choirboy
(Mrs. Christine Kallstrom)

H-74

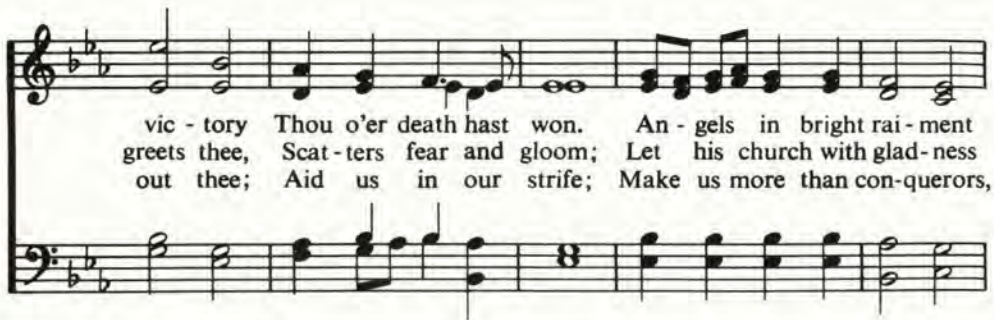
Thine Is the Glory

EDMOND L. BUDRY, 1854-1932
Trans. by R. BIRCH HOYLE, 1875-1939

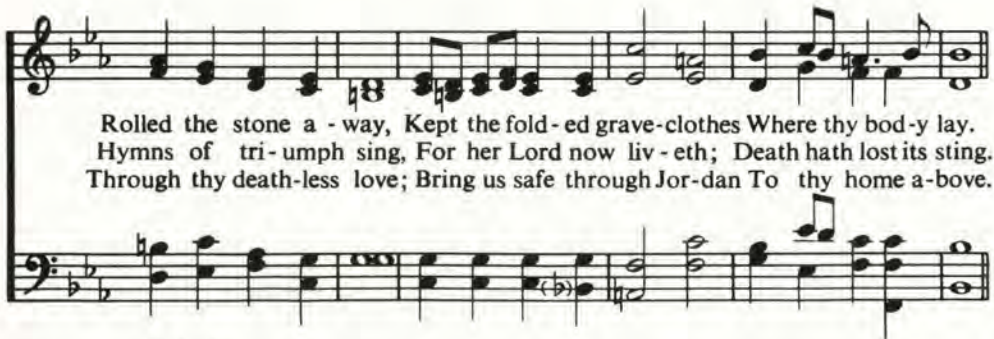
JUDAS MACCABEUS 55.65.65.65, with Refrain
GEORGE FREDERICK HANDEL, 1685-1759



1. Thine is the glo-ry, Ris-en, con-que-ri-son; End-less is the
2. Lo! Je-sus meets thee, Ris-en from the tomb; Lov-ing-ly he
3. No more we doubt thee, Glo-ri-ous Prince of life! Life is naught with-

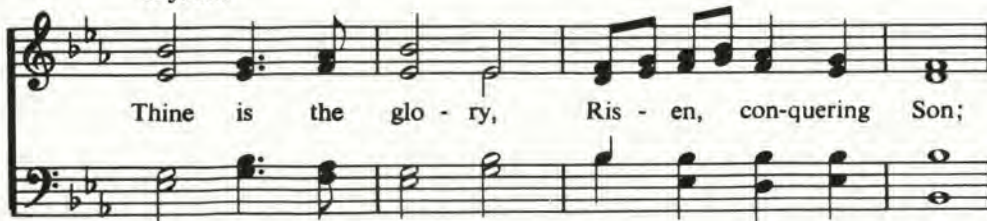


vic-tory Thou o'er death hast won. An-gels in bright rai-ment
greet thee, Scat-ter fear and gloom; Let his church with glad-ness
out thee; Aid us in our strife; Make us more than con-que-ri-son,

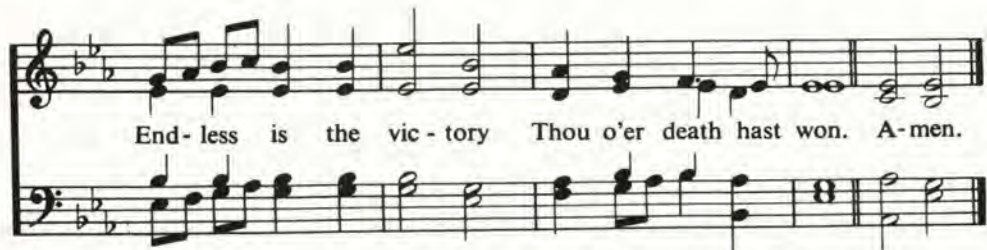


Rolled the stone a-way, Kept the fold-ed grave-clothes Where thy bod-y lay.
Hymns of tri-umph sing, For her Lord now liv-eth; Death hath lost its sting.
Through thy death-less love; Bring us safe through Jor-dan To thy home a-bove.

Refrain



Thine is the glo-ry, Ris-en, con-que-ri-son;



End-less is the vic-tory Thou o'er death hast won. A-men.

Words from *Cantate Domino* by permission of the World Student Christian Federation.

Conduct Your Own Clipping Service

By F. L. W

Scrapbooks can be assembled for various worthy purposes: family pictures and souvenirs; favorite recipes; how-to-do-it suggestions for the not-so-handy man; "Heloise" hints and so on. All these and more form logical reasons to clip and paste.

I would suggest that an alert choir director will often hear an illustration, read a news account, have a passing idea that should not be lost. A few moments transcribing, clipping, and pasting can, in time, provide a wealth of material which may help to vivify an idea that you are trying to make with a choir or give you a launching pad for an explanation or a sermonette.

Test yourself from these recent events. Did you clip the prayer the astronauts uttered as they flew through space? (Read Psalm 8:3-6.)

Which President first added "so help me, God" to his inaugural oath? With whom did the custom of having a hand on a Bible originate?

These and many daily happenings can act as springboards for vignettes to be introduced when the situation is appropriate in the course of rehearsals or a talk.

What should be put in a scrapbook that would be just what's needed somewhere "down the line"? Here are some suggestions lifted from my four stuffed scrapbooks.

- Illustrations I heard in sermons that could be turned to my use.
- News stories with a churchly touch or application for youth.
- Outlines of talks or programs which I could use. Also salient points of classes or seminars I've attended.
- Gist of articles I've read and where I could find the full article if needed.
- "Quotable quotes" and "words of wisdom."
- Pictures of various subjects which might illustrate a phrase from a hymn or anthem text.
- Humorous anecdotes or verses. Mental teasers.

At the suggestion of Dr. Kemp, the remainder of this article will be selections from the accumulations in my books. These will illustrate the types of clippings I have found helpful. In some of the quotes I may be breaking copyright laws and/or changing original words or meanings. I trust the ones who find such infractions will not treat me too harshly.

* * *

An American minister going through Poland with an interpreter soon after World War II stopped in front of a group of workmen clearing the rubble. The men became interested in the minister. After they had gone a few steps, the interpreter said: "I wish you could have understood what the men were saying — one said 'there goes the **United States**.'" The minister said he walked the next hundred yards or so more carefully than any before, realizing he was the **United States** in the eyes of those men.

You are **church music** in the eyes of the people; take care how you walk.



If you can't do great things, you can do small things in a great way.

* * *

Thomas Jefferson said — "It is neither wealth nor splendor, but tranquility and occupation which give happiness."

* * *

A happy man is one who gives himself wholeheartedly to a great cause. Church music is such a cause.

* * *

Ever seen a G H O T ?

Pronounce gh as in enough

o as in women

t as in nation

Sure, it's "fish" spelled phonetically.

* * *

"You asked me . . . what is the supreme happiness here below? It is listening to the song of a little girl as she goes down the road after having asked me the way."

Wang-Wei (First Century)

* * *

On the beautiful slopes of Lugano

Dwelt a girl with a gorgeous soprano,

But the tragical thing

Was she never could sing

In the key that was played on the piano!

* * *

Schweitzer was a firm believer in the importance of the best in church music. In one of his books he wrote: "If you are called on to play or sing at a church service, never forget that you are accorded one of the greatest privileges, one more beautiful than to attend the most brilliant concert . . . Your attitude should be a deeply religious one — otherwise there will be neither piety, appeal, nor sympathy in your harmonies — your music will be dead."

* * *

The following cryptogram is taken from the wall of an old church in Watsham, England:

PRSVRYPRFCTMN

VRKPTHSPRCPTSTN

Find one vowel that can be scattered through these consonants to make a complete sentence. Can you do it? (See answer at end of article.)

Joy is the flag that is flown from the Castle of the Heart when the King is in residence there.

* * *

TEN WISE WISHES

1. A few friends who understand me, and yet remain my friends.
2. Work to do which has real value, and without which the world would feel poorer.
3. An understanding heart.
4. Moments of leisure.
5. A mind unafraid to travel, even though the trail be not blazed.
6. A sight of the eternal hills and the unresting sea, and of something beautiful the hand of man has made.
7. The power to laugh.
8. Nothing at the expense of others.
9. The sense of the presence of God.
10. And the patience to wait for the coming of these things with the wisdom to know when they come.

* * *

From a talk given by a minister to the children and their parents at a choir festival . . .

"I hold a watch!

- You see only the outside,
- the inside is what makes it go,
(here are boys and girls — you see only outside — put a worthy song on the inside)
- watch must be dependable,
(choir work makes for dependability)
- watch won't function if there is even a small amount of dirt there,
- watch needs a balance wheel,
(children need a balance in their lives)
- watch was designed for a purpose,
(children need a purpose — a direction for their lives)
- watch has to have power from outside — someone must wind it up,
(we need power from outside ourselves to set the spark and tone of our lives)."

* * *

F. Luke Wiseman in his book CHARLES WESLEY, EVANGELIST AND POET wrote —

"To him it was granted by means of his extraordinary lyrical genius to:

- express the adoration,
- lead the devotion,
- inform the mind,
- enlarge the understanding,
- quicken the imagination,
- purify the affection,
- guide the aspiration,
- build up the faith,
- enrich the experience,
- voice the call,
- inspire the testimony,
- provoke the zeal,
- unify the spirit of the Methodists not only of his own time, but of future generations."

This is a fine outline of what hymns can do and why we sing hymns.

Cultivate the vowels and you will speak (or sing) beautifully.

Honor the consonants and you will speak (or sing) distinctly.

* * *

Write the year of your birth,
double it, and add 5,
multiply by 50, add your age this year, add 365, subtract 615.

Year of birth will be at left, age at right.

* * *

Dr. Albert Edward Wiggam raised this question, "Do musicians often become criminals?" and followed with these observations:

"Out of nearly 50,000 children enrolled in the Music School Settlement in the New York slums, not one had ever become delinquent. Author Olga Samaroff visited 11 prisons with nearly 12,000 prisoners and found only four had any educated musicians as prisoners. Sing-Sing, with 2,408 inmates, had only 19 musicians. Joliet, Illinois, had not a single one among its 4,780 inmates. I haven't read anything more astonishing in years!"

* * *

Once I bought a wooden whistle,
But it **wooden** whistle.
Then I bought a steel whistle,
But it **steel wooden** whistle.
So I bought a tin whistle,
And now I **tin** whistle.

* * *

Poem by Amos L. Boren

I saw tall men today.
One stood as teacher of my class:
He lifted truth from its morass,
And left a taller lad and lass.
I saw tall men today.
I saw tall men today.
I saw one in a market place
Who bought and sold the common place
Yet all who touched him shared his grace
I saw tall men today.
I saw tall men today.
He preached to earthlings from his height.
They heard and left their inner night
To walk thereafter in the light
I saw tall men today.
I saw tall men today.
Each one exhorted passersby:
Each one was lifting Christ on high:
Each one was His to live or die.
I saw tall men today.

Reflections, in the same vein, by F.L.W.

I would be tall today.
I would take the thoughts of men
Expressed in music and in pen,
And sing them to some souls again
To make men tall today.

* * *

Persevere ye perfect men,
Ever keep these precepts ten.



Batter Up!

---A Pitch for Boys---

Editor: A large portion of today's Guilders were not members of C.G. five years ago when the following article appeared in the LETTERS. It seemed especially appropriate to reprint it at this time.

J. K.

"In the spring a young boy's fancy turns to . . . LOVE? — Not on your life! It's baseball, week-end camping trips, and dreams of a school-free summer that seem to keep him from concentrating on anything else. Yes — it's baseball time, and if we want to keep our boys active in the choir program during the summer months, we had better find out about the little league procedures, practice times, requirements, etc. If you want to keep boys on your choir team, be interested in their boy enthusiasms and instead of forcing them to decide between choir and baseball, make an arrangement for a special rehearsal time for these boys during the month of May. Help to make it possible for them to finish the choir year with good attendance records and a feeling of accomplishment rather than resentment. It does take an extra hour a week, but is really worth the effort.



"Worth the effort" is how I feel in general about boys. Boys in relationship to Junior Choir work have been on my mind recently for several reasons.

First of all, the boys in my own children's choir have been rehearsing separately for the past month, preparing to sing Benjamin Britten's "War Requiem" with the Symphony. The girls also worked alone, preparing for special services. With the girls, I was able to work on polish and finesse, had very little disturbance during rehearsals, and really, I quite enjoyed the peace and quiet of it all! But something was missing — something that had to do with zip, zing and zest! Something, too, was missing in the tone, sweet and lovely though it was. Yes, I missed my boys, though I wonder at times how I can stand them when they are there!

Within the past month I have conducted four Junior Choir Festivals in different parts of the country. Whenever individual choirs sang alone, I counted the number of boys in proportion to girls. Here is one typical list — (boys always in the minority) 4-12; 23-30; 4-14; 7-19; 6-12; 2-8; 7-18; 6-14; 10-12. The problem is not one of having too many girls, but of finding a way to recruit, teach, interest and keep *boys*!

You might be thinking, "Why go to the trouble of asking for trouble? The girls are so much easier to deal with, learn songs easily and quickly, and cooperate well." That is probably true. But I am convinced that we must concern ourselves with ideals and ideas far beyond the limits of our own convenience and comfort. It is a known fact that boys who are not encouraged to develop habits of Church School and Church attendance during their early years (6 thru 12) do not develop these habits during Junior High and High School years when there are so many pulls by social and scholastic activities.

As you look over your congregation next Sunday morning, make a mental note of the proportion of men and women present. (Nothing wrong with women, mind you — it is just that men are usually fewer in number!) What about the adult choir? If you have an average situation, the women will outnumber the men by at least 2 to 1. Take a tour during the church school hour to check upon the potential "man-power" present in the junior, junior-high and high school classes. Is your church one of the fortunate ones whose leadership is keeping boys coming? Now what about your children's choirs? If you have boys and girls singing together, what is the balance number-wise? If the boys are noticeably in the minority, I would suggest that you make a realistic study of your situation and begin searching for ways and means of recruiting boys.

My father taught me a very valuable lesson during my first year as a student junior-choir director in a tiny church in New Jersey. I was having difficulty in recruiting boys and keeping their interest. One week-end my father visited a rehearsal and his comment was, "Helen, you must capture their interest by more than music. Find out what those boys are interested in and capitalize on that to teach them singing." Then he made a sport-lover's deal with me — that he would supply one genuine National League baseball for each boy who would complete the choir season with good behavior, hard work during rehearsals and 100% attendance. (This was before there was a Choristers Guild point system!) Well —



you can imagine what happened! My ring-leaders became my "sing-leaders" and we finished with the high-pitched spirit of a winning baseball team. Since then I have learned much about the psychologically sound theories concerning the pros and cons of awards and rewards. The real lesson my father taught me was this: "Find out what these boys are interested in and capitalize on that to reach and teach them, whatever your subject may be!"



To teach boys effectively, I believe you must be as much concerned about reaching the *boy* as teaching the *subject*. There is no doubt in my mind about this fact: it takes more mental and physical energy to teach boys than it does to teach girls. I am also convinced that a good choir experience for boys can have a tremendous effect on the development of their attitude toward church and religion. Where else would a boy be expected to memorize the great Christian truths expressed in hymns and anthems? Where else would he be trained to be responsible for leadership in worship, to be a "do-er" in the choir loft instead of a "doodler" in the church pew?

Many of us who direct children's choirs are women. That could be a possible reason for the girl-boy proportion — but it need not be. You may say, "I just don't have the knack for handling boys." "Knacks" can be developed by keen interest, observation, study and constant contact. A noted boy authority tells us over and over again that there is no mass technique in teaching boys — that there is no "average" boy. Sitting in the same row of the choir may be a show-off, a shy boy, a sullen one, the group clown, an eager learner, a negative reactor. Understanding boys as individuals is one of the "knacks" of teaching boys.

In our efforts to understand these boys, we must be careful not to be too "pal-ish". A boy must respect his teacher. Discipline problems arise mostly out of disrespect. With boys, *somebody* has to be in charge. It had better be the teacher! As teachers, we must think of behavior and discipline in terms of *growth*, not in terms of good or bad. Boys are in a constant motion of "becoming". Teachers have the oppor-



tunity of helping to determine what kind of persons they are becoming. Expect things — good things — of them. They react to your attitude. Develop the ability to become more easily amused than irritated.

There are three adjectives that would ideally describe your teaching attitude with boys:

1. Firm — even when boys rebel, they want something solid to lean on.
2. Fair — allow no favoritism, no exceptions. Cultivate even the most unlikely ones. Remember it is not *who*, but *what* is right.
3. Calm — an indication that your mind is master over your impulses.

Be sure that both boys and parents have a record of choir requirements, about which you are definite, clear and consistent. The problem of keeping boys interested in choir work is mainly a matter of well-planned, quick-moving rehearsals in which you are preparing interesting music for definite services. Boys need immediate goals (special services, accomplishing a certain amount in rehearsals, etc.) as well as ultimate goals (Choristers pin award.)

If during the past season the number of boys in your choirs has been half or less the number of girls, I would challenge you to make this a project — a short-term and a long-term project. For the short-term project, get busy with the Church School teachers, with the church family files, and find out where the boys are! Begin with the primary and junior ages. Involve some of your choir mothers and *fathers* to help you contact boys. Plan something special like a Choir Round-Up or a two-day Junior Choir School. Choose music now that has boy appeal — especially for the beginning of the year. Get fathers interested in this "Boys Wanted" project. Begin now to balance up the boy-girl proportion of your children's choirs. Attitudes boys develop *now* and training they receive will be the secret of the success of your youth choirs in the not-too-disant future!

Helen





THE USE OF HANDBELLS WITH CHORAL SPEECH

By James V. Salzwedel

The Rev. James V. Salzwedel is Associate Minister in Music at the Home Moravian Church, Winston-Salem, N.C., the largest Moravian congregation in America. Under his leadership, the music program of the church includes six choral groups, two handbell choirs, and several music interest groups. The Hussite Bell Ringers was formed by Rev. Salzwedel from young people of the congregation and this group makes an extended tour each year. Salzwedel is chairman of Area IV, AGEHR; past dean of the Winston-Salem Chapter of the American Guild of Organists; and chairman of the Church Music Workshop Committee of the Moravian Church, Southern Province.

Experimentation in the use of handbells with various musical forms is a continuing process. String, woodwind, brass, percussion, and keyboard instruments have all been combined with handbells. Vocal and choral music is also used frequently with bells. The inclusion of the speaking voice is still an area of experimentation. It lends well to creativity and can be a satisfying experience in preparation and performance.

The music used with choral speech must complement the text. It should not merely "fill in" between spoken lines. The musical portion should relate to the text throughout and not be treated as a gimmick to the oral statements. The ringing and speaking must be kept in balance, with neither section dominating the other.

The arrangement of choral speech and handbells may include two groups, each responsible for its own area of performance. However, it usually works best with one group performing both parts, music and speaking. Coordination is of prime importance. The spoken text and musical sections must move smoothly and with a definite direction. Unnecessary delays in the performing of the settings will hinder an effective execution.

The best performances emerge after considerable time has been spent in preparing the work. The achievement of a flowing line comes only after sufficient time has elapsed, allowing the work to be molded into a unified whole and not a group of fragmented responses with the periodic ringing of handbells.

The use of choral speaking with handbells should be planned carefully. It may serve well on a concert program or in a contemporary worship service. The use of this form in the traditional worship services of many churches should be evaluated by those involved in preparing and leading the services. Educational institutions will find it of interest to incorporate this combination in various school programs using poetry and other literature. Caution and respect to copyrights must always be exercised in preparing music or literature for this use.

In arranging a setting for handbells and choral speech, the handbells may be used for the following purposes:

1. To call attention to a stated fact
2. To emphasize the spoken text
3. To imitate or to be descriptive
4. To incorporate a melodic line
5. To create a special effect

* * * * *

This article is reprinted from OVERTONES, the official publication of the American Guild of English Handbell Ringers. Used with permission.

* * * * *

Editor: A supplement to February LETTERS is B-4, THREE POEMS FOR SPEECH CHOIR WITH HANDBELL ACCOMPANIMENT, by James V. Salzwedel. These are fine examples of the techniques discussed in the article above. Rev. Salzwedel's suggestions for performance of the poems with bells are printed on page 4 of the music. In these numbers, can you find examples of the five purposes for bells mentioned above?

J.K.

An Introduction to Anthem A-69 — **LEGEND**, by Tchaikovsky

Arranged by Philip E. Baker

(This anthem is included as a supplement with February LETTERS.)



Philip E. Baker is a native Texan and formerly an organ student of our President, Nita Akin. After a very wide background of advanced study and experience, he accepted the position of Minister of Music and the Arts at Highland Park Methodist Church in Dallas, Texas, the largest Methodist church in the world, with over 9,000 members. The program under his direction includes 8 choirs and 2 handbell groups. Mr. Baker is President of the Dallas Chapter of Choristers Guild, on the Executive Committee of the Dallas Chapter of the American Guild of Organists, and is Assistant Treasurer of Choristers Guild.

One of the classic children's choir anthems for the season of Lent has been **LEGEND** by Peter Ilich Tchaikovsky. It tells the story of the boy Jesus who grew a garden of beautiful roses only to have them torn out by other boys who left Him the twisted, thorny stems to wear on His head. Phil Baker has added to this original poem a concluding stanza from another hymn to direct the thinking to Easter and he has added a lift to the music. The modulation to a higher key and the changed accompaniment gives an exciting climax to the anthem.

A WORD ABOUT AWARDS

Here are a few things that
would help US in the office to
give YOU better service on your 1969 AWARD ORDERS

1. Order **new** awards now. Send pins for processing later, if necessary.
2. We have had small envelopes printed for you to use in returning pins for processing. They are designed to help you in giving us instructions on just what is to be done to each child's pin. Let us know how many you will need. They are FREE of charge.
3. Be sure to allow plenty of time for processing. Three weeks from the time you mail pins to Dallas is minimum time to expect to have them back.
4. Orders for **new** awards are mailed the day we receive them.
5. Be sure to use the new, blue order form. Discard all previous award order forms.

A 10% discount will be allowed on all orders
for NEW awards received in our office during February.

(Boy Choir History, Continued from Page 108)

choirs and German trained organists who had secular rather than church music backgrounds. When British organists trained in the boychoir tradition appeared on the scene the split began, and many an organist lost or kept his position depending on which faction of the congregation got the upper hand. Then there was another uproar years later over whether or not the boychoirs should be vested. In fact, there were a few gunshots around Trinity Church when they first vested their choir.

In the Roman Catholic Church the *Moto Proprio* of Pope Pius X in 1903 tended to strengthen the position of the boychoir. Churches were using women instead of boys. In parish churches this tendency has continued to the present time and with recent changes is now sanctioned. However, the male choir has not been ousted though it is a time of change and confusion and some have interpreted the changes in this way. Actually, the church is trying to strengthen congregational participation but not at the expense of established musical organizations. However, in times of upheaval there is some tendency to move with undue haste and destructiveness. With another fifty years we shall see how the boychoir has weathered the current storm.

In the United States in recent years, concert choirs unaffiliated with churches have been established. This may have been a direct result of the Vienna Boychoir becoming a concert choir in order to stay alive as an organization. It appeared on tour

in the United States for the first time in 1932. The Columbus Boychoir was established in 1937 by Herbert Huffman. The Mitchell Boychoir and Apollo Boys Choir were appearing at about the same time. More recently the Texas Boys Choir was established in 1946 by a former member of the Apollo Boys Choir, George Bragg. Though these choirs sing secular music, still their basic repertoire contains much religious music, for they still come from this long heritage of church affiliated choirs.

All of these choirs could be included in the words of Sydney Nicholson, one of the prime movers in the founding of the Royal School of Church Music in Croydon, England. Sir Sydney ends his history of *Quires and Places Where They Sing* (p.63) with

What, then, is the golden thread that binds this long procession together? What is it that has made such continuity possible? Surely it is the common ideal which, though often obscured, has been the underlying quest of those who have kept the tradition alive through all these long ages; and that ideal is summed up in the old phrase, the *Opus Dei* — the work of making the worship of God acceptable to Him to whom it is offered. That is the key-note of all that is best in the past, and if choirs are to be worthy of their great inheritance and to hand on the torch to succeeding generations, this must be their watchword for the future — *Opus Dei*, Work for God.

by Nancy Poore Tufts

Tables! Tables! Tables!

Bell Directors, whose Choirs use tables and travel or present concerts other than at the Home Church, will find that it saves time and endless explanations and arguments to prepare and keep on file mimeographed sheets listing the physical requirements for a comfortable performance. This, along with another sheet of information about the group ("Press Release"), should be sent to every prospective "host." Such procedure is helpful, business-like, and prevents or smooths unexpected problems.

Some people (the nicest ones!) cannot envision "space" properly, some have no conception of what Bell-Ringing entails, others are oblivious of creature comforts, or even common courtesy. The Ringers are sometimes inconvenienced or embarrassed by thoughtless arrangements. Consequently, the performance or the music of the Service may suffer. Every Bell Choir has wound up on at least one unhappy occasion crushed dangerously together or hopelessly separated. Directors should refuse to subject their Ringers to such inconsiderations. Foreplanning and checking will help to prevent unpleasantness.

An extreme case of misunderstanding, which I like to cite as a horrible example, occurred in my early days of Bell Ringing when the Pot Ringers were invited to give a concert in the neuro-psychiatric ward of Walter Reed Hospital. Arrangements were made by telephone and we were requested to bring as little equipment as possible since all people and all things must pass through 3 locked doors, having 3 different sets of keys. I described our (then) one, lone table as being 6 feet long, 33 inches wide. The Red Cross aide called back twice to check on the table measurement and placement.

The night of the concert we lugged the Bells through the 3 sets of doors and found ourselves in a long, multi-purpose room where dozens of men sat quietly waiting. Down one long side wall we

noticed sawhorses with long boards stretched across them. Seeing no table at the head of the room, I inquired of the aide. He pointed to the boards and saw-horses, "Well, we had an awful time requisitioning those boards and getting them in here. But there they are — 33 feet long and 6 inches wide." Speechlessly, we moved 3 card tables together at the head of the room, and presented our program. The music was most gratefully received; the sound of handbells is magically successful as therapy. We like to think we helped those war-worn men.

Although it happened years ago, I often recall this incredible situation and pity the men who finagled those boards in and out through 3 locked doors.

Here are copies of 2 "Space Requirement" sheets furnished by the Potomac Ringers of Washington, D.C. and the Cathedral Ringers of Boise, Idaho, for your consideration. Every group has its own requirements — yours may well be entirely different. However, it is strongly suggested that you have a "Requirement" sheet on hand, though it must be wryly admitted that "people can't read". Twice this season, the Pot Ringers have arrived at the concert destination, aglow with hammy expectation, to find strange, cumbersome tables set up and waiting. Because we have fitted pads and covers, it was necessary to remove these tables and set up our own. Usually, these advance instructions work perfectly and everyone is relaxed and cheerful.

(N.B. See CGL 1964-65 Page 31-32 for designs of Fink Serpentine Table and the Gleeson Chancel Rail Table.)

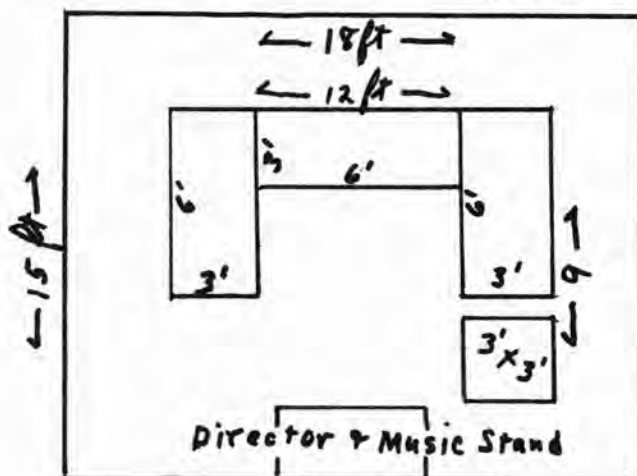
SPACE REQUIREMENTS — See examples 1 and 2, next page.



SPACE REQUIREMENTS FOR POTOMAC ENGLISH HANDBELL RINGERS

The Potomac English Handbell Ringers bring all of their own equipment. Equipment consists of bells, costumes, music, an easel with one light & extension cord, table covers, music stand, one table 3' x 3' and three tables 6' x 3'. The tables must be set up in the form of a "U". We do the work.

Space — The most desirable & comfortable space for good ringing is 18' x 15', as represented by the outer lines above. The table measurements are 6' on one side and 9' on the other by 12'. This allows a 6' clearance, all around, to permit the Ringers to stand and swing their arms. The tables *must* be on the same level . . . The Director & the easel requiring a 6' x 6' space *may* be placed on a lower level, if absolutely necessary.



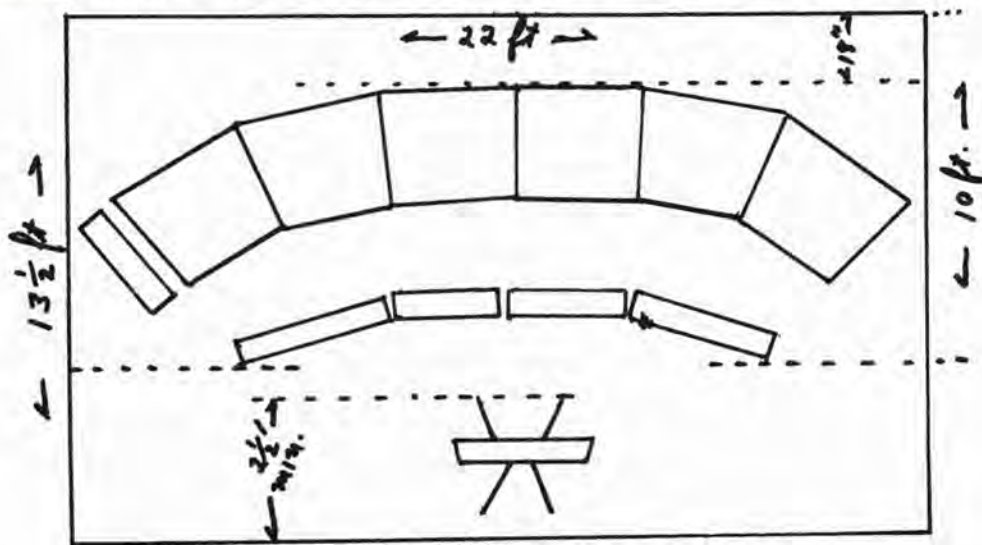
Example 1.

SPACE REQUIRED FOR BELL CHOIR SET-UP

Methodist Cathedral of the Rockies
Boise, Idaho

Dotted lines represent nearest allowable walls or other limiting structures. The risers and racks, and preferably the music stand should be on *one floor level*. Occasionally the *music stand* may be placed on a lower level if there is a "space" problem.

Since the majority of our concerts are rung in churches, we might mention that *either* the sanctuary or a moderate size "social hall" of the church would be most suitable. Many churches are limited as to space in the front of the sanctuary (especially where one or two pews are immovable) and in such situations, the social hall is the next best answer. If some thought, however, can make the sanctuary space available then that would be preferable.



Example 2.

1 mass unit

4 movable units

music stand
and charts

Announcing —

An Art Contest for Choristers

Who May Enter: Children and young people who sing in a choir directed by a Choristers Guild member.

Age Groupings:

1st Through 6th grade — **Group I**
7th Through 12th grade — **Group II**

When: Entries may be mailed between now and May 31, 1969.

Prizes: Group I — 1st prize — \$15; 2nd prize — \$10.

Group II — 1st prize — \$20; 2nd prize \$15.

Judges: A panel of artists and C. G. staff members.

Use of Art: It is anticipated that winning art will be reproduced for LETTERS Covers, Bulletin Covers, or other C. G. use.

Art Medium Ideas: Crayola, water color, oil paint, ink or pencil drawing, linoleum or wood block print, potato print, finger paint, collage (flat surface), poster art, "pop" art, psychedelic design, or other creative techniques. We request that all entries be flat surface, for ease in handling.

See additional information on **Up-Beat** column on page 121.



NEW HANDBELL MUSIC

Suggested by Nancy Poore Tufts

A packet from Carl Fischer includes Alinda Couper's new collection "Handbell Music for Service and Concert". \$2.00. This volume contains 29 selections, 5 of which are original. The ranges are generally G to G, F to F, C to C, and one with 3 optional lower bells . . . Although well-known hymns, spirituals, and Christmas numbers are included, Mrs. Couper, our most prolific, literate and inventive composer for the Handbell medium, manages to add a descant or to produce a better version than many publications and avoids those inverted tonic chord cadences. Welcome are 3 Bach chorale arrangements and 2 Psalm-tune settings from Goudimel. The most interesting of Mrs. Couper's original numbers is the long-awaited "Mission Bell Suite" for two octaves-plus. Of the 5 movements, #1 "Outside the Walls" with the passacaglia-like bell motif, #2 "Fountain in the Courtyard" with its rippling movement and #3 "In te speravi", harmonized Gregorian theme — are especially effective. This Suite will be widely played.

Three new Carl Fischer anthems with Handbell parts are all good:

1. "On the Christmas Morning" by Virgil Ford, CM 7677, Unison with 2-Octaves of Handbells and Organ or Piano, has the wide-eyed simplicity and sweetness of "Carol of the Questioning Child". Remember this one. Your children could learn it almost in one rehearsal.

2. "All Glory, Laud and Honor", Teschner-Couper, for SA, Organ and 15 Handbells. Mrs. Couper's arrangement of the famous Palm Sunday Hymn builds up quite a head of steam to a thrilling climax. I'm going to do this one! CM 7676.

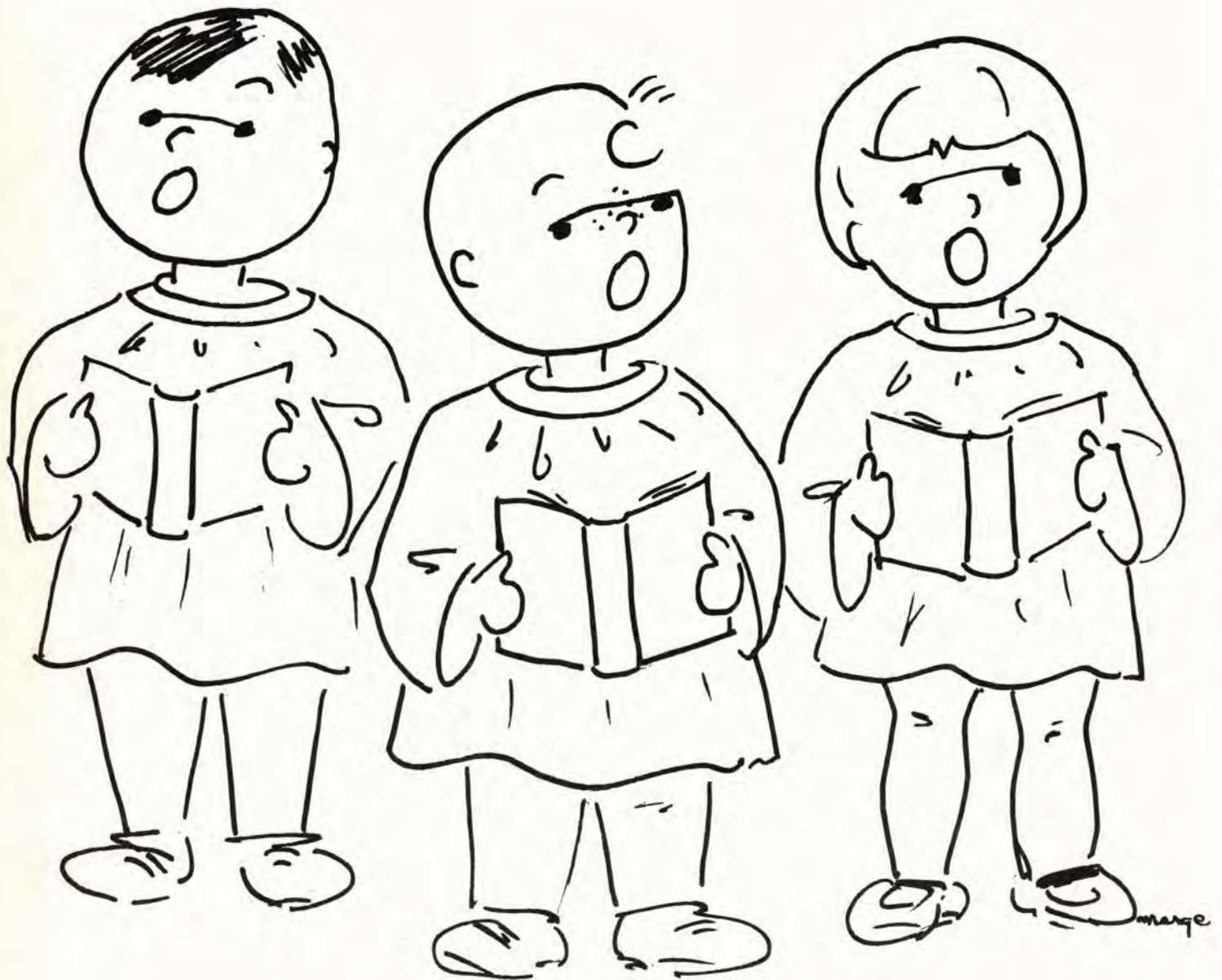
3. "Round the Lord in Glory Seated" (Hyfrydol), Pritchard-Couper, for three Handbell Choirs, Organ and Unison Chorus, is another of Mrs. Couper's useful, brilliant Church or Bell Festival inspirations. The Hymn may be sung in Unison by Choirs and/or Congregation. Handbell parts are indicated for 3 separate Bell Choirs (or sections), however, one good group with a large set of bells could play it all. Recommended. CM 7661.

A 1965 Augsburg publication, "Now is Christ Risen" by Knut Nystedt, Norwegian Church Composer, SATB with trumpet or flute and bells or chimes, #1453, has a delightful Ritornelle, a 4-measure duet between flute and bells in 7/8 time, which is repeated frequently. Only the instrumentalists have to worry about the 7/8 time, for the choral part is in easy quarter-note meters. A High School Choir could do a good job on their 24 measures. Fresh and effective.

Harold Flammer's 1969 flyer advertizes two new collections: Alice Bartlett's second, "Together We Sing and Ring" and "A Teacher's Guide for Use of Handbells in Elementary Music Education" by Virginia E. Wilhoit.

"... I will sing with the spirit
and I will sing with the mind also."

1 Cor. 14, 15





Up-Beat

by John Kemp

The workshop season has begun. It's exciting to work directly with choristers and directors and to find their needs. The response to the LETTERS and C. G. materials has been good. We do appreciate your enthusiasm and we value your comments. One suggestion we received was that the LETTERS should carry more SHARING pages. Sharing is what a guild should be doing. We request your help in sending in your ideas-that-have-worked to share with other directors of youth and children.

The **Sharing Packets** — programs, brochures, publicity materials — still need new life through the addition of new materials from you. Please share your children's choir festival programs, arts festivals, choir announcements, etc. They will be added to the proper packets and mailed to those who request them. Sharing Packets are:

- I Advent, Christmas & Epiphany Services
- II Bell Services
- III Choir Camp Materials
- IV Choir Year-Music Dept. Promotion
- V Combined-Choir Festivals and unusual music programs
- VI Dedication & Recognition Programs
- VII Hymn Services
- VIII Lent-Easter
- IX Music & Arts Festivals
- X Workshop Promotion Folders

To request to see a packet, write to Mrs. Ruth Stapp, c/o C. G. office.

Correction in **Denver Choir Festival** announcement:
Correct information is:

Apr. 18-20 Denver A.G.O. and C. G. Workshop-Festival

St. John's Cathedral
Cont.-Lillian Healey
720 S. Clay St., Denver 80219

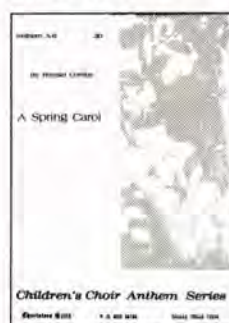
Dates of **Workshops and Festivals** will be listed in March LETTERS. Please rush information to us if you are involved in organizing or leading a workshop. We can help your attendance through an announcement and we will send displays and sample materials if you want them.

May we suggest to you two re-printings of earlier anthems:

A-6 **Spring Carol** — Combs

A-24 **O Bells In The Steeple** — Burke

These are excellent anthems for the better junior choir or teen-aged treble voices. Not recommended for the faint hearted — they have some difficult spots in accompaniment and choral parts, but they are worth the extra time required to prepare them.



* * *

More about the **Art Contest** for choristers, which was announced on page 119:

Religious art should not be limited to **illustrations** of Bible stories. Entries may be an **expression** — the result of some Christian motivation; the **communication** of a thought; an **impression** using form and color; an **interpretation** of a song, a psalm, or a choir anthem; a **design** or a **poster**. Any of these can be the direction that children's art may take. The freshness and naturalness of children make their expressions in different art forms unpredictable and exciting.

We are excited about this art contest. The entries may result in some new materials available to all our members.

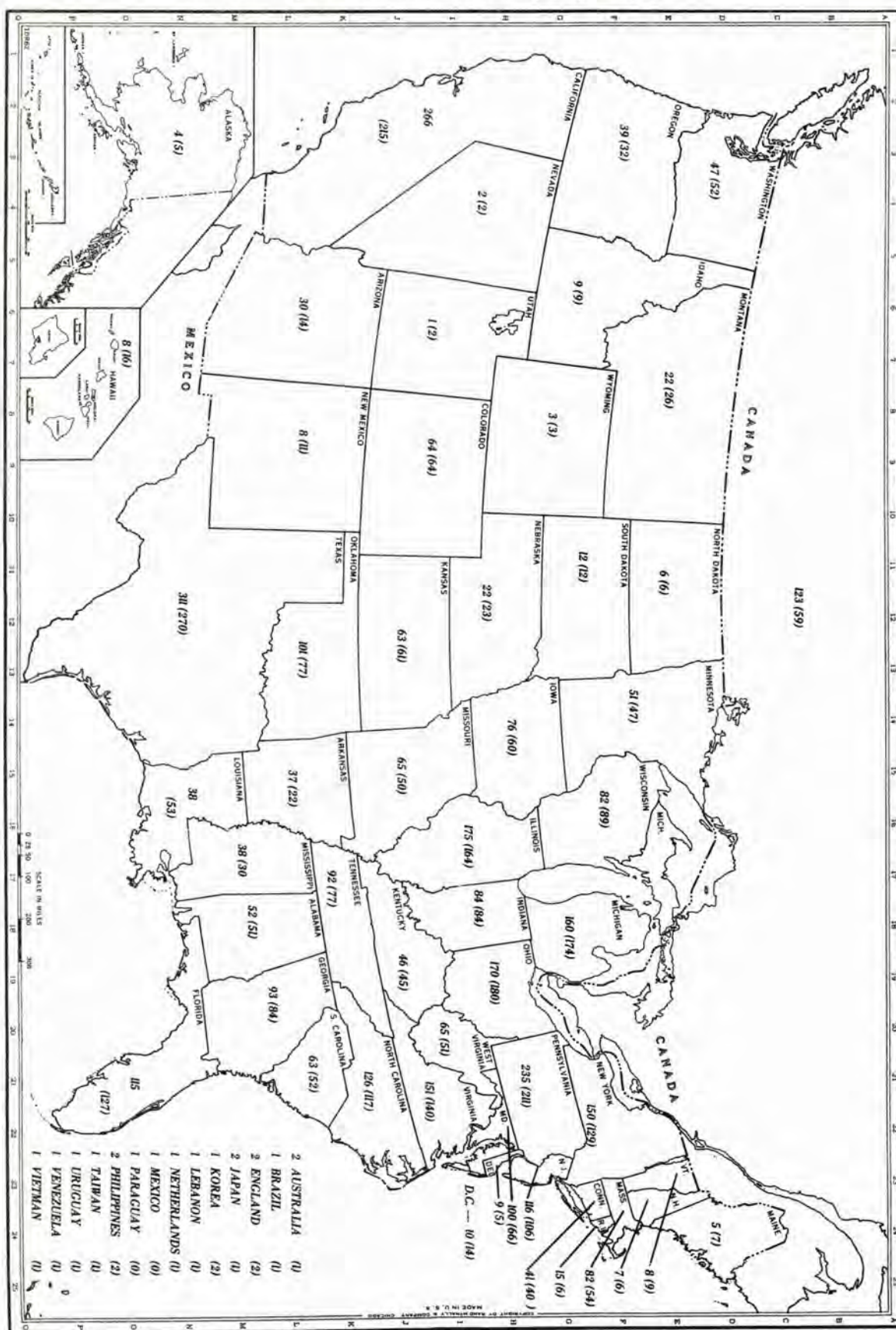
* * *

Have you considered a **Choristers Guild Chapter** in your city? It can be a help to choirs and directors. Write us for more information.

C. G. appreciates the cooperation of AGEHR (**American Guild of English Handbell Ringers**) in permitting us to reprint James Salzwedel's article (page 115). Handbell choirs should belong to this organization and receive their publication, **OVERTONES**. Contact Dr. Istvan Gladics, Village Presbyterian Church, 6641 Mission Road, Prairie Village, Kansas 66208. Mr. Salzwedel's speech and bell numbers are refreshingly different. His discussion of the techniques should encourage others to try their hand at preparing new materials.

WHERE OUR 3,716 CHORISTERS GUILD MEMBERS ARE WORKING - January 15, 1969

(Number in parentheses tells membership a year ago.)



Choristers Guild Letters

March 1969

- Vol. XX - No. 7



Mobile, Alabama
June 27 - July 3
Spring Hill College

East Lansing, Michigan
July 11 - 17
Michigan State University



Two C.G. Summer Seminars!

TWO C. G. SUMMER SEMINARS!

CHORISTERS GUILD LETTERS

Volume XX March, 1969 Number 7

John S. C. Kemp, Editor
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Helen Kemp

Arlene V. Root
Nancy Poore Tufts



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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

All correspondence should be directed to:

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Dallas, Texas 75238

Telephone: Area Code 214 — 348-0450

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The CHORISTERS GUILD

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

Home Office — Memphis, Tennessee

OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



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Summer Seminars!

The Guild's two summer seminars will have entirely different staffs, with the exception of Helen and John Kemp, and will reflect the varying personalities and capacities of the leaders. The emphases will remain the same: - (1) new developments in church music as they relate to children and young people; and (2) the development of your individual capacity as a leader.

A daily DEMONSTRATION REHEARSAL and lecture on METHODS AND MATERIALS will concentrate upon the junior age singer, the center of the C.G. concern. Virginia Cheesman will conduct this class in Mobile and Helen Kemp in East Lansing.

A MUSIC IN WORSHIP class will be held daily to evaluate traditional and new ideas. During the class the MORNING WORSHIP SERVICE for the next day will be prepared. Participation in worship will be guided by Donald Marsh in Mobile and Earle Copes in East Lansing.

CHOIR REPERTOIRE will be divided into anthems for primary, junior, and teen-age choirs, combined choir numbers, anthems accompanied by various instruments, and recommended cantatas. The large store of music, books, and anthems will be managed by Leonard Lilyers.

Another experiment this year will be a CONDUCTING CLASS for directors of children's and teen-age choirs, taught by Helen and John Kemp.

There will be short emphases upon related subjects which will run from one to three days. These PUNCH COURSES will be explosions of fresh ideas. They will broaden your vision with a concentration upon a subject by an authority, who will also put you in touch with additional sources of information for your continuing growth after you return home. Scattered throughout this month's LETTERS you will find information about these additional members of our Seminar staffs: Corliss Arnold, Clement Burton, Valrey Early, James Groves, Robert Kintner, Page Long, James Salzwedel, Margaret Fisk Taylor, and Betty Thomas.

They will all be there - will YOU?

The total cost for tuition, room, board, music packet, etc. for the full six days will be \$85.00. Send registration to Choristers Guild.

THEY'LL BE THERE

At the East Lansing Seminar

Dr. V. Earle Copes
for New Developments
in Music and Worship.

Organist; Minister of Music; composer of 20 anthems (with six major music publishers); writer of numerous articles for professional journals; former editor of *Music Ministry* magazine; Head, Dept. of Organ & Church Music, Birmingham Southern College.

At the Mobile Seminar

Donald Marsh
for New Experiments
in Music and Worship.

A wide professional background in music and drama in New York City; directs an interdenominational drama workshop called the *Presby Players*; along with Rev. Richard K. Avery the composer and author of *Hymns Hot and Carols Cool*.



Up-Beat

by John Kemp

The encouraging note for February was the increase in membership. One of our goals is within reach. We shall pass 4,500 members this year.

Daily fan mail for C.G. tells of the value of the LETTERS, the workshops, the anthems published, the award system, the other materials available - and just for the source of inspiration of the Guild. It has always been a concern to Ruth Jacobs, Leslie Jacobs, F.L. Whittlesey, and now myself that the "good word" of Choristers Guild's help for directors does not spread faster by word of mouth. Occasionally in our travels, meeting with a large group of church directors one will say, "Please tell us about Choristers Guild; we know nothing about it."

Bigness is not a virtue, but if we can help more churches help more children then let each of us tell more colleagues about our organization and may we reach the 5,000 membership, soon!

IN THIS ISSUE -

Thinking toward Easter Chris Kallstrom presents a study on a great, old hymn, "O Sons and Daughters, Let Us Sing." Most of our hymnals include this 15th century hymn. This may be the year for you to teach it to your choirs. Chris plans to finish preparing hymn studies on all of the C.G. *Little Hymnal*.

By request of many of you we include in the March LETTERS a list of music for teen-age choirs. Norma Lowder, our Board member from Houston, has selected anthems from many publishers. Because of space we had to eliminate certain seasonal suggestions which we will include another time. (*Order these anthems through your local music store, we handle only C.G. publications.*)

Another reprint, by request: Frederick J. Swanson's article on the boy's changing voice. He not only presents some facts needed to understand the voice, he gives practical suggestions on how to use these boys in a church program. (The article was originally printed in February, 1965.)

ART CONTEST FOR CHORISTERS:

The freshness and purity of children's choir tone put on paper - that is what we hope will result from the choristers' art contest. Wouldn't it be fine to have a set of greeting cards using colorful children's art based upon religious subjects! Let's get your children started early on this project. (For contest prize list and suggestions see Feb. LETTERS.)



SEMINAR INFORMATION:

Each year it's exciting to put together that jig-saw puzzle - the Summer Seminar. It's a double game this year with two staffs. Brochures are to be mailed in 10 days, but basic information is scattered through this March Guild LETTERS. There will be some space limitations. We suggest you send your \$10 registration fee early!

FESTIVALS & WORKSHOPS THAT MISSED THE LISTING:

- March 18 One Day Workshop, Cochrane, Alberta, Canada
Cont. - Douglas Parnham, 2819-12th Ave., N.W.
Calgary 42, Alberta, Canada
- April 12 Seminar in Church Music, Westminster Choir
College, Princeton, New Jersey 08540
Dir. - Virginia Cheesman
Cont. - James McKeever, at the college
- April 20 Junior Choir Festival, Roxborough Presbyterian
Church, Roxborough, Philadelphia, Penna.
Dir. - Virginia Cheesman
Cont. - Mrs. Barbara Jenkinson, 224 Wendover Dr.
Havertown, Penna. 19083

WE'LL BE THERE - at both the Mobile and East Lansing Seminars



Helen Kemp
for Repertoire in Mobile
for Methods and Materials
in East Lansing.

Director of workshops & festivals for Choristers Guild; composer of children's anthems; writer of articles on children's music for the *Journal of Church Music*, the *Music Ministry*, the *Junior Musician*, the *Younger Choirs*, United Presbyterian Publications, & others; 15,000 children will sing under her direction this year; oratorio soloist and voice teacher.

John Kemp
for Teen-Age Choir and
for Conducting of children
and youth.

Executive Director of Choristers Guild & editor of C.G. LETTERS; formerly minister of music, First Presbyterian Church, Oklahoma City; has conducted choir festivals and workshops in 20 different states; guest lecturer on church music at Southern Methodist University; writer of numerous articles on church music; composer of anthems.



THE ADOLESCENT BOY IN THE JUNIOR HIGH CHOIR

by Frederick J. Swanson

"What has happened to all the boys? Where are the boys?" Ruth Quatrain surveyed her junior high choir with a mixture of frustration, dismay and a bit of anger. Three years ago this had been the carol choir and a very successful one. That was her second year as minister of music at Grace Church, and her thirty-six eleven and twelve year olds were singing part-music well, handling responses, singing descants to hymns; yearly attendance averaged at 90%, morale was high, parents were loyal, the congregation most appreciative. Today she was beginning her fifth year, the carol choir had grown up to be fourteen and fifteen year olds. Her plans had been made to begin four-part music, use them in featured places in the service and get them ready to move into the senior choir.

There sat the girls, twenty of them now with the four new ones. They were a bit giggly and talkative, but really lovable, eager to do well and quite competent choir singers. But the boys who were to be the tenors and basses, where were they? Three, only three; Jeff, big and amiable but such a slow-learner; Harris the diminutive with his owl-like eyes behind big glasses; and Steve, the rector's son who HAD to come. Where was Rafe of the clear, high soprano, Will and Wayne who had held forth on the alto so valiantly and enthusiastically only two years ago?

Really, her plan had looked so good on paper. Her thirty-six were to move into more difficult music. In due time the boys would become tenors and basses. By the time they were in senior high school, they could re-enforce the senior choir, and how good it would be to really have enough tenors and basses! What had happened? Where had her program failed?

Miss Quatrain's situation, described above, is not fictional. Her experiences are all too familiar. In fifty states of the union there must be 500 junior choirs where girl singers are plentiful but boys are in sad minority, or non-participating altogether. Even in churches which specialize in all-male choirs, many a choir master struggles along with a handful of teen-age boys in a congregation having over a hundred eligible lads on the roster. After thirty years of listening, this writer has yet to hear of one choir director who complains because he cannot get the girls interested in a choral program, while he is over-swamped with prospective tenors and basses. Will it ever happen?

Why does Miss Quatrain find her paper-plan to involve her charges in a vital church activity (while developing a steady supply of trained singers for her adult choir) falling apart at the junior high school level? Let's skip the ubiquitous alibis about boys being less musically apt, not interested in singing, or much too busy with other activities. Let's by-pass the old chestnut about boys looking on singing as not quite manly, that the community does not like to see boys in the choir. These alibis sound per-

suasive and ease feelings of inadequacy or guilt with their implication "There's nothing I can do about it." There is a much more obvious explanation that covers the situation more completely, and implies that here IS something to be done about handling it.

The early teens is the time when boys voices change. Voice mutation is a natural process, but alas, too few choir directors understand it, much less know what to do with the singing voice during this period. Just when the boy singers need the most knowledgeable handling, when music should be most carefully selected, when the psychological and social approaches should be most finely attuned, the vocal director (however well-intentioned) is often most inept, music is inappropriately chosen, and there develops a lack of communication and sympathy between director and boy singer.

This need not be. Thirteen year old boys love to express themselves in song, respond to the pleasures of making music with others, want to belong to any going enterprise with their age-mates, respond to the leadership that is competent and sympathetic, just as much as any other cross-section of humanity. Nor is anything added to or taken from the vocal apparatus, so there is nothing over-mysterious or revolutionary involved in producing acceptable singing tones.

Three things are needed by the director of boys' singing activities during their early teens.

1. A knowledge of what happens to a boy's voice during puberty, along with some awareness of the concomitants of physical and psychological growth and change.
2. A repertoire of music that will fit the peculiar capabilities of voices in mutation, and/or some skill in making up special arrangements to fit the needs of his own particular class.
3. The ability to motivate boys so they will look on their changing voices as fascinating challenges rather than frustrations.

Let's start with number 1. Voice change occurs in boys because they ARE boys. Shedding our Victorian reticence to speak frankly, sometime in the early teens the boy's sex glands become active, hormones are produced and some rather rapid and startling changes become very evident. Hair appears in various parts of the body (this is where the term "puberty" gets its significance), there is rapid increase in height and weight, the skin roughens, and pimples (adolescent acne) appear on face and upper chest; there is a noticeable growth of cartilaginous structures, e.g., ears, nose, larynx. The boys seem to shoot up overnight; hands, feet, ears become large and ungainly; complexions muddy and unsightly blotches or pimples appear as the upper lip displays a shadowy fuzz.

Of major interest to choral directors is the growth of cartilaginous structures, for this means that the larynx (voice box) increases greatly in size, and often quite rapidly. All the reflexes involved in sing-

ing may be thrown temporarily awry, the voice may become coarse and it may "break" in singing or speaking. While each voice develops in its own peculiar pattern, *if no training is given in advance*, most voices follow one of these general patterns.

Pattern 1: The voice drops rapidly in range into the lower reaches of the bass clef, the tones around middle-C disappear (are not produceable) while some light thin tones remain in the upper treble (falsetto). Boys who follow this pattern have two voices for a time, both limited in range, with an area of unproduceable tones between those two voices.

Pattern 2: The voice drops gradually from alto to alto-tenor to baritone with no noticeable break appearing. These "lucky boys" never lose control of the singing voice if they shift their vocal part appropriately.

Pattern 3: The voice keeps its high treble tones, adds about an octave in the bass clef, and for a short time there is a tremendous range of perhaps three octaves, with the top tones eventually fading out.

Unfortunately for ease of handling, type 1 is by far the most prevalent pattern, involving over 50% of the cases recorded by this writer. Obviously these boys require great care and skill in handling. Type 2, the classic pattern usually described and accepted in the literature as most prevalent, seems to occur in only about 25% of the cases. Type 3 occurs about 10% of the time, usually in boys who have had considerable training and experience as boy sopranos or altos. About 15% follow sportive patterns, ranging from almost complete inability to match tones or vary pitch (temporary monotony) to odd ranges, spotty areas of producible tones with islands of "silence".

Now the English choir masters solve the problem of training voices at this stage most handily. They simply forbid the boy to sing for about a year. In a cathedral school or "public school" of all boys where boys remain in control of choir master, this may work quite well. But it is not recommended for Miss Quatrain's situation, nor most volunteer church choir situations in America.

Two approaches, a bit radical but quite workable and successful, are suggested here. They are based on the idea that if the voice-change is anticipated and suitable special vocal activities are planned, the whole process of voice mutation may become interesting, challenging and rewarding. Evidence shows that the voice change can be predicted about six months in advance; the radical change in pitch occurs when the boy is in stage 3 of pubic development, using the Davenport scale.¹ In a public or parochial school where physical examinations are routine, the vocal teacher can be alerted when a boy enters periods 1 and 2 and he can be assigned to a "boys only" class, and by using the "McKenzie Method"² be eased through the period of mutation, singing the whole time with no demoralizing loss of control. In a once-a-week situation as in most junior choirs, where physical inspections would be neither practical nor even desirable, an alert choral director can spot evidences of maturation (rapid growth in height, adolescent acne, traces of moustache) and make plans quite effectively.

Plan A: Organize a boys-only "Bass clef" chorus. This segregation of boys apart from treble voices for a time not only permits special voice training (McKenzie) and use of songs suitable only for these particular boys, but permits a motivational approach that can appeal to these changing lads. There is something exciting about being selected for a special group because a boy is getting ready for manlike activities. This will probably not be a display group, public performance will be at a minimum and the vocal sounds may not be very rewarding to the choir-master, but it DOES work, in the sense that it produces results of lasting effect.

Plan B: Choose special materials to accommodate these voices of limited range. If a boy can sing only five notes, e.g., from B-flat to F, then defeat is probable if you ask him to sing any others. As long as two or more boys can be found with matching ranges, however limited and unusual, a melody can be found to fit; nothing wrong with a legato, sustained melody like "Now the Day is Over", with its range of a fourth, but better a rhythmic, swingly number like the spiritual "Climbing". It may sound odd to the listener to hear it way down there in the key of E-flat, but the boys singing will not find it strange. Put the other voices on a counter-point or descant. How to make up a descant is the subject for another discussion, but an examination of the several books arranged by the Krones³ or Beckman's "Partner Songs"⁴ will show what is meant. The main idea is to give the boys with problems of vocal control and limited range an obvious, easy, rhythmic melody while the more settled voices are challenged with more difficult vocal lines. Very few published materials will work as printed, but often a transposition of key or re-arrangement of parts is all that is needed. Much more successful is the choir director who can make up his own arrangement, the cantus-firmus in just the right range with one or two counter-melodies for his sopranos and altos (or whatever is at hand), and has facilities to duplicate the parts easily and quickly.

Remember that these limited voices will not *STAY* limited if handled properly. Rangers will extend gradually (sometimes rapidly) as long as there is no straining for unattainable notes, and good methods of vocal production are used. The bass chorus can soon be singing any of a great number of unison sacred songs of limited range but interesting text and style (but not in the published key) to the satisfaction of all concerned. When the time is ripe, they can be introduced to the standard bass and tenor parts in hymns and rejoin their age-mates as competent tenors and basses.

Miss Quatrain need not give up her master plan. One added provision for her junior high school boys is probably all that is needed.

¹ See "The Adolescent Period — a Pictorial Atlas" by Shuttleworth, Vol. XIV, Serial No. 50, no. 2 Child Development Publications, Purdue Univ., Lafayette, Ind. (1949)

² McKenzie, Douglas "Training the Boys' Changing Voice" (Rutgers Press, Princeton, N.J.) (1956)

³ See for example "First Songs to sing with Descants" or "Very Easy Descants" by Krones (Neil Kjos, Chicago)

⁴ Partner Songs by Beckman (Ginn and Co., New York, N.Y.)

CHOIR VESTMENTS

by Mary Murrell Faulkner

Editor: The following article was prepared by Mary Murrell Faulkner for a Dallas, Texas, local chapter meeting of Choristers Guild. This article should answer questions about vestments and be a guide for choir committees as they consider purchasing choir robes. Both Mary Murrell Faulkner and her husband, Quentin, are fine organists. They are completing graduate studies at Southern Methodist University and plan to take a church together, sharing the organ playing and the conducting of the choirs. They did their undergraduate work at Westminster Choir College.
J.K.

Vestments worn by singers during religious services can be traced back as far as ancient Egypt. There, the high priests wore simple, flowing robes while chanting to Isis and Osiris. In ancient Israel at the Temple of Solomon, choirs wore hooded robes of fine linen. The choristers were completely covered from head to foot. In the early Christian Church, services were sung by the clergy, wearing everyday clothes - long white gowns. In the 6th century, when trousers (which were considered "barbarian") were adopted as everyday wear for men, the clergy retained these gowns. They were eventually set apart exclusively for church wear, satisfying the desire for a "pure" garment which was not profaned by everyday usage. The church has continued to base her vestments on this model since that time.

It should be stressed that most liturgical vestments (both for the eucharist or communion and the daily choir office) developed from the everyday clothing of the Graeco-Roman world. These include: the alb - a long, white vestment held at the waist with a cincture; the chasuble - originally a cloak worn over the alb; and the surplice - an eventual modification of the alb. Both the alb and the surplice can be traced to the Roman tunic, a loose garment either with or without sleeves. In its earliest form, it fell to the knees, but it was later lengthened to the ankle. This garment was originally made of white wool for warmth, but was later made of linen. (The toga which we generally consider so characteristic of ancient Rome was worn over the tunic for special occasions.

The cassock probably developed from the "caracalla" - a sleeved, fur-lined tunic which was the common outdoor garment of the 11th century. Eventually the cincture which held the garment together at the waist was replaced by buttons along the entire length of the garment.



The surplice developed from the alb as a garment to be worn over the cassock. Its etymological roots are two Latin words: *super* meaning "over" and *pellis* meaning "fur." Made of linen or cotton, it was always white for purity. It originally reached almost to the feet, but was considerably shortened in the 17th century. The wearing of the surplice over the cassock for the daily offices began c. 1400 and eventually became traditional.

Some of the 16th century reformers felt strongly that all vestments having anything to do with Roman practice should be discarded. Luther thought little of this, and the church which bears his name today has retained the cassock and surplice as its primary liturgical garb. This same vestment is widespread in the Anglican Communion. However, the Reformed tradition adopted the black Geneva robe, originally the mark of the 16th century scholar. Since that time, the Geneva robe has remained the usual garb of the clergy in many Protestant denominations.

It is interesting to note that the above vestments were reserved exclusively for the clergy until the 19th century. The Oxford Movement in the Anglican Church, attempting to regain the English Catholic tradition, began to vest choirs of laymen in surplice and cassock, placing them in choir stalls and divided chancels in imitation of the clerical daily office. The robed choir did not become common in the United States until the 1880's.

A few words ought to be said about the common practice of having choristers wear stoles with their choir vestments. The stole was originally a napkin worn at the neck and made of fine white linen embroidered in silk and gold. It gradually became longer and narrower and was worn by church officials as a symbol of ordination. Because of this historic symbolism, the stole should not properly be worn by choristers, who are members of the laity.

Why should choir vestments be worn?

1. Vestments give the choir members a sense of unity in their task - leading the congregation in worship.
2. Vestments designate the choir members for their function of leadership in the service.
3. Vestments mask individuality.
4. Vestments add to the beauty of the worship setting.

What demands must be met by a choir vestment?

1. A choir vestment should be dignified (but not necessarily plain and drab.)
2. A choir vestment must be capable of fitting a wide range of sizes.
3. A choir vestment must be easy to keep in good condition.

What special considerations should be made for children's vestments?

1. Vestments for children must be sturdy.
2. Vestments for children must be easy to put on and take off.
3. Vestments for children must be easily cleaned or laundered.
4. Vestments for children should avoid separate parts which easily become crooked.



CASSOCK



SURPLICE



APPENDIX:

Companies selling choir vestments.

This list does not pretend to be complete, but includes most of the major companies.)

C.M. Almy & Son, Inc.
35-37 Purchase St.
Rye, N.Y. 10580

Artneedle Cap & Gown Co.
400 First Ave. North
Minneapolis, Minn. 55401

Bentley & Simon
A Division of Oak Hall
2734 Colonial Ave., S.W.
Roanoke, Va. 24015

Collegiate Cap & Gown Co.
1000 North Market St.
Champaign, Ill. 61820

J. Theodore Cuthbertson, Inc.
2013 Sansom St.
Philadelphia, Pa. 19103
(also sell Cut-Out Kits)

DeMoulin Bros. & Co.
Greenville, Ill. 62246

Ireland Needlecraft
3661 San Fernando Rd.
Glendale, Ca. 91204

The Madonna Guilds
1007 Missouri Ave.
Houston, Texas 77006

E. R. Moore Co.
7230 N. Caldwell
Niles (Chicago), Ill. 60648

Various dress pattern companies have published vestment patterns, but the only one we could find available at this time is: Butterick - 3194.

MUSIC FOR THE TEEN-AGE CHOIR

Suggested by Norma Lowder

The approach of spring heralds a new look, not only on the outside but also on the inside. As we who work with children and youth lay down the tasks of the year we should be making plans for the year ahead. Let us make no small plans! One of the major areas of concern is most naturally with materials. There follows a variety of anthems published during the last year which I hope many of you will find useful as you think in terms of increasing your library, most especially in the teen-age department.

Is it two-part music you feel best suits your group? Try:

ART THOU WEARY, ART THOU LADEN, *Gehring*
Concordia 98-1945, 1968, .25

This is really an antiphonal hymn, sung in unison in any way suited to the circumstances (choir and congregation, solo and choir, women and men). An interesting accompaniment is provided, although the hymn could be sung effectively a cappella.

A HYMN OF SUPPLICATION, *McAfee*
H. W. Gray 3033, 1968, .20

Although listed as an SATB anthem, most youth choirs could handle it with little or no difficulty for sopranos and altos sing in unison, tenors and basses sing in unison, and seldom do men and women sing together. The paraphrase of Psalm 51 has a text suitable to nearly any season.

MAKE A JOYFUL NOISE, *Watson*
Hope Publishing Co. CF100, 1967, .25

Psalm 100 provides the setting for a joyous and buoyant round for two voices. This is another that could be used with children or youth. No accompaniment is provided; indeed, none is needed.

TO GOD ALL PRAISE AND GLORY, *Darst*
Concordia 98-1934, 1968, .30

Stanzas one and three are sung in unison; stanza two permits men to carry the melody while women sing a descant. I would dare to hope that this text is a part of all choirs' repertoire, for I consider it to be one of our greatest hymns.

WITH ONE ACCORD, *Brandon*
Concordia 98-1958, 1968, .25

Again there is much use of unison singing in the metrical version of Psalm 92:1-4, based on the "Scottish Psalter, 1635." An optional ending involving the "Gloria Patri" may be used to provide a traditional ending.

Much SAB music has arrived this year; perhaps the need for suitable anthems in this classification is finally being felt. Those which should provide at least one choice for almost any choir include:

AT EVEN, WHEN THE SUN DID SET, *Wolff*
Concordia 98-1930, 1968, .25

The melody, "Angelus," will be familiar to many. A second stanza in a major key provides interesting contrast to the minor of the first and third.

CHRIST IS THE WORLD'S REDEEMER, *Lovelace*
Lorenz S7393, 1968, .30

One of the many fine things about Dr. Lovelace's anthems

is the fact that they are singable by choirs of nearly any age and ability level. This, based on a Traditional Irish Melody, is no exception. Your youth will benefit from the post-Easter anthem, and adults will be delighted to include it in their library.

CREATE IN ME A CLEAN HEART, *Pasquet*
Augsburg PS627, 1968, .25

Once again we refer to Psalm 51 for a text. A more suitable one is hard to find. The musical setting seems well wedded to the words.

DECLARE HIS HONOR, *Handel*
Concordia 98-1957, 1968, .35

Dr. Richard Peek has contributed this exciting arrangement of Psalm 96. He is another of our contemporary composers about whom I cannot say enough good things. It is hard to imagine the choir that would not find this anthem usable.

HAIL TO THE LORD'S ANOINTED, *Lovelace*
Lorenz S7388, 1968, .30

Here is another of Dr. Lovelace's versatile anthems, based on the tune "Complainer" from "Southern Harmony" by William Walker (1835).

LOOK, YE SAINTS, THE SIGHT IS GLORIOUS, *Wetzler*
Augsburg ACL1534, 1968, .20

Not quite as easy harmonically or rhythmically is this anthem. Youth thrive on that which is difficult and which is a challenge. This is both. The lively anthem would be most effective a cappella.

O DAY FULL OF GRACE, *Johnson*
Augsburg ACL1523, 1967, .25

A fourteenth century Danish text and a tune by Christopher Weyse inspired a dignified, general anthem for youth or adults. The words are a bit unusual, in a delightful and worshipful way; music added results in a sum that should be considered by many directors.

SPIRIT ALL HOLY, *Videro*
Augsburg ACL1540, 1968, .25

The melody is simple enough to be read easily; most of it moves in a stepwise direction. Once combined, the parts contribute to a most musical whole. A tenor or alto recitative provides contrast in the center.

TENEBRAE, *Hamil*
Flammer, .60

This service of Tenebrae traditionally is given on Wednesday, Thursday, and Friday evenings of Holy Week. It is illustrated by the gradual extinguishing of candles during a narration portraying the Betrayal, Crucifixion, and Burial of Christ. Chorales and motets of Tye, Gibbons, Bach, and Palestrina are sung within the narration.

NOW LET THE HEAVENS BE JOYFUL, *Chambers*

Boosey and Hawkes 5616, 1968, .25

An Easter anthem, this has all the joy, spirit, and contrast one would want, without taxing any voice part. An optional descant is written for the final stanza. An SATB setting is also available.

THE LONE, WILD BIRD, *Johnson*

Augsburg CS524, 1967, .25

The melody of this haunting Southern Folktune is one you cannot forget. A soprano solo may sing the beginning and end of the anthem, leaving a short center section to be sung by the choir (three unison phrases and one SAB). Lest I make it sound too simple to be effective, I shall add that I have used the anthem and found it to be a favorite.

If you have a senior high group that can tackle four-part music (and most of them can), consider:

A CANTICLE OF CREATION, *Young*

Flammer 84854, 1966, .30

While it is listed SATB, the anthem may be easier than one might at first imagine; five of its six pages are sung in unison. The addition of trumpets would add brilliance to the opening and closing. If you have tympani, consider using them.

A TIME TO SING

Hope Publishing Co., 1967

Now I refer not to an anthem but to a small pocket-size collection of some 72 "Songs of Faith for a New Generation." These songs are folk-like in character, intended to be sung informally, perhaps to the accompaniment of guitar, banjo, ukelele, or autoharp. The collection would be quite useful at youth camps, and might be considered as Christmas presents for your choir members.

LAUD TO THE TRINITY, *Young*

Flammer 4920, 1967, .30

The festival anthem is written in an occasional six-part which can just as easily be sung in three and harmonizations for the most part in 3rds and 5ths. Organ accompaniment provides much additional coloring.

THE LORD'S MY SHEPHERD, *Beck*

Concordia 98-1931, 1968, .25

A unison first stanza, SAT second stanza, and an SATB setting for the 3rd stanza (plus two repeats) provide free and easy contrast of this most familiar of all Psalms. A cappella is indicated.

HOW BEAUTIFUL UPON THE MOUNTAINS, *Antes*

Boosey and Hawkes 5677, 1968, .35

Mr. Ewald V. Nolte, Director of the Moravian Music Foundation in Old Salem has arranged many old anthems for SATB and organ or orchestra. A melodic interplay between voices and instrument(s) is fascinating. Each arrangement combines the reliability and authenticity of a scholarly edition drawn from the archives of the Moravian church with the advantages of a practical edition. I heartily recommend examination of each one you may find.

THIS IS THE DAY THAT THE LORD CREATED, *Geisler*

Boosey and Hawkes 5692, 1968, .30

Here we have another Moravian setting by Mr. Nolte. It is actually written for SSAB but can be readily adapted to SATB.

Finally, may I encourage as wide a use of instruments as you can possibly make! What finer way can they be used than to the glory of God?

ALL GLORY, LAUD AND HONOR, *Tescher-Couper*

Carl Fischer CM7676, 1968, .30, SA or two-part

Mrs. Couper's arrangements for voices and handbells (in addition to organ) are being used throughout the country with great success. This should be one of the most usable, either with choir or with congregation.

THE EARTH IS THE LORD'S, *Souperin-Nelson*

Augsburg TI304, 1968, .30, Unison

An instrument in C and cello may be used with the organ as three short airs from "Les Pellerines" serve as a basis for the tune supplied Psalm 24.

ROUND THE LORD IN GLORY SEATED, *Pritchard-Couper*

Carl Fischer CM7661, .30, Unison

As many as three handbell choirs may join the organist in accompanying this hymn-anthem. It would be equally at home in a regular service or festival-type program.

FANFARE FOR EASTER, *Pfautsch*

Flammer 84717, 1962, .25, SATB

While not as recent as the other publications listed in this issue, I want to be sure all Guild members know of the fine work done by Dr. Pfautsch, both as composer and director. The anthem listed is for two trumpets and two trombones. This is another one I have used and found to be quite impressive.

Continued on page 134.

THEY'LL BE THERE

At the Mobile Seminar
Robert J. Kintner
for Outreach Through Music
& Orff-Schulwerk Methods.

An ordained minister; a former missionary to Paraguay; Minister of Music of Central Christian Church, Lexington, Ky.; a pioneer in inner-city musical "head-start" classes.

At the East Lansing Seminar
Clement R. Burton
for Sacred Dance.

Organist & Choirmaster of Moravian, Lutheran, and Methodist churches; Musical Director for P.R.O.M.I.S.E.S. which will take a musical mission to Japan in August; member of Sacred Dance Guild; from Middletown, Ohio.



Speak Your Way To Better Singing

By F. L. W

*SING YOUR WAY TO BETTER SPEECH*¹ is the title of a book I have in my library. Let us reverse these words to suggest that we might *speak* our way to better *singing*.

Do not expect that this will be a learned discourse on the subject but more a "sharing" of the uses of speaking techniques to improve the singing of the choirs. The improvements sought are in (1) the tone quality, (2) understandableness of diction, (3) dynamic variation, and (4) inflection, all of which aid (5) sincerity of interpretation.

I have found that stiffness or inflexibility of jaws, inertia of the tongue and/or slovenliness of posture are the primary causes of poor tone and uninteresting singing. Children are prone to carry over into singing the careless habits of conversation. They slide from word to word, they slight unaccented syllables or final consonants and generally enunciate without energy enough to provide clarity.

First consider diphthongs:

"Now" is ah with a crisp oo

"I" is ah with a crisp ee, etc.

Diphthongs are found in every hymn and anthem. This may be the place to "thrust your first dart." Pattern accurately how you want the children to sound the word.

Next have the children imitate you (with some exaggeration.) Follow this with the singing of the diphthong showing that one vowel is held longer than the other. Do this with each troublesome vowel. The children will gradually acquire the idea and the feeling of a loose, flexible jaw and clear vowel sounds.

This method of treatment (or any technical teaching) must be given in homeopathic doses. Children want to sing, not have the reins pulled on them every few bars but they also want to sing beautifully and expressively when shown how.

"Cultivate the vowels and you
will speak beautifully."²

Singing is closer akin to declamation than to conversation. For this reason if we insist on the children declaiming the words and thoughts their singing will take on projection.

Nasal consonants (m, n, ng, etc.) need hum intensity. Tongue consonants (l, t, d, etc.) need clear crisp action. Explosives (b, g, k, etc.) need vital aspirate effects. Select a word or two from an anthem the children are studying. Ask someone to speak the word from a short distance, a longer distance, across a large room. Let the children determine if he should use more intensity to make the word understood. Then give the model a set of words unfamiliar to the children. See if these are understood when they are spoken. Then work with the whole group to obtain crisp, clear diction.

"Honor the consonants and you
will speak distinctly."²

Have the whole group practice speaking the two quoted phrases. (Young people and adults will benefit from this practice also.) After the speaking becomes clear, suggest variations in pitches and rhythms, even make little tunes for these phrases if you wish. Treat all this as a game and a challenge, not vocal techniques as such.

An experiment which interests the choir and shows up deficiencies quickly is to have someone take in shorthand the text of an anthem either in rehearsal or service (or both). Then transcribe the results for the children's enlightenment.

An occasional use of this teaching method will not produce much but a planned regular use will bring the choir into that select company of those who sing beautifully and effectively.

A second step which I find valuable is to have some choric speaking used in a public service. A few anthems and hymns were either written with speaking parts or may be adapted. Let me suggest selections you would find usable for this purpose:

Anthem - *We Tread Upon Thy Carpets* - Whittlesey
Flammer, No. 86153 .25

One stanza is intended for speaking by the whole choir with a light accompaniment. The picturesque nature words have a strong appeal. Believe me, if the congregation usually listens lazily, they will become alert when the children speak instead of sing!

Anthem - *Let Us Praise God* - Olds
Schmitt, Hall & McCreary

The speaking part of this anthem can be delivered by a minister (or layman), older youth, or by the full choir of children or youth.

Anthem - *A Canticle of Peace* - Clokey
Summy-Birchard, No. B-340 .30

¹ Written by Gertrude Walsh, published by E.P. Dutton & Company (1947) "A Jingle Sequence for the Improvement of Articulation and Rhythm in Speaking."

² This phrase and its companion, quoted later, were referred to in my article last month.

This anthem is written for unison singing but it can be used in part or total by a speaking group with accompaniment. The pertinent text from Isaiah is most impressive when spoken or intoned by an understanding group.

Some hymns lend themselves easily to speaking in conjunction with singing. Consider reciting a stanza or two of *All Creatures of Our God and King*. The speaking could alternate with the singing of the "alleluia" portions.

I've had my youth choirs recite the John Oxenham poem *To Every Man There Openeth a Way*, then sing it. This is found in *THE NEW HYMNAL FOR AMERICAN YOUTH* in a strong musical setting.

In some churches Psalter Readings are read poorly, especially by the congregation. Possibly your pastor would welcome a stimulation in this part of the service. This might be done with the choir (any age) reciting the congregation's part or even the entire reading. If this is well prepared and presented, it could be a challenge to the congregation to vitalize its responses.

These suggestions have values pointing several directions. The use of speech techniques will help the children to pronounce clearly with projection; this influences their singing; when used in public it adds a new dimension to their service.

Did you examine with care the *Three Poems for Speech Choir With Handbell Accompaniment*, by James V. Salzwedel, which came to you with your February LETTERS? These are intended to be used with the speech part recited by the bell ringers themselves. This can be most impressive; I've heard Mr. Salzwedel's own group do it. However, you might find that the speech parts would be a fine vehicle for a children or youth choir separate from the bells. Read these poems aloud. Feel the rise and fall; the contrast and climax of dramatic presentation; consider the values of words and thought projection. If you do not have bells, an organist or pianist can readily adapt the accompaniment.

A paragraph about hand directing of choric speaking. Of course, the usual musical conducting hand patterns for metered music can not be used. A circular hand motion to indicate starting, phrasing and rise and fall of pitch can be worked out. The most will be accomplished, I have found, by imitative practice by the group. The director patterns with his voice-the choir mirrors his pronunciations, inflections, and facial expressions.

If you find values in this choric speaking, you may decide to organize a special verse speaking choir. The following books will be of help to you:

BOOKS ON

CHORIC SPEAKING



Choral Readings for Worship and Inspiration - Helen A. Brown and Harry J. Heltman, The Westminster Press, 1954

Choral Readings for Fun and Recreation - Brown and Heltman, The Westminster Press, 1956

Choral Readings from the Bible - Brown and Heltman, The Westminster Press, 1955

The Speech Choirs - Marjorie Gullan, Harper & Bro., 1937

Selections for Choral Speaking - Agnes Curran Hamm, Expression Co., 1935

The Reading Chorus - Helen Gertrude Hicks, Nobel & Nobel Publishers, Inc., 1939

Poetry Arranged for the Speaking Choir - Robinson and Thurston, Expression Co., 1936

An Approach to Choral Speech - Mona Swann, Walter H. Baker Company, 1934

The Art of Choral Speaking - Cecile de Banke, Walter H. Baker Company, 1937

Materials arranged for choric speech will be found in *Anthems for the Junior Choir*, Books 2, 3, and 4, and in *Anthems for the Youth Choir*, Book 1, The Westminster Press.

(Continued from page 132)

GOD, BRING THY SWORD, *Nelson*

Boosey and Hawkes 5661, 1968, .35, SATB

Would you believe: tubular chime, snare drum, tenor drum, high and low bongos...constantly changing time signatures...much unison singing...and a truly spirited and worshipful anthem?

GOOD CHRISTIAN MEN, REJOICE AND SING, *Johnson*

Augsburg ACL1517, 1967, .30, SAB

Trumpet and organ ornament the Easter anthem, which may also include the congregation on the first and fourth stanzas.

LORD JESUS CHRIST, THOU PRINCE OF PEACE, *Bach*
Concordia 98-1955, 1968, .30

Violin and cello parts are available. This could also be used as a children's anthem, especially with an older choir or congregation to sing the final stanza.

O THOU TO WHOSE ALL-SEARCHING SIGHT, *Porter*
Concordia 98-1946, 1968, .25, SAB

Dr. Richard Peek employs violin, flute, or tenor recorders; cello or bassoon; and organ, harpsichord, or piano in a short anthem usable at nearly any season of the year.

THEY'LL BE THERE

At the Mobile Seminar
Valrey W. Early
for Accompanying Choirs
and Choir Promotion ideas.

Organist and Minister of Music,
Dauphin Way Methodist Church,
Mobile, Ala.; faculty of Uni-
versity of Southern Alabama.

At the East Lansing Seminar
Betty Thomas for
Music With Pre-School
through First Grades.

Recognized leader in church sponsored pre-school programs. Director of Pre-School of First Presbyterian Church, Oklahoma City.



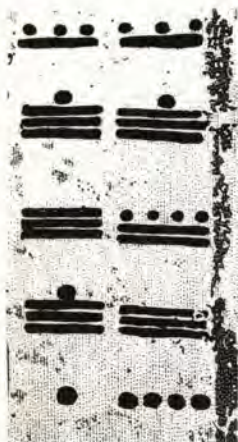
O Sons and Daughters, Let Us Sing!

Jean Tisserand, d. 1494

Tr. John Mason Neale, 1852

O Filii et Filiae

French Melody, 15th Century



Secret codes and patterns are a lot alike!

Break the code to a message and you discover a meaning hidden by the code symbols PLUS the secret to writing more messages in that code.

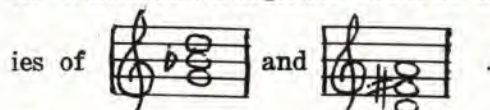
Discover the patterns in math or language or music and you will know the code to the whole series of symbolic sequences. Can you figure out the codes to these series of numbers:

2 4 8 16; 1 3 5 7; 3 7 15 31

Music is full of patterns too: MELODIC - HARMONIC - and RHYTHMIC.

Find the three matching pairs of *MELODIC PATTERNS* in "O Sons and Daughters." Label them Pattern A, B, and C.

HARMONIC PATTERNS often follow predictable progressions. Circle the chords in "O Sons and Daughters" built on the TONIC (I) and DOMINANT (V) harmon-



ies of How many times does the V harmony resolve into a I?

RHYTHMIC CODES in music have clues in the Time Signature. Experiment to compare the 6/4 rhythmic code of "O Sons and Ddaughters" with a 3/4 code. Which of the two codes seems to better carry the flow of the phrases of the text?

Adding additional vocal and instrumental patterns of your own invention is great fun! Remember to work within the codes of the MELODIC, HARMONIC, and RHYTHMIC patterns already established in the music.

Try a recorder or vocal descant, staying within the melody and harmony of the tune.

Add rhythmic accents which fit the 6/4 code in a regular pattern or combination of patterns by different instruments.

Even the text of "O Sons and Daughters" reveals a pattern found in many Easter hymns and carols:

A PRESENT rejoicing at the celebration of Easter . . .

A PAST remembering of the Event celebrated . . .

A FUTURE reminder of the meaning of Eternity . . .

Can you match the stanzas to this pattern? What portion of the pattern does the 5th stanza fit? How about the "Alleluia"?

Singing a hymn of worship involves putting all the lesser patterns together—MELODY, HARMONY, RHYTHM, TEXT — into the larger pattern by which our lives were designed:

A PATTERN OF GOD'S CONSTANT LOVE EXTENDED FREELY TO HIS SONS AND DAUGHTERS

AND THE PATTERN OF OUR RESPONSE TO HIS LOVE THROUGH LIVES OF SINGING, SHARING, AND SERVICE!

Your friend,

Charley the Choirboy

(Mrs. Christine Kallstrom)

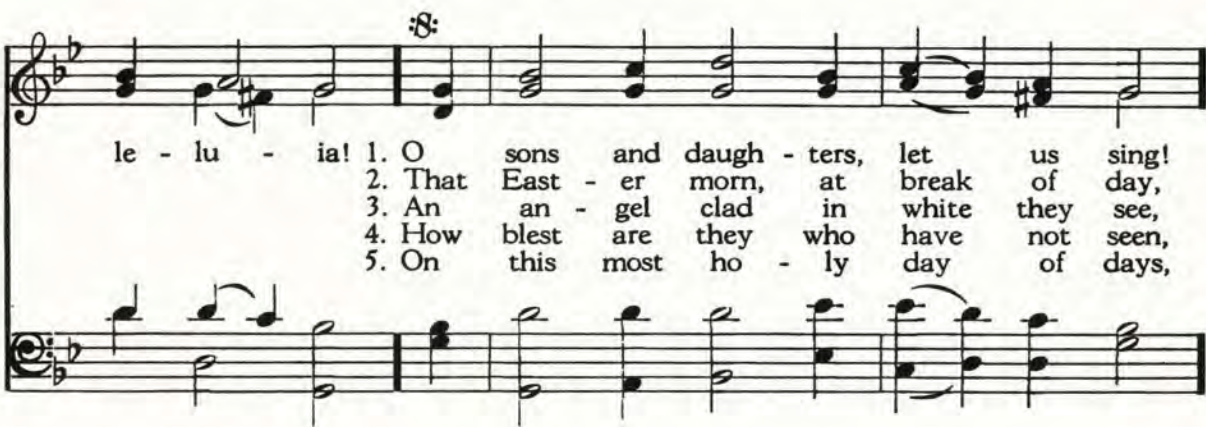
O Sons and Daughters, Let Us Sing!

Jean Tisserand, d. 1494
Trans. by John Mason Neale, 1852

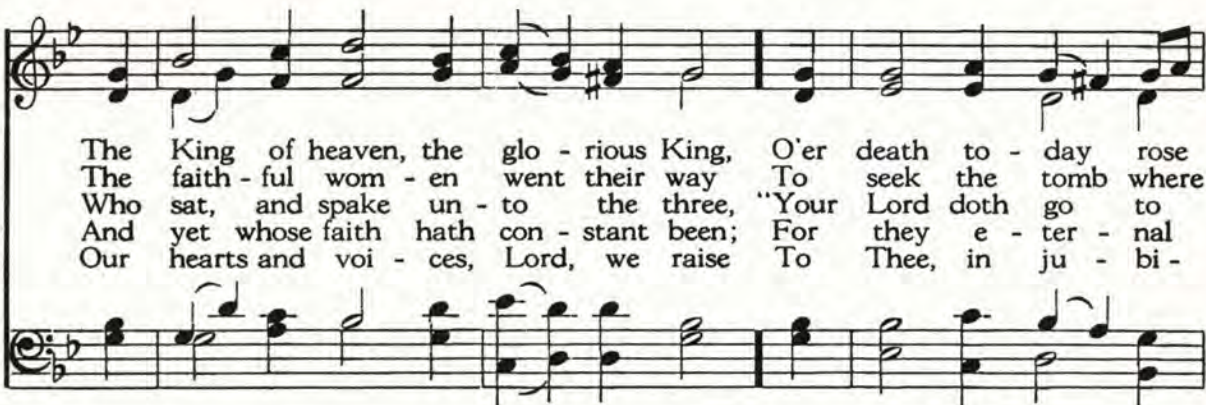
O FILII ET FILIAE: 8. 8. 8. with Alleluias
French melody, 15th century



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al -



le - lu - ia! 1. O sons and daugh - ters, let us sing!
2. That East - er morn, at break of day,
3. An an - gel clad in white they see,
4. How blest are they who have not seen,
5. On this most ho - ly day of days,



The King of heaven, the glo - rious King, O'er death to - day rose
The faith - ful wom - en went their way To seek the tomb where
Who sat, and spake un - to the three, "Your Lord doth go to
And yet whose faith hath con - stant been; For they e - ter - nal
Our hearts and voi - ces, Lord, we raise To Thee, in ju - bi -



tri - umph - ing. Al - le - lu - ia! Al - le - lu - ia!
Je - sus lay. Al - le - lu - ia! Al - le - lu - ia!
Gal - i - lee." Al - le - lu - ia! Al - le - lu - ia!
life shall win. Al - le - lu - ia! Al - le - lu - ia!
lee and praise. Al - le - lu - ia! Al - le - lu - ia!

Workshops and Festivals for 1969

Festivals and workshops enlarge our thinking, increase our repertoire, and our know-how. They will help you to keep from getting in a choral rut. Attend one near you. AND plan to attend one of the Choristers Guild Seminars this year to help you "Learn to do your own thing, better."

We have made an effort to get information about festivals, workshops, or other study sessions which would interest our members as well as provide some publicity for events which they sponsor. Next year such a list will be published in the January LETTERS so as to include the many events during January and February which we have missed this year.

Additional information about summer and fall events may be sent to us to include in the listings in the May LETTERS.

IN THE EASTERN STATES

- March 2 Junior Choir Festival, First Presbyterian Church, 1328 Peachtree St. at 15th N.E., Atlanta, Ga. 30309
Dir. - various local directors
Cont. - Herbert Archer, Jr. at the church
- March 8 Junior Music Festival, North Greenville College, Greenville, S.C.
Dir. - Helen Kemp
Cont. - Neva Mitchell, South Carolina Baptist Convention, 907 Richland St., Columbia, S. C. 29202
- March 16 Mid-Hudson Area Choir Festival, First Reformed Church, Catskill, N. Y.
Dir. - David L. Clapper
Cont. - Helen Van Ess, RD2, Box 49, Catskill, N.Y. 12414
- Apr. 11-13 Junior Choir Workshop-Festival, Cumberland, Maryland
Dir. - Helen Kemp
Cont. - Mrs. Marian Bittle, 10 Warfield Pl., LaVale, Md. 21504
- Apr. 19-20 Junior and Youth Choir Festival and Workshop, Evangelical Covenant Church, Princeton, Ill.
Dir. - Paul E. Waters
Cont. - Mrs. Marvin Arvidson, 130 N. Chestnut, Princeton, Ill. 61356
- Apr. 25-27 A.G.O. Workshop-Festival, Spartanburg, South Carolina
Dir. - Helen Kemp
Cont. - Mrs. Joanne Metz, 108 Lockwood St., Spartanburg, S.C. 29302
- Apr. 25-26 All State Youth Choir Workshop, Wake Forest University, Winston-Salem, North Carolina
Dir. - James Woodward
Cont. - Joseph O. Stroud, Baptist Bldg., 301 Hillsborough, Raleigh, N.C. 27609
- April 26 Choral Workshop, Catawba College, Salisbury, N.C. 28144
Dir. - Robert J. Powell
Cont. - Gilbert C. Pirovano at the college
- Apr. 26-27 C.G. Youth Choir Festival, York, Pa.
Dir. - John Kemp
Cont. - George Fennell, 506 Baltimore St. Apt. 2, Hanover, Pa. 17331

- April 27 Lynchburg C.G. Junior Choir Festival, Ft. Hill Methodist Church, Lynchburg
Dir. - Herbert Maynard
Cont. - Mrs. Calvin Quarles, 310 Warren Ave., Lynchburg, Va. 24501
- May 2-4 Junior Choir Workshop-Festival, White Plains, New York
Dir. - Helen Kemp
Cont. - Katherine B. Winget, Dogwood Dr., Yorktown Hgts., N.Y. 10598
- May 4 A.G.O. Junior Choir Festival, The Park Church, Elmira, New York
Dir. - Kathryn Dyck
Cont. - Albert Zabel, 208 W. Gray St., Elmira, N.Y. 14901
- May 5 A.G.O. Junior Choir Workshop, Danbury, Conn.
Dir. - Helen Kemp
Cont. - Carol S. Watt, 23 Tanager Rd., Brewster, N.Y. 10509
- May 9-11 Children's Choir Workshop-Festival, Springfield, Mass.
Dir. - Helen Kemp
Cont. - Miss Terry Madeira, Faith Church, 52 Summer Ave., Springfield, Mass. 01108
- May 10-11 C.G. Workshop-Festival, Towson United Methodist Church, Baltimore, Md.
Dir. - Madeline Ingram
Cont. - Mrs. C. Tilghman Lang, 195 Chatham Rd., Ellicott City, Md. 21043
- May 17 Central Hudson Valley Chapter A.G.O., Junior Choir Festival, Cadet Chapel, West Point, New York
Dir. - Dorothy Davis
Cont. - Cindy Jones, 272 Wall St., Kingston, N.Y. 12401
- May 17-18 Children's Choir Workshop-Festival, Woodside Methodist Church, Silver Spring, Maryland
Dir. - Nancy Poore Tufts
Cont. - Mrs. William W. Nairn, 1813 Blue-ridge Ave., Silver Spring, Md. 20902
- June 9-11 Ohio Valley Regional Convention, A.G.O. Wheeling, West Virginia
Dir. - Nancy Poore Tufts
Cont. - Alfred de Jaeger, 1810 National Rd., Apt. 209-B3, Wheeling, W. Va. 26003

June 9-14 Methodist Junior Choir Camp, Western North Carolina Conference
Dir. - Helen Kemp
Cont. - J. William Stephenson, First Methodist Church, N. Tryon at 8th St. Charlotte, N.C. 28202

June 22- July 5 Vocal Camp for High School Young People
Dir. - Various
Cont. - James Richmond, Westminster Choir College, Princeton, N.J. 08540

June 23-27 Peabody Conservatory Choral School, 1 E. Mt. Vernon Place, Baltimore, Maryland 21201
Dir. - Charles Hirt
Cont. - Dr. Tinka Knopf at the conservatory

June 23- July 2 Orff-Kodaly Creative Approach to Music with Children, Southern Mass. Tech. Inst., N. Dartmouth, Mass.
Dir. - Grace Nash
Cont. - Joseph Cobert

June 24-28 American Guild of English Handbell Ringers National Festival, Grove City, Pennsylvania
Dir. - Robert Ivey
Cont. - Dr. Istvan Gladics, Registrar, 6641 Mission Rd., Box 8050, Prairie Village, Ka. 66208

June 30- July 1 NaFOMM's Church Music Summer School for Music Assistants, Wesley Theological Seminary, Washington, D.C.
Dir. - Various
Cont. - Dr. Cecil Lapo, Box 871, Nashville, Tenn. 37202

July 6-12 Piano Workshop, Westminster Choir College, Princeton, N.J. 08540
Cont. - James Richmond at the college

July 6-19 Vocal Camp for High School Young People
Dir. - Various
Cont. - James Richmond, Westminster Choir College, Princeton, N.J. 08540

July 13-19 Organ Institute, Westminster Choir College, Princeton, N.J. 08540
Cont. - James Richmond at the college

July 14-18 Statewide School of Church Music, Georgia Baptist Assembly, Toccoa, Ga.
Dir. - Jane Marshall
Cont. - Paul McCommon, 291 Peachtree St. N.E., Atlanta, Ga. 30303

July 14-23 Orff-Kodaly Creative Approach to Music with Children, Dana School of Music, Wellesley, Mass.
Dir. - Grace Nash
Cont. - Miss Denise Bacon

July 24-30 Church Music Conference, Montreat, North Carolina
Dir. Helen Kemp, Jane Marshall, etc.
Cont. - David McCormick, First Presbyterian Church, Tyler, Texas 75705

IN THE CENTRAL STATES

March 1 Oklahoma State Methodist Youth Festival, Oklahoma City University
Dir. - John Kemp
Cont. - Edwin Karhu, 6517 N.W. Grand Blvd., Oklahoma City, Okla. 73116

March 3 Seminar on Children's Choirs, Memphis, Tennessee Chapter A.G.O.
Dir. - Nancy Poore Tufts
Cont. - Harry W. Gay, Memphis State University, Memphis, Tenn. 38111

March 8 Moody Bible Institute's Annual Church Music Conference & High School Festival
Cont. - Robert L. Iler, 820 N. LaSalle St., Chicago, Ill. 60610

Mar. 8-9 Adult Festival, Fairmont Presbyterian Church, Dayton, Ohio
Dir. - Jane Marshall
Cont. - Emmett Hart

Mar. 15-16 A.G.O. Junior Choir Workshop-Festival, Fort Worth, Texas
Dir. - Helen Kemp
Cont. - Mrs. K. Don Boles, University Christian Church, 2720 University Dr. Ft. Worth, Texas 76109

March 22 Workshop and Retreat, First Baptist Church, Arlington, Texas
Dir. - Jane Marshall
Cont. - Don Roe

March 29 Moody Bible Institute's Annual Junior Choir Festival
Cont. - Robert L. Iler, 820 N. LaSalle St., Chicago, Ill. 60610

April 18-20 Children's Choir Festival, Christ United Methodist Church, 4th St. and 5th Ave., Rochester, Minn. 55901
Dir. - Edith Norberg
Cont. - Rev. Robert E. Scoggin at the church

Apr. 18-20 C.G. Junior Choir Workshop-Festival, Milwaukee, Wisconsin
Dir. - Helen Kemp
Cont. - Mrs. James Breese, 5332 N. 46th St., Milwaukee, Wis. 53218

April 26 Second County Council of Churches Children's Choir Festival, St. Luke's Lutheran Church, 121 Wisconsin Ave., Waukesha, Wis. 53186
Dir. & Cont. - Thomas D. Brown at the church

June 9-14 Orff-Kodaly Creative Approach to Music with Children, Southern Methodist University, Dallas, Texas
Dir. - Grace Nash
Cont. - Lois Rhea

June 13-14 Church Music Workshop, First Presbyterian Church, Laurel, Mississippi
Cont. - Mrs. Person Moore, Jr., 1309 Oliver Dr., Pascagoula, Miss. 39567

(Continued on page 140)

Suggestions for Playing

BELL JUBILEE

by composer, Ellen Jane Lorenz

(*BELL JUBILEE* is included with your March C.G. LETTERS as a supplement.)

1. When note is followed by the letter T, the large bells should be swung at arm's length after being sounded; this gives the effect of bells in a tower.
2. The small bells are occasionally to be shaken rapidly to sustain their sound. This is indicated by a wavy line following the highest and lowest notes to be played thus.
3. This piece is nothing unless brilliant; make the tone really ping by using the utmost wrist tension.
4. The piece will be especially effective as an introit or as the first number in a program.



Mrs. James B. Porter (Ellen Jane Lorenz) and her husband display their impressive bell collection. The bell she is holding dates 1693 and was purchased by them in Delft, Holland, in 1955.



Stanley Smith has his Bachelor of Music degree from Lawrence University, Appleton, Wis., and his Masters of Music degree from Cleveland Institute of Music, Cleveland, Ohio. He is presently teaching instrumental music in the public schools in Aurora (East), Ill. Stan and his wife have 4 children.

Anthem A-70,

SING UNTO THE LORD, by Stanley Smith, is

included as a supplement with your March LETTERS

This anthem was written for the youth choirs of Bethany United Methodist Church in Aurora, Ill., where Stan's wife, Ann, is music director and Stan sings in the choir. In their church it has been performed effectively by a younger choir and a 7 - 9 grade choir. Because of the text and style of music we are suggesting that this anthem makes a fine unison teenage anthem. Try using unison boys on the first 10 measures; girls on measures 15 to 18, ("Sing unto the Lord with a harp"); add boys at "With trumpet," etc.; boys and girls sing together to the end. Caution - don't allow younger choristers to sing too loud in the lower range.

THEY'LL BE THERE



At the Mobile Seminar
Margaret Fisk Taylor
for Creative Movement.

Author of 4 books and many pamphlets; teacher; lecturer; leader in children's use of dramatic movement; producer of 8 color filmstrips; from Oberlin, Ohio.

At the East Lansing Seminar
Dr. Page C. Long
for the Use of Musical
Instruments in Worship.

Degrees in composition & organ; Fellow of A.G.O.; writer of numerous articles; former faculty member of three colleges, Minister of Music of First Congregational Church of Saginaw, Mich.



- June 16-20 Orff-Kodaly Creative Approach to Music with Children, Wisconsin State Univ., Platteville, Wisconsin
Dir. - Grace Nash
Cont. - Oliver Broquist
- June 16-27 Church Music Summer School for Music Assistants, Perkins School of Theology, Southern Methodist University, Dallas, Texas
Dir. - Various
Cont. - Dr. Cecil Lapo, Box 871, Nashville, Tenn. 37202
- June 23-27 Moody Bible Institute's Annual Church Music Workshop
Cont. - Sacred Music Dept., 820 N. LaSalle St., Chicago, Ill. 60610
- JUNE 27 - JULY 3**

C. G. SUMMER SEMINAR, SPRING HILL COLLEGE, MOBILE, ALABAMA
Cont. - Choristers Guild Office
440 Northlake Center
P.O. Box 38188
Dallas, Texas 75238
- July 7-9 Church Music Conference, Michigan State University, East Lansing, Mich. 48823
Dir. - Helen Kemp
Cont. - Corliss R. Arnold, Director of Church Music at the university
- July 7-11 Junior Music Camp & Leadership Workshop, Shocco Springs Baptist Assembly, Talladega, Alabama
Dir. & Cont. - Paul H. Stewart, Baptist Bldg., P.O. Box 11870, Montgomery, Ala. 36111
- JULY 11-17**

C. G. SUMMER SEMINAR, MICHIGAN STATE UNIVERSITY, EAST LANSING, MICHIGAN
Cont. - Choristers Guild Office
440 Northlake Center
P.O. Box 38188
Dallas, Texas 75238
- July 17-22 Association of Disciples Musicians National Church Music Workshop, Hiram College, Hiram, Ohio
Dir. - Dr. Daniel Moe, Dr. Marilyn Mason
Cont. - Merrill Cadwell, 222 S. Downey Ave., Indianapolis, Ind. 46219
- July 21-25 Youth Music Camp & Leaders Workshop, Shocco Springs Baptist Assembly, Talladega, Alabama
Dir. & Cont. - Paul H. Stewart, Baptist Bldg., P.O. Box 11870, Montgomery, Alabama 36111
- July 28-Aug. 1 Youth Music Camp & Leaders Workshop, Shocco Springs Baptist Assembly, Talladega, Alabama
Dir. & Cont. - Paul H. Stewart, Baptist Bldg., P.O. Box 11870, Montgomery, Alabama 36111
- Aug. 6-13 NaFOMM Biennial Convocation, Morning-side College, Sioux City, Iowa
Dir. - Various
Cont. - Dr. Cecil Lapo, P.O. Box 871, Nashville, Tenn. 37202

- Aug. 11-16 Presbyterian Synod of Texas Church Music Workshop, Mo-Ranch, near Hunt, Texas
Dir. - Various
Cont. - Rev. Clements E. Lamberth, Jr., 2102 - 49th St., Lubbock, Texas 79412

- Aug. 25-26 Orff-Kodaly Creative Approach to Music with Children, St. Mary College, Bismark, North Dakota
Dir. - Grace Nash
Cont. - Sister Millicent

IN THE WESTERN STATES

- March 2 11th Annual Junior Choir Festival, Los Angeles Chapter of the Choral Conductors' Guild, Glendale Adventist Church, Glendale, California
Dir. - Cleo Knox
Cont. - Mrs. Louise Whitman, 1510 Allen Ave., Glendale, Ca. 91201
- Mar. 2-3 Youth Choir Workshop-Festival, San Diego, California
Dir. - Helen Kemp
Cont. - Lucille Mayer, First United Methodist Church, 2111 Camino Del Rio, San Diego, California 92110
- March 9 Junior Choir Festival, Los Angeles Chapter of the Choral Conductors' Guild, St. Andrew Lutheran Church, 11345 S. Miller Rd., Whittier, Ca. 90604
Dir. & Cont. - Wm. Lock at the church
- March 29 International Junior Choir Festival, Biola College, Whittier, California
Cont. - Wm. Lock, St. Andrew Lutheran Church, 11345 Miller Rd., Whittier, California, Ca. 90604
- April 18-20 Denver A.G.O. and C.G. Workshop-Festival St. John's Cathedral
Dir. - John Kemp
Cont. - Lillian Healey, 720 S. Clay St., Denver, Colo. 80219
- June 8-13 Central Ariz. Chapter A.G.O., Organ and Choral Workshop, First Methodist, 5510 N. Central Ave., Phoenix, Ariz. 85012
Dir. - Dr. George Markey, Dr. Daniel Moe
Cont. - Herbert Hoffman, at the church
- June 16-18 A.G.O. Rocky Mountain Regional Convention, Colorado State University, Ft. Collins, Colorado
Dir. - Various
Cont. - Robert Cavarra, 1717 Hillside Dr., Ft. Collins, Colo. 80521
- July 28-Aug. 6 Orff-Kodaly Creative Approach to Music with Children, Arizona State Univ. Tempe, Arizona
Dir. - Grace Nash
Cont. - Andrew L. Broekema
- Aug. 10-19 Orff-Kodaly Creative Approach to Music with Children, Ogden City Schools, Ogden, Utah
Dir. - Grace Nash
Cont. - Blaine Blonquist

T.N.T. Bells in Elementary School Music Education

by Nancy Poore Tufts

Although church musicians have a firm grasp on handbell ringing in America, public and private school music teachers are becoming more and more aware of its charms and values. Bell groups such as Dr. Robert Hieber's and the late-lamented Spartans have been invited to appear before MENC (Music Educators National Conference) and other educational bodies of national prominence. A number of school teachers moonlight as church musicians or vice versa, and this thing is growing. Every week we hear of more "school bell" orders.

A number of private schools have used handbells for some time, in ear training classes, in ensemble with small instrumental groups, ringing and singing, for special Christmas programs and caroling. Off-hand we could name six private schools with handbells in the Washington area, alone.

For over ten years we have prophesied the future popularity of handbells in public school music education. We foresee classes or bands of children ringing bells, perhaps a number ringing bells of the same pitches. After all, how many instruments play the same parts in bands and orchestras?

Handbell ringing is easy; it is fun; it is a group activity; it doesn't require tedious solo practice; it is an aid to learning the fundamentals of music and rhythm; it develops a child's concentration and coordination. We music teachers must improve, that is simplify, methods of teaching, of notation. Art should be a joyous, natural thing — not repressive and obstacle-ridden.

The church music program will benefit, too, by having children exposed to bell ringing in school. Just as we depend on the trumpeters, oboists and guitarists from the school bands, there will be a horde of ready made bell choir members eager to continue under church auspices. Where it all will end, knows God, but the era of the school handbell is upon us.

We have a fairly clear picture of what the handbell beginners in the American elementary schools are doing. Teachers have mimeographed simple exercises and music for the students, or made charts, some ring music published in *OVERTONES*, the AGEHR publication, some are using Scott Parry's "Ten Lessons" (C. Fischer), Doris Watson's books of music (H. W. Gray), Alinda Couper's "Rhythmic Exercises" (Flammer), and others. Recently, Flammer has published Virginia Wilhoit's "A Teacher's Guide." (See Review below.)

Of especial interest is what teachers are doing today in English schools. Correspondence with several has brought out no standardized methods but varying approaches and original viewpoints. Tune ringing has been known in the British Isles at least 400 years. When the first parochial school children rang bells is unknown. There are bits of information here and there of school ringers within the past century, but no continuous efforts as with the famous North Country Men's Teams. Since W.W.II there has been a rebirth of interest in handbell ring-

ing in England, possibly a reflection of the excitement engendered by handbells in America, and old handbells resting in church chests have been refurbished and put to use. Since little handbell information or music has been published in England, and that out of print, directors are looking to America for books and music. Hence our correspondence.

PRIMARY

Mrs. Chant of S. Hiendley, Yorkshire, writes of introducing tune ringing to 5-year-olds. (See picture.) The "conductor" points at a poster-size sheet of "music," the pointing marking the rhythm of the piece. Each note at this stage is rung by recognition of color, tunes in full harmony being rung at a later stage to number — each child having his own individual score.

When the easily recognized colors were exhausted and more notes were required, she repeated the colors but put a black stripe on top. This gave the following key of recognition for a 2-octave A to A set. A — white; B — blue; C — yellow, etc. Each handbell has its individual color on a strip taped to the handguard. Even the 5-year-olds are able to ring a faultless tune which they can recognize and enjoy. The powers of concentration are developed to a remarkable degree, as the picture demonstrates. The children were not posed, but actually ringing. (N.B. The British use the backstroke almost exclusively.)

ELEMENTARY

Mrs. E. M. Key, Head of Music at St. Lawrence Jr. School, Gnosall, Staffordshire, wrote in answer to questions about using the glockenspiel and other instruments with handbells:

"I believe Mr. Jones (the principal) told you how we acquired our handbells. They are by no means a perfectly matched set, as we have obtained them a few at a time, over a period of 18 months. They had to be repaired, many of them having no handles or clappers. We now have 50 Bells (some being duplicated) and a range of 2½ Octaves, from C below middle C, with semitones in the middle octave.

"The children who ring them are aged from 7 to 11 years. It is primarily because the children are so young that I arrange the tunes in Tonic Sol-Fah no-



tation. The very young ones play only the air notes (that is the melody) but as they progress, 2-part harmony is introduced, and so they go on to more difficult arrangements.

"The older children are playing music with chords containing 6, 7 or 8 notes, and I notice that we use more full chords than there are in the music you enclosed in your letter, so I feel that it would not be so practicable to write the music in staff notation. We could use individual scores, but I feel that the children would not benefit so much by just counting bars until they had to play, as they do when reading the music as a whole.

"This does not mean that they do not learn staff notation. Many of them play recorders too and use staff notation then, so they gain a knowledge of both ways.

"With our handbells we use melodicas, keyboard wind instruments, recorders and glockenspiels. The glockenspiels are particularly tuneful with the bells. The children use two hammers, playing treble and alto, sometimes playing the melody, but very often playing a counter-melody. The melodicas, too, often play a "descant" against the bells, and this is most effective. We accompany with piano or organ on occasions. In several of our items the children sing a chorus, too, so you see they are quite versatile. Recently, we have acquired 2 autoharps, stringed instruments similar to zithers, and these, too, fit in well with the bells. In playing these extra instruments, the children read staff notation.

"We have quite a repertoire of folk songs, hymn tunes, carols, and a good selection of marches, and more classical music. Among the latter are Brahms' "Lullaby," Brahms' waltzes, Schubert's "Air from Rosamundo," Purcell's "Trumpet Voluntary," and the air from "The Planets" by Holst. I arrange all the music myself to fit the scope of our bells.

"My aim is to give the children a knowledge of as wide a variety of types of music and composers as possible, and to encourage them to make music. They are tremendously keen and spend much of their spare time practicing together.

"We give numerous entertainments for charity, to old or disabled people, and at occasional church services, some of the children being members of the local church choir.

"We will try to send you a tape sometime so that you can hear an 'English group of English handbell ringers.' In the meantime, I enclose a sample of our music for bells, and for glockenspiels."

Mrs. Key enclosed a sample of the Sol-Fah system

used. Many English groups use a number system which stems directly from the centuries-old change ringing system of numbers. Some of the older, established groups use individual orchestral-style parts. There is no unanimity.

A Clergyman of Dorsetshire writes touchingly:

"Thank you so much for your letter and generous parcel of bell music and information which arrived today. It was most thoughtful and kind of you, and I do appreciate it.

"It is so long now that I have been battling on — something like 14 years — desperately short of music and a kindred spirit to help and advise, that your response has been most heartening. The children will be thrilled.

"I have 10 at the moment busy rehearsing as the mayor of the town nearby has asked them to play round the Christmas tree on the square when he switches on the lights.

"One of our ringers, a boy of 13, was drowned on holiday. A great local tragedy. The children have decided to raise the money with their bells to have an oak panel in the church carved with his name, and with the handbells he used to play, which will be fitting memorial and of interest in years to come, and a permanent record of the existence of our team.

"Some of our local villages have sets of handbells in the church chest. Armed with plenty of music, I will be more encouraged to get them going again, but those in the past that I have interested were playing exactly the same music as we were — which was so limiting.

So many thanks — "

High School?

Mrs. Margaret D. Bell of Whitley Bay, Northumberland, who directs the Monkseaton Handbell Ringers (young ladies) had gotten hold of old bells and willing ringers, but no music. We sent her a packet. She wrote, "Thank you for this kind gesture. I hope I shall be able to write again with news we are proving effective ringers and the tune ringing is catching up with the standards you have set in America."

Three years later, Mrs. Bell wrote, "Since our last correspondence in '65 I thought you might like to know we are still in existence, and now have 4-octaves . . . Last year we had the pleasure of playing the bells in Benjamin Britten's "Noye's Fludde" at Hexham Abbey. . . We have been helped considerably by a music master who has befriended us, since he was originally carillonneur at Aberdeen U. I thought his "Petite Sonnerie du Soir" for handbells might

(Continued on page 144)

THEY'LL BE THERE



At the Mobile Seminar
James V. Salzwedel
for English Handbells.

Chairman for Area IV of AGEHR;
post dean of Winston-Salem AGO;
Associate Minister of Music at the
Home Moravian Church, Winston-
Salem, N.C.; where he directs the
Hussite Bell Ringers.

At the East Lansing Seminar
James Groves
for English Handbells.

Music Chairman for AGEHR pub-
lications; director of music of
Katharine Branson School, Marin
County, California; organist and
minister of music of St. Luke's
Presbyterian Church where he directs
three bell choirs.



FIFTEEN OUTSTANDING RECORDINGS OF ENGLISH CHOIRS ON AMERICAN RECORD LABELS

compiled by Jay Shisler



Editor: Jay Shisler, organist-choir master at St. Michael & All Angels Church, Portland, Oregon, and music director of a private school in that city, was on the C.G. European Tour, summer of 1967. We learned to know him at that time and to respect his discriminating musical tastes. In a recent conversation we discussed the need of a children's choir director to have a good choral sound in mind (and ears) and how one must depend upon recordings to get some of this experience. The following is a list of Jay Shisler's favorite boy choir records and his comments about each. They show the English boy choir sound and the singing of music of this tradition in good musical taste. How many of these records are in your library? How many have you played for your boy choir or children's choir?

J.K.



1. MUSIC FOR THE FEAST OF CHRISTMAS

The Choristers of Ely Cathedral **London**
Medieval and Renaissance music sung by a small but very capable choir with a bright sound.

2. A PROGRESSION WITH CAROLS ON ADVENT SUNDAY

The Choir of King's College, Cambridge **London**
A superb recording of a very impressive service, sung by one of the finest all male choirs.

3. A FESTIVAL OF LESSONS AND CAROLS, 1958

The Choir of King's College, Cambridge **London**
Also a superb recording of a very popular and impressive service, sung yearly at King's.

4. AN ENGLISH CAROL CHRISTMAS

The Choir of Guilford Cathedral **Capitol**
A splendid performance of Vaughan Williams' "Fantasia on Christmas Carols" plus other carols.

5. THE NATIVITY TO CANDLEMAS

The Choir of King's College, Cambridge **Angel**
A fine recording of Renaissance music for Christmas.

6. HANDEL - DIXIT DOMINUS

The Choir of King's College, Cambridge **Angel**
A brilliant and precise performance of one of Handel's most exciting works.

7. HEAR MY PRAYER

The Choir of St. John's College, Cambridge **London**
A recital of mostly Victorian pieces, with an excellent solo boy. The choir has a very bright sound.

8. THE CHOIR OF SALISBURY CATHEDRAL

London
Works from the English Restoration period, sung with a very light, delicate sound.

9. ON CHRISTMAS NIGHT

The Choir of King's College, Cambridge **London**
English carols, Medieval to contemporary, including "Fantasia on Christmas Carols," by Ralph Vaughan Williams.

10. WILLIAM BYRD - MASS IN THREE PARTS: MASS IN FOUR PARTS

The Choir of King's College, Cambridge **London**
An outstanding performance of Renaissance music.

11. WILLIAM BYRD - MASS FOR FIVE VOICES: MOTETS

The Choir of King's College, Cambridge **London**
An excellent performance of Byrd's greatest work.

12. EVENSONG

The Choir of Westminster Abbey **London**
A complete recording of the entire service of Evensong, ending with the Widor Toccata from the Fifth Organ Symphony.

13. VAUGHAN WILLIAMS - G MINOR MASS and BRITTEN - A CEREMONY OF CAROLS

The Choristers of Canterbury Cathedral **London**
Two great English works by 20th century composers, carefully sung.

14. HAYDN - THE NELSON MASS

The Choir of King's College, Cambridge **London**
Very exciting, with fine soloists and orchestra.

15. HAYDN - MISSA IN TEMPORE BELLI

The Choir of King's College, Cambridge **Angel**
Like the other Haydn mass, very exciting. Record also contains the motet, "Insanae et vanae cuval."

A Cure for -

"Who is that kid anyway?"

by Dona Hoffman

One dim year, at least a hundred years ago, I decided not to become involved with my choir children and their personal problems. I smiled graciously at every rehearsal, kept my phone calls brief and courteous, acknowledged no birthdays. (My own family problems kept my strength-for-involvement at lowest ebb.)

It was the worst year in choral history. Music was set back fifty years and I learned an old lesson:

We are individuals with needs, the children no less than I.

It is as we are helping others that we are helped. It is precisely at that moment of no-strength that God can come in to do His work, unhampered by our pride and worries. It is then that we best represent Him, for we are not in the way, and we give all due credit to Him.

Each year, having determined not to let a bad year be wasted, I continue a one-man attack on loneliness. Every Sunday this month and next, five choristers will come to my home to visit. They will

see me as a person (not Madam Director), and I them (not Girl; fourth row, first seat).

They're all very excited about it. Some want to bring their favorite instrument along. Some asked if they might bring a record. Two challenged me to a game of Chinese Checkers. At least a dozen have guitars and want some pointers on technique and strums.

I told them unequivocally that there would be no "special doings" — no movies, no Sunday dinner, no fancy entertainment. We can't afford it! But we can afford a dime's worth of home-popped popcorn and a couple hours of listening.

My own children (six of them) love company and for this kind of company you clean up the house after, not before! My preparation time is cut to a minimum.

Maybe our choir won't sing better, but I anticipate better rapport and something closer to the true meaning of being a *Christian* Choir Director.

(Continued from page 142)

be of interest to what I call the 'new home of handbells' so sent the score to Messrs. Gray of New York, who I am pleased to say are publishing the work. It is arranged for a team divided into 3 groups and so giving the effect of the bells in and around Malines, Belgium, the little distant ones right through to the Cathedral bells." (John Knox is the composer of the composition mentioned. We are not certain whether this has come out yet.)

New Handbell Music

"A Teacher's Guide for Use of Handbells in Elementary Music Education" by Virginia E. Wilhoit has two good features in that it includes a lengthy handbell music and book list, although I believe Scott Parry's "The Story of Handbells" and Mrs. Nelson's 1932 "A Handbell Tutor" have both been out of print for some time, and suggested material from school music series to be adapted for handbells.

The Series listed are "Birchard Music Series" (Summy-Birchard), "Discovering Music" (Follett

Pub.), "Exploring Music" (Holt, Rinehart, Winston Publ.), "Growing with Music" (Prentice, Hall), "Making Music Your Own" (Silver Burdett), "Music for Young Americans" (Am. Book Co.), "This is Music" (Allyn & Bacon Pub.), and "Our Singing World" (Ginn & Co.). We couldn't check out all of these examples. They seem reasonable, yet one wonders about "play chordal accompaniment." Like a guitar?

It is the considered opinion of three musicians, who are bell directors — one public school music teacher and two organist/directors who have studied this "Guide", that it is confusing, and we cannot recommend it. For instance, we did not know that "Most handbells used in America use the Conn Notation System." Mrs. Wilhoit says nothing about the handbell being considered a transposing instrument. Does she read the A bell of the frequency 440 on the 2nd space, treble clef? Sorry, we are just not impressed with this presentation, its generalizations. The definitive *Teachers Guide for the Use of Handbells in Music Education* has yet to be written.

THEY'LL BE THERE

At the Mobile Seminar

Virginia Cheesman
for Children's Choir
Demonstration, Methods,
and Materials.

Children's choir festival & workshop leader; director of children's choirs, Abington Presbyterian Church, Abington, Pa.; teacher of children's choir methods, Westminster Choir College.

At the East Lansing Seminar

Dr. Corliss Arnold
for demonstration & lecture
on Organ Accompaniment
of Children's Choirs and
Service Playing.

It is through the cooperation of Dr. Arnold that C.G. Seminar will be at Michigan State University, where he is head of the organ dept. He is also the organist-

minister of music of People's Church, East Lansing, Mich.

Our East Lansing Seminar is timed to follow the annual Church Music Workshop of Michigan State University. Those interested in additional study, with a concentration on organ this year, may contact Dr. Arnold at the Music Dept., Michigan State University, East Lansing, Mich. 48823 for the brochure of the University sessions which he coordinates.

They'll be there . . .

Will

you

be there?

Choristers Guild Letters



April 1969

Vol. XX - No. 8

CHORISTERS GUILD LETTERS

April, 1969

Volume XX

Number 8

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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

A non-profit, religious and
educational corporation
chartered under the laws of Tennessee
Home Office — Memphis, Tennessee
OPERATING HEADQUARTERS
440 Northlake Center
Dallas, Texas 75238



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T.N.T. A REVIEW by Nancy Poore Tufts

"To Dave Brubeck - with Love"

Brubeck swings the Washington Cathedral
with the eastern premiere of
"The Light in the Wilderness"

Dave Brubeck, well-known jazz pianist and composer who broke up his 16-year old quartet in 1967 and turned to composing "classical" music, has really dreamed up some beautiful and mystical moments in his first oratorio, "The Light in the Wilderness."

This hour-long work has had several "premieres" beginning with the choral premiere performance of January 1968 in Chapel Hill, N.C. which was conducted by Lara Hoggard, the symphonic premiere of February 1968 in Cincinnati directed by Erich Kunzel, a western premiere in July 1968 for the A.G.O. National Convention in Denver, and now a full eastern premiere (the first in a church) at the Washington Cathedral, Feb. 23-24 conducted by Richard Dirksen. (Did we skip any premieres ?) Oh, yes, and then there's the European premiere scheduled for May 1969 with the Cincinnati Orchestra and the Miami U. Chorus. On February 25 a cut version of the Oratorio was taped at the Cathedral for rebroadcast by CBS-TV at 10:00 A.M. (DST) Easter Morn. A *dandy* time for Church Musicians. But don't say we didn't tell you.

Assisting Brubeck and Dirksen at the Cathedral was most of the National Symphony Orchestra, an amazing array of percussive noise makers including middle eastern instruments, a huge concert grand on a dais in front of the Canterbury pulpit, two sidemen (bass and drums), the 250-voice Cathedral Choral Society augmented by the Glee Clubs of St. Alban's and the National Cathedral School (both high schools), the mighty Cathedral organ, and William Justus, baritone, as the Solo Voice of Jesus.

Brubeck calls "The Light in the Wilderness" an oratorio "for today," in which he expresses his deep concern for the social and spiritual unrest threatening the world of today. It was revealing to note the wide grins and expressions of sheer joy on the faces of the youthful choristers when the National Symphony trumpets blasted out in Basin St. Blues style, when Brubeck's "Gothic" improvisations at the piano bounced off Gothic pillars and the organ cut loose with jazzy rhythms. The composer uses "great texts" from the New Testament, particularly the three temptations of Jesus which he believes have been virtually ignored in music literature. The message is that *power* is not taking care of our problems — the main problem and the answer is *love*. Said he, "The idiocy of the entire Christian world bent on fratricide rather than brotherhood leads me to believe that we have missed the whole point of Jesus' life." Christ says, "You don't use power." One of the most effective moments in the work is the baritone's beseeching "Follow Me, Follow Me" over the murmuring chorus. Contemporary

composers such as Brubeck are to be admired for attempting the tough job of turning on young people with great biblical texts set to mod rhythms and harmonies which are, at the same time, acceptable to others who might be less than happy with jumping-jazz rhythms for "Let not your heart be troubled" and "Love your enemies." Is this not a more intelligent and tasteful approach than the jazz-pop concert offered by another Washington church that same evening, advertised as the "Holy Modal" series. Banners draped above the altar proclaimed, "Love is a Damn Good Thing" and "Love is a Helluva Lot of Work."

Despite the fanfare of the press and Shawnee's all-out promotion heralding Brubeck's "exciting jazz oratorio," anyone looking for "religious jazz" will be disappointed. It *is* exciting. Jazz it *isn't*.

Leave out the composer's interludes and improvisations on the piano, with sidemen on bass and drums, and there isn't more than 5 minutes of jazz in the 65-minute performance. Even Brubeck admits the oratorio is complete without the improvisatory passages that dot the music. Conceived as a choral work, "As composer, I prefer the uninterrupted flow of text without improvisatory passages; as a performer, I have found the piece an enjoyable and challenging vehicle and encourage other keyboard players to develop their own interpretations of and variations on the several themes. In this regard, the improvisatory style may or may not be in the jazz idiom, depending on the musical orientation of the performer." He suggests that directors experiment. The orchestra is not a must; certain



choruses are effective unaccompanied; and, of course the piano and sidemen may be dispensed with entirely (maybe, with relief).

On the one hand, Brubeck believes he can reach more people with what he thinks is important now — a blend of the popular and the traditional. Someone has sold him the idea that the church is dying because the *music* is not meaningful, that modern church music composers are not incorporating the musical idiom of the day. On the other hand, Brubeck says he is not just doing this for other people, he's doing it for himself. He feels he has straightened out his own thinking and wonders why it took him so long to do something so satisfying as writing an oratorio.

Although he has no church affiliation, Brubeck describes himself as a product of Judeo-Christian thinking, who, without doctrinal complication seeks to understand this heritage. He was counseled in his endeavors to express the essence of Jesus' teachings by a corps of clergymen of various faiths. Warm credit is also given to Lara Hoggard for careful choral editing and to Erich Kunzel for advice in orchestration.

The oratorio has won instant acclaim as a powerful and moving work. The product of 8 years' labor, it offers an amazing variety of sounds and moods, an eclectic use of music styles from modal to modern, martial metre, swing band tempos, the composer's favorite 5/4 time and syncopation, rock and roll, hoe-down, hootchy-kootchie, and even the doxology — "all to illustrate the oneness of man." (Brubeck says if we don't get a concept of one God, one man, soon, we aren't going to have one world.) The oratorio is scored for organ, brass, woodwinds, large mixed chorus (double), augmented with novel percussion effects and middle eastern instruments. And a washboard.

Part I is based on Jesus' forty days in the wilderness; His temptations by Satan, the Sermon on the Mount, the selection of the Disciples, and two of the Ten Commandments — to love God and one's neighbor.

Part II deals with quests of faith and man's place in the Universe; in "This is the generation of them that seek Him," the chorus is the voice of all lost generations in search of meaning. It closes with Psalm 148 — "Praise Ye the Lord!", an affirmation of homage and faith.

The chorus "Let not your heart be troubled" was composed several years ago for a memorial service to Brubeck's young nephew, Philip, who died tragically. From this testimony of faith grew the idea of a complete oratorio dedicated to his own children's generation. The Brubecks have 6 children — 7 years to college age. The oratorio is dedicated to:

"Matthew, David, Catherine, Christopher, Michael and Darius"

"for theirs is the generation of them that seek Him."
"and in memory of Philip"

Several other moments of beauty recalled include: (1) The high soprano line "He that hath clean hands" in Part II's "Where is God?", with its shimmering strings reminiscent of the "Noye's Fludde" dove section; (2) In one of the double choruses, "The

Great Commandment," when the high school glee club sings "With thy whole soul, with thy whole mind, with thy whole strength," a 7th interval motif, while the great chorus repeats, "We shall love the one God"; (3) Effective choral backgrounds during Brubeck's piano improvisation: — (a) The high school singers repeating "We seek Him" in descending 7th chords, a number of times; (b) the male voices repeating one pitch, pianissimo, for 32 measures — "In my Father's house are many mansions"; (4) in "Repent, and follow Me," when the tumult dies, the Disciples are solemnly chosen. As the Solo Voice of Jesus calls each name (to 12 different notes for the 12 Disciples), a bell sounds and tympani beats indicate the tread of footsteps.

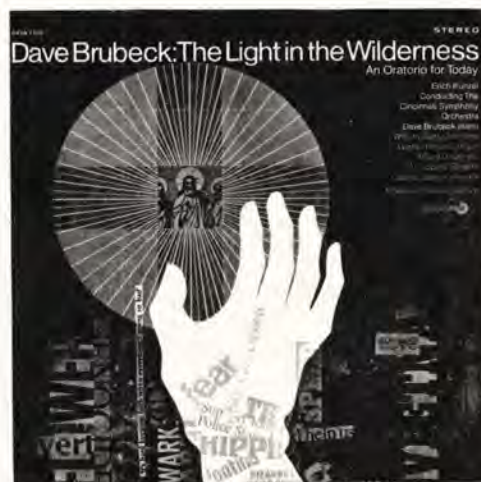
Brubeck's music is full of the choral sounds of Honegger, Milhaud and Britten. The orchestral writing is bland except in spirited moments which spurt out suddenly and subside just as suddenly. One questions the reasoning behind loud, brass fanfares introducing quiet, meditative numbers.

The solo and choral ranges and dynamics are taxing. The soprano may soar in thirds up to high C# while the basses are rooting around low E. The baritone soloist must draw 12-tone pitches out of the air. The large choral sounds Brubeck consistently uses are admirable, however a bit of skillful editing, a paring of repetitions, would improve the somewhat static quality and sense of sameness. These are minor quibbles. It is an appealing work.

Despite its obvious virtues, "The Light in the Wilderness" would never have stirred much hoopla had it not been associated with a show-biz personality and widely promoted by the publisher. What metropolitan newspapers have printed full-page interviews with Benjamin Britten, or Leo Sowerby, or Hindesmith, or Honegger? Plus articles and pix? Maybe church music needs more big time names. Or does it?

Optional combinations of the score are available through Shawnee Press, Inc., Delaware Water Gap, Penna. 18327. It has been recorded by the Cincinnati Symphony Orchestra, conducted by Erich Kunzel, with Dave Brubeck, piano; William Justus, baritone; and the Miami (Ohio) University A Cappella Singers. Decca Album, DXSA 7202.

(Continued on Page 165)



A Letter from Helen



Dear Guild Family:

Do you know why these three Choristers Guild members are singing with joy unbounded?

Well, they have just returned from a C.G. Summer Seminar and are bursting with new knowledge, re-charged enthusiasm, and bundles of exciting new ideas and anthems for their primary and junior choirs, their junior high choirs, and their high-schoolers. What a way to begin a new choir year!

You will have something to sing about, too, if you sign your name on the dotted line of the Choristers Guild Summer Seminar brochure which you received in the mail.

You LOST it?! Why don't you take a minute to look around. — The stack of mail on your desk? — Stuck in the frame of your bedroom mirror? — On the piano with that new Guild anthem? — Might it be in your auto-harp case? — Would you like another brochure? — Maybe you filed it under "Wonderful Ideas for Summertime."

Now write us a letter,
Just say, I'll be there!"

East Lansing, or Mobile,
Be sure to say where!



When you have made your happy decision to join us at one of the schools, ask a friend with a Polaroid camera to take a picture of YOU, singing with the joy of anticipation! Send us your picture.

If you do
We'll publish you

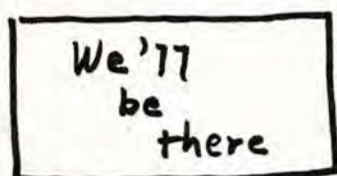
In our May issue —
"I'll be there, too."

Do you plan to come with a friend, or your family?
Send us a group picture!

We'll save the space —

You send the "face."

Remember — "Sing for Joy" is the mood!



P.S. Would you like to know when the first picture (top of page) was actually taken? It was on December 27th - during the Christmas holiday, while most of the family was at home. This picture really does express "joy unbounded" because we had just completed stuffing the 4,000th LETTERS! (Your January issue.) It took the whole crew the whole day!

Shouting for joy (above) are son Mike, now in the army, Father John, and son-in-law, Guy Rothfuss. Rejoicing below are Kathy, Mother Helen, and Peggy.

Help A Child To Worship

by Helen Kemp



At a famous writers club one day the discussion was on the relative merits of the great philosophic leaders. The general opinion was that Jesus was just a great leader among other great leaders. Then one of the men said, "Gentlemen, if Socrates or Plato were to enter this room we would stand in respect, but if Jesus Christ were to enter, we would kneel."

That's the difference that should be the crux of our education program in the church, including the music program. The church sanctuary can so easily become a social hall, and the class room or choir rehearsal room a rowdy, free-for-all.

The church sanctuary should be the place where the spirit learns to kneel, a place set apart for communication beyond the human. It is well enough to teach our children to stand for the right, but it is when the spirit kneels that it gains strength to stand.

We speak lightly of the art of worship as if it were the process of fitting together a few prayers, readings, an anthem, and several choral responses — quickly, of course, to make the Sunday bulletin printing deadline. These may encourage worship, but they quite as frequently intrude between worship and worshipper. Art is when the material is permeated by spirit. It is not to look at - but to look through. Worship is the sense of the presence of God, and the commitment of one's will to His. There must be intelligent Christianity, historically informed, but without worship, it is only the faded portrait of reality.

A real responsibility rests on us who direct most of the corporate expressions of worship. If our children graduate from one choir to another without a consciousness that the church is a place for experiences, thoughts, and actions that transcend those of school and club; if they have not learned to expect quiet of themselves when they enter the sanctuary; if their participation does not reflect a sense of obligation to their own and the congregation's higher aspirations, then we have failed.

Training the worship attitudes of our children is like tending a rare plant. The seed must first be planted; the soil in which it is planted must be kept in a condition that encourages growth; it must have a chance to weather adverse conditions, and any wild or abnormal growth must be pruned away. The seed is best planted in the Primary Choir, before the sense of wonder has been dulled, and self-consciousness imprisons the spirit of the child.

Once the seed has been planted, it requires patient care until it reaches full flower. But when it does put forth a bud, fragrant with the richness of true worship, we may be humbly grateful for the privilege of having been the gardener.

I am wondering now just how many seedlings are being nurtured in the seed-bed of Choristers Guild children's choirs throughout our country and beyond. I wonder, too, about the gardeners. I wonder if they realize the opportunity they have of planting words and thoughts deep within the hearts of children through the powerful adhesive of music.

*"... I will sing with the spirit
and I will sing with the mind also."
1 Cor. 14, 15*

Vignettes

by F.L.W.

There is a dial on our hi-fi which indicates "presence." As we near the first anniversary of Leslie Jacobs' death (April 11, 1968) this word "presence" has a special meaning. We still feel his helpful, jovial presence with us everywhere. How he and his beloved Ruth, co-founders of the Guild, must rejoice at the expanding membership and services of the Guild! How they must chuckle as they see us struggling with the little problems of the office work! They know that "God is working His purpose out," and they have no fear for the future of their dream.

I'm writing this at my lake-house looking over the little slope that leads to the water. Leslie loved to come here with Jessie and me for a day or two of respite. Two years ago he helped me clean up the slope, raking the debris of winter. I remember well his persistence that I leave a seedling uncut tho it was in the way. He admonished me with the thought that the older trees would someday fall and then I would be grateful for the sapling growing nearby to replace the fallen ones. What a parable of his philosophy and work.

His "presence" is daily with us. May it ever be so.

* * * *

In a recent issue of TIME magazine I learned that the good old family doctor (officially known as G.P. - General Practitioner) can now become a SPECIALIST at being a G.P.! The American Medical Association has set up standards to earn this distinction. They include 300 extra hours of accredited study.

Do you see the parallel to the church musician? We must be G.P.'s in the music of the church, that is, be able to serve all the members of the choir families and in one way or another, serve all the people of the church. Additional study, reading, and keeping up with current methods and materials is necessary if one is to be a church music G.P. Specialist. The Choristers Guild Summer Seminars offer you excellent opportunities to keep abreast of current musical operating techniques and medicines.

Attend a Seminar this summer!
Become a C. M. G. P. S. !

* * * *



About this time of year we ask you a question. Are you moving this spring? If so, please let the office know four weeks in advance if possible. How many of our members do move each year! Mrs. Harrington, who keeps track of you, reports that it is about one hundred. We want you to get the LETTERS regularly and on time, so do let us know when a move is planned.

* * * *

What events of the current season will the children recall as they come to the end of the choir year? Will they remember the beautiful singing in a certain church service? Will it be the thrilling (for you) moment in a rehearsal when they expressed just the quality and mood that you sought? You know that it won't be - - - - . Let them tell you.

As you near the last rehearsal of the year ask each chorister to make a list of the three events which were the highlights of the choir year for him. I have done this with some revealing results. Here are a few of the events that they recalled and recorded:

- A swimming party.
- Fishing trip when they found out that the director could bait a hook!
- Hobby show. (More about this later.)
- Singing Christmas carols at an old people's home or hospital.
- Choir-Parents night.
- Combining with other choirs for a festival.
- Visiting a church of a different faith.
- and on - - - - .

Yes, the choir's main "business" is to sing for the glory of God and the help of His people, but events, such as those listed, also are important. They too build eternal values of friendship, service, and character.

How about a HOBBY SHOW!

Have you ever had a hobby show with your children? (Because of their interests, it is best to have the boys and girls separately.) Most children are collectors, or should be. Ask the boys to come to your home with displays of their hobbies. Give each boy a few moments to explain his display. You'll probably have stamps, coins, rocks, racing cars, match boxes, tropical fish, and other treasures. Maybe the boys could meet on a Saturday morning and their fathers could join them for a man-boy hobby-lunch.

A similar hobby "show-and-tell" party could be held with the girls, including their mothers.

As each child displays his hobby and talks about it, even the most timid may be drawn out and made to feel important in such a way that it will be a year's highlight for him.

A picnic, over-night outing with plenty of good food, a camp fire with singing and ghost stories, a nature walk, etc. may be the "tie that binds" a boy or girl to the choir and the director.

Spring is coming when, as Texans say, we will be having "pretty weather." Plan for choir outings; these are the things that build memories and can help to build Christian Character.

* * * *

We were all moved with deep religious emotion as we heard the astronauts at Christmas time as they circled the moon read the Genesis words of Creation, and heard their simple, sincere prayers. I'm sure many, many Americans responded with prayers for the men and their families. My mind went to the last stanza of an anthem by Clarence Dickinson, *For All Who Watch*:

"Our own beloved tonight, O Father, keep,
And where our love and succour cannot reach,
Now bless them thro' our prayer."

The thought came to me, "I wonder what the favorite hymn of each astronaut might be." I wrote to one of the sons of each astronaut asking him to ask his famous father about his favorite hymn, and if by chance he sang or hummed it during the historic flight.

I heard from James Lovell III. (Tho he did not sign the letter, I'm sure it was from James for his father is the only one who is a Navy man.) His answer is reproduced here.

When we sing *Eternal Father Strong to Save* may we be thankful for these men, and all men, who

"move through God's enormous home
of stars and worlds and space."

They are following the God-given desire for truth, knowledge, and outreach of mind, technology, and horizons. May we help our children to emulate their earnestness.

* * * *

From Psalm 8, *The Jerusalem Bible*

"I look up at your heavens, made by your fingers,
at the moon and stars you set in place —
ah, what is man that you should spare a thought for him,
the son of man that you should care for him?"



The Lovells

Feb. 10, 1969

Dear J.L. Whittlesey,

My dad's favorite hymn is the "Navy Hymn" which he learn to love during his time as a Midshipman at Naval Academy.

Yes, he hum the ~~the~~ "Navy Hymn" a few times during the flight.

Fairest Lord Jesus

Making Comparisons is one way to interpret the meaning of something not too familiar.

Each generation, individuals attempt to compare Jesus to the symbols that are meaningful in their times and in their thinking. Can you match these hymns and the symbolic comparisons to Jesus made in them?

"Thine Is the Glory"	Symbols of Nature
"O Come, O Come, Emmanuel"	Symbols of Royalty
"Fairest Lord Jesus"	Symbols within persons
"Be Thou My Vision"	Old Testament Symbols

The *suffixes* of comparison words also shows degrees of difference in the things being compared. Copy some of the comparison words used between Jesus and nature in the hymn, "Fairest Lord Jesus":

Comparisons exist in hymnology, too! Compare two or three versions of how, by whom, and when the hymn "Fairest Lord Jesus" was written. You may find controversies, such as:

"Written in 1677 the air and hymn were undoubtedly sung by the German pilgrims on their way to Jerusalem." (from *Lyric Religion*, H. Augustine Smith, 1931; p. 84)

"The air referred to has not been traced earlier than 1842, nor the words than 1677." (from *The Story of Christian Hymnody*, E. E. Ryden, 1959; p. 144)

According to recent historical studies it is very doubtful that Crusaders ever sang this song that was once called the *Crusaders Hymn*.

Music notation is full of comparisons too but instead of *suffixes*, changes in the use of symbols are used. Can you match these sequences of word comparisons with the correct symbol sequences:

Long, Longer, Longest High, Higher, Highest Fast, Faster, Fastest Wide, Wider, Widest	
--	--

Comparisons between the many texts set to this tune might be another interesting investigation. Be sure to include the original German setting:

"Schonster Herr Jesu,
Herrscher aller Enden,
Gottes und Marien Sohn!
Dich will ich lieben,
Dich will ich ehren,
Du meiner Seele Freud und Kron."

Your friend,

Charley

Charley the Choirboy
(Mrs. Christine Kallstrom)

Fairest Lord Jesus

ANONYMOUS in *Münster Gesangbuch*, 1677
Trans. ANONYMOUS

ST. ELIZABETH 568.558.
Schlesische Volkslieder, 1842
Arr. by RICHARD STORRS WILLIS, 1819-1900

1. Fair - est Lord Je - sus, Rul - er of all na - ture,
2. Fair are the mead - ows, Fair - er still the wood - lands,
3. Fair is the sun - shine, Fair - er still the moon - light,

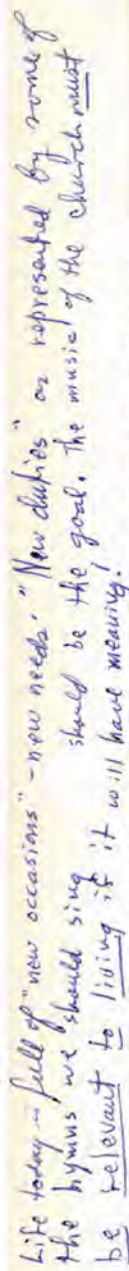
The first system of music features a treble and bass staff in 4/4 time with a key signature of two flats. The melody is in the treble, and the bass line provides harmonic support. The lyrics are printed below the treble staff.

O thou of God and man the son, Thee will I cher - ish,
Robed in the bloom - ing garb of spring: Je - sus is fair - er,
And all the twink - ling star - ry host: Je - sus shines bright - er,

The second system continues the melody and bass line. The lyrics are printed below the treble staff.

Thee will I hon - or, Thou, my soul's glo - ry, joy, and crown.
Je - sus is pur - er, Who makes the woe - ful heart to sing.
Je - sus shines pur - er, Than all the an - gels heaven can boast. A-men.

The third system concludes the piece with a final cadence. The lyrics are printed below the treble staff.



Thoughts for Children's Choir Directors

The Listening Station

by Virginia Cheesman

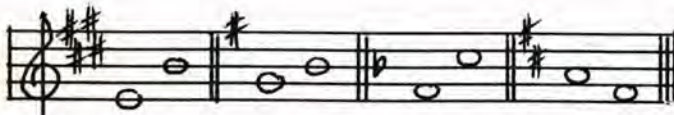
It was just a few days ago that a tiny lady with a giant spirit and a great vision, visited our campus at Westminster Choir College in Princeton. That tiny lady was none other than the former star of the concert stage — Dorothy Maynor, now Mrs. Shelby Rooks, wife of a Presbyterian minister in Harlem. Her story that day “From Ashes to Beauty” explained to the students the work currently being done at the School of Arts in Harlem. Mrs. Rooks, with financial help from her husband’s church, performed an experiment in the middle of a ghetto in 1964. It was a thrilling story which began with twelve children and with Dorothy as both teacher and janitor. The school, now well over 500 in attendance, has acquired a paid staff, and recently has been awarded a foundation grant to enlarge its work. In a short time the enrollment is expected to reach one thousand. The children study violin, piano, cello, ballet or painting — all with high levels of accomplishment.

I remember one very poignant statement which was made during the talk – “New occasions teach new duties.” How many times I have played or sung that line from the hymn “Once to Every Man and Nation” but that morning the words spoke through the silence as I thought about my own teaching situations and privileges.

Our children today are very busy – so busy with activities, with noise, with innumerable projects. How much we need to find opportunities to encourage boys and girls to develop the ability to listen, when in their lives, radios and televisions blare continually. A good listener is not a person who merely hears something, letting it go in one ear and out the other. He THINKS about what he hears. It is well known that a large part of our learning comes through sight, but hearing, listening, or awareness, call it what you will, is a fundamental part of music making, of music study, of music enjoyment, even of well balanced living. We, as directors, want to help our children become better “musically listeners.”

At some time during rehearsals — at the start — the middle — or perhaps a few minutes preceding part singing, we can establish an active, lively LISTENING STATION.

- 1 - Play intervals.



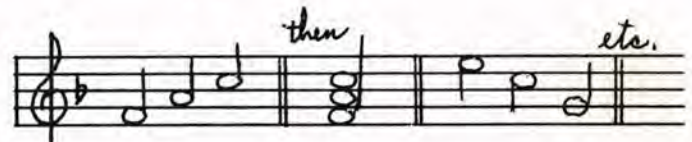
- Sing the top note.
- Play again; listen for the bottom note.
- Sing bottom note.

- 2 - When this can be done fairly well by all, play an interval together.



- Sing upper note.
- Play again; locate bottom note.
- Sing bottom note.

- 3 - The third step, good for junior hi's.



Repeat the process as before, then locate middle note.

Again, from the LISTENING STATION.

- 1 - Locate vowel sounds in a phrase of a hymn or anthem.
Listen to them; let the children speak the vowels
clearly and deeply.
- 2 - Strip the consonants from a phrase and sing only vowel
sounds making it legato, a flowing line of tone.

Example: O come let us sing.

O uh eh uh i

- 3 - Scan a hymn or the children's anthem and sing only the vowel sounds. Be sure to get the proper vowel sounds or diphthongs.
- 4 - Strip the vowel sounds and practice only consonants of hymns or anthems.

Example: O come let us sing.

k-mm l-t -s -ng

Deepening the vowel sound)
Strengthening the consonants) = a sharpened text

More, from the LISTENING STATION.

Phrasing.

Let the accompanist play the anthem or hymn on which the children are currently working, while the children (a small group or even one or two children may be used) listen and walk with the music. When a new phrase starts, the children turn and walk in another direction. The direction may be at right angles, obliquely, or in the opposite direction. The children decide which way to go.

Today's children enjoy being challenged by what they see, what they can do physically, and also by what they can hear. Sensory awareness needs encouragement and guidance. Our singers and players should be good, active listeners, too.



WORKSHOPS AND FESTIVALS additional listing!

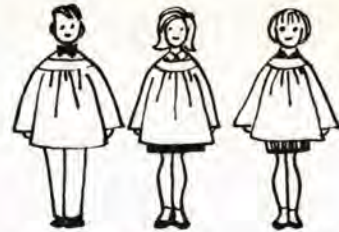
Date Changed from March 9th to April 27th	Junior Choir Festival, Los Angeles Chapter of the Choral Conductors' Guild, St. Andrew Lutheran Church, 11345 S. Miller Rd., Whittier, Ca. 90604 Dir. & Cont. - William Lock, at the church
April 24-26	Youth and Adult Choirs workshop, St. James United Church of Christ, W. Reading, Pennsylvania Dir. - Mabel and Haskell Boyter Cont. - Mildred Schnable, 7th and Penn Ave., W. Reading, Pa. 19602
May 2-4	Westminster Choir College, Princeton, New Jersey Dir. - Mabel Boyter Cont. - Warren Campbell
May 16-18	Festival and Seminar, Berwick, Louisiana Dir. - Mabel Boyter Cont. - Mrs. O. M. Lacy, Jr., 3924 Mount St., Berwick, La.
May 18	Junior Choir Festival, First Congregational Church, Hayden and Jefferson Sts., Saginaw, Michigan 48607 Dir. - George Thomas Cont. - Dr. Page Long, at the church

May 18	Junior Choir Festival, Zion Lutheran Church Market & South Fifth Sts., Sunbury, Pennsylvania 17801 Dir. - Virginia Cheesman Cont. - Leland Mallet, at the church
June 5-8	Festival-Seminar, Paris, Tennessee Dir. - Mabel Boyter Cont. - Miss Margaret Porter, 407 Dunlap, Paris, Tennessee
June 9-13	Texas Conference Choir Clinic, Lakeview Methodist Assembly, Lakeview, Texas Dir. - Marvin Reeher, Joyce Jones, Ray Evans, F. L. Whittlesey
June 15	Children's Choir Festival Cont. - Erna Magnarella, R.D. 1, Millbrook, N. Y. 12545
June 24	Regional A.G.O. Workshop, Reading, Pennsylvania Dir. - Virginia Cheesman Cont. - Leroy F. Remp, Jr., R.D. 1, Reinholds, Pa. 17569
July 14-18	Alfred University, Alfred, N.Y. Dir. - Mabel Boyter Cont. - Dr. LeMons, at the University
July 20-25	Western Pennsylvania NaFOMM Workshop Dir. - Helen and John Kemp Cont. - LeRoy Hearn, Christ Methodist Church, 44 Highland Rd., Bethel Park Pennsylvania 15102
August 3-9	Choir School, Ursinus College, Collegeville, Pennsylvania Dir. - Mabel Boyter Cont. - Mildred Schnable, 7th and Penn Aves. W. Reading, Penna. 19602
August 6-11	Church Music Workshop, Presbyterian Churches, Mo-Ranch, Kerrville, Texas Dir. - Christine Kallstrom, etc. Cont. - Clements E. Lamberth, Jr. John Knox Presbyterian Church, 49th and Ave. U. Lubbock, Texas 79412
August 18-22	Choir Camp, Greenville, Ky. Dir. - Mabel Boyter Cont. - Jack Duvall, First Baptist Church, Greenville, Ky.
August 28-29	Dir. - Mabel Boyter Cont. - J.M. Wood, First Baptist Church, Muskogee, Oklahoma
Sept. 2-5	St. Dunstan's College Conference on Sacred Music, St. Stephen's Church, Providence, Rhode Island Dir. - Marilyn Mason, Alexander Peloquin, Malama Providakes Cont. - Hollis E. Grant, 114 George St., Providence, R.I. 02906



How Do They Grow?

by Arleen V. Root



Fifteen-year-old Judy and I were trying to carry on a conversation. It wasn't easy over the hub-bub of post-Sunday School adolescent exuberance. When the noise had subsided to a dull roar I remarked, "I read several years ago that young people do not reach the stage where they hear like adults until they are past sixteen or seventeen. That must account for some of their noisiness."

Judy looked at me a bit quizzically. "You know, maybe that's why Mother is always telling me that I don't have to shout at her when she's standing right beside me."

Just where I picked up this information I do not remember, though I know it was in some book about adolescent development. Teens do tend to be quite loud and it can be exceedingly irritating to adults who have to be around them. However, the knowledge that this is a part of their physical development or rather, lack of it, at least takes their noise out of the category of a deliberate affront to the adult ear. It is easier to take when you know that they are not just trying to be obnoxious. This information also makes it easier to correct them when necessary. Recently a group of youngsters were carrying on loudly in the public library. We ignored them for awhile. This usually works if they are trying to be shocking. However, these continued their very public conversation. Eventually, I passed them, went half the length of the building to an office and came back. On my return I suggested they lower their voices because they were rather loud. The girl whose voice was carrying most noticeably disagreed. I told her I had heard her all the way down the hall and back. She looked startled. Then I continued, "I'm sure you don't realize how far the sound carries because most young people do not hear the same as adults until they are in their late teens. That's the reason you need to be doubly careful when you are where you may disturb others."

They quickly apologized and then one girl said "Thank you for being so nice and understanding." It was then my turn to be surprised for they had sounded so raucous that I really didn't expect them to have good manners. And had I implied that they were lacking in manners rather than physical maturity their manners would likely not have been as good.

Children do not grow in a steadily unfolding stream of capability. There are periods of calm as they get certain developmental tasks under control, followed by times of turmoil as they reach out to further goals. This is somewhat similar to the creativity pattern of the human race. Periods of musical composition start with experiment and turmoil to end in someone like Bach who synthesizes the period. Then the turmoil starts again. This is over-simplification

for both musical periods and human life but it does suggest the pattern. Have you noticed how delightful your ten-year-olds are likely to be? They cause less trouble and are less troubled themselves than the ages around them. They're usually cheerful, dependable, etc. Then eleven is not so smooth sailing. For example, elevens can be very silly over almost anything. Twelve calms down slightly and then we're caught by the explosiveness of thirteen. If not then we are likely to catch the fireworks at fifteen. In my work with boys I notice that it depends on the pattern of physical maturity as shown by the voice change. With the early change the fight for independence is more likely to show at thirteen. If the voice change is later it seems that fifteen is the age which must be handled with kid gloves and no direct orders. Then comes sweet sixteen which is not a misnomer even for boys.

There are many studies of the developmental processes of children and youth. These make fascinating reading. Even though I don't work with babies or toddlers, the fact that they cannot throw a ball, for example, until their muscles have reached the stage where they can let go, gives me something to think about. One must learn to grasp before one can learn to let go. And yet I was not surprised that it was easier for my dog to catch a ball than it was for him to learn to throw it back to me. Likewise, we must learn to accept love before we can give it. I've never given much thought to the ability to let go but the implications are numerous.

When we read these studies it makes it so much easier to understand what a young person is trying to accomplish by his actions. And when we understand this (though the youngster probably doesn't understand himself) we are far less likely to react negatively.

Probably the most famous studies are those done at the Gessell Institute of Child Development in New Haven, Connecticut, in connection with Yale University. These studies appeared in a trilogy taking first the child from birth through five years of age, then five to ten, and last ten through sixteen.

If you have not read these studies may I suggest all of them for the wonder of following the plan of growth God has given us. There is, of course, an abundance of specific information about what children or young people do, and why, but there is also the impact of the studies as a whole. And if you have read the studies before, it is revealing to read them again. During my years of work with boys I have reached the place where I can usually tell how old a boy is by observing how he acts — not how tall or heavy he is. I'll admit I usually guess a year older

(Continued on Page 165)

CHOIR PROMOTIONAL IDEAS

from Val Early



GENERAL END-OF-YEAR BULLETIN BOARD (for inside music room).



FALL PROMOTIONAL BOARD (for outside music room).

At the top of the board on a wide (6 inch) border of green construction paper, I put the legend, "Have a Nice Vacation" in 4 inch letters similar to the sketch, cut from a road map. At the end on a much smaller piece of yellow construction paper was the "Don't stay away too long" statement printed in green ink. The sun figure was of 12" x 18" construction paper, orange, using almost the entire length with the face done with black magic marker. I made random-length rays from yellow paper. From a local travel bureau I got (for free!) as many different travel folders as I could find. I cut some of them up to get at interesting pictures on the inside while I used just the covers of others. I covered the entire board around the sun figure in a collage-fashion, overlapping some, placing others at angles, etc.

Legend: OUR BLOOMING CHOIRS-JOIN ONE TODAY! cut in block letters from multicolored construction paper. Each blossom was of different colored construction paper and not all were true to form of a real flower. (Some of our choirs that year were unreal, too!) On each was the name and age group of a choir. Crayon or magic marker. The flower pot was a block of 1 inch styrofoam cut to shape and covered with construction paper and a bow. A small bluebird carried a flyer in its mouth reading, "Be an Early bird" but the legend could read anything apropos to your situation.

Up-Beat

NEWS & VIEWS by John Kemp



EASTER

The Resurrection of Christ is the high point of the Christian year, climaxing forty days of spiritual preparation. The hosannas of Palm Sunday and the alleluias of Easter are being heard more from the children of our churches in this season than at any previous time. The carefully trained children's choir leads in worship and praise of God with a sincerity and beauty seldom equalled by adult choirs. Children communicate a joy-of-spirit at this season which depends less upon loudness than upon an infectious purity of sound.

Yes, we know more children are singing at Palm Sunday and Easter this year because of the large volume of seasonal anthems sold to churches. We are pleased that we have more good anthems to fill this need. We are overjoyed that so many directors and ministers are trusting these festival services of Palm Sunday and Easter to the leadership of children and young people.

"SURREXIT CHRISTUS HODIE. ALLELUIA!"

Notice the last page of the April LETTERS. Only a few of you C.G.ers will remember this Irving cartoon from five years ago. For our newer members, Irving is the choir bug, created by Sally Lane of Denver. Irving has helped the younger children learn to be better choristers by his example through cartoons, which were included with C.G. LETTERS. (All these Irving cartoons are available as note-book pages.) Here Irving and friends sing the great Easter salutation, "Today Christ is Risen, Alleluia!"

A very old canon (or round) using this greeting is familiar to European choirs and would be enjoyable for your children, youth, or adults to sing. It should be thoroughly learned in unison before experiencing the delightful results of putting it together as a canon. Suggestions: it requires exact rhythm; phrasing is a key to its beauty; it should be sung well sustained and not too fast.

SURREXIT CHRISTUS HODIE. ALLELUIA!

(Now Christ has risen from the dead. Alleluia!)

Adam Gumpeltzhaimer
(1559-1625)

1 2 3

Sur - re - xit Chri - stus ho - di - e, Al - le - lu -
Now Christ has ris - en from the dead,
- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

This three part canon, with parts entering one measure after each other, should be sung through three times. The fermatas () are observed only at the final ending. When the first part reaches the final fermata the other two parts have reached their ending too.



SHARING

Dear Friends:

Let me share a clever idea with you!

Several weeks ago, the minister's wife fell prey to the Hong Kong flu. Desiring to "brighten" her sickly world for a few moments, the children's choir coordinator decided to let the Cherubim (primary) Choir send her a "get well" greeting! A large card was made with the usual salutation and each child was asked to sign his name personally. After attaching a large "mod" flower on the reverse side of this card, it was delivered to her.

After her recovery, Mrs. Gallaher, with her keen mind, entered the rehearsal room shortly before the weekly music period and left what is evidenced by the photograph. Small pieces of individually wrapped candies, attached to each note made quite a colorful sight! What an interesting idea and method for learning the "Old Hundreth" tune....the children sang it and then ATE IT!

Yours sincerely,

Daniel P. Smith, Minister of Music
First Presbyterian Church, Ft. Smith, Arkansas



A CHERUB CHUCKLER!

Five year old Sally came home from Cherub Choir rehearsal a little confused about the whole idea of Palm Sunday. Here is the "text" she sang for her mother - to the Gregor "Hosanna" tune:

"Ho-ho-Santa! Blessed is he who comes!"

COVER PICTURE: Rembrandt's SAUL AND DAVID

In this painting of David, playing and singing to heal the melancholia of King Saul, a large center drape partly hides the king from the young musician. The musical therapy is working for here we see Saul using the drapery to wipe a tear from his eye as he recalls the years of God's blessing, which now has been withdrawn from him. In his other hand Saul loosely holds the spear which he soon will hurl at David. How relaxed David appears, yet he is aware of imminent danger, for when it does come he is able to dodge the spear and flee without harm.

1969 marks the 300th anniversary of Rembrandt's death, and the great Dutch artist is being featured in many publications. All laymen know his greatness through the publicity about the purchase of one of his smaller paintings for over a million dollars by the Metropolitan Museum in New York City. The greatness of Rembrandt's later period religious paintings was not fully appreciated until recent years. This intense interest in humanity was far ahead of his time. His biblical characters are not beautiful and impersonal prototypes. They struggle with the problems of life the same as he and his neighbors did.

Children will respond to the subtleties of great art while they only will glance at shallow "illustrations." When your choir is preparing to sing a setting of a Psalm, discuss the quiet drama of this picture with them. Many good books of Rembrandt pictures with comments are available. One which I like is the new one released by Time-Life Books: *The World of Rembrandt - 1606-1669*, by Robert Wallace.

Refer to the story of the painting of grandfather Abraham blessing the son of Isaac and what it says of the religious faith of the painter. After discussing a related painting, choir children often sing with greater intensity and understanding. The impact of the message of music and art leaves a mark on their lives.

C.G. ART CONTEST

This is the time and place to encourage your chorister artists to enter the C.G. Art Contest. Yes, pictures will be returned; however, we do retain the right to reproduce the winning art. If possible, mail the art in a mailing tube for easy handling. Some entries may require mailing flat, but without frames. Please refer to the February LETTERS, page 119, for more information. Mail before May 31st. First entries have already arrived.



HALF YEAR REPORT

The Board of Directors of Choristers Guild received an encouraging six months' report. As of March 14th, we had exactly 4,300 members. An increase in \$10 and \$25 members indicates a broader base of interest in the future of the Guild. Income was up enough that we nearly broke even, though this is our lower income part of the year.

Anthem sales continue to grow. We have been most fortunate in having good manuscripts to publish. The ten best selling anthems for the past six months were:

- | | |
|---|--------------------|
| 1. A-60 Two Songs by Suzie | Sue Ellen Page |
| 2. A-48 I Sing a Song of the Saints
of God | Jane M. Marshall |
| 3. A-52 Sing Unto Him | John N. Beck |
| 4. A-54 Ride on Now, O King! | Helen Kemp |
| 5. A-46 Sing Hosanna in the Highest | Eugene Butler |
| 6. A-58 Listen, Shepherds, Listen | Carolee Curtright |
| 7. A-47 Make a Joyful Noise
to the Lord | Maureen Sindlinger |
| 8. A-44 Morning Star | John Kemp |
| 9. A-62 Come, Glad Hearts | W.A. Mozart |
| 10. A-57 The Ten Commandments | Shirley Brown |

The Hawaii Seminar is not ready to be announced, but you may know that we're working on August, 1970 for Hawaii, with optional extended oriental trip.

We continue to have need for more SHARING of successful ideas for choir work — ideas which you have tried and found to be successful. Won't you send them to us to pass on to other directors.

NEW ANTHEM

- A-71 SONG OF PRAISE
— JOE RIDENOUR

Composer Ridenour has come up with something new in a children's anthem involving the choristers and director in the creative process. The words of thanksgiving and praise by individual children may be incorporated into the anthem and sung, or spoken, as solos by the children who gave the ideas. There is also the use of various accompanying instruments and a mixed choir part, all optional.



Joe Ridenour is Associate Minister of First Church of Frankfort, Indiana, where he directs three choirs and a music class for small children. He has a public school music background and taught school music before entering church work. A pet project of Mr. Ridenour's just now is creative music with high school youth. (You'll hear more about this.)

SUMMER SEMINARS

The first registrants for the Mobile Seminar: Elaine Warner and Jean Page of Prairie Village, Kansas; for the East Lansing Seminar: Mrs. Wm. C. Renner of Chillicothe, Ohio.

"They'll be there — will you be there?"

MOBILE, ALABAMA

June 27 to July 3, 1969

EAST LANSING, MICHIGAN

July 11 to 17, 1969

Articles by two of the Seminar leaders are included in the April LETTERS: *The Listening Station* is by Virginia Cheesman of Philadelphia, a children's choir festival and workshop leader; director of children's choirs, Abington Presbyterian Church, Abington, Penna.; and teacher of children's choir methods at Westminster Choir College in Princeton, New Jersey. Miss Cheesman will direct the Children's Choir Demonstration in Mobile.

Choir Promotion Ideas were submitted by Valrey W. Early, of Mobile, Alabama, who is organist-director of Dauphin Way Methodist Church, Mobile, Ala.; and a faculty member of University of Southern Alabama. Val and his wife Bonnie Jean, both excellent musicians, work together in church music using many creative ideas which will be helpful to others. Mr. Early will teach Choir Accompanying and Ideas for Choir Promotion at the Mobile Seminar.

SUGGESTED BOOKS

Many church music directors find they must do non-music church work in conjunction with their job. A recent book, "Handbook for the Church Secretary," by Lowell Russell Ditzen, published by Prentice-Hall, Inc., would be helpful for workers in smaller churches. It has little to do with music, but is full of helpful suggestions for church office work. It would be helpful also for ministers who have not been trained in office procedure.

The "Little Lost Note," by Lee Harley, is a young child's work-book about the symphony orchestra. After the cleverly illustrated story there are questions to answer and pages on which to draw simple illustrations about the story. Order from Midland Symphony Guild, Box 6266, Air Terminal Station, Midland, Texas 79701. The price is \$1.50.

"Enthusiasm Makes the Difference," by Norman Vincent Peale, published by Prentice-Hall, Inc., would be helpful for every choir director or anyone working with people. It focuses attention upon this important quality of a leader.

NEW ANTHEMS LISTED

Five new anthems are announced for publication soon. They conclude the anthems listed on the CATALOG ADDITIONS, page 163 included in the LETTERS this month. Eugene Butler has a fine new children's anthem; John Blackwell's ANNUNCIATION CAROL fills a void in the Advent season; George Brandon's new SAB anthem is our second teen-age, mixed choir publication; Ray Davidson has a refreshing Christmas GLORIA that your choirs certainly will enjoy; last is another song by Suzie Page whose TWO SONGS BY SUZIE was an instant hit last summer. All of these and others will be released with the LETTERS.

NEW OPPORTUNITIES

For two months C.G. has been experimenting with the use of an I.B.M. "Composer," a computer-typewriter which sets type for our publications. An exciting possibility we now have is the publishing of pamphlets or even small books, collections of articles on particular subjects, and chancel plays. What are your needs?

NORMA LOWDER'S LIST continued from last month.

A part of Mrs. Lowder's list was eliminated last month because of space. These were part of the *Teen-Age Choir Repertoire Suggestions*:

ADAM LAY IBOUNDEN, *Scandrett*

J. Fischer 9849, 1968, .35, Unison

The early English text is augmented by the use of flutes, triangle, glockenspiel, and guitar. This is one of the most unusual and exciting of anthems received during the year.

EPIPHANY ALLELUIAS, *Weaver*

Boosey and Hawkes 5683, 1968, .25

When you first look at this you will wonder how I think it could be done with an average youth choir. If you have a better-than-average organist, you will discover it to be much easier than you thought. Notice the large amount of unison and two-part harmony. If it is sung with enthusiasm and rhythmic precision, I would think it could be done in three or even two parts.

GOOD CHRISTIAN MEN, REJOICE, *Wilson*

Hope Publishing Co. CH640, 1967, .30

The Christmas hymn which is familiar to all has been arranged quite appropriately for youth choir, many times in unison and two parts.

MASTERS IN THIS HALL, *Brown*

Concordia 98-1907, 1968, .40

The French Carol Melody is here arranged into a fine Christmas anthem which is not difficult but which sounds quite a bit more demanding than it is. An interesting accompaniment is added; the temptation to use part of this accompaniment with harp and handbells is great, although it is more than adequate on organ and/or piano.

CLOSE TO YOUR MOTHER, *Tate*

Oxford University Press 82.095, 1968, .30

A first glance at this Christmas anthem would give the impression of one more difficult than it really is. Parts frequently double and could therefore be omitted. It is a different, delightful lullaby.

HURRY, HURRY, QUICKLY, SHEPHERD BOY, *Tate*

Oxford University Press 82.096, 1968, .30

Children and youth should thrill to this spirited Christmas anthem. Pianists and organists will have an unusual but not impossible assignment. This I should expect to be a favorite with choristers and congregations.

JUDAH'S LAND, *Johnson*

Augsburg CS523, 1968, .25

The melody and words of this lovely Appalachian carol appeared on a Christmas card printed at Berea, Kentucky - one of the first colleges I had the privilege to visit. If you like folk melodies, you will most certainly want to see this one.

COFFEE HOUSE SONGS

Flammer, .50 (.40 in quantities of 10 or more)

The title is enough to arouse interest! Flammer representatives say that today the church is confronted with a challenge to reach multitudes of young people and to offer them moral strength amidst an increasingly free social atmosphere. A weekday activity which seems to be gaining in popularity (although I do not know of its having reached Houston) is the "Coffee House Club," where the church social hall becomes the gathering place for talking, sipping, and singing. Guitar and banjo accompaniment is suggested for these texts whose messages are timeless and ageless.



TWELVE FOLKSONGS AND SPIRITUALS, *Johnson*

Augsburg 11-905, 1968, \$1.00, Unison

Optional flute and guitar parts are written for the widely differing styles found in this collection. It is the publisher's intent to provide music from our great American heritage of folk music and spirituals for youth choirs, with immediate appeal, and yet with depth and profound feeling. Included are:

AH, JESUS LORD, THY LOVE TO ME
EARTH AND ALL STARS
I'VE GOT A HOME IN THAT ROCK
JESUS WENT UP THE HILL
JUDAH'S LAND
LET US BREAK BREAD TOGETHER
LOVELY CHILD, HOLY CHILD
SAW YE MY SAVIOR?
THE LONE, WILD BIRD
THERE IS A BALM IN GILEAD
WHEN JESUS LEFT HIS FATHER'S THRONE
WONDROUS LOVE.



CHORISTERS GUILD

CATALOG ADDITIONS, April, 1969

(New since October, 1968)



ANTHEMS

A-63	Hark the Glad Sound	Martin	.20
	Advent — Unison choir and finger cymbals		
A-64	Welcome, Dearest Jesus	H. Kemp	.25
	Christmas — Unison choir with misc. instruments		
A-65	Two Songs of Praise	Blackburn	.20
	Unison choir with handbells		
A-66	O Church of God, Reach Up, Reach Out	Butler	.30
	SAB		
A-67	Antiphon	Bennett	.25
	Advent or Palm Sunday — Unison children and SATB choirs		
A-68	Rejoice and Sing	Hatch	.20
	Easter — Unison		
A-69	Legend	Tchaikovsky-Baker	.25
	Lent or Easter — 2 part, organ accompaniment		
A-70	Sing Unto the Lord	Smith	.25
	Unison with optional percussion		
A-71	Song of Praise	Ridenour	.25
	Thanksgiving or general — Unison, acc. by tambourine, finger cymbals, French horn, and organ; optional adult choir part		
A-72	Come Kingdom of Our God (SAB)	Brandon	May Release
A-73	Annunciation Carol	Blackwell	" "
A-74	Joyous Psalm (Unison)	Butler	June "
A-75	Glory to God	Davidson	" "
	Shepards Play Your Melody	Page	Sept. "

BELL NUMBERS

B-4	Three Poems for Speech Choir with Handbells	Salzwedel	.25
B-5	Bell Jubilee.	Lorenz	.20



A MINIATURE CHANCEL PLAY

Christmas in Holland

by Helen Kemp85
For narrator, pantomime group, and children's choir

HYMN STUDIES

- by Christine Kallstrom05
- H-74 Thine Is The Glory (tune, Judas Maccabeus)
H-75 O Sons and Daughters, Let Us Sing (tune, O Filii et Filiae)
H-76 Fairest Lord Jesus (tune, St. Elizabeth or
Schönster Herr Jesu)

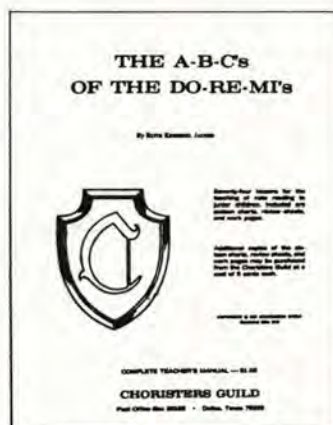


MINIATURE FLASH CARDS25

An envelope of 24 music flash cards for individual chorister uses.

NOTEBOOK PAGES

- M-12 Indian Version of Twenty-Third Psalm . . . (Re-released)07
M-17 A Rhyme for Rhythm
A Rhythmic Posture Chant Helen Kemp10



CHILDREN'S MUSIC-THEORY GUIDE (Re-released)

The A-B-C's of the Do-Re-Mi's
by Ruth Krehbiel Jacobs

Teacher's Manual \$1.00

POSTER — IRVING — with stick on ears, eyes, and mouth50

"C. G. NOTEWORTHY" CARTOONS

by Marge Mayberry

Choir notebook pages05

- CG-5 Leave temptations at home
CG-6 Concentration, not conversation
CG-7 "I will sing with the spirit"



than I think he is if I'm talking to the boy himself just to be sure I don't inadvertently guess him too young. The first time I read the Gesell studies I missed the statement "Hence Eleven 'acts' a little differently from Ten or Thirteen. Experienced workers with children become increasingly aware of such maturity differences." At my present re-reading this came through loud and clear since it is an experience with which I am now familiar. There were other statements which now fit my present experience and which I did not remember. I have emphasized having the boys memorize songs, hymns particularly. Then I read concerning the ten-year-old:

"And how he loves to memorize! He masters long poems like 'Paul Revere's Ride' and recites them with good expression. More time should be spent on memorizing and less on penetration in thinking. For Ten has difficulty in combining or connecting two facts. He likes to take things simply as they are. His catalogue of memorized material will stand him in good stead later — for the penetration will come." (Youth — the Years from Ten to Sixteen, pg. 61)

It is possible to take the studies and follow through a specific subject such as musical response from early infancy to the teens. There are comments about piano lessons — the interest at age seven, the problems at eight, the capabilities of self discipline at nine and ten.

Another subject of interest to choir directors would be the growing concept of God from stage to stage. It is interesting to note that a child's ideas of God develop somewhat the same way as the child's ideas of himself as an individual change. There is also information concerning attitudes toward church, youth meetings and related activities.

These particular studies were done in the 1940's and 1950's, yet there is not so much change as to make them outdated. A few comments about boys' haircuts do not quite fit the current trends and there is more emphasis on radio than on television, but the basic patterns remain the same. There are many other studies of children and youth covering many facets of development and action. Reading some of these on occasion may help us to gain perspective in our work with youth — to help us to step back a bit and view our work after we've been so close to it for so long that we "can't see the forest for the trees."

Brubeck's Jazz Oratorio



Dave Brubeck, composer of *THE LIGHT IN THE WILDERNESS*, and piano soloist in the jazz interludes in the Cathedral Choral Society performance Feb. 23-24.

THE LIGHT IN THE WILDERNESS, an exciting new religious oratorio by famed jazz pianist Dave Brubeck, will be given its local premiere by the Cathedral Choral Society on February 23-24, at 8:30 p.m. in Washington Cathedral. Brubeck will himself be at the piano, with his two sidemen (string bass and drums) for the instrumental improvisations in the jazz interludes. The scripture-based text, arranged by the composer and his wife, is set forth in the choral passages (representing the populace), with baritone soloist William Justus as narrator.

The 250-voice chorus, under the direction of Richard W. Dirksen, will be augmented by the glee clubs of the two cathedral schools and accompanied by the Washington National Symphony, with Norman Scribner at the cathedral's Great Organ. Tickets are now on sale at

THE LIGHT IN THE WILDERNESS

Oratorio for Mixed Chorus, Baritone Solo, Organ, and Piano Improvisation

Text by Dave and Iola Brubeck

Music by Dave Brubeck

PART I

- I. The Temptations (Chorus)
- IIa. Forty Days (Chorus)
- IIb. Forty Days (Improvisation)
- IIc. Forty Days (Organ Solo)
- III. Repent! (Baritone Solo, with Improvisation)
- IV. The Sermon on the Mount (Baritone Solo, and Chorus, with Improvisation)
- Va. Repent, Follow Me (Baritone Solo and Chorus with Improvisation)
- Vb. The Kingdom of God (Baritone Solo)
- VI. The Great Commandment (Baritone Solo and Chorus, with Improvisation)
- VII. Love Your Enemies (Baritone Solo and Chorus)

Interlude: Let Not Your Heart Be Troubled

PART II

- VIIIa. What Does It Profit a Man (Baritone Solo)
- VIIIb. Where Is God? (Baritone Solo and Chorus, with Improvisation)
- IXa. We Seek Him (Choral Interlude with Improvisation)
- IXb. Peace I Leave With You (Baritone Solo)
- X. Let Not Your Heart Be Troubled (Chorus)
- XI. Yet A Little While (Baritone Solo and Chorus)
- XII. Praise Ye The Lord (Chorus)

A black and white line drawing of two stylized, round-faced characters with large eyes and antennae. They are wearing long, flowing robes and holding large sheets of paper. The character on the left is holding a sheet with a musical note, and the character on the right is holding a sheet with a large, dark, circular shape. They appear to be dancing or moving rhythmically, with musical notes on the ground.

524

Choristers Guild Letters

May 1969

Vol. XX - No. 9

IS YOUR DIRECTOR

1. An INJECT-OR

Does he inject you with inspiration?
Does he inject you with enthusiasm?
Does he inject you with desire to work?

2. A SELECT-OR

Of boys and girls who are dependable?
Of music you like to learn and sing?
Of a variety of musical activities?

3. A DETECT-OR

Of wrong notes?
Of chatter and giggles?
Of slides to reach the high note?

4. An EXPECT-OR

Of the best in you?
Of a receptive congregation?
Of the cooperation of your parents?

5. A RESPECT-OR

Of your honesty?
Of your confidences?
Of your ability?

6. An INFECT-OR

Does he infect you with a desire to serve?
Does he infect you with his good nature?
Does he infect you with patience & persistence?

7. A COLLECT-OR

Of chewing gum and squirt guns?
Of your attention?
Of news about current musical events?

8. A DISSECT-OR

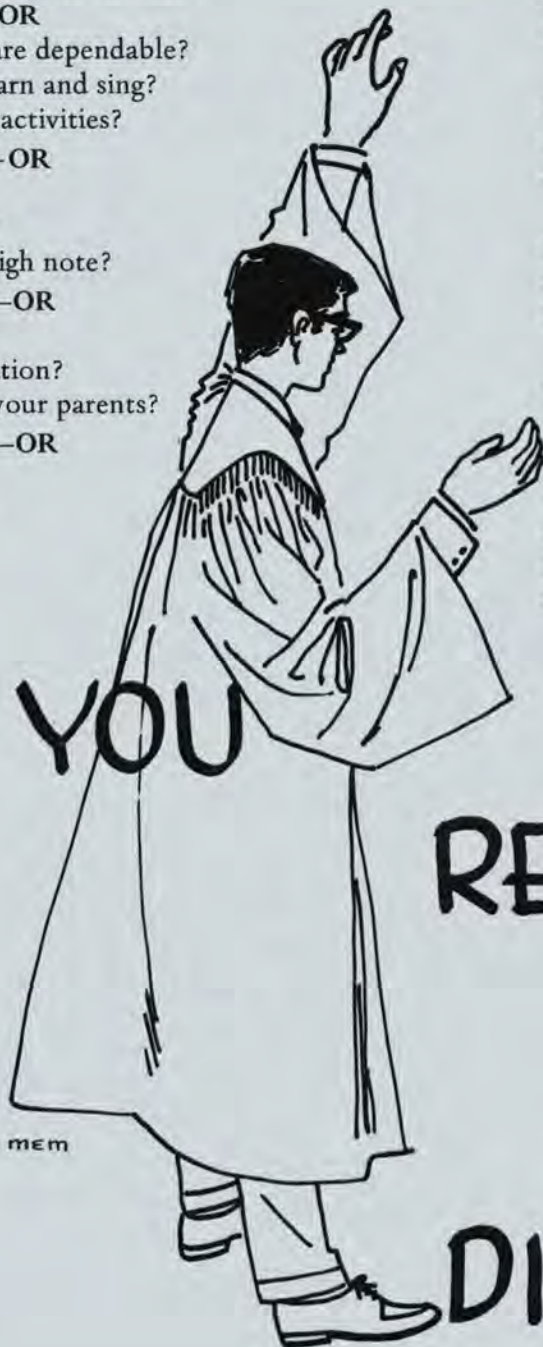
Of your singing?
Of your behavior?
Of your attitude?

9. A PROJECT-OR

With projects and bulletin boards?
With scrapbooks and notebooks?
With a choir for each age level?

10. A RECOLLECT-OR

Of your loyalty?
Of your efforts to learn and serve?
Of your individuality?



CAN YOU

BE A REFLECTOR OF YOUR DIRECTOR?

CHORISTERS GUILD LETTERS

May, 1969

Volume XX

Number 9

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F. L. Whittlesey, Associate Editor

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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

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P. O. Box 38188
Dallas, Texas 75238

Telephone: Area Code 214 — 348-0450

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The CHORISTERS GUILD

RUTH KREHBIEL JACOBS, *Founder and First President*

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

Home Office — Memphis, Tennessee

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Dallas, Texas 75238



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COVER - Are You a Reflector of Your Director? - Mary Elizabeth Montgomery
(Available in poster size, 17" x 22" - 50¢)



GOOD LEADERSHIP QUALITIES FOR THE CHILDREN'S CHOIR DIRECTOR

by Helenclaire Lowe

Recently I happened to observe a choir of juniors and their director as they were robing and preparing to sing. The choristers were running about wildly, robes and surplices flying, calling and shouting in high-pitched voices while their director, trying to out-shout them, was making a vain attempt to get them "lined up." Is this preparation for worship? Are children just "wilder" these days?

The question is easily answered by an example. Some of us were privileged to attend a junior choir festival rehearsal recently. One of the just-past torrential rains chose that Sunday afternoon to descend upon Southern California, so many were delayed by storm conditions. Time had been scheduled before massed rehearsal for individual choirs to practice their anthem with the organist. The children, brought by their choir mothers, had arrived. The director, bringing the robes, was delayed. Yet those juniors got themselves up in the chancel, and with the older children reminding the younger ones where to find their places, started the rehearsal with the organist. Their director arrived in a matter of minutes and, smiling approvingly at her young choristers, went on with the rehearsal.

That director is helping her choristers not only to sing God's praises but training them to be responsible. She EXPECTS good things and fine behavior and they respond. She is helping her choristers to grow by her attitude of strong leadership and love. May I suggest several qualities for good leadership?

1. CALMNESS — Have control over your emotions and impulses. If you cannot speak in a moderate voice, without anger or annoyance, how can you expect them to conduct themselves with restraint?
2. FIRMNESS — Establish a standard of behavior and insist upon it. Children need the security of rules and codes of conduct. And be sure it is a Christian code of conduct.
3. LOVE AND UNDERSTANDING — Everyone responds to warmth that is generated by love and real interest. Children "see through" any false front. The director who works with children must be sincerely interested in each child individually. Let us not compare what goes on today with "when we were children." Young people are living TODAY and we must help them to understand the tremendous challenge of NOW.
4. FAIRNESS — The concerned director allows himself NO favorites, makes NO exceptions to rules and keeps ALL promises. Young people feel strongly about this.
5. WILLINGNESS TO LISTEN AND LEARN — We cannot guide or direct young people unless we are willing to stop and listen to the children themselves, their interests and problems,

to their parents, and to the voice of the community. We must learn their needs, desires, and the problems that surround them.

6. ENTHUSIASM — Are you enthusiastic about your church, the music you teach, the wonderful voice instrument God has given us, the activities, the study times, the fun times? If you wish your choir to enter wholeheartedly into the program that is planned for them, they must be carried with your enthusiasm.

Several years ago in the Choristers Guild LETTERS, there appeared a wonderful cartoon sheet, "Are YOU a Reflector of your Director?" Yes, your choir reflects your attitudes. Expect the best in singing, behavior, courtesy, and churchmanship, and your choir will respond 100%.

Editor: The preceding article is reprinted from the April-May, 1969 issue of MUSIC AND THE ARTS, Youth Sings column, and is reprinted with permission. Helenclaire Lowe, who is on the staff of this fine bi-monthly publication, has been a member of C.G. for a number of years and has contributed articles before for the LETTERS. In this article her clear writing of the leadership attitudes of choir directors will make each of us reevaluate our own approach to children's choirs. Certainly as leaders we teach more by what we ARE and DO than by what we say.

The cartoon sheet which Mrs. Lowe refers to appeared in the C.G. LETTERS of May, 1954, with the title, "Can you be a reflector of your director." The cartoon has been re-worked for the cover page of this issue, and it is available in poster size (17" x 22") for your choir room bulletin board. (50¢) This is for choristers, but what a challenge to the director to set an example!

Please turn to page 172 to read another suggestion to choir directors from Mrs. Lowe. Now is the time to evaluate your choir festival of this spring and to plan the one for next spring. By planning now and selecting music, as this letter indicates, you have a valuable opportunity to coordinate the festival participation with your year's worship service preparation.

John

The address of WORSHIP AND THE ARTS is 2675 Hope St., Huntington Park, California 90255.

Clarence Dickinson Sends Greetings To the Choristers Guild On His 96th Birthday!

Dr. Dickinson, whose thoughts have often been with children's voices, sends this message:

"On the occasion of my 96th birthday, I am happy to send greetings and all good wishes to the Choristers Guild, now celebrating its 20th year.

"The future of American church music, now more than ever, rests in the hands of children's choirs. May the Guild's untiring efforts on the behalf of children increase in grace and strength.

God bless you all!"

Clarence Dickinson



Dr. Clarence Dickinson, composer, eminent organist and Choirmaster Emeritus of the Brick Presbyterian Church, New York City, Founder of the School of Sacred Music at Union Theological Seminary, and the only living Founder of the American Guild of Organists will celebrate his 96th birthday on May 6.

Although Dr. Dickinson is an internationally famous concert organist, composer and arranger of more than 500 published works of music, editor of the 1933 Presbyterian Hymnal, his greatest achievement may have been the founding of the first School of Sacred Music in this country. The graduates of that school have served throughout the United States and have helped to elevate the standards of church music and of worship procedures.

Of his compositions the best known to children's choirs may be, "In Joseph's Lovely Garden," arrangements of Bach chorales, and of Christmas carols from many nations.

Alert and lively at 96, Dr. Dickinson directed one of his choral numbers at an Atlanta festival a few months ago. He and Mrs. Dickinson attended and enjoyed the National AGO Convention in Denver last summer.





by FEDERAL
LEE
WHITTLESEY

PROLOGUE

*A children's director with tact;
To make up for the know-how she lacked
Is Seminar-bound.
(For knowledge . . . a hound!)
Next year a new whip'll be cracked.*



At times I have felt that the LETTERS have lacked the relieving touch of humor which we find in some publications. Of course, we are concerned with what to use and how to use it; with techniques and new ideas, but let's for a few moments talk of humor and, hopefully, have a chuckle or two.

If you think that this is a bit unbecoming to one whose profession is choir directing, consider

THE HUMOR OF CHRIST by Elton Trueblood (Harper & Row - 1964 - \$2.50). There are many facets to humor and this book shows how the Christ used some of them.

Some years ago I gave a lecture-recital titled *HUMOR IN MUSIC*. On this program, I sang such songs as *A Lady Picking Mulberries* by Edgar Stillman Kelly (G. Schirmer), *Another Little Hour I Begged* by Gretchaninoff (Ditson), *A Horse Named Bill* - American folk song, and *Sail Away for the Rio Grande* - Sailor Chanty. My pianist played *Variations on 'Mary Had a Little Lamb'* by Ballentine (Schmidt). We used recordings by Alec Templeton (Victor Borge carries on Templeton's style), and the *Toy Symphony* by Haydn. The program concluded by a trio of us singing the Bach "*Coffee*" Cantata. (I'm aware that outlining a program such as this "dates" me. Well, I'll admit my hair, the little that's left, is not as black as it used to be. Just wanted you to know I've been interested in humor for a long time.)

I recall once when the genial Ernest M. Skinner, organ builder, visited us he entertained the family around the dinner table with some musical limericks, forever

after called "Skinner-isms" in our family. These must not be lost to posterity so herewith is recorded four of them.

There was a young lady from Rio,
Who loved to play Mozart's *Grand Trio*.
But her technique was scanty
So she played it Andante
Instead of Allegro con brio.

There was a young singer named Hannah,
Who was caught in a flood in Montana,
She floated away,
And her sister, they say,
Accompanied her on the piana.

There was a young fellow named Hatch,
Who was fond of the music of Bäch.
He said - " 'Taint fussy
Like Brähms and DeBüssy,
Sit down and I'll play you a snatch."

There was a young lady named Dean,
Whose musical ear was not keen.
She said, "It is odd
But I cannot tell God
Save the Weasel, from Pop Goes the Queen."

If you enjoy limericks you may enjoy having available for light reading

NEW COMIC LIMERICKS by Ogden Nash and others (Hallmark - 1967 - \$2.50).

If you're bent is for nostalgic humor, humor that will recall a mischievous childhood (your own or another's!), you will enjoy

A REAL DIARY OF A REAL BOY by Henry A. Shute (Noone House, Peterborough, N.H. - re-print 1967 - \$3.95) and its sequel

BRITE AND FAIR - Henry A. Shute (Noone House, Peterborough, N.H. - re-print 1968 - \$4.50).

Of course for humor, satire, friendly jibes, common sense, and homespun philosophy, nothing is superior to the words of Will Rogers. Any library will show you volumes of his sayings. Some of these are available in paperbacks. Also there are recordings by Will Rogers.

Surely you have seen the charming little volumes *CHILDREN'S LETTERS TO GOD* and *MORE CHILDREN'S LETTERS TO GOD* compiled by Marshall and Hample (Simon & Schuster, 1966 and 1967) and Art Linkletter's *KIDS SAY THE DARNDDEST THINGS* and his other paperback treasures.

If, in the course of your years of scholastic training, you were exposed to the classics of literature, also if you enjoy "fiendish satire" you will find the two in *THE CLASSICS RECLASSIFIED* by Armour (Bantam Press - 1960 - .50). The sub-title describes this paperback as "a reckless, irreverent retelling of the 'Golden Oldies' on a required reading list."

My wife, who gives a talk on "The Enjoyment of Good Humor" declares that for her, and she believes for you, the all time, utterly captivating book of humor is *O YE JIGS AND JULEPS* by Hudson (MacFadden - Bartell Corp. - 1962 - .60).

Because some of you do know my Jessie (I wish all

of you did) I will end this discourse with one of her recent effusions, (I would not dare to call it doggerel).

ODE TO A FALLEN CUCKOO

O, my cuckoo doesn't cuckoo any more.
I found her weight just lyin' on the floor.
The chain wuz all in pieces
an' the door wuz shut up tight.
I couldn't get it open
tho I tried with all my might.
She has gone to cuckoo Heaven
an' my heart is really broke!
I try to talk about her, but it
nearly makes me choke.
Well I guess her days are over
an' I'll never hear her song,
'Till I get to cuckoo Heaven
where I know I must belong.



EPILOGUE

Now it's your turn to contribute a bit of fun to the *LETTERS*. Please send to me one or more of your own masterpieces in limerick, pun, joke, or pome form, original works please. Maybe I can slip some of them into the *LETTERS* when the Editor-in-Chief isn't looking.

F.L.W.

continued from page 169

April 9, 1969

Dear John:

Here's real planning ahead! The date, place, director, theme, and music for the massed choir has already been chosen for the Twelfth Annual Glendale Junior Choir Festival. As you probably know, Louise Whitman has been Chairman of this large festival for a number of years and her organization is superb.

She has received the evaluations from the directors of those choirs which participated this year and sent them a complete written report. In this follow-up letter, she announced the time, place, and director for next year so that directors can plan now. She had asked me to be festival director next year and to choose the theme. Now we are ready to go ahead and notify the directors of the theme, music to be sung, and will include some suggestions for repertoire which fits the theme, in case anyone needs help. Of course, each choir is quite free to sing any anthem of their choosing, if they prefer. Five or six choirs usually sing individually as well as in the massed numbers.

So the date is Sunday, March 1, 1970 at 3:30 o'clock at the Glendale Presbyterian Church. The theme will be —

GOD OF OUR LIFE — We See Thy Handiwork
We Study Thy Word
We Acknowledge Thy Bounty & Care
We Follow Thy Son
We Dedicate Our Lives to Thee
We Worship Thee Forever.

FESTIVAL REPERTOIRE:

Introit — *The Earth Is Hushed in Silence* — Pfautsch
Unison and Handbells — Broadman JF014
Lord, Above All Other Treasures — J.S.Bach; arr. Bitgood
Unison — H.W.Gray CMR 2998
Christians, Awake! — Richard Purvis
Unison - 2 Part — Sacred Songs CS 332
Sing Unto the Lord A New Song — Stanley Smith
Unison w/Percussion — Choristers Guild A-70
Praise The Lord Who Reigns Above — K.K. Davis
Unison and Trumpet — Broadman Festival
Choral Series, Group III 451-663
Hymn — *If Thou But Suffer God to Guide Thee*
Maybe other festivals will start early. Then the music can be planned in the budget, too.

Helenclaire Lowe

Choristers Guild *LETTERS*

The Church's One Foundation

Samuel J. Stone

AURELIA

Samuel S. Wesley

Have you ever watched giant cranes and bulldozers remove dirt from a deep excavation — so that a foundation strong enough to support a skyscraper or high rise apartment or a church building may be built upwards upon it?

The foundation referred to in Ephesians 2:19-20 and reflected in the hymn, "The Church's One Foundation," is a different kind. Rather than a pier and beam foundation to support a specific building, the "church's foundation" is interpreted as being spiritual and built from heaven, downward to man.

Notice that the "He's" in the text all refer to _____ and that the "She's" refer to the _____. The text utilizes the biblical imagery of Jesus as the Bridegroom, the Church as Bride, and you and I — as individual members of the corporate church — the offsprings of such a marriage. Through our actions and the acts of members of the church throughout the world, God constantly initiates moments of new creation, changing and moving toward his ultimate purpose for our universe.

Traditional foundations use boards and nails and concrete and steel in their construction. Discuss how your own church interprets these parts of the spiritual foundation, named in the hymn:

"water" — _____
"the word" — _____
"his blood" — _____
"one faith" — _____
"one Lord" — _____

"one birth" — _____
"one holy name" — _____
"one holy food" — _____
"one hope" — _____

Though the text and tune were not written to be used together, each represents the work of a person skilled in his field.

Samuel J. Stone was an Englishman, an athlete, and eventually a minister to the poor in London. His hymns were written to help his people better understand the Creed of the church, using actual words and phrases of the scriptures upon which the doctrines are based.

Samuel Sebastian Wesley, the composer of the tune, "Aurelia," was the grandson of Charles Wesley and named after his father and Johann Sebastian Bach. Wesley was a choir boy from the ages of nine to seventeen; and by the time he graduated from Oxford, he was considered the finest organist in England. If you have learned to analyze chords with Roman numerals, mark the chords of "Aurelia" and study the smooth progressions Wesley makes in both the melodic line and its underlying harmonic structure.

While each of us tends to think first of our identity in our own church by its name, its architectural appearance, and our activities there — how very exciting it is to know we are also a part of the moving, energizing force of spiritual Church without walls or traditional foundations and led by a vision of peace forevermore.

"Till with the vision glorious
Her longing eyes are blest,
And the great Church victorious
Shall be the Church at rest."

Your friend,

Charley

Charley the Choirboy
(Mrs. Christine Kallstrom)

H-77

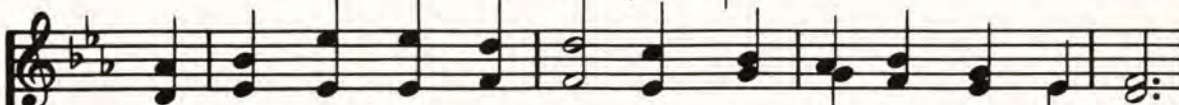
The Church's One Foundation

SAMUEL J. STONE, 1839-1900

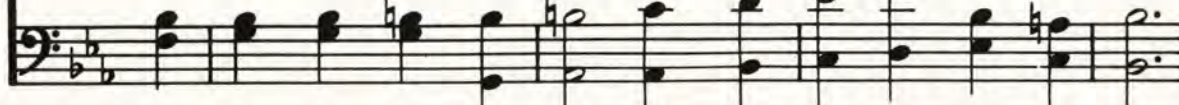
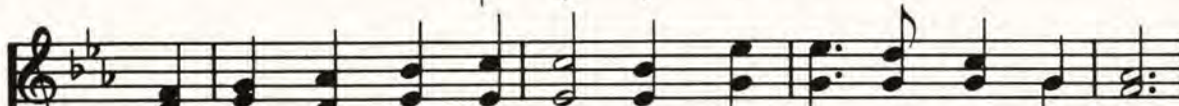
AURELIA 76.76.D.
SAMUEL S. WESLEY, 1810-1876



1. The Church's one foun - da - tion Is Je - sus Christ her Lord;
2. E - lect from ev - ery na - tion, Yet one o'er all the earth,
3. Mid toil and trib - u - la - tion, And tu - mult of her war,
4. Yet she on earth hath un - ion With God the Three in One,

She is his new cre - a - tion By wa - ter and the word.
Her char - ter of sal - va - tion, One Lord, one faith, one birth;
She waits the con - sum - ma - tion Of peace for - ev - er - more;
And mys - tic sweet com - mu - nion With those whose rest is won.

From heaven he came and sought her To be his ho - ly bride;
One ho - ly name she bless - es, Par - takes one ho - ly food,
Till, with the vi - sion glo - rious, Her long - ing eyes are blest,
O hap - py ones and ho - ly! Lord, give us grace that we,




With his own blood he bought her, And for her life he died.
And to one hope she press - es, With ev - ery grace en - dued.
And the great Church vic - to - rious Shall be the Church at rest.
Like them, the meek and low - ly, On high may dwell with thee. A - men.



HOW TO TEACH

A NEW SONG

by Helen Kemp



Editor: Vacation Church Schools are usually planned by now with helpers lined up, materials ordered, etc. Still, the old question is asked by those volunteer leaders — "How do I teach a new song to the children?" The material here is basic, even simplified, but it contains the freshness of ideas and a creative approach which is necessary in choir or church school to teach a song or an anthem.

The Board of Christian Education of the Presbyterian Church in the United States of America has asked Helen to prepare a syllabus for a workshop course in MUSIC IN CHURCH EDUCATION WITH CHILDREN. This article is one of 7 she has prepared for that series, and it is printed here with their permission. To secure the syllabus write to Miss Agnes Peebles, Board of Christian Education, United Presbyterian Church of the U.S.A., Witherspoon Building, Philadelphia, Penna. 19107

Dear Church School Teachers:

So there is a brand new song suggested in the curriculum lesson plan this week. Let's look ahead. Yes, the same one is listed for four consecutive weeks. The text must have something special to say in this unit of study. How will I ever be able to teach this unfamiliar song to my class?

For those of you who panic when you are faced with the above teaching situation, please sit back, relax, and read on while we try to give you ideas that might help you be a more confident song teacher.

First of all, let's consider some basic facts. There is no ONE right way to teach a song — there are many ways. Using just one method of presentation becomes dull for both teacher and children. We must also bear in mind the limited time available in the usual church school session for the teaching of new songs or hymns. This means that the presentation lesson must be well planned to help make every valuable minute count.

Keep in mind these factors:

1. **OBJECTIVE** — What do you hope to accomplish by having the children learn this song? (It should fortify the concepts being projected in the curriculum.)

2. **MATERIALS** — What teaching aids (pictures, charts, instruments, recordings, tapes) could I use to capture interest?
3. **MOTIVATION** — How can I stimulate children's curiosity to make them want to learn this song?
4. **PROCEDURES** — How can I plan the step-by-step process of communication so that the notes and words on the page become a song, thoughts expressed through music?
5. **EVALUATION** — Did the children learn? Did I communicate? Did the song enrich, instruct, inspire, correlate, fortify? Did the children enjoy singing?

Let's choose a song and make some definite suggestions for a teaching session. "The Lord Is My Strength And My Song" — (No. 3 in *Songs and Hymns for Primary Children* — Westminster Press — 1963 — \$1.75).

1. STUDY THE TEXT

The teacher should STUDY the song thoroughly. What information is given on the page that could help make an interesting presentation to the children? First of all, there is the SOURCE of the text — Exodus 15:1-2, and Psalm 118:1(RSV). Get the Bible and do some reading — not just these several verses, but enough before and after these verses to understand the circumstances in which these words were used. If you know these facts, you can slip them into your song presentation with a certain creative spontaneity, but without too much talking ABOUT it. The background of the text is the dramatic episode of Moses leading the Israelites through the Red Sea. It is fun to do a little research — call it "detective work" on finding out just where each phrase of the text came from.

The content of the curriculum lessons will reveal why the song was chosen as a "fortifier." The study of the Old Testament comes alive to children as you make its people come alive to them. This song could be set up as a drama. A Hebrew family of Old Testament times are on their long trek to the Temple in Jerusalem for the great religious ceremonies. To make the time pass more quickly for the children and make the walking

easier, the father starts chanting some scripture, and the children respond by singing and clapping a refrain, perhaps using some of the small music instruments they might have along – a timbrel, a tambourine. The father is really teaching his children some of the great words of Moses. After the song is learned, it would be fun to “act out.”

A look at the music and the form of the melody will give you some good ideas for presenting the song. You are immediately aware of 4 braces of music and 3 “la, la, la” response phrases, the second and third having the same tune, the first different. Then you see the suggestion written under those phrases (clap hands, shake instruments). By this time you are thinking - “Why don’t I teach the response sections first? We could do the song antiphonally with several children **READING** the words, and the class responding by clapping and singing the refrain.”

Now look at the melody of the Biblical scripture phrases. Even without the help of a piano you can picture the shape of the melody line. First you see that the beginning of brace 1 and brace 2 have the same melody, with the exception of the first phrase up-beat.

“The Lord is my strength and my song.”

So sang Moses and the people:

Brace 3 starts on an upper pitch and proceeds down the scale, then bounces up again continuing the scriptural passage instead of the refrain.

Brace 4 finishes the quote from Exodus, and then ends with the joyous refrain.

2. LEARN THE TUNE

Your study so far might have taken you about 10 to 15 minutes. Now it’s time to go to a piano, or a Melodica, or some other instrument and **LEARN THE TUNE**. Play it – sing it. Get the feel of the rhythm. Walk around the room as you sing, feeling a swing of 2 to a measure so that accents (your steps) fall as below:

> > > >
 The Lord is my strength and my song —
 > > > >
 La, la, la, la, la, la, la!

Sing the whole song enough times that you can be “free of the book” which means you will be free to communicate with the children.

3. PLAN AND GATHER TEACHING AIDS

Now get your **MATERIALS** ready. Are books available for each child, or must you prepare a **CHART**? Will you use notes of the melody **AND** the words on a song chart or just the text? Can you find pictures of Old Testament musical instruments. Can you find a picture of a Hebrew family with the other families in a caravan going to the Temple in Jerusalem? Could some mother or child draw a picture or make a brown paper mural of such a trek? Making visual aids can involve children and get them interested even before you present the new song to the class. Creating your own teaching materials can take more time than either study or presentation, but it can also add a great deal to the enjoyment of both teacher and pupils.

4. TEACH THE SONG

If you have done your “homework” as described in sections 1, 2, and 3, you will be ready – and even enthusiastic, to present the new song. I like to start by focusing attention on something visual, rather than say, “We’re going to learn a new song today.”

In this song, I like to have two flash cards (about 8”x24”) for the two refrain phrases. It is an advantage to have a visual focus for the whole class.



Teach these 2 phrases so that the class can recognize and sing the one which you hold up. Make a little game of this.

Now **READ** the words from the large song chart, “The Lord is my strength and my song.” Then you hold up Card 1 for the response from the children. Go through the entire song in this way, using the correct flash card to teach and to keep attention focused.

Teach the tune from the book, or the word chart which is arranged in a logical way to help children grasp it more easily. You may want to mark a red line with a felt pen to indicate the refrain sections.

“The Lord is my strength and my song.” _____
 So sang Moses and the people: _____
 “O give thanks, give thanks unto the Lord.
 His steadfast love endures forever.
 This is my God, and I will praise him.” _____

It will be a distinct advantage to you if you can sing it all the way through for the children, pointing to the chart as you sing to help them discover the form of the song and how it was planned.

short phrase	—	response
short phrase	—	response
long phrase	—	
short phrase	—	response

It is important to remember that the enjoyment of a song depends on the knowledge of it. Teaching it creatively and **THOROUGHLY** gives you the desired freedom to use the song spontaneously, for “acting out,” for worship, for instruction, for fortifying a concept, for creating interest in Scripture.

continued on page 186

T. N. T. — by Nancy Poore Tufts

A HIVE OF DREAMS

For the Higher Development of Musical Taste,
Professional Standards, Quality, and Material

I WISH —

1. That all children's choir directors were as proficient musicians as teachers.
2. For greater national circulation of Choristers Guild LETTERS, its useful music, lesson plans, information, and services.
3. For greater attendance and participation by church musicians in CG and other seminars and festivals — state, regional, and national . . . For more programming of lectures and demonstrations of work with children's choirs by other national and regional music organizations.
4. For more use of instruments and combinations of instrumental and choral music in services of worship . . . That more choral music be composed with instrumental parts included . . . That parts for transposing instruments be written in the proper key.
5. For designing of music instruments of acceptable sound which require simpler operating techniques so that more time can be spent in playing than in isolated practice . . . For research and reports on developing less expensive instruments, new types of instruments.
6. That choir directors not apologize for requiring that children sing and play from memory as well as learning the basic facts of music by drill. Children absorb and retain knowledge and experience in various ways. Rote-training and memory work have their places.
7. For experiments and reports on easier and faster ways of teaching sight-reading.
8. For a national, even international, movement or congress to study music notation. There ARE better ways of translating musical sound into symbols.
9. For a book or collection of designs and plans of music studios and choir rooms, of choir and organ placement relationship in lofts or galleries, available as a general reference and guide for choir directors, church committees, the clergy, and architects.
10. That efforts be made towards establishing general guidelines on the matter of salary, perquisites, contractual and tenure requirements, and retirement benefits for church musicians. Organizations such as CG and AGO could lead the way in studying the situation and making available their recommendations, which should be periodically updated. Experienced musicians are frequently approached by church officials and clergymen of other churches, by denominational or Council of Churches representatives for advice on these matters. Individual answers may be purely personal, and perhaps one-sided or uninformed. The inquirer usually must seek "several different opinions." Professional guidelines are badly needed.
11. That annual or periodical lists of doctoral dissertations in music and music education be published, and that simple means of procuring copies or abstracts be arranged. There is a tremendous fund of knowledge, the results of mind-bending research and experimentation, cached away. A National Depository is needed.
12. For wider coverage of church music concerts by the press . . . That music critics express even a modicum of appreciation for the "earnest endeavors" of children's choirs . . . That great solo artists, conductors, symphonies, and choirs have equal space to that given sports figures and pop singers.
13. That stronger emphasis be placed on Church Music courses in Theological Seminary curricula, for little knowledge can be a dangerous thing.
14. That music publishers would screen more carefully the choral and organ music they accept for publication . . . That music publishers would get together and adopt a Code of Standards and lead in raising musical tastes and rid the country of the flow of mediocre-to-low quality music churning from today's presses.
15. That music publishers give more consideration to the matter of page turns in the lay-out of their work . . . That music publishers would prepare 8^{vo} music in such a way that loose pages would be eliminated. The gateway fold is not for choristers either.
16. That choir robe companies provide robes with permanent, sewn-in, large, clear numbers that will withstand years of laundering or dry-cleaning.
17. That someone would invent an inexpensive metronome.
18. For less emphasis on the lives and pictures of composers by choir directors and music teachers. Students of mathematics and science are not required to study the personalities and faces of the elderly greats in their fields.
19. That organists who use the Tremulo stop in solo or choral accompanying be flailed . . . That the Vox Humanas be removed from all organs and laid to rest.
20. That the clergy pray earnestly for the whole state of church music, especially for the humility, loyalty, and dedication of its "singers and musicians" . . . That choir directors pray sincerely for the steadfastness, health, and sanity of the clergy in these troubled times . . . That they pray for more communication with the clergy, and to receive the hymn numbers at least a month ahead of time.

(Inspiration for the above list came from Robert W. John's article, "I Would Like to See . . ." MEJ — Feb.-Mar., 1964.)





Which is the way to help the choir?



UP - BEAT!

by John Kemp

Almost daily we receive cards and letters from "C.G.ers" who tell about their choir work and their use of Guild materials. The following letter from Guam makes us feel close to each other as we all work with children and young people:

"Dear C.G.,

"The 9 AM Easter worship service at Chapel 2, Andersen AFB Guam, was a Choristers Guild service! The Carol Choir (7th & 8th grade girls) sang the introit - *Jesus Christ is Risen Today* - from C.G. Little Hymnal. The Carol Choir and Psalmist Choir (4th - 6th grade children) sang *God of All Lovely Sounds* as the prayer for our dedication service. These two choirs plus the Melody Choir (1st - 3rd grade children) sang *Rejoice and Sing* (O.A. Hatch - the children loved this anthem - they felt so grown up singing it. The accompaniment fascinated them) as the anthem. Finally, the Carol Choir closed the service with Spinney's *Benediction*. I am continually grateful for C.G. - it certainly enriches the flavor of our worship service.

Shelley Ritchie"

* *

A card came from Mrs. Ritchie also: "With the current interest and emphasis on rhythm and creative movement I think you would be interested in the following record: *MISSA KWANGO*" (GHS 56008; London-International, Global Heritage Series). Young African school boys, under the direction of Dutch missionary, Father Bernard van den Boom, sing and dance many public performances. From their singing accompanied by drums the record shows their exciting sense of rhythm. The music is composed from the tribal melodies the boys bring to their director. All the sounds are not ideal boy choir tone, but it is exciting to sense how singing has been used to win these boys to a joyous Christian fellowship. It is good listening for you and your choir.

* *

C.G. extends greetings and best wishes to Dr. Clarence Dickinson, one of America's greatest church musicians, on his 96th birthday, May 6th. (see page 170) I ask the question to all of us youngsters, by comparison: Is Dr. Dickinson greater because of his considerable performance capacity or because of his tremendous influence upon succeeding generations of church musicians?

* *

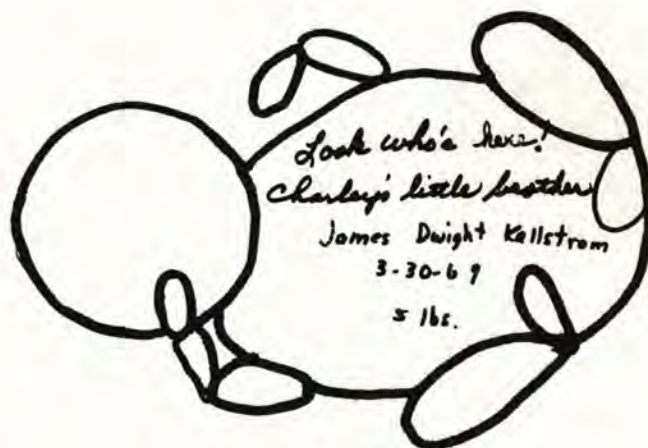
At this time of year we also remember both Ruth and Leslie Jacobs, founders of the Choristers Guild. These important church musicians are still with us through their great concepts which live in our work.

* *

Of interest to many is the election of Ray Robinson of Baltimore to the presidency of Westminster Choir College, Princeton, N.J. Mr. Robinson, age 36, has proven himself a brilliant administrator and musician. At present he is associate director of Peabody Conservatory of Music in Baltimore. He replaces Dr. Lee Hastings Bristol who resigned to carry on other pressing activities. C.G. wishes Mr. Robinson success in this new, important work.

* *

A new hymn? — No, a new him!



* *

Hope you enjoy the "We'll be there" pages as much as we have enjoyed putting them together. Our members are real personalities!! We also hope more of YOU will be there at the Seminars. They are shaping up well. Why not send that registration in now!

* *

New cartoons for fall: Mrs. Jane Turnbull Mitchell has begun to up-date the "Which is the Way" series. One will be included with each issue of LETTERS. They are available for choir notebooks at 5¢ per page.

"C.G. Noteworthy" reminds us that it's choir award time and "them that has 'em - wears 'em" - C.G. pins we mean. To avoid all the rush you may decide to do like so many others: collect the pins in May and give out the awards in the fall. This allows adequate time for pearls to be set, and the presenting of awards is a good way to begin a fall program.

* *

continued to page 186

TWO NEW ANTHEMS

A-72 Come Kingdom of Our God

by George Brandon
(SAB anthem with organ accompaniment)

Come, kingdom of our God!
Sweet reign of light and love,
Shed peace and hope and joy abroad,
And wisdom from above.

Soon may all tribes be blest
With fruit from life's glad tree;
And in its shade like brothers rest,
Sons of one family.



George Brandon holds degrees from University of the Pacific, Stockton, California, and Union Theological Seminary, New York City. He is greatly interested in church music in the United States. Approximately 100 of his choral compositions have been accepted by 30 different publishing houses. C.G. is happy to include Mr. Brandon in its anthem catalog.

A-73 The Annunciation Carol (Carol of the Angel and the Maiden)

by John Blackwell

A 2 part children's choir anthem with finger cymbals, tambourine, and guitar, or keyboard instrument instead of guitar.

Artists have painted it many times, but there seems to be no carols to depict this part of the Christmas story. The angel announces to Mary that she will bear Jesus, the Savior, and she joyously sings, "My soul doth magnify the Lord."

Here is a carol in a folk style for children to sing in a Christmas program which is following the story in the book of Luke. Composer John Blackwell wrote it for a "Nine Lessons and Carols" service. Last December his children's choirs (4th thru 6th grades) sang the carol with the accompaniment as scored, although piano alone may be used.

The pronunciation of the Latin "IO" is ē-ō. It is used as an exclamation of joy and in a carol it can roughly be translated as "hurrah."



The idealism expressed in the poem by John Johns sounds like the thinking of a mid 20th century young person. Instead, the hymn was written 132 years ago (1837). With its call for brotherhood, peace, and love we had planned to use the symbol above on the cover of this new anthem for young people. Finally we changed to the less controversial Hand of God art. To you is the peace symbol above a sign of the idealism of today's youth or the sign of the unreasonable violence of a publicity-minded few?



Composer John Blackwell returned to his home state, Oklahoma, last year to take the position of Minister of Music at First Presbyterian Church, Oklahoma City, the church where Helen and John Kemp had served for so many years. He has degrees from Westminster Choir College in Voice and Choral Conducting. He was a scholarship student at Berkshire Music Center (Tanglewood) in 1962 and 1963 in orchestral conducting. In Warren, Ohio, he was Minister of Music at the First Presbyterian Church for five years. He was founder and Music Director of the Warren Symphony Society. For three years Blackwell was guest conductor of the Warren Junior Choir Festival, and he was director of the Warren Civic Chorus.

The cover art for the Annunciation Carol was prepared by Marge Mayberry who also draws our C.G. noteworthy cartoons.



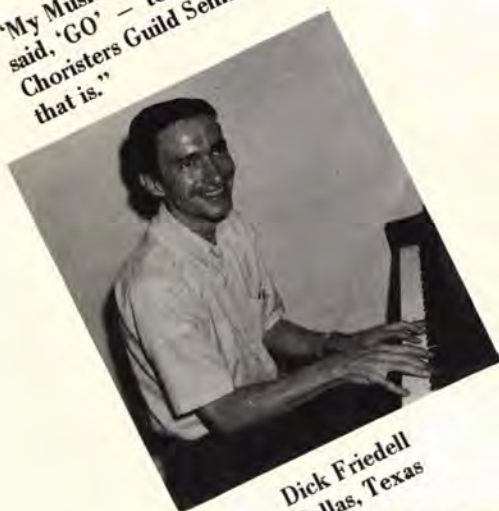
We'll be there ————— At a C.G. Summer Seminar

MOBILE, ALABAMA
June 27 to July 3rd

OR

EAST LANSING, MICHIGAN
July 11 to July 17

"My Music Committee
said, 'GO' — to the
Choristers Guild Seminar,
that is."



Dick Friedell
Dallas, Texas

"People all come
sing and shout!"



Margaret Thomas
Gautier, Mississippi

"I'll be there —
I'll be there!!"



Jane Irwin
Saginaw, Michigan

"First to register!
We'll be there!"



Jean Page
and Elaine Warner
Prairie Village, Kansas



"How elated I am to be coming!
The enclosed snapshot is indi-
cative of my choir members'
response and eagerness to help
me get ready to go."

Carolyn Young
Kansas City, Missouri

"I attended last year, too!"



Dorothy Preshaw
San Jose, California

"My first year with Jr. High Choir
has left me confused. I am
registering for HELP!"



Dargan Mayberry
Oklahoma City, Oklahoma

"THIS September I'll be ready!"



Bill Chance
Columbia, Mississippi



"Have you heard about
the packets of new music
we'll read?"
Liz Elliott
Anderson, Indiana

"We're combining vacation
and study - Why don't
YOU come with a musical
buddy?"



Marilee Webb
and Dorothy Kosanke
Oklahoma City, Okla.

Enthusiasm
makes the difference!



Julie Cordes
Utica, Michigan

"Did you hear the news?
I'm signed up for a C.G. Seminar!"



Evelyn Backstrom
Elmwood, Indiana

"So my minister said,
'Of course you should go.'"



Mrs. Bernice Gorvin
Minneapolis, Minnesota

"I know I'll enjoy
the Seminar!"



Marilyn Henthorne
New Wilmington,
Pennsylvania

"My summer plans?
The C.G. Seminar, of
course!"



Erna Dell Smith
Carlsbad, New Mexico

"I can't tell you
how thrilled I am!"



Sister Anselmeer
Melrose, Minnesota

"Please add my name
to your Seminar list."



Esther Keith
Eau Claire, Wisconsin

THE GIFT TO BE SIMPLE

by Arlene V. Root



"Playing the organ is quite simple. You only have to hit the right note at the right time, and the instrument plays itself." This was an observation of J. S. Bach.

It might be paraphrased, "Singing is quite simple. All you have to do is make the right sound at the right time." We must remember that SIMPLE and EASY are not synonyms. SIMPLE means uncomplicated, not elaborate or ornate, not complex. Music well produced is done simply. EASY means requiring no great labor or effort. Good music production is not easy. It requires care and concentration. Mental and physical effort must be expended. But it must be simple. This is important to keep in mind in work with children.

Donald Bryant, director of the Columbus Boychoir, has a simple technique to insure correct breathing — sip air as one would sip hot tea from a spoon. This approach does not go into an explanation of breath control. Dr. Bryant has found, as have many others, that an emphasis on the mechanics of breathing is likely to make children tense and rigid as they tend to concentrate too much on the process.

Exhaling correctly is sometimes demonstrated by using a lighted candle in front of the nose and mouth. The flame should not flicker. When a youngster concentrates on something outside of himself such as a candle or imaginary hot tea, the body adjusts more readily to accomplishing what needs to be done. If the child's attention is directed to the breathing act itself he may get a little like the thousand-legged worm who ran about easily with all his legs coordinated until someone asked him how he did it. When he tried to figure it out he got so confused and tense he couldn't walk at all.

One encounters somewhat the same problem in tone production. Children may get all tied up in the process if it is emphasized. I have found it better to concentrate on correct diction. Children mimic easily. During childhood they are learning their language by imitation. Thus they concentrate readily on pronunciation without undue tension. In fact, I think most faulty tone and some inaccurate pitch is the result of incorrect pronunciation.

A few weeks ago a new little boy joined our choir. He is bright, musical, eager, and enthusiastic. His quiet-spoken mother, a music major in college, warned me that he tended to sing too loudly. I didn't want to dampen his ebullience so I didn't try to quiet him during the first rehearsal. We have a four week probationary period so I wasn't under pressure to get him ready for a service "next Sunday." I did correct his

pronunciation of a few words — a criticism which he took with good grace. This took care of the loud singing problem. His voice blends well and is not too loud as long as he pronounces words correctly.

I teach very few specific diction rules in choir practice. I do work some with separate boys and may go into this more, particularly if they are older. The rules which I use are primarily those in the excellent book, *THE SINGER'S MANUAL OF ENGLISH DICTION* by Madeline Marshall. The book is published by G. Schirmer, copyright 1954, and is \$4.00. The author has taught and coached singing of English at Julliard School of Music, Union Theological Seminary, the Metropolitan Opera, radio and television networks, and has also done private work with individuals. The book is written with clarity and humor. This book should be available in your public library but it really should be readily at hand any time you need it for reference.

Here in Kansas we have problems with a very hard "r," so I do teach my choir the rules (simplified) on this letter. Never sing an "r" before a consonant or a pause. Always sing an "r" before a vowel. Flip the "r" sung between two vowels. Sometimes the boys think I may have "flipped" a bit when I find it necessary to start this routine, but when they listen they become aware of the need to leave out an "r" to make a word sound right. For example, in the *GREEN HILL DUET BOOK* there is a lovely Dutch carol for Easter. The first line begins, "Awake, thou wintry earth." This passage is sung on an ascending scale. A group of boys singing the word "earth" the way it is usually pronounced in Kansas, sounds like a flock of Bantam roosters crowing. This is frequently their most dramatic lesson in diction as I react violently with, "Hey! Leave out that 'r'!"

A few other local problems include a nasal diphthong on such words as CROWN or NOW, that tends to come out "creown" or "neow" as though someone had stepped on a cat's tail. The short *ä* is quite flat here — a rather ugly sound. So it takes time to get half-way between a nasal bleat and an artificial "ah." We practice this by saying the two extremes and then aiming at the middle, a technique I learned from Dr. John Finley Williamson.

Northern Kansas has no trouble with a short *ë*. I grew up in an area where it was pronounced correctly. Now I live closer to the Oklahoma border and am still caught off-guard with "pin" for "pen." I have been known, when asked at the library for a pin, to come charging out with a little box of tacks and pins we have, when what the patron really wanted was a pen with which to

write. We have no trouble with "pins" in the choir but occasionally have to weed out "whins and thins." Dr. Lara Hoggard, who at one time worked with Fred Waring, told of an experience as a guest conductor for a music camp in Emporia, Kansas. He had lived in Oklahoma and assumed that the short *e* would present the same problem in Kansas as in Oklahoma. Prior to the camp he sent Latin pronunciation instructions for the use of the adolescent participants. On the first rehearsal, when they reached the short *e* sound he heard a dreadful noise somewhat akin to a squeal — eeeee! There is a standard pronunciation in Miss Marshall's book but it takes different approaches to cope with the different patois over the country.

There is no need to change our local speech habits but our singing should be based on the standard pronunciation. We directors can learn this from Miss Marshall's book, but I would not try to indoctrinate a children's choir with all the rules. We can learn them ourselves and let the children learn by hearing us. On the other hand more specific work with the diction rules might well be in order in high school choirs. I repeat, I would not try to wipe out regional differences in speech. One of the most interesting sidelights of national meetings and conventions is the diversity of pronunciation, inflection, and idiom. It would be a loss to have us all sound exactly alike.

One summer I had an interesting experience at the Columbus Boychoir Camp when it was held at Chautauqua, New York. A woman on the staff had a particularly beautiful speaking voice and speech. One evening a group of us were out walking when someone asked, "Ethel, where do you come from?"

She replied, "Why don't you guess."

Because she spoke a soft "r" (I was Ahlene) the guesses were all in the southern states. Finally I asked, "Ethel, do you come from Maine?"

"Yes, how did you guess?"

"Years ago I heard Dr. Williamson say that there was only one place in the United States where the people spoke a perfect singing diction, an area of a few counties in Maine. You speak perfect singing diction."

We do not sing Latin in the services in our church but once in awhile I have the boys learn a song in Latin before we shift to the English translation. This may seem to be the long way around but it is sometimes simpler. Recently we sang Mozart's *Ave verum* in a three part arrangement by Katherine K. Davis. After we moved to the English words, seven-year-old Curt remarked, "Gee, the Latin is sure easier to sing."

When a great composer has set the Latin words it is likely that the music is so wedded to the words that it is easier to learn in the language foreign to the mind than the language foreign to the music. We have found this true in several cases — for example Vittoria's *Ave Maria* and *Pie Jesu* from the Faure *Requiem*. We sing the Latin in concerts and English if we use the composition in a church service.

Sometimes the original intent of the composer in the use of voices or instruments is important. In Benjamin Britten's *Cere-*

mony of Carols we discovered some interesting things. We had used the *Spring Carol* several times with piano accompaniment. Then one Christmas we did the entire *Ceremony of Carols* with the principal harpist of the Wichita Symphony Orchestra. With piano the *Spring Carol* is difficult. With the harp, as Britten wrote it, the number falls into place with an easy grace. Conversely, *That Yongé Childe* makes such exacting pitch demands on a young singer that the number had always been omitted when the harpist had accompanied youth performances of the work. She had played it only with women soloists. At rehearsal, after the song, she looked at me in amazement. "I had no idea a boy's voice made that much difference!" she explained. Her remark confirmed what I had read in a book about Britten's music — that this song cannot be sung with real success by a woman, for Britten had in mind the mentality and outlook of a boy as well as the vocal mechanism. The same problem arises when a woman or older girl tries to sing the part of Amahl. Menotti states specifically in the score to *Amahl and the Night Visitors* that the part is to be sung by a boy soprano.

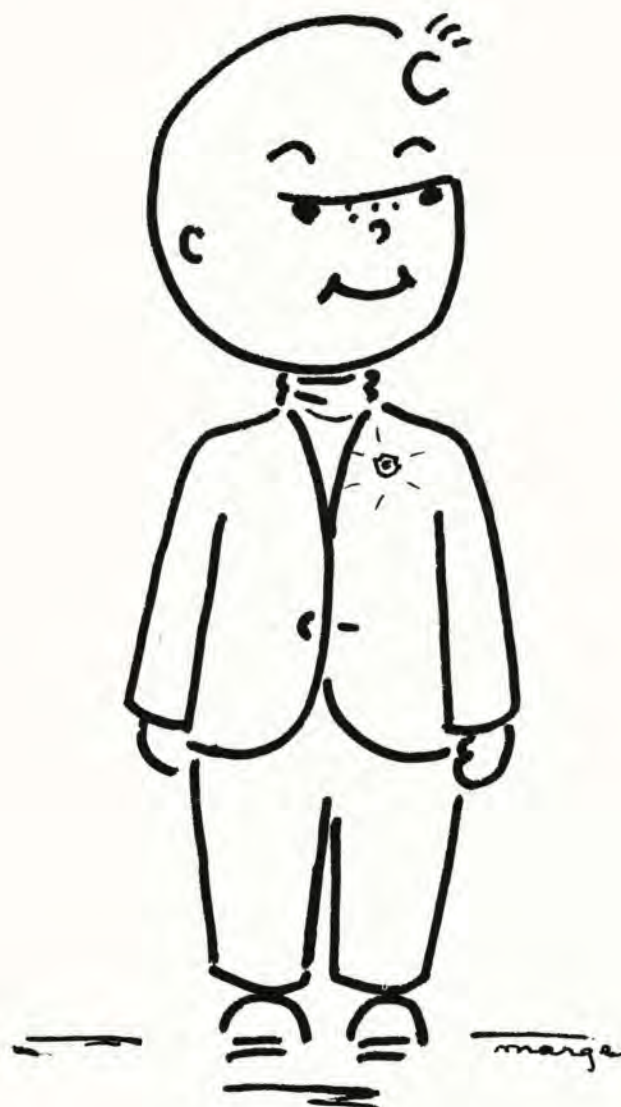
When one has heard the British male choirs with counter tenors singing alto, the same type of number sung by a college choir is somewhat unsatisfactory. Instead of a solid block of male singers on the three lower parts with the treble floating above, one hears the division in the middle with women's high and low voices above men's high and low voices. The effect is not the same. Music written for the modern choir with this voice arrangement is fine but the older music does not come off characteristically.

The same thing may happen with folk music. Guitar is much more effective than organ with *I Wonder as I Wander* or the *What Child is This?* version of *Greensleeves*. And a new addition to the Methodist Hymnal, a folk song from Nigeria, *Jesus, We Want to Meet* is most easily sung unison a cappella with only bongo drum accompaniment. But the bongo drums are essential.

Bach probably wrote *My Heart Ever Faithful* to be sung by a boy. Anyway, we have noticed at our church that it seems easier for children than for adults. Recently at the library where I work one of the girls turned from reading a review of a recording and asked, "What does unidiomatic mean?" I cited some of the above examples. In church music we need not be such purists that we limit our musical and spiritual experiences to that which is always idiomatic, but when we do find such music and perform it in its own characteristic way we make music simpler and more enjoyable for our choir members.



*C. G. Noteworthy proudly
wears his pin... a symbol
of service through singing.*



*Church Choir
Christian Character
Choristers Guild*

CG-8

continued from page 179

We consider it a good sign of the service success of C.G. when our materials are copied or adapted by publishing houses. It means that there is more interest in children's choirs. We are happy also that so many of our anthems are favorably reviewed in various publications and several denominational magazines are carrying samples of our anthems to all their members. We have stayed ahead of the field because you members have shared your needs and successful ideas. Please continue to help us help others.

* *

Costs continue to rise, but our postcards are still 1¢ each. Notice the new one with the May LETTERS, "You were missed." It was prepared by artist Marge Mayberry.

* *

Another artist made his debut in this issue. Thirteen year old John Richardson of Houston did the "bee-hive" illustration on page 177. John is a grandson of Dr. and Mrs. F. L. Whittlesey. He was drafted to do the illustration when he visited the office this week.

* *

Our new HANDBELL PATCHES, for use on jackets or choir robes, have had a good response. They use the same shield and colors as the C.G. Patch. Now your bell choirs can have a recognition which coordinates with the entire children's choir awards system as many had requested. (price 75¢)

* *

From a letter received with a bulletin:

Our Senior choir membership is made up of exuberant teenagers and a lesser number of adults who all gave this anthem a great lift. (ANTIPHON by Robert Bennett, A-67.)

The Cathedral group (13 year olds) were the antiphonal section. The delightful contrasts building up to a joyous Hosanna finale

continued from page 176

Nothing is duller for a child than to have to mumble words that have not been filled with meaning for him, or to be expected to sing an unfamiliar song just because it is in the lesson plan.

If you feel you cannot teach the children because you cannot sing on pitch, or in the right range, here are a few suggestions for you.

1. Have the church organist make a recorded tape for you. (A small recording unit is almost standard church equipment.) Have her play JUST the melody of the song all the way through. Then ask her to play phrase by phrase, melody only, leaving SILENCE after each phrase so children can repeat the tune. Then a third time, have her play the whole accompaniment. If played on the piano, be sure it is not too loud. Children love to learn a new song this way.

was extremely effective. It seemed hardly possible that such grand effects could be achieved by such simple music mechanics.

This anthem is marvelous for Palm Sunday.

Mrs. M. Dorothy Seaby, Emmanuel United Church
Windsor, Ontario, Canada

* *

The many short workshops Helen and I have led this winter have taught us many things.

There are several essentials in working with children's choir directors: (1) to inspire a desire to "do"; and (2) to give creative ideas, and many times some very basic help. Helen's article on HOW TO TEACH A NEW SONG (page 175) gives some very basic help for church school leaders, and it reminded us that we should keep a balance between the DOING and the UNDERSTANDING.

Some years ago Kathy got excited about writing a letter to older sister Julie. She had the desire, brought paper and pencil to the room where Helen was working, sat down to write and asked, "What shall I say?" "Why not start with 'Dear Julie'," Helen suggested. "How do you spell 'dear'?" "D, E, A, R." After a pause for some thinking the quiet question came from Kathy, "How do you make a D?"



This takes an hour of time on Saturday or during the week, but will prove to be a great help to you.

2. The same process can be used with a singer (light, clear voice — perhaps a high school student or the choir director.) If you have a flute, recorder, or violin player available, use them occasionally in person or in the tape recorded method.

3. Use a team-teaching approach. You do the study and plan the presentation, but have a helping teacher (perhaps someone from the choir, or the mother of one of the children who has learned the song very well in advance) do the singing for you.

Church school teachers have wonderful opportunities to open doors for children through the songs they teach them. But teachers must enter the door first to be sure they know where the door leads and be responsible for the influences which are across the threshold.

Choristers Guild Letters

June 1969

Vol. XX - No. 10



SUMMER ISSUE

CHORISTERS GUILD LETTERS

June, 1969

Volume XX

Number 10

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

Regular Membership — \$5.00
Contributing Membership — \$10.00 or more
Subscribing Membership — \$25.00
Supporting Membership — \$100.00
Life Membership — \$500.00

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Dallas, Texas 75238

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The CHORISTERS GUILD

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

Home Office — Memphis, Tennessee

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Dallas, Texas 75238



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a chorister of Mrs. C.W. Pippenger, St. James Presbyterian Church, Littleton, Colorado.

MUSIC FROM THE YOUNG FOR EVERYONE

by Mrs. Maureen M. Morgan



TEENS

In the hymnals of the 21st century will we find "Joy is like the Rain" or "The Lord of the Dance"? It seems unlikely to most of us and that is the way it should be, for we are entering a period in the Christian church of "disposable music," music for our time, music for now. Not that composers of our time are not writing music that will endure, but the real excitement in the church today is precipitated by the introduction of the folk-rock music of the young. This is non-intellectual, non-theological music that arises from man's need to say something directly, without artifices or complexity. It is inherent in the nature of man to be religious, and this instinct is manifesting itself in non-sacred circles with increasing frequency. It is this spontaneous outpouring of man's inner being that we are witnessing today.

Just as one does not compare the newspaper with great literature, one cannot compare this kind of music to the classic repertory of church music. But one cannot ignore the message that is coming through any more than we can ignore our daily paper.

For communication is what we are seeking. Not only communication with each other on all levels of our being but communication within ourselves and with God. Confrontation is a word usually associated with a militaristic stance but it can also describe what can take place when music that arises out of the depths of man's being is brought into a sacred setting and allowed to weave its special magic. Man confronted with man, man confronted with himself, and, ultimately, man confronted with God, these are the possibilities that are available to us today in the new music expression arising from the young.

While the rewards are many for those that venture into this uncharted territory, the pitfalls are legion. None of the normal channels for acquiring new church music are adequate. Sacred music publishers offer almost nothing in this category, and the few examples they do offer seem to be frankly commercial creations intended to capitalize on this new direction in church music.

My search for material began last summer when I became the director of a high school choir at the Presbyterian Church in Pleasantville, New York. The congregation seemed ready for new direction in their music program, I was ready, and the teen-agers are always ready, so the search began. At conventions, workshops, anywhere I could accost another director, the question was "What are you doing?" However, I soon discovered that the best ideas came from the record shops, radio and teen-agers themselves. It required almost total immersion in this new mode of expression to become tuned in to it.

Before continuing with specific material suggestions I would like to offer a few general guidelines. Try to choose materials with at least some scriptural reference. This is not as limiting as it may seem as a vast amount of folk music today has very specific Biblical references. For example, Pete Seeger's "Turn, turn, turn" is taken almost word for word from the Book of Ecclesiastes. Paul Simon's "Sounds of Silence," which has appeared in a number of folk music services across the country, though not directly scriptural, alludes to the writing on the wall in a parallel context to that mentioned in the Book of Daniel.

In planning this kind of program one must be extremely careful to preserve the sacred character of a church service while employing untraditional means to achieve that end. If this is kept in mind, one will not choose pieces that will only succeed in shocking the congregation. A too-aggressive approach to the introduction of folk music is ultimately self-defeating. Likewise, a condescending attitude on the part of the director will also result in failure. A sympathetic and flexible approach seems to be called for.

A word about accompaniment — for the two services that we have done, we used two electric guitars and drums, with the piano added for congregational singing. The guitarists were quite accomplished and managed to create a wide variety of melodic patterns, and thus avoid the dull strumming that one too often hears.

In the early rehearsal period we used a recorded arrangement of some of the pieces, which may sound like heresy to some purists in our ranks. However, without this aid in the early stages it is extremely difficult to get launched. After confidence is gained then the imagination of the choir takes over and the personal feelings of the group become a part of the song.

Since my work has been in a Presbyterian Church my remarks are based on experience in a non-liturgical service. However, in a non-liturgical setting it becomes even more necessary to establish a theme to unify the service. Our programs were called "Music from the Young for Everyone" and the first one had the theme of the dance as its dominant idea. Though it could have been a literal interpretation, the dance here was represented as symbolic of life; in other words, life is a dance. The first of two pieces that illustrated this idea was "The Crucifixion" by Phil Ochs, a folk song with 11 verses and a refrain using the dance theme. The song describes in original and symbolic imagery the life of Christ, from His birth to His Crucifixion. The total effect is extremely moving and I can say without qualification that this is the finest example of

folk music eminently suitable for a sacred setting. Many members of our congregation admitted to being moved to tears by the words of this song.

A contrasting piece to "The Crucifixion" is Sidney Carter's "Lord of the Dance," which ends with the Resurrection of Christ. It is included in two of the best collections of new hymns for the church, "Hymns for Now," from the Walther League, a Lutheran organization, and a 1966 issue of RISK, World Council of Churches publication, now unfortunately out of print. This hymn, reminiscent of an English carol, is also a description of the life of Christ but done in a spirit of great joy, climaxed by a most original description of the Resurrection. Sidney Carter is a consistently fine hymn writer and deserves special mention.

"Joy is like the Rain," using the simplest tune and thoughts to express an appreciation for the wonders of the elements, was included as a congregational hymn along with the "Lord of the Dance."

A piece that expressed the social consciousness of the young was "The Rebel" which came from another hymn collection, "Hymns Hot and Carols Cool." This is a dramatically effective piece with questions from speakers seated within the congregation and leaping up between the verses provided by the choir. Sample question: "If he's gonna help the world, why doesn't he save the right people, the good people, and not the trash?" There were enough verses to allow our young people to write another question and I was confronted with this one: "What's in it for me?" It had a profound effect on the congregation and I think served to pull the choir and congregation together.

Our first folk music service was so successful that we were requested to do another one. However, success is a mixed blessing. Since one cannot duplicate an earlier success, one must somehow learn from the first to create the second. For this service the theme was the immediacy of the Christian message, its NOW quality. To illustrate this theme we used "Turn, turn, turn" and "The Wedding Banquet," from the "Joy is like the Rain" collection. This last piece always created a very joyful atmosphere in both the choir and congregation. Smiles were on all faces which made it a perfect closing hymn. "Jonah-Man Jazz," an extended work from England was the main piece. This one did not completely reach our teen-agers, but everyone else was delighted with it. One can expect anything in the jazz idiom to have a mixed reaction, however, and I feel this work does deserve consideration. One will never forget the trials of Jonah after its hearing.

The most controversial song in both services was "Suzanne." In my understanding of the piece, and subsequent articles about the composer and his work have borne this out, the "I" of the story is being confronted, in the person of Suzanne, with his own soul, spirit, or God himself, depending on the understanding of the listener. If one hears it only literally, the story is merely confusing. Heard symbolically, the story becomes a struggle between the desires of an earthly life and the beauty to be found in a spiritual life. Its message was completely clear to the young people but the congregation had difficulty accepting its symbolism. They insisted on hearing it literally instead of symbolically.

In the words of "Suzanne" one can see the real point of a folk music service. The music and words can and should be an intensely personal experience, capable of being understood on many levels, but dependent on the listener making a contribution of his own understanding. The music does not come at the listener in a neatly packaged box. Rather it comes with an open end to allow the listener to enter into the musical experience himself. This can be an unnerving phenomenon to those who have been too long content to be sung at and talked at, but it can also bring much needed stimulation and life to our religious experience.



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JOY IS LIKE THE RAIN, Medical Mission Sisters, Vanguard Music Corp., 250 W. 57th St., N.Y., N.Y.

KNOCK, KNOCK, KNOCK, same as above

I KNOW A SECRET, same as above

HYMNS HOT AND CAROLS COOL, Richard Avery and Donald Marsh, 7 Kingston Ave., Port Jervis, N.Y. 12771

2. SHEET MUSIC

SUZANNE, Leonard Cohen, Project Seven Music, 515 Madison Ave., Suite 2207, N.Y., N.Y. 10022

TURN, TURN, TURN, Pete Seeger, TRO Songways Service, 17 West 60th St., N.Y., N.Y. 10023

THE SOUNDS OF SILENCE, Paul Simon, Charing Cross Music, New York, N.Y.

THE CRUCIFIXION, Phil Ochs, Barricade Music Co., N.Y., N.Y.

SPARROW, Paul Simon, only available on record, "Wednesday: 3 AM"

JONAH-MAN JAZZ, Michael Hurd, Novello, available at E.B. Marks Music Corp., 136 W. 52nd St., N.Y., N.Y. 10019

Editor:

Maureen M. Morgan, Music Director for the Presbyterian Church in Pleasantville, New York, has a Master of Sacred Music degree from Union Theological Seminary, New York. Being a serious church musician willing to search out and test today's music, she has recognized some of the values in "music from the young." An understanding by us of the symbolism and communication elements of teens' music, as discussed here by Mrs. Morgan, will greatly help us to understand the thinking of our young people. The participation and involvement aspects of the music may prove to be the great contribution of today's youth to church music.

J.K.

OPPORTUNITIES NOW

by John Kemp

June LETTERS of last year carried a long check list to help choir directors to make use of the summer free time to prepare for the coming year. Summer may become the busiest time of the year. This is when successful choir programs are created. In response to this truth, colleges and church related organizations are sponsoring summer workshops in astonishing numbers. Take advantage of one located near you, or join us at a C.G. Seminar.

Helen and I have taught in a great many workshop sessions, border to border, coast to coast, in the past five years. In honesty, we recommend the national CHORISTERS GUILD SUMMER SEMINARS as being most effective, giving an inspiring "impact" of fresh ideas and practical help.

Never have we assembled a stronger staff of church music leaders. The two Seminars will be different, but each will be strong. An added strength in our Seminars comes from the plan for everyone to attend all the sessions, allowing for an interplay of ideas among leaders and Guild members who attend. No small part of the value comes from this sharing of ideas. (Read Don Marsh's article on page 213, "Where Does Your Choir Sing?" Marsh will be a leader at the Mobile C.G. Seminar.)

GIVE one week of your time.

GET in on the fun!
GET exposed to new ideas in church music!
GET to know exciting leaders and other choir directors!
GET help with choir leading skills!
GET inspired for your fall choir work!

LAST CALL !

C. G. Southern Seminar, Mobile, Alabama, June 27 - July 3

C. G. Northern Seminar, East Lansing, Michigan, July 11 - 17



SPACE PROJECT — Space age materials for your children, to coordinate with new hymn study (H-79) "They Blaze a Pathway to the Moon," are available in many forms everywhere:

— Don't forget to use the new commemorative 6 cent stamp, APOLLO 8, with its quotation "In the beginning God . . ." (The quote was at first removed and then replaced, we hear.)

— A new L.P. record which might be related—"Space Songs" Motivation Records, P.O.Box 156, Mamaroneck, N.Y. 10543, \$4.95.

— Available by exclusive release through area chain stores (Tom Thumb Food Stores in Dallas, Texas) — **TARGET MOON KIT**; includes booklet (with information from Apollo manufacture to space history), scale model, moon map, mission profile, solar system model, space recording (6" record), star finder, telescope to be assembled by child, and parents guide. Available after July 3 for \$4.95. (We suggest you check with your local chain stores for this item.)

— Choristers Guild back LETTERS.

- in February, 1969, hymn study H-74, "Thine Is the Glory."
- in May, 1963, page 201 and 202, John B. Horner - a novel method of publicizing choir activities by use of space age language.



RENEW MEMBERSHIP NOW — What a help it would be to Choristers Guild if each of you would return the enclosed membership envelope (with your check) during June. Then our concern would be directed toward reaching other directors instead of re-reaching you. As of this writing, we are just below our goal of 4,500 members for 1968-69. Shall we work for a goal of 6,000 members for 69-70? The first step is to return your membership envelope now.

HYMN PROJECT — The good singing of hymns by choir or congregation does not just happen. It is planned! Hymns must be learned and here is an orderly way to proceed — use the Hymn Knowledge Attendance Chart (see pages 217-218) both for your choir records and for a hymn study guide. Nearly all the hymns selected have hymn study notebook sheets available. Most of the hymns can be found in Choristers Little Hymnal. By using this chart you have an opportunity to concentrate on one hymn each week. The eight groups of four hymns could be used for rehearsals. The eight additional hymns could be used for special events. What a worthwhile project it would be for each chorister to memorize the first stanza of each of these forty good hymns!

NEW POSTCARD — A Happy Birthday greeting for choristers is included with the LETTERS. Choristers like to be remembered. These are available from C.G. Headquarters for 1 cent each, in packages of 50.

LOOKING AHEAD

by John Kemp

HAWAIIAN SEMINAR FOR 1970 - In the distance your mind's eye sees the exotic islands of that new State, Hawaii; and at the same instant your mind's ear hears the typical Hawaiian singing over the gentle background of waves breaking on the beach. It's more than a dream. The 1970 Choristers Guild Summer Seminar will be in Hawaii and we expect to find real people and sample an exciting culture which blends elements of East and West. The plan is to give and to receive. We hope to be of help to Hawaiian churches and their music leaders and we are anxious to learn of their heritage and hear their choirs.

It's definite — you can start planning for it. The Seminar is sponsored by the Hawaiian Council of Churches and other cooperating organizations. Plans call for the tour group to assemble in San Francisco. (Come a day early to see this colorful city.) On **Sunday, August 9, 1970**, we leave San Francisco by plane for Hawaii. Seminar classes will be mixed with times for sightseeing, concerts, shopping, and recreation. There will be opportunities to observe and work with local children and young people. We will arrive back in Los Angeles on **Saturday, August 22nd**.

EXTENDED ORIENTAL TOUR — After a week and a half in Hawaii, part of the group will plan to leave for an extended tour of Japan, South Korea, Hong Kong, and Taiwan. The recent influence of the Orient upon music in the United States is obvious. New methods, new music products, musicians, and music have been exchanged rapidly between United States and these Eastern Countries.

There will be much to see, do, and hear for church musicians in addition to the usual shopping and tourist sightseeing. (No formal classes are planned for this extended part of the tour; they are planned for the Hawaiian Seminar.) The entire tour will take from **August 9th to September 5th, 1970**, two days before Labor Day, when we return by way of Los Angeles.

Many details will be made available later. This announcement is to start your dreaming.

CHOIR AWARDS — At this rushed season for awards, we suggest that you consider the value of starting the fall choir activities with the presenting of choir awards for the previous year. Many leaders have found that this plan has two obvious advantages:

- (1) The awards create a continuity between the beginning choir work of the fall and the previous year's work — the children are drawn together again.
- (2) The fall presentation allows time for careful planning, checking of records, and the securing of awards with pearl additions.

ANTHEM SETS AVAILABLE — After the Seminars, Mr. Leonard Lilyers, Lutheran Church Supply Stores, 2900 Queen Lane, Philadelphia, Pa. 19129, is prepared to supply sets of anthems used in repertoire class to those who request them. We suggest you place your order with him early.

SEPTEMBER LETTERS are planned to be mailed close to August 15, a bit earlier than usual. They will contain summary materials from C.G. Seminars, including the lists of all music and reference materials which were used in classes.

National Choristers Parents Night
Monday, September 15th, 1969

For the past two years, C.G. Headquarters has suggested a date for a National Choristers Parents Night. Judging from the enthusiastic letters received from many of you, we feel this idea bears repeating. One of the questions most asked by directors at seminars and workshops is "How can I get PARENTS of my choristers more vitally interested in what it means to be a member of a children's choir?" One of the ways is to communicate with the parents — mothers and fathers — helping them to understand the purposes and programs of the children's choir. This is exactly what can happen if you observe Choristers Parents Night on Sept. 15, 1969, at your church. Why not review the several articles that appeared in the LETTERS, giving you many ideas about how YOU could start off the choir year with an air of excitement and a zesty rapport with the informed parents of your choristers. Look up these articles: June 1967 issue, pages 159 and 160; September 1967, page 3; June 1968, pages 177 and 178. In the last article listed, a number of Guilders shared their creative ideas and plans for the evening activities. These just might inspire you to conjure up your own.

This year, the Guild has a beautiful 17"x22" poster available which states in a most attractive way the Purposes of the Choristers Guild and the Purposes of Children's Choirs. It is white with deep blue printing. The ideas expressed on this chart provide a fine visual-aid for the parent as you explain to them the meaning of Christian Education through Choir Participation. At the Guild office, we have mounted this poster on a 22"x28" dark blue poster-board to add to its "eye appeal."

If you are a new Guild member, you may write to the Guild office to secure the informative pages mentioned above.

JESU, JOY OF MAN'S DESIRING

MARTIN JAHN

JOHANN SCHOP
Harm. by J. S. BACH



Suppose a Genie were to offer you your heart's desire! What would it be? Most of our choices would center upon sources of IMMEDIATE happiness — wealth, good looks, fun trips, prominent positions — rather than desires linked to our FUTURE.

“Jesu, Joy of Man's Desiring” speaks of the deeper kind of desiring within man which extends beyond the present moment of earthly existence into a future time when “uncreated light,” “Truth unknown,” and “joys as yet unexperienced” will be revealed to us. Read the entire text to find other phrases describing this deeper desiring.

Our choices of music reveal both temporary and deeper values too. Temporary music, with catchy words and easy-to-learn tunes, permit immediate performance and pleasure. Name some music of this type:

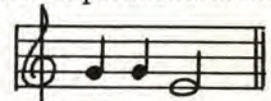
Music with deeper values involves learning more complex tunes and texts based on imagery not limited to immediate, concrete events. Such music often endures for generations rather than being among the “top ten” for a few months before losing its popularity permanently. Name music of this more enduring type:

Learning to sing “Jesu, Joy of Man's Desiring” to bring out its deeper values and meanings for the listener requires attention to many details:

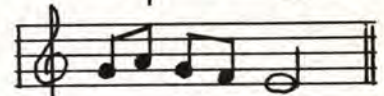
- PHRASING The sustained phrases of the melody contrast with Bach's accompaniment.
PATTERNS The recurring melodic and rhythmic patterns should be learned as part of the whole phrase.
RESTS The melody and accompaniment should be learned simultaneously.
DICTION Well-rounded sounds, consonants and diphthongs, must be prepared carefully.

Johann Sebastian Bach was the fifth generation of his family to grow up amid an appreciation for the deeper values of music. He wrote many concertos, sonatas, clavier compositions, and cantatas; his organ improvisations have seldom been equaled. Your choir may enjoy some vocal improvisation experiments in the style of Bach:

Let one member state a simple melodic phrase:



The second person repeats the phrase and then, alters (or embellishes) it in some way:



A third person repeats the first two and adds still another improvisation:



Thanks to the 37 musical Bachs and the thousands of other musicians and hymn writers who have given us a wealth of music representing the deeper values of texts and tunes that span centuries, you and I may share in this priceless legacy without calling on a “Genie!” And through the hymns, we may be given glimpses of the deeper kinds of experience of which “Jesu, Joy of Man's Desiring” promises:

*Thou dost ever lead Thine own
In the love of joys unknown.*

H-78

June, 1969

Charley
Charley the Choirboy
(Mrs. Christine Kallstrom)

JESU, JOY OF MAN'S DESIRING

87, 87, 88, 77.

MARTIN JAHN
English words from the
Church Music Society

Melody by JOHANN SCHOP, 1600-65
Arr. and Harm. by J.S. BACH, 1685-1750
Extended Chorale from Cantata No. 147

(8) *Andante* (1) (6)

1. Je - su, joy of man's de - sir - ing,
2. Through the way, where hope is guid - ing,
Ho - ly wis - dom, Love most bright,
Hark, what peace - ful mu - sic rings,

(1) (7)

Drawn by Thee, our souls, as - pir - ing,
Where the flock, in Thee con - fid - ing,
Soar to un - cre - a - ted light.
Drink of joy from death - less springs.

(2) (2)

Word of God, our flesh that fash - ioned,
Theirs is beau - ty's fair - est pleas - ure;
With the fire of life im - pas - sioned,
Theirs is wis - dom's ho - liest treas - ure;

(1) (11)

Striv - ing still to Truth un - known,
Thou dost ev - er lead Thine own
Soar - ing, dy - ing round Thy Throne.
In the love of joys un - known.

Numbers in parentheses indicate the measures of rest
if Bach's accompaniment is played with the chorale.

Most publishers have an anthem setting of this chorale available. Here are two:

JESU, JOY OF MAN'S DESIRING, Theodore Presser Co., No. 14,728, 1934, .15
JESU, JOY OF MAN'S DESIRING, H. W. Gray Co., No. 2934, 1966, .25

THEY BLAZE A PATHWAY TO THE MOON

VICTORIA SAFFELLE JOHNSON

ELLACOMBE 76.76.D.

Gesangbuch der H.W.K. Hofkapelle, 1784



When **NEWS BULLETIN** flashes across the television screen, what does the announcer's voice usually report?

- ... the death of a famous person
- ... a medical miracle
- ... an emergency or crisis
- ... a space expedition?

Contemporary events, at any period of history, have always inspired some of our finest hymns – revealing God's presence in the midst of the present action. Can you trace these hymns to a historical event:

"Now Thank We All Our God" _____

"A Mighty Fortress Is Our God" _____

"O Brother Man" _____

"They Blaze a Pathway to the Moon" is one of the newer hymns evoked by the contemporary lunar exploration events. Read the text and then, put the main idea into your own words below:

Why not devote one choir session to a discussion of how God's action may be experienced through happenings today? Let each person bring the front page of a newspaper and select two or three of the major headlines to discuss. You may even want to climax your session as Victoria Saffelle Johnson did by expressing your conclusions in a poem which may be set to music and sung as a hymn.

Count the syllables in your own contemporary event poem to discover its meter. Before you choose a tune, decide these things:

Large-Patterned or Small-Patterned Tune? – Tunes based on large-patterns give a sense of stability and use fewer stanzas (such as "Ellacombe") while small-patterned hymns project a sense of activity (such as "Innocents" and "St. Thomas").

Duple or Triple Meter? – Tunes in duple time tend to have more dignity and grandeur while those in triple time seem to flow with more tenderness.

What Historical Type of Tune? – Which of the three general types of historical sources for your text will best carry its meaning: A Gregorian tune – A Chorale or Psalm Tune – or a tune written since the Reformation chosen from the wide range available?

And even after making these decisions, you must 'try on' your words to be certain the tune intensifies the general spirit and mood of the hymn as its progressive thoughts work its way through each stanza toward a climax.

Reread "They Blaze a Pathway to the Moon" to determine how Victoria Johnson solved each of the above problems. Check the progressive thoughts of her words against the interpretation of the words you wrote above to see if you "caught" her tremendous meaning:

*How could we go away from God?
To Him no place is far,
For God, who made this world of ours,
Made all the worlds that are.*

H-79

June, 1969

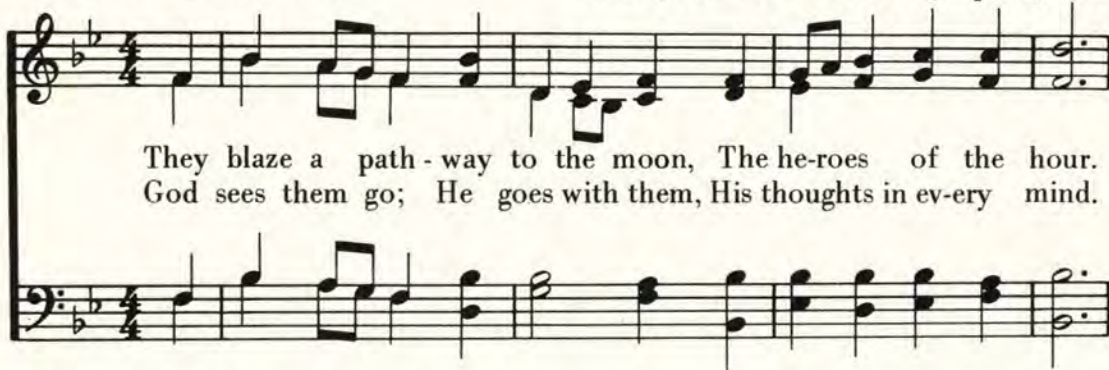
Charley the Choirboy
(Mrs. Christine Kallstrom)

THEY BLAZE A PATHWAY TO THE MOON

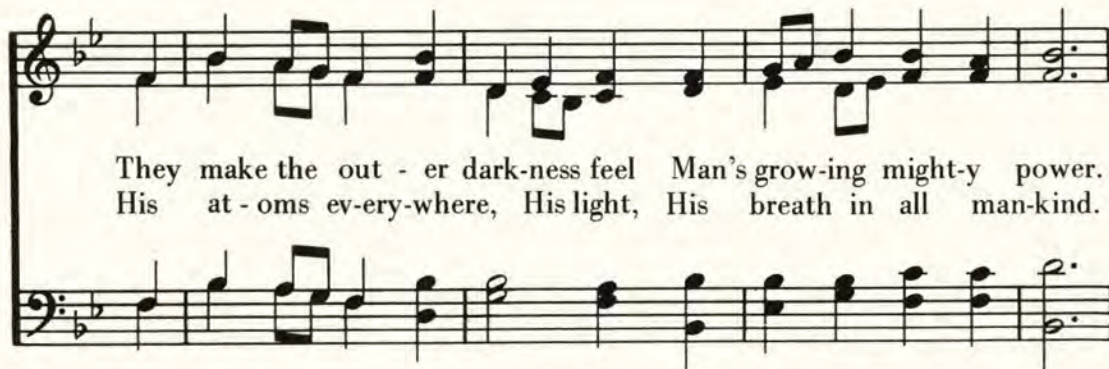
Victoria Saffelle Johnson

ELLACOMBE 76.76.D.

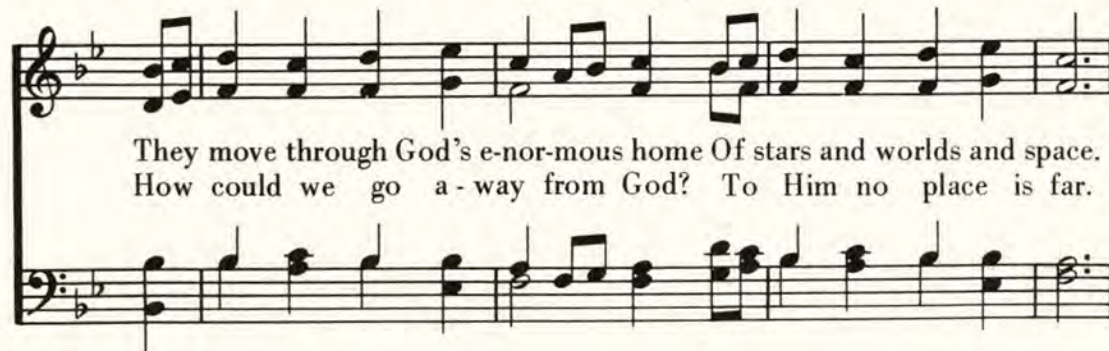
Gesangbuch der H.W.K. Hofkapelle, 1784



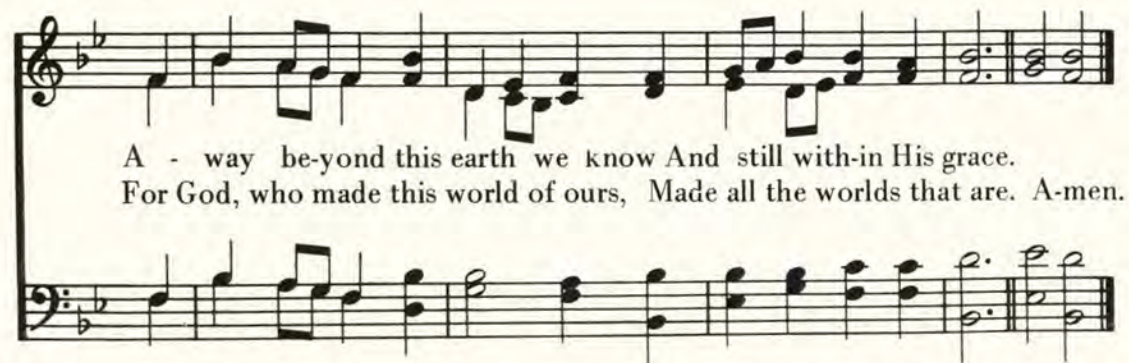
They blaze a path - way to the moon, The he-roes of the hour.
God sees them go; He goes with them, His thoughts in ev-ery mind.



They make the out - er dark-ness feel Man's grow-ing might-y power.
His at - oms ev-ery-where, His light, His breath in all man-kind.



They move through God's e-nor-mous home Of stars and worlds and space.
How could we go a - way from God? To Him no place is far.



A - way be-yond this earth we know And still with-in His grace.
For God, who made this world of ours, Made all the worlds that are. A-men.

Words © Victoria Saffelle Johnson 1961, used with permission.

THE AGONY AND ECSTASY OF CHANGING POSITIONS

by Federal Lee Whittlesey



This summer some of you will be moving to other church positions. We in the Guild office are aware of this as our mail becomes sprinkled with postcards saying "Change of Address." Mrs. Harrington is most conscious of these moves as it is she who makes the changes on your permanent card, cuts the new stencil, and tries to keep the LETTERS going to the right address.

Many times a change is good; many times it is unavoidable. But many times I have asked myself, "I wonder why Mary or Tom or Joe is moving from First Church to St. Somebody's when he has only been there such a short time? I wonder what brought about the decision to change, wonder if it was considered carefully?" These are searching questions but if a change is being considered they demand fair and honest answers.

Some dedicated directors will say, "The Lord led me," as if he had a single divine revelation. I admire his simple faith but for me it has never been quite that obvious.

Our favorite Bible verse has always been Romans 8:28 —

And we know that all things work together for good to them that love God, to them who are the called according to His purpose.

Right here my theological beliefs begin to show through and my theological questionings also. You may want to disagree, that is your privilege. However, I feel that if you consider this scripture carefully it may be of help to you in decision making necessary when a position change is brewing.

Are there times when one asks himself, "all things"? "How can having a 'Dennis' in the choir possibly work for my good?" "Why am I asked to do all these extra things when I am supposed to be the Minister of Music?" "Why doesn't Mrs. So-and-so resign, she must know that her voice wobbles beyond control?" "Why does the minister insist on singing the 'good old hymns' all the time and why does he stand so close to the mike?" Here you may wish to augment this list with your particular list of the agonies of your present position.

But let us consider some of the agonies in moving from one church position to another. **First - your family.** Most mates who marry church musicians are aware that these changes may come and are prepared to accept them. There are some, however, who assist with the family financing by employment in another field. Will the new situation help or hinder this employment?

Are there growing children who will rebel at leaving old friends in school and church? How about the Scouts, the music teacher,

the ball team? Should you have a child entering the senior year in a high school a change may cause great hardship. Maybe you should remain just one more year.

Secondly - your choristers. If you have been in one position for even a few years you will find that some choristers will feel that you are a traitor if you leave. "What do children in another church have that we don't have? You have taught us all we know, how can you leave us now?" These are some of the questions that spell agony. Then **thirdly - the moving.** Where should one begin in packing? Does this music belong to me or to the church? Where are all those books I have loaned and to whom did I loan them? And on and on.

Now let us return to Romans 8:28 — *to them that love God.* I am sure that you have tried to do just that, as I have, but there have been moments of doubt when I feared that my love was not as great as it should be.

Perhaps the ecstasy expected at a new position will come later and more slowly than you wish. It may come with the trust in children's eyes as they look up at you — their new director. It may come with the joy of being able to teach some new children some old songs with life-influencing lessons and values. Perhaps the feeling of starting to build again will stimulate you to do better than you have ever done. Perhaps your new church staff will be more friendly and ask your advice in helping to make the worship services more meaningful. Your ideas and your work may not be taken for granted. Here again you may wish to add your own ideas of ecstasy.

Again returning to our Scripture verse — *to them who are the called according to His purpose.* Of one thing I feel sure, no one will long minister with music unless he has felt "called." Here consider — *His purpose.* What is "His purpose" for my life, for your life?

This is the crux of the matter. Do you believe God has a purpose for each of us? If so, how is this purpose revealed to us? I can not fully answer this for you. However, let me suggest that each of us has been given reasoning powers to use, eyes and ears to observe and listen, sensitiveness to feelings, a Bible to read, an Example to emulate, a God who hears and answers the earnest prayers of His children. The answers come not in startling revelations but quiet convictions which grip one who uses all the decision-making facilities with which he has been endowed.

Here I write from my own experience. After all the possible agonies and ecstasies of going or staying were carefully weighed, I have always known when it was the time to make a change. I can truthfully say I've never had a regret or a feeling of an incorrect decision.

Continued, bottom of page 198

INTRODUCING TWO NEW ANTHEMS



A-74

A JOYOUS PSALM

.30

An anthem for unison voices with organ or piano.

by Eugene Butler

Eugene S. Butler is well known to Choristers Guild members as he is, in fact, to all church musicians who are aware of our changing times. As a composer of 125 published compositions with 25 different publishers he has emerged in recent years as a most prolific church music composer whose music is widely used by large and small choirs.

He received degrees from Oklahoma University and Union Seminary in New York. At present he is Minister of Music, First United Methodist Church, Wichita, Kansas, where he leads a music program with nine choirs.

Two earlier anthems by Butler published by C.G. are A-46, "Sing Hosanna in the Highest" (unison choir with trumpet) and A-66, "O Church of God, Reach Up, Reach Out!" (S.A.B.)

"A Joyous Psalm" has two contrasting themes. The first is in an easy flowing, relaxed 6/4 rhythm symbolizing a trust in the goodness of the God whom we praise. The second theme is a joyous, bubbly, fast "alleluia."



A-75

GLORY BE TO GOD

.20

Christmas anthem for children's choir.

by Ray Davidson, Jr.

Composer Ray Davidson is Minister of Music of First United Methodist Church of Wichita Falls, Texas, the home church of C.G. President, Nita Akin, and Trustee, Jake Akin, pictured at right with Davidson. Mr. Davidson received degrees from Southwestern University, Georgetown, Tx., and Stephen F. Austin College in Nacogdoches, Tx.

Ray Davidson explains that he was requested to write this number for the 6th grade public school chorus festival in Wichita Falls. A semi-chorus of children sang the four soprano recitatives (Part I, MESSIAH, by Handel) followed by the full chorus singing this "Glory Be to God." (The Handel recitatives were transposed down one step and this "Glory Be to God" was transposed up a step for that occasion.)

The anthem may be effectively sung in two parts by omitting the second voice part and singing the third.



The Agony and Ecstasy of Changing Positions - (cont.)

Just as there is, according to Ecclesiastes

*A time to be born
A time to plant and*



*A time to die
A time to reap*

there is also a time to stay and a time to leave; I believe you will know the difference.

If it is the time to go — go with a song of joy and the continuing prayer —

"Lead me Lord, Lead me in Thy Righteousness,
Make Thy way plain before my face."

And after you have made your important decision, after prayer,

reasoning, counselling, don't go through the agony of making it several times. Cross the bridge only once.

But to those of you who are not changing positions now, who know that your work is not done in your present church: may you have more ecstasies than agonies, more satisfactions than frustrations in the years ahead.

In times of disappointment, the pastures may look greener across the street or across the nation, but generally it is only an illusion. There are no perfect situations; no places with only ecstasies. There are people all around you, wherever you are, who need you. Serve them in the spirit of the One who said:

*"In as much as ye have done it unto the least
of these my brethren, ye have done it unto me."*

DISCIPLINE WITH THE JUNIOR CHOIR

by Helen Kemp



How can I get the children to behave so I can *teach* them? This question, in one phrasing or another, comes up in every discussion with groups of junior choir directors everywhere. It is an important part of work with children and needs constant thought and continuing effort. The dictionary defines discipline in several ways —

Training, especially of the mind or character
Order among school pupils, or members of any group
A particular system of rules for conduct
A branch of instruction or education
Punishment, chastisement

The full meaning of discipline, then, is largely an affirmative thing. It is training, order, system, instruction, and yes, chastisement. We must be concerned with all of these elements in our choir work with children.

Having defined the word, let us take a good look at what is far more important than the definition — the child with whom we work. Knowing what to expect from the age group is essential to setting up realistic standards of discipline. Here are some of the normal behavior characteristics of a child nine through twelve years of age:

1. Full of energy, mental, and physical.
2. Spontaneous in his reactions.
3. Stimulated into action by competition.
4. In a formative stage of habit development.
5. Conscious of group loyalty.
6. Impressed by the visual — things seen.
7. Possessor of a strong imagination.
8. Sensitive to things spiritual.
9. In the hero-worship stage; needs both young and mature adults to admire.
10. Capable of stretching mentally to reach established goals.

To achieve good discipline, we must learn to work positively with these characteristics. Here are ideas gathered from many sources, which may help you to deal more effectively with each of the above qualities.

1. Full of energy is an understatement! Even after a day of school, juniors come to rehearsal with a surplus, so be ready for them. Here an ounce of prevention is certainly worth the proverbial pound of cure! Provide an outlet for their steam by planning for a variety of activities in the rehearsal — clapping rhythms, practicing processional into the sanctuary, practicing standing and sitting together. For early comers provide a super-

vised place to read or play games. Give early children definite helping duties, such as librarian — place hymnals on chairs, distribute music; housekeeper — see that the chalk is at the blackboard, chairs are in line, etc. If choir mothers are given the responsibility for pre-rehearsal activities, the director can be free to hear children who need help vocally. Ideally, area habits should be developed for the playing place, the rehearsal room, the church sanctuary. Be sure to keep the rehearsal room free from horse-play before rehearsal. One choir I know has a choir father who takes the children for a twenty-minute session of relays, basketball, or other games before rehearsal time. Be aware of your particular needs. The day and time of your rehearsal makes a difference. Guide the energy of the children, or it will take over the director and the rehearsal.

2. Spontaneous reaction is both an asset and a liability. With children who are normal, physically and mentally, you cannot expect perfect peace and calm. It would be unrealistic to expect this. Know when to laugh with the children, but teach them to be able to get back to work. Have a hard, fast, and certain rule against laughing at anyone who has made a mistake or who has difficulty with pitch or other problems. Let their enthusiasm be expressed in the accomplishment of goals.

3. Use the awakened sense of competition to your advantage. Have teams within the choir for learning the most hymns, best attendance record, etc. Make them aware of the achievements of other junior choirs! (Remember, of course, that competition is not rivalry. We are first of all responsible for the growth in Christian character of the children we reach.) Invent games with the choir teams — flash card games, notation games — see which team sings the anthem by memory first.

4. Since habits are not completely set with juniors, we have the opportunity and responsibility to develop desirable ones. The better routine matters are organized, the less chance there is for discipline problems to arise. Do you have a permanent seating arrangement? It prevents many hassels over who sits where. Do you start with a signal the children all recognize? Have you worked out a procedure for passing music? How about roll call? The best way for me is to have a choir mother or helper seated at a card table just outside the rehearsal room door with the attendance chart. Children do not enter the room until they declare themselves present. Do you encourage the habit of orderly dismissal? After a closing prayer, show the children which row may rise and leave, as indicated by the director holding up one, two, or three fingers — first, second, third rows. To remind the children about walking instead of racing down the hall, have a helper posted to see that this is



LAST CALL !

C. G. Southern Seminar, Mobile, Alabama, June 27 - July 3

C. G. Northern Seminar, East Lansing, Michigan, July 11 - 17



consistently encouraged. Review standards occasionally so all these matters are understood by the children. An orderly rehearsal room does much to encourage the habit of orderliness in the children. Good habits must also be established for participation in worship services. Rehearse details, processing, sitting, and standing, the holding of hymnals, attitude for prayer, etc.

5. Junior children like to be proud of their group. They like to be identified with a group that does things well. Stimulate rightful pride in their choir by having them well prepared to do good work.

6. The use of visual aids in working with juniors is a great help in focusing attention, which in itself is a big step toward good discipline. The use of flash cards, word charts (when music is not available for everyone), pictures which show different facial expressions — humorous, jubilant, worshipful, etc. — use of the blackboard, all help to hold and sustain the interest of the children.

7. Teachers who learn to stimulate the vivid imaginations of children seldom have serious discipline problems. A lively story about a composer, or how a hymn was written, or of some episode in the Bible, can establish a mood the children can express through music. Read a good book on the art of story-telling and plan these story illustrations. It will be most rewarding. Make use of imagination in the interpretation of songs.

8. Don't underestimate the spiritual sensitiveness of your choir children. Their actions and mental attitude can often be guided through a carefully worded opening prayer before rehearsal.

9. Anyone who teaches children influences them greatly. Boys and girls want to idealize. They want to grow up to be like someone they admire. Although teachers must be aware of this hero-worship, they must be careful to be emotionally mature. Wanting the children to like you is important, but, show no favoritism. Don't seek the favor of children by relaxing standards or making exceptions for individuals. Guide children to revere the great heroes of the church. Why not make Jesus their hero to worship? Acquaint them with Luther, Laubach, and other courageous and noble men. Direct their growth *through* you, not *to* you.

10. If you have not recently checked the curriculum for fourth, fifth, and sixth grades in school, you should do so. What children are absorbing in the fields of science, mathematics, literature, and other subjects may amaze you. These children are ready for some real meat in choir work, too. Challenge them with fine hymn texts and music worthy of the texts. Set up realistic goals of creative achievement which will make them stretch beyond themselves. Lack of planning and insufficient study on the part of the director is often to blame for the attitude of the choir being *kid stuff* or *sissy*. This is deplorable for it is a reflection upon the church, whose duty it is to see that children "*grow in wisdom and stature and in favor with God and man.*"

Think on these things:

Find ways to make children WANT to behave. If you make them behave, all the work falls on you and the children are not accepting responsibility for themselves.

Good discipline should not be based on fear. The teacher should not be afraid of the children. (Check up on yourself — are you?) The children should respect but not be afraid of the teacher.

Respect, consideration, and consistency of effort are important phases in the development of good discipline.

The director needs to remain calm, follow up on disciplinary problems immediately after rehearsal. He needs to review, evaluate, plan a new approach, and try again!

Reward consistent effort at the end of the choir year. Use the system of awards worked out by the Choristers Guild. Recognition of desirable achievement helps to provide the incentive needed for children to continue their positive effort.

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HELEN'S SUMMER SCHEDULE —

June 9 - 14	Methodist Jr. Choir Camp Charlotte, North Carolina
June 27 - July 3	C. G. SUMMER SEMINAR MOBILE, ALABAMA
July 7 - 9	Church Music Conference East Lansing, Michigan

July 11-17	C. G. SEMINAR EAST LANSING, MICHIGAN
July 20-25	Western Penna. NaFOMM Workshop Bethel Park, Pa.
July 24-30	Church Music Conference Montreat, N.C.

EXPERIMENTAL WORSHIP

by Arlene V. Root



I wonder how many different meanings are attached to the words "experimental worship." Possibly there are as many as there are people who use the term, and probably even more emotional overtones. I find myself responding to the words differently under varied circumstances, and perhaps with something experimental that is the way it should be. The main purpose of such experimenting is to make worship more meaningful. This is all well and good, but anyone for whom Christian worship has become unmeaningful would do well to make an honest search within themselves to discover the reasons. If the forms, symbols, and language have no meaning, has the person really sought to learn to read the meanings in these things? The poetry of Pushkin is not meaningful if you cannot read Russian — yet I have read the statement, "It is worth learning Russian in order to read Pushkin." Is Christian worship not worth as much effort as great poetry?

Or do we suffer from being spectators rather than participators in worship because we tend to consider quite subtly that worship is akin to entertainment? The effectiveness of worship should be judged more by what it makes us do than by how it makes us feel. Jesus did not seem as much concerned about how people felt about something as he was about how they acted.

In C.S. Lewis's book, *THE SCREWTAPE LETTERS*, the author has Uncle Screwtape, who is one of the "Lowerarchy" of hell, explain to his nephew Wormwood the various means of tempting a Christian in the battle for his soul. Screwtape has this to say about church attendance and worship:

You mention casually . . . that your patient has continued to attend one church, and only one, since he was converted, and that he is not wholly pleased with it . . . Do you realize that unless it is due to indifference this is a very bad thing? . . . If a man can't be cured of churchgoing, the next best thing is to send him all over the neighborhood looking for a church that "suits" him until he becomes a taster or connoisseur of churches.

The search for a "suitable" church makes the man a critic where the Enemy wants him to be a pupil. What He wants of the layman in church is an attitude which may, indeed, be critical in the sense of rejecting what is false or unhelpful, but which is wholly uncritical in the sense that it . . . does not waste time in thinking about what it rejects, but lays itself open in humble receptivity to any nourishment that is going . . . This attitude, especially during sermons, creates the condition (most hostile to our whole policy) in which platitudes can become really audible to a human soul. There is hardly any sermon, or any book, which may not be dangerous to us if received in this temper.

(Lewis, C.S., *THE SCREWTAPE LETTERS*, Macmillan, c 1941 pages 81-82.)

Change itself is neither good nor bad. To desire change merely for the sake of novelty or because one finds one's mind wandering, is hardly sufficient reason for an experiment in worship. This attitude comes from the "entertainment" idea of worship. However, the idea of expanding one's worship horizons, of adding richness and beauty to the worship of God, would be a legitimate reason for experimentation.

The dictionary defines experiment as *a test, trial, or tentative procedure; an act or operation for the purpose of discovering something unknown or of testing a principle, supposition, etc.* If we use a tentative procedure to better understand God and our relationship to him, to explore other facets of his being and our cognizance, then surely this is a valid reason for change. "Worship should glorify God and edify (not stupefy) the faithful." This statement in a recent letter from the president of the Church Music Association of America, gives rather succinct but useful guidelines for thinking about worship.

We tried a somewhat different service at our church recently but our motivation was, I hope, something more than a search for novelty. We were making a special emphasis on Commitment Sunday as a time of joy. When this idea was first broached in committee, one of the men said, "I just never thought of making my pledge as anything more than a duty to be gotten done."

"That's the reason for having a service of joy."

"Well, yes, I like the idea of trying to get us to see it differently."

We were also trying to "edify the faithful" in another way. There is a tendency in our congregation (Methodist) to think of the Eucharist or Holy Communion Service as something rather lugubrious. There is little evidence that it is considered a time of joy, so, we had a special "Service of Joy" including Communion to end Commitment Sunday. There was some question if the members of the congregation were celebrating or simply conforming. There was no question that the children and young people in the choirs were participating in a festal occasion. They were admittedly better prepared than the congregation.

All of the experimental elements used in the service were traditional in some other churches. Using prayers and responsive scripture readings from the new Methodist Hymnal or Book of Worship, the service moved toward a procession of choirs and congregation following the cross (borrowed) and banners (new) around the nave and to the altar to receive communion. The procession was a faint echo of the procession to the Shrine of St. Swithens in which Choristers Guild members participated at Winchester Cathedral in England. Our method of approaching the altar for communion was copied from the Roman Catholics, who can move hundreds of people through a meaningful service with dignity and dispatch.

EXPOSURE TO OTHER WORSHIP FORMS

It is at this point I would suggest that we might well add to our fund of meaningful worship experiences by visiting other churches, not as Screwtape was suggesting, in an attitude of disapproval and testing, but entering as freely as possible into the worship experience. As our minister, worship commission chairman, and I discussed possible different worship experiences, we realized that I was drawing on a widely varied background.

As a child I grew up in a small (pop. 300) Kansas town which had two churches, Methodist and Church of Christ. Vacation church school was usually a joint enterprise as were all larger functions of the community, and many social affairs as well. Now I know that I was almost as much at home in the Christian Church as the Methodist.

I attended a Presbyterian college and, as happens to most music majors, I was called on to sing in several different churches. As a public school music teacher, I visited churches that my students attended and checked with their pastors and priests concerning appropriate music they might learn for the services in their churches.

As a reference librarian in a public library I found that many of the reference questions which arose were denominational. The library staff was quite diverse in church membership and compare practices and beliefs rather freely to the edification of all.

With our Jewish friends we share a common heritage. One of our delightful library patrons invited us to a confirmation service which was truly a celebration. His sixteen year old son was a confirmand. It was the time when the young people assumed adult responsibilities in the congregation. They had prepared the service and I deduced that the refreshments, at least the cakes, were the handiwork of the girls. (Incidentally, in comparing names of pets with my Jewish friend, he topped my Dachshund's *Johann Sebastian Bark* with a cat named *United - United Nathan* - that is.)

Because of my position in our library's Art and Music Department, I attended the International Church Music Congress of the Roman Catholic Church in order to find out as much as possible about the effect of Vatican II on the music of the church. With all the change and discussion it was apparent that the library might be able to help provide resource materials. I knew that celebration of the mass would be an important part of each day's proceedings and I didn't want to be scrambling to find my way through the mass book, so I attended mass several Sundays in August with one of my co-workers. An interesting reaction came with the repetition of the words, "*Lord, I am not worthy that you should come under my roof. Speak but the word and my soul will be healed.*" It was relatively easy to read and say those words the first time. The second time they began "to get to me." The third time I realized that I could not say that sentence three times in a row and not become involved. This is probably the reaction of most worshippers since the liturgy is based on centuries of experience. This is not vain repetition but purposeful reflection.

In contrast, I was somewhat startled in a service at the Assembly of God Church when the pastor began the pastoral prayer and each worshipper joined aloud in his own prayer. Following an altar call, with which I was familiar, came a call for those of the congregation to go to the chapel to pray with those who had come to the altar. Nearly three-fourths of the congregation moved. This is congregational involvement.

One time our boychoir participated in a festival at a Negro church. We were to sing music typical of the boychoir heritage. The local congregation and a men's choir would sing the Negro spirituals. We were a new experience for each other. The "Ave Maria" of Vittoria was so devoid of the "beat" that it required some adjustment on the part of those listening. However, by the time we had finished Bach's setting of "O Sacred Head" they were with us complete with "Amen's." Now it was time for the boychoir to adjust. The involvement kept building and by the time the boys ended exuberantly with "Praise We Our God" by Decius, everybody was in the act. The boys found themselves positively affected by such active responses.

SUMMER OPPORTUNITIES

Church musicians are usually circumscribed by responsibilities for their own services during the winter but summer schedules are usually a bit more free. We should avail ourselves of the opportunities to visit and worship in other churches with other congregations. Last summer on one Sunday I visited Lutheran, Methodist, and Roman Catholic services just off the campus of Kent State University. At the Lutheran service I joined in hymns with which I was familiar to tunes which were equally familiar. I simply had not sung those particular combinations of words and music. It certainly pointed up words and thoughts which had become submerged in the settings more familiar to me. And even the Methodist service provided new insights and experience because each congregation has its own personality and its own way of approaching worship.

One other type of visit is worth considering. Several years ago our local church music organization made arrangements to have a demonstration of the Syrian Orthodox service. Much of their service has been handed down by oral tradition only. There were explanations before and opportunities for questions and fellowship following.

Several interested choirboys attended the service with me, and the boys were served their refreshments first. I joined them to find each boy looking warily at the pastry on his plate, not yet having worked up the nerve to bite into this unfamiliar food.

When they saw me take a bite, came the inevitable question, "What's it taste like?"

"Oh, I think it's very, very thin layers of pie crust with nuts and honey in between."

Once given a familiar label, it was promptly eaten with gusto.

Thus, with our congregations, we should so present the familiar and the unfamiliar that they can partake freely and with joy, for most true creativity stems not from the search for novelty, but from the solution of problems and the meeting of needs.

Consider a

JUNIOR CHOIR CAMP

for Next Summer

by Austin C. Lovelace

A Junior Choir Music Camp is exciting and valuable, whether run by one church, a few churches, or many churches. For some years Montview Boulevard Presbyterian ran its own camp from Sunday afternoon to Wednesday noon during the week following the close of school. Forty to fifty participated, but the time that could be spent on music was so short, and the cost of renting a private camp became so expensive, that a new pattern was tried last year.

Four choir directors from Denver and Boulder joined together to rent for a week the United Church of Christ camp at La Foret, in the Black Forest. The camp was limited to 125, but when all the children were accommodated from those churches it was opened to other Presbyterian and Congregational choristers.

All of the planning was done by November 1, and it is wise to start earlier to pin down dates if the camp is a denominational one with heavy usage. We prefer either the first or second week after school closes because the children are then ready for something different.

This year there will be three directors of music, with three accompanists. Each will work with around 40 children in the music sessions, and directors will rotate so they are with all groups during the week. All the groups will join for the last two days of rehearsal, and the directing responsibilities will be shared.

In addition there will be a camp director, a Congregational minister with camp experience. He will be responsible for lining up the staff of counselors (one for every six children), planning morning and evening worship (there is an attractive adobe chapel with Mexican decoration), supervising the recreation periods, and taking care of general camping procedures and problems.

The counselors will be fairly evenly balanced between adults (several choir directors are helping) and young people. College age youth if available are best, but many high school seniors (and occasional juniors) from the church high school choir are good with children. Counselors are chosen with special skills in mind — one will be the camp nurse and will conduct a class in ballet and modern dance for girls, one is good in recreation, another will help plan crafts, still others will help with various instrumental ensembles which meet each afternoon. The wife of one of the directors is a public school music teacher and will organize the morning theory class. In addition to our counselors, the camp has a permanent summer staff which takes care of life guarding in the heated pool, serving meals, and participating in skit night.



The camp is open to boys and girls who are in grades 3, 4, 5, and 6 at the close of the school year. Some sixth graders prefer to go to a junior high camp, but most prefer to be at a junior camp where they will be *top dogs*. The third graders have often had no choir or camping experience, but they are especially urged to attend as a way of introduction to the fun of singing and becoming acquainted with the older children. Special attention is given to them, with top counselors and close supervision. The result is that they enter choir in the fall with a running start, knowing how to act and knowing some of the repertoire.

Boys are particularly encouraged to attend, for camping and instrumental emphasis have a strong appeal. Last year one third of the camp was boys.

While singing is the chief musical activity, an emphasis has also been placed on instruments. Two years ago the choir camp (then sponsored by the U.C.C.) had an orchestra of around 40, with a junior high band director in charge. It was successful because the camp included junior highs and many of the string players were fairly advanced. This year the repertoire will include Benjamin Britten's "Psalm 150" (Boosey and Hawkes) which is for SA and adaptable to any instrumental combinations available. The instrumentalists will meet in small groups each afternoon with individual counselors and will prepare a program for Friday evening. Some of the better players will also play for evening worship services.

A packet of music is provided each child, the cost held to \$1 even if subsidization is necessary. An attempt is made to include music which can be used during the choir season in the local church. Last year I wrote a special anthem for camp, "The Apple Tree Carol" (to be published by Canyon Press), and this year write "Shepherd Lad's Gift" (to be published by Harold Flammer). Revicki's "Songs of Praises" (Boosey and Hawkes) and Dvorak's "God Is My Shepherd" will be used with two hymn anthem arrangements. Unison, SA, canon, descent, instrumental obbligatos — variety is the goal.

But music alone won't bring every child to camp. There are long recreation and craft periods in the morning and afternoon. Horseback riding is popular and costs \$2 an hour. Each evening after supper there is a "special program" — movies, picnic, folk singing around a camp fire, instrumental concert, and of course "Skit Night" — the most popular of all. Each cabin prepares its own skit, and time is given during the week to rehearse.

Ceiling watching (rest time after lunch) is a must, for children do get tired. Some few will want to sleep (mostly the old folks), but quiet reading, drawing, or writing letters is also permitted.

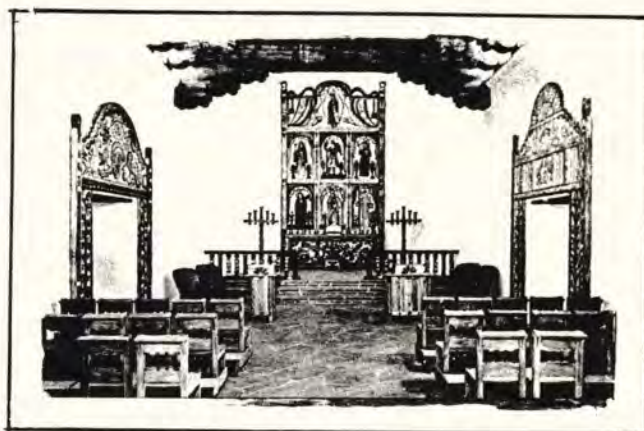
The camp begins on Sunday afternoon at 4 P.M. when all of the children register, are assigned to cabins (better mix up groups so cliques don't form), check in with an instrumental group, receive a packet of music, and become acquainted with the counselor and cabin mates. Later there is a mixer time after supper when the whole tone of the camp as real fun should be set.

The camp closes on Saturday morning with final cleanup of the cabins and a choral concert in the chapel with the parents as the congregation.

The charge is \$30 (some scholarship help available), which includes insurance, and provides enough leeway over actual cost to cover the fees for the leaders and counselors. Some churches provide the camp cost to singers with perfect attendance or who have met certain requirements.

A few suggestions: a denominational camp will probably have better facilities and will be less expensive than private camps. Be sure all pianos have been tuned before camp time. If you are in a tick area (such as the Rocky Mountains), a tick-check at lunch and at bedtime is a must. Organize shower time, particularly for the boys, or some will manage to go all week without a bath. Get a Parent's Release permitting the child to attend, and carry comprehensive camp insurance. Some states require a medical form to be filled out by the family physician; it is wise to have one even though not required.

Finally, combine firmness, fairness, love, and exuberance. If you enjoy the camp, so will the boys and girls.



BEMIS-TAYLOR CHAPEL - CAMP LA FORET

Editor:

Dr. Lovelace shares his children's choir camp experience in this article and urges other directors to enjoy the benefits of such a project. Austin Lovelace is a familiar name to church musicians through his many published anthems and books, his organ recitals and teaching. He is Organist-Minister of Music at Montview Boulevard Presbyterian Church in Denver, Colorado. Choristers Guild publishes one of his anthems, A-21, "The Little Child Upon the Straw," for children, and soon will publish his new anthem for teen-age choir, "Winter Carol."
J. K.

A Sample of Junior Choir Camp Scheduling:

Camp Directors:

The Rev. Richard Hoblin, Austin C. Lovelace, Leo Frazier, and Mrs. Martha Rott.

Program:

Choir training, theory, instrumental ensembles, folk singing, crafts, recreation, ballet and modern dance.

Daily Schedule:

7:00 a.m. - Morning bell	1:00 p.m. - Ceiling watching
7:45 a.m. - Breakfast	2:00 p.m. - Choir rehearsal
8:15 a.m. - Morning watch	3:00 p.m. - Recreation
8:30 p.m. - Cabin cleanup	4:30 p.m. - Dance class, instrumental ensembles, folksinging
8:45 a.m. - Music theory	6:00 p.m. - Dinner
9:30 a.m. - Choir rehearsal	6:45 p.m. - Special programs
10:30 a.m. - Canteen	8:00 p.m. - Worship in chapel
10:45 p.m. - Recreation and crafts	9:00 p.m. - Lights out
12:15 p.m. - Lunch	

(At one of the special programs there will be a Skit Night. Campers are urged to bring ideas and materials for a skit.)

(Youngsters who play instruments in orchestra or band are urged to bring them to the camp; there will be several ensembles with well-trained counselors in charge.)

(\$1.00 will be charged for a packet of music which the camper will use and take home. Canteen is limited to 20 cents a day. An offering for some church project will be taken on the closing night.)

OVER TO YOU

by Nancy Poore Tufts



The familiar radio-telegraph term "over to you" has been used effectively as an adjuration to "carry on!" by commencement speakers, departing clergymen who have guided the construction of a new church to a successful conclusion, by retiring presidents going to pasture to lick their wounds or write their memoirs, and by conductors who pass on the baton to younger blood.

In a slightly different context, I think of choir directors and music teachers, who, having poured out energy, knowledge, talent, expertise in a never-ending stream, unstrap their shoulder packs with relief and prepare to return unto themselves during the summer vacationtime.

Of course, some are unwilling or unable to relax and re-create themselves. They burn on the main fuse the year round. They make work and stir up activity, trips, entertainment. They require constant stimulation. A sincere but tiresome breed.

Others, the more sensible majority, are happy to disconnect the telephone for awhile, slow up or change their pace, recapture personal interests and hobbies, and invite their souls. The ability to relegate our lifework to a sideline during vacation, to place ourselves on the receiving end even for a short while, is beneficial. We are more open, more receptive to new ideas, impressions; our work and its attendant problems, seen in retrospect and with less emotion, appear less formidable; the solution to certain problems may occur to us or the problems dissolve. After a welcome respite, we pick up the baton again with renewed faith, hope and strength to climb another season's ladder of achievement.

It is important to your health, happiness, and professional growth to turn your vacation "over to you."

BELL NOTES

Attention is called to the 11th National Festival of the American Guild of English Handbell Ringers to be held in Grove City, Penna. June 24 - 28. C.G. members interested in exploring the field of handbell ringing should grasp this opportunity to hear outstanding bell choirs of the U.S., attend seminars and demonstrations, talk to leaders, examine displays of music and equipment.

For Festival information write: The Flanagans, 250 W. 7th St., Erie, Pa. 16501. For membership information write: Mrs. Betty Jo Wilcox, Secretary AGEHR, 2622 Lincoln Way, Ames, Iowa 50010.

(Incidentally, remember to RING BELLS of every type and variety throughout the U.S.A. on July 4th at 2:00 P.M. (EST).)

The 4th Canadian Handbell Festival was held May 10 at the Royal York United Church, Toronto. Eight choirs from Hamilton, Monckton, Orilla, and Toronto participated.

The Whitechapel Bell Foundry has produced a steel tower frame which can easily support a ring of 8 tower bells, thus showing how the difficulties of today can be surmounted. The steel tower, with a ring of bells, is being exhibited at several expositions in England and has aroused great interest among the clergy, church architects, and bell ringers. In fact, ringers have queued up for hours to "have a go" at the bells.

Much thought has been given to providing bells for modern churches. Whitechapel claims that an independent tower with integral bell frame can be constructed of wood, steel or concrete. It may be erected directly on a concrete floor slab or raised on a stone plinth. Such a structure may be erected above an existing building over a porch or vestry. Lighter and cheaper materials than reinforced concrete, which, however, is strongest, are available, as hollow section structural steel and plastic-coated structural steel.

Canon Thurlow, President of the Central Council of Church Bell Ringers of England, writes "A light ring of 8 bells in the Key of E with a tenor of 4½ cwt. and a total weight of only 19½ cwt. requires a space only 12 feet square with subsoil strong enough to carry, say, a 2-story house. No heavily built tower with thick walls and expensive foundations is needed to carry such a ring. The bell frame and ringers' room below can be accommodated in a scientifically designed light weight framing covered with a simple weather resisting cladding; an architect can surround and surmount it with whatever kind of structure his imagination conceives."

Church bells need never be disturbingly noisy. The openings through which their sound emerges can be fitted with shutters, like those of an organ swell-box, which can be opened when the bells ring for worship, for weddings and on festive occasions, and closed when ringing for practice.

The cost of a Ring of Bells is not great. Upkeep is economical. Attention and maintenance is rarely necessary. Bells make appropriate and lasting memorials. It is not difficult to find 8 people to commemorate their loved ones with bells which would ring to their honor, as well as to the glory of God.

Bells give an exciting opportunity to those who wish to serve the church and the community by ringing them. The art of change ringing is not too hard for the average person to master, yet it is interesting and challenging enough to provide a lifetime's activity.

In the British Isles, change ringing is more alive today than ever before. It is practiced by thousands of all ages in the universities, schools, and of course in about 7,000 churches. Interest has increased in Australia, America, and elsewhere.

Perhaps Whitechapel's experiments with steel tower frames will give encouragement to the bell-minded of the modern church.

DISPOSABLE HYMNS ?

According to a recent article in THE LUTHERAN magazine, the Lutheran Church in America plans to publish within a year a paperback hymnal with 20 new hymns and several contemporary liturgies. This expendable "situation hymn book" will be field-tested in congregations.

For those who like to be avant-garde in praising God with "fresh" sounds and contemporary words, help is on the way.

* * *

A crusader for innovations in church hymnody is Dr. Daniel T. Moe, Director of Choral Music at Iowa University, writer of hymns, and member of Lutheran Committees on Worship. Dr.

Moe warns: "Unless hymnody begins to take on some of the vitality and freshness of the 20th century, congregational hymn-singing may be a museum activity by the year 2000."

* * *

Meanwhile, hymn-preference seems to have varied little in the past 15 years among the traditional "squares." The 1968 Hymn Poll shows only two changes in the first 5 favorites from the '53 ballot. The top-favorite last year was "What a Friend We Have in Jesus," while the '53 winner, "The Old Rugged Cross," slipped to third place.

Other stimulating church news includes the information that New York City garbage collectors are already getting several thousand dollars a year more than Baptist preachers and missionaries, and expect more, according to the editor of MISSION magazine. (Does that leave the church musicians above or below the white wings?) . . . And according to a recent poll conducted by the LADIES HOME JOURNAL, 3% of the readers queried named their minister or priest among the three factors they enjoy most about religion, while 9% named church music! This truth has lain hidden in the breasts of church musicians for lo, these many years. Now it has been revealed in inch-high headline, MUSIC FAVORED OVER PASTORS! A tasteless victory. We retreat.

Editor:

Nancy Tufts writes that her bell group, The Potomac English Handbell Ringers, have been invited to give concerts in Holland, France, and England - Wales - Scotland and will depart for a three week tour immediately after school. In the fall she will write for the LETTERS of their experiences. The following is quoted from her recent letter to us:

J. K.

Concerts of especial interest will include Gouda, Alkmaar, Bergen, The Hague; American Cultural Center in Paris; Oxford, Worcester, and other locations in N. England; concerts spon-

sored by Llandaff, Chester, and St. Mary's (Edinburgh) Cathedrals, and others.

As a sample of the interesting experiences planned for the Ringers, the town of Gouda will close off the public square to traffic the night of the concert which will be presented on a platform built for the occasion. Following the concert by the American Bell Ringers, the carillonhouse of nearby St. Janskerk will play a brief program on the great 17th century Tower Bells, cast by the Hemons, concluding with The Star Spangled Banner in honoe of the visitors. The townspeople of Gouda will provide meals and beds in their homes.

INTRODUCING A NEW C.G. HANDBELL NUMBER



B-6 DIALOGUE .35

A handbell festival composition for two handbell choirs and tambourine, or one handbell choir with solo instrument and tambourine;

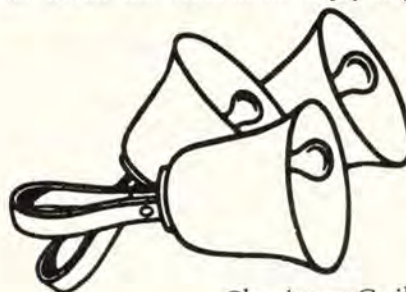
by Albert Zabel, Jr.

Albert Zabel is Minister of Music of the Park Congregational Church of Elmira, New York, where he and his wife, also a musician, work together. Zabel did his undergraduate work at Western Washington State College and holds a Masters degree from Westminster Choir College, Princeton, New Jersey.

DIALOGUE was written for the annual Elmira, New York, Area Handbell Choir Festival. Mr. Zabel explained that the festival in previous years had used nearly all of the available two choir compositions and the committee requested him to write a new one. Choir I uses a two octave (G to G) set of bells. Choir II uses a three octave (C to C) range of bells, with an optional low C added. The tambourine gives an added excitement to the music.

Fortunately, this composition adapts well to the use of a solo instrument — oboe, trumpet, or other instrument — and one handbell choir. In this arrangement it should be valuable for use in many church service situations. If it is used as a dialogue between solo instrument and handbells the bells should play the extra cued notes written into the Choir II part. The solo instrument and tambourine part is printed on a separate sheet and inserted into the B-6 folder.

New anthem, just released, dedicated "to Nancy Poore Tufts and her Ringers and Singers:" ALL CRY GLORY! - by Virgin T. Ford; SATB choir with G to G (2 octaves) handbells; Pro Art No. 2530. Text is from Psalm 29. Can be sung without bells. Mr. Ford has found the excitement of joyfully sung parallel fifths.

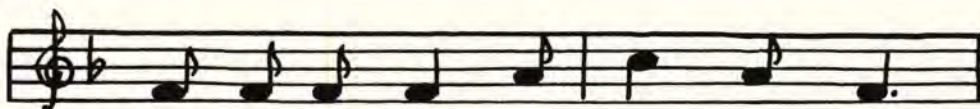


Choristers Guild LETTERS

- Caldwell, Mary E.
Pasadena, CA
- Calkins, Mrs. C.A.
Ellicott City, MD
- * Callender, Mrs. E.D.
Tenaflly, NJ
- Cameron, Miss Hazel
Evanston, IL
- * Camp, James R.
Tulsa, OK
- Capperrune, Mrs. Pat
Peoria, IL
- Carey, Phillip
Baltimore, MD
- * Carlson, Robert
King of Prussia, PA
- * Carpinteria Community
Carpinteria, CA
- Casaday, Leslie N.
New Albany, MS
- * Cassell, Charles
Goldsboro, NC
- Cate, Mrs. George
S. Pittsburg, TN
- Central Baptist
Selma, AL
- Central Reformed
Dr. Cyril Barker
Grand Rapids, MI
- Central Union
Honolulu, HI
- * Cherry, Sherman D.
Moultrie, GA
- o Cheesman, Virginia
Philadelphia, PA
- * Chidester, James
Kenmore, NY
- Church of the Brethren
Frederick, MD
- * Clapper, Donald
Harrisburg, PA
- * Clark, Janis A.
Ann Arbor, MI
- * Clark, Mrs. Walter A.
Denver, CO
- * Clopton, Maurice
Dallas, TX
- Clover Hill Reformed
Flemington, NJ
- * Collier, Dr. Shelby
Memphis, TN
- Combs, Mrs. Robert
Clarksburg, WV
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of Christ
Tryon, NC
- Converse College Library
Spartanburg, SC
- * Cooksey, Mrs. E.B.
Baton Rouge, LA
- * Councill, George D.
Roanoke, VA
- Covenant Congregational
Donald E. Brown
Riverside, RI
- * Cox, Mrs. Raymond
Elbridge, NY
- Cronhimer, Fred
Providence, RI
- Cross Roads United
Methodist Church
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- Cushing, H. Caleb
Roanoke, VA
- Daniel, Mrs. Louise
Petersburg, VA
- Danielson, Mrs. Gordon
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- Davidson, Mary K.
New York, NY
- * Davidson, Ray
Wichita Falls, TX
- Deak, Mrs. Mary
Scarborough, Ontario
Canada
- * DeHart, George L.
Midland, TX
- * deJaager, Alfred
West Liberty, WV
- Delmonte, Mrs. Pauline
LaCanada, CA
- * Demming, Lanson F.
Houston, TX
- * Dieckmann, Adele
Atlanta, GA
- Dillard, Mrs. Va. D.
Newnan, GA
- Dinning, Mrs. W.L.
Miami, FL
- Disrud, S. Sheldon
Garden Grove, CA
- Doan, J.D.
Richardson, TX
- Dodson, Jean
Bakersfield, CA
- Dodson, Mr. Phil
Bakersfield, CA
- Douglas, Mrs. Donald
Florissant, MO
- * Dow, Margaret
Claremont, CA
- * Downer, G. Robert
Austin, TX
- Drake, John E.
Bar Harbor, ME
- * Dunn, Mrs. Sue
Randolph, MA
- * Eaddy, Floyd
Orlando, FL
- * Eaddy, F. Conrad
Charleston, WV
- Eades, H. Dean
Pickens, SC
- Early, Mr. & Mrs. Val.
Mobile, AL
- * East Dallas Christian
Wm. Guthrie
Dallas, TX
- Ebert, Ray Jr.
Winston-Salem, NC
- Edwards, Aubrey
Nashville, TN
- Edwards, Robert L.
Scranton, PA
- Eich, Martin W.
Charleston, WV
- Ellison, Milton A.
Caldwell, NJ
- * Ellison, Mrs. R.Y.
Miami, FL
- Emmanuel Presbyterian
One Thousand Oaks, CA
- Englehorn, Susan L.
Port Arthur, Ontario
Canada
- Epworth Methodist
Norfolk, VA
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Algona, IA
- * Erler, Mrs. John F.
Toledo, OH
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Seminole, FL
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Fitchburg, MA
- Farquhar, Mrs. Cora
Olathe, KA
- Farrall, Robert T.
Silver Spring, MD
- * Farrow, Stephen
Greenville, SC
- Fechner, Walter L.
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Columbia, SC
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Hagerstown, MD
- Ferry, Mrs. Marion
Hacienda Heights, CA
- * Fifth Ave. Baptist
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- First Baptist Church
Danville, VA
- First Baptist Church
Harry M. Roark
Gainesville, TX
- First Baptist Church
Gastonia, NC
- First Baptist Church
Haverhill, MA
- First Baptist Church
Topeka, KS
- First Centenary Methodist
John S. Quimby
Chattanooga, TN
- * First Christian Church
Nancy Livingston
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- First Church of Nazarene
David Benson
Wichita, KS
- First Congregational
Billings, MT
- First Congregational
Santa Barbara, CA
- First Congregational
Robert E. Penn
Western Springs, IL
- First Methodist
Boise, ID
- * First Plymouth
Congregational
Mary Hornberger
Englewood, CO
- First Presbyterian
Betty Jean Willis
Alliance, OH
- First Presbyterian
Bozeman, MT
- First Presbyterian
Bay City, MI
- First Presbyterian
Bethlehem, PA
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- First Presbyterian
Hastings, NB
- First Presbyterian
Oklahoma City, OK
- * First Presbyterian
Oxnard, CA
- First Presbyterian
Passaic, NJ
- * First Presbyterian
Sterling L. Anderson
Wausau, WI
- First Presbyterian
David W. McCormick
Tyler, TX
- First Unitarian
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Toledo, OH
- First Un. Methodist
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Anderson, IN
- First Un. Methodist
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- First Un. Methodist
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Miami, OK
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Geo. DeHart
Midland, TX
- * First Un. Methodist
James L. Williams
Royal Oak, MI
- * First Un. Methodist
Santa Barbara, CA
- First Un. Presbyterian
Mrs. Ruth Bowers
San Mateo, CA
- *o Flanagan, Andrew L.
Church of the Coven-
ant (Presbyterian)
Erie, PA
- * Floyd, Mrs. Eugene H.
Springfield, MA
- Foster, Mrs. Frank
Clarksdale, MS
- Fowler, Mrs. E.W.
Tulsa, OK
- Fowler, Mrs. R. E.
Memphis, TX
- * Frame, Mr. & Mrs. Wm.
Anderson, IN
- Frankenfield, O. Roy
Feasterville, PA
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Pasadena, TX
- Frazier, Robert W.
Pittsburgh, PA
- Fuller, Mrs. Catherine
Wapakoneta, OH
- Fuller, Dorothy
Tustin, CA
- Gammage, Mrs. Hiller
Moultrie, GA
- Gantt, Jack
Greenville, SC
- Garrett, Mrs. Robert
Anchorage, AK
- * Gay, Mrs. William
Pleasant Hill, OH
- Gayhart, Richard M.
Topeka, KS
- * Gehrts, Mrs. Ernest
Sandy, OR
- Gerhartz, Mrs. Wm.
South River, NJ
- Gilts, James L.
Ft. Wayne, IN
- Goerner, Mrs. Stanley
Longmont, CO
- Goodman, Buford
Kinston, NC
- * Gould, Alex
Sacramento, CA
- Graff, Louise
Greensburg, PA
- Grant, Mrs. A.D.
W. Caldwell, NJ
- Greenwood, Norman E.
Grand Rapids, MI
- Griffin, Mrs. David J.
Birmingham, AL
- Griggs, Mrs. C.R.
South Houston, TX
- * Grime, Rev. William
St. Johnsbury, VT
- Grinwis, Marilyn F.
Wyckoff, NJ
- * Groves, James
San Rafael, CA
- *o Groves, J. Harold
Massillon, OH
- * Grow, R. Rexford
Prairie Village, KS
- * Haas, Rev. Alfred
Kingston, PA

Hagan, Roland Newark, NJ	* Hotchkiss, Rev. E. Foster Atlanta, GA	* Keith, Mrs. Isaac Alexandria, VA	Lehman, Mrs. Dennis D. Kidron, OH	Michel, Lillian F. Oak Park, IL
* Hall, Peter Middletown, NY	Howard, Frank S. Ithaca, NY	Keller, Margaret E. Herkimer, NY	* Lehn, B.W. St. Paul, MN	* Miles Memorial Methodist Harold Hawn Norfolk, VA
* Halvorsen, John A. Tulsa, OK	Howell, Mrs. Julian P. Selma, AL	o Kemp, Dr. & Mrs. J.S.C. Dallas, TX	* Lilyers, A. Leonard Cherry Hill, NJ	* Miller, Evelyn C. Tonawanda, NY
Hamburger, Mrs. Roy H. Morris, IL	* Howell, Miss Margaret Indianapolis, IN	* Kendall, Mrs. Edgar R. Gatlinburg, TN	Lind, Mrs. Herbert W. Jamestown, NY	Miller, Mrs. Herman Springfield, PA
Hammond, Mrs. Corniel Santa Fe, NM	* Hoyt, John R. Des Moines, IA	Kennedy, Mrs. Warren H. Nashville, TN	* Lindstrom, Mr. & Mrs. A.L. Louisville, OH	Miller, Mrs. Lindsay Oak Park, IL
Harden, Shirley E. Livonia, MI	Hunter, John D. Mooresville, NC	Kent, Mrs. Max R. Dayton, OH	Lorey, Floyd Bethany, OK	Miller, Philip S. Greenville, TN
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* Havekost, Mrs. A.D. Denver, CO	Jackson, Homer Salisbury, MD	King, Gordon Ft. Worth, TX	Lorman, Walter E. Tewksbury, MA	Mitchell, David L. Springfield, IL
* Heacock, Amos M. Palmyra, NJ	Jasinski, T. Wm. North Bergen, NJ	* Kintner, Robert J. Lexington, KY	* Love, Mrs. Ethel Warren, OH	* Mitchell, Mrs. John L. Carrollton, TX
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Headlee, Marilyn Bakersfield, CA	* Jerme, Mrs. Reidar Brecksville, OH	Koenig, Mrs. Mary Hanover, PA	Lovelace, Lundy W. Chattanooga, TN	o Monroe, Corine Worcester, MA
Hedges, Mr. & Mrs. G.E. Okla. City, OK	Jerome, Mrs. Johnnie Richardson, TX	* Koepke, Mrs. Winton Lorain, OH	* Lowder, Mrs. Earle Bellaire, TX	Monteleone, Mrs. Helen Hanover, PA
* Hendershott, Mrs. B.R. Aloha, OR	* Johe, Edward Westerville, OH	Kratz, Mrs. Ethel Wayne, NJ	* Lowe, Mrs. Louis M. Pasadena, CA	Moon, Mr. & Mrs. F.A. Calgary, Alberta Canada
* Henderson, Charles N. New York, NY	* Johnson, Dr. D.E. Houston, TX	* Kreiner, Raymond F. Raleigh, NC	Lowenberg, Kenneth Washington, DC	Moore, Mrs. Alice Hollandburg, OH
Herget, Mrs. Carl M. Bel Air, MD	Johnson, G. Ashley Anderson, SC	Krewson, Mrs. Keith A. N. Attleboro, MA	* Lutz, Mrs. C.W. Roselle, NJ	* Moore, Mrs. Flora Pasadena, CA
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* Herndon, W. Clyde Cincinnati, OH	Johnson, Jerry M. Charlotte, NC	* LaBerge, Mrs. Robert L. Indianapolis, IN	* Macdonald, John Hinsdale, IL	Morgan, Mrs. Milo Dallas, TX
Hershey, Mrs. Theo. P. Cocoa Beach, FL	* Johnson, Louise H. Columbus, OH	LaCanada Presbyterian LaCanada, CA	* MacKain, David S. Fullerton, CA	* Morrison, Mrs. Robert S. Montgomery, AL
*o Hewlett, Mrs. Alice Glendale, CA	Johnson, Mrs. Michael V. Rock Island, IL	Ladd, Mrs. Everett W. Northampton, MA	* MacWhirter, Mrs. Bert Monrovia, CA	Morrison, W. Robert Canton, OH
* Higgins, Mrs. C.E. Chillicothe, OH	Johnson, Robert C. Cincinnati, OH	* Lamberson, Jim Indianapolis, IN	Mager, Donna Wheeling, WV	* Movius, Alice Jean Billings, MT
Highland Park Presbyterian Church Devon Hamilton Dallas, TX	Johnson, Mrs. Ronald W. Richardson, TX	Lambert, Mrs. Berry Clearwater, FL	Magnusson, Miss Martha Winfield, KS	Moyer, J. Edward Washington, DC
Hirt, Mrs. Chas. C. Glendale, CA	Johnson, Mrs. Roy V. Zelienople, PA	Lamkin, John L. Costa Mesa, CA	Malis, Michael LaGrange, GA	* Mullikin, Mrs. Robert D. Westchester, IL
* Hoffman, John D. Towson, MD	Jones, Mrs. Denton Bonham, TX	Langdon, Minerva E. Camden, NJ	Manuel, Mrs. Allen Wendell, NC	Mussell, Mrs. Howard Columbia, MO
Hollenberg, Mrs. E.L. Winamac, IN	Jones, Jack M. Lexington, KY	* Lapo, Dr. Cecil E. Nashville, TN	Manwell, Philip Rutherford, NJ	*o Myers Park Baptist James A. Berry Charlotte, NC
* Holloway, Henry M. San Antonio, TX	Jones, Mrs. W. Bain Albemarle, NC	Lapo, Richard D. Wenatchee, WA	Martin, K. Eugene College Park, GA	McDonald, Mrs. T.L. Knoxville, IA
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Hope Ridge Church Mrs. Richard Creviston Mentor, OH	* Kammerling, Mrs. E.A. Melrose Park, IL	* Lauderdale, Mrs. W.C. Charlotte, NC	*o Maxwell, Jean Summit, NJ	* McDowell, Clifford W. Richmond, VA
* Hoffman, Herbert P. Phoenix, AR	*o Karhu, Edwin T. Okla. City, OK	Leavitt, Mrs. Richard Newark Valley, NY	* May, Edwin H. Knoxville, TN	McIver, Mrs. Walter Williamsport, PA
* Horner, John B. Royal Oak, MI	Kass, Mrs. Carl H. Ft. Lauderdale, FL	Lee, Mrs. Frank A. London, England	Maze, Glenn L. Boaz, AL	* McCormick, Dr. David Tyler, TX
* Horton, Mrs. Clifford E. Colorado Springs, CO	Kauffman, Mrs. Gaila San Jose, CA	* Lee, Dr. T.C. New York, NY	* Meier, Mrs. Henry DeKalb, IL	* McElrath, Hugh T. Louisville, KY
	*o Keck, Mrs. L.R. Des Moines, IA	Lee, Mrs. John G. Clearwater, FL	Mellnik, Al Chandler, NC	
	* Keith, Mrs. Alex Eau Claire, WI	Lefever, Paul S. Haddonfield, NJ	Memorial Christian Mrs. Lloyd Sanders Midland, TX	

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Which is the way to start the year?



WHERE DOES YOUR CHOIR SING?

by Donald Marsh



Where do you sing in the service? Where is the anthem placed—on the bulletin and also in the sanctuary? In this age, sometimes called the space age, it might be well to consider these two aspects of the use of music in our regular services of worship. In our regular services. Not the special ones, the experimental ones, that are announced publicly and bring a congregation that arrives as an audience and expects, as an audience, to be onlooker to someone else's participation. The *regular* services. Sunday morning, eleven o'clock. The time when people can be mobed and excited by God present, Jesus remembered, & Man the Holy Spirit burning with a hot flame in surprising places. CAN be. Perhaps not often IS, but CAN be.

One of the fun and exciting things about a birthday party is that you never really know, or only a few do, when the cake is going to be brought in and the "Happy Birthday" sung. With our bulletins in our services of worship we always know exactly when each thing is going to be done, what it is. We can then decide whether or not to listen or we can sit back and judge how well it's going to be done. Not much surprise or excitement there. Shouldn't a service of worship, which is an action of love, have at least as much vitality and purity as a birthday party? I think so. So I spend a lot of time with the Pastor of the church where I am Choirmaster trying to discover fun ways to use music and fun places to do it. Here are some of the things we have come up with.

Quite often we have the choirs scattered through the congregation, in their civvies rather than their robes. People wonder whether the choir has practiced, if someone is mad at someone, why there will be no anthem this morning, even though it is listed on the bulletin without name and composer. Well, something obviously has happened; we'll have to find out about that. Then suddenly, surprisingly, the choir singer sitting beside me, rises to his feet and sings the opening line to "Stand Up, Stand Up For Jesus." Then another singer across the way gets up and does the same thing. Then a third. A fourth. Then they are moving down the aisle toward the front of the church singing lustily. Now others are rising to their feet and setting up another chord as they are moving. Suddenly I recognize that the whole choir is singing now and going up into the choir loft.

And now the organist is just playing chords (noodling, it's called) and the Pastor is beginning to speak. He's saying something about that's how choirs are formed, by people who like to sing, getting together and offering their time and talents in a special way, and now he's inviting me to rise and sing with them on the last verse. I do. Suddenly I recognize that the choir is singing a different melody on top of the one I'm singing and we're having a great game of fun and joy and love . . . and it's been an exciting moment of music in my church in a regular service of worship. And on the bulletin the lone word "Anthem" has looked so usual and traditional.

Once three people, of three obviously different ages, scattered through the congregation, got up, one at a time after the Prayer and started singing "It's Me, It's Me, O Lord, Standing in the Need of Prayer." Soon all three walked quietly to different parts of the sanctuary to continue singing "Steel Away." Presently they all looked at each other and moved together to sing "Let Us Break Bread Together" and ended up sitting together down front to listen to the sermon.

Another time the Anthem was a soloist rising in the midst of the congregation to start a song "We're All in This Together, You and I." He continued to sing looking directly at specific people in the church, never over their heads, this song, memorized for the occasion.

Another time five singers were "planted" in the congregation. As each verse approached, each singer got up and sang his or her question to the choir. The singer listened to the choir singing the church's answer to the question and then sat down. The soloists' questions represented questions from the congregation, so they were out there with the congregation and dressed like them.

One World-Wide Communion Sunday we had the choir divided up into five groups and scattered around the church. Each group had an instrumentalist or two with them. As Communion started in Japan, which was pointed out on a huge globe by the Pastor who tied the Anthem together with his narration, two singers sang an Oriental arrangement of an appropriate carol.

Next a group in another part of the sanctuary sang an African arrangement, with drums. Presently a trio of young girls sang a Swiss arrangement. This was followed by a South American one, and finally an American one sung in the choir loft. As conclusion, the Pastor started spinning the globe, and all voices placed around the room lifted their various voices in song to sing and be the whole wide world joining in communion.

One Advent was made exciting and memorable because the children's choir was enlarged by filling the ranks with lots of other children who could not carry a tune but who wanted to be involved in welcoming Jesus to rebirth. They carried pots and pans, lids of pots, spoons, graters, and even one egg-beater. At the appropriate verse they let go with great joy their own rhythmic version of the Advent Carol as they marched forward to the front of the sanctuary with the singers to finish with a great shout and bang and boom and crash their united welcome to this exciting baby, Jesus.

Sometimes singers are in the balcony, in the congregation, in the back, seated on stools by the piano, even in the choir loft. Sometimes they all get up together, sometimes separately, sometimes they remain seated, sometimes they rise when they want to. What is the end result of this? Members of our church say: "We never know what's going to happen next in our services, but we're not nervous. It's exciting!"

And we do the Anthem where it fits. Never as background for the taking of the collection. If it is Biblical it may go in as the reading of the Old Testament or New Testament lesson. It may be used as the dismissal or the call to worship. The Anthem,

now, I'm talking about, not a dismissal or an Introit. Sometimes I conduct; sometimes children conduct; sometimes two or three of us do, from various places. And we make something big or important out of every musical opportunity. We aren't always successful, but the attempt is recognized and listened to more carefully than if it becomes just *Muzak* for something else in the service. We call what we do "spatial" arrangements. Perhaps they could also be called "special" arrangements. Whatever we call them, we move and sing to move those listening. And of course we use the traditional Psalms to guide us: "Sing unto the Lord a new song," "Praise him with all kinds of instruments and dance," and "Love the Lord your God with all your heart and mind and body and soul . . . and voice."

Don Marsh

Editor:

Donald Marsh will be one of the leaders at the Mobile, Alabama, C.G. Seminar, June 27 - July 3rd. He is Choirmaster and Director of Arts in Christian Education in the First Presbyterian Church of Port Jervis, New York. He and his minister, Rev. Richard K. Avery, collaborated as composer and author of the collection, HYMNS HOT AND CAROLS COOL. Marsh has a wide professional background in music and drama in New York City and he is director of an interdenominational drama workshop called the Presby Players.

There is an excitement in Donald Marsh's work. His approach is to stimulate the participation of a congregation. We look forward to working with him at the Mobile Seminar.

J. K.



THE CHILDREN'S CHOIR, VOLUME I, compiled by Ruth K. Jacobs. An encyclopedia for today's choirmaster, minister of music, or pastor, compiled by a recognized authority on children's choir work.

THE CHILDREN'S CHOIR, VOLUME II, compiled by Nancy Poore Tufts. Not just theories but practical material covering everything from the small congregation to the large multiple choir program.

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" and "The ABC's of the DO-RE-MI's."

UP - BEAT! — News and Views

by John Kemp

The Choristers Art Contest closes May 31st. Almost daily we are enjoying the variety of pictures which arrive at the office. The creative expression is great, though the technique often leaves something to be desired. In June the general judging of all entries will be done. The September LETTERS will indicate the result.

We jumped the gun with one entry which filled our need so exactly for a joyous cover design for anthem A-74 that we decided to use it. Now we are using it as the June LETTERS cover also, in a three color printing which is close to Kristin's original colors. Congratulations to Kristin Nielson of St. James Presbyterian Church, Littleton, Colorado, and her director, Mrs. C. W. Pippinger. Kristin is a 6th grader, age 12. In "How I feel about God" God is revealed as exciting and warm, a center of life around whom all things revolve, relating to God and to each other.

*

Help us plan for next year's LETTERS. Your special needs will give direction to the planning; your suggestions will be evaluated. Why not send us a postcard with your comments now?

*

GRADUATION PRESENTS FROM C.G.

For college grads going into church music positions, Choristers Guild is offering a year's free membership. This often is a time when help is needed, before directors have developed a backlog of practical materials and knowledge. This program will replace the former plan offering the memberships to college seniors. (Those who have already received the year's free membership are not eligible for this offer.) We also offer to send C. G. LETTERS for use as study materials for college church music classes.

*

Congratulations to our friends in AGEHR. The American Guild of English Handbell Ringers has just launched its publishing of bell music with "The Constable Cycle," a commissioned suite of seven numbers by Ernest Bacon. It has good engraving, clear printing, and is contained in an attractive folder. (AGEHR, 100 W. 10th., Wilmington, DL 19899.) This is a commendable start at supplying good music.

*

A PROGRAM IDEA for National Choristers Parents Night or any children's choir emphasis: prepare a demonstration rehearsal for the adults to observe the careful and creative work the children do. The following is a quote from a church newspaper: "Last evening was a real 'treat' at the Vesper hour when the Music Department demonstrated in workshop method the careful and creative work with our children's choirs. I am sure we all left the service with deeper gratitude for this excellent training of our children in their learning experience of singing praises to the Lord."

Three suggestions from a "Guilder" from South Carolina: RENT A CHORISTER — In order to have choir robes which the church could not afford, our junior choir had 2 "Rent-A-Chorister" days in which 21 fourth through eighth graders rented themselves out to do chores for the church members. They earned \$140 toward THEIR robes.

TREASURE BAGS — Because of lack of storage space, we were unable to use the treasure boxes suggested in one of the LETTERS. Instead the children decorated brown lunch size paper bags which we stored on a clothes line using spring clothes pins.

HALF-TIME FOR BOYS — After deciding to begin a junior choir in our small (160 member) church, we found that all the children in that age group were boys which meant a different approach. One of the boys suggested an athletic program along with singing. So we set up a "half-time" of 45 minutes choir rehearsal followed by 45 minutes to an hour of whatever sport is in season. Result: almost 100% attendance — every week!

*

A note from Grace Nash included the following:

"Your Choristers LETTERS and materials are so fine. What tremendous assistance you are giving throughout the year."

*

A Mother's Day success:

"When I joined C.G. last year, I also got a couple of years' back issues of the C.G. LETTERS. The idea of a Mother-Daughter choir was given by a member, and I decided to use it. Last week on Mother's Day, our (my) first annual Mother-Daughter choir of 44 sang "Dedication" by Jane Marshall, and "Psalm 150" by Samuel Adler. We were very well received and have now established this kind of experience as an annual event."

*

MUSICAL BIBLE PLAYS FOR CHILDREN, a newly published book containing six short plays has just come to our attention. The plays would be a valuable teaching aid for vacation church school and many other situations. The relatively easy music can be sung by a children's choir or prepared by a church school class. Barbar Le Hays is author and composer; Standard Pub. Co., Cincinnati, OH. (No. 3043)

*

USED CHOIR ROBES

"We have 38 adult black robes and 15 junior maroon ones. The adult robes are in good condition and the junior ones in satisfactory condition. We would like to sell them for one dollar each."

Contact — Mrs. Robert Perry
4 Lynn Place
New Paltz, New York 12561

- * McKnight, Madeline
Ozone Park, NY
- * Neal, Mrs. Dorene E.
Indianapolis, IN
- * Near, H. Wells
Cleveland Heights, OH
Neighborhood Church
Charles Friesen
Palos Verdes Estates, CA
- Nelson, Arthur E.
N. Las Vegas, NV
- Newcomb Presbyterian
Davenport, IA
- * Noble, David R.
Cedar Rapids, IA
- O'Neal, Jerry M.
Baton Rouge, LA
- Orangewood Presby.
Phoenix, AZ
- Ormond Beach Union
Ormond Beach, FL
- * Ortlip, Stephen J.
Lookout Mountain, TN
- Paisley, Mrs. T.W.
Roanoke, VA
- Park Ave. Baptist
Mansfield, OH
- Park Place Church of God
David L. Coolidge
Anderson, IN
- * Paschel, Mrs. John S.
Charlotte, NC
- Peachtree Christian
Foster Hotchkiss
Atlanta, GA
- * Peiffer, R. Dale
Wethersfield, CT
- Perry, David L.
Haddonfield, NJ
- Perry, Miss Ruth A.
Agawam, MA
- *o Peters, Miss Frances
Alexandria, VA
- * Peterson, Rev. Marvin E.
Cincinnati, OH
- *o Peterson, Rodney M.
Birmingham, MI
- * Pew, David
Denver, CO
- Pfau, Robert
St. Albans, WV
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Poughkeepsie, NY
- Phillips, Basil J.
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- Phillips, Mrs. Dwight
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- * Pinkston, Sidney
Winchester, TN
- Porter, Mrs. Hugh
New York, NY
- * Porter, Mrs. James B.
Dayton, OH
- * Presbyterian Church
Westfield, NJ
- *o Preston, Mrs. John S.
Berkeley Hgts., NJ
- Preston, Mrs. Raymond
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- Prudon, Joy
Mason, MI
- * Pryor, Mrs. E.E.
Calhoun City, MS
- * Rawls, Kathryn H.
Washington, DC
- Redman, Roy A.
Ft. Worth, TX
- * Rennecker, W.T.
Flint, MI
- Reynolds, David E.
St. Joseph, MI
- * Reynolds, Ruth T.
Trucksville, PA
- * Richards Memorial
Methodist Church
Robert Bedle
Pensacola, FL
- Richland Hills Un.
Methodist
Ft. Worth, TX
- * Rickert, Mrs. Chas. B.
Milwaukee, WI
- Ring, James R.
Norman, OK
- * Rissmiller, Mrs. Paul
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- * Robinson, Helen L.
Lancaster, SC
- Robinson, J. Kenneth
Carlsbad, NM
- * Rohloff, Mrs. V.L.
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- Roper, Mrs. Wm. J.
Belmont, NC
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- Rupe, Doris A.
Elkhart, IN
- Rusinak, Dennis
Wetaskiwin, Alberta
Canada
- Russell, Mrs. Donald C.
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Church, Calgary,
Alberta, Canada
- St. John, Edward
Mobile, AL
- St. John Lutheran
Easton, PA
- St. John's Un, Meth.
Mike Ferrell
Davenport, IA
- St. Luke's Episcopal
Salisbury, NC
- * St. Luke's Methodist
Donald F. Jensen
Oklahoma City, OK
- St. Mark's Un. Meth.
Mrs. Otis Hitchcock
Midland, TX
- St. Michael's Episcopal
Cedar Rapids, Ia.
- Sample, William D.
North Canton, OH
- Sandquist, Dorothy
El Dorado, KS
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- *o Spencer, Mrs. Earl F.
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- Zeigler, Sarah J.
Sacramento, CA
- Zeiger, Mrs. Eleanor
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