ANOTHER NEW YEAR

Whatever other objectives we may have, let us this season adopt the universal one of stimulating congregational singing. Starting NOW, let us all lead our congregations into the habit of hearty and meaningful singing. By directing our efforts intelligently and consistently, we should by the close of the season be able to celebrate a 'Festival of the Singing Church'. The hymns to be used in this nation-wide project were the ones most frequently to appear in your lists of 10 basic hymns.

Great periods in church history have always been characterized by great hymn-singing. The general inertia of present-day congregational singing is significant. Whatever the cause, as church musicians we have a share in the responsibility for attempting a cure. Unless singing is a joyous, stimulating, unifying experience it might better be eliminated from the service.

But with our united efforts we may be able to make the Congregational Singing of Good Hymns a reality, and a vital factor in church life. LET'S TRY.
The Festival of the Singing Church

is an educational project in which every one of us can share. Whether your people sing well or poorly, you can encourage active participation, and family interest in hymn singing. The emphasis should be enjoyment rather than obligation. As each hymn is introduced, give the children bright colored mimeographed folders, including the words of the hymn, or the hymn itself (if it is not copyrighted), and the hymn information and quiz similar to those suggested on pages 4 and 5.

Perhaps it could be arranged to have a short hymn sing before the regular church school session. Appointing a hymn leader for each department would make good use of much talent that may now be unused or unrecognized.

Churches that are accustomed to open the evening service with a hymn sing, would profit by a definite program of learning.

Have a poster contest, and encourage classes, choirs, departments, families—to enter the contest. Use impartial judges: the city librarian, an advertising man, a newspaper man, or an artist. Put a different poster on display every week.

Plan for a family night in late Spring, when the posters will all be on display and the prize awarded. Suggestions for this event will be in a later Letter.

Look for anthems and organ pieces based on the Festival hymns.

Use the church bulletin to maintain and increase congregational interest. Each week use a short paragraph on the order of the two suggested here:

It is a fine art to say Thank You graciously and sincerely. We have many reasons to say Thank You to God. Last Sunday you sang "For the Beauty of the Earth" together. Some of you recognized it in the organ prelude. Today, let us use it as a responsive service of thanks to God for His boundless gifts. Perhaps you will hear the tune (Dix) once again before you leave the church.

Open your hymnal to No. __. It is the second of our hymns of the singing church. When the choir enters the sanctuary, throw back your shoulders and sing with them "May Jesus Christ be praised". Hearty singing is the ideal Sunday exercise - for the body, the mind, - and for the spirit too. May Jesus Christ be praised through ME.

Festival of the Singing Church Hymns
selected by vote of members of the Choristers Guild

<table>
<thead>
<tr>
<th>For the beauty of the earth</th>
<th>Silent Night, Holy Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>When morning gilds the skies</td>
<td>O come, all ye faithful</td>
</tr>
<tr>
<td>O beautiful for spacious skies</td>
<td>O little town of Bethlehem</td>
</tr>
<tr>
<td>Rejoice ye pure in heart</td>
<td>This is my Father's world</td>
</tr>
<tr>
<td>Where cross the crowded ways of life</td>
<td>The church's one foundation</td>
</tr>
<tr>
<td>O Master, let me walk with Thee</td>
<td>Fairest Lord Jesus</td>
</tr>
<tr>
<td>When I survey the wondrous cross</td>
<td>Holy, holy, holy</td>
</tr>
<tr>
<td>Day is dying in the west</td>
<td>All creatures of our God and King</td>
</tr>
<tr>
<td>Joyful, joyful we adore Thee</td>
<td>A mighty fortress is our God</td>
</tr>
<tr>
<td>O worship the King</td>
<td>All glory, laud and honor</td>
</tr>
</tbody>
</table>
First two Singing Church Hymns

For the beauty of the earth — tune — Dix

When morning gilds the skies—tune — Laudes Domini

Suggested use of hymn

Sept. 27: For the beauty of the earth
   prelude; congregational hymn
Oct. 4:
   responsive service; postlude
Oct. 11: When morning gilds the sky
   processional
Oct. 18:
   prelude; congregational hymn

Record of our special usage

Sept. 27
Oct. 4
Oct. 11
Oct. 18

Sample Letter to be sent to all church families

Dear Friends,

Will you accept this personal invitation to become a part of our plans for a Festival of the Singing Church? We are joining with churches from coast to coast, to revive the fine art of congregational singing.

The children in the church school are planning to learn a dozen well-known hymns from memory. The choir children are competing to see how many more than twelve they can learn this season. Can you sing twelve hymns through without once referring to your hymnal? If so, you can easily learn twelve more. If not — you will never start younger. No excuses — when we are too old to learn, we are too old to live.

Does your family sing together? If you have never tried it, you might be surprised to find it a happy practice. A priest coined the phrase "The family that prays together, stays together", but we would like to add: the family that sings together, enjoys staying together.

The first memory hymn in our Festival of the Singing Church will be introduced next Sunday. If you listen closely, you will hear it in the prelude. Later in the service, we will sing it, and the children will have copies to bring home. Perhaps you can sing it together at the breakfast table. And even if you can't carry a tune in a basket, you can add to your treasury of uplifting thought by learning the poem.

It is as true of churches as it is of families — — The Church That Sings Together Clings Together. Will you help make this year for our church a Festival of Joyous Song?

Cordially yours,

Pastor
Minister of Music
"But, Mommy, why do we thank God for our food? I helped you wheel it in the Super Market." In a way Bobby is right. The first time most boys and girls see food is in a can or box in a big store. But youngsters who live on thousands of American farms know better. Back of the can and the box, back of the manager and the clerks, are God's helpers in the natural world: sun, rain, soil, air, seed; as well as human helpers like the farmers. Sometimes we take being thankful for granted. Sometimes boys and girls in some churches say a "General" Thanksgiving, a prayer for all God's goodness. But I know a hymn that helps you remember all the wonderful definite every day things for which we are thankful. Maybe you like to sing it. It is by an Englishman with an odd name: Folliet Pierpoint. It has a refrain in it that we can all learn by heart right now. Just say together:

"Lord of all, to Thee we raise
This our hymn of grateful praise."

Let your choir director, or your father say the stanzas beginning:

"For the beauty of the earth
For the glory of the skies,
For the love that from our birth
Over and around us lies."

Look it up in your hymnal. There are usually seven (or less) stanzas. Count how many different things Mr. Pierpoint mentioned that we ought to be thankful for. I found 28 in my hymnal. Have one of the choir members say each stanza, then all join in singing the lovely refrain. This is fun on a picnic as a sung grace at table. Or maybe your pastor will use this hymn as a pastoral prayer some Sunday. He will SAY all the stanzas as his part of the prayer, and we will all sing the responses. You will like the moving, singable tune called DIX. Perhaps for your notebooks, you can have a guessing contest and see who can be first to discover what the author meant by the words about the church:

"Offering up on every shore
Her pure sacrifice of love."

He had something very definite in mind. Can you guess what it was? A.H.

It takes two to make a good hymn: the poet and the composer. Did you know that a hymn always has two names: the word name and the tune name? The tune name of this hymn is _________.

Make a list of the things for which this hymn gives thanks.

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

How many are there?___________

Is there something else for which you are especially thankful? Can you express it in a stanza of your own?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

- 4 -
RECIPE FOR A GOOD HYMN
When morning gilds the skies (Trans.–E. Caswell-Barnby)

Did you ever watch mother bake a cake? She follows a rule book and uses what we call a recipe. If she uses baking soda instead of baking powder the chocolate cake will taste funny. Or if Dad is building something in the carpenter's shop he must follow the pattern carefully. A good hymn has a pattern too. Sometimes you can see it on the printed page without singing it. Look up that stirring German hymn you all like: WHEN MORNING GILDS THE SKIES. Do you see the pattern? Of course, there it is, the repeated phrase "May Jesus Christ be Praised". You can lift out the two places where they come in each stanza and sing them all by themselves. One time it is made up of short notes. Then come the white notes each held for two counts. Either sounds nice. This hymn makes you get up with a smiling face, even in the early morning. Just hum it the next time you get up on the wrong side of the bed. I like the stanza about the church bell. Isn't it fun to lie in bed and hear the bells calling some Christians to early church? There's a big bass one way over to town .... Boom .... Boom .... Boom; then an alto one near by: Bong ... Bong, Bong ... Bong. If you are fortunate enough to live near a carillon, you can hear all the bell voices singing out a joyous anthem: "May Jesus Christ be Praised". Ask your organist to play the bass and tenor parts. How they march along, never stopping. Always sing the hymn with clear voices, don't drag it. It makes a grand processional. The original German hymn had 14 stanzas and appeared in 1828. Try this one for grace at meals:

"Be this at meals my grace
In every time and place:
May Jesus Christ be praised."

Or to begin choir practice, sing:

"My tongue shall never tire
Of chanting in the choir
May Jesus Christ be praised.
This song of sacred joy
It never seems to cloy,
May Jesus Christ be praised.

Note how the tune, Laudes Domini, (you Latin students may translate) moves up like the rising sun, with brightness and strength. You see, even a good hymn tune has its own pattern.

A.H.

Do you know where to find the tune name of a hymn? You will find it right under the title. The name of this tune is Laudes Domini, and means _________.

There are several words Dad or the dictionary will have to help you understand. "To Jesus I repair" means _____________________________
"In this your concord find" means _____________________________
"My canticle divine" means _____________________________

A.H. stands for Rev. Alfred B. Haas
Associate Professor in the Department of Practical Theology
Drew Theological Seminary, Madison, N.J.
and member of the Hymn Society of America
who makes these hymn reviews his generous contribution to the FESTIVAL OF THE SINGING CHURCH
CEREMONY OF CHOIR DEDICATION

Service of Preparation:
Minister: It is a good thing to give thanks unto the Lord; and to sing praises unto Thy Name, O Most High; to show forth Thy loving-kindness in the morning, and Thy faithfulness every night.
Choir: I will praise Thee, O Lord, with all my heart. I will show forth Thy marvelous works. I will be glad and rejoice in Thee. I will sing praise to Thy Name, O Most High.
Congregation: Doxology
(Then shall the minister admonish the choir of the meaning of service, and offer a prayer of dedication.)

Service of Dedication:
(The minister of music shall rise and stand before the minister.)
Minister: Whom do you present for membership in the ____ choir of this church? (Then shall the minister of music call the names of the choristers, who shall stand as their names are called.)
Minister: The Lord be with Thee.
Choristers: And with thy spirit.
Minister: The ministry of music is not to be entered into lightly. To lead the people in sincere expressions of praise and prayer requires dedication of self. But the rewards of such service are a finer self-respect, and a deeper sense of the nearness of God. Do you dedicate yourself to the principles for which your choir and your church stand: faithfulness to duty, thoughtfulness of others and loyalty to Christ?
Choristers: I do so dedicate myself.
Minister: May the Lord Jesus Christ keep you steadfast in your purpose and faithful in your endeavor, now and always. May the consciousness of His presence be and abide with you forever. Amen.
(Then shall the choristers kneel.)
Minister: Ministering in the name of the Lord Jesus Christ, and of this church in which you serve Him, I place upon you the responsibilities of the office of a choristers. O Lord, Author of all things true and beautiful, bless these Thy servants and lead them in their worshipping that their lips may praise Thee, their thoughts glorify Thee, and their lives honor Thee, through Jesus Christ our Lord. Amen.

Choristers Guild Point System

The system presupposes a nine months season of regular weekly rehearsals. To earn a Choristers pin, a child must earn 100 credits for the year. The virtue in this system is that it is impossible to earn a pin without being regular, and impossible to earn one by attendance alone.

75 credits ... for 100% attendance at rehearsals and performances...
50 credits ... for 85% attendance at rehearsals and performances ...
25 credits ... for excellent deportment ...
25 credits ... for an acceptable notebook ...
25 credits ... for 100% attendance at church school ...
15 credits ... for 85% attendance at church school ...
* 15 credits ... for bringing a new member ...
* not more than 15 credits given in any one year, and only if the new member earns 75 credits.

For each additional year of 100 credits, a pearl is set in the pin. Upon graduation into the Jr. Hi or H.S. Choir, a guard is attached. Awards should be made at the close of the season in some public ceremony.
Thanksgiving

Primary Choir
All Through the Year - Whelan - Hall and McCreary
We Thank Thee
Father, Hear Thy Children Sing - Hall and McCreary
Father, we thank Thee
God's Gifts
Thank You, God
We Thank Thee

Junior Choir
Praise to the Lord, the Almighty - Mueller - C. Fischer CM 6327 sa
Golden Grain, Harvest Bringing - Muzet-Whitehead Boston Music Co.
The Corn Song - Holst - E. C. Schirmer
O Lord, how manifold are Thy works - Barnby - Dowing G. Schirmer sa
Let all things now living - Davis - E. C. Schirmer unison with descant

Easy mixed (adaptable for childrens choir)
Let us praise God - Olds Hall and McCreary (with speech choir) SAB: SATB: SSA
For the blessings of our days - Welsh-Krones Kjos 4218

Combined Choir
Praise ye the Lord, the Almighty - Olds Hall and McCreary SAB with children

Hymns
Now thank we all our God - Nun Danket
Tallis Canon
Praise to the Lord, the Almighty - Lobe ben Herrn
Not alone for mighty empire - Hyfrydol
We plough the fields and scatter the good seed - St. Anselm
Come ye thankful people come - St. George's Windsor

Special Thanksgiving Services
An Order of Dedication of the Seed, the Soil and the Sowers - Sells
(simple, dignified and meaningful)
Copies available through
Aural Church Department
Southeastern Jurisdictional Council
404-408 Wesley Memorial Building
Atlanta 3, Georgia

Pilgrim Thanksgiving Service as used in Pilgrim Congregational Church
Des Moines, Iowa
The order of the service is as usual; but the setting is different. A drummer boy, outside the church, calls the people to worship; the choir, men, women and children come in as a group, father leading with his musket over his shoulder; the minister times his sermon with an hour-glass; huge wooden boxes are used for the offering; the ushers are in colonial costumes; the men and boys are seated on one side of the church, the women and girls on the other.

Horn of Plenty
Edwin Irey, Minister of Music at Fourth Avenue Methodist Church in Louisville, Ky., uses for the Thanksgiving service, two huge golden horns of plenty which are filled with gifts of food, and distributed afterwards to the needy.
ONLY ? DAYS UNTIL CHRISTMAS

Christmas Carol Pageant - Diller and Page G. Schirmer
complete copy - 75¢; words and melodies - 25¢
simple and charming; full instructions for presentation

In David's Town - Kirk C. C. Birchard
based on South American melodies; very singable

Ditson Christmas Carol Book (an exceptionally good collection)
At solemn midnight came a call........page 42
Come, good Christians, all............page 32
Come ye lofty, come ye lowly........page 19
Goodwill Carol........................page 48
Sing Noel................................page 37
Sleep, Little Dove........................page 34
Three Kings..............................page 47
Ye shepherds from the mountains......page 7
(these are preliminary suggestions; the next issue will be the
Christmas number)

I RECOMMEND

Heaven in My Hand - Humphreys --- $1.75
Methodist Publishing House - 810 Broadway, Nashville, Tenn.
"Engaging frankness and humor; pathos; subtle and original presentation
of child life; completely captivating." It should be in your personal
library.

Music in Christian Education - Edith Lovell Thomas Abingdon-Cokesbury
New. Practical. Filled with good ideas, suggestions and information.

Father, Hear Thy Children Sing - Hall and McCreary
Just off the press. A really superior collection for the Primary Choir

All in the Family

The one weak spot in the Award System is that "excellent deportment" is
such a flexible term. Would it be wise for the children themselves to
determine who is eligible? (Secret ballot)

The Decatur Summer School was a great success, with 67 registered from 11
states. The Atlanta A.G.O. sponsored a Primary Choir Concert under the
direction of Mrs. Boyter, and presented the offering to the Guild. The
program was a revelation of the surprising capability of children of that
age.

The dates for the 1954 Green Lake Summer School are already set: August
14-21. Others will be determined soon.
RULES FOR CONGREGATIONAL SINGING

by

John Wesley

1. Learn these TUNES before you learn any others; afterwards learn as many as you please.

2. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

3. Sing ALL. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

4. Sing lustily, and with good courage. Beware of singing as if you are half-dead or half-asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sing the songs of Satan.

5. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation - that you may not destroy the harmony - but strive to unite your voices together so as to make one clear melodious sound.

6. Sing in time. Whatever time is sung, be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

7. Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your Heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord would approve of here, and reward you when He cometh in the clouds of heaven.
Join the dots
and you will see
The choir has lots
of room for thes-

Which will you
grow up to be?

mm... dallas
The new season brought us about a dozen eight year olds. Since the first rehearsal had been planned on the 10 year level, we had to shift gears. Must be more careful to make the children familiar with the words before they try to sing them, otherwise they are completely lost. Must also lay aside some of the more ambitious anthems, and start with simpler ones. It takes very little to have these youngsters break out into gales of laughter; the slightest deviation from familiar routine is cause for amusement. They have to be kept doing things.

We're doing considerable marching; our goal—in three weeks to have everyone in step through three stanzas of a hymn. Some of them make terribly hard work of marching; we won't be satisfied until they can keep in step without watching their feet.

Put some simple rhythm patterns on the board; everybody loves them. They practice them before rehearsal, and want to be the first to do them right.

Must be careful about building up tone—both in quantity and range. Their top is B flat. Last year it was high C. The little ones will have to learn how to use their voices before we can try for range or projection. It will come in time.

The prospect of earning a pin is already showing its influence. Billie, who was off again, on again last year, and full of excuses, has been present and on time every week because he wants a pin. And because of the pin, the memorizing is going along at a great rate; we run out of stars.

Will have to begin checking on orderliness. After rehearsal last week, the floor was littered with papers and hymn-books. From here on out, the last job before dismissal will be housekeeping-check-up.

I'm wondering what Mike will do the first time the choir sings. He sits with me in church, and it seems that he just CAN'T sit still. We'll see.

Last Sunday was Communion, and it is the custom here for the smallest children to go forward with their parents for Communion. Mike said to me, "I tasted that stuff and it’s good." I think our next note-book project should be on the meaning of Communion. Don't you?
ARE YOU TIMID in asking PARENTS to insist on REGULAR ATTENDANCE

Then fortify yourself with these statements of

- J. EDGAR HOOVER -

Shall I force my child to go to Sunday School and Church? Yes! And with no further discussion about the matter!

Startled? Why?

How do you answer Junior when he comes to the breakfast table Monday morning and announces rebelliously, "I'm not going to school today". You know, Junior goes!

How do you answer when Junior comes in very much besmudged, and says, "I'm not going to take a bath". You know, Junior bathes!

How do you answer, when Junior, threatened with illness, says, "I'm not going to take medicine". You know, he takes it!

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

Afraid he'll succumb to the old wives' tale about "too much religion when he was young ... parents made me go" sort of gag? Look about you; the story is demonstratedly and obviously false, despite its currency. Do you suppose that because you insist over his protests that Junior take his bath tonight, he will turn into a "Bathless Groggins" when he's twenty-one?

Do you suppose that because you insist he take his medicine, he'll take up Christian Science ten years from now?

What shall we say when Junior announces he doesn't like Sunday School or Church? That's an easy one. Just be consistent!

"Junior, in our house we all attend Sunday School and Church, and that includes you". Your firmness and example here will furnish a bridge over which youthful rebellion may travel into rich and satisfying experiences in personal religious living.

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

(This quotation from J. Edgar Hoover appeared in the Church News of the National Avenue Christian Church, Springfield, Missouri.)

*** * * * * * * "The Successful Childrens Choir" * * * * * * ***

We have about 25 of Mrs. Jacobs' book available. Send $1.50 direct to the Choristers Guild, and ask for "The Successful Childrens Choir".
Festival of the Singing Church

O Beautiful for Spacious Skies

Miss Bates taught English at Wellesley College, and she kept a parrot. But we keep her memory alive because of one hymn she wrote. It is almost as popular as "America". In school or church you have probably joined in singing: O Beautiful for Spacious Skies. How wonderfully clear the chorus swells:

"America, America, God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea".

Miss Bates had no idea that her poem would be used at the Inauguration of President Eisenhower, marched to by thousands of service men, and sung over a national hook-up to celebrate Fourth of July. She was just a quiet teacher, but she taught us all something about unselfish patriotism. She went on vacation; she saw the amber waves of grain, the Rocky mountains and she never forgot them. They lived in her memory until they inspired this poem. A.H.

Rejoice, ye Pure in Heart

Rejoice on one note! In my hymn book it is a D. The sopranos lift it up and hold it, while the basses climb up the scale. I like that one note chorus. Who said Christians were grumpy people? Certainly not choir members, who have more fun than most anyone else, and learn while having fun. Choir practice reminds me of a recent movie "The Happy Time". It can be, and usually is. Well, this hymn of the Rev. Edward Plumptre was written for a church parade, or perhaps we had better call it a procession. It was to be sung at a choir festival at Peterborough Cathedral in England in 1865. Why should the Firemen have all the parades? Think of a lovely May in England. Out of the Choir School near the Cathedral come many men and boys. In the front are the national and church flags. Then comes the crucifer (boy carrying the cross) proudly carrying a large beautiful brass cross. Hear the words "Lift high the cross of Christ ..... your glorious banner wave on high, the cross of Christ your King". You may not have a processional cross, but you do have a church flag, with the red cross on the blue field. Use it on special days, and sing this great hymn of joy. The man who wrote the music was an Englishman too, only he adopted America by becoming organist and choirmaster at Trinity Church, New York. It's the grand old church at the head of Wall Street. Mr. Messiter's tune MARION is always used for this hymn, and I think you will enjoy practicing a processional with it. How about a grand processional OUTSIDE the church on a sunny day in June to close the year's work? Let your town know you have a wonderful group of choirs. Let's have a parade. A.H.

How will you introduce these hymns to the congregation?
Make a list of the different ways they can be used in the service.
Do the children know the meaning of the texts?
How many of the beauties of America are familiar to them?
How will you present the thought that America's "good should be crowned with brotherhood"?
Can you create an opportunity to use Rejoice, Ye Pure in Heart in a festive procession?
What have you done to arouse a congregational interest in the learning and singing of new hymns?
Have you managed to make the whole church conscious of this program?
The following statements are by Waldo Seldon Pratt, one of the first American scholars to have a concern for Protestant Church Music.

"Sacred music can never exercise its full functions among those who are never more than passive listeners to it".

"It is far better to spend money for a skillful player of tunes and limit the music to hymn-singing than to sacrifice the latter for elaborate choral work or organ recitals".

Standards for an organist:
- He should be sensitive to the text, if possible studying it in its original format as a poem.
- He must cultivate all the techniques for adequate rendition of the tunes.
- He must be a leader, as opposed to an accompanist.
- He should know why he is playing it at one or another tempo.

Organ Music Based on Hymn Tunes

Ten Hymn Tune Fantasies - McKinley H. W. Gray $2.50
- Italian Hymn (Come, Thou Almighty King)
- Melcombe (New Every Morning Is Thy Love)
- Mendon (Great God of Nations, Now to Thee)
- Hamburg (When I survey the wondrous cross)
- St. Catherine (Faith of our Fathers)
- St. Theodolph (All glory, laud, and honor)
- Munich (O Word of God incarnate)
- Dominus Regit Me (The King of Love my Shepherd is)
- St. Clement (The day Thou gavest, Lord, is ended)
- Amsterdam (Rise my soul and stretch thy wings)

Seven Chorale Preludes - Purvis Carl Fischer $1.25
- Ton-y-Botel Austria Mercy
- Forest Green Tallis Canon In Babilone
- Liebster Jesu

Chorale Preludes on Hymn Tunes - T. Tertius Noble Arthur Schmidt .50 each
- St. Ann – 0 God, our help in ages past Rockingham
- Dundee Stracathro
- Picardy – Let all mortal flesh keep silence St. Kilda

Fairest Lord Jesus – Greener Ed. Schubert Co. 240 W. 55th St. N.Y. 19 .60
A Meditation on Brother James' Air – Darke Oxford University Press $1.00

HOW MANY of your choir families would be interested in joining a Hymn Record of the Month Club at $1.00 a record, each record to contain two or three good hymns sung by a fine childrens choir, and an organ or chorale elaboration of one of the hymns? Such records could be used in the church school, the home, the church, and certainly in choir rehearsal. But only a large subscription list will make it possible to produce them at this price. Will you DROP US A card with your personal reactions to such a project?
Dorothy Woods, Atlanta, Ga. "Thought you might be interested in this card. Richard Oglesby, who helps with the boys' choir thought it up. He will take the boys to the police station to be fingerprinted. I haven't thought of anything to equal it for the girls, and I don't know what they'll say when they know about it. Guess we'll have to take them to Hollywood for a screen test".

Brookes Davis, Cedar Rapids, Iowa. "In looking over the work of the past year, I find many weaknesses that must be corrected gradually. Especially have the Guild Letters helped me to observe those faults. It is for that reason, among many others, that our Contributing membership for the coming year will be worth ten times the amount involved. I hope to find some time to arouse some interest in children's choirs in Cedar Rapids this year. To my knowledge, not more than two or three other churches in this community of 85,000 have such organizations. From time to time I shall be sending you names of prospective members".

William Hazard, Toledo, Ohio. "If you are interested in the program of spirituals and folk songs we gave a year ago on Race Relations Sunday, I would be happy to compile the information for others to use".

Mary Penick, Lexington, Va. "This idea may be helpful to some Guild members. When I choose an oratorio or cantata for performance, I usually do so with an eye to the Children's Choir having a part. The Primary children are too young for this, but I use the group made up of children from grades 4 through 7. They sing a soprano or tenor solo in unison, and the soprano part on any chorus which they may learn, supplementing the adult choir. Some of the music which is effective this way is: THE MESSIAH - with children singing Come unto Him and the Hallelujah Chorus. ELIJAH - with children singing the tenor aria, If with all your hearts. ST. MATTHEW PASSION - any of the lovely chorales. BACH CANTATAS - No. 140 - Sleepers Wake, with children singing the chorale in diminution with the florid accompaniment and again at the end with the adult choir. No. 80 - A Mighty Fortress is Our God - the familiar chorale, which we do at the beginning with choirs and congregation, and again at the end. No. 4 - Christ Lay In Death's Bonds - tenor aria (verse 3) and chorale at the end, with the adult choir. No. 142 - For Us A Child Is Born - tenor aria, (Lord, my thanks to Thee), and the Alleluia chorus with adult choir at the end.

The blessings from such participation have been as follows:

1. The children have learned and memorized some good music, which I hope will carry over to their adult life. I am not much on feeding children what I call musical Gerber's baby food. Of course, there is much good music which is more suited to their age level than oratorio, but I do not think it does any harm to expose them to the latter."
2. It makes them feel important to be taking part in a "grown-up" oratorio.

3. Since we import soloists for the solo parts, the children have a fine opportunity to hear fine singing demonstrated in a way which I, with my feeble voice, can never do. Of course they could hear the performance whether they participated or not, but for the most part, they do not come unless they are participating.

4. It gives me an opportunity to teach them something about composition, particularly in the Bach cantatas. After they have learned the chorale, they can understand how Bach embroidered and embellished, gave the melody to parts other than the soprano, changed the rhythm, etc., even though the music itself may be too difficult for them to sing.

5. It gives the performance variety to have instead of always high-powered soloists, the children singing in unison. And, of course, the parents love it.

Mrs. C. S. Manning, Maysville, Ky. "While I have been a shut-in since the 21st of July, I have been reading a great deal, and came across something which might interest Guild members. In the August issue of House Beautiful, an article, See For Yourself, lists a number of good-sounding films. A number of these are free, except for postage, from such offices as Utah State Publicity Dept., Santa Fe Railway, Ford Motor Co., Montata Aeronautics Commission, Virginia State Dept. of Publicity".

Margaret Sigafoose, Wheeling, West Va. "Fourth Street Church is beginning an entire volunteer program. I just hope I am equal to whatever they want. If I had known anything like this was in the picture for me, I would have gotten to summer school in spite of everything. But I'll do my best, and get my questions ready for next summer".

The Special Page in each issue is the gift of Dr. Federal Lee Whittlesey. Some of you may want to get extra copies for the children's note books. If so, please read the following instructions carefully. "We will handle any sale of extra copies from this office (Highland Park Methodist Church, Hillcrest and Mockingbird Lane, Dallas 5, Texas). The sheets will cost 2¢ each, cash with order, no stamps please. Orders not for the whole series; just those that have appeared in the Letters. Please ask people to send a self-addressed stamped envelope. This will help greatly, for we can open them up and wrap the sheets in them for mailing".

Mrs. William Peebles, Delaware, Ohio. "Bill (the husband) is thinking of giving a little extra time each Saturday morning to our fine group of lively 5th grade boys, while the girls are at practice. He has a lot of wood-working equipment - perhaps they can make candle holders for our Round-the-Table Carol Service".

Rev. Alfred Haas, on sabbatical leave in London. I visited a Sunday School in a bit of a town and was amazed at the good voices, but appalled at the selection used by the poorly trained superintendent. Haven't heard a boy choir yet, but did enjoy the wonderful singing of 2500 people at Central Hall. Led a hymn sing at Mansfield, and you should have heard the selections the people asked for - all GOOD hymns with top rate music. A 12 year old boy asked for "O for a thousand tongues to sing my great Redeemer's praise".
Christmas Films

The Child of Bethlehem, presenting incidents from the stories of the birth of Christ and of his boyhood, as recorded in the Gospels. Sound motion picture 22 minutes. Rental during December, $10.00. Cathedral Films.

Holy Child of Bethlehem, color film strip. Traditional Christmas story. Records use music and voices. 78 rpm sound and color filmstrip. Rental $2.50.

When the Littlest Camel Knelt, color film strip, telling of the birth of Christ, in a new presentation. Color and sound filmstrip, 78 rpm. Rental $2.50.


(others films available through your denominational headquarters).

Christmas Recordings

Christmas Carols of Many Lands - Vienna Choir Boys Victor C-32

Familiar Christmas Carols - Columbus Boy Choir Box 350, Princeton, N. J.

The Bulletin Board

Requests for special information will be answered promptly and to the best of our ability for Contributing Members. But since such correspondence takes a great deal of time, we must ask other members to enclose $2.00 and a self-addressed envelope with their request, until such a time when the Guild can afford secretarial help. However, the subjects, about which there are the most frequent requests, will be given consideration in the Letters.

In recommending the Guild to friends, ask them to enclose their $2.00 dues with their application, since we are not equipped to bill them.

Also, in ordering pins, please enclose payment with the order, since that simplifies book-keeping.

PERSONAL

The richest reward in the Guild work is the opportunity it gives me to meet the leaders in church music all over the country. At the seminar held in Washington, D. C., September 25-26, I met Nancy Poore Tufts who is responsible for the Evergreen Breakfast mentioned on page 19, and Mrs. Rawls and Mr. Torovsky who wrote the numbers starred on page 18. There were about 75 in the class, and many of them said that they were going back to their childrens choir work with new insight and renewed enthusiasm. That is what we want the seminars to accomplish.

We have our second membership from Alaska and Canada, and our first from Hawaii. Membership for this season is already over 600, and constantly growing. We should reach 1000 before Christmas. Your own enthusiasm has been the greatest factor in our growth.
Christmas Music

Very Simple (can all be used as unison numbers)

Lullaby, Little Jesus - Magney H. W. Gray .15 sa.
Lo, within a Manger Lies - Gruber-Bossini J. Fischer .15 satb
Over Bethlehem Town - Mueller Harold Flammer .15 sa.
Little Christ Child, Sweet and Holy - Williams Flammer .15 unison with desc.
Silver Lamps - Brook Oxford Univ. Press .12 unison
The Shepherd Boy - Ohanian Flammer .16 unison
*Long, Long Ago - Rawls H. W. Gray .16 sa (with flute)
*Hark, Ye People - Torovsky - Torovsky, 1317 G. St. N. W. Washington, D.C. satb
*Softly the Stars are Shining - Torovsky " " " satb
Mary's Lullaby to the Infant King - Warner Birchard .16 sa
In David's Town - Moore Flammer .16 ssa
The Savior of the World - Holst Arthur Schmidt unison .10
Carillon - Briel FitzSimons .15 ssa
The Shepherds Found Thee by Night - Shaw Novello .12 unison
Christ is Here - Richard Birchard .16 unison with violin
When the Herds were Watching - McLain Flammer .18 sa
Bethlehem - Dickinson H. W. Gray .15 sa

Somewhat More Difficult (can all be used as unison numbers)

Sleep, Holy Babe - Snow - R. D. Row, 739 Boylston St. Boston .15 sssaa
O Leave Your Sheep - Kitson - Novello .13 unison
Up and Sing, Good Christians - Voris - H. W. Gray .12 sa
An Angel Came from Heaven - Dickinson - H. W. Gray .15 satb
A Glad Noel Will We Sing - Tombelle-Bedell - Flammer .15 sa
Dear Holy Child - Tombelle-Bedell - Flammer .15 sa
Junior Choir Christmas Collection - Lynn-Ditson .22 five carols for unison or sa
They Came to See a Little Child - Sarson - Novello .12 unison
Sleep, Little Jesus - Anderson - British American Co. 235 S. Wabash Ave.,
Chicago 4, Ill.

Two Christmas Carols - Hickley - Birchard .18 unison
Balalalu and Lute-Book Lullaby
The Spruce Tree Carol - Warner - Birchard .18 ssa
The First Mercy - Warlock - Boosey and Hawkes unison
Carol of the Singing Reeds - Johnson - J. Fischer .15 unison
In Bethlehem's Lowly Manger - Williams - Flammer .16 ssa
Long, Long Ago - Nagle - O. Ditson .15 sssaa
When Christ was Born of Mary Free - Williams - Birchard .15 saatb
Come, Marie, Elisabetta - Dickinson - H. W. Gray solo with satb
The Sleep of the Holy Child - Anderson - Birchard .15 solo with satb

Collections Worth Knowing About

Christmas Carols for Secondary Schools - Ward and Mooney Flammer .40
Descants on Christmas Carols - Auditorium Series No. 47 Hall and McCreary .25
Christmas Caroler - Cookson FitzSimons .25
Christmas Carols for Treble Choirs Auditorium Series No. 56 Hall McCreary .25
Christmas-tide (A Medley of 9 Carols) Bourdon Flammer .25 ssa
Christmas, Its Carols, Customs and Legends - Heller Hall McCreary .60
Children's Favorite Christmas Carols with Pictures for Coloring - Healy Willan
British American Music Co. .75 (Charming for small children)
Use a different Christmas picture each Sunday for the worship center; and native greens and berries for the decorations.

Lighting the Advent Candles. Within a circle of greens place five candles, one for each Sunday of Advent. The first Sunday of Advent, a child lights one candle, saying: "All over the world men look to Bethlehem's King for light. The candle that I light reminds us that His light is for everyone who seeks it". The second Sunday two candles are lighted with appropriate statements. Such a service could be mimeographed and sent home with the children as a suggestion for a family altar.


Missions. Select one of your mission stations, write to them, find out what gifts would be most welcome, and make a Christmas box a department project.

Christmas in the Family

Reserve one evening for trimming the tree. Have a festive supper in whose preparation everyone has some share, sing carols, and let everyone have a hand in decorating the tree.

Spend a family evening preparing a Christmas stocking for some friend who is alone.

In our family the children always had a candle-light procession thru the house and around the tree before the gifts were opened.

A Christmas Tree for the birds, with suet and seeds, and places where the family can enjoy watching the response.

Christmas in the Church

The story, "Why the Chimes Rang" could be very simply dramatized with the characters coming from their places in the congregation to take their parts while a reader tells the story. A recording of a fine carillon could be used effectively for the chimes.

Everywhere Christmas Tonight, a series of tableaux of Christmas in different countries, using carols of many lands. Both carols and tableaux could be very simple.

Family Night Christmas, with members gathered around the tables in families. An informal carol sing with everyone participating is all the entertainment necessary.

*Evergreen Breakfast. Mrs. Nancy Poore Tufts of Washington, D. C. invites her youth choir to her country home, where they are permitted to cut all the trees and branches necessary for decorating the church. The morning in the open is followed by a substantial breakfast and cherry punch bowl around the fire in her living-room, and then the load of greens is hauled to the church for an afternoon of decorating. It is the most loved tradition of the season for her choir.
Christmas Games

Santa and his reindeer. The group stands in a circle, holding hands. One is chosen to be Santa; another his reindeer "Blitzen". Blitzen carries a small bell, which he must ring when Santa calls "Ho, Blitzen". Santa is blindfolded. They must stay inside the circle, and Santa must try to catch Blitzen. He may call "Ho, Blitzen" four times. If Blitzen is caught, two new players are selected. If not, Blitzen stays in the ring, and a new Santa tries to catch him.

Santa's Pack. The group sits in a circle. The leader says "Santa is filling his pack, and he put in a __." Everyone in the circle repeats the previous items, and adds another. The one who can repeat all the items in their correct order wins the game.

Christmas Carols. Divide the children into teams. The leader reads a line of a carol; the team that picks up the tune first and finishes it, scores.

Sing Down. Divide the children into two groups. One side sings a carol. The other group must be ready with one as soon as they have finished. Keep up until one side repeats a carol that has been sung before.

Christmas Seal Hunt. The leader sticks a seal in plain sight on some child, while all close their eyes. The first one to see it, sits down. When all have sat down, the first one gets to place the seal.

Pinning on Santa's Pack. The children, blindfolded, pin a sack of toys onto a large Santa on the wall. The prize goes to the one who gets it most nearly in the right spot.

Christmas Gift. The children sit in a circle. A Christmas package is passed around until the music stops. The one caught holding the package, is out. The last one in the game gets to open the package.

Christmas Stage Coach. The children sit in a circle. Each is assigned the name of something in "Twas the night before Christmas". As the object is mentioned while the poem is being read, each gets up and turns around. Whenever the leader says "Santa Claus" everybody must stand up and turn around, and the one in the center tries to get a seat.

Hidden Bell. The children are seated in a circle with a bell on a string. They slide their hands back and forth along the string to the tune of Jingle Bells, thus passing the bell along the string while the leader tries to find it. Three times the leader may challenge a hand to see if the bell is underneath. If unsuccessful, he joins the circle and the person challenged takes his place.

Christmas Words. Give each child a piece of paper with "Merry Christmas and a Happy New Year", printed across the top. The prize goes to the one who in a given time has the longest list of words, using only the letters appearing in this phrase.

Christmas Literature

Christmas in the Country Church - Rural Institute, Barnes Hall, Ithaca, N. Y. (pamphlet)
Christmas in the Home - Pilgrim Press, 14 Beacon Street, Boston
Christmas - edited by Robert Schauffler - Dodd, Mead and Co. (origin of celebrations; spirit; stories; legends, etc.)
The Christmas Book of Legends and Stories - Smith and Hazeltine - Lothrop, Lee & Shepard
Who put the hearse in Rehearsal?
did you?
CHRISTMAS

Are you willing to stoop down and consider the needs and desires of little children; to remember the weakness and loneliness of people who are growing old; to stop asking how much your friends love you, and ask yourself whether you love them enough; to bear in mind the things that other people have to bear on their hearts?

Are you willing to trim your lamp so that it will give more light and less smoke; and to carry it in front so that your shadow will fall behind you; to make a grave for your ugly thoughts, and a garden for your kindly feelings, with the gate open -

Are you willing to do these things even for a day?

THEN YOU CAN KEEP CHRISTMAS.

Are you willing to believe that love is the strongest thing in the world - stronger than hate, stronger than evil, stronger than death - and that the blessed life that began in Bethlehem is the image and brightness of the Eternal Love?

Then you can keep Christmas.

And if you keep it for a day ---------------

WHY NOT ALWAYS?

Henry Van Dyke
Outline of a Program of Music Education in the Church
Mrs. Katheryn Hill Rawls - St. Luke's Methodist Church, Georgetown

Rehearsal Times

<table>
<thead>
<tr>
<th>Choir</th>
<th>Ages</th>
<th>Days</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cherubs</td>
<td>4 and 5 years old</td>
<td>Saturday</td>
<td>1:30 - 2:15</td>
</tr>
<tr>
<td>Carol Choir</td>
<td>6 to 9</td>
<td>Friday</td>
<td>3:30 - 4:15</td>
</tr>
<tr>
<td>Choristers</td>
<td>9 to 14</td>
<td>Thursday</td>
<td>3:30 - 4:30</td>
</tr>
<tr>
<td>Chapel Choir H.S.</td>
<td></td>
<td>Sunday</td>
<td>5:30 - 6:15</td>
</tr>
<tr>
<td>Chancel Choir adults</td>
<td></td>
<td>Thursday</td>
<td>8:00 - 9:30</td>
</tr>
</tbody>
</table>

Plan of Rehearsal (Carol and Choristers)

Doxology
Scripture Verse - learn one a month
Gloria
Roll Call: Imitate - word on given tones. First meeting - their names.
Later - Alleluia, Hosanna, Hallelujah, three or four word phrase from
one of the anthems.
Breathing exercises: inhale while I play 10 to 15 chords; exhale smoothly
enough that a candle will not flicker.
Vocalizes: scales up and down in different rhythms.
always a tongue-twister like "Peter Piper picked a peck of
pickled peppers."
Hymn Sing: learning always a new one, and the three for the next service.
New Work: Learning by phrases and repetition, solos and small
groups.
Work Period: rhythm or note values, etc.
Review: of songs learned previous time
Record of memory credits
Benediction song

Cherub rehearsal is similar but with longer "Work Period" - note family
rhythms, etc. I include the Jacque Dalcroze Eurythmics: clapping, walking,

I use and teach the Doxology and Gloria the first lesson, and even the
youngest learn the words. The Cherub and Carol Choirs memorize everything,
and the Choristers usually do, though sometimes we are sparring for time
as they sing the 8:30 service on the third Sunday of every month.

My. H.S. Choir sings the 8:30 service on the fourth Sunday of the month;
sing SAB, do many things with the Chancel Choir.

In order to provide a definite singing program, as a member of the
Commission on Education I work with the departments, and last year I initi-
ated a monthly worship program in each department. The respective choir,
in its vestments, is responsible for a special prepared opening worship
service. (Quite an event for the little ones, candles and all.)

In the Chorister and Carol Choirs I have a 10 minute period of instruction,
at each rehearsal. One month will be meters and note values; another-intervals
and singing numbers to scales; another-memory work, etc. Two lessons will be
instruction, the third a "spelling bee on the work, and the fourth also a bee
with the winners in each row getting a little prize. They love that; no
election ever had more excitement.

Each choir elects its officers in May for the next season. They may be
nominated from the highest rating in attendance and conduct.
With a small child, monotone or almost, I let them appear in every per-
formance - moving their lips only - It's a game. I gave a special award last 
spring to a boy of 9 who was a "frog in a pond" and had been the good sport
for three years. Last spring he suddenly carried the tune perfectly. The
musical roll call teaches them to listen, and listen to the others, and they
are not about to miss an imitation.

As we all know, the young choirs are very uneven in their musical preparation.
To try to remedy this, I have for the past three years offered a Vacation
Singing School for the children of the Primary, Junior, and Intermediate
departments, plus the Cherub Choir, during the last week of June, Monday thru
Friday from 9 to 11:30. This has been very popular, and most rewarding for
the next years work. The general plan included a half hour worship service
and opening with candles, a vested group, and an older boy or girl as the
minister, and instead of a sermon a religious "short" movie. (A member of our
church owns Religious Films, Inc.)

Plan

9 - 9:25 Worship
Candles - Silent Procession
Doxology
Psalms or verses
Gloria
Lord's Prayer
Response
Hymn
Announcements
Movie
Closing Hymn used as recessional hymn
Choral Benediction

9:30 Musical Roll Call
Breathing exercises
Vocalizes
A Round

9:50 All move to tables
Everyone provided with lined paper and pencils.
1st day: all musical signs, and note family
2nd day: note values in bars 4/4
3rd day: letters of treble staff: drill
4th day: word spelling on staff
5th day: original song: four phrases,
words and music

10:25 Assistant changes chairs in worship center to 2 rows along the long wall.
Screen in front of altar.
Eurythmics

10:50 Story. I sit on a small chair in the middle of the circle
1st. Where music came from
2nd. The Orchestra and its instruments
3rd. Mozart
4th. Bach
5th. A talent show (parents invited)

11:15 Hymn Sing (song sheets) Learn one new one

11:30 Mizpah
William B. Giles, First Presbyterian Church, Middletown, Ohio, suggests:

Hopkins  "I Sing a Song of the Saints of Old"
#243 in the 1940 Protestant Episcopal Hymnal, excellent for boy choirs with a little rearrangement of words.

Gounod  "Gentle, Holy Savior"
Boston Music Co. General Anthems #38; can combine a junior and adult choir very nicely, the younger group singing the first verse and joining with the adults for the last unison verse.

Shaw  "God is working His purpose out"
#538 in the 1940 Episcopal Hymnal - a staunch and straight forward tune and words that boys like.

"Have you ever extolled the virtues of 'Songs of Praise with Music,' the English hymnal obtainable from Oxford Univ. Press, edited by Percy Deemer, Martin Shaw and Ralph Vaughan-Williams? There is a wealth of wonderful material, including fine descants and faux-bourdons. #477 and #212 are particular favorites of mine."

"I suppose all directors are acquainted with the fact that there are music stencils available with staffs on them, so that all one has to do is add notes and text. I use some made by Sovereign, but A. B. Dick is probably better known and more accessible."

Edna O'Conner, Plymouth, Michigan  "At Green Lake, we spoke of birthday songs to replace the old faithful 'Happy Birthday to You'. Do you know the 'Birthday Song' in Worship and Conduct Songs, published by the Presbyterian Board of Publications, Richmond, Va.? It's nice."

Barbara Tuttle, Elizabeth, N.J. sent this clipping from the Elizabeth Daily Journal "First Presbyterian Church has joined a nation-wide campaign, "Festival of the Singing Church", the purpose of which is to improve congregational singing. Motto of the drive is 'The Church that Sings Together, Clings Together'. The church has sent a letter to all members of the congregation encouraging the singing of hymns at home. Children of the Bible School and members of the choir will memorize at least twelve well-known hymns during the year. Words of the hymn 'When Morning Gilds the Skies' will be distributed to children of the church school tomorrow morning. It will be sung at both the school session and the 11 A.M. service, and will be the organ prelude at the latter rite. It also will be sung at meetings of church organizations during the week." Barbara adds a note: Do you know Chester Kingsbury's organ arrangement of When Morning Gilds the Skies "Fantasia on the Hymn Laudes Domini"? H. W. Gray - publishers.

Mrs. L. R. Keck, Des Moines, Iowa wants to know the procedure for starting a Choristers Guild chapter.

Madeline Ingram, Lynchburg, Va. "I must tell you about our choir day. We had the dedication service, and then at 5:30 we had a choir family night. Each member of every choir was to bring every member of his family plus one dish to serve 8 people. The choir mothers had done a lot of telephoning, so that some brought salads, some hot casseroles, some desserts, etc. That afternoon the H.S. choir girls set and decorated the tables. At the door each choir member was given a distinguishing music note to wear. Each choir had its color. They ate together in families, and then we had group singing which amazed me. I thought to have to pry the oldsters loose, but they caught enthusiasm from their children and we made the rafters ring. I did all kinds of stunts with the songs for variety."
The boys sang the solo part in 'Lord, I Want to be a Christian'. I had all sorts of stunts mixed in too. Then we had three films: one on the Christian Home especially for the oldsters, an Abbott and Costellette short for the juniors, and a Woody Woodpecker for the little ones. I had the most glowing sense of satisfaction over the whole day, and felt it was definitely worth all the trouble. Everyone is asking when we will have another Choir Family Night.

Mrs. Margaret Imbach, South Pasadena, California, has a card file of all her choir children, with the signature of the child and the parent under this statement: "I promise that I will attend all rehearsals of my choir (except when I am ill) and that I will make every effort to make my choir the best, by promptness at all rehearsals and learning my music."

Dr. Federal Lee Whittlesey, Dallas, Texas on October 25 used the music of the morning service to commemorate our Protestant heritage in music. All the choirs participated. "My children have been learning about Luther and his work, using the new book 'Martin Luther' by McNeer and Ward and published by Abingdon-Cokesbury. It is a book for 9 years old and up. Next week we are taking the older Juniors and Junior High groups to see the film "Martin Luther."

From coast to coast come reports of inspiring services of choir dedication.

Mrs. Haskell Boyter, Atlanta, Ga., as one would expect has come up with a splendid new idea. In connection with her Children's Music School she is holding three series of four classes for the mothers. In November the classes will be on "What we hear in music. On January there will be four lectures by a fine psychologist on "Family Relations," and March will bring another series on "What we hear in music." There is so much interest that double sessions have had to be arranged for each series."


George Litch Knight's bulletin suggests a busy church. During October they observed World-Wide Communion, and over 2 tons of clothing were collected, sorted and packed by the H.S. people, for shipment to Korea. The Junior Girls gave a vespers service, the Junior Boys went to Princeton Univ. for a football game, the Boy Scouts had a paper drive, the United Nations anniversary was celebrated with 200 H.S. students attending, and the Young Couples visited 50 homes in search of clothing and gifts for missions in the southern mountains. His is the West Side Presbyterian Church in Ridgewood, N. J.

George De Hart, Midland, Texas, makes it a point to list the publishers when he sends us copies of his special services.

Mrs. John Leffler, St. Joseph, Mo. "We have started an Intermediate Boys Choir this Fall. We've made a bargain with the boys that they may leave at 12:45 in time to make the one o'clock movie. Our Boy Scout master is working with me, in that all boys in his troop will receive points on their patrol contest for being in choir."

Bill Lemonds, Oklahoma City reports that he has 262 in his youth choirs, and 17 laymen assisting regularly.

Mrs. Robert Miller, Atlanta, Ga. "There is a fascinating article 'The Animals Have It On Us' in the Oct. issue of the Saturday Evening Post. Knowing your interest in bird songs, I thought you'd like it. Am strongly reminded of 'Eye hath not seen, ear hath not heard.' Two fine anthems for Christmas are Blake's Cradle Song - Williams, Oxford Univ. Press, No. 196 (a sleepy one), and 'Let Every Child that Dwells on Earth' Farjeon, Oxford Univ. Press No. 67 (a stringent one). Both unison."
FESTIVAL OF THE SINGING CHURCH

O Little Town of Bethlehem *** Silent Night *** O Come All Ye Faithful

For the Weekly Bulletin

I. One wonderful quality of hymns is that they unite people rather than divide; they belong equally to everyone. O Come All Ye Faithful is at home in all churches, whether Catholic or Protestant; it is as comfortable in the mission church as in the cathedral. Nobody knows who wrote either the words or the music. The original poem was Latin, and there have been at least 38 translations. The tune appeared out of nowhere, and got its name—Portuguese Hymns by mistake. In 1785 the Duke of Leeds, who was a director of the "Concerts of Ancient Music" heard it in a chapel in Portugal. Thinking it was known only in that country, he programmed it in his next concert as "Portuguese Hymn". Long before the words and music ever appeared together in print, they were copied by hand for use in church homes. And at Christmas-time, 1953, the families of Church still continue the custom. O come, let us adore Him, Christ the Lord.

2. Suppose our organ should refuse to play on an important Sunday? It happened in St. Nicholas Church in Oberndorf, Austria in 1818, just when a new song was to be learned by the congregation at the Christmas Eve service. The young priest of the church had written the words. His friend, the village school teacher and organist at St. Nicholas, had composed the music. But it did not matter too much that the organ could not be used. Herr Gruber had written the music for two solo voices, chorus, and guitar—and that is the way it was first sung at Christmas Eve. Visitors to the village heard it, and carried the simple tune throughout Germany. Like a stone thrown into water, the circles of Silent Night widened until it is today heard around the world—the present of a young priest and his friend the village organist. There is a profound simplicity about the music of Silent Night. More than any other hymn or carol, it suggests the lowly birthplace, the lowing cattle, humble shepherds, the watching mother, the sleeping Infant. The thoughtful singing of "Stille Nacht, Heilige Nacht" will help you understand what Christ's Mass really means, and you will begin to know what the One whose birth we celebrate meant when He said "Unless you become like little children,........" A.H.

3. Though the newspapers at times belie it, Philadelphia is the City of Brotherly Love. When Christmas warms our hearts, this is more noticeable, even in Philadelphia. The young rector of Holy Trinity Episcopal Church in Philadelphia was sent to Palestine in 1865 and on Christmas Eve of that year, stood outside the little town of Bethlehem. On his return to his church, he wrote for the Sunday School Christmas celebration, this hymn which has become America's gift to the songs of Christmas. The superintendent of the Sunday School was also the church organist, Lewis Redner. Between Phillips Brooks, the young rector, and Lewis Redner there was a perfect understanding, and a strong friendship, just as there is a perfect understanding between the words and the music of "O Little Town of Bethlehem." During December, the last stanza—the prayer—will be used as our choral introit. Learn it by heart. Sing it from the heart. It is the perfect collect prayer for Christmas, and one will never tire of hearing it, if he prays it as the choir sings it. A.H.

27
Festival of the Singing Church

Have the words of the three hymns and the following notes mimeographed on an attractive folder for the children to take home.

How would you like to spend Christmas Eve far away in Bethlehem, where Jesus was born? That is just what Phillips Brooks did, and when he got home he wrote a song about what he felt and saw. Read "O Little Town of Bethlehem" carefully. Can you tell what he saw? How did he feel to be in that holy place at that holy time?

Imagine a little church in a little German village on Christmas Eve. Everything was ready for the Christmas celebration; the minister had written a beautiful new song and the organist had written the music for it. And then suddenly the organ just wouldn't play. Do you think that stopped the celebration? No sir. The organist played the song on his guitar, and everybody learned the song and loved it. And everybody has loved it ever since - Silent Night, Holy Night was the song. Most people call it their favorite Christmas song. Is it yours too?

Probably the oldest Christmas song of all is O Come All Ye Faithful. Nobody knows who wrote either the words or the music. At first it was sung in Latin. Instead of singing: O come, all ye faithful, people sang: Adeste fideles. One time a musician from England heard the song in a church in Portugal. He liked it so well that he played it in a concert when he got back to England, and called it Portuguese Hymn, because he thought it was known only in Portugal. Afterwards he found out that people in his own country had known Adeste Fideles for a long time and had been singing it in their homes at Christmas time. It wasn't a Portuguese hymn at all. Now the whole world sings the tune at Christmas time, but it is still called Portuguese Hymn. Sometimes mistakes never do get straightened out. The Latin words for O come all ye faithful are

Blest is the church whose people join in song,
Harmonious hearts make the congregation strong;
Music, God's gift, to God's own uses bring,
Let every soul rejoice, rejoicing sing!
Every year we have to start all over again to convince the children that we really mean it when we say that they must have memorized their music to be permitted to sing with the choir. Always there is the day of reckoning, with some of the children making extravagant excuses, and others learning their lesson. And the parents: some of them say, "I'll see that she knows her words next time." Others act as if their children had been subjected to inhuman atrocities. And some just don't bother one way or another. The children sang "St. Francis' Hymn by Olds, (Hall and McCreary) with the adult choir, and did it well. On Monday, a letter went out to all the parents reminding them that the children were required to say their words before they could sing, and announcing when and what they would sing next.

The Simmons twins got a special prize Saturday for having learned all their words two weeks before the deadline. The choir has certainly had an influence on them. Leslie says that every time he goes down the aisle in the procession, he sees out of the corner of his eye that they both are holding their hymnals just SO and singing lustily even if they can't read all the words. And when the processional hymn is one they know, they add a few decibels to the congregational tone.

Mike sat amazingly still during the service. Maybe because his mother was sitting in the balcony opposite, but maybe because he knew it was expected of him. But in rehearsal he is not as restrained. When something amuses him, he lets out a particularly Mike-ish snort that irritates the rest of the choir. The president thinks they should really do something about Mike, and I advise a unified program of patience and kindness. She prefers something more dramatic.

The eight year olds are coming along well. They settled down to real work in the second rehearsal, and their tone is improving rapidly. They are ready now for some of the numbers that had to be postponed earlier.

With some of the money they earned last season, we hope to get electric candles for their Christmas processional. The church school is going to give "A Christmas Carol Pageant" by Diller and Page (G. Schirmer) and the choir will sing most of the carols. With their lighted candles, they will form the background for the action of the pageant.

Irene, our president, wants to know who is to sing the solos. She aspires! Thus starts self consciousness. But her need for being something special is being filled to some extent by helping with the primary choir; and she is a real help.

There are 12 carols to learn for the pageant, and two pages of words looks rather formidable, but we sang them all thru and they found them all easy and everybody got a star for knowing Silent Night - which left only II to learn.
be the embodiment of music

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

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

(3) Sing with your eyes, bold, bright and clear.
   So words come shining through —
   For all who see and all who hear
   To know you feel it, too!

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

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

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

mem...dallas
Random Thoughts

Happiness is not a gift; it is an Achievement. Happy New Year!

The more you are in thought and interest a part of the congregation, the more importance you will attach to their understanding and appreciation of your work, or their lack of it. Pedestals are precarious.

How important is it that your choir children love you? Do you pride yourself on their affection? Does it satisfy your pride to have them throw their arms around you? It might just be their way to satisfy their own desire for approval.

Doesn’t respect go deeper than love? Or are they one and the same?

Does their affection end with you, or is it an incentive for greater effort, and greater self-control? Does it transfer naturally to love of God, and fellowman?

On which plane do you encourage the response of your children? Do you love the children, or adulation? Do you love the children? Or the virtues you see in them? Can you still love them when those virtues are not apparent?

Still More Random

Will we reach a membership of 1000 this year? I wonder. As of today, we are 1 short of 800. And those 799 represent about 35000 children.

Requests for festival material! Why not use the hymns we have been learning, and for once let the congregation become an active part of a festival.

Some programs are better on paper than in reality. It takes an artist to create a service that has vitality and reality. Certainly some of our members should have that ability.
A Festival Service of Good-Will

Procesional Hymn: Jesus shall reign (Duke Street)
Call to Worship
Introit: to be sung by choirs and congregation Tune: America
Father of every race, Giver of every grace, Hear us we pray.
Let every land be free, may all men brothers be,
All nations honor Thee, now and always. Amen.
Prayer of Invocation, followed by the Lord's Prayer.
Chorale: Jesus, Joy of Man's Desiring Bach

The First Lesson: Isaiah 40: I-II
The Anticipation of Jesus' Coming
O Come, O Come Emmanuel (Presbyterian Hymnal)

The Second Lesson: Matthew 5: I-12
The Triumphal Entry into Jerusalem
Hosanna Bitgood H. W. Gray

The Crucifixion
The Bird of Christ Ross J. Fischer
(omitting solo)

The Resurrection
Christ the Lord is Risen Today Tune: Easter Hymn

Litany of Brotherhood
Leader: How good and pleasant it is for brothers to dwell together in
unity, For God hath made of one blood all nations and people to dwell on
the earth.
People: We thank Thee, our Father, that all men are brothers, through
our divine Brother, Jesus Christ,
L: There is no difference between Jew and Greek, bond and free.
P: We thank Thee, our Father, that all men are brothers,
L: This is the message of the gospel, that we should love one another;
and that he who loveth God should love his brother also.
P: We thank Thee, our Father, that all men are brothers.
L: We also have received the commandment that we should do unto others
as we would that they do unto us.
P: Help us, Father, to keep this commandment.
L: "Inasmuch as ye have done it unto one of the least of these my
brethren", said Jesus, "ye have done it unto me."
P: Help us, Father, to keep this commandment.
All: Teach us anew, our Father, that all peoples at home, and in all
the world, of every race, color, and creed, are our brothers, and Thy

Anthem of Brotherhood
Worship Geoffrey Shaw H. W. Gray unison

Prayer of Resolve
Response: Lord, I want to be a Christian Fun and Folk Songs, Westminster Press

Benediction and Recessional Hymn

This Program was the 20th Annual Youth Choir Service of Goodwill held
at the Madison Avenue Presbyterian Church, New York, on Feb. 17, 1952.
1949-54 CHORISTERS GUILD CHARTER MEMBERS 1949-54
(have we missed anyone?)

Lural Burggraf, Box 265, Albany, Ore.
Mrs. Charles Chalmers, Atlanta, Ga.
Harlan Cleveland, Battle Creek, Mich.
James Copeland, Richmond, Va.
Retta Wooden Ehlers, Duluth, Minn.
Mrs. David Gerig, Fort Wayne, Ind.
Richard Helms, Kansas City, Mo.
Mrs. Alice Hewlett, Glendale, Calif.
William G. Holby, Ashland, Ky.
Mrs. Margaret Imbach, S. Pasadena, Calif.
Mrs. Madeline Ingram, Lynchburg, Va.
Doris James, Grand Rapids, Mich.
Edward Johe, Columbus, Ohio.
Mrs. Mae Jordan, Charlotte, N.C.
Edwin Karhu, Oklahoma City, Okla.
Mrs. L. R. Keck, Des Moines, Iowa.
Donald Kettring, Pittsburgh, Pa.
Mrs. Florence Kirk, Appleton, Wis.
Mrs. J. D. Krause, Delmar, N.Y.
Mrs. Edith Kritner, Los Angeles, Calif.
Earl Roland Larson, Duluth, Minn.
Mrs. F. E. Leland, Auburn, Mass.
Mrs. Wesley Marquart, Orange, Calif.
Florence Matson, Charlotte, N.C.
Jean Maxwell, Meridian, Miss.
Mrs. Roy MacDowell, Richmond, Va.
Mrs. Lucile Meyer, Cincinnati, Ohio.
Mrs. Gladys O'Brien, Gainesville, Texas.
Mrs. Ernestine Peebles, Delaware, Ohio.
Frances Peters, Lynchburg, Va.
John Quimby, Charlotte, N.C.
Marvin Reecher, Tulsa, Okla.
Mrs. Edward Rice, Los Angeles, Calif.
Mrs. Everitt Sheldon, Brattleboro, Vt.
Elizabeth Shelton, Bluefield, W. Va.
Mrs. George Sloop, Anaheim, Calif.
Mrs. George Smith, East Point, Ga.
Mrs. Foster Spain, Atlanta, Ga.
Mrs. Lester Stine, St. Paul, Minn.
Mrs. Luther Turner, Richmond, Va.
Barbara Tuttle, Elizabeth, N.J.
Federal Lee Whittlesey, Dallas, Texas.
Mrs. George Williams, Valdese, N.C.

1953-54 CONTRIBUTING MEMBERS 1953-54
(have we missed anyone?)

Mrs. Harry Burnham, Clatskanie, Ore.
Mrs. Margaret Inbach, S. Pasadena, Calif.
Dick Helms, Kansas City, Mo.
Helen Cole, Wilson, N.C.
Mrs. Beauregard Cooksey, Baton Rouge, La.
Mrs. Beatrice Hunt, Coral Gables, Fla.
James Camp, Oklahoma City, Okla.
Mrs. Horace Cox, Grand Rapids, Mich.
Brookes Davis, Cedar Rapids, Iowa.
Mrs. Ralph L. Duncan, Boise, Idaho.
Louise Durham, Memphis, Tenn.
Naomi Earhart, Norwood, Ohio.
Mrs. R. Y. Ellison, Miami, Fla.
Mrs. J. I. Boswell, Charlottesville, Va.
Malcolm Scott, Roanoke, Va.
Mrs. John P. Erl er, Toledo, Ohio.
Mrs. Alice Hewlett, Glendale, Calif.
George De Hart, Midland, Texas.
Walter Eddowes, Huntington, W. Va.
Elmer Testerman, Indianapolis, Ind.
Andrew Flanagan, Johnstown, Pa.
Mrs. Eugene Floyd, Boston, Mass.
Mrs. Howard Pohrholtz, Pittsfield, Mass.
Mrs. E. D. Fredrick, Beaumont, Texas.
Clarence Getz, Gloversville, N.Y.
Mrs. A. A. Harmon, Dallas, Texas.
William S. Hazard, Toledo, Ohio.
Mrs. Thomas Hubbard, Norfolk, Va.
Ervin Keathley, Miami, Okla.
Mrs. Haskell Boyter, Atlanta, Ga.
Mrs. L. R. Keck, Des Moines, Iowa.
Mrs. W. J. Knauf, Indianapolis, Ind.
George Litch Knight, Ridgewood, N.J.
Mrs. Patrick Madriska, Lockport, N.Y.
Jean Maxwell, Meridian, Miss.
Caye Cooney Morgan, Vancouver, Wash.
W. Robert Morrison, Canton, Ohio.
Mrs. Sydney Hutto, Tampa, Fla.
Mrs. Dana Wells, Ft. Lauderdale, Fla.
Gladys Parsons, Decatur, Ill.
Mary Monroe Penick, Lexington, Va.
Mrs. R. Y. Ellison, Miami, Fla.
Marvin Reecher, Tulsa, Okla.
Mrs. Florence Stone, San Francisco, Calif.
Mrs. George Sloop, Anaheim, Calif.
Nancy Poore Tufts, Washington D.C.
Barbara Tuttle, Elizabeth, N.J.
Mrs. George Westby, Toledo, Ohio.
Praise ye the Lord.
Praise God in his sanctuary:
Praise him in the firmament of his power.
Praise him for his mighty acts:
Praise him according to his excellent greatness,
Praise him with the sound of the trumpet,
Praise him with the psaltery and harp.
Praise him with the timbrel and dance:
Praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let everything that hath breath praise the Lord.
Praise ye the Lord.
Joyful, joyful, we adore Thee, God of mercy, Lord of love;
Hearts unfold like Flowers before Thee, opening to the sun above.
Melt the clouds of sin and sadness, drive the dark of doubt away;
Giver of immortal gladness, fill us with the light of day.

All Thy works with joy surround Thee, earth and heaven reflect Thy rays,
Stars and angels sing around Thee, center of unbroken praise;
Field and forest, vale and mountain, flowery meadow, flashing sea,
Chanting bird and flowing fountain call us to rejoice in Thee.

Thou art giving and forgiving, ever blessing, ever blest,
Well-spring of the joy of living, ocean-depth of happy rest.
Thou our Father, Christ our Brother - all who live in love are Thine;
Teach us how to love each other, lift us to the Joy Divine.

Mortals join the mighty chorus which the morning stars began;
Father-love is reigning o'er us, brother-love binds man to man.
Ever singing, march we onward, visitors in the midst of strife;
Joyful music leads us sunward in the triumph song of life.

Henry Van Dyke wrote these words that we sing to Beethoven's music. It is
called the Hymn of Joy. Can you tell why?

On the opposite page you have pictures of David's orchestra. Can you find
pictures of modern instruments?

When you sing this Hymn of Joy imagine that all these instruments are playing
it with you. If you use it for a processional hymn, march tall and straight,
and sing as the hymn tells you to - JOYFULLY.

violin
cello
bass viol
cymbals
drums

When Beethoven wanted to praise God in a very special
way, he wrote the Ninth Symphony, using all the
instruments of the orchestra. Then for the very end
he added a choir of many voices.

Theo, joy, joy, we adore Thee, God of mercy, Lord of love;
Hearts unfold like Flowers before Thee, opening to the sun above.
Melt the clouds of sin and sadness, drive the dark of doubt away;
Giver of immortal gladness, fill us with the light of day.

All Thy works with joy surround Thee, earth and heaven reflect Thy rays,
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trumpet
piccolo
clarinet
FOR THE BULLETIN – THE SINGING CHURCH

JOYFUL JOYFUL WE ADORE THEE
(Van Dyke ... Beethoven)

We cannot do the choral section of the Beethoven Ninth Symphony with its stirring Ode to Joy, but we can sing a simple arrangement of it found in most hymnals as HYMN TO JOY. Henry van Dyke is known to all as the author of THE OTHER WISE MAN, used widely at Christmas. This poem, based on the beauties of the natural world, is striking in its pattern, the use of the sun figure running all through it like sunlight penetrating a room. It reflects optimism, joy and gladness in fellowship with God our Father. Children will instinctively enjoy its radiant gladness and its vivid imagery about meadows, flowers, sea, field and forest. The music represents one of those many instances where "secular" tunes are tied to religious verse. In this instance the wedding is a happy one. If you have a record of the Ninth Symphony, listen to the closing choral section and note the speed at which Schiller's Ode to Joy is sung. Is there any reason why we cannot approximate this with Van Dyke's joyful Christian poem? Try both ways. First keep a steady, solemn, dignified 4/4 rhythm... suggestive of a funeral cortège. It IS stately, isn't it? But hardly fair to the words: "All Thy works with joy surround Thee". Now double up the time, take a good breath, enunciate clearly and move it along a la Beethoven...... fun, isn't it? Perhaps a bit too fast for a few saints in the morning congregation, but at least strive for a golden mean: neither a dragger nor a rusher be, for both dull the edge of congregational singing ...... to murder Shakespeare.

Incidently, this is another American hymn. Slowly we are catching up to the rich 19th century heritage of English hymns. Why not have a contest in our church on writing hymns? If it does nothing else for us it will open up for us the difficulty of composing a good hymn! A.H.

O WORSHIP THE KING
(Grant ... J. M. Haydn, adapted)

Sir Robert Grant wrote a dozen hymns. We sing only one of them, and it is both beautiful and popular. Based on the majestic account of God's creative power in Psalm 104, "O Worship the King" is filled with moving poetry and vivid imagery ... note the account of the rain in stanza 3 which is good science as well as lovely poetry. Sir Robert was born in India and became Governor of Bombay in the era of Britain's power of Empire. A member of a famous Aberdeen family, he was not Presbyterian but Anglican, and came under the warm evangelical influence of the Methodist movement.

LYONS is a fitting tune by the brother of Joseph Haydn. Dr. H. A. Smith in LYRIC RELIGION says this tune should be sung in a style akin to the free rhythm of the old plain-song. "They should not be sung with hurry-up, catch breath liveliness, but in the free, hearty traditional style."

Note how Sir Robert calls God names in the last stanza, working into a moving Christian climax. "Our Maker" ... that's seen in the Creed, maker of heaven and earth; "Defender" ... that's evident in the Old Testament accounts of a Covenant God caring for His people, defending what He has created; "Redeemer" ... here enters the New Testament with its emphasis on the love of God Who "buys back" what has been lost; "and Friend" ... think of Jesus' words in John 15; "I have called you friends". Into this noble word the Christian tradition pours even greater meaning. The God we know in Christ, "the King all glorious", is unto us an understanding Friend.

A.H.
ALL IN THE FAMILY

Mrs. John W. Hammons, Union Congregational Church, North Reading, Mass.

This is our second year with the Guild, and I do find it so very helpful. Incidentally, I never have disciplinary problems - 42 youngsters too. They just know I mean business, and the parents receive a note from me the beginning of the year outlining our hopes for the choir. I also impress that discipline must be maintained and that my decision must be final if a child has to be dropped for that reason. I have only ousted One in four years. Used your Choir Dedication Service. So many pleased comments.

Mrs. Robert F. Jackson, Central Presbyterian Church, Eugene, Oregon.

We have organized a boy choir in our church this Fall. This is the first time there has been such a choir here. The response from the parents, boys and church officials has been overwhelming. I feel that the initial success has been due in a large measure to the help I received from the Choristers Letters which a friend in Portland loaned me. Is it too late to become a member?

Mrs. Gardner, Crown Heights Methodist Church, Oklahoma City, Okla.

Our Senior High people and Bill Lemond's (Westmister Presbyterian) meet together to form the "Crown Heights Youth Chorale." They have a wonderful time, and are doing some fine work. The group is growing so fast it keeps us busy trying to keep them robed.

Mrs. William Peebles, First Presbyterian Church, Delaware, Ohio.

We placed the "Who put the hearse in rehearsal" on our choir room bulletin board. The adults get as much fun out of it as the kids. I saw it on the Indianola Presbyterian Church (Columbus) bulletin board too. We are having a wonderful choir year."

Mrs. Ruth Knannlein, Bethlehem Lutheran Church, Indianapolis, Ind.

We at Bethlehem Lutheran Church have joined the Festival of the Singing Church. It is proving to be a great experience. I believe at least ten choir families would be interested in joining a Hymn Record of the Month Club at $1.00 a record.

Federal Lee Whittlesey, Highland Park Methodist Church, 3300 Mockingbird Lane, Dallas 5, Texas, says: "I think you had better run another announcement something like this (The illustrated sheets are available in quantities at 2½ each; check with order please. Do not send stamped envelope.) The mailing has been much more expensive than I had thought, since the rate has gone up. I find it costs about ½ a sheet to mail".

And finally, here is a little letter to ALL of You from the little corner in Memphis where your friend, the editor, and her typewriter hold forth. The other day the secretary at 204 N. Second St. called to say that Santa had just left an enormous package there. A few questions made it clear that the next four special sheets had arrived from Dr. Whittlesey - 900 of each one. It WAS a big package, and it was from Santa too, because these extra pages are a gift to all of us. I had to see them right away: they get better and better. You will enjoy them. Something to look forward to each month.*** Your Christmas programs are beginning to arrive. Please make a note of the publishers and the general character of the numbers used, or the programs will be of little value to us.*** I've found two useful new books: Songs for Children, Augustana Book Concern, Rock Island, Ill., sells for $1.50 and is fine for children from 1st
thru 3rd grades.** Finger Plays for Little Folks, David C. Cook Publications, Elgin, Ill., costs 50¢, and is a collection of simple finger illustrations for carefully selected poems and quotations. You would like it for your kindergartners.

Choir Diary

The Sunday after Thanksgiving was Rally Day, and after checking attendance, the entire church school assembled in the sanctuary. To hold the attention of this wide age range and to present the total program of the church school as forcefully as possible, the committee planned a pseudo-radio program with the master of ceremonies interviewing representatives of all the different activities. The children took the place of the senior choir. Some of them asked afterwards - all popeyed - "Were we really on radio?"

By the time the Christmas season is over, the choir will have memorized 19 songs since September. They are much more prompt with their memorizing now, and are beginning to vie with each other to be the first one done. Several of the mothers are on hand before and after rehearsal to hear words. Some of the children get by with a rather sketchy performance. But if we can make them realize that they must know the words to be able to sing, the next step will be fairly easy - that they must know them well. The parents are beginning to take choir requirements more seriously too, and help the children with their memory work. It is a good way to get in a little adult education; they learn the songs themselves by teaching them to the children.

I wonder if we realize how profound the influence of the choir can be on the child - the home - the church. I wonder how many of us are able or willing to open up these avenues of influence. Certainly not if we lack the strength of character to hold ourselves and our church to the highest standards of which they are capable. Being expert in making excuses, or lax in accepting them is not a quality of leadership.

In a recent copy of Christian Herald, there was a story about Gordon Crosby—a minister who believes that a church to be vital, must make demands on its members. "Becoming a member of his church is difficult, candidates must take at least a year of group study and pass four courses: Christian doctrine, Christian ethics, Christian growth, and Bible study. He feels that we need to honor God by loving Him with our intelligence, and to deserve Him by working to improve our lives."

Do we want the children's choir experience to represent growth: self-discipline, group-discipline, discipline of mind and heart? There is no easy way to acquire those qualities. And it can't be done at all unless the leader exemplifies them.

George's attention is like a flea. He has a good voice, but doesn't use it consistently enough to be of any benefit to the choir. George is also an officer (vice-president) but without specific functions. As of today however he is a man of some importance; he is responsible for the gummed reinforcements on the new notebook pages for the choir. Besides giving George official status, it should help to keep the notebooks in better condition too. We'll see what happens.

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Mrs. Madeline Ingram, Memorial Methodist, Lynchburg, Va. at our request, answers last month's question about the formation of a Guild chapter.

"Our local Guild just sort of grew before we knew what was happening. We felt a distinct need of regular meetings of the group rather than the previous few each year, so we agreed upon a once-a-month get-together. We meet in homes, and those people who do not have more than a room or so "hostess" in the home of another member. We meet at 2:30 on the second Saturday of each month and will never let anything interfere in our schedules to keep us away. As you know, ours is an unusual group in sharing our findings, experiences and woes. Though we have no officers as such, the person who is to direct the current festival becomes the automatic head for a two year period, and it is he or she who plans for the meetings, etc. With two festivals to plan for: the junior festival, and the junior and senior high combined, we find plenty to do at each meeting. We do have a publicity chairman, but beyond that we all share in the duties as they arise. There is a fine willingness to do whatever needs doing, and nobody has to be begged. As a group we have been responsible for getting our ministers to appear at the festivals by having them walk with us in procession. And we try constantly to improve the level of our local choirs and to help smaller churches organize choirs.

Our local Guild choirs are visited often by members of my class in Childrens Choir Methods at Lynchburg College. Of course we keep trying to make the general public aware of childrens choirs. Also - we asked our local Little Theatre to have a Saturday matinee of Amahl and the Night Visitors, so that we might sponsor choir group attendance. All of my junior boys and girls are going, following a dessert party at the church, and many others are doing similarly.

Then we asked the local Fine Arts Committee (I'm on it 😊) to have a special childrens rate for the Columbus Boy Choir on Jan. 11. We did. 50¢. We intend to get our youngsters there in groups also.

I'll probably think of more things I should have said, but that's all I can think of now. Ask me questions."

The 1954 Lynchburg Festival Music

The Shepherd - Brook            Oxford Univ. Press
The Snow Lay on the Ground - Sowerby     H. W. Gray
Ah, Dearest Jesus - Bach-Bitgood
Lord, Dismiss Us - arr. Kettring
We, Thy People, Praise Thee - Haydn-Curry
Savior, Blessed Savior - Edw. Mueller
Here with the Ox and Donkey - arr. Couper J Fischer
Psalm 150 in choric speech, followed by one stanza of - - -
Praise to the Lord (Lobe den Herren)
The Lord is My Shepherd - round brought to Toronto from Cornwall
over 100 years ago
We will be Merry - Marryott H. W. Gray
Hymns for choirs and congregation
O God, Our Help in Ages Past
Glorious Things of Thee are Spoken

Festival Director - Mrs. Lloyd Jordan
May 2, 1954, at
Centenary Methodist Church
ONE LESSON IN
CHILD PSYCHOIRLOGY

If you take first a director
And then add to him:
A fair knowledge of music,
Lots of vigor and vim,
A great love of children,
And patience immeasurable—
You'll have the beginnings
Of a choir that is pleasurable!

Now gather the children
And sort them in ages,
And give them instruction
In slow, easy stages.
Add music with beauty
And words understandable—
You'll soon see their actions
Are not reprehensible!

So now you must blend in
One more rich ingredient:
An accompanist who is
To the director obedient.
To say that this recipe
Is fact, is erroneous,
But with time, love, and music
The outcome's harmonious!

mem...dallas
EASTER

Christmas is a joyous festival, whose spirit even the smallest child can catch. Easter too is a joyous festival, but a more mature and profound joyousness. The joy of conquest over disappointment and fear, the joy of self-dedication to a great cause. There would have been no Easter without a Good Friday. If our presentation of the Easter message is restricted to the beauties of Spring-time, we are celebrating no more than a pagan festival. The Christian Easter is much more than joy in the nature's cycle of seasons. We can celebrate Easter only because Jesus, of his own volition, despite very human fears, chose death. The meaning - and the majesty - of Easter find reality only against the background of the Last Supper, Gethsemane, Golgatha.

It is not easy to help our Juniors and Intermediates find the deeper values of Easter. May I suggest that we start now to prepare ourselves for that task. Read the accounts of Holy Week in the four Gospels. Read them aloud, and suddenly you may become conscious of the depth of drama in those reports. Compare the four reports. If the events still seem remote, to you, and the language archaic, get a copy of Goodspeed's "Life of Jesus" and read it thoughtfully. It is simply and beautifully written, and completely authentic throughout. It will make you feel very close to someone to whom you have long given lip service. Then with that experience, read the gospel story again, and again, until your veil of complacency is lifted. Then perhaps you will be able to make Easter meaningful to the children.

Rather than teaching them only a succession of Alleluia and Easter Flower anthems, let them hear the story of Holy Week, and let them help tell that story thru familiar hymns. Using as a basis, the Bible and "Hymns for Junior Worship", let us attempt to plan a Christian Easter service. The readings must be done with an understanding of the profound drama of the events and the children must be thoroughly familiar with the hymns. Then if you can get from your denominational headquarters fine slides of each episode to throw on the screen during the reading, your children may begin to have a dawning realization of the majesty of Easter.

Life of Jesus - Goodspeed
Hymns for Junior Worship - Westminster Press
And When they came nigh to Jerusalem, at the Mount of Olives, he sendeth forth two of his disciples, and saith unto them, Go your way into the village over against you, and as soon as ye have entered into it ye shall find a colt tied, whereon never man sat; loose him and bring him. And if any man say unto you, "Why do ye this?" say ye that the Lord hath need of him; and straightway he will send him hither. And they went their way, and found the colt tied by the door without in a place where two ways met, and they loosed him. And certain of them that stood there said unto them, "What do ye, loosing the colt?" And they said unto them even as Jesus commanded: and they let them go. And they brought the colt to Jesus, and cast their garments on him; and he sat upon him. Mark II: 1-8 - And a very great multitude spread their garments in the way; others cut down branches from the trees, and strewed them in the way. And the multitudes that went before, and that followed, cried saying, "Hosanna to the Son of David. Blessed is he that cometh in the name of the Lord; Hosanna in the highest." And when he was come into Jerusalem, all the city was moved, saying, "Who is this?" And the multitude said, "This is Jesus, the prophet of Nazareth of Galilee." Matthew 21:8-11

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto him, "Where wilt thou that we prepare for thee to eat the passover?" And he said, "Go into the city to such a man, and say unto him, "The Master saith 'My time is at hand; I will keep the passover at thy house with my disciples'". And the disciples did as Jesus had appointed them; and they made ready the passover. Now when the even was come, he sat down with the twelve. And as they did eat, he said, "Verily I say unto you that one of you shall betray me." And they were exceeding sorrowful, and began every one of them to say unto him, "Lord, is it I?" And he answered and said, "He that dippeth his hand with me in the dish, the same shall betray me. "Then Judas which betrayed him, answered and said, "Master, is it I?" He said unto him, "Thou hast said." And as they were eating, Jesus took bread and blessed it, and brake it, and gave it to the disciples and said, "Take, eat; this is my body." And he took the cup, and gave thanks, and gave it to them saying, "Drink, all of ye, of it; for this is my blood of the new testament which is shed for many for the remission of sins." And when they had sung a hymn, they went out into the mount of Olives. Matthew 26:17-23, 25-28, 30.

Prayer

And they came to a place which was named Gethsemane, and he said to his disciples, "Sit ye here while I shall pray." And he tooketh with his Peter and James and John, and began to be sore amazed and to be very heavy; and he said unto them, "My soul is exceedingly sorrowful unto death; tarry ye here and watch." And he went forward a little, and fell on the ground, and prayed that, if it were possible, the hour might pass from him. And he said, "Abba, Father, all things are possible unto thee; take away this cup from me; nevertheless, not what I will, but what thou wilt." And he cometh and findeth them sleeping, and saith unto Peter, "Simon, sleepest thou? Couldst thou not watch one hour? Watch ye and pray, lest ye enter into temptation. The spirit truly is willing, but the flesh is weak." And again he went away and prayed and spake the same words. And when he returned, he found them sleeping again, (for their eyes were heavy), neither wist they what to answer him. And he cometh the third time, and saith unto them, "Sleep on now, and take your rest; it is enough, the hour is come; behold the Son of man is betrayed into the hands of sinners. Rise up, let us go; lo, he that betrayeth me is at hand." Mark: 32-42.
Prayer

And immediately, while he yet spake, cometh Judas, one of the twelve, and with him a great multitude with swords and staves, from the chief priests and the scribes and the elders. And he that betrayed him had given them a token, saying "Whomsoever I shall kiss, that same is he; take him and lead him away safely." And as soon as he was come, he goeth straightway to him, and saith, "Master, master." and kissed him. And they laid their hands on him, and took him. And one of them that stood by drew a sword, and smote a servant of the high priest, and cut off his ear. And Jesus answered and said unto them, "Are ye come out as against a thief, with swords and with staves to take me? I was daily with you in the temple teaching, and ye took me not: but the scriptures must be fulfilled." And they all (his friends) forsook him and fled. And they led Jesus away to the high priest. Mark 14:43-50,53

Then Pilate therefore took Jesus and scourged him. And the soldiers platted a crown of thorns, and put it on his head, and they put on him a purple robe, and said, "Hail, King of the Jews," and they smote him with their hands. Pilate therefore went forth again, and said unto them (the people) "Behold I bring him forth to you, that ye may know I find no fault in him." Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate said unto them, "Behold the man." When the chief priests therefore and officers saw him, they cried out, saying, "Crucify him, crucify him." Pilate said unto them, "Take ye him, and crucify him, for I find no fault in him." The Jews answered him, "We have a law, and by that law he ought to die, because he made himself the Son of God." When Pilate therefore heard that saying, he was the more afraid, and went into the judgment hall and saith unto Jesus, "Whence art thou?" But Jesus gave him no answer. Then said Pilate unto him," Speakest thou not unto me? Knowest thou not that I have the power to crucify thee, and have power to release thee?" Jesus answered, "Thou couldst have no power at all, except it were given thee from above; therefore he that delivered me to thee hath the greater sin." And from henceforth Pilate sought to release him, but the Jews cried out saying, "If thou let this man go thou art not Caesar's friend; whosoever maketh himself a king speaketh against Caesar." When Pilate therefore heard that saying, he brought Jesus forth and sat down in the judgment seat. And it was the preparation of the passover and about the sixth hour, and he said unto the Jews, "Behold your king." But they cried out, "Away with him, away with him, crucify him." Pilate said unto them, "Shall I crucify your King?" The chief priests said, "We have no king but Caesar." Then delivered he him therefore unto them to be crucified. And they took Jesus and led him away. And he, bearing his cross, went forth into a place called the place of a skull, where they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title and put it on the cross, and the writing was, JESUS OF NAZARETH, KING OF THE JEWS. This title then read many of the Jews, for the place where Jesus was crucified was nigh to the city, and it was written in Hebrew, and Greek and Latin. Then said the chief priests of the Jews to Pilate, "Write not 'The King of the Jews' but that he said 'I am King of the Jews'" Pilate answered, "What I have written, I have written." John 19: 1-22

Hymns There is a green hill far away page 50

The first day of the week cometh Mary Magdalene early, when it was still dark, unto the sepulchre, and seeth the stone taken away from the sepulchre. Then she runneth, and cometh to Simon, Peter and the other disciples whom Jesus loved, and saith unto them, "They have taken away the Lord out of the
sepulchre, and we know not where they have laid him. Peter therefore went forth, and that other disciple, and came to the sepulchre. So they ran both together, and the other disciple did outrun Peter and came first to the sepulchre. And he stooping down and looking in, saw the linen clothes lying; yet went he not in. Then cometh Simon Peter following him, and went into the sepulchre, and seeth the linen clothes lie, and the napkin that was about his head, not lying with the linen clothes, but wrapped together in a place by itself. Then went in also that other disciple, which came first to the sepulchre, and he saw and believed. For as yet they knew not the scripture that he must rise again from the dead. Then the disciples went away again unto their own home. But Mary stood without at the sepulchre weeping, and as she wept she stooped down and looked into the sepulchre, and seeth two angels in white sitting, one at the head and the other at the feet, where the body of Jesus had lain. And they said unto her, "Woman, why weepest thou?" She said unto them, "Because they have taken away my Lord, and I know not where they have laid him." And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus said unto her, "Woman, why weepest thou?" She, supposing him to be the gardener, saith unto him, "Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him away." Jesus said unto her, "Mary." She turned herself, and said unto him, "Master." John 20:1-16

Hymn: I say to all men far and near page 52

Then the same day at evening, being the first day of the week, when the doors were shut where the disciples were assembled for fear of the Jews, came Jesus and stood in the midst, and saith unto them, "Peace be unto you." And when he had so said, he showed unto them his hands and his side. Then were the disciples glad when they saw the Lord. Then said Jesus unto them again, "As my Father hath sent me, so send I you." But Thomas, one of the twelve, was not with them when Jesus came. The other disciples therefore said unto him, "We have seen the Lord." But he said unto them, "Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side I will not believe." And after eight days again his disciples were within, and Thomas with them; then came Jesus, the doors being shut, and stood in the midst and said, "Peace be unto you." Then saith he to Thomas, "Reach hither thy finger, and behold my hands; and reach hither thy hand and thrust it into my side; and be not faithless, but believing." And Thomas answered and said unto him, "My Lord and my God," Jesus said unto him, "Thomas, because thou hast seen me, thou hast believed; blessed are they that have not seen, and yet have believed." And many other signs truly did Jesus in the presence of his disciples, which are not written in this book. But these are written that ye might believe that Jesus is the Christ, the Son of God; and the believing, ye might have life through his name. John 21:19-31

Hymn: Christ, the Lord is risen today page 54

But, although Christ no longer walked the earth with his disciples, his spirit went with them, as it is with us, as he promised: "A new commandment I give unto you, that ye love one another; as I have loved you, that ye love one another. By this shall all men know that ye are my disciples, if ye have love one to another." John 13:34-35 "Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost; teaching them to observe all things whatsoever I have commanded you; and lo, I am with you always, even unto the end of the world." Matthew 28:19-20

Hymn: Take my life, and let it be page 58
All in the Family

Madeline Ingram, Lynchburg, Va. spoke at the Annual National Midwinter Conclave of the American Guild of Organists, in Richmond Va. on Dec. 29th. The subject? "Broader Horizons for Children's Choirs," of course!

Maurice Clopton, Shawnee, Okla. got most of the material for his Carol Service from the following general sources: "Christmas, Its Carols, Customs and Legends"-Heller-Hall and McCreary; "A First Book in Hymns and Worship"-Thomas-Abingdon Cokesbury; "Songs for Pre-school Age"-Shumate-Broadman Press; "Hymns for Junior Worship", and "Hymns for Primary Worship"-Westminster Press; "Worship and Conduct Songs"-Shields-Presbyterian Committee of Publications and the Methodist Hymnal. He has as much faith in Christmas, Its Carols, Customs and Legends as I have in the Ditson Christmas Carol Book. At any rate, there's probably ten times more good music in the books you have on hand than you will be able to use in ten years.

Mary Wigett, Garden City, N.Y. persuaded the editor of The Pastor to publish a series of articles on the music of the church. One of the most important things we can do for the improvement of children's choirs is to make the ministers aware of their value to the church. Is your minister interested; if not, why not?

Corinne Monroe, wrote the words, and Dr. Charles Lee, the music of a gay little Christmas chorus "Carol of the Reindeer" published this year by Flamer. Both are from Worcester, Mass.

Somebody had the bright idea of having a "Carol Prelude" - 20 minutes of carols from the back balcony before the service. I neglected to make a note of "Who did it." Congratulations and humble apologies.

Jean Maxwell, Meridian, Miss. in her Christmas program followed a number of her carols with an organ transcription of the same carol.

Helen Robinson, Lancaster, S.C. used "The Whole World Singing"-Thomas-Friendship Press for a costume concert which the performers enjoyed as much as the audience.

Roberta Bitgood, Riverside California, The exceptionally attractive bulletin of her church included a family worship service for Christmas.

Ernestine Peebles, Delaware, Ohio, at a Christmas breakfast for her choir, used white paper tablecloths, each with a crayoned border of a carol tune. Each table had to recognize and sing their particular tune.

She also encouraged 39 families to give their children a church hymnal with their name in gold lettering on the cover. The children were very proud of "my very own hymnal" and a number of regular hymnals found their way back into the church. The parents were grateful for the suggestion.

Willa Crawford, Lawton, Oklahoma. Her church sponsored in all request program of favorite hymns and gospel songs. They called it a "Sing It Again" Song Service. The Korean boys who are training at a nearby air-field were the special guest. The welcome song for the Koreans was "In Christ there is no east nor west". The Korean officers also sang a Christian hymn. Although some of the music was not what a good musician would recommend, Mrs. Crawford felt that the pleasure of the old-timers was worth the concession. Her reaction was "Never in all my experience in the Presbyterian church have we had such singing."

MANY THANKS for the many Christmas programs sent in, most of them with the publishers listed. Quite a few gave a brief description of the numbers used. This information is all being collected and filed to help you plan your Christmas 1954 programs.
TEN LITTLE CHORISTERS

Ten little choristers, standing in a line,
One didn't like the leader, then there were nine.
Nine little choristers stayed up very late,
One slept Sunday morning, then there were eight.
Eight little choristers on the road to heaven,
One took the lower road, then there were seven.
Seven little choristers got in an awful fix,
One didn't like the music, then there were six.
Six little choristers seemed very much alive,
But one lost her interest, then there were five.
Five little choristers, wishing there were more,
But they quarreled with each other, then there were four.
Four little choristers, cheerful as could be,
But one lost his temper, then there were three.
Three little choristers knew not what to do,
One joined a sporty crowd, then there were two.
Two little choristers - our tale is almost done -
Differed with each other, and then there was one.
One lone chorister won his neighbor true,
Brought him to rehearsal, then there were two.
Two earnest choristers, each won one more,
That doubled their number, then there were four.
Four sincere choristers worked very late,
But each won another, then there were eight.
Eight splendid choristers, but nothing rhymes with sixteen.
So simply note that in seven more jingles there would be one thousand and twenty-four choristers, which would be quite a choir.

Apologies to V. L. Smith, and the Bulletin of the Pine Street Methodist Church, Williamsport, Penn.

FESTIVAL OF THE SINGING CHURCH

HYMNS

Fairest Lord Jesus and The Church's One Foundation

STUNT - HIDDEN TUNES

Play the II hymns we have studies so far, with the tenor or alto part interchanged with the soprano. See if the children will recognize the hymns, played in this fashion.

**************************************************

Mrs. Edna O'Conner of Plymouth Michigan has asked permission to use the Guild's Festival of the Singing Church material for the Federation of Women's Clubs' statewide hymn festival, of which she is chairman.
"This is my first position - a rather large church with great ambition musically, but not too much talent."

Well sir, you are lucky. Think what it would be to work in a church with a lot of talent and no ambition. The most helpful quality any church can offer its director is active interest.

"I wonder how I really should direct the choir: sing with them, tap time, or what. I am a violinist; I do not have too strong a voice, and when more than ten youngsters get enthused, I get drowned out."

There are a lot of choirs that would sound much better if they could drown out their directors. I suppose the besettingest of all besetting sins is to sing with the childrens choir. They don't sing loud enough to suit us, so we lift our voice, and the resultant tone is neither bird, beast nor fish - nor music. Just how important are the motions that we make before the choir in the name of conducting - or how effective. The important thing is to establish good singing habits; and if one gets the results, the means used in getting them are likely to be valid.

"We have them vocalize. This they do very well, but when they get on a real melody some of them seem to have trouble."

Don't we all! Sing do-re-mi-fa-sol-fa-mi-re-do on the syllable oo or oh. Now sing the phrase "Let us make the tones all round and bright". It is much harder to get uniform tone because there are so many different vowel sounds, not to mention the consonants that must be sounded. It does help, though, to use one sound as the pattern, and then immediately afterwards sing the words, trying to make them into as smooth a phrase as the one-sound phrase.

"One of the things I want the children to get used to is singing with the organ."

The kind of organ tone used to accompany the children can make or break their singing. A heavy tubby tone will drag them off pitch. Unrhythmic playing will do the same thing. It is better to use light clear stops, and to keep either their melody or a contrasting one in the foreground, and the harmonies in the background. That kind of organ accompaniment will enhance the tone of a childrens choir.

**WE STAND CORRECTED**

The name of David Williams of the First Christian Church of Tulsa, was omitted from the list of 1953-54 Contributing members. Apologies.

The name of Mrs. Sherman Crawford of the Beal Heights Presbyterian Church of Lawton, Oklahoma was omitted from both the Contributing and the Charter member list. Mrs. Crawford has been one of our most consistent and generous contributors. Apologies.

Our file of Contributing members must be accurate and complete. Were there any other omissions?
FOR YOUR INFORMATION

**Pins**

When ordering Choristers pins, allow a month to fill your order. Please enclose payment with your order.

Cost of pins: $1.00 each for 10 or more: $1.25 each for less than 10.
Guards: $1.00 each
Pearls set: $1.00 each

If pins are returned to us to have pearls set or guard attached, put each pin in a small envelope, with clear instructions on the work to be done.

In larger cities, it may be possible to have the pearls set locally.

**Memberships**

When recommending the Guild to friends, please ask them to include their $2.00 dues with their application.

Your membership dues go into the Letters; we do all the office work ourselves.
Each bill saved is time and money saved.

**Recordings**

The first experimental recordings will be made early this Spring. We plan to record a series of hymns. They will be sung by children, the accompaniments will be planned to demonstrate how interest can be added to straight hymn tunes.

Keeping the production costs to a minimum, and quality to a maximum, the probable cost will be:

- 10 inch record, 78 speed, 15 to 20 minutes - $1.50
- Long playing, 15 to 20 minutes - $5.00

**Summer School**

Every year there are more requests for "a summer school in our area." This summer we are trying to meet that demand, and are planning these schools:

- Oklahoma City, Oklahoma, June 14-19
- Decatur, Georgia, July 4-11
- Green Lake, Wisconsin, July 14-21
- Portland, Oregon, August 25-27

Information on program, faculty and costs will come in later Letters. Now we are interested to know how large an attendance to anticipate.
FOR OUR INFORMATION

Please fill out and return to
Choristers Guild,
204 N. Second Street;
Memphis 3, Tenn.

Name __________________________________________________________

Home address ____________________________________________________

Church served ____________________________________________________

Church address ___________________________________________________
(street number please)

Pins
Do you plan to use the Choristers pins? __________
About how many will you need? ___________________________
Will you have pins to return for pearls? ____About how many? ____
Will you have pins to return for guards? ____About how many? ____
By what date must you receive your pins? _________________________

Recordings
Do you expect to use the Guild recordings? ________________
Which can you best use: 78 _______ Long playing _______

Summer School
Which summer school do you hope to attend? ____________________

Do you know of people who should receive summer school announcements?

NAME __________________________ ADDRESS __________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
A CHORISTER'S PRAYER

I can't be just a pathway
So that Thy words may tread—
For the path beneath the passerby
Is only something dead.

I can't be just a mirror, hard,
From which Thy psalms may shine—
Reflection is the only way
A mirror can design.

I can't be just an echo
Which is so softly heard,
For echoes tell just one small part,
And I want every word.

I can't be just a page, O Lord,
On which the words are strung,
For every word is born again
And lives as it is sung.

Make me a Child of God,
That when I sing Thy song
Thy works become my very own
And then will I be strong.

My voice is just a part of me,
But all of me is Thine—
May I forget my glory, Lord,
And make Thy glory shine!
Did you ever stop to think what life would be like without Sundays? It would be like forever pulling the heavy load of living up a steep grade without any downhills to rest you. Surely God must have made the Sabbath not only for rest of the body, but to give the better part of our nature a chance to grow.

Along country lanes the sounds of the Sabbath seem much different. Even the old rooster - with his crowing - seems to know the day is different. The birds in their music seem to sing a different key. There are sounds to delight the ear, which those who spend the day sleeping never come to know.

There are even those who till the soil that do not recognize Sunday as a day of rest. They go right on plowing, sowing, reaping, driving nails, hunting, or whatever comes to hand. Some even tell you, "The better the day, the better the deed."

But it does something to them. They lose so much more than they gain. They do not take time to obey the admonition, "Be still and know that I am God."

The parson tells the story of a farmer, writing a letter to the editor of a religious paper, saying that he plants, tills, and harvests his crops on Sunday, while his neighbors are at church, and yet he has better crops than they do. He challenged the editor to come up with an honest answer to that one.

And the editor placed his footnote below the letter. "Dear Sir: God does not balance His books in October."

So we may discover when we least expect it, that we have been robbed of something beautiful when we pass up a chance to make use of Sunday for "spelling" ourselves, like we used to do the heavily-laden horses while they were going down hill. Somehow the books always seem to get balanced.

From Ozark Plain Tales by Fred Starr.
MUSIC for EASTER

Easy numbers for the Junior Choir

This Joyful Easter-tide - Baker C. C. Birchard No. 115 - 15¢
2 pt. or unison, varied and interesting accompaniment
Alleluia - Perry Presser No. 21647 - 15¢ 2 pt. or unison, very easy
Song for Easter - Eichhorn Gray CMR 2057 - 15¢
An Easter Carol - Holler Gray CMR 1946 - 15¢ with descant
Ye Watchers and Ye Holy Ones - Davis E. C. Schirmer 1561 - 15¢ with descant
Easter Bell Carol - Davies Flammer 86101 - 16¢ unison with descant, very easy
One Early Easter Morning - Marryott Ditson 14814 very easy
This Joyful Easter-tide - Somervell Boosey and Co. No. 15 easy and joyous

More Difficult

The Robin and the Thorn - Niles G. Schirmer No. 9326, takes a good choir
Legend - Tchaikowsky Kjos 8258, fine translation
Jesu, do roses grow so red - Webbe Gray 1363 - 15¢ sa or unison, unusual

For Junior High and High School Choir

Easter Carol - McLain Edwin Morris Co., 1619 Broadway, N.Y. 4090 - 12¢
2 pt. minor but joyous, easy with broad alleluias ending in major.
Ye Watchers and Ye Holy Ones - E. C. Schirmer 1581 - 16¢
2 pts. equal in interest and range, needs a big choir
Carol of Joy - Walker Gray 2329, good effect with simple means
All Hail to Christ our King - Rawls Fischer 8533 Palm Sunday, rather big
Alleluia of the Bells - Marryott Gray 1904 SAB

Combined Choirs

Alleluia, Christ is Risen - Gillette Kjos 5085 - 15¢
To Zion Jesus Came - Williams Gray 2330 - 18¢, simple and effective, could be used
with children alone
Praise to the Lord Who Lives on High - Olds Witmark 5W3244 - 16¢
Alleluia, Alleluia - Cain Flammer 89114 ssa with children
Sing to the Son of David - Rawls Fischer 8277 - 15¢, effective
Sing All Ye Christian People - Olds Hall and McCreary 1606 - 20¢
Here Yet Awhile - arr. Runkel Gray 1482
for three choirs; only for advanced and ambitious choirs

Cantata

The First Easter - Richter Presser - 75¢, very simple music, much of it familiar
hymns, for either adult or childrens choirs, would be good with slides

A New Hymnal for the Primary Choir

OUR SONGS OF PRAISE - Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis
melody, and full music editions; fine hymn tunes, many of them traditional,
with texts of literary value, but within the understanding of children. A
number of plain-song melodies included; good solid musical fare for the
Primaries.
EASTER PLANS

The finest source of suggestions for Easter plans is a collection of little booklets, published by the Department of Childrens Work, American Baptist Convention, 1703 Chestnut Street, Philadelphia 3, Penna. The booklets are 25¢ each:

- Easter with Nursery Children in Church and Home
- Easter with Kindergarten Children in Church and Home
- Easter with Primary Children in Church and Home
- Easter with Juniors in Church and Home
- Easter in the Town and Country Church

Each booklet provides you with more helps and suggestions than I could if I devoted the rest of this season's Letters exclusively to the subject.

BELLS

The use of English handbells in the musical ministry of the church is a relatively new development in point of time. Present interest in and enthusiasm for bell ringing stems from famed Brick Presbyterian Church, New York City, where Dr. Dickinson continues to direct a vital and superior musical program.

Handbells were really popularized in America through the efforts of Mrs. A. A. Schurchliffe of Boston, but primarily as a social or recreational project. It was with the organizational genius of Mrs. Doris Watson, Youth Choir and Handbell Director at Brick Church, that bell ringing became a part of the church program.

There are many possible uses for handbells as an adjunct to the musical ministry. (1) They may be used for the familiar "Westminster Chimes" before the morning service in the absence of a church bell. (2) They are helpful in combination with voices and organ in anthems and carols. (3) They may be used singly, or in parts, to play hymns or carols in connection with a service of worship, or for special occasions. However used, the bells provide an excellent vehicle for musical training as well as participation in worship.

The following churches (to this writer's knowledge) have sets of handbells:

- Brick Church
- College Hill Presbyterian Church, Easton, Pa.
- The Reformed Church, Bronxville, N. Y.
- Westminster Church, Buffalo, N.Y.
- West Side Presbyterian Church, Ridgewood, N. J.

There is, of course, the set owned by the Beacon Hill Bell Ringers in Boston, and a fine set at Princeton University.

Handbells are manufactured in historic Whitechapel Bell Foundry, London, and may be purchased in various numbers. The simplest set would be 13 bells tuned to a diatonic scale, and perhaps the most useful would be two chromatic octaves, commencing with the G above middle C, and progressing upwards. The low G is helpful as a "bourdon bell". Such a set, with duty, costs about $300.00. Delivery is about two years after orders are received at the foundry. (They may be purchased as memorials.)

Unfortunately there are no books of instructions available. Mrs. Watson has made many arrangements, in regular notation, of hymns, carols, changes, etc., and many persons from distant parts of the country have come to New York to interview her and to obtain information about arrangements. Mr. Scott Parry, director of the Bell Choir at Princeton University uses a notation with letters, and has been successful in this method.

A natural for use of the bells is Dr. Dickinson's "List to the Lark", which can be used without adaptation. There are a number of other anthems which have good parts for bells.

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It is well to suggest that churches with bells might pioneer in arrangements. The local situation will, in large measure, dictate the possible uses of the bells. Arrangers must bear in mind that each bell, when rung, gives off a number of overtones and this complicated harmonization considerably. Minor chords have a beauty which is almost unexpected.

Lest bells be a "novelty" in the church music line, it seems wise to suggest that they be used primarily as a part of the total musical program, preferably in divine worship, rather than as "program material." Bell-ringing does provide a wholesome opportunity for young people to work as a group—without soloists—and where the chief requirement is proficiency that comes with concentration and practice rather than superior natural endowments.

George Litch Knight
West Side Presbyterian Church, Ridgewood, N.J
(Wesley Methodist Church in Worcester, Mass. also has a Bell-choir.) R.K.J.

Criteria for the Selection of Vocal Music for Children
from "Keyboard, Jr."

1. Does the music set up standards that the children can really meet. (Are four-part arrangements left to the higher grades where they can really be sung?)

2. Are the arrangements suited to the elementary child's vocal capability, both as to range and key selection?

3. Does the book contain a goodly number of "common heritage" songs—those that are a part of every child's musical legacy?

4. Are new songs included to catch the interest and the imagination?

5. Are these new songs worth-while? Do they add something to the child's musical education?

6. Are the words of the songs fitted to the child's vocabulary, and add to his understanding and interests?

7. Is there a good accompaniment? Is it fairly easy to play?

A Teacher's Prayer

Lord, I thank Thee for a chance to work at a task which makes the hours so full. Let me use those hours to guide the precious lives entrusted to my daily care in ways of goodness. Help me to be calm in the face of disturbance, kind to all regardless of circumstance, tolerant when understanding is lacking, and faithful to duties great and small. I pray for the strength of mind and body to do what is expected of me without losing my willing spirit. Forgive the mistakes I made this day, and give me wisdom to correct them. In the name of the Great Teacher, I pray. Amen.

Frances H. Butler, Cooperstown, N.Y.

The Choristers Guild devotes ALL its energies to help you. * * * * * * * * * * * * * * * * * * * * * * What have you done to help the Guild?
Jerusalem was full of people come to celebrate the Feast of the Pass-over. Jesus and his disciples stayed in Bethany, about an hour's walk from Jerusalem.

Palm Sunday - Jesus came to Jerusalem * the people tried to proclaim Him king.

Monday - Jesus drove the money changers and merchants out of the temple * saying that God's House was a House of Prayer, not a market.

Tuesday - Jesus preached to the people * toward evening He took His disciples to the Mount of Olives and told them about some of the things that were about to happen.

Wednesday - Jesus probably remained in Bethany * the Bible gives no record of what happened this day.

Thursday evening - Jesus celebrated the Last Supper with His disciples * about midnight He went to Gethsemane to pray * He was captured and taken to the High Priest and declared guilty of blasphemy because He called Himself the Son of God.

Friday - before daybreak, He was taken to Pilate * Pilate sent Him to Herod the Jewish ruler * Herod mocks Him and sends Him back to Pilate * Pilate finally gives the order that Jesus should be put to death. The soldiers take Him to Calvary and nail Him to a cross, and after three hours, hanging there, Jesus dies.

Easter Sunday - Jesus arose from the dead.
FESTIVAL of the SINGING CHURCH

For the Grown-ups

* Where Cross the Crowded Ways of Life

In 1737 a Saxon clergyman published a universal song book in which songs were to be found for christenings, marriages, and other family events, others appropriate for difficult law-suits, for lameness, blindness and deafness, or for the affliction of having too many children, and for noblemen, ministers, officials, lawyers, barbers, bakers, fishermen, teamsters, merchants, apprentices, and many other professions, and requested songs for clowns, tight-rope walkers, magicians, thieves and rogues. From "The Chorale through Four Hundred Years" by Liechtn; Muhlenberg Press

But today we have become a brotherhood of man, and our hymns have meaning for all, whether magician, fisherman, teamster or lawyer.

"Take any fair-sized city in America, stand at the busiest intersection in town, and read the words of Frank Mason North's hymn. They seem to fit any center of teeming life. Dr. North wrote this hymn while working in New York. Every day, enroute to work, he passed Union Square. Here in the region close to the garment center and the East side tenements he watched the throngs of hurrying people and heard the harrangue of soap-box orators. He recalled Jesus weeping over Jerusalem, the New York of His world. He saw wretched families crowded into small rooms, selfish merchants "selling the needy for a pair of shoes", as Amos put it. Read the hymn with the eye of your imagination and you can see the sordid life of a great city pass before you in parade. But note the last two stanzas; they intercede on behalf of all. They call out to the Christ who knows what is in men's hearts, and still loves them. They call to us also, so to live that Christ's kingdom may grow in human hearts.

Though other tunes have been used, William Gardner's tune, Germany, seems to fit best. In that fascinating book on hymns by H. Augustine Smith, LYRIC RELIGION, there is a picture of William Gardner, the stocking manufacturer:

'He was a funny little figure, and had a funny way of going half-shambling and half-trotting, and he seemed in a crablike fashion to be always following his nose, that member being twisted out of the straight. But in his love for great music, he was a prophet calling out of the darkness, and I think there must be living some amateur musicians who owe their first acquaintance with the works of the great masters to Billy Gardiner.'" A.H.

O Master Let Me Walk With Thee

Have you ever noticed that most of our hymns are prayers? They invoke God, or Christ, or the Holy Spirit. They teach us to pray together, and may often be read as prayers in group meetings. Close choir practice by reading a stanza of a profound prayer-hymn. Use selected stanzas as prayer responses or introits (sometimes I call them prayer vestibules, introductions into the Holy of Holies) Dr. Washington Gladden wrote such a prayer. This American pastor, whose church, First Congregational, still ministers to the people of Columbus, Ohio, was a farm boy, born in the little town of Pottsgrove, Pa. He said this hymn was 'an honest cry of human need, the need of divine companionship'. Note how the abstract theological virtues of Patience, Faith, Trust, Hope, Peace are made warm and understandable by Dr. Gladden's description of what they bring to life. The line, 'Work that keeps faith sweet and strong' has profound significance.

The tune Maryton was written by Canon Smith for "Sun of My Soul." The music quietly adores the text, reveals the words, is not ostentatious, and helps us to pray this prayer in humility and sincerity. A.H.
FESTIVAL of the SINGING CHURCH
for the children

1. Give the children mimeographed copies of the words of the hymns.
2. On the blackboard write the rhythmic patterns of the hymns.
3. Play the tune "GERMANY"; ask the children to decide which one you are playing.
4. Let one volunteer point out the rhythm, and all clap it while you play it thru a second time.
5. Read the words together, or let individuals read one stanza each.
6. Now let's see how the words and the music fit each other. Sing first stanza only.
7. What is the time signature of that tune?
8. How about the other one? Both 3/4
9. Who can tap the second one? Look at it carefully, then raise your hand if you think you can do it without a mistake. (One or two volunteers tap.)
10. Let all clap the rhythm while the most proficient one taps it on the board.
11. Now I am going to play a tune, and I want you to tell me if it is exactly like that pattern, or different in spots. Watch carefully.
12. Read for the children the first stanza of O MASTER LET ME WALK WITH THEE.
13. Now suppose we all read those words while I play the music that belongs to them.
   (Read the words in the rhythm of the tune)
14. I believe you almost know that tune already. Let's see if we can sing the words to the music now.
15. When you get home, ask mother and daddy if they know these hymns.
16. I wonder who is going to get a star for memorizing one of them by next rehearsal. (This should take 15 minutes at the most)

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\[\text{Music notation here}\]
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The following week, spend time on the meaning of the text. Perhaps you can find a story that will illustrate one of the points.

CAN YOU NAME IT?

Each week, either write on the board, or clap the rhythm of one or two of the hymns already studied. Who will be first to recognize the hymn. The first to guess it, may clap another familiar one.

IMPORTANT CORRECTION

Summer session -- Decatur, Georgia August 4-11, 1954
Green Lake, Wisconsin August 14-21, 1954

instead of in July as announced in last issue.
THESE CULPRITS BELONG BEHIND MUSICAL BARS!!!

I'm Reluctant Ronny. Just don't let me fall in. When the director says "Ready," I don't know who to start.

I'm Sally. And good reason, too. My director heard your voice and said, "Sounds like you!"

I'm Golden Throat Gut. Of course you'll agree that my singing's dwightful; though you can't stand me.

I'm Bruce the Bully. "Knock off" if the director says "Whoa!" If I'm laughing and talking, when I'll knock the block off!

I'm Capital Sam. This choir is kid stuff. I'll show that director I ain't no cream puff!

I'm Flora the First. My competition is tough. The director gets the attention. And it's plenty enough.

I'm Hopeless Honey. I don't even try. If they want to sing, how you can get it'll sing high!

I'm Impossible Amy. I do want to sing. But I'll do it my way. Or I'll not do a thing!

I'm Stealthy Stephen. I won't admit me singing until everyone else starts it off loud and singing!
Dear Friends,

The Choristers Guild is almost five years old. We have grown from a membership of 125 to almost 900 without one word of advertising. This spontaneous growth has forced us to think in broader terms. One person can take care of the Letters, correspondence, pins and membership files of several hundred people. But when the membership exceeds 1000, as ours will soon, the business must be carried on in a more business-like manner.

We could raise the dues or limit the membership, but that would shut out some of the people who need the Guild most. If our motto: Christian Character through Childrens Choirs - means anything at all, we are bound not to exclude anyone who needs help.

But there are many of you who can afford to become Contributing Members: members who Give as well as Receive. If you can, to keep faith with yourself, you must.

And in return, the Guild has taken steps to give those who support it, a voice in its management. We are now legally chartered as a non-profit organization. Article II, Section 5 reads as follows:

"A stockholder shall be defined to be an original incorporator and/or those persons who have been contributing members of the Guild for a period of not less than three consecutive years (a contributing member being defined as a person who has paid Ten Dollars ($10.00) or more to the Treasurer of the Guild for benefit of the Guild), and/or has presented a children's group or groups in a program or service open to the public for three consecutive years and donated all or part of the proceeds or offering taken to the Chorister's Guild."

Anyone interested enough in the cause of Childrens Choirs to contribute $10.00 annually and to encourage his church and community to support the work, has a right to help determine the policies of the Guild.

Life is too short, and the opportunities too pressing for the future of the Guild to depend any longer on the judgment of one person.

It is YOUR Guild; do YOUR part to increase its usefulness.
1. Respond promptly to requests for information.
2. Make your church and community Guild-conscious.
3. Send in your 1954-55 renewal NOW.
4. Make YOURS a Contributing Membership.
5. Plan to become a STOCKHOLDER.
Those who attended the Summer School in Lynchburg in 1952, are sure to remember the wholesome, and out-going personality of Alta Ice, who is now Childrens Director for the Tennessee Conference of the Methodist Church.

RECREATION for the CHILDREN'S CHOIR
Alta Ice

Are your choirs in a "Rut"? Do they have the disease called "Rut-itis"? This is a dread disease of many church activities. The cure for it is a varied program. One way to change the program is to be sure to have some recreation in it the year round. Not "Wreck-ation". That's another disease of the average church. I have found a plan that works wonders. Not that I approve of awards and prizes, but a little life in the church in the way of parties won't hurt the active Christian.

Here is my secret - We have fine choirs - After they have performed in a special program - or after they have inspired the morning congregation with a lovely anthem - or after they have served on a city-wide program, why not make the rehearsal different. Have a film-strip, a party, a story-hour, games, a good movie, and make it entertaining as well as informative. Most choir directors have very little time for parties with their choirs, but if you keep an element of surprise in the background, they will be there, and on time for each rehearsal, for fear they might miss something. Recreation is a fine way to put variation into the choir program.

You say - "I don't have time to hunt for ideas". Bless your heart, you don't have to hunt. Just read on, and you will find out where to get ideas.

The National Recreation Association, New York City, has fine program material. Be sure to ask for their Playground Guide, for Summer. It's grand.

Most University Extention Services have excellent Monthly Bulletins. They are used by 4H Clubs workers all over the world. West Virginia Univ. at Morgantown, W. Va. would cooperate gladly.

Write to Reading, Pa. for their Recreational Bulletin. It's fifty cents a year, and you can't get more for the money anywhere except in the Choristers Guild Letters.

All of the following are from the Methodist Publishing House in Nashville. I am sure you have just as fine material in your own publishing house.

World of Fun Records
Handy 1 and Handy 2 Lynn Rhorbough
Family Pleasure Chest Helen and Larry Eisenburg
The Pleasure Chest " " " "
Skits and Stunts " " " "
Children's Party Book (fine)
The End of Your Stunt Hunt Helen and Larry Eisenburg
Promenade All " " " "
Lift Every Voice (a fun-song book)

Here are some themes for parties, which I will add for what they may be worth.
January: Winter Wonderland (Tried it, and it was successful)
February: Back in Grandmother's Days
March: Irish Get-Together
April: April Showers

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May: Here We Come A-Maying (Maypole dance and all, not for perfection, but for fun)
June: Teasers and Riddles (The Graduates Party: Contests.)
July: Ye Old Swimming Hole (Hot Dogs, outdoor recreation)
August: Box Social
September: School Days (Readin' Writin' and 'Rithmatic: Dunce Cap School)
October: The Ghost Roams
November: The Indians Have Returned
December: Keeping Christ in Christmas (Film Strip "Joel's Gift" went over fine this year. Carols - Slides - etc. Refreshments)

Barbara Tuttle, who also attended the Lynchburg school, sent us the following information last Fall, and we have been saving it for this particular issue.

Report on a Youth Welfare Council meeting led by Ben Solomon, lecturer at New York University. "I went, hardly expecting that his recreational approach would apply to choir work, but it certainly did. I got so many helpful hints that I'm passing some of his material along to you, thinking that you might like to get his book "Leadership of Youth".
(Publishers: Youth Service, Inc., Putnam Valley, N.Y. $3.00)

YOUTH LEADERSHIP - Ben Solomon

What is a leader?
A leader is a person who has influence with other people which causes them to (1) listen to you and agree on common goals; (2) agree to follow you on your advice; (3) go into action toward those goals.

Basic Aims of Youth Leadership
1. Help them to become better men and women - very little relationship to skill.
2. Help combat pressures of vice, immorality.
3. Help to solve problems of each individual.
4. Emphasize fundamental values of particular activity.
5. Teach high standards of homemaking.

Qualifications of a Youth Leader
1. Worthy of emulation by children - good citizen, right philosophy of life.
2. Have sympathetic tolerance for children.
3. Know the basic values of your particular activity, and emphasize them. However, do not rate skill higher than training.
4. Skill in activity you're leading - not most important, however.

Principles of Youth Leadership
1. Do more than your job. Leadership starts where job ends.
2. Exercise power with people. Don't try to force.
3. Don't be satisfied with status quo. Try to lift ego.
4. Learn from failures and defeats. Don't rationalize - analyze.
5. A leader is his brother's keeper - he cares about individuals.
6. Advance your own field of work - make a contribution.
7. Achieve - the easiest way to defeat opposition.
8. Cooperation - deserve it; earn it.
9. Develop leaders while leading.
10. Have ideas, and fight for them. Don't be impatient, but don't abandon ideals.
11. Radiate confidence and faith. When you are discouraged, don't let it show.
Principles of Youth Leadership (cont'd)
12. Never have hidden motives - that turns leader into dictator.
13. Rise above your own interests.
14. Always have time to listen to and consult with group.

Techniques
1. Dare to pioneer, to experiment.
2. Make decisions. Let people know where you stand.
3. Have definite goals, and keep working toward them.
4. Be a spark plug - start good things going. Be a "social gardener," planting seed in fertile soil and nourishing it to fruition.
5. Start where they are, and by easy natural steps bring them up to where you want them. Don't negate them (unless what they're doing is actually unsafe).
6. Use food - not because they're hungry, but as social integration technique. (Little girls - anything that makes them think they look prettier.)
7. Use gang leaders - sell individuals the idea, and the rest will follow. Go to them seeking advice, not telling them - Lead from behind. (If you can't reach the leader, try the second in command.)
8. Close the culture gap. Come down to their level - almost! Talk about the things they know. Don't overdress.
9. Use community leaders - service clubs, nationality groups, women's clubs, societies. (Leaders are not always officers.)
10. Use children's heroes, regardless what kind they are.
11. Use the children's rules - give them a chance to experience success.
12. Liaison with professional social workers in your area on problem cases.
13. Service the shy and unskilled (90%) - they need you much more than the skilled 10%. "There are extraordinary possibilities in ordinary children." - Fosdick.
14. Play is their world - keep interest and fun uppermost.
15. Use the children's questions - they are open doors.
17. Give pleasure and credit liberally. The more you divide it the more it multiplies.
18. Anticipation is often enjoyed more than participation. Expand it.
19. Don't short-circuit experience. Don't give them all the answers - let them find out for themselves.
20. Always remember that you are a professional - don't let your glands take over! Problems are solved by thinking, not losing control of yourself.
21. Remember that you're working with human beings, not with metal or wood.

Problem Cases
Consider environment - work with individual:
1. Each case is different.
2. Choose right person to work with him.
3. Don't always use reason and logic - work through emotions.
4. Understand child's vocabulary - they may mean something other than what they're saying.
5. Use doctor's approach - examine, diagnose, treat, follow-up.
6. Lead, help - but don't judge.
7. Service immediate needs - make him feel wanted.
8. Convince him you're his friend.
10. Consult social agencies.
Girls Are Different - (Ethel Bowers)

1. Physically Girls mature at different ages - plan activities accordingly. Their emotional cycle brings them ups and downs - expect them. Don't try to push. Girls worry more, are more restricted, more affected by home tensions and responsibilities. Be considerate.

General Suggestions

1. Find a niche for everyone.
2. See that everyone experiences the thrill of success.
3. Use the margins - spare moments to get better acquainted.
4. Feel the pulse of the group. Ask leading questions - what do they like or dislike?
5. Strike while the iron is hot.
6. Speak constructively. Say nice things, or nothing at all.
7. Never show shock.
8. Keep a twinkle in your eye.

FOR THE BOYS WHOSE VOICES ARE CHANGING

The Order of St. Andrew

The Order of St. Andrew was founded at West Side Presbyterian Church, Ridgewood, New Jersey, in the Fall of 1952. Its immediate ancestor was the order of St. Paul, of the Brick Presbyterian Church, New York City. Its purpose - to provide a service organization for seventh and eighth grade boys who were no longer interested in or able to share in the choir work.

Two factors determined the name: St. Andrew is the patron saint of Scottish Presbyterianism, and it is recorded that "Andrew brought his own brother to Jesus".

St. Andrew's Day is usually the last Sunday of November, providing an opportunity for recognition in the morning service. Preceding this there is an initiation (written by the author) in which there is a candle-lighting ceremony using an X cross, traditionally the cross upon which Andrew was crucified. The hymn - Jesus Calls Us Over the Tumult - has a stanza which originally commenced: As of old, St. Andrew heard it.

The Order of St. Andrew meets weekly on Sunday at 4:00 P.M. for a session of meditation (about 10 minutes) followed by work: service projects about the church, including picking up bulletins from the pews after the morning service, straightening hymnals, setting up chairs and removing them for various youth groups, operating the lighting reostats, folding programs, stapling, and a host of other tasks always needed in a busy church. Sorting choir music, mending hymnals, and cleaning piano and organ keys are favorite tasks of ex-choristers. Sometimes there is an extended work session on Saturdays. Candle-lighting, carrying flags in the choir procession, assisting with the offering at special services, and handing out palm branches to worshippers also provide looker-for activities.

Boys in the Order of St. Andrew receive pins, silver with the blue cross of St. Andrew, at the end of the eighth grade, and these pins are worn in the lapel of a suit coat on Sundays. Dues of 15¢ per meeting are collected, and will ultimately go toward a "shield" in one of the new church windows. The Order of St. Andrew always goes along with the singing choirs on field trips to other churches or to New York City.

George Litch Knight - Ridgewood, New Jersey

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FESTIVAL of the SINGING CHURCH

When I Survey the Wondrous Cross  tune: Hamburg

Sir Thomas Abney was a wealthy member of the Mark Lane Congregational (Independent) Chapel in London. He liked the pastor of the Chapel, the Reverend Isaac Watts, and invited him to dinner at his country seat. Mr. Watts came to dinner, and stayed thirty six years! It was rather similar to the patron idea, the wealthy person providing the facilities for literary work. Sir Thomas made the right choice, for Isaac Watts not only has a memorial in Westminster Abbey, but a living memorial in the singing churches of the Christian world. This little man, in ill health most of his life (though one would never guess this by reading his hymns) made it possible for you and me to sing hymns instead of the Psalms. Under the influence of John Calvin, English churchmen were permitted to sing only the Bible words of the Psalms in metre. While some noble metrical Psalms resulted, it was a severe limitation. Watts believed Christians ought to sing not only the praise of God as revealed in the Old Testament, but His glory as revealed in Christ. What was worse, the tunes were abominable. At the early age of 15 Watts rebelled against them. When he complained about the singing in the church service, his father urged:
"Give us something better, young man." He did, that very day, by writing a hymn. He became the bridge over which English singing passed from the Psalms in metre to the hymns we inherit today. Some have said that the amazing work of the Wesleys in the field of hymn writing could never have been accomplished without the foundations laid by Dr. Watts. As a child Watts often spoke in a versifying manner. When scolded by his father who said he would whip him if he continued, the lad replied:

"O father do some pity take
And I will no more verses make."

But we are thankful that he did make more verses, and Christmas never arrives without Watts singing with us:

"Joy to the world the Lord is come
Let earth receive her King." to Handel's stirring tune.

We can never have a festival celebration thanking God for His goodness unless Watts helps us with his:

"O God our help in ages past
Our hope for years to come."

Take up any good book on hymnody and read about Isaac Watts. You will be amazed at the richness of his life and be moved to exclaim: "There were giants in the earth in those days."

As Lent approaches you will be asked to use the hymn we chose for our study: "When I Survey the Wondrous Cross". Another English poet, Matthew Arnold, called it one of the greatest poems in the English language. Watts wrote it at the age Jesus died on the cross...33. It's original line is stronger as Watts wrote it: "Where the Young Prince of glory died." It is so profoundly simple that, like the New Testament account of the Crucifixion, it stirs one deeply, not by a superficial sentimentality, but by genuine emotion aroused by contemplating the tragedy that became the world's hope. It becomes a master sermon on a great theme, done very quietly in four stanzas.

All Glory, Laud, and Honor  tune: St. Theodulph

Give the children a copy of the words for their notebooks. In rehearsal, sing first half of each line, and let them finish it. On Palm Sunday, use as processional hymn, with trumpet fanfare interludes, or as anthem, with violin or flute on the second stanza (as in the original Bach setting) Ox. Univ. Press-Church Music Reprints No. 17a
In answer to the several inquiries about the identity of M-E-M Dallas, Dr. Whittlesey writes that M-E-M is Mary Elizabeth Montgomery, a gifted member of his choir in Dallas.

Mrs. Dorothy Streeter, Williamsport, Pa. says "Just had to tell you how valuable your Story of Easter service designed for Juniors was to us. I have been able to obtain slides, and have written a whole new service, using your scriptural references and hymns as the basis." A request for more information regarding the slides brought the following information: Obtainable from the Methodist Publishing House, 150 Fifth Ave., N.Y. 11, N.Y. - a set of 33 2x2 Kodakrome reproductions of the Elsie Anna Wood paintings of the life of Christ, rental $2.50 plus postage. Eight of the slides apply to the Easter story: Procession into Jerusalem; Washing of the feet at the Passover; Talking with His disciples at Mount of Olives; Praying in Gethsemane; Judging of Jesus by Pilate; Crucifixion; The Open Tomb; and Jesus returning to show His wounds to Thomas.

W. B. Giles, Middletown, Ohio, sends several suggestions for music:

Unison choir: Kyrie (9 fold) from Communion Service in Hymnal 1940 (Presbyterian) (fun to have one child start out, and add a different one on each Kyrie or Christe, whole choir on the last.)

Lord God of Sabaoth - K. K. Davis (Birchard) Unusual quiet and really effective SAB number.

Unison choir with strings: Ten sacred songs, from the music of the Moravians - published by Mercury for the N.Y. Public Library. Translations are dreadful, but can be improved easily.

Mrs. Richard Alford, Boise, Idaho "Recently when speaking and demonstration at an Idaho Music Educators' conference, we suggested that those attending join the Choristers Guild. We hope that some of them will join. There is much educating needed in this area, but the children are remarkably talented, loyal and enthusiastic. We have 79 choir members who have had a perfect attendance this season, and 11 are on their second year of perfect attendance. It is truly beautiful here, and we are sorry to leave, but the First Methodist Church in Glendale, Calif. is a challenge to us. I am looking forward to meeting Mrs. Hewlett of Glendale First Lutheran. Some day I hope to help start a Choristers Guild Chapter there. I am sure that we or the Glendale church will want to become contributing members next season. We are planning a Festival of the Singing Church for May 2, with all the church choirs of Boise participating."

Miss Freda Kopplin, of Appleton, Wisconsin, reminds me of another over-sight in the list of gifts for this past year. The Appleton Junior Choir Association sent a gift of $15.00 at the close of their annual festival. The association also does another commendable thing: provides a Chorister Guild for each of its members.

This has been a festival month. Three of them: Grand Rapids, Michigan, Norfolk and Richmond, Virginia it was my privilege to conduct. The Roanoke Va. festival was conducted by Madeline Ingram. In Appleton, WIs. each participating director led his choir in a group, and Mrs. W. Schumacher conducted the combined choirs. The Columbus, Ohio festival is conducted as a service of worship: there is no conductor, the children follow the organ. The Toledo, Ohio festival was conducted by W. Lawrence Curry. ANY OTHERS?
Choir Diary

For the past three Saturdays I have been gone, and Mr. J. has had the rehearsals alone. He is more lenient with the children than I, so they had to adjust themselves to a sterner discipline again.

I put the rhythmic pattern of a new song on the board, and most everyone could clap it without much difficulty. But when we reversed the procedure: clapping a measure, they had a lot of trouble trying to write it correctly. Will have to use an intermediate step: write a series of measures on the board, let them clap them; then clap them at random, and let the children recognize which one it is; then finally erase them, clap one and ask for volunteers to write it on the board. That will be our procedure next week, and we will use the rhythmic patterns in one of the songs we are learning.

Mike and his mother attended a recital a few weeks ago, and Mike, as usual, sat next to me. His mother said she had gotten an interesting book from the library: "Great Musicians as Children", and Mike promptly told me about Bach who copied by moonlight some music his brother would not let him have. I said I remembered the story, but thought it was Handel or Haydn. "No, it was Bach", said Mike. I asked him to find out for sure, and let me know if I was wrong. This was Mike's answer, done on his mother's typewriter:

DEAR MRS JACOBS

THE QUESTION YOU ASKED ME ABOUT WHO TOOK THE MUSIC WAS JOHANN SEBASTIAN BACH. HE TOOK THE MUSIC BOOK AND HE HAD A NOTEBOOK THAT HE WROTE IN, EVERY NIGHT THAT THE MOONLIGHT WAS OUT LITTLE SEBASTIAN WOULD COPY OUT OF THE MUSIC BOOK UNTIL LITTLE SEBASTIAN COPIED THE WHOLE BOOK COPIED LITTLE SEBASTIAN COULD HARDLY WAIT TO PLAY THE BEAUTIFUL MUSIC EVERY NIGHT HE WOULD PLAY WHEN HIS BROTHER WAS GONE TO A CHURCH SERVICE LITTLE SEBASTIAN WOULD PLAY THE BEAUTIFUL CHURCH MUSIC ONE NIGHT HIS BROTHER COUGHT HIM PLAYING THE MUSIC. HE SAID YOU STOLE THE MUSIC PLEASE GIVE IT BACK TO ME. BUT LITTLE SEBASTIAN HIS BROTHER SAID IT WILL DO YOU NO GOOD.

THAT IS THE END OF MY STORY OF JOHANN SEBASTIAN BACH.

SINCERELY MIKIE

Not bad for an eight year old, is it? Who says a Children's Choir isn't fun?
SUMMER SESSIONS

Wakefield, Mass. ** ** ** ** ** ** ** ** ** ** May 21 - 23
Two day intensive seminar with Mrs. Jacobs
Cost - - $2.00 for all or part of the session
Further Information -- Mr. Stephen Ortlip, First Congregational Church,
Church St. and Lake Ave., Wakefield, Mass.

Oklahoma City, Okla. ** ** ** ** ** ** ** ** ** ** June 14 - 19
Mrs. Haskell Boyter - Primary Choir Methods: Materials: Demonstrations
Mrs. Ruth K. Jacobs - - Junior Choir Methods: Materials: Demonstrations
Cost - - $20.00 Tuition - including music. Dormitory room - $1.50 per
night; Cafeteria service.
Further Information - - Mrs. Emma Sue Cullins, Music Office, Oklahoma City
Univ., N. W. 23rd. St. & Blackwelder, Oklahoma City, Okla.

Greenfield Village, Michigan ** ** ** ** ** ** ** ** ** ** June 21 - 24
Mrs. Ruth K. Jacobs - - Childrens Choir Methods; Materials: Demonstrations
(Part of the Choral Clinic of the Detroit Council of Churches)
Cost - - not yet determined
Further Information -- Mrs. Floyd Brattin, Detroit Council of Churches
65 Columbia East, Detroit 1, Mich.

Winston-Salem, N.C. ** ** ** ** ** ** ** ** ** ** June 25
Mrs. Ruth K. Jacobs - - One day seminar: morning, afternoon, evening session.
(Part of Salem College Summer Choir School)
Cost - - $9.00 for the day, or $3.00 for one session
Further Information - - Mr. Paul Peterson, Salem College,
Winston-Salem, N.C.

Decatur, Georgia ** ** ** ** ** ** ** ** ** ** August 4 - 11
Mrs. Haskell Boyter -- Primary Choir Methods: Materials: Demonstrations.
Mrs. Mae Nightingale-- Junior High Choir Methods: Materials: Demonstrations.
Miss Alta Ice -- Recreational Methods and Demonstrations.
Cost - - $20.00 tuition, including music: $20.00 board and room: $1.00 linens.
Further Information - tuition and linen: Choristers Guild board and room:
Miss C. Virginia Harrison,
Columbia Seminary, Decatur, Ga.

Green Lake, Wisconsin ** ** ** ** ** ** ** ** ** ** August 14 - 21
Mrs. George Anderson -- Creative Drama for Children: Methods and Demonstrations.
Dr. Clifford Newman -- Integrating Music and Religious Education
Cost - - $15.00 tuition
Board and room (Long House) from $4.50 to $6.50 a day, depending on
the number sharing a room.
Further Information - tuition: Choristers Guild
housing: American Baptist Assembly, Abbey Area,
Green Lake, Wisconsin
(reservations should be made, if possible, before July 15.)

Portland, Oregon ** ** ** ** ** ** ** ** ** ** August 26 - 28
Three day intensive seminar with Mrs. Jacobs
Tuition - - $10.00
Further Information - - Mrs. LeRoy Rulifson, Council of Churches,
429 Y.M.C.A. Building, Portland 4, Oregon.
INTRODUCTIONS

Mrs. George Anderson has gained wide recognition for her work in the schools of Evanston, Ill, in the field of creative drama. She is in great demand for the summer, and it is a stroke of good luck that she will be on our Green Lake faculty.

Those who have observed Mrs. Boyter's work in previous summer schools have without exception, gone back to their work with new insight, enthusiasm and better techniques. To those who have worked with her, she is the last word.

Miss Atla Ice is the hearty sort of person intended by nature to teach people how to enjoy themselves and others.

Dr. Clifford Newman's name is synomymous with knowledge, humor, common sense, and human understanding. Those who associate with him, find themselves richer for the experience.

Mrs. Mae Nightingale needs no introduction those who know public school music. She is considered the nation's leading authority on the Teen-age choir. Not only does she have several choirs of 70 or more in Le Conte Junior High School in Hollywood, Calif., but has many books, arrangements and music in print. This is our answer to the numerous requests to include the Junior High choir in the schedule.

And all of you who know the Choristers Guild, know Mrs. Jacobs, who hopes to see you at one of the summer schools.

A Word to the Wise

Make your plans early. Decatur and Green Lake Schools are limited to a registration of 60.

Persuade your church to underwrite the costs for you and/or your assistant.

Bring along a copy of the anthems you have found most useful in unison, sa, sab, and easy satb. There will be informal sessions for reviewing them.

Work is progressing on the recordings. We hope to make test records in April. No permanent records will be made until the test recordings are of unmistakably superior quality.

Renew your membership as soon as possible.

You have been very good about enclosing payment with your pin orders. Thank You.

You have also been most considerate in returning the questionnaire. The questionnaire does not bind you to a definite order for (either) pins or recordings; it is merely an estimate.
A Live Choir is A Live Wire

I'm a live wire!

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

What is a circuit?

"Stand up, stand up for Jesus!"

Oh, that's Amy! And she's in a new dress!

Have a party now and then!
CHILDREN'S BEHAVIOR at the MEETING HOUSE

DECENTLY walk to thy Seat or Pew; run not, nor go wantonly.
Shift not Seats, but continue in the Place where your Superiours order you.
Lend thy Place for the easing of anyone that stands near thee.
Talk not in the Meeting House, especially in the Time of Prayer or Preaching.
Fix thine Eye on the Minister, let it not wildly wander to gaze on any Person or Thing.
Attend diligently to the Words of the Minister: pray with him when he prayeth, at least in thy Heart; and while he preacheth, listen, that thou mayest remember.
Be not hasty to run out of the Meeting House when the Worship is ended, as if thou wert weary of being there.
Walk decently and soberly Home, without Haste or Wantonness; thinking upon what you have been hearing.

Just after Easter is a good time to reflect on Children's Behavior in the Meeting House - 1954. Probably every children's choir in the country took part in one or more Easter services. I wonder about their behavior. I wonder what they contributed to the service besides movement and color. And I wonder too, what the service contributed to their fund of impressions regarding the Meeting House.

The Lincoln Memorial in Washington does what a church should do. Guards say that without exception visitors speak in a whisper, if at all; and many show signs of being deeply moved by the sense of the presence of the Great Emancipator. Do we honor less the Presence of God? The behavior of the choir reflects the behavior convictions of the director. How did your children Behave?
THINK ON THESE THINGS

Thirty five hundred Catholic choir boys from more than 120 European, North American and North African choirs attended the Fifth Congress of the International Federation of Little Singers, held in Rome from April 20 to 25. The highlight of the congress was a mass in St. Peter's, at which all members of all the choirs participated. Other events were nightly gatherings at churches in Rome with liturgical singing by many of the choirs, a concert where 23 groups from 13 different countries participated, a communion mass for the choir boys, daily tours of Rome and the Vatican City. The International Federation of Little Singers, representing a rebirth in boy choir singing, was founded in 1943 by the Little Singers of Paris. Today the figure has risen to nearly 2000 groups from every continent and representing 100,000 boy choir singers. There are 250 groups in the U.S.

DARE WE DO LESS? BUT TO DO MORE, WE NEED MORE MONEY.

Dr. McCracken of Riverside Church in a Loyalty Sunday sermon, said -- "Our giving, the amount and the spirit of it, is the acid test of our church membership. We may say that we are attached to this church and that we believe in what it stands for and is seeking to do, but if we spend less on it than we do on luxuries and pleasures, our profession is out of line with our practice, and has little substance to it. There are many people like that. Their giving is occasional, spasmodic, ill-proportioned. It depends on what is left over when the other things have had their full share. They are Christian but only mildly so. The majority of us are like that, so busy furthering our own interests, so attracted by the good things of life, its pleasures and indulgences, so innately and instinctively self-centered, so unlike Christ, that the art of giving hilariously and sacrificially, is an art the rudiments of which we still have to master.

Our giving is the acid test of our consecration. The other thing to think about is this. The work of the kingdom of God is dependent to an extraordinary degree on the amount and spirit of our giving. Money is not the supreme necessity but it is an impressive necessity. In this church as in every other, our program expands or contracts with our income. Those who resent what they call "begging appeals" surely forget the high use to which money can be put."

THERE IS SO MUCH THAT SHOULD BE DONE
THERE IS SO MUCH THAT COULD BE DONE

"After your visit, I had an opportunity to tell the board of my Choirmothers' Guild of the work you are doing with the Choristers' Guild, they were enthusiastic about it, and the festival. The enclosed check is a tangible expression of their support." ($25.00)
Jack Davis,
Park Congregational Church,
Grand Rapids, Mich.

MULTIPLY THIS SPIRIT BY OUR TOTAL MEMBERSHIP
and
IT WILL BE DONE
Summer Vacation is Just Around the Corner

What happens to your choir then? Do they scatter to the four winds, with the close of school? Do they roam the streets aimlessly? Or do they look forward to a choir camp?

Summer is the time to extend the rehearsal into a recreational period. Summer is the time to come closer to the children. Summer is the time for the strongest part of the choir experience.

There have been some very rewarding experiences in that field. One of them is Mrs. Rawl's Vacation Singing School, in Washington, D.C. Her program is outlined on page 24 of Vol. 5 of the LETTERS. Perhaps you could adapt her plan to your needs.

Another, and much more extended program is the Choir Camp, one of the most successful of which is the one conducted in Southern California by the Board of Education of the Presbyterian Church. Last summer the Junior and Youth Choir Camps were attended by more than seven hundred boys and girls of that area.

Miss Dorothy Arnim, Children's Division director for Southern California, is the guiding genius of the camps held at Pacific Palisades. The annual announcement folder gives the following pertinent information: Date: Cost: Where to send registration: and

WHY CHOIR CAMPS?

Good Christian music is essential to Christian nurture. Good music enriches life. Good music enriches the Church's program. A music program builds youth into the life of the Church.

But choir camp programs are not all music. They have the richness of well-rounded Christian growth and fellowship which characterize all our Presbyterian camps and conferences.

WHO SHOULD ATTEND?

All members of children's and youth choirs. Any boy or girl of proper age who loves to sing and wants to learn to sing. The Junior Camps are for those in the 5th and 6th grades. Youth Camp is for the 7th grade and above, including High School.

Adult leaders of children's and youth choirs. Other adults who direct music in church schools or youth groups. Any adult who is interested in learning more about conducting, or who wishes to improve the music in the Christian education program of his church.

WHAT IS THE PROGRAM?

The theme this year is the Church. Music and study will be built around the theme. The program majors in music: training in fundamentals; learning great music for the concert which climaxes each camp on Friday evening.

But there will be Bible study, Hymnology, story telling, worship, films, recreation.

There will be fun, lots of fun, through well-directed play, on the grounds and at the beach. Most meaningful of all, perhaps, the fellowship of older and younger persons in the busy days of a wonderful week.

LEADERSHIP CLASSES

Classes in conducting, discussion of choir methods, program and repertoire, are held twice daily for those who come as leaders. Opportunity will be given to conduct rehearsals and selections in the camp concert for those interested.

MEDICAL BLANK

The usual medical certificate (to be mailed to delegates) will be required upon arrival at camp.
PROGRAM AND SCHEDULE

6:45 Rising Bell
7:45 Breakfast
8:10 Morning devotions
9:00 Bible classes (delegates)
   "Music in Worship" (adults)
9:35 First Class period
10:10 Second class period
10:45 Third class period
11:20 Recess
11:40 Choir rehearsal
12:30 Lunch
1:30 Rest hour
2:30 Craft, recreation, swimming
4:45 Quiet time (delegates)
   "Conducting" (adults)
5:30 Dinner
6:30 Vesper and Evening program
8:30 Bed time - Junior Camp
9:30 Bed time - Youth Camp

ARRIVE? LEAVE?
Arrive Sunday afternoon between 3:00 and 5:00. Leave after concert Friday evening, or any time Saturday before 2:00 P.M.

WHAT TO BRING?
Ordinary clothing for the usual camp life; warm clothing for the rather cool evenings; a change of clothing for the Friday evening concert. Bring Bible, note book and pencil, toilet articles, bathing suit, sleeping bag or blankets, sheets, pillow case, towels. Have linens and clothing marked for identification.

LEADERSHIP
A large, competent staff is provided for each Choir camp, including a number of choir directors, teachers, and counselors. There will be an adult leader for each of six or eight delegates.
Churches sending delegates are asked to provide an adult counselor for each ten delegates, either by sending a leader or paying board and room for a counselor recruited by the committee.

A Counselors Training Conference is held the 24 hours before camp begins. All counselors MUST attend.

A bulletin for the camp leaders gives clear instructions on organization, individual responsibilities, material to be used in the classes, class schedule, outline for Cabin group devotions. The "Leads for Counselors" gives some notion of the details to be considered in planning a camp.

1. Being a leader in choir camp is a twenty-four-hour-a-day job. Each is responsible for a group of children (those in his cabin), not only during the time they are in the cabin but at other times. We are concerned for the welfare and happiness of each the entire week.

2. Our goal is the greatest possible good for each camper. Our concern is particularly for our own "little household" but we do feel ourselves a part of the whole camp and therefore have a concern for every child in camp.

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3. We should know each child individually. Most likely you will be with children from your own church, but this doesn't mean you know much more about the children than their names. Learn about their families, their likes, their hobbies, their abilities. Show an interest in each. Try to help each at his or her point of need.

4. Counselors abide by the same rules as the campers. This means going to bed with the children both at rest period and bedtime. "Lights out" for children means the same for the counselors.

5. Check on physical needs of each child in your cabin. Check daily bowel movements; much of the ills during a week of camp stem from constipation. Check on cleanliness of body and clothes. Some children bring enough clean clothes to keep clean all week, but fail to use the clean clothes.

6. A nurse is provided in each camp. For any first aid or illness refer child to nurse.

7. Provide for quiet cabin entertainment. Leaders have found the value of providing books to read, quiet games, puzzles. Let's encourage the better type of reading by providing good children's books. No comic books - plenty of them will show up with the children.

8. A piece of rope or clothesline is handy in providing a clothesline for wet bathing suits.

9. Each counselor is asked to collect the money from each child and act as banker for his cabin. Each camper is allowed ten cents a day for candy or pop, no more. Some will want to spend some money on craft materials. Store will be open only once during the day (after rest period).

10. Campers do not go off grounds. If there is shopping to be done, it can be done by a counselor, who arranges with the dean to make the trip to the village.

11. Counselors will be asked to fill in a registration form (to be given out at camp) listing each child in your group. Information asked for will be name of each camper in cabin, and his or her address, age, and church, and your own address and church.

12. All counselors are asked to observe the following rules for rest period: The first half hour all must be on beds and absolutely quiet, no exceptions. The last half hour all must be quiet, but may read or write. The last five minutes of the hour may be used for dressing for the beach.

13. Cabins must be cleaned before breakfast. This means:
   1. Beds made
   2. Floors swept
   3. Clothes hung up
   4. Wet clothes and towels on line
   5. Suitcases neat and closed
   6. Papers picked up around cabin

   Inspection of camp is made each morning.

14. Evening prayer time. The end of the day in camp should close in prayer. Suggestions for this period are included in the bulletin.

15. Report any cabin repairs or need for supplies to the dean who in turn will report to the management. If you have a leaky faucet, need a light bulb, etc., report to the dean.
Service of Recognition
For the presentation of the Choristers pins

(The choir shall stand as a body)

Minister: O come, let us sing unto the Lord; let us make a joyful noise to the rock of our salvation. Let us come before His presence with thanksgiving, and make a joyful noise unto Him with psalms. For the Lord is a great God, and a great King above all gods. In His hands are the deep places of the earth; the strength of the hills are His also. The sea is His and He made it; and His hands formed the dry land. O come, let us worship and bow down; let us kneel before the Lord our Maker, for He is our God; and we are the people of His pasture, and the sheep of His hand.

Choir: I will praise Thee, O Lord with my whole heart; I will show forth all Thy marvelous works. I will be glad and rejoice in Thee. I will sing praise to Thy name, O Thou Most High.

Then shall be sung the Gloria Patri.

Then shall the choir be seated.

The minister of music shall rise and stand before the minister.

Minister: Whom do you present for public recognition of faithful and loyal service to Christ and this church in the ministry of music?

As the minister of music reads the names of those who merit recognition, the children shall rise and stand before the minister.

Minister: In the name of this church, I bestow on you this emblem of faithful and loyal service. May it be to you not a symbol of achievement, but of dedication of voice and will and life to Christ and His will for your life.

Then shall the minister of music give the Choristers pins to the minister who shall in turn present them to the children.

Then shall all the members of the choir stand.

Minister: Let us pray. Almighty God, Fount of all love and wisdom, Source of all power, so guide and uphold the teachers of these children that by loving care, wise counsel, and holy example, they may lead them into that life of faith whose strength is righteousness, and whose fruit is everlasting joy and peace; through Jesus Christ, our Lord. Amen.

The Choir: God of all lovely sound, grant us a share
    In Thy great harmonies of earth and air;
    Make us THY choristers, that we may be
    Worthy to offer music unto Thee. Amen.

Minister: The Lord bless you and keep you, now and evermore. Amen.
Barbara Tuttle, First Presbyterian, Elizabeth, N.Y. "Our Choir Recognition Service is planned for May 23rd., so some of the offering will be winging its way to you before long. Our pins will surely be here by then, won't they? My two choirs (Youth and Children) sang "The First Palm Sunday" by Lorena Dinning, Carl Fischer, last Sunday, and it was beautiful - a natural. Youth choir is doing "O Thou Joyful Day" by Rawls, J. Fischer for Easter, and they love that too. Am using Ohanian's "Mother's Day Anthem", Flammer, for the children - the nicest I've seen for that occasion. Mrs. Hugh Porter spoke to our A.G.O. chapter recently and was splendid. Maybe she would write a squib for the Letter sometime. She made all kinds of apologies for herself, but she has lots to give." (Both Mrs. Rawls and Mrs. Porter are members of the Guild)

Edna Bair, Palmyra, N.Y. "You may be interested to know that for some two years I have had at the back of my mind the idea of doing something with handbells as a group activity. Last summer I was in the Library of Congress, and I think the librarian was embarrassed that he could give me no information in this area. But here in the Choristers Guild Letters is a neat package of information - just what I wanted. I am employed by the N.J. State Dept. of Education as Music Helping Teacher. In that capacity I help 125 teachers and over 3500 children to enjoy music. Also, I am giving my services to the Central Baptist Church of Riverton, therefore the inspiration and information I find in this paper of yours is useful, both in the secular as well as the religious sense."

Virginia Hoogenakker, Calvary Baptist Church, Jackson, Miss., presented her Cherub Choir (4-5-6) in a program at Belhaven College in Jackson, and she reports that there was general amazement at the amount of music children so young can learn.

Here is a fine idea from the First Methodist Church of Baton-Rouge, La., Fred Holler, director. From the church bulletin: "At the Maundy Thursday Communion Service, the Junior and Junior High Choirs will lead in the worship. This is being planned as a particularly rich experience for the children of the choirs. On Monday and Tuesday afternoons, Dr. Johnson will meet with them to discuss the meaning of Communion and the significance of the different parts in which they will participate."

Edwin Karhu, First Methodist, Oklahoma City. "My Junior Choir did your Easter service as printed in the Letters, and absolutely astounded the church. It was the biggest feather in our caps yet. We plan to send several people to your session here in June."

Mrs. L. H. Bull, Bellefonte, Pa. "Last month my choirs sang a special program for their parents and church members. I used the western type hymns from Red Foley's Songs of Inspiration. The boys wore jeans, plaid shirts and scarves, and the girls bright colored skirts, plaid shirts and scarves. It was so successful that the local Kiwanis Club asked some of the boys to sing for them, and the school asked to use my children and the songs for a special program. It promises to be a yearly event. - I also let my accompanist, a high school girl, start the Junior Choir 15 minutes ahead of me, while I am finishing with the younger children. This has proved very successful. It gets them settled in their seats, and roll call taken, and they are ready to go when I arrive."
If your Teen-age Choir is either an enigma or a problem, you had better plan to come to Decatur. Mae Nightingale is one of the Great Names. She really knows boys and girls of that age, and gets wonderful response from them. It was just plain good luck that we were able to get her in Decatur this summer, so don't put it off until NEXT YEAR. And remember, the enrollment is limited to 60 - to insure your comfort in our air-conditioned class-room. That's August 4-11. Remember.

And Green Lake is always Green Lake, first cousin to Paradise. A perfect balance of work and relaxation. That's August 14-21. Remember.

The 1954-55 season is already started. Among the renewals are all members of the Appleton, Wis. chapter. Contributing memberships from Barbara Tuttle, Elizabeth, N.J.; Mrs. Sutherland, Pascagoula, Miss.; Frances Paters, Lynchburg, Va.; Coronet Choirs of Crown Heights Methodist Church, Oklahoma City (James Camp); the gift from the Choirmothers Guild of Park Church in Grand Rapids (Jack Davis); and the prospect of other gifts give promise of a joyous and productive season.

You can become a voting stockholder in the Choristers Guild. Vol. 5, No. 7 tells you how.

The handling of the pins has been much easier this year, because you send in your estimates; and your money with your definite order. Your cooperation is appreciated.

There is much pro-and-con discussion of awards. The Choristers pin is really not an award. It is an insignia representing consistent effort, and loyalty to a high purpose, and makes the wearer a member of an international, inter-denominational fellowship.

If you have children between the ages of 8 and 12, why not make Green Lake a family vacation, and let the children be in the demonstration choir. There are family cabins, and even a trailer park on the grounds. And there is plenty of pasture for the young colts to romp in when they are not at work in the demonstration choir.

Has anyone carried on an energetic hymn-learning program for the whole church throughout the whole season? What novel methods did you use to gain and sustain interest? Did you succeed in creating a group spirit? How did you do it? Did people take an active interest as families? How did you introduce the hymns; how did you use them? We'd appreciate detailed reports on any such undertaking.

Who has had an unusually interesting learning project this season? We would like to have full particulars on such. Next season we hope to publish several detailed projects in the Letters.

Who Wants A Ride?

Mrs. Edward D. Meares, 2232 Pembroke Rd., Lansing, Michigan is planning to drive to the Green Lake Summer School, and would be glad to share-a-ride with others from that area who would like to attend.
Hymn of the Month

St. Francis' Hymn
All creatures of our God and King,
Lift up your voice and with us sing
Thou burning sun with golden beam,
Thou silver moon with silver gleam,
O praise Him! Alleluia!

Thou rushing wind that art so strong,
Ye clouds that sail in heaven along,
Thou rising morn, in praise rejoice,
Ye lights of evening, find a voice
O praise Him! Alleluia!

Thou flowing water, pure and clear,
Make music for the Lord to hear,
Thou fire so masterful and bright,
That givest man both warmth and light,
O praise Him! Alleluia!

Dear Mother Earth, who day by day
Unfoldest blessings on our way,
The flowers and fruits that in thee grow,
Let them His glory also show.
O praise Him! Alleluia!
Blessed is the Chorister who realize 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 services.

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

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

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

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 A PROFITABLE SUMMER

Lay your plans for attracting new children to the choir.

Do something to increase your knowledge
   Select a dozen new anthems and memorize them: words, structure,
   Read one or several books recommended in the Letters
   Attend Summer School

Collect materials
   Illustrations for the bulletin board
   Interesting little designs to make the note-book pages attractive
   Make a collection of children's prayers.

Find some worthwhile service project for next season.

Catch up on music
   Review your Letters for new music suggestions
   Write to the publishers for selected on-approval numbers
   Have the children help mend and file the music used this season.

Start a community-wide plan; invite directors to a meeting to consider
   A festival, and be prepared to make suggestions for music and
   organization.
   A childrens concert series.
   Perhaps you could sponsor a concert by the Columbus Boy Choir
   or some other well known childrens choir.
   A series of movie matinees for the children, using such films as
   Martin Luther, John Wesley, Prince Valiant, etc.

* * *

The Summer Schools are planned specifically for you.
   Make every effort to attend one of them.
   The classes will be stimulating
   And the associations
   Unforgettable
A Singing Religion

Condensation of a sermon preached by Dr. W. C. Newman, May 23, 1954

Christianity is a singing religion. Christianity is the only singing religion. There are other powerful religions in the world and always have been, but no great religion has ever been a singing religion except Christianity, and its ancestor, the Hebrew religion.

For, as we have done in many other realms, we have inherited from the Jews a rich treasure of Christian worship. And among the finest is the Book of Psalms, the hymnbook of the Jewish temple in Jerusalem.

A singing religion differs from any other very largely, I think, in spirit. A singing religion indicates a happy religion. A singing religion implies beauty of worship rather than grimness of worship.

Other religions have made much of bloody sacrifices - Christianity has made much of song. Other religions have made much of gloomy prayers - Christianity has made much of great praise. And I suspect that we modern Christians, more than any others who have lived for a long time, have missed the melody of our faith. We sing, to be sure, but we do it almost as if it were an arduous duty. And as I watch you sing, Sunday after Sunday, I see in your faces, not only reluctance to sing some of the hymns that may not be familiar to you, but often a lack of the joyousness, the gaiety, the high praise that belongs to a singing religion.

This singing of our religion began far back in the dim past of the Jewish people. The oldest religious song recorded for us in the Bible goes back to the time of the Judges, but that song did not resemble Christian singing. It was grim and forbidding, a song of battle and blood, a song of vengeance and hatred. It missed the whole point of Christian happiness.

But as the years came and went - and particularly as the Hebrew prophets got their great insights about God, and revealed them to the people - the songs took on a different character, until at last in the Book of Psalms, which covers a period of about 600 years of Jewish history, we have the highest hope, the noblest aspirations, the most eloquent praise and thanksgiving to be found in all literature.

This book of devotions, which has fed the spirit of man ever since the Bible came into the possession of the people, is much neglected in our day; largely because you have little time for Bible reading, and those of you who go thru the motion of daily devotions prefer a little digest of a prayer and a Scripture that can be quickly read at the breakfast table. And while none admires such digests more than I do, I would be the first to say that they can never substitute for the deep and profound insights of the Bible itself. And in that Bible, no portion of it can so feed your spirit as can the Psalms.

Let me draw you a picture of a Sabbath Day in the temple in Jerusalem. The people have gathered there from all about in a vast congregation; for to the Jews the Sabbath Day was indeed a holy day meant for just one thing - the pilgrimage to the temple, there to meet God and to adore him.

This congregation waited with eager hearts, because they believed that at every service in the temple, they would meet God - that God would be there and reveal himself to them.

Suddenly upon the silence that had prevailed, there would burst forth the sound of music. The three choirs of the temple began their stately precession to the altar, singing as they went, to the accompaniment of harp and cymbal and flute and
lyre, played by the chief musicians. They were followed by one hundred and twenty priests blowing upon their ram's horns.

Choir, musicians and priests were dressed in robes of gorgeous colors and elaborate decoration. But this was something more than a formal ritual; this was not a performance. Music was not used for music's sake, but only for the purpose of praising God. Robes were not worn for the sake of dignity or show, but as a symbol of dedicated lives. And as the music caught hold of the hearts of the congregation, the Scriptures say, "The glory of God filled the temple."

How far we have departed from that high expectation, I do not need to tell you. When we come to church - let's be honest - you do want a beautiful and interesting service. You do want an exciting and brief sermon. You do want to get out at twelve o'clock. You do want us to sing hymns that are easy and singable, whether or not they praise God worthily. But you would be most amazed if "the glory of God should fill the church."

It was not always so, and it ought not to be so at any time. The only purpose of coming to the House of God is to meet God, and have a revelation of him, and let his glory fill the temple and cling to us. The only purpose of music is that we shall find a more adequate expression of our adoration and thanksgiving, of our praise, of our needs, and of our hunger. To the extent that we have lost that purpose we have lost the radiance of our faith.

If you read the Book of Psalms carefully, you will find the most amazing variety of songs. There are songs for weddings, and songs for funerals. There are songs for days of planting, and of harvest. There are songs for the dedication of the temple, and the dedication of a child. There are songs of sorrow, and songs of joy. Any mood that ever comes to your heart in all your life can be matched by one of those wonderful songs of Israel.

Read the first Psalm, in which the Psalmist draws a vivid contrast-picture of the ultimate end of the righteous and the unrighteous, in an astonishingly unique way. He does not say that men ought to be good because the Bible says so, or as some men suppose, because the good prosper. What he does say is that goodness is everlasting and wickedness is perishable, that men ought to be good because by being good they themselves become sturdy and durable "like a tree". Is that a truth about life? If so, we had better grasp it.

When Abraham came into Palestine with his tents, and camels, and his people, men would have supposed that his name would never be widely known. A wandering gypsy, he never wrote a book, or conquered a nation, or acquired a monument. In that day, Egypt to the south, Babylon to the east, and Assyria to the north were already ancient civilizations, and great states. In the next few hundred years, Egypt first, then Babylon, then Assyria, then Persia, then Greece, and Rome arose to world power. Now all of them lie in the dust, impotent and forgotten except for the historian.

But Abraham and the first Psalm have proven to be more durable than the pyramids of Egypt, the giant statues of Babylon, the armies of Assyria, the classics of Greece, even the mighty empire of Rome. How can that be? It can be only because there is something that was enduring, something not "chaff which the wind driveth away."

I am interested in the Psalmist's description of an ungodly man, because too often we think of a sinner as some sort of criminal. But see how deftly the Psalmist paints the portrait of a sinner. A sinner is a man who walks in the
counsel of the ungodly. By ungodly, he means only those who do not worship God: he is not talking about murderers or drunkards or reprobates; he is talking about upstanding and decent people who have no faith.

A sinner, he says, is one who stands in the way of wicked men; that is to say, having started out to walk in the companionship of the ungodly, he advances one step further in his deterioration, and stops and talks to them, so that the association is fixed more tightly. And then at last, he sits down with the scoffers.

The first class of people who help him to deterioration are the people without faith in God, harmless folk apparently, maybe very attractive people, maybe fine and honorable citizens, nevertheless ungodly in the sense of having no faith, no God. The second class are the wicked, those who do positively evil things. And the third class are the people who not only do evil things but have so lost conscience that now they scoff at goodness, scoff at God, and scoff at those who try to be good. This kind of man, light-weight, shallow-brained, no depth of character, no nobility of aspirations, says the Psalmist, is wafted away on the first wind that comes by, disappears, is gone. He is not burned up; he is just blown away; too light to last.

And over against that, he sets the righteous man - he is not a man who just keeps all the laws and goes to church and makes a prayer. He is a man who "delights in the law of the Lord", a happy man - no grim and arduous duty-performer here, no joy killer, no puritan frowning upon the foibles of his fellows, but a man with a happy heart, and a glad faith, who delights in the law of God, and who day and night meditates in that law and joyfully obeys it.

His is the radiant faith, the singing religion. He has in his heart such joyous praise, such gay faith, that he goes to the business of being a Christian as one would go to a festival. A singing religion.

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THE PROBLEM (from a recent letter)

"Should childrens choirs be used in the morning worship service? And if so, with any regularity? I feel that my children sing well and behave well in the service, that they have a right to sing, and need the additional incentive. My minister prefers that they sing in the evening service, or in more informal programs. He says that the ministers he has talked to, support his view, but I feel that it takes the teeth out of the program to deprive them of this experience. What do you think?"

THE ANSWER (written by Dr. Newman, at my request)

"Should Childrens Choirs be used in the morning worship service? The answer to that question depends altogether on the concept held by the minister and the minister of music. If the minister is thinking in terms of exploiting the children of the church, the answer is definitely NO. If the minister of music is thinking in terms of "putting on a performance" the answer is definitely NO.

Personally I feel that all of the services of the church should be pointed toward the entire family and should be a worship experience for all concerned. Therefore, I favor the use of childrens choirs in all church services, though not for special music each Sunday. Their presence, if they are properly trained in reverence, can enrich the service even when they do not sing an anthem.

Every worship service needs to be properly balanced, just as every choral group need to be properly balanced - music, scripture, prayers, and sermons all have their
place in the service. If any one of these is too much in preponderance, the service
loses balance. If the service is to provide a worship experience for all, all must
participate. There is no place for the spectator in a Christian worship service.

The essential factor then is not whether the children shall sing morning or
evening, but that they should be made to feel a part of the service and of the church,
and not just to be put on display on special occasions."

A legal organization effected under the laws of the state of Tennessee

Membership increased to almost 1000, representing all but 3 states, and
Canada, Alaska, Hawaii, India, South America.

Increasing number of community festivals planned and conducted by Guild members.

About 3500 children maintaining the high standards required for the Choristers
pin.

Formation of several new Guild Chapters

Seminars held in Washington, D.C.; Grand Rapids, Mich.; Richmond, Va.; Norfolk,

Summer Schools held in: Oklahoma City, Okla.; Decatur, Ga.; Green Lake, Wis.

Six major projects
1. A plan for a performance of Mendelssohn's Elijah, using narrator,
  childers and adult choirs; judiciously cut to be within the
capacity of the small choir, and impressive in the large church.

2. Notebook and resource material for study project, "How we got our
  Bible".

3. Notebook and resource material for "History of Church Music"
  Outline of musical program illustrating the different ages.

4. Material for the Festival of the Singing Church hymns.
  Hymns to be used:
  The God of Abraham praise - Leoni
  Come, Thou long expected Jesus - Hyfrydol
  Once in royal David's city - Irby
  As with gladness - Dix
  Hosanna, loud hosanna - Ellacombe
  Christ the Lord is risen today - Llanfair
  Come, ye thankful people, come - St. George Windsor
  Now thank we all our God - Nun danket
  Now on land and sea descending - Vesper Hymn
  America - America

5. Outlines for two festival programs
  1. very simple
  2. average difficulty

6. A Musical Presentation of the Life of Christ, with pictures

First issue: a Handbook: - history and organization of the Guild, types of
membership available, credit system, chapter requirements, outlines of
special services: Choir Consecration; Recognition; Dedication of
vestments, how to plan a festival, a seminar; publishers addresses; etc.
LET'S HAVE A FESTIVAL WEEK
for
THE SINGING CHURCH

Morning Worship Service
Use as many of the hymns as possible
Hymn Prelude
Call to Worship
Call to prayer
Anthem setting
Special setting for the offertory
Select all congregational hymns from the festival list

For the Bulletin
Have an essay contest: "How our family learned the festival hymns"
or "I Like a Singing Church"
Offer a prize for the best essay by an adult; by a child.
Present a harmonica to the child that learned to play the most hymns with
one finger or otherwise.
Present a hymnal to the family that produces the oldest hymnal, or the largest
variety of hymnals.

For Family Night
A Spell-down. Divide into two sides; each family has one representative.
One side starts with the first line of a hymn, other side must carry on
with the second line, and so on. Person missing must drop out.
A Display of Hymnals.
A Hymn-Sing. Each table in turn starting a new hymn.
Table covers: paper, with a border of hymn tunes, put on with crayons.
Name-It. Have organist play one phrase of a hymn (other than the first phrase).
Contestants must write or sing the first line of that hymn. Prize to the
person having the largest number correct.
Read prize essays, and award the prizes.
Contest: Most original family performance of a selected hymn.
Take flash pictures for release to papers.

Sunday Evening
A Festival combining the choirs of all the churches that have shared in the
Festival of the Singing Church. Make it as brilliant and joyous as
possible, using instruments, choirs, and congregation.

Dear Mrs. Jacobs,
On May 16, 912 choristers from 28 churches in Cleveland took part in
a city wide Junior Choir Festival. It was divided into five areas with
total attendance around 1800, and offerings amounting to $252.95. I am
enclosing a copy of our West Side publicity, and also a copy of my own
local program.

It was the unanimous agreement of the directors of the Lakewood-Rocky
River Festival that we should contribute the balance cleared above expenses
to the Choristers Guild, and I am happy to enclose a check for $15.39

Very sincerely yours,
Joy E. Lawrence
From the Publishers

YOUTH SINGS - Shawnee Press, Inc. $1.25

15 hymns and sacred songs; 7 spirituals; 4 Christmas songs; 4 patriotic songs; 10 folk and fun songs for 2 and 3-part (S.B. and S.A.B.) teen-age mixed choir. Interesting melodic voice parts - especially for the boys; rhythmic vitality; singable, comfortable range; imaginative accompaniments; That is what Shawnee Press claims for this collection, and after looking it over carefully, I am inclined to agree with them. I have only two faults to find. I should prefer having the sacred songs grouped together, rather than mixed up among the fun songs; and even with careful use, the covers are sure to be torn loose at the first rehearsal. Whoever uses the book would be wise to secure the cover with tape.

HYMNS for CHILDREN and GROWNUPS - Hastings and Friedell
Farrar, Straus and Young $3.75

William Giles, Middletown, Ohio, unwittingly provided the review for this new and unusual hymnal. "Speaking of composers, I've been expecting a large and excited review of the Bristol-Friedell hymnal, to appear in the Letters any day. I'm sure you've heard of the names of both men. Harold Friedell is organist and choirmaster at St. Bartholomew's Church in New York; Lee Hastings Bristol is a prominent Episcopal layman who is most interested in children's music. The book includes many of the great hymns of the church, as well as carols and songs spiritual in nature. It is beautifully illustrated (the whimsical little drawings are worth the price of purchase in themselves), and the music is well arranged, and printed so as to be easily readable - even, so some of my choir parents tell me, by those inflicted with bifocals."

It IS an unusual book, and what's more - all the hymns were tested on a group of children. What they took to stayed; what they rejected was omitted.

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* * * Mrs. Sherman Crawford of Lawton, Okla. is the first to qualify as a Voting Member of the Guild. Not only has she been a Contributing member for three successive years, but through her church and choir has made larger gifts. We are proud to have her head the list.

Mary Wigent, Garden City, Long Island. "Last week our Junior Choir (fifth and 6th graders) went to Marblehead, Mass. where they were the guests of the Old North Church. We saw Boston on Saturday; party that evening. The next morning we sang for their worship service. This coming week-end, the Marblehead choir will visit us, seeing New York on Saturday, and singing for two worship services on Sunday. Both choirs were very excited about this exchange. It is a wonderful incentive for the youngsters."

The reaction of the ministerial association to the festival in Roanoke, Va., conducted by Madeline Ingram. "This Festival was a demonstration of the type of thing that churches can do together for the promotion of fellowship and good-will between the different denominational groups. The spiritual emphasis given throughout the program was very considerable."

Fitz Simons has published the Sanctus from the Faure Requiem separately, in two editions, one for two treble voices, and one for treble and two-part mixed. It makes a wonderful festival number.
Dear Friends:

This Letter brings to a close another year of common effort and mutual helpfulness. So many of you have expressed gratitude for the encouragement the Guild has given you - but you too have been a spur to the Guild. Please accept my thanks for the suggestions, programs, new music, prospective members, all the helpful hints you have taken the time to send in. That is the food that nourishes the Guild.

I have tried to thank you all personally, but this Spring have had to admit that there is a limit to what can be accomplished in 24 hours a day. Mr. Jacobs generously gives all his spare time to the Guild, frequently packing pins until after midnight. It is he who keeps the books and prods the manufacturer with telegrams and telephone calls. It is he who unraveled the red tape that finally made us a duly registered non-profit organization. You would be amazed to know how many hours it takes to prepare, assemble, address and stamp 1000 Letters every month - about 10,000 pages each time. And much as I value your letters, it takes a lot of two-finger time to answer sometimes 20 a day. And summer schools are not arranged without a host of detailed preparations. In short, the Guild has completely swamped its breakfast-room office, and staff of two volunteers.

And for that reason I am deeply grateful for the growing number of Contributing memberships. Enough of them will pay for the part-time assistance that is so urgently needed. Now that there is a nation-wide awakening to the value of children's choir training, we must make the foundation and the future of our organization secure. No organization that has so great a leadership responsibility dares be dependent on the life of any one person. Recently I celebrated my fifty-seventh birthday. Should I suddenly die, the Guild would have to die with me. We must build toward a financial security that will attract the highest calibre of paid leadership.

The first step is a great increase in Contributing memberships. The second is the building of a voting membership. The third is to attract larger contributions.

Recently a Mr. Harris gave his entire fortune of $15,000,000 to a certain denomination for the training of missionaries, with the explanation that since he planned for them to have it after his death anyway, he might as well enjoy seeing the results himself.

My dear friends, aren't we missionaries too - every one of us? If you are making the church more meaningful for your children, if you are helping them accept the responsibility of group effort, if you are opening the ears of your congregation to the recognition of worthy music, if you are strengthening the ties of community, of inter-denominational understanding, if you are schooling yourself to ever increasing patience, understanding, achievement, selflessness, you are a very special kind of missionary.

Mary Bethune's million dollar college for negroes started with $5.00 and some packing crates. But in her mind and heart, there was always the eventual. Our Guild is still in the packing crate stage; let your mind and heart help build the eventual. There is only one power greater than music, and that is love. Both of them are ours to use: let us use them well to give reality to a vision.

"God builds no churches. By his plan that labor has been left to man. No spires miraculously arise; no little mission from the skies falls on the bleak and barren place to be a source of strength and grace. The humblest church demands its price in human toil and sacrifice. God sends no churches from the skies. Out of our hearts must they arise."

Sincerely yours,

Ruth K. Jacobs
IS YOUR DIRECTOR

1. An Inject-or
   - Does he inject you with inspiration?
   - Does he inject you with enthusiasm?
   - Does he inject you with willingness to work?

3. A Select-or
   - Of boys and girls who are dependable?
   - Of music you like to learn and love singing?
   - Of a variety of musical activities?

5. A Detect-or
   - Of wrong notes?
   - Of chattering and giggling?
   - Of ability to reach the high note?

7. An Expect-or
   - Of the best in you?
   - Of a large receptive congregation?
   - Of the cooperation of your parents?

9. A Respect-or
   - Of your honesty?
   - Of your conscientiousness?
   - Of your ability?

2. An Inject-or
   - Does he inject you with his own spirit to serve?
   - Does he infect you with his good nature?
   - Does he infect you with patience and perseverance?

4. A Collect-or
   - Of chewing gum and rubber gum?
   - Of your attention?
   - Of information about current musical events?

6. A Dissect-or
   - Of your singing?
   - Of your behavior?
   - Of your attitude?

8. A Project-or
   - With projects like singing games?
   - With songbooks and notebooks?
   - With a chair for each age group?

10. A Recollect-or
    - Of your beauty?
    - Of your efforts to learn and serve?
    - Of your individuality?

CAN YOU BE A REFLECTOR OF YOUR DIRECTOR?
Dear

If you have the time and patience to sit down for a visit, I'd like to share an interesting experience with you. When we got word this Fall that the Council of Churches in Honolulu had underwritten a Childrens Choir seminar for January, my first reaction was disappointment, because otherwise I might have been able to coax Leslie into several weeks in Europe. To me, Hawaii meant tropical heat, and super-luxury resorts. But now that we have been there and back, Hawaii has a very different meaning; it means warm, caressing air, and even more warm friendships, and an enormously rich field for church music. There is so much natural talent and so little trained leadership. Everyone on the islands predicted that the Oriental children would be too shy to respond and sing out, but they were just as natural and open in their response as any children I have ever seen, much more so, in fact, to the amazement of their teachers.

Just what course can one advise where there are plenty of children who love to sing, pianos that have never been tuned, and are eaten to a shell by termites, and church leaders who want to do something about their music but do not know middle C from Q sharp. Anyone wanting to till virgin soil will find an unparalleled opportunity in the Hawaiian Islands.

Our schedule was unpredictable; meetings were held every day in a different church and with a different group of children. Some auditors traveled with us from one community to another, but others were able to attend not more than one session. So the discussions had to be tailored on the spot to meet the situation. One day, on the Island of Maui, I had five minutes to prepare for an hours session with 100 released time first graders. It was an achievement just to survive that experience. Here is a report on the following day. Immediately after breakfast our host drove us up into one of their spectacular valleys where two mountain streams converge at the base of a sharp peak, called the Needle, and then around the island thru the cane fields to a remote little coastal town called Lahaina where the whaling ships used to winter in the early days. They say that one could walk for a mile from one deck to another. The old whaler hotel still stands and is still in use. Anyone wanting to "get away from it all" will certainly find a spot in Lahaina. We had a dish of a Chinese stew in a little two by four restaurant, and while visiting the owner, found that he spoke excellent English and that his daughter was in her second year at Oberlin. After the stew we hurried back for a one o'clock demonstration with two other released time groups of children, about 40 fourth graders, and then about the same number of 6th and 7th graders. As soon as that was over, Rev. Eggleston and his family drove us to the top of Haleakala, the largest extinct crater in the world. From warm summer sea-level fields, we climbed steadily to 10,000 feet, icicles, snow patches, a vicious wind, and enveloping clouds. There was not much incentive to stay long, nor time either because we were due back in Waikukua for a six o'clock pot-luck dinner. We have never had so many pot-luck suppers in so short a time, and such a variety of unusual and exotic dishes. Leslie was in heaven for he has a deep seated attraction to the unusual in foods, and is prejudiced in their favor. When he drag me into dark greasy little restaurants in American cities, just because it may have the sign "Turkish or Syrian" above the door, I revolt. But here in the islands, more likely than not, the unknown is deliciously tasty. In fact, we were completely sold on Japanese hekka and long rice, and terri-aki marinated in papaya juice and have already hunted down necessary ingredients here in S.B.

But there is one exception to our new food interests, and that is Sah apples. One day Leslie was snooping around the Chinese quarter of the city and wandered into a grocery store, where the little clerk let him sample all sorts of strange things. A strange sort of heavily ridged and waxy fruit took his fancy, and the clerk explained that they were Sah apples. He bought a few and brought them to our room to sample. After scrubbing one of them thoroughly, he bit into it several times, and finally admitted reluctantly that he didn't think he would care for it. I needed only one taste to know that I definitely didn't care for it. That evening we asked a Chinese friend who had attended Westmont College in S.B. about Sah apples. She was baffled, but when
he described them she broke into a laugh and told him they were SOUR apples. Later we found his Sah apples growing in several places on a scrub-like tree, but were never tempted to pick any.

But back to the report on a one-day schedule. After the supper, we were whisked to the sister town of Kahului, for a hymn study session that did not break up for two absorbing hours. Then back home with a fine young Japanese minister, who was born and brought up in California. And then finally back to home base and to bed. No - not to bed, because the Sandersons had company - the chaplain of four Canadian Navy vessels that were in port, and a Japanese parishioner, who is known locally as Micky Roonie. Certainly he had all the vitality and bounce of Micky, and considerable else besides. He and the chaplain got into a discussion on fencing, and before long were all over the living room with a cane and a yardstick. Micky had it all over the chaplain. Later, Rev. Sanderson told us that he was a very successful car dealer, and a staunch church member, ever since the church had befriended him at the death of his little daughter.

Church membership is as richly varied as is the tropical growth on the islands. A church originally founded by Japanese may have an American minister, or a church started by haulis (mainlanders) may have a closely knit membership of Hawaiians, Japanese, Chinese, Koreans, and Haulis. A fine Korean minister, American trained, has a wife from the Middle West. An outstanding Hawaiian minister found his American wife in a youth camp where they were both counsellors. In the children's choirs I faced, there was generally a fascinating collection of racial features. But two things they always had in common - their spontaneous response, and their bare feet. A shoe store would be the least profitable venture in the islands, because the whole of the population seldom wears anything but thong sandals, amusingly called "go-ahead" since it is difficult to walk backwards in them. The high school students are required to wear shoes (sandals) at school, but they wait until they are inside the building to put them on, and take them off again as soon as the last class is dismissed. Men have no use for a hat or a tie, and very seldom for a coat. And a woman spends most of her life comfortably in a muu-muu, the mother hubbard with which early missionaries persuaded the natives to cover their nakedness. It is interesting to see the hatted and gloved mainlanders arrive in one of the luxury Honolulu hotels and, before the day is over, appear a little self-consciously in a bright muu-muu that they had just bought for about $5.00. It is no wonder that Hawaii is such a popular vacation spot, it is one place where one can lead an uncorseted life and not feel out of place. Waikiki hotels encourage such relaxation, too. Kaiser's Hawaiian Village is a vast jungle of open walkways; what walls there are, are huge glass doors that stand open except in the occasional Kona storms. The lobby is no more than an enormous passage way from garden to beach. Muu-muus and bathing suits are accepted attire for the dining rooms.

Tourist Waikiki Beach is a crowded area of huge hotels, white sands, breakers on a coral reef, and little shops and restaurants, shaded by banana and cocoanut trees, and exotic vines. It is interesting, and wonderfully relaxing, but we are both infinitely glad that our experiences took us beyond the tourist area, into the homes and the hearts of the resident people. Get a Pan American map of Hawaii, which shows the five major islands individually, as well as the island chain, and you will find such scattered places as Kawaiola, Waialua, and Kaneohe on Oahu; Wailuka, Kahului, Lahaina, Wailakoa on Maui, and Lihue, Waimea, Kilohana on Kauai all of which became familiar places to us, and the home of new made friends. These names will all seem unpronounceable to you as they did to us until we learned that the Hawaiian alphabet has only 12 letters, h, k, l, m, n, p, w, and the 5 vowels. Every letter is pronounced and the accent is generally on the next to the last syllable, although there are many exceptions. The vowels have the Latin or Italian pronunciation. It makes for a soft fluid speech. Take for instance the name of the great Hawaiian king, and the famous school that was given his name-Kamehameha, pronounced Kah-may-hah-may-hah. Say it over to yourself and see how easily it begins to slide off your tongue. The language must have considerable influence on Hawaiian voices too, for a member of the
Hawaiian Cathedral choir, well in her seventies, sang a solo for me, and her voice soared as easily as a bird in the upper stratosphere. Not the slightest suggestion of strain for high A or C.

Some of my Hawaiian friends made up a glossary of familiar words for me that you might like to practice on:

Aloha - welcome, love, farewell, and a hundred affectionate meanings
Ohana - family devotions (which our Hawaiian friends observe much better than we do)
Kahu - shepherd, the meaningful title given a minister
Mama Kahu - the minister’s wife
Ka Haipule Ana - the service of worship

Himeni - sing
Pai pala - Bible
Pule - pray
Hale - house
Hale Pule - church
Malihini - visitor
Kamaaina - native

Honi - kiss
Hoaloha - friend
Lei - a wreath
Auau - bathe
Au - swim
Holoholo - joyride
Mokulele - airplane
Pau - enough, finished!

No matter how often a letter is repeated, each is pronounced. For instance, the name of a little town Kaaawa, is pronounced Kah-ah-ah-vah. Except at the beginning of a word, the letter w is pronounced v. Now with a little practice, you will be ready for your visit to Hah-wah-ee-ee.

I mentioned the Kamehameha School. It has a highly selective enrollment of children of Hawaiian ancestry. For everyone of the 1700 children enrolled there are six applicants. There are both boarding and day students, and tuition is $100.00 a year, but if a child is unable to pay the tuition the school assumes the cost. But the school can well afford it. It is the most heavily endowed school in the world. It was founded by an Hawaiian princess who married Mr. Bishop of the pineapple fortune. The school is the sole beneficiary of the Bishop estate which owns much of the island of Oahu. Most of Waikiki and Honolulu is on land leased from the estate, so it is easy to guess what substantial funds the school has at its disposal. The buildings occupy the brow of a hill at the edge of Honolulu and have a spectacular view of the city and the coast. Dan Akaka, one of our new friends, is in charge of the music there, and invited us to lunch with the students. Beautiful manners these children have, and a training that would rival our best finishing schools. One little girl at our table acted as hostess and served the main dish. The boy next to her served the vegetables, and a second boy had the job of clearing the table and bringing the dessert. The menu: egg fuyung, rice, banana and lettuce salad, and for dessert, plums and cookies. There were a good many hundred grade school children served, but from the time selected students are excused from class to set the tables until the kitchen is cleaned and mopped and the tables reset for the next meal, not more than one hour elapses. At the close of the meal, a child announced us as visitors, friends of Mr. Akaka, and a little girl at our table presented Leslie with a lei and a kiss, while a little boy honored me in the same fashion. Wherever we went, there were leis - of orchids, tuber roses, carnations, plumeria, or dozens of other fragrant flowers. And orchids - huge white ones with yellow throats, deep purple ones, purple-red with a spider vein - ing. I hated to wear them and see their fragile petals droop. One of our new friends showed us her orchid gardens at her home, and before we left, casually snipped off four prize blooms for me. And the hibiscus! We have a liberal array of them here in California, but in the Islands they have been hybridized into colors and combinations never before seen on land or sea, and rivaling even the unbelievable brilliance of the Island sunsets.

What Islanders miss most of all when they come to the mainland is the clouds. Our blue California skies are monotonous to them, too bland and bleached. I can sympathize with them now, for I have never seen such drama in color and change as the skies present over there. Clouds forever hover over the peaks, and when they are
wind blown, or shot thru by the sun, they laugh at the limits of expression of any language.

And the land is equally as dramatic. It is not more than 140 miles around the island of Oahu, but within that circumference there are areas that have heavy rains every night, while not more than five miles driving there is not more than 10 inches in the entire year. Within Honolulu itself, one can have a choice of half a dozen different climates. Up in the valleys and on the hills, there is a lush tropical growth that can hardly be controlled, and along some of the shores, one has to sprinkle regularly. One of the mountain peaks on Kauai is the wettest place in the world. Mt. Waialeale's average yearly rainfall is 475 inches, but some years the rain gauge which registers 600 inches, overflows. It is no wonder that this small island has several large rivers. But while the eastern slope of this mountain range is jungle, the other is arid and the crops require regular irrigation. A land of contrasts surely. And a land that produces such strange plants and trees as frangi-pangi, monkey pod, hala trees, wili-wili, fish poison, dog bone, sheep's eye, sandbox tree, lipstick, weeping fig, African tulip, the brown woodrose, and scotch attorney. Not that I learned to recognize all these individuals, but was just intrigued by their names.

The heart of Oahu is the Pali, a high cliff that divides the island in two. From Honolulu the land rises steadily to the peak and then drops down on the other side as if the gods had sliced it down with a cleaver. When Kamehameha conquered the island he drove the defenders farther and farther up the mountain until they reached the point of no return where they all fell thousands of feet to their death. Since the islands are scattered higgledy-piggledy, there is no north, east, south or west. Direction is expressed simply as "toward the mountains" (mauka) or "toward the sea" (makai).

And the fruits! So many bananas that people buy different kinds for different purposes, one for mashing, one for baking, and another for eating plain. We had papaya every morning for breakfast, and as often as possible for dessert at noon and night. And the pineapple. (Pines, as they call them), sweeter than honey and juicer than a baby's mouth. One of our hosts stopped at a cannery and bought several to take home. The cost was 15¢ for two since they were small, (about 12 inches long!). Guava, and mango and breadfruit we have to leave for our next visit since they were not in season.

It is not surprising that the architecture, too, should be adapted to the climate. When there are 12 months of gentle summer, why should one build walls of stone and wood. And when the out-of-doors is so beautiful, why shut it out. So what walls there are, are likely to be of glass, and the house and garden become one. Even the churches are built with a respect for nature. The First Methodist in Honolulu has wide glass doors along either side of the nave, and above the doors there is nothing more than wire screening supporting tropical vines. In heavy rains there may be a slight mist in the sanctuary, but who cares. And perhaps one gets more from the sermon when his eyes rest on God's trees and flowers. It was surprising to see how many interesting small churches there were throughout the islands, all built with their hearts open to nature, and surrounded by open spaces. Whoever was responsible for their planning had an understanding of the beauty of simplicity.

We were in Honolulu two Sundays. The first Sunday we went to the Korean Christian Church, and then were guests of Mrs. Sam Park at the Hawaiian Village where they served a buffet luncheon, the variety and lusciousness of which would be hard to duplicate. Mr. Park is an architectural engineer and a Korean, and is soon going to Korea on a special assignment from Sigmum Rhee for a two year term.

The second Sunday we went to Kawaiahao Church, called the Westminster Abbey of Hawaii, and where some of our firmest friendships had sprung up. The young minister, Abraham Akaka, is destined, I believe, to become one of the great spiritual leaders of our day. Kawaiahao is largely Hawaiian and the service is a combination of Hawaiian and English. A two minute sermon is given in Hawaiian by one of the deacons
and Dr. Akaka gives the English sermon. The service is simple but with great dignity. An unusual, and when one understands it, a meaningful custom, is that the minister removes his shoes before entering the pulpit, since that is a consecrated spot. Only an ordained minister may enter the pulpit. The ushers, in white coats, precede the deacons and deaconesses and the minister down the center aisle, and then wait at the pulpit steps while the minister ascends the stairs. There are two lecterns, one on either side below the pulpit, and it is from one of these that the deacon speaks. At the close of the service the ushers again escort the minister out of the sanctuary. The choir is in the back balcony, and many of the visitors could not refrain from turning to see where that rich full choral tone was coming from.

When we left Santa Barbara only the week in Oahu was definite, but before the week was half over, Rev. Rewick, head of the Council of Churches had long distance invitations from Maui and Kauai. On Maui we were housed in an old plantation home with rooms as large as a small modern home, and walls three feet thick, and a porch around three sides. We could imagine ourselves masters of all we surveyed. It is now used as the parsonage, and Rev. Sanderson, who lived in it has become a true Hawaiian, in spite of the fact that he hails originally from Canada, and directly from Fargo, N.D. His interests are deep sea diving, and shell collection, and hiking, and certainly his adopted home gives him ample opportunity to exercise all three.

If our Hawaiian holiday had been limited to Waikiki, it would have been interesting but a few days would have been enough. But with our close association with the people and their problems and their hopes and their confidences made us feel that we had been singled out for a special and very rich blessing, for which we will be eternally and deeply grateful.
Dear Friends,

If you are very busy you had better lay this letter aside because it is an invitation to three weeks of junketing around the Hawaiian Islands. But if you can leave the dishes and the desk for a while, settle yourself comfortably and come along.

A second trip to a place one has enjoyed immensely the first time is always a challenge. Will it seem as interesting and as exciting as the first time? Will it have changed? That is what we were wondering when we landed at the Honolulu airport, two hours too late for the last plane to Kauai, the northernmost island. Since we were merely going through Honolulu, we had not told anyone the time of our arrival, but the Gallaghers had paged every mainland plane, and were there with their leis and Alohas. The airline arranged accommodations for us at a hotel, but they insisted that we go across the island with them to their home. That we did, and back again at daybreak for the first plane to Kauai, where our work was to begin.

Isamu Morita had lined up a demonstration and discussion period for every afternoon of the week in a different community, which gave us a wonderful opportunity to see the whole island and meet many of its people. Kauai is an island of contrasts. A mountain range runs through its center, one of whose peaks registers the most rainfall of any place in the world. A rain gauge that registers 600 inches is not adequate some years. Six hundred inches of rain a year – almost 2 inches a day! So it is not surprising that this little island should have three big rivers. But it also has desert-like areas. One side of the island is lush, dense tropical growth, and the other side, only a few miles from the rain forests needs constant irrigation. But that irrigation produces some wonderfully sweet, juicy pineapple.

At the northernmost point of the island is the Hawaiian village of Hanalei, on the shore of a dramatic but dangerous cove. Several times the village has been inundated by a tidal wave, and whenever the danger signal is given, everyone moves up into the hills. But as soon as the danger is over, back they go to their cottages on the shore. Hanalei is the site of one of the first mission stations, and the mission house, and the Wilcox home, both examples of early Colonial architecture, are beautifully preserved in the midst of an enormous expanse of lawn dotted with trees whose names the early missionaries must have found difficulty in pronouncing. The minister of this church is a woman, and a most interesting one. She was so anxious that her little Hawaiian parish should have the advantages of music that she offered us the use of the parsonage and car if we would come back for the summer. And we are tempted no end, for the spot is a rural idyll and the children with their love of music and responsive black eyes are a joy. Of course, it would not all be roses and sunshine, for this is the rainiest part of the island, and Hanalei has a deluge several times a day; and one has to fight dampness and mold.

Katherine Kent, the minister, told us about one of her parishioners, an old Chinese woman, who has a spic-and-span little shack as a home. She had been born in China, her parents both died when she was a child, and her uncle sold her into slavery. Her first master was a builder, and she spent her days carrying heavy loads of sand and concrete. Her second master had two wives, neither of whom had children. When she had two children by her master, the two wives in jealousy treated her abominably. One night, when she was crying in the little attic room that was assigned to her, she heard a voice saying, "Never mind, child. Life will be different for you." And shortly afterwards a friend of her masters came from Honolulu to look for a wife. Her master suggested that he marry this girl, she was young, docile, and a hard worker. They were married and established a home in Honolulu. Her two children, according to custom, were the property of the master and stayed behind with his wives. The new couple created a happy home, prospered, and had a family of children, all of whom grew up to be responsible citizens, doctors, lawyers, business men. But the little slave girl never learned to speak but the meagerest pidgin English. When her husband died she moved to Hanalei and, although this little slave girl can neither read nor write her children have the greatest respect for her and frequently come to her for
advice.

The road ends six miles beyond Hanalei, and then there is only a dangerous trail over jagged ridges on which very few people have ventured. But at the other end of the trail, a matter of not more than 12 miles, one finds himself amidst cactus and dry, whistling sands. The end of the road on this side of the island is a place called "Barking Sands" because when the winds blow down the sand ridges, they squeak, and bark. Neither of these road ends is more than 30 miles from Lehui, the harbor and airport and business pulse at the southern end of the island. It was in Lehui that we were housed, at the Kauai Inn, which has one of the most beautiful sweeping views of meadow and mountains imaginable. And the flowers! We have hibiscus in California, but they are anemic in comparison with the brilliant and subtle colors of those there. On a large low round table in the lobby of the Inn there was a different display every day, a tall flower arrangement in the middle, with a double ring of hibiscus blossoms circling it.

Last year our clothes were too heavy, but this time we knew better and took along only the lightest summer clothes, and were much more comfortable. A stocking manufacturer would starve in the islands, for thong sandals are about the only foot-gear, and no stockings. And the sandals are left at the door. One evening we were invited to a choir pot-luck supper; everyone was in bare feet, and at the front door were orderly rows of "parked" sandals. This custom certainly makes for immaculate housekeeping; I have never seen such clean floors.

Anyone wedded blindly to a meat and potatoes diet should never visit the islands, for the standard food there is a composite of Japanese, Chinese, Hawaiian and Naoli (Caucasian) fare, with the Naoli in the minority both in quantity and interest. There is a new restaurant in Honolulu that has a separate counter for Hot-dogs, hamburgers and milk shakes, Chinese, Japanese and Hawaiian foods.

This restaurant is in a new shopping plaza that is certainly the last word in size and uniqueness. It covers several square blocks, has both upper and lower level shops and plazas, and parking for thousands of cars. There are escalators outdoors, as well as indoors, and (indicative of the style of dress) a sign at the top and bottom of the escalators reads "People with bare feet, please use the stairs."

After almost a week on Kauai, we flew to the southernmost island, Hawaii, the big island as it is called. Here we had the experience of a lifetime for we were permitted a ringside seat at the creation of the world. The volcanic eruptions there are something that cannot be adequately described. I won't even try. But at night the whole sky is angry with a yellow-red glow that can be seen over the whole island. And whenever an explosion is imminent, whole areas of the island quiver and shake. The island is made up of two kinds of lava, pahoihoi or rock-like, and aa or loose cinder type. The house in which we were staying in Hilo was built on pahoihoi, and at times a nervous tremor and quivering warned us that new action was imminent, then we would go to the back porch from where we could see the Kapoho eruption area on the distant horizon (27 miles away) and invariably there would be a sullen dark red glow. One night when there was unusual action after a period of comparative quiet, Rev. Chun drove us out to within a quarter of a mile of the eruptions. We stood on a carpet of cinders that still smelled strongly of sulphur and looked up to a cone 350 feet above us that was shooting geysers of flame and red-hot rocks some 800 feet into the air. Occasionally a crack would appear in the side of the cone and a river of red-hot lava broke thru and ran down. The sky was dense with sulphur smog, and the only sound was the groans and rumblings that preceded the fountains of fire.

The next day our hosts, the Bunkers, took us out to see the place by daylight. By night it was drama, but by day it was tragedy. A sea of black, still smoking lava covered to the depth of 150 feet a valley that had been lush with orchid farms and recreational parks of warm springs. And what had been a village was now no more than one building, half buried in cinders, and surrounded by hot cinders, and a few naked stalks of papaya trees. Then we drove 25 miles to the source of all this destruction, Halemaumau crater, the floor of which just the day before had dropped 250 feet. The rim had been opened to visitors only ten minutes before we arrived, but when one looked down into that vast cavern, and glimpsed the floor in spasms of violent nausea, and then looked back at the irregular cracks in the earth behind him, there was little
temptation to linger. One hardly needed the warning conspicuously posted "This wire is no indication of safety. You are here at your own risk." This was truly a view of creation in action, for where there had been valleys there were new mountains, and where there had been shore, there were now hundreds of acres of new land.

Another day, on a picnic trip along the shore to a sandy beach at the farther end, we were struck by the numerous mouths of black tunnels running back into the hills, lava tubes, they say, the results of previous eruptions when rivers of lava ran down to the sea, the outer edges cooling to form tunnels thru which the intensely hot lava continued to flow until exhausted, leaving a hollow shell of hard lava, sometimes ten or twelve feet in diameter. These tubes are all over the island, running from the craters to the sea, and one of the great hazards in roaming alone is that one might break thru this shell, and never be found. The tubes are the homes of the packs of wild dogs that roam the island and are becoming a menace.

Then almost a week later, on the island of Maui, about 150 miles away, we were again reminded of our still-forming earth. Attracted by the unusual crowd of cars and people on the beach, we went to investigate, expecting to see a fish run. But instead, we saw a once white sandy beach black with ridges of cinders, and inky black waves piling them still higher. The currents had washed the spittle of the volcano on to the shores of Maui, and the people were there with buckets, sacks, shovels, and truck to collect it, for there is no finer fertilizer for orchids and papayas than lava cinders. The next day, in all the backyards there were mounds of cinders; and the shore was still black.

We spent five rather nerve-racking days on Maui. In the Fall a hymn festival had been planned and the choirs were all to be prepared for last minute brush-ups. But the island temperament had prevailed over mainland drive, and nothing had been done. I was painfully aware of being not a guest conductor but a "guest director" for we never knew what to expect. With a rehearsal in a different locality and with a different group of completely un-conditioned children every afternoon. A rehearsal for adult choir members was scheduled for one evening. A fine, well-balanced group of about 55 singers appeared. Scarcely any of them could read music, but they did well, and had a good time. A special section was reserved for them Sunday afternoon, and we were quite encouraged. Saturday evening there was a meeting of high-schoolers to which the host church had invited other churches. Seven girls turned up, only two of them from the host church, and they left early. Sunday morning we were scheduled to rehearse with the whole of the high school department. There was a fine group of about 55 boys and girls, equally divided. They were very responsive and interested. "This is fine", I thought, "we will have the church almost filled with singers alone". I was concerned about finding enough room for all the children besides. Came Sunday afternoon, a little more than a third of the adults appeared, none of the high schoolers, four of the seven girls from Saturday night, but almost all of the children - bless 'em - and a congregation of perhaps 30. But the continuity of the service was well planned, the ministers were all coached. Leslie had spent hours at the electronic organ, and the service went as smoothly as if the gaps in the ranks had been intended.

It is nerve-racking, nevertheless, but mainlanders eventually become accustomed to it. One minister told me that at the planning session for the membership canvas there were 50 people who agreed to serve, and followed the training program. But when the canvas started, there were five of the fifty who appeared. It would be hard to swim upstream in that slow, steady, broad current, and most ministers eventually give up, exhausted.

That is why there are so few organized choirs in the islands - that, and the fact that there are so few trained leaders. It was rather jolting to find churches, some of them quite attractive architecturally, in which no one could read music, and with a piano only half of whose keys played, and those horribly out of tune. I had to learn to work without a piano.

One island custom that I hope will never change is the friendly use of flowers. Where flowers grow with such profusion it is right that they should be used with equal naturalness and lavishness. At each meeting there was either a corsage or a lei
and sometimes both for the visitors. Our room was constantly filled with flowers. A brilliant hibiscus tucked in the hair is as much a part of the dress as the hair itself.

Perhaps the most disconcerting experience of many was the Sunday evening meeting at Kawaiahao Church, the Hawaiian "Mother Church". It was our understanding that the High School choirs from various churches had studied four numbers and would sing them under my direction. Then we were to bring along enough copies of five or six new numbers, for the anticipated 150 singers to work on. The Akaka family would open the program with a group of Hawaiian songs, and the remainder of the evening would be the rehearsal, followed by refreshments. About the only part of the evening that worked out as planned was the number of singers - there were 140 of them. But the music sent from Los Angeles weeks before had not arrived, and the directors had not brought along copies of the four numbers. Besides, the papers had indicated that this was to be a concert, and the hall was filled with an audience of several hundred visitors, mostly tourists!! Luckily the Akakas took longer for their part of the program than originally scheduled. That gave us a chance to gather our wits. Leslie, looking thru the hymnal, discovered several abridged versions of standard anthems at the back-"Lovely Appear", etc., and that is what we used. After the Akakas program, Dan Akaka taught the choir the Hawaiian version of the "Queen's Prayer" which they use regularly in their services. To my relief, this took 15 minutes, which left only a little more than 45 minutes for my ordeal. After explaining to the audience that this was a rehearsal instead of a performance, and that they were at liberty to leave at any time, the 140 and I got to work. That experience was my final lesson in learning to be prepared for anything, and surprised by nothing.

Nor is one surprised by the cosmopolitan background of seemingly quite average children. While I was in one rehearsal, Leslie was outdoors visiting with the sister of one of the girls in the choir. He discovered that one was born in Hawaii, the other in China, that the father was an etymologist (and the seven year old pronounced the word without a flutter) now stationed in the Antarctic, and that in September the family was moving to Australia.

One of the greatest problems the schools have is to combat pidgin-English. Many of the native youngsters have no intention of going to mainland colleges, and their speech takes the line of least resistance, which is watered-down English heavily flavored with samplings of Hawaiian and Oriental. Pau - is universally used, and means: all gone, finished, ended, washed up. After a hard day's work, you are pau. No more in the kitchen - is pau. Puka is a hole; and in a High School test on Shakespeare in which one question was how Hamlet was killed, one answer was, "Hamlet was in a poking contest and got puked." Naturally, if puka is a hole, then if someone makes a hole in you with a sword, you are puked!

Our 31st wedding anniversary came around while we were over there. And although we had no plans for celebration, our friends took care of that. The Gallaghers arranged with the couple who had invited us to dinner and after a passion-fruit toast, and a "Bonzei" with glasses held high, a lei was put around each of our necks, with another longer one placed over the shoulders of both of us. And there was a noble anniversary cake as well.

If one has some personal contacts in the islands, it is impossible to remain a stranger. Open-hearted friendliness is universal, and only a person - sour thru and thru, would fail to respond. Bonzei, Hawaii.

It is utter foolishness to talk children's choirs for situations like that. There is no purpose in an organization for which there is no leadership. But when the leadership is available, there will be a response among the children that will make the work a joy, for the children are both naturally musical, and delightfully responsive.

After our experience on the outer islands, Oahu and Honolulu were a sharp contrast. Even in the year since our last visit, there was a marked increase in sophistication and mainland influence. Waikiki is a bedlam of air-hammers and headlong construction. The muu-muus are being replaced with unbecoming capri pants and the informality of last year has given in to formals and furs in the evenings. Honolulu
is losing much that has been its chief attraction, and as this island is converted to industry and sophistication, the other islands will become popular as the stronghold of the old Hawaii. Already, hotels are in the planning stage for many beautiful but isolated spots on Kauai, Maui and Hawaii.

Such signs as "The Dog Beautiful, for the Master Who Cares", and "Toys for Men" are indications of the changes taking place; as in another area are such as "The True Jesus Christ Mission, Church of the Latter Rain."

But mainland methods were also responsible for a well planned and prepared festival. At Central Union Church on the evening of Feb. 22, about 350 children presented a well organized festival program completely from memory to a completely filled church. For the islanders it was routine but for me it was a thrill to watch the procession of Hawaiian, Chinese, Japanese, Korean, Filipino, Portuguese, and Haui children, all mixed up, march by.

The rehearsals with the different choirs were a source of never-failing surprises. One afternoon we went to Waipahu, a village on a side road beyond Pearl Harbor. After trying for half an hour to find the church, and finally coming on it by a dirt road, with cows and horses grazing in the pasture in front of it, I thought, "This is certainly not going to produce anything", but the children knew all the music and sang it well, and from memory. But their director is a young chap from the mainland, who has both his college and theological degree and trains the choirs in exchange for the use of the little parsonage on the grounds. He earns his living by teaching in Honolulu. As soon as he has saved enough capital he wants to move on to India or Japan and become acquainted with another corner of the world. It was evident how much his youngsters love him, and it is heart-breaking to think what will happen when he leaves, with no one to take his place. But children are children, no matter what the color of their skin, and there seems to be an international fund of childish pranks.

While rehearsing these youngsters, I glanced at the last row of boys, and had my eyes riveted to a face that had pale pink eyelids. What on earth? Before I could catch my breath, a mother had stepped across the aisle and drew her hands down across his face, and presto! the eyelids were the customary brown. The little scamp had turned his eyelids back and over so that only the inside showed. I was so amused that I could hardly go on with the rehearsal.

As guests of the Council of Churches we were housed in the pent-house at the top of the Central Y.M.C.A. The finest beach in Honolulu was just across the street and we could dress in our rooms and walk to the beach. Our windows afforded a 360 degree view of the ocean and the city. At night the cascade of lights flowing down the valleys and over ridges was a sight to remember, and by day we were fascinated by the showers, as they traveled down the same routes from the peaks. One could begin to judge how soon the shower would catch him. After a few minutes of heavy rain, the sun was out again, and the ground dry. No wonder the trees and shrubs are all so refreshingly green.

Our most unusual experience was a ride in an outrigger canoe, with a friend who is largely responsible for their popularity. The three of us paddled out beyond the breakers, then while he watched the surface out beyond, we waited for his command "Paddle Hard". That we did, getting up a good head of steam, then suddenly a big wave was under us, and pushed us along at double speed into shore. Then the same routine repeated again. The sport provides a nice balance of work and relaxation, for there is no ride without strenuous rowing.

Ruth & Leslie