

CHALLENGE

How shall we teach
A child to reach
Beyond himself and touch
The stars,
We, who have stooped so much?
How shall we say to Him, "The way of
life
Is through the gate
Of Love"
We, who have learned to hate?
Author Unknown

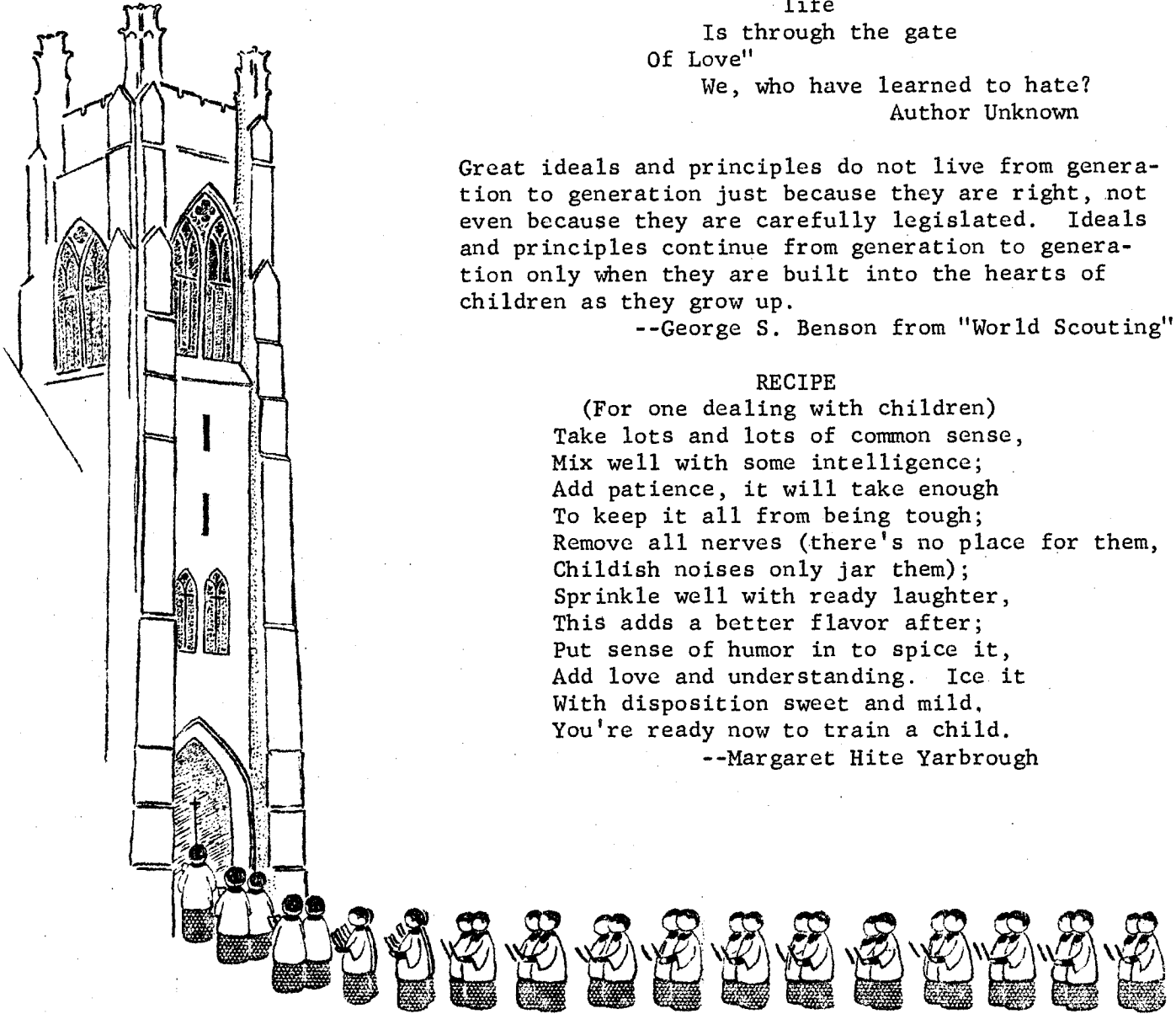
Great ideals and principles do not live from generation to generation just because they are right, not even because they are carefully legislated. Ideals and principles continue from generation to generation only when they are built into the hearts of children as they grow up.

--George S. Benson from "World Scouting"

RECIPE

(For one dealing with children)
Take lots and lots of common sense,
Mix well with some intelligence;
Add patience, it will take enough
To keep it all from being tough;
Remove all nerves (there's no place for them,
Childish noises only jar them);
Sprinkle well with ready laughter,
This adds a better flavor after;
Put sense of humor in to spice it,
Add love and understanding. Ice it
With disposition sweet and mild,
You're ready now to train a child.

--Margaret Hite Yarbrough



CHORISTERS GUILD LETTERS

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Several years ago, the following appeared in the first Fall issue of the Letters. The inventory is as pertinent today as then, and should be used by all of us as a check chart. Honest evaluations are necessary.

P E R S O N A L I N V E N T O R Y

IF you were not satisfied with your choir last season, if the attendance was not what you had hoped for, discipline left something to be desired, the children's response was half-hearted:--then check your stock of the following items--

1. ENTHUSIASM. Can you get excited about your work? Or is it an endurance contest? If you find it dull and depressing, you can be sure it is the same for the children.

How you feel about your work is as important as how much you know about it. And how you feel about it is sure to be reflected in the children. You have a job that is worth getting enthusiastic about. Enjoy the fine experiences it brings you, and learn to forget the little irritations.

What happens in one rehearsal may influence a whole life.

2. CAN YOU OVERLOOK? Benjamin Franklin once said, "There is a time to wink, and a time to see." Learn to distinguish between natural ordinary wiggling, and intentional disturbance.

3. INTERESTING. Discipline, anyhow, is a sign of failure. If you could make the work interesting enough, there would be little trouble. More work and less worry! Learning music can be either exciting or dull. What it is to you, it will surely be to the children, too.

4. HUMOR. If you can't see a joke, work on yourself until you can. If something funny happens in rehearsal, enjoy the situation and let everyone else enjoy it, too. It's much better for everybody to laugh together, than for some to be laughing at others. The better your sense of humor, the more you will enjoy your children.

5. HUMAN. Don't set yourself up as infallible. If you make a mistake, admit it. Keep a kindly human attitude. An act of kindness brings more respect than harsh disciplinary measures. More is accomplished through love than fear.

Every Children's Choir director should possess these five qualities, each in some degree.

If you are dissatisfied with your choir, it will pay to take inventory of your supply of these five qualities.



GREETINGS -- to all new members -- the Guild is one big family which welcomes you warmly into their fellowship. While the Guild for business considerations, must maintain a legal organization, yet clothed on that skeleton structure is a group of persons dedicated to the noble and worthy cause of Christian Character through Children's Choirs. This family seeks to help you, and indeed is anxious to do so. We are on a first name basis without loss of respect for each is a brother or sister in our work. Please feel free to write any member of this, your Christian family which certainly includes the staff and me. Any individual problem in your work will be helpfully approached. Your letter will be answered.

Leslie

GEORGE FREDERICK HANDEL

Norma Lowder

Nearly three hundred years ago, when the United States was only a small group of colonies, George Frederick Handel was born in the German village of Halle.

As a very young boy, George thought music was the loveliest thing in the world. He organized a toy band, listened attentively to the rehearsals of the church choir, and frequently joined groups of wandering minstrels who sang as they slowly walked along the streets. George decided before he ever entered school that his was to be a life filled with music. His father, however, was determined that George would grow up to be a fine gentleman. Music, said Dr. Handel, was not for gentlemen but only for wandering minstrels whose songs begged for food and clothing. No, his son was to be a lawyer.

When George was seven, he entered the village school. His teacher, Schoolmaster Praetorius, was patient and kind; best of all, at the end of the school day, he would play on the small spinet simple tunes which he had composed. George watched and listened so intently that finally Mr. Praetorius invited him to try the spinet. This was a dream come true. Rapidly he hurried home to tell his Aunt Anna, who shared his love of music, of his wonderful experience. As the days went by, George studied hard, for each day that he prepared his lessons well he was allowed to play the beloved instrument.

Then came his seventh birthday. Dared he believe his good fortune? Yes, his Aunt Anna had bought him a spinet. Though it was an old, worn instrument with battered keys, it was to George the beginning of a lifetime filled with the creation of beautiful melodies and harmonies. For now, however, the instrument had to be hidden in a far corner of the attic; Dr. Handel would never approve such a gift. Each string had to be carefully wound with cloth so that when it was played, there would be no sound in the rooms below.

George spent all his spare minutes at the spinet; often late at night, when everyone else was asleep, he would steal away to the attic and practice in the cold and the dark - loving every minute of it.

One day his father, who was a doctor, was summoned to the court of the Duke of Wessenfels, forty miles from Halle. George begged to go along, for he had heard tales of the beautiful music at the court. Dr. Handel was too busy to be bothered with his young son; he quickly climbed into the carriage and set out on the long journey to the court. At first George gazed wistfully as the carriage rumbled off into the distance; then with a sudden burst of determination, George started running after the coach just as fast as he could run. It was mid-morning before the coach stopped to give the horses a rest. Imagine Dr. Handel's surprise to hear the voice of his son, still begging to be taken to the court! George was much too tired to walk the long miles home, so Dr. Handel had no choice but to allow the boy to crawl into the coach and ride on to Wessenfels.

The days that followed were busy ones for Dr. Handel. As he went about his duties, young George listened to the beautiful organ music in the chapel. Little by little he crept closer and closer to the console until finally the organist invited George to sit on the bench and to play the music he had learned on his spinet. The organist was so astonished at the skill with which George played that he invited him to play the organ each day.

One Sunday the organist suddenly turned to George, who was sitting beside him, and asked that George finish playing the service. With fear and trembling, but without hesitation, George completed the difficult music of the service without error. The Duke of Wessenfels was so astonished that he insisted on meeting the boy at once. When he discovered that George had had no lessons and had taught

George Frederick Handel, Continued

himself on the small spinet in the attic of his home, the Duke immediately sent for Dr. Hanel. The doctor admitted that George enjoyed music, but added that he was to become a lawyer; music was still not for him. Much to George's delight, the Duke filled his pockets with gold and demanded that he have the best possible training.

Once home, George began to study with Herr Zachau, the finest musician in town. Not only did he study organ, but he learned to play violin and oboe as well, and to write down the music that kept flowing through his mind. By the time he was seventeen, he had been appointed organist of the cathedral.

Soon Herr Zachau, who had taught the boy all he knew, urged George to travel to Berlin, where he could hear the best musicians of his day. Eagerly he started for Berlin and a chance to hear the music of the distinguished masters Ariosti and Buononcini. He arrived at the Court of the Elector just after a concert had begun. Never had he heard such wonderful music nor seen such royal splendor. At the end of the program, Buononcini announced a musical contest, requesting anyone who was willing to be challenged to take his place at the instrument. There was a long silence. George decided that if no one else would answer the challenge, surely he would do so. Slowly he walked to the harpsichord. Buononcini laughed that such a young boy, still dusty from his long travels, would dare to accept such a challenge. Confident of the outcome, he announced that his friend, Ariosti, would play a short theme from which he, Buononcini, would first compose a piece; then George could do the same. Much to his surprise and jealous dismay, Buononcini listened as George played many lovely melodies woven around the given theme, thereby completely capturing the audience.

Not to be outdone, Buononcini challenged George to continue the contest another night. This time he brought some extremely difficult music, asking George to play it at sight for the royal audience. To his astonishment, George played it flawlessly, and so captivated the Elector that he was invited to live at the court and to play for the royalty and their guests.

Soon George became interested in writing operas - plays set to music. He had heard much about the town of Hamburg, where opera was flourishing, so before long he was on his way again. He made a living there by playing violin in the opera orchestra. One night, when the conductor failed to arrive, George astounded the orchestra members and audience alike by conducting the entire opera. The directors were so pleased with his work that George was invited to remain as conductor of the opera for the rest of the year. In the meantime, he was learning to write operas, two of which were performed during the year. But Italy was the real center of opera, and before long George was traveling to Florence, Rome, Naples and Venice, giving concerts, conducting and composing. Everywhere he went, honors were bestowed upon him, and George was asked to direct the music at the court of the Prince of Hanover.

As the months went by, George wanted to visit England, for he had heard of the marvelous things being done there with Italian opera. As soon as the English people knew that George was in their country, invitations came to conduct and write new operas. George so liked the English people that he made England his home, living there for more than forty years.

It was there that George, in his later years, wrote his finest works. His most famous oratorio, the "Messiah", tells the Bible story of Christ's life. Although it was written more than two hundred years ago, people all over the world still listen to its great themes. You will want to listen to one of the famous choruses from this oratorio, the "Hallelujah Chorus", telling that Christ would live forever

as King of Kings and Lord of Lords. It has often been said that its stirring majesty so impressed the King of England that he rose to his feet and remained standing until the last Hallelujah had faded away. This tradition still exists, for wherever you hear this immortal work, audiences and congregations silently and reverently rise.

In any event, you will want to listen again and again to this greatest oratorio of all time. Certainly you will long remember George Frederick Handel - a boy who loved music, and whose genius is recognized the world over.

HEAR YE, HEAR YE, ALL YE COMPOSERS

The Guild now offers a prize of \$25 for the best simple setting of these words which appear below, subject to the following rules--

- Here are the words--

Grant us a share in Thy great harmonies of earth and air
Make us Thy choristers

--Anne Lloyd

I am available for a limited number of engagements as festival conductor, and/or seminar leader, or lecturer on children's choirs.

ALL IN THE FAMILY

Sincere apologies to the Latrobe Presbyterian Church, Latrobe, Penna., Robert Ivey, minister of music for omission from the list of Contributing Members published in the June issue of the Letters.

The June issue was put together before the name of Donald L. Sanford, St. Paul's Methodist Church, Cedar Rapids, Iowa could be added to the list of Contributing Members.

Jim Camp has a new address which is a mouthful. Some of you have been writing him and will want this new one, which is James R. Camp, 2/35 Kami Midori-cho, Shichiku, Kita-ku, Kyoto, Japan. Jim and family had the privilege of spending this summer in this country visiting his parents in Oklahoma, and Lib's parents in Pennsylvania. The trip was a gift of both sets of parents, and permission of the Methodist Board of Missions. Jim will, you remember, become a musical missionary after graduation from the language school.

The church and choirs of First Presbyterian Church, Adrian, Michigan think so much of their minister of music, Roger D. Sweet, that he was given a triple gold plate Choristers Guild Service Cross during the annual Choir Recognition Service. In presenting the cross, the chairman of the music committee conferred upon Roger a D.D. degree (Doctor of Dedication). Many congratulations, Roger.

Margaret MacGillivray, Pilgrim Congregational Church, Duluth, Minn., stated in the June issue of Pilgrim News,--"A choir for high school young people has been organized with 29 enrolled." She wrote additionally, "Believe it or not, of these 29, 14 were boys who have stayed and been very faithful."

Numbers of Brotherhood Of Song memberships this new Guild year have come in. Others should come. These memberships are paid for by individuals, churches and/or choirs, and are for persons or churches in other lands where English is used in schools, etc., to help missionaries and others in their work with children. No project of the Guild can pay greater dividends.

The Milwaukee Chapter of the Choristers Guild, Mrs. Carl T. Wilson, president reported a very active and profitable season. This group is one of the oldest such in the country, and annually in the spring puts on one of the largest Children's Choir Festivals in the country. Last April in conjunction with the festival which Mable Boyter of Atlanta conducted, a three-day seminar was held. This group should be the inspiration for the organization of other such groups. No great formal organization is needed, nor possibly even desired. Write to Mrs. Carl T. Wilson, 2400 W. Acacia Rd., Milwaukee 9, Wis., for suggestions as to how to proceed.

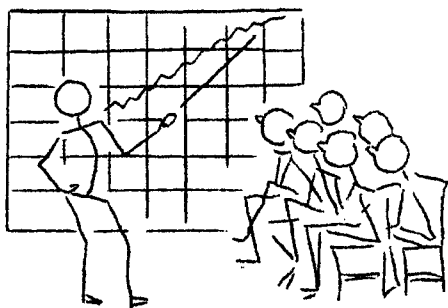
Mrs. C. H. (Grace D.) Berry, First Baptist Church, West Hartford, Conn., sent in the following several months ago.

"Having been stimulated by the Nonsense Song arranged for Handbells by Nancy Tufts in the last Choristers Guild Letters, in which she threw down the gauntlet to any who would like to add verses to "The Presbyterian Cat" to the tune of Auld Lang Syne, I have endeavored to do justice to the Baptists with the following jingle on the Baptist Belfry Bat who I'm sure is just as important in his way as the Presbyterian Cat:

There was a Baptist Belfry Bat
Who liked a merry tune,
He danced upon the bell-rope high
Beneath the shining moon;
And when the people came to church
In early morning light,
From rope to rope he leaped in glee
And tugged with all his might.

The bells clanged out in chorus loud
Their tintinnabulation,
The Belfry Bat was very proud
Of his coordination;
The organ played down in the church
The preacher "chewed the fat"
And none surmised the bell-man was
The Baptist Belfry Bat.

SOME VERY PLEASANT BUSINESS



The annual meeting of the Choristers Guild will be held in Memphis, Tennessee on Monday, September 25, 1961, at which time the Stockholders will elect four members of the Board of Directors which is a twelve member board, determine policies, hear reports, and transact such other business as is pertinent to Guild affairs. The Board of Directors will hold its annual meeting immediately following. The terms of four members of the Board expired August 31, 1961, the end of the fiscal year of the Guild; Roberta Bitgood,

Louise Durham, A. Leonard Lilyers and Harvey Mays. These, according to previous practise, may be re-elected if they wish to serve another three-year term.

The year closed with seventy-three Stockholders, twenty-three more than the previous year, by far the largest number ever. The term Stockholder, a purely necessary legal one, indicates, as defined by the By-Laws, one who has paid \$10 or more annually for his membership. The five years must always be consecutive; Stockholders do not hold the status permanently. A Stockholder for any one year, must continue to be a Contributing Member in order to remain a Stockholder. The Guild, being a chartered non-profit corporation, cannot pay dividends, if any, to any one individual. Any earned surplus must remain with the organization to be used for the benefit of the Guild. Because the legal operating group comprises the Stockholders, the future of the Guild resides quite largely in the ranks of the Contributing Members whose voices can and should be heard in policy-making. All Stockholders have not only the right, but the privilege and obligation to attend the annual meeting and are urged to do so. Those who cannot, and most probably are unable to do so, are of course requested to attend by proxy instead.

The Guild has every reason to be proud of this growing number of persons vitally interested in its growth and welfare, and in what the Guild can do, not only for these members themselves, but for children's choirs everywhere. The Guild is really just on the threshold of real growth and influence. Will you be a Stockholder next year? Following is the listing of the Stockholders, members who are privileged to attend the annual meeting.

Akin, Dr. Nita
Wichita Falls, Texas

Albritton, Mrs. William
Andalusia, Alabama

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

Bartlett, Mrs. Alice T.
Ithaca, New York

Barto, Mrs. Homer D.
Reed City, Michigan

Bitgood, Dr. Roberta
Detroit, Michigan

Blackwood, Philip T.
Narberth, Pennsylvania

Boyter, Mrs. Haskell
Atlanta 6, Georgia

Burggraf, Lural
Albany, Oregon

Camp, James R.
Kyoto, Japan

Central Christian Church
Paul E. Knox
Lexington, Kentucky

Clopton, Maurice
Dallas, Texas

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

Corbin, Mrs. Millar S.
Cleveland 9, Ohio

Crawford, Mrs. Sherman
Lawton, Oklahoma

Davis, Brookes M.
Santa Barbara, Calif.

DeHart, George L.
Midland, Texas

Durham, Louise
Memphis, Tennessee

Earhart, Naomi
Norwood 12, Ohio

Evans, Ray
Dallas, Texas

Fetherlin, Mrs. G. H.
Washington, Pa.

First Christian Church
David V. Williams
Tulsa 19, Oklahoma

First Christian Church
Brent Stratten
Wichita Falls, Texas

First Methodist Church
George L. DeHart
Midland, Texas

First Methodist Church
Mrs. Howard A. Fohrhaltz
Pittsfield, Massachusetts

First Presbyterian Church
Dr. Walter D. Eddowes
Huntington 11, W. Virginia

Flanagan, Andrew L.
Erie, Pennsylvania

Floyd, Mrs. Eugene H.
Springfield 8, Massachusetts

Grime, Rev. William
St. Johnsbury, Vermont

Gross, Mrs. John E.
Hyatsville, Maryland

Guy, Dorothy
Atlanta 6, Georgia

Hampe, Mrs. Philip R.
Salina, Kansas

Harman, Mrs. A.A.
Dallas 17, Texas

Hewlett, Mrs. Alice
Glendale 6, California

Hotchkiss, Foster
Columbus, Ohio

Ingram, Mrs. T. J.
Lynchburg, Virginia

Jerme, Mrs. Reidar
Brecksville, Ohio

Johnson, Louise H.
Columbus 15, Ohio

Keith, Mrs. Alex, Jr.
Eau Claire, Wisconsin

Kendrick, Margaret
Atlanta 9, Georgia

THIS 'N THAT

Schatzman, Mrs. Hattie
Covington, Kentucky

Scoggin, Rev. Rob't. E.
Dallas 25, Texas

Shelton, Elizabeth
Bluefield, W. Virginia

Sing, Gloria
Sacramento 16, Calif.

Speidel, Mrs. Philip
Lake Forest, Illinois

Snyder, Paul W.
Winston-Salem, N. C.

Taylor, Rev. Hubert V.
Decatur, Georgia

Thomas, George F.
Detroit, Michigan

Thomasson, Richard
Nashville 12, Tenn.

Travis Ave. Baptist Ch.
Al Stringfellow
Fort Worth, Texas

Tufts, Mrs. Nancy Poore
Washington 22, D. C.

Turner, Mrs. Luther H.
Richmond 28, Virginia

Tuttle, Barbara
Elizabeth, New Jersey

Westby, Mrs. George
Arlington Hgts, Ill.

Wheeler, Lyle J.
Burbank, Calif.

Whitman, Mrs. O. L.
Glendale 1, Calif.

The suggestions, ideas, criticisms, praise, etc. which many of you sent in on your membership renewal sheets are very valuable, and are definitely appreciated. Each is carefully read and evaluated. Obviously not every suggestion can be followed. Furthermore, space in the Letters is limited; thus it may be quite awhile before your idea can be developed. However, every comment demonstrates your interest, and

CANTATE DOMINO
By Eleanor Dubuissou Fossick

The Christmas season will find parochial school teachers, Catholic choir-masters and CYO leaders searching for plays and sketches with emphasis on the Christmas story. Often, it is imperative that the piece selected be flexible enough to utilize many children of different ages, but require a minimum of rehearsing. This is such a sketch: it may be elaborate or simple, long or short, with a large or small cast, with songs as indicated or with other numbers substituted, and it may be rehearsed in segments. Choral numbers are learned during choir rehearsals; the speech choir and pantomimists rehearse separately. If, added to this, an efficient, intelligent stage crew handles scene changes and "props" TWO combined rehearsals will insure a smooth performance. I wrote this for my own use and it has been produced by Protestant as well as Catholic groups, with a few minor changes. As written, time of performance is one hour. For a short Nativity play, begin with song #7.

Choral numbers are for Unison, SSA and SA. All numbers have been tested many times and have been sung by children from Grades 5 through 9. Only songs #2 and #4 are strictly Catholic in character; Protestant choirs may use other numbers at these points and refer to the Protestant Bible for the text of Scriptural passages which, in this script, are taken from the Douay version.

"GLORY TO GOD IN THE HIGHEST"
A Christmas Sketch in Five Scenes

NOTE: Numbers in parentheses refer to songs. Sources appear at the end of the sketch.

(1) "Emmanuel." Choirs in candlelight procession to position.
At end of song-----CURTAIN RISES

SCENE I
The market-
place: Mary;
Joseph; a
merchant;
an aged cou-
ple; mother
and two chil-
dren. (All
action is pan-
tomimed. Lines
are read by
speech choir.)

SPEECH CHOIR: (unison) Long ago, there dwelt in Judea a maiden whose grace and beauty impressed all who saw her when she walked in the marketplace.
LIGHT VOICES: Mother, who is that beautiful lady?
MEDIUM VOICES: That is Mary, the daughter of Anne and Joachim, of the house of David.
LIGHT VOICES: (wonderingly) How can anyone be so beautiful?
MEDIUM VOICES: (incredulously) Husband, is not Mary espoused to Joseph?
DARK VOICES: Aye, wife, it is so.
MEDIUM VOICES: (protestingly) But, Joseph is an old man, and Mary has not yet seen sixteen summers!
DARK VOICES: Aye, and Joseph is a just man who will look well to the care of Mary.

CURTAIN FALLS

(2) "Inviolata" During song arrange set for Scene II

SCENE II
The Annuncia-
tion. Mary;
the angel
Gabriel.
Mary kneels at
prie - dieu.

UNISON VOICES: "...the angel Gabriel was sent from God to a town of Gallilee, called Nazareth, to a virgin betrothed to a man named Joseph, of the house of David, and the virgin's name was Mary. Luke I. 26-27.

(3) "The Angel Gabriel" On the last Refrain the CURTAIN RISES

UNISON VOICES: (continuing) "...and the angel said to Mary:
DARK VOICES: Hail, full of grace, the Lord is with thee. Blessed art thou among women." ... "The Holy Spirit shall come upon thee, and the power of the Most High shall overshadow thee, and therefore, the Holy One to be born shall be called the Son of God. Luke I. 28-35.
MEDIUM VOICES: Mary, answering the angel, said:
LIGHT VOICES: (exultantly) "Behold the handmaid of the Lord;

be it done unto me according to thy word." Luke I. 38.

(4) "Ave Maria." The choir sings only the Angelical Salutation. At the "Sancta Maria" section choir hums until CURTAIN FALLS
PREPARE SET FOR SCENE III

SCENE III

Mary and Elizabeth. The latter is seated working at a frame such as is used in making needlepoint.

(5) "I Sing of A Maiden Who is Mateless."

UNISON VOICES: "Mary arose and went with haste into the hill country to a town of Juda. And she entered into the house of Zachary and saluted Elizabeth. CURTAIN RISES

MARY APPEARS AND IS MET BY ELIZABETH WHO EMBRACES HER.

UNISON VOICES: (continue) ...and Elizabeth was filled with the Holy Spirit and cried out with a loud voice saying:

MEDIUM VOICES: (joyfully) "Blessed art thou among women..."
Luke I. 42-43.

UNISON VOICES: And Mary said:

LIGHT VOICES: "My soul doth magnify the Lord, and my spirit rejoices in God, my Savior," Luke I. 46-47.

(6) "Magnificat." On first 4 measures CURTAIN FALLS
DURING THE SONG PREPARE SCENE IV

SCENE IV

Shepherds and angels.

MEDIUM VOICES: "And there were shepherds in the same district, living in the field and keeping watch over their flock by night. And behold, an angel of the Lord stood by them, and the glory of God shone round about them..." Luke II. 8-9.

(7) "While Shepherds Watched..." On last 8 measures CURTAIN RISES
SHOWING SHEPHERDS WALKING SLOWLY, LOOKING UPWARD, UNTIL THEY REACH CENTER STAGE WHERE THEY PAUSE.

UNISON VOICES: "...and they feared exceedingly. And the angel said to them:

DARK VOICES: "Do not be afraid, for behold, I bring you good news of great joy which shall be to all the people; for today, in the town of David, a Savior has been born to you, who is Christ the Lord. And this shall be a sign unto you: you will find an infant wrapped in swaddling clothes and lying in a manger.

UNISON VOICES: (sotto voce, at first; building to a climax) And suddenly, there was with the angel a multitude of the heavenly hosts praising God and saying: "Glory to God in the Highest and on earth peace among men of good will." Luke II. 9-14.

(8) "Christmas Praise." As song begins CURTAIN FALLS
PREPARE THE NATIVITY SCENE.

LIGHT VOICES: The shepherds, rising up, said:

DARK VOICES: "...Let us go over to Bethlehem and see this thing which the Lord has made known to us. Luke II. 15.

(9) "Let Us Go To Bethlehem."

ON THE LAST 4 MEASURES CURTAIN RISES

LIGHT VOICES: "So they went with haste; and they found Mary and Joseph, and the Babe lying in the manger." Luke II. 16.

SHEPHERDS ENTER...KNEEL AT MANGER.

(10) "In Dulci Jubilo."

UNISON VOICES: And Joseph, laying his hand on Mary's shoulder, spoke and said:

DARK VOICES: According to the message of the angel: "thou shalt call his name, Jesus." Luke I. 31.

SCENE V

The Nativity; Mary; Joseph; Angels; Shepherds; 3 Kings.

(11) "Little Jesus."

DARK VOICES: "The kings of Tharsis and the islands shall offer presents; the kings of the Arabians and of Saba shall bring gifts; and all kings of the earth shall adore Him; all nations shall serve Him." Ps.LXXI. 10-11.

(12) "March of Turenne." (3 kings appear on scene bearing gifts)

UNISON VOICES: "Now, when Jesus was born in Bethlehem of Judea, in the days of King Herod, behold, Magi came from the East to Jerusalem, saying: Where is He that is born King of the Jews? for we have seen His star in the East and are come to worship Him." Matt. II. 1-2. (Kings kneel; present gifts.)

(13) "Come, All Ye Faithful."

ON LAST FOUR MEASURES OF THE FINALE

CURTAIN FALLS

SOURCES OF CHORAL NUMBERS SUGGESTED:

PRICE	NO.	TITLE	ARR. OR COMPOSED BY	PUBLISHER
.20	(1)	"Emmanuel" Unison cho. SA section.	Rev. Carlo Rossini	J. Fischer
	(2)	"Inviolata" SA. St. Gregory Hymnal, #208	St. Gregory Guild	
.75	(3)	"The Angel Gabriel" Unison. Descant on Refrain		
		From "Descants for Christmas" Max and B.Krone	Neil Kjos	
	(4)	"Ave Maria" Gregorian setting. Unaccompanied. St. Greg.		
		Hymnal or any Chant collection.		
.20	(5)	"I Sing of A Maiden" SA or SATB. Oxford Series, Easy		
		Anthems. Foreign publication.	Carl Fischer, Agt.	
.20	(6)	"Magnificat" (English) SSA. Very festive.		
		Grades 7,8,9 best in this. Sr. M.Mark, IHM, 5515 Franklin, Los Angeles		
.30	(7)	"While Shepherds Watched" Dom Greg. Hugle, OSB	McLaughlin-Reilly	
		The ancient carol in a "new dress" One of 4 in Collection #36.		
.16	(8)	"Christmas Praise" Unison. SA.Op. SATB section		
		This is a little gem by Healy Willan	Augsburg Press	
.16	(9)	"Let Us Go To Bethlehem" C. Alexander Peloquin	McLaughlin-Reilly	
		From a set of Two Czech Carols by a contemporary composer. Acapella		
	(10)	"In Dulci Jubilo" Fr. Brietenbach, OSB (see #7 above)		
		One of the oldest macaronic carols in a lovely setting.		
	(11)	"Little Jesus" (see #10)	Peloquin	McLaughlin
.25	(12)	"March of Turenne" Auditorium series #47. Schmitt-Hall-McCreary		
		The stirring French tune. Canon. Descant section. In collection of 20		
.20	(13)	"Come, All Ye Faithful" (English) Philip Kreckel	J. Fischer	
		A brilliant closing number. A unison chorus sings the melody, without deviation from the traditional tune, while one or more light sopranos sing an "obbligato" of familiar carols.		

The KRONE collection (see #4) is a treasury of sacred and secular Christmas Descants for young choristers. Every number excellent. None too taxing. Another indispensable collection for young choirs is Father Finn's "60 Christmas Carols" from the repertory of the Paulist Choristers. Summy-Birchard \$1.00.

Detailed information about producing the little Christmas sketch will be published in the November Letters.

This 'N That, (Continued from Page 8)

every comment will help the Letters to become more useful. Thank you.

Those new members who may not know about the Guild Merit System will find an explanation of it in this issue. Read the page carefully. The use of the system will be of help to you, and your youngsters will enjoy working harder. Further information will be gladly sent if you will write.

TWELVE RULES FOR RAISING DELINQUENT CHILDREN

(Reportedly published by the Police
Department of Houston, Texas)

1. Begin with infancy to give the child anything he wants. In this way he will grow up to believe the world owes him a living.
2. When he picks up bad words, laugh at him. This will make him think he's cute. It will also encourage him to pick up "cuter" phrases that will blow off the top of your head later on.
3. Never give him any spiritual training. Wait until he is 21 and then let him "decide for himself."
4. Avoid use of the word "wrong." It may develop a guilt complex. This will condition him to believe, later, when he is arrested for stealing a car, that society is against him and he is being persecuted.
5. Pick up everything he leaves lying around -- books, shoes, clothing. Do everything for him so he will be experienced in throwing responsibility on others.
6. Let him read any printed matter he can get his hands on. Be careful that the silverware and drinking glasses are sterilized, but let his mind feast on garbage.
7. Quarrel frequently in the presence of your children. In this way they will not be too shocked when the home is broken up later.
8. Give a child all the spending money he wants. Never let him earn his own. Why should he have things as tough as you had them?
9. Satisfy his every craving for food, drink and comfort. See that every sensual desire is gratified. Denial may lead to harmful frustration.
10. Take his part against neighbors, teachers and policemen. They are all prejudiced against your child.
11. When he gets into real trouble, apologize for yourself by saying, "I never could do anything with him."
12. Prepare for a life of grief. You will be most apt to have it!

More THIS 'N THAT

Please remember that all material in the Guild Letters is copyright either by the Guild or used by permission. The Guild of course will not bring any suit for infringement, nor can it afford to do so, but relies solely on the integrity of its members.

Some costs have risen so sharply that your Guild can no longer afford to fill orders, except for single copies of the Choristers Little Hymnal, amounting to less than One Dollar. Clerical costs, postage, and the cost of a large manilla mailing envelope are the same whether for ten cents or one dollar. Your Guild fervently wants to maintain present prices of materials to you. The minimum dollar order plan will help. Thank you.

THE 1961 CHORISTERS GUILD SEMINAR

by Louise Whitman

"We're not teaching music, we're teaching children", said Cecil E. Lapo, establishing the theme of the Choristers Guild Seminar held at First Presbyterian Church in Oklahoma City, June 19-24.

Madeline Ingram developed the theme, reminding us that children's choirs produce better Christians; better congregations will materialize as a result of boys and girls singing their faith and fitting religion into their fantasy world. The group of primaries further proved it, singing back to her each morning, "Jesus was born in Bethlehem" and "Sing and rejoice! For God is everywhere!"

Helen Kemp's concept of children's choirs built on long range planning included organization, or how to get children and hold them, and the actual teaching. She shared her methods of working with children, lecturing for a period, then drilling the demonstration group of juniors proving her statement that "children learn by empathy -- more is caught than taught."

John Kemp compared the directing of a high school choir with "holding on to the tail of a lion: exhausting to hold on, but downright dangerous to let go!" then engrossed the 85 seminar students in note-taking on his highly categorized analysis of teen-ageers, and methods of building and maintaining his excellent high school choir at the host church. A workshop on the changing voice was included.

Norma Lowder covered the subject of hand bells complete with a demonstration by her Bellaire, Texas Methodist ringers, and let the uninitiated try ringing. The intensive music sessions were punctuated by a children's creative dramatic session on "The Prodigal Son" under Ann Smallwood of the city's Mummers Theater, and Mary Lamb Lewis' eye-opening and convincing lecture-display of creative art.

Evening highlights were: 1. Monday's ice-breaking "Round Up" when directors, "branded" on the palms of their hands for segregation into four groups, and frustrated by the thought of possible charades, gloomily faced their cowboy-garbed hosts; but responded whole-heartedly to the surprise program when Hall-McCreary "Rounds and Canons" books were distributed! . . . and 2. "Noye's Fludde", the 14th century miracle play set to music by Benjamin Britten (see Letters Vol. 12, No. 1, Pages 10 and 11), a repeat performance for a capacity congregation of Guilders and local people: the ideal all-season chancel play presented with a flourish, to prove that with a few adult singers, many children, craftsworthy parents and church-recruited instrumentalists a group of amateurs can produce a professional effect -- and so right -- for a family service in church.

With lodging at the dormitory of Oklahoma City University five (Oklahoma) blocks away, the life of the seminar centered around an academic atmosphere in beautiful new First Presbyterian Church. Around the music displays and the exhibit of Christian art the halls buzzed with exchanges of directors' pet methods; in this air-conditioned rendezvous hospitality was complete, from daily catered lunches to personal taxi service. Cecil Lapo's sessions on choir notebooks took us into his distinctively modern St. Luke's Methodist Church with side trips into the Sanctuary to hear Fred Haley at the console of the Aeolian-Skinner organ.

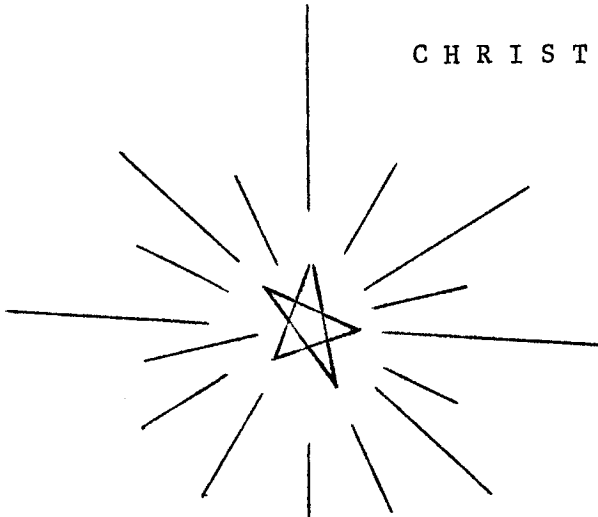
Ending the seminar on an inspirational note, Leslie Jacobs looked over the group who had come from as far west as California and Honolulu and as deep in the south as Georgia, then, referring to them as "militant musicians", sounded a benediction admonishing every conductor to "be a leader -- run risks, pay penalties, be far ahead in your own attitudes."

A BIT MORE ABOUT THE SEMINAR

The Oklahoma City Seminar, the most successful one thus far in the annual summer series of the Guild, brought together ninety children's choir directors from seventeen states as widely separated as Hawaii, California and Pennsylvania. These directors, together with the faculty quickly developed a fine family spirit. The devotion to ideals and the eagerness to learn of such a group inspire immense respect and admiration. Children's choirs in the communities in which these people serve, will be immeasurably improved and strengthened because of their seminar experiences. Many have written their sentiments; just a few are quoted. Mrs. H. A. Zahl, Enid, Okla. "...the spiritual side of this seminar has meant so much to me. Naturally, I expected the best in music, and we had it, but I was not prepared for the wonderful spirit which was felt in the group". Ralph C. Wooley, York, Penna., "...enthusiasm of the staff for their work. They made everyone feel as though working with children and youth was the most important task in the world. ...The Staff seemed to be totally interested in us and in our problems ..., and yet there was a total lack of dogmatism." R. W. Frazier, Bartlesville, Okla., "The panoramic view of all that goes on in the area of children's choirs was truly a sight to behold. I have come back with a deeper sense of the process that underlies music becoming a vital part of a child's life as well as the process by which it becomes a living reality in the life of a church. Little gimmicks, tools, and ideas, yes, but as was pointed out, the folly of relying solely on these without plan or purpose." Mrs. Carl Wright, Jr., Cushing, Okla., "We have had a graded choir program for about five years--under my direction for one year. I can attest to the fact that haphazard planning results only in mediocrity. We look forward to a brilliant year from what I learned at the seminar."

Many have requested a listing of the contents of the packet which was distributed to all who attended. Here it is, some new things, some old, but all good.

Oh, I Would Sing of Mary's Child Austin Lovelace - Augsburg - #1247	Jesus, Sleeping in the Manger K.K. Davis - Summy Publishing 4121SA
All Things John Lewis - Birchard - #1629	Jesus, Jesus, Rest Your Head J. J. Niles - G. Schirmer - #8302
Knock, Knock, Knock William Grime - Carl Fischer - #CM 7051	Spring Prayer Mary Caldwell - Birchard - #2113
Bethl'em Lay a-Sleeping Healey Willan - Concordia - #98-1410	Come, Ye Faithful, Raise the Strain Ludwig Lenel - Concordia - 98-1384
Teaching Little Children to Pray William Grime - Carl Fischer - #CM 7015	God Rest Ye Merry, Gentlemen Van Iderstine - Abingdon - APM-124
We Go To Church Marshall and Montgomery - Carl Fischer	Build Thee More Stately Mansions (For Youth Choirs) - Gordon Young - Presser - 312-40405
Come, Together Let Us Sing J.S. Bach - E. C. Schirmer - #1001	It is the Joyful Eastertime John Burke - Choristers Guild A-8
A Hymn for Thanksgiving David H. Williams - Summy-Birchard B-218	A Spring Carol Ronald Combs - Choristers Guild A-6
Why Do Bells for Christmas Ring? Alice Jordan - Summy-Birchard - #5346	The Choristers Little Hymnal Choristers Guild
Anthems for Junior Choristers Austin Lovelace - Summy-Birchard	
International Journal of Education - February 1961 - Drama in Christian Education	
International Journal of Religious Education - February 1959 - Art in Christian Education	



We saw the light shine out afar,
On Christmas in the morning,
And straight we knew Christ's star it
was,
Bright beaming in the morning.
Then did we fall on bended knee,
On Christmas in the morning,
And praise the Lord who let us see
His glory at its dawning.

Old English Carol

MUSIC

Suggestions For Your Christmas Services and Programs by Leslie

Your preparations for Christmas should begin NOW for the time of that joyous Christian festival rapidly approaches. Much Christmas music can be used during Advent; thus this listing should supply you with enough material. Most of the selections in this listing are recently published though throughout is a generous sprinkling of older issues. The listing is the result of much diligent searching through and gleaning from, a mass of mediocre quality Christmas music. The suggestions represent an honest attempt to be honest. The comments are completely my own, and give you in capsule form, pertinent information. All the selections will add quality to your repertoire. I've had a lot of fun in the compilation of the list. You will have a great deal more in using your final selections with your boys and girls. Few persons enjoy greater privileges and opportunities to celebrate Christmas gloriously than the Children's Choir director. And further, few have such an unparalleled opportunity to teach sharing and unselfishness through the Christmas story to boys and girls. May your endeavors be richly blessed. Now here begins the list:

In Bethlehem, That Fair City unison arr. Gerald Coochshott U-8 Oxford
A good usable arrangement of a lovely old French tune, "It is The Hour of Midnight" - the words are adapted from two old English carols, and are somewhat "different".

Carol unison Harry Farjeon U-67 Oxford
An older, little known carol--if you are seeking a "new" text, and are weary of the endless string of "Mary the Mother Milk" phrases in many Christmas songs for children, these five stanzas will interest you--easy, interesting music.

Mary's Lullaby SA 14th century German carol tune,
arr. Ralph G. Winslow #610 Wood
Another edition and arrangement of this beautiful old German carol-tune usually known as "Joseph Dearest, Joseph Mine" is scarcely justified--this edition, however, has parts for violin, and/or cello, and/or clarinet--directors seeking interest in the accompaniment, should examine this.

Joseph Dearest, Joseph Mine SSA or SATB 14th Century Carol tune,
arr. Henry Hallstrom #312-40481 Presser
The accompaniment of this arrangement justifies this additional listing of the same German carol-tune as the previously listed piece.

Lullaby unison R.V. Ballogh #2014 Scholin & Sons
Simple, not great music, but usable setting of three stanzas of a fine old text.

- Corner's Cradle Song unison arr. J.F. Reuter #98-1529 Concordia
Three stanzas of as lovely music for children as you will find--the tune, well-loved one, is from an old Viennese song book, called Corner's Spiritual Nightingale--a simple descant is added to the third stanza.
- A Babe In Bethlehem SSA Corner's Cradle Song arr.C.F.Manney #336 Wood
The same lovely melody from Corner's Nightingale in a more difficult arrangement--this would sound ethereally beautiful sung by a group of junior-hi or high school girls.
- Before The Paling of The Stars SA John Boda #98-1566 Concordia
The single soprano line may easily carry entirely through this piece--a fine easy setting of beautiful words by the (as someone has said) the Italian woman who made good in England, Christina Rossetti).
- Peace On Earth unison Austin C. Lovelace #133 Choral Services
Your boys group, and for that matter, the girls too, will hugely enjoy singing this fine piece which the composer directs to be sung quickly, with expectancy --get it by all means.
- Oh, I Would Sing Of Mary's Child unison Austin C. Lovelace #1247 Augsburg
This is a good one for your older primaries--three stanzas of a good text.
- Christmas Long Ago unison Thomas F. Dunhill #470 Edward Arnold
A beautiful melody--two fine stanzas of text--well written--easily learned, and eagerly sung by your older primaries.
- As Dew In April unison Dorothy M. Smith #1242 Year Book Press (Birchard)
A setting of the anonymous 15th century words, "I sing of a maiden"--the excellent accompaniment is very pianistic--this may be good to use with a small group of older girls for the music is conceived in a somewhat vocal solo style --this may also be sung by a boy soprano.
- Slumber, O Holy Jesus unison solo with SATB Dale Wood #APM-147 Abingdon
The mixed voice background need never be used for this very fine piece which may be sung by a boy soprano.
- Winds Through The Olive Trees SA Ruth Bampton #749 Wood
A very simple, attractive melody which sets a well known text--attractive and easy for children--two stanzas--singing the descant is not necessary--any choir group can easily learn this.
- O Little Town of Bethlehem SS Forrest Green, English Traditional melody, setting by Edmund C. Hinrichs #98-1528 Concordia
You may want sometime to use a different music setting for these immortal words by Philips Brooks from the well-known hymn-tune--if so, this bears consideration--the melody only may be used--however, you may not like the change particularly since this tune has a rather active quality about it.
- Bethl'em Lay A-Sleeping SSA Polish Carol tune, setting by Healey Willan #98-1410 Concordia
Fourteen measures of as beautiful a melody as you will find, and all within the interval of a sixth--an easy, understandable text for children--the melody only may be used throughout without the additional parts.
- A Song Of Christmas unison or 2 pt. Edward Grieg GCS 1002 Galleon Press
Few may know that Grieg wrote an original Christmas anthem--here is a fairly easy example of his genius--the music for all three stanzas is the same--thus the learning process is simplified--the text is good--this will probably be best with an older children's group.
- Away In A Manger Unison or 2 pt. Paul E. Giasson GSC 1008 Galleon Press
Most directors reserve these words for the primaries because of the simple hymn-tune to which they are usually sung--here is music to beautiful already well-known words to challenge your Juniors--by all means examine this for musical interest.
- Christmas Praise unison or SATB Healey Willan #1207 Augsburg
A short chant-like piece of real beauty which may be sung at the beginning of a service--would be excellent with children and adults combined.

Christmas Morn Is Dawning SA German Folk song arr. Morton J. Luvaas

#TC 10 Augsburg

Another beautiful folk song melody with a text, translated from a Swedish poem--would make a good Christmas prayer.

Chime, Happy Christmas Bells unison Margrethe Hokanson #98-1513 Concordia

Three stanzas of a simple, easily learned melody--simple accompaniment--additional part for flute or clarinet--even handbells may be used.

Let Our Gladness Know No End unison or SA Czech carol-tune,

arr. Parke S. Barnard B-108 Summy-Birchard

A short, bright two stanza piece which would be good as the opening number of a Christmas program--simple glockenspiel or handbell and oboe or flute parts are printed with the vocal score.

While Shepherds Watched SA Everett Titcomb #634 Wood

Uses several ancient melodies and a hymn-tune, "Winchester Old"--if you have a group of junior-high girls for which you want a good number, this may be it--by one of our best American church music composers

Thou Must Leave Thy Dwelling SA Hector Berlioz, arr. Everett Titcomb

#643 Wood

This music is from Hector Berlioz' famous oratorio, "The Infancy of Christ"--is outstanding music for a well-trained and disciplined older girls group.

The Shepherds' Farewell SSA Hector Berlioz-Reginald Jacques

OM 32 Oxford

A more elaborate arrangement of the same text and music as the immediate previous listing--lovely music.

Chinese Christmas Carol unison T'ien-hsiang-Bliss Wiant G. Schirmer

This delightful oriental-like melody together with the Japanese Carol in this issue of the Letters would make a fine addition to a children's program depicting Christmas in music around the world.

The following are published for various groupings of voices. Each number however in some way, may be sung in its entirety by children. All are "top drawer" music with good texts. Each may be used for a later Christmas by other groups. Thus you will really purchase two pieces for the price of one.

Lullaby Little Babe SATB German Carol tune, arr. Joyce Barthelson SK2308

Skidmore

This lovely melody in this arrangement is suggested for the rather good obligato parts for two soprano instruments which may be two flutes, two oboes, two recorders, or any combination of these.

Lullaby For Jesus SATB Polish Carol tune, arr. Ehret & Walton CM 7043 C.Fischer

Here is about as charming a lullaby as you may find--junior girls, and yes, even junior boys will respond to this.

The Furry Day Carol SATB Old Cornish tune, arr. G. Winston Cassler 505 Augsburg

Traditional English text--a lively tune--both suitable to liven up a long Christmas carol program or service.

Christmas Morn SATB Traditional French tune GSC 1004 Galleon Press

This tune is often sung to Easter words, "Now The Green Blade Riseth"--if your youngsters know this music, and you want to use it for Christmas, this is a fine text--pick out the melody from the various vocal parts.

The Christ Child SATB Peter Cornelius GCS 1006 Galleon Press

If you seek a good solo part for a group of high school boys with possibly a choral background of mixed voices, this would be a fine number--the words are good--the tune lively--the whole rather easy.

A Song Of Jesus SATB arr. David H. Williams CM 7171 Carl Fischer

Based on the animated tune, Kingsfold as harmonized by R. Vaughan Williams, this number in its text carries the story of Jesus from his birth to Calvary--some such approach should come in every Christmas program.

Noel SATB English Carol tune, arr. Theron Kirk SK2035 Skidmore
Optional obligato parts for 2 flutes and triangle--if you seek an easy, very brilliant piece with which to close your Christmas music service or program, this may well be for you--on first glance, it may appear difficult though it will take good training of either children or adults to do justice to the piece--the last section may be omitted if you use children only--by all means examine this one.

The following are suggested for use with high school or youth choirs. All are interesting; all good music, none really difficult, and the texts are all worthy.

All Praise To Thee Eternal God SATB W. Glenn Darst CM 7115 Carl Fischer
Vigorous in both music and text--this would do well as a closing anthem, using all your choral forces, though certainly a fair high school choir can learn this.

A Christmas Celebration SATB German Melody, arr. William Self CMR 2543 Gray
A blithe, gay piece, best suited for a secular Christmas program.

Why Thus Cradled Here SAB based on the tune, Hohenforth, arr. George Lynn
APM 138 Abingdon
A most unusual text, very interestingly set to music--one stanza is suggested to be sung by one voice in the distance.

Master In This Hall SATB Old French Carol tune, arr. John Huston CMR 2673 Gray
The finest arrangement I know of of this lusty tune--your high school boys will revel in singing the baritone solo part.

Three Christmas Carols SAB arr. Ralph C. Schultz 98-1563 Concordia
Well arranged for SAB--#1, the German chorale, "From Heaven High", #2, the Kirkpatrick setting of "Away In A Manger, and #3, an original setting by the arranger of "softly Sleep Jesus."

The Child of Bethlehem SAB T. Frederick Candlyn APM 114 Abingdon
An easy, excellent setting for SAB of "O Little Town Of Bethlehem".

Bethl'em Lay A-Sleeping SATB Polish Carol melody, setting, Walter L. Pelz
98-1530 Concordia
A bit more elaborate setting of the same melody noted earlier in this listing as arranged by Willan.

Yule Log Carol SATB Paul E. Giasson GCS 1010 Galleon Press
A gay, joyous piece which a youth group will readily take to--more difficult than the other pieces in this section, but could be a challenge.

The Virgin and The Child SATB Gabriel Faure GCS 1005 Galleon Press
A rather delicate lullaby-type bit of music by the composer of the well known and popular, "Requiem"--this number will need a good choir to sing it well, but is well worth the effort--both the text and the music are well away from the ordinary.

The Three Kings SATB French Folksong, adapted, George F. McKay 5331 Summy-Birchard
The Henry W. Longfellow poem is simply but well set--this will be easy to learn and like.

God Rest Ye Merry, Gentlemen SATB, mostly unisons English Folk tune,
arr. A.P. Van Iderstine APM 124 Abingdon
Looking for a stunning, easy setting of this well loved text and tune?--Your search stops now--this is it.

Additional Christmas music suggestions may be found in Vol. XII, #9, Pages 177 & 178.

AND HERE STOPS THIS LISTING

Two Christmas Program Suggestions

Your boys and girls would profit by and enjoy participation in one of these.

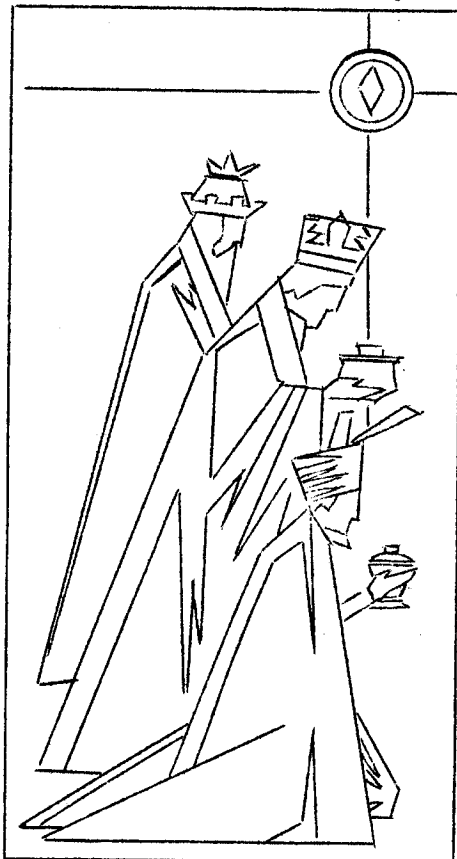
Our Episcopal friends celebrate two festivals during the Christmas season, the Feast of St. Stephen on December 26, and the Feast of the Epiphany on January 6, the traditional date of the visit of the Wise Men to the Infant Jesus. While your church may not observe these feasts as such, you can easily adapt the ideas and incorporate them into your regular Christmas programs. The two program outlines following

were sent in by Nancy Poore Tufts, and her husband, Bill, he being the organist and choirmaster of The Church of St. Stephen And The Incarnation, Washington, D.C. The service for the Feast of St. Stephen was held in the church at 7 after. which the congregation went to the Parish Hall for the following program, with a Master of Ceremonies in charge.

Visitation at the Groaning Board
 Caroling - "God Rest Ye Merry, Gentlemen"
 The Mary Craighill Dancers - "Good King Wenceslas"
 Solo - "The Cherry Tree Carol"
 Christmas Masque - "Oxfordshire St. George Play" presented by the
 St. Stephen's Players under the direction of Nancy Tufts
 Caroling - "The Twelve Days Of Christmas"
 Ceremony of the Cutting of the St. Stephen's Cake
 Toasts and Distribution of Calenig
 New Year Carol



For the service of the Epiphany, the Three Kings in brilliant garb marched behind the clergy and candlebearers and ahead of the choir in a festival procession around the church. At the Offertory, the Kings came up ahead of the ushers as the offering was taken to the chancel. At the Recessional, the Kings went ahead of the choir over to the Rectory for the "blessing of all homes at Epiphany". The congregation followed. In the Rectory were sung, "God Be In My Head" by Walford Davies, and the hymn, "Bless the four corners of this house" to the tune, St. Anne. The hymn will be found in several hymnals; in the Methodist Hymnal, it is #433. In case you wish to use this hymn, and cannot find the words, here they are:



Bless the four corners of this house,
 And be the lintel blest:
 And bless the hearth and bless the board,
 And bless each place of rest;

And bless the door that opens wide
 To stranger as to kin;
 And bless each crystal window pane
 That lets the starlight in;

And bless the roof tree overhead,
 And every sturdy wall.
 The peace of man, the peace of God,
 The peace of love on all.

Words by Arthur Guiterman



ADDITIONAL IDEAS FOR YOUR CHRISTMAS CELEBRATION

"'The Quempas goes round!--this phrase describes a worshipful and truly beautiful custom which dates back to the Middle Ages." Thus begins the

explanatory material accompanying the truly fine edition put out by Concordia of the Quempas Carol. Those who do not know this beautiful carol and the traditional rites as a part of it, should seriously consider using it this Christmas. You will find no more interesting, especially for children, feature to add to your Christmas

Additional Ideas for your Christmas Celebration, Continued

celebration. The Concordia edition contains not only the carol itself, the Nunc Angelorum which goes along with the carol, but three pages of historical material, and directions for the presentation of the music. Mr. E. W. Klammer, manager of the Music department of Concordia states that a sample copy will gladly be sent to anyone who will write him for a copy. Address Concordia Publishing, 3558 South Jefferson Ave., Saint Louis 18, Missouri.

For many years, the John Hancock Mutual Life Insurance Co., has published a little volume of Christmas carols which had wide usage. A new, much better edition of fourteen carols was published first for Christmas of 1960. The edition is convenient particularly for out-of-doors caroling and for use with children and in family groups. Copies are free for the asking. A letter just received suggests you write for your copies directly to Mr. William R. Eustis, Advertising Dept., John Hancock Mutual Life Insurance Co., 200 Berkeley St., Boston 17, Mass. Copies will be ready for shipment the latter part of September.

Good Christmas ideas are ours always for the searching. Many of you, particularly Methodists, will be acquainted with a magazine called The Christian Home, for parents of children and youth. The December 1960 issue is devoted entirely to Christmas and its celebration in a truly Christian manner. Some of the titles of articles are--Christmas Comes With Surprises, Christmas Comes With Music, Christmas Comes With Adoration, Christmas Comes With Stories, Christmas Is Giving Too, etc., etc. You ought to get a copy of this issue. Reading it, using the ideas and joy you will glean from it will not dilute your Presbyterianism, your Congregationalism, your Baptism, or whatever just because the magazine is published by the Methodists. Write The Graded Press, 201 Eighth Ave., South, Nashville 3, Tenn. The price per copy is not known, but it probably is not more than 50¢.

Those of you who use hymn studies with your boys and girls will want to learn about a series of eight in a folder, Christmas Carols as developed by Mabel Stewart Boyter. These are exceedingly well done by Mrs. Boyter who is a longtime friend of the Guild, and is well known over the country for her work in children's music. The folio is labeled a student workbook, and is entitled My Favorite Christmas Carols, published by Carl Fischer under Number 04231, and costs 50¢. By all means examine this set of hymn studies as well as another set by Mrs. Boyter also published by Carl Fischer entitled, My Favorite Hymns Of Praise. These two folios should be used as a part of each child's religious instruction.

Two years ago in the December issue, the music of five Christmas carols with pictures of their birthplaces appeared on five separate sheets. These carols were--Silent Night, O Holy Night, What Child Is This?, Angels We Have Heard On High, and on the same sheet, O Little Town Of Bethlehem and It Came Upon The Midnight Clear. A limited number of these are available for 5¢ a copy, postpaid. These will be sold on a first come basis for they will not be reprinted because of costs.

IN THIS ISSUE--you will find--

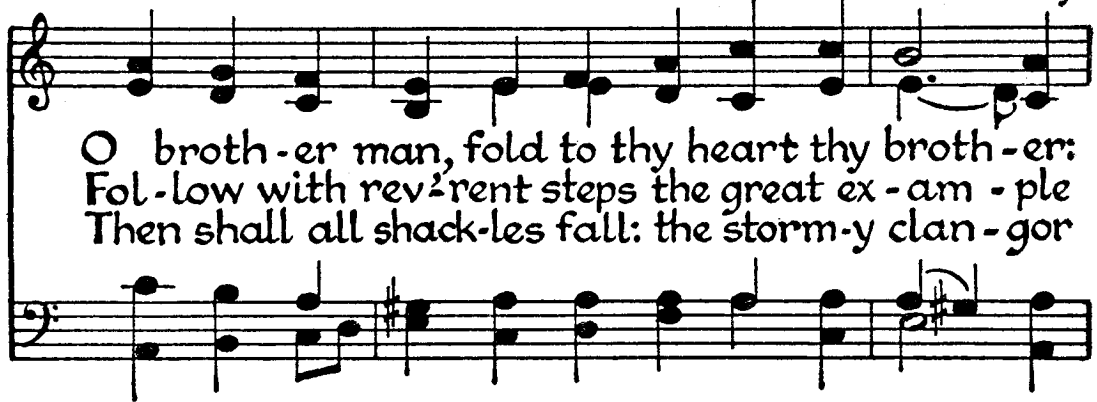
1. The first of a series by Norma on some of the composers whose music your boys and girls will be singing. With some of the articles, an example of music will be published which your choir can sing. Also a picture of the composer may accompany an article. However this latter plan is a rather costly one, and will be followed only if you directors feel such inclusion will be helpful. Please write. These capsule biographies Norma intends for reading by children, and/or to help you make the composer come alive for your boys and girls.
2. The first hymn study page for this year by Adrienne Reisner. Additional copies of this page are available as H-30 for 4¢ each postpaid.
3. Mrs. Fossick again with her every-other-month article, Cantate Domino, primarily for Roman Catholic directors.
4. Two pieces for your choir, one for Thanksgiving, the other for Christmas.

○ Brother Man

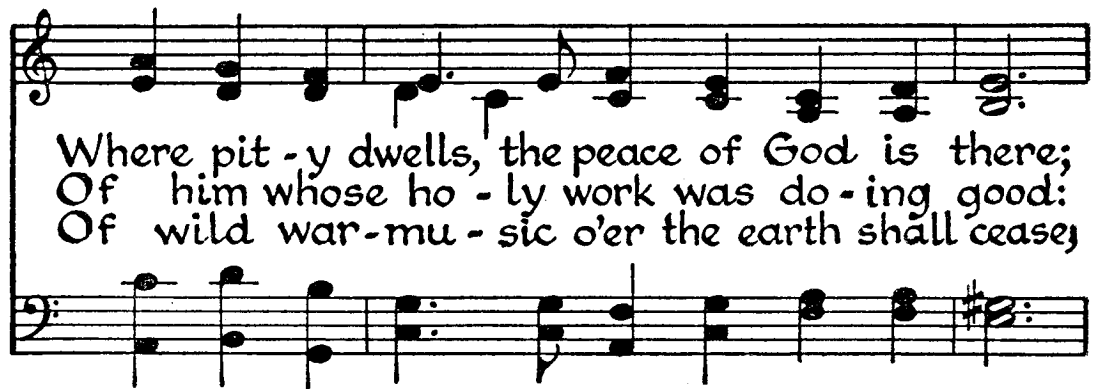
John G Whittier

INTERCESSOR

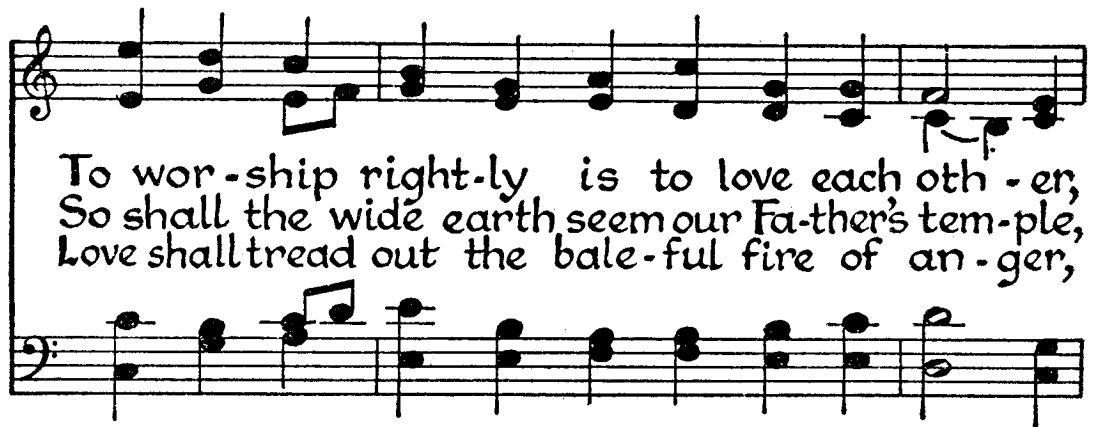
C Hubert H. Parry



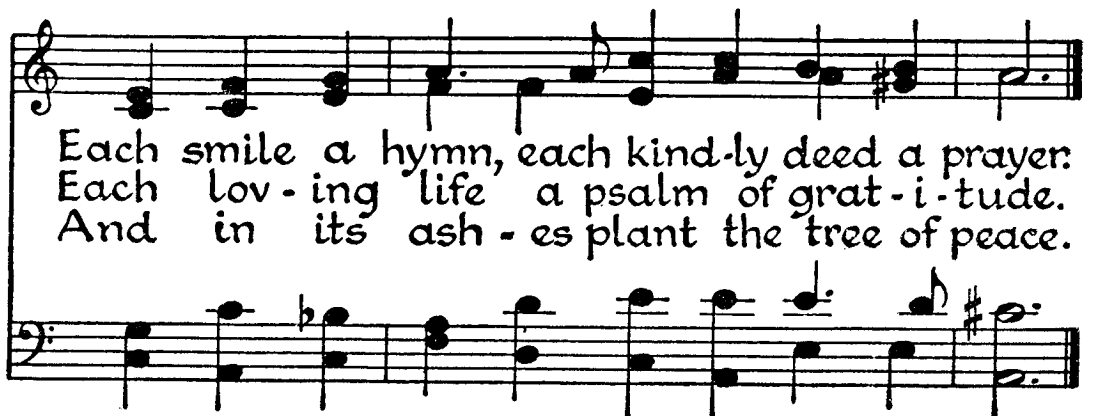
○ broth-er man, fold to thy heart thy broth-er:
Fol-low with rev²rent steps the great ex-am-ple
Then shall all shack-les fall: the storm-y clan-gor



Where pit-y dwells, the peace of God is there;
Of him whose ho-ly work was do-ing good:
Of wild war-mu-sic o'er the earth shall cease,



To wor-ship right-ly is to love each oth-er,
So shall the wide earth seem our Fa-ther's tem-ple,
Love shall tread out the bale-ful fire of an-ger,



Each smile a hymn, each kind-ly deed a prayer:
Each lov-ing life a psalm of grat-i-tude.
And in its ash-es plant the tree of peace.

A LETTER TO BOYS & GIRLS ON THE HYMN

Words by
John Greenleaf Whittier

O BROTHER MAN

Music by
C. Hubert H. Parry

Dear Boys and Girls:

I hope you had a happy summer with lots of rest and play. Many of you are returning to school inches taller and pounds heavier than when school ended in June. Just as your bodies stretched and grew during the summer, so now you begin again the studies that will mean stretching and growing for your minds and spirits.

A very good hymn for us to begin "growing on", is based on a poem by one of our greatest American poets, John Greenleaf Whittier. It combines the spiritual greatness and intellectual skill of the great poet for he has set down the whole philosophy of Christianity in poetic words of beauty. You should memorize this poem! The words are simple, direct and to the point! And the point is crystal clear--if we all loved one another as Christ taught us, there would be peace on earth among the nations and peoples.

In other hymn studies, I have suggested methods of memorizing--1) repetition of phrases by division of the choir into sections, and 2) by making mental pictures. For the latter, you could have a lively discussion of this poem. Why not see how many examples of real pity and love you can think of, not only pity for human beings, but for all living things? Maybe one of you found a bird with a broken wing this summer, or helped a lost kitten to find a home?

What can you think of for the second stanza? How many "doing good" examples can you name of the "holy work" of Jesus? Remember the healing of the blind man and making the crippled walk? You can think of many more good works of Jesus.

The third stanza will make you think of the shackles that bind thousands of people in the Iron countries of the world; of the talk of war that sometimes seems so close to breaking into a "fire of anger". But you must know and understand and believe in your heart that love is the "secret weapon"--more powerful than any nuclear bomb! Love alone can tramp out wars and bring peace to the world!

Then each one of you must realize that EACH One of You can be an ambassador for peace by simply living everyday, the words of Jesus, "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind...and thy neighbor as thyself!"

As for the tune, named Intercessor, C. Hubert Parry (an English composer) has written a strong tune that is worthy of carrying the noble words of the poem. I would add a few suggestions only, music-wise.

First - Do follow the natural punctuation of the words in the second and third stanzas, disregarding the breath mark after the first three measures. In the second stanza, you might breathe after "steps" or after "him", if a breath is needed. But if you practice breathing properly and are mentally alert, I am sure that you can sing the whole phrase in one breath. In the third stanza, you have an excellent breathing place after the word "fall", so "the stormy clangor of wild war music o'er the earth shall cease", can easily be sung in one breath.

Second - This suggestion is for the accompaniment. The hymn will be more effective as a whole if the A major chord with which the hymn ends is withheld until the third stanza. Ending in A minor for the first and second stanzas will allow a glorious burst of "sunlight" to break through when the A major chord emerges at the end. Ashes to peace --minor to major--a perfect wedding of text and music.

Please add this rare jewel to your collection of beautiful thoughts. It will make you a better person, and if you really try to live by its message, it will show in the way you treat all other people.

Goodbye until next month.

Your friend,

A. Drienne

PRAISE GOD FOR WHEAT

WORDS
ANONYMOUS

MUSIC BY
JOHN BURKE

(JOYFULLY)

VOICE



PRAISE GOD FOR WHEAT ALL



WHITE AND SWEET OF WHICH TO MAKE OUR BREAD: PRAISE GOD FOR YEL-LOW CORN WITH WHICH HIS



WAIT-ING WORLD IS FED: PRAISE GOD FOR FISH AND FLESH AND FOWL HE

GAVE TO MEN FOR FOOD, PRAISE GOD FOR EV-'RY — CREA-TURE

WHICH HE — MADE AND CALLED IT GOOD. PRAISE GOD FOR WIN-TERS

STORES OF ICE PRAISE GOD FOR SUM-MER'S HEAT ———. PRAISE

GOD FOR FRUIT TREE'S BEAR-ING SEED" TO YOU IT IS FOR MEAT." PRAISE GOD FOR

ALL THE — BOUN-TY BY WHICH THE WORLD IS FED. PRAISE GOD YE — CHILD-REN

ALL TO WHOM — HE — GIVES YOUR DAIL - Y BREAD —

A Few On The Music In This Letter

When the Whittleseys visited their daughter and her family in Japan in the spring of 1959, they were delighted with a purchase in Kyoto, the ancient capital of Japan, of a cloisonne music box. They were impressed everywhere with the bright eager faces of Japanese children. The melody of the music box, and the memory of the children's faces combined to result in this lovely carol which was sent by the Whittleseys to their friends as a Christmas greeting in 1959, their twenty-second such type of greeting.

Lest you do not know, Dr. Whittlesey is Minister of Music of the huge Highland Park Methodist Church, Dallas, Texas. Dr. and Mrs. Whittlesey have generously given as a gift to the Guild, all rights to both the words and the music of this lovely carol. Your boys and girls will be delighted with the oriental delicacy of the tune.

John Burke wrote "Praise God For Wheat" especially for Guild members. Obviously, a Thanksgiving piece, it has general usefulness. The number is well written; has rhythmic and melodic interest. The music will offer no real difficulties to your boys and girls for it is fresh and joyfully carries along the unhackneyed text. And the latter will convey real meaning to the youngsters.

Additional copies of the Japanese Carol, listed now in the Guild catalogue as A-10, are available from the Guild Office for 10¢ each postpaid, and of "Praise God For Wheat", now listed as A-12, for 12¢ each postpaid. The above remarks and information will not appear on the copies which you purchase; each is available separately.

THE BAMBOO TREES BEND LOW

WORDS BY
F.L. WHITTLESEY

(A JAPANESE CAROL)

MUSIC ARRANGED BY
F.L. WHITTLESEY



1. THE BAM-BOO TREES BEND LOW O'ER THE SIL-V'RY SNOW, AS LIT-TLE CHIL-DREN
2. WITH EYES AND HEARTS A-GLOW JOY AND LOVE BE-STOW ON HIM WHO IN THE
3. SO CHIL-DREN ROUND THE EARTH, AT THE SAV-IORS BIRTH, RE-JOICE WITH HAP-PY

PERK TO SEE WHO THE MAN-GER CHILD MAY BE, THE MAN-GER CHILD MAY BE.
CRA-DLE LIES, AS THE WIN-TER EVE' NING DIES, THE WIN-TER EVE' NING DIES.
SONGS THAT HE, CHRIST, THE FRIEND TO ALL MAY BE, THE FRIEND TO ALL MAY BE.

AS AN INTRODUCTION PLAY THE MUSIC AN OCTAVE HIGH WHICH IS THE PITCH OF THE ORIGINAL.

HAND BELL PARTS

Hand bell part 1: Treble clef, 3/4 time, key of D major. The melody consists of eighth and quarter notes.

Hand bell part 2: Treble clef, 3/4 time, key of D major. The melody consists of eighth and quarter notes, continuing the tune from the first part.

THE CHORISTERS' GUILD
AWARD PIN



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

THE GUILD MERIT SYSTEM

- 75 credits for 100% attendance at rehearsals and performances
- 50 credits for 85% attendance at rehearsals and performances
- 25 credits for a complete and neat note-book
- 25 credits for 100% attendance at church school
- 15 credits for 85% attendance at church school
- 25 credits for good behavior
(It is suggested that a child be given a demerit if he needs to be reprimanded. Ten demerits would disqualify him for these credits.)
- 15 credits for bringing a new member
(Granted only if a new member remains through the season. No more than 15 credits granted in any one year.)

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

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

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

With the increased use of the Choristers' Guild Award Pin (nearly 12,000 were used last season), members must be increasingly willing to maintain the standards it represents. It is neither wise nor fair for children in one choir to receive the pin without having made a consistent effort towards regularity and cooperation, while other children discipline themselves throughout the whole season to earn it. The children should know that the pin is awarded in recognition of the attainment of certain positive standards. The pin otherwise has little value to the child, is detrimental to the morale of the choir, and undermines the influence of the Guild. Standards suggested by the Guild are not obligatory at present; they may be changed, but never lowered.

Don't start any merit plan until after careful consideration.

Don't start one until you have the stamina to carry it through.

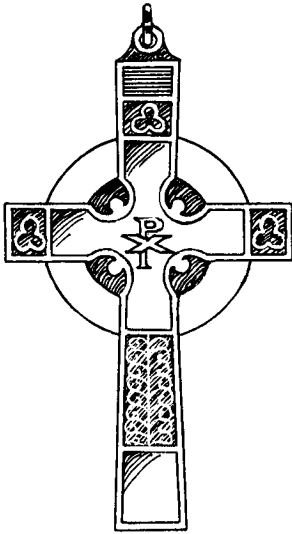
Don't keep parents in ignorance of the requirements.

Don't think reminders are unnecessary.

Don't think that favoritism is safe--or wise.

And, finally, don't think it isn't worth all the trouble.

THE CHORISTERS GUILD SERVICE CROSS



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

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

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

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

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

COLLARETTE

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

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



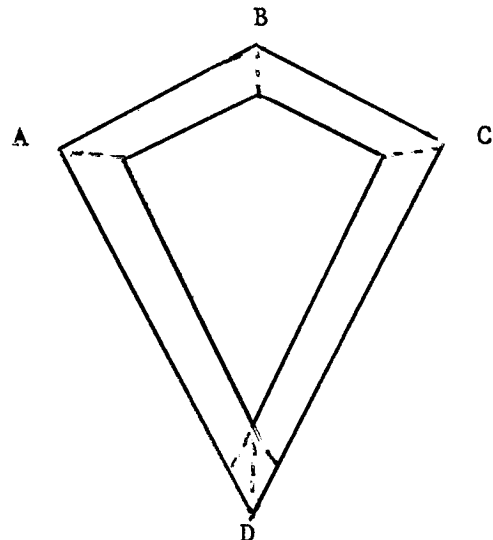
D -- stitch back both ends of the ribbon $1\frac{1}{2}$ inch to form a diagonal edge.



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

Measurements of outer edge:

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



LORD, KEEP ME GROWING

Lord, keep me growing.

I give Thee thanks for the divine laws of growth that
I see in the lives and minds of my children.
Wilt Thou grant that I may find them always working out
their will in myself.

Save me from stagnation of spirit.

Spare me, O God, the lethargy of mind that comes at
middle age.

Keep me free from the indolence of interest that would
draw back from the new and the untried.

Keep me from the sameness of purpose that flinches at
a new task.

Give me the spirit that seeks new ideas, and welcomes
them when they are found.

Grant me the courage to face without prejudice any
challenge to my long-accepted views.

May I have patience to live with new books; insight to
enjoy new friends, vigor of mind to push out
into the unexplored.

Keep me aware, O Lord, aware of my time, of its moods,
of its powers, of its dangers.

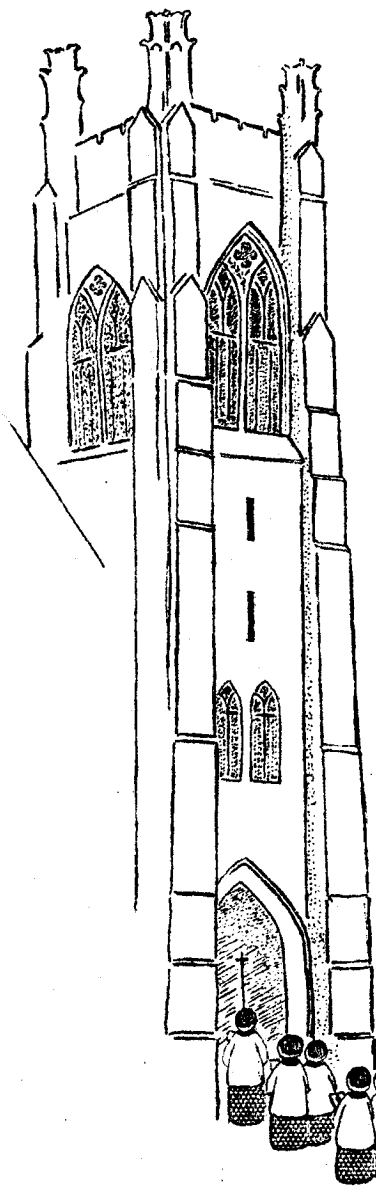
Thus, in body, mind and spirit, may I forget the
things that are behind, and stretch forward to
all that lies before.

Thus, Lord, keep me growing. Amen.

Our appreciation to the unknown author of this prayer.

If you succeed without sacrifice,
Someone has sacrificed before you.
If you sacrifice without success,
Someone will succeed after you.

--Edward Judson



CHORISTERS GUILD LETTERS
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Musings In The Ivory Tower

HOW FAR DO YOU KNOW?

It is a good question for each one of us to ponder at times. Recently propounded in the Guild office by an 8-year old, it has set me to some contemplation. As some of you know, Lora Krehbiel, daughter of Ruth's youngest brother, is now in the Guild office as secretary while attending the university here in Santa Barbara. One day, Lora had promised little Elaine, 4 years old, one of the numerous youngsters in the neighborhood who visit us more or less regularly, to sew some clothing for her doll. Some days later, Sylvia, the 8-year old sister, came with Elaine, to ask Lora if she would do the sewing that night. Lora thought a moment to reply, "In so far as I know, I can." Sylvia meditated a moment to come back with, in a completely serious manner, "How far do you know?" Who says that children do not touch upon the foibles of adults with profound statements or questions?

"How far do you know?" Once in awhile everyone of us is faced with a situation, the solution to which places each in a dilemma. Then of course, none of us knows what the morrow may bring of sorrow, or despair, or even that we shall be living. Very often however, we toss off, "As far as I know" as a stock answer when we actually do not know and should say so. Then again, we employ the phrase to put off the making of a decision. Then yet again, the phrase may be a deception when we really want and should say No. Human frailty leads us to adopt the path of least resistance. In so far as their spiritual and moral strength permits, leaders of children must follow a positive course. No group of people dare tamper with, twist, or put off, the truth less than those who dare to lead boys and girls. No group is more privileged than Children's Choir Directors, and none works with more powerful tools, religion and music. He who leads a child helps fashion the future. Many an adult enjoys the creative occupation of raising beautiful flowers, of making furniture, of building a boat, or sewing a dress. What greater joy, however, of creation can anyone be privileged to enjoy than the building of Christian Character in a child. The Children's Choir director is God's Interpreter. God's truth must continually be evidenced. Let me repeat the quotation which appeared on the first page of the September Letter from World Scouting by George S. Benson, "Great ideals and principles do not live from generation to generation just because they are right, and not even because they are carefully legislated. Ideals and principles continue from generation to generation only when they are built into the hearts of children as they grow up."

Leslie

ALL IN THE FAMILY

So many items should appear in this section that were they all included, the Letters each month would contain little else. So I offer apologies to the many members whose views, programs, activities etc. cannot be shared with the others. There just is not space, and I must select, and of course, my selection may be all wrong. You tell me.

Our one and only member in England, Walter H. Spinney, requested permission to use this Christmas "Timothy's Christmas Song" by Annabeth Gay which appeared in the October 1960 Letter. He thought it such a delightful piece that he plans to use it with his children's group. By the way, you will enjoy hearing from Mr. Spinney; his address is Oak Cottage, Birchett's Green, Wadhurst, Sussex, England. He will answer if you write. Your children may enjoy hearing about another children's choir.

Mrs. Robert Lewis, Pen Argyl, Penna., has provided Brotherhood of Song Memberships for Mr. Beaunomi Espina who heads the Maasin School of Music in Leyte, Philippine Islands, and for the Conference Music Library, San Mateo, Isabele, Philippine Islands. These two memberships have been provided by various persons and groups for numbers of years and are wielding a real influence in those far away places.

(Continued on Page 32)



Numerous recent requests for articles on boys' voices and boys' choirs have led me in search of new material to present to you. Though the boy voice is handled vocally, generally the same as the girl voice, yet at this point, the road divides sharply. On the junior age level, a boy resists being placed with girls in group activity. Some directors give up in despair, disgust, or frustration, their efforts to develop a separate boys' choir group. No group, however, is more important, and none more rewarding. Given an equal number of average to excellent boys and girls, each in a separate group, given equal training, singing the same music, the boys' choir will always sound better. Something in the nature of the boy voice permits him to sing with a fuller and rounder tone. It is a most satisfying listening experience to hear a good boys' choir. Best of all, a boys' choir is a genuine evangelistic effort. It is said often that more rectors of the Episcopal Church come via the way of a boy choir than by any other path. Many more directors should make a supreme effort to organize their boys into a separate group. All persons working with boys ought to use as a daily guide, the manual, *BOYS* by Roscoe Gilmore Stott, published by the Standard Publishing Foundation, Cincinnati, Ohio. The sub-titles read--Know Them, Teach Them, Lead Them. This manual is areally a must. The Guild has recommended it several times, and will do so again. The Guild Letters in the following brings you the first of several provocative and interesting articles on boys' choirs.

THE BOY CHOIR: FUN AND FUNDAMENTALS

by Darwin R. Russell

To many a choral director the mere mention of the words "boy choir" causes a certain tremor of something less than joy to vibrate up and down the spinal cord. But with a stout heart and a real desire to create a musical understanding in the growing spirit of boyhood, much can be accomplished.

One basic problem which presents itself is a preoccupation with the job of making the choir "fun," often over the more important concern of musical fundamentals! This article does not purport to belittle its importance; only its origin and growth.

February is the time of year when most directors are at the mid-point between the seasons of Christmas and Easter. The choir program now rises or falls according to which direction the director has taken, in terms of fun or fundamentals. My thesis is that a well-organized choir makes an atmosphere in which both fun and music flourish. This article would like to deal specifically with the basic criteria for a well-organized group in church or school. These are the creation of a choir in which the boy feels real and personal identification, and, secondly, in which a musical spirit is encouraged and created.

In my experience I have found the Choir Handbook and Membership Card the means of helping the boy to identify himself with the choir and to make it an organization worthy of his interest and loyalty. How does this fit into the over-all organization of the group?

Boys in the church community are informed of the first rehearsal through the special choir news sent into homes early in September by our Department of Music. The first meeting is an important one both from the standpoint of the individual and the group. When the boys arrive they are interviewed by three older members of the group and certain information is recorded on a sheet which also contains coded data for at least two individual voice tests. In addition, the boy is also helped to address an envelope to himself. The boys in our group, third through the eighth grade are then interviewed at the piano in groups of four or five. This is the end of the first meeting.

During the following week each boy receives in the mail in their self-addressed envelope a colorful, mimeographed booklet entitled "PPC BOY CHOIR, Your Handbook".

The cover contains these words: "Welcome upon becoming a member." This is followed by his name, written--not printed. Boys of this age do not appreciate the typed signature. This when received through the mail gives the boy a real sense of pride and worth in the choral program. The sense of personal identification is an important one in the beginning, as it is broadened to include a loyalty to the group as well. The cover of the booklet also contains his classification, which in our group would be one of the following three: Senior Member, Junior Member, or Trainee.

WHAT WE DO AS A CHOIR
REHEARSALS
THE CHOIR YEAR
ON YOUR GOOD BEHAVIOR
MEMBERSHIP AND AWARDS

Fun now triumphs. But it is a different kind of fun than that usually pictured, bordering upon disorder, games, or a constant party-like spirit. Choir is fun because each boy is involved in an activity of his liking, in planning roller-skating activities, in engaging in the total church program by singing in church and, most of all, having a personal stake in his own choir.

And our last point. The creation of musical spirit, our second criteria, does not have to compete with athletic activities. The job of the director at this point is a two-lane highway. He must build a strong program while at the same time educating parents that music and sports can go hand in hand. A boy can play football and sing in the boy choir. Too often we either try to convert our choir into a full-fledged football team or we reconcile ourselves to receiving and training the left-overs from various recreation programs. It is said that the middle ground often seems to be the safest ground. Through the wise interest of the choral director in the activities of the boys in his choir he can easily create an easy spirit of understanding which bridges the gap between the two activities. At this point many parents need to be gently reminded and helped to appreciate the value of a boy choir program.

Mr. Russell was director of the Boy Choir at Pasadena Presbyterian Church and is a teacher at La Canada Junior High School in California.

[illegible]

Cleanse us O Lord, and keep us undefiled, that we may be numbered amongst those blessed ones, who, having washed their robes, and made them white in the Blood of the Lamb, stand before Thy throne, and serve Thee day and night in Thy Temple. Amen.
(Contributed by Nancy Poore Tufts-found in the Vestry of St. Giles, Wrexham Parish Church, North Wales)

Musings After The First Rehearsal Of The Season

Helen Kemp

Well, how did it go with you? How did you manage your registration and first rehearsal? Did you come away having so-and-so and so-and-so spotted as your challenge for the year? I would be greatly interested in hearing what you did and what the response of the children was.

First impressions and first experiences are important to children, and I try to keep this in mind in planning the new start for any group. There are always a number of children who are made to come to choir at the start of fall by Mama. Now I believe in most cases Mama is right in insisting that a start be made. At that initial encounter the choir director has quite a battle to win in the effort to capture enough interest so that those few who are "made to come" will want to come. Through the years I have come to realize that thorough planning and imaginative teaching are a great deal more important than the qualities of personal magnetism upon which we sometimes rely.

Having taught in a number of seminar courses this past summer, I am more than ordinarily aware of the value of evaluation, that cool-sounding word which means "Did I do what I planned and was what I planned worthy of the endeavor?"

We should ask ourselves this question after every rehearsal and in so doing set up our plan for the next rehearsal. Since we learn by facing our failures as well as by our successes, this constant process of trial and error can work wonders for you.

Take, for instance, our registration and first rehearsal yesterday. Here is how it was set up.

I. Plan - Last Sunday I visited all the church school classes - 4th through 6th grades (with advance notice to teachers) at which time registration cards and "Let's Get Acquainted" sheets were distributed. We asked that the latter sheet be done entirely by the children - not the parents. They liked the idea.

Evaluation - Children forgot or lost cards and sheets but the visit to the church school got them to come to choirs. The extra sheets and cards were a good investment.

II. Plan - Card tables were set up in the large hallway for children to fill in the information necessary before they could come into the rehearsal room.

Evaluation - Slightly "chaotic" but psychologically successful. We needed more helpers for this.

III. Plan - Different colored 3" x 5" cards used as name tags (printed with a felt pen) - one color for each grade, white- 4th, yellow - 5th and blue - 6th.

Evaluation - Helped me a great deal to get to recognize 4th graders and new children whom I had not known before, helped me realize that this particular combination of 6th grade boys cannot be together on the back row! Work out semi-permanent seating plans for next week!

IV. Plan - Have a choir rehearsal schedule printed on large colored poster and displayed on easel.

5:00	Chime	Special Solo or Guest Musician
	Prayer	Hymns for Church School
	New Anthem	Review or New Anthem
	Theory	Closing Prayer
	Hymn of the Month	"God Be In My Head"

Evaluation - They liked the idea of a working plan. Made rehearsal go by quickly. Interest was good. I had to be careful to get to everything. We may adjust this!

V. Plan - Get an "ear-ful" of the singing sound they are making to see where the biggest vocal need is.

Evaluation - Heavens! Doug is now a fourth-grader! He is the one I have heard about from church school teachers, school teachers and choir directors. LOVES to sing - LOUD and one or two octaves LOW. Everybody is chuckling waiting to see what I do with him. I didn't do a thing today, but wince inside and think "This I'll have to work out!"

VI. Plan - Stimulate interest for the year by explaining the importance of our participation in the Worship Service each month. Boys challenge girls on best percent of attendance each week. Festival possibilities. Christmas carolling for shut-ins.

Evaluation - Greatest interest stimulated by actual "doings" of rehearsal. They don't go for long announcements too far in advance. This is a lively, large (70) group. I must choose two more high school aides - one a boy, interested in sports and singing. I'd have it made if I could tell my boys that Mickey Mantle or Roger Maris were star singers in their Junior Choir!

(For any Children's Choir)

LET'S GET ACQUAINTED

Name _____ Age _____

Name I am called if different from above _____

Address _____ Telephone _____

Date of Birth _____ School Grade this fall _____

Mother's Name _____ Father's Name _____

Mother's Occupation _____ Father's Occupation _____

Names and ages of other children in my family:

My hobbies are : _____

My favorite subject in school is:

One of my favorite Bible verses is:

(Please past a snapshot
or school picture here)

My favorite hymn is:

Three things I like best to do:

- 1.
- 2.
- 3.

Three things I like least to do:

- 1.
- 2.
- 3.

My favorite people in the Bible are:

My favorite people not in the Bible are:

As a special Chapel Choir project, I would like best to:

1. Give a play
2. Join with several other Junior Choirs for a Children's Choir Festival
3. Go carolling at Christmas time for some of the shut-ins of our church.

(To conserve space, this form has been pushed together.
For choir use, it should be spaced to fill a whole sheet.)

Helen

Johann Sebastian Bach

Norma Lowder

The name of Bach was one of the most famous in all Germany; for over 200 years this was a family whose father, sons, grandsons, uncles and cousins were well-known musicians. Many made their living as music-makers, while those who were millers and cabinet-makers loved their music more than anything.

Once a year all the Bachs came together for a family reunion, where they sang and played together for three days. Many times they played pieces they had composed themselves. Some of the songs were jolly, tuneful dances; others were majestic songs of the church. Truly it was a great occasion.

In 1685 - the very same year in which George Frederic Handel was born - Johann Sebastian Bach was born in Eisenach. Since his father was an organist, violinist, and music teacher, it was only natural that Johann Sebastian was taught music as soon as he was old enough to hold a violin. It would have been a disgrace to have a Bach child who could not read and play music, as well as write beautiful tunes!

When he was eight, Johann Sebastian was sent to a boys' choir school. Here classes began at 6:00 a.m., and lasted all day; there was no summer vacation. In addition to the classes we have in school, boys studied Latin and Greek, Bible and church rules. Every Sunday they sang in church, as well as on festival days; sometimes they sang for weddings, and often they marched through the streets, singing for the townsfolk who gathered around to hear the sweet voices of those singing boys.

Martin Luther had sung in these very streets when he was a boy; Johann Sebastian thrilled to know he was walking the same paths as this great church leader. He especially enjoyed singing Luther's chorale, "A Mighty Fortress Is Our God".

For two years Johann Sebastian lived this wonderful life. When he was ten, however, both his mother and father died, and he went to live in Ohrdruff with an older brother, Christoph, who, like his father, was a church organist.

Johann Sebastian continued to play his violin and to sing in the church choir. Christoph taught him to play the clavier, which was the small piano of the day. Johann Sebastian was allowed to practice one hour a day; never did this seem long enough for such a talented boy!

In Christoph's home was a large music library; Johann Sebastian begged for a glimpse at these books, especially one containing music by the old masters. But his brother insisted that he was yet too young to have such difficult music. So badly did Johann Sebastian long for the book that one night, when Christoph and his family were sound asleep, he tiptoed downstairs, pulled the book down from its place on a high shelf, and quickly, though quietly, hurried back to his room. He dared not light a candle, for this would have given away his plan. Instead, he propped the book on a windowsill where the moonlight fell upon the music. You can imagine how difficult it was to see the notes; yet every moonlight night for six months, Johann Sebastian borrowed the book and copied its notes as quickly as he could. He studied as he wrote. At last he had all the music in his head and heart as well as on paper. Each time his brother left the house, Johann Sebastian enjoyed playing this music. Alas, only a few days later, Christoph found the precious book. So angry was he that he snatched the copy-book and refused to return Johann Sebastian's dearest possession. Much to his surprise, however, Johann Sebastian discovered that he had studied the music so well as he copied it that it was still in his mind and fingers; this Christoph could never take away!

Now he realized that he must continue his study of music. Two hundred miles away, in Luneburg, was the famous St. Michael's choir school. He had no money with which to go; the only thing left for him to do was to walk the two hundred rough miles to Juneburg in order to try for a place in St. Michael's. Occasionally he got a ride in a farmer's cart or a stagecoach. Days later, Johann Sebastian

Johann Sebastian Bach, Continued

presented himself to the monks at St. Michael's, who were pleased to admit a member of the Bach family to their choir school.

Here he studied the clavier, sang in the church services, and played any instrument that was needed in the church orchestra. He was free to use any of the music books in the huge library. Best of all, he was allowed to play the great organ in the choir loft. He liked to compose his own melodies, and wrote a new tune nearly every day.

After three years at Luneburg, Johann Sebastian heard that an organist was wanted in Arnstadt, not far from his home in Eisenach. Although he was only eighteen, the music which he played was so beautiful that he was given the job. It was here that Johann Sebastian, the greatest Bach of all, started his career.

Never did Johann Sebastian leave his native country. His fame spread far and wide, and he was appointed organist in several German cities before he went to Leipzig, where he served at the church of St. Thomas as organist and choir director for twenty-seven years.

Bach worked hard here, although he was always contented. Printed music was impossible to get, so Johann Sebastian had to write and copy nearly all the music his choirs and students played and sang.

Up to now, teachers had always told their students to hold their thumb in the palm of their hand, using only the fingers for playing the clavier. Try it and see how awkward it is! It was Johann Sebastian Bach who first suggested using the thumb as well as the fingers.

It was also he who thought of making half-steps even on our pianos. Up to this time, F# and Gb, which for us are the same black key, had been two different keys. This meant that music could not go from one key to another without sounding out of tune. Not only did Johann Sebastian Bach make half steps even, but he wrote music to prove his idea worked. Those of you who study piano will someday play pieces from "The Well-Tempered Clavier".

Bach's music is music in which several separate tunes sound at one time. This is called polyphonic (many voices) music. Your church organist or pianist will show you examples of it. Many people think this is the finest music that has ever been written. In any event, his works formed the beginning of music as we know it today. Many great composers have followed in the pathways developed by Johann Sebastian Bach. Let us follow them, too, by learning to sing, to play, to hear, and to appreciate the music of this greatest of all masters!

MY HEART EVER FAITHFUL ARR. FROM J.S. BACH

MY HEART - EV-ER FAITH-FUL SING! PRAIS - ES BE JOY-FUL SING! PRAIS - ES BE JOY-FUL OUR FA - THER IS NEAR! MY

HEART - EV-ER FAITH-FUL SING! PRAIS - ES BE JOY-FUL SING! PRAIS - ES BE JOY-FUL OUR FA - THER IS HERE!

MUSIC SUGGESTIONS

by Leslie

There is still time for some additional planning and purchasing of music for your fall and winter season. The following listing is divided into several groupings. Much is brand, spanking new, and all is worthy of your attention; all carefully gleaned.

OLD CHRISTMAS Unison Martin Shaw 10672 Curwen-Schirmer

Are you looking for a very gay number for that secular program with young voices? This merits your attention.

WHO WILL COME TO BETHLEHEM Unison Old Spanish Carol, arr. Blanche Byles
10668 G. Schirmer

Here is a text to interest boys and girls with a tune which you probably do not know - an individual voice or small group singing the various little sections will add much interest.

BOHEMIAN CAROL SAB arr. Margrethe Hokanson Canyon Press

This short, very easy delightful carol-tune is here issued with texts for both Christmas and Easter--thus you save money and learning time--the alto and baritone parts are not at all essential--unison children's voices can do a beautiful job with it.

LULLABY OF THE SHEPHERDS SATB German Folksong arr. Morton J. Luvaas
5274 Summy-Birchard

You can completely ignore everything but the soprano melody line--instead of a lullaby sung by Mary, this three stanza text gives the shepherds their right to sing a lullaby for the Infant Jesus--this can be used in a pageant for the kneeling scene of the shepherds--the melody is not well known.

WHAT STAR IS THIS? SATB Robert Graham 1141 Elkan-Vogel

A youth choir group can handle this one very well--the independent accompaniment adds interest--the text will be best suited for morning service use.

LULLABY TO THE CHRIST CHILD SATB Polish Carol, arr. Jon Borowicz
CMR 2664 Gray

Another lullaby added to these suggestions of this and last month, would scarcely seem justified except that this is a beautiful melody, well arranged and one which your children will cherish for a long time--the melody is easily picked out of the parts.

CHRIST IS BORN (All my heart this night rejoices) SATB Johann Ebeling
arr. Paul E. Karvonen CMR 2662 Gray

The well-known German melody by Ebeling--your high school choir can easily manage this not at all difficult piece.

SAW YOU NEVER IN THE TWILIGHT SATB Robert J. Powell APM 122 Abingdon

An Epiphany text, and another good easily learned piece for your high school choir--a fine independent accompaniment.

SIX CAROLS SAB arr. Leslie Woodgate Oxford Press

All well-known carols, well arranged for a high school choir - at 60¢ for the lot, each number comes to only 10¢--you cannot beat that.

GOD REST YOU MERRY, GENTLEMEN SAB Traditional English Melody arr, Henry Pfohl
88627 Flammer

Your group will have lots of fun learning and singing this cheerful tune and text in this fine arrangement.

THREE CAROLS FOR CHRISTMAS AND NEW YEAR APM 137 Abingdon

By three different composers setting three different texts--the second, The Holy Babe for solo voice or unison voices, and the third, In Thankfulness And Praise, for New Year which is for SATB (but easily sung by children) are especially recommended.

THE THREE KINGS Fritz Dietrich 97-6362 Concordia

No firm uses more beautiful art work on its covers, and in general, puts out more handsome editions than Concordia, and what is best, the music is uniformly good. This opus is no exception in anyway--labeled a cantata for Epiphany, it may be, of course, used for Christmas--it is short and fairly easy to

to learn--is for a variety of voices, treble or male or mixed choir and soloists --the accompaniment for two recorders or flutes, two violins, and a cello or other bass instrument--the text is taken from three folk carols--some of the music is original, some based on well-known Christmas melodies--this cantata would be a different sort of work for you--a good children's choir can learn this, but you will need two male voices, one each for recenter and Herod. My only quibble with this cantata is the lack of an accompaniment for those who may not have the instrumentalists to call upon--however, a good accompanist can "pick" out an accompaniment. This cantata should be examined by all who are weary of the usual.

T H A N K S G I V I N G

Not much new appears each year just for Thanksgiving. Many general anthems, however, are useful and effective for this American holiday which after all, praises God for His bounty and goodness. Following are a few "new" anthems, and some which you may have used. There are others, of course, which have been suggested in previous listings and in previous years.

- PRAISE GOD FOR WHEAT** Unison John Burke A-12 Choristers Guild
This piece was part of the music supplement in the September issue of the Letters - it is a fine setting of a very good text--has rhythmic and melodic interest, and is easily learned. This offers good training in proper phrasing, and in the singing of long phrases--you should use this this Thanksgiving.
- SING TO THE LORD OF HARVEST** Unison Jane Marshall 485-36570 Broadman Press
Just about the finest thing I've seen from the Broadman Press, and one of the finest Thanksgiving pieces--the text is the well-known hymn by J.S.B. Monsell --the music is simple, easy to learn, well-written, and inspires praise by boys and girls--the accompaniment for organ or piano with recorder, or flute, or violin will add much interest to this fine number.
- PSALM 100** Unison Jane Marshall 485-36562 Broadman Press
A short number of two pages only which the composer asks the children to sing gaily, and which they will gladly do.
- THREE CAROLS FOR JUNIORS** Unison V. Earl Copes 6005 Canyon Press
These have been recommended previously for the Christmas and Palm Sunday carols, but this time for the very interesting Harvest Carol--get these for beautiful music, fine texts and the unusual in every way, and lastly, you get three pieces for 21¢.
- LAUS DEO (Praise To God Our King)** Unison Llifon Hughes-Jones 5019 Mills Music
A stirring number for a large massed chorus--however, children can sing it alone.
- A THANKSGIVING HYMN** Unison, optional descant Eric H. Thiman 5018 Mills Music
Another stirring piece best suited for a massed group.
- A SEASONAL THANKSGIVING** Unison Eric H. Thiman 8740 G. Schirmer
This has become popular, and is still another, best suited for a massed chorus though children may easily sing it.
- LET ALL THE SEAS AND EARTH AROUND** SAB Angers Melody, arr. Gladys Pitcher
2056 Birchard

Not for children--very good though for your high school group--this is a measured version of an old plain song melody--the melody is always in the alto part--the second stanza adds a freely written faux-bourdon--the third stanza adds to both, a descant.

F O R G E N E R A L U S E

Most of the following are new issues which I am happy to bring to your attention. If originally written for SAB or SATB and easily usable by children's choirs, I shall so state. Never overlook the possibilities of finding good material for your children in music written for mixed voices.

- COME AND WORSHIP** Unison or SA Kathryn Hill Rawls 9278 J. Fischer
A simple, well-written piece of two stanzas for small children--accompaniment may be for Handbells alone, bells with organ, or organ alone.

FIVE SETTINGS OF TEXTS BY THOMAS TIPLADY Unison Austin C. Lovelace YS 6153
Canyon Press

Brand, spanking new, just off the press--Dr. Lovelace has done it again, produced high quality music for children to texts which have challenge and interest for boys and girls of junior age--if the unusual, the different, the out-of-the-ordinary words and music interest you, by all means examine this small collection which is really a bargain at 50¢, making each piece cost only a thin dime. I should hope that subsequent printings will correct the paging for what is page 6, should be page 4--note this when you examine a copy.

EIGHT ORISONS SATB Harold Friedell CMR 2693 Gray

Eight short choral prayers--beautiful music and meaningful texts--though written for unaccompanied mixed voices, children can easily learn and will like to sing them, but will of course need an accompaniment--these are not especially easy, but will reward you and your children with their depth and beauty.

GARDEN HYMN Unison Traditional Southern Folk Hymn and Tune arr. Helen Lipscomb
312-40490 Presser

Two stanzas with varied accompaniment--a good arrangement of one of the unusually musically flavored southern folk tunes--for use with children, some may object to the "other world" character of the second stanza of text.

LORD OF THE NATIONS SATB Handel, arr. H. J. Taylor PT 1639
Patterson (Obtainable through Carl Fischer)

A fine text for international brotherhood--simple, very beautiful music set to a strong text--the various boys' groups which I had through the years relished singing this number--you might wish to use it with the children singing the soprano line and a small group of adults on the other three vocal lines.

WONDROUS LOVE Unison with descant Appalachian Mountain Hymn & Tune arr. Eric
H. Thiman 485-36593 Broadman Press

The first time to my knowledge at least, that this lovely tune and fine text have been simply set so that children can sing it and relish it--if you do not know these words and melody, do get a copy and become acquainted with a very fine example of early American music.

FOR ALL THE SAINTS Unison with descant R. Vaughan Williams, arr. Wesley
K. Morgan Canyon Press

Here is an easy and effective arrangement of a stirring favorite--what better way to help your congregation learn the Vaughan Williams tune, Sine Nomine than for your children, or for that matter, all your choirs, sing this fine setting.

SING ALLELUIA FORTH SATB Mark Dickey APM 113 Abingdon

Your high school or youth choir can easily manage this strong text and music --while the text is primarily for All Saints Day, it is general enough to be usable at all times.

HOLY GHOST WITH LIGHT DIVINE SA Song 13 by Orlando Gibbons, 1623 Setting by
Richard Warner 98-1363 Concordia

No more beautiful melody in all of music can be found than this one--it had had numerous settings, but none any better--the music just stays and stays in one's being--the alto part in this setting is completely optional--this is music which should in later life, be the heritage of every child--you do an injustice to your boys and girls not to teach this piece to them.

NEW SONGS FOR THE JUNIOR CHOIR 97-7599 Concordia

Of the making and printing of collections for children's voices, there seems to be no end. All publishers wish naturally to hop on the band wagon of the rapidly growing children's choir movement in this country. Few, however, make it with success. Here is one collection though which has made it with distinction, and is heartily and enthusiastically recommended. There are 36 numbers for \$1.25, and is a bargain even if you use only half of them though I'll wager that you will teach many more. There are pieces for every season of the

Church year, and many may be used for special topics, and these are listed in a separate index. The volume is gotten out in the usual fine style which all have come to expect of Concordia.

S P E C I A L L I S T I N G

(The following two collections will be available October 23, 1961)

JUNIOR CHOIR ANTHEMS, For Advent and Christmas

JUNIOR CHOIR ANTHEMS, For Palm Sunday and Easter

Each collection contains appropriate selections from the well-known and the deservedly much-used Anthems For The Junior Choir, Books 1, 2, 3, and 4, published by the Westminster Press. Many of you know and use these very useful volumes from which these selections have been taken--if you do not, you may purchase any or all with the complete assurance that you have fine material--these two collections make your search for music for the two big Christian festivals, easier--the music is intended primarily for junior age boys and girls, but some selections may be used effectively by older primary children, and other, by younger junior highers.

SOMETHING FOR FREE - Write Carl Fischer, 62 Cooper Sq., New York 3, N. Y., for a free copy of The Graded Choir Program. It contains much information about music for primary, junior, young people's and combined choirs. While I certainly do not know all the music listed, and thus cannot recommend everything, yet, the music of the Rev. William Grime and Jane Marshall, and the helps by Mabel Boyter are listed, and are heartily recommended generally to you.

The Guild, because of space limitations in the Letters, and because the Guild specializes in the Children's Choir field, cannot list the excellent new material for adult voices unless usable by or with children. However, I cannot refrain from mentioning the fall collection of new things from Abingdon. The new anthems, except for a few (and of course, this is completely personal), are splendid--a series for organ, especially the Preludes on Hymn-tunes by Frederick Candlyn. I wish to call especial attention to a volume called Wedding Music For The Church Organist And Soloist by Austin C. Lovelace. Everything in the volume is based on the premise that a wedding ceremony is a religious ceremony, and even a service of worship. Everything you will need in the way of music for a church wedding, you will find in this collection. With it comes your golden opportunity to get rid of O Promise Me, Ah Sweet Mystery Of Life, and many others of like ilk.

All In The Family, Continued

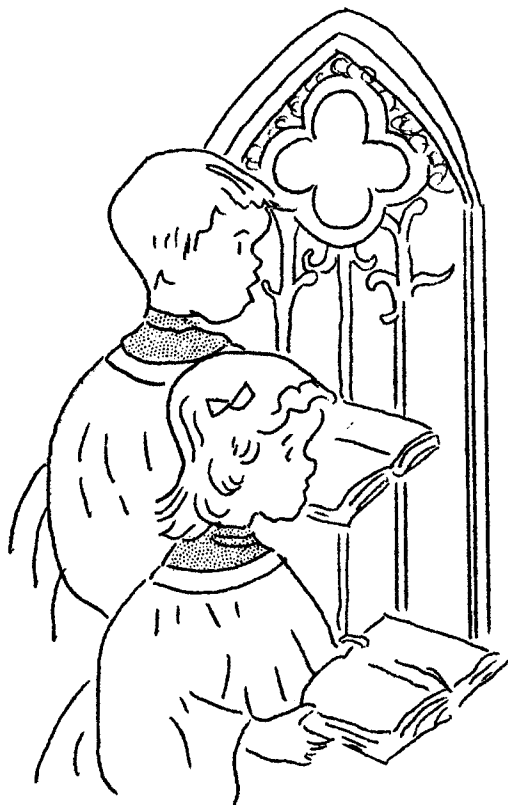
Mrs. William H. Foster, First Presbyterian Church, Bouverneur, N.Y. wrote that last season was her first with children's choir groups. Her juniors learned, memorized and sang in services, seven anthems. She states that she operated on the Merit System as suggested by the Guild, and used the church symbols as their study program. The boys of her group conducted a program on the symbols for one of the Brotherhood luncheons. She had her problems as did everyone else. She made one mistake of putting too wide an age range into one group. Twelve of her boys and girls earned the service crosses which are available from the Guild.

Miss Helen Robinson, Lancaster, S.C. who has just given up her work with the First Methodist Church wrote recently, "I do not believe that too much stress can be placed on the correct use of the Guild pins, and the awarding of them for the right things. It is so easy just to hand them out in any manner, thus causing the pins to lose their real value to the children". Miss Robinson is continuing her interest in the Guild with a Contributing Membership.

Our very good friend, the Reverend William Grime, though retired from parish work and living in St. Johnsbury, Vt., is still very much interested in the writing of texts and music for children. In a recent letter he offers to send anyone a copy of his 1961 Christmas greeting which has two very short Christmas carols. The first one is titled, "Emmanuel! Means God With Us". His letter reads in part, "...I often think of you and shall joy to keep on doing so. I like Emmanuel because:- 1) It is promised in Holy Scripture, 2) It tells us that the Old Testament

(Continued on Page 36)

(Continued on Page 36)



A CHRISTMAS SERVICE

Last Christmas in the University Park Methodist Church, Dallas, Texas, where The Reverend Robert Scoggin is Minister of Music, Dr. and Mrs. George C. Baker, and children, and adopted Indian daughter, Shobhawati Philips presented as a family, a delightful program. The following are generous excerpts from her letter describing the program, their preparations, and experiences. All these are best brought to you in her own words:

"Dr. Baker is a minister and a teacher of Homiletics in the Seminary here at S.M.U.

Music has been one of his great loves all his life. He sang his way through college, Seminary and his Ph. D.

"I was a Voice Major in college and have my Master's in Religion. Ever since our family started, music has been central in all our good times. We can't imagine families without it!

"Last year the people at University Park Church asked us to give an evening's entertainment which would 'set the stage for a real Christmas'. They were evidently trying to combat the early commercial appeals which so harass and wear us down that we don't enjoy the blessed day when it comes. The program was a family project in planning as well as presentation. It grew as we talked and worked on it.

"Staging was kept simple since it was given in the Sanctuary. We used vari-colored spots from the balcony throughout the evening. All of us wore gay clothes in the first scene- The Road of Joy- and a warm red and amber spot gave a nice glow. We entered from the rear of the Chancel, playing instruments (accordion, autoharp, 5-sided Harmonica, mandolin and guitar) and singing 'Deck the Halls' after the prologue in dialogue was given, asking the question again and again, 'What is Christmas?' Merrimon, our baby, is four; Jeannine is six; Randy is 8; George III is 10, and Leonard is 20. Our adopted daughter, Shobhawati, from Delhi, India who lives with us and attends S.M.U. also participated. We furnished the accompaniments on the various instruments for most of the numbers.

"'Just Beyond Our Doorstep Waits a Holiday' is a meditation I've had for years. It is beautifully written and very meaningful to me.

"The Road of Wonder scene had a soft blue spot on it. The two solos by George and Randy were done in shepherd costume with crook. Lights faded and came up again on a manger scene with the Madonna and child. We entered (wearing white surplices and carrying the candle lights which look exactly like tapers but work on battery - so safe and easy for little children) singing 'Bring a Torch'. George III gave

the Christmas story from Luke then played 'Away in a Manger' on the orchestra bells with organ accompaniment.

"In The Road of Hospitality scene spots were dimmed to give the Chancel a bleak, cold appearance.

"At the Sharing Christmas time, the children came trooping in wearing muffs, scarves and dressed in warm wraps, carrying baskets of fruit, jellies, cookies, etc. etc. They were off with Leonard and Shobha to take goodies to Jessie, the Negro maid, and her family; to Dr. Strother, 'Who borned us all' as one of them said; to all the neighbors; to their Sunday School and public school teachers; to the shut-ins whom we visit regularly, etc. They were going to sing to everyone, 'We wish you a Merry Christmas and a Happy New Year.

"And may the Lord bless you throughout the New Year'. They left through the Sanctuary, singing and calling goodnight.

"The Zona Gale story, 'Just Human' is from a Treasury of Christmas Stories for Reading Aloud. It is a dandy, with humor but such deep significance for those who are looking for the real Christmas beneath all the trappings.

"An amber spot- rich and lovely- shone on The Road of Faith. I played my accompaniment for the spiritual on the Autoharp. We've enjoyed this instrument so much for the children can handle it too. We take it everywhere- to the hospital, to sick rooms, to shut-ins, picnics, everywhere. George joined me in the Silent Night (with the Autoharp) and on the second stanza he sang melody and I did a lovely descant above it. The Christmas Creed was a perfect summing up of our evening, closing with the Lord's Prayer by everyone and moving easily into the first lines of 'O Little Town of Bethlehem'. Full lights came on as the congregation rose, singing the last lines.

"We are still hearing about the evening from people who were there. Evidently, it moved people just to see a family, worshipping, playing, having fun together. The night was foul- but despite it, the church was packed. As people left the church we had a cloudburst. It's a miracle if anyone has pleasant memories about it; for the weather was at its very worst.

"You might be interested to know that we have done some eight or nine family programs since our family began. The first with one son, later with two sons, again when the little girl was 6 months old, when Merrimon was 2 and several since. Several have been fairly elaborate evenings, with costuming, staging, lighting, paid accompanists, etc. Our most recent was the entertainment for the International students which we titled, 'Happiness is Homemade'. It was top-heavy with music, but we used all kinds; plus poetry, dancing routines with the folk music, etc. Our children enjoy it and we feel it's such a good investment for the future- pleasant memories of our good times together."

And now here is the program outline. The evening was sponsored by several women's groups of the church, and was done on the evening of December 6, 1960.

JOURNEY INTO CHRISTMAS
With the Bakers. . .

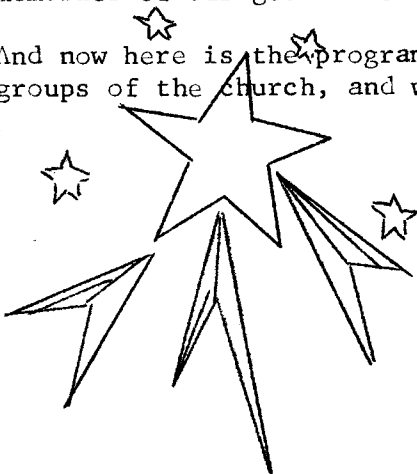
The Road of Joy

Christmas Carols.....Junior High Girls' Ensemble &
Junior Handbell Choir of
University Park Methodist Church

PROLOGUE: WHAT IS CHRISTMAS?

The singing of children in the gayest, gladdest
music of all the world.

Deck the Halls.....Welsh Air



Program outline, continued

Up on the Housetop by Jeannine.....Traditional
Jingle Bells by Merrimon and All.....Traditional
Santa Claus Is Coming to Town.....Traditional
by George III, Autoharp; George, Mandolin
The Night Before Christmas.....Moore
The Twelve Days of Christmas.....English
O Tannenbaum.....German
Just Beyond Our Doorstep Waits a Holiday
Joy to the World.....(The Congregation sings)
Joy to the world, the Lord is come.
Let earth receive her King;
Let every heart prepare Him room
And heaven and nature sing!
The Road of Wonder
I Wonder As I Wander by George.....Appalachian Carol.....Niles
Rise Up, Shepherd, and Follow by Randy.....Negro Carol
The Wonder of Christmas.....Crowell
The Madonna -- Shobhawati
Bring a Torch, Jeannette Isabella.....French Carol
The World's Most Beautiful Christmas Story by George III
Away in a Manger by Jeannine, Randy and all.....German Carol
The Road of Hospitality
No Room in the Inn.....Fosdick
No Candle Was There and No Fire by Lovell.....Lehmann
Sharing Christmas.....The Children
Just Being Human.....Zona Gale
Sweet Lil' Jesus Boy.....Mac Gimsey
Let Not Our Hearts Be Busy Inns.....Cushman
The Road of Faith
O Come, All Ye Faithful -- Portuguese
(The Congregation sings, standing)
O come all ye faithful, joyful and triumphant,
O come ye, O come ye, to Bethlehem!
Come and behold Him, born the King of Angels!
O come let us adore Him,
Christ, the Lord!"
Keeping Christmas.....Van Dyke
Go, Tell it on the Mountain by Lovell.....Spiritual
Resolve.....Crowell
Silent Night, Holy Night.....German
A Christmas Creed.....Bowie
The Congregation bowed, sings softly:
O holy Child of Bethlehem!
Descend to us, we pray:
Cast out our sin, and enter in,
Be born in us today.
(Standing, singing Full Voice)
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Immanuel!



The following service was presented last Christmas in the First Christian Church, Monrovia, California, a small community adjacent to Los Angeles; Miss Esther Wiedower is organist-choirmaster. The service is printed to show what may be done in a small church with limited resources. In this particular case, as Miss Wiedower stated, "When I say that 'This church is practically dead musically', I mean just that. The congregational singing was non-existent. There had been no organ recital for more than 14 years. The pipe organ was ripped out because 'it cost too much to repair', and an electronic put in."

Guild members in large churches may be able to glean an idea, but these services, and the amount of precious space are justified for the sake of the large majority of our members who are removed from large centers where music may readily be examined.

And now here is Miss Wiedower who has appeared in the Letters previously, and who is the assistant manager of the choral department of the Freeman Music Co., a large music house in Los Angeles.

"With EVERYWHERE, EVERYWHERE CHRISTMAS TONIGHT as the central idea of the eleven to midnight Christmas Eve service, the carol book, Christmas In Song, edited by Theodore Preuss, and published by Rubank, was used for the carols marked "CS#". These numbers, by the way, were not listed in the bulletin.

The Organ Prelude

Christmas Dance Of The Little Animals

arr. H.B. Gaul

On Christmas Eve, the Hopi Indians, both young and old, dress in animal skins, and dance before the shrine of the Madonna and Child.

Noel, With Four Variations

Balbastre

French, dating from about 1750

Toccata on "How Brightly Shines The Morning Star"

Garth Edmundson

The same melody as the chorale which you will hear later on sung in Swedish.

Christmas Pipes Of Country Clare

arr. H.B. Gaul

This old tune, one of the most popular in Irish carolry, dates from about 1680-1730, and used in processions with flutes, oboes and pipes.

Two Cannons On "Twixt Ox and Ass"

T. Frederick H. Candlyn

French in origin

(Note--the congregation is requested to join the choir in the hymns and carols for which hymn numbers are given, and in Silent Night at the close)

Hymn - There's A Song In The Air (dates from about 1861)

Adeste Fidelis (Latin hymn)

Angels We Have Heard On High (originally a Latin chorale, this is claimed by both the French and English)

Mexican Christmas Procession

arr. Christiansen

Let All Mortal Flesh Keep Silence

arr. K. K. Davis

Organ - Christ The Lord To Us Is Born

Camile Van Hulse

Bohemian melody from about 1400 A.D., arranged for organ by a Belgian composer now living in Arizona

Let Our Gladness Know No End (CS #30)

Some books list this as Bohemian, others as Czechoslovakian

Var Halsad Skona Morgonstund

Swedish Chorale

Sung in Swedish by the Hedwell Quartet

Hymn - All My Heart This Night Rejoices (dates from about 1620) Ebeling

Carol of The Bells (CS #70)

Ukrainian

Star Candles

Michael Head

Star Candles is the South African name for the Southern Cross. The old belief is that each of the constellation's points indicates a gift to the Christ Child. The English composer, Michael Head tells the story.

Polish

Stars Lead Us Ever On

American Indian Carol, arr. H.B. Gaul

Hymn - What Child Is This?

Old English

Everywhere, Everywhere Christmas Tonight (CS #30)

Redner

The Lighting Of The Candles

Ministers, Elders, Deacons, Congregation and Choir

Stille Nacht, Heilige Nacht (the first stanza sung in German, repeated in English)

Everyone was given a candle as he entered the church, the choir bringing theirs with them and the one for the organist already in place in a candlestick on the organ console. Just before the singing of Everywhere, Everywhere, Christmas Tonight one of the ministers explained that the lights would go off at the end of the song, that the deacons and elders would be in the front pews by this time. The ministers lighted their candles from the altar candles. One of them lighted the candle on the console, the other lighted the candle of a choir member who lighted the one next to him, and so on. The ministers went down the steps to the deacons and elders, then they lighted the first candle at each end of the congregational pews. Silent Night was sung during this time. The people carried their burning candles out with them to the door, the church lights remaining off. Those in the narthex, however, were on.

The bulletin announced that white gifts could be left at the front of the church, and that offering plates were provided for the annual offering for the California Christian Home.

This program was planned in the hope that it would serve an educational purpose as well as the usual one. (Ed. note - Actually two services were presented, the one noted above, the other a children's pageant. Limited space prevents the printing of the latter.)

SPREAD YOUR CHRISTMAS

Until recent years in the majority of Protestant churches, Christmas music was sung only on the days immediate to the joyful day. The happy practise is growing of beginning with Advent, which begins on the Sunday nearest to November 30,, the year of 1961, the day being December 3. Advent begins the Christian year. A growing number of churches sense the significance of following the traditional Church Calendar. The celebration of Advent becomes the preparation for receiving God's precious gift of His Son, much as Lent prepares us spiritually for the Crucifixion and Resurrection. Make joyful plans for your Advent season. Attention is called to the suggestion for the Advent wreath in the November issue of last year, Volume XII, #3, Page 61.

[illegible]

All In The Family, Continued

is fulfilled in the New Testament is fulfilled in the New Testament, 3) It assures us of the faithfulness of God; He keeps His promises, 4) Its truth is rooted in the historical fact of the Incarnation, 5) It reminds us 'tis our turn now to live and share the Good News". If you wish a copy, write, the Rev. William Grime, 15 Sunset Dr., St. Johnsbury, Vermont.

Announcing the Oklahoma State Methodist Junior Choir Festival for Saturday, April 28, 1962, in Oklahoma City conducted by Madeline Ingram, a long time member of the Guild, and a member of the Board of Directors. Co-ordinator is Edwin T. Karhu, First Methodist Church, Oklahoma City, another long time member of the Guild, in fact, an original member. All Oklahoma Methodist children's choirs should make an effort to participate.

Congratulations to Dick Lapo, Catalina Methodist Church, Tucson, Ariz., on the birth, August 12, 1961, of Robert Mark.

The Guild influence reaches far. The January 1961 Letter contained a bibliography for "Religious Drama and Choral Speaking" by Nancy Poore Tufts. The Boards

(Continued on Page 38)

All In The Family, Continued

of Parish Education of the Lutheran Churches in the country have requested permission to print this list in publications and to urge churches to use the material.

Lloyd E. Mallett, Covenant-Central Presbyterian Church, Williamsport, Penna., wrote recently on his membership renewal blank, "Is it necessarily so, that much activity means a better job done? It seems to me that one of the greatest dangers of a structured graded choir system is the possibility that it may be forgotten that music is (or may be) the handmaiden, the servant of religion. A servant is required to be obedient, and not to be the lord of all".

The Reverend William Grime, our very good friend and very loyal member, was honored in June by his divinity school, Berkeley, New Haven, Connecticut with the honorary degree of Doctor of Sacred Theology because of his musical work with children. Rejoice with Dr. Grime. The honor rests on very competent shoulders. Congratulations, Dr. Grime.

THIS 'N THAT

The Ruth Krehbiel Jacobs Memorial Fund now stands at slightly more than Sixteen Hundred Dollars. It had been hoped that the fund could provide some active memorial to Ruth, possibly in the form of scholarships for young persons desiring to major in children's choir work. The fund will be kept open for some time yet to provide opportunity for further additions to it.

PLEASE, Please--once again an appeal. If you send a check drawn on a bank which charges exchange for the payment of your check, please add the amount of exchange to your check. The Guild has again a fairly sizeable amount to pay in order to collect the payments on the checks sent in this summer and thus far this fall, many of which were for membership dues. If you live in a small community, or have your funds in a state bank even in larger communities, quite likely your bank charges exchange for the payment of your check out of your state. Please check with your bank.

Since the Guild office is located in the Jacobs' home, the Guild may not have a phone listing as an organization. Some have attempted to reach the Guild via long distance, and were unable to do so. The number is WOODLAND 2-9365.

Neal Smith, Minister of Music, Central Presbyterian Church, 1100 W. Capitol, Jackson 3, Miss., would like to exchange choir papers. His bi-monthly, "The Central Chorister" comes out five times a year.

The Guild has pondered the idea of providing membership identification cards for members, or a certificate to hang on the wall of your choir room. Whether you would think one or the other to be just one more thing to do something about is something the Guild wishes to hear from you about. Please do write Leslie your reaction. A certificate on parchment paper might just inspire your youngsters with a feeling of being part of a very large whole--a sort of kinship with boys and girls over the world.

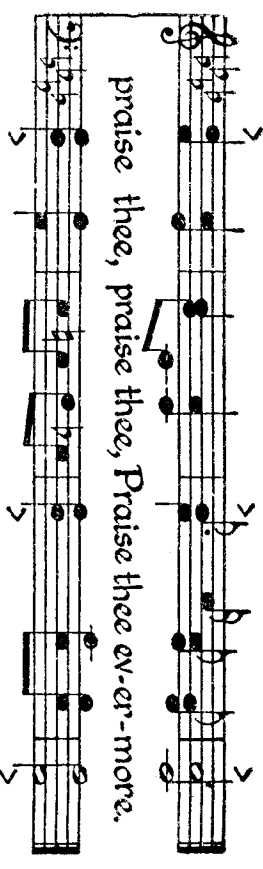
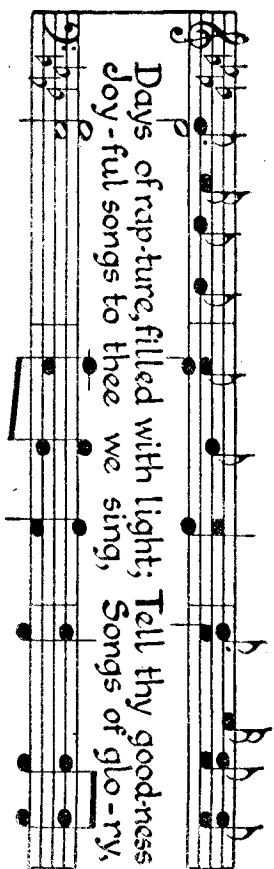
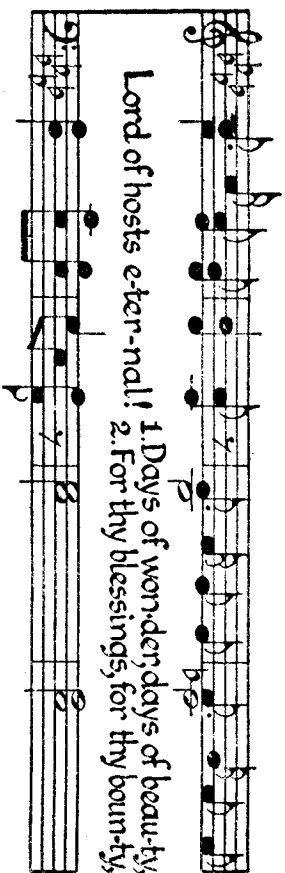
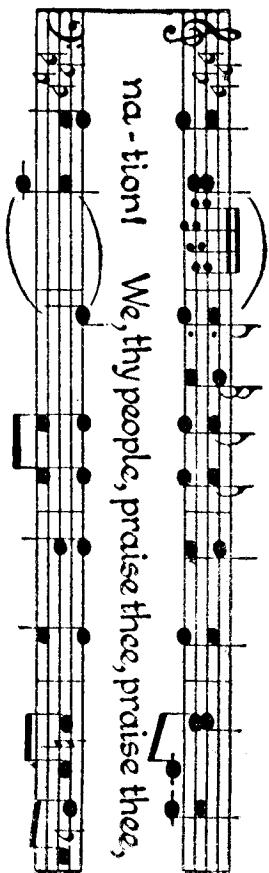
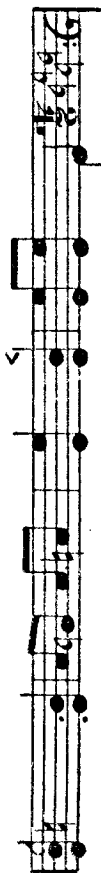
With this issue, Irving makes his re-appearance. Irving has easily become the most popular feature of the Guild Letters. Many of you have written that Irving is a regular member of your choir, and is always present on the bulletin board. Once in awhile, as a few have told me in a letter, if Irving is absent, the youngsters wish to know where he is. Irving has become a real character. Irving is just the sort of discipline help to which children respond. From time to time, the Choir Crow will also appear in the Letters.

We, Thy People, Praise Thee

Kate Stearns Page

ST ANTHONY'S CHORAL

Arr from Joseph Haydn



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We, Thy People, Praise Thee

St. Anthony's Chorale

Kate Stearns Page

Arr. from Joseph Haydn
(Chorister's Little Hymnal,
Page 44)

Dear Boys and Girls:

Last month for our hymn study we had a great poem set to truly great music.

St. Anthony's Chorale, a melody that has lived for centuries, is our tune. It has been used by the great composers, Franz Joseph Haydn and Johannes Brahms, in works that are familiar to all music lovers. You will hear this music throughout all your life. When you do, perhaps many years from now, I hope you will remember learning this tune in your childhood. And I hope you will remember the words too, "We, Thy people praise Thee", for though the words of this hymn do not actually say, "Praise God for music", they do mention "days of wonder, beauty and rapture". Just think how much wonder, beauty and rapture music puts into our lives! We should never forget to thank and praise God for it.

You must have worked very hard last month to memorize that beautiful Whittier poem. This month you will find the words very easy to learn. For one thing, there is much repetition, and for the other, the phrases are very short.

It might be helpful for you to write out a list of the key words in the middle section. For example, in the first verse:

- | | |
|------------|-------------|
| 1. wonder | 5. goodness |
| 2. beauty | 6. mercies |
| 3. rapture | 7. might |
| 4. light | |

And in the second verse:

- | | |
|-----------------|------------------------|
| 1. blessings | 4. songs of glory |
| 2. beauty | 5. songs of triumph |
| 3. joyful songs | 6. To our God and King |

You might make a game of this, counting off the words on your fingers in the order they come. It would even be fun to divide into two sides, and see which side wins.

This hymn is for Thanksgiving, of course. It is happy and joyful. When you sing it, I hope your heart will sing along with your voice, for it really is a prayer, and prayer should come from our hearts.

Perhaps it would be interesting for you to do a little "detective work" on St. Anthony's Chorale. Find out what the compositions are that Haydn and Brahms used the melody for, and report this to your choir director.

Goodbye until next month.

Your friend,

Adrienne

A HYMN LEARNING PLAN

Marvin E. Peterson, Minister of Music, First Methodist Church, Marysville, Ohio, devised a simple plan last season for his junior and junior-high choirs, for the learning of hymns. On May 28, each boy and girl completing the plan, received a Methodist Hymnal with his name engraved in gold letters. While the plan uses the Methodist Hymnal, very few of the basic thirty hymns will not be found in all denominational hymnals. Most are published in the Choristers Little Hymnal which many of you use.

Early in May, Mr. Peterson wrote--"To date, 726 hymns have been checked off by the 16 active junior-higher and 35 active juniors. If all of these come through, there will be a total of 1530 hymns. Five junior-highers and 3 juniors have checked off their thirty each. Another 15 or 20 are near enough to completion that I expect they will carry through.

"Although I have encouraged the choir members to get hymns checked off during the course of the year, many are leaving most of theirs to the last minute (usual isn't it?) Last Saturday, two different youngsters sang 24 hymns each, and another, 23. That was really a marathon day with 6 hours devoted to this program. Eleven persons sang a total of 136 hymns. The previous Saturday, I listened to 60 hymns. I can only imagine what the next three Saturdays will be like."

Now here is Marvin---

THE BASIC THIRTY - AN EXPLANATION

Many of the hymns in our Methodist Hymnal are suitable not only for adults but also for children to use. The list entitled "The Basic Thirty" contains 30 of the great hymns of the church which use language simple enough for children to understand, yet are used continually by young people and adults in the regular worship services of the church. All of these hymns are simple enough for a primary child to learn, but they are meaningful for adults as well. A number of the great hymns of the Church do not appear in the list because they contain words and ideas too difficult for primaries and juniors to understand.

Following the name of the hymn in "The Basic Thirty" list is its number in the Methodist Hymnal and the name of the tune associated with the hymn in the Methodist Hymnal. There is also a line for your choir director to sign when you have learned the hymn and sung it for him.

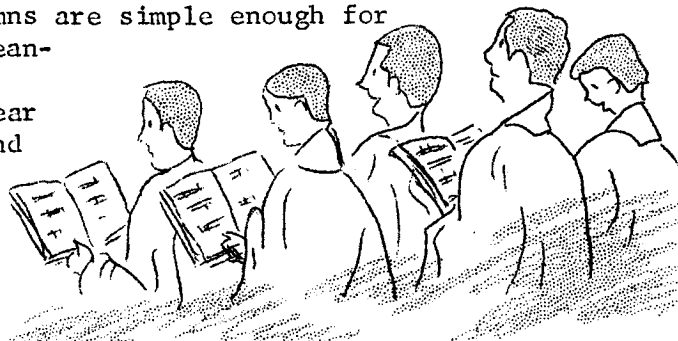
Since we are Methodists, "The Basic Thirty" hymns were all selected from the Methodist Hymnal. In some cases other books used with our choirs have different tunes for some of the hymns. In some cases words are different from those in our hymnal. In all such cases the Methodist Hymnal words and music have been chosen.

The plan this year is to learn the tune and first verse of as many of "The Basic Thirty" as possible. A notebook sheet for each of these hymns will be prepared. Each sheet will have on it the melody and first verse of the hymn. There will also be interesting information about the hymn and a few blanks to fill in. If there is room other verses of the hymn will be included also.

Whenever you have learned a particular hymn and can sing it without any help from the piano, check with your choir director. He will listen to you and then check off the column marked "Learned" in your notebook. He will also record your achievement on a chart of his own. At the end of the choir season an award will be presented to all those learning "The Basic Thirty".

Your notebooks may be taken home to study the hymns in them if you wish. However, if you do take your notebook home be sure to bring it to choir with you. You will always need your notebook at the regular afternoon choir rehearsal. If you can't remember to bring it each time, better leave it at the church.

"The Basic Thirty" will be used this year not only in our choirs but also in the Sunday morning worship services. If other members of your family don't know all 30 of these hymns, help them to learn the ones they don't know. You can help us have a "Singing Church".



THE BASIC THIRTY

Name of Hymn	Tune Name	Learned
1. All Creatures of our God and King	Lasst uns erfreuen	_____
2. All glory, laud and honor	St. Theodulph	_____
3. All people that on earth do dwell	Old 100th	_____
4. All praise to Thee my God this night	Tallis' Canon	_____
5. Away in a Manger	Mueller	_____
6. Christ the Lord is risen today	Easter Hymn	_____
7. Come, ye thankful people, come	St. George's, Windsor	_____
8. Fairest Lord Jesus	Crusader's Hymn	_____
9. Faith of our fathers	St. Catherine	_____
10. For the beauty of the earth	Dix	_____
11. Hark the herald angels sing	Mendelssohn	_____
12. Holy, holy, holy	Nicaea	_____
13. How firm a foundation	Foundation	_____
14. I love thy kingdom, Lord	St. Thomas	_____
15. In Christ there is no east or west	St. Peter	_____
16. Joyful, joyful we adore Thee	Hymn to Joy	_____
17. Now thank we all our God	Nun danket	_____
18. O Come, all ye faithful	Adeste fideles	_____
19. O for a thousand tongues to sing	Azmon	_____
20. O God, our help in ages past	St. Anne	_____
21. O little town of Bethlehem	St. Louis	_____
22. O worship the King	Lyons	_____
23. Praise to the Lord the Almighty	Lobe den Herrn	_____
24. Rejoice, ye pure in heart	Marion	_____
25. Silent night, holy night	Stille Nacht	_____
26. The God of Abraham praise	Leoni	_____
27. The Lord's my shepherd	Martyrdom	_____
28. This is my Father's world	Terra beata	_____
29. We gather together	Kremser	_____
30. When morning gilds the skies	Laudes domini	_____

What Can Teenagers Do?

The following item was distributed to every student in a Watertown, South Dakota school. It read as follows:

Always we hear the plaintive cry of the teenagers: "What can we do? Where can we go?" Here are some Suggestions:

GO HOME!

Remove the storm windows. Paint the woodwork. Rake the leaves. Mow the lawn. Learn to cook. Scrub the floors. Repair the sink. Build a boat. Get a job. Help your pastor. Assist the poor. Study your lessons. And when you are through--and not too tired--read a good book.

Your parents do not owe you entertainment. The world does not owe you a living. Your city does not owe you recreation facilities. You owe the world something. You owe it your time, and energy, and your talents, so that no one will be at war, or in poverty, or sick, or lonely again.

In plain simple words: Grow up. Quit being a cry baby; get out of your dream world; develop a back bone, not a wishbone, and start acting like a man or a lady.

I'm a parent. I'm tired of nursing, protecting, helping, appealing, begging, excusing, tolerating, denying myself needed comforts for your every whim and fancy, just because your selfish ego, not common sense, dominates your personality and thinking.

--Unknown



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

FOR YOU

"Think no cost too much (Verse and design
That you bestow of all from an old bell
To bring to pass so good a thing inscription)
That mellow bells together ring."

Dear Bell Friends:

Greetings! Here we are on the brink of the fresh, exciting Season - 1961-62. Were you able to gather bagsful of useful material, new ideas, different approaches to old problems, plus a bit of re-creation and stimulation for yourself this summer? Bless you! Of course you did!

TODAY is a composite of the past, the present, the future, and TODAY is the time to plan your Choir and Handbell schedules to the tail of the season - your rehearsals, services, and programs. Write down your goals, your plans, your dreams; keep them in your mind's eye, and forge ahead - let nothing you dismay! Your Singers and Ringers will respond, like magic, to your dedication, your cheerful encouragement, your skillful leadership. Ting Tang! You're off to a wonderful ringing season!

Plan for sure to attend the 8th National Handbell Festival of the American Guild of English Handbell Ringers - in June of 1963! 43 teams rang in concerts in St. Louis this past June. Techniques, equipment, public appearance, memory work, ensemble playing were interestingly varied and often impressive. The quality of the music arranged was spotty, but there is definite improvement along this line. Welcome were several first-rate original compositions, notably "Suite for Handbells" by Thomas Atkin, 1st Methodist, Pampa, Texas. Also welcome is the surprising amount of Handbell material published in 1961. More to come! (See listing on another page.)

"The Presbyterian Cat" (May '61) invoked the muse for several CG kittens. Grace Berry, First Baptist, West Hartford, Conn., has written clever "Baptist Belfry Bat" verses and Alinda Couper, 1st Reformed, Hastings-on-Hudson, while counting sheep one night dreamed up a song for young choristers. This will appear soon.

BELL IDEAS AND INFO that turned up during vacation: Directors looking for table music racks might investigate the 79¢ adjustable book holders "Speedy Reader" sold by Sunset House, 100 Sunset Blvd., Beverly Hills, Calif. . . . Frederick Sharpe (Mr. F#), St. Mary's Ringers, Launton, Oxfordshire has constructed 6 folding, wooden, bell tables. The tops have various size shallow holes for clappers, so that all size bells may stand upright safely. Mr. F# and I agree that bells make an attractive picture sitting up smartly. . . . In Birmingham, England, Clifford Ball, the British carillon virtuoso, thrilled me with a private concert on the 48-bell Taylor carillon at the Cadbury Chocolate Co. Then I had a 2½ hour conducted tour of the famous candy factory. Plus samples and tea! Don't ask which I enjoyed the more. . . . In London, Mr. Ernie Oliver, Whitechapel handbell shop foreman, showed me the plastic strikers now fitted on the clappers of the highest octave, C No. 1 to C No. 01, in place of the wooden pegs formerly employed. These are threaded. I commented that he was stamping the pitch names in reverse on the leather handles of several bells. He explained that this had been requested by the purchaser: "They stands on their heads to ring bells in Ameriky." And so, you who arrange bells flat on the table may order identifying letters stamped upside down. Also Whitechapel will have bells engraved if you desire. This is especially appropriate with gift and memorial bells.

Nancy

Choristers Guild Bell-Keeper
CGI. Nola Curator

1961 HANDBELL PUBLICATIONS - Material & Music

BOOK	"The Art of Handbell Ringing"	Tufts	(Abingdon Press - \$3)
TUTOR	10 LESSONS "Handbell Ringing"	Parry	(<u>Carl</u> Fischer - \$1.50)
MUSIC FOR HANDBELLS ALONE:			
	"A Collection of Handbell Music"	Westcott	(J. Fischer - \$2.50)
	(Advanced)		
	"A Carol for the Christ Child"	McLaughlin	(J. Fischer)
(Write H.W. Gray for Publication List and information about forthcoming Handbell Series)			

MUSIC FOR VOICES AND HANDBELLS ad lib:

(General)	"Come and Worship"	(U or SA)	Rawls	(J. Fischer)
(Christmas)	"The Cradle"	(SA)	McLaughlin	(J. Fischer)
"	"While by My Sheep"	(SAB)	Couper	(J. Fischer)
"	"When Christ Was Born of Mary Free"	(SATB)	Couper	(Flammer - 25¢)
(Easter)	"Rejoice, Ye Heavens"	(SATB)	Couper	(Flammer - 25¢)
(Advent)	"Let All Mortal Flesh"	(SATB)	Couper	(Flammer - 25¢)



THE MUSIC SUPPLEMENT

for October

John Burke's abilities to write well for children's choirs are nowhere in evidence more than in this Christmas Carol. A composer needs to know children, and children's voices in order to write well for them. Mr. Burke has handled these well for many years; his experience shows in his music for them. He never writes "down" for children, but always with a learning challenge plus beautiful and interesting music. This Christmas Carol is a melody, not a tune; it will need to be worked on and really learned. The text is very good. This carol should have wide usage this Christmas. Mr. Burke wrote the following paragraphs about his Christmas Carol:

"The principle factor in the learning of this carol is the phrasing. Be certain not to fall into the error of phrasing after each comma in the text, but be certain to phrase with the musical line. So very many times in a text such as this one, the use of the comma is a purely technical rule, not at all associated with the speech-phrase. Particularly is this true of a text with commands throughout. In the first line, phrase after King and thing, but in the next line, no phrase between Crown and Christ.

"Two places to watch carefully in the phrasing are in the lines, "Hush ye, and Creep" etc. Be sure not to let your children breathe until the word "lies". In the following line, no breath is to be taken after the word "flame".

"The section marked "Broaden" should be done in a semi-staccato on each syllable, and in contrast, the section following, that marked, "Slower", should be sung very legato with much tenderness.

"Notice the change of key between "wanderings" and "cease" from F to G. Please do not retard the last two measures.

"This accompaniment is most effective on the piano; if organ is used, the pedal would sustain the first note of each of the four eighth note figures in the left hand part."

Dorothy Westra, a new name to Choristers Guild members, is assistant professor of music, University of California at Santa Barbara, and organist-choirmaster, First Congregational Church, Santa Barbara. "Jesus Little Lamb" is, Miss Westra states, a child's version of Psalm 23. Older primary children can easily learn this. Possibly one stanza will be sufficient.

These two pieces will be listed in our Guild catalogue as A 11 and A 13, and will be available for purchase at 15¢ and 10¢ each, respectively.

— UNISON ANTHEM FOR CHILDRENS CHOIRS —

WORDS BY
G.A. STUDDERT-KENNEDY

MUSIC BY
JOHN BURKE

MODERATO, BUT FLOWING

voice

come WOR-SHIP THE KING, THAT LIT-TLE WHITE THING, A-SLEEP ON HIS MOTH-ER'S SOFT

Handwritten musical score for the hymn "Ye Bright Stars Bow Down". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff. The music is written in a simple, handwritten style.

BREAST. YE BRIGHT STARS BOW DOWN, WEAVE FOR HIM A CROWN, CHRIST

Handwritten musical score for the hymn "Come Child-REN, And Peep, But". The score is written on three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the top staff: "JE - SUS BY AN - GELS CON - FESSED, COME CHILD - REN, AND PEEP, BUT". The music is in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The notation is handwritten and appears to be a personal or working draft.

2.

HUSH YE AND CREEP ON TIP-TOE TO WHERE THE BABE LIES, THEN

WHIS-PER HIS NAME AND LO! - LIKE A FLAME THE GLO-RY LIGHT SHINES IN HIS

EYES. COME STRONG MEN AND SEE THIS HIGH - MYSTERY, TREAD

FIRM WHERE THE SHEP-HERDS HAVE TROD, AND WATCH 'MID THE HAIR OF THE

MAID-EN SO FAIR THE FIVE LIT-TLE FIN- GERS OF GOD. ——— *mf* COME,

A Tempo

mf OLD — MEN AND GREY, THE STAR — LEADS THE WAY, IT HALTS, AND YOUR WAN-DER-INGS

A Tempo

mf

CEASE LOOK DOWN ON HIS FACE, THEN, FILLED WITH HIS GRACE, DE-

PART YE HIS SER - VANTS IN PEACE...

*REPEAT THOUGH HELD BY RIGHT HAND

I AM JESUS' LITTLE LAMB

HENRIETTA VAN HAYN
(COMPOSITE TRANSLATION)

DOROTHY WESTRA

ADAGIO

I AM JE-SUS' LIT-TLE LAMB. EV - ER GLAD AT HEART I AM.

FOR MY SHEP-HERD GEN-TLY GUIDES ME, KNOWS MY NEED AND WELL PRO-VIDES- ME

LOVES ME EV-'RY DAY THE SAME, — E - VEN CALLS ME BY MY NAME, —

I AM JE-SUS' LIT-TLE LAMB.

Day by day at home, away,
Jesus is my staff and stay.
When I hunger, Jesus feeds me;
Into pleasant pastures leads me;
When I thirst, he bids me go
Where the quiet waters flow.
I am Jesus' little lamb.

Who so happy as I am,
Even now the Shepherds' lamb?
And when my short life is ended,
By his angel host attended,
He shall fold me to his breast,
There within his arms to rest.
I am Jesus' little lamb.

THANKSGIVING

For the blue ethereal sky,
And ripening golden grain.
For fleecy clouds drifting by
And softly falling rain--
I thank Thee, O God.

For hot summer days, and long,
And corn growing tall.
For the robin's even song,
And the whip-poor-will's call--
I thank Thee, O God.

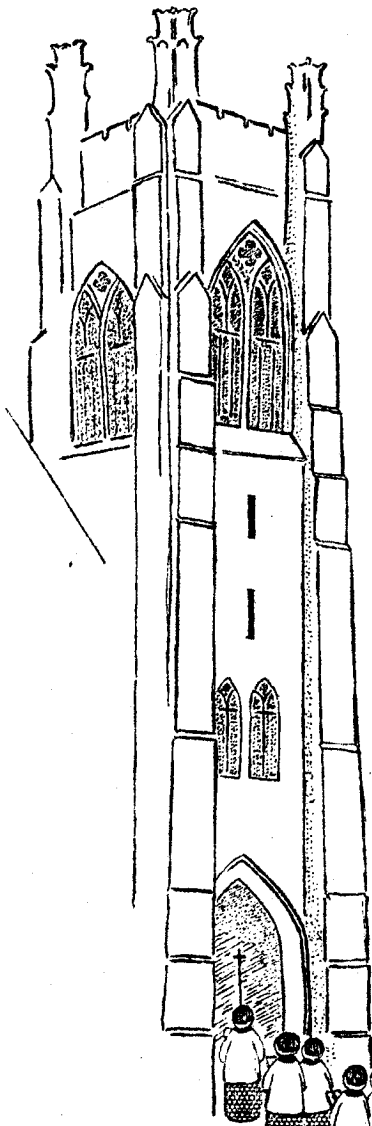
For autumn's richly lush display,
And bending fruited trees.
For fresh, sweet-smelling new mown
hay,
And nectar laden bees--
I thank Thee, O God

For all Thy loving kindness,
And peace across our land.
For all Thy bounteous goodness,
And Thy mindfulness of man--
I thank Thee, O God.

--Laura Gordon Plymate

A CHILD'S PRAYER

Jesus Friend and Savior of all, help me to be
not full of self. Help me to be kind. Help me
to hold back my temper. Help me to control my
tongue; help me to be forgiving. Help me to be
patient. Help me to obey all who are over me,
to be respectful, truthful and pure. That so
I may do good to others, and please Thee. Amen.
(Found in the Children's Corner, Bangor
Cathedral, Wales)



CHORISTERS GUILD LETTERS

Volume XIII 1961-62 November Number 3

Ruth Krehbiel Jacobs, Founder

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MUSINGS IN THE IVORY TOWER

P O T B O U N D

My younger brother died rather suddenly nearly two years ago of a quick-acting type of cancer. Because of the closely-knit life he and his wife lived, it became an almost desperate struggle for his widow to find a way of life alone. Such personal tragedies happen every day, everywhere. Almost despairing of finding a way out, one almost burst upon her in a very commonplace situation about her. Claudine describes the incident in a letter sent to me some months ago. I quote in part: "I had a beautiful plant sent to me several weeks ago. I saved it until all the blooms were gone, and then decided to put it out in the garden so that it could continue growing. It withered and died. When I took a close look to try to discover what had happened, I saw that the roots were so bound up in the soil of the original plant, that they were unable to move out into the new soil. The roots were so bound, so wrapped around each other, that they had lost their sense of direction in meeting the new world in which they were placed. As I stood there looking at the withered stalk, all of a sudden, I saw the importance of sending out our own roots deeply into whatever is our current environment. All of us need the ability to be transplanted into some new circumstance. Too often we cling to our former habits, wrapping our own roots around ourselves, our families, a few friends. We become so absorbed in ourselves that we apparently cannot let our roots grow out into the new opportunities which life places within our reach....Somehow or other, I felt that God was speaking to me..." The lesson is clear. Do we children's choir directors remain bound in our little areas of thinking never daring to believe that a wider world beyond us, exists? Do we ever really examine objectively, new and strange music? Do we limit the capacities of our boys and girls by our own inhibitions? Do we honestly admit that the limits of our children's choirs are the limits of our own making? Do we search for new ideas, new technics? Do we join with others in our communities to lift the level of children's choirs? Do we really believe in our mission as a leader of boys and girls, that Christian Character can be developed through our children's choirs? Do we believe sufficiently that our responsibilities with children can produce inexpressible joy? Do we try to lead our boys and girls Godward, using music as a means? Do our own lives so shine that much of what we try to teach, can be caught by our boys and girls? Ours is one of the rarest privileges which can come to any man or woman--that of leading boys and girls. Are we equal to our task? Are we growing, or are we pot-bound?

Leslie

IN THIS ISSUE--

You will find with the compliments of the Lorenz Publishing Company, a most interesting and useful collection of songs. While entitled, "Tuning Up Songs", they are, in my estimation, more appropriately, action songs. In a rehearsal, when attention is on the wane; discipline seems to have flown out the window; interest has flagged, these songs will supply just the needed antidote. In addition to this usefulness, each song helps to solve a musical problem or two. The collection was successfully used by Helen Kemp this past summer in the Guild Seminar held in Oklahoma City. I heartily recommend it to you.

AND

You will find "a Christmas Bell Song", for Children's Choir and Handbells by Alinda B. Couper. Mrs. Couper generously gave this recent composition as an outright gift to the Guild, and thus, to its members. The gift came through the friendship of Mrs. Couper and Nancy Poore Tufts. Our warm thanks and appreciation go to Alinda B. Couper for making her lovely Christmas composition available to us. This bell song will be listed in our catalogue as A-14, additional copies are available for 15¢ ea., postpaid.

AND

You will find further installments of the features which have made recent issues of the Letters helpful--Adrienne Reisner with another hymn study; Norma Lowder in another composer story, and Nancy Tufts with her Tintinnabulations.

A Letter From Helen Kemp

Dear Guilders,

One of the specific desires of our founder, Ruth Jacobs, was that the Guild keep as one of its characteristic qualities the personal "family" relationship among its members - no matter how large the membership should become.

That such a bond of fellowship is possible was demonstrated at the Choristers Guild Seminar this past summer. Among those who attended were professional musicians, singers, organists, ministers of music with long years of experience - then also there were complete novices at directing, choir mothers, high school assistants, church school teachers, accompanists and public school teachers. Despite (or perhaps because of) this diversity, there was a welcome spirit of comradery which resulted in a most rewarding exchange of ideas, stimulating enthusiasm and greater interest in children's choirs and their potential within the church.

Last month I attempted to give you the plan, and then the evaluation of the first rehearsal of our own Junior Choir, with the idea that such an analysis might be of some value to you. I should like to follow through with this idea one step further.

Usually I find that not everything needs alteration. After several rehearsals, here is a list of things which are working very well as a weekly procedure.

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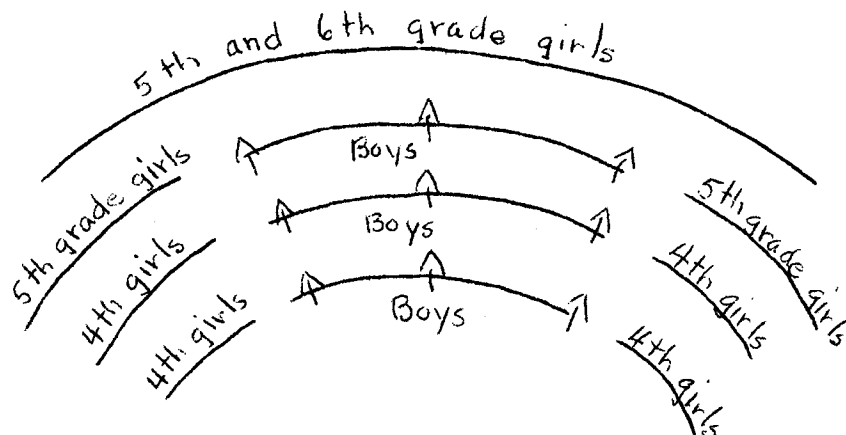
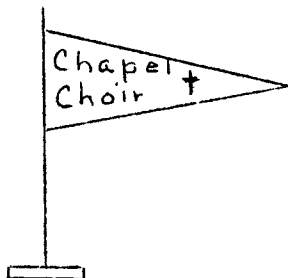
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1. The children enjoy the "count-down" just before the opening chime - they seem to like order and a certain uniformity of procedure.
2. They are most enthusiastic about the contest of attendance between boys and girls (%) - who are seated, ready to sing at precisely 5:00 o'clock - Did I tell you that the banner-winners do not applaud themselves if they win. (Losers congratulate the winners with what turns out to be a rather mild response!)
3. Permanent seating arrangements - This one item has solved more problems for me than any other gimmick or procedure I have used. The group is rather large (76 enrolled) and as many as I feel I can teach effectively, so the entrance into the rehearsal room could be and has been rather hectic at times, when two or three boys aim for the same chair. This problem, I believe, we have solved. The exact number of chairs is arranged in advance as follows:



On each chair is the 3" by 5" name card designating each one's place. Remember, during the first rehearsal I saw a great "team" of 6th grade boys on the back row - ready for action - not all for the benefit of the choir, however! My red

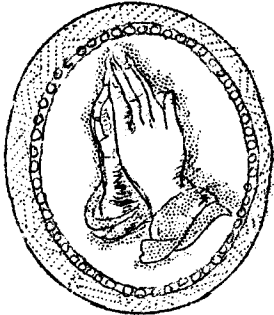
A Letter From Helen Kemp, Continued

flag of mental concern was waving actively all during rehearsal - "How am I going to nip this in the proverbial bud?"

Well - I think we have nipped it! This might work for you. If you will look at the diagram above you will notice the arrangement of boys - separated by space from the girls, and planned to dilute the esprit-de-corps of the 6th grade boys (↑) as a unit. Each (↑) is where a 6th grade boy is seated. This way I am trying to encourage them to feel responsible as leaders for the younger boys who sit next to them. So far, it has worked wonders.

This may seem very time-taking to you. Most of it is "thinking-through" time, though, since Choir mothers and young assistants are perfectly capable of setting up physical arrangements one-half hour in advance, if instructions are clear and a chart has been worked out.

4. The children have been most responsive in volunteering for the "share-your-music" time. When a youngster has a solo memorized in piano, violin, cello, drum, flute, song flute - anything he is studying - he may volunteer to share it with us at rehearsal. This is limited to one person each week - time limit 3 minutes. This is checked through the choir mother in charge. She has quite a list in advance and usually calls the child to remind him. The respectful attention of the listeners is as important as the efforts of the performer. This we teach, and I believe it is taking hold.



5. This list could not be complete without mentioning the effectiveness of an opening and closing prayer. I like to pray the opening prayer myself so that I can direct the thoughts of the children toward the high purpose of their choir work and ask God's help in all our efforts. A short, direct prayer for guidance helps both children and teacher. I prefer to have a child lead the closing prayer - which all of us pray in unison.

"Bless, O Lord, us Thy servants who minister in Thy house: grant that what we sing with our lips we may believe in our hearts, and what we believe in our hearts we may shew forth in our lives; through Jesus Christ Our Lord. Amen"

Next month we will have more first-hand reports. The choir will have participated in the morning worship service for the first time this season. That always brings up another set of successes and failures to face and act upon.

If you have a half-hour to share with the Guild-family, please sit down and tell us several of your "trial and error" experiences. Your solution might be just the answer someone else is searching for - and that "someone" could very possibly be---

Helen

. . . ECHOES . . .

The annual meeting of the Stockholders and of the Board of Directors of the Guild in Memphis, Tennessee this recent September 25, were well attended. The four directors whose terms of office expired August 31, were re-elected, these being, Roberta Bitgood, Louise Durham, A. Leonard Lilyers, and Harvey Mays. The present officers were also re-elected. The Board voted to use the income thus far accumulated of the Ruth K. Jacobs Memorial Fund for one or more scholarships for the seminar in Denver, Colorado next June. Details worked out by the president will be announced later. The Stockholders and Board were unanimous in their determination to pursue to some conclusion, the matter of federal tax exemption for the Guild. A suit is now pending in the Federal Tax Court in Los Angeles. The Board also voted two additional Associate Editors for the Guild Letters. The meetings were enthusiastic and the discussions lively. Every Stockholder should at one time or another, attend an annual meeting.

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

Nancy Poore Tufts

Dear Steeple-Keepers:

We mustn't let Indian Summer fool us. You've got to expect chilly weather during Octobrrrr, Novembrrrr, and Decembrrrr. If you haven't invested in gloves for your Ringers, now may be the time to consider it. Inexpensive cotton ones are usually satisfactory, although some of my men ringing heavy buckets prefer leather for a firmer grip. At St. Paul's we acquired a supply of policeman's white cotton gloves for performances and used discarded acolyte's gloves at rehearsals.

Occasionally I hear that a Bell Choir rang during a Wedding Service. What could be more appropriate! The idea fills me with delight. Won't someone write in and tell us what you played, how, when, where? (Dan Hermany, Doris, Lauretta, Somebody - please!)

During my ramble through Wales this past summer, I visited the ancient seaside town of Tenby, a tourist mecca. I saw posters spread around about the Sunday Night Musical Services at St. Mary's Church "featuring HANDBELL RINGERS"! The notice also invited musicians on holiday to participate in the programs and gave the phone number of the Choirmaster. I called Mr. Bevin, who was most cordial, and who told me that this was one of the ways this centrally located Church in a resort town attracted tourists and others to Services and that these Sunday Evening Service-Programs were well attended. St. Mary's Ringers have only 8 Handbells, but these boys ring 2 or 3 simple numbers, usually with organ accompaniment, every Sunday Evening during the summer. Good for them! I have sent Mr. Bevin some American music.

Don't look now, but the Christmas Season is peeping around the corner! Alinda Couper (bless her!) has written us a charming "Christmas Bell Song" for Unison Junior Choir, 13 Handbells (middle C to G), and Piano or Organ. It's in this (the next) issue. Alinda's Communion Hymn Meditations for Organ have just been published by Flammar under the title "Ancient Melodies and Hymns for Church Use". These could be effectively used with Handbells ringing the melody line.

Every Bell-Happy Director and Handbell Choir would love a Bell Cookie Jar for Christmas! The Nat'l. Retailers Guild of Chester, W. Virginia, has a large china bell-shaped jar for \$2.50 . . . There is an excellent recording of hymns played on the carillon by Charles Chapman, Carillonneur of Luray, Va. @ \$4.38. Write him . . . I have a few more recordings of the Potomac Ringers and the St. Paul's (Rock Creek) Ringers, both of which have a number of hymns & carols. \$4.50 & \$3.50. Write me . . . An excellent book of general interest concerning bells (NOT music or ringing) is "Tintinnabula", a detailed history with illustrations of small bells of the world, by Ernest Morris. \$3.95. Write Trovillion Press, Herrin, Illinois. My address is 9051 River View Rd., S.E., Washington 22, D.C.

Bless you all As the leaves fall

"In thanks for God's great loving care,
And for His bounteous gifts we share,
Let Harvest Bells ring everywhere."

Nancy

The following items should be added to the list of Handbell publications (Music For HandBells Alone) which have appeared thus far in 1961.

I HEARD THE BELLS (17 arrangements)	Saxe Adams & Susan York	Carl Fischer
TRIOLOGY	Muriel Davis	H. W. Gray
VARIATIONS ON A NURSERY TUNE	Muriel Davis	H. W. Gray
An SATB Anthem with Optional HandBells		
NOEL	For SATB	Marguerite Havey
		H. W. Gray

LITTLE CHILDREN, SING TO GOD and MORE LITTLE VISITS WITH GOD both	Compiled by Alan Hart Jahsman & Arthur M. Gross Alan Hart Jahsman & Martin P. Simon
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"Comes at times" for everyone, something which is "just right" for a particular need and purpose. The above listed two books eminently qualify for and justify a high place in children's books. They are books for children, books for them to handle, to read, to call their own, and are not books about children for adults. They recognize the native insight and intelligence of children, and certainly are not written down to what some misguided persons believe to be a children's level, unfortunately meaning, a low level. The illustrations were conceived by a most sensitive artist, Frances Hook, and catch the all too fleeting spirit of childhood in a manner to delight both children and adults.

The second listed book is also one to put into the hands of children as a rich source of spiritual nurture. It is at the same time, a book of devotions for families with young children. The authors produced a book which brings children into direct encounter with Jesus Christ. They wrote with simplicity and interest. The phrase, "Little Visits" accurately describes each devotion. Each begins with a short Bible quotation following which is the modern story application; then comes a paragraph of Questions To Think About, a Bible reading for grownups, and lastly, a unison prayer for all. The book fills a long-felt want of the many children's choir directors who begin their rehearsals with a short devotion and prayer. Every children's choir director should possess and use this book. It will make a wonderful gift either for a child or for friends who are parents of small, and even, not-so-small, children. Three Dollars cannot be better spent than in the purchase of the volume, "More Little Visits".

Apologies to Dorothy Westra, the composer of "I Am Jesus' Little Lamb" which appeared in the music supplement in the October Letter. Miss Westra is an associate professor in the music department of the University of California at Santa Barbara, a wide rung higher on the ladder than assistant professor.

Last spring, the Glendale, California Junior Choir Festival with our member, Louise Whitman as the guiding spirit, provided a large share of the money needed for the Guild to buy a used (new to us) addressing machine, a much-needed piece of equipment. We were and are very grateful for this help for the sum from the festival was a sizeable one. The Guild is in need of additional equipment. As the Guild grows, more will be needed. The job of assembling the pages each month of the Guild

CANTATE DOMINO
by Eleanor Dubuissou Fossick

In the September Letter we presented a Christmas sketch titled: "Glory to God in the Highest." This time we offer a few suggestions about staging and costuming.

For those who have an up-to-date auditorium, with adequate lighting facilities, backdrops and scenery, the production may be as elaborate as time and money allow. For such fortunate directors no suggestions are necessary.

Costumes may be purchased or rented, created by mothers or made by a sewing committee such as many PTA groups make available to the schools. If costumes are to be purchased from a professional Costumer there are two such houses with whom I have had most satisfactory dealings: GRAUBARD'S, 266 Mulberry St., Newark 2, N.J. and Virginia Moynahan Costumes, 39 Roosevelt St., Babylon, Long Island, N.Y. These dealers supply fresh, new costumes (they do NOT rent); they will also create, to one's own design, any costume for any type play. The costumes needed for this little play would likely be in the catalogs of these dealers. Orders must be given several weeks in advance, however; and in the case of special made-to-order costumes, at least six weeks is required.

For those whose budget and facilities are limited--and they are legion! this article is intended. To begin with: up to 100 children may be used in the play. Some make up the choir; others the tableaux on stage, and still others form the speech choir which is so important. Where there are children with "pitch problems" who are frequently "left out" of things, these youngsters may be worked into the speech choir. If only one grade is to be used, or only a few children from several grades, BESIDES THE CHOIR, then, three boys, three girls, or three divided, could handle the narration for Light, Dark and Medium Voices. If not even three are available, ONE person may narrate the story; this could be an adult.

Regarding the musical numbers suggested in September: they are only suggestions. For every one of the thirteen numbers a substitution may be made, and if desired, several numbers might be eliminated.

STAGING: If the stage is spacious and there is a large chorus, robed, it can make a most effective background for the tableaux, throughout the production. The chorus, or some members of it, may form the speech choir, or an additional group may supply the speech choir, and occupy the stage, as background, IF THEY ARE ROBED. If possible, risers should be used for choirs. If neither choir nor speakers are robed they should perform offstage. In any case, the tableaux, or scenes on stage, are played down center front and spotlighted. Of course, if the stage is small, no attempt is made to place the choirs on stage.

COSTUMES: In Scene I, Mary, Joseph, the merchant, and the mother with small children, wear robes of cotton broadcloth, percale or other similar fabric, in solid colors. Angel costume patterns may be used for all robes; choir robe patterns, also, are effective. MARY'S robe should be a soft shade of blue, not too light, and a mantle of dark red (cotton, also) for the market-scene. The mantle need be only a length of material, 36 or more inches wide; it need not be cut, but simply draped. It may even be pinned to simulate loose sleeves; then, the material may be used afterward, for dresses. If you are lucky enough to get the services of a clever fashion designer he or she can create every costume for this play without sewing a stitch; only safety pins need be used; then, material is intact for future use. Mary's veil should be blue or white soft material; cheese-cloth makes a graceful veil, but a soft rayon silk is prettier. HEMMING COSTUMES IS UNNECESSARY.

JOSEPH: The robe is of brown cotton, full length; a shoulder-drapery of purple or dark green is simply two or three yards of uncut material (dependent upon size of boy), and it is draped over shoulder, left to right, and caught under the rope girdle at the waist. This ROPE is of white cotton, and is available at department stores in drapery-accessories, or notions, for a few cents a yard. Joseph

Cantate Domino, Continued

wears a headcloth to match the shoulder-drapery. This is a square of material pinned around the forehead to fall to the shoulders at back.

MERCHANT: A short (page-boy) robe of grey, girdle and headcloth.

AGED COUPLE: Robes similar to those worn by Joseph and Mary, in a somber color. Headcloths.

YOUNG MOTHER: Robe and headcloth of gay-colored material. The children wear simple little ankle-length garments, bound at the waist with colored ribbon girdle. No head covering.

PROPERTIES: A crude bench, upon which is displayed fruits and vegetables, and perhaps long loaves of bread. These are "sold" unwrapped. (No modern items, please!) All "customers" carry baskets. Some action takes place on stage, as merchant, behind his bench, promotes the sale of his wares, but all lines are spoken by the speech choir.

SHOES: Sandals for all or slipper-sox, slipper boots, or nylon stretchies; current styles in bedroom shoes solve the hitherto troublesome problem of "shoeing" biblical characters.

SCENE II. MARY: The blue robe and veil. No mantle. She kneels at priedieu, looking upward, hands joined. The angel wears a white robe; wings, if possible. However, he may go "wingless." Virginia Moynahan supplies wings, small, medium and large.

SCENE III. MARY: Blue robe, veil and mantle worn in Sc. I.

ELIZABETH: Robe of dark red; veil to harmonize.

SCENE IV. SHEPHERDS: Short robes of brown or grey, rope girdle, headcloth. Staffs made of slender limbs from trees. No sandals, unless they make crude ones of cardboard; otherwise, barefoot.

ANGELS: Robes as for Angel Gabriel in Scene II.

SCENE V. MARY: Blue robe and mantle; veil, of course. Shepherds and angels as before.

KINGS: Silk or rayon lounging robes may be worn, with shoulder drapery of any rich material available. Crowns may be as elaborate as they wish to make them or simple cardboard crowns covered with gold gift-wrapping paper. Headcloths.

The headcloths make wigs unnecessary. But, as we have said before: these are all suggestions that have come out of a varied experience of many years of play-producing under favorable and unfavorable circumstances. In every school there are teachers and mothers whose ingenuity is astounding. Someone may come up with ideas with even less trouble and expense than those I have presented. It is great fun to experiment with "making something out of nothing."

If you have any questions about the Christmas play do not hesitate to write me:
Eleanor D. Fossick, 1010 18th Ave. S. Nashville 12, Tenn.

My page does not appear in December, so -- this is

MERRY CHRISTMAS TO ALL CHORISTERS -- EVERYWHERE!



ALL IN THE FAMILY

Mr. & Mrs. O.L. Whitman, Glendale, California, recently gave a useful book, "The Gospel In Hymns" by Albert Edward Baily to their church library in memory of Ruth Krehbiel Jacobs. The book will be a useful memorial for years to come.

PROUD PAPAS--two of our members, maybe others which I do not know about, have recently become fathers--Dick Lapo of Tucson, Arizona, and Dan Harmany, Allentown, Penna. Many congratulations to them. Perhaps this is the time and place for me to announce that I became a proud grandfather last January. My daughter's little girl is named Anita Leslie.

Franz Joseph Haydn
by Norma Lowder

In 1732, the same year that George Washington was born, Franz Joseph Haydn was born in Rohrau, a tiny village between Austria and Hungary.

His family was poor, but they were hard working and always merry. Many nights Joseph's father would sing to the children while Joseph kept time with two sticks that he pretended were a violin and its bow. Joseph also joined in the singing.

When he was six, a schoolmaster cousin came to visit the Haydns and to give a violin concert in their village. He was so impressed with Joseph's sweet voice and his pretend-fiddling that he begged to take Joseph home with him, where he could teach him to play the violin and to read music. Joyfully Joseph left with Cousin Frankh, little realizing that he would never again come home to live.

Once in his cousin's school, Joseph studied violin, clavier (the piano of his day), note-reading, Latin and Bible. Soon he was singing solos in the church choir. He learned so rapidly that even Cousin John Mathias Frankh was amazed.

Cousin Frankh was at times very strict and impatient with young Joseph. His wife was lazy, and seldom saw that Joseph had clean clothes. In fact, she made him wear a wig rather than keep his hair clean. Often Joseph did not have enough to eat. Still he was happy, learning to sing the music of the church and to play the violin.

One day when there was to be a procession, the drummer became too ill to play. Quickly Cousin Frankh asked Joseph if he could play the drum. Joseph replied that he never had, but he could learn in a hurry. In a very few minutes Cousin Frankh showed him the strokes and the rhythms he was to play; Joseph spent the day practicing on a meal barrel; he beat it so hard that the dust of the meal spilled out on the floor and everything in the room was covered with it.

As parade time drew near, the men discovered that the drum was bigger than Joseph. How could he possibly carry it in a parade? Some of the men tried to tie the drum to their backs, thinking they would walk ahead of Joseph as he played. But this, too, was too high for the young boy. Finally they remembered the hunch-backed little man; he was willing to carry the drum on his back for little Joseph, and merrily the boy went on his way in the procession.

One day Herr Reuter, a man from the choir of St. Stephen's Cathedral in Vienna came looking for boys to sing in his choir. As soon as he heard Joseph sing some difficult music at sight, he was sure Joseph was the boy for him. So, at the age of eight, Franz Joseph left for the great city of Vienna. For ten years he remained at St. Stephen's, studying Latin, arithmetic, writing and religion as well as singing, violin and the clavier. He sang many solo parts in the great cathedral. Though he was often cold, hungry and homesick, Joseph was always cheerful and full of pranks.

One day the Empress invited the choir of St. Stephen's to sing at the palace. At the time, the palace was being repaired, and scaffolding was all about. The boys were strictly forbidden to go near it. Yet, lo and behold, when the Empress walked into the room, expecting to hear the boys sing, she saw instead a band of impish boys climbing high on the scaffolding, Joseph in the lead. You may be sure he got a good spanking for this prank!

Sometimes the boys sang at feasts of noblemen; they liked this, for often they too were fed. Joseph especially liked it because there he could hear orchestras playing to entertain the guests. He loved to listen, and vowed to learn how to write music for an orchestra himself. Since no one at the cathedral had time to teach him how to write this music, Joseph wrote home, asking if there were money with which to buy two books so he could teach himself to write it. Poor though they were, his family sent the money; Joseph worked long hours into the night, patiently studying the books and experimenting with melodies of his own.

After ten years, Joseph's voice began to change and he could no longer sing the beautiful soprano solos as he once had. Herr Reuter knew Joseph had no money, and he hesitated to simply put him out of school. He decided to wait until Joseph played one of his many pranks; then he would expel him from school. He didn't

Franz Joseph Haydn, Continued

have to wait long, for soon Joseph was caught cutting off the pigtail of the boy in front of him. Within the hour, Joseph found himself out in the street with no money, no food, and no place to spend even the night.

The next day, however, Joseph met a friend of his who sang in another church. His friend was poor, but he invited Joseph to come live with him and his wife. Joseph spent the entire winter with his friends, earning what money he could by singing and playing his violin.

Then surprise of surprises, a man who had heard of Joseph's talent as well as his struggles, gave him some money. It wasn't much, but it meant that Joseph could rent a room of his own in the attic of an old house. There was no heat; in the winter snow fell into his bed through the holes in the roof. His clavier was an old moth-eaten one. But Joseph was happy studying and writing more music. For ten years he lived in this tiny room.

Then a very wealthy man, Prince Esterhazy, invited Joseph to live in his palace and be his music master. Here Joseph directed an orchestra of twenty-one men who played at mealtimes, for dancing, and for concerts, as well as in the chapel on Sundays and special days. Joseph had to teach these musicians, to see that their instruments and their music were neat and clean, and that they had clean clothes to wear. Even more, he was to write all the music they played. Joseph loved this work, and for thirty years he remained with the Prince at his palace in Esterhazy.

He wrote ever so much music during those thirty years. Most of it was for string quartet (two violins, viola and cello) or orchestra. Franz Joseph Haydn wrote so many symphonies that he became known as the Father of the Symphony. You will enjoy hearing some of them: the "Toy Symphony", in which he uses a toy trumpet, drum, nightingale, cuckoo, and quail, as well as real string instruments; the "Surprise Symphony", in which he wrote a loud crashing chord in the middle of a soft, slow passage - supposedly to awaken the listeners who had developed a habit of falling asleep during the playing of his music; the "Farewell Symphony", at the end of which the players one at a time leave the stage.

The adults in your church will enjoy singing the Emperor's Hymn, or Austrian Hymn as it is now called. Using the folk songs of his native country, Haydn wrote this tune for the Emperor's birthday in 1797. The Austrian people loved the tune, and soon it had become so popular that people all over Europe were singing it. Today it is one of our very favorite hymns. It is said that five days before Joseph Haydn died, he asked to be carried to the piano; there he played this great hymn over three times; it was obviously a favorite of his, too.

Joseph Haydn was a rather small and homely man; yet he was so cheerful, so kind, and so dedicated to his work that all who knew him loved him. His orchestra men called him "Papa Haydn" - and "Papa Haydn" he will always be.

Editor's NOTE - In most current hymnals, the Austrian Hymn of Joseph Haydn is used with the words, Glorious Things Of Thee Are Spoken.

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THIS 'N THAT, Continued from page 50

Letters has become almost too much to be a hand process. For instance last September 30, a group of girls and I, handled 28,000 pages of material which made up the October issue. The Guild needs a collating machine which would speed up our job. Is there an individual, or group, or festival which will provide some of the amount, at least, for such a machine which will cost around \$200? Will someone take up this project?

Apologies to Adrienne Reisner for the garbling of the first part of her hymn study last month. She wrote something like this - "Last month, we had a great poem set to good music. This month we have a good poem set to truly great music." Please make this correction in the October hymn study.

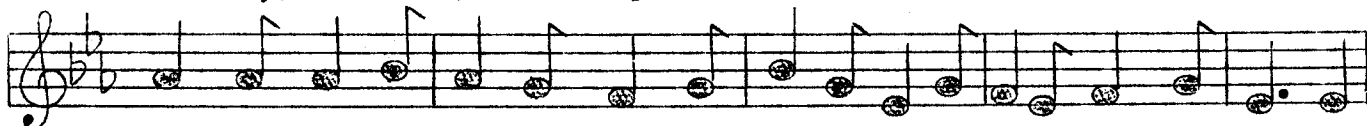
LONG AGO AND FAR AWAY

Resonet In Laudibus
Irregular, with Refrain

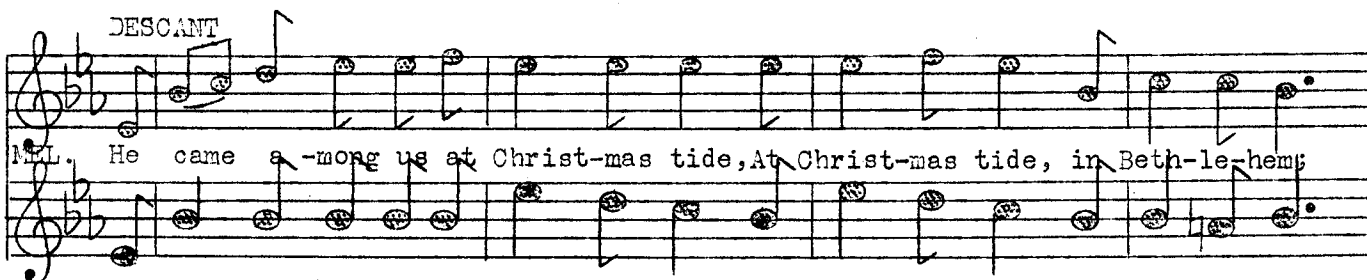
Fourteenth Century
German Carol Melody



- a. Long a - go and far - a - way Heav - en rang with joy to - day,
- b. Shep-herds heard and won-dered why An - gels sang up in the sky
- c. Glo - ry, hon - or, laud and praise Be to God for end - less days



Je - sus in the man-ger lay In Beth-le-hem Up-on a Christ-mas morn-ing.
"Glo-ry be to God most high", In Beth-le-hem Up-on a Christ-mas morn-ing.
For the Babe His love dis-plays, In Beth-le-hem Up-on a Christ-mas morn-ing.



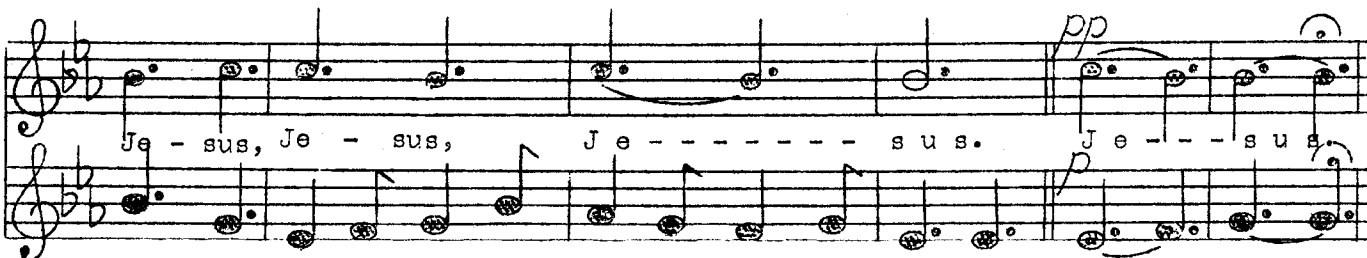
ML. He came a-mong us at Christ-mas tide, At Christ-mas tide, in Beth-le-hem;

He came a-mong us at Christ-mas tide, At Christ-mas tide, in Beth-le-hem;



Men shall bring Him from far and wide Love's di - a - dem: Je - sus,

Men shall bring Him from far and wide, Love's di - a - dem: Je - sus,



Je - sus, Je - sus, Je - - - - - sus. Je - - - - - sus.

Je - sus, Lo, he comes and loves and saves and frees us. Je - - - - - sus.

The descant for the above Refrain was written by Adrienne Reisner, our Hymn Study Contributing Editor. The complete accompaniment, you will find in the Oxford Book of Carols, #77, in the American Lutheran Hymnal, #44, and undoubtedly in hymnals and collections. The harmonization is by Ralph Vaughan Williams. The above text was written by Edward Traill Horn for the new American Lutheran Hymnal, and is used by permission.

Long Ago and Far Away

Dear Boys and Girls:

This lovely Christmas hymn is taken from the new Service Book and Hymnal of the Lutheran Church in America. The words are by Edward Traill Horn III, who wrote them especially for this book.

The melody is an old German Carol from the 14th Century. It has been harmonized by a very distinguished English composer, Ralph Vaughn Williams.

You will love singing this hymn with its "catchy" tune and swaying rhythm. I would guess that you will find the refrain a bit more difficult to learn than the verses, but once you have it mastered, you will have learned the major part of the hymn.

Verse 1

Long ago and far away
Heaven rang with joy to-day,
Jesus in a manger lay
In Bethlehem
Upon a Christmas morning.

Verse 2

Shepherds heard and wondered why
Angels sang up in the sky
'Glory be to God most high'
In Bethlehem
Upon a Christmas morning.

Verse 3

Said the angel, 'For a sign
Ye shall find the Babe divine
Cradled with the lowing kine,'
In Bethlehem
Upon a Christmas morning.

Verse 5

Glory, honor, laud and praise
Be to God for endless days
For the Babe his love displays
In Bethlehem
Upon a Christmas morning.

Refrain

He came among us at Christmas-tide,
At Christmas-tide, in Bethlehem:
Men shall bring him from far and wide
Love's diadem:
Jesus, Jesus,
Lo, he comes, and loves, and saves, and frees us.

The familiar Christmas story we all know and love, is told in the verses:

1. Jesus in the manger
2. The shepherds, and angels' song.
3. The message of the angel; the cattle in the stall (lowing kine).

But it is the refrain that again reminds us why Christ was born. Look at the words, "Men shall bring him from far and wide Love's diadem." This means Christ came to be worshipped, and adored, and crowned by the love of all men.

And why do we worship, and adore and love Him? Because, as the last line tells us, He "loves, and saves, and frees us!"

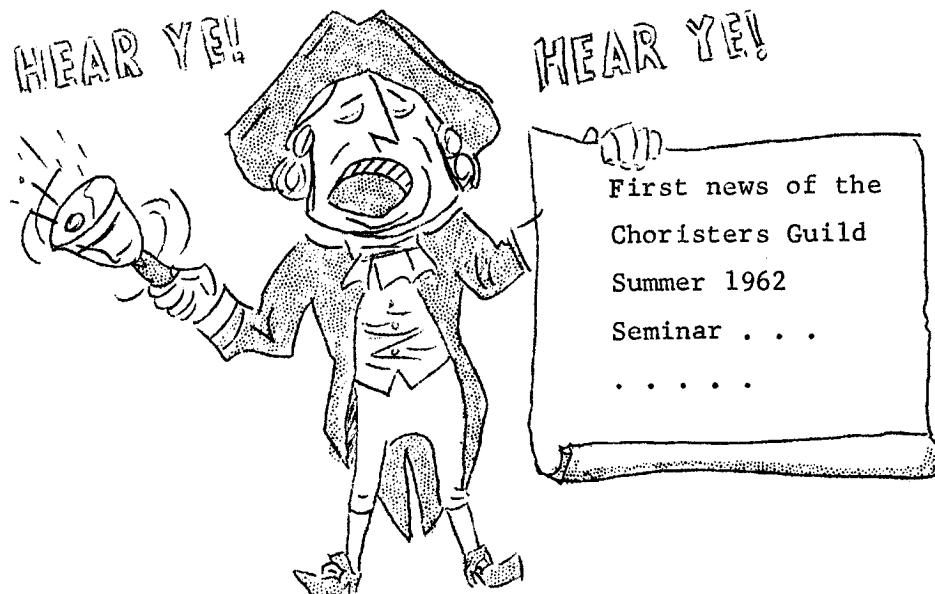
This indeed, is the beautiful message of Christmas -- Christ was born to save us!

Next month I want to expand this thought more in the hymn study, by telling you an interesting story about a Christmas tree.

Goodbye, until then -

Your friend,

Adrienne



The 1962 national summer seminar of the Choristers Guild will be held June 18 - 23 in Denver, Colorado on the beautiful tree-shaded campus of Colorado Woman's College. This mile-high city offers many attractions and advantages to the visitor--an invigorating climate, a vacation atmosphere, general attractiveness as a city, many cultural programs, fine churches with splendid music ministries, the nearby Rocky Mountains, but best of all, gracious and charming people. The Denver Guild members will prove to be affable and courteous hosts. An outstanding faculty will be assembled. Housing in a beautiful fairly new dormitory and three meals in a lovely dining room will cost only \$7.50 per day. Plan now to attend this seminar, and then spend your vacation in the mountains close by. Watch for additional announcements next month.

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

ALL IN THE FAMILY, Continued

To Oklahoma City--Dr. Donald Jenson, First Methodist Church, Westfield, N.J. has been called to become minister of music for St. Luke's Methodist Church. This is the church from which Cecil Lapo recently went to become executive secretary of NaFOMM and music director of the Methodist Board of Education in Nashville, Tennessee.

Dona M. Hoffman, Holy Cross Lutheran Church, Seattle, Washington received recently the gratifying news that Concordia has accepted for publication, her manuscript, which is a children's choir workbook on, "Our Lutheran Liturgy". The Lutheran magazine, Witness, recently carried a two-page article with pictures of her summer choir school. We rejoice with Dona. Mrs. Hoffman is an energetic woman who in a small, unwilling at first, church, has accomplished the almost miraculous. You may remember her from the little device she called Henry which was published in the April, 1961 issue of the Guild Letters.

Marvin E. Peterson, First Methodist Church sent in the final results of his Basic Thirty Hymn Study Program which appeared in the last issue of the Letters. He wrote, "Out of the 51 persons active throughout the season in our Emmanuel (grades 4-6) and Chapel (grades 7, 8) choirs, 25 finished the Basic Thirty Hymn Memory Program. Each of these persons sang from memory, the first verse of each of the thirty hymns for me. A maroon-colored Methodist Hymnal with the name engraved in gold lettering was presented to each person finishing the program. Altogether, 922 hymns were checked off during the year. Nearly everyone in the choirs learned a few hymns; quite a number more could have finished the thirty if they had worked at the job a bit harder. The program was voluntary, and meant coming in on a Saturday morning or staying after choir to check off the hymns."

MORE THIS 'N THAT

What better Christmas gift can you give a colleague than a membership in the Choristers Guild? Numbers of our members have followed this urge to give useful gifts and are doing so NOW so that the recipient can derive the benefits now.

Do you realize that the Choristers Guild is now a teen-ager? The Guild started its thirteenth year of service to Children's Choir Directors the first of this September. As human teen-agers try to widen their horizons, develop physically, and attempt to find their own places in the scheme of things, so will the Guild during its teen-age period. You need the Guild to help keep you young in spirit, and the Guild needs you to help it grow into its rightful place.

The Potomac English Handbell Ringers offer an award of \$50 for a new, original composition for Handbells alone, limited to not more than three octaves in range C to C (from C below Middle C to two octaves above). Entries must be marked by a nom-de-plume, with full name and address enclosed in a sealed envelope. Send entries not later than April 1, 1962, to: The Potomac English Handbell Ringers, 9051 River View Road, S.E., Washington 22, D.C. The winning entry will be premiered in Washington in 1962.

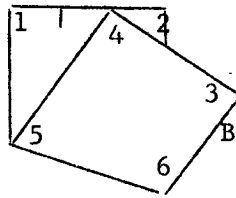
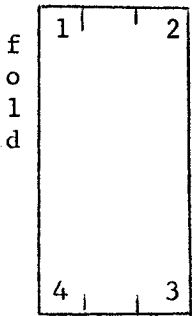
Please continue to send me your programs, choir papers and other items of interest. The more I know of what is happening in the children's choir world, the better job I can do. Your letters spur me on; give me inspiration. Many programs, letters and other items should appear in the Letters. Alas, and alack, there just isn't enough space for everything. I am hard pressed each month, and so I must select what I believe will be of the greatest interest to the greatest number of people. I've not been able to start the series of sketches of rhythm instruments which I promised. Please be patient. But continue to send things.

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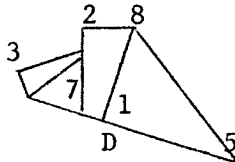
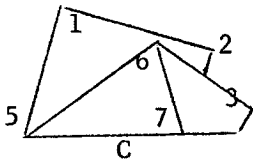
PERFECT 5-POINTED STARS

(A trick borrowed from quiltmakers for cutting)

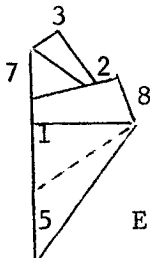
Note: In marking star pattern, put numbers on back, as well as on front, for ease in following folding steps.



- A. Fold square of paper once down center; mark corners 1-2-3-4 as shown. Mark top 1-2 into thirds
- B. Fold corner 4 to mark at left of 2; mark new corners 5 and 6.



- C. Starting at 5, bring 6 up toward 4 so that folded edges are flush. Mark new corner.
- D. Turn entire piece over so that corner 3 is at left instead of at right. Fold 1-5 flush with 5-7; mark new corner 8.



- E. Mark edge 1-5 in half. Cutting from 1/4" below corner 8 to this mark (see broken line) will produce a conventional flat star.

Contributed by Mrs. Earl Spencer, State College, Penna.

A CHRISTMAS BELL SONG

UNISON FOR JUNIOR CHOIR AND HANDBELLS

ALINDA B. COOPER

A.B. COOPER

Allegro

ONE WIN-TER'S NIGHT WHEN ALL WAS STILL WE START-ED OUT TO

Piano

CLIMB A HILL: UP-WARD WE TOILED THROUGH CRUNCH-ING SNOW

Piano

UNTIL OUR TOWN LAY FAR BE-LOW. THERE WE ES-PIED OUR

CHURCH A - LIGHT LIFT-ED OUR EYES TO STARS SO BRIGHT.

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APRIL 20, 1961

Down through the man - y years to now. "Glo - ry to God," we

Long a - go. "Glo - ry to God," the loud bells rang

"Glo - ry to God," the an - gels sang in Beth - le - hem so

ALL THE EARTH. RING FOR MY MOUTH - ER DOWN IN THE TOWN!

RING NOW, YE BELLS, PRO - CLAIM HIS BIRTH; O'ER

LIFT OUR PRAISE OUR HEARTS TO HIM IN REVE - RENGE RAISE.

(Bells)

Handwritten musical score for the hymn "Ring for my Brothers the World a- Round". The score is written on ten staves, organized into five systems of two staves each. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves, with some words appearing upside down. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *mf* and *f*. The lyrics are: "CHRIST IS BORN! RING IN THE NEW! TO - MOR - ROW'S MORN!" and "RING FOR MY BRO-THERS THE WORLD A - ROUND. RING OUT THE OLD! OUR".

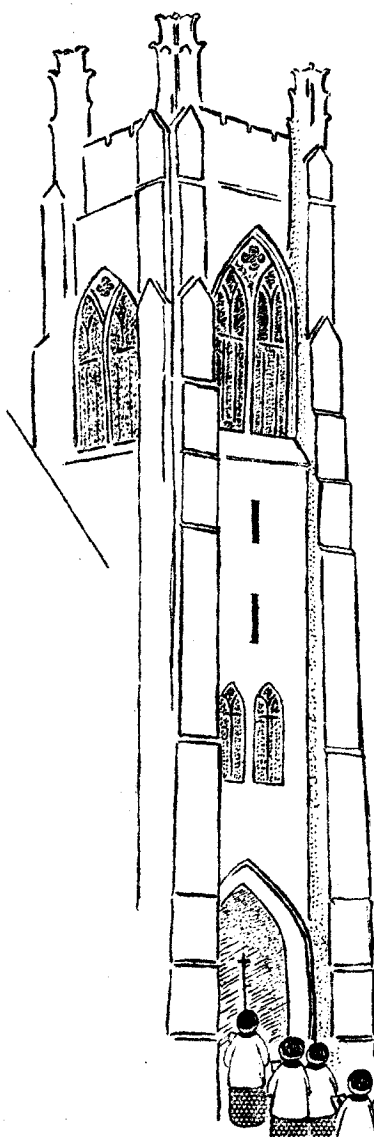
CHRIST IS BORN! RING IN THE NEW! TO - MOR - ROW'S MORN!

RING FOR MY BRO-THERS THE WORLD A - ROUND. RING OUT THE OLD! OUR

IRVING is proud of his
Choristers' Guild pin.



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The soul wherein God dwells,
What church could holier be?
Becomes a walking tent
Of heavenly majesty.

Though Christ a thousand times
In Bethlehem be born,
If He's not born in thee,
Thy soul is still forlorn.

The cross on Golgotha
Will never save a soul:
The cross in thine own heart
Alone can make thee whole.

Hold thou--where runnest thou?
Known heaven is in thee--
Seekest for God elsewhere,
His face thou'lt never see.

O would thy heart but be
A manger for his birth,
God would once more become
A child upon the earth.

--Johann Schaffler

Why do the bells on Christmas ring?
Why do little children sing?

Once a lovely shining star,
Seen by shepherds from afar,
Gently moved until its light
Made a manger's cradle bright.

There a darling baby lay,
Pillowed soft upon the hay;
And its mother sung and smiled;
"This is Christ, the holy Child."

Therefore bells on Christmas ring,
Therefore little children sing.

--Eugene Field

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Ruth Krehbiel Jacobs, Founder

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Eleanor D. Fossick, Sally Lane, Adrienne Reisner, Contributing Editors

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HANDEL'S MESSIAH

Last year as chairman of the local chapter of the Choral Conductors Guild of California, it was my privilege to speak a few words to the large congregation which had come for the annual presentation of the Christmas portion of Handel's Messiah. At that time, I made the following remarks which seem fitting to bring at this time, to our large Guild family. They may help us all to make our Christmas celebration more meaningful to our souls residing on that inner island where lives our real being.

"Each year at Christmas tide, a great chain of harmony encircles the globe, binding village chapel and metropolitan cathedral in solemn exaltation as Handel's Messiah once again offers its message of comfort and hope to a festive world. From London to Melbourne, from Boston to Gopher Prairie, thousands of musicians unite in church choirs, concert halls, broadcasting stations, to perform Handel's rendition of the great Christmas narrative while millions of listeners find their holiday season brightened by its irresistible pathos and triumph. No Christmas would seem to be complete without the annual rite of Handel's Messiah."

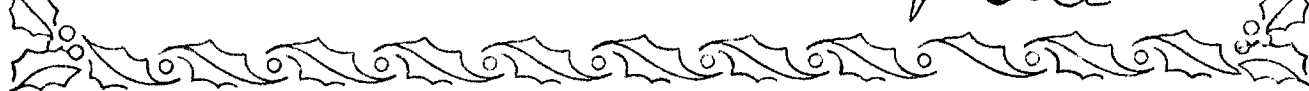
Legend declares that sometimes, Handel's manservant stood in silent astonishment to note his master's tears on the page, and mingle with the ink as he penned his divine notes. While Handel was composing, "He Was Despised", a visitor reported to have found the trembling composer sobbing with intense emotion. After finishing the tremendous "Hallelujah Chorus", his servant is said to have seen tears streaming from his eyes. "I did think that I did see all heaven before me", the composer later confessed, "And the great God himself."

While Handel may not actually have experienced such emotions during his white-heat inspired composing, and while he wrote this work as entertainment because he needed money since his operatic ventures had failed, yet, as is sometimes the case with all of us in some area of life, he wrought better than he knew. Else what other reason exists that this 220 year old work still stirs our hearts and minds, and lifts us up? Some works become immortal because they speak to all generations. Handel's Messiah continues to quicken our souls in spite of great familiarity, many bad presentations, and much misinterpretation. It must be great.

Messiah is not so much a great musical work, as it is a moving and profound religious and spiritual experience. Indeed some respected musicologists state that Messiah is not even Handel's greatest musical work. In spite of this judgment, Messiah has achieved the astounding position of being the most loved and most sung musical work. It is certain that most of you who hear this work have come to bathe yourselves in the spirit of Christmas, and not just to hear some music. With thousands upon thousands of others, you sense that only as we all come together at the manger of the Bethlehem Babe, can we of the world not only resolve our personal problems, but those of the world. The world, however, is apparently not yet ready to go that far. This presentation today should therefore help us in our intention to visit the manger in all humility of spirit and resolve of purpose. May your Christmas be more Blessed because you have heard Handel's Messiah.

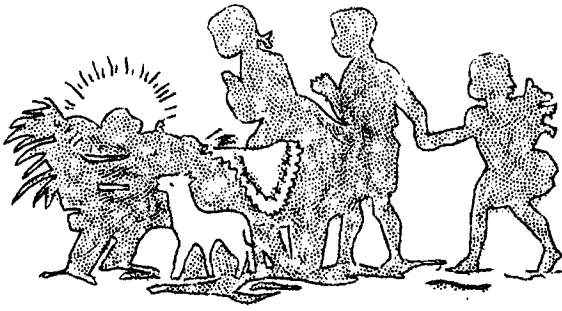
And now to you in the Guild family--may you live a more Christian life, may your work with children be more meaningful and your love for your neighbor be more unselfish and honest--all because Christmas has come to you and remained with you.

Leslie



Anticipate reading the January issue of the Choristers Guild Letters for it will bring you a challenging article on the boy's changing voice by Dr. Frederick Swanson, supervisor of music in the Moline, Illinois public schools.

Have you made a gift of a membership in the Choristers Guild to a colleague? Christmas is still some days away, and there is still time to send in a gift membership.



The following Christmas plans and ideas may be useful for last minute changes, or for those who of necessity, had to wait until now. The first is a pageant written and put together by Mrs. Winton (Ruth) Schumaker for her children's choirs for Christmas 1960 of the Memorial Presbyterian Church, Appleton, Wisconsin.

About this pageant, Ruth wrote in part, "...Usually, our Junior Choir provides the background music for the Nativity play put on by the Sunday School, or if that production does not call for music, the choir has just sung a group of songs. Because the youngsters participate in this way, they never share in the other portions of the program, and thus, generally feel cheated never to be able to dress in costume. We sought to remedy this feeling by writing the skit for the group as their portion of the program. It was presented in costume which were kept as simple as possible, the girls wearing brightly colored skirts, white blouses, the boys, knee pants, knee sox with variations in vests, aprons, hats, etc., to indicate the various countries...The ideas for the pantomimed customs came from 'Christmas in Many Lands' published by IDEALS, Milwaukee, Wisconsin."

CHRISTMAS PICTURES FROM OTHER LANDS

NARRATOR - Since the angels at Bethlehem sang the first Christmas carol of "Glory to God and Peace to Men on Earth," men have honored the birth of Christ with drama and song. It is believed that Christians introduced the custom of singing at Christmas time as early as 129 A.D. Songs were used to accompany the mystery plays in the Middle Ages. Some of this music became so popular, it was sung in the streets, later. Some believe caroling sprang from this source. It is said that St. Francis and his brethren sang simple carols at the first presentation of a life-size representation of the Nativity scene in 1223. The idea of the creche spread throughout Europe and with it the idea of caroling. Whatever the actual date of the earliest carols, true carols were folk in origin. The songs and many of the customs with which people celebrate Christmas had a folk, and sometimes a secular origin, but they all express the deep joy which people all over the world share because God sent his Son to Earth a long time ago to reveal to us God's love for all people everywhere.

The Canticle Choir has planned a program of carols and customs from many lands. When you hear these songs, many of which are familiar to you in spite of their foreign origin, it is with grateful hearts that we think that through the universal language of music, it is possible to join with people all over the world, praising and worshipping God and celebrating the birth of his son, Jesus.

A beautiful Austrian Christmas custom places emphasis upon light as a symbol of the eternal light God gave man in the Christ Child. Three large wax candles are especially prepared for this ceremony in the home. While the family gathers around on Christmas Eve, and sings Christmas hymns, the father lights the first candle with a burning taper. After this ceremony the Christmas Eve dinner is served. The second candle is lit on Christmas day and the third on New Year's Day when the Christmas festivities end. Each lighting is accompanied by a simple ceremony. The choir will sing, "As Lately We Watched". The Austrian Carol is less known than "Silent Night", but deserves to be heard more often. (Play song while candles are being lighted. The four Austrians step forward, the father lights one candle and chants, "Christ is Born, Christ is Born". Then the other three take the taper in turn and repeat, "Praised be the Lord, Christ is Born." These stand facing congregation while choir sings carol.)

According to tradition, church bells are heard chiming in all the cities of Norway, calling the people to five o'clock church on Christmas Eve, when Christmas celebrations begin. One of the most charming customs of Norway is the remembrance of

the animals and birds, since they were the only ones present at the birth of the Holy Babe. The farm beasts are carefully tended; the cattle are given extra fodder. The most beautiful of all the customs is saved for the birds. The especially gleaned sheaf, saved from the fall harvest, is placed on top of a tall pole in the yard; on Christmas morning, every gable gateway and barn door is decorated with a bundle of grain - the bird's Christmas dinner. This Norwegian carol, "I am so Happy on Christmas Eve" is well suited to youthful voices and spirits. (Play melody on Chimes. Norwegian children put grain in stable, and on doorway, and hold up pole with grain while they sing their song.)

Eclipsing the Christmas festival in Italy, is the feast of the Immaculate Conception, honoring the Virgin Mary. Calabrian shepherds dressed in goat-skin trousers and colorful jackets, come down from the mountains to play on their pipes and pastoral flutes, stopping before each shrine in the streets and before the doors of all carpenter shops to salute the Virgin Mary and the Child. This Bagpiper's Carol of early Italy reminds us that the shepherds used the bagpipes in Italy long before they were known in Scotland. You will also recognize this carol, "On That Most Blessed Night", as the inspiration for Handel's "He Shall Feed His Flock." (Play once through on a flute. Children with flutes and recorders or bunches of flowers walk across stage, stopping at creche and doorway doing a genuflect at each place - Do this during singing of carol)

One of the most beautiful celebrations of the religious traditions of Christmas is offered to the world by Poland. When the first star appears in the evening sky on December 24, Fast Day is ended and Christmas supper begins. Straw is placed under the table, dishes, and tablecloth; one chair is left vacant for the Holy Child. Symbolizing peace on earth is the Peace wafer procured from the priest and given to the head of the family to break and share with the guests. While the sacred wafer is being eaten, wishes for the coming year are exchanged. The Polish Christmas centers around the songs which are a combination of the religious and secular sentiments of the people. One of the loveliest is this: "Sleep, My Child Jesus." (Children set table with straw under plates, sit down, break peace wafer and say "Merry Christmas, Peace on Earth, etc." Then, sing song.)

In Spain, preceding the midnight mass, the little children dress in peasant costumes and enact an age-long Christmas Eve tradition of dancing around the Nativity scene to the musical accompaniment of tambourines. According to an old Spanish tradition, the Magi are said to journey to Bethlehem every year. And so, on Epiphany Eve, the children are laden with gifts as they wait at the city gates to meet the Kings. They look for the group in the sunset, but soon the glorious vision fades away and the children turn homeward, believing the Kings to have passed behind the mountains. This spritely carol, "From on High this Happy Night" is ideal for this dance. (Children dance around creche.)

The religious accent is strong upon all French Christmas customs. The most universal custom, now finding favor in many American homes, is that of the Creche. A miniature nativity scene, called a "Creche" is arranged by the children and placed in the living room. While our French Children arrange the Creche, the choir will sing, "Born is He, the Child Divine." (Children arrange creche as song is sung)

At midnight, the French attend mass at the cathedral, or village church, where a creche is artistically lighted for the magnificent religious services; age-old hymns are sung, incense burned and bells rung. As the children from all the nations join their French friends and kneel before the manger to worship the Christ Child, and as Mary sings, "Lullaby to the Infant King", let us join them in silent prayer, uniting symbolically with the people all over the world who acknowledge Jesus as their Lord and sensing our brotherhood with them. (French Children light candles and bow before creche in middle of stage, other children turn sideways and kneel during singing of lullaby)

We have not been able to demonstrate the customs and song of all the peoples of the world, partly because there is not time, but also because there are many peoples in the world who have not heard the wonderful story, and so cannot celebrate Christmas. As the children close with that wonderful American Negro carol, "Go Tell it on the Mountain", may we be inspired to do more during the coming year to help bring this message to all the nations. (Leave stage singing carol)



The music used in the above pageant by Mrs. Schumaker is here noted. Any piece, however, from the music of these various countries may, of course, be sung.

- (Austrian) AS LATELY WE WATCHED SA with descant
Griffith Belwin Music Co.
- (Norwegian) I AM SO HAPPY ON CHRISTMAS EVE, from Christmas Carols, Customs & Legends, published by Schmitt, Hall & McCreary
- (Italian) ON THAT MOST BLESSED NIGHT, from Noels by Oberndorfer, published by H.T. FitzSimons Co. This is sometimes called the BAGPIPERS' CAROL, from One Christmas by Young and Bampton, published by Summy-Birchard
- (Polish) SLEEP MY CHILD JESUS from Noels by Oberndorfer
- (Spanish) FROM ON HIGH THIS HAPPY NIGHT, from One Christmas by Young & Bampton
This is also called WHEN THE SAVIOR CHRIST WAS BORN, from A Christmas Carol Pageant by Diller & Page, published by G. Schirmer
- (French) BORN IS HE, from A Christmas Carol Pageant by Diller & Page
- (French) LULLABY TO THE INFANT KING Gavaert, from The Nativity by Warner & Barney, published by E.C. Schirmer. Also called MID OX AND ASS, from Christmas Carol Pageant by Diller & Page
- (American) GO TELL IT ON THE MOUNTAIN, from The Prince of Peace by Anne Pierce, published by Willise Music Co. (Presser). This spiritual, however, is available in many small community song books.



The second is a CANDLELIGHT CAROL SERVICE, arranged and presented by John W. Mullen and choirs in Broad Street Methodist Church, Kingsport, Tennessee, several years ago. The program copy has been in the Guild files awaiting an appropriate time to share it. The copy carries the phrase, Soli Deo Gloria; a footnote in John's handwriting states, "If we make music for any other reason, we feel our time wasted". This service has enough of an unusual approach to merit your examination. Here it is, minus the opening section of organ music, procession and prayers, and closing section.

ANCIENT CHRISTIAN EXPRESSIONS OF "CHRIST'S MASS"

LET ALL MORTAL FLESH (primitive Byzantine) St. James Liturgy, arr. G. Holst
(Galaxy Music Co.)

*---

VIDIMUS STELLAN (Gregorian Chant) circa 800 A.D.

*---

ANGELUS AD VIRGINEM (Sequence) 14th Century (Oxford Carol Book)

*---

THE JOY OF CHRISTMAS AS TOLD BY THE CAROL

IN DULCI JUBILO (Macaronic Carol) 14th Century (Oxford Carol Book)

*---

WONDER TIDINGS (Dramatized Carol) 15th Century (Oxford Carol Book)



I SING OF A MAIDEN (Ballad Carol) 15th Century, arr. R.T. Gore
(Chantry Press)
THREE OLD ENGLISH CAROLS (Refrain Carols) Traditional Tunes,
arr. G. Holst (A.P. Schmidt Music Co.)
IN THE TOWN (Dialogue Carol) 15th Century (Oxford Carol Book)

THE BIRTH OF CHRIST AS TOLD IN FOLK SONG

HOW FAR IS IT TO BETHLEHEM? Folk-tune "Stowey" (Oxford Carol Bk)
I WONDER AS I WANDER Appalachian Carol, arr. J.J. Niles
(G. Schirmer)

THE NEGRO SPIRITUAL TELLS OF CHRIST'S BIRTH

SWEET LITTLE JESUS BOY (a vocal solo) MacGimsey (Fischer)
GO TELL IT ON THE MOUNTAIN

A CHRISTMAS CANTATA

THE SONG OF CHRISTMAS

Ray Ringwald

(Shawnee Press)

At the points marked thusly: *---, Mr. Mullen explained what the congregation was to hear, and its place in the history of Christmas music, e.g., the Chant leads to the Sequence which leads to the Macaronic Carol. Following the service, the congregation was urged to assemble on the church steps for the Circle Carol Sing. The carols from the Oxford Book of Carols are numbers 52, 86, 40, 91, 142 in the order they appear in the above service.

In a letter to Ruth, John wrote in part, the following:- "...We tried to keep it from being musical entertainment. It was a worship service with a bit of (Christian) education added.

I have been educating our people for the past few years on better music (worship) and also that the text is the important element - not the music. You will notice that the program begins with High Church (as they call it here) and ends with a Waring cantata (although it is nothing less than good traditional carols put together with narration).

The program is put together so as to climax with the cantata. We used the children's choirs in the cantata with the adults. I do not have time to go into detail now, but I rehearse the choirs separately except for one final rehearsal. They are so trained that at that final rehearsal the work goes together like clock work. (e.g. an SATB number - I may have a different choir singing each part - at final rehearsal they put it together on first try.) This has given all my choirs great fun and challenge.

PROCESSIONAL OF CHOIRS - Here I use a variation of your idea. The choirs stop at a given time and sing with the congregation - then proceed forward. However, I used one of the Bell Choirs to announce the Processional by coming down the center aisle playing a fanfare (from memory). This was beautiful and effective.

VIDIMUS STELLAM was sung as in a Mass. I sang the priest's parts and the men answered. I was very surprised at the reactions of our people. They are very sensitive to High Church (they think) and afraid of anything that points to the Catholic faith - however, they just loved the chant. Even went as far as to tell me it set them in a most worshipful mood. This pleased me.

WONDER TIDINGS - here I had the choir (adult) play the part of a group of folks singing carols, when all of a sudden they spot the messenger coming along a crooked English street. We had the messenger dressed for the part with a lantern and all. He entered down the center aisle. This was effective also and helped break the ice for those who found the first part of the service too deep to understand.

CANTATA - I used this one for I feel that at Christmas - more than most any other time - the people enjoy the lighter music. So this satisfied all and brought tears to all our eyes during the Finale.

RECESSIONAL: Lights were dimmed as we left with lit candles. The minister then said: "...and as Tiny Tim once said..." and then I had one of my smallest boys say from the back of the church - "God bless us every one". Right after that a handbell choir gave a fanfare from the distance followed by a chime fanfare from the organ, going right on into the Postlude. (Before the handbells, the choir sang the Gloria from outside the Sanctuary). This was most effective.



S Y M B O L S

Your boys and girls will be interested to learn and recognize some of the symbols which are found in many churches in the windows, carvings, decorations. Even if your denomination or individual church looks unfavorably upon the use of symbols, youngsters should be able to identify these ancient emblems of Christianity when they may visit other churches, or travel to Europe or Mexico to view the magnificent churches built during a more believing age.

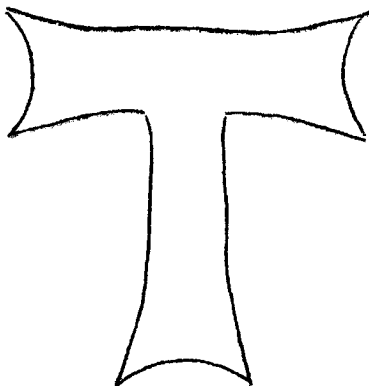
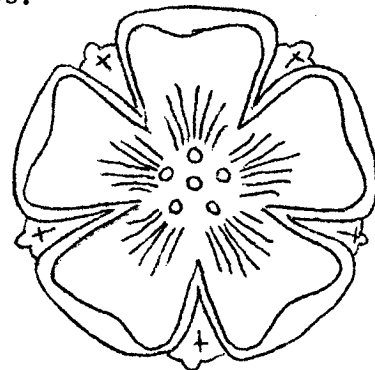
Children respond readily to anything connected with Christmas. It may be well to begin this brief survey of Christian symbols with those of Advent, Christmas, and Epiphany. Other seasons with their symbols will be discussed at a later, appropriate time.

Advent begins the Church year, starting in the Sunday nearest November 30th, which is known in liturgical churches as St. Andrew's Day, and extends for four Sundays. The word means - Coming. It speaks to us of the three-fold Coming of Christ--His Coming in great humility to the world; His coming in spirit and power, and His coming into our hearts. In olden times, Advent was really Winter Lenten period, a penitential period, a period of preparation for the Coming of our Lord. The spirit of Advent has changed from one of solemnity to one of joyous anticipation and preparation. However, the elements of both seriousness and joy are present in Advent.

Violet or purple is the Advent color, and signifies both royalty and penitence. It is the color to denote the triumphal entry of the King of Kings, and also the color of the garment worn by our Lord when He was scourged, and mocked.

Advent uses the fewest symbols of any season of the Church year. Two, however, are notable - the Advent Rose and the Tau Cross.

The Advent Rose, the little rose of Palestine, sometimes called the Rose of Sharon is the symbol of Messianic hope, the promised Messiah, Jesus Christ. It is the beautiful symbol of God's love in His coming to earth as the Child Jesus. This rose is seen in many Gothic type churches in windows, in the carving in pew ends. Urge your boys and girls to find it in many other architectural details in the churches they may visit, or in your own church.

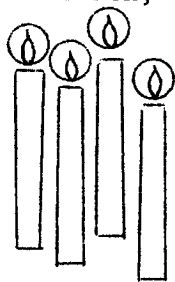


The Tau Cross, formed of the Greek letter tau, is probably the oldest known form of cross. Ancient legend recounts that upon it, Moses lifted up the serpent in the wilderness. It is also the traditional sign made on the door posts of the Israelites' home in Egypt on the night of the Passover. It is also the cross of prophecy. This form of cross was used by the early Christians because the more obvious form could easily bring persecution. We who still are permitted religious liberty must always remember that at one time it was illegal to be a Christian.

In recent years, the Lutherans particularly have encouraged not only the public sanctuary celebration of Advent, but a family observance of Advent by the use of an Advent Wreath or Candles. Such a wreath service was outlined in the Guild Letters just a year ago--Volume XII, No. 3. Encourage and help your youngsters to develop such a service. The project will be fun, instructive, meaningful. If necessary, services already made up may be secured from most religious publishing houses. Advent--the birth of Jesus for us, His birth in us, His final coming in judgment.

Little need be said about Christmas; it is easily the best known and most loved of all Christian festivals. We use many symbols at Christmas time; most however, are secular in nature and meaning; very few are strictly religious.

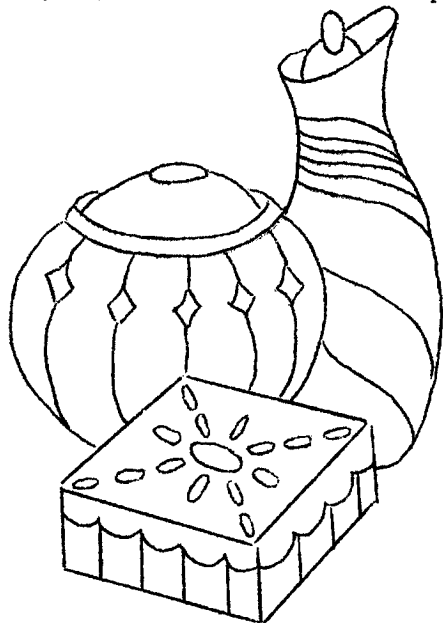
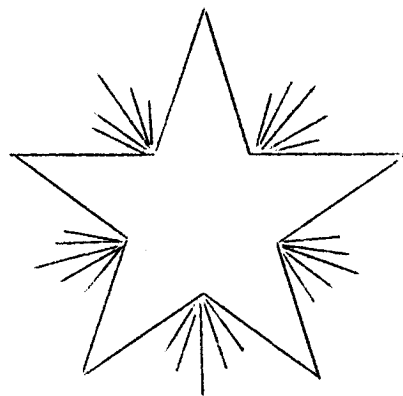
White is the color for Christmas. It symbolizes purity, joy, and the bright light of truth, and is used on any feast day relating to Christ.



Lighted candles, the most common symbols of our Christmas celebrations, represent Christ as the light of the world. According to an old legend, lighted candles placed in a window on Christmas Eve, would guide the Christ Child in his wanderings.

The traditional Twelve Days of Christmas begin on Christmas Eve, and end on January 6, the Feast of the Epiphany, the day when tradition relates that the Wise Men visited the Babe in Jerusalem. The Twelve Days developed from the pagan Roman Saturnalia, and in northern Europe became coarse revelry. Epiphany is celebrated generally only by the liturgical churches though children certainly should know that the Wise Men, according to Matthew's Gospel visited the Babe some time after the holy night of the Shepherds' visit. Epiphany signifies the manifestation of Jesus Christ to the Wise Men who represented the gentile world. White is the color for Epiphany though green is used by the Episcopalians.

The Star of Bethlehem is certainly one of the best known Christian symbols. It led the Magi on their oft perilous journey. According to strict interpretation, the Star should never be used as a Christmas symbol, but only for Epiphany; it belongs to the Wise Men. The Star did not appear to the Shepherds.



The three caskets containing gold, frankincense and myrrh represented the three-fold life purpose of our Lord; the gold, His kingly mission; frankincense, His priestly mission; and myrrh, (symbol of martyrdom), His prophetic mission. More simply stated --gold for the King, frankincense for the High Priest, and myrrh for the great Physician.

Some Christmas symbols basically secular in our current usage have probably by legend, taken on some religious significance. The CHRISTMAS TREE is the symbol of Christ as the Tree of Life. In the tenth century, a beautiful legend began to spread all through Europe. The story told that on the night Jesus was born, all the trees in the forest, even those in the cold ice and snow, bloomed and bore fruit.

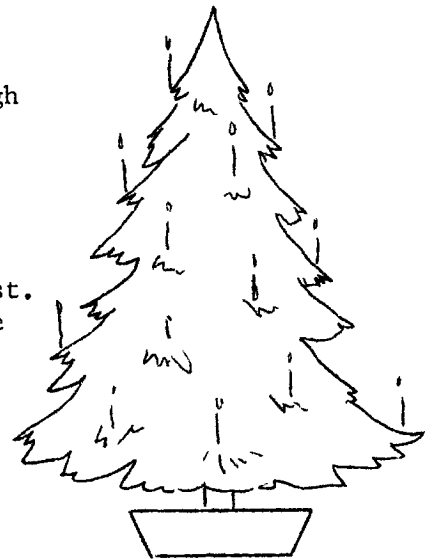
YULE LOG - The Druids lighted fires during the Yule season to burn out the sins and evil of the past year. A huge log was cut and blessed by a Druid priest. In early Christian times, the log became a part of the Christmas celebration, and symbolized for them, that Christ was the Light of the World.

BELLS - In medieval times, bells were tolled on Christmas Eve to warn the powers of evil and darkness of the approaching birth of the Savior. It was believed that the Devil died when Jesus was born.

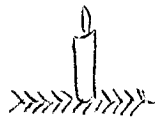
SHIPS - An early legend and carol liken Mary to a ship bringing us her baby "whose love shall make us free".

LAUREL, HOLLY, IVY - In ancient Rome, laurel was the emblem of peace, joy and victory. Holly and ivy take their places in Christian homes to indicate that Christ has come into the household.

MISTLETOE - This parasite plant was used by pagans to keep out evil spirits. Among Christians, it has come to symbolize the healing powers of Christ.



Your boys and girls can copy or trace some of these symbols onto a Christmas card of their own, or onto a sheet or two of Christmas carols whose words, and/or music they have copies. Let the children learn the Christian meaning of the symbols which they so unseeingly see at Christmas time.



A CHRISTMAS GIFT TO THE NATION

Adult Choirs (any number of members), Children's Choirs (preferably 25 or more members), Glee Clubs, other singing organizations, Handbell Ringers, and Religious Drama Groups that are interested in giving a program during the 1960 National Capital Christmas Pageant of Peace, kindly write or call Nancy Poore Tufts, Music Chairman, 9051 River View Road, S.E., Washington 22, D.C. Telephone: CHerry 8-8072.

The Pageant will be opened by President Kennedy at 5:00 p.m. (EST) on December 23rd, as he presses the button illuminating the National Community Christmas Tree in the Park behind the White House. Programs will be scheduled from the evening of December 23rd through the evening of the 31st.

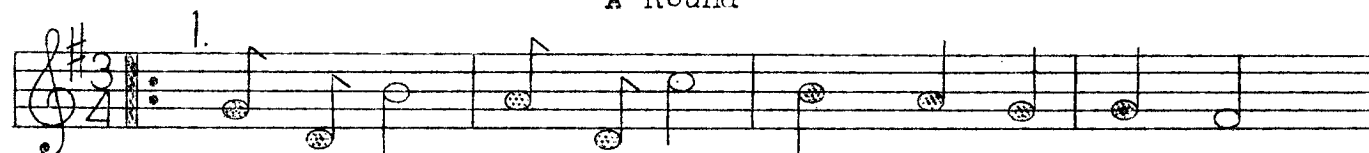
Dozens of smaller trees, representing States and Foreign Countries will surround the 75-foot Community Tree. There will be a large Nativity Scene, live animals, displays, and an enormous Yule Log. Religious Ceremonies and Christmas Music by Armed Services Bands, Church Choirs, Schools, and Community Groups will be presented on the main stage.

The Pageant of Peace represents the effort on the part of American citizens of every race and creed to dramatize the Christmas Message of Peace on Earth, to Men of Good Will everywhere.



C H R I S T M A S B E L L S

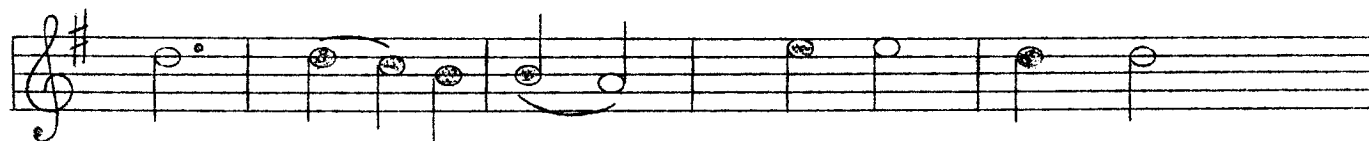
A Round



1. Mer-ry bells, mer-ry bells, Ring this glad morn-ing.
 2. Come to us, dwell in us, Grant us Thy peace.



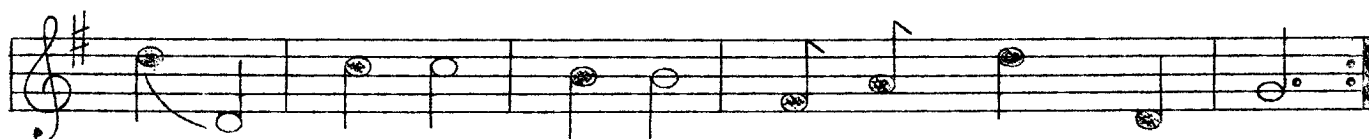
Join with us young and old, Wor-ship the King. Ring,
 Thou Babe of Beth-le-hem In our hearts des-cend. Ring,



bells, Christ is born, Join us, all men,
 bells, Mer-ry bells, Thou Babe Di-vine,



Wor-ship the King. Ring bells, Christ is
 In our hearts des-cend. Ring bells, Mer-ry



born. Join us, join us, wor-ship Christ the Lord.
 bells. Thou Babe Di-vine, in our hearts des-cend.

The above music is, as you will readily recognize, that of the well-known canon, Dona Nobis Pacem. The text with a few slight changes, is by Cecil Lapo who used it last year in St. Luke's Methodist Church, Oklahoma City.

C H R I S T M A S R E C O R D I N G S

The record companies continue to grind out Christmas music recordings, many of which are in very poor taste, inferior in quality of performance and recording, and have small respect for the sacred character of the Christmas celebration. The following records recommended a year ago, are still on the "best" list.

CEREMONY OF CAROLS, sung by the Copenhagen Boys' Choir, Benjamin Britten, composer and conductor, London Records #LL 1336

CHRISTMAS HYMNS AND CAROLS, sung by the Robert Shaw Chorale, Robert Shaw, conductor--all adult voices--an older recording, but still one of the finest.
 RCA Victor #LM 2139

O TANNENBAUM (Christmas On The Rhine) sung by adult voices except one by children.
 Decca #DL 8388

CHRISTMAS IN AUSTRIA, sung by the Vienna Choir Boys Capitol Records #T 10164

A FESTIVAL OF LESSONS AND CAROLS (an ancient service), sung by King's College Chapel Choir, Cambridge, England London Records #5523

CHRISTMAS RECORDINGS, continued

THE CHRISTMAS STORY IN CAROLS, sung by different adult choirs, with the Scriptures read by Basil Rathbone--this may be used as a model for a Christmas service. Westminster Records #6034.

CHRISTMAS SONGS, sung by the Obernkirchen Children's Choir--this perfectly delightful record may be used by all children's choir directors as a model for tone quality--every children's choir director should listen to this recording often. Angel Records #65021

One record which should have been mentioned last year is--

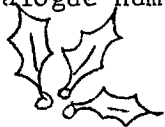
THE HOLLY AND THE IVY (Christmas Carols), sung by the Mormon Tabernacle Choir
Columbia Records #ML 5592

The only new recording of quality which I know of at this writing is--

CHRISTMAS SONGS, sung by the Obernkirchen Children's Choir Angel Records #35914
This recording duplicates just a few in the one listed above by the Obernkirchen Children's Choir--it has the same enchanting quality.

All of the above catalogue numbers are for mon-aural phonographs; if you have stereo equipment, check with your record dealer for stereo recordings are to be found under other catalogue numbers.

A Christmas Greeting



.....



Take a moment for reflection - - -

Here it is, December, the month of singing choirs, busy schedules, special programs, candlelight services! If your calendar is anything like the one at our house, it is pretty solidly filled with activities for each member of the household. Somehow I have always had the feeling that we started Christmas too soon. This is probably from childhood memories of a traditional German Christmas (celebrated in Pennsylvania) where the children never saw the "Christmas-room" until early on the morning of December 25th.



What a sight to behold as we finally scampered down the winding stairway - All the old dolls were standing proudly in clean starched dresses, and if it were a red-letter year, there might be a new doll! Then there was the blazing fire in the fireplace, the bulging socks hanging from the mantle, and the enormous tree shimmering with tinsel and old treasured ornaments. There were usually two gifts for each child - something little in the stocking and something bigger under the tree.



Yes, it is pleasant to remember, but it is more thrilling to create memorable experiences for other children. Directors of children's choirs are among the most fortunate few who have something to give to children in this realm of the spirit. Their memories of Christmas, church, and even of family observances can be colored by the highly imaginative quality of your teaching and the music which you make a part of their lives. Now I have come to realize that many weeks of preparation are necessary for this "magic" of anticipation and fulfillment to become a reality. I am convinced now that children learn and develop more by participation than by "beholding" only.

You can give them a unique and lasting gift by helping them to experience the wonder of worship, the beauty of music and the joy of service, not only at Christmas, but throughout a life-time.

Helen



A L L I N T H E F A M I L Y

One of the liveliest choir papers coming to the Guild office is entitled appropriately enough, Choir Chatterbox, and is issued by the Lakeview Christian Church, 9100 Diceman Dr., Dallas 18, Texas, Mrs. J.W. (Christine, Chris, to her friends) Kallstrom, organist and director. You will want to exchange your choir paper with this, apparently, new one.

The First Methodist Church, Peoria, Illinois, of which Mrs. George J. (Katherine) Becker is Supervisor of The Choir School, on November 5 for a Vesper program, presented a recital of sacred wedding music, both vocal and for organ. Here is a worthy idea for every church which is concerned about the secularization of the holy marriage rite, and the outrageous music requests. An educational approach such as this one in Peoria will accomplish much. A recent issue of the Guild Letters suggested some recently published good wedding music. Help your church to become again, a part of the daily living of its members. You can help "steer" requests for poor wedding music into better channels.

Dr. Walter D. Eddowes, minister of music, First Presbyterian Church, Huntington, W. Va., suggests the firm of Dorn & Kirschner, 77 Springfield Ave., Newark 1, N.J., as a source of supply for all music and music supplies. A liberal discount is offered; mailing charges paid, and prompt service given. Write directly to Mr. Irving Kirschner.

Mrs. Joe M. Bacon, youth choirs director, Lutheran Church of the Good Shepherd, Denver, Colo., recently wrote, "Our church has asked me to include in the Junior Choir, the Junior-Hi boys and girls. Just now, I have two bass, three altos and four very weak sopranos. They feel they are much too grown-up to sing with the "babies". I am attempting to bridge the gap by finding simple music they can present by themselves even though the younger children are in attendance. I should appreciate suggestions as to how others have handled such a delicate situation." Quite an order. Does anyone wish to reply to Mrs. Bacon through the Guild Letters? A reply will be helpful to lots of persons in the same boat.

Last June, Mrs. Bacon arranged for her choirs, An Achievement Program based on Scripture readings and hymns. Sub-titles indicate the nature of the service which may well be used by others -- Growth in Faith, in Grace, in Prayer, in Service, in Love for God and Fellowman, in Worship. The Guild office will gladly send you a detailed copy of the program if you desire such.

Many will remember the Merle Kellys who are sharing the Gospel with the Japanese people in Nagoya, Japan, as musical missionaries of the Presbyterian Church. In a most interesting recent letter sent out by their American Board, Arlene Kelly writes thusly which particularly you Presbyterians may wish to bring to the attention of the boys and girls in your choirs. "Now we have two requests from the Kinjo Junior High School English Department, and we need some help. . . . Many of the girls here wish to correspond with young people in America in English. These girls are studying English, and their knowledge of English is of course, limited. However, they should be able to understand a letter written in simple English, and a good legible hand. They would answer in a simple, and frequently very interesting, use of the English language. Any young persons who are interested, should write to one of these girls in care of us; we shall pass on the letters. . . . The English Department would also like to receive information about the daily lives of students in America. . . . some students in America could write a page about one day's activities, as anyone might write in a diary. Some suggested subjects are - What did you eat for breakfast? (bean soup, rice and pickles as in Japan?) What do you wear to school? (All girls here wear uniforms) How does your room look at home? (Remember Japanese students roll up their beds each morning) Write about the football games, the marching band, changing from one classroom to another, assembly programs, field trips. They would also be interested in hearing about Sunday School classes, young people's meetings, rallies, parties, etc. etc.

(Continued on page 74)

COVENTRY CAROL (Range G to G)
The "Beloved Carol" arranged for your Handbell Choir

ENGLISH - 15th Century

arr. by Nancy Poore Tufts

Introduction (with pathos)

Handbell score for Coventry Carol, measures 1 through 20. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The music is divided into measures numbered 1 through 20. Measure 1 is marked '1. pp'. Measure 4 is marked '4. p.'. Measure 18 has a first ending bracket labeled '1st.' and measure 20 has a second ending bracket labeled '2nd.'. The notation includes various handbell symbols such as circles with dots for strikes and lines for bells that are rung continuously. A line of asterisks separates this section from the next.

GOOD KING WENCESLAS (Range G to G)
Carol especially appropriate for St. Stephen's Day - December 26
Arranged for the Handbell Choir by Nancy Poore Tufts

Sturdily -- Not Too Fast

Tune from "Pieae Cantiones" - 1582

Handbell score for Good King Wenceslas, measures 1 through 19. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The music is divided into measures numbered 1 through 19. Measure 1 is marked '1. Introduction'. Measure 3 is marked '3. p.'. Measure 18 is marked '18. Bless-ings of St. Steph-ens'. The notation includes various handbell symbols such as circles with dots for strikes and lines for bells that are rung continuously. There are also dynamic markings like 'poco rit.' and 'p'.

" S T. S T E P H E N ' S D A Y F E S T I V A L "

(December 26)

Last year the new Rector of St. Stephen's Church "invited" me to work out a special program to follow a Service of Holy Communion in commemoration of the Church's Patron Saint. The Bishop of the Diocese had been invited and had accepted. It was the first time there had ever been an attempt in this Church to make an Occasion of this Day because of its proximity to Christmas Day. I agreed with the Rector that all Churches bearing the name of a Saint, regardless of the denomination, should do something about it.

As a result of the Rector's interest, good committee team-work, and plenty of advance publicity, both the Service and the "St. Stephen's Day Party" were well and enthusiastically attended. The Bishop declared he had never had such a good time and stayed 'til the last crumb disappeared. A Patronal Celebration will undoubtedly become an annual event in this Church.

Led by the Choir, the congregation came in throngs from the Sanctuary to the candlelit and green-bedecked Parish Hall. The Head Table, fancifully decorated, was near the base of the stage and held a large round cake and also "A partridge in a pear tree." The stage itself was banked with greens, and a Christmas Tree glowed in the center. The auditorium was arranged as for a theater-in-the-round. The Choir encircled the piano in a corner. The Rector served as Master of the Hall.

The Choir first sang several numbers including "Welcome, Yule" with emphasis on the lines "Welcome, be ye Stephen or John"; then the Craighill Dancers, a local professional group especially interested in the religious dance, danced to the carols "The Cherry Tree Carol" and "Good King Wenceslas" ("look'd out, on the Feast of Stephen"); next, a troupe from the Church presented a 20-minute medieval mummer's play "The Oxfordshire Christmas Masque" which was warmly applauded - particularly the skittish hobby-horse and the dreadful dragon; finally everybody sang "The Twelve Days" and other carols.

Following the program, the Bishop cut the St. Stephen's Day Cake and all moved to the rear of the Hall to visit the "Groaning Board", a long table laden with cakes, sandwiches, coffee and wassail. Pretty girls in red costumes circulated carrying trays piled with calennig.

Presenting calennig is an old English or Welsh New Year's custom, whereby children go around carrying gift apples, or now perhaps oranges, in which sprigs of evergreen and sweetmeats have been stuck. A tripod of wooden skewers enables these apples to stand on a table, and formerly there was another to use as a handle by which to carry it. Originally a visit from the bearers of calennig involved largesse, invoked by a traditional song and a reply by each household visited. I enjoy making these quickly as little mememtoes for friends visited at Christmastime. Just stick maybe 6 small sprigs of box or holly in a bright red apple, then add a few dates or prunes or red cherries or what-have-you-on-hand, with toothpicks. It's gay and Christmassy. Sweetmeats for happy times and good fortune - Evergreens for life eternal.

Recipe For St. Stephen's Day Cake

(Similar cakes for "Boxing Day" or "Epiphany Cake" - Old North Country or Welsh Custom. Also mentioned in "Delights for Ladies")

Take 40 eggs & divide the whites from the yolks & beat them to a froth start work 4 pounds of butter to a cream & put the whites of eggs to it a spoon full at a time till it is well work'd then put 4 pounds of sugar finely powderd to it in the same manner then put in the Youlkes of eggs & 5 pounds of flower & 5 pounds of fruit. 2 hours will bake it add to it half an ounce of mace 1 nutmeg. (Make 1/8 the recipe for a small family cake.) The SECRET ingredient of St. Stephen's Cake is 1/5 of the fruit should be chopped candied ginger. Ginger stands for mettle; spirit.

(TOP Recipe File Secret: I cooked 6 pkg. of pound cake mix in a large angel cake pan & dribbled thin white icing over it, then manoeuvred this masterpiece onto a pedestal cake platter, trimmed with sprigs of green and a big fat candle in the middle.)

Wassail
- 72 - *Nancy*

H Y M N S T U D Y

Adrienne Reisner

THOU DIDST LEAVE THY THRONE

Tune, Margaret (Elliott)

Emily E.S. Elliott, 1836-1897 - Timothy R. Mathews, 1826-1910

Dear Boys and Girls:

I hope you have enjoyed learning the lovely Christmas hymn we wrote about last month. How I would love to hear you sing it!

This month our hymn is found in the "Advent and Nativity" section of the Methodist Hymnal, while in the Lutheran Hymnal it is listed under "Adoration and Praise". So you see it is a hymn not only suitable for the period surrounding Christmas, but for use at other times in the year. The hymn tells the story of the life of Christ, from His birth, until He comes again to take us to live with Him.

There are many verses to this hymn--five in all--and all should be sung, lest the story be broken. Some verses might be sung by soloists, or boys alone, girls alone, etc., then all joining in the chorus in two or three parts. (A third part is so easy to add, there is no need for it to be written in here.)

Actually, it might be interesting to let the girls begin the verses, with the boys taking over at the third line, because at that point a contrasting thought is introduced with the word "but"--(except for the 5th verse.) Now here are the verses:

1. Girls - Thou didst leave Thy throne and Thy kingly Crown
When Thou camest to earth for me;
Boys - But in Bethlehem's home there was found no room
For Thy holy Nativity.
Chorus: All - O Come to my heart, Lord Jesus,
There is room in my heart for Thee.
2. Girls - Heaven's arches rang when the angels sang,
Proclaiming Thy royal degree;
Boys - But in lowly birth didst Thou come to earth
And in great humility.
Chorus -
3. Boys - The foxes found rest, and the birds their nest
In the shade of the forest tree;
Girls - But Thy couch was the sod, O Thou Son of God,
In the deserts of Galilee.
Chorus -
4. Girls - Thou cam'st, O Lord, with the living word
That should set Thy people free;
Boys - But with mocking scorn, and with crown of thorn,
They bore Thee to Calvary.
Chorus - (Sing softly)
5. All sing - When Heaven's arches shall ring
and her choir shall sing
At Thy coming to victory,
Let Thy voice call me home, saying,
"Yet there is room,
There is room at my side for Thee!"
Chorus - And my heart shall rejoice, Lord Jesus,
When Thou comest and callest for me.

Amen

Here now is the story I promised you last month about a Christmas tree. It may not be a new idea to all of you, but if it is, you may find it worth taking to your minister.

HYMN STUDY, Continued

Surely in almost every church there will be a giant Christmas tree just outside the altar rail, reaching high into the arch of the sanctuary. All of us love the beautiful tree, with the warmth and beauty it adds to our Christmas services.

But when Christmas is over, what happens to your tree?

In our church, the tree is completely stripped of its branches, so that it becomes only a huge, naked pole. It is set aside in one of the storerooms of the church, awaiting the Lenten season. Then the top few feet of the tree are cut off in one piece. This piece is then nailed securely to the remaining portion of the tree, to make a rude cross.

On Ash Wednesday, the rude cross is placed in the chancel, within the altar rail, where it stands throughout Lent. It is a constant reminder, each time we see it, that Christ was born to suffer and die for us. But this is not all!

On Easter Day the cross becomes transformed! The congregation arrives to find it wrapped completely in wide, white crepe paper, completely covered with beautiful Easter lilies, or white roses, gleaming amidst their green leaves!--a glorious symbol of Christ's Resurrection! What a thrilling sight to see!

When you are older you will experience more deeply, the forty-day Lenten period of sorrowful meditation and soul-searching. Then you will feel the great joy and exultation that rises in your heart with the full understanding of Easter!

You see, Christmas cannot really be separated from Easter. Right now, in the midst of the Christmas season, we must remember why Christ was born. And then when we come to the Lenten and Easter seasons, we can look back, remembering how Christ came as a little Babe, born in Bethlehem's manger.

I can end in no better way than to recall again the last few words of your Christmas hymn, "Lo, He comes, and loves and saves, and frees us!"

I hope your Christmas will be filled with joy and happiness! God bless you all!

Your friend,

Adrienne

Suggestions to directors:

This hymn has more character and brightness in the key of E, or E^b. In any event, the key should be raised for the 5th stanza to be truly effective.

Also, this hymn is a prime example of the necessity for the accompanist to "play the words" of each verse, as well as the music. The ties that apply in one verse, do not in another. In fact, each verse is different - no two are exactly alike. --A. R.

Editor's note - This hymn and tune are to be found in most denominational hymnals.

* * * * *

ALL IN THE FAMILY, Continued from page 70

School and/or church papers would be most welcome." Address: Mrs. Merle I. Kelly, Chokuji Cho, Higashi Ku, Nagoya, Japan. Air mail letter folders may be purchased at any Postoffice for 11¢. Directors, if you wish to be placed on their mailing list for their interesting letters, write to Board of World Missions, Presbyterian Church in the United States, Box 330, Nashville 1, Tenn.

This past August during the NaFOMM national conference held in San Diego, the news that a five octave set of Whitechapel HandBells was immediately available, caused quite a stir. Those interested in acquiring this unusually large set, and they were numerous, were almost frantically wondering how to raise the fifteen hundred dollars needed. The finis to the story came the other day from Norman K. Allen who wrote that his church, Virginia Heights Baptist, Roanoke, Virginia, had been able to buy the set. He is a proud and happy man. We rejoice with him, and look forward to continuing news about this set of bells which is probably the largest owned by a church in this country.

Wolfgang Amadeus Mozart
Norma Lowder

Wolfgang Amadeus Mozart was the son of the owner of a book-binding shop in the Austrian town of Salzburg. In his spare time, the father had studied the violin; he also wrote the first book ever published to tell others how to play this instrument. In time, he was to be appointed director of the Archbishop of Salzburg's orchestra. The Mozart home was a happy one, and Wolfgang lived in a world of happiness.

Wolfgang had a sister, Nannerl, who was five years older than he. When Nannerl was eight, her father began teaching her to play the clavier. Her music so interested three-year old Wolfgang that he would sit at the clavier and pick out the tunes he had heard her play. He would also search for other pretty combinations of sound. So amused was his father at Wolfgang's picking away at tunes that he decided to give Wolfgang a few lessons too - just for fun, of course. Much to his father's amazement, however, Wolfgang very quickly learned the pieces in Nannerl's book.

Soon Wolfgang began writing little tunes of his own. First he played minuets which his father wrote down on music paper as he played. Later, when he was four, some men found him busily writing his own notes on music paper. When asked what he was doing, he replied that he was writing a concerto. This really made the men laugh, for a concerto is a long piece for a solo instrument with orchestral accompaniment. When the ink dried, however, the men were astonished to discover that the boy really had written a concerto. It was such difficult music that the men thought no one would be able to play it. To Wolfgang, that was part of what made it a concerto; immediately he ran to the clavier and played the music he had written. Now the men knew that Wolfgang was truly a wonder child.

When Wolfgang was six and Nannerl, eleven, their father thought their playing should be heard in places other than Salzburg. They traveled through many towns and countries, spending weeks in non-heated coaches bumping along the rough roads, studying as they rode. But everywhere they went they were well received. The music was beautiful and so perfectly played that musicians everywhere tried to test Wolfgang. They would play a piece and then ask Wolfgang to play back for them the music he had heard only once. They would give him a theme of several notes and ask him to immediately sit down and make a piece out of the notes; this is called improvisation. Stories are told of men who would cover the keyboard with a cloth before Wolfgang played so that he would not see the keys; indeed, it would also be more difficult to feel the keys. At one time, he was even shut up in a room all by himself for a week to see if he could compose an oratorio (a long composition for full choir, telling a Biblical story) without help from anyone. Always he succeeded in doing whatever tricks were asked of him; more and more he achieved the reputation of being a wonder child.

Everywhere they went, Wolfgang and Nannerl were presented beautiful and costly gifts: medals, expensive clothing, and musical instruments.

For three years the children traveled with their father, playing before the best-known and wealthiest people of the day. At long last, they returned to Salzburg, where Wolfgang studied hard for the next five years.

At that time, Italy was considered to be the center of the musical world; so when Wolfgang was fourteen, his father took him to Rome, where he might meet the best teachers and performers in the world.

While in Rome, Wolfgang heard the Pope's choir sing a famous but difficult piece of music, written with many voice parts singing at the same time. The old music was very much treasured, and was sung only on special occasions. So special was it that the singers themselves were forbidden even to take their copies from the church. After hearing this great music sung one time, Wolfgang was so impressed that he went home and wrote down every note, just as he had heard it.

During the next eight years, Wolfgang traveled to many cities. He gave wonderful concerts everywhere he went, but he was becoming known more as a composer than as a performer. His father encouraged him to stop traveling and to settle in Salzburg.

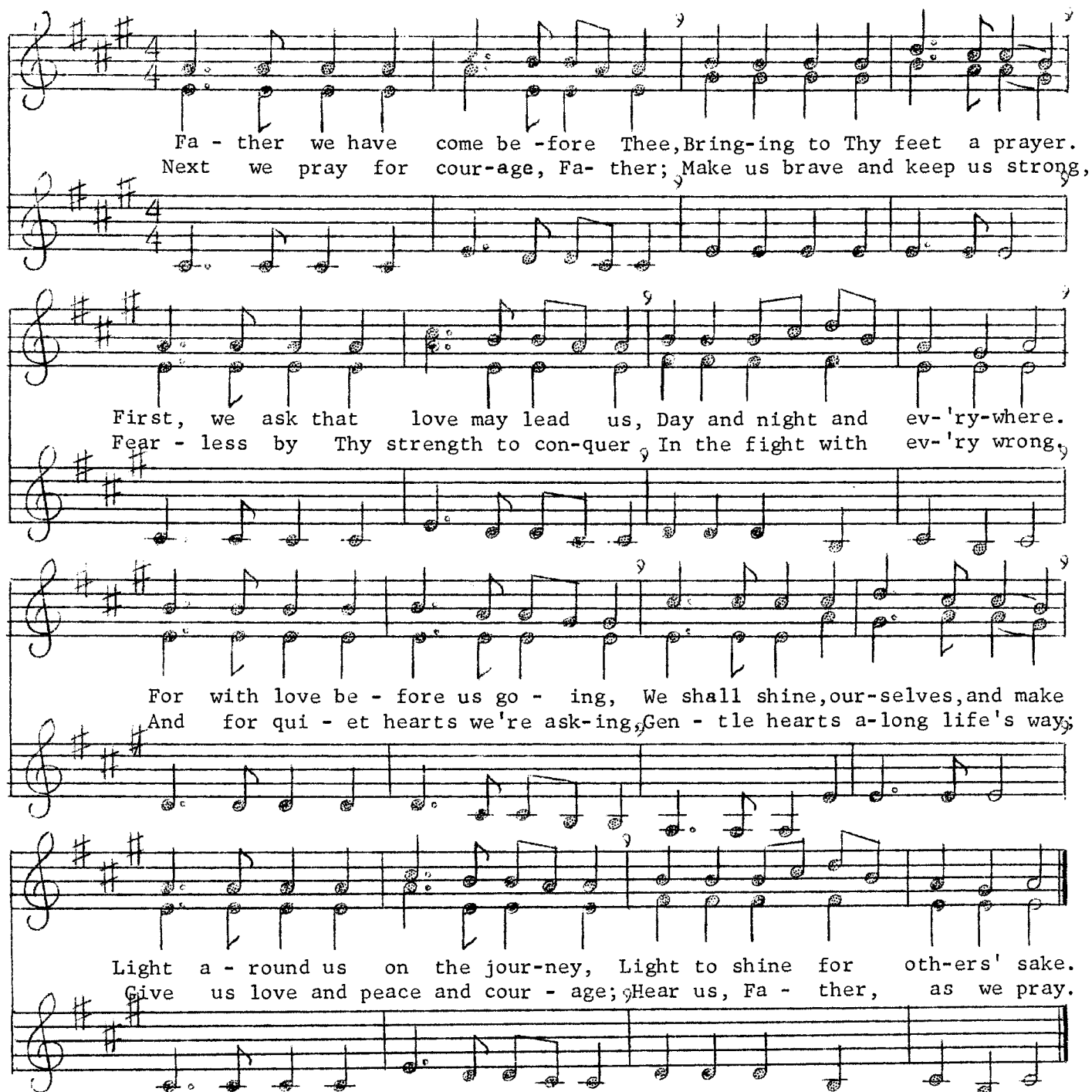
Wolfgang Amadeus Mozart, Continued

For the remainder of his life, Wolfgang gave music lessons, played in rich homes, and wrote beautiful music. His melodies are said to be the most beautiful ever written. It has been said that he even taught instruments to sing! Certainly his music is happy and cheerful. You will want to hear his music again and again: his many symphonies, his minuets and sonatas for piano, his novelty music for chiming clocks and music boxes, his "Requiem" which is sung in many churches. Better still, you may have a chance to sing and play some of the music of this wonder child. Then you will realize how appropriate was Wolfgang's middle name, Amadeus; for this name means "loved of God"!

HEAR US, FATHER, AS WE PRAY

Jane Rolfe Randolph

Wolfgang Amadeus Mozart



Fa - ther we have come be - fore Thee, Bring - ing to Thy feet a prayer.
Next we pray for cour - age, Fa - ther; Make us brave and keep us strong,
First, we ask that love may lead us, Day and night and ev - 'ry - where.
Fear - less by Thy strength to con - quer, In the fight with ev - 'ry wrong,
For with love be - fore us go - ing, We shall shine, our - selves, and make
And for qui - et hearts we're ask - ing, Gen - tle hearts a - long life's way,
Light a - round us on the jour - ney, Light to shine for oth - ers' sake.
Give us love and peace and cour - age; Hear us, Fa - ther, as we pray.

Dear Guilders:-

Somehow these articles have taken on the character of a Junior Choir Director's Diary! Let me hurry on to say that the main idea is to stress the importance of long-term planning, individual rehearsal planning, then evaluation and contemplation in an attempt to solve each problem as it arises and to build a store of successful creative teaching ideas which work for you. Techniques which grow out of such constant searching can be used as seemingly spontaneous ways to achieve the desired results.

Do you remember Doug, our fourth grader, enthusiastic, loud and low? Well, he finally "discovered" how to sing with a head-tone! Of course we haven't gone into technical terms with him, but he reacted successfully to certain phrases such as, "Sing through your eyes", or "Pretend there is a little hole in the very top of your head and sing through it." We found that Doug's was not an ear problem. He sang correct intervals - an octave or two below the given pitch in a big chest voice, which strained all of his throat muscles and caused him to stretch his chin out and up. This is very harmful to a child's voice and can cause a chronic hoarseness. Any child who sings like this in junior choir needs your personal help.

1. Get him to do the fire-siren "whoo-o-o" - going into the upper range.
2. If his jaw is rigid, tell him to keep his lower jaw the same, but raise his upper jaw. (This usually results in dropping the lower jaw - try it!)
3. Stress a small sound! Tell him that a dart or an arrow will fly straighter and surer than a big heavy hand-ball.
4. Use a lifting motion or a jabbing upward-pointing finger to help him get the idea.
5. Talk about launching a rocket - straight up!

Never allow a child to continue to sing an octave lower than your unison treble choir. I suggest that all the above methods be used outside the choir hour. If you do not know the child and his personal reactions, don't make the mistake of embarrassing him in front of the other children. If you have taken 10 minutes with him alone and know he can demonstrate his improvement for the other children - that's fine; it can give the child a feeling of success and the desire to keep trying.

This chest-singing happens in junior age girls as well as boys. Although you are never safe in teaching by sensation alone, there is the discovery of a certain "feeling" by a child when he catches on to singing with his head voice instead of the strained, coarse chest voice. Keep listening to fine boy-choir recordings to establish within yourself the tone you want to hear. It helps considerably if you can model for the children - or if you can have a capable high school girl do this.

Several other wrinkles have been ironed out since last we talked. After the Junior Choir had sung for their first worship service this season, the Choir helpers met with me to solve several problems. These remedial plans were made:

1. Junior Department Church School Co-Ordinator was called about dismissal of Junior classes at 5 minute intervals so all children do not arrive to vest at the same time, youngest come first. Co-ordinator most anxious to co-operate!
2. Two card tables set up in dressing rooms (boys and girls) for orderly placement of Bibles, Church School papers and things to be taken home.
3. Extra hangers provided for children to hang coats, jackets before getting vestments. (To avoid jackets on floor, etc.)
4. A father and mother team in charge of vesting boys.
5. Chairs arranged in rehearsal room to duplicate seating in sanctuary.
6. Instructions clearly given concerning the return of hymnals to proper book-case before vestment is removed after the service.

7. A meeting scheduled for mothers of all Junior Choristers. Plans made for coffee, rolls and a "communicative" talk concerning purposes, requirements, responsibilities, benefits and desired "high hopes". Schedule for the rest of the year announced.
8. A personal call to be made to the 5 of the 78 enrolled children who have missed three times.
9. A post card sent out to all parents with schedule of rehearsals, services, special events, listing dates, times and places for all of the December holiday season - and including the first rehearsal of the New Year!

My Christmas wish for all of you is that your choir children will somehow catch the message---

"Glory to God in highest heaven, And on earth his peace for men on whom his favour rests."

Luke 2, 14 (New English Bible)

Helen

T H I S ' N T H A T
Leslie's Medley

PLEASE NOTE - Permission to use the words, LONG AGO AND FAR AWAY by Edward Traill Horn in the hymn study by Adrienne Reisner in the November issue of the Choristers Guild Letters should read thusly--"Text from the Service Book and Hymnal of the Lutheran Churches in America, by permission of the Commission on the Liturgy and Hymnal".

Guild Members are given a last moment reminder that a new edition of Christmas Carol booklets, as announced in the September issue of the Letters, is available by writing directly to the John Hancock Mutual Life Insurance Co., 200 Berkeley St., Boston 17, Mass., Att: Mr. William R. Eustis, Assistant Director of Advertising. They are FREE. Request them immediately if you wish to have them for Christmas. Mr. Eustis wrote recently that numbers of Guild members have requested copies. Please state that you are a Guild member.

During mid-March 1962, I expect to be in the Denver and Chicago areas for a festival, workshop and some lectures. I shall be available during that period for additional engagements en route or not too far off route. Financial considerations may easily be worked out to everyone's satisfaction. If I can be of service to you at that time, please write immediately.

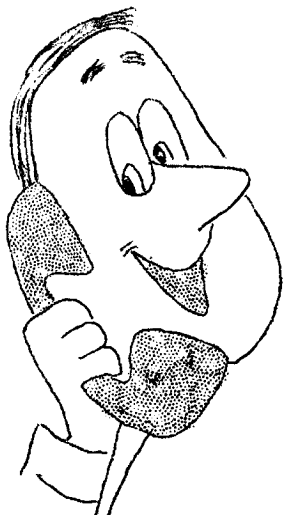
Recently in their annual meeting, the Board of Directors voted to use the income accumulated by next June from the Ruth Krehbiel Jacobs Memorial Fund, to provide two scholarships for the Choristers Guild Seminar to be held next June 18-23 in Denver, Colorado. The bases for awarding these will be announced, probably next month in the Letters.

Some time ago, someone wanted a complete set of the Letters, Volume X which was 1958-59. Unhappily, the request was misfiled, or mislaid, or just plain lost. The set is available now. It will be held for a few weeks for that first request; if not asked for, will be available to anyone else who wishes it.

Please forgive any delays you may encounter in Guild affairs during the month of December. Quite probably, I shall need to spend some time in a hospital for recovery from some surgery. Lora, my secretary, will be "pushed" to keep up routine affairs.

On Sunday afternoon, December 3, I have been given the honor of conducting the annual community presentation of Handel's Messiah here in Santa Barbara.

(Continued on page 79)



S EH EE Ee ee ----

HAVE YOU HEARD

about the

CHORISTERS GUILD SEMINAR

to be held next June 18-23 in the beautiful mile-high city of Denver, Colorado on the restful tree-shaded campus of Colorado Woman's College? You should plan to attend this stimulating week of study and inspiration guided by a distinguished group of leaders. Tuition will probably be as low as \$25 including a packet of study music. Very comfortable housing (two in a room) in an almost new dormitory, and three tasty meals in an attractive dining room are offered for a daily rate of \$7.50. Thus your total costs for the week exclusive of travel and personal expenses, will be only \$62.50. Possibly your church will send you. Two full scholarships are offered, details of which will be announced. Denver is easily reached by all means of transportation. The distinguished faculty will be announced in the January issue.

LET'S MEET IN DENVER IN JUNE, 1962.

THIS 'N THAT, Continued from page 78

Members frequently request the addresses of publishers which music is recommended in the Guild Letters. Here is a partial listing of such; additional addresses will appear in subsequent issues:

Abingdon Press
201 Eighth Ave., So.
Nashville, Tenn.

Broadman Press
161 Eighth Ave., No.
Nashville, Tenn.

Concordia Publishing House
3558 So. Jefferson Ave.
St. Louis 18, Mo.

Canyon Press
17 Kearney St.
East Orange, N.J.

Carl Fischer, Inc.
56 Cooper Sq.
New York 3, N.Y.

J. Fischer & Bro.
Harristown Rd.
Glen Rock, N.J.

Harold Flammer
251 W. 19th St.
New York 11, N.Y.

H. W. Gray
159 E. 48th St.
New York 17, N.Y.

Lorenz Publishing Co.
501 E. Third St.
Dayton 1, Ohio

Oxford University Press
1600 Pollitt Dr.
Fairlawn, N.J.

Theodore Presser Co.
Bryn Mawr, Penna.

G. Schirmer, Inc.
609 Fifth Ave.
New York 17, N.Y.

Schmitt, Hall & McCreary
Park Ave., at Sixth St.
Minneapolis 15, Minn.

Summy-Birchard Pub. Co.
1834 Ridge Ave.
Evanston, Ill.

Westminster Press
Witherspoon Bldg.
Philadelphia, Penna.

Members are reminded of the One Dollar minimum order (excepting the Choristers Little Hymnal) for materials. The costs of packing, packing materials and postage are the same for a 35¢ order as for a \$1; the Guild wishes to keep prices for materials at the current levels if at all possible.

(Continued on page 80)

Please, PLEASE - if the bank on which you draw your checks which are sent to the Guild, charges exchange for the payment of your check, please add exchange costs. In recent months with the flood of checks for \$4 in payment of membership dues, the Guild has had a sizeable amount to pay each month to collect the money. Most banks charging exchange are state banks, particularly in smaller communities.

Norma's Christmas Greeting to you Guilders has gone astray in the mail. We in the Guild office, as well as Norma, are unhappy. It is now too late for another to be written, sent and printed. A Blessed Christmas, she wishes all of you.

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

From the Christmas Day 1960 Bulletin of St. Stephen's Church, Denver, Colorado, by the rector.

The Awe of Christmas

There is an old saying that familiarity breeds contempt. That would not be true of the Christmas story. No one is contemptuous of the Babe of Bethlehem. But it is a story nearly two thousand years old. The world has heard it many times. You have heard it many times. And so have I. It might be nearer the truth to say that familiarity breeds indifference. There is a sudden flare in the darkness. The Star shines down, the shepherds steal to the Stable. Yes, it is familiar. But stop right there. Who is this Child nested in the hay of the manger?

This is none other than the Son of God. This is He who can be your Saviour and mine. If we will let Him He can change the whole world for us.

So there is a scary awe about this whole familiar scene. This is not merely a child's playtoy. This is the world's salvation. Before you make your Christmas Communion read over the words of this hymn.

Let all mortal flesh keep silence,
And with fear and trembling stand;
Ponder nothing earthly-minded
For with blessing in His hand
Christ our God to earth descendeth,
Our full homage to demand.

King of kings, yet born of Mary,
As of old on earth He stood,
Lord of lords in human vesture,
In the Body and the Blood
He will give to all the faithful
His own self for heav'nly food.

Rank on rank the host of heaven
Spreads its van-guard on the way
As the Light of Light descendeth
From the realms of endless day,
That the powers of hell may vanish
As the darkness clears away.

At His feet the six-winged seraph;
Cherubim with sleepless eye,
Veil their faces to the Presence,
As with ceaseless voice they cry,
"Alleluia, Alleluia, Alleluia, Lord most high!"

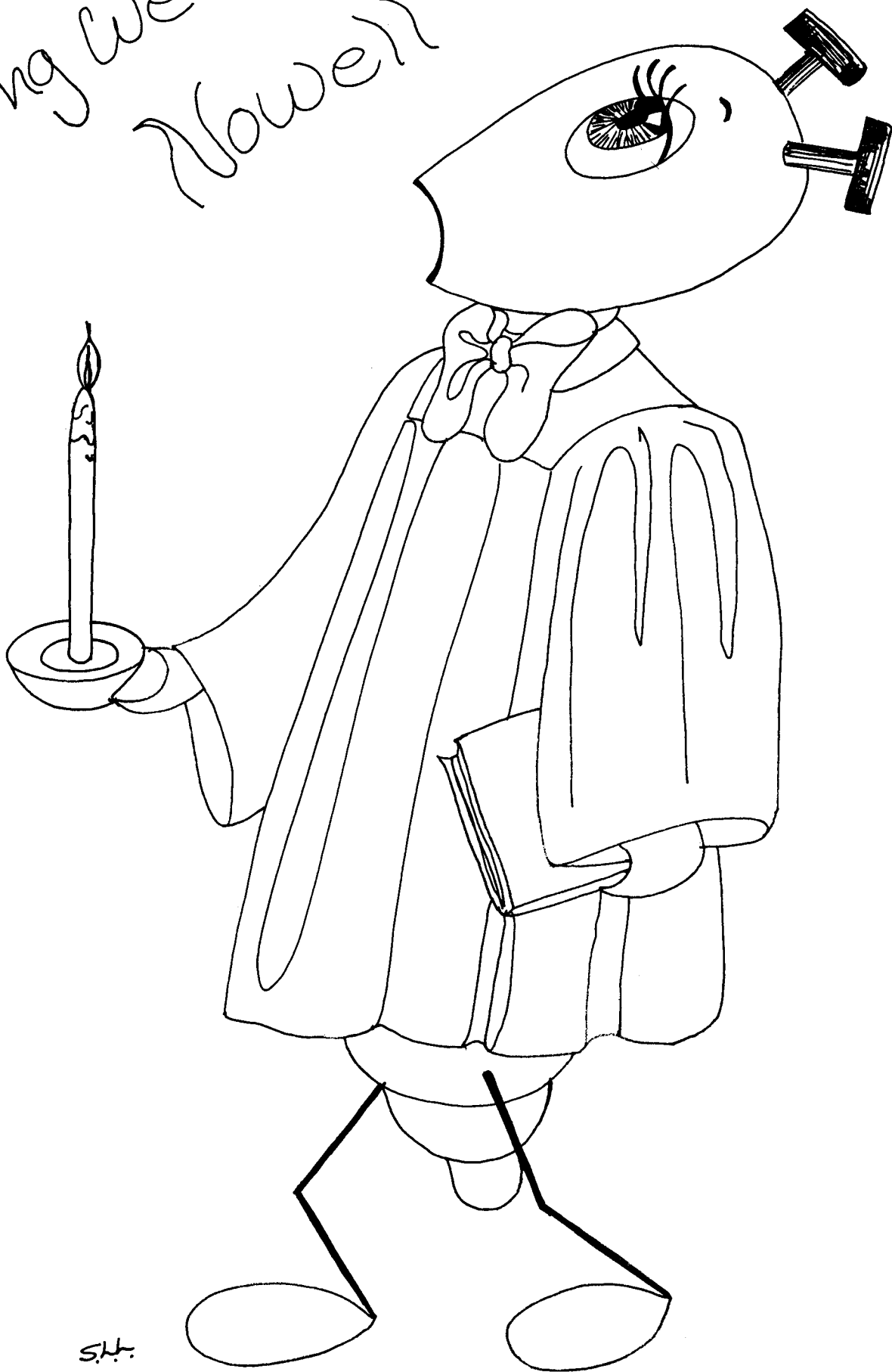
--G. E. G.

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

May your Christmas be not only Merry
and Joyous but Blessed is the earnest
prayer of

Leslie

Sing We
Nowen



HR>HZU

JANUARY

He very well begins the Year
That feasts his Neighbor with good Cheer;
But with This Prudence be it done,
Let Charity begin at Home.
(Virginia Almanack 1767)

FOR THE NEW YEAR

Now the toys are broken,
Now the tree is down,
But the spirit of Christmas
Lives the whole year round,
The spirit of the Christ Child.

Born upon that day
We remember in our hearts
In every righteous way.
Remember Mary and Joseph
And the Wise Men who came,
The Child who made blind men to see,
And walkers of the lame.

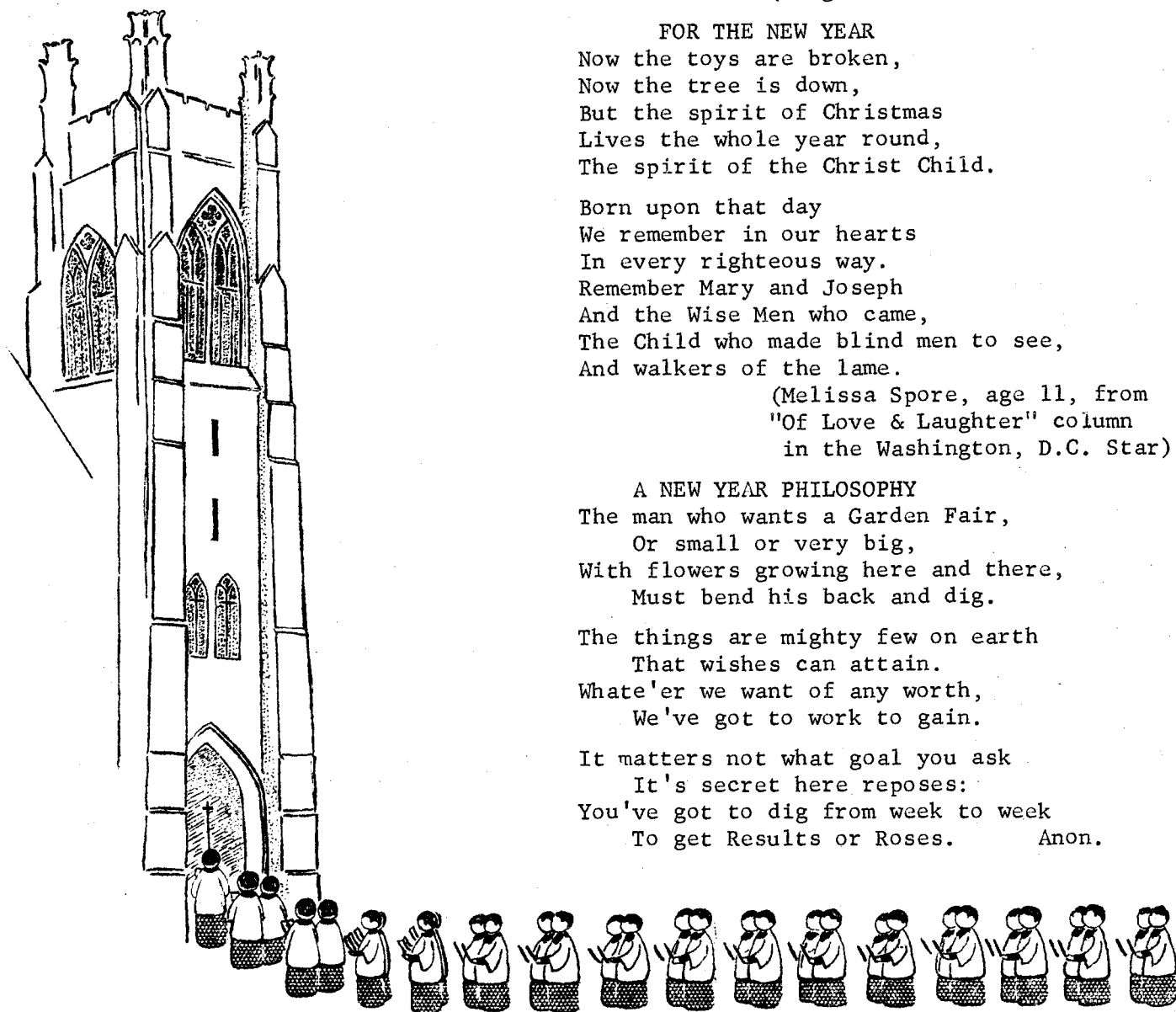
(Melissa Spore, age 11, from
"Of Love & Laughter" column
in the Washington, D.C. Star)

A NEW YEAR PHILOSOPHY

The man who wants a Garden Fair,
Or small or very big,
With flowers growing here and there,
Must bend his back and dig.

The things are mighty few on earth
That wishes can attain.
Whate'er we want of any worth,
We've got to work to gain.

It matters not what goal you ask
It's secret here reposes:
You've got to dig from week to week
To get Results or Roses. Anon.



CHORISTERS GUILD LETTERS
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Ruth Krehbiel Jacobs, Founder
Arthur Leslie Jacobs, Editor

Helen Kemp, Norma Lowder, Nancy Poore Tufts, Associate Editors
Eleanor D. Fossick, Sally Lane, Adrienne Reisner, Contributing Editors

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ACCOMPLISHMENTS

In a scrap book of clippings which I found among Ruth's possessions, one item, among many, which immediately interested me was from the old American magazine of many years ago. It was titled Bard, and read as follows--

"He slops the pigs, milks the cow, plows the land, and writes poetry which makes sophisticated city critics of literature thumb their thesauri for words of worthy praise. W.W. Chrisman, 70, farmer-poet, winner of John Burroughs medal for the most distinguished book of American nature poetry (Wild Pasture Pine), never wrote a line of poetry until he was 58. He has published three volumes since, and they are called genuine contributions to U.S. letters. Shy, when asked to receive the medal, he sent a son--one of nine children--to speak for him. Born in Delanson, N.Y., he has always lived there. 'I'm like an old tree,' he says, 'my roots have grown deeply into the soil.' He read all of Shakespeare before he was 13. As a barefoot boy, he carried with him a book of John Burroughs, the naturalist, or one of poetry by Walt Whitman. He began writing because he wanted to put down in writing the things he saw, smelt, felt during the daily toil of slopping the pigs, milking the cows, plowing the land of his 102-acre farm."

While contemplating the mountains from the windows of my little ivory tower, the above clipping provoked the thought--great accomplishments are not always achieved under ideal conditions. Across the screen of mental vision passed numerous individuals who worked under very unlikely conditions and accomplished much, sometimes, the seemingly impossible.

There was George Washington Carver, a completely uneducated slave boy who overcame many a barrier to become one of our truly great agricultural scientists. He wanted to improve the economy of the South, and with it the lot of his people. He discovered hundreds of uses for the lowly peanut, the soybean, and sweet potato, and thus stimulated the culture of these crops to free the tenant farmer from the bondage of a one crop - cotton - economy. What an unlikely combination - a negro and a peanut, but you all know the story.

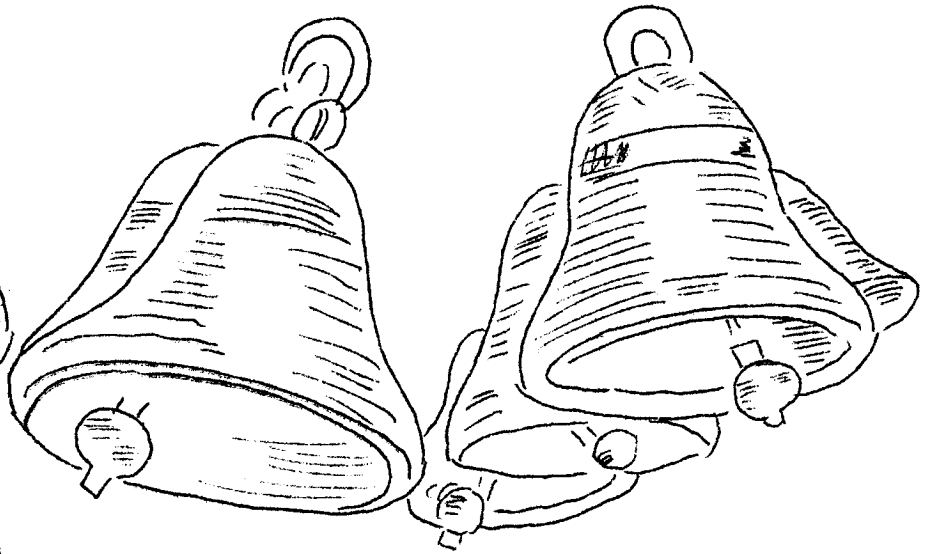
Then there was Elizabeth Van Fleet Vosseler who in the small village of Flemington, N.J., pioneered the Children's Choir movement in this country. As long ago as 1907, she published a booklet entitled, "The Use Of A Children's Choir In The Church" which encouraged timid churches and directors to launch into developing the musical potentials in children. A little country village in a then remote section of New Jersey--here was a most unlikely setting to begin anything let alone an idea which has become so important in the lives of our children, and churches. But here lived a determined, energetic, enthusiastic woman with an ideal to nourish and make grow. Miss Vosseler very largely was responsible in the late twenties for the inspiration which launched Ruth Krehbiel Jacobs on her career in the Children's Choir field, and brought her to pre-eminence in this highly specialized field.

Most probably all of us grumble a bit and bewail our lot, at least in certain areas of our work. It is human so to do. The extent however to which we rise above this frailty, helps to determine character, and the effectiveness of our work with children. Jesus taught that through Him, we would find the strength and courage to meet our problems, and to rise above them. He did not teach that as His followers, we would be free from difficulties and sorrows. Oft times, our best work comes into being during times of stress and strain.

Children's Choir directors have been known to murmur--"I work in a small church; I just don't have the children to work with", or "I just don't have the co-operation I ought to have", or again, "So and so has such a big church and so many resources", etc. etc. You know these complaints; I know them and many more. They are all real, and in most cases, state the very truth. The real problem is not that they exist, but how we get out of these prisons into which we sentence ourselves.

To state that great accomplishments are not always made under ideal conditions may be small comfort; it can however, provide the urge for us to seek a solution. The best counsel for each one of us will be, "Look About You". Remember the completely uneducated slave; think of Elizabeth Vosseler; recall others whom you know about, and let them spur you on. Ours is a noble calling; it deserves our best.

Feslie



GREETINGS to you all and to that old Roman deity of the month, Janus, possessor of two countenances, facing fore and aft. So is our mood as the Old Year fades into the New. Look back - fond memories of happy ringing and singing, of meeting new friends, fresh opportunities and experiences. Look ahead - to the blank white pages waiting for our inscription - what will we do with them? LAUS DEO, Praise God for a brand new year!

- * WAS-HAILE - to our own dear Leslie Jacobs.
- * SALUTATIONS - to Nita Akin, Pres. of C.G.
- * HEALTH & LONG LIFE - to Lowder and Lowder.
- * ACCOLADES - to the Kemps.
- * HIGH NOTES OF THE OLD YEAR - C.G. Workshop - Okla. City; AGEHBR Nat'l. Conv. in St. L.
- * Said Charles Lamb: "NEW YEAR'S DAY is everyone's birthday." So HAPPY BIRTHDAY!
- * GOOD CHEER - to Bob Hieber, Pres., AGEHBR. & Mrs. Drey, Pres. of American Bell Ass'n.
- * A NEW YEAR'S CANNON - to Jim Lawson & Scott Parry, Editors of AGEHBR's "Overtones".
- * DRINK A TOAST - to Eunice Gross.
- * HOSANNAS - to Bertie Bitgood.
- * HIGH JINKS - to Dan and Jan Hermany.
- * A SALVO OF BRAVOS - to Alinda Couper.
- * OLE, Ed Johe, and CHEERS for Eldo Neufeld.
- * BELLS SWEETLY SING - for Lauretta Cotten.
- * HAPPY DAYS - to Doris Voester & Ellen Jane Porter.
- * MAY ALL YOU DO, RING TRUE - Doris Watson.
- * From me to thee - JOY, Kay Rawls, for your friendship & helpful advice through the years.
- * RING-A-DING-DONG - to Dr. Whittlesey, Texas Mockingbird, and to Tulsa's Marvin Reeher.

***** MAY GOD'S SWEETEST BLESSINGS CHIME - for the Rev. Wm. Grime.

* HAPPY NEW YEAR - to all you good friends who have shared with me the Joy of Ringing in 1961. May your ringing in 1962 lift many more of God's children "into His gates with thanksgiving."

Nancy

CHIME TUNES # 1

- A CHIME = (1) A set of bells in a tower;
(2) A series of musical sounds, or tune, played mechanically, or otherwise, on such a set of bells. (Starner)

It is suggested that HANDBELL CHOIRS add interesting and historic Chime Tunes to their repertoires. These serve as good warm-up exercises at rehearsals, as program openers, and are useful in Services of Worship. They can be transposed to other keys.

THE WHITTINGTON CHIMES

Old Tune before 1666

I. 6 - BELL CHIME

"Turn again, Whittington"



MORE, A GREAT DEAL MORE, ABOUT BOYS' VOICES

The February-March/¹⁹⁶⁰ issue of the Music Educators Journal published a long article which was both stimulating and challenging. It states so well and succinctly, a viewpoint which I have long held concerning boys' voices. After reading the article several times, the logical next step seemed a reprint in the Guild Letters. Permission was graciously and generously given both by the Music Educators Journal and by the author, Dr. Frederick Swanson who is Supervisor of Music, Moline Public Schools, Moline, Illinois. Should you wish to write Dr. Swanson, his specific address is 1619 Eleventh St., in Moline. The Choristers Guild expresses thanks and appreciation to Dr. Swanson for this permission. The director of every boys' choir should not only read, but study carefully, this article. It is earnestly recommended.

W H E N V O I C E S C H A N G E

AN EXPERIMENT IN JUNIOR HIGH SCHOOL MUSIC

Frederick J. Swanson

Music teachers lose the boys in the eighth grade. Why? Because boys are not as musical as girls? Music is not for boys? Boys have not time for music? The public does not enjoy hearing boys sing? No, I'm afraid these answers are too glib, too shaky when analyzed. We lose our boys in the eighth grade because something is happening to our junior high lads in their early teens that does not happen to their girl classmates, and we music teachers have not known what to do about that something.

Some time around the eighth grade our boys are going through that frustrating phenomenon called the voice change. All the habits and skills so carefully acquired in the earlier grades are suddenly thrown awry. What was easy and fun suddenly becomes difficult and thwarting. Just to make the situation more difficult, not all boys' voices change at the same time. Thus, many a lad finds himself the only one at a given time whose voice is out of control. He gets no good explanation of what is occurring, and very little training or attention to make things easier. Alas, boy-like, he wants to give up. (Well, can you imagine a teen-age boy who cannot swim well choosing to swim with a group of classmates who are good swimmers? Especially if some of them are girls?)

To put it bluntly, not many teachers know just what is going on in this voice mutation process so they don't know how to handle the situation. Try these questions on YOURSELF:

1. Do you know just how a boy's voice changes?
2. Can you predict when his voice is about to make this radical shift?
3. Can you mention any study, based on many observed cases, that describes the vocal development patterns of adolescent boys?
4. Would you, as a vocal teacher, know what song material is suitable for a boy to sing while his voice is changing?

For over fifteen years now the writer has kept records of the vocal development of junior high school boys, month by month, season by season. He has listened to hear what tones are singable, what tones are hard to handle, what tones cannot be sung at all. And during the last several years, notations of physical development have accompanied these case histories. From these records, accompanied by research, a pattern has emerged and some workable hypotheses have been developed. Here are some that have appeared.

First of all, the voice change is directly related to sexual development. Voice mutation occurs because of the rapid growth in size and proportion of the larynx, resulting from the effects of certain hormones appearing in the body as the male sex organs begin to function. The writer had always assumed that this is common knowledge, but he has been sometimes amused, or more often dismayed, at the reaction of adults when this statement is made.

When Voices Change, Continued

The best predictor of voice mutation is the development of pubic hair. Signs of voice mutation typically appear at about stage three on the Davenport Scale,¹ rarely before stage two, always by the time stage four has been reached. Height and weight are only fairly dependable predictors; a fat boy may be quite immature, as may a tall one, while a short, thin boy may be quite mature sexually, hence well into the stages of voice mutation.

Another hypothesis asserts that the voice change, if not anticipated with special vocal training, may be characterized by a rather sudden, radical change. The lower tones of the bass clef emerge rather suddenly, while the higher tones of the boy-voice are still produceable. It is the range of tones immediately above and below middle C that are the troublesome ones. In some cases, the tones near middle C cannot be produced at all; in other cases, these tones can be sung only by great effort, with a tendency for the voice to "crack", to waver, or to be off pitch and unpleasant in quality. If the voice change is anticipated and suitable vocal exercises are begun (e.g. while the boy is in stages one or two on the Davenport Scale), this awkward area need not go out of control and "breaks" can be kept at a minimum.

Hypotheses are not good for much unless they are tested and evaluated. So, for one year an entire eighth-grade class in John Deere Junior High School, Moline, Illinois, was used to test the above hypotheses. The basic plan was to use homogeneous grouping. Boys with similar vocal problems were to be put in the same vocal classes, with no girls present; in other words, boys in stages four to six were in one class, boys in stages one to three in another class. We discovered this was easy to do, since physical education classes alternated with music classes, and we simply worked out a deal with the boys' physical education teacher to group our classes according to maturity.²

Our first hunch had proved right. Boys in stages four to six were all definitely in the changing stage, some quite drastically. Boys in stages one to three were not experiencing any loss of vocal control (except for one case). Class sizes balanced well, with about 30 singers per section.

Of course, class grouping was only the preliminary. The urgent question was what to do with the boys now that they were organized. We wanted them to sing happily and successfully; we wanted them to get control of their new voices with a minimum of frustration. Reading skills acquired in the elementary schools were to be advanced to the bass-tenor idiom; part singing was to be enjoyed (the girls down the hall would be expecting some tenors and basses to be developed for mixed chorus singing.)

We started with motivation. The approach was something like this:

"Boys have a special problem in singing that girls do not. Boys' voices change, they get deeper, richer, stronger, and move into what we call the tenor and bass ranges. You are about to be given a new voice, maybe a more beautiful voice, and a whole new kind of singing will open up for you. But there is a price to pay, and all boys must pay it before they become men. For a while you will not be able to handle this new voice, and in some ways you may have to learn to sing all over again. That's why you are separated from the girls. This is strictly boys' business and the girls aren't even going to know what is going on until one day you will invite them in and they will be amazed at the new sounds they will hear."

This approach paid off handsomely. Immediately there was interest, curiosity, a spark of eagerness, plus some assurance, as the boys looked about and saw a whole room full of age-mates and friends all apparently facing the same problem.

When Voices Change, Continued

Then we sang. In the less mature group, this offered no difficulty, for voices were still under control. But in what sad estate were the boys in stages four to six! We literally went back to first grade tone-matching for awhile--no books and everything by rote as we tried to find those elusive pitches. We quickly discovered that anything from first space A to fourth space G (bass clef) could be handled by many of the class; beyond that voices cracked, ciphered, went off-key. So we transposed (Caisson Song and Marine's Hymn, for instance, to the key of A-flat). And I learned to blow the pitch pipe six holes from the right one! When we could not find songs (it amazed us to discover how few men's songs lie within the range of less than an octave), we manufactured tunes--simple, trite but singable. And soon there were enough voices under control to carry on; each day a few more boys found their new voices and assurance increased. By mid-October they were singing, happily, assuredly, with at least passable musical quality. Visitors began to pop in--the principal, dean of boys, classroom teachers--wondering where these new sounds were coming from in a junior high school. As visitors appeared, so did a sense of pride and esprit de corps among the boys.

Using the analogy of developing skills in sports, we sold the boys on the idea that "setting up exercises" would develop control and increase ability. So it seemed appropriate to vocalize, and to introduce other sports approaches:

Breathing exercises. "Any swimmer or runner needs good breathing habits to sustain him."

Relaxed, open throat. "Any batter needs a relaxed swing."

Scales and arpeggios to increase range. "Any golfer needs to increase his distance."

Vowel formation and focus of tone. "Any basketball player has to improve his aim for the basket."

Then cautiously we approached the problem of head-tones (falsetto) and working down across the break.³ Results were hilarious at first. Many fellows had already lost their boys' voices; with others, all that remained was a thin, quavering squeak. But there were interest and eagerness, and not very much self-consciousness (Wasn't the next guy having the same trouble?) One by one a few of the boys found a falsetto tone somewhere in the treble clef range. A few boys never did sing a passable falsetto tone; apparently we were too late. With the class, we slowly worked down, approaching the shaky middle C area. Voices thinned out to nothing or "cracked" into a full octave below. A few crossed the barrier, shifted (clumsily and noisily, it is true) into their bass voices and continued down the scale. Success and assurance increased this facility (progress was oh, so slow), and one by one some of the boys found they could "cross over" and the lost areas of their voices were being regained.

In the less mature groups, where there were no bass tones, we worked from the treble clef down into the bass clef gradually to a low G, then an F, and soon to E and D. Here the intent was to never let a "break" develop, but to keep control of treble tones as the bass tones emerged. During the school year, normal physical growth went on and boys became more mature, larynxes grew and the lower tones began to be heard. It is noteworthy that only two boys actually developed a loss of tones around middle C. Many developed an uncertainty of control for a time, but as light, soft singing was encouraged, this uncertainty was never a source of annoyance or frustration.

We listened. We listened to recordings of singers, mostly male. Popular singers came first, then concert artists. "Notice the control of this crooner." "Listen to the resonance of this TV artist." "Hear the way this man approaches and sustains his higher tones." "Note how easy it is to understand this fellow's words." "Now boys, you try it--but in this key."

When Voices Change, Continued

Or "Here is a song you may be singing one day. This song is a favorite of baritones." "Here is a famous bass song that audiences always like." "This composition is just made for a good tenor voice." Always we sought to identify the boy with the singer or the song.

We kept records and files. Each boy noted his own improvement from day to day. A periodic voice check, supplemented by a tape recording, verified his achievements. Physical data were recorded. By the end of the year each boy could note his progress and take pride in the changes that had occurred.

We read new music. These boys had read music in the elementary schools; the skills were there, ready to be transferred. An explanation of the bass clef, a look at the newness of the positions of flats and sharps, a song with simple rhythm patterns and scale-wise progressions--and away they went. There were "mystery tunes" to be figured out silently. In the more mature groups, we had a song or two with skips of fourths and fifths, and then the bass part of familiar songs, using the ubiquitous I-IV-V bass progressions, but transposing to the key the boys could negotiate. In the less mature group, a tenor part in the typical "sixth below the soprano," again transposed to fit the range of the class.

We did part-singing. Not right away, of course. Not until the classes were "with us" and were able to sing unison songs with some degree of musicality. A few rounds and canons first. (Did you ever hear Row Row Row Your Boat sung in the deeper bass register? A most unusual and intriguing sound!) Then the bass or tenor part to some familiar Christmas carols, learned thoroughly until no pianist, playing the melody loudly, could "lose them". An invitation to the girls to come and sing the soprano and alto parts resulted in a red mark on the calendar, for this day we sang grown-up music for the first time. Of course, we transposed the carols to the proper key. Likewise, the introduction of the tenor part, sung very softly since it lay in the "danger zone," was combined with a similar invitation. Some volunteers--and we had a group singing all four parts very acceptably indeed.

TABLE I. NUMBER OF SEMI-TONES GAINED FROM SEPTEMBER TO MAY

Group	Experimental	Control	Differences
Number of bass-clef semi-tones gained	57 boys 534 semi-tones average gain = 9.4	30 boys 160 semi-tones average gain = 5.3	23 more experimental boys gained average of 4.1 semi-tones more
Number of treble (falsetto) semi-tones gained	81 boys 250 semi-tones average gain = 3.0	75 boys 66 semi-tones average gain = .9	6 more experimental boys gained average of 2.1 semi-tones more
Number of overlapping tones* gained	25 boys 144 semi-tones average gain = 5.7	17 boys 74 semi-tones average gain = 4.4	8 more experimental boys gained average of 1.3 semi-tones more
Number of "lost tones" regained	24 boys 122 semi-tones average gain = 5.0	7 boys -30 semi-tones average loss = 4.3	17 more experimental boys regained average of 9.3 semi-tones more

An invitation to put on a demonstration "down town" gave the incentive for a combined chorus. Again some manufactured arrangements; melody in the bass, tenors on a light descant, parts worked out separately (because of divided classes). Then came a combined volunteer rehearsal at 7:30 one cold winter morning. Of our eighty-four boys, over half were there--and on time. Over fifty appeared for the second meeting, and we began to "sound". The demonstration went well; the audience was impressed; morale went higher.

*Overlapping tones are tones that can be sung both in the full, changed voice and in the lighter falsetto or head-voice.

When Voices Change, Continued

Then came a three-part song; melody in baritone (those boys who could now handle a high B-flat); deeper basses on a tonic-sol-fa; "tenors" in typical "third above" harmony. By May we had at least two four-part barbershop quartets that sang acceptably, rehearsing on their own time and with a minimum of teacher help. "Let the visitors come. We'll show them we can sing."

Were we successful in our teaching? Enthusiasm and intense interest can tend to bias judgments, so we worked out the most objective measurements possible.

First of all, remembering our original problem, we watched registration for elective music in the ninth grade. Forty-four of our eighty-four boys signed up. That was over half--more than double the number in any of the five years previous. The most capable went into a mixed choir, twenty-four more went into an all-boy class to continue the work begun in the eighth grade.

Another measure we applied was to compare vocal development. Across town there was another junior high school where classes had proceeded as in previous years, on a mixed, heterogeneous basis. We checked voices in the fall and in the spring. Then we counted the tones that each boy could sing easily. Table I shows what we found.

You will note that in every one of the four areas where we could increase the control of the voice, more boys in the experimental class gained, and they gained more tones, on the average, than did the boys in the control school who sang in mixed classes.

Mere vocal skill was not enough, valuable though that may be. So we measured the boys' attitudes toward music. Under the guidance of an able, experienced test constructor (Julian Stanley of the University of Wisconsin), an attitude scale was constructed and checked for validity and reliability. Answered anonymously (to reduce bias) by all eighth graders, once in the fall and again in the late spring, these instruments enabled us to compare the scores of various groups. Table II gives the results.

TABLE II. COMPARISONS OF MEAN SCORES ON
THE ATTITUDE SCALE OF VARIOUS GROUPS
BETWEEN SEPTEMBER AND MAY

Group	Mean Scores		Mean Gain	Critical Ratio
	Fall	Spring		
Boys in the experimental school	88.1	93.7	5.6	2.4
Boys in the control school	86.7	85.0	-1.7	3.4
Girls in the experimental school	98.5	98.6	.1	.4
Girls in the control school	106.0	109.4	3.4	2.3

Apparently some changes in the attitudes towards music of our experimental boys took place between September and May, while the boys in the control school, if anything, regressed. It also appears that the boys in the experimental groups had pulled up closer to their girl classmates, while the difference between girls and boys in the control school increased.

We had not emphasized the acquisition of knowledge very greatly in the experimental classes. We felt that our first emphasis was to be on the problem of the changing voice and that any increase in knowledge of musical notation, sight reading, information or criticism would be incidental. Nevertheless we measured the

knowledge outcomes too, giving an objective test in September and again in May. The results are tabulated here.

TABLE III. COMPARISONS OF MEAN SCORES ON
THE KNOWLEDGE TEST OF VARIOUS GROUPS
BETWEEN SEPTEMBER AND MAY

Group	Mean Scores		Mean Gain	Critical Ratio
	Fall	Spring		
Boys in the experimental groups	25.53	31.41	5.88	10.8
Boys in the control school	26.67	27.52	.85	1.6
Girls in both schools	33.4	33.2	-.2	.3

It appears that the experimental boys started out slightly below the control boys and decidedly below the girls in the fall. By spring these boys in the experimental school had surpassed the boys in the control school, and were only a small amount below the girls. In fact, the experimental boys were the only students who seem to have acquired any additional knowledge during this special year.

We feel that the results of our experiment are encouraging, and our hypotheses are defensible. More boys wanting to continue in music, more skill in handling the singing voices, a better attitude toward music in general and more knowledge acquired --all these make us think that we are on the track.

Can any teacher use this approach to teaching boys music in junior high school?
Will this work in other schools? With other boys of this age?

The answers are "of course". If a teacher feels that it is important to have basses and tenors as well as sopranos and altos; if a teacher realizes that the adolescent male is just as responsive to music as anybody else, and that underneath an air of bravado or assumed indifference he is just as eager to perform well, achieve results and participate in a successful group as his schoolmates; if a teacher has some little knowledge of singing techniques and understands matters of range, breath control and register; if a teacher is willing to look around for suitable songs, recordings and maybe even make up a few; most of all, if a teacher is willing to try something new, approach a situation with an open mind, not insist that a given class must sing a certain song in a certain key on a certain day because that is what the course of study says must happen.

The rewards can be stupendous. Musically it may go slowly; after all, tone matching of the first-grade level means music of a pretty elementary sort--although there may evolve a great pleasure in the fragile out-of-this-world tone quality possible in these immature deepening voices. But emotionally there is a satisfaction to be derived from a roomful of young boys--eager, loyal, responsive to discipline and channeling their high spirits into a team-project. Psychologically there is a satisfaction in piercing through the false outer-shell of these young adolescents and in discovering that they are really uncertain, awkward, somewhat scared boys who would like to be young men but don't quite know how and would like to have somebody help them--if it can be done without loss of face.

What a wonderful resource for school public relations when forty or fifty young "colts" standing at attention, with faces scrubbed, hair slicked back and fresh white shirt and tie instead of sloppy jeans and T-shirt, produce the deep

III
WE PLAY GAMES

"Bounce, Catch"
"The Cow Jumped Over the Moon"
Making Notes

Kathy Hubbs

"Which is a Step? Which is a Skip?"
"Mr. Pumpkin"

Lorene Baumgartner
(To train our ears, and muscles, and
to learn music theory)

IV

WE PLAY RHYTHM INSTRUMENTS

Lorene Baumgartner

"Three Frogs" "Laugh a Little Every Day"
"The Grasshopper" "Six Little Ducks"

(To teach our bodies rhythmic coordination)

V

WE SING ABOUT GOD'S WORLD

Brian McFarland

"The Sun, The Rain"
"The Snow Is Falling Softly Down"

Crowenshield
Crowenshield

VI

WE SING ABOUT EASTER

Joyce Newberry

"Step Softly Little Donkey"
"Little Crocus"
"Christ, the Lord, Is Risen Today"

Grime

VII

WE COMPOSE

Susan Warwick

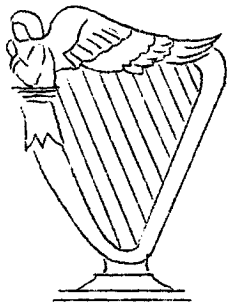
"Be with Me, Lord"

Written by the Bethlehem Choir

SOURCES of material for the above program--

- I--We Go To Church by Jane Marshall, published by Carl Fischer; the Tallis's canon from the Choristers Little Hymnal.
II--This review was shown through the pictures we had used throughout January, February and March.
III--Songs used by Mrs. Jacobs in many of her workshops.
IV--The Frogs and grasshopper songs from A Child's World by Grant & Crowenshield, published by Belwin; the laugh song from Walk The World Together; the duck song from any children's fun song collection.
V--The sun song and the snow song from Walk The World Together by Crowenshield, published by Boston Music Co.
VI--The step softly song from A Child's World, listed above; the crocus song from New Songs and Carols for Children by the Rev. William Grime.
VII--"We took the following words from the DO RE MIs; added two more lines, setting them to music, for we do a lots of composing."

Be with us Lord today, I pray
In all I do and all I say;
Help me learn, and help me love,
O dear Lord in Heav'n above.



"CANTATE DOMINO"
Eleanor Dubuissou Fossick

With the "renaissance" in hymn-singing in the Catholic Church during the last several years, attention is being focused on the Psalms, those prayers of the church that are older than Christianity itself. Jesus has been called the "first Christian Cantor." St. Luke recounts for us the occasion when Our Lord read aloud in the synagogue the text from Isaias: "The Spirit of the Lord is Upon Me." Tradition says that He sang the responsorial chant of the "Hallel" (Ps. 112 - 117) with His Apostles at the Last Supper. St.

Jerome points out that the Church borrowed certain liturgical practices from the Hebrew rite, which were in keeping with her spirit. These statements are proof of the sublimity of the psalms which have been so neglected by Catholics for centuries.

We learn from the writings of St. Basil, that the people gathered together in the evenings, separated into two parts and one side intoned the verses while the other side united with them. "As one man, as one mouth, as one heart, all intone one of the penitential psalms; applying to themselves these words of sorrow and penance." (Epist. 207) These first prayers of the Church were beloved by the people. In them they found joyful expression in their hours of happiness; solace in sorrow; enlightenment in time of doubt and bewilderment.

The Psalms have, of course, been retained in the Divine Office which every Catholic priest recites daily and -- although the Anglicans have sung them throughout the centuries -- they have been lost to the Catholic laity. It is the obligation of the Catholic Choir-master to restore the psalms to their rightful place in the liturgy. Wherever there are choirs of children there are singers interested in psalmody: children LOVE the psalms and -- as with the sung Mass -- it will be the children who will lead their elders back to the lost heritage.

A good start would be for the choirmaster to interest his pastor in the inauguration of Sunday Compline. It will mean arduous hours of work for him, but the pastor is not likely to refuse to cooperate when he is assured that it will not mean additional responsibilities added to his already heavy load. It will require the zeal of the choirmaster and his young singers to put it over. Children from Grade 5 through Grade 8 could sing Compline on alternate Sunday evenings. The congregation -- timid at first -- would eventually join the young choristers in singing the official night prayer of the church. In some localities (all too few) entire families assemble on Sunday evenings to sing night prayers together. What more beautiful evening prayer than that which opens Compline: "The Lord Almighty grant us a peaceful night..." And the sublime "Into Thy Hands I Commend My Spirit." (In manus tuas.) The prayer of Jesus on the cross.

Sunday Compline (Latin and English texts) arranged for congregational singing is published by The Liturgical Press, St. John's Abbey, Collegeville, Minn. Since it is not necessary for the officiant to be a priest, the service of Compline may be sung by a qualified layman as leader. Of course a man or boy with a good voice, skilled in chant technique must be selected for this office. The priest is necessary only when Benediction follows Compline.

Indifference to the singing of the psalms is due, in part, to the difficulty experienced by the laity in singing the Latin text. Now, however, in addition to the established practice of singing the psalms of Compline in English, we have Father Joseph Gelineau's notable contribution to Psalmody, with texts in the vernacular. Pere Gelineau's psalmody is a bright jewel set in our liturgical literature. It was while he was a student at L'Ecole Cesar Franck, in Paris, that his instructors urged him to try his talents on the psalms. It was a monumental challenge for the brilliant young priest and he met it eagerly and valiantly. So successful was his first collection -- translated from Hebrew to French -- that he has since arranged the entire Psalter, thus restoring to Catholics the heritage of

CANTATE DOMINO, Continued

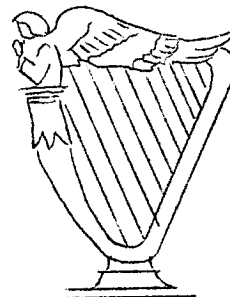
Hebrew Chants which form the basis of the official prayers of the church.

The Psalter should be the essential hymnal for Catholics. In it are found psalms for every season and for special occasions: Benediction, processions, hymns for before and after high Mass and during low Mass, as well as for feast days and weddings. The exquisite simplicity of Psalms 126 - 127: "If the Lord Does Not Build This House," (Nisi Dominus aedificaverit) might well replace the over-worked, maudlin hymn: "Mother, At Your Feet Is Kneeling" heard so often at the Nuptial Mass. And who will deny the application to our times of Psalm 2: "Why This Tumult Among Nations?" with its Antiphon: "The Kings of the Earth Arise Against the Lord and His Christ." How appropriate this would be before or after every Mass.

After Father Gelineau restored to his own people the Psalm-treasury, it was but a step further to interest English scholars and educators in making a new translation from Hebrew into English. Since the primitive Hebrew melodies are lost, Pere Gelineau composed new melodies that are perfectly wedded to the mood and text of every psalm.

With the onset of Lent but a few weeks away, the Catholic Choir-master would do well to initiate his congregation in the service of Compline. And, he will find many of his choir problems solved by tapping the Gelineau treasury for inspiring, appropriate hymns to replace the hackneyed, often meaningless hymns with poor musical settings, now in use for Lenten services.

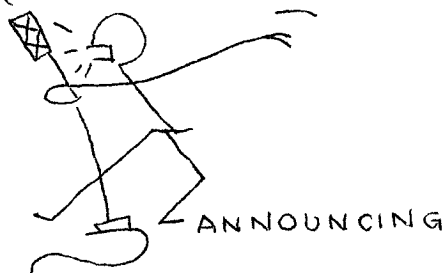
For a starter: "Twenty-four Psalms and a Canticle," by Gelineau, may be had from The Gregorian Institute, Toledo, Ohio, American agents for The Grail, of England.



How great a thing it would be to send the voices of thousands of our children soaring heavenward in the only prayers that were known to the early Christians; the only prayers recited by Our Lord Himself. How rewarding a task to inculcate in young hearts a love for the psalms that are ignored by their elders because they were not taught to sing them in their childhood!

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'NILLIW SI YCNAN



It is not generally known, or possibly understood, that Nancy Poore Tufts, our very capable and genial Associate Editor for HandBell Affairs, is a most competent and able director of children's choirs. Like many Hollywood stars, Nancy has become "typed" in the minds of many, and "boxed-up" in the field of Hand-Bells. In recent months, she has conducted several Children's Choir Festivals, and lead short-term workshops. She is readily available in the eastern part of the country for festivals, lectures, and demonstrations with children's groups. You and your boys and girls will like her, and respond to her warm nature. I urge your consideration of Nancy. Contact her directly - Mrs. Wm. O. (Nancy Poore) Tufts, 9051 Riverview Rd., S.E., Washington 22, D.C. This is an announcement, not a paid advertisement. Two other Guild members who live on the eastern seaboard, who have traveled extensively nationally in children's choir work are also available -- Madelin Ingram, Lynchburg, Va., and Mabel Boyter, Atlanta, Ga.

In response to an inquiry which was in a Letter last spring, numerous members have requested the inclusion of suggestions and illustrations for the making of rhythm band instruments. Some years ago, the Oklahoma City Libraries, in co-operation with the Art Department of the Oklahoma City Public Schools, prepared a series of worksheets on such instruments. With this issue, the Choristers Guild Letters begins the series; each month will bring a further installment. Full permission to reproduce and publish the series has graciously been given by the Oklahoma City Libraries through Mrs. Mary Shaw. The editors of the Letters sincerely hope that this series will be of real value to you and your primaries. Please write us about the usefulness to you of the series.

RHYTHM BAND INSTRUMENTS

People everywhere seem to have a feeling for rhythm. Savages, highly educated people, children, and adults, all, respond to rhythm in sound. It is fun to make rhythm instruments from materials you have around the house. There are several different types of rhythm instruments and many variations of each. You could even have a rhythm band with each member of the family playing a different instrument. A neighborhood band would be fun, too. You could buy a few small bells at the ten-cent store, make up your assortment of instruments, and be ready for the jolliest Christmas carolling you have ever experienced.

The instruments that make musical sounds which are somewhat alike may be grouped together something like this:

- | | | |
|---|---|---|
| <p>1. <u>TINKLING</u>
jingle bells
dinner bells
sleigh bells
bells on straps or sticks
bottle cap bells</p> | <p>2. <u>RINGING</u>
triangles
metal rods
cymbals
knives
forks
spoons</p> | <p>3. <u>TAPPING</u>
castanets
rhythm sticks
wood blocks
sand blocks
wooden boxes
wooden forks and
spoons</p> |
| <p>4. <u>RATTLING</u>
tin can shakers
cardboard shakers
light-bulb shakers
tambourine (with buttons)</p> | <p>5. <u>BOOMING</u>
barrel drums
kettle drums
tambourines</p> | |

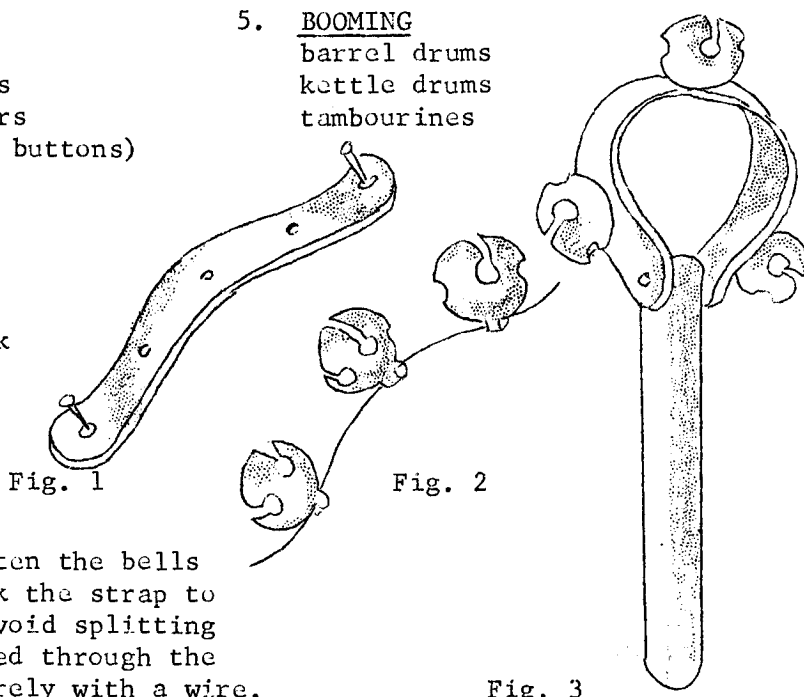
1. Tinkling Sounds
JINGLE STICKS AND HOOP

A. MATERIALS

- One 6" dowel or other small stick
3 jingle bells
2 tacks
3" leather strap
4" piece of thin wire

PROCEDURE see Figures 1, 2, 3.

Punch holes in the strap and fasten the bells to the strap with the wire. Tack the strap to the dowel. Use small tacks to avoid splitting the wood, or a hole may be drilled through the wood and the strap anchored securely with a wire.



RHYTHM BAND INSTRUMENTS, Continued

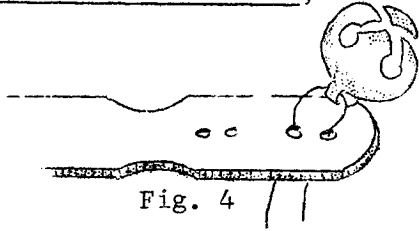


Fig. 4



Fig. 5

B. MATERIALS

2 bells
wire
tongue depressor

PROCEDURE see Figures 4, 5.

Drill the holes in the depressor and wire bells to the wood securely. Depressor may be shaped with a pocket or paring knife.

C. MATERIALS

One 6" dowel or other stick
2 very thin nails (about 1" long)
4 pop bottle caps

PROCEDURE see Figures 6, 7.

Remove the cork from the bottle top. Make a hole in each cap with a nail that is slightly larger than the one to be used, in order to have the cap hang loosely on the nail but not large enough to slip over the nail head. Tack to the dowel.

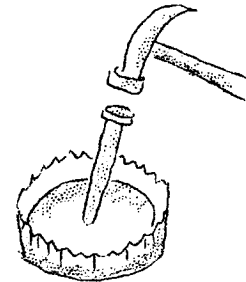


Fig. 6

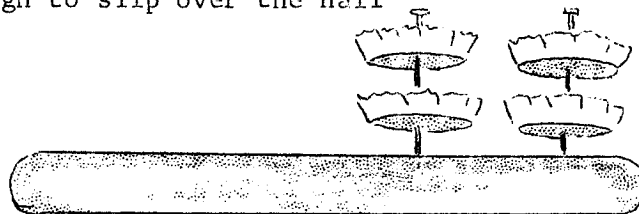


Fig. 7

D. MATERIALS

6 or 7 jingle bells
Ribbon
Ring cut from the top of a gallon can

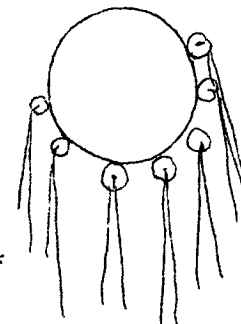
PROCEDURE

To make the hoop, cut the heavy rim from the top of a gallon can. Wrap this with ribbon or a strip of bright colored material. This is to protect the child's hand from the tin. Thread the ribbon through the bell and tie to the hoop, Fig. 8. Make streamers the desired length, Fig. 9.



Fig. 8

Fig. 9



ALL IN THE FAMILY, Continued from Page 92

"Almost all songs were sung unaccompanied; and an informal atmosphere was encouraged. Refreshments were served afterwards. The comment we heard over and over from parents was, 'I had no idea you did so much in a choir rehearsal'".

RUTH HARTMANN, Presbyterian Church, Haines, Alaska reports - "The Choirs have a record enrollment with some nine leaders involved in the program, and well over one hundred enrolled in the five groups." Who sez that things cannot be done in a small church, in a small community in a remote region? Congratulations, Ruth. Write us sometime about the specific details of your work.

(Continued on Page 100)

January 1962						

Dear Guilders - Happy New Year!

Recently I was asked to write an article for Junior Choir Directors on "How to get out of the Choir Slump". Now since this is January - just several weeks past the wonderful festival days of Christmas, I'm sure most of you and your choirs are still bathing in the reflected glow of the beauty and excitement of the Christmas music. Yes, a glance backward is often a satisfying and almost nostalgic one, but that backward glance must be quickly followed by a long hard look forward.

January is usually the month for "slump symptoms" -- which if recognized early, and dealt with promptly, may be dispelled before the plight strikes! The first symptoms are usually found in the director. It may be the way he (or she) enters the rehearsal room a little late with an expression that says, "What shall I do with them today?" Keen on expression, children are aware of this as said director thumbs through the hymnal, searching for material, or as he looks over previously sung anthems.

The attendance card can also be an indication of a "slump". Have you allowed several unexcused absences to slip by without checking for a reason? What about the degree of interest during rehearsals? Have you allowed routine to stifle your creative urge? Are you presenting new songs in the same old way? And what about the rehearsal room? Have you checked the lighting and ventilation, or have you become used to a dull, stuffy, unattractive room?

Without exception, all of the above conditions can be changed by the director. January is a good month to take inventory of yourself as a leader. One of the most difficult things for a children's choir director to do is to keep before him the high purpose of his work. Organizational details, church staff relations, discipline problems, personal pressures, all seem to pull us away from our central purpose, that of developing Christian character through children's choirs.

Why not make January a month of practical "choir resolutions" - things which you have felt should be done, but just haven't gotten around to? This would be your immunization "shot" to prevent the mid-winter slump!

Start with your rehearsal room:

1. Is it as attractive as you can make it by arrangement of chairs, lighting, pictures, charts?
2. Are the chairs facing the entrance door? Can you change that arrangement so late comers do not distract children who are working?
3. Do you have a blackboard or an easel available for teaching?
4. Are there interesting things for children in the room - an A 440 chime, good prints of fine religious paintings, pictures of composers, etc.?
5. Are your attendance records being kept accurately?

Vestments:

1. Are they clean? Are they stored carefully? Are they properly fitted? and assigned? Do the parents understand about regulations governing hair bows, shoes, socks?

Music:

1. Do you have children learn at least part of their anthems from the music? Having the children learn to read music is a real responsibility of the Junior Choir.
2. Do you have sight-reading phrases, melodic and rhythmic, written on the blackboard before the children arrive? These may lead into something you plan to teach.

Enthusiasm:

It's contagious! Children respond to it and I think it is a must for vocal reasons also. A dull, passive teacher can never expect to get a bright and floating singing tone from children. Have you worked on your own singing lately? Try directing in front of a mirror and see if you would inspire a bright and shining response from your children.

Have you something to anticipate?

Recent scientific experiments with children have proven that anticipation is far more enjoyable than actual fulfillment. Are your plans made far enough in advance so that your children can experience the creative joy of anticipation?

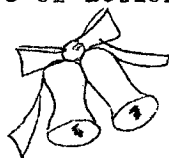
Are you using materials to their fullest?

Have you read over past issues of the Choristers Guild Letters lately? They are a never-ending source of ideas - even your copies "way back when" will open up new possibilities for you.

Have you had a good talk with your minister lately? Or your Christian Education Director? Communication is important. Talk over plans and future needs. Co-ordination of efforts is sure to pay off.

This is just a starting point. No one can evaluate your work as well as you can - and no one can determine your course of action better than you can.

Best wishes to all of you in 1962!



Helen

ALL IN THE FAMILY, Continued from page 100

MRS. MARCUS (LORAIN) BUUCK, wife of the pastor, Mount Hope Lutheran Church, Allen Park, Mich. About a year ago, the Guild Letters published two letters from members concerning their problems. One letter stated that the church would not provide, although able, any funds whatever for the Children's Choir work; the other letter stated unhappiness over lack of qualifications to lead a children's choir. Mrs. Buuck in a letter dated Feb. 15, 1961 sent to the Guild Office, the following in part. These comments by Mrs. Buuck should have been published long ago; space in the Letters is a premium item. However, here is a reply to the two letters mentioned:

"Here is my answer to the woman who needs money. Our congregation is one of those hard hit by the auto industry - our economy is very unstable. Three years ago when we organized our two children's choirs I learned quickly that there would be practically no financial help from the congregation. (It's hard to explain, but it's a fact.) The children and parents wanted robes for the choir. So they got busy. Children earned money on their own and turned it in. Mothers had all kinds of little projects which earned a few dollars. Friends of the choir gave us donations. We prepared a concert of favorite songs which we persuaded the congregation to let us sing at a Church Family Night, and then an offering was taken for us. In a year's time we had about \$500 which provided the robes. Since then, we have become gradually more prosperous, buying all our music and other necessities. The only thing the congregation provides is the award pins, as a token of gratitude. Our children gladly bring a small offering each week to rehearsal. No record is kept, so that those who are unable to do as much as the others are not noticed. This year the children wanted to have treats at rehearsals. They wanted to take turns bringing them. So I set a minimum amount for the offering, which is 10¢ per child. Whenever that amount is reached in one week, then we have a treat the next week. We've had a treat almost every time, so you can see they are faithful. My own daughter takes her choir money out of her allowance. I don't know how the others do it, but I do know there has never been one word of complaint from the parents. We have one earning project a year -- we sell religious napkins in the fall. This year we cleared over \$50.00. We're saving this for a choir workshop next summer."

And again--

"In answer to the letter from the lady who felt she had no qualifications for children's choir work, I must say I felt the same way. And perhaps, through the last three years I have gained much more than the children have. But I do know

(Continued on Page 101)

Ludwig Beethoven
Norma Lowder

Just as Wolfgang Amadeus Mozart was born into a world of happiness, so Ludwig Beethoven seemed destined for a life of tragedy. Through these tragedies, however, came some of the greatest music that has ever been written.

Ludwig was born in a little town on the Rhine River, in Germany. Across the street lived his grandfather, who loved music, and who was always good and kind to Ludwig. When Ludwig was four, however, his grandfather died. Ludwig missed the long walks they had had together, and the stories his grandfather had told; even more he missed the food his grandfather had brought his family to eat, and the fuel for their fires.

Herr Beethoven, Ludwig's father, sang in the choir at the Elector's palace, and gave piano and violin lessons. He really was a very selfish and wasteful man; now that his grandfather could no longer help Ludwig, Herr Beethoven thought four-year old Ludwig should be taught to earn money to support his family. Immediately he began to teach Ludwig to play piano and violin, hoping that he could give concerts like Wolfgang Mozart, thereby earning much money and many costly presents.

Ludwig was kept practicing for many long hours each day. As his music became more difficult, Ludwig begged to wait until he was older. His father allowed no time for play, however, and often kept Ludwig practicing all night long.

When Ludwig was seven, his father insisted that he give a concert for the people in their town of Bonn. He played so well that when the concert ended, the people clapped and shouted their approval. Indeed, they would not leave until Ludwig had played the entire program a second time.

Herr Beethoven now knew that Ludwig had learned all that he could teach him, so a very fine but strict musician, Herr Pfeiffer, came to live with them. He would give lessons to Ludwig at any hour of the day or night, often arousing him from a deep sleep in the wee hours of the morning to make him practice. It was from Herr Pfeiffer that Ludwig also learned the rules for writing music.

When Ludwig was eleven, his father made him quit school so he could give all his time to music. Soon Ludwig was on his way to Holland, the land of his grandfather, to give concerts. The Dutch people were astonished at his skill, and begged him to stay in their country. Realizing he still had much to learn, however, Ludwig returned to Bonn.

Once home again, he learned how to play the organ in the church. Within a few months, he had learned everything the organist could teach him, and was playing for the church services. He especially liked to improvise, or make up, accompaniments as he went along. Sometimes the improvisations were so difficult that they were distracting to the singers.

Whenever he had any spare time, Ludwig was busy composing music for the piano or for orchestra.

Soon Ludwig was to have a new adventure, that of conducting the Elector's orchestra. The men were amused to see a young boy take his place to conduct them. It was no joke, however, when Ludwig started the rehearsal. His music was difficult for the musicians, and Ludwig had to stop the rehearsal to have the men play their parts over and over. At the end of the session, all the men applauded for Ludwig again and again. He was indeed overjoyed at their response.

When Ludwig was seventeen, he decided to go to Vienna to see Wolfgang Amadeus Mozart, whose music Ludwig admired more than anyone's. Vienna was far away, and Ludwig had no money. Try as he might to save a few pennies, he was always having to spend his little bit of savings for food or clothing for his mother or younger brothers. Just as Ludwig was about to give up all hope of getting to Vienna, a

messenger came to tell him that the Elector would send him to Vienna if he really wanted to go. This was a dream come true! Alas, however, Mozart was not particularly impressed with Ludwig's playing. It was not until Ludwig improvised on a very complicated theme that Mozart predicted that this was a boy the world would long remember.

For a short time, Ludwig remained in Vienna, studying with his beloved Mozart. Soon, however, he received word that his mother had died and that he must return to Bonn to care for his father and two younger brothers.

Not long after his return to Bonn, Ludwig became seriously ill. One of his pupils, Herr Bruening, took him to his home, where his wife took good care of Ludwig until he regained his health and strength.

Then came word that Faanz Joseph Haydn was coming to town. Excitedly, Ludwig composed a new cantata for Haydn. So impressed was he that Haydn invited Ludwig to Vienna to study with him. The two men never became close friends, however, for Haydn wrote according to the rules, while Ludwig Beethoven wrote music the way he heard and felt it. That which Ludwig heard and felt no one could teach him, so he spent many, many years alone, writing music in a way that no one had written before.

Of all the music that Beethoven wrote, his symphonies are perhaps the best known. The "Third (Heroic) Symphony" was written in honor of Napoleon, although in later years Ludwig became so disappointed in his hero that he tore off the title page. His "Sixth (Pastoral) Symphony" describes the beauties of nature. Most famous is his "Fifth (Fate) Symphony"; how tragic that by the time he composed this work, he was totally deaf! Only in his mind could he hear the sounds which have long since made him one of our greatest composers.

But his greatest work of all was his last symphony, the "Ninth (Choral) Symphony". From this comes the theme of "Joyful, Joyful We Adore Thee", a hymn now sung in many churches throughout the world. May we, as choristers, make its text a constant goal; may we "ever singing, march onward . . . in the triumph song of life."

ALL IN THE FAMILY, Continued From Page 96

MRS. HENRY B. SCHMIDT, First Presbyterian Church, Farmington, N.M. lives in a community with a rapidly changing population, and is concerned about credits for Choristers Guild pins which are earned by her youngsters who are forced to move being accepted by other directors affiliated with the Guild. She wrote recently, "In case some of these boys and girls have to move before they have completed their first year, will it be possible to work out a transfer system with the other choirs so these children can get credit for their work here? We do not know how many may be involved in any move, but even to 2 or 3, the plan could be very important." I'm sure that other Guild members would gladly accept Mrs. Schmidt's boys and girls, and together the two directors could work out the exchange of credits. The Guild office will be happy to do so if requested. Are you willing to accept such boys and girls?

MRS. WILLIAM (ANNABETH) GAY, Pleasant Hill, Ohio. Quite some months ago, the Guild Letters suggested a program for your boys and girls--that of making up verses for well known hymn-tunes such as Old Hundredth and others. I promised to publish all the verses sent in; quite an order I thought to carry out. However, only two came in, one to the tune of Old Hundredth which was printed, and the following, which unhappily got lost in the files, and which should have been printed long, long ago. It was "made-up" by the boys and girls of Mrs. Gay's Christian Choristers and sung by them in a worship service, November 27 of last year. Here 'tis--

THANKSGIVING HYMN to the tune, DIX

For the Pilgrims young and old,	Lord we thank Thee for our church
They were very brave and bold,	For the Pilgrims and their search,
Mothers, fathers, children too,	For the men who world-wide go
Sailed across the ocean blue.	Preaching God's word to and fro.

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

(Continued on page 98)



* GREAT EXPECTATIONS
 * CHORISTERS GUILD
 SEMINAR
 * ACCOMPLISHMENTS

The CHORISTERS GUILD SEMINAR in Denver, Colorado next June 18 - 23 will feature among others in a distinguished faculty--

MABEL S. BOYTER

and

NORMA LOWDER

Mrs. Boyter, through her festival conducting and lecturing in all parts of the country, and through her publications is easily in the very vanguard of children's choir specialists. Her unique methods produce results.

Norma Lowder, not only by her children's choir work in the Bellaire Methodist Church of Houston, Texas, but also for her uncommonly fine work with HandBell groups in the city schools, has firmly established herself in recent years as a leader to be respected. In Denver, she will conduct a complete course in HandBells.

Other eminent names will be announced next month.

The seminar will be held on the lovely tree-shaded campus of Colorado Woman's College, located in a beautiful residential area of this favored-by-nature city of Denver, AND

Tuition will probably be only \$25 which will include a packet of music to be studied--AND

Three meals in an attractive dining room, and housing in a practically new dormitory will cost only \$7.50 a day (two in a room; single rooms slightly higher).

TO REALIZE GREAT EXPECTATIONS
 ATTEND THE CHORISTERS GUILD SEMINAR

NEXT JUNE

Make your plans NOW to attend; in fact do better than that, be among the first to send in an actual registration with a payment of \$10 which is refundable up to June 10.

ALL IN THE FAMILY, Continued from page 102

that it is a great joy to serve my Savior in this way. Children have a great capacity for learning, and they want to learn if properly directed. Adults too often shelter them, and thus stunt them. Surely, I know they need to be propelled and urged, but if done in a kindly and firm manner, they appreciate it. Our children sing practically everything from memory. They sing regularly once a month, plus at all festival services, several Lenten and Advent services, and occasionally at an extra service during the month. We have no discipline problem, understanding that they are occasionally wiggly and full of pep. They don't bother me nearly as much as they bother the choir mother who sits in on an occasional rehearsal. We have strict rules, which are abided by, but we certainly do not have any law enforcement. We have an average attendance of 37, with 41 members. I love the work

(Continued on page 102)

THIS 'N THAT
(Leslie's Medley)

The amazing growth of the Children's Choir movement is no more amazingly demonstrated than in the growing number of Children's Choir Festivals, many of the programs of which come to my desk. Someday, I should like to compile a listing of these festivals. Please therefore, send in your programs. Recently in Denver, Colorado, the Rocky Mountain Chapter of AGO together with the Denver Area Council of Churches sponsored the 11th annual Children Choir Festival. Two presentations on consecutive Sunday afternoons were necessary in order to accommodate all the choirs - twenty-four of them - and people in the vast St. John's Episcopal Cathedral where David Pew is organist and choirmaster. The program was a most interesting one, of high quality music and materials. The Guild office will be happy to send a copy of the program to anyone interested in setting up a festival program. The supply of copies is very limited, so write early.

WELCOME to a bouncing infant - the newest Choristers Guild Chapter, organized on November 19 in Denver, Colorado with 22 members initially. Details of organization and officers are not yet available.

I do not know how active the Southern Baptists are in other states in music, particularly in the field of children's choirs, but certainly Gene Bartlett in Oklahoma has things moving. A state-wide Youth Choir Festival is scheduled for March 10, 1962; Junior Choir Festivals for April 29 and May 6 for which Mabel Boyter of Atlanta will be guest director (Mabel has been a long-time supporter of the Guild); a Youth Music Workshop for June 18-22. Gene is the state director for Baptist music.

Please send me your Christmas programs, and any comments concerning them which you care to write. In reading through these programs, I have the real joy of celebrating all over again many times. Thank you for this delight. If you have used some of the music which has been in the Letters, please write specifically about it. I am most anxious to learn reactions to the Japanese Carol by Whittlesey, and to John Burke's Christmas Carol.

* * * * *

ALL IN THE FAMILY, Continued from page 101)

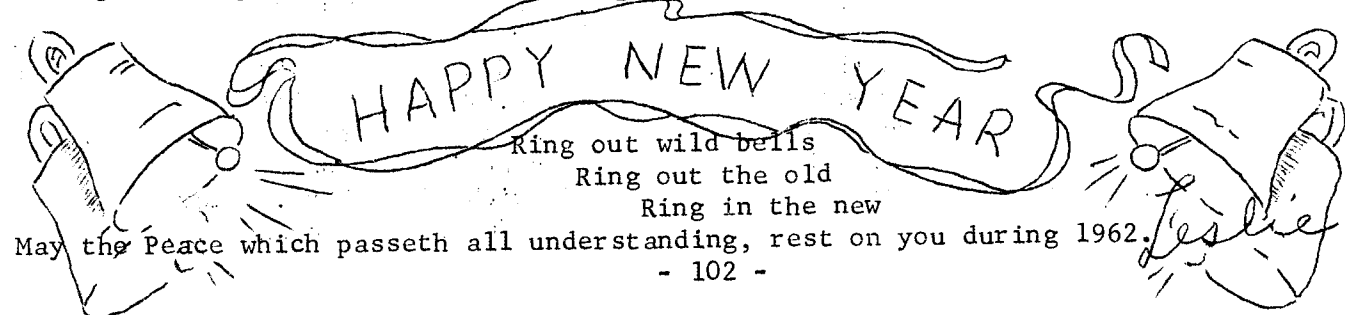
and have no intentions of giving it up, although after 13 years since my last child I will have another baby in spring. Our choir season this year will be shorter, ending with Easter, but that is the only concession I intend to make. In short, tell the lady that if she loves her Lord, music and the children, everything ought to work out."

* * * * *

VERY LAST MOMENT ITEMS

My whole being glows red with chagrin, and bristles with annoyance with myself. The five octave set of Whitechapel English Handbells which was reported in the last (December) issue of the Letters belongs to the First Baptist Church, Roanoke, Va., John R. Hoyt, minister of music instead of to the Virginia Heights Baptist Church, Roanoke, Norman A. Allen, minister of music. My sincere apologies go to John. I have not the slightest idea how I made such a stupid mistake. Norman wrote, "I wish it were true."

My surgery is in the past; I'm out of the hospital, and at home. My legs are wobbly, and my "middle" quite sore. However, each day brings additional strength to the one, and more comfort to the other. I'm very grateful and thankful for the recovery I'm making. Thank you for your good wishes received during my hospital incarceration.



MATERIALS AVAILABLE FOR CHILDREN'S NOTE BOOKS

This listing (January, 1962) supersedes all others; please disregard all previous listings

HYMN STUDIES (tunes indicated at right)

H-1	ALL CREATURES OF OUR GOD AND KING	Lasst uns erfreuen
H-2	ALL THINGS BRIGHT AND BEAUTIFUL	Greystone
H-3	COME YE THANKFUL PEOPLE, COME	St. George's Windsor
H-4	DOXOLOGY	Old Hundredth
H-5	FAITH OF OUR FATHERS	St. Catherine
H-6	FOR THE BEAUTY OF THE EARTH	Pierpont-Kocher
H-7	HOSANNA, LOUD HOSANNA	Ellacomb
H-8	IN CHRIST THERE IS NO EAST NOR WEST	St. Peter
H-9	JOYFUL, JOYFUL WE ADORE THEE	Hymn to Joy
H-10	PSALM 150 (to be used with H-9)	
H-11	NOW THE DAY IS OVER	Merrial
H-12	O COME, O COME, EMMANUEL	Veni Emmanuel
H-13	O LORD OF HEAVEN AND EARTH	Oldbridge
H-14	RISE UP, O MEN OF GOD	Festal Song
H-15	THE GOD OF ABRAHAM PRAISE	Leoni
H-16	YE SERVANTS OF GOD	Hanover
H-17	TAKE MY LIFE (hymn of dedication)	Gott Sei Dank
H-18	O GOD OUR HELP IN AGES PAST	St. Anne
H-19	LET US WITH GLADSOME MIND	Gott Sei Dank
H-20	GRACIOUS SPIRIT, DWELL IN ME	Redhead
H-21	MAY THE GRACE OF CHRIST OUR SAVIOR	Sardis
H-22	AS WITH GLADNESS MEN OF OLD	Dix
H-23	WHEN THY HEART WITH JOY O'ERFLOWING	Bullinger
H-24	GOD BE IN MY HEAD	Sarum
H-25	O SACRED HEAD NOW WOUNDED	Passion Chorale
H-26	PRAISE THE LORD, YE HEAVENS ADORE HIM	Hyfrydol
H-27	GOD WHO TOUCHEST EARTH WITH BEAUTY	Bullinger
H-28	PRAISE TO THE LORD	Lobe den Herren
H-29	INFANT HOLY, INFANT LOWLY	Polish Carol
H-30	O BROTHER MAN	Intercessor
H-31	WE THY PEOPLE PRAISE THEE	St. Anthony's Choral
H-32	LONG AGO AND FAR AWAY (Christmas)	Resonet in Laudibus
H-33	THOU DIDST LEAVE THY THRONE	Margaret (Elliott)

DO RE MIS

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

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

CARTOONS

"Which Is The Way?"	8 in the series
"Choir Crow"	4 in the series
"Irving"	6 in the series

(Additions to the Choir Crow and Irving series will appear in the Letters)

MISCELLANEOUS

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

THE S (special) SERIES

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

THE A SERIES

A-1	Chorale, The Duteous Day Now Closes	H. Isaac - J.S. Bach
A-2	Anthem, I Believe In God Above	Broyles Hall
A-3	Anthem, Children Of The Heavenly Father	Swedish Melody, arr. Robert Legler
A-4	Two Anthems, Bell Carol and Timothy's Christmas Song	Walter Spinney, Annabeth Gay
A-5	Anthem, All Things Bright and Beautiful	John Burke (15¢)
A-6	Anthem, A Spring Carol	Ronald Combs (25¢)
A-7	Anthem, Ballad Of The Dogwood Tree	Brookes M. Davis (15¢)
A-8	Anthem, It Is The Joyful Eastertime	John Burke (15¢)
A-9	Anthem, God of All Lovely Sounds	John Burke (10¢)
A-10	Anthem, Japanese Carol	F.L. Whittlesey (10¢)
A-11	Anthem, Christmas Carol	John Burke (15¢)
A-12	Anthem, Praise God For Wheat	John Burke (15¢)
A-13	Anthem, I Am Jesus Little Lamb	Dorothy Westra (10¢)
A-14	Anthem, Christmas Bell Song	Alinda B. Couper (15¢)
A-15	Anthem, For Flowers That Bloom	John Burke (15¢)

PRICES

All prices include postage. Prices except for those individually indicated are as follows:

The H, DO, C and M series--5¢ each up to 100 pages in one order; 4¢ each for more than 100 pages in one order. The S and A series--6¢ each in lots of less than one hundred; 5¢ each in lots of more than one hundred.

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

FOR THE DIRECTOR

THE CHILDREN'S CHOIR by Ruth K. Jacobs (a book of complete organizational plans, tried and tested)	\$4.95 postpaid
THE SUCCESSFUL CHILDREN'S CHOIR by Ruth K. Jacobs (a book of technics for handling children's voices)	\$1.50 postpaid
THE ABCs OF THE DO RE MIs by Ruth K. Jacobs (a series of eighty lessons for teaching note reading to primaries and juniors)	\$.75 postpaid
CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs (complete, accompaniments and words) 1 copy--50¢; 2-25 copies, 40¢ each; 26-200 copies, 35¢ each. 201 and more copies, 30¢ each - all prices postpaid	

Use this space to list additional materials which will be published in future issues of the CHORISTERS GUILD LETTERS.

"FOR FLOWERS THAT BLOOM"

WORDS BY
RALPH WALDO EMERSON

(UNISON)

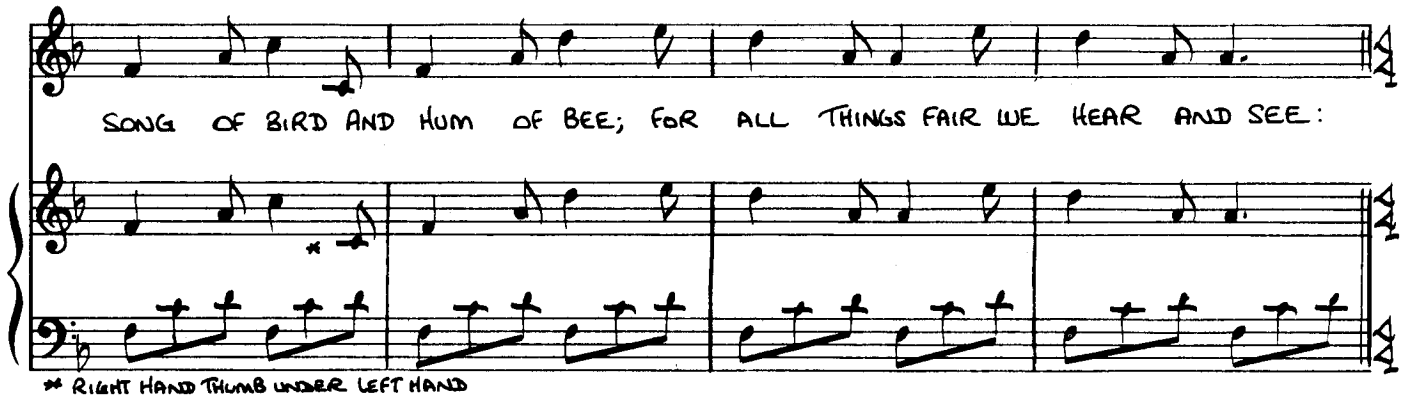
MUSIC BY
JOHN BURKE

MODERATO

Piano



FOR FLOWERS THAT BLOOM A - BOUT OUR FEET; FOR TEN - DER GRASS SO FRESH AND SWEET; FOR



SONG OF BIRD AND HUM OF BEE; FOR ALL THINGS FAIR WE HEAR AND SEE:

* RIGHT HAND THUMB UNDER LEFT HAND



FATH - ER WE THANK THEE FATH - ER IN HEA - VEN WE THANK THEE: FOR

A TEMPO

BLUE OF STREAM AND BLUE OF SKY; FOR PLEAS-ANT SHADE OF BRANCHES HIGH; FOR

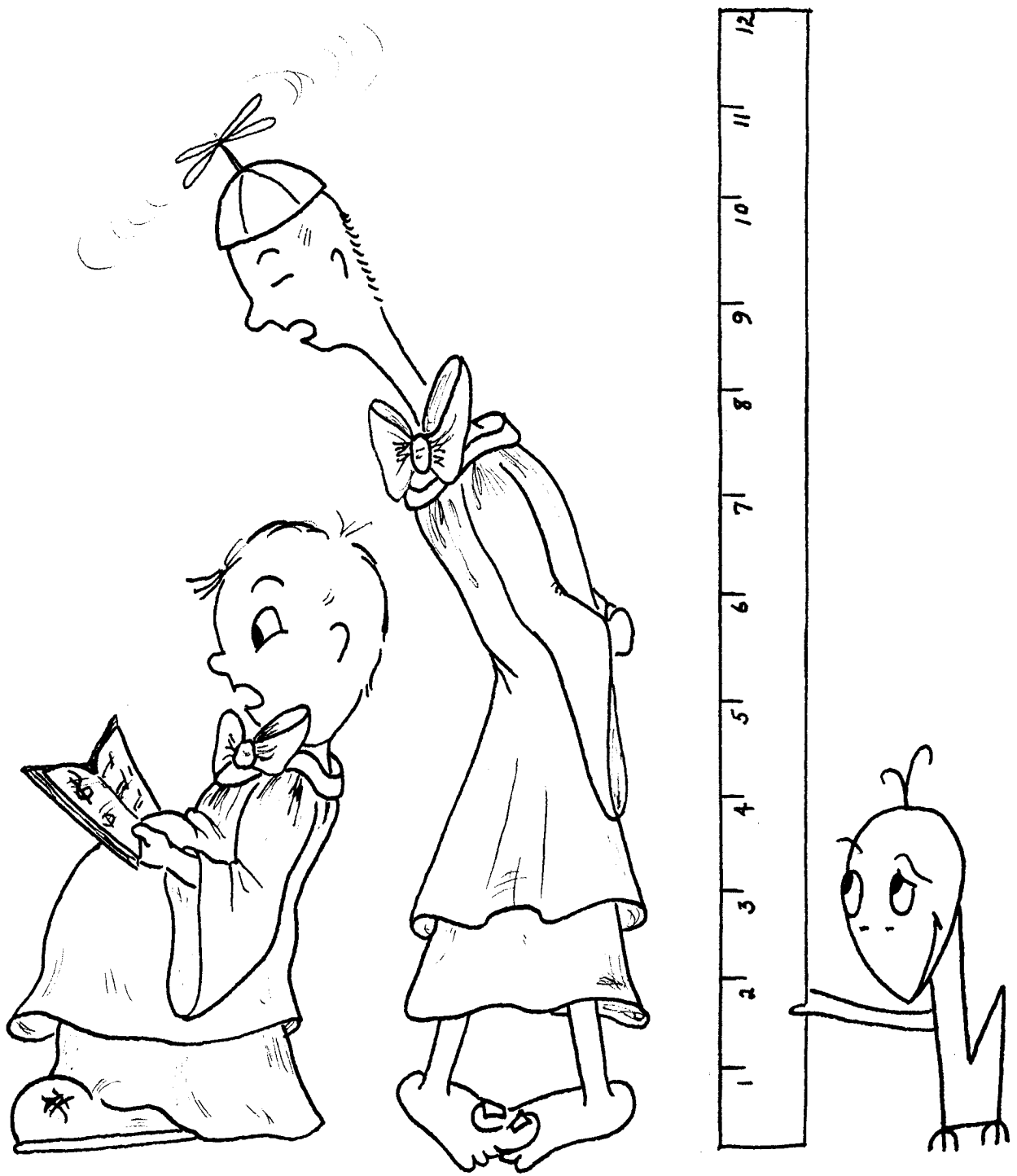
FRAG-RANT AIR AND COOL - ING BREEZE; FOR BEAU - TY OF THE

* RIGHT HAND THUMB UNDER LEFT HAND

BLOOM - ING TREES - FATH - ER WE THANK THEE, FATH - ER IN HEAV - EN WE

RIT.

THANK THEE.

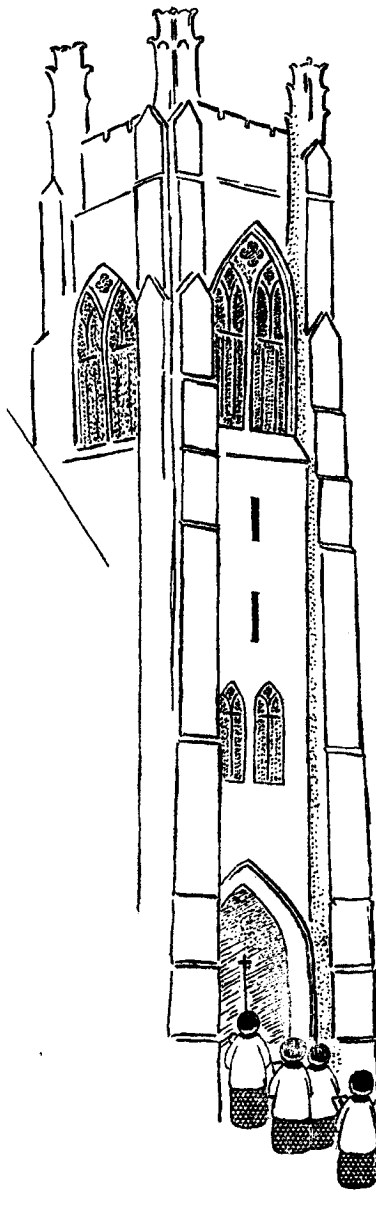


With your chin near the floor
And your nose in your book,
Can you imagine how silly you look?

Q.H.

"According to the rule" you must stand up tall
To sing sparkling tones to be heard by all!

- says the CHOIR CROW



The Bible is full of music-vocal and instrumental, devotional and triumphant, sad and joyous. The whole range of religious experience is expressed in its many psalms and hymns. It certainly is not strange therefore, that Christianity, the culmination of Biblical religion, has become the greatest singing religion. Indeed, it is safe to say that, because of the development of the music of the Bible into modern hymnody, most of what we remember permanently of Christian truth from our childhood, was implanted in our minds by means of carols and songs, rather than by any other source of teaching.

--Author Unknown

No amount of pay ever made
a good soldier,
a good teacher,
a good artist, or
a good workman.

--John Ruskin

It is not doing the thing we like to do, but
Liking the thing we have to do,
That makes life blessed.

--Heinrich Goethe

"And must I keep giving and giving,
Again and again?"
"Oh no," said the Angel.
(His glance pierced me through)
"Just give until the Master
Stops giving to you!"

--Author Unknown

CHORISTERS GUILD LETTERS
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THE EDITOR JUST WRITES, MAYBE RAMBLES

For the past six weeks or so, the Ivory Tower has been deserted. Cobwebs will have been spun on its walls, and the windows are probably dirty enough to dim the perspective of the mountains to be viewed from them. Only one person at a time may enter and meditate. Thus soon, I shall need to climb up into it for a thorough housecleaning.

During my hospitalization the first half of December, I had thought to spend some time in my little private tower. Severe surgery, I quickly learned, permits little, at least for me, real meditation, not even much depth reading. And so my little hideaway Ivory Tower remained unoccupied.

Out of the welter, however, of thoughts which did pass through my mind during that enforced period of complete inactivity, one stands out clearly. The fear of death is greatly lessened; I doubt that I ever had had much of it. In a large hospital, filled with men, women, boys, girls, children, babies, death always makes his appearance. In such close proximity, he is not the monster of popular belief. I wish to keep on living naturally, but also for me, I know there are the everlastingly Arms of a merciful God and Father who careth for His children.

Lest this become maudlin, sentimental and even preachy, I must get on to what I had in mind to write when I started this bit.

A - The King is dead; long live the King. After many fine hymn studies, Adrienne Reisner of Fort Worth, Texas, has, because of the pressure of her own church work, found it necessary to stop writing our hymn studies. This issue brings to you and your boys and girls, the first of a new series of hymn studies by Mrs. J.W. (Mrs. Chris) Kallstrom, organist and director of music of Lakeview Christian Church, Dallas, Texas. Her studies are directed to the children in a friendly, informal fashion by Charley, the Choir Boy. Charley is no angel; I'm sure that your boys and girls will like Charley for after all, he is one of them. I am very happy to present Mrs. Chris to you, and look forward to a long and happy association. You will have suggestions. Please send them either to me, or to Mrs. J.W. Kallstrom, 1130 Shawnee Trace, Grand Prairie, Texas.

B - This is the last call for any church or children's choir group who may wish me to conduct a festival, a seminar, give a talk about children's choirs, or help your church with their plans for a children's choir program. I shall be in Denver, March 9, 10, and in Aurora, Ill., the 16, 17, 18. En route dates may be easily arranged to mutual satisfaction. I do believe that I can be of help to someone, possibly several. Please write immediately.

C - The music supplement this month brings you two very different, brand-new pieces for your choirs. The Easter piece by Dorothy Westra is a simple, springish little charmer for primary children though it may certainly be sung by juniors. It is easily learned. Please let the little piece be itself - simple, delicate and fresh. It will teach itself. I suggest the learning of words and music separately, not telling the youngsters that they belong together. It will be listed in our catalogue as A-17 for 10¢ each, postpaid.

The piece by John Burke seems to me to be his best thus far written especially for the Guild. It will be listed as A-16 and sell for 15¢ each postpaid. Here are John's own words concerning the piece:

"This simple, direct text has always suggested to me the type of simple accompaniment I have devised. The right and left hand running parts in both directions are like scurrying little animals.

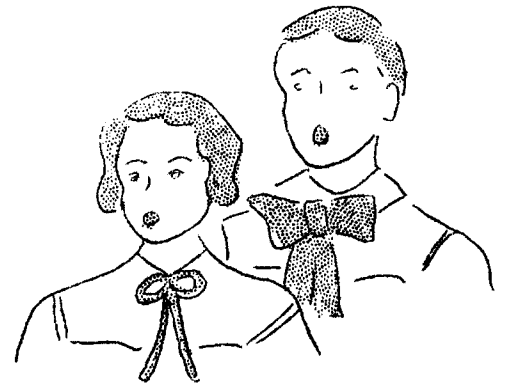
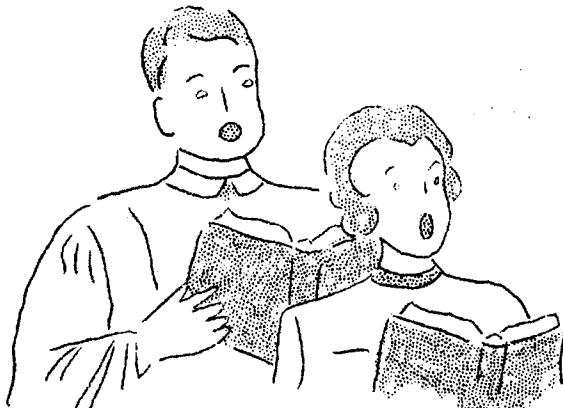
"One difficulty in setting this text was that word, "trespasses". I believe the problem has been solved by the use of a 3/4 measure. If the tempo is kept steady between the 2/4 and 3/4 measures, and the words keep on flowing, the whole will come out with great naturalness.

"For the best effect, the voice parts should be sung very smoothly against a very light and crisp accompaniment.

"This little piece may be used very effectively in conjunction with a lesson on kindness to animals, and to counteract the growing practice of killing as a sport. A coney (preferred spelling, cony) is a rabbit, usually of the European variety.

"This song seems to sing itself, and so requires very little in the way of suggested teaching helps."

Leslie



Edith Lovell Thomas, dearly beloved by all who come within range of her radiant personality, highly respected by those who know her through two of her books, "Music In Christian Education" (Abingdon Press), and "Whole World Singing" (Friendship Press), will interestedly read the following article. Miss Thomas, now living in active retirement in California, was in the very lead among religious educators, not only to sense, but to proclaim the very close bond between religious education for children, and music. Miss Thomas graciously acceded to the editor's request for an article on her philosophy of Church music. For those who may wish to write Miss Thomas, her address is 520 Mayflower Rd., Claremont, California. She will be happy to hear from you, and will answer.

TO WHOM DOES THE CHOIR BELONG

by Edith Lovell Thomas

How do we speak of the choir - as 'mine' or 'ours'? To whom do those pronouns refer? Who engaged us to be choir directors? To whom are we responsible for what we do with this office?

Each church musician would do well to answer some such questions at the opening of the fall season. A square look at the particular organization is imperative that we may see clearly the fellowship and labors to which it has admitted us; to discover anew its chief function and the part we are to render toward its fulfillment, understanding our specific relationship to all the other members of its working force.

Suppose we begin by stating our own concept of the church and its unique mission to society. Do we believe with Paul (Eph. 2.21, Moffatt) that it is the "household of God" "with Christ Jesus as the cornerstone; in Him the whole structure is welded together and rises into a sacred temple in the Lord, and in Him you are yourselves built into this to form a habitation for God?"

The welding together of the structure, in Paul's view, precedes the rising of the sacred temple. This image of wholeness with every member fitting into his proper place is good to hold in mind constantly if the beauty and symmetry of the structure is preserved as it steadily rises according to the architect's design. No one section is unduly important or prominent and yet each one is indispensable if kept in balance with the entire building.

"To form a habitation for God" is here made the supreme function of the church, the "household of God", which can be realized only as we learn and practice the art of being "welded together". We belong to it, according to this blueprint, rather than its belonging to us.

In another realm we take for granted a manufacturer's plant planned, equipped and operated to make a carefully designed product. No department is allowed to work without consultation and cooperation with all the others. Each group is trained to do its part toward turning out the desired article. In a church can her supreme end be achieved with any less foresight, supervision and team work? Music is only one means to the achievement, set within the larger framework of Christian education, which in turn is one aspect of the church's over-arching building plans for God's habitation. In the light of the importance and subtle nature of the

To Whom Does The Choir Belong?, Continued

church's task, more, rather than less, is required of her by way of organizing and working together of staff - ministers of preaching, teaching and music making - if the choir, for example, performs its obligation in the inclusive process of Christian nurture and worship to the glory of God and the education of children.

How can any music director get the distorted picture of himself which leads him to speak of a choir as 'mine' or come to the strange conclusion that he can conduct the musical portion of the church's production program without regular consultation with the master-builder, the minister, and with his assistants, the foremen of the various construction units? Without this procedure what provision can be made for an adequate check and balance on what must be a joint effort?

Some glimpses of integration of thought and activity in erecting the "Sacred Temple" that are now in progress may offer clues as to how to better our own ways of cultivating unity in our differing situations.

Setting up Schedules - One minister and the director of music prepare together a year in advance an entire list of sermon themes and musical items to harmonize.

A Community Church staff after repeated attempts secures from the public school teachers an agreement to clear one afternoon a week after school to allow children's choir rehearsals to be held undisturbed by other demands.

Church school study and music periods are jointly decided upon by leaders of each so as to supplement and complement both and to avoid conflicts of interest at any point.

Choir Membership - Choirs are open to all members of respective departments rather than to the most talented few, merely as the church recognizes its responsibility to follow the Psalmist's democratic request, "Let the people praise thee, O God; let ALL the people praise thee." (Psa. 67.3).

Church, School and Choir - One Household - Knowing the necessity of the church to see itself as a household comprised of all ages, a certain minister with the aid of his assistants works long and diligently to obtain one eleven o'clock Sunday service a year for the observance of Church School Day, as a substitute for the former Vesper Service used for this purpose when children weary and a small congregation looks upon it as something extra to attend rather than a central and essential gathering of the entire Household. In this are dramatized prime aspects of the study and musical education program - "The Bible in Our Church", living pictures of the sanctuary mosaics; "The Glorious Company," presentation of the history of the Christian Church, among other features.

Dedication of Choir in Chancel to Musical Ministry - Through the combined concern of Music Committee, Minister and Choral Director the children, youth and adult choristers are commissioned for singing service by the church, assembled in Sunday morning worship. This is the form in which it comes to be expressed:

CHORAL DIRECTOR Your ministers of music present to you the members of the Carillon and Crusader Choirs (Juniors, and Junior High Girls at 9 o'clock; Pilgrim Fellowship and Chancel Choirs at 11 o'clock) on this first Sunday in Lent to be consecrated to the musical ministry of our church.

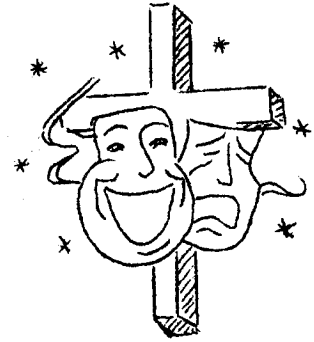
MINISTER The church welcomes each one and all of you with gratitude for the important part your singing lends to our common worship. We unite silently with you as you sing your prayer that you may become worthy to offer music unto God.

CHORISTERS God of all lovely sounds, grant us a share Dickinson or Burke
(singing) In thy great harmonies of earth and air.
Make us thy choristers, that we may be
Worthy to offer music unto thee. -- Anne Lloyd

MINISTER God gives to us richly all things to enjoy.
The earth is full of the loving kindness of the Lord.

C H A N C E L D R A M A C Y C L E

The Chancel Drama Cycle, sponsored by the Episcopal Churches of Washington, D.C., and now in the sixth year of a ten-year experiment, has proven a remarkably successful means of Lenten education.



Last year there were 76 requests by Churches of various denominations for a scheduled cycle of plays during Lent. There were only eight plays available - which meant that each cast was committed to about ten performances. Six plays came from Episcopal Churches, one each from a Lutheran and a Presbyterian Church. The plays ranged from a Medieval Mystery Play to Ionesco's "The Bald Soprano." Two plays were original - an aim of the Cycle is to encourage the writing of religious drama or plays with true meaning.

The Churches receiving the dramas, incorporated them in a Lenten program - "Every Wednesday", or "Every Sunday Evening". Each drama is preceded by a brief Service in which the players participate, sitting in the Choir. The Order of Service is "Processional Hymn, Opening Sentences, Introduction or Explanation, Dedication, The Play, Offering, Benediction, Recessional Hymn." Following the Service, and THIS IS A MOST IMPORTANT part, is a Coffee Hour and Discussion Period in the Church Hall. The cast also participates in the Discussion, but does not dominate. Chairs and tables are arranged "in the round", and a Clergyman, preferably, is the Moderator. The meanings and motives of the play are discussed rather than the merits of the production or the acting. Invariably questions and opinions fly thick and fast, the young people and the timid are encouraged to speak up. The Moderator should guide and tie in the discussion, and call time. Most of the Discussions I have attended have been so enthusiastically received that the same people are drawn to return each week and attendance grows. The casts usually deport themselves with dignity and dedication. It is a splendid and rewarding experience for older teen agers as well as for adults on all levels of life.

These Chancel Dramas are a means of Lenten education, and a deeper dimension of reality than a sermon can reveal is brought before the altar as an offering of the people. (Advent is also an appropriate season of Penitence and Self-Examination to offer Chancel Dramas.) The plays are short and are often "of the people" in language and content. Actors and congregation have here the opportunity to see the true state of our lives and ourselves in truth -- our motivations as we strive to find our way to the light or to turn from the light. Here we may express and recognize our highest hopes, our gravest problems, and know God's grace at work in the hearts of men.

In many Churches, the Music Department is consulted about or participates actively in dramatic productions, especially at Christmas, in Lent, or at Easter. Even straight dramas often require musical backgrounds or special effects. If you are helping with or directing plays, I suggest you think seriously of interesting your Minister and other Churches of your area in promoting a Chancel Drama Cycle, a truly worthwhile project. And remind those who object to Drama in the Sanctuary that the first Drama in the Western World was presented IN the Church by the CLERGY. This is no innovation -- it is a return to an ancient practice.

RELIGIOUS DRAMA IS AS OLD AS THE CHRISTIAN CHURCH.

Nancy Poore Tufts

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

Dear Ringing Friends:

REVERBERATIONS FROM CHRISTMAS:

Dan & Jan Hermany's "Daniel, Jr.", born a few weeks before Christmas, is our choice for the "Bell Baby of the Year." The proud parents are displaying snaps of Dan, Jr. posed beside a C-29. The giant Handbell is gaping with surprise as little Dan flexes his bell-ringing muscles and grins in anticipation.

The St. Peter's Lutheran Youth Choir and Bell Ringers, Dan Hermany, Director, were a headliner at the National Capital Pageant of Peace, making two appearances on Dec. 27 & 28, as well as presenting evening programs at nearby churches. St. Peter's had chartered a bus in Allentown, Pa., and Pastor Schneider and a few adults accompanied the Choirs. The group lodged at the Marriott Motel, which has an ice-skating rink (!), and enjoyed a planned schedule of sight-seeing. (N.B. Why don't YOU bring your choirs or bell ringers next Christmas? Write me.) . . . Dan makes unusually good bell arrangements; a piece de resistance was "Carol of the Drum" which had a clever imitative effect in the bass bells. Several Directors, including Eleanor Thompson of St. James Methodist, Philadelphia, have scored real drums with bells. (Another Director of Dobbs Ferry, N.Y. - whose name I cannot remember - has scored castanets in a Spanish Carol arrangement!)

This Season's Nation Christmas Tree had an unusual acoustical and illuminative device. The huge ball decorations were wired for sound and light. As music emanated from the stage, it was amplified and broadcast from the Tree itself. The sound waves caused the lights to change constantly, according to the musical pitches, dynamics, and tempi. Organ music and male choirs, for instance, brought out the deeper colors of the spectrum - the greens & blues, while children's voices and particularly bells, brought out reds, oranges and yellows. Choir and Dramatic Directors will watch with interest this new "Son et Lumiere" electronic development.

If you are thinking about acquiring Handbells or are waiting for your order and you have not joined the American Guild of Handbell Ringers - you should. The official publication OVERTONES is chockablock with information and pictures of groups in nearly every State and abroad, and you are entitled to hold office, to vote, and to purchase bell insignia. A sheet of general information and occasional other publications will soon be available to members. Even if you are not a member, you are welcome to attend Regional Workshops and Festivals, as well as the National Biennial. Regional Chairmen and "early bird" announcements of coming Handbell Guild conclaves, as well as several other known opportunities for learning about handbells, are listed below. Incidentally, individual membership is \$5 per annum. Write Registrar Eleanor Thompson, 7327 Belden St., Phila. 11, Pa.

Area I:	(Festival - Ipswich, Mass. - August) Fred Fay, 55 Park St., West
Area II:	(North - at Alfred U., N.Y. - June Lynn, Mass. South: Basking Ridge, N.J. - May) Mrs. S.R. Scholes, Alfred, N.Y.
Area III:	(Festival - Virginia Beach - June) J. Halvorson, 1620 W. 50th St.,
Area IV:	? Norfolk, Va.
Area V:	(Festival - Bloomington, Ill. June) Paul Cook, Bloomington, Ill.
Area VI:	? Write Gladys Walker, 3010 Kemp Drive, St. Louis 20, Mo.
Area VII:	(Festival - June 4-6) Norma Lowder, Box 266, Bellaire, Texas
Area VIII:	(Festival - June 3-4) Eskil Randolph, 1624 N.E. Hancock, Portland
Area IX:	? Write Richard Alford, 134 N. Kenwood St., 12, Oregon Glendale 6, Calif.

Also Norma Lowder at the Choristers Guild in Denver, June 18-23, and Nancy Tufts at Montreat, N.C., July 19-25.

RINGINGLY YOURS!

Nancy

RHYTHM BAND INSTRUMENTS
(Continued from last month)

2. RINGING SOUNDS

A. Cymbals may be made from the lids of cans. Make a hole in the lids with a nail or ice pick and fasten to a spool or a piece of wood. Fig. 10.

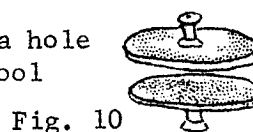


Fig. 10

B. Knives, forks and spoons make a good ringing sound when tapped against scrap metal. The metal should be suspended by a string because it loses its ringing sound when held in the hand.

C. Angle irons suspended on a string make a good ringing sound when tapped with another piece of metal.

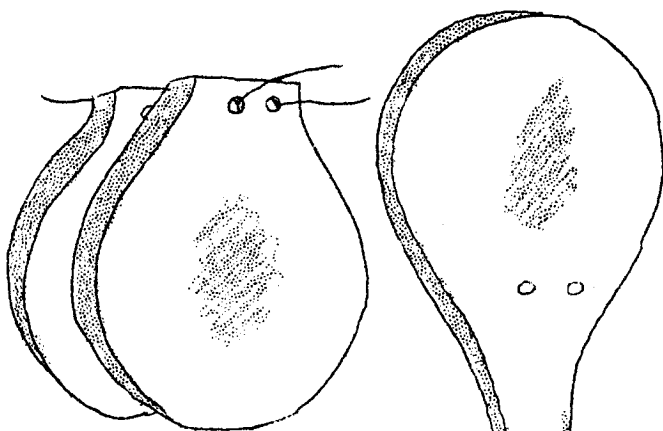


Fig. 11

Fig. 12

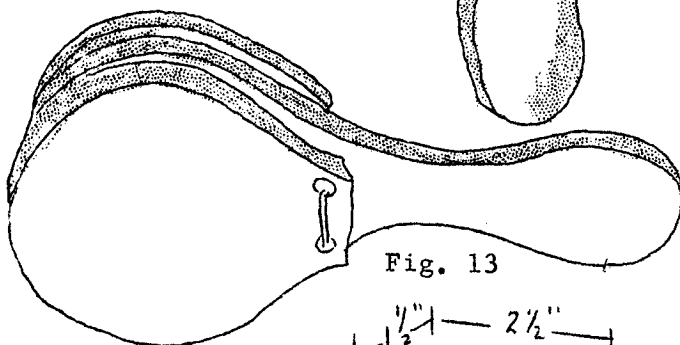


Fig. 13

3. TAPPING SOUNDS

A. Castanets

MATERIALS

Wood scraps - 3 ply or other thin wood
Thin wire
Coping saw
Drill and small bit
Sandpaper
Paint

PROCEDURE

Draw desired shape on the board and cut with a coping saw. Sandpaper each piece. Drill holes in places indicated and paint. Small pieces, Fig. 11, should be wired loosely to Fig. 12. Ends should be well secured. The finished castanets are shown in Fig. 13.

B. Sand Blocks

MATERIALS

4 blocks of wood
4 nails or screws
Sandpaper
Glue (Lepage's)

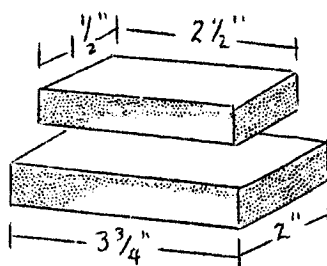


Fig. 14

PROCEDURE

Cut 2 pieces of inch thick wood about 2" x 3 3/4". Cut 2 pieces slightly smaller, about 1 1/2" x 2 1/2", Fig. 14. Center the small block on the larger one. Nail or screw securely. Cut 2 pieces of sandpaper and glue them to the blocks, Fig. 15.

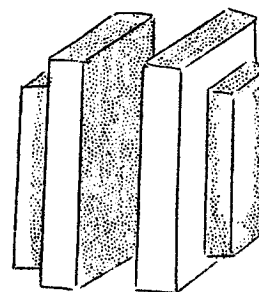
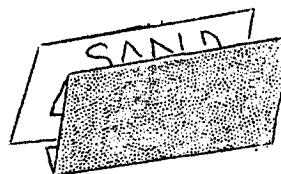


Fig. 15

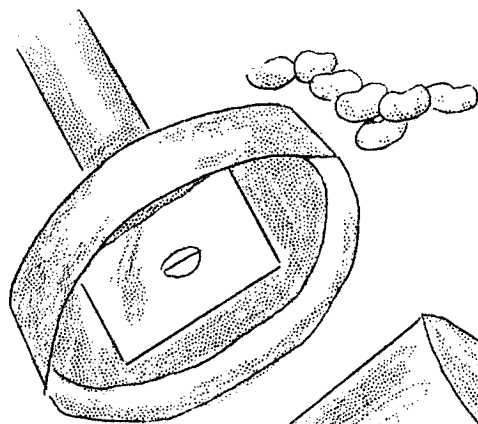
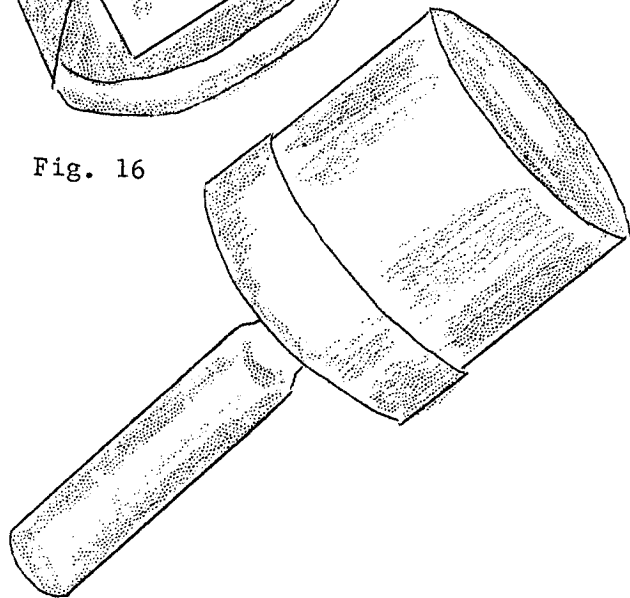


Fig. 16



4. RATTLING

A. Shakers

MATERIALS

Ice cream carton
3/4" dowel
Thin piece of wood or tin
1 screw
Beans or gravel
Glue

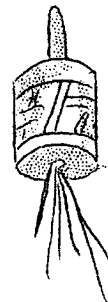


Fig. 17

PROCEDURE

Decorate the carton with crayon or show card paint. Fasten the handle to the lid of the carton, placing a small piece of wood or tin on the inside to prevent the head of the screw from pulling through the cardboard lid, Fig. 16. Place beans, rice, or gravel in the carton and replace the lid which has been generously coated with glue on the inside rim. Raffia tassels may be added. Metal spice boxes or baking powder cans may be used. Decorate as desired.

B. Light Bulb Rattle - See Figure 18.

Paste strips of paper around a burned out light bulb. There should be four to six layers of these paper strips on the bulb. When dry, decorate as desired. Break the bulb by tapping sharply on a solid surface. The broken glass makes the sound.



Fig. 18

C. Tambourine

MATERIALS

2 paper plates
16 pop bottle tops
Thin wire
Ice pick



PROCEDURE

Punch two holes in each pop bottle top with an ice pick. Place the bottom of the plates together. Punch 16 holes in each plate. Space the holes evenly in groups of two to correspond to the holes in the bottle caps. Wire the plates together, placing the bottle caps between the rim of the plates, Fig. 19. Decorate the plates with crayons or paint.

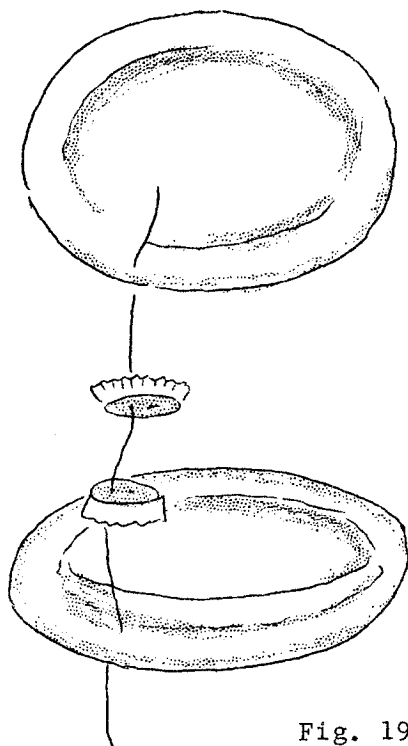


Fig. 19

HYMN STUDY

"Holy, Holy, Holy, Lord God Almighty"

Words By

Reginald Heber (1783-1826)

Tune "Nicaea" by

John Dykes (1823-1876)

Dear Boys and Girls:

Surprise! My name is Charley the Choirboy, and I'm in a choir just like you.

How would you like it if we learned to sing some of the same hymns? O.K.? Then let's get started right now!

The very first hymn I ever learned is . . . but wait! Your choir teacher will hum it and see if you can guess what it is.

Did you know "Holy, Holy, Holy"? I bet you didn't notice that two lines of the tune are just exactly alike! It is the first line and what other line?

My real reason for liking "Holy, Holy, Holy" so much is that it shows how I feel when I wake up extra early some mornings as the earth is beginning to turn toward the light of the sun. Perhaps this was how Isaiah felt when he wrote Isaiah 6:3. Why don't you stop and read his words right now?

The last line, "God in Three Persons, Blessed Trinity" really stumped me at first - but now I know that this means:

GOD THE FATHER - who created the earth with the intention that some day the whole universe should be united in love.

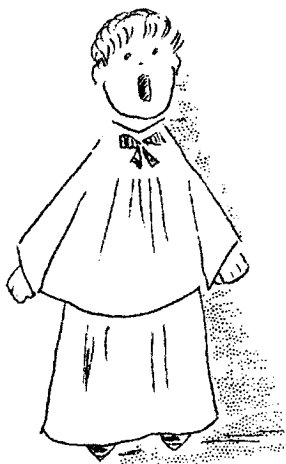
GOD THE SON - who came to earth to teach us about God's Plan of Love.

GOD THE SPIRIT - who lives within each of us and makes us able to teach others about God's Love by the way we live.

What other hymns do you know that name the Trinity?

One day in choir, my teacher sang the words while we showed the meaning of the words with movement. Could you show the meaning of the words of the first verse?

In these cold winter days, as you see the glistening snow and the shimmering icicles and the many other wonders of God, why not sing along with me this wonderful, warm hymn:



"Holy, holy, holy, Lord God Almighty!
All Thy works shall praise Thy name,
in earth, and sky, and sea.
Holy, holy, holy, merciful and mighty.
God in Three Persons, Blessed Trinity."

Your new friend,

Charley

Charley the Choirboy

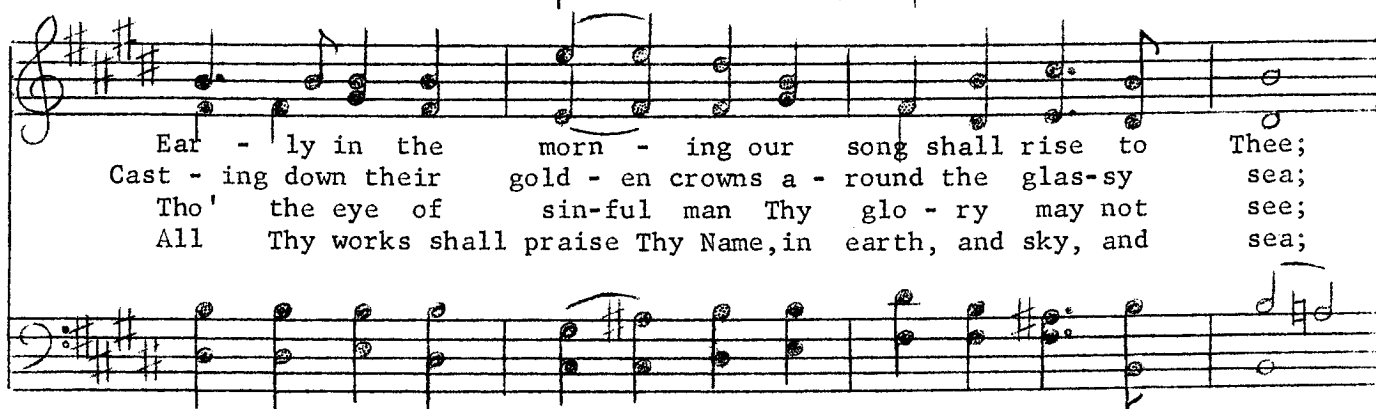
HOLY, HOLY, HOLY,
Nicaca

Reginald Hebar, 1783-1826

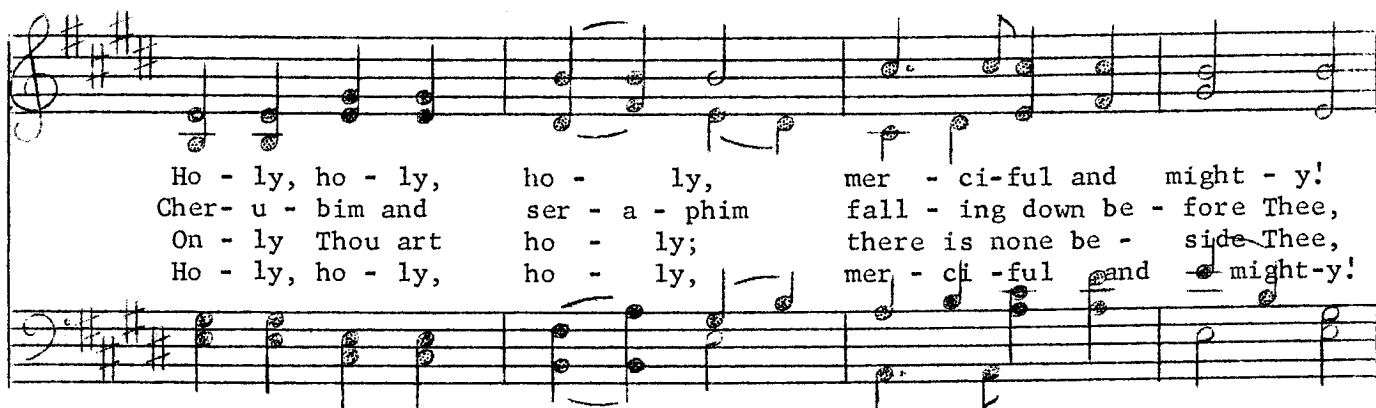
John B. Dykes, 1823-1876



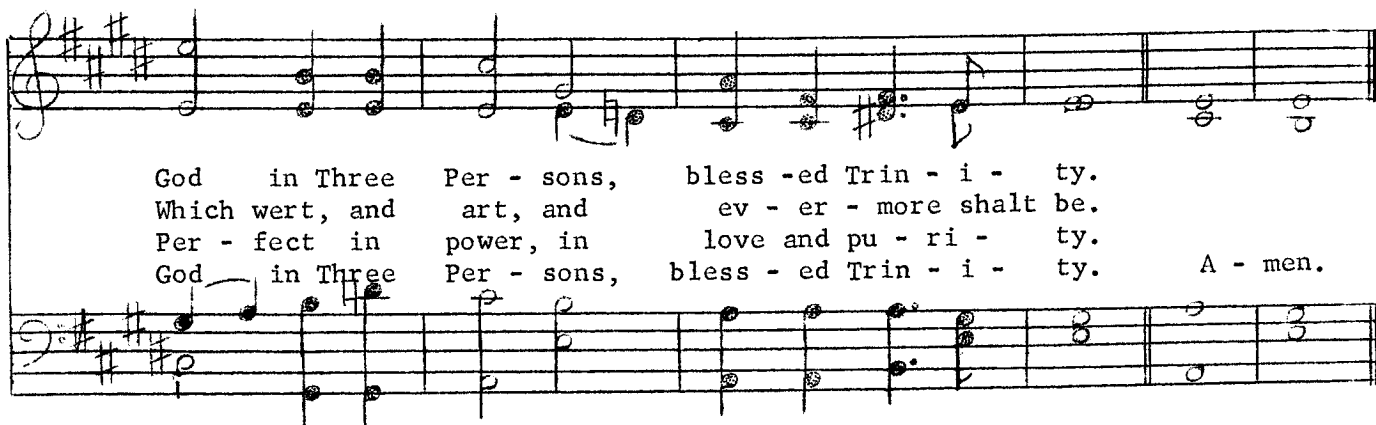
Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
Ho - ly, ho - ly, ho - ly! All the saints a - dore Thee,
Ho - ly, ho - ly, ho - ly! Though the dark-ness hide Thee,
Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!



Ear - ly in the morn - ing our song shall rise to Thee;
Cast - ing down their gold - en crowns a - round the glas-sy sea;
Tho' the eye of sin-ful man Thy glo - ry may not see;
All Thy works shall praise Thy Name, in earth, and sky, and sea;



Ho - ly, ho - ly, ho - ly, mer - ci-ful and might - y!
Cher- u - bim and ser - a - phim fall - ing down be - fore Thee,
On - ly Thou art ho - ly; there is none be - side Thee,
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might-y!



God in Three Per - sons, bless - ed Trin - i - ty.
Which wert, and art, and ev - er - more shalt be.
Per - fect in power, in love and pu - ri - ty.
God in Three Per - sons, bless - ed Trin - i - ty. A - men.

JOHANNES BRAHMS

By Norma Lowder

The phrase, "the three B's", was first used by Hans von Bulow to apply to the composers Bach, Beethoven and Brahms. Though nearly one hundred years have passed since the expression was first used, it is still an accepted expression today. Earlier in the season we studied the lives and works of Bach and Beethoven. Now let us turn our attention to the third "B": Brahms.

Johannes Brahms was born in Hamburg, Germany, in 1833. His home was a tall, gabled one on a dark, narrow street. The part of the house in which the Brahms family lived is said to have consisted only of a half kitchen, a small living room, and a tiny sleeping closet. While they had little of the things that money could buy, the family lived in a musical atmosphere. Johannes' father played double bass in an orchestra, and later played in the band which performed nightly at a local pavillion. His mother helped the family by keeping a small shop where needles and thread were sold.

By the time Johannes was eight, he was begging to take piano lessons. He was eager, had an outstanding memory, and made rapid progress. His talent was so great that soon his teacher, Herr Otto Gossel, was teaching him without charge. Within three years' time, Johannes played his first chamber music concert with several other musicians. The concert was such a success that Johannes was accepted immediately as a student of Edward Marxsen, a very distinguished teacher of the day.

Johannes amazed Herr Marxsen with his ability and talent. For example, he would not only prepare his compositions so he could play them without mistake at the end of the week, but he would learn to play the part of each hand with the other hand (that is, he would learn to play the part of the right hand with the left hand, and vice versa). Johannes soon became an excellent sight reader. He also learned to transpose, or to play pieces in keys other than those in which they were written. This skill proved to be a valuable asset many times over. Eight years later, for instance, Johannes was on tour as accompanist for Edward Remenyi, a concert violinist, when he discovered that a piano he was to play was a half tone flat, or below pitch; immediately he sat down and transposed an entire Beethoven sonata at sight - a feat that few, if any, musicians would attempt today.

While yet in his early teens, Johannes started playing for the band concerts in which his father also played. He was paid for these performances and was therefore able to help with family finances. He worked so hard and kept such long hours that soon his health began to break. As a result, he spent an entire summer with a wealthy music lover who had a large country estate, in exchange for playing the piano at any time of day and giving lessons to the rich man's daughter. Not only was Johannes able to regain his health during these summer months of exercise, country food, and fresh air, but he was also able to continue his study of theory and composition as well as his piano practicing.

By the time fall came and Johannes returned to his home, he knew that he must start making his own way as a musician and help support his family. First he gave piano concerts; these attracted the attention of many of Hamburg's leading musicians. Johannes was well on the way to being considered a piano virtuoso.

Next came the tour with Edward Remenyi, renowned violinist. Soon afterward, he became a close friend and accompanist for Joseph Joachim, the greatest violinist then living. His close association with these great violinists must have encouraged Johannes to write many works for piano and violin. His famous Violin Concerto is one of the few really great compositions for violin and orchestra.

By the time Johannes was twenty, he had begun to do much composing, many times meeting with immediate success.

A year later he met the famous composer Robert Schumann and his talented wife, Clara, about whom we shall read later this year. The three of them, together with Herr Joachim, developed a close friendship that was to last throughout their lifetimes.

For a while, Johannes accepted a position at the court of the Prince of Lippe-Detmold. Here he was court pianist, teacher for the royal family, and composer. He became a great favorite of the court, not only because of his keen musicianship but also because he had read a great deal and could talk intelligently about many subjects.

Shortly before his thirtieth birthday, Johannes moved to Vienna, where he was to spend most of the remaining years of his life. It was here that he did most of his composing.

You are undoubtedly familiar with his famous "Lullaby". He wrote many other songs which you will learn to love. Ask your director to play for you the recording of "In Stiller Nacht", sung by the Obernkirchen Children's Choir. While it will be sung in the original German, you will enjoy every note and phrase of this great music. The melodies and harmonies will linger in your ears. The tone quality with which the children sing is one well worth studying.

When you attend student symphony concerts, you may hear parts of his "Hungarian Dances" or his "Academic Festival Overture", based on students' themes and songs.

If you are a serious piano or violin student, you may one day play some of his famous concerti, sonatas, rhapsodies, or chamber music.

Your adult choir may be learning to sing Brahms' "Requiem", one of the greatest oratorios of all time.

Indeed, time spent listening to or performing the works of Johannes Brahms will be time well spent, for no greater musical genius has ever lived.



Last summer in the Oklahoma City Guild Seminar, a little thought-of idea was stressed--the relationship between Christian Education and great art. Those who attended realized that children can and do respond to painting and sculpture. Not too long ago, this announcement appeared in the Sunday bulletin of West Market Street Methodist Church, Greensboro, N.C., where Thomas Nichols is organist, and director of music.

"Great Art for Christian Education, an exhibition arranged by the International Journal of Religious Education with the co-operation of leading art galleries of the world, will be shown in our Fellowship Hall Sept. 10-22. Included in the exhibition of sixty fine reproductions in full color of the great religious paintings of all times are less familiar works by such modern painters as Paul Gauguin as well as widely-known paintings by Rembrandt and Michaelangelo. Plan now to see this unusual collection in our Church next month."

Others can set-up similar exhibits. Probably the International Journal will be most happy to help you. The address is 475 Riverside Drive, New York City 27.

MORE THAN MUSIC

By Helen Kemp

The teaching of musicianship is an important choir responsibility. To foster musical growth in our children is essential. Much of our time with primary and junior choirs is taken up with the study of musical symbols.

Sharps, flats, clefs and notes are all part of a visual communication which



directs our musical thinking.



Since our children's choirs are planned to be church-centered, Christian symbols can also be effective aids to your teaching. These, too, are visual communications developed in the early centuries of the Christian church to be reminders and signs of Christian truths.

According to our calendar, February is a month of secular symbols -  hearts for Valentines Day,  logs for Lincoln's birthday, and cherries for George  Washington. Perhaps this would be a good time to look at certain Christian symbols and allow them to communicate their meaning to us as Christian leaders.



The season of Lent will soon be with us. I have always felt that this was the time for real contemplation, study and hopefully, spiritual growth. Why not make this whole period culminating with the Festival of Easter one of strengthening the roots of our faith to insure the fruits of our labor? We in the church are certainly committed to teach more than music! With the current strong feeling politically of the importance of the separation of church and state, the church must take on the complete responsibility for the Christian education of its children. We have read recently of a law suit brought against a public school by parents who objected to the daily opening prayer in the classroom as religious brain-washing and branded this as unconstitutional procedure. This is a trend which we as Christian leaders must face by regarding every moment of the time allotted to us as a singular opportunity to teach Christian truths through music. Music must be the servant, not the Sovereign.

During the holidays one of the returning college students said to me, "Mrs. Kemp, I realized at school this year that most of the biblical passages I have retained from memory have come from texts of anthems and songs I learned in the Junior Choir or through the Youth Chorale." That did more to convince me of the power of recall in music than any speech I had heard concerning this. This is Christian Education through music.



I do not want to give the impression that the quality of the music we sing is not important. Children especially should be taught that an anthem presented in a Worship Service to the Glory of God should be the finest offering they can bring. Help children to understand that their prime objective is not to please you or the minister or the congregation, but to lead worshippers to a closer relationship with God. They respond to an earnest prayer that their offering in song be used to this end.

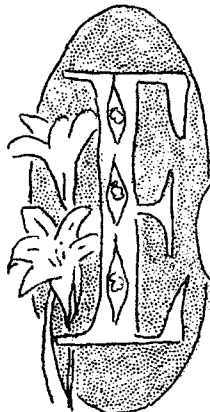
Recently our church was privileged to sponsor the Korean Orphan Choir, a touching and heart-stirring group of 34 children, 8 to 12 years of age, who were selected from 13,000 children in the Korean Orphanages. Talk about an outreach through the common bond of music! This was a living mission experience for our children in



the Junior Choir. These Korean youngsters sang beautifully, and certainly shared with us more than music! As a result, our Chapel Choir has "adopted" a Korean orphan, a little choir singer, whom we shall support for a year. The children will take turns writing letters, sending pictures and perhaps sending copies of the music we are learning. A most moving experience was hearing the Korean children and our own children's choir sing a hymn together during the morning worship service, one group in English, one in Korean - though neither could understand the other's language their singing opened a wonderful door of communication. If you and your children's choir have a chance to hear this group, you should. There is a recording available and I recommend it to you for lovely singing and yes, more than music.

Helen —

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Easter MUSIC



Easter comes April 22; Lent begins Ash Wednesday, March 7. Music plans for both Lent and Easter should now be made. The quantity of music available for Easter, particularly for children, is far less than that for Christmas, and the quality is not generally as good. Christmas seems to have a popular appeal which Easter does not possess. However, many persons believe that Easter is our greatest and most important Christian Festival. Certainly without the Risen Christ, Christianity would lose its most powerful and basic premise.

Thus far this season, not much recently-issued music for Lent and Easter has come to my attention. It seems not very important anyway that something brand new be sung each Easter. The festival comes but once a year; some music deserves one repetition year after year. Anyway, the word "new" means to most people, something never heard, or heard of before whether it be ten days or ten years old. I urge children's choir directors to search through their music library for fine pieces sung previously. The use of "old" material makes it all the more necessary to acquire good music in the first place. One of our Guild members wrote recently, "...some of the music for children is rather insipid, especially that for Easter, music which goes on and on about flowers blooming, bells ringing, etc., and little else". To which, I say Amen. Let's, however, give the composer a break; he needs good words, and these are difficult to find, and difficult to write. Much religious doggerel is available, but that is actually what the member wrote about.

After this bit of "spouting", here finally are the "new" pieces:-
THE WHOLE BRIGHT WORLD REJOICES NOW satb David H. Williams H.W.Gray CMR #2724
Though written for mixed voices, the piece may easily be sung by unison children's voices throughout, using the melody line. An SA arrangement is available. The text is a good one from the Oxford Book of Carols. The music, while not distinguished, is good enough to warrant consideration. The suggested tempo seems entirely too fast for children's voices. Use extreme care in handling the final high G. Children can be taught to sing it well and beautifully, but it takes doing, and that climax note must not be yelled.

EASTER BELL CAROL unison Lloyd Pfausch Abingdon APM-168
For you who want a piece with Handbells, this is it; the bells are the accompaniment. The piece is well put together; the melody is

(Continued on page 119)

CROSS & HEART

A Primary Project adapted by Dona M. Hoffman, Seattle, Washington from "Religious Activities for Primary Children". (You will find a lengthy reference to this manual on page 117.)

GROUP PREPARATION - Read aloud a simple verse from the Bible about "hearts"...
Matt. 22:37, and/or Proverbs 3:5.

DIRECTIONS FOR MAKING:-

1. Fold and cut a heart. White construction paper is suggested. If the child is too young, prepare in advance, a few sheets of pre-drawn hearts, ready to cut. (Fig.1)
2. Fold the heart in half lengthwise. (Fig.1)
3. Fold again, bringing the top down to about one-third the distance from the top. (Fig.2)
4. Cut the cross from the center of the heart by following the dotted lines. (Fig. 3)
5. Make a poster. Paste (or use rubber cement) the heart, minus the cross on a red background. Print across the top, "JESUS Is In My Heart".
6. The cross itself may be used as a bookmark for mother.

The cross would make an effective valentine for a mission-minded youngster to give. You may suggest that he add a line at the bottom, such as, "Won't you let Him in your heart, too?", or something similar which he can think of himself.

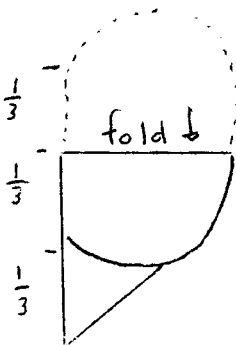


Fig. 2

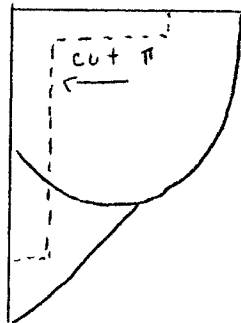


Fig. 3

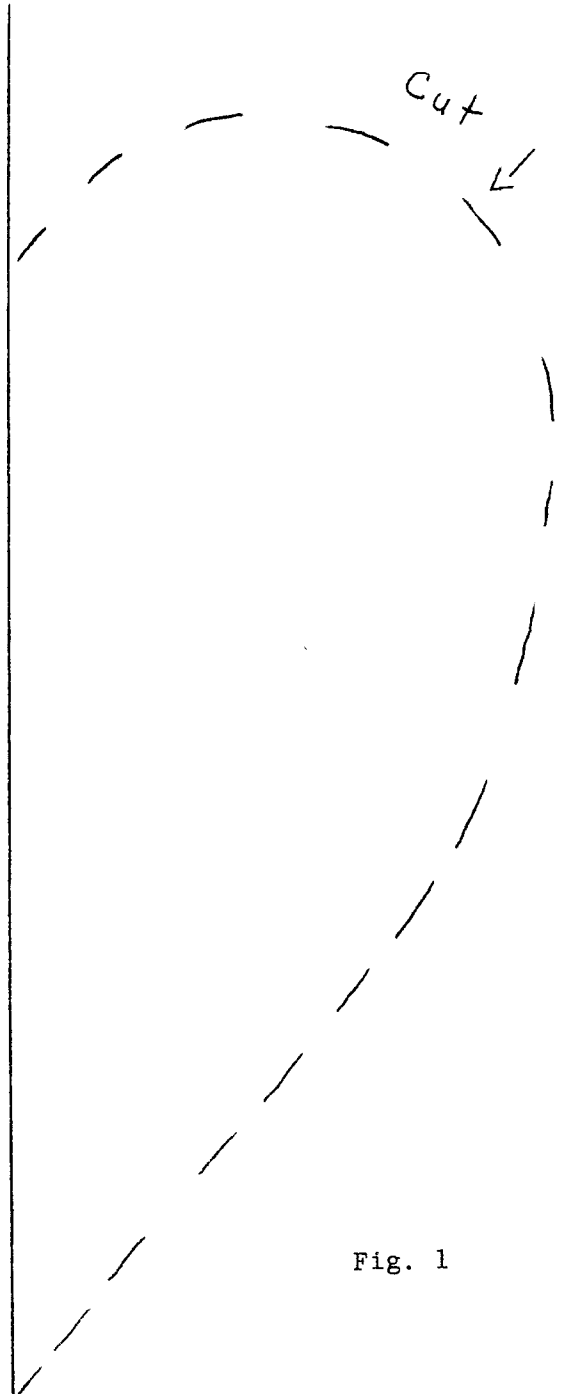


Fig. 1

E A S T E R M U S I C, Continued from page 116

based upon a well-known 13th century melody, "Christ Is Arisen". You will like this music. It is dedicated to Dr. Whittlesey of Dallas, Texas.

AN EASTER CAROL satb Austin C. Lovelace Abingdon APM-204

While this is intended for adult voices, youngsters may easily sing the unison passages. This would make a short, good, easy anthem for your combined choirs.

The following are taken from previous year's publications:-

For PALM SUNDAY

IN EASTERN LANDS unison or sa Paul Giasson Galleon Press #2002
 Good, certainly not difficult - the alto is only sparsely indicated.

LIFT UP YOUR HEADS unison A. Walker H.W. Gray CMR #2452
 Easy, interesting.

RIDE ON, RIDE ON unison Graham George H.W. Gray CMR #1765
 Quite unusual, free rhythm, not easy, but certainly not difficult; it will take a better choir to sing it. However, please examine this piece.

THREE BELL CAROLS (Palm Sunday & Easter) unison or ss Rosemary Hadler Lorenz
 Easy and singable. The bell parts may be played by Handbells or Organ Chimes, or even sung by a second choir.

For EASTER

WHEN JESUS LEFT HIS FATHER'S THRONE unison Cram Broadman Press MF-407
 Easy, singable.

IT IS THE JOYFUL EASTERTIME (Old Cornish Carol Tune) unison with optional descant
 arr. John Burke Choristers Guild A-8, 15¢
 You must return to your 1960-61 file of Guild Letters to check on this different and unusual Easter anthem. It appeared as the music supplement in the March 1961 issue. It has enjoyed a large sale, and has been used enthusiastically by Edward H. Johe, First Congregational Church, Columbus, Ohio, in several seminars, and by Helen Kemp in the Choristers Guild Seminar last June in Oklahoma City.

The following perennial favorites for Easter, are listed without comment:-

SONG FOR EASTER unison H.W. Eichorn H.W. Gray CMR #2057

EASTER BELL CAROL unison with descant Davies Flammar # #86101

SPRING PRAYER unison Mary Elizabeth Caldwell Birchard #2113

FORTH HE CAME AT EASTER satb arr. David Williams H.W. Gray CMR #2450
 Children sing the melody line throughout; adults may sing the last stanza.

LOVE IS COME AGAIN unison arr. Fusner H.W. Gray CMR #2232
 Same melody as the one immediately above.

THE ROBIN AND THE THORN unison solo J.J. Niles G. Schirmer #9326
 Very lovely, especially suitable for Lent.

EASTER JOYS unison Arthur Banyan Novello SS #1794

WE COME WITH VOICES SWELLING arr. W.R. Voris H.W. Gray CMR #1310

UP MY HEART WITH GLADNESS sa J.S. Bach Willis (Presser) #1114

EASTER CANTATAS and PAGEANTS

THE BUILDERS J.W. Clokey H.W. Gray
 Unison singing of an Easter service or pageant built upon dramatization and symbolism. Could utilize the entire Church School as well as the choirs. All original music, but certainly not difficult.

THE FIRST EASTER Richter Presser
 A story with music, much of it familiar hymns, suitable for either children or small SATB choir; is very effective with slides or tableaux.

ADORAMUS TE J.W. Clokey
 Although written for SATB and four soloists, much of it can be sung by children, particularly the solos. This would make a fine youth choir work. A distinctive cantata; 35 minutes in presentation time. It may be judiciously cut for some of the solos have more stanzas than comfortable.

THE THREE MARYS (A Mystery For Easter) H.D. McKinney J. Fischer

ESPECIALLY FOR PRIMARY CHILDREN

Alleluia, from Bk. 2, page 36

Easter Carol, page 83.

[illegible]

- 120 -

BEFORE THE PALING OF THE STARS John Boda Concordia #98-1566
LITTLE JESUS, SWEETLY SLEEP Leo Sowerby FitzSimons Aeolian Series #5018
DING DONG, MERRILY ON HIGH French Melody, arr. V. Glaser E.C.Schirmer #2236
CAROL OF THE MOTHER Austin C. Lovelace Gray CMR #2241
CAROL OF THE TREES Earl V. Copes from Three Carols for Juniors
Canyon Press #6005
GOD IS HERE WITH US Royal Stanton J. Fischer #9208
GOD LOVES HIS CHILDREN EVERYWHERE as a Prayer Response #98, Hymns For
Junior Worship Westminster Press
RISE UP, O MEN OF GOD Harold T. Scull Musical Times #1140
LET US NOW DEPART IN PEACE Folk Song Melody from New Songs For Junior Choir,
Concordia #97-7599

THIS 'N THAT

Thank you for all the Christmas programs which you have sent. They are all in a file to be carefully examined at leisure this next summer when the Fall issues will be planned. There must be many others which would be of interest. Please send them. Thank you also for all the other types of programs, etc., etc., which you continue to let me see. I am literally amazed by the heaps and heaps of imagination which go into your program planning. No wonder the children's choir movement is growing so rapidly in this country.

The September 1961 issue of the Guild Letters announced a \$25 prize for a setting of "God of All Lovely Sounds". A disappointingly small number of entries was received which are now being examined. Many of these did not comply with the terms set forth. While I cannot speak for the judges, it is entirely possible that a No Winner decision will be made. The Guild is most anxious to have a fine official setting of this lovely text, and may therefore, even declare another contest.

Mr. E. W. Klammer, manager of the Music Department of Concordia Publishing House, wrote that he received 26 requests for copies of the Quempas Carol in response to an item in the September 1961 issue of the Letters. I had hoped that many more would write in for a free copy of this lovely Christmas piece. Maybe you can still get one to examine for next Christmas. The address is 3558 So. Jefferson Ave., St. Louis 18, Mo.

The following listing is of the music to be sung for the Oklahoma Baptist Children's Choirs Festival in the late Spring; it is excellent. All music must be memorized before the youngsters come to their respective festival city.

1. PRAYER OF THE NORWEGIAN CHILD, Kountz, #8289, G. Schirmer, New York
2. ONE EARLY EASTER MORNING, Marryott, Oliver Ditson Co., (Presser), #332-14814
3. THY WORD IS LIKE A GARDEN, LORD, arr. Reynolds, #MF162, Broadman Press
4. NOW LET US ALL PRAISE GOD AND SING, Young, #2180, Galaxy Music Corp., New York (Juniors do not sing on four part middle section)
5. THE LORD'S PRAYER, L. Camilieri, H.W. Gray, #1580
6. MY HEART EVER FAITHFUL, Bach, #1009, E.C. Schirmer

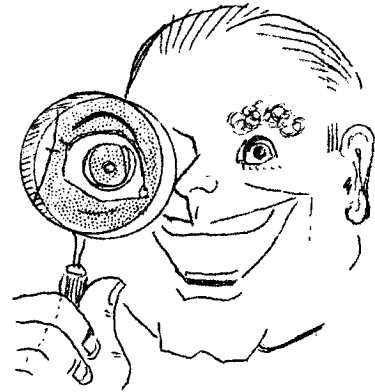
My niece, who has been my secretary is soon to be married. I have now the pleasure of introducing to you, Mrs. Kathleen Grimm, who will start her duties on February 1 on a full-time basis. She will be happy to serve you, and will be known to you as Kathleen.

A little poem for us all:-

Sitting still and wishing
Makes no person great.
The good Lord sends the fishing,
But you must dig the bait.

--Anon.

LOOKING FOR A REALLY EXHILARATING LIFT ?



ATTEND THE

CHORISTERS GUILD S E M I N A R
June 18-23, 1962

* * * * *

DENVER, COLORADO

In addition to the faculty, distinguished in their fields, already announced, MABEL S. BOYTER and NORMA LOWDER, the Guild is proud to announce

HELEN KEMP

JOHN KEMP

EVERETT JAY HILTY

Mrs. Kemp, by her work in the Guild Seminar held in Oklahoma City in June, 1961, firmly established herself as a master teacher, and a leader whom children respect, love and follow. She is in increasing demand as festival conductor, lecturer, and seminar leader. Helen has definitely reached the national level of distinction.

John Kemp is a specialist in high school choirs and the voices which make them up. Some persons are experts away from home. John's High School Choir in the First Presbyterian Church, Oklahoma City is easily an outstanding achievement in a city of fine youth choirs.

Everett Hilty, has through recent years brought the Department of Church Music, University of Colorado, in Boulder, up to high levels of standards and achievements. Mr. Hilty, himself a fine organist, will help seminar registrants to understand the subtleties of playing accompaniments for children's voices, and the technics of good service playing.

The seminar will be held on the beautiful and quiet campus of COLORADO WOMAN'S COLLEGE, which is itself in the heart of a fine residential section. Denver is a highly favored city with its stimulating atmosphere--fresh, brisk air, and a backdrop of real mountains.

Tuition will probably be no more than \$25 which will include a packet of music to be studied.

Three excellent meals in a most attractive dining room, and housing (two in a room) in a practically new dormitory will cost only \$7.50 a day. Single rooms may be had at a slightly higher rate; these must be spoken for early.

ALL ROADS LEAD TO DENVER, COLORADO--

PLAN N O W to travel one of them.

"LITTLE THINGS THAT RUN AND QUAIL"

WORDS BY (UNISON ANTHEM FOR CHILDREN)
JAMES STEPHENS

MUSIC BY
JOHN BURKE

PERMISSION TO USE GIVEN BY THE
SOCIETY OF AUTHORS
AS THE LITERARY REPRESENTATIVES
OF THE ESTATE OF THE LATE
JAMES STEPHENS

MODERATO *mf* SMOOTHLY

The musical score is written for a unison choir and piano accompaniment. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked 'MODERATO' and the dynamics are 'mf' (mezzo-forte) and 'SMOOTHLY'. The score consists of three systems of music. Each system has a vocal line and a piano accompaniment. The lyrics are: 'LIT-TLE THINGS THAT RUN AND QUAIL AND DIE IN SAD-NESS AND DES-PAIR; LIT-TLE THINGS THAT FIGHT AND FAIL AND FALL ON SEA AND EARTH AND AIR; FOR-GIVE US'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is a simple melody that follows the lyrics. The score ends with a double bar line and a repeat sign.

LIT-TLE THINGS THAT

RUN AND QUAIL AND DIE IN SAD-NESS AND DES-PAIR; LIT-TLE THINGS THAT

FIGHT AND FAIL AND FALL ON SEA AND EARTH AND AIR; FOR-GIVE US

ALL OUR TRES-PAS-SES LIT-TLE CREA-TURES EV - 'RY - WHERE.

ALL TRAPPED AND FRIGHT-ENED —

LIT-TLE THINGS, THE MOUSE, THE CON-EY, HEAR OUR PRAY'ER, AS WE FOR-GIVE THOSE TEN

DONE TO US, THE LAMB, THE LIN-NET AND THE HARE, FOR-GIVE US

ALL OUR TRES-PAS-SES, LIT-TLE CREA-TURES EV-'RY-WHERE.

The first system of the handwritten musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both staves are in the key of D major (indicated by two sharps) and 3/4 time. The vocal line begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the final note of the vocal line.

rit.....

The second system continues the piano accompaniment from the first system. It consists of two staves in the same key and time signature. The right hand of the piano part features a series of eighth-note chords, while the left hand continues with a steady eighth-note bass line. A 'rit.' (ritardando) marking is placed above the right hand, followed by a dotted line indicating a gradual deceleration.

This block contains three empty musical staves, consisting of a single treble clef staff and a grand staff (treble and bass clefs) for piano accompaniment. No notation is present on these staves.

This block contains three empty musical staves, identical in layout to the third system, with a single treble clef staff and a grand staff for piano accompaniment. No notation is present on these staves.

"EASTER SONG"

WORDS AND MUSIC BY DOROTHY WESTRA

HEAR THE CHIL-DREN SING-ING ON THIS HAP-PY EAS-TER DAY _____
IN THE NEW GREEN OF THE MEA-DOWS LIL-IES GEN-TLY SWAY _____

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

ALL THE BELLS ARE GAIL-Y RING-ING HEAR THE SONG THEY PLAY _____
HID-ING IN THE SHA-DOWS PUR-PLE VIO-LETS HUM-B-LY PRAY _____

The second system continues the melody and accompaniment. The lyrics are written below the vocal line.

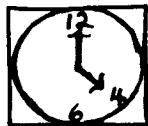
CHRIST IS RIS-EN! CHRIST IS RIS-EN! SPRING A-RISE BE GAY _____
EVE-RY BUD AND EVER-Y BLOS-SOM TO HIM HOM-AGE PAY _____

The third system continues the melody and accompaniment. The lyrics are written below the vocal line.

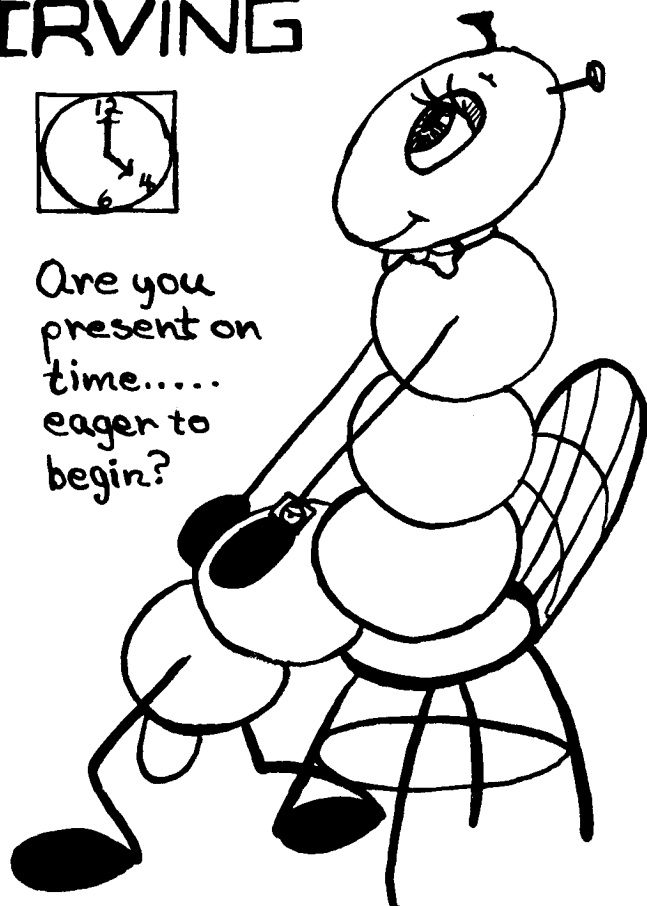
CHIL-DREN RAISE YOUR HAP-PY VOIC-ES ON THIS HAP-PY EAS-TER DAY.
ALL THE EARTH JOIN IN THE CHO-RUS SING, THIS HAP-PY EAS-TER DAY.

The fourth system concludes the song with a final cadence. The lyrics are written below the vocal line.

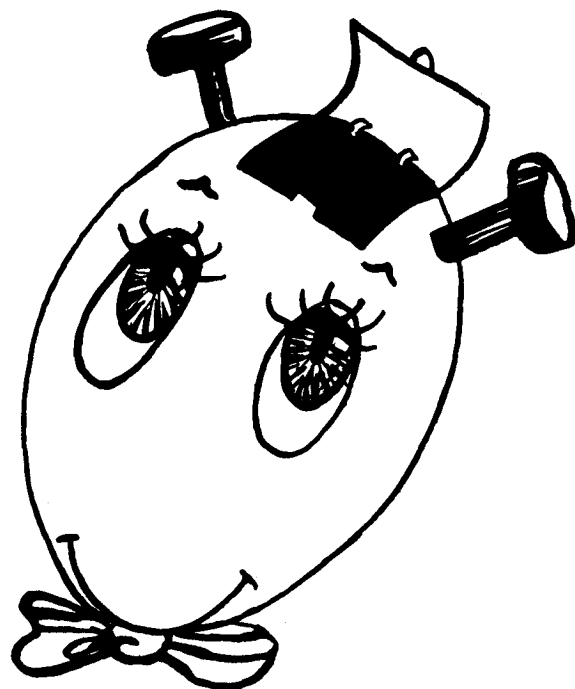
IRVING



Are you
present on
time.....
eager to
begin?

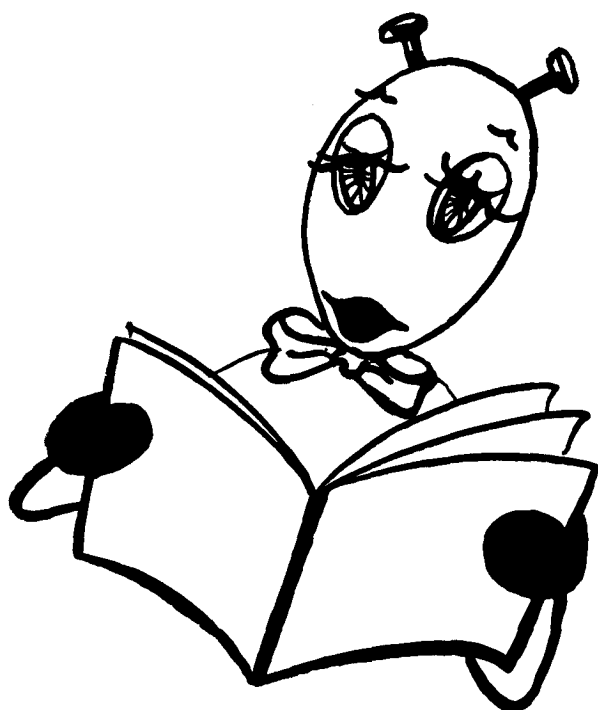


Do you have an open mind
and enjoy learning new things?



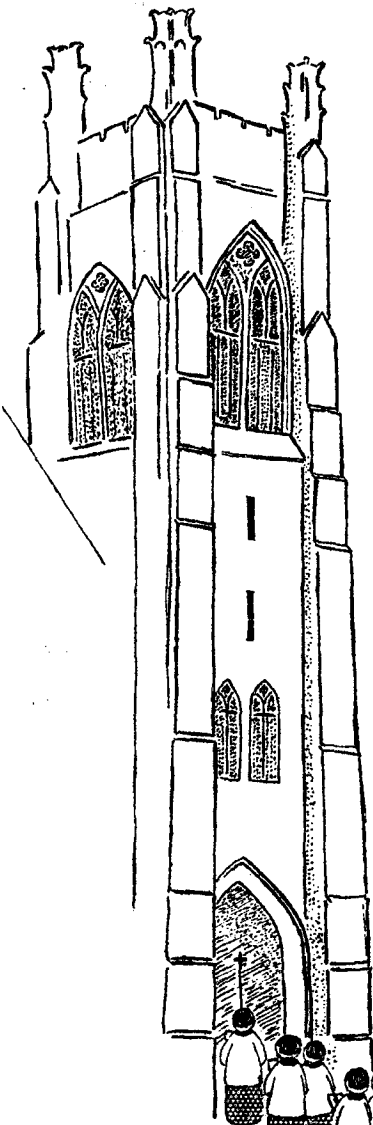
Are you a Good Learner?

Do you concentrate and
follow directions carefully?



During the week do you
review the music
and recall
the new
ideas
learned
at choir?





CONSENT

"Hosanna in the highest!
Hail the King!"
The people cried.
"Thou art the Son of God!"
They spread a festal way with palms,
"And we are in thy train!"
"Crucify!" the people cried,
"This fool, the king
Of all the Jews!
If thou art king, come down!"
He died on Calvary with the thieves.
"Come, save thyself, come down!"
Thy mercy, Lord, forgive;
I scattered palm,
I wove the thorns
Consenting to the Cross.

--Nathaniel B. Dexter

BETRAYAL

Still as of old
Men by themselves are priced--
For thirty pieces Judas sold
Himself, not Christ.

--Hester H. Cholmondeley

FOR RESURRECTION LIVING

For resurrection living
There is resurrection power,
And the praise and prayer of trusting
May glorify each hour.
For common days are holy
And year's an Easter-tide
To those who with the living Lord
In living faith abide.

--Author Unknown

CHORISTERS GUILD LETTERS

Volume XIII 1961-62 March Number 7

Ruth Krehbiel Jacobs, Founder

Arthur Leslie Jacobs, Editor

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

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

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THE DAYS OF LENT

Each year, from Ash Wednesday to Easter, the Christian church offers people a special opportunity to concentrate on the things of the spirit. This period is called Lent from the old-English word meaning long, since the days lengthen in Spring. It is a time for remembering the death and resurrection of Jesus. It is a time for self-examination that we, too, may die to self in order to rise to newness of life in Christ. It is a time of self-denial and self-discipline that can lead to a deeper understanding of the meaning and power of the Christian life.

The observance of Lent helps us to deepen our roots and strengthen our faith. It helps us to recognize the part of self-discipline and self-denial play in Christian growth. Jesus said, "Except a corn of wheat fall into the ground and die, it abideth alone, but if it die, it bringeth forth much fruit." And only as His followers deny themselves can they grow in their ability to know and to understand God's will. The tragedy is that self-discipline and self-denial seem to play such a small part in the lives of so many Christians.

Most people think of Lent as a time to give up something. Usually they give up something that does not call for much self-denial. This has its place, but how much better it would be to think of Lent as an opportunity to add to our experience something that can contribute to Christian growth. It is a time when we can add to our awareness of God by giving renewed attention to prayer; when we can add to our knowledge of the Bible by reading, or rereading one of the Gospels; when, if we have neglected it, we can add to our church loyalty by regular attendance; when we can add to our Christian influence by going out of our way to do some deed of kindness. Thus Lent can become not just a period on the church calendar, but a mile-stone in a Christian's growth toward God.

The Ivory Tower still needs a housecleaning. The longer that task is delayed, the more difficult unhappily, it will be to grasp the spirit of the tower. A relaxed attitude, and freedom from routine activity are needed to live therein. The editing of and writing for the Letters, plus the supervision of the daily round of Guild management, seem to drive away the likelihood of climbing into my little tower. If I am too busy for such, then indeed, I am too busy. Something must be done about the situation; only I can do it. I shall certainly try for my soul needs communion.

Leslie

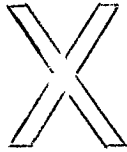
CONCERNING THE CHORISTERS GUILD PINS

Through the years, the Choristers Guild pin, and then later, the Service Cross as well, have become valuable aids to both directors and the children in their choirs. Despite the concern in some religious education quarters that these pins and crosses would be quickly thought of as rewards, yet there is a place for these pins and crosses for the recognition of outstanding work. Few of us can live very long in the rarified atmosphere of doing everything good for its own sake. We want to note the results of our labors. In school, children are awarded grades. The child must work for a good one, for the most part, is very proud to have earned an A or B or whatever. The pins serve the same purpose--they stimulate and help develop the potential of the child.

The season to order pins is close at hand. The final sheet of this issue is pin order blank, newly devised to make the task of ordering the pins much simpler.

Last year when pin orders began coming in, one of the Guild's problems was the Federal tax. Please heed--all pins, and all additions thereto and crosses, are subject to a 10% Federal tax which must either be paid, or exempted. You will find further details on the back of the order blank. Then further, and this is the Guild's greatest problem and time consumer in handling your pins, the improper and often careless way in which pins are returned for processing. Please observe the simple, easy, sensible rules stated on the back of the order blank. If the pins are worth using at all, they are worth putting some time into sending them so as to insure proper processing.

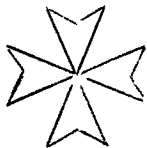
Fascinating History of the *CROSS*



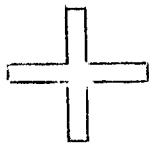
St. Andrew's
Cross



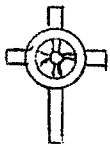
Latin Cross



Maltese Cross



Greek Cross



Celtic Cross

You see it in churches. It adorns monuments, flags and heroes' medals. But few people know the fascinating story behind the symbol of the cross.

For Christians around the world, the cross is a symbol of their faith. It was on a Roman cross at Golgotha where Christ died, only to rise again three days later, so that, according to the Bible, "whosoever believeth in Him should not perish but have everlasting life."

In their days of persecution, faithful Christians used the cross as a secret pass-sign, later wore it on their foreheads as a means of recognition. In A.D. 312 the Roman Emperor Constantine was inspired by a vision of the cross in the heavens to abolish crucifixion as a capital punishment and to venerate the cross as a symbol on the coin of the realm.

The early Christians portrayed Christ as the Good Shepherd, sometimes carrying a cross instead of a crook. From this evolved the custom of representing his people as sheep or lambs. By the end of the 6th century, the first form of crucifix showed the Lamb represented on the cross itself. Crucifixes came to be widely distributed by the Church as aids to devotion.

Constantine V outlawed every image of Christ and the saints. Despite decrees, the monks and people persisted in their veneration of the cross. The historic Second Council of Nicaea, a conference of bishops, in A.D. 787 restored images as symbols of worship, stating: "For as often as they are seen in their pictorial representations, people who look at them are ardently lifted up to the memory and love of the originals."

The cross was the badge of a crusade in 1095, and became the emblem of the medieval military religious order of the Knights of Templars. The cross of Lorraine, which Joan of Arc wore into battle, became General Charles de Gaulle's symbol in leading the French resistance during World War II. A Swiss welfare agency which adopted as its emblem a red cross on a white field--reversing the color scheme in the Swiss flag--in 1864 organized a conference to help the sick and wounded soldiers of the world. Sixteen nations attended and established the international Red Cross.

The rich history of the cross is shrouded in legend and superstition. A crucifix was said to have shed blood in 1512, during an Easter Day battle between the French and Spanish. A statue of Christ on the cross reportedly performed healing wonders during the Plague of Malaga in 1649. Legend also has it that when St. Francis of Assisi was praying, a voice from the crucifix told him, "Repair my house." At first he took "house" to mean church; when he learned that it meant his own spiritual life, he renounced his worldly goods and took up orders. And the old wives' tale still persists in some quarters that the Gypsies are accursed because one of them, a metalsmith, made the nails that were used at the Crucifixion.

(Used by permission of Precis)

RHYTHM BAND INSTRUMENTS
(Continued from last month)

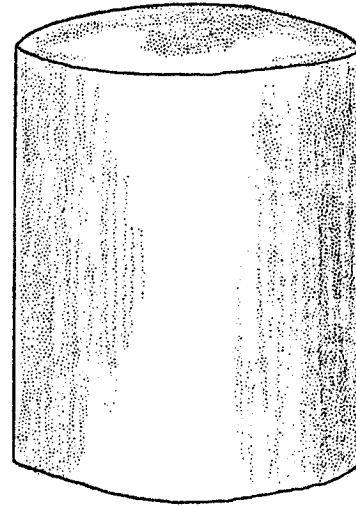
5. BOOMING SOUNDS

A. Barrel Drum

MATERIALS

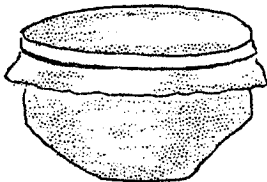
- 1. gallon can
- 2 pieces innertube (not synthetic rubber or one that is heavy)
- 3 to 5 yds. heavy cord
- Lacquer or quick drying enamel
- Brush for lacquer
- Leather punch or ice pick

Fig. 20



PROCEDURE

Remove the ends of the gallon can and smooth any edges that may protrude far enough to cut the rubber covering, Fig. 20. Paint the can with lacquer or quick drying enamel. Cut 2 round pieces of innertube, about four inches larger in diameter than the gallon can. Punch the same number of holes in each piece at least one inch or more from the edge, Fig. 21. Place the two pieces of rubber over the ends of the can and lace together. Tie a cord securely around the ends of the drum and adjust the lacing until it is very tight, Fig. 22.



B. Kettle Drum

Stretch leather or rubber over a hollow receptacle, crock or stew pan. Tie securely.

C. Tambourine

Stretch rubber, wet leather, or wet chamois over metal or wooden embroidery hoops.

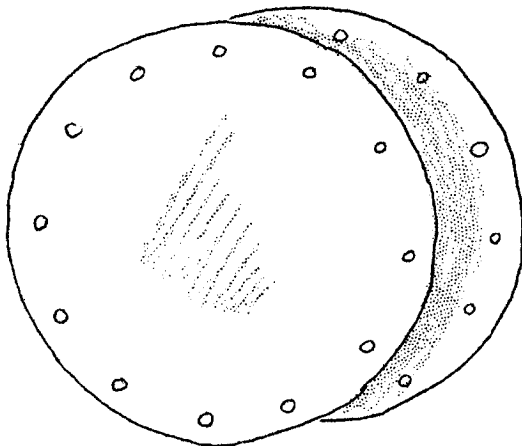


Fig. 21

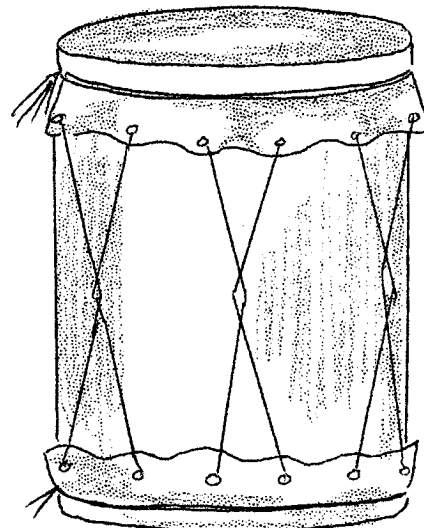


Fig. 22

HYMN STUDY

INTO THE WOODS MY MASTER WENT

Words By
Sidney Lanier, 1842-1881

Tune "Lanier" By
Peter Lutkin, 1858-1931

HI BOYS AND GIRLS!

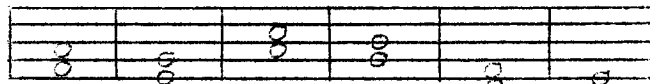
This is your friend, Charley the Choirboy, to tell you about another very fine hymn.

Everything has gone wrong this month! I had to stay after school one day because someone else talked out. . . and later, when I was trying to help Mother carry out the trash, I tripped and broke her favorite vase into a million pieces. I felt like hiding somewhere, all by myself! Do you ever feel that way?

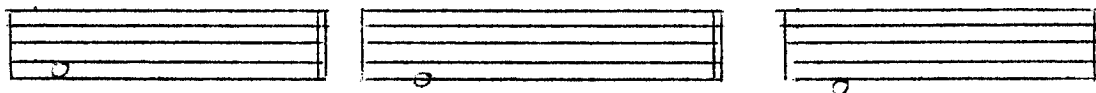
Jesus felt this way once too when he had tried his very best to teach people about God's plan that people should love one another - but no one seemed to understand Jesus and they treated him unkindly.

This month's hymn tells what Jesus did when he felt this way. He went off by himself, into the woods, feeling very tired and discouraged. . . or "clean forspent" as the hymn words say. But after talking with God, Jesus felt so much better that it seemed as if even the trees and leaves were trying to be kind to him. Soon, Jesus came out of the woods, content to do the special work God had planned for him. You see, Jesus knew that even death and shame are no reasons for sadness to those who have lived their lives serving God,

In our choir class, after singing the words, we looked at the music to see how many times "3rd's" are used. This means notes that are three intervals apart - and they are easy to find because both of the notes will be on spaces, or both will be on consecutive lines, like these:



How many 3rd's did you find in "Into the Woods"? Listen to the 3rd's as your teacher plays them and you will discover that some of them sound "MAJOR" and some sound "MINOR!" It's great fun too to build your own thirds. Our teacher sang a note. . . and while she held it, we sang up 1-2-3 to the 3rd. Can you draw and sing the thirds to these notes?:



When we learned 3rd's real well, we divided into two parts and we sang up and down the scale in 3rd's. Then we composed a new "Amen" prayer response out of 3rd's and used it at the end of "INTO THE WOODS". Here it is, but why not compose your own, too!



A - - - - - men.

See you next month!

CHARLEY THE CHOIRBOY



P.S. TO YOUR DIRECTOR: Discussions introducing this hymn can build your children's emotional health by helping them realize that everyone has discouragements and failures, but through prayer to God, we may start anew each day to be better persons. You will also want to consult the church school curriculum to see how the events of the crucifixion are taught to the children. Certainly the emphasis should be given the risen Christ and the victory over death that He represents.

Charley

(ALIAS Mrs. Christine Kallstrom)

INTO THE WOODS MY MASTER WENT

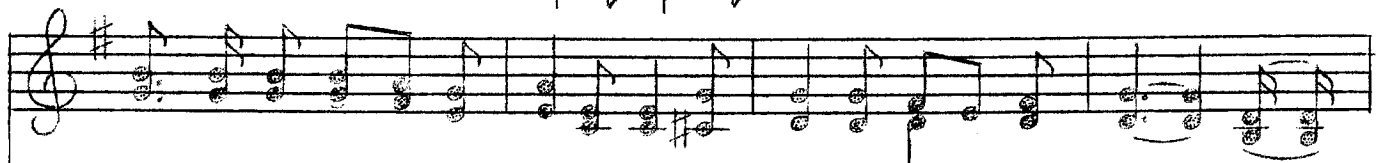
Lanier, Irregular

Sidney Lanier, 1842-1881

Peter C. Lutkin, 1858-1931



In-to the woods my Mas - ter went, Clean for-spent, for - spent;
Out of the woods my Mas - ter went, And He was well con - tent;



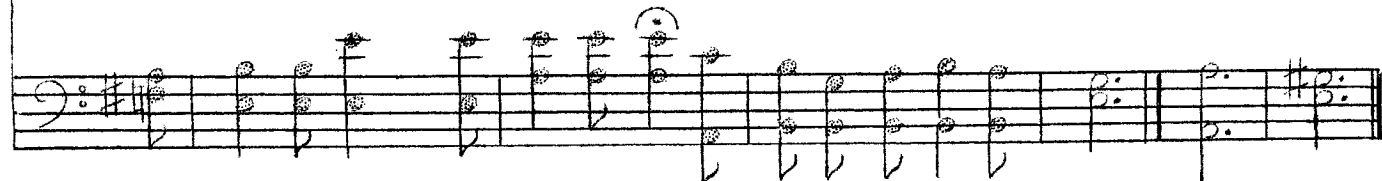
In - to the woods my Mas-ter came, For-spent with love and shame. But the
Out of the woods my Mas-ter came, Con-tent with death and shame. When

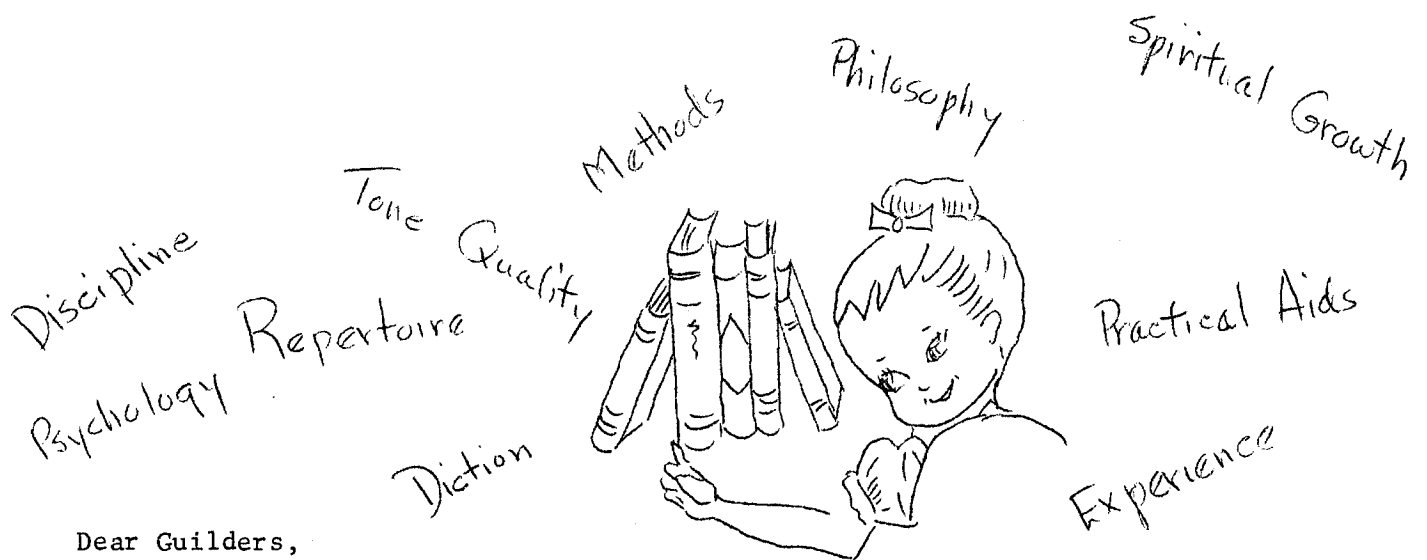


ol - ives they were not blind to Him, The little gray leaves were kind to Him,
death and shame would woo Him last, From under the trees they drew Him last,



The thorn-tree had a mind to Him, When in-to the woods He came.
'Twas on a tree they slew Him last, When out of the woods He came. A - men.





Dear Guilders,

One of my resolves for 1962 was to read at least one book or one article each week concerning work with children which might have some bearing on the endeavors of parents, choir-directors, or friends of children. Though resolutions have a way of disintegrating through the year, this particular one has generated its own power of motivation so that it is no longer a grinding chore, but a stimulating challenge.

It is amazing how much valuable material is available if we have alerted ourselves to watch for articles in newspapers and magazines, to browse through books at the library or book store, or to take the time to write down title, author, publisher of books and pamphlets highly recommended in some specialized publication and order them! I wonder if all of us go through the stage of great note-taking and list-making without putting any of it into action? It becomes as frustrating as setting up a dazzling fireworks display with no one prepared to ignite the fuses!

From the many informative and inspirational articles I have read (since the day of new resolves!) there are two I wish to share with all Guilders, hoping that you will get them for your own personal libraries. The first is in the form of an article, written up from a lecture - demonstration at the A.G.O. National Convention held in Detroit in 1960 by Alec Wyton, organist and choirmaster of St. John the Divine in New York City. The digest of the lecture was written up in the September 1960 issue of The Diapason. If you have not read, underlined, and mulled-over this article, by all means find the magazine and study what Alec Wyton has to say. Although most of us work with unprofessional, one-hour-a-week choirs, the principles stated here are applicable to our work.

Highlights:

- * The methods of training the choir come roughly under two headings:
Discipline and Imagination
- * Discipline includes habits and reactions - the basic, ever-present conditions.
- * Imagination is the means by which the choirmaster stimulates his singers to do better than they ever thought they could.
- * Concerning choirmasters attitude at rehearsal - intensely relaxed!
- * An enlightening paragraph on rhythm and the long-phrase concept.

The second is a paper-bound edition of "The Training of Boys' Voices" by Walter S. Vale, and is a terrific bargain for 65¢. Far from new, it was published 30 years ago, as a compilation of a Choir Summer School series of lectures. Typically English, it is rather formal in speech, but wonderfully readable and certainly reveals the experiences of a man dedicated and highly successful in his work.

My advice would be, "Buy it. Study it. Underline ideas which stir your imagination. Jot down key words concerning content of certain paragraphs - in the margin."

Now you may not agree with certain words describing vocal techniques, or entirely with the discussion on diction, etc., etc.; but there are so many words of wisdom from this experienced educator-musician that any disagreements should be considered as stimulating thought provokers. Everything that is said can be applied not only to boys' voices, but junior age girls as well.

Highlights:

- * A teacher should know his subject - all about it, and all around it.
 - * Qualities desired in a teacher: keenness, enthusiasm, tact, personality, patience, friendliness, and a way of being able to make his teaching be alive.
 - * Discipline is good manners, for which the director must set a pattern.
 - * True reverence: If you give all your will, and all the best power of your brain and heart to doing any work as perfectly as possible, then, and then only, do you in reality show your reverence.
 - * Hurry slowly. Have the children really learned, understood? Do not make them ashamed to say, "No, I don't understand."
- **Both Mr. Vale and Mr. Wyton repeated one thought over and over. "We must expect and insist on the attention of our pupils." "The root of all successful choir training is the securing and maintenance of absolute attention from the rehearsal's beginning until its end." "The rehearsal must click like clock work, and singers kept so occupied that there is never a chance for their attention to wander."

Get these gems of information for yourselves. They will give you many practical ideas as well as lofty ideals.

"What We Should Expect From Young People"

Article in "The Diapason", September 1960

"The Training of Boys' Voices"
The Faith Press

Walter S. Vale

Happy reading!



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IMPORTANT NEWS

Many Guild members await news concerning the Guild tax exemption application and appeal from a ruling of the Internal Revenue Bureau. A hearing date finally has been set by the Federal Tax Court in Los Angeles - April 30th. The outcome of this trial is exceedingly important to the future of the Guild. An unfavorable decision could mean the cessation of Guild activities.

For the benefit of new members, this is the story very briefly. Though the Guild is a non-profit corporation chartered by the state of Tennessee, the Federal Government does not necessarily recognize such a status granted by any state. The Internal Revenue Bureau insists that the Guild pay a 30% corporation tax. Though the Guild has not actually paid any tax as yet, yet one has been levied each year, the total sums of which now amount to about \$14,000. This money the Guild must keep in liquid assets in order to pay accumulated taxes, plus interest and penalties, should the case go against the Guild on April 30th. The case rests quite largely on the sale of books, pins and materials without which the Guild cannot exist. The income from memberships does not support the Guild. The Guild has had to curtail its activities in order to pile up a surplus for possible payment of taxes; thus, April 30th looms large in the history of the Guild.

CANTATE DOMINO
By Eleanor Dubuissou Fossick

We are on the threshold of Lent -- the season for spiritual renewal. At no other time in the Church Year are we so keenly aware of the majesty of the Liturgy and its music.

Lay teachers, as well as religious, in parochial schools have an obligation to inculcate in their pupils an appreciation of the Liturgy and an understanding of its symbols. This could be done by correlating instructions in Catechism, Bible History and Singing with lessons in the liturgy. By observing in the classroom the significant devotional practices that are a part of their heritage, grade school children will take the hymns and scriptural readings into their homes where parents can continue the pious practices within the family circle, thus, the children will live the Church Year at home as well as at school.

A most excellent calendar of devotional practices has been compiled by the Rev. Jude C. Ruetten, O.F.M. It is titled: "Family Sacramentals and Devotions," and is published by The Gregorian Institute of America, Toledo, Ohio. It serves as a guide for home and school, setting forth the Liturgical seasons, from Advent through Pentecost, with special devotions and music for the feasts that occur within the cycle.



Forty-three hymns are carefully assembled under each Liturgical category. All of the hymns are in excellent taste; each appropriate to a special season or a particular feast. The handsomely-bound spiral book opens, of course, with the beginning of the Church Year. The charming custom of the Advent Wreath is explained and detailed instructions for making the wreath are included. There is a bit of spiritual dialogue between the father and his family, or the mother and children. (In the classroom the teacher may represent the parent, and the class, the family). Simple ceremonies mark the lighting of the vari-colored candles for the four weeks of Advent.

Advent devotions are followed by an outline on the blessing of the Crib, with a simple candlelight procession and singing of hymns. There is, again, the dialogue for parents and children. Later, the blessing of the Christmas tree has a little ceremony all its own. Interesting historical notes accompany the rituals. The tree is compared to the Jewish "Feast of Lights".

Four special feasts follow Christmas, each with its own scriptural readings, its own symbolism, its prayers and hymns. Then, comes the solemn season of Lent -- which begins this year on March 7. The children get into the spirit of Lent with a Lenten-Practice Box. Suggestions are made for the practice of simple acts, for example: "I will study extra hard, this week"; "I will read a Chapter from the New Testament each day"; "I will clean my room before breakfast each day".

Family devotions and hymn-singing continue as Holy Week approaches and the poignant beauty of the hymns of Passiontide: "O Sacred Head Surrounded"; "O Come, and Mourn With Me Awhile"; and other hymns of the holy season flow from the lips of children

who are actually LIVING the liturgy. A special responsibility of the teacher is to have the children learn all the hymns at school. In some homes, one of the parents, or another member of the family may play the hymns, but in many other homes there are no instruments or -- if there is an instrument -- no one can play even a simple tune. If the children are taught to sing the hymns at school there will certainly be singing at home to complement the family devotions.

The glorious climax of Lent, Easter Sunday, will be observed in the manner of a great feast for all the family. Mother will plan a special menu and there will be visits from beloved relatives. Father Ruetten's lovely book suggests a simple, but meaningful Easter display which the children themselves will take pride in arranging. A small table, covered with a white cloth is symbolic of the tomb. A crucifix commemorates the Passion and Death of Our Lord. There is a small loaf of bread in memory of the Last Supper, and other equally meaningful symbols.

The Feast of Pentecost is ushered in by a Novena to the Holy Spirit. A seven-branch candlestick bears numbered tags, prepared in advance -- naming each of the seven Gifts of the Holy Spirit; these supply meditations throughout the novena. At the main meal on the Birthday of the Church, the candlestick may form the centerpiece. The ancient and admirable Gregorian Chant: "Veni, Creator Spiritus", and its English counterpart: "Come, Holy Ghost", are two hymns that are suggested.

This splendid "blueprint" for living the liturgy also provides pious practices and hymns for four or five lesser feasts which occur between Pentecost and the First Sunday of Advent, when the cycle begins again.

It is said: "The family that prays together stays together". And, it was St. Augustine who said: "He who prays walks to God, but he who sings runs to God". There is no better time than Lent to begin to teach your Catholic choirs to participate actively in the Liturgy. There is no better time to impress children and parents with the importance of relating everyday acts to the Liturgy.

In May I shall give you directions for a Living Rosary which you may present for your pastor's feast, or at any time in the month of May.

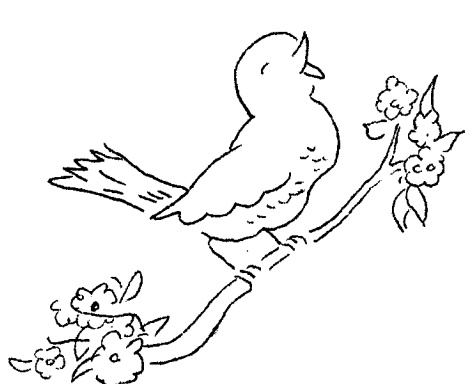
THE OCCASIONAL GRIPE AND UNHAPPINESS DEPARTMENT

I'm all too human for I've just got to get a gripe out of my system now and then. This one has to do with, and is caused by, members who move and fail to send in their new addresses. Now that return postage rates have gone up to 8¢ for each piece of undeliverable 3rd class mail, the costs of Letters returns have become serious. Within the past two days, ten January Letters have come back, marked moved, etc. The Guild makes every reasonable effort to get your Letters to you, even to the extent of paying for their return if undeliverable, and then attempting to find you. But this costs us time and money, both of which your Guild office does not have much of. Please remember that 2nd, 3rd and 4th class mail is not automatically forwarded even if a new address is known to the Postoffice in your city. If you plan to move, or have moved, PLEASE OH PLEASE, send us your new address. You will help your Guild save money which is badly needed in more productive areas of the work.

Members are reminded that except for single copies of the Choristers Little Hymnal, the Guild must maintain the policy of a dollar minimum materials order. Costs are such that the Guild is compelled to ask members to remember this policy when ordering.

Because of mounting costs in general, and in particular, because the costs of recent issues of the Guild Letters were higher than anticipated, the remaining issues during this Guild year must consist of fewer pages. I'm sorry, but the facts of life as revealed by the books, must curb somewhat the Editor's enthusiasm.

E A S T E R M U S I C



The following notes are by our old friend, Esther Wiedower of the Morse M. Preeman Music Company. She stated that the "label" new or old meant nothing to her. A few were mentioned in the Editor's listing of last month. They can bear repeating.

- LAMB OF GOD, I LOOK TO THEE** Winifred J. Bengson H.W. Gray CMR #2635
Unison setting of a text by Charles Wesley, and dedicated to the children's choir of Calvary Presbyterian Church, San Francisco.
- FORTY DAYS AND FORTY NIGHTS** Tune, Heinlein, arr. Henry Overlay FitzSimons #3080
Has one section for SSA which may be used as a unison; the remainder is unison or SA. This setting was most successfully used in the choir camps of the Presbyterian Church held each summer in Pacific Palisades, Calif., near Los Angeles.
- THREE CAROLS FOR JUNIORS** Earl V. Copes Canyon Press #6005
Carol of the Trees, one of the three is for Palm Sunday with words by Katherine Lee Bates. This one has a rather interesting treatment of the word, Hosanna, in the seeming conflict between musical and verbal accent.
- ALL GLORY LAUD & HONOR** Teschner-Davis E.C. Schirmer #1547
A perennial favorite for the descant.
- LIFT UP YOUR HEADS** arr. George A. Lynn Mercury #MC-220
Actually a two part mixed voice arrangement, but no reason exists why it couldn't be sopranos and altos, or really SS. No part goes higher than F.
- ALL GLORY LAUD & HONOR** Teschner-Teppe & Ehret Belwin #1751
SA, more involved than the descant arrangement noted above.
- BLESSED BE THE KING** Harry Harter Flammer #84502
For combined children and adult choirs.
- SONG FOR EASTER** H.W. Eichorn Gray CMR #2057
Unison--three short verses with variations in the accompaniment--an old favorite.
- NOW THE GREEN BLADE RISETH** French Tune, arr. Fusner Gray CMR #2232
Unison--try just the organ Chimes on the left hand single notes of the third page, and a solo string or flute in just the top notes of the right hand.
- I KNOW A LOVELY GARDEN** Mary E. Caldwell Gray CMR #2578
Probably best for junior high groups in unison--another typical Caldwell composition with lots of imagination and an accompaniment which must be watched in relation to the voices lest it become too overpowering.
- THE GARDEN** Mary E. Caldwell Wood #748
Published the same year as the immediately above, but for unison junior choir --most of the way, the voice part lies within the seventh: e-d.
- EASTER FLOWERS ARE BLOOMING BRIGHT** Austin C. Lovelace Gray CMR #2513
Unison--a very great favorite among children's choir directors.
- THIS JOYFUL EASTERTIDE** Duth, arr. Baker Summy-Birchard #B1153
- CHRIST THE LORD IS RISEN TODAY** Fourteenth Century arr. Davis Remick #IG-1855
- EASTER CAROL** Helen Rockefeller Gray CMR #1966
- HOLY, HOLY, HOLY (Sanctus, from Requiem)** Gabriel Faure FitzSimons #5017
- The following four older pieces are still very good SA material.
- EASTER CAROL** Byles G. Schirmer #10407
SA with a rather descantish soprano in the first stanza.
- WHOLE BRIGHT WORLD REJOICES NOW** Williams Gray CMR #2522
SA--a happy accompaniment which could be played on a harp.
- NOW WINTER FADES FROM SIGHT** Bach-Whitford J. Fischer #9071
SAB--no reason at all why this cannot be sung as a unison or even two part. Try playing the left hand part of the accompaniment alone, once the voice parts begin, in the manner of a cello.

NOW GLAD OF HEART BE EVERYONE	Richard Peck	Canyon	#5303
SATB--would be a good unison piece - a chance for going into two parts in the canonic imitation section.			
<u>Some items for combined junior and adult choirs:--</u>			
FANFARE FOR EASTER	Jane Marshall	Carl Fischer	CM #7090
Optional brass and tympani			
JESUS LIVES	J.W. Clokey	Gray	CMR #2332
May be used as a Processional			
JOY DAWNED AGAIN ON EASTER DAY	arr. Roberta Bitgood	Gray	CMR #1416
NOW CHRIST LIVETH	Hutson	Shawnee	A-557
Watch for compositions by this woman; they are always different			
O SONS AND DAUGHTERS, LET US SING	arr. James R. Gillette	Remick	5G-1530
The well known, O Filii et Filiae			
WE COME WITH VOICES SWELLING	Williams	Summy	B-2040
SONG OF PRAISE	Margarethe Hokanson	Summy	1356
This one could be used almost any time of year.			

LESLIE'S MEDLEY, T H I S ' N T H A T

MUSIC--The music supplement this month introduces a newcomer to our Guild Family, Miss Lucille Gehring, Denver, Colo. Some months ago, Miss Gehring brought the piece to her composition teacher, George A. Lynn, a very well-known composer, and a long-time friend of the Editor. George sent the piece on to the Guild; some changes were suggested. The result is as lovely and singable a piece of music for children as you will find. Obviously, it can be used in a program or service about God and Nature, or God's Great World. The piece will be listed in our Guild catalogue as A-18, and available for 10¢ a copy postpaid.

"Handbell devotees in the Chicago area will be glad to know that the SPARTAN BELL RINGERS of Michigan State, Dr. Wendell Westcott, Director, will give a concert for the Music Educators National Conference on Tuesday, March 20. Inquire about hour and place at the MENC Hdqts., the Conrad-Hilton Hotel. The SPARTANS are among the more advanced ringers in this country. Michigan State U. is the first institution of higher learning to accredit handbell ringing. There will also be an article about handbells in music education in the next issue of MUSIC EDUCATORS JOURNAL." By Nancy.

Lawrence D. Fink, University Methodist Temple, Seattle, Wash., is the very first of our members to register for the Denver Seminar.

All of the Hymn Studies by Christine Kallstrom now currently appearing in the Letters are available for the same prices as the other studies in the H series.

A L L I N T H E F A M I L Y

Congratulations to WARD & ROBBIE WEAVER, naturally proud parents of a second son, born Dec. 26, 1961, in Booneville, Miss., in which community Ward is the minister of music of the First Baptist Church.

LOUISE WHITMAN again acts as co-ordinator of the Glendale, California Junior Choir Festival, and doing her usual superb job. You will remember her as the author of the helps in the June 1961 Letters for those who wish to organize a festival. The Glendale Festival will be held as usual in the First Presbyterian Church, March 4 at 3:30. Sixteen choirs and the Wesley Bellringers of the First Methodist Church, Muriel Alford, director, will participate. The festival is conducted by James G. Craven with Dr. R. Donald Curry, organist. All members in the Los Angeles area should hear this outstanding annual event, this being the fifth.

MRS. DON F. (Joyce) ADAMS, Simpson Methodist Church, Pullman, Wash., "...on the strength of reports in the Letters of very successful Junior Choir Festivals, we tried one last year. Only five choirs participated with a total of 140 youngsters,

Felix Mendelssohn

By Norma

Many of the great composers seem to have had a sad childhood. Not so with Felix Mendelssohn, whose very name, Felix, means "happy". His was a happy home, and a happy family. They enjoyed good books, beautiful paintings, and great music; they traveled from their home in Germany to Paris and Switzerland; they frequently entertained their friends, some of the most famous men and women in Berlin.

Each day Mrs. Mendelssohn played and sang to her four children, and read aloud to them in many different languages. When Felix and Fanny, his favorite sister, were still mere babies, their mother gave them five-minute music lessons every day. Little did she realize how famous a musician Felix would one day become!

The Mendelssohn children did not go to school as we do today; school came to them. Excellent teachers were hired by their father to come to their home and give them lessons in harmony and counterpoint as well as in many difficult school subjects. Six days a week the children were up at five o'clock to study and practice.

Felix was a curly-headed boy, and quite handsome. He was an excellent athlete who loved to jump, run, and climb trees. He and Fanny often gave Sunday entertainments (concerts, plays, and operas) in their garden house, which had a central hall seating one hundred people. As the years progressed, an invitation to enjoy "Sunday music" with the Mendelssohns was a coveted possession.

When Felix was ten, he began to write music. His compositions were good indeed, for a boy so young. Six years later he composed his first symphony. The following year he wrote his first music for "A Midsummer Night's Dream", one of Shakespeare's plays.

Midsummer Night, in mid-June, was an old English holiday, when fairies were said to have covered the earth, causing all sorts of strange things to happen:

The story takes place in Athens, Greece, many years ago. Here lived a girl named Hermia, who had two lovers, Lysander and Demetrius. She loved Lysander, but her father wanted her to marry Demetrius, and in those days, the law said that a girl must marry the man of her father's choice or be put to death.

In order to escape the law of Athens, Hermia and Lysander decided to go to another city. Hermia told her best friend, Helena, about the secret plan. But you know how hard a secret is to keep! Immediately, Helena told Demetrius of the plan. You see, Helena loved Demetrius, and she hoped that when he heard of Hermia's planned escape, Demetrius would decide that she, Helena, was the girl for him. Alas, however, Demetrius followed Hermia and Lysander; Helena had no choice but to run after the three of them. Finally all four stopped in a wood that was a favorite meeting place for the fairies.

This being Midsummer Night, there was to be celebrating among the fairies. Fairy King Oberon and Queen Titania had been quarreling, however, and Oberon decided to play a trick on Titania by having Puck, his favorite imp, drop the juice of a magic flower in Titania's eyes while she slept. This magic juice would cause Titania to fall in love with the first creature she saw when she awakened. He further suggested that Puck drop whatever juice remained in the eyes of Demetrius, for surely Helena would be the first creature he would see upon awakening, and all would be well with the mortals.

Puck, however, made a mistake and dropped it into Lysander's eyes instead. Yes, you've probably guessed it: both men saw Helena first, and both were then in love with her, and neither, with Hermia. What a mixed up affair!

The same night, a group of actors came from town to practice a play in the woods. Mischievous Puck placed a donkey's head on the shoulders of Nick Bottom, their leader. Lo and behold, Nick was the first creature Queen Titania saw, and she fancied that she was in love with him, donkey's head and all.

By this time, King Oberon began to feel sorry for the tricks that had been played, and he removed the magic spell cast upon his queen, at the same time commanding Puck to right his wrongs. At long last Demetrius wanted to marry Helena, and Lysander wanted to marry Hermia. The story ends with a double wedding, and all live happily ever after.

Now the "Wedding March" which Felix wrote for this double wedding in "A Midsummer Night's Dream" is familiar to all of you. Ask your director or organist to play it for you, and you will soon recognize it as the music played in many churches today as the bride and groom leave following the marriage ceremony. Do you suppose people know that this was written as theater music, and not as church music? It would be interesting to compare Mendelssohn's "Wedding March" with other compositions suggested as wedding recessionals.

Felix's teacher had introduced him to the music of Johann Sebastian Bach, who at that time, was not as well known as he is today. Felix became intensely interested in the music of this great master, and did much to bring it to the attention of the musical world. When he was only twenty, Felix presented a complete performance of Bach's "St. Matthew Passion", a work which is now considered one of the greatest oratorios of all time.

Shortly thereafter, Felix graduated from the university, and was given a graduation present from his father of three years of travel. Felix had learned to speak many languages and was at home wherever he went. He wrote beautiful travel letters, and put many of his impressions into music.

England seemed to make a particularly good impression on Felix, and he on England, for he returned to this country many times. During one of these visits he composed his beautiful "Songs Without Words". Their compositions are short, and although they are without words, have beautiful singing melodies. "Spring Song" is one you will quickly recognize. Others will be less familiar, but well worth the study of any piano student.

Felix Mendelssohn probably wrote as many kinds of music as any composer ever has, for he wrote piano solos and duets, songs, symphonies and other orchestral music, organ compositions, music for the theater, and deeply moving church music. Two of his greatest works are based on the Bible stories of St. Paul and Elijah.

"St. Paul" was the first of these. It is divided into three parts: Part One tells of the martyrdom of Stephen as he is stoned to death; Part Two tells of Saul's persecution of Jesus' apostles, and his complete change after his conversion; Part Three describes Paul's travels with Barnabas as they carry the Gospel to the Gentiles. One of the most moving choruses is this serene and beautiful song of faith:

"How lovely are the messengers that preach us the gospel of peace.

To all the nations is gone forth the sound of their words."



love-ly are the mes - sen gers that preach us the gospel of peace,

Here is music that is beautiful and worshipful, as well as very appropriate for the entire world at this time. You will want to memorize it; its melody and its text will long remain in your memory.

"Elijah" is a very dramatic Biblical story. Read it again, and then listen to your choir or to a recording as you hear Felix Mendelssohn's musical interpretation of the vain plea of the prophets of Baal as they call to their false god to hear and answer them; feel the impact of the fire sent from heaven as Elijah, in turn, calls upon his God; listen as the widow pleads with Elijah to ask God to save her son who is hopelessly sick; listen to the moving tenor solo, "If With All Your Hearts Ye Truly Seek Me, Ye Shall Ever Surely Find Me", and the women's trio, "Lift Thine Eyes Unto the Mountains Whence Cometh Thy Help"; finally, learn as a permanent treasure the theme of this well known air: "O Rest in the Lord, Wait Patiently for Him, and He Shall Give Thee Thy Heart's Desires".

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's de-
sires O rest in the Lord; wait patiently for Him, and He shall
etc.
Give thee thy heart's de - sires,... and He shall give thee thy heart's de-sires.

Felix Mendelssohn's music has been compared with a mirror, which reflected the sunshine, charm, and fineness of his life. May we likewise constantly endeavor to so live our lives that their reflections will be pleasing to God and to man!

LESLIE'S MEDLEY

T H I S ' N T H A T

DO YOU USE THE CHORISTERS LITTLE HYMNAL? You owe it to yourself and your youngsters to examine this miniature hymnal. The process of hymn learning and singing can be intensified and hastened by the use of this little book. It contains 44 standard hymns, 14 short anthems and service music, all with printed accompaniments and 17 rounds. These latter are the simplest, best and easiest way to start your development of part singing. The Hymnal is small enough, only 6-3/4 x 3-1/2 inches, for children to handle easily, and cheap enough for every youngster to have one, and/or one to have at home. Its use will help boys and girls to graduate easily into the use of your regular denominational hymnal. No hymns or music need be relearned in the transferring from the Little Hymnal to your big Hymnal. The Choristers Little Hymnal sells for a modest 50¢ for one copy; 40¢ each for 2 to 25 copies; 35¢ each for 26 to 200 copies, and 30¢ each for 200 or more. All prices are postpaid. The Little Hymnal is now in its second edition, and has been very popular.

A member living in northern Indiana plans to attend the Denver Seminar. She wishes to ride with someone from her general area, and of course, will share expenses. Write the Guild Office for details. The Guild will be glad to publish the names of persons wishing to share or obtain rides. The member mentioned is Mrs. John A. Hacker, R.R. #6, Huntington, Indiana.

but it was a start. We plan another this next month. We find it a "goal" between Christmas and Easter that keeps our choir alert."

MRS. HENRY DE GROOT, Nanjemoy, Maryland, wrote that because it is necessarily small, and two part singing is desirable, and further that boys must be kept interested, she permits boys only whose voices are near the change or already in it, to sing the alto part, no girls allowed. "I searched carefully far and wide to come up with melodious alto parts which also lay around middle C largely. The boys like this arrangement. . . It appears to me that children are well able to appreciate and enjoy the finest music and hymns, for instance, "A Mighty Fortress is Our God."

MRS. GEORGE GUINN, St. Mark's Evangelical Lutheran Church, Auburn, Ind.,-- "...I found the Guild Letters very helpful, and very inspiring, sometimes too inspiring. It takes parent co-operation in planning things concerning children, and I'm afraid that parents now-a-days are too busy doing other things to be much concerned about their children. At least it seems that way here." If this describes your situation, what do you do to resolve the problems? Please write the Editor about how you meet this problem. Many, many members will be eager to hear from you via the Letters.

GRACE SAFE, Community Presbyterian, Southgate, Calif., wrote, "I was one person who used the Japanese Carol, and love it. The children were just as receptive as I. In fact, I liked it so well that I also taught it to my Girl Scout troop who sang it for a Christmas program, and thus emphasized the International Friendship field in scouting."

BEATRICE A. ALLEN, First Baptist Church, Athol, Mass.,--"I like the cartoons very much, especially Irving. I hope you will have more, and thanks for putting them on separate sheets of paper."

ANDREW KORMANY, formerly of the Magyar Reformed Church, New Brunswick, N.J., while traveling last summer with the Princeton Seminary Choir, was offered the position of Music Specialist for the Extension Music Department of the University of Alberta in Edmonton, Canada. He organizes choral workshops in communities throughout the province of Alberta; is choirmaster of First Baptist Church, and has recently organized a Junior Choir. Thus is the Children's Choir movement growing. The first thing we know, we shall hear of a Children's Choir Festival in Edmonton, that fast-growing metropolis of the far north.

ELEANOR D. FOSSICK, our Cantata Domino Contributing Editor wrote recently,-- "I read every word in every issue of the Guild Letters. I can't be the only Catholic who finds the Letters interesting, and I'm not even directing junior choirs now." Mrs. Fossick would like to hear from Catholic choir directors, and/or from anyone else who may have a question or two. Her address: 1010 18th Ave. South, Nashville 12, Tennessee.

Our Jet-Age Juniors--contributed by Nancy Poore Tufts

A poem written by a ten year old boy which appeared in the Washington Star:

GOD'S SHELTER

Let's make a bomb of love and prayer;
For take-off fuel, let's use God's air.
Let's send it out for all to share
Our plea, against nuclear despair.
Let's ask the leaders from all lands
For peace. And then,
Let's all shake hands!

C H I M E T U N E S # 2

CAMBRIDGE QUARTERS (Popularly known as Westminster Chimes)

I. 10 - BELL SET

(Ca. 1790)



1st Quarter

2nd Quarter



3rd Quarter



4th Quarter

II. 10 - BELL SET

BEVERLEY MINSTER CHIMES

(1902)



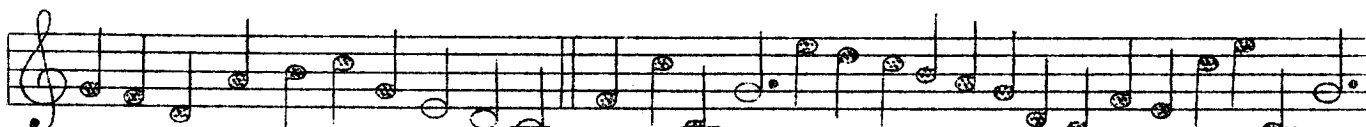
1st Quarter (suggested by Chimes at Magdalene College, Oxford)



2nd Quarter (founded upon the Chimes at All Saints', Derbyshire)



3rd Quarter (Motive from the "Laudes Domini")



4th Quarter ("Echo de Malines". Remi-

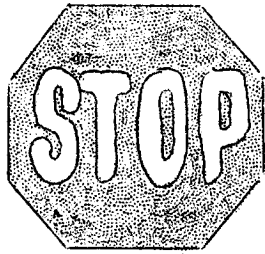


niscient of Hour Carillon of the Cathedral of St. Rombauld)

Great
John

7 3/4 tons

Nancy Poore Tufts



HAVE YOU MADE

PLANS
to attend the

CHORISTERS GUILD
SEMINAR

June 18-23, 1962

DENVER, COLORADO



The CHORISTERS GUILD proudly presents the Denver Seminar as an exhilarating experience for Children's Choir Directors from everywhere.

The Guild boasts of the eminent faculty gathered together for this seminar.

MABEL STEWART BOYTER

EVERETT JAY HILTY

HELEN KEMP

JOHN KEMP

NORMA LOWDER

To these, previously announced, is added . . .

ALFRED HAAS

. . . a man who in the field of Hymnology is pre-eminent, a man who, through his exciting and original methods, will help you to stimulate the hymn-singing of your congregation, and lead you to new technics with your choirs.

No more lovely and beautiful spot for inspiration can be imagined than the campus of Colorado Woman's College, where out-of-towners will be housed, and will enjoy their meals. Housing (two in a room) in a nearly new dormitory, and three meals in a most attractive dining room will cost only \$7.50 a day. Single rooms may be had at a slightly higher rate; these must be spoken for early.

Tuition will be a modest \$25 which will include a packet of music to be studied.

A Ten Dollar deposit, refundable up to June 10, will reserve a place for you in this uncommon opportunity for study and inspiration.

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	Less than 10	10 or more	Less than 10	10 or more
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Pins with 2 pearls.....	3.25	3.00	3.75	3.50
Pins with _____ pearls.....	(Add \$1 for each additional pearl and for guard.)			
Pins with _____ pearls.....	2.25	2.00	2.75	2.50
Pins with guard.....	3.25	3.00	3.75	3.50
Pins with guard and 1 pearl.....	(Add \$1 for each addition)			
Pins with guard and _____ pearls.....				
Pins with guard and _____ pearls.....				
Pins with _____				

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 _____ Pins for _____ @ \$1 for each addition....
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Date pins received _____ Order mailed _____

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- (a) Put each in a separate small envelope. (Weekly offering envelopes are ideal)
- (b) Write on each envelope: 1. Your name 2. Instructions for work to be done.
3. Name of child to whom the pin belongs.
- (c) Send by first class mail; it costs no more than insured parcel post, and gets faster service.
- (d) Allow several weeks for processing, if at all possible.
- (e) Please consider the time interval necessary for your pins to reach the Guild Office as a portion of the processing period needed.

A pin awarded in any previous year may be returned to the Guild Office each successive year for the addition of a pearl or the note guard.

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Signature _____

"IN THE FIELDS WITH GOD"

(FLOWING) ANONYMOUS

MUSIC BY LUCILLE GEHRING

mf

A - MONG THE FIELDS A - BOVE THE SEA, A - MONG THE WINDS AT
- MONG THE SING - ING OF THE BIRDS, THE HUM - MING OF THE

mp

PLAY, _____ A - MONG THE CLO - VER SCENT - ED GRASS, A -
BEES, _____ A - MONG THE LOW - ING OF THE HERDS, THE

- MONG THE NEW-MOWN HAY, _____ PEACE AND REST IN THE FIELDS, _____
RUSTL - ING OF THE TREES, _____ PEACE AND REST IN THE FIELDS, _____

1ST ENDING 2ND ENDING

IN THE FIELDS WITH GOD. _____ A - IN THE FIELDS WITH GOD. _____

1ST ENDING 2ND ENDING

(THE TEXT IS ADAPTED FROM AN ANONYMOUS POEM "OUT IN THE FIELDS WITH GOD.")

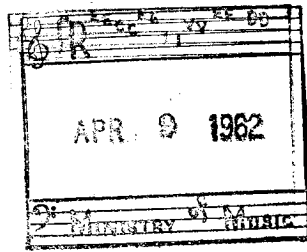
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IRVING holds his music correctly.



Support center of
music with left hand,
elbow braced at side.
Balance music and
turn pages with
right hand.

SLK



FOR RESURRECTION LIVING

For resurrection living
There is resurrection power,
And the praise and prayer of trusting
May glorify each hour.
For common days are holy
And year's an Easter-tide
To those who with the living Lord
In living faith abide.

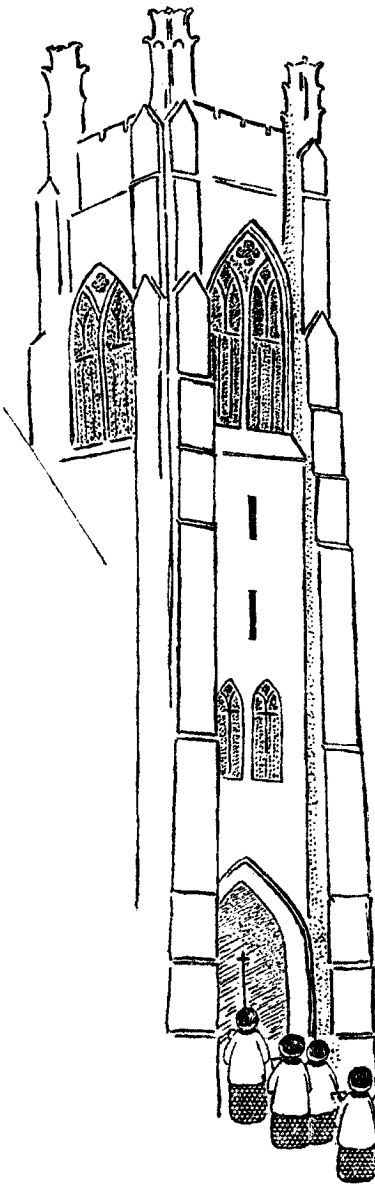
Author Unknown.

DESIGN FOR LIVING

There is a big mistake about Easter. The big mistake about Easter is imagining that its message is simply a bit of comfort for the dying. It is that, and every one of us here shall face the hour when such a comfort will be like drops of cool water upon the parched lips of a very thirsty man.

But most of us are not expecting to die today; we are expecting to live tomorrow and many tomorrows. Does Easter have anything to say to us? Indeed Easter's supreme message is for us who expect to live. Turn again to the fifteenth chapter of First Corinthians. It has been called Paul's great taunt song sung to Death. "This corruptible must put on incorruption, and this mortal must put on immortality...Death is swallowed up in victory...O grave where is thy victory?" And what is Paul's conclusion? At the end of this song of triumph does he say, "Therefore, don't be afraid to die?" Nothing of the kind. His application is, "Therefore, don't be afraid to live!" Moreover, "Don't be afraid to live for God." He is saying that the message of Christ's resurrection is that the universe is on the side of truth, goodness and love. You may give yourself to these values sure that such living cannot be wasted.

Frank B. Fagerburg



CHORISTERS GUILD LETTERS

Volume XIII 1961-62 April Number 8

Ruth Krehbiel Jacobs, Founder

Arthur Leslie Jacobs, Editor

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

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

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MUSINGS IN THE IVORY TOWER

And A Little Child Shall Lead Them,
Confound Us -- Unmask Us.

Nancy Poore Tufts, dear personal friend and loyal Guild colleague, recently sent me the following item:

The Lodi, Wisconsin Enterprise reports that the children of the kindergarten department of the Methodist Church were playing with building blocks one Sunday morning. Their taste in architecture ran to missiles, forts, and rockets. The teacher pointed out that houses or something similar would be more appropriate to build in a church. The teacher returned later to find that the youngsters had erected a very tall structure of blocks. "Oh", she smilingly said, "you're building a church!" "O no, ma'am," replied a four-year old, "this is another rocket, but we're going to put a cross on top."

After the smile has worn off, or the laugh subsided, even the merest contemplation of this story, brings about a shocking realization. What sort of ideas have our children caught from us concerning Christ's teaching? Is this the brand of Christianity which we are trying to export to the non-Christian world? What sort of egoists are we in the face of the fact that Christianity is a minority religion in the world? How can we prate about our supposedly wonderful way of life when we are doing so really little about hunger and poverty in the world, when our own racial problems are still so far from being resolved, when our moral standards are cracking not only at the seams but right down the middle as cheating and deception are practised in high places, etc. etc.? Yes, there are many pollyannas who say that God is in His Heaven, and all's right with the world, but is it? Our best and most thoughtful thinkers and observers arrive at realistic conclusions--decadence is setting in. What about the 55 billion, yes 55, defense and armaments bill which recently whizzed through Congress with scarcely a hand or voice raised in protest? Some of our good South American neighbors tell us that, in their opinion, the United States is as much in the grip of the military now as were the Germans and Japanese before World War II.

And so, the thoughts come tumbling over each other like an avalanche down a mountain side. But what has all this to do with Children's Choirs, Children's Choir Directors, the Choristers Guild Letters? Possibly nothing directly, but just as one aspect of life and living is inextricably bound up with all the others, so should our own present national concerns which are after all, very personal, be those of us who deal with children. This was so well stated in an editorial I recently read, "The future cannot be taken for granted. Standards must be raised up to which men may repair in each generation. The things that matter most, are never vouchsafed in perpetuity." Then again, the same thing was stated in a forceful way in a quotation from World Scouting by George S. Benson, printed on the first page of the September issue of the Guild Letters. "Great ideals and principles do not live from generation to generation just because they are right, not even because they are carefully legislated. Ideals and principles continue from generation to generation only when they are built into the hearts of children as they grow up."

Next to good parents, Children's Choir Directors are among the most privileged of leaders. Ours is an awesome responsibility and duty. We are much more than music teachers; we are teachers of ideals and attitudes through music. We can help a child to know God a bit more and better, to catch the loving spirit of Jesus, to become a great soul. Is there any greater mission in life for any of us?

Leslie



Youngsters are intensely curious, and always questioning, as any choir leader knows. They are interested in the customs concerning, and stories about, Lent, Palm Sunday, Easter, etc. Following are some items for you to use in your own way. These should of course, be used in relation to something specific which you may be doing at a given time.

NAMES FOR MAUNDY THURSDAY - Maundy Thursday (Thursday of the Mandatum). The word mandatum means commandment, and is taken from the first words sung at the ceremony of the washing of the feet, "A new commandment I give unto you", John 13:34. The word is also taken from the commandment of Christ that we should imitate His loving humility in the washing of the feet of the humble. John 13:14-17. Thus the term Mandatum, corrupted to maundy, was applied to the rite of feet-washing on this day.

Green Thursday. In all German speaking countries the people call this day Green Thursday. The same term is used in Slavic countries, and in Hungary. Scholars explain its origin from the old German word, grunen, to mourn which was later corrupted to grün, green.

Pure or Clean Thursday. The name emphasizes the ancient tradition that on this day, not only that souls were cleansed, but that Christians in all countries made it also a great cleansing day of body-washing, bathing, shaving, etc. in preparation for Easter. St. Augustine in 430 A.D. mentioned this custom. The Old English name was Shere Thursday, meaning sheer, clean.

Holy or Great Thursday. The meaning is obvious since it is the one Thursday of the year on which the sacred events of Christ's Passion are celebrated. Generally, English-speaking nations and the Latin countries use the term, Holy, while the Slavic populations apply the term, Great.

NAMES FOR GOOD FRIDAY - The liturgical name used in the Western Church is Friday Of The Preparation. At the time of Christ, the Jews used a Greek word meaning, getting ready, and meaning for them, the preparation for the Sabbath. Popular names are Holy Friday among the Latin nations; Great Friday among the Slavic peoples; Friday of the Mourning in the German speaking lands; Long Friday in Norway, and Good Friday in the English and Dutch speaking nations. Good in this case means, Holy.

NAMES FOR PALM SUNDAY - The various names for the Sunday before Easter come from the various plants used for the celebration, palms or branches from different trees and shrubs. In most countries of Europe, real palm branches are unobtainable. In their place, people use the branches of many other plants - olive branches in Italy, and even box, yew, spruce, willow, and pussy-willows. In fact, some plants have come to be named palms because of this usage, as the yew in Ireland, the willow in England and in Germany, the pussy-willow. From the use of willow branches, the Sunday was called Willow Sunday in parts of England. The Greek Orthodox Church uses the name of Palmcarrying and Hosanna Sunday.

ORIGIN OF THE TRE ORE SERVICE - A very well-known Good Friday service is that known as the Tre Ore, or Three Hours Service. It was, according to the best sources, first put on in Lima, Peru in South America in 1732, and quickly spread to all the Latin countries. In Italy it was especially well received. From there it spread to England and then to the United States. It has grown tremendously in popularity so that such a service is sponsored in most towns and cities in this country. It consists generally of sermons, based on the Seven Last Words of Christ on the Cross, which alternate with hymns and prayers. The service usually is from noon to 3 o'clock on Good Friday. In France, Canada and Central Europe, the service is scarcely known. Instead oratorios and other choral music is sung on Good Friday night.

LENT - Lent is a fast of forty days, not including Sundays, beginning with Ash Wednesday, and ending on the Saturday before Easter. The period commemorates the forty days of fasting by our Lord before His temptation. The first day of Lent is called Ash Wednesday in all Christian countries of the western world from the ceremony of making a cross on the foreheads of penitents with ashes. The ashes are obtained by the burning of the palms used in the previous year on Palm Sunday. The prayers used in the Roman Church in this ceremony, date back to the eighth century.

DATES FOR EASTER - One of the most ancient customs of the early church was the annual proclamation of the date for the beginning of Lent and the date for Easter. In the first centuries of the Christian era, the astronomers of Alexandria, Egypt had the distinction of being outstanding experts in calculating dates which depended on the courses of the heavenly bodies, such as the stars, comets, etc. The Council of Nicaea in 325 A.D. asked the Archbishop of Alexandria to determine with the help of these famous astronomers for the whole Christian Church, the dates for Lent and Easter. It was determined that Easter was to be the first Sunday following the full moon which appears on or after the vernal equinox which is usually on March 21. Thus the dates for Easter can come anywhere from March 22 to April 25. In 1963, Easter comes on April 14. Ash Wednesday comes, of course, forty week days earlier.

MARBLE PLAYING ON GOOD FRIDAY - In Sussex, England, marbles was the popular game for both young boys and old men in many little country towns on Good Friday. No one would dream of neglecting to play marbles on this particular day. They would play beside the church gate in the street until it was time for the service to begin, and then continue with their game after the services were over. In fact, many who never played marbles at any other time during the year would try their hand at it on this day. One writer has suggested that originally it signified the throwing of dice at the foot of the Cross by the Roman soldiers for our Lord's robes and had perhaps been, before the Reformation, part of an early religious drama.

HOT CROSS BUNS - It was a universal custom (and still is in Catholic countries) to mark a new loaf of bread with the sign of the cross before cutting it, in order to bless it and thank God for it. On special occasions the cross was imprinted on the loaf before baking, as on the Christmas loaves in southern France and in Greece, the Kreuzstollen (cross loaf) in Germany, the cross bread of Mid-Lent among the Slavs. On Good Friday, loaves bearing an imprinted cross are eaten in Austria (Karfreitaglaib). In England, from the end of the fourteenth century, buns were baked with a cross marked on them. They are said to have originated at Saint Alban's Abbey in 1361, where the monks distributed them to the poor. Whatever their origin, these "hot cross buns" became a famous Good Friday feature in England and Ireland, and later in this country. They were made of spiced dough, round in shape, with a cross made of icing on the top. Two "royal bun houses" in the Chelsea district of London turned them out by the thousands on Good Friday morning. There was a flat-roofed wooden piazza running along the whole front of these famous bun houses beneath which the hundreds of customers were protected "from summer's heat and winter's cold," as they shoved and pushed their way to the trays containing "royal hot Chelsea buns" offered for sale. Those who really knew their buns gave preference to the "Old original royal bun house" at which "the king himself once stopped." In recent times, however, just as Christmas has begun to be celebrated practically the day after Thanksgiving in this country, so the note of commercialism has crept into bun eating, and they are now purchasable not just on Good Friday but throughout Lent. Long ago they were also sold by street vendors singing rhymes, such as this:

Hot cross buns, hot cross buns,
One a penny, two a penny,
Hot cross buns.
If your daughters won't eat them,
Give them to your sons;
But if you have none of those little elves,
Then you must eat them all yourselves.

Poor Robin's Almanack, 1733, gives this version:

Good Friday comes this month, the old woman runs
With one or two a penny hot cross-buns,
Whose virtue is, if you believe what's said,
They'll not grow mouldy like the common bread

In ancient times the hot cross buns were considered blessed and powerful against all kinds of sickness and dangers. Eating them on Good Friday was said to protect your home from fire. People would keep them through the year, eating them as medicine or wearing them as charms against disease, lightning, and shipwreck.

PRETZEL - A most interesting survival of early Christian Lenten fare is a certain form of bread familiar to all of us. The Christians in the Roman Empire made a special dough consisting of flour, salt and water only (since fat, eggs, and milk were forbidden). They shaped it in the form of two arms crossed in prayer, to remind them that Lent was a season of penance and devotion. They called these breads "little arms" (bracellae). From the Latin word the Germans later coined the term brezel or prezel, from which comes our word pretzel. The oldest known picture of a pretzel may be seen in a manuscript from the fifth century in the Vatican. All throughout medieval times and into the present, pretzels remained an item of Lenten food in many parts of Europe. In Germany, Austria, and Poland, they made their annual appearance on Ash Wednesday; special vendors (Brezelmann) sold them on the streets of cities and towns. People would eat them for lunch.

In the cities pretzels were distributed to the poor on many days during Lent. In parts of Austria, children suspended them from the palm bushes on Palm Sunday. With the end of Lent the pretzels disappeared again until the following Ash Wednesday. It was only during the last century that this German (actually, ancient Roman) bread was adopted as an all-year tidbit, and its Lenten significance all but forgotten.

SPRING CLEANING - According to an ancient tradition, the three days after Palm Sunday are devoted in many countries to a thorough cleaning of the house, the most vigorous of the whole year. Carpets, couches, arm chairs, and mattresses are carried into the open and every speck of dust beaten out of them. Women scrub and wax floors and furniture, change curtains, wash windows; the home is buzzing with activity. No time is wasted on the usual kitchen work, the meals are very casual and light. On Wednesday night everything has to be back in place, glossy and shining, ready for the great feast. In Poland and other Slavic countries, people also decorate their homes with green plants and artificial flowers made of colored paper carrying out ancient and really enchanting designs.

This traditional spring cleaning, of course, is to make the home as neat as possible for the greatest holidays of the year, a custom taken over from the ancient Jewish practice of a ritual cleansing and sweeping of the whole house as prescribed in preparation for the Feast of Passover.

CALLING YOUR ATTENTION - - -

Several years ago when Cecil Lapo was minister of music of St. Luke's Methodist Church, Oklahoma City, he devised a service which he entitled An Easter Chorologue. He wrote that the basic idea came from a cantata-like work by James R. Gillette as well as the idea of Nicodemus speaking. The text however is by Mr. Lapo. Since all the choirs participated, it seems suitable to bring this service to your attention, and to reprint it in its entirety. The source of the music, and/or the publisher is noted in parentheses after the title. The various choirs listed are identified thusly:

Cherub	Carol	Carillon	Bethlehem	Chapel	Vesper
Sanctuary					

Mr. Lapo has graciously given his permission to reprint the service.

A N E A S T E R C H O R A L O G U E

Organ Prelude: "All Glory, Laud and Honor" Brown
"The Ascension" Dom-Benoit

Prologue: "But Easter Day breaks!
(Voice of a Christ rises!
minister unseen) Mercy every way is Infinite!"

Easter -- the name calls to our memory the meaning of that first Easter Day -- the Resurrection Day of our Lord. To all who bear the name of Christ the sound of the word EASTER recalls many of the events leading up to that first Day of Days. We celebrate His Resurrection with songs, with feasting, with music and happiness. It was not always thus. There were many anxieties connected with that first Easter, many doubts, many fears.

Let us return to that unhappy time of two thousand years ago and recall some of the events which helped to make His Life so full of meaning, so rich in promise to us today and to all who preceded us and will follow us. Just as the view of the mountain from the valley makes the height seem greater; just as drops of blood on a white garment make the white seem whiter and the red seem darker; just as evil heightens the effect of good; so did the tragic events of the last days of Christ's life increase the meaning of His Resurrection.

"But Easter Day breaks!
Christ rises!
Mercy every way is Infinite!"

Processional: "Christ The Lord Is Risen Today" Lyrica Davida

Easter Antiphon: Sanctuary and Vesper Choirs

Easter Invocation: The Pastor

Easter Choral Invocation: "A Song of Faith" (The Whole World Singing) Irish Hymn Tune
"Teach Me to Love" (Our Songs of Praise - Concordia)
(Cherub Choir) Martin Shaw
"An Easter Bell Carol" (H. Flammer) Elinor Davies
(Cherub, Carillon, Bethlehem Choirs,
Vesper Girls' Handbell Choir)

(Reader) My name is Nicodemus. For many years I was one of the 71 members of the Sanhedrin, which was the supreme council and judicial court of the Jewish People. It was composed of priests, scribes and elders of the people. The person who presided over us was the High Priest and he had great power.

Now that I have come to a goodly old age my years of experience and study have given me some extra power to evaluate good and evil, whether in the average person, in the materialistic Roman Empire, or in the self-satisfied Sanhedrin. It is very true that oftentimes those who outwardly profess great piety often mistake this virtue because of wicked mental processes. The Sanhedrin considered me what you would in this day call an "old fogey", for I very often called the attention of the younger members to age-old religious laws that have to do with right thinking and good judgment.

The steadily increasing power of the young teacher, Jesus Christ, caused no end of arguments in the Sanhedrin. To those who thoroughly considered His new concepts of religious thought, Jesus was a compelling figure. To those who could see no farther than the words of our ancient Jewish teachings, Jesus caused mental chaos. He was called many names, and considered by many, both Jews and Romans, to be preaching a dangerous religion - dangerous both to Rome and to Jerusalem.

It is my desire to tell you what I thought of Jesus. Without this explanation, I fear much of my story of His resurrection may not be understood. I remember my first visit to Him. It was at night. From all I had been told by others I felt deep inside me that He was the long-looked-for MESSIAH. His teachings, His healing, His life, all helped to convince me that He was my SAVIOUR.

"O Saviour Sweet" (H.W. Gray Co.)

J.S. Bach

(Carillon and Bethlehem Choirs)

(Reader)

My conversation with Jesus that night was very friendly. His answer to my questions proved to be very puzzling, but as He talked on I found that light shone in my darkness. One sentence struck me like a bolt of lightning: "For God so loved the world that He gave His only begotten Son, that whosoever believeth on Him should not perish but have everlasting life. For God sent not His Son into the world to condemn the world, but that the world through Him might be saved."

I must admit that His words struck deep within me and I could make no reply. Suddenly a light shone and I knew that Jesus Christ sitting so close to me had pointed a new way of life and a new spiritual highway filled with radiant beauty far beyond anything I had ever known. I had found the new birth of which He had spoken.

"Come, Blessed Lord" (mss*)

J.S. Bach

(Carol Choir)

(Arr. C.E. Lapo)

(Reader)

Before I tell you of His resurrection, I must tell you some of the anguish, some of the sadness, some of the joy in sorrow, that made His resurrection all the more radiant, the more joyous, the more meaningful.

Because Jesus, through His teaching and preaching among the many poor people, opened up a new way of life to them; because He was concerned for their comfort, their health, their spiritual life; they soon began to acclaim Him as their King. It was in this mood that a multitude of people welcomed Him when He rode into Jerusalem on the back of a donkey on that first Palm Sunday.

"All Glory, Laud and Honor" (J. Fischer & Bro.)

Alexander Schreiner

(Chapel, Vesper and Sanctuary Choirs)

(Reader)

The people threw their coats on the ground for Him to ride on. They threw palm branches in the way. Amidst the shouting and the acclaim, one could hear women and children singing, "Hosanna to the Son of David. Blessed is He that cometh in the name of the Lord." "Hosanna in the Highest." The singing was beautiful and made me feel that I could almost hear the great choir around the throne of God singing "Holy, holy, holy, Lord God of Sabaoth."

"Sanctus", from Requiem (FitzSimons)

Fabriel Faure

(Chapel and Vesper Choirs)

(Reader) It was during this next few days that Jesus sitting near the tithe box at the door of the treasury of the great temple in Jerusalem, saw a poor widow drop in her last two small coins as a gift to God. He called His disciples to Him and said to them, "Verily I say to you, this poor widow hath cast more in, than all they which have cast into the treasury; for all they did cast in of their abundance; but she of her want did cast in all that she had, even all her living."

Presentation of Tithes and Offerings:

Organ Offertory

"Today The Grave Hath Lost Its Sting" Healey Willan

(Reader) It was just a few days after this that on the Day of the Passover, one of the holiest feast days of the Jewish people, that Jesus was arrested on the strength of false evidence. His trial was a mockery to justice. I did my best to persuade Caiaphas, the high priest, to release Jesus, but to no avail. I was derided, insulted and my life was threatened. Jesus was taken before Pontius Pilate, the Roman governor. I am sure that Pilate was unhappy over the turn of events and had no desire to sit in judgment over Jesus. How much he, Pilate, believed in our Lord, no one will ever know. When Pilate said that he could find no fault with Jesus, the Jewish people, led by some of the members of the Sanhedrin, cried, "Let His blood be upon us and upon our children. Crucify Him!" And so it was. They crucified our Lord, Jesus Christ, the Son of God!

Hymn - "Beneath the Cross of Jesus" (Congregation and Choirs) One stanza

(Words are printed)

(Reader) In all His agony and suffering, Jesus' thoughts were still of others. "Father, forgive them, for they know not what they do." "Woman, behold thy son - son, behold thy mother" this was when He gave His mother into the keeping of John, one of His disciples. The centurion who saw and heard all that happened at this dread hour spoke the highest thought, unknowingly, when he said, "Truly, this was the Son of God!"

"Pie Jesu, Domine" (Blessed Jesus, Lord and God), from Requiem (FitzSimons)

(Chapel and Vesper Choir Girls)

Gabriel Faure

(Reader) I sought out my friend, Joseph of Arimathea, who also was a follower of Jesus. Together we went to Pilate and begged from him the body of our Lord. When Pilate gave us his consent, we hurriedly lowered Jesus down from the cross, wrapped His body in fine, white linen and tenderly laid Him in the new tomb in the beautiful garden of Joseph. We rolled a huge stone in front of the door so that no one could enter.

"In Joseph's Lovely Garden" (H.W. Gray)

Clarence Dickinson

"One Early Easter Morning" (Oliver Ditson)

Ralph E. Marryott

(Combined Choirs)

(Reader) Today is the DAY OF RESURRECTION. How may I find adequate words to tell the greatness and the power of a day that in centuries to come will forever give men and women new hope, new life and new freedom! Jesus Christ, the Son of God, has made all things new. The victory of life is won.

"In Triumph Shouts the Son of God" (H. Flammer)
(Combined Choirs)

Bartholomaeus Gesius
(Arr. James Gillette)

Recessional: "Trumpet Voluntary"

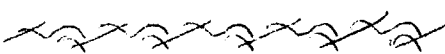
Henry Purcell

Benediction

Organ Postlude: "Dear Christians, Rejoice Ye"

J.S. Bach

* The Guild office has a copy of this manuscript. It or a copy will be sent to those desiring to use the piece.


The following used by permission of
Precis will give you some ideas for an
Easter party with your boys and girls.

EASTER FUN

If you and your family were in the
Austrian Alps at Easter, you'd gather
in the hills and sing hymns at day-
break, while cannons were being shot
off.

Maybe you can't be in the Alps to
celebrate Easter, but you can make
it a gay time for your whole family by planning an Easter Party with fun and
games for all.

What to do?

Even the big girls will get a kick out of make-it-yourself Easter hats. You'll
need: a big, #24 Lily drinking cup and a paper plate (a set for each hat), rib-
bons, flowers, glue and imagination.

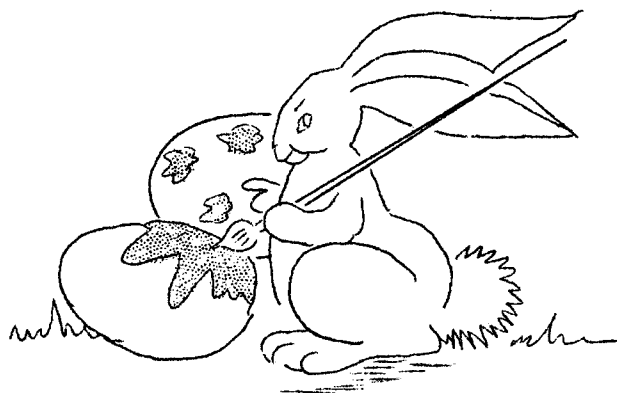
Begin by cutting a hole in the middle of the plate big enough to hold the rim of
the cup tightly. Now slip the bottom of the cup through, until rim is held se-
curely by plate. Tie ribbon around cup at rim, and attach flowers. If you've
saved a box of artificial flowers and veiling, it can prove a treasure trove here.
By separating each petal to paste onto the cup, your gals can show off their de-
signer talents--and some delightful chapeaux.

To complete her Easter outfit, let each one design a pocketbook to match her hat.
Use a #5 Lily tub, trim with ribbons and flowers, and you're ready for your pri-
vate Easter Parade--when the men come home.

Here's something everyone can enjoy--an Easter carnival where eggs filled with
confetti are used as "ammunition" in a mock "war." It's celebrated in Mexico at
Eastertime as the War of Flowers, because Mexicans conduct this egg-tossing from
open cars decked with flowers. All you'll need is plenty of eggs--and a game
room or lawn for the scene of this light-hearted "battle".

A week before Easter, get busy preparing the eggs. Crack open the pointed side
of the egg, and empty the contents. (You'll have scores of scrambled eggs, or the
makings of a fine holiday cake.) Let empty shells dry out for at least a day.
Then, stuff each one with colored confetti. To seal take decorated paper and glue
it around opening. Paint or paste colored polka dots, zigzags and the like all
over eggs.

To equip each Easter "combatant" properly, you'll want to make a basket to hold
his "papaquis", or Easter ammunition. Use a large drinking cup, or a #5 oaken
bucket to hold them. For a sturdy handle, twist several long pipe cleaners (choose
two different colors) together, and punch a hole a half-inch below the cup's rim
on each side. Curl ends of pipe cleaners through holes, and your handle is fin-
ished. Stuff basket with thin strips of crepe paper to cushion your stuffed eggs,



On the day, clear lawn or basement for the "war." It's a rule of the game that each side toss these bright, bright eggs at the other side as long as the "ammunition" lasts. Stand by and watch the gayest and most colorful "war" yet.

Try one of these for your Easter party fun.

SOME NEW MUSIC FOR YOUR EXAMINATION, Several for Easter



MY JESUS IS MY LASTING JOY unison Buxtehude, arr. Roberta Bitgood
Gray CMR 2727 Dr. Bitgood had the happy inspiration to adapt
the famous solo cantata of the same name for children's voices
with a simplified accompaniment. The result is a fine easy piece
of the best possible music and text. Those directors interested
in using the best, just must examine this one.

THE DAY OF RESURRECTION sa Tune, Ellacombe, arr. Richard Warner Gray CMR 2691
The busy choir leader can easily become too dependent on hymn-anthems. These
however, do have a definite place in the repertoire of a choir. Here is a
worthwhile hymn-anthem which will be a boon for easy learning.

BEHOLD GOD IS MY SALVATION sa Leo Sowerby Gray CMR 2712
The music of Leo Sowerby is anathema to many directors; they will not even scan an anthem with his name upon it. Either the composer has mellowed in his music, or we have caught up with him for here is a stirring anthem for festival purposes which a youth choir can easily learn, and the director too. The vocal lines are very simple; these should be learned first before the full accompaniment is first heard. Give this an honest try.

HOW MAJESTIC IS THY NAME unison Eamm Lou Diemer Gray CMR 2729

Here is another animated festival number for youth choir. It would also make a fine anthem for the summer "pick-up" choir. Unison anthems are a sure-fire for such groups.

AMERICAN FOLK HYMNS FOR JUNIOR CHOIR unison arr. Austin C. Lovelace Carl Fischer
CM 7311

A new piece or collection by Dr. Lovelace is always anticipated with interest. This set of six will provide fresh new material for the choir and director who are weary of the "ditty" type of junior choir anthems, of which there are so many. Especially refreshing is the setting of Watts' text, Joy To The World. These hymns are for the choir which has developed a degree of skill as a singing unit.

AND YET HAVE BELIEVED, an Easter cantata for 2 soprano, one each, tenor, baritone bass soloists, Junior and Adult Choirs with organ or piano accompaniment.

George Lynn

Theodore Presser Co.

A text by Aileen Fisher always makes interesting reading; she has an imaginative approach. George Lynn writes music which merits consideration. You may not always like it, but always, it will be honest, and written with good craftsmanship. This cantata relies heavily upon the children's choir and soloists; the adult choir sings only in spots and at the end. The music is easy to learn, interesting to work with, and grateful to listen to. If you need to work up something in a hurry, your singers will be able to learn this by Easter if you get at it immediately.

. . . . *****

A L L I N T H E F A M I L Y

LELAND E. MALLETT, Covenant-Central Presbyterian Church, Williamsport, Penna., wrote sometime ago, "Is there any possibility of aiding us in the ability to judge music? Are there standards which can be general enough not to antagonize, yet factual enough to be respected by the learned in church music?" It is a reasonable request and a thoughtful approach. I should like to help with a series of articles in the Letters next Guild year. However, before undertaking such a large and major project, it would be well to know how many would be helped by and interested in, such a series. Please write.

EILEEN LUM, Kalihi Union Church, Honolulu, Hawaii, a dynamo of energy in a very rapidly growing church with a membership, essentially Oriental in background, proves that a choir program is important to the well being of such a church. She has youngsters and young people all over the place. She has however, as does each one of us, doubts, fears, and uncertainties. How would you answer her as she writes: "...the fact that I've put my foot down with the youth choir to settle down or leave the choir. I've consistently found that when I've been firm and un-moving on certain important points in choir procedure and standards, the kids have eaten it up and loved it. Of course, the weaker, undisciplined kids will leave the choir eventually anyway, and this gives them a good excuse to do so. Which brings me to this point, Mr. Jacobs. Do you think I should bend over backwards in being lenient with these weaker kids who come off and on or late and generally are not really "with" the group in hopes of helping them in Christian love? I now believe that I'm showing them love and helpfulness by being firm, even if they do leave the choir. But sometimes I worry if I'm wrong and un-Christian. I do know that it's not fair to the rest of the regular kids if I give special favors to these who are so depressing to the morale of the group. Do tell me what you think."

MRS. WALTER A. (Janet S.) CLARK, Capitol Heights Presbyterian Church, Denver, Colo. wrote recently,---

"I would like some ideas as to how to help children really participate in the adult worship service. I am concerned about the number who sit like lumps and never

try to understand our very fine preacher or any part of the service. They are just there to sing themselves - other than that they do not seem to be interested. I feel I am really failing in leading them into a satisfying worship experience, if they do not really worship God with their minds. Any ideas as to how to get thru this wall? I tried one experiment last month, which may horrify experts, of giving a brief, simple test on the sermon. I took notes myself and made the questions ones which could certainly be answered by any youngster who listened. (I had warned them before the service that I would do that). Those who did well on the test will have 2 points added toward their pins - and to my delight 7 of my 38 did get all the questions, so at least they were really listening. I'm tired of looking at the Junior Choir, from my vantage point in the adult choir, and seeing all those non-seeing eyes and non-hearing ears! Talking from me does not seem to penetrate."

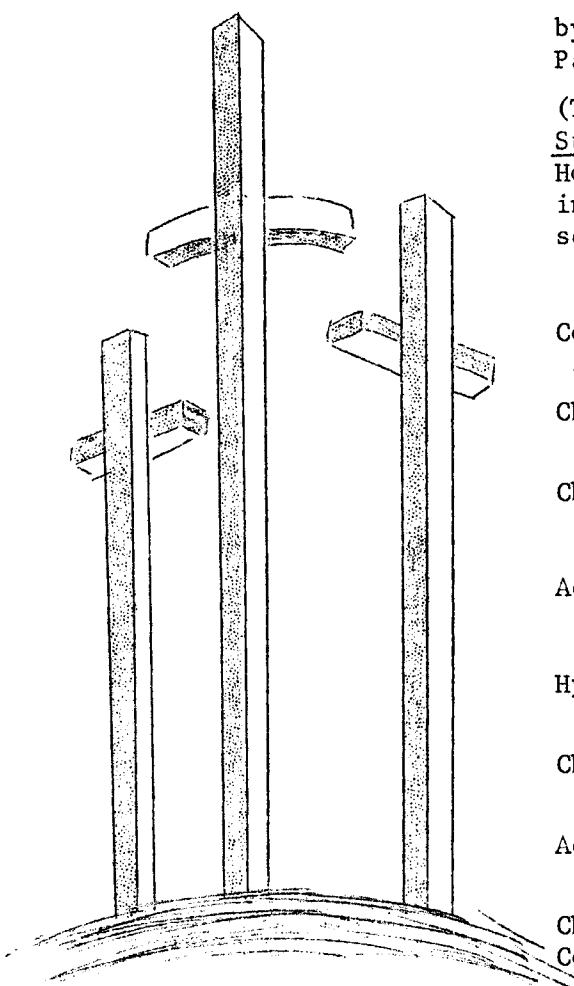
I answered in part, "...that the scheme you tried was a good one...the fact that you recognize the problem, are thinking about it, and have attempted to do something about it, is probably the largest factor in your favor of being able to solve it ultimately. You must remember that youngsters hear a great deal more than you think they do. I believe that the good old fashioned system of mothers and fathers taking their children to an adult worship service, and sitting with them is the best system yet...If we feel that the youngsters do not always understand all of all that goes on in the service, we must remember also, that we do not ourselves, do so either. In every worship service, there should be a certain amount of awe, reverence and wonder, all of which can be felt and understood by children. Sometimes we make the mistake of making too much of a sermon for youngsters and not enough of the worship experience itself..."

MRS. T. DEANE (Fran) RODGERS has recently transferred her work from a church to the Baptist Children's Village, Jackson, Miss. She recently wrote the Guild a most interesting long letter about her work. She wrote in part,--- "We have 175 boys and girls ranging in age from 2 to 18 years. More than half of them have lived here less than one year. (It is a changing world). They are admitted for various reasons: orphaned, deserted or abandoned (in law or in fact), unfit parents, other aggravated or unhealthy home atmosphere, extreme financial distress, or disability of parent or parents (mental or physical). As you can understand they are children with real live problems, so naturally they are not secure, well adjusted children. Our music program is therapeutic in nature. Through it we hope to ease some of the emotional problems. Because of the unfavorable background of most of our children they have not had many opportunities socially or educationally. We want them to take their place in society, well equipped spiritually, mentally, and socially. We want them to become confident and capable individuals." Fran goes on to outline many of the techniques she uses with the children. They seem excellent.

MRS. CLAY LYLE, formerly of State College, Miss., has recently moved with her husband to Tapei, Taiwan. Prof. Lyle is entomology advisor of a Michigan State Advisory Group to the government of Free China. Mrs. Lyle plans to get into children's choir work again as soon as possible in Tapei.

MRS. R. E. MOSHIER, Eugene, Oregon wrote some months ago of a rewarding experience which is here related in her words,--- "Three years ago, I had the privilege of working in our church school with a group of First grade Primary children. One of the activities engaged in was guiding three children in creating a song tune for one of the Psalm verses being studied. Kevin, now a Fourth grader, is one of the children who was in that activity of three years ago, and who attended the first rehearsal of the Chorister choir yesterday as a new member. I had not seen him since he was a first grader. His family had moved twice.

Yesterday, we were trying to guide the group to select a motto for our choir. We suggested opening our Bibles to Psalm, planning to select a Scripture verse from one of the Psalms such as 95;1,96;1,98;1;104;33. Kevin quickly spoke--



THE IMMORTAL STORY OF HOLY WEEK
by F.L. Whittlesey, minister of music, Highland
Park Methodist Church, Dallas, Texas.

(The titles are suggested in a book, The Easter Story by Felix R. McKnight, published by Henry Holt and Company. The story of each day as told in the book may be read before each portion of the service.)

Palm Sunday -- Day of Triumph
Combined: Hosanna Bitgood (Gray)

Monday -- Day of Authority
Children: Brother James' Air Jacob (Oxford)

Tuesday -- Day of Controversy
Children: Because the Sky Is Very Blue Curry
(Westminster)

Wednesday -- Day of Retirement
Adult: Christ Went Up Into the Hills Alone
Bitgood (Westminster)

Thursday -- Day of Fellowship
Hymn: Blest Be the Tie That Binds

Friday -- Day of Suffering
Children: The Knight of Bethlehem Thomson (Novello)

Saturday -- Day of Sorrow
Adult: O Lamb of God Howard (Westminster)

Easter -- Day of Resurrection
Children: Alleluia Mozart (Flammer)
Combined: One Early Easter Morning Marryott
(Ditson)

From A COMPREHENSIVE PROGRAM OF CHURCH MUSIC by Federal Lee Whittlesey.
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ALL IN THE FAMILY, Continued from page 152

"Mrs. Moshier, could I read the verse I made a tune for?" He found it quickly and shared with the total group. We felt Kevin thoroughly enjoyed doing so, thus proving several things, such as that learning a verse from the Bible can be a very happy, satisfying experience for a child, and that creating a tune for it can be one of the many ways to help it be recalled in other situations other than the moment in which it was "learned". Kevin had struggled hard three years ago. He had created a very lovely tune which had been used later as a "Call to worship" by the Carol choir when they sang at a regular worship service in the church. Some of the discouraging moments fade into insignificance when this sort of thing happens.

ROBERT L. JONES, Allapattah Baptist Church, Miami, Fla. puts out one of the finest choir papers to come regularly to the Guild office. The following quiz for primaries is taken from a recent issue.

DO YOU KNOW?

1. What instrument has more than one keyboard?
2. What group of people sit in a certain place to sing at church each Sunday?
3. What music book is used at church more than any other?
4. What has five lines?
5. The name of a symbol that reminds you of an "S".
6. The name of an instrument that has black and white keys.
7. The name of an instrument that has more than four strings?

R E C O R D S

Children's Choir Directors are constantly admonished to develop good tone in their boys and girls. But what is good tone? It is something first of all, which is based upon one's own taste, discrimination and knowledge, all of which can be acquired and developed. For a recent issue of Music Ministry, Norma Lowder wrote excellently on this very subject. Among other suggestions, she advised the listening to records of children's voices to help the director fix an ideal in mind. Now just any recording of children's groups will certainly not do. Scores of recordings are positively harmful. Unhappily the worst examples are found in Hollywood films when children sing. A child's voice is a child's voice, and not that of a very young adult. The Guild has previously recommended, SINGING CHILDREN, a record made under the direction of Mabel Stewart Boyter, and issued by Word Records, Number W-3130-LP. Get a copy, and listen and listen to it.

The Methodist Church has recently issued three records of children's voices which every director should own, study first, and then play for the boys and girls. The project was a long time in the making. A large number of directors in Methodist Churches were requested to submit tape recordings of their children's choirs. Of these, a judging committee selected three groups-- Catalina Methodist Church, Tucson, Arizona, Richard D. Lapo, director; First Methodist Church, Westfield, New Jersey, Dr. Donald Jensen, director; Methodist Church, Glenview, Illinois, Mrs. Sidney S. Wert, director. To each a different list of hymns was given for intensive rehearsal and finally, recording. Thirty eight hymns, and responses are on the three records. I've heard only one - that by Mrs. Wert and her group. It is excellent, and will serve as a fine example for director and children. The records are \$3.50 each, and may be secured through any Methodist Cokesbury Bookstore, and undoubtedly through any record shop by special order.

TWO SCHOLARSHIPS FOR THE DENVER SEMINAR

Two scholarships, each worth \$62.50 for the Denver Seminar of the Choristers Guild, are announced. Each will provide the tuition, meals and housing for the seminar, June 18-23, 1962. The scholarships do not include travel costs nor personal expenses. These two scholarships are given by the Guild in memory of the late Ruth Krehbiel Jacobs, founder of the Guild, and are provided by the up-to-now accrued interest of the Ruth Krehbiel Jacobs Memorial Fund which all hope will increase by additional gifts and bequests.

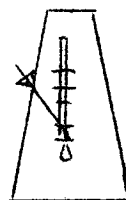
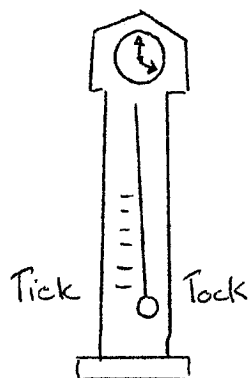
The scholarships will be awarded by a committee of the officers of the Guild, on the following bases.

1. Applicant must be a member of the Choristers Guild, or sponsored by a member, or be a bona-fide assistant to a member.
2. Preference will be given to a bona-fide assistant of High School age, either boy or girl.
3. The application of an assistant must be accompanied by a letter from the director concerning the work done by assistant.
4. Application must be attested to by the minister of the church which applicant attends.
5. One only scholarship will be awarded in any one church.
6. Applicant must show a need for financial assistance.
7. Applications must be received in the Guild office by May 20.

Address all applications for these scholarships to Mr. A.L. Jacobs, Box 211, Santa Barbara, California.

"GOD OF ALL LOVELY SOUNDS"

The contest announced last Fall for a simple unison setting of the poem, God Of All Lovely Sounds, closed January first. Thirteen entries were received; some did not fulfill the announced conditions; all however, received consideration. After careful consideration the judging committee decided that no entry met their expectations for a setting which could be declared the Guild prayer and song. All entries will now be returned; another contest will be announced later.



"The rehearsal must click like clock work!" click-like-clock-work! clicklikeclockwork! That onomatopoetic expression made an extraordinary impression. In fact, I had to say aloud, "She sells sea shells", and "Peter Piper picked a peck...", etc., quite a number of times to try to replace "clicklikeclockwork". But forget I could not. The timer on my stove reminded me; the metronome on my piano reminded me; the clock on my wall reminded me. So I decided to go back to the whole thought and put click-like-clock-work back into context. Here it is - from one of the articles we reviewed in last month's Letters.

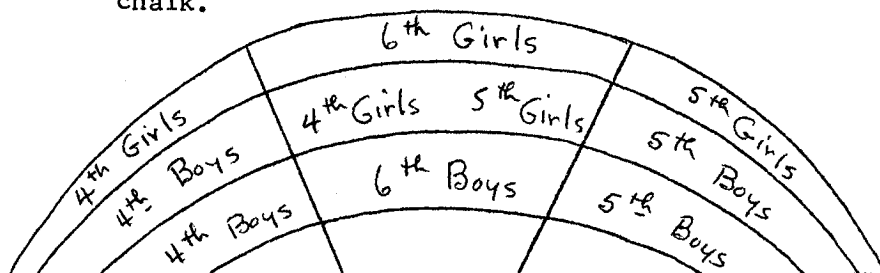
"The rehearsal must click like clock work, and singers kept so occupied that there is never a chance for their attention to wander."

Now, that's better! I simply stopped too soon - for the second half of that statement is the real story, especially for the great percentage of us who have only one hour a week with our volunteer groups. Sixty short minutes a week is a mighty meagre time to accomplish the things we dream about. It is true that we must use every minute of time allotted to us if we are to make real our claim - "Christian Character through Children's Choirs."

For every single high hope or ideal we strive to reach as choir directors, we must have a whole host of practical ideas ready to call on. We cannot tell children "We are attempting to develop your Christian Character." Their growth, spiritual, mental and physical, comes through action. They need to have standards and goals set up for them. They need to be directed, spurred on, encouraged. Sometimes they need to be chastised, sometimes praised. They need to work hard on the ability to be completely attentive, and they need to know also the joy of a spontaneous burst of laughter.

Now, to be practical, how do you get your rehearsal with Juniors to click-like-clock-work? Here are some ideas based on personal experience.

Active Responsibility	Because our choir starts at 5:00 p.m., we sometimes have children come as early as 4:15 p.m. while I am getting the room in order. I believe they come to get the special job of washing the blackboard with the large sponge!
Definite Assignments	Children place hymnals on chairs exactly right - not just flung down. Anthem books are placed with equal care.
Instructions without words	We have one blackboard hung permanently on the back wall of the room, visible to choristers as they come into the room, on which the general seating plan for the day is drawn. This is something new and is proving very valuable. The arrangement of chairs and rows is painted on permanently. We fill in with chalk.



Each week we change the arrangement of sections. At the Wednesday rehearsal before we are going to sing in church the seating is arranged for Sunday. The children look eagerly for their place by grades as soon as they enter the door.

Something to anticipate

After I have written rhythmic phrases or melodies for sightreading on the front blackboard, all are invited around the piano for a preview of rehearsal music. (Choir Mothers check non-participants so I can be free to concentrate.)

Definite starting signal

5 minutes before time to begin the children take their seats, ready for the chime which is rung by an assigned child at exactly five o'clock. Immediately have an opening prayer asking for the power of concentration and the spirit of consecration. Have the

Start on time

Guidance through prayer

accompanist introduce the anthem on which the most real work is going to be done. During this first 25 minutes don't plan to do much talking. Have in mind what you want to achieve - memorization, musical finishing--tone, phrasing, articulation, projection of thought and sound. Try to encourage an attitude of "working toward a goal much bigger than ourselves". Make necessary repetition interesting by a little competition between boys and girls, or among the three school grades as groups - 4th, 5th, 6th - or by rows. Change groupings often so you do not encourage permanent group rivalry. There is a big difference between healthy and spirited competition and harmful rivalry.

Work hard while children are fresh

Change of pace

I allow the children to remind me when 5:30 arrives. This is solo time, and also time for the attendance banner to be brought in. This provides a change of pace - and puts a logical limit on the length of time I should expect complete concentration from these children. After this planned break (about 4 minutes), we are all ready for Hymn of the Month study and co-ordinated efforts with Church School materials.

Group Self-analysis

This week we are having a short, semi-spontaneous play, "You were There"---by the children to dramatize several distracting things which happened during the morning Worship Service last Sunday. The choir will be the congregation. One of the children will be the Minister, reading the Bible, as the Junior Choir (several children prepared ahead of time) does the things which distracted Sunday. Then a discussion, "Were you, the congregation, able to think about the Bible message?" Second Act: corrected situation. I'll let you know how it works out! (Time: 5 minutes)

Dessert

By this time hands will be raised to ask, "May we please sing our favorite now?" -- which currently is "O Lord, Our Governor" by Marcello. (What makes them love this so?) Last year 6 boys sang the solo part. This year I have been beseiged by the girls, "Please give us a chance!" So we are having two solo groups - one of boys and one of girls. We plan to sing at both services (the choir's idea). This decision was made after a lively discussion of "Won't you be too tired?" - "bored with two sermons" -- hungry?

The rest of the hour is singing time again. Fill your rehearsals with singing. Allow no time for choir jabbering between anthems, hymns, or special projects. Save your own words whenever you can by listing rehearsal agenda on the blackboard.

And end on time!

Happy clicking!

HYMN STUDY

WE WOULD SEE JESUS, LO HIS STAR IS SHINING

Words by
J. Edgar Park, 1879 -

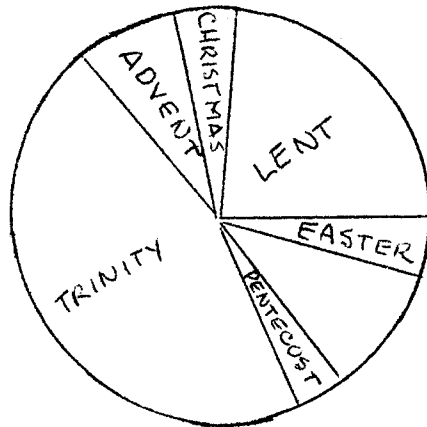
Tune "Cushman" by
H.B. Turner, 1852-1927

Dear Boys and Girls,

Do you like parties and celebrations as much as I do?

One of the nicest things about being a choirboy is that I get to share in the special celebrations of our Church Year.

The Church Year is full of special days with their own colors and symbols. Perhaps you will want to talk about the days you see in this circle, and try to match the hymn that goes with each season:



1. O Come, O Come Emmanuel
SEASON: _____
2. Christ the Lord is Risen
SEASON: _____
3. Holy Spirit, Truth Divine
SEASON: _____
4. Into the Woods My Master Went
SEASON: _____
5. Joy to the World
SEASON: _____
6. For the Beauty of the Earth
SEASON: _____

But to me, the most wonderful celebration of all is EASTER, with its color of pure white, its symbol of LILIES, and the many beautiful hymns to remind us of the Risen Christ!

"We Would See Jesus" is one of my favorite hymns because it reminds me of his whole life - being born in a manger, being a helper to his mother, being a teacher to the people, healing the sick, and finally - how Jesus lives today through our lives!

Why not find a Bible story that fits each verse of the hymn? We had fun acting out the stories of each verse. We tried to imagine how the people felt as they watched him growing up and listened to him teaching about God. Some of us played like we were happy to hear him, and others of us played like we were tired and wanted to go home. We all decided that the last verse was a good one to know always, because it reminds us of the promise many of us have made to God this season as we were received into church membership..."LORD, WE ARE THINE WE GIVE OURSELVES TO THEE."

One day our choir teacher listened to our speaking voices reading the Bible stories that fit the hymn and divided us into HIGH, MEDIUM, and DARK VOICES. Then we planned a worship service using a verse of the hymn sung, followed by Bible verses in choral speaking. We were careful to pronounce the words slowly and distinctly, making a strong vowel sound. We also tried to say the word to show its meaning. See if you can say these words to show their meaning, speaking clearly and distinctly: SHINING, RECLINING, HASTE, LIGHT, REVEALED, LISTENING, BLESSEDNESS, LOVING, FOLLOW, SCORNING, THINE.

Happy Easter!

Charley the Choirboy

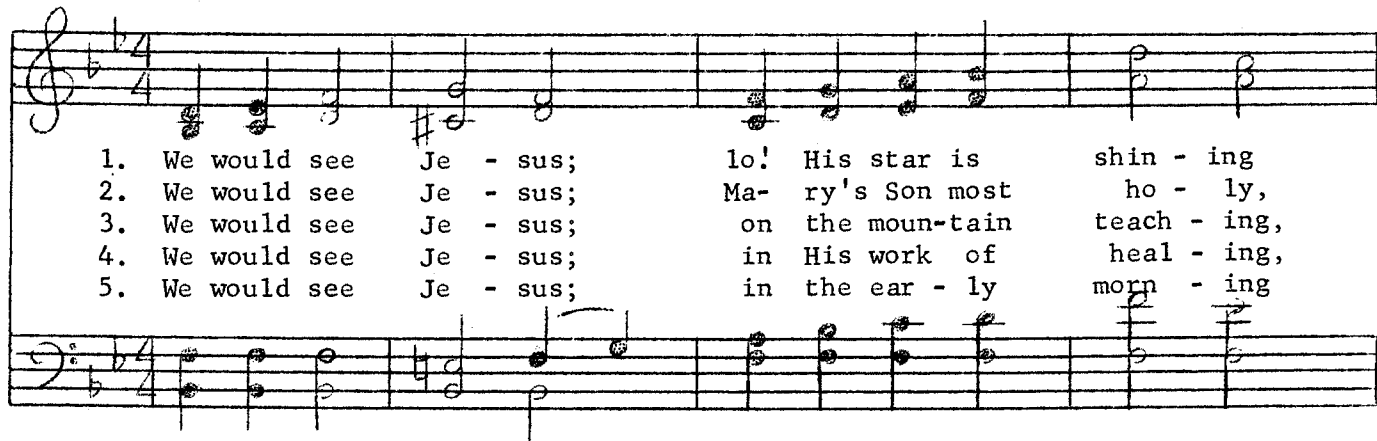


P.S. TO DIRECTORS: Be sure to sing this hymn at not too slow a tempo, possibly even in 2/2 rather than 4/4. Charley (Alias Christine Kallstrom)

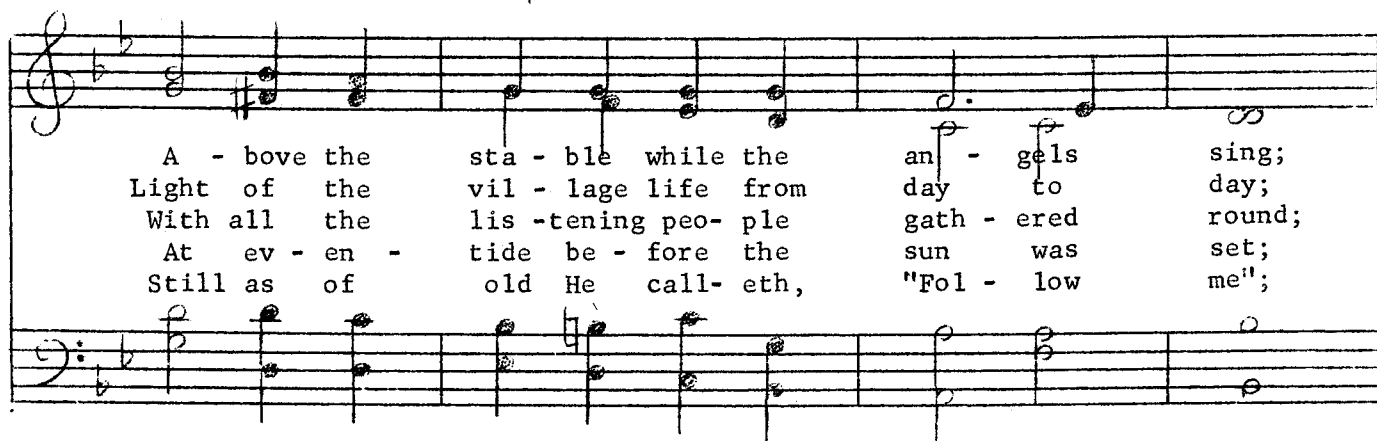
WE WOULD SEE JESUS, LO HIS STAR IS SHINING

J. Edgar Park, 1879-

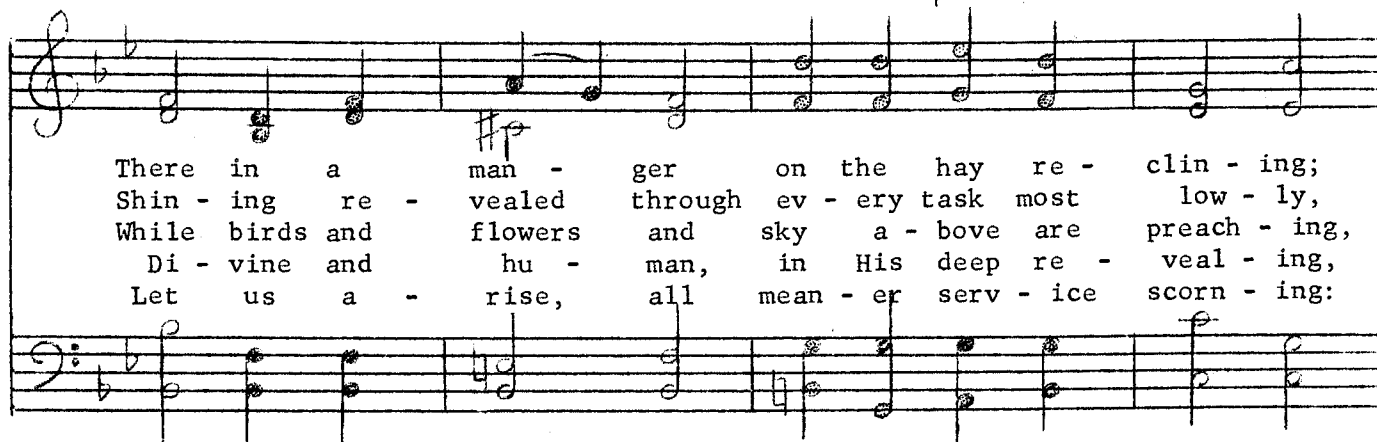
Herbert B. Turner, 1852-1927



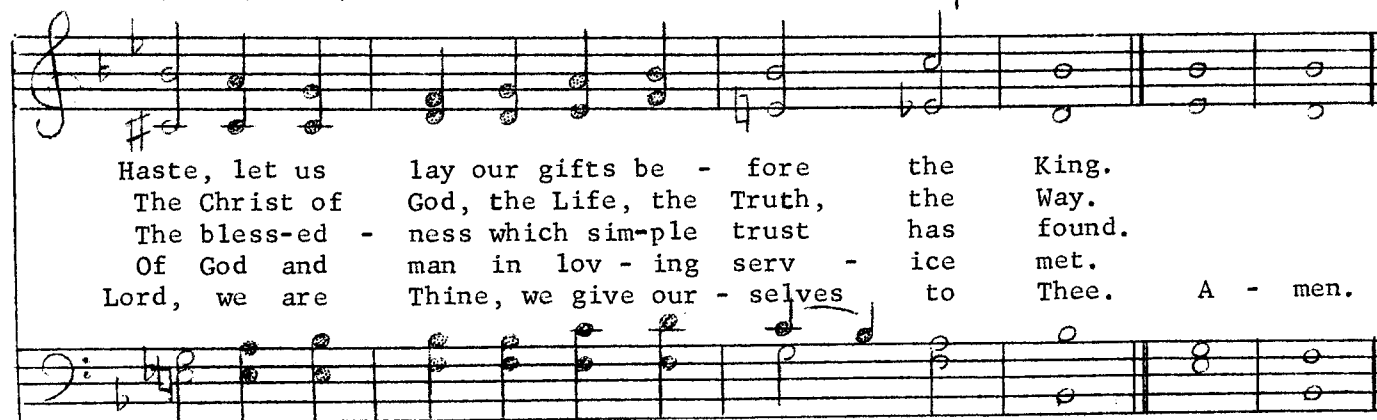
1. We would see Je - sus; lo! His star is shin - ing
 2. We would see Je - sus; Ma - ry's Son most ho - ly,
 3. We would see Je - sus; on the moun - tain teach - ing,
 4. We would see Je - sus; in His work of heal - ing,
 5. We would see Je - sus; in the ear - ly morn - ing



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



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



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

Franz Schubert

Norma Lowder

At the time Franz Joseph Haydn was finishing his many years at Prince Esterhazy's palace, another Franz was born: Franz Schubert. The Schubert home was a very small one but an active one, for, in addition to Franz and his thirteen older brothers and sisters, there were all his schoolmaster father's students who went to the Schubert home for their lessons. (There were no public school buildings in those days.)

Even though the house was such a crowded one, it was a very happy one. All the Schubert children learned to read notes as early as they learned to read words. They all sang and all enjoyed playing instruments. Franz was the best performer; by the time he was six his brother, Ignaz, was teaching him piano; his father was teaching him violin, and the village choirmaster, Herr Holzer, was teaching him to sing. Within a year, Franz was learning so quickly that his teachers did not know what to do with him. As one of them said, "When I begin to teach him something new, I find that he knows it already." Indeed, Franz had already taught himself many of the musical facts.

By this time Franz' father recognized that his son was a genius, deserving of the best possible training. Still there was no money available for such an education. Herr Schubert conceived the idea that perhaps there would be a place for Franz in Konvikt, a famous old Imperial Choir School in Vienna where boys with outstanding ability were given their schooling, room and board in exchange for their services in the Emperor's choir.

Many eager boys appeared for the try-outs. Some bragged about how good they were; others were almost scared stiff. All the boys laughed at Franz and ridiculed him because he was small for his age, he was extremely near-sighted and wore glasses, and he had faded home-spun clothes which they called the miller's suit. When time came for the auditions, however, the boys laughed no more, for Franz had a beautiful voice; he read music perfectly; he answered all the questions asked him; and he was one of three boys admitted to the school.

Franz spent five years at the Konvikt where he wore the uniform of the court, played first violin in the orchestra, and took over rehearsals when the conductor was gone. New melodies started to pour through his mind. Food and money were so scarce that Franz could not afford music paper on which to write these melodies. Nevertheless, he scribbled notes on any piece of scrap paper he could find until an older choirboy, Josef von Spaun, recognized Franz' abilities and offered to buy the paper for him.

Sunday afternoons, his only time off, Franz spent at home. Here he played the beautiful string quartets of Franz Joseph Haydn, Wolfgang Mozart, and Ludwig Beethoven with his two brothers and his father. After a while, he brought home quartets which he had written for them to play.

Franz remained a member of the school until he was sixteen. Since musicians could do little in those days to earn a living, Franz' father suggested that he follow the family tradition and become a teacher in the Schubert school. Reluctantly Franz agreed to teach the younger children. For three years, Franz remained at his position in the school, but they were years of drudgery. While he dearly loved the children, he was bothered by their lack of immediate progress. During class, Franz was dreaming up beautiful melodies; his whole heart and mind were busy writing songs and quartets.

Finally his friends decided that it was a complete waste of time and talent for so fine a composer to devote his efforts to such poor teaching. One of his friends who was a wealthy young man arranged for Franz to have a home in which to live. Knowing how important it was for Franz' music to be heard, another friend gave parties at which his music was played and sung.

Soon Franz Schubert had made many friends who greatly admired his work; for this Franz was deeply grateful. Publishers were never kind to him, however, and either refused to buy his music at all, or paid him a few pennies for music that in later years made thousands of dollars for them. Very few of his six hundred songs, his piano pieces, quartets or symphonies were published until after his death. While Franz was so poor that he often lacked proper food and clothing, he was rich in friends and in music, and therein found happiness.

You are probably familiar with his "Ave Maria". "Hark, Hark, the Lark", "Serenade", "Woodland Song", and "Lullaby" are in many of your school books. Certainly you will want to learn the "Invocation" that appears here, for this is one of the most beautiful of all his melodies, one that we will ever remember as having been written by perhaps the greatest song writer of all time: Franz Schubert.

INVOCATION

Eleanor Alletta Chaffee

Franz Schubert

Ho - ly, ho - ly, ho - ly, heark - en to our
Ho - ly, ho - ly, ho - ly, when the night is
Hei - lig, hei - lig, hei - lig, hei - lig ist der

praise; We who are Thy chil - dren
deep, When the heart's low mu - sic
Herr! Hei - lig, hei - lig, hei - lig;

of - fer Thee our days That the light and beau -
pat - terns all our sleep, Watch when we can watch
hei - lig ist nur Er! All - macht, Wun - der, Lie -

ty of Thy gra - cious care _____ May be on our
 not, wake when we are still, _____ And our emp - ty
 be, al - les rings um - her, _____ Hei - lig, hei - lig,

path - way, joy - ous sun to share. _____
 dream - ing with Thy rich - ness fill. _____
 hei - lig, hei - lig ist der Herr. _____

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THIS 'N THAT

The mimeo people have just informed me that I miscalculated in the amount of material for this Letter, and that I have 36 lines to fill. Here goes.

Once again, for the fifth time to be exact, the Choristers Guild is heavily indebted to the Junior Choir Festival, Glendale, Calif., held in the Glendale Presbyterian Church under the general supervision of Louise B. Whitman on Sunday afternoon, March 4, 1962, for a most generous gift. A check for \$88.67 was received as the net amount of the offering. The money will probably be used towards the purchase of a used collating machine which will speed the assembling of the pages of the Letters. The task of assembly is a formidable one. Last month, six junior-high girls and I handled 24,000 separate sheets of paper to put the March issue together. Thank you so much, you Glendale folks.

Mrs. Donald E. (Shirley) Fritz, RR 3, Troy, Ohio wishes a ride to the Denver Seminar, and will of course, share expenses. Troy is just north of Dayton. Contact her directly if you plan to drive from that general area, and wish a paying guest.

AND STILL THEY COME--Guild Letters, that is - of members who have moved and sent us no new address. During February and March, nearly 100 Letters were orphans and came back. New postal regulations require an 8¢ a piece return cost on each. Please send us your changed address when you plan to move.

MANY CONGRATULATIONS TO--

the Lynchburg, Virginia Chapter, Choristers Guild on their 10th annual Gymanfaganu Festival for Junior-Hi Choirs, and I believe also, for High School groups. Nineteen choirs participated.

the Milwaukee, Wisconsin Chapter, Choristers Guild, on their 7th annual Jr. Choir Festival and Seminar, both led by Mabel Stewart Boyter. Again 19 choirs participated.

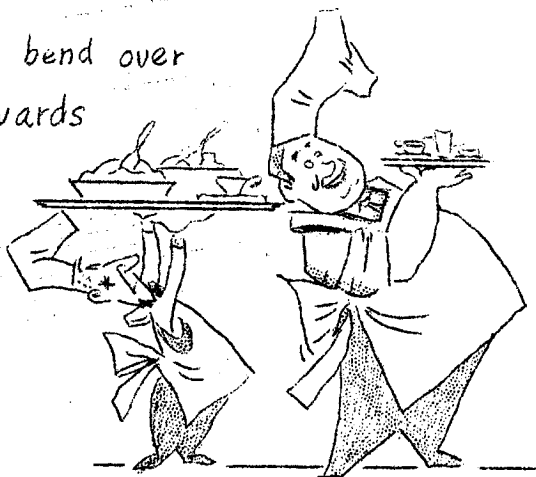
the Honolulu area Church Musicians Guild on their 3rd annual Children's Choir Festival held in historic Kawaiahoa Church, the Westminster Abbey of the islands. Six hundred and seventy children participated.

the Madison, Wisconsin, AGO on their 15th annual Church Choirs Festival, for Children's, Junior-Hi and High-School groups. The children's choirs were conducted by our own Vivian Blum, whom many of you know. Robert Morrison, our own Guild member, was chairman for the event. Twenty-four choirs participated.

Copies of these programs are available for the asking.

Leslie

We'll bend over
backwards



SCAN BELOW, THE RICH ARRAY OF REASONS
WHY YOU
SHOULD ATTEND THE

CHORISTERS GUILD
SEMINAR

June 18-23, 1962

DENVER, COLORADO
on the campus of
Colorado Woman's College

You will find something here to whet and
satisfy your needs

Lectures on and Demonstrations with Primaries

Hymns - How to use them

How to accompany children's groups

Lectures on and Demonstrations with Juniors

Lectures on and Demonstrations with High-Schoolers

Lectures on and Demonstrations with Handbells

MABEL BOYTER

ALFRED HAAS

EVERETT JAY HILTY

HELEN KEMP

JOHN KEMP

NORMA LOWDER

PLUS

Unannounced as yet, special features

AND

Stimulating personal contact and fellowship with others in your field

The Guild Family atmosphere

Comfortable housing

Tasteful meals

The brisk exhilarating climate of mile-high Denver

A tranquil tree-shaded campus

A religious emphasis throughout

Demonstration choirs made up of children from the Denver churches.

The Reverend Mr. Haas will be the seminar chaplain and lead a devotional period each morning.

TUITION - a modest \$25 which includes a packet of music. A ten dollar deposit now, refundable by June 10, will hold a reservation for you. Reservations are accepted for the entire period only.

HOUSING & MEALS are \$7.50 a day - three meals a day and housing (2 in a room). Single occupancy rooms are available for a high rate. These should be requested in advance. Housing and meals thusly amount to a total of \$37.50 for the week and begins with Monday night dinner and housing and ends with Saturday noon lunch. Lunch on Monday noon will be available to those who arrive before noon. Luncheon each day will be available to the Denver area registrants who commute.

Details are being worked out with the Western Jurisdiction of NaFOMM for joint auspices in some areas of the seminar program.

The Denver Co-ordinator for the Guild is Mrs. Robert D. (Phyllis) Anschicks, 2838 So. Patton Ct., Denver 19, Colorado.

MAKE BEAUTIFUL DENVER THE GOAL OF YOUR HOPES FOR THIS SUMMER.

GOD RAISED UP JESUS

WORDS AND MUSIC BY
REV. WILLIAM GRIME

JOYFULLY (NOT TOO FAST)

GOD THEN RAISED UP JE-SUS FROM THE DEAD ON THAT FIRST EAST-ER DAY. DEATH
JE - SUS SOUGHT HIS CLOS-EST FRIENDS IN OLD JE - RU - SA - LEM AND

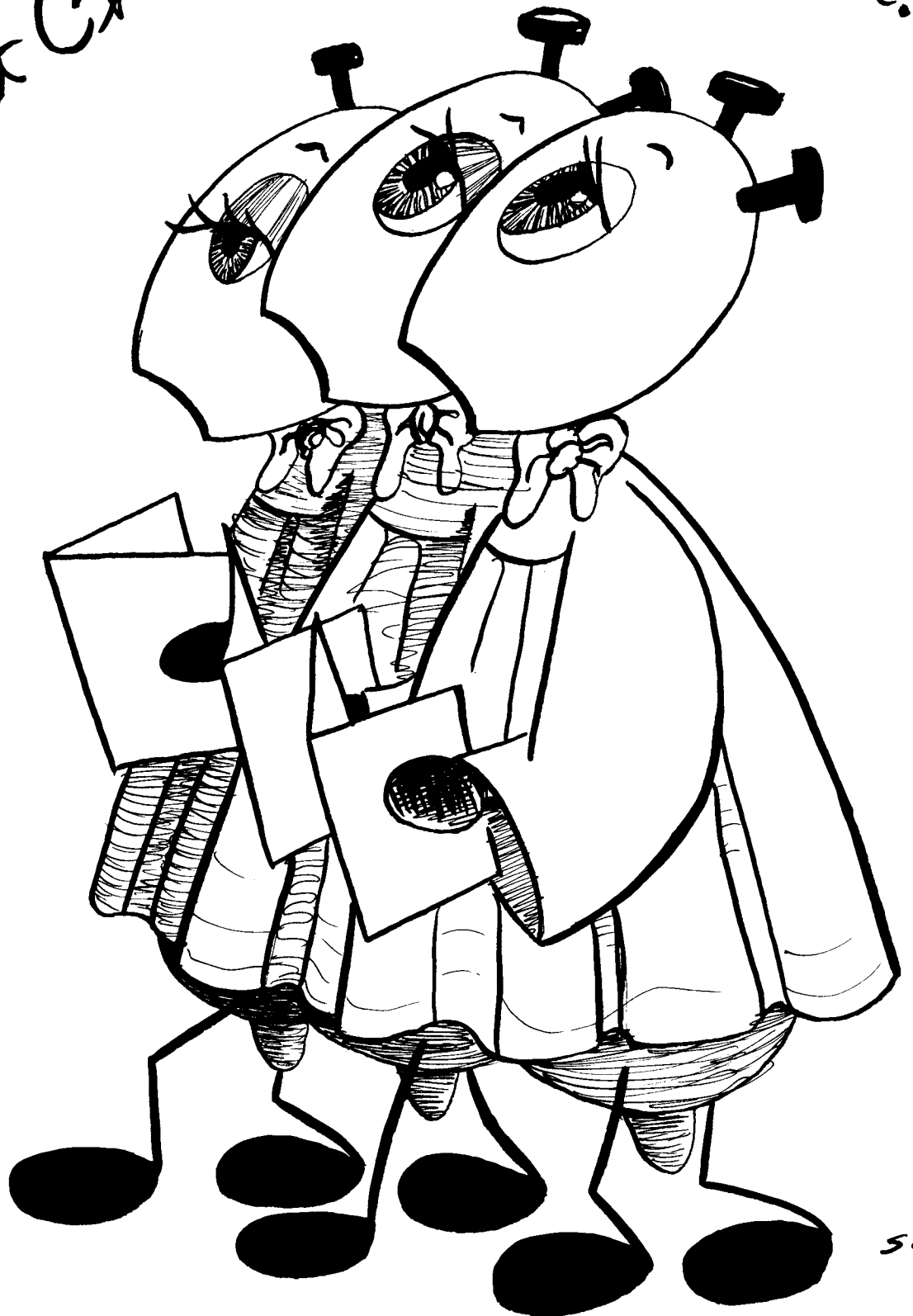
COULD NOT KEEP HIM IN ITS GRIP SO HE WENT ON HIS WAY. HE
TOOK A - WAY THEIR DOUBT AND FEAR AND SPOKE PEACE UN - TO THEM. AND

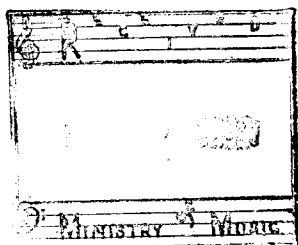
SHOWED HIM-SELF TO MA - RY FIRST WHO WAS SO O - VER - JOYED SHE
WHEN THEY SAW HIM THERE A - LIVE WHOM THEY ALL THOUGHT WAS DEAD THEY

WENT RIGHT OUT AND TOLD HER FRIENDS THAT SHE HAD SEEN THE LORD.
TOO WENT OUT TO SHARE THE JOY THAT THEY HAD SEEN THE LORD.
LORD.

BASED ON ST. JOHN
20, 18 - 20, 25

Surrexit Christus hodie, Alleluia!





OUR MOTHER

Hundreds of stars in the pretty sky,
Hundreds of shells on the shore together
Hundreds of birds that go singing by,
Hundreds of birds in the sunny weather.

Hundreds of dewdrops to greet the dawn,
Hundreds of bees in the purple clover,
Hundreds of butterflies on the lawn,
But only one mother the wide world over.

--Anonymous

THE LITTLE FISH

"Dear Mother", said a little fish,
"Pray is not that a fly?
I'm very hungry, and I wish
You'd let me go and try."

"Sweet innocent", the mother cried,
And started from her nook,
"That horrid fly is put to hide
The sharpness of a hook."

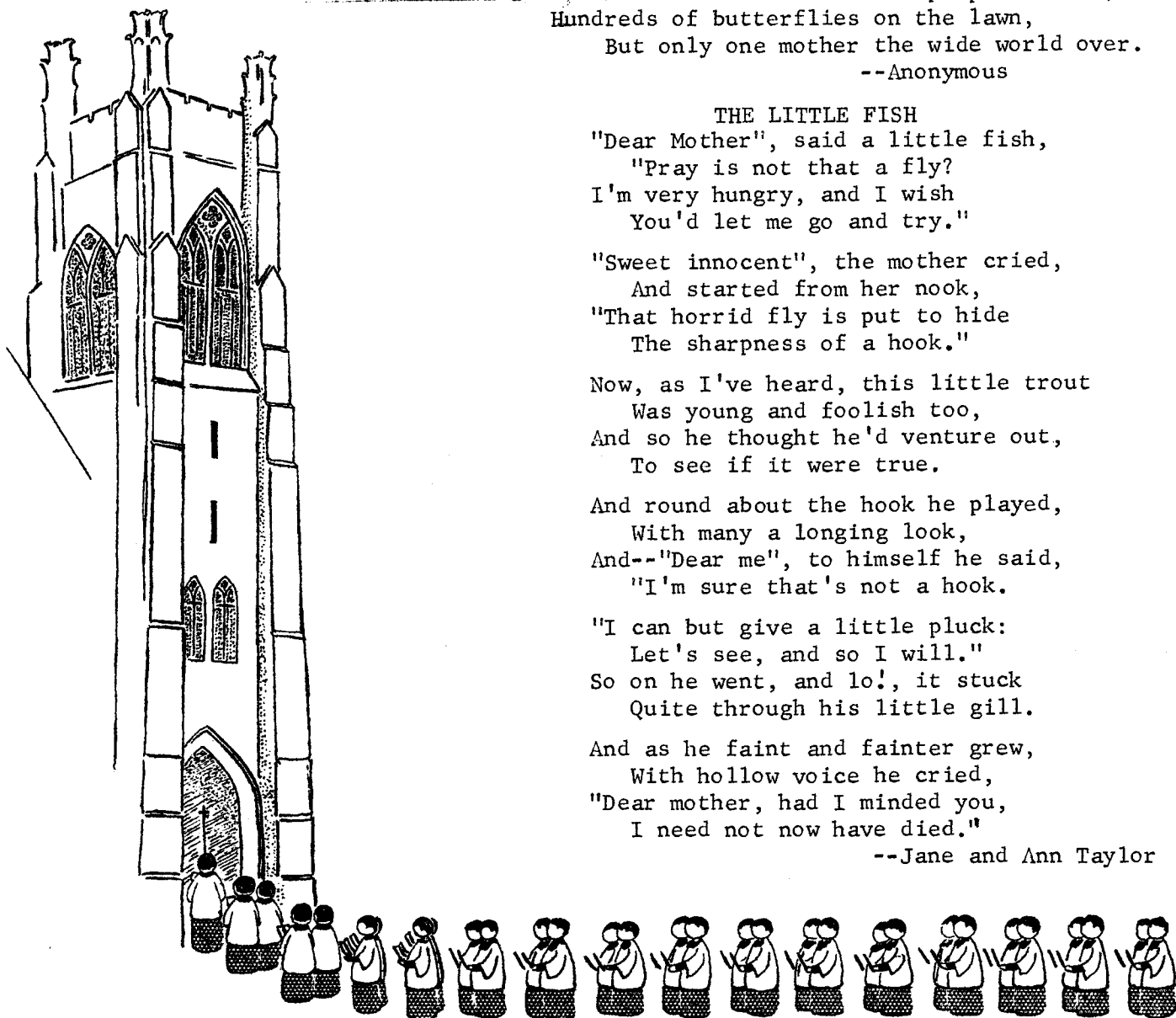
Now, as I've heard, this little trout
Was young and foolish too,
And so he thought he'd venture out,
To see if it were true.

And round about the hook he played,
With many a longing look,
And--"Dear me", to himself he said,
"I'm sure that's not a hook."

"I can but give a little pluck:
Let's see, and so I will."
So on he went, and lo!, it stuck
Quite through his little gill.

And as he faint and fainter grew,
With hollow voice he cried,
"Dear mother, had I minded you,
I need not now have died."

--Jane and Ann Taylor



CHORISTERS GUILD LETTERS

Volume XIII 1961-62

May Number 9

Ruth Krehbiel Jacobs, Founder Arthur Leslie Jacobs, Editor
Helen Kemp, Norma Lowder, Nancy Poore Tufts, Associate Editors
Eleanor D. Fossick, Sally Lane, Christine Kallstrom, Contributing Editors
Published for its members by the

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THE EDITOR MERELY CONFABULATES

An editor constantly encounters the occupational hazard to pontificate. The desire always exists and is strong, but must always be kept in check. It is so simple to note what seems wrong, and oh, so comforting to propose glittering generalities as a solution. The most difficult task is one of sorting out the ultimate real from the merely passing. I have attempted earnestly to follow such a course, and because some of the better ideas have not yet become clarified, I forego this opportunity to play a Solomon. Instead, I shall offer the following report which I hope will be of interest.

A R E P O R T

During March, it was my pleasure and privilege to make a little "swing around the Guild circle". The first stop in Denver, Colorado completed the final details for the June Seminar of the Guild, and afforded the opportunity to speak on "Music and Christian Education" to the Denver District NaFOMM Church Music Institute. My views on this large dual subject have undergone considerable change in recent years. I was most grateful for the occasion to gather them together, and to clarify them in writing. This dual subject must be given more attention by our churches than the casual glance it has generally received.

In every community, a leader who is willing "to run risks and pay penalties" will come forward to urge the acceptance of new ideas. In Elgin, Illinois, new territory for the Guild, such a person was Charlo Byars Bohl. Mrs. Bohl arranged for a one-day seminar; expected fifteen or twenty persons at the most; was very pleased and excited that 35 or so showed up. I spoke twice, and conducted a group of 50 children in a rehearsal, 5 youngsters each from 10 churches.

The next three days were busily and happily spent, in Aurora, Illinois, where, under the auspices of the Aurora Council of Churches, a seminar was arranged for, and a first children's choir festival came into being. Some 400 boys and girls from twenty-two churches in the Fox River Valley had been rehearsing for the festival. Finally, the two great days arrived, when these youngsters gathered in the large First Methodist Church of Aurora to rehearse on the 17th and sing on the 18th. The occasion was a thrilling experience for me, and believe, to the youngsters as well. One group sent me an individually signed letter of appreciation. Such are the genuine rewards in this work of ours. The moving spirit in the whole event was the Reverend Drexel V. Mollison, minister of education of the New England Congregational Church in Aurora.

After a night train ride from Chicago to St. Louis, a 6½-hour local train ride from there, plus a 15-mile automobile ride, Kennett, Missouri, south in the boot heel in the cotton raising area of the state, was reached just thirty minutes before the first rehearsal with a sizeable group of children. The First Methodist Church of Kennett sponsored a Leadership Training School for several counties in the area in which children's choir work was a segment. It is always amazing the eagerness with which persons in smaller communities, remote from large centers wish to learn better methods to carry on a work to which they are dedicated. About 25 persons attended the children's choir sessions. Surprisingly, the quality of work of these people is often excellent, probably because they are so eager and enthusiastic and wish to do a good job. Such is the case of Mrs. B.E. Walsh, a Guild member who was the spark-plug for the sessions.

During the trip, I went from warm to very cold, again to really warm, then to very damp cold, then to wet with no seeming bad results. However, two days after my arrival home, acute laryngitis and bronchitis hit me with the force of a case of dynamite, and laid me low for nearly two weeks. As I write this, I'm just beginning to do little more than croak. Worst of all, a festival of Lutheran Children's Choirs in the Fresno, California area to be held in Kingsburg April 1, 1962 was on my schedule. Somehow I managed that one though I fear I did a less-than-adequate job. Mrs. Robert Hansen, an enthusiastic Guild member, wife of a Lutheran pastor in Selma has managed to arouse the Lutheran churches in her area to develop children's choirs. About 175 boys and girls from 8 churches participated. Last fall, Mrs. Hansen arranged for a several day retreat for children's choirs and their directors in the mountains in the Yosemite region. Louise Whitman of Glendale, Calif. was leader. Who is it "sez" that the children's choir movement in this country has reached its peak? Why--it's just begun to begin.

Leslie

Vestments or What Have You?

by Madeline Ingram

Most people like the Negro spiritual "All God's Chillun Got Robes" and join heartily in the singing of it. Perhaps it is true that all of God's choir children do have robes--but what do some of them look like? What peculiar garments we sometimes see under the title "robe"! How much careful consideration has been given to the selection of style and materials? After all, are robes--let's call them vestments--necessary for children or are they just unnecessary expense? If we do have them, what style and color should be chosen?

Before we can answer any of these questions we need to review the reasons for having vestments for choirs. First of all, vestments set choir members apart from the congregation and designate them as co-leaders with the minister in the worship service. They are a badge of service loaned by the church in recognition of the choristers' contribution to its services. They create a uniformity that is pleasing to the eyes of the congregation and that indicates to the choir members the oneness of their organization. No uniformity is achieved if one single item of apparel proclaims the individual. A colored hair ribbon or other ornament on one child causes her to stand out from the group. Colored socks attract the same attention, as do bracelets and necklaces and neckties. Earrings, no matter how small, attract attention to themselves.



We feel that choir vestments are as necessary for children as for adults and that they must be given the same careful consideration. Some churches, in an effort to economize, provide only a cotta, or cotta-like garb for their children but would not think of asking adults to appear in this outlandish half-vestment! A reasonably uniform dress is far better than this haphazard attempt at vesting. Uniformity cannot be achieved unless a child's dress or suit is completely invisible.

A vestment is a garment that says to the child, "My church is proud of me and expects me to give of my best" and it should be worn with pride. To the congregation it says, "Here is a group that is giving time and energy to the service of our church. We must support them in every way."

One piece garments for children seem to be the most satisfactory from the standpoint of initial cost, upkeep, and ease of wearing. They should be dignified in appearance, avoiding all unnecessary embellishments. Each child should be carefully fitted for his vestment at the beginning of the choir year and the selected garment should be his alone for the year. The length and the shoulder fit will be right for him and, unless he grows unusually fast, will remain satisfactory for that period of time. Directors should instill in the choristers respect for these garments and require that they be properly cared for both by the children and the adults who assist them.

Children react to the influence or absence of, color, so it would seem preferable to provide colored vestments for them. The color should be chosen with the church appointments in mind as much as the color preferences of the boys and girls. It should be kept in mind that some colors fade more quickly than others and that some colors seem more suitable than others for children. The wearing proclivities of the cloth is important too, for vestments should not need frequent replacing. The weight of the cloth depends somewhat upon whether the choir wears

them for only the winter season or for the entire year.

Let us remember always that vestments are to help choristers and congregation alike, "worship the Lord in the beauty of holiness."



THIS 'N THAT
Leslie

CHORISTERS GUILD PINS & CROSSES - The new order blank form was an attempt to simplify and improve the older form, and thus help to expedite your order. It seems to accomplish these purposes. Unfortunately however, one angle is misleading, vague, and has caused some confusion which the Guild sincerely regrets. If your pin order is for new pins, or includes new pins along with those for processing, and the total number of new pins of any kind amounts to ten or more, you may use the price schedule indicated for ten or more in any category.

Do you teach and practice reverence in the sanctuary? It is a quality often found missing among us Protestants because it has not been taught to or caught by youngsters. "Let the beginning of the organ prelude mark the end of your conversations and preoccupations, so that the Spirit of God may lead you into the wonder and majesty of his holy presence."

UNHAPPY NEWS - For some reason as yet unknown, the entire April 30 calendar of the Los Angeles Federal Tax Court has been postponed until October. For many of you who have followed the Guild attempt to become a Federal tax exempt organization, and who are genuinely interested in the outcome of the case, this postponement makes unhappy news and delays the day when the Guild can launch out on a really expanded program.

A Workshop on Children's Choirs and the Sixth Annual Junior Choir Festival sponsored by the Blue Grass Chapter, Choristers Guild of central Kentucky, May 11, 12, 13, 1962 in Lexington, Ky. Both events are in Central Christian Church. Madeline Ingram, a member of the Guild Board of Directors will be clinician for the workshop and director of the festival. This item unhappily arrived too late for inclusion in the April issue of the Letters. There is still time for those of you who live in the general area to register. Write Guild member, Paul E. Know, P. O. Box 2354, Lexington, Ky.

AN ADVERTISEMENT - Certificates of Membership on parchment paper are available for 6¢ each postpaid in lots of less than one hundred; 5¢ each in larger quantities. These certificates are used by many directors to give children who have not earned a Choristers Guild pin. Send for a sample.

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THE LETTERS MUSIC SUPPLEMENT

The Easter piece, "God Raised Up Jesus" by the Reverend William Grime, written particularly for primary children which appeared in the April issue of the Guild Letters arrived in early March just the afternoon before I left on my long spring tour. I had no opportunity to write any comments. Dr. Grime wrote concerning the piece, "I will give our little friends an Easter carol with a Biblical base. There is need for such for we have too many butterfly, flower-blooming songs. (I'm guilty with my "Little Crocus Song". Yet this has become a favorite with four-year olds)." For a popular writer of children's pieces, Dr. Grime was most generous

HYMN STUDY
"IMMORTAL, INVISIBLE, GOD ONLY WISE"

Words by
Walter C. Smith

Tune "Joanna" -
A Welsh Hymn Melody

10-9-8-7-6-5-4-3-2-1-BLAST OFF!

Uh Oh! I forgot! This is supposed to be a hymn study page for my choir friends. But we've been so busy studying outer space at school that my mind is full of things like planets, moons, meteors, and stars that are really hot balls of burning gases like our sun!

Just think how great God is to have created a universe such as the one we live in! And this month's hymn helps to describe God's greatness. It is called, "Immortal, Invisible, God only Wise"; and it is full of big words that you may have to look up in the dictionary:

IMMORTAL _____
INVISIBLE _____
INACCESSIBLE _____
VICTORIOUS _____
ALMIGHTY _____
UNHASTING _____
UNRESTING _____
SPLENDOR _____

Listen to the music. Is it major or minor? Which 3 lines are almost alike? Did you say 1,2, and 4? What part of the 4th line is different? Did you notice how often the tune moves by 3rds?... (Remember, we studied 3rds in March.)

After learning the melody, our choir teacher helped us follow the alto, tenor and bass parts of the music with our fingers. We tried singing some of each part and learned that the alto seems to stay on the same notes the most but it adds HARMONY to the soprano melody. We discovered that by singing the Tenor an octave higher than it is written, we could add a lovely descant to the melody. When we listened to the music without the BASS, it sounded like a house without a floor!

The next week, our choir teacher played records so that we might listen to the way alto, tenor and bass voices sound. As a surprise, some of our mothers and daddies who sing in the adult choir came to our rehearsal and by listening to them sing, we guessed what PART they were singing. On Sunday, we listened closely to the adult choir anthem to hear all 4 parts. It sounded best when the 4 parts sang evenly so that no one part "stuck out" and our director explained later that BALANCE and BLEND are very important in choir work.

You know, there are 2 things I want to do when I grow up: FIRST, I'd like to ride in a space ship, and SECOND, I'd like to sing in an adult choir. Both ways I believe I will be extra close to God!

Your friend,

Charley the Choirboy



P.S. TO DIRECTORS: As summer approaches and you begin planning your new choir year, watch some of the children's T.V. programs and read some of their text books to see the challenge that is yours to match these dimensions of knowledge with even wider dimensions of Christian Faith through their choir experiences in coming months. It's up to US!

Charley, alias

- 167 - (Mrs. Christine Kallstrom)

IMMORTAL, INVISIBLE, GOD ONLY WISE

1. Im - mor-tal, in - vis - i - ble, God on - ly wise,
 2. Un - rest-ing, un - hast - ing, and si - lent as light,
 3. To all, life thou giv - est to both great and small;
 4. Great Fa-ther of glo - ry, pure Fa - ther of light,

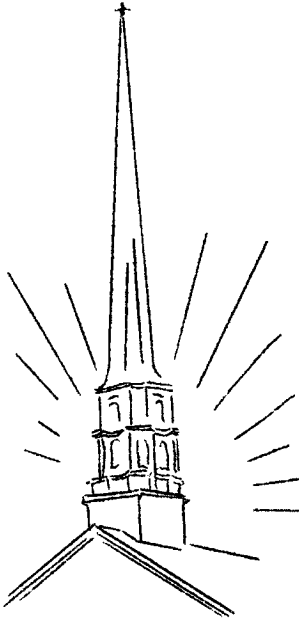
In light in - ac - ces - si - ble hid from our eyes,
 Nor want - ing, nor wast - ing, thou rul - est in might;
 In all life thou liv - est, the true life of all;
 Thine an - gels a - dore thee, all veil - ing their sight;

Most bless-ed, most glo - rious, the An - cient of Days,
 Thy jus - tice like moun-tains high soar - ing a - bove
 We blos-som and flour-ish as leaves on the tree,
 All praise we would ren - der; O help us to see

Al - might - y, vic - to - rious, thy great name we praise.
 Thy clouds which are foun - tains of good - ness and love.
 And with-er and per - ish, but naught chang-eth thee.
 'Tis on - ly the splen-dor of light hid-eth thee. A - men.

CANTATE DOMINO

By Eleanor Dubuissou Fossick



The Living Rosary which we are going to present in this issue of the CHORISTERS GUILD LETTERS, is an appropriate program number for any occasion in a Catholic school. It is especially fitting for the pastor's feast day or for any day in the months of May and October.

We are likely to lose sight of the real significance of the more familiar objects in day-to-day living. This, for Catholics, has a special application to articles of devotion, for example, the Rosary which is our cherished jewel from childhood to life's end.

The rosary is a prayer-counter. Such devices have been used by other religious groups, also. The Mohammedans' bead-string is used for counting prayers to Allah. There is evidence that pious kings used precious stones as counters in the 13th century. Paul, the Hermit, gathered pebbles which he threw away, one by one, as he recited his prayers. Strings of beads called "Paternosters" (Our Fathers) existed in the 10th century. As many as 100 "Paters" were recited on these beads. The "Hail

Mary" of the Rosary did not come into use until the 12th century, and the devotion of the rosary -- and it is ONLY a devotion which involves no point of doctrine -- did not become universal until 1716.

When we approach a parent or a superior to make a request we do so, respectfully, not boldly, and we speak in our most appealing tone of voice. Thus, we do not PRAY to the mother of God; we ask her to intercede for us, with Our Lord, just as children who have been naughty lack the courage to ask a favor directly of their father, but go to mother instead and beg her assistance. We do not hesitate to request Mary's help because she is not a divinity, but one of God's creatures like ourselves.

The recitation of the rosary can be an inspiring experience or it may become a meaningless drone, devoid of reverence, sentiment or devotion. The "Ave Maria" (Hail Mary) is a salutation, rather than a prayer, but many Catholics fail to recognize this fact. Learned religious persons used to recite the 150 Psalms daily; it was their favorite form of devotion to Our Lord. The Psalms were divided into 50's, so -- for the less learned, the 150 Hail Marys became a sort of substitute in their prayer-life.

Those who object to the "vain repetition" fail to understand that the spirit of the rosary lies in meditating upon the Mysteries of Our Lord's life, death and resurrection. In our own day the firing of a number of salutes, prolonged applause or cheers are expressions of our desire to pay homage to someone. The oft-repeated "I love you", of a child to its parents, of husbands and wives, of the lover to his sweetheart, does not grow monotonous if it is spoken with sincerity.

In pagan Rome it was the custom to present noble personages with crowns of flowers called chaplets. Surely, the mother of God, whose life was so intimately associated with His life on earth, is entitled to as much homage as a Roman maiden. The statue of the Blessed Virgin is nothing more than a portrait of your own dear, dead mother beside which you like to keep a vase of fresh flowers. The statue has no power to grant favors; it is merely a symbol to remind us of her who must have been very dear to the heart of God. When we observe May Day with a procession and a crowning ceremony the event coincides with May Day in Russia, the state holiday on which an atheistic ideal is worshipped. Worship belongs to God alone, and the principal prayers of the rosary are not the "Aves", but the "Credo";

the "Pater Noster", and the "Gloria Patri", drawn from the Liturgy; these are merely punctuated by the "Aves" or "Hail Marys" that form the decades of the rosary.

The rosary is a private devotion, which means that it is not a liturgical function, nor is it ever intended to supplant the use of the missal during the sacrifice of the Mass. Those, who due to apathy or sheer laziness, idly finger their rosaries instead of participating with the priest in offering the Sacrifice, are only physically present at Mass. It is only when Catholics place the rosary above the solemn liturgical rites of the church, that it is out of place. The Reverend Dr. Liston Pope, dean of Yale University School, in a recent issue of "Red Book", wrote: "Idolatry comes when we unseat God and put something else in His place. When worship of power, or science ... or the Bible ... becomes the central force in your life ... above God ... you are guilty of idolatry."

For our presentation of the Living Rosary we shall be concerned with the five decades of the Joyful Mysteries: The Annunciation; The Visitation; The Nativity of Our Lord; The Presentation of the Child in the Temple; The Finding of the Child Jesus in the Temple.

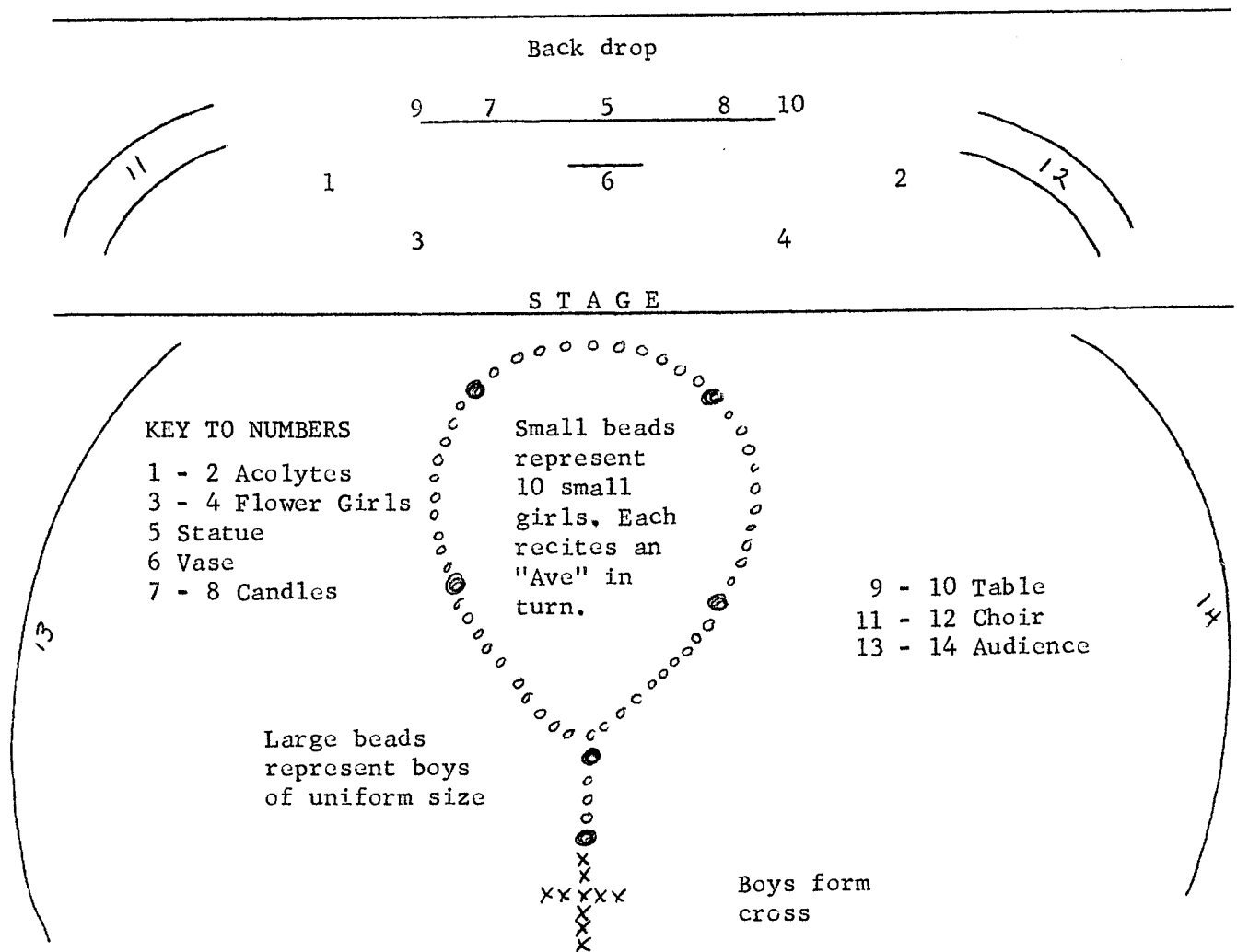
Only one combined rehearsal is necessary. All children are acquainted with the form; they need only to be given their positions, and warned against reciting the rosary in "sing-song" style. All participants stand throughout the program.

You will need ten boys to form the cross. Six boys for the "Paters and Glorias", and fifty-three girls for the "Aves". These children will assemble in formation on the floor of the auditorium, in the center, as for a circle theater. Chairs are placed around the walls for the audience. In addition to those who form the rosary, other children will be needed on the stage; these include two acolytes, in cassock and surplice; two girls wearing chapel veils; and the choir, robed, we hope.

You will need these properties; a large table, in the center of which is a statue of the Blessed Virgin. Six long-stemmed roses for each of the two girls to hold in her arms. Six candles, or a candelabra, on each side of the statue, and a vase on a low table or stool in front of the statue. The acolytes hold tapers for lighting the candles.

METHOD OF PRESENTATION: Before the recitation of the rosary begins the choir sings "Mary, the Dawn", from the Pius X Hymnal (McLaughlin - Reilly). This lovely little chant is most effective when sung, unaccompanied, antiphonally, with the boys singing the invocation of each verse; the girls the response. A choir of all boys or all girls could be divided into two sections for this number. Immediately after the hymn the boys who form the cross recite the first part of the Creed, which is taken up at the usual point, by all participants and the audience. The boys who form the "Paters" and "Glorias", recite these prayers in order, and as each boy recites the two acolytes light a candle on each side of the statue, then step back to former position. The two girls on the stage announce the Mysteries and these are followed immediately by the hymn for that Mystery, sung by the choir on stage. These verses are found in the St. Gregory Hymnal #86 (St. Gregory Guild, Philadelphia). These are simple two-part hymns for each decade of the Joyful Mysteries. During the singing of the hymn each girl places a rose in the vase.

At the conclusion of the rosary a most appropriate hymn may be found in the new St. Basil Hymnal (Jusko Publications; Willis Music Co. agents). It is "Queen of the Holy Rosary", Page 122. Choral numbers suggested are for Primary and Intermediate Grades. For more advanced choirs other hymns appropriate to each Mystery could be substituted. My arrangement of the Living Rosary has been used many times in Catholic schools with many different sets of hymns. Those listed here are only suggestions.



THE LETTERS MUSIC SUPPLEMENT, Continued from page 166

in writing for and presenting this piece to the Guild. We all express our thanks and appreciation to you, good friend William Grime. May you continue for a long time to come, to delight the hearts of children, and to lift them up to God. Additional copies of Dr. Grime's, "God Raised Up Jesus," are available for 10¢ each postpaid. The piece is listed in the Guild catalogue as A-19.

OUCH - another wrong note. The May Music Supplement presents which, in the editor's opinion, is John Burke's best, thus far, writing for the Guild series. It seems a "natural" for a children's choir. Mr. Burke's suggestion for the accompaniment to be an auto harp with a high-pitched instrument should make delightful listening. Youngsters will readily make the text their own. In spite of all precautions, mistakes in the printed copy do creep in. On page 2, first line, last measure, the top note of the chord noted over C major, should be e instead of f. Additional copies are available for 15¢ each postpaid. "Can You Count The Stars" is listed in the Guild catalogue as A-20.

The piece, "I Believe In God Above" by Broyles Hall of Wichita Falls, Texas was first issued several years ago. It merits re-issue. It is listed in the Guild catalogue as A-2. This perfectly charming piece is among the finest I know for a primary group. The primary youngster finds in this piece all the Christian theology he needs to know and learn. It should be in the constant repertoire of every primary choir.

Recently one of our Guild members wrote,-- "My Junior Choir, 4th, 5th, 6th graders, sing flat when we go to the organ. I sometimes think that our organist uses poor registration. I am listing the stops on our two-manual organ. Will you please tell me which ones should be used."

She also listed the various mechanical devices, such as couplers, pistons, etc.

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

"But now, 'tis summer, and the bells go gay"

Dear Bell Friends:

Spring's a-ringing in every direction, and the Summer Sixty-Two schedule looks like one long continuous Handbell Convention throughout America. Those who have never heard Handbells, and are interested in learning something about them (or more!) will have innumerable opportunities. (See list below.) The American Guild of English Handbell Ringers now has an information sheet available for the asking. Write me or Registrar Eleanor Thompson, St. James Methodist Church, Tabor & Water Sts., Philadelphia 20. MUSIC MINISTRY is devoting a summer issue (July) to Handbells.

WEDDING BELLS: Three Bell Directors answered my inquiry about appropriate bell music for weddings. Robert Legler of Wauwatosa, Wis. wrote that his Bell Choir rang two hymns "Now thank we all our God" and "Immortal, Invisible" (St. Denio.) as part of the preludial music; Laurette Cotton, of Milwaukee, wrote that her Senior Bell Choir rang for a December wedding: "Lo, e'er a Rose", Purcell's "Bell Symphony" arr. for Organ and Bells, "Hymn to Joy" Beethoven, and the hymn "O Perfect Love"; Dan Hermans, of Allentown, Pa., said that his Choir rang Bach's "Jesu, Joy of Man's Desiring" and the hymn "Joyful, Joyful, we adore Thee". "The Ringing World", the English Ringer's magazine, frequently publishes pictures and accounts of Tower Bell Ringers' weddings. Sometimes the bell-happy couple passes under bell ropes or crossed handbells while a festive peal thunders forth from the church tower. Sometimes handbells and ropes are used for decoration at wedding receptions, and recorded bell music played in the background!

BELL PARTY SUGGESTION: At one end-of-the-season "Bell Dinner" the officers were gifted with identical small china bells, each tied with ribbons of different colors. The following colors were used:

PURPLE - for President - for Nobility and High Rank
BLUE - for Vice-Pres. - for Sincerity
GREEN - for Recording Secretary - for Freshness and Hope
RED - for Treasurer (sic!) - for Vitality and Honor
ROSE - for Historian - for Optimism and Rosy Outlook
WHITE - for Chaplain - for Purity and Truth

SPRING & SUMMER HANDBELL SEMINARS AND PROGRAMS:

(Areas mentioned are divisions of Am. Guild of Eng. HB Ringers)

April 29 - Western Mass. Spring Concert - Pittsfield, Massachusetts.
May 5-6 - Area II - Southern Half - Festival, Basking Ridge, New Jersey.
May 20 - Eastern Mass. Spring Concert - Walpole, Massachusetts.
May 30 - Seattle, Wash. Exposition - Concert by 1st. Meth. Ringers of Boise, Idaho.
June 4-6 - Area VII Regional Convention, Houston, Texas.
June 13-15 - Area V Regional Convention, Illinois Wesleyan University.
June 18-23 - Denver, Colorado - CHORISTERS GUILD SEMINAR - Norma Lowder on Bells.
June 19-20 - Area III Regional Convention, Virginia Beach, Va.
June 28-30 - Area II - Northern Half - Festival, Alfred University, New York.
June 28-30 - Cleveland, Ohio - 17th Annual Convention of American Bell Assoc.
July 19-25 - Montreat, N.C. - Presbyterian Conf. on Church Music - Nancy Tufts
August (month of) Seattle, Wash. - James Lawson, Carillonneur, on Bells.
will play daily and will welcome all ringing friends.
August 20 - Chicago, Ill. Nat'l. Conv. of SAI - Laurette Cotton Bell Ringers.
August 24-26 - Ipswich, Mass. Area I Regional Convention.

Ringingly yours,

Nancy

ALL IN THE FAMILY

RALPH C. WOOLEY, First Methodist Church, York, Penna., -- many congratulations to you, Ralph, and your national award winning Chapel Choir. Parents Magazine cited this choir for outstanding work in its particular field of service to the York community. I had learned of the award from Nancy Tufts, and had to pry some information out of Ralph who finally wrote in part, ". . . most of the members have been under my wing for 12 years. . . faithfulness has been an important part of the stress. They serve each Sunday in the 8:30 morning service, singing many times, the same SATB anthem as the adult choir. The choir has grown to 45 members including even, 15 boys. The secret I believe, lies in the co-ordination between our Youth Fellowship and me . . . the choir meets for rehearsal at 5 on Sunday afternoon just before the 6 o'clock Fellowship . . . the group ranges in age from 13 through high school . . . in this 8:30 service, all the ushering, greeting, etc., is done by the youth of the church, and has become a service responsibility for the youth . . . our adults have been jacked up in their own responsibilities by merely observing how our young people meet their own. . ."

CALEB & WINIFRED CUSHING, Centenary Methodist Church, Lynchburg, Virginia write enthusiastically of the "tradition" they have established, and now a huge success. Their annual Choir School Recognition service comes the end of each May. The vested choir members sit with their families in the service; come forward to their various places to sing or receive their pins as previously rehearsed. The service itself according to the program of a year ago is quite unusual. After the service, choir members and families join in a gay picnic, complete with all the trimmings. The plan is worth a thought and try.

DONALD SANFORD, St. Paul's Methodist Church, Cedar Rapids, Iowa, early in the winter, conducted a survey of the favorite hymn of the congregation members, and then, separately that of the youth and adult choirs. A total of 136 different hymns turned up in the survey. Donald wrote in the church paper, ". . . ten years ago, 'the Old Rugged Cross' was the top hymn, and has now been displaced by 'Holy, Holy, Holy'. . . many of the so-called gospel hymns have slipped down the popularity scale. Six of the top ten. . . outstanding hymns; two revival hymns; three revival songs. . . revival instead of the word gospel because for me the word sheds a truer light upon the character and historical significance of these musical selections . . . Hymn, 'Holy, Holy, Holy' . . . Revival Hymn, 'What A Friend We Have In Jesus' . . . Revival Song, 'In the Garden' . . . one of the differences between the revival hymn and song, is that the former is more of an outpouring towards one's neighbor, while the latter is something self-adulating, consoling and even presumptuous. . . the whole survey points up the fact that our boys and girls are learning, and making their own, a better type of hymn." A hymn survey is of course, nothing new. It would seem to this editor that every church musician should conduct such a survey every now and then to determine exactly where he is in relationship to the congregation he serves. Hymns are a responsibility of a musical leader as well as that of the minister. In order to plan intelligently, a survey seems necessary.

RUTH HARTMANN, way up north in Haines, Alaska, in a Presbyterian Church, wrote sometime ago, "Christmas Sunday. . . the choirs sang, all of them, 104 strong . . . On Christmas Eve, our congregation came together as families. . . 'The Seven Golden Candles' which we adapted as a community carol service. Even the four anthems were sung by the choirs rising in place wherever they happened to be in the crowded church. It was a wonderfully relaxed and friendly kind of service, just right for the night before Christmas. Afterwards, our young people went caroling. . . in army surplus 'duck' amphibious truck into which 38 crowded for a kind of hayless hayride. Even huddled together under blankets, we were persuaded by the sub-zero wind to return early. . ." If you do not receive Hank and Ruth Hartmann's once-in-awhile form letters, you should ask to be placed on their mailing list. Box 164, Haines, Alaska.

César Franck

By Norma Lowder

César Franck, a composer whose music reflects the kind, loving, and tender qualities of his life, was born in Liège, Belgium, one hundred and forty years ago. The low hills in the countryside surrounding Liège were covered with beautiful trees and flowers which provided a perfect background for the artistic pursuits of the Franck family for more than two centuries.

When César and his brother were small, their father decided that both boys should be professional musicians. He was a very strict man, and his will was their command. When César was eleven years old, his father took him on a tour of Belgium. It appeared that another child prodigy had started on a career as a concert pianist.

Within a year, César had learned all that the teachers at the Liège Conservatory (School of Music) could teach him, and the Franck family moved to Paris where, at the age of fifteen, César was admitted to the Paris Conservatory. Here he studied piano and music writing with two very famous teachers. At the end of his first year he won a prize for a fugue he had written; he also played a very difficult piano concerto. Most astounding was a feat performed at his sight reading examination: not only did César play a difficult piece of music he had never seen before, but at the last minute he decided to transpose it three full steps below the key in which it was written. This was so unusual that the director of the school declared the rules had been broken, and no first prize for musical accomplishment could be awarded. To partially make up for it, however, a special award known as "The Grand Prize of Honor" was given the boy - first in a series of awards which he was to win.

The next two years César won his second and third prizes for composing a fugue, always finishing his composition in a small fraction of the time allotted for the examination. Encouraged by this, César decided to enter the organ competition. This test, one of the most difficult of all, had four parts: 1) the accompaniment of a chant; 2) the playing of a difficult organ composition; 3) the improvising (composing on the spur of the moment) of a fugue; 4) the improvising of a sonata. César soon discovered that the two themes the examiners had given him for improvisation could be combined and the melodies interwoven at great length. This so astounded the judges that once again César was denied the first prize.

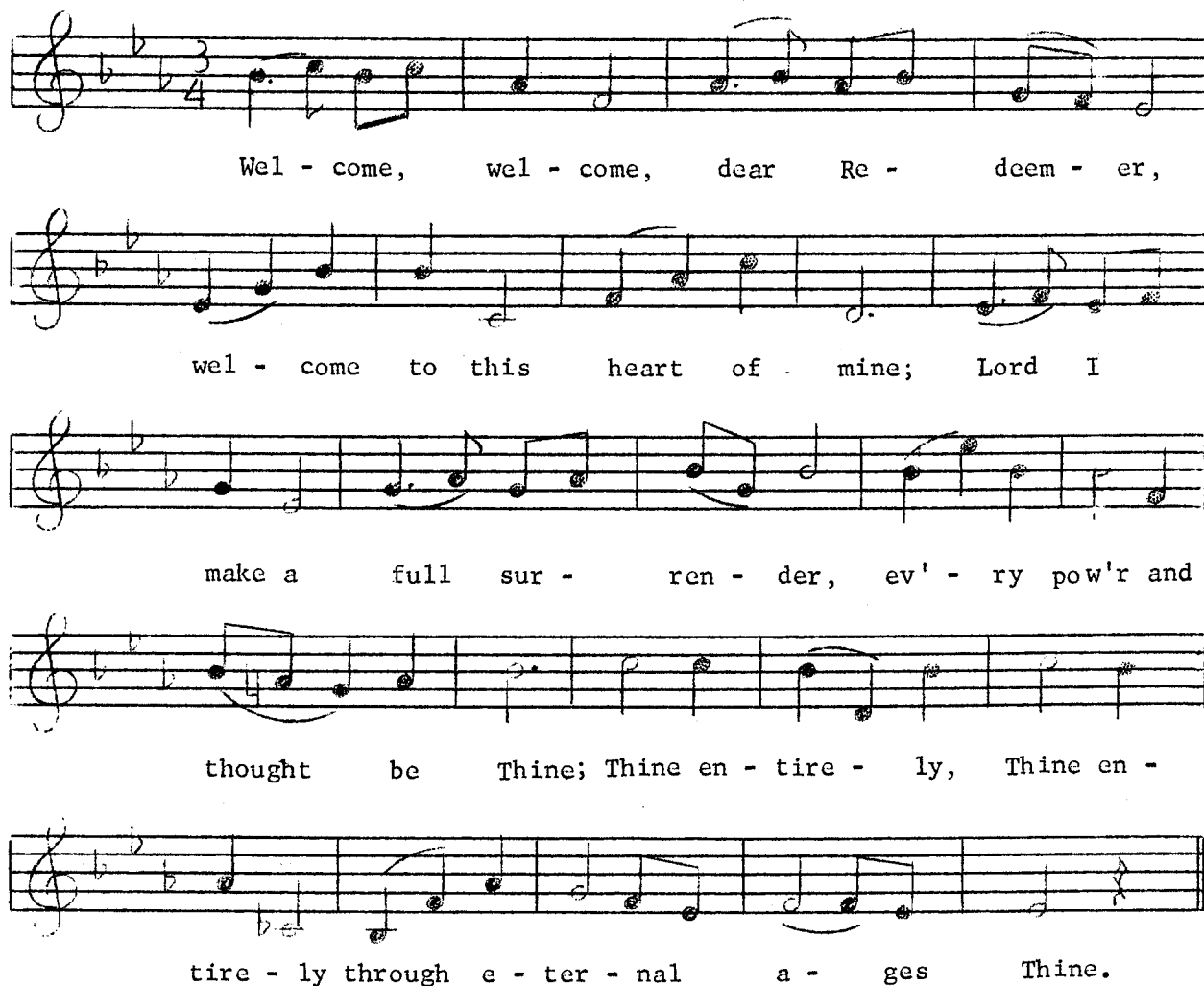
César's ambition was to study for the Prix de Rome, the highest and most coveted prize of all. In the midst of his preparation, however, Mr. Franck suddenly demanded that César stop his studies at the Conservatory. Perhaps Mr. Franck was desirous of having his son concentrate on piano and composition rather than organ competition, for the next period of César's life was spent writing piano music that demanded new forms of fingering and novel effects. Some of these he dedicated to King Leopold I of Belgium; he even had an audience with the King to personally present and perform the works.

After so great an honor, César and his family returned to Paris, where César embarked upon a career of composing and teaching that was to last nearly fifty years. Soon, however, his wealthy students began to leave Paris for fear of political revolution, and César found himself having to work twice as hard to get new students and to give many more lessons. In spite of these set-backs, he resolved to save two hours each day for study, for reading, and for composing. This resolution he kept for the remainder of his life; to it we owe his many works that have since become classics: his setting of the Biblical story of "Ruth", the "Beatitudes", and the "Oratorio of the Redemption"; the "Symphonic Variations" for piano and orchestra; a well-known violin sonata; the "Symphony in D Minor"

(one of the greatest symphonies of all time); and the great organ chorales which you no doubt hear your organist play from time to time.

"Welcome, Welcome, Dear Redeemer" is one of his short choral works which your choir may enjoy singing, either as a unison anthem, or as a solo with accompaniment by the adult choir. Try such a combined-choir expression, and you will find it a most effective expression of music-worship.

WELCOME, WELCOME, DEAR REDEEMER



Wel - come, wel - come, dear Re - deem - er,

wel - come to this heart of mine; Lord I

make a full sur - ren - der, ev' - ry pow'r and

thought be Thine; Thine en - tire - ly, Thine en -

tire - ly through e - ter - nal a - ges Thine.

FESTIVALS, Continued from page 172

should be on an immeasurably higher level of quality of material used, and of performance than we know today. The number of children's choir festivals now being presented throughout the country seems little less than phenomenal. Copies of these programs are available for your examination.

Twelfth Annual Junior Choir Festival of the Columbus, Ohio Presbytery, March 4, 1962. This event has grown to such proportions that necessity has decreed the division of the choirs into four groups, and to present four simultaneous festivals instead of one large central festival. Identical services were sung. Guild members William G. Holby, Eldo Neufeld and Mrs. William Peebles participated.

Purposeful Activity

In a small, forty-page booklet entitled, "Help Your Child Succeed in School", educator Leslie J. Nason has many constructive and practical suggestions concerning the child's attitude toward the learning process. Although this booklet is directed to parents of children, its contents are terrifically valuable to anyone responsible for teaching children.

One point Nason makes is that of our obligation to help children develop purposeful activity. He states, "Some children go to school, do their work, play their games and take charge of their other activities in ways that show they know what they are expected to do, how they intend to go about it and why they are doing it. Teachers say that such children are demonstrating purposeful activity.

Such children grow into secure students who are able to handle the problems they meet along the way. The children who lack this sense of purpose, however, usually just drift along."

Of course we see them in choir - the drifters - with eyes, ears and minds "tuned out". This always concerns me greatly, for if I allow it to continue, I am contributing to the development of poor learning attitudes in many areas of their lives. One of the best remedies known for the "drifter" is to put him to work with purposeful activity. The Children's Choir plan offers unique opportunities of Christian service for every child we name on our swelling choir rolls. Let us not allow the large numbers in our choirs to be a contributing factor in the development of "drifters", who miss out on the purpose of this activity. Are we really making a spiritual as well as musical impact on our children? Are goals set up for children, and are these goals understood by them? Do they know the why of choir? Do you make the what and the how interesting and inspiring? Are their parents aware of these same things?

By May, most of our regular choir activities are coming to a close, and we are torn between reflection upon the past year and anticipation of the possibilities ahead.

Many times, the inspiration for future plans comes through an awareness of the successful ideas of co-workers in the field. Active awareness often sets up a chain reaction of creative thinking on your own. I feel that one of the prime purposes of the annual Choristers Guild Seminar is the exchange of successful ideas among the directors. "Talking shop" should be the most stimulating experience during these sessions.

To start you on your own plans for 1962-63, I am going to refer to two lists, taken from lecture notes of two outstanding leaders in the Children's Choir field. The first is in the form of self-analysis - an evaluation of the concept of your work - by Madeline Ingram. Here are her questions for you to answer:

1. What are my deficiencies and what am I doing to correct them?
2. Do I take advantage of every opportunity to hear good music?
3. Do I try to hear music of other faiths?
4. Am I keeping up with modern educational methods?
5. Am I continuing my study of music?
6. Do I continually seek for new materials and ideas?
7. Am I improving my teaching ability?
8. Am I daily striving to become a better Christian?
9. Do I have a set of rules that is worth transmission to children?
10. What reasons have I for believing that I am contributing to the Christian Education Program in my church?

The second list is in the form of notes from a lecture by Ruth Krehbiel Jacobs which she entitled, "Points for Effective Teaching":

1. See teaching as important - the attitude will be reflected.
2. Start with a vital Faith

- It was not a choir director who said, "Nothing great was ever accomplished without enthusiasm". It was Ralph Waldo Emerson, and truer words were never spoken concerning our labors as Ministers of Music and directors of choirs. I should like to add that enthusiasm plus a constant endeavor to increase our knowledge and skill is a combination that is sure to culminate in purposeful activity and rewarding results.

~~~~~

Helen

Though Mother's Day as we in the United States celebrate the event is a newcomer to our list of national festivals, yet its idea, like so many of our customs, rests upon ancient foundations. The sentiments of Mother's Day strike roots deep into universal truth and emotion. Mother-love antedates Christianity, and Mother-Worship reaches back into pagan time.

With the advent of Christianity and the growth of the church, the old celebration with pagan rites in honor of the "Mother of the Gods" developed into a festival in honor of Mother Church. It became the custom on mid-Lent Sunday, the 4th in the season, for the faithful to visit the church in which they were baptized, to bring gifts for the altar.

Our American Mother's Day cannot claim direct descent from England's Mothering Sunday. The first Mother's Day celebration in this country was probably in 1908. The thought of a special Mother's Day in Sunday Schools and Churches, originated with Miss Anna Jarvis of Philadelphia to whom the idea came when she was asked by the Sunday School superintendent in the Virginia town in which her deceased mother has long been a moving spirit, to arrange a memorial service. The idea of wearing either a red carnation to honor a living mother, or a white one, in honor of a deceased mother, only later became a part of the celebration.

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M U S I C      F O R      C H O I R S

A considerable batch of new music has come in recently from several publishers which I have carefully examined. While the following suggestions are not all equal in quality of music, and/or text, yet they represent that which I can honestly bring to your attention. You may not like any one of them. They represent however, the kind of music which I should want my choirs to learn. We must not teach our children and youth, trivia in music and text. These pieces are suitable for various seasons and occasions. Save this listing for future reference.

AMERICAN FOLK HYMNS, for Junior Choirs      unison      arr. Austin C. Lovelace  
Carl Fischer      #CM7311

These folk melodies are as charming music as you will meet; they have a distinctive flavor. They come from our southern mountain areas, and are true "hill-billy" music. No derision whatever is implied by this term. The texts will interest juniors, and will build up their Christian beliefs and attitudes. Dr. Lovelace has achieved his usual high quality of craftsmanship in these arrangements. The set is an unqualified bargain at 35c.

LORD OF ALL WE PRAY TO THEE    sa    Edw. Grieg   arr. Lucy Hirt, Witmark   #W3685  
This well known beautiful Grieg music is in this setting made available to boys  
and girls. Mrs. Hirt has also provided the text. The piece may be sung as a  
unison. Your youngsters should know this music.

MY SHEPHERD                    sa    J.S. Bach,    arr. Lucy Hirt    Witmark #W3683  
All junior groups should learn as much of the music of Bach as possible. Though  
another version of the 23rd Psalm seems completely redundant, yet this one can  
be justified because of the beautiful music. Again, this may be sung in unison.

CHILDREN'S VOICES            sa   Earl R. Larson                                 J. Fischer #9201  
This simple singable little piece should have been listed a long time ago; it was "buried" in a pile of other things on my desk. It is well suited for a Children's Day program.

THREE TREBLE CHOIR ANTHEMS unison Robert J. Powell Abingdon #APM-198  
Here are texts to interest and challenge children, and music with "meat on its bones". This is music for the wide-awake, active director, and the choir made eager by such a director. The music offers challenges in the learning, and will reward any group by adding some fine music to its repertoire. If you want merely a tune or a ditty, this set of three is not your dish of tea.

MASTER OF MY MIND      sa      Welsh Hymn Melody, arr. Rosemary Hadler      Lorenz in the  
April issue, Younger Choirs

A lovely melody in a well arranged setting for a very good text. This may not be available individually, but of course, may be had by the purchase of this particular issue of Younger Choirs.

CHRIST, OUR PASSOVER (Easter Canticle) unison Robert N. Roth Canyon #6101  
Here is a perfectly stunning and brilliant Easter piece. Though published in 1961, it has just come to my attention. Get a copy and plan to use it next year. It is probably best suited for a Youth Choir; juniors however, could easily participate with others in singing this fine anthem. And do not overlook it for use with adults. The composer has provided an unusually good independent organ accompaniment printed on three staves.

SONG OF AN INDIAN CHILD    satb    George Lynn    Ditson #332-40084  
Though written for adult mixed voices, the soprano line provides as lovely and intriguing a melody for your juniors as you will ever find. The ever so imaginative text is by the well known children's writer, Aileen Fisher. You will search far and wide for anything lovelier. The piece is simple, easy to learn. Obviously, it is best suited for a Christmas program.

WHO WILL COME TO BETHLEHEM? satb Blanche D. Byles G. Schirmer #10664

Again a piece from which the soprano line may be lifted out for use by a children's group. The text, a free translation of an old Spanish carol of fanciful imagery, has been well set. The music does not equal in imagery the text, but is nevertheless, worth your examination. Another one for Christmas.

MY MASTER HATH A GARDEN unison, option division ssa James R. Green Canyon #6252

A very, very fine piece in contemporary music idiom, strictly for a top-level choir. Actually, the vocal line is fairly easy; is unusual in its melodic line. Difficulty lies primarily in the accompaniment, and sensing it as a part of the vocal line. If you use this, please write me your experience.

LET ALL THE ANGELS SING unison with satb Mabel N. Rutenbeck Frederick Charles, Chicago #96125

A Christmas piece in which the congregation may participate.

THE SAINTS OF GOD unison with optional 2nd part Robert B. Reed Carl Fischer #CM2758

This is a setting of the stirring text, "I sing a song of the saints of God". Though I much prefer the hymn-tune by John H. Hopkins to which the words are usually sung, yet this setting can become a quickening experience sung by a massed group of children, youth and even, adults. This music seems to need such treatment; for my taste, the music is "too pretty" for such a strong text.

The following six pieces are all arrangements for SA, but may easily be sung in unison. All are by Carl F. Mueller, and published by Carl Fischer. Many of the texts, while very good, are perhaps best understood by older groups.

THE YEAR WILL SOON BE ENDED J. A. Schulze #CM6897

TRUST THE LORD, O MY SOUL Melody by Malan (1787-1864) #CM6894

FROM THY THRONE ON HIGH C. W. Gluck #CM6893

MY FAITH IS STILL SECURE J. S. Bach #CM6890

O LORD MOST HOLY Cesar Franck #CM6891

Another edition of this beautiful music seems scarcely needed except that this is a good arrangement. All children's groups should know this music.

HOLY ART THOU G. F. Handel #CM6892

At one time, everyone knew Handel's Largo; nowadays, it is seldom heard. Its use should be revived. Your boys and girls ought to know this music; here is an excellent arrangement for them.

The following pieces are all for Youth Choirs

THE LORD REIGNETH sa or tb, or one general girl's and one general boy's part. Samuel Walter Abingdon #APM-203

A fine piece, well designed to interest a present day youth choir. The text is Psalm 93.

THE SANCTUS combined children, youth and adult choirs, music from Martin Luther's German Mass, arr. Philip Dieterich Abingdon #APM-191

The text is also by Martin Luther. The piece was written for the Youngstown, Ohio, 1960 Reformation Festival, and is a distinguished addition to a small number of good anthems for combined choirs.

PRAISE TO GOD, IMMORTAL PRAISE sab W. Glen Darst Carl Fischer  
For Thanksgiving use, not especially distinguished music, but a good usable anthem.

## AN INTERESTING SERVICE

Federal L. Whittlesey, Highland Park Methodist Church, Dallas, Texas recently put together a service entitled, "Now Praise We Great And Famous Men" which was presented by his four junior choirs and junior Handbell Choir. Dr. Whittlesey wrote in part..."the songs by Jane Marshall are all in her fine book for children, 'We Sing To Learn' published by Carl Fischer...the anthem by Carl Mueller is unhappily permanently out of print, so states the publisher, Harold Flammer ...a good hymn setting, however, may be found in The Hymnal For Youth, published by Westminster Press, Lawrence Curry, editor...the continuities were written by two young theological students in my adult choir who also were the narrators... if any Guild member is interested in using these continuities, I shall be happy to send a copy...the service was about 45 minutes long."

And now here is the outline of the service. A narrative was spoken before each of the songs and/or hymns covering "the great and famous men" --

Prelude - Hymn tunes played by the Junior Handbell Choir  
Congregation and Choirs singing the Doxology  
Opening Narrative and Prayer  
Choirs Singing the Theme Anthem, Now Praise We Great And Famous Men  
Carl F. Mueller

### MARTIN LUTHER

Congregation and Choirs singing, A Mighty Fortress Is Our God

### DAVID

Song, Tell Me Who Was David? Jane Marshall

### JOHANN SEBASTIAN BACH

Song, His Name Was Bach Jane Marshall

### CHARLES WESLEY

Congregation and Choirs singing, Rejoice The Lord Is King

### ABRAHAM LINCOLN

Song, To The Back-Woods Lawyer Jane Marshall

### ALBERT SCHWEITZER

Song, Hear It Call Jane Marshall

### SAINT FRANCIS OF ASSISI

Congregation and Choirs singing, All Creatures Of Our God and King

### JESUS CHRIST

Anthem - Now To Thee Our Master Jane Marshall

(here were printed the words from)

ECCLESIASTICUS 44:1-15

Choirs Singing The Concluding Stanza of the Theme Anthem

Benediction

~~~~~  
MUSIC FOR CHOIRS, Continued from page 180

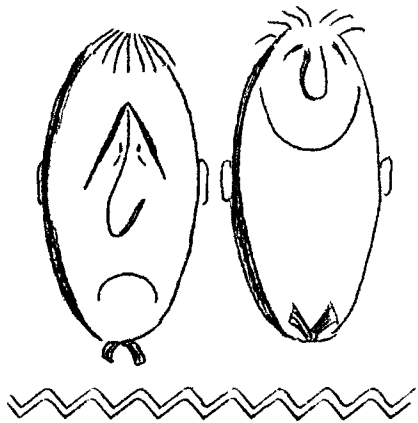
THE EYES OF FAITH sab arr. Austin C. Lovelace Canyon #6201

The music is based on the tune, "Chapin" from the book, "Southern Harmony 1835".

This fine arrangement will appeal to your youth group.

O HEAR THEM MARCHING unison & sab music adapted from Michael Haydn,
arr. George Lynn Pallma Music #747

For a text challenging to youth today, this is it by Marion Franklin Ham. The music by a brother of Papa Haydn is generally sung as the hymn-tune, Greenland. Dr. Lynn's insistent accompaniment seems "just right". Here is a rare combination which I strongly recommend to all youth choir directors. Musically, the piece is simple and easy to learn. - 181 -



A NEW LOOK
For Your
NEW YEAR
come September 1962

ATTEND
the

CHORISTERS GUILD
SEMINAR

June 18-23, 1962
Denver, Colorado

on the campus of
COLORADO WOMAN'S COLLEGE

an energizing faculty to guide and spur you on--

MABEL BOYTER on primary boys and girls

ALFRED HAAS on hymns

EVERETT JAY HILTY on accompanying for children

HELEN KEMP on junior boys and girls

JOHN KEMP on Youth choirs

NORMA LOWDER on Handbells

PLUS

stimulating and congenial associations with others

PLUS

a Children's Choir Festival program by Denver children's choirs, singing music
primarily written for this festival

PLUS

"Three For Christmas", a suite of Christmas songs especially written by George Lynn
for this Seminar

Write for a descriptive circular to
CHORISTERS GUILD, Box 211, Santa Barbara, California

~~~~~  
FESTIVALS, Continued from page 176

Third Annual Junior-Hi Festival by the Los Angeles Chapter of the Choral Conductors Guild, March 18, 1962, in Westminster Presbyterian Church, Pasadena, California. Guild members, James G. Craven, Mary Huey, Helenclaire Lowe and Louise Whitman participated.

A Service of Anthems and Hymns Around the World, the Presbyterian Council of Fort Wayne, Ind., March 25, 1962, in the First Presbyterian Church, Fort Wayne, Indiana. Lloyd M. Pinkerton was the director. Mr. Pinkerton is a Guild member.

Worship Through Music, a Children's Choir Concert by the Fort Lauderdale Chapter, AGO, February 11, 1962 in First Methodist Church. Virginia Cheesman was the guest director; Guild members Virginia Heddinger, Mr. & Mrs. Richard Mitten and Mrs. H.J. Scott participated.

Twelfth Annual Youth Choir Sacred Festival, Appleton, Wisconsin in First Methodist Church, March 4, 1962, LaVahn Maesch, director. Guild members, Mrs. Eugene Brinkman, Madge Maesch, Marilyn Marschall and Ruth M. Schumaker participated.

First annual Methodist Youth Choir Festival, Metropolitan Methodist Church, March 18, 1962, Washington D.C. The program was built on "The Seasons of the Church Year", and looks most interesting. Guild member Kathryn Rawls was co-ordinator, and members Eunice Gross and Joanne Bayer participated.

Youth Choir Festival, Boston Avenue Methodist Church, Tulsa, Okla., March 11, 1962 by the youth choirs of alumni of Westminster Choir College, Guild member Robert W. Frazier was conductor and members L. Campbell Bunting, James S. Boles, Marvin Reeher, David V. Williams participated.

More of these next time.

# "CAN YOU COUNT THE STARS"

WORDS BY JOHANN W. HEG (CHILDREN'S CHOIR ANTHEM) MUSIC BY JOHN BURKE  
WITH FLUTE (VIOLIN OR SOPRANO RECORDER) AND AUTO HARP (OR PIANO)

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First system of musical notation. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a C major chord, followed by an E minor chord, an F minor chord, a G major chord, and a C major chord. The lyrics "CAN YOU" are written below the vocal line.

CMAJ. Em Fm GMAJ. CMAJ.

Second system of musical notation. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a half note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with a C major chord, a G major chord, a C major chord, a G major chord, and a C major chord. The lyrics "COUNT THE STARS THAT BRIGHT-LY TWINK-LE IN THE MID-NIGHT SKY? CAN YOU" are written below the vocal line.

CMAJ. GMAJ. CMAJ. GMAJ. CMAJ.

Third system of musical notation. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a half note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with a C major chord, a G major chord, a C major chord, a G major chord, a D7 chord, and a G major chord. The lyrics "COUNT THE CLOUDS SO LIGHT-LY O'ER THE MEA - DOWNS FLOAT-ING BY? GOD, THE" are written below the vocal line.

CMAJ. GMAJ. CMAJ. GMAJ. D7 GMAJ.

LORD, DO TH MARK THEIR NUM- BER WITH HIS EYES THAT NEV- ER SLUM- BER. HE HATH

Dm G MAJ. G7 C MAJ.

MADE THEM EVER- Y- ONE, — HE HATH MADE THEM EVER- Y- ONE.

C MAJ. G7 C MAJ. G7 C MAJ.

DO YOU

C MAJ. G MAJ. C MAJ. G7 C MAJ.

KNOW HOW MAN- Y CHIL- DREN RISE EACH MORN- ING BLITH E AND GAY? — CAN YOU

C7 F MAJ. G7 C MAJ.

COUNT THEIR DOL-LY VOIC-ES SING-ING SWEET-LY DAY BY DAY? GOD HEARS

F MAJ. G MAJ. C MAJ. G MAJ. C MAJ.

ALL THE HAP-PI VOIC-ES, IN THEIR MER-RY SONGS RE-JOIC-ES, AND HE

C7 F MAJ. G7 C MAJ.

LOVES THEM EVER-Y ONE, AND HE LOVES THEM EVER-Y- ONE.

C MAJ. G MAJ. C MAJ. G MAJ. C MAJ.

C MAJ. G7 C MAJ.

\* AUTO HARP MAY PLAY THE CHORDS ON EACH BEAT!

I BELIEVE IN GOD ABOVE

WITH CHILD LIKE SIMPLICITY

WORDS BY MARCELLA PRUGH

MUSIC BY BROYLES HALL

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The music is simple and melodic, with the piano accompaniment providing a harmonic foundation.

I BE - LIEVE IN GOD A - BOVE, I BE - LIEVE IN

JE - SUS LOVE, I BE - LIEVE HIS SPIR - IT, TOO,

COMES TO TEACH ME WHAT TO DO. I BE - LIEVE THAT

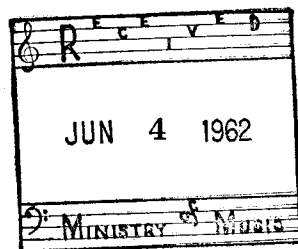
I MUST BE KIND AND GEN - TLE, LORD, LIKE THEE.

IRVING asks, "What is the  
character of your voice?  
clear? round? smooth?  
thin? wide? sharp?  
nasal? soft?  
colorful? bright?"



Does your voice  
sound like an  
oboe? a flute?  
a viola?

Do you try to  
sing with the most  
beautiful tone possible,  
always? "



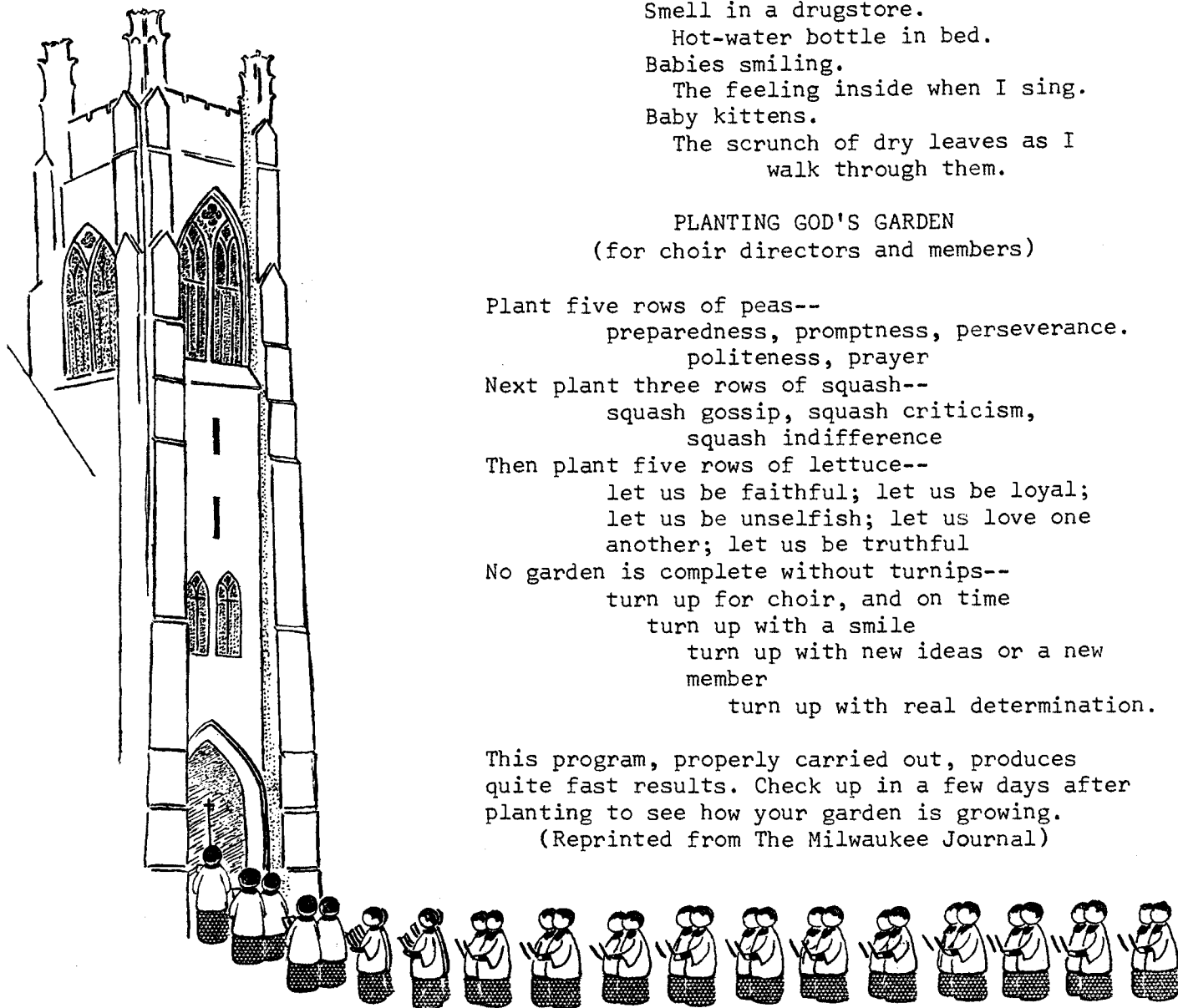
MY TWELVE LOVELIEST THINGS,  
PEOPLE NOT COUNTED  
(by a little Scottish girl)

The feel of clean clothes.  
Cool wind on a hot day.  
Water running into a bath.  
The cold of ice cream.  
Climbing up and looking back.  
Honey in my mouth.  
Smell in a drugstore.  
Hot-water bottle in bed.  
Babies smiling.  
The feeling inside when I sing.  
Baby kittens.  
The scrunch of dry leaves as I  
walk through them.

PLANTING GOD'S GARDEN  
(for choir directors and members)

Plant five rows of peas--  
preparedness, promptness, perseverance.  
politeness, prayer  
Next plant three rows of squash--  
squash gossip, squash criticism,  
squash indifference  
Then plant five rows of lettuce--  
let us be faithful; let us be loyal;  
let us be unselfish; let us love one  
another; let us be truthful  
No garden is complete without turnips--  
turn up for choir, and on time  
turn up with a smile  
turn up with new ideas or a new  
member  
turn up with real determination.

This program, properly carried out, produces  
quite fast results. Check up in a few days after  
planting to see how your garden is growing.  
(Reprinted from The Milwaukee Journal)



CHORISTERS GUILD LETTERS  
Volume XIII 1961-62 June Number 10

Arthur Leslie Jacobs, Editor

Helen Kemp, Norma Lowder, Nancy Poore Tufts, Associate Editors  
Eleanor D. Fossick, Sally Lane, Christine Kallstrom, Contributing Editors  
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THE EDITOR'S PAGE  
(An early summer ramble)

Unhappily, the Ivory Tower has been unoccupied for quite some time. April, May and June are the busiest months in the Guild office. The Guild is growing. One secretary and I, together with some week-end Hi School girl help, find it difficult to keep pace with the work. I hope this fall by some magic, to be able to find more time for meditation, and just dreaming and planning for the Guild. Indeed, all of us are too busy for the good of our souls and for the good of others. May each of us find the courage to resist the flood of many trifles. I know I must do so.

Many have inquired about my surgery of last December. While I dislike to inject my personal life into this page and thus into Guild affairs, yet the only way to answer your inquiries is now to state that the triple hernia operation was successful, that the complete recovery period has been much longer than expected, and that visits to the surgeon are still necessary. However gloomy this sounds, I am very happy to write that I'm feeling much better and am gradually able to indulge in more physical activities, chief of which is working in my garden. For all, I am most thankful and grateful. Thank you each for your concern and good wishes as expressed in letters and by cards.

With this issue, the Choristers Guild Letters complete thirteen years of service to the church, to the children's choir movement, and to children's choir directors. Our primary purpose, "Christian Character Through Children's Choirs" is more firmly established than ever before. The Guild may, I believe, review with modest pride its accomplishments.

In 1949, when the Guild came into being, the Children's Choir movement in this country was in its infancy. The status of a children's choir director was a low one. Many a professional church musician would have nothing to do with a children's choir; it was beneath his or her dignity. Indeed, many a church, and/or minister looked with disdain on those children's choirs which existed, as necessary evils. And poor indeed were many of these choirs. Through the vigorous efforts of the founder, the late Ruth Krehbiel Jacobs, the Choristers Guild easily became a fountainhead of inspiration and leadership for the movement, and provided a rallying ground for and gave status to the children's choir director. Mrs. Jacobs continued unabated, her active work with the zeal of a crusader until her untimely death in the spring of 1960.

During the current Guild year, the Guild has grown into the largest membership yet, almost two thousand. Of these, 278 are Contributing Members, the largest number of this classification which the Guild has been privileged to have. The Guild is now a teenager, too big to be little, and too young to be old and big. However, it is my earnest hope that the Guild will always remain young and vigorous in outlook and outreach. The Guild has always fostered a family spirit and feeling among its members, and as long as it is my privilege to be associated in the leadership of the Guild, this family togetherness will be fostered and encouraged.

June will be a full and exciting month. I shall be privileged to be the Children's Choir clinician for the 10th Annual Texas Conference Choir Clinic to be held at Lakeview Methodist Assembly, Palestine, Texas. Our Guild president, Nita Akin, will be a faculty colleague and will teach the organ classes.

Then later comes the annual summer Guild Seminar in Denver, Colorado. It appears at this writing that the Seminar will bring together the largest numbers of children's choir directors of any Guild Seminar. The Guild is providing 2 scholarships in Ruth's memory, who will have been selected by the time you read this. The faculty is one to lift high our hopes of a most successful week. Each is a completely dedicated individual. Never has the Guild enjoyed more local cooperation than has the Denver Choristers Guild given to the project. The week will be thoroughly thrilling.

And so I could amiably ramble on, but even pleasant violet picking rambles in the deep woods must come to an end. Please make use this summer while making your fall plans, of the page in this issue of materials available from the Guild office. And of course, before you do even that, send in your membership renewal.

## STARTING A NEW INTERPRETIVE CHOIR

BY Mrs. James Schellenberg

On December 21, 1961, the recently formed Interpretive Choir of the First Methodist Church, Kalamazoo, Michigan, gave its first presentations: on a televised Christmas program (with tableaux, a sextet, and the Junior Choir directed by Jack Frey), as part of a Family Night worship service. In the evening service, while a sextet of high school girls sang "What Child Is This" (Methodist Hymnal), the girls of the "silent choir" portrayed with motions the personal meaning of the birth of the Christ child. The service was dramatic, using readers and a speaking chorus to describe mankind's agitated search through the ages of prophecy for a better way. At the climax of the service, after the narrative recounted the Crucifixion, the entire Interpretive Choir of 15 knelt before the altar, and with the simplest of rhythmic motions interpreted the prayer hymn:

"Spirit of the living God, fall afresh on me...  
Melt me, mold me, fill me, use me;  
Spirit of the living God, fall afresh on me."

(Go Sing It On The Mountain)

After the girls went back to their places, there was a deep hush over the congregation.

Hearing comments after the service was over, the girls were pleased that their presentations were well received; but more significant to those interested in the development of young spirits were the expressions of reverence on their faces while they performed. The effect of precise, graceful motions and colorful costumes is lovely, but it is the girls' sense of devotion that allows this art form to bring a new dimension to worship.

Photographs could show better than my words what an Interpretive Choir can do; but no picture can describe what went into the weeks of rehearsals while the new Interpretive Choir prepared their first presentations. First, to any of you interested in forming such a group, I would recommend Margaret Palmer Fisk's The Art of the Rhythmic Choir (Harper, 1950). After organizing four choirs in seven years of trial and error learning, I found this helpful book only last month. You don't have to do it the hard way-- you can read the book first!

Any age children or young adults can participate in a rhythmic choir, of course, with the complexity of the interpretations limited accordingly. The new choir at Kalamazoo is presently limited to 8th and 9th grade girls. These girls had never seen such a choir, so I began by explaining to them something about what we would be doing, showed them an interpretation of "What Child is This" previously worked out, and then "talked through" the meaning of the words and motions. They practiced the difficult art of kneeling gracefully, tried following the motions as I went through them again, and then were given simple stick-figure diagrams of the same interpretation to take home.

The next week they returned to begin where they had left off, revealing that they had practiced from the diagrams. I taught them a new and very simple interpretation ("Spirit of the Living God"), but gave them no diagrams for this one. They returned for the third rehearsal with "What Child is This" learned very well; of the new number without diagrams they could not remember the motions or even the title of the song!

This experiment and my previous experience have convinced me that the diagrams save a great deal of time, and are well worth the trouble of making them. The girls are already working out their own interpretations, but we will continue to

diagram their original versions as long as the multilith budget holds out! If a girl is new or misses a rehearsal she can catch up quickly; old presentations can be "polished up" or adapted for special services without having to start all over again. Diagrams are also easier to understand than written choreography, even when this choreographer can't draw any better than her 4-year-old son.

While the girls were learning the interpretations, three choir mother-assistants bought and cut out white chino cloth for the flared, ankle-length skirts and wide-sleeved blouses. They sewed red taffeta stoles while each girl's mother sewed her own daughter's robe. My choirs have previously worn white anklets, but we find now that black tights are more satisfactory. Jewelry, heavy make-up and elaborate hairstyles would distract from the total effect of worship, and glasses are a hazard on TV.

There are also other problems with TV presentations, e.g., that the lack of color and church background must be compensated for by more motion and careful use of the camera angle.

A few points on beginning with a new group:

- Be sure that the "silent choir" understand how they are a part of the worship service.

- Introduce this art form to the congregation with simple and familiar music. It is most effective when introduced in special services, such as Christmas and Easter, where drama and pageantry are expected.

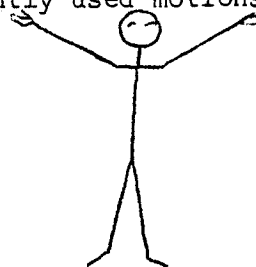
- Use an inconspicuous soloist or musical group for the most unified impression; otherwise the congregation's attention is divided between the rhythmic interpretation and the musical presentation.

- Let the choir work out their own presentations as soon as they have grasped the principles. It is simpler for a new group to use previously prepared materials or the director's interpretation, but the eventual creative experience is most important for the members.

Stick-figure diagrams for two frequently used motions:



(High kneel; praying hands)

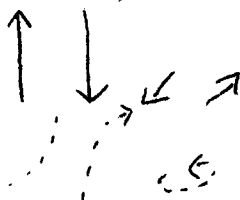


(Stand; arms wide "like angels"; look up)

For most numbers the choir begins by facing either the congregation or a worship center, although some girls may be at an angle because of the setting. At the beginning of each number the instructions tell whether to face the congregation or the altar. In the diagrams some figures are drawn from the side and labeled "Side View". This means that the interpreter is not meant to be seen from the side, but that the figure is drawn that way for clarity.



Shaded arrow indicates successive motions for one phrase.



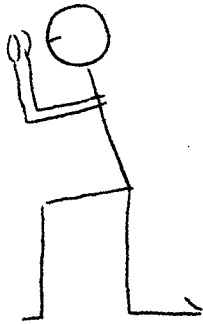
Heavy arrow indicates body movement--rise, kneel, step in direction of arrow.

Dotted arrow indicates movement of arms, hands, or head.

# SPIRIT OF THE LIVING GOD

(Go Sing It on the Mountain)

(Side View)



Spirit of the Living God,

(Angle View)

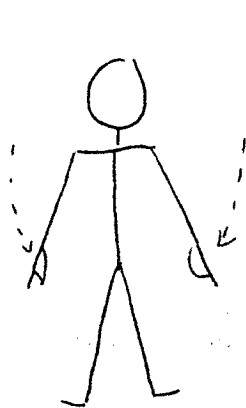


Fall afresh on me. Spirit of the Living God,

(Face altar, backs to congregation)



(Bow head, keep hands close to sides.)

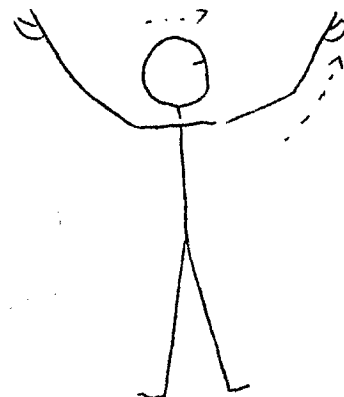


Fall afresh on me.

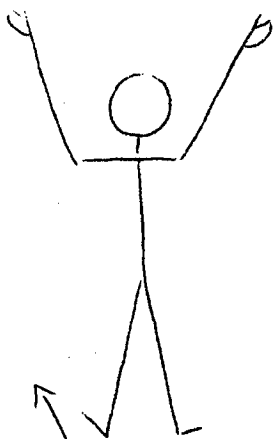
(Arms wide at sides)



Melt me,

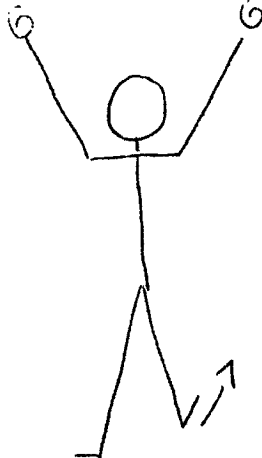


mold me,



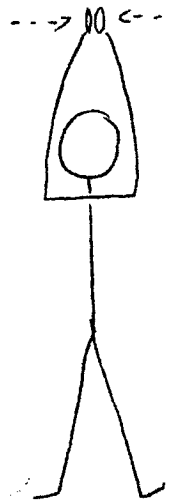
fill me,

(One step forward)



use me,

(Clench fists, strain upward, one step forward on "use")



Spirit of the living God,

(Touch palms on "God")

(Side view)

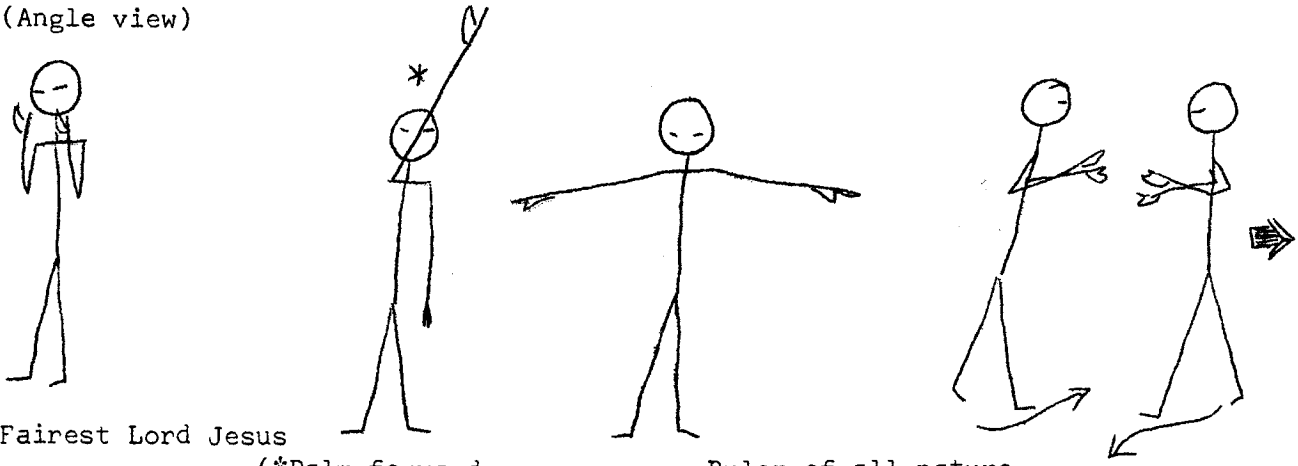


Fall afresh on me.

# FAIREST LORD JESUS

(Methodist Hymnal) Two groups and center figure. Face congregation. This interpretive version was developed by the Interpretive Choir of the First Methodist Church, Kalamazoo, Michigan. In the sanctuary Group I is on the platform between the choir stalls, with the center figure (parts marked with \*) on step before altar; Group II is behind the chancel rail.

(Angle view)



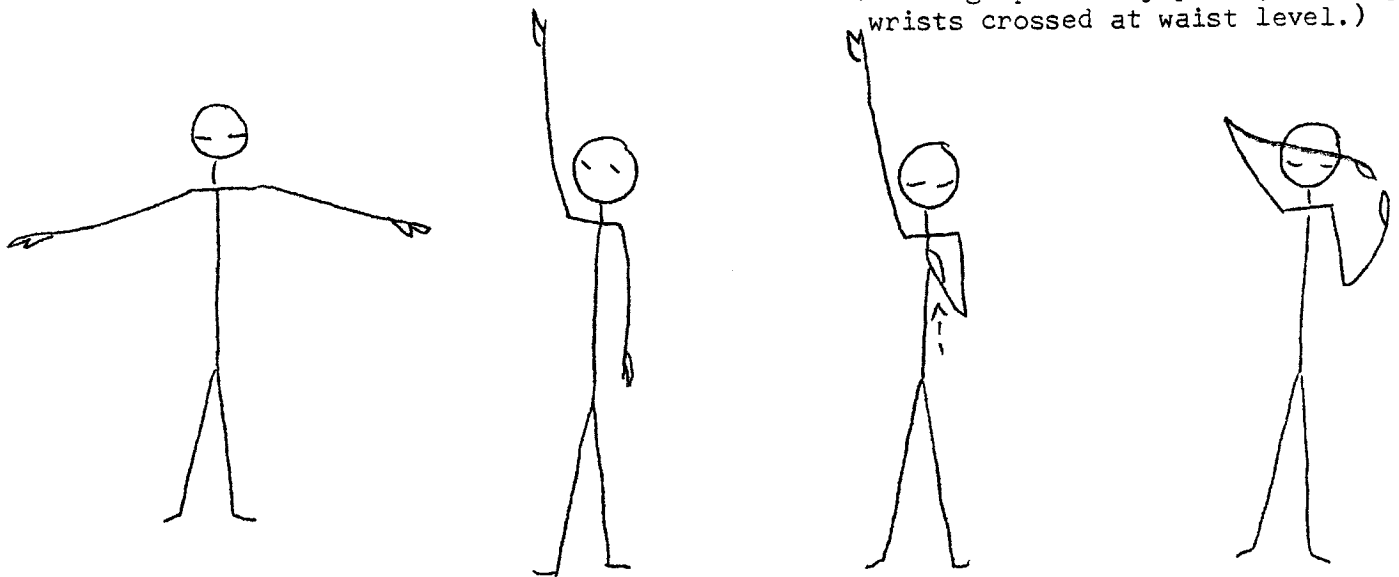
Fairest Lord Jesus

(\*Palm forward, eyes uplifted.)(Group I)

Ruler of all nature,

(Group II)

(Exchange places by pairs, turning, wrists crossed at waist level.)



(Group II; by "nature") O Thou of God

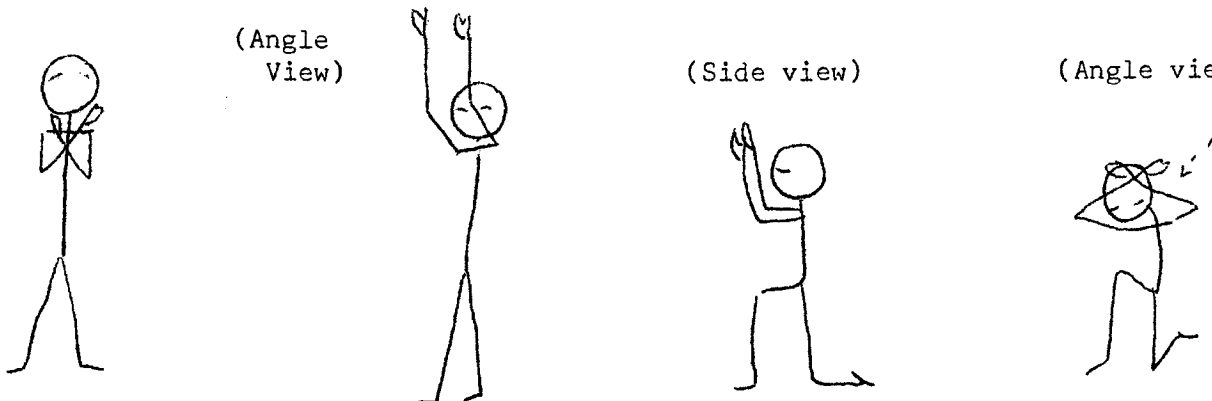
And man . . .

the Son,

(Angle View)

(Side view)

(Angle view)



Thee will I cherish,

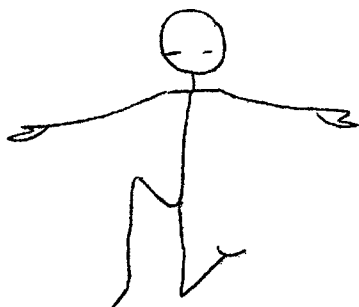
Thee will I honor,

Thee, my soul's Glory, Joy . . .

and Crown.

(Cross wrists at chin level.)

(Cross wrists above head. Group I maintains this through next phrase.)



Fair are the meadows,

(Group II. Maintain this through next phrase.)



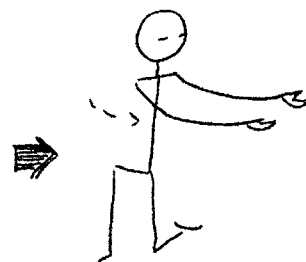
Fairer still the woodlands,

(Group I)

(Angle views)



(Group I)



Robed in the blooming garb of Spring  
(Group II)



Jesus is fairer,



Jesus is purer,



(Angle view)

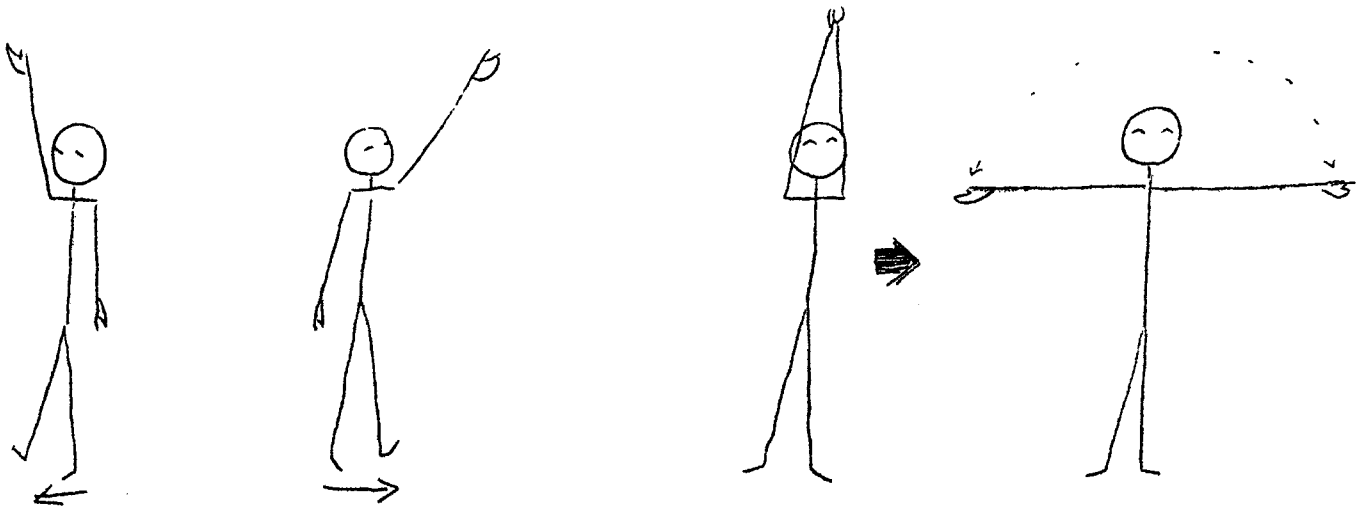
Who makes the woeful  
heart . . .



(Angle views)

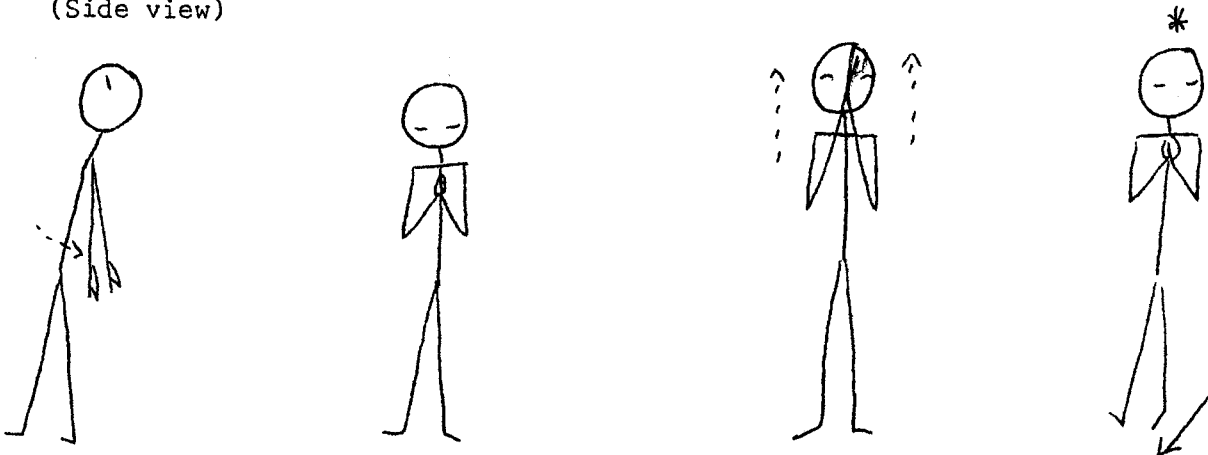


to sing. (Group I maintains this through next phrase.)



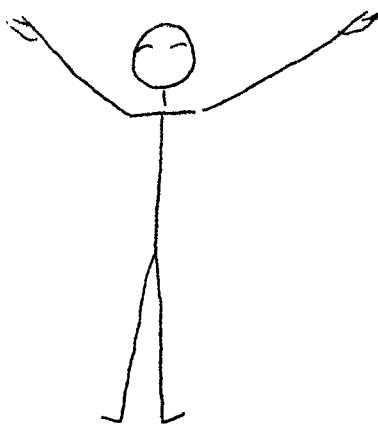
Fair is the sunshine, Fairer still the moonlight, And all...the twinkling  
 starry hosts:  
 (Group II. Step to right. (Group I. Step to left.) (Unison. Describe arch of  
 Maintain through next phrase.) the heavens.)

(Side view)



Jesus shines brighter, Jesus shines purer, Than all the angels Heaven can. . .

(\*Gliding steps forward  
 to front of choir  
 platform)



boast.  
 (Unison)

(Side  
 View)



A men.

HYMN STUDY

"IF THOU BUT SUFFER GOD TO GUIDE THEE"

Words by:

Georg Neumark (1621-1681)

Trans. Catherine Winkworth (1829-1878) ---

Tune by:

Georg Neumark (1621-1681)

Hi Boys and Girls!

School is out where I live and Mother's first summertime job for me was to clean out the closet.

I threw away an old Davy Crockett coonskin hat and a big red hula hoop that I no longer play with because the "fad" is over. A "fad" is something that is very popular for a short while - and then it goes out of style.

One reason I love learning the great hymns of the Church is that - unlike fads and popular songs - good hymns last forever. Look through your Hymnbook to see how many hymns were written in the 1800's or the 1700's or even longer ago than that!

Just imagine! Over 300 years ago, when your Great-great-great-great-great grandfather was about your age, he was singing the same hymn that you and I are learning together this month: "IF THOU BUT SUFFER GOD TO GUIDE THEE."

This hymn teaches us something we will always want to remember - that if we let God be our guide in the choices we make as we grow up, then He will give us the strength to bear us through any troubles or evils that we might meet throughout our lifetime.

This promise must have worked for our Grandfathers because since they were little boys, our world has been through at least a dozen wars, many earthquakes and floods and tornados, and many different sicknesses - and yet, you and I have a more wonderful place to live than Grandfather ever dreamed could be possible.

Isn't it good to sing the 2nd and 3rd verses and know that we have been chosen by God for His very Own, and that God needs us to sing, pray, and live so as to teach others about His ways.

It might be fun for you and your choir friends to discover in what countries your own Great-g-g-g-g-grandfathers lived. What language would he have spoken? Can you find his country on the map? Is it a free country today or do we need to pray to God to help the people there to re-discover the meaning and the opportunity for freedom?

Why not make a list this summer of all the hymns you know and try to discover in what country they were first written? When I grow up, I'd like to travel around the world singing hymns so that Christians in every country would recognize the tunes and sing along with me...in their own language, of course.



Have a happy singing summer!

Your friend,

*Charley*

Charley the Choirboy

# IF THOU BUT SUFFER GOD TO GUIDE THEE



If thou but suf - fer God to guide thee, and hope in  
On - ly be still, and wait his leis - ure In cheer - ful  
Sing, pray, and keep his ways un - swerv - ing; In all thy

him through all thy ways, He'll give thee strength, what-e'er be -  
hope, with heart con - tent To take what - e'er thy Fa - ther's  
la - bor faith - ful be, And trust his word; though un - de -

tide thee, And bear thee through the e - vil days; Who trusts in  
pleas - ure And all - dis - cern - ing love have sent; Nor doubt our  
serv - ing, Thou yet shalt find it true for thee: God ne - ver

God's un - chang - ing love Builds on the rock that nought can move.  
in - most wants are known To him who chose us for his own.  
will for - sake in need The soul that trusts in him in - deed.

Music from the COMMON SERVICE BOOK OF THE LUTHERAN CHURCH. Used by permission.

AUSTIN C. LOVELACE

by Norma Lowder

An all-too-common opinion held by both young and old is that all good composers lived in far-away countries many years ago. No so! One of the most outstanding composers of church music is Austin Cole Lovelace, who lives in Evanston, Illinois, where he is associate professor of church music and chapel organist at Garrett Biblical Institute and organist and choir director at First Methodist Church.

A native of North Carolina, Austin started his musical career at the age of six with the piano. For several years his mother literally sat on the piano bench beside him and saw to it that he practiced. His brother also studied piano, and the two boys often played duets in public; later, in high school and college, they gave two-piano recitals.

Austin entered all the contests sponsored by the National Federation of Music Clubs: piano, duo-piano, hymn playing, and, when he was a bit older, organ. Many were the awards he received.

At fifteen years of age, Austin started study on the organ. Two months later his teacher moved away from the city, and Austin suddenly found himself organist and choir director of a large Baptist church with more than one thousand members.

In the meantime, he had also started studying voice. This he continued until he went to High Point College in High Point, North Carolina, where he worked his way through school by singing in a choir one year as a soloist, and by directing choirs for the last three years.

Austin planned to enter the preaching ministry so his college work included no music other than private study in piano, organ, voice and theory.

After graduation from High Point College, Austin went to New York City where he tried for a voice fellowship at the Juilliard School of Music. Before the results were announced, Mrs. Helen Dickinson saw Austin wandering around the halls of Union Theological Seminary, and talked him into entering the School of Sacred Music which she and her husband, Dr. Clarence Dickinson, had founded as a part of the Seminary. Here Austin earned two graduate degrees: Master of Sacred Music, in 1941, and Doctor of Sacred Music, in 1950.

Before assuming his present positions in Evanston, Dr. Lovelace served as director of music, Holy Trinity Episcopal, Lincoln, Nebraska, and an instructor in counterpoint at the University of Nebraska; as minister of music, First Presbyterian Church, Queensboro, North Carolina, and head of the organ department at Queens College, Charlotte, North Carolina.

Dr. Lovelace is a member of the American Guild of Organists, having passed the difficult examinations which entitle him to Associate membership in the Guild; he is a member of the Hymn Society of America, and is presently hard at work as chairman of the tunes committee which will select and recommend all the tunes to be used in the new Methodist Hymnal which will be in use throughout our country in a very few years.

Dr. Lovelace, who has given recitals, lectures, and workshops in more than half of our states, is a past-president of the National Fellowship of Methodist Musicians; a member of the Editorial Board of Music Ministry, a Methodist music magazine; a member of the Commission on Music of the Department of Worship and the Arts of the National Council of Churches; and co-author, with Dr. William C. Rice, of Baker

University, of the book Music and Worship in the Church.

Many of the more than one hundred compositions he has written are for children's voices. After you have sung The Little Child Upon the Straw, which Dr. Lovelace wrote for the Choristers Guild, you will want to sing anthems such as:

Easter Flowers are Blooming Bright. (H. W. Gray #2513)  
Carol of the Mother. (H. W. Gray #2241)  
Kindly Spring Again Is Here. (J. Fischer #9019)  
Five Settings of Texts by Thomas Tiplady. (Canyon Press)  
A Song of Praise  
Let Not Thy Kindness Wait  
The Joys of Life  
Beneath the Roman Eagles  
Holy Spirit, Like the Spring  
Anthems for Junior Choristers (Summy-Birchard)  
Awake, Awake to Love and Work  
God, Who Made the Earth  
The Wise May Bring Their Learning  
Day by Day  
How Shall I Sing That Majesty  
The Whole Bright World Rejoices Now  
American Folk Hymns for Junior Choir (Carl Fischer CM 7311)  
Joy to the World  
Let All the Earth  
My Morning Song  
O Come, Let Us Be Joyful  
There Is a Book  
Through All the World Below  
Saw You Never in the Twilight (H. W. Gray #2553)  
Peace on Earth (Choral Services #133)  
Oh, I Would Sing of Mary's Child (Augsburg #1247)

Of his own work, Dr. Lovelace has said, "My composition work has been encouraged by two things: (a) a church which is kindly toward new music and (b) a choir(s) which will tackle anything. Most composers need a motive and a media." In humility which is typical of Dr. Lovelace, he adds that the church in Evanston has given him both the motive and the media. Certainly his is music with singability, practicality, and freshness of approach; it is music with which every chorister should be well acquainted.

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## A 21-GUN SALUTE

What can I write to express gratitude to my colleagues on the editorial staff for their noble devotion, just plain hard work, inspiration and oft-times brilliant, contributions for the Choristers Guild Letters? To single out one by name, would be unfair -- each in her own way has made the Letters successful. Because we are a closely-knit family, each then partakes of the accolades and encouragement which you, our Guild family, have showered upon us. Thus to each of you -- Chris, Eleanor, Nancy, Hel, Norma, and Sally, many grateful thanks for all you have done to help me during this past Guild year. I earnestly beseech your collaboration for the coming Guild year, the 14th.

*Leslie*

## HELEN ON SUMMER PLANS

Dear Guilders:

School is over! Swimming pools are open! Parents and children are adjusting to the "freedom" of summer schedules. For any household responsible for a number of children (or only one, I am told) this freedom can mean a number of things. It can mean bedlam -- a constant racing from one amusement to another. It can mean aimless drifting by shrugging off any responsibility smacking of the winter routine. Or it can mean the freedom to choose a course of action which will pay great dividends throughout the year. According to the need, this plan can be geared to instruct, inspire, strengthen, relax, renew and reward those who decide such an approach to summer.

For the Children's Choir directors, the summer months can be the springboard to a successful choir year. It can be a time for unhurried creative thinking and constructive planning which will allow you to meet September with enthusiasm, poise and an eagerness to begin.

There are several ways to initiate such a summer. First on my list is to attend the Choristers Guild Seminar where your association with others in your field is sure to fire your imagination, strengthen your abilities and fill you with practical ideas.

If you cannot attend a school, outline a reading schedule for yourself. How about those books which were recommended during the year in the Letters?

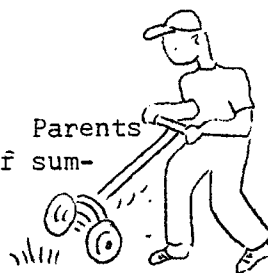
If you have not read "Boys" by Roscoe Gilmore Stott, Standard Publishing Foundation, Cincinnati, Ohio, you are allowing one of the most practical and philosophical, informative and enjoyable manuals on the subject of dealing with boys (and girls) to pass you by. What about those books on special subjects - diction, the child's voice, worship, hymnody? A list of these will appear at the end of this article.

Summer is the time also for listening to recordings of good children's choirs, allowing your mind to absorb the sounds you will want to strive for in your own groups. Look up those lists of recommended recordings in your Guild Letters.

Then there is opportunity to play over, sing over, and study the texts of new anthems -- or older ones which you have never used. Make those lists of repertoire suggestions come alive by ordering a single copy of each for your own files -- and for your own study.

Why not aim at accomplishing one or two organizational details each week through the summer? - This can be done at a more relaxed tempo. Here is a suggested skeleton outline:

- June - 1st week - Evaluate carefully the past season's program. What needs special attention for improvement? Attendance, worship attitudes, rehearsal procedures?
- June - 2nd week - Contact Choir Mothers for definite assignments during next year.
- June - 3rd week - CHORISTERS GUILD SEMINAR! DENVER!
- June - 4th week - Full of new ideas! Plan program for coming year. Select music. Decide on projects.
- July - 1st week - Arrange for conference with Minister. Discuss total program. Check details - dates choirs will sing. Special Services?
- July - 2nd week - Vacation - Include with shorts and fishing pole at least one book for personal growth.
- July - 3rd week -



July - 4th week - Get lists of children attending Vacation Church School.  
Make note of those who were not in Junior Choir (Prospects?)

August - 1st week - Get mimeographed materials ready for stencils - Registration letters and cards.

August - 2nd week - General check on condition of vestments. (Do this with Choir Mother) These should be ready for measurements during first rehearsal.

August - 3rd week - Make attendance charts. Get advance registration mailing out.

August - 4th week - Check teaching aids: charts, autoharps, easels, pictures. Decide on general seating arrangement.

With all this cared for you should be able to swing into that first fall rehearsal with plenty of verve!

Oh yes, the summer reading list:

"Boys" - Know Them, Teach Them - Lead Them

Roscoe Gilmore Stott \$2.00  
Standard Publishing Foundation  
Cincinnati, Ohio

"The Training of Boys' Voices"

Walter S. Vale \$ .65  
The Faith Press

Note: Both these books can certainly be applied to boy and girl mixed choirs.

"Vocal Technique for Children and Youth"

Madeline Ingram and William Rice \$3.00  
Abingdon Press

"Helen Kemp on Junior Choirs"

Helen Kemp \$ .75  
Lorenz

Note: The Ingram-Rice book is just off the press and though I have not read it as of this writing, I know I can recommend it because of the authors. The H.K. on Junior Choirs is a compilation of articles I have written for the publication, "The Younger Choirs". It was our friend, Ruth, who requested that I do this series of practical articles dealing with a variety of the concerns of junior choir directors.

I look forward to meeting many of you on that beautiful campus in Denver!

*Helen*

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An "All In The Family" section had been prepared for this issue, but the tyranny of space limitations just commanded its exclusion. The lots of interesting items will appear in the September issue.

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

A few Clapper Comments at the Season's End:

1. Choristers Guild Ringers planning to attend Seattle's "Century 21 Exposition" may have the opportunity of hearing handbells. David Wehr's group from 1st Methodist, Boise, Idaho, will ring on Memorial Day, the Fink Family will appear several times (dates not known), John Halvorsen of Norfolk, Va. is attending as is Jim Lawson of New York who will play the Schulmerich installation during August. Who else?

2. Schulmerich Carillons, Inc. of Sellersville, Pa. announces that it has tooled for the production of the English-type handbell, and expects to have bells available by December, 1962.

3. Harold Flammer has just published another collection of arrangements for handbells "Bells around the World" by Alice T. Bartlett. Price - \$2.00. It contains 18 numbers - hymns, carols, folk songs, for two-octave sets. Large notes.

4. Frederick Fay of Boston has written that there are now 93 handbell groups in New England. 93! (Texas, wake up!)

5. A suggestion for your future bell programs, benefits, or festivals: Invite a member of the American Bell Association to display his or her collection of bells of all kinds, or give a lecture-demonstration. Many of these people are connoisseurs, have studied and traveled widely, and own valuable bells of historic interest. Write me for a list of ABA members in your City or State.

6. The winner of the Potomac English Handbell Ringers' Award of \$50 for an original handbell composition is Dick L. Kite of San Anselmo, California. The winning number is a Suite entitled "Portland Weather" ("Rain - Fog - Sun"). Mr. Kite is a Senior at the San Francisco Theological College and expects to receive a M.S.M. this spring. He is a member of the Seminary Ringers and of the Marin Handbell Choir.

7. A real Scoop. Ellen Jane Lorenz has arranged a number of useful things for a small Handbell set, one and one half octaves. The Lorenz Publishing Co., Dayton, Ohio is bringing them out on large sheets, 24" x 28" with big black notes and staves which may be attached to display cards on an easel. These arrangements include 12 descants for Christmas carols; 8 service music responses and 8 tower chime arrangements. Ellen Jane has done the Handbell world a favor for these are good arrangements, most practical, and useful.

HAPPY HOLIDAYS!

*Nancy*

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The Editor's Page, Continued from page 184

I had hoped on this page to tell you about several very fine books on which the ink is scarcely dry. Look for their listing on another page of this issue.

But now this just must stop. May you enjoy a genuinely re-creative summer, storing up energy and enthusiasm for your fall work with children, a work which is among the most important and rewarding tasks this world can offer you. And I'll be looking for you next fall.

Au revoir,

*Ledie*

## POSITIVELY NEW

Three small books have very recently come from publishers which every choir director - whether for children or adults - should immediately purchase and use for summer study.

VOCAL TECHNIQUE FOR CHILDREN & YOUTH - Madeline D. Ingram & William C. Rice  
Abingdon \$3.00

These two writers, both eminently qualified to write this book, have provided the church music world, a completely readable and at the same time a technically accurate and workable outline of the How, What and Why of directing younger choirs. Both Mrs. Ingram and Dr. Rice are "working church musicians"; thus their collaboration could be expected to produce a practical as well as inspirational book.

THE ORGANIST AND HYMN PLAYING - Austin C. Lovelace  
Abingdon \$1.25

Of all church music, hymn singing and playing seem to be the most casually handled. Even organists, otherwise very competent and skilled, seem to treat hymn-playing as another chore. As a result, congregational hymn-singing is desultory, sloppy and completely unworthy. The organist who is honestly desirous of improving his hymn playing will find this little volume a genuine gold mine of help. Every organist should be given this "big" little book as a gift by someone - pastor, music committee, friend, wife or -- Dr. Lovelace is just the man to goad us into better hymn playing in his inimitable witty manner.

HELEN KEMP ON JUNIOR CHOIRS - Helen Kemp  
Lorenz 75¢

Lorenz Publishing Company has done children's choir directors a sincere service in gathering together the scattered writings of Helen Kemp into one convenient little volume. She writes in an easy, conversational style and is always herself. No lofty, better than thou platitudes, will you find. And best of all, the booklet abounds in the practical. The articles in the book are not consecutive; they need not be. They are sort of like a daily reading; make it a habit to read and study one a day.

Helen Kemp is a name to be reckoned with in the years ahead in the children's choir field.

\*\*\*\*\*

### THIS 'N THAT Leslie's Medley

Combine your vacation with interesting study while visiting Seattle's World Fair. Attend the Church Music Workshop sponsored by the School of Music, University of Puget Sound, Tacoma, Wash., which runs concurrently with the Pastors' School of the university. Madeline Ingram, a member of our Guild Board of Directors, will conduct a course in Children's Choirs. For further information, write Dr. Charles M. Fisher.

.....

Some churches and persons object to the use of awards for children. In some quarters in fact, the Choristers Guild is roundly condemned for its advocacy of the use of its pins and crosses. No member is of course obliged to use them. If the pin awards are used, however, they should represent real work and standards. Don L. Sanford of Cedar Rapids, Iowa has the following to say about his use of the pins: "The Choristers Guild merit system has worked wonderfully for us here in St. Paul's Church. We never have stressed the idea that a pin was the number one thing to work for. We have always emphasized the Stewardship of Time and Talents. I have always believed that with children and youth, some way should be available to them to earn some merit or symbol to show visibly their loyalty to Christ and His church. I definitely believe these two ideas go together." - 198 -

## A SPECIAL BOW TO A VERY PARTICULAR GROUP OF GUILD MEMBERS--

Each year in the June issue, the Guild publishes the names of those who have made special gifts to the Guild, and the names also of those who are current Contributing Members of whom there are 278, twenty-two more than a year ago. Of these 278, the Guild is very proud to state that 16 are not only original members, but Contributing Members these thirteen years. In this small way, the listing of names, the Guild attempts to honor those who have helped the Guild so materially. Indeed, this recognition is small enough for without the additional income from these members, the Guild would be handicapped in its work. Certainly, the Guild Letters could be minus many special features such as the music and cartoons now a part of the Letters. These latter are costly features.

It seems that I am always writing about rising costs. These past few months, however, have brought higher costs in all areas of our operation than have the past two years put together. I shall not burden you with their rehearsal. It is, however, necessary to state again, that the income from regular memberships does not support the Guild. The small profits from the sale of pins, crosses, books, and materials finished the job. The income from the special gifts and Contributing Members provides the "cream and sugar". Thus we all owe to these devoted persons whose names follow, many of whom have given sacrificially, our grateful thanks and appreciation.

The voting members of the Guild come from the ranks of the Contributing Members. A voting member, according to our By-Laws, is one who has for a period of five consecutive years, been a Contributing Member. He remains a Voting Member as long as he remains a Contributing Member; the years must continue, however, to be consecutive. The very on-going then of the Guild, lies thus in the ranks of our Contributing Members. I had hoped for 300 such members this year; I shall hope again for another year.

I had not planned to add the following, but it speaks so well, the thoughts and personality of our founder, Ruth Krehbiel Jacobs, that I have shaken off my hesitancy to repeat. She wrote the following for the June 1959 issue. They shall be mine as well for this year.

"It is with a mixture of feelings that we recognize the many members who by their Special Gifts and Contributing Memberships have made it possible, literally, for the Guild to continue.

"A mixture of feelings, yes---

"Sincere thanks for the self-sacrifice that in many cases, the gift represents--

"Excitement at the thought of the potential influence of these far-sighted leaders from Canada to Mexico, from the Atlantic to the Pacific, and areas beyond both oceans, all pouring the waters of their own efforts into the growing stream of Christian Character through music that is the common purpose of all of us--

"Concern that the faith and confidence these gifts represent be warranted by the use of them.

"Anxiety for the many churches still unaware of the sustaining power of a common fellowship.

"Regret that those who share are still a small percentage of those who receive.

"Confidence that each year many more members and churches will discover the satisfaction of having shared sacrificially in a cause in which they believe profoundly.

"My deep and abiding thanks."

*Leslie*

### SPECIAL GIFTS 1961-1962

Blue Grass Chapter  
Choristers Guild  
Lexington, Kentucky

Mrs. Haskell Boyter  
Atlanta, Georgia

Mrs. Sherman Crawford  
Lawton, Oklahoma  
(Cont'd. next page)

First Methodist Church  
Pittsfield, Mass.

Mrs. H.A. Fohrhaltz

Glendale Presbyterian Church  
Glendale, California

Rev. Wm. Grime  
St. Johnsbury, Vermont

Margaret Kendrick  
Atlanta, Georgia

Lynchburg Chapter  
Choristers Guild  
Lynchburg, Va.

Mrs. Ruth MacLay  
Dubuque, Iowa

Milwaukee Chapter  
Choristers Guild  
Milwaukee, Wisconsin

Dr. F.L. Whittesey  
Dallas, Texas

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Dallas, Texas

Albritton, Mrs. William  
Andalusia, Alabama

Alderfer, H. Walton  
Bellmore, L.I., N.Y.

Alford, Mr. & Mrs. Richard  
Glendale, California

Allen, Norman K.  
Roanoke, Va.

Almond, Mrs. John W.  
Albermarle, North Carolina

Anschicks, Mrs. R.D.  
Denver, Colorado

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

Bacon, Mrs. J.M.  
Denver, Colorado

Bader, Mrs. William  
Portland, Oregon

Barden, Mrs. Stephen L, Jr.  
Charlotte, N.C.

Bartlett, Alice T.  
Ithaca, N. Y.

Bartlett, Mrs. J.D.  
Denver, Colorado

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

Baughner, Robert W.  
Winter Haven, Florida

Bayer, Arthur C.  
Hyattsville, Md.

Becker, Mrs. Geo. J.  
Peoria, Illinois

Belknap, Lee M.  
Richmond, Va.

Berger, William C.  
Houston, Texas

Bertalan, Joseph  
Denver, Colorado

Betebenner, Mrs. Lyle  
Whittier, Calif.

Bethesda Baptist Church  
Durham, N.C.

Bishop, Mrs. Roy  
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Bitgood, Dr. Roberta  
Detroit, Michigan

Blackwood, Philip T.  
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Bliss, Miss Elaine S.  
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Boles, James Stewart  
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Flint, Michigan

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Burton, Clement R.  
Middletown, Ohio

Buuck, Mrs. Marcus  
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Jackson, Miss.

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Saginaw, Michigan

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Kyoto, Japan

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Wichita Falls, Texas

Central Christian Church  
Lexington, Kentucky  
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Central Union Church  
Honolulu, Hawaii  
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Cherry, Sherman D.  
Greenwood, Mississippi

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Gardena, California

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Canton, Ohio

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Denver, Colorado

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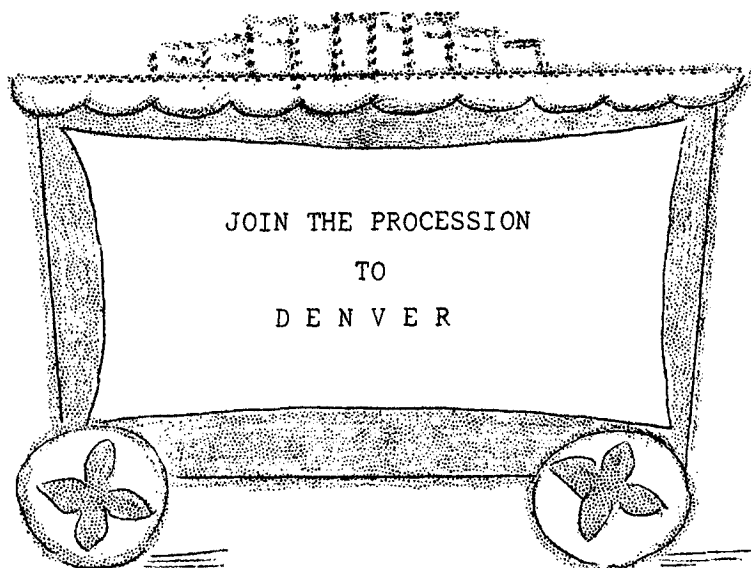
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\* ORIGINAL MEMBERS OF THE CHORISTERS GUILD 1949-1950



FOR THE  
CHORISTERS GUILD Annual Summer S E M I N A R  
June 18-23, 1962  
on the campus of COLORADO WOMAN'S COLLEGE

A highly specialized faculty to rekindle your enthusiasm and energize your work with children--

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This Is Your Last Chance For 1962.

Write for a descriptive circular to Choristers Guild, attn: A.L. Jacobs, Box 211, Santa Barbara, California.

#### VERY IMPORTANT NOTICE

So that the Seminar faculty may be able to do the best possible job for those who attend, and further, to help maintain and preserve the warmth of a family working together, the total registration for the Seminar will be limited to 125 persons. If you plan to attend, be certain to send either a \$10 deposit check, or a letter stating your definite intention to attend.

I N D E X  
CHORISTERS GUILD LETTERS  
VOLUME XIII, 1961-1962

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I am Jesus Little Lamb - Westra  
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February - Little Things That Run and Quail - Burke  
Easter Song - Westra  
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This listing (June, 1962) supersedes all others; please disregard all previous listings.

## HYMN STUDIES (tunes indicated at right)

|      |                                       |                      |
|------|---------------------------------------|----------------------|
| H-1  | All Creatures of Our God and King     | Lasst uns erfreuen   |
| H-2  | All Things Bright and Beautiful       | Greystone            |
| H-3  | Come Ye Thankful People, Come         | St. George's Windsor |
| H-4  | Doxology                              | Old Hundredth        |
| H-5  | Faith of Our Fathers                  | St. Catherine        |
| H-6  | For the Beauty of the Earth           | Pierpont-Kocher      |
| H-7  | Hosanna, Loud Hosanna                 | Ellacomb             |
| H-8  | In Christ There is no East nor West   | St. Peter            |
| H-9  | Joyful, Joyful We Adore Thee          | Hymn to Joy          |
| H-10 | Psalm 150 (to be used with H-9)       |                      |
| H-11 | Now the Day is Over                   | Merrial              |
| H-12 | O Come, O Come, Emmanuel              | Veni Emmanuel        |
| H-13 | O Lord of Heaven and Earth            | Oldbridge            |
| H-14 | Rise Up, O Men of God                 | Festal Song          |
| H-15 | The God of Abraham Praise             | Leoni                |
| H-16 | Ye Servants of God                    | Hanover              |
| H-17 | Take My Life (hymn of dedication)     | Gott Sei Dank        |
| H-18 | O God Our Help in Ages Past           | St. Anne             |
| H-19 | Let Us With Gladsome Mind             | Gott Sei Dank        |
| H-20 | Gracious Spirit, Dwell in Me          | Redhead              |
| H-21 | May the Grace of Christ Our Savior    | Sardis               |
| H-22 | As With Gladness Men of Old           | Dix                  |
| H-23 | When Thy Heart With Joy O'erflowing   | Bullinger            |
| H-24 | God Be in My Head                     | Sarum                |
| H-25 | O Sacred Head Now Wounded             | Passion Chorale      |
| H-26 | Praise The Lord, Ye Heavens Adore Him | Hyfrydol             |
| H-27 | God Who Touched Earth With Beauty     | Bullinger            |
| H-28 | Praise to the Lord                    | Lobe den Herren      |
| H-29 | Infant Holy, Infant Lowly             | Polish Carol         |
| H-30 | O Brother Man                         | Intercessor          |
| H-31 | We Thy People Praise Thee             | St. Anthony's Choral |
| H-32 | Long Ago and Far Away (Christmas)     | Resonet in Laudibus  |
| H-33 | Thou Didst Leave Thy Throne           | Margaret (Elliott)   |
| H-34 | Holy Holy Holy                        | Nicaea               |
| H-35 | Into the Woods My Master Went         | Lanier               |
| H-36 | We Would See Jesus                    | Cushman              |
| H-37 | Immortal Invisible                    | Joanna               |

## DO RE MIS

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

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

## CARTOONS

|                     |                  |
|---------------------|------------------|
| "Which Is The Way?" | 8 in the series  |
| "Choir Crow"        | 5 in the series  |
| "Irving"            | 10 in the series |

(Additions to the Choir Crow and Irving series will appear in the Letters)

## MISCELLANEOUS

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

### THE S (special) SERIES

|     |                                                        |     |                                                                                             |
|-----|--------------------------------------------------------|-----|---------------------------------------------------------------------------------------------|
| S-1 | Certificate of Membership                              | S-4 | I am Music                                                                                  |
| S-2 | Choristers Pledge & Prayer                             | S-5 | The Old Woman Who Lived in a Shoe (publicity folder especially for Primaries - 7-1/2¢ each) |
| S-3 | One Solitary Life<br>(the above is on parchment paper) | S-6 | The Spotted Puppy (a "missed you" postcard reminder) 50 for \$1.                            |

### THE A SERIES

|      |                                                      |                                    |
|------|------------------------------------------------------|------------------------------------|
| A-1  | Chorale, The Duteous Day Now Closes                  | H. Isaac - J.S. Bach               |
| A-2  | Anthem, I Believe In God Above                       | Broyles Hall                       |
| A-3  | Anthem, Children of the Heavenly Father              | Swedish Melody, arr. Robert Legler |
| A-4  | Two Anthems, Bell Carol and Timothy's Christmas Song | Walter Spinney; Annabeth Gay       |
| A-5  | Anthem, All Things Bright and Beautiful              | John Burke (15¢)                   |
| A-6  | Anthem, A Spring Carol                               | Ronald Combs (25¢)                 |
| A-7  | Anthem, Ballad of the Dogwood Tree                   | Brookes M. Davis (15¢)             |
| A-8  | Anthem, It is the Joyful Eastertime                  | John Burke (15¢)                   |
| A-9  | Anthem, God of all Lovely Sounds                     | John Burke (10¢)                   |
| A-10 | Anthem, Japanese Carol                               | F.L. Whittlesey (10¢)              |
| A-11 | Anthem, Christmas Carol                              | John Burke (15¢)                   |
| A-12 | Antehm, Praise God For Wheat                         | John Burke (15¢)                   |
| A-13 | Anthem, I Am Jesus Little Lamb                       | Dorothy Westra (10¢)               |
| A-14 | Anthem, Christmas Bell Song                          | Alinda B. Couper (15¢)             |
| A-15 | Anthem, For Flowers That Bloom                       | John Burke (15¢)                   |
| A-16 | Little Things That Run and Quail                     | John Burke (15¢)                   |
| A-17 | Easter Song                                          | Dorothy Westra (10¢)               |
| A-18 | In the Fields With God                               | Lucille Gehring (10¢)              |
| A-19 | God Raised Up Jesus                                  | William Grime (10¢)                |
| A-20 | Can You Count the Stars                              | John Burke (15¢)                   |
| A-21 | The Little Child Upon the Straw                      | Austin C. Lovelace (15¢)           |

### PRICES

All prices include postage. Prices, except for those individually indicated, are as follows:

The H, DO, C and M series-- 5¢ each up to 100 pages in one order; 4¢ each for more than 100 pages in one order. The S and A series-- 6¢ each in lots of less than one hundred; 5¢ each in lots of more than one hundred.

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

### FOR THE DIRECTOR

|                                                                                                                                                                                                                                 |                 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| THE CHILDREN'S CHOIR by Ruth K. Jacobs<br>(a book of complete organizational plans, tried and tested)                                                                                                                           | \$4.95 postpaid |
| THE SUCCESSFUL CHILDREN'S CHOIR by Ruth K. Jacobs<br>(a book of technics for handling children's voices)                                                                                                                        | \$1.50 postpaid |
| THE ABCs OF THE DO RE MIs by Ruth K. Jacobs<br>(a series of eighty lessons for teaching note reading to primaries and juniors)                                                                                                  | \$ .75 postpaid |
| CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs<br>(complete, accompaniments and words)<br>1 copy--50¢; 2-25 copies, 40¢ each; 26-200 copies, 35¢ each.<br>200 and more copies, 30¢ each - all prices postpaid. |                 |

Most of you who read this, plan to renew your membership. Do it now. By sending in your membership now, you will make certain of receiving the first issue in September right on time, and thus help yourself. You will also lighten some of the Guild problems. It costs real money, and lots of time to remind you in the fall; by mid-August, the Guild must estimate the number of copies of the Letters needed throughout the year; since our fiscal year begins Sept. 1, a budget must be prepared; other valid reasons to urge your renewal now easily come to mind, but will not be listed. You realize the importance of renewal NOW. Please help your Guild do a better job for YOU. RENEW NOW.

CHORISTERS GUILD MEMBERSHIP RENEWAL  
1962-1963

I enclose payment for my 1962-63 Choristers Guild Membership renewal:

Contributing Membership (\$10.00) \_\_\_\_\_; Subscribing Membership (\$4.00) \_\_\_\_\_

Signed: \_\_\_\_\_

Street and number: \_\_\_\_\_

City and State: \_\_\_\_\_

Church served: \_\_\_\_\_

Street and number: \_\_\_\_\_

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HELP AND INFORMATION PLEASE ! ! ! ! !

What would you like to have included in the LETTERS next season?

---

How can the Guild be more helpful to you?

---

What materials, study pages, Hymn studies, etc.- would you suggest be developed and included in the Letters during 1962-63?

---

General Remarks

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(Please fill in the other side of this page)

I RECOMMEND THE FOLLOWING FOR MEMBERSHIP IN THE CHORISTERS GUILD

Name: \_\_\_\_\_

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I N D E X  
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February - Little Things That Run and Quail - Burke  
Easter Song - Westra  
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