

PERSONAL INVENTORY

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

I. 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 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.

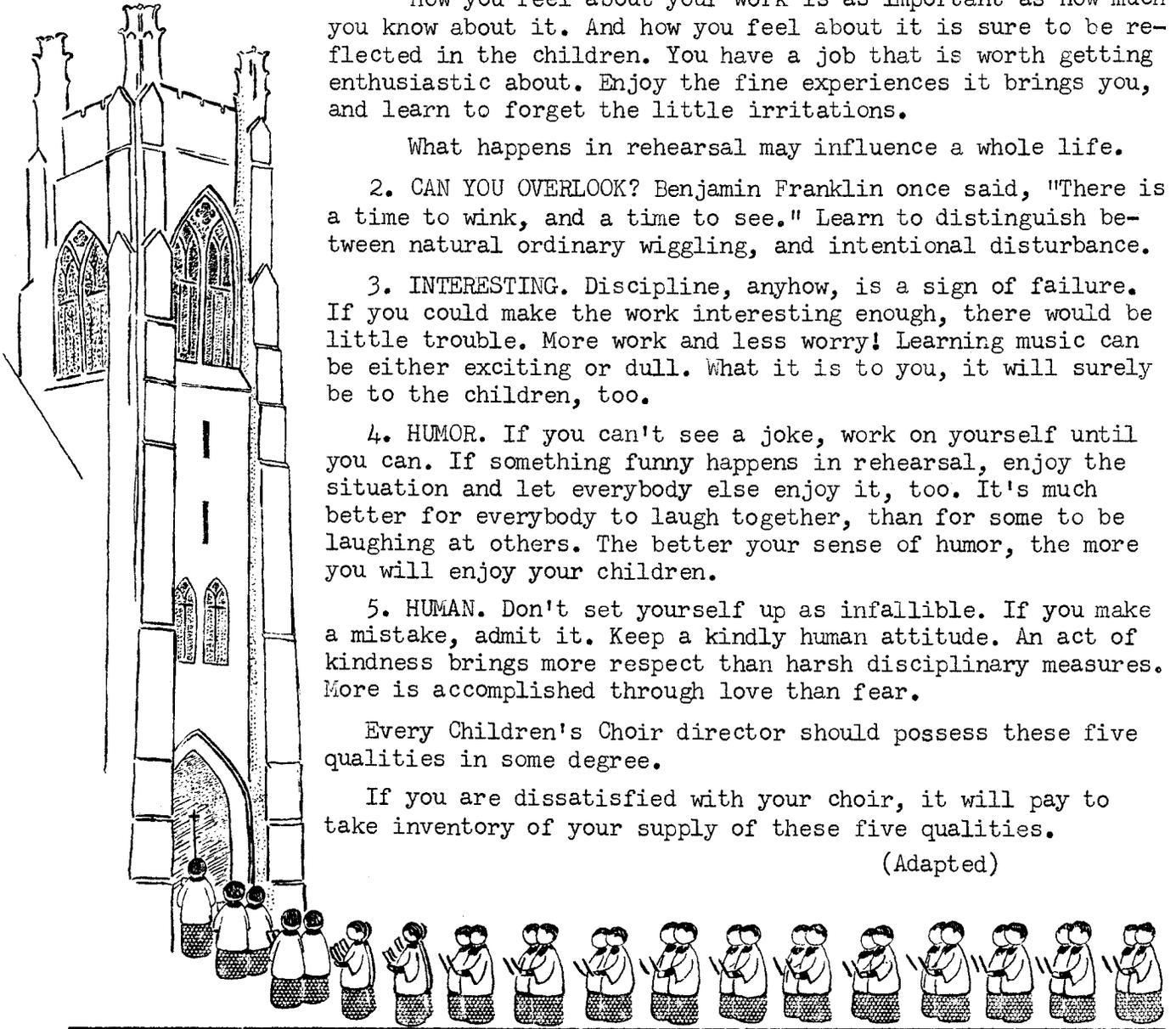
4. HUMOR. If you can't see a joke, work on yourself until you can. If something funny happens in rehearsal, enjoy the situation and let everybody else enjoy it, too. It's much better for everybody to laugh together, than for some to be laughing at others. The better your sense of humor, the more you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

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

(Adapted)



CHORISTERS' GUILD LETTERS
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ANTHEMS USED IN THE READING SESSIONS
CHORISTERS' GUILD SUMMER SEMINAR - LAKE FOREST COLLEGE
Lake Forest, Illinois - - August 3 - 7, 1959

Numbers included in the Complimentary Folder

Christmas

O come, little children-Schulz-Wasner G. Schirmer 10612 sa very simple.
Saw you never in the twilight - Lovelace Gray 2553 interesting.
Sing we Noel - Pitcher Birchard 5264 compelling rhythm.

Thanksgiving

Good folk who dwell on earth - K. K. Davis Wood 731 sab.
Praise to the Lord - Rohlig Concordia 98-1448 (choir copy) simple hymn tune
with elaborate organ interludes, and trumpet for choirs and congregation.

Lent and Easter

Forth He came at Easter-Williams Gray 2523 easy, with interesting acc.
I know that my Redeemer lives - Bunjes Concordia 98-1462, similar to
"Praise to the Lord".
O love of God - Thiman Novello MT 1195 sab.

General

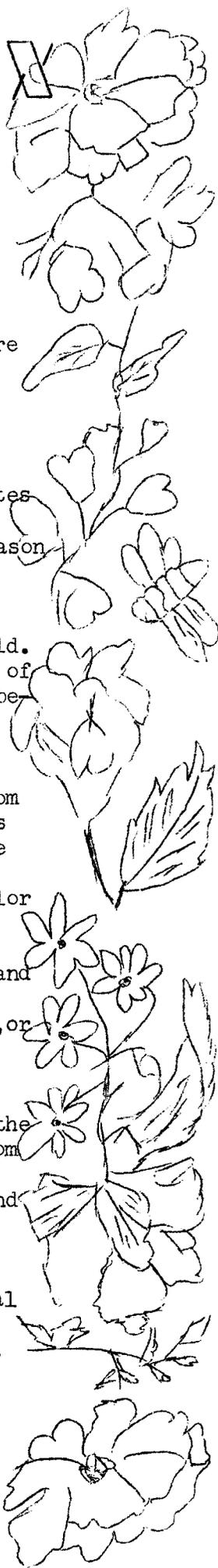
God is working His purpose out-Wehr Choral Services 154 for Teen Agers.
To Christ our King - Roff Summy-Birchard 5215.
O Lord, our Governor-Marcello Concordia CH 1045 rewarding unison.
Lord and Savior, true and kind-Bach-Lovelace Flammer 86162 sa fine text.

Extra

We Sing to Learn - Jane Marshall C. Fischer. A clever collection of songs
designed to correct vocal faults. These are fun songs that pay vocal
dividends.

Additional Numbers on Consignment

*Alleluia - Mozart Lorenz 8551.
An Awakening - Robson Novello ss 1837.
Come, Holy Spirit, Come - Wolff Concordia 98-1356.
Dear Christians, praise God evermore - Kindermann Concordia LD 503.
Easter flowers are blooming bright - Lovelace Gray 2513.
God's World - Caldwell Remick R 3316.
Hymn Prayer - Latham Summy-Birchard 5199.
Loving Shepherd of the sheep - Lenel Concordia 98-1404.
O gracious King - Thompson Lorenz 9567.
O Lord of heaven and earth and sea - Larson Paul A. Schmitt 209.
O Jesus, I have promised - Casner Concordia 98-1459.
Psalm of praise - Darst Gray 2471.
Savior, like a shepherd lead us - Wolff Concordia 98-1358.
Sing gloria - Davis Remick R.3232 satb and Jr.
The shepherd - Brook Oxford 149 ss.
We tread upon Thy carpets - Whittlesey Flammer 86153 sa.
*With a voice of singing - Shaw G. Schirmer 10227 sa.
*Your songs to Jesus raise - Robson Novello HC22.
* - The only numbers not very easy
(this list included in this issue for those unfortunate GUILDERS who could not
attend the Lake Forest Summer School. What a good time they missed).



CHRISTMAS

THE CHRISTIAN YEAR
(to help in planning the season's musical program)

ADVENT begins the Christian year as January does the civil year. It is the time when Christians prepare for the celebration of Christmas. This season of expectancy begins on the Sunday nearest Nov. 30th, and continues through Christmas Eve. Pulpit hangings for this season are violet colored.

CHRISTMASTIDE, the season of the nativity, celebrates the birth of Christ. It continues from Christmas Day through January 5th. The pulpit hangings for this season are white.

EPIPHANY, in which is included the coming of the Wisemen, commemorates Christ as the light of the world. It comes from the Greek word meaning, "manifestation of God." It continues from January 6th through the day before Ash Wednesday. The pulpit hangings during this period are white.

LENT, the season of penitence and renewal comes from the Anglo-Saxon word meaning "spring". This period is designed to deepen the devotional life and to prepare the believer for the celebration of Easter. It continues from Ash Wednesday through Easter Eve. The color for this season is violet.

EASTERTIDE, celebrates the resurrection of Christ and its message of the immortality of the soul. It continues from Easter through the day before Whitsunday, or Pentacost. The color is white.

WHITSUNTIDE, the season of expansion and growth of the church. Pentacost is considered the birthday of the Christian Church. It came to be called Whitsunday from the white robes which candidates wore for baptism. Whitsuntide begins the seventh Sunday after Easter and continues until Kingdomtide. The color is green.

KINGDOMTIDE, the season of the Kingdom of God on earth, is intended as a time for emphasizing the moral and ethical obligations of the Christian. It begins the last Sunday in August and continues until Advent. The color is green.

HYMN STUDY

WHEN THY HEART WITH JOY O'ERFLOWING

This hymn is a good lesson in "What to do When".

Can you fill in the What to do in your own words?

First stanza: When you are very happy about something, then _____

Second stanza: When you are blessed with more than you deserve, then _____

Third stanza: When you long to do something big and courageous, then _____

Fourth stanza: Whenever you share willingly with others, then _____

Each stanza in this hymn has only two phrases: when and then.
Can you sing each stanza like that, in only two breaths?

When thy heart with joy o'erflowing sings a thankful prayer (breath)
In thy joy O let thy brother with thee share.

After which word will you breathe in the second stanza? _____

The third? _____; the fourth? _____



This is the way the tenor part would look if it were written in the treble clef.

Can you play this part, while someone sings the soprano part? Try it.

Can you sing it and play it, while someone else sings the soprano part?

Can you sing it without the piano, while someone else sings the soprano?

When you can put a check in each box, you have a perfect score.

Put a check over the Ab every time it appears in this melody.

This is your key note (or anchor note). If you can remember how it sounds, perhaps you could sing this melody without any help from the piano.

PROGRAM FOR THE DEVELOPMENT OF A SINGING CHURCH

Why a singing church?

1. It is an opportunity for active participation.
2. It opens resources of helpful, comforting, strengthening thoughts.
3. It requires active participation which is physically vitalizing.
4. Hymns emphasize the essence of basic religious truth and experience.
Hairsplitting theological niceties do not make good music.
Whole Christian world meets on the foundation of fine hymns.
5. It unifies. Why do service organizations have song leaders?
Why do colleges have school songs?

What conditions encourage a singing church?

1. Acoustics. Do I feel surrounded by tone, or as if I were singing a solo?
2. The prevailing atmosphere. Are others around me singing with enthusiasm?
Is the choir singing with me, or at me?
3. Organ - does it lead the congregation, or drag it along?
Does it reflect the text, or play all the stanzas like a steam calliope?
Does it over-dramatize the hymn?
Is the Amen a summation of the thought and mood, or a dismal appendage?
4. Familiarity - personal association. Can't blame people for preferring hymns associated with their childhood and early religious experiences.
Our job is to replace rather than discard.

What can you do to encourage a singing church?

1. Have the vision, patience and persistence to educate them.
2. Plan a hymn study program for the whole year, the whole church.
Plan with the minister.
Set the music committee to the task of a survey.
hymns used during past years; how often used.
favorite hymns of congregation.
hymns used in church school; any progressive plan?
Get together a representative committee to select the hymns to be used.
3. Process of selection.
Present a larger list from which the committee is to select.
Have a selected group of singers present them effectively.
Give them information about the hymn.
In which denominational hymnals is it used?
Any special association with our denomination?
How is it particularly suitable for our church program?
Give each member of the committee a hymnal, and a scoring sheet.
4. Character of hymns to select.
Variety: prayer, praise, seasonal.
Something suitable for each age.
No involved symbolism.
Text and musical phrase well mated.

Promoting the Hymn Study Program

1. Mimeograph a booklet with the hymns and pertinent information.
2. Distribute it thru the whole church.
3. Hold a training session for hymn leaders.
4. Get several books on hymns for the church library.
5. Ask each organization to report on its use of the hymns.
6. Hold hymn sings at informal church functions.
7. Use the church bulletin to keep interest alive.
8. Use the hymns in the service whenever suitable.
9. Use anthem arrangements of the hymns.
10. Make use of posters. Have a poster contest.
11. Climax the year with a HYMN FESTIVAL.
12. Don't use the morning worship service to teach the beginners.

The Childrens Choir and the Hymn Study Program.

1. See that every child has a "Chorister's Little Hymnal".
2. Give a certificate to those learning all the hymns selected for the year.
3. Use hymn study pages in their notebooks.
4. Encourage them to learn to play the hymns.
5. Find anthem settings of the hymns and use them in the service.

The Festival of the Singing Church.

Family Night - an informal gathering of hymn enjoyment.

a display of hymnals.

hymn tunes on the paper tablecloths.

hymn-singing relay. Table 1 sings first phrase, Table 2 the second, etc.

Guessing game: play 2nd or 3rd phrase of hymn - guess name of hymn.

clap rhythm----- give name of hymn.

Prize to family giving most interesting rendition of hymn.

Presentation of prizes to those learning all the hymns.

Introduce hymns for next years study.

Hymn Festival in Sanctuary

Prelude, offertory, postlude based on selected hymns.

Use all the choirs.

Have choirs sing from memory.

Include congregation liberally.

Make use of instruments on climaxes.

Keep it uplifting and dignified.

WAYS TO USE HYMNS AS ANTHEMS

(Dr. Austin Lovelace)

1. Sing it as written.
2. Melody in unison.
3. Men sing melody alone.
4. Women sing melody alone.
5. Solo voice or section on melody; other parts background.
6. Alto, tenor and bass on melody; soprano on descant.
7. Soprano and alto, or soprano and tenor as duet.
8. Tenor and bass on melody; alto on alto and soprano on tenor & va.
9. Duet, trio or quartette of solo voices as contrast.
10. Antiphonal treatment.
11. Round or canon.
12. Organ or instrumental descant.
13. Free accompaniment. (Free Accompaniment to Hymns - First Book - Bairstow
(Oxford University Press - Second Book - Thiman
14. Fauxbourdon (melody in tenor)
15. Organ prelude arrangement, choir sings melody against it.
16. Use hymn as choric speech.
17. Use as antiphon: minister- speech; choir - sing.
18. Have congregation sing on last stanza.
19. Change key from stanza to stanza.
20. Use interludes between stanzas.
21. Use women's chorus (ssa).
22. Use men's chorus: 1st tenor on alto where it is written.
2nd tenor on tenor.
bar, on melody or
bass on bass 1st tenor on tenor
2nd tenor on melody
bar on alto, octave lower
bass on bass
23. Use a combination of these methods within the stanza.

THE BOY CHOIR

James Lamberson-First Methodist Church-
Shreveport, Louisiana - - - - -

The most enthusiastic of our seven choirs is the Boys' Choir. Two years ago I was finding it difficult to interest boys in the Junior Choir which was composed of fifth and sixth grade boys and girls, Besides thinking that choir was mainly for girls, most of the boys were dropping out for seasonal sports that practiced each afternoon immediately after school. My Junior High Boys' Choir was meeting on Sunday afternoon with semi-interest because most of the voices were changing and we seldom had any soprano voices.



In September, 1957, I combined all of my boys in grades five through nine in a Boys' Choir, and membership more than doubled.

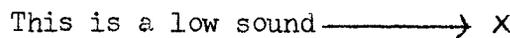
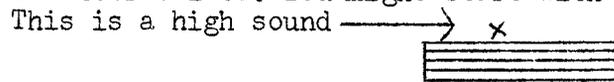
This is a wide age span with which to work, but I've found it to be successful. The older boys become buddies to the younger ones, and some deep friendships have been formed.

One of the big selling points of the choir was the way we worked out our rehearsal schedule. For those who have sports every afternoon, we set our rehearsal at 9 o'clock Saturday morning. Those who are out of town on week-ends can report to rehearsal on Thursday afternoon at 4:00. The two rehearsals are identical, and the choir member may attend either one, depending on his week's schedule.

Besides sending out publicity in mid-August, I try to make a personal call on each of the boys in his home to explain some of the goals for the ensuing year. On Saturday morning every other week we have a Sports Hour at a nearby gymnasium. Occasionally we go on hikes, go bowling, or take a week-end camping trip. Although these special activities are a means to an end, I find now that many of the boys choose only to come to rehearsal, and seem to enjoy singing most of all.

After you have contacted all possible members for the Boys' Choir, be prepared in those first rehearsals to prove to the boys that singing can be fun as well as inspirational. Choose a mixed list of fun, sacred, and familiar songs, and strive for a feeling of fellowship rather than quality.

Be frank with the boys. Tell them exactly what you plan to do. Explain briefly what is happening to their voices. You might start with the approach that Dr. Irvin Cooper uses:



In grades 5 and 6 you can probably sing up to here

In grade 7 your voice slips down to here

Two years later your voice jumps down to here

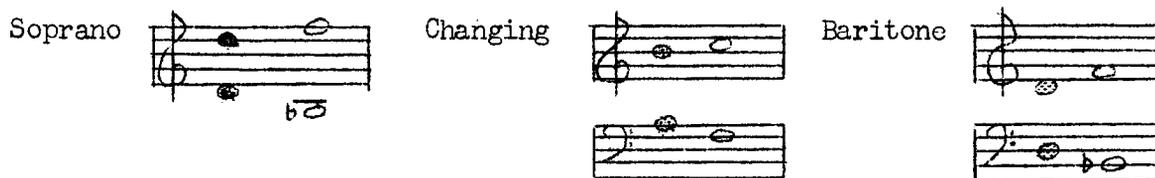
To classify the voices -- unchanged, changing, and changed, have the boys sing a familiar song with an octave range, such as "Clementine" or "Old Folks at Home", in B b . Tap the boys on the shoulder who are singing low, and tell them they are

baritones. Some of the boys are not going to be near the tune at all. Don't bother about that for the time being.

The boys who have not been tapped are to sing the same song in the key of G on ah or loo. This time tap the sopranos on the shoulder since they are more easily recognizable.

The changing quality (alto-tenor, or cambiata) will fool you time after time. Put the boys who are drifting around on no part at all, in with this group. You should now have three voice groups: unchanged, changing, and changed; or soprano, cambiata, and baritone.

Your next problem is to find songs to begin the choir year that will fall in the following ranges.....



(Whole notes represent the vocalizing range; black ones the singing range).

WARNING: This group will not be ready to perform publicly very early in the choir season. Last year we started with a song appropriate for Thanksgiving "Now Thank We All Our God". The sopranos sang the first stanza in the key of F major. The cambiatas sang the second verse in B \flat major, and all joined in the last stanza in C major. Study the above ranges, and select carefully those songs that can be sung in unison.

These two books have been a good source of anthems and fun songs:

- | | |
|--|-----|
| Unison Songs for Teen Age Boys - Irvin Cooper | 75¢ |
| Gordon V. Thompson, Inc. Niagara Falls, N.Y. | |
| Songs for Pre-Teentime - Irvin Cooper | 85¢ |
| Carl Fischer, 62 Cooper Square, New York, N.Y. | |

INTRODUCING THE
C H O I R C R O W

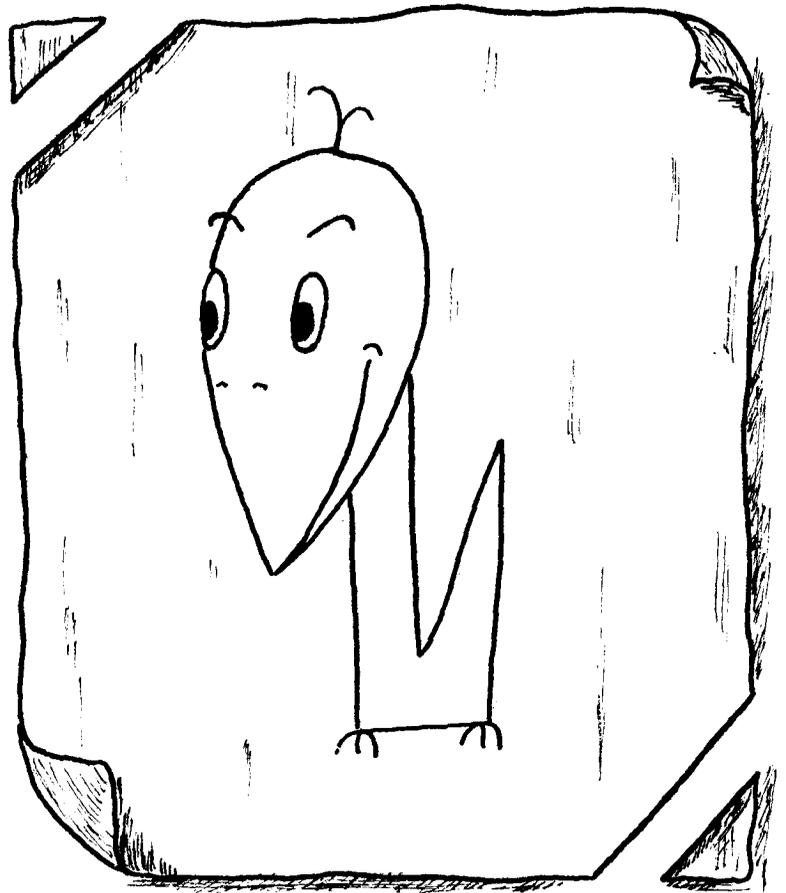
My family and friends were so happy when we had the "birth" of the CHOIR CROW, because I had them living with all sorts of characters!! As you can see, the CHOIR CROW is a wise old bird who has "words of wisdom" for the chilluns. He is easy to become acquainted with, so do make friends with him, and I'm sure he will be glad to do anything you want him to.

Jan
Janet Moll

Hello!

dear friends.

Who am I ?
you ask.



Why, I'm a guy with an important task.

My eyes and ears look down with joy

On all that is taught each girl and boy.

Watch for me and learn to know

That I'm the wise old

CHOIR CROW

J.M.

REHEARSAL PROCEDURES

Mrs. Earl F. Spencer-- University Baptist Church-- State College, Pa.

"When we came here 3-1/2 years ago, there was only one choir of adults varying in number from 8 to 12. Now we have a graded choir program for six age groups, and it has been most successful, in spite of the fact that we are a "transient" congregation. The groups vary each year because of the short time many families stay here to get degrees or are sent to foreign countries for a year or so. It makes quite a problem, but it really is a challenge.

"Our church membership is 245 - and last year we had 120 in the six choirs. So far we have 26 in the Primary Choir - 25 Junior Choir - 18 Junior High Choir - 12 Senior High Choir - ? Student Choir - 25 Adult Choir - making a total of 106. However, this will pick up as we go along. I am not sure of the students yet, as they get started rather late in the season.

"You might also be interested in our Junior Choir Festival that was started two years ago with ten churches participating. When I asked about it on arriving here, no one had ever heard of such a Festival, so it was suggested that I get it started. It has been a lot of work, but really worth it. I am still trying to get all the directors to become members of the Chorister's Guild, but it is slow going! The two years that we have had the Festival, we had a poster contest among the choir members. Their posters were placed in the various shops and churches in town, and the poster winning the contest becomes the cover of our program. This creates much interest on the part of the children. And last year, we had the Boy Scouts who were working for their badge on "religion", choose the scripture readings.

"On Children's Day, the Primary and Junior Choirs bring bouquets of flowers which each one carries while they process in singing "For the Beauty of the Earth." The flowers are placed across the pulpit platform and after the service each child gets his bouquet and takes it to a shut-in, a sick person or a friend. This has become a yearly tradition and is very beautiful. The children place the flowers in a tin can with a piece of foil around it.

JUNIOR CHOIR (9 - 10 - 11 year olds) Unison and two part singing.

"This group rehearses on Fridays - they come right from school anywhere from 3:05 to 3:50. Active games are played - folk dancing - marching - and tag. They love "Broom Tag", a game they made up themselves quite by accident when one child was brushing up some crumbs. "Little Brown Jug" is played on the victrola while the children skip around the room. "It" has the broom and tries to touch a child on the feet, while sweeping the broom around the room. There are four chairs placed at various places and if a child sits on one of them, he can't be tagged. It is fun to watch the children jump over the broom as it approaches their feet, This is their favorite game. They also like "Categories", which is a sitting down game to catch your breath. This is done in four counts, slapping your knees with your hands two counts, then clapping two counts. One child names a category (such as nuts, fruit, colors, animals, magazines, etc.) The category has to be named on the clap and each child in turn has to name an article from that category on the "clap". If he misses he sits on the floor. The last one wins.

"We have filled soda bottles with water to make a scale and played tunes. The child places the bottle below the lower lip and blows over the top.

(continued on next page)

"At 3:50 when all the children are there we have cookies and punch, which a mother supplies, taking turns each week. I, as director, do the telephoning for the refreshments, as it gives me contact with the parent which I feel is very valuable. The children help serve the refreshments and clean up, after which they line up in "perfect" posture and proceed quietly to the sanctuary. (We rehearse in the sanctuary so they may learn respect and reverence for the "house of God"). The fact is stressed that they are "Ministers of Music" and should conduct themselves in such a manner.

Rehearsal procedure:-

- 1 - Standing in good posture with both hands on diaphragm for deep breathing (first blowing it out quickly, then letting it out slowly in hissing sound, each one sitting down when the breath is gone).
- 2 - Vocalizing on "looh", trying for a bell-like tone.
- 3 - Practicing songs already learned.
- 4 - Learning new song.
Listening first with eyes closed.
Clapping rhythm.
Singing it on looh until melody is learned.
Read words and discuss them.
Singing words and melody.
- 5 - In between serious rehearsing, break it up with a fun song.
"Sit Tall, Stand Tall"
"Perfect Posture"
"The Echo Song"
- 6 - Learn the "Hymn of the Month" and the background of it.
- 7 - Each child is given a sheet every week to put in a folder to make up a year-book pertaining to religious education. At the end of the year, each child makes his own cover and staples the book together. This is our final rehearsal, after which we have a supper that they plan, suggesting their own menu.
- 8 - The rehearsal ends at 5 o'clock with a prayer or perhaps singing a Navajo Indian's interpretation of "Spirit of the Living God".

*Spirit of the Living God (reach arms upwards, hands facing each other and look up on the word "living", wave right hand back and forth - on "God" point right hand upward).

Fall afresh on me* ("Fall" bring hands down - on "me" place hands on chest)
Break me (clench hands, place together with fingers down and make a breaking motion)
Mold me (clasp right hand over left hand, then left hand over right hand)
Melt me (make oval motions away from you, passing one hand over the other)
Fill me (make large oval motions with arms towards yourself)
Spirit of the Living God
Fall afresh on me. (same motions as above)

*Repeat this phrase. The tune of this song is found in the little booklet - "In Harmony".

(continued on next page)

"JUNIOR CHOIR sings once a month in the church service on the fourth Sunday.
They also sing in the Candlelight Service at Christmas.
They also sing in a special service on "The Life of Christ in
Scripture and Song" given on Passion Sunday.
They take part in the Junior Choir Festival.

"We do not use an award system as we feel this is just another expense and a lot of record work which is not necessary if the children are made to feel that their choir work is a vital part of the church and a way in which they can serve. We have no attendance problem. Each year the children are encouraged to write a hymn, the one chosen to be sung on Children's Day.

"JUNIOR HIGH CHOIR (12 - 13 - 14 year olds) - 3 and 4 part singing.

"This group rehearses on Wednesdays - they come right from school at 3:30. We have a recreation program at first - ping pong - shuffle board, ring toss - folk games, square dancing, charades and other games.

"At 4 o'clock we go into the sanctuary for rehearsal.

"Rehearsal procedure:-

- 1 - Breathing exercises, standing in good posture.
- 2 - Vocalize.
- 3 - Sing hymns for the following Sunday service.
- 4 - Practice anthems, working out the various parts.
- 5 - Practice processional with books on head for good posture.
- 6 - Practice with handbells.

"At 5 o'clock they go downstairs for a Youth Meeting with two graduate students as advisors. (They set up tables and chairs first for the supper).

"At 5:40 they have supper, each paying 35¢. They made a list of the foods they like, around which six menus were worked out. One parent gets the meal each week, which can be done in the morning and brought to the church by 3 o'clock. I do the finishing touches. The young people do all the work, 3 are assigned each week to clean up. After the supper, we sing fun songs at the table, then end up with a friendship circle, singing "Blest Be The Tie That Binds" after the closing prayer of the Minister, then saying the Mispah Benediction.

"This program is very successful and there is no attendance problem in this group either. The minister has supper with the group each week which gives him a good contact. The young people are ready to go home by 6:40 P.M. I telephone a parent each week to do the supper, for I want this contact.

"They participate in the early morning service every Sunday with the Senior High Choir - each group sings twice a month, also sings prayer responses and helps lead the hymn singing. They also sing at Christmas and on Passion Sunday.

"In May we go to County Churches to give a sacred concert of all the numbers they have done during the year. The young people conduct the service, and give a talk on camping. The offering is used for the County Churches to send their own young people to camp. The church has a supper for us at 6 o'clock and the service is at 7, so we can get the young people home in good time. This is one of the ways they can serve outside of their own church.

(continued on next page)

PRIMARY CHOIR (6 - 7 - 8 year olds) Unison singing

"This group rehearses on Sunday morning during the sermon time. They come into church for the first part of the service, then leave on the hymn after the offertory. This makes the rehearsal time about 35 minutes and takes in the entire department. Our rehearsal procedure is as follows:-

- 1 - Singing games and rhythm exercises.
- 2 - Matching tones and listening for pitch (using small xylophone).
 Sing "Little Sir Echo" (one child is echo and answers back)
 "Bag of Songs" (small articles placed in bag - with eyes closed each child takes out an article. Leader sings, asking who has a certain article - child with article sings same tune).
 "Go On A Trip" (Leader sings or says directions which children repeat while patting hands on knees in rhythm. With a good imagination you can have a wonderful time, climbing mountains, stalking animals, seeing a pair of eyes in a cave, etc.).
- 3 - Talk about the beauty of God's world.
 Sing "nature" songs, using autoharp. Have children take turns playing autoharp while leader presses the chords.
- 4 - Have children learn the scale using magnetic staff. Have them place the notes on staff as you dictate them.
- 5 - Dramatize a Bible song, using simple head pieces only for costumes.
- 6 - End rehearsal with prayer.
 This procedure is not held to strictly but is varied, according to the children, the day, the weather.
 This group sings only at Christmas and Children's Day.

MATERIALS USED FOR GRADED CHOIRS

PRIMARY CHOIR

Primary Worship - Westminster Press
The Whole World Singing - Edith L. Thomas - Friendship Press
New Songs and Carols for Children - William Grime - Carl Fischer
Father, Hear Thy Children Sing - Ruth Heller - Hall & McCreary Co.
We Are Thy Children - Lois Lenski & Clyde R. Bulla - Thomas Y. Crowell Co.
It's Fun to Listen - Coit and Bampton - Harold Flammer
Harmony Fun with the Autoharp-Beatrice P.Krone-Neil A. Kjos Music Co.
Twice 55 Games with Music - C. C. Birchard & Co.
Fun and Folk Songs - Westminster Press

JUNIOR CHOIR

Junior Worship - Westminster Press
Anthems for the Junior Choir-Books I,II, III - Westminster Press
Choral Gems from the Masters - Louise Grant - Boston Music Co.
More " " " " " " " " " " "
The Treble Choir - Martin, Thiel & White - Hall & McCreary Co.
(Anthems chosen each year for Junior Choir Festival)
Sing a Tune (fun songs) American Baptist Publication Society
Little Book of Carols-Cooperative Recreation Service, Delaware, Ohio (20¢)
Sing and Dance (folk songs and dances) Hunt & Wilson - Hall & McCreary Co.
Great Songs of Faith - Book II - Krones - Neil A. Kjos Music Co.

JUNIOR HI CHOIR

The Teen Age Singer - Peter Tkach - Neil A. Kjos Music Co.
Descants for Christmas - Krones - " " " " "
A Carol Choir - Marvin Duchow - The Boston Music Co.
(We use single copy anthems too)

Since few of us are informed on copyright laws, and infringement is subject to a heavy penalty, we have asked Ellen Jane Lorenz, who attended the Seminar at Lake Forest, to outline for us the restrictions covering copyrighted music. She kindly consented to do so, and her report fortunately came in time for this first issue. R.K.J.

COPYRIGHT AND THE CHILDREN'S CHOIR
Ellen Jane Lorenz

A copyright gives its owner just what the words say: the exclusive right to make copies. Without this protection an author or composer would get no remuneration for his creation, and a publisher could not afford the costly process of printing and marketing a composition.

The provisions of the copyright law are necessarily strict and penalties for infringement are severe.

Many people break the law innocently, and publishers are now putting on a campaign to acquaint the musical public with the restrictions of the law.

Words

- I. May legally be copied (by any means whatsoever: blackboard, hand-written, typed, mimeographed) only if
 - a) In public domain
 1. Published more than 56 years ago.
(scripture, standard hymns, etc.)
 2. Published for sale, without copyright notice either on inside title or on first music page of that musical setting.
 - b) Written permission to copy a published, copyrighted work is secured from copyright owner (usually the publisher).
 - c) Written permission to copy an unpublished manuscript is secured from the composer or author, whether copyrighted or not.
- II. May legally be taught by rote.
- III. Probably morally acceptable to
 - a) Copy words for temporary use only, if a copy has been purchased for each singer.
 - b) To print in church bulletin, if a copy has been purchased for each singer.
- IV. If copying of protected works is necessary, the publisher will usually give permission upon payment of a fee.

Music

- Same rules and restrictions as for words, with following additions:
- I. It is illegal to make an arrangement of a copyrighted work.
 - II. It is illegal to copy a copyrighted arrangement of a public domain work.

Recordings

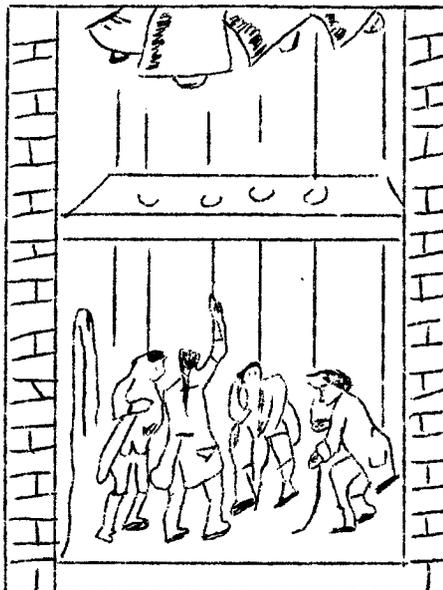
- (tapes or discs) of copyrighted works may be made as follows:
- I. If the number has already been recorded, you may make a new recording without permission.
 - II. If the number has not been recorded, you must secure written permission from the copyright owner or his agent.
 - III. A royalty of 2¢ per copyright selection per recording made must be paid to the copyright owner or his agent, whether or not they are placed on sale.
 - IV. Most of the standard publishers have appointed as their agent Harry J. Fox, Music Publishers Protective Assn., 460 Park Ave. N.Y. 22.

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

CHANGE RINGING

is
 "sounding a ring of
 bells according to
 every possible combi-
 nation--each of which
 must be used once only."

(Groves)



RULES FOR BELL-RINGERS

"ALoud let Silence
 first proclaimed be,
 And by consent let's
 make it our decree.

 Who curse or quaril,
 or o'erturns a Bell,
 Or by unskeeful ring-
 ing mars a peal,
 Let him pay Sixpence
 for each single crime,
 To make him cautious
 at another time."
 (Cornish Rhyme)

A BIBLIOGRAPHY OF BOOKS AND PAMPHLETS ON CHANGE RINGING

<u>TITLE</u>	<u>AUTHOR</u>	<u>PUBLISHER</u>	<u>PRICE</u>
"Village Bells"	Rev.R.Howes -	(W.H.J. Hooton Osmingham School Tring,Herts.,England)	25¢
"The Ringers Handbook"	E.S.M.Powell-	(W & G Foyle,Charing Cross Rd.,London WC 2)	50¢
Instructions & Diagrams for Beginners--	(Lancashire Ass. of Change Ringers - "The Times" Printing Works, Northgate,Blackburn, Eng.)		\$1.00
THE JASPER SNOWDON CHANGE-RINGING SERIES--	(Whitehead & Miller, Ltd. Leeds, England)		
1. Rope-Sight	50¢	3. Surprise Methods	40¢
2. Standard Methods	\$1.	4. Grandsire	50¢

PUBLICATIONS OF THE CENTRAL COUNCIL OF CHURCH BELL RINGERS

Write Miss Elizabeth Sharpe
 Derwen, Launton,
 Bicester, Oxfordshire, England

1. Central Council Handbook - - - - -	35¢
2. Preservation & Repair of Bells (Tower Bells) - - - - -	30
3. On Conducting - - - - -	15
4. Collection of Plain Major Methods- - - - -	50
5. Collection of Compositions (Peals) - - - - -	45
6. Collection of Doubles Methods- - - - -	30
7. Change Ringing on Handbells (Two Hands!) - - - - -	35
8. Methods Sheets - - - - -	06 each
9. Collections of Peals - - - - -	15
10. Instructions on Care of Church Bells (card)- - - - -	10
11. Model Code of Rules- - - - -	10
And Others	

N.B. CHANGE RINGING is extremely difficult and complicated.
 "Village Bells" is suggested for the beginner.

ALL IN THE FAMILY

ALICE LYON, Billings, Montana. "At the first meeting of the new music committee our organist and I began a series of "lessons", as most of the new members were rather unfamiliar with the choir set-up. These lessons included what we do at rehearsals, and why; the music we choose and why; the philosophy of the music (organ and choral) in the church service, etc., and followed this with a request that each of the members sit in on several choir rehearsals during the following week. They did; and came away much enlightened; and the choirs (even the adult) were delighted at being so recognized. Since then the music committee has functioned with a great deal more efficiency and wisdom, and each member has felt better qualified to discuss problems that arise."

MARY ELLISON, Miami, Florida, will spend this year in France with her husband, a French teacher, who will be doing research. Mary is on leave from her church, and plans to do some intensive organ work.

MRS. ARLINE WARD, Oak Park, Illinois. "My husband directs a Y.M.C.A. Camp, and I have to be his right-hand-man. Just to keep in practice, I direct a choir of boy campers all summer, having three rehearsals a week with a change of personnel every two weeks. But our little choir of all faiths sings the finest of music, if not the most difficult, and adds a tremendous amount of beauty and dignity to our outdoor Sunday services, with a portable organ for me to accompany them. Last summer I was tired and didn't start the choir rehearsals until a former camper made a formal request in dining hall one day to have the choir as we had done in former years. That helped me forget my extreme fatigue; I couldn't resist him. These youngsters sacrifice a boating period for choir practice, and do it voluntarily. It is a much less formal program than the usual church rehearsals, as we keep it in the spirit of summer camping. But it is serious business, and they work at it. They gain, and so does the camp."

MABEL BOYTER, Atlanta, Georgia. "I have never had such terrific response as I have had this year. I had nearly 50% of my choirs with perfect attendance, or perfect except for illness. They have completed every phase of the course of study as perfectly as I could ask. The hymn memorizing contest has far surpassed last year's record. The winners were as follows:

vocal- II year old sang 108 hymns from memory (1st stanza and melody a capella)

Instrumental- II year old played 112 hymns on clarinet, 13 on piano, and sang 8. The entire choir sang over 1300 hymns.

"But my 5 and 6 year olds have created a real sensation. I do not have them sing in public more than once a year (in a worship service, I mean), but I gave 2 demonstrations with them. I wish you could have seen and heard them - they were models if I ever saw such. I wish you could have heard them play in 3 part harmony on their harmony pipes and flutes. They have, of course, had all the preliminary work with the rhythm charts, etc., so they play in perfect rhythm, observing all note and rest durations, and count mentally as they read from their books. I'm going to keep that little group intact, and see just what can be done with them with such a background. It is truly exciting, and I don't know who enjoyed it most - the children, the parents or me!"

BILL J. PEARSON, Calvary Baptist Church, Dallas, Texas, divided his choir into teams for a membership contest. There were the Beatniks, the Slurs, the Harmony Hummers, and the M and M's. A certain number of notes was granted for each new choir member gained. The contest ended with an ice cream social at which the winning team and all the new members were guests of honor. Each team had to present a song made up of the notes they had earned.

CHAPTER DOINGS

MRS. G. W. JACOBS is director of the Junior and Teen Age Music Club of Decatur, Ga. Its purpose is to encourage the study of music by creating an opportunity for public performance. The group meets each second Sunday afternoon from October through May. They invite one of the pastors to give the opening devotional, and a childrens choir from one of the churches sings. They may be of any age from 3½ through high school. Any student may have an opportunity to play on the program if he is recommended by his teacher. The public is invited, and all the programs have been well attended. Mrs. Jacobs says, "It is a chance for us to meet the different ministers of music, their accompanists and their choirs. Of course we hope that some of the instrumentalists as well as some of the children in the audience will become interested in joining some choir group. Also, we hope that some choir members will become interested in studying piano or some other instrument." This Share Your Music project is sponsored by the Decatur Music Teachers' Association.

EUGENE HARRIS, First Methodist Church, East Point, Ga., used the following on the front of his choir registration brochure:

C
Christlike Service

H
Hearty Cooperation

O
Offering My Best

I
Inspiring Singing

R
Reflecting the Love of Christ

NEWARK, OHIO*****"Last year in our monthly meetings, we turned our minds to some philosophy, rather than methods and materials. We had a minister speak on "Music and Worship"-what it should be, worship attitudes on the part of the singers, etc. At another meeting our director of Christian Education talked to us on what the Junior Choir can understand about religious concepts with particular application to the selection of hymns and anthems for content. We also had a session on church symbols which are understandable to Juniors, and how they can be correlated with the music of the church. One of our public school teachers who is a member of the Guild, gave a demonstration of Primary Choir techniques. So I hope we have raised a few sights. The directors have worked unusually well together, and I feel we are beginning to get a few roots in the ground."

MILWAUKEE, WISCONSIN*****"Five meetings were held during the year. Miss Roberta Best, supervisor of music in our public schools, was our guest at the January meeting. She spoke on the music in the schools, how they teach it, and the basic philosophy. Her talk was excellent and helped us understand our Junior Choir children better. Our chapter was organized in March 1958. There are 20 members. Eighteen choirs participated in the festival held April 12th. Over 400 children were registered, and sang under Mrs. Jacobs. On Friday night a banquet was held at the Central Y.M.C.A. The ministers were the guests of honor, and all but one were present. This was followed by a demonstration and discussion of Junior High vocal problems. About 50 directors and many ministers stayed. Saturday morning about 40 children were assembled for a Junior Choir demonstration. A stereophonic recording of the festival was made by the House of Magna-Craft.

CHARACTERISTICS OF THE JUNIOR CHILD

1. Spontaneous reactions; unpremeditated.
2. Full of energy; must be guided or it will take over rehearsal.
3. Strong sense of competition.
4. Group loyalty developing.
5. Hero worship.
6. Habits not settled.
7. Visual minded.
8. Strong imagination.

WORKING WITH THESE CHARACTERISTICS (numbers correspond to those above)

1. You can't expect a completely calm rehearsal.
If there is no evident response to the music, there is none.
Learn to relax; not every issue is a crisis.
2. Vary the rehearsal to let off steam.
clapping; moving into sanctuary; picture of angelic choir boy with black eye.
Provide for pre-rehearsal activities.
Establish area habits; playroom, rehearsal room, sanctuary.
3. Within the choir: teams; best attendance record; most hymns learned.
With other choirs: baseball game; festivals (each choir to sing);
exchange churches.
Through the Choristers' Guild: compare their achievements with others.
4. Requirements that they understand and accept.
Loyalty through the director to the church and what it stands for.
Place responsibility for decision on them.
Don't make decision for exceptions yourself.
Bring some issues to them for decisions.
Keep in touch with parents; their support essential.
Follow up immediately on absence or misbehavior.
5. The director must be emotionally mature.
Show no favoritism.
Don't curry their favor.
Acquaint them with the great heroes of church history.
Jesus; Luther; Grenfel; Laubach; Mellon.
6. Review standards occasionally.
Keep the rehearsal room orderly.
Establish order in the rehearsal pattern:
roll call, seating, dismissal, care of vestments.
Director must be free to observe and correct.
Rehearsal reflects the order or disorganization of the director.
Rehearse details of performance.
Honor sustained effort: Choristers' pin; service cross.
7. Use their eyes: blackboard; learning procedures; room interest.
Attendance records; Hymn learning chart.
Parents night; interesting display; children act as guides and hosts.
8. Let your own imagination develop; use it in your interpretation of music.

DRAMA AND CHORAL SPEAKING TEXTS AND SOURCES OF MATERIAL
COMPILED BY Nancy Poore Tufts

DRAMA

Collections; "Great Christian Plays"
(Medieval) Switz & Johnston \$7.50
Seabury Press, Greenwich, Conn.

100 Plays for Children (non-royalty)
Plays Incorp. 8 Arlington St.
Boston 16, Mass.

Treasury of Religious Plays
by Thelam Brown, Association Press

LISTS OF AVAILABLE PUBLICATIONS WITH
INFORMATION ABOUT STORY, ROYALTY, ETC.

Baker's Plays - 100 Summer St.
Boston 10, Mass.

Denison & Co. 321 5th Avenue, S.
Minneapolis, Minn.

Dramatists' Play Service, Inc.
9 E. 38 St., N.Y.C., N.Y.

Epworth Press, London, England

Samuel French, 25 W. 45 St.
New York 36, N.Y.
also: Hollywood 46, Cal.

Friendship Press - 257 4th Ave.
New York 10, N.Y.

Lutheran Student Ass'n. of America
327 S. LaSalle St., Chicago 4, Ill.

National Council of Churches in the USA
Dept. of Worship & Arts (50¢)
120 E. 23d Street, New York 10

Oxford University Press
114 5th Avenue, New York 11, N.Y.

Rinehart & Co., Inc.
232 Madison Ave., New York 16, N.Y.

SPEECH

"Art of Interpretive Speech"
by Woolbert & Nelson (Appleton-
Century)

"English in Action" Book III by
Tressler (D.C. Heath & Co.)

"Improvement of Voice and Diction"
by Ben Eisenson (MacMillan)

"Literature as an Experience"
by Bacon & Green

"Oral Interpretation" by Charlotte Lee
(Houghton-Mifflin Co.) About \$5.00

"Oxford Book of Christian Poetry"
(Oxford Press ?)

"Reading Aloud" by W. Maxfield Parrish
(Ronald Press Co., N.Y.C.) About \$5.

"Reading Aloud Effectively"
by Ben Henneke (Rinehart) About \$5.

"Sing Your Way to Better Speech"
by Gertrude Walsh (E.P. Dutton)
(Esp. for Children-Nonsense Verses,
etc.)

"The Choir Speaks" by Bebbington &
Brown
(Methmen, London)

"The Speech Choir" by Marjorie Gullan
(United Luth. Publ. House \$3.50
2900 Queen Lane, Phila 29, Pa.)

SINGERS: Manual of English Diction
G. Schirmer - Madeleine Marshall
Excellent!

WESTMINSTER PRESS PUBLICATIONS

Choral Readings from the Bible
Choral Readings for Worship and
Inspiration
Choral Readings for Jr. worship and
Inspiration
Great Bible Stories for the Verse
Speaking Choir
Choral Reading for Fun and Recreation
(Also 4 Junior Choir Anthems Books
with Choral Speaking parts)

THE CHORISTERS' LITTLE HYMNAL IS HERE
and it is much better than we had even dared hope

IT IS ATTRACTIVE * * * * * AND INEXPENSIVE
AND FULL OF WONDERFUL MATERIAL
* * * * *

WE PREDICT THAT

You will find it the most valuable service the Guild has ever offered.
* * * * *

Every number in the HYMNAL is suitable for Junior High and beyond.

All of them are suitable for the Juniors, with the possible exception of
"Once to every man and nation" and
"God of grace, and God of glory"
which may be too mature in thought for some Juniors.

* * * And the PRIMARIES can use quite a number of them TOO * * *

- | | |
|---|----------------------------------|
| p. I Rejoice, ye pure in heart | p.35 Let us with a gladsome mind |
| l.12 God who touchest earth with beauty | p.35 Praise for bread |
| p.13 For the beauty of the earth | p.38 All things praise Thee |
| p.15 This is my Father's world | p.59 For health and strength |
| p.17 All creatures of our God and King | p.61 Praise and thanksgiving |
| p.28 Hosanna, loud hosanna | p.25 As with gladness |

* * * * *

Selections in the Choristers' Little Hymnal Appropriate to the
SEASONS OF THE CHURCH YEAR

- ADVENT - - - - - 23, 24, 39
- CHRISTMAS- - - - - omitted, because too much is available otherwise
- EPIPHANY - - - - - 21, 22, 25, 32, 33, 46
- LENT - - - - - 22, 26, 27, 28, 29, 30, 53
- EASTER - - - - - 31, 33, 34, 46
- WHITSUNTIDE- - - - - 5, 19, 32, 36, 40
- KINGDOMTIDE- - - - - 11, 18, 19, 20, 21, 36, 37, 41

* * * * *

The LITTLE HYMNAL is intended as a supplement to, not a replacement for, the denominational hymnal. The numbers in it were selected for their beauty, their worthy texts, and for the universality of their use. They will all be found in most standard hymnals.

If all our Guild children learn to sing and to love the hymns in the Little Hymnal, we will not have to be concerned about the standards and the vitality of the hymn singing in our churches twenty years hence.

We are convinced that familiarity with the friendly LITTLE HYMNAL will create an increased love and respect for the CHURCH HYMNAL.

Hymns to be used in this season's Hymn Studies

- | | |
|--|-----------------------------|
| Sept. When they heart with joy o'erflowing | Jan. God Himself is with us |
| Oct. God who touchest earth with beauty | Feb. God be in my head |
| Nov. Praise the Lord | Mar. O sacred head |
| Dec. Come Thou long expected Jesus | Apr. O sons and daughters |
| May. Jesus shall reign where'er the sun | |

AVAILABLE ANTHEM ARRANGEMENTS OF HYMNS IN THE CHORISTERS' LITTLE HYMNAL

The Lord's My Shepherd p. 52

Brother James Air-Gordon Jacob-Oxford University Press No. 166 sa
The Lord's My Shepherd - Carl F. Mueller C. Fischer CM 6673 sa

Fairest Lord Jesus p. 22

Fairest Lord Jesus - David Jones (Hymns and Anthems Set 2) C. Fischer
Beautiful Savior - Perry Presser No. 21601
Beautiful Savior - Riegger Flammer 86048
Crusaders' Hymn - Krone Kjos 4224 u with descant

Rejoice, ye pure in heart p. 1

Rejoice ye pure in heart-David H. Jones (Hymns & Anthems Set 2) C. Fischer sa

Praise to the Lord p. 2

Praise to the Lord the Almighty-Carl Mueller C. Fischer CM 6327 sa
Praise to the Lord the Almighty-K.K. Davis E.C. Schirmer 1572 sa
Praise to the Lord - Malmin Augsburg M 21 ssa
Praise to the Lord - Fryxell H.W. Gray 2285 satb (with alleluias)
Praise to the Lord, the Almighty - Bach Concordia BA 30
Unison except for last stanza (satb); rather difficult
Praise to the Lord - Slater Concordia Tr. 118 sa, very easy
Praise ye the Lord, the Almighty-Olds Hall & McCreary No. 2518 ssa & sa Junior
Praise to the Lord - Whitehead H.W. Gray 2100 sab rich accompaniment

Joyful, joyful we adore Thee p. 3

Joyful, joyful we adore Thee - Lutkin FitzSimons 5011 sa
Praise my soul, the King of Heaven-Couper (The Chapel Choir)- J. Fischer sa

All glory, laud and honor p. 27

All glory, laud and honor- Heller Hall & McCreary 2556 sa
All glory, laud and honor- Olds Hall & McCreary satb and Junior Choir

Once to every man and nation p. 9

Once to every man and nation-Thomas Hall & McCreary 1724 satb medium difficult

Praise the Lord, ye heavens adore Him p. 10

Praise the Lord, ye heavens adore Him-Prichard Birchard 1476 satb and Jr.
Praise the Lord, ye heavens adore Him-Prichard Birchard 1475 sab & descant

Tallis' Canon p. 49

Awake, my soul, and with the sun - Lutkin FitzSimons 5006 2 part canon
All praise to Thee, my God, this night - David Jones C. Fischer
Hymns and Anthems (Set 3)

Praise to the living God p. 16

The God of Abraham praise - Carl Mueller C. Fischer CM 6303 sa

O God our help in ages past p. 5

Old Hundredth Psalm Tune - Vaughan Williams Oxford Univ. Press
choir, congregation, organ and trumpet
O God our help in ages past - Whitney H. W. Gray 2435
choir, congregation and optional trumpets

All creatures of our God and King p. 17

St. Francis' Hymn-Olds Hall & McCreary 1570 satb and Jr. rather difficult

For all the saints p. 43

Sine Nomine - Vaughan Williams C. Fischer CM 6637 satb. Jr. could take descant.
(unless otherwise indicated, these numbers are all comparatively easy)
(let us know of any others you have used and can heartily recommend)

DEAR GUILDERS: How quickly the summer has passed. It seems only a few days ago that our Work-en-eaters stuffed the last issue of the 1958-59 Letters, and here we are wishing you a bigger and richer 1959-60 season. In case you are at sea, about that plebian word "Work-en-eaters", that is the title of the group of high school girls who help us assemble the LETTERS every month. They work like slaves all morning, and then at noon we take them all to lunch as guests of the Guild. If it weren't for the cheerful help of these girls, you never would get your LETTERS.

Was the summer as busy -- for you as it was for us? Ours was one round of seminars, very stimulating, but also hard work. And since they all brought new friends into our family of Guilders, it was well worth the effort. Our own summer seminar at Lake Forest was a great success. We have never had such a superior group of directors, nor so many. There were 78 registered, from 23 States. We were all housed in one very attractive dormitory, and had the campus practically to ourselves. Our last evening together, Nancy Tufts uncovered some unsuspected talent in a nonsense program of "drahma" and original songs which she pulled out of her mental grab-bag.

For instance: (to the tune of Turkey in the Straw)

OOOOOOHHhh - you must be a member of the Choristers' Guild

If you want to learn how children's choirs to build;

Put your best foot forward and don't sing through your nose,

And we'll all be ready when the organ blows.

After this enlightening program there was a "pot-luck" snack bar in the dorm. Everybody brought something, and the total collection ranged from pickled grasshoppers to a box of candy exactly one yard long.

The nonsense was welcome relief after a week of concentrated work. Classes from 9 to 4, with only an hour and a quarter for lunch; and then again from 7 to 9 proved pretty rugged, and by Thursday pillows pilfered from the dorm began to appear in the class room. Begin now to persuade your church to send you next summer. (Be sure to bring a pillow). We will let you know about the place and time just as soon as they are determined.

Many of you in your renewals mentioned how helpful the Letters have been. You need not thank A. I. and R. K. J. because it is your increasing participation that makes them so practical. It is your experiences, and your ideas that make the Letters; our job is to act as a trading post for all the original ventures tested in your private laboratory. I can't thank you enough for your generous sharing.

This year we should venture out in a broader field of sharing, and several of our members are pointing out the way. Several years ago Walter Davis became interested in the Italian orphanage, Casa Materna, when their choir toured the Methodist churches in this country. The following summer he visited the orphanage. The next winter, his choir sent music and supplies to them, and this winter one of the boys from Casa Materna is going to be Walter's foster son for a year of study in this country. You can use our music as a messenger of goodwill, and provide a vital experience for our choirs, if you will. On another page of this LETTER you will find a proposed plan. Give it careful and prayerful thought.

One of these days we will answer all those friendly personal notes on the renewals. I promise.

Do you need a useful anthem for Thanksgiving? Try "God of the Nations" - Bourgeois, arr. Strohm; Hall & McCreary. For satb, congregation and trumpet. Use children on the descant on second stanza.

And a truly exciting Christmas find is "Lo, I bring tidings" - Vierdanck, for two equal voices and two flutes or recorders. Published by J. Fischer. Called a choral concerto. Really fine music for a really fine choir.

Ruth

ANTHEM STUDY

O LORD OUR GOVERNOR -- MARCELLO -- CONCORDIA CH 1045

First Week

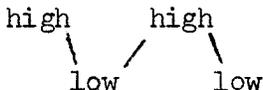
See how quickly the choir can learn the first tutti phrase, and the last phrase just before the tutti on page 5. These are the two climax phrases. Learn one of them well before introducing the second. Sing them of fah, in progressive keys as a vocal exercise.

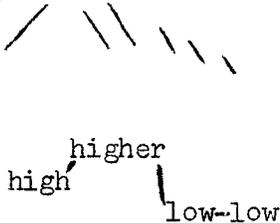
Second Week

Write the two phrases on the board, with the words.
See if the children recognize them, and can sing them.
Repeat until they can sing them well and easily.
Write on the board the short phrase "is Thy great name" that just precedes the second of these longer phrases. Learn to sing it.
Either sing or play the anthem (singing is preferable) and let the choir sing these three phrases whenever they appear. Point to the phrase on the board just before they are to sing it.
Do the same thing over again, and this time let some child make a record on the board of the number of times each phrase is repeated. (This is a good way to get active interest in repetition).

Third Week

Let the choir discover the pattern of phrases in each section of the anthem.
First section: first phrase ascends; next two are identical descending phrases; then three short phrases, each one a little lower.

Second section: 

Third section: 

Fourth section: one long descending phrase, like coming downstairs.

Fifth section: Omit.

Sing again, the choir indicating with their hand the shape of the sections.

Fourth Week

Review the pattern of the sections.
Sing the whole anthem with the choir, using the pattern outlines as reminders.
From this point on, it is a matter of repetition until the children can sing it with spirit and assurance. The more secure they are, the less you will sing, until you are not singing with them at all.

Pointers

You must know this anthem from memory to teach it well.
The first impression must be one of enjoyable rhythmic vigor.
Be sure that each step is secure before you go to the next one, otherwise the children will be confused and lose interest.
Disregard the "solo" parts; use the full choir throughout.
This is an excellent number: it has vitality, is a challenge to flexibility and good diction, and has a comfortable range.

MATERIALS AVAILABLE FOR CHILDRENS' NOTE BOOKS

This listing 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	DOXOLGY	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 1050 (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

DO RE MIs

DO-1	Chart 1	DO-4	Review Page 1	DO-7	Review Page 4
DO-2	Chart 11	DO-5	Review Page 2	DO-8	Review Page 5
DO-3	Chart 111	DO-6	Review Page 3	DO-9	Review Page 6
				DO-10	Review Page 7

CARTOONS

C-1	Which is the way to start the year?	C-5	Which is the way to help the choir?
C-2	Which is the way to learn our songs?	C-6	Which is finding a good excuse?
C-3	Which is the way to act in church?	C-7	Which is my attendance chart?
C-4	Which is the way to be on time?	C-8	Which one is making the director mad?

(A limited supply only of these cartoons is available)

MISCELLANEOUS

M-1	Childrens 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 (Childrens Version)

THE S (special) Series

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S-2	Choristers Pledge & Prayer (above on parchment paper)	S-4	The Old Woman Who Lived In A Shoe (publicity folder especially for Primaries--7 $\frac{1}{4}$ ¢ each)

THE A SERIES

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A-2 Anthem, I Believe In God Above

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Use this space to list additional materials which will be published in future issues of the CHORISTERS GUILD LETTERS.

THROUGHOUT THE WHOLE WIDE EARTH

WHY not give your choir children a chance to experience personally the warmth of a world-wide fellowship of music. Adopt some mission station where children's work is carried on. Send them a GIFT MEMBERSHIP in the Guild. Help them acquire what music they may need. Use your bulletin board for news about your ADOPTED CHOIR. What better service project than to remember them at Christmas and Easter. Frank Laubach is helping to make the world ONE through literacy. We can do the same through SONG. W H Y N O T T R Y.

Let your choir earn the money for the membership. Certainly a necessary quality of "Christian Character" is concern for others. Let's add another arrow to our CHORISTERS' GUILD bow, and call it "THE BROTHERHOOD OF SONG." Perhaps you can think of a better motto, but I doubt that you think of a better PURPOSE.

GIVE YOUR CHOIR A SHARE IN THE BUILDING OF THE
BROTHERHOOD OF SONG

BROTHERHOOD MEMBERSHIP

the gift of

Name: _____

Church: _____

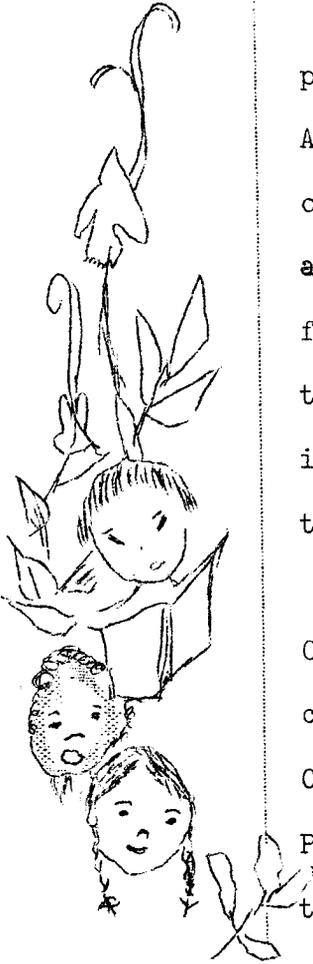
Address: _____

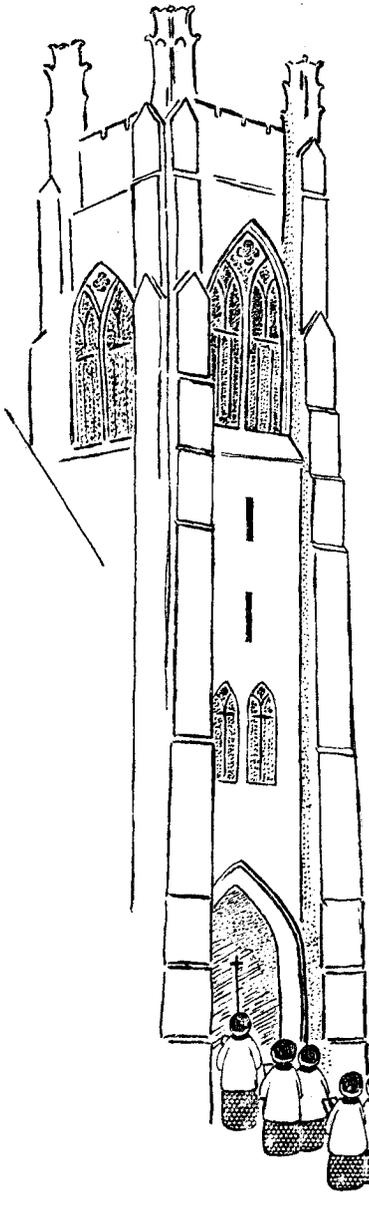
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" TO LAUGH OFTEN AND LOVE MUCH:

TO WIN THE RESPECT OF INTELLIGENT PERSONS
AND THE AFFECTION OF LITTLE CHILDREN

TO EARN THE APPROBATION OF HONEST CRITICS
AND ENDURE THE BETRAYAL OF FALSE FRIENDS

TO APPRECIATE BEAUTY

TO FIND THE BEST IN OTHERS

TO GIVE ONESELF

TO LEAVE THE WORLD A BIT BETTER
WHETHER BY A HEALTHY CHILD,
A GARDEN PATCH,
A CHEERY LETTER,
OR A REDEEMED SOCIAL CONDITION

TO HAVE PLAYED AND LAUGHED WITH ENTHUSIASM
AND SUNG WITH EXULTATION

TO KNOW EVEN ONE LIFE HAS BREATHED EASIER
BECAUSE YOU HAVE LIVED.....

THIS IS TO HAVE SUCCEEDED. "

CHORISTERS' GUILD LETTERS
Volume XI 1959-1960 Number 2
October
CHORISTERS' GUILD
Box 211
Santa Barbara, California
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DEAR GUILDERS, Are you interested in hearing about the first BROTHERHOOD MEMBERSHIP? It comes from Merle Kelly in Nagoya, Japan, and here is his letter.

"It was indeed a pleasure to be a part of the Guild last year, thanks to the generosity of James Camp, director of the Canadian Academy Choir and the Union Church choir in Kobe, Japan. Enclosed is my membership renewal. Also I want to continue the gift chain by having you send a gift subscription to Mrs. Alexander Meyer in Tokyo, who has organized several festivals in Tokyo Lutheran churches.

"This summer at Lake Nojiri, my wife and I entertained over a dozen persons who are connected in some way with music in the churches in Japan, and had the privilege of introducing and talking about the Guild. They were glad to see Madeline Ingram's new book on Children's Choirs which she sent me recently.

"May I tell you about my work as Presbyterian U.S. missionary in Music? After spending two years getting a start in learning the Japanese language, I have moved to Nagoya to teach music in Kinjo Gakuin, a girls' school (Jr. Hi through college), a school of 5000 students and over 150 faculty members. This November marks the 70th anniversary of the school which started with three girls meeting in the missionary's living room to learn knitting and Bible.

"This year Kinjo Gakuin (means Golden Castle school) has a well balanced fifty piece orchestra. For the anniversary celebration the orchestra and chorus will do "Go Not Far From Me, O God" from a Christus Miserere by Zingarelli. Each year the school sponsors the presentation of The Messiah, plus another major work. In the past, the 300 voice chorus plus the radio-TV orchestra have performed such works as Faure's and Mozart's Requiems and Haydn's Creation.

"I am told that Nagoya, a city of one and a half million has 25 Christian churches. Of this small number only one or two have a choir. The largest church in the city, 300 members, has a choir, but it does not sing every Sunday. I have not heard of any children's choirs in Japan, but I shall keep my eyes and ears open. Also as I become more fluent in the language, I shall endeavor to see that use is made of Choristers' Guild materials."

Merle is a graduate of Cincinnati Conservatory, and Columbia Teachers' College, with a Masters in Music Education. He also studied French horn and organ at Juilliard. He enclosed in his letter a list of a dozen other missionaries who are teaching music somewhere in Japan. Who will adopt one of them with a BROTHERHOOD MEMBERSHIP? Let's make use of that last page in the September issue.

One of our Guilders in her renewal remarked that many of the suggestions in the Letters are for full-time directors with a staff of assistants. We do hope to include material that will challenge them, but on the other hand, many of our best suggestions come from volunteer directors in small churches. Mrs. Spencer, whose rehearsal techniques were in the last issue, works in a church with a membership of 245, but she has 120 in her choir program. Every situation whether big or small, professional or volunteer, has special problems, but as Henry Kaiser says, "Problems are only opportunity in work clothes." Don't think that BIG things are impossible in a SMALL church. Flemington, New Jersey, is a country village, and has only country churches, but it had more influence on the development of childrens choirs in this country than the biggest church in the biggest city.

And as each of us has a particular problem, each also has a particular responsibility. I consider it my chief obligation to keep you constantly reminded that the work in which you are engaged is worth your best efforts, and to bring you, through the Letters, the confidence that comes from the knowledge that you are a vital part of a movement whose potential influence not any one of us knows. Every time you refer to your Letters, and come across the photograph on the opposite page, I hope you will be reminded anew of the importance of your personal contribution to that work.

Ruth



Paul H. Jacobs

Our aim
Common
Christian character
through
children's choirs

ALL IN THE FAMILY

Mrs. O. D. Schneider, Wauwatosa, Wis. "Would this idea be worth passing on? I keep a complete extra file of the current music my choirs are working on in a notebook in my car on the seat beside me. As I drive, I sing- using that time for memorizing. If I need help, I open my book to the song in question, and check my problem. I've learned many, many anthems en route, while I've waited for lights to change, as I chauffeur members of my family, etc. I admit I'm often the object of lively interest as I sing along the way, but I really don't care. At least, I haven't idled my head with my motor."

Nellie Gordon Blasius, Summit, New Jersey. One of our special challenges is Hymn Memorization, and we have had some choristers memorize one verse (to be sung without accompaniment) of as many as 94 hymns in one year. This is an accomplishment that included the interest of the parents."

Mabel Boyter has two more in her series off the C.Fischer press. They are "Symphony", an identification game of orchestral instruments, in which from 2 to 60 players can participate. The other is a series of "Clap Phrase Posters" to be used as a bridge between the Rhythm Posters and the printed page.

Dorothy Corbin, Cleveland, Ohio. "Our church is a downtown church, and most of our little choristers come from housing projects, etc., where music is crowded out to make room for just the business of living. However, even though I have no long list of degrees, I love the work and the children, and with the help of God we have had a good year. In fact so much so that next year we are going to be brave enough to expand our work and try to establish a progressive choir system on a small basis."

Adrienne Reisner, Ft.Worth, Texas. "In our church we have no music in the church school, but we do have a children's worship service in the sanctuary at 10:00 between the 9:00 and 11:00 adult worship services. Here they are taught hymns and we have, in all our services, a hymn of the month. However, the summer church school affords us our best opportunity. I have the final period each morning, from 11:05 to 11:45 for music. The children memorize all the words very well, and sing with lovely tone and finish. There were 160 children. At least fifteen of them came to me after the final program and asked if they might join the childrens choir in the Fall."

Phyllis Martin, Sturgis, Mich. Her special choir project last season was learning about famous composers. Six weeks were devoted to the study of Bach, Handel, Mozart, Haydn, Mendelssohn and Beethoven. The children heard a story about these men, listened to their music, and learned at least one song by each of them."

Mrs. Robert Merritt, Rome, N.Y. closed her choir season with a Choristers Festival. "This was publicized as a service for the children of the church and their friends, given by the childrens choir. The paper ran a picture of three sisters, in their vestments, each one a member of one of our choirs. Each Sunday School child received a mimeographed invitation."

Isaac Keith, Alexandria, Va. "This Fall the Cherub and Carol Choirs will take on a different appearance. Although these choirs will retain their titles for participation in the worship services, their Saturday morning sessions will proceed under the name of "The Music Playshop." The first session for 5 and 6 year olds at 10 - 10:45, and the second for 7 and 8 year olds at 11-11:45. The aim is to introduce children to music in an atmosphere of fun and familiarity and participation with their friends. With the emphasis on music-through-play, the child will be learning without realizing it. The hieroglyphics of music will become as much a part of the child's environment as are the hieroglyphics of language. Of necessity these sessions will be limited to the first 15 to register in each group. If there is a need, additional groups can be formed."

Bill Hargrove, White Plains, N.Y. was one of the members of the panel in a CHRISTIAN CAREER DAY sponsored by the Inter-church Youth Fellowship. The Christian vocations presented were: Ministry, Missions, Director of Christian Education, Religious Journalism, Inter-church Cooperative Agencies, Music and YW and YMCA.

ALL IN THE FAMILY

Sue Dunn, Boston, Mass. "I am happy to become a Contribution member of the Choristers' Guild this year..it's the least I can do in view of all the help it has been to me. Four years ago when I first heard of the Choristers Guild I was graduating from nurses' training, music was a pleasant hobby, there were NO youth choirs at all in this church, and I was asked to organize a Junior Choir since I had been director of the student nurses' glee club. Today, by God's grace, we have five youth choirs and even a new youth orchestra. The program has grown so much that after receiving my degree in nursing, I have now gone back to college to study music full time, and what a thrilling experience it is. Our weekly Youth Music program now offers rehearsals for each choir, group vocal classes (Jr.boys, Jr.girls, teen age boys, teen age girls..). In these classes we can really drill on details as we could never do in regular rehearsals; beginning classes in woodwinds, brass and strings, advanced classes in woodwind, brass and strings, orchestra rehearsal, and private piano lessons. This Fall I hope to include some musical activities for our Primaries, and pre-schoolers. I have two assistants, music majors at local colleges, who help with the piano lessons, plus a very active Choir Parents Guild. We even have now renovated the basement of one of our church buildings for the youth music department since we have outgrown the one Sunday School room where we began four years ago. We concluded last season by presenting the first all youth concert in the history of our church, and God blessed it far beyond our greatest expectations. What a vivid example of the value of a graded music education program. If one picture is worth a thousand words, certainly one good concert is worth a thousand lectures, letters, board meetings, etc., to convince the people of the value of the Children's Choirs."

Mrs. Robert Mitchell, St.Paul, Ind. "Our church is really small, attendance runs from 60 to 85 or 90. I have three choirs. This year the Primary training boasts 9 members, the Junior Choir 19 (they did a complete program for the local music club and sing once a month in the worship service) and the adult choir numbers 12 to 14. Offhand, wouldn't you say our percentage in choir participation is quite high? (I surely would! R.K.J.).

Mrs. James Kallstrom, Grand Prairie, Texas. "Just when I'm ready to give up, here comes the Guild Letter, with others whose problems are much greater than mine."

Lauretta Cotton, Milwaukee, Wis. "Our minister's wife is superintendent of the Junior Department, and has come to me for advice on the music, also brought me all the materials they will use. We have planned our worship services, and I look forward to a new understanding. I shall use all the choirs in the first part of the first service, one each Sunday. In this way we can be of help in leading the church service, and also have them learn their hymns better. We will use your Little Hymnal in both departments."

Mrs. Earl Spencer, State College, Pa. "At the end of the year our Junior Choir members make covers of construction paper for their year books, staple them together, then take them home to share with their parents. One little boy drew a picture of a magician pulling notes out of a hat. I wasn't sure whether or not he had the words "magician" and "musician" mixed up."

Mrs. Pershing, Easton, Pa. Here is an interesting story. Mrs. Pershing disbanded her boy choir last year because they were too frivolous. Of their own accord they came to the girls rehearsal. Regularly! After two months she relented and told them they could have their own choir again. Hardly sounds true, does it!

One of our summer seminar friends tells me that enlarged reproductions of the covers on Holiday, Saturday Evening Post and Ladies Home Journal are available without cost to educational institutions, from Curtis Publishing Co., Circulation Department, Independence Square, Philadelphia. Some of these would be a good "spot of interest" for the choir room.

REHEARSAL TECHNIQUES

Ruth Parkhurst - The American Church - Caracas, Venezuela.

The American Church is an interdenominational church whose members come from the major denominations and over twenty different countries. The church membership is 640, including those in the interior of the country in the small branches of the church which lie in the largest oil fields. The church also serves a large "non-member" list - people who are active while they are here, but often do not join because of the brief span of their stay in the city. Length of contact with a family can vary from 6 months to an average of 2 years. Some few reside here for a longer length of time, but the congregation is accurately termed a "floating" one. In the adult choir, which fluctuates between 25 and 60 voices, there are 10 voices who were here five years ago. Oil is the economic center of the community, and everything eventually ties in with it. The families with which we have contact are, i.e., embassy and army families who have lived everywhere from Bombay to Paris; technical and administrative men whose contact with the oil industry has led them through a series of foreign countries. The children of these families have been exposed to many varieties of education, and for the most part, music education is lacking, simply because time and energy did not permit it. All of this will give you a glimpse of our congregation. Instability is the keynote, and the chief aim of this particular church is to be one of the few stable elements in the community.

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Choir Division: Treble Choir of Adult Women - 6 to 12 voices - sings regularly for the first of duplicate services.

Chancel Choir of Mixed Adults-25 to 60 voices - sings regularly for the second of duplicate services and for special services.

The adult choir season is on a year-round basis; the youth work from September through May.

Chapel Choir - 40 Intermediates, 12 to 15 year olds - sings once a month for the 5:30 Vesper, youth-led services, and for special services - making a total of 15 services during their season.

Crusader Choir - 50 Juniors, 9, 10, & 11 year olds - sings 7 times during their season, for regular and special services.

Carol Choir - 28 Primaries, 7 and 8 year olds - sings 5 times during their season, for regular and special services.

Because much of our Youth Choir work begins "at scratch", and there is only a limited "carry-over" from year to year, the emphasis must be on training rather than performing. This is the reason the Crusader and Carol choirs appear in services less often than the Chapel Choir.

+ + + + + + + + +

Chief problems of the Youth-Choir work are to fill in the sadly lacking elements of general music education (there is almost no supplementing from schools here); get voices on the right track; and combat the unmixed chest tone which is widespread in Venezuela (this goes from child through adult - probably due to their Indian heritage). This applies to both speaking and singing voices. This is the tone which is heard in general - at school, on the radio, in the street - and carries its influence, in spite of good modulation which may be in use at home.

For the above reasons, our Youth-Choir work carries a heavier training emphasis in basic things than most churches, and our literature sticks to music which we hope the children will contact later when they move on. There is no room for branching out into new and different fields which might be exciting for a few.

All elements are stressed which will make for solidity later on, regardless of the denomination they may move into.

+ + + + + + + + +

When the children register in September, I listen to each voice individually, and make note of any individual problems. Those who need extra help come early for pre-rehearsal, individual work each week until their specific problem is eliminated. In the beginning of the season, the group for this work is a rather large one, but I find there is no substitute for the individual handling of the problems. The voices come onto the right track much quicker in this way. I have found that the best way to work at basic tone-matching is with the sounds of "yoo-hoo" on the fifth and third of the triad - then when they can do this, move into matching the whole triad, and then consecutive triads.

I work with the Primaries entirely by rote for song learning, and work with elements of sight-reading from the blackboard. The Juniors use the music until it is memorized, and the Intermediates work from music for rehearsals and services. We do unison singing entirely with the Primary and Junior groups, and don't begin two-part work with the Intermediates until their unison singing is unanimous. The Intermediates have done some outstanding work in combination with the Adult Choir, i.e., the Clokey Easter Cantata "For He Is Risen." I can hardly recommend this strongly enough for a combined work between youth and adult choirs.

Music for youth rehearsals is placed on each chair beforehand, and seats are assigned for the year (with a careful eye as to weak and strong voices, and explosive discipline mixtures of personality!).

Many books claim that children either think vocal exercises are funny or boring. I have found their reaction to be one of interest and enthusiasm. I started them because of our more difficult than usual tone problem, and regard them as invaluable in establishing correct singing quickly. During the past five years, I have worked out the following system which works (for us, at least) like a charm:

1. All youth rehearsals begin with a Choral Grace, spoken together; then with members in "singing position" (feet flat on the floor, knees together, back straight, hands in lap) we do the following vocal exercises until the total choir is singing correctly. In the early part of the season, it sometimes takes 15 minutes to eradicate the unmixed chest tone which they hear everywhere. As the season moves on, they can go through the exercises perfectly, first time through.
2. Begin with the ACE triad, and sing it on "Moo" from top to bottom and back (5-3-1-3-5) - this starts it in easy head tone and helps to carry it down.
3. Once the right tone is established, sing consecutive triads in this way, permitting no flicker of change, working down from the ACE triad to the middle CEG triad.
4. Turn the triad around, and with no change, sing it from bottom to top (1-3-5-3-1).
5. Sing consecutive triads (still on "moo") in this way, working up from middle C to
2nd F for Primaries
2nd A for Juniors
High C for Intermediates

6. Begin again with the ACE triad, and move from "Moo" to "Wah" permitting no flicker of change between the two vowels.
7. Cover the same range of consecutive triads with "Wah-wah-wah-wah-wah."
8. Then move to sustained singing: using the 5 steps within the triad, working down from the 2nd E to middle C.
9. When the total choir is singing correctly, we sing the "Dresden Amen" in three keys - beginning on the 1st F, then the 1st G, and finally on the 1st A. (We use the Dresden Amen as a response to the prayer and benediction in services, and with this sort of background, we can always count on a beautiful freedom in at least two spots in the service!).

We never move on to the next exercise until the whole choir is navigating the one in hand as well as they can for their particular phase. By the time we reach the final amen, everyone is doing the best he can at that moment. As the weeks go by, and they can achieve correct singing, then I demand it every step of the way. From the youngest to the oldest, they seem to love the challenge, and feel real gratification when they achieve the promotion to the next exercise. When the three amens are right, we begin the hymns which are scheduled for the next service, and try to carry over into the words the same elements we've been working on.

We try to begin with music which is known, and move then into the unknown. At frequent intervals (depending on the age group) the choir is allowed to relax back from singing position - but they know that this is essential to the really correct singing. Working on processing and other mechanics are interspersed through the rehearsal in order to achieve relaxation, (and still keep them accomplishing vital things!).

When the hymn work is as strong as it can be for their particular phase, we move into the other service music. As soon as we begin the word singing, I stress line and diction. The latter comes clear when the flowing line is right, and I find that if they can achieve the right movement within the phrase, and eliminate noisy breathing between the phrases, then the words come clear without needing separate emphasis. People tell me that the words are "crystal clear" in the service singing, and I consider this the surest judgment that other basic elements are right. Unless we can achieve this, we are not even beginning to achieve what we should.

THE BOY CHOIR

James Lamberson - First Methodist Church - Shreveport, La. ♪

In this second article concerning the Boys' Choir, I wish to discuss the ever present problem of matching the voice with a given pitch. We do not limit membership in the Boys' Choir to those who can carry a tune. Consequently, at the beginning of the choir year, there may be as many as ten or twelve boys "floating around" in the changing voice section, not knowing how to match their voices to a specific pitch. I have learned that with time, patience, and interest on the director's part, most boys can carry a tune. But this does take a considerable amount of individual work.



At the beginning of the choir year, I explain what is happening to them physically as they approach the Junior High period of adolescence: each boy's voice will be getting lower, and we will have to change parts as the year progresses. "At times you may sound like a frog croaking", I tell them, "but at one time or another, we are all going to be in the same boat, so there is no point in making fun of anyone; and if we are to have a good choir, we'll have to pull together like the players on a football team."

Always assure the boy that he may not be matching his voice at present, but if he'll work with you and give of his best, he'll be singing with the rest of the choir in time.

I have found it helpful to ask one or two of the boys who need special help to remain for five or ten minutes after choir. We work to match the voice to individual pitches, and sing over short passages of the anthems we are learning in choir. Don't try to flatter the boy by telling him that he sounds real good if he doesn't. Always be frank, but at the same time, encouraging. For instance-"George, your first two pitches were correct, but from then on, you missed the whole works. Let's try again." It may be of help to keep a notebook on each boy's present range and check throughout the year to see if progress is being made.

Be sure that the boy is listening to the desired pitch. One of my boys worked and worked to sing a short passage. Finally it was through the use of a tape recorder that he could hear the desired pitches. The "before" and "after" results were amazing. Of course, he was immensely pleased when he heard this new voice.

Different words that have an inflection like "hello" or "Good morning" often help the boy to raise his voice if you find that he is singing along on one pitch or a few low pitches. After speaking these words, have him sing on the same pitches. Another device that I have found helpful is to have the boy yell as though he were excited and calling a friend some distance away, such as "Hey, John. Look!"

Many times we assume that the boy can't carry a tune, and yet when he is on a hike or alone, he can sing any of the popular songs in certain keys. This can be a good starting point for individual work. Ask him to sing his favorite song, then match the piano with his voice. Many boys can sing in a limited range. It's the director's duty to increase this range.

When performing in public, I often have the boy sopranos sing an anthem by themselves, then we include an anthem by the entire choir. This makes it possible to use the exceptionally good voices, and spare the feelings of the others.

Time, Patience, and Interest - these are the qualities that every director must have in working with boys who have pitch difficulties. I've found that when the boy can begin to sing with others, it releases a new sense of freedom, and you have an enthusiastic choir member who, for the first time, is enjoying choir as much as, if not more than, any of his other activities.



It's important to remember

To always welcome each new member.

- the CHOIR CROW says

A handwritten signature in cursive script, appearing to be 'J.M.'.



"THE BLESSING OF THE ANIMALS"



A charming and ancient Church custom was revived a few years ago at Holy Trinity Church, Hereford, England, and has now been adopted by several Churches in this country. The Service, dedicated to St. Francis Assisi, takes place on the first Sunday after October 3 (October 4 in 1959), St. Francis' Feast Day, and is known as "The Blessing of the Animals." Parishioners, mostly children, bring in their cherished pets including horses, ponies, dogs, cats, rabbits, parakeets, hamsters, and even goldfish and turtles.

This can be made a beautiful and impressive Service. The animals seem to recognize the solemnity of the occasion, and are invariably on their best behavior during the outdoor sermon. Perhaps someone has thoughtfully invited representatives of the local Society for the Prevention of Cruelty to Animals, the Poundmaster, the Veterinarian, and other friends of animals to attend. A brief Service, with Children's Choirs, Handbell Ringers and/or other instrumentalists might be planned as follows:

INVOCATION

HYMN:—"All Creatures of Our God and King" - St. Francis' Hymn

SCRIPTURE

PRAYERS for Animal Welfare

HYMN:—"All Things Bright and Beautiful" - - - - - Royal Oak

SERMON

THE BLESSING OF THE ANIMALS

HYMN:—"All Things That Live Below The Sky"- - - - (See below)

BENEDICTION

**The Society for United Prayer for the Prevention of Cruelty to Animals, of Great Britain, publishes "A Collection of Prayers for Animal Welfare" which includes a selection of Hymns. The following Hymn by Edward John Brailsford is sung to the tune "Rodmell" which is unfamiliar to Americans. Any familiar Common Metre (86,86) tunes such as "St. Anne" or "St. Peter" could easily be used.

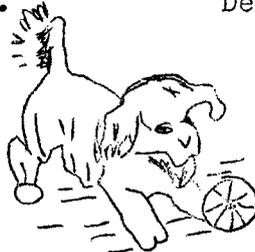
"ALL THINGS THAT LIVE BELOW THE SKY"

All things that live below the sky,
Or move within the sea,
Are creatures of the Lord most High,
And brothers unto me.

Beneath His heaven there's room for all;
He gives to all their meat;
He sees the meanest sparrow fall
Unnoticed in the street.

I love to hear the robin sing,
Perched on the highest bough;
To see the rook with purple wing
Follow the shining plough.

Almighty Father, King of kings,
The Lover of the meek,
Make me a friend of helpless things,
Defender of the weak. AMEN



Nancy Poore Tufts

R E C O M M E N D E D M U S I C

THANKSGIVING

For Junior Choir Alone



- A Seasonal Thanksgiving - Thiman G. Schirmer 8740; sparkling.
- All Things Divine - Mueller Edwin Morris Co. 4073 sa; chorale tune, easy.
- An Awakening - Robson Novello SS-1837 text based on the words of St. Francis "All creatures of our God and King".
- Come, Christians, Join to Sing - Mueller C. Fischer CM 6326 sa; good text; stately.
- Come, Christians, Praise God Evermore - Kindermann (1616-1655) Concordia LD 503; light and flexible; two violins.
- Forever Blessed Be Thy Name-Handel-Perris Birchard 2128 u. with descant; singable.
- For the Beauty of the Earth - York C. Fischer CM 549 sa very popular.
- Let Us With A Gladsome Mind-Means Gray 2498 good for either children or adults.
- Lord God, We Worship Thee - Bach-Hart Birchard 1270 sa fine choral tune.
- My Song Shall Be Always of Thy Loving-kindness - Sampson Novello MT-1133, a fine number, but only for the exceptional choir (written for satb; children-melody only).
- Now Thank We All Our God - Bach-Holler Gray 1206 sa a fine Bach melody.
- O Lord Our Governor - Marcello Concordia CH 1045 (see anthem study in Sept. LETTER).
- Psalm of Praise - Darst Gray 2471 ss good for children or combined choirs.
- Praise to Our God - Bach J. Fischer 9146 sa from Cantata 129 - organ interludes between phrases.
- We Praise Thee, We Thank Thee - Magney Birchard 5099 simple in text and tune.
- We Come With Songs of Gladness - Larson ProArt 1138 hymnlike; Primaries could join Juniors on this.

For Mixed Choirs, or Combined Choirs

- All Praise to God Who Reigns Above - Lenel Concordia 98-1142; for two equal voices; easy and effective.
- Blessed Man Whom God Doth Aid-Lovelace J. Fischer 9059 u. vigorous; good stride.
- For the Blessings of Our Days-Krones Kjos 4218 u. with descant; very popular.
- God of the Nations - Bourgeois-Strohm Schmitt, Hall & McCreary 1783 satb, children on descant on stanza 2; congregation on 3 and trumpet for emphasis, familiar hymn tune.
- Good Folk Who Dwell on Earth-K.K.Davis-B.F.Wood 731 sab; good independent parts.
- Jubilate Deo - Purvis Leeds Music Corp. L-143; exciting unison number for large or combined choirs on festive occasion.
- Let All the World In Every Corner Sing - Olds Remick I-G-1747 sa; tenors sing with sopranos and basses with altos. An easy, joyous number.
- Let All Things Now Living - K.K.Davis E.C.Schirmer 1819 sa; an old favorite

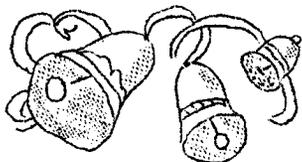
Let Us Praise God - Olds Hall & McCreary 2547; combines speech and song; ssa, but also available in satb; fine for opening Thanksgiving Service.

Now Thank We All Our God-Cruger-Krone Kjos 4223 sa with descant; fine, strong chorale.

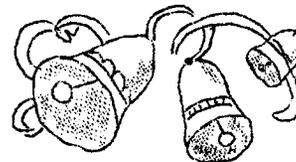
Praise, My Soul, The King of Heaven-Clokey Flammer 86149 for voices in unison.

Praise To The Lord - Rohlig Concordia 98-1448 for choirs, congregation and trumpet; setting of the hymn tune "Lobe den Herren."

(for further suggestions, see page 20, Choristers' Guild Letters).



CHRISTMAS



For Junior Choir Alone

voice parts indicated; also good in unison on melody

A Carroll - Jacobson Summy-Birchard B-965 ssa; with flute; unusual.

A Child's Noel - Beck G.Schirmer 10432; Jr. and satb; childlike.

Bethlehem - Dickinson Gray 144; ssa; slowly and tenderly.

Christmas Song - Holst G.Schirmer 8119; brisk, like bells ringing.

Christ Is Here - Richard Birchard 281; about the Wisemen; violin solo.

Carol of the Singing Reeds-Johnson J.Fischer; delightful; rather difficult.

Carillon - Briel FitzSimons 3024 ssa; interesting contrasts.

Christ, the Holy Child-Frances Williams Flammer 86059 sa; easy; good range.

Carol of the Sheep Bells - Kountz Galaxy 1078 sa; a great favorite.

Carol of the Drum - K.K.Davis B.F.Wood Co. 729; sa; insistent rhythm.

Come to the Manger - Kountz Galaxy 1997 sa; fast and light; needs diction.

Christmas Bell Carol-Leontovich Hall & McCreary 2554 sa; also fast and light.

From Heaven High the Angels Come - Dickinson Gray 97 ssa; Smooth 3/4 time.

Good Christian Men Rejoice - Mueller C.Fischer CM-6304 sa; familiar tune.

Hosanna Now Through Advent - Moschetti Presser 312-40258 u. and satb.

How Far Is It To Bethlehem-Shaw Gray 65 ssa; needs clear, sensitive singing.

In Bethlehem's Lowly Manger - Frances Williams Flammer 86067 sa; quiet.

Jesus Was Born in Bethlehem-Marshall C.Fischer CM 6946 charming simplicity.

Let Our Gladness Know No End - Czech - Barnard Birchard 5108; brisk and light; very easy; with optional glockenspiel and flute.

Long, Long Ago-Nagle Ditson 15201 ssa; words and music well mated.
Lullaby on Christmas Eve - Christiansen Augsburg 1115; gentle sa.
Mary's Lullaby to the Infant King - Warner Birchard 1611 sa; very singable.
Midwinter - Milford Oxford Univ. Press OXCS 161 sa; unusual.
On Christmas Night - Ehret Volkwein sa; long, swinging phrases.
O Holy Night - Adam G. Schirmer 5847 ssa; perennial.
Peace on Earth - Lovelace Choral Services 133; "quickly, with expectancy."
Rise Up Early - Kountz Galaxy 1701 sa; jubilant and vigorous.
Saw You Never In The Twilight - Lovelace Gray 2553; nice 3/4 and 4/4 combination.
Star Candles - Head Boosey and Hawkes MFS 157; unusual, and rather difficult sa.
The Beckoning Star - Frances Williams Flammer 86098 sa; easy and grateful.
The Christ Child - Tatton Birchard 1213; interesting combination of voice and acc.
The Christmas Candle - Bitgood Gray 1348; a Christmas prayer.
The Christmas Nightingale - Bampton Presser 312-40213 sa and descant; gay.
The Gifts A Child Can Bring - Rawls J.Fischer 8899; quite popular.
The Flute Carol - Couper J.Fischer 8586 sa; familiar French carol, with a flute-like introduction for one voice.
Thy Little Ones Are We - Pfautsch Concordia 98-1140 sa; very simple.
The Snow Lay on the Ground - Sowerby Gray 2238 a with descant; very singable.
What Strangers Are These- Purvis Birchard 969 u. with descant; a question and answer carol, good for two groups.
When the Crimson Sun Had Set - Mansfield Arthur P. Schmidt 169 sa; nice arrangement of the alleluias in the chorus.

For The Primary Choir

Christmas Long Ago - Dunhill Adward Arnold 470
 "Little Jesus had no cradle."

Christmas Morn Is Dawning - Luvaas Augsburg TC-10,
 folk tune.

Cradle Song - Kirkpatrick Summy Birchard "Away in a manger."

God Bless the Little Things - Hatch Flammer 86086;
 excellent text; lovely.

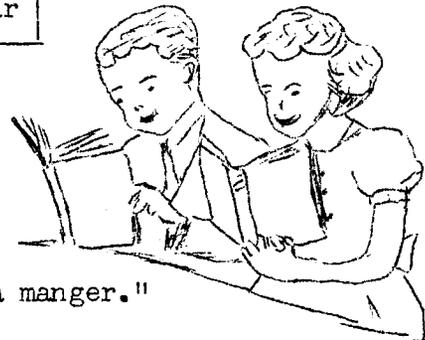
Lambkins - Graham Summy Birchard ssa, but use melody only, naturally.

Little Christ-Child, Sweet and Holy-Frances Williams Flammer 86072 sa.

O Come, Little Children - Schutz G.Schirmer 10612 sat with 2 recorders, old German Christmas song, very simple melody.

Once In Royal David's City - Gauntlett-Davies Flammer 86121 sa with descant;
 Familiar tune, found in several hymnals.

Prayer In Winter - Jordan B.F.Wood 733; a simple prayer of thanks.



For Combined Choirs

God Rest You Merry, Gentlemen - Lynn Presser 312-40094; four stanzas, each for a different choir: 1st, Juniors in unison, 2nd, Junior High in sa, 3rd, H.S. 2 part canon, 4th, adult choir satb; all a cappella.

Over Bethlehem's Town - Marryott Ditson 15303; smooth; good range.

Sing Gloria - Davis Remeck R 3232; satb and sa.

Sing this Joyous Morning - Larson J.Fischer 9039 very easy; children's part duplicates soprano of satb generally.

The Babe in Bethlehem's Manger Laid - Buebendorf Flammer 84190; if the descant on page 7 is too high for the Juniors, let them sing the melody as far as the Noels.

The Christ Child - Cornelius Galleon Press CGS 1006; flowing and singable; nice balance between children's and adult choir.

The Sleep of the Holy Child - Anderson Birchard No. 2049 a number both adults and children will enjoy; audience, too. Comfortable range for all voices.

The Wise May Bring Their Learning - Lynn Presser 312-40237. Simple arrangement of a simple melody; adults on 1st and 3rd stanzas; children on 2nd.

Wake Now Ye Shepherds - Winslow C.Fischer CM 609. Children's part easy; adult part will take some rehearsing, but is worth it; animated and rhythmic.

For The Teen-Age Choir

comparatively easy, singable, limited range.

As It Fell Upon A Night - Davis Galaxy 1291; a general favorite; satb.

Christmas Day - Anderson Mills Music Co.No. 87; old German tune; very easy; satb.

Christmas Comes in the Morning - McKay Summy 1597; rhythmic and joyous satb.

Come, Thou Long Expected Jesus - Warner Gray 2544; different and rewarding satb.

Christmas Roundelay - Marryott Row Music Co. 304; sings itself satb.

Invitatory Carol - Belyea Birchard 2120; quiet; with soprano solo satb.

In Yonder Manger - Dickinson Gray 51; satb; smooth and easy.

Jesu, Jesu, Little Son - Day Gray 2250; easy, good range, tender satb.

Noel - Wells Presser 312-40107; quite unusual and delightful; divided parts in last phrase can be simplified satb, but with much duplication of parts.

Nativity Carol - Belyea Birchard 5049; solo and satb contrasting in character.

On Christmas Night - Ehret Volkwein; melody moves through the different voices satb.

Rise Up Early - Kountz Galaxy 1665 satb; everybody knows this one

Rise Up Shepherds - House Raymond Hoffman Co. 46,116; Negro spiritual sab.

Sing We Noel - Pitcher Summy-Birchard sab; a happy, singable number.

Softly the Stars are Shining - Torovsky satb, folk-like.

The Manger Carol - Caldwell Hall & McCreary 5516; sab; gently rocking.

Cantatas and Plays

A Mystery for Christmas in the Mediaeval Manner - McKinney J. Fischer. Available in either sa or satb; churchly and dignified; too mature for Juniors; but good for all choirs above that age.

Ceremony of Carols - Britten Boosey and Hawkes ssa and harp (or piano) Has been used widely since its publication; but some of the choruses are fine for the Junior Choir. Not easy, but rewarding.

Childe Jesus - Clokey Birchard satb, but equally as grateful for children in unison. Short recitatives introduce each division; easy; an old favorite.

Christmas for the Very Young - Upshur Flammer. Very simple play for unison voices with 6 tableaux; for Primaries.

Lo, I Bring Tidings - Vierdanck J. Fischer. New this season; 2 equal voices, 2 flutes or recorders. Called a choral concerto; really fine music for a really fine choir, either Jr. Hi or H.S. girls.

The Christmas Story - Petzold Concordia. Short cantata for sab, organ or piano and obligato instrument (flute, recorder, oboe or violin); good organist could take the obligato part on solo stop. Equally lovely for children on unison or sa. Effective, but not difficult.

The Christmas Story - Nordholm Mills Music Co. Very short and very simple. Designed for Primary Grades. 50¢.

The Holy Night - Kate Sterns Page G. Schirmer. A charming masque based on the legend that on Christmas Eve all the animals could speak. To be really effective, five animal costumes are essential: cock, raven, lamb, ox and ass (two latter, heads only); music is old French carols.

The Story of Bethlemen - Willan Concordia. Original setting of Luke 2:1-14, for unison voices except for one chorus "Glory to God in the highest" which is ssa. Characteristic of Willan's fine musicianship. Suitable for choir of Jr. Hi and H.S. girls; needs good accompanist.

The Story of Silent Night - Westerwelt Elkan-Vogel. Simple and charming; may be presented simply as a musical program with narration, or dramatized with scenery and costumes. The story of the writing of "Silent Night."

Carol Collections

Belfry Book of Christmas Carols - K.K. Davis Remick ssa a cappella .85. 10 carols interestingly arranged, under parts have melodic interest, easy.

Ditson Christmas Carol Book - O. Ditson 47 carols, satb but adaptable to any voice combination .60.

Joyous Carols - Whitner C. Fischer 16 carols arranged for 2 part chorus of boys and/or girls. easy .75.

Junior Choir Christmas Collection - Lynn O. Ditson. 5 lesser known carols for unison choir, with rather modern accompaniment. .22.

Yuletide for Teentime - Cooper C. Fischer; specifically for Junior High. .85.



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Dedicated to: Norma Lowder
and the Ringers of the First Methodist Church, Bellaire, Texas

ALL CREATURES OF OUR GOD AND KING
St. Francis of Assisi

Arranged for
2-Octave Handbell
Set (plus ad lib)



WITH MAJESTY

1. *f* 2. 3. 4. *ff*

5. *p* 6. 7. *f* 8.

9. 10. *ff* 11. *p* 12. *ff*

13. *p* 14. 15. *ff* 16. *ff*

A - - M E N .

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Nancy Poore Tufts

THE APOSTLES' CREED IN HYMNS
(all hymns found in The Choristers' Little Hymnal)

Minister: I BELIEVE IN GOD, THE FATHER ALMIGHTY
Hymn 2 Praise to the Lord

Minister: I believe in God, the Father Almighty, Maker of heaven and earth
Hymn 15 This is my Father's world (or)
38 All things praise Thee

Minister: I believe in God, the Father Almighty, and in Jesus Christ, His
only Son, our Lord
Hymn 22 Fairest Lord Jesus (or)
46 Jesu, joy of man's desiring

Minister: I believe in Jesus Christ our Lord, who was conceived of the Holy
Spirit, born of the Virgin Mary
Hymn Silent Night (played quietly on the organ) or
O little town of Bethlehem (played)

Minister: Suffered under Pontius Pilate
Hymn 30 O sacred head now wounded

Minister: Suffered under Pontius Pilate, was crucified
Hymn 53 Christ we do all adore Thee

Minister: Suffered under Pontius Pilate, was crucified, dead and buried
Hymn There is a green hill far away (organ)

Minister: The third day, He rose from the dead
Hymn 34 O sons and daughters (or)
31 Jesus Christ is risen today

Minister: He ascended into heaven, and sitteth at the right hand of
God the Father
Hymn 32 Jesus shall reign where'er the sun

Minister: From thence He shall come to judge the quick and the dead
Hymn 39 Let all mortal flesh keep silence (or)
Upon the day of judgment (organ)

Minister: I believe in the Holy Spirit
Hymn Come Holy Ghost, our souls inspire (organ)

Minister: I believe in the holy Catholic Church
Hymn 40 The Church's one foundation

Minister: I believe in the communion of saints
Hymn 43 For all the saints

Minister: I believe in the forgiveness of sin
Hymn 18 Grant us true courage, Lord

Minister: I believe in God the Father Almighty, etc.
... the resurrection of the body and the life everlasting
Hymn 33 All hail the power of Jesus' name

In "The Apostles' Creed Service", the minister should remain in the pulpit throughout, and read with a clear, unhurried, convincing voice. Before the final hymn, he will read the whole of the Apostles' Creed. It should be indicated in the program when the congregation is to stand or sit, so that no announcement or gesture need break the continuity of the service.

The effectiveness of "The Festival Service" depends much on good timing; the way in which the minister related his readings to the service portions following them, the way in which the organist leads into the hymns, the alertness of the choir, the smoothness of their standing or sitting together. It is the little drops of water, the little grains of sand that make the mighty ocean and the pleasant land.

A FESTIVAL SERVICE OF HYMNS
(all hymns found in The Choristers' Little Hymnal)

Organ Paraphrase on some Hymn

Procession of Choirs

Choral Introit: God Himself is with us p. 56
(preceded by chimes until church is completely quiet)

Call to worship - Minister

O sing unto the Lord a new song; sing unto the Lord all the earth;
Sing unto the Lord; bless His name;
Show forth His salvation from day to day;
Declare His glory among the heathen, His wonders among all people;
For the Lord is great, and greatly to be praised;
Honor and majesty are before Him, strength and beauty are in His sanctuary.
Give unto the Lord, O ye kindreds of the people, give unto the Lord
the glory due unto His name.
Bring an offering and come into His courts.
O worship the Lord in the beauty of holiness;
fear before Him, all the earth. (followed immediately by:)

All things praise Thee p. 38 (choirs)

Praise the Lord p. 10 (choirs, congregation and trumpet)

Call to prayer - Minister

Lord's Prayer p. 57 (choirs)

Pastoral Prayer

O God, the giver of every good and perfect gift, we thank Thee for the beautiful gift of music. The song of the birds, the murmuring brook, the deep cadences of the sea, the silence of the stars, the sighing of the gentle breezes, the roar of the storms, the cooing of the happy baby, the songs of rejoicing throughout Thy world - all speak to us of Thee. Through music may heavy hearts be comforted, burdens lightened, joys become greater, and ideals more noble. May all of life become richer through music. Help us to use this gift to sweeten the lives of others, and to bring the sunshine of Thy love into every corner of our own lives. We ask it in the name of Him, whose life was a psalm of victory and of love. Amen.

From "Youth Hymnal" Hall-Mack Co.

Speech Choir: Come Thou long expected Jesus p.24

O come, O come Emmanuel p.23 (choir)

Silent Night (organ)

Speech Choir: And there came wise men from the East, etc.

As with gladness p.25 (choir)

Minister: Behold the Lamb of God, that taketh away the sins of the World. He was despised and rejected of men, a man of sorrow and acquainted with grief. Surely, he hath borne our grief and carried our sorrows. He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him, and with His stripes we are healed. All we, like sheep have gone astray, we have turned everyone to his own way, and the Lord hath laid on Him the iniquity of us all.

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches and wisdom, and strength, and honor and glory and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever. Amen.

Organ: last Adagio phrase of chorus No. 26 in Handel's Messiah

Fairest Lord Jesus p.22 (choir)

Hosanna, loud hosanna p.28 (choir) (these hymns all linked with short organ interludes)

O sacred Head p.30 (choir)

O sons and daughters p.34 (choir)

All hail the power of Jesus' name p.33 (choir, congregation, trumpet)

Offertory announcement and Prayer

Short Address

Praise to the Lord p. 2 (choir, congregation, trumpet)

Benediction

Recessional

A B I T O F N O N S E N S E

PARISH DIRECTORY

Church of St. Jonah-in-the-Whale

Rector, Rev. Seth Wordsworth Little

Curates, Rev. Justin Case

Rev. Ernest N. Young

Senior Warden, The Hon. O. Howe Noble

Junior Warden, Mr. Lowe Small Powers

Clerk, I. Dooley Wright

Treasurer, Mr. M. T. Pearse

Collector, Mr. Ive Goodmind D'Sue

Head Usher, Mr. C. Christian Standing

Flower Chairman, Mrs. Fillmore Bowles

Parish Visitor, Miss Ima Comin Shortly

Organist-Director, Mr. Wilder Foote-Weaver

Soprano, Miss Ida Dora Plause

Contralto, Mrs. Fairlee Bellows

Tenor, Mr. Lowder N. Fowler

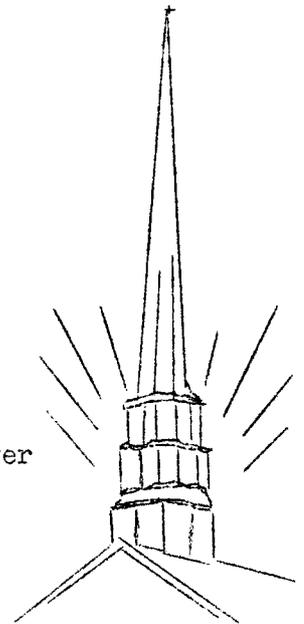
Bass, Mr. Canby Hurd Myles

Choir Mother, Miss Patience Failes

Verger, Mr. Doolittle Dustin

Sexton, Mr. I. C. Porely

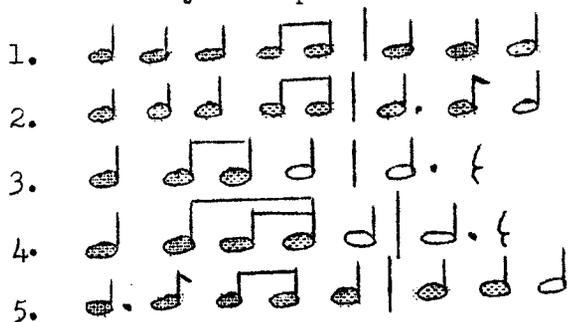
--Compiled by Bishop Angus Dunn,
Washington, D.C.



ANTHEM STUDY
LORD AND SAVIOR, TRUE AND KIND -- LOVELACE -- FLAMMER 86162

First Week

Write these rhythmic phrases on the board



"Our new anthem is made up of two-measure phrases. If we can clap these five patterns without a mistake, we can sing this anthem very quickly."

1. Clap one of the rhythms; let children call out the number.
2. When they recognize them quickly, call out a number and let choir clap it.
3. Let one child clap a pattern; whoever recognizes it first, claps another. (Be sure to count clearly throughout 1, 2, and 3).
4. Pass out the music; play the melody, 2 measures at a time, and let choir call out the number of the pattern.
5. Repeat; let one child mark on the board the number of times each pattern appears.
6. Repeat melody again; choir claps rhythm and sings melody on fah.
7. "The piano has many more notes to play than you have to sing. Sometimes it moves on while you stay on one note. Can you keep your part going clear and true while I play all of the piano part? (Be sure to play clearly and rhythmically).

Second Week

1. Quick review.
2. "In the Temple in Jerusalem where Jesus went with his parents when he was 12 years old, they had a very large choir. The Book of Psalms was their hymnbook, and it was the custom to sing antiphonally. Antiphonal means responsive, like the responsive readings in our church. Perhaps the big choir sang one phrase, and a small choir at the other end of the big Temple answered. This anthem that Bach wrote is like that. Suppose you read the words to yourself while I play it through. (Be sure to observe the *mf* and *mp* markings). "What words does the answering choir sing? Now let's read together the words that the big choir sings.Now sing the whole anthem, but make it sound like a full choir and an answering choir far off....What do these marks mean: *mf* and *mp*? (write them on board).
3. Give each child an attractive card with these words. Suggest that they use it as their daily prayer this week.
Lord and Savior, true and kind, be the master of my mind;
Bless and guide and strengthen still all my powers of thought and will.
Striving, thinking, learning still, let me follow thus Thy will,
Till my whole glad nature be trained for duty and for Thee.

Third Week

1. Either open or close the rehearsal by repeating this prayer.
2. Sing through, from memory, reminding them of the big choir, and the small one.
3. Sing thru again, this time having everyone sing the lower part where it is divided. (play the alto part with them) Tell them that next week you will have a contest, and those who can sing the alto part alone and without a mistake may sing that part when you sing in church. (If the choir is small, and has difficulty in singing parts, let them all sing the melody throughout. Spend your time instead on clear diction; after some concentrated practice, invite the minister or secretary or a choir mother in to test how well the words can be understood).

4. Repeat, until alto part is fairly secure. Then play soprano part, while choir sings alto part.

Fourth Week

1. Review 4. of previous week.
2. Contest: volunteer stands beside you and sings with choir on unison phrases, but sings alto part alone while choir continues on soprano. Close the contest when there are enough for a balance. If there are not enough, review whole choir on alto part, and continue contest next week.

**

*

 "All the money in the world spent to produce a stone structure means little if there be no spiritual foundation upon which the program of the church is built."

--George Litch Knight

**

*

SHOULD CHURCHES PAY TAXES

Mr. Dean Mordhorst - pastor of Palmer Park Church, Detroit, Michigan

A question regarding the relation of the Church and the State keeps nagging me and demands that I ask myself and my brothers in the ministry to think broadly and deeply about it. I refer to the tax-free status of Church properties and manses, a condition which exists in many of the 50 States.

Why should a Church be specially favored by exemption from taxes? Are we not in the world to serve it? And is not the State worthy of the practical help of the millions of dollars due to it from the Church? I maintain that this favored position is not fair to those who are outside the Church. It does not win their respect. It is a hindrance to evangelism.

Architects mention privately the extravagant demands of clergymen and boards of Churches for rooms and land which will be used but once a week. The Church should be a good steward of the earth's possessions but her tax-free status leads her to be extravagant.

Many of our new lovely suburbs are already overchurched, while we have hundreds of hulks of buildings standing in the inner-city being used only very occasionally in whole or part.

The landholding of the Church, both Protestant and Catholic, is now approaching a scandal. A new anti-clericalism is developing among ethically sensitive people. Actually, the ideal Church should be one with very few tangibles.

If one understands that Christianity is essentially communion, it is apparent that the physical requirements for carrying on its essential program are very small. I should like to see an experiment some day in which pastors would operate productive ministries using homes and basements of homes as centers of operation.

On the other hand, I have faith that what the American people really want, they will pay for - even taxed Churches. How quickly they bought the expensive television sets. I also believe that in ten short years of taxation, society would be rid of many of its "unprofitable servants", the run-down, partly used ecclesiastical structures.

Brethern, I do not write you from a superior ethical position. My own session has done nothing to put our Church back on the tax rolls. I write for information and response from you.

HYMN STUDY

GOD WHO TOUCHEST EARTH WITH BEAUTY

Choristers' Little Hymnal p. 12

Sometimes the same tune will fit two different poems perfectly.

Sing "When Thy Heart with Joy O'erflowing" (p.II in the Little Hymnal)

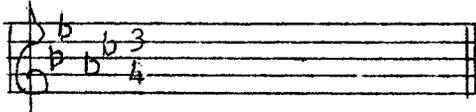
Now turn to page 12, and sing "God Who Touchest Earth With Beauty."

Is there any difference between the tunes? _____ Where? _____

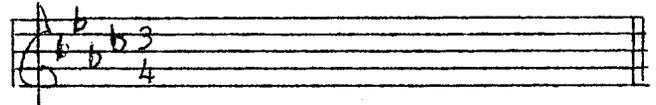
Why the difference? _____

Copy the words and melody of the last phrase in:

When Thy Heart



God Who Touchest Earth



This hymn tells us that many things in nature can be an example to us.

We can be _____ like a spring, or mountain stream.

We can be _____ like a great rock.

We can be _____ like waves in sunlight.

We can be _____ like the pine tree.

What does it mean to turn our dreams to noble actions? _____

Tell the story of some noble action that you have seen, heard or read about.

Perhaps your director will let you read your story in rehearsal next week.

The annual meeting of the Stockholders and of the Board of Directors of the Choristers Guild was held in Memphis, Tennessee, the legal headquarters, on Sept. 8, 1959. Reports of the officers showed a vigorous growth during the year just closed.

The term, Stockholder, a purely legal one, as defined in the By-Laws, indicates a member who has for five consecutive years been a Contributing Member, that is, one who has paid \$10 or more annually for his membership. The five years must be a consecutive period. Stockholders do not hold the status permanently. If you are a Stockholder now, you must continue to remain a Contributing Member in order to remain a Stockholder. Because the legal operating group of the Guild comprises the Stockholders, the future of the Guild resides in the ranks of the Contributing Members, members whose voices can and should be heard in policy making. All Stockholders have the right to attend the annual meetings, and are urged to do so. None did this year. However, thirty-one of the thirty-eight current Stockholders attended and voted by proxy. All Stockholders will receive within a month, copies of the annual reports.

The Directors, of whom there are twelve, carry out the policies set by the Stockholders. The current Directors are--Ruth K. Jacobs, President; Albert M. Johnson, Vice-President; A.L. Jacobs, Secretary-Treasurer, and Dr. Nita Akin, Dr. Roberta Bitgood, Arthur B. Clemens, Louise Durham, Margaret Kendrick, Dr. T. Charles Lee, A. Leonard Lilyers, The Rev. Hubert V. Taylor.

The Guild is proud of these persons as well as of the following who were Stockholders as of August 31, 1959--Will you be a Stockholder next year?

Mrs. C.R. Augden Cuyahoga Falls, O.	Mrs. Eugene Floyd Brookline, Mass.	Jean Maxwell Summit, N.J.
Dr. Roberta Bitgood Riverside, Calif.	Mrs. H.A. Fohrhaltz Pittsfield, Mass.	Mrs. Addison S. Moore Bell Gardens, Calif.
Philips T. Blackwood Gastonia, N.C.	Andrew Flanagan Johnstown, Penna.	David McCormick New York City
Lural Burggraf Albany, Ore.	Mrs. John E. Gross Hyattsville, Md.	Stephen J. Ortlip Lookout Mt. Tenn.
James R. Camp Kobe, Japan	Mrs. A. A. Harmon Dallas Texas	Frances C. Peters Alexandria, Va.
Mrs. Evelyn B. Cooksey Baton Rouge, La.	Mrs. Alice Hewlett Glendale, Calif.	Marvin Reecher Tulsa, Okla.
Mrs. Sherman Crawford Lawton, Okla.	Mrs. John W. Hunt Miami, Fla.	Wm. T. Rennecker Flint, Mich.
Brookes M. Davis Santa Barbara, Calif.	Mrs. T.J. Ingram, Jr. Lynchburg, Va.	Helen L. Robinson Lancaster, S.C.
Naomi Earhart Norwood, Ohio	Louise Johnson Granville, Ohio	Elizabeth Shelton Bluefield, W.Va.
First Christian Church David V. Williams Tulsa, Okla.	Margaret Kendrick Atlanta, Ga.	Nancy Poore Tufts Washington, D.C.
First Presby. Church Dr. Walter D. Eddowes Huntington, W. Va.	Rev. George Litch Knight Brooklyn, N.Y.	Barbara Tuttle Elizabeth, N.J.
First Methodist Church George DeHart Midland, Texas	Cecil E. Lapo Oklahoma City, Okla.	Mrs. George Westby Arlington Heights, Ill.
	Mrs. Bert MacWhirter Arcadia, Calif.	Mrs. O.L. Whitman Glendale, Calif.

L I T T L E S I R E C H O

Lit-tle Sir E-cho, how do you do? Hel-lo, (Hel-lo) Hel-lo (Hel-lo)

Lit-tle Sir E-cho, I'm ve - ry blue, Hel-lo, (Hel-lo) Hel -

lo, (Hel-lo) Hel-lo, (Hel-lo) Hel-lo, (Hel-lo) Won't you come

o-ver and play? (and play) You're a nice lit tle fel - low I

know by your voice, but you're al-ways so far a-way. (A-way)

S C A L E S O N G

I know a lit-tle pus-sy, her coat is sil-ver gray. She lives

down in the mea-dow, not ve-ry far a - way. She'll al-ways be a

pus-sy, she'll ne-ver be a cat, For she's a pus-sy wil-low, Now

what do you think of that? Meow meow meow meow meow meow meow SCAT!

VARIATION: I have a little doggy, I'd like for you to see
 His coat is oh, so smooth and round
 He's different as can be.
 He'll always be a doggy, He'll never be a hound.
 You buy it at the butcher shop for fifty cents a pound.
 Bow wow wow wow wow wow wow. Hot Dog!

(Add high C and low C for final "Hot Dog!")

THE STORY OF HALLOWE'EN
by Mrs. Earl Spencer, State College, Pa.

Hallowe'en is one of our oldest festive holidays. Its origin dates back long before the Christian era.

The ancient priests of the Druids are often credited with having founded the first harvest festival. This was held on what is now the last day of October, the eve of All Saints' day on November first.

Giant fires were lit in honor of the sun-god, whose spirit, so they believed, deserved recognition and honor for the important role he played in growing their crops. The ceremony was a solemn, devout religious rite around the roaring flames of the fire.

Centuries later the Christian Church leaders also established a day for service in memory of the saints, which became All Saints' Day.

About the same time as the Druids were celebrating their harvest festival, the Romans had a similar autumn feast period in honor of Pomona, goddess of the orchard. Autumn flowers, ripe fruit, grain and corn were used as decorations as well as food.

The Britons seemed to have adopted this idea. Today our use of corn stalks, pumpkins, apples, nuts and other products of the harvest is apparently a direct continuation of this old custom.

It was not until the middle ages that ghosts and witches were introduced into the Hallowe'en celebration. This was a period of ignorance and superstition. All sorts of pranks and mischievous antics were performed. The pranksters continued their mysterious ghostly deeds until midnight. When the midnight church bells would ring ushering in the holy day, the Hallowe'en celebrations would cease.

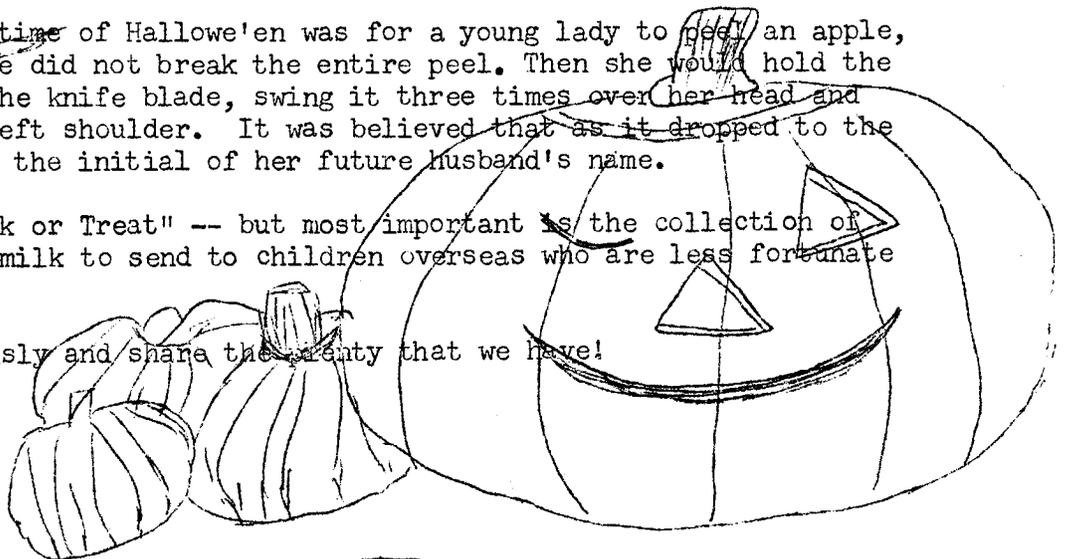
Over the years - yes, over the centuries - the customs of Hallowe'en celebrations have changed from time to time and from place to place. Fads and habits have come and gone - but always the basic traditional intent of the holiday has remained - even though it may not even be known by those celebrating it.

In Yorkshire, for a time, Hallowe'en was known as Cake Night, and it was the custom of the mother of every household to bake a special cake for each member of the family.

Another popular pastime of Hallowe'en was for a young lady to peel an apple, making sure that she did not break the entire peel. Then she would hold the spiral peeling on the knife blade, swing it three times over her head and throw it over her left shoulder. It was believed that as it dropped to the floor it would form the initial of her future husband's name.

Today we have "Trick or Treat" -- but most important is the collection of money to buy dried milk to send to children overseas who are less fortunate than we are.

Let us give generously and share the bounty that we have!



IF WE ARE

Too Busy to read a book that promises
to widen our horizons;

Too Busy to keep our friendships in
good repair;

Too Busy to maintain a consistent
devotional life;

Too Busy to keep the warm, vital loves
of our fireside burning;

Too Busy to conserve our health in the
interest of our highest efficiency;

Too Busy to cultivate the sense of a
personal acquaintance with God;

Too Busy to spend one hour a week
in worship;

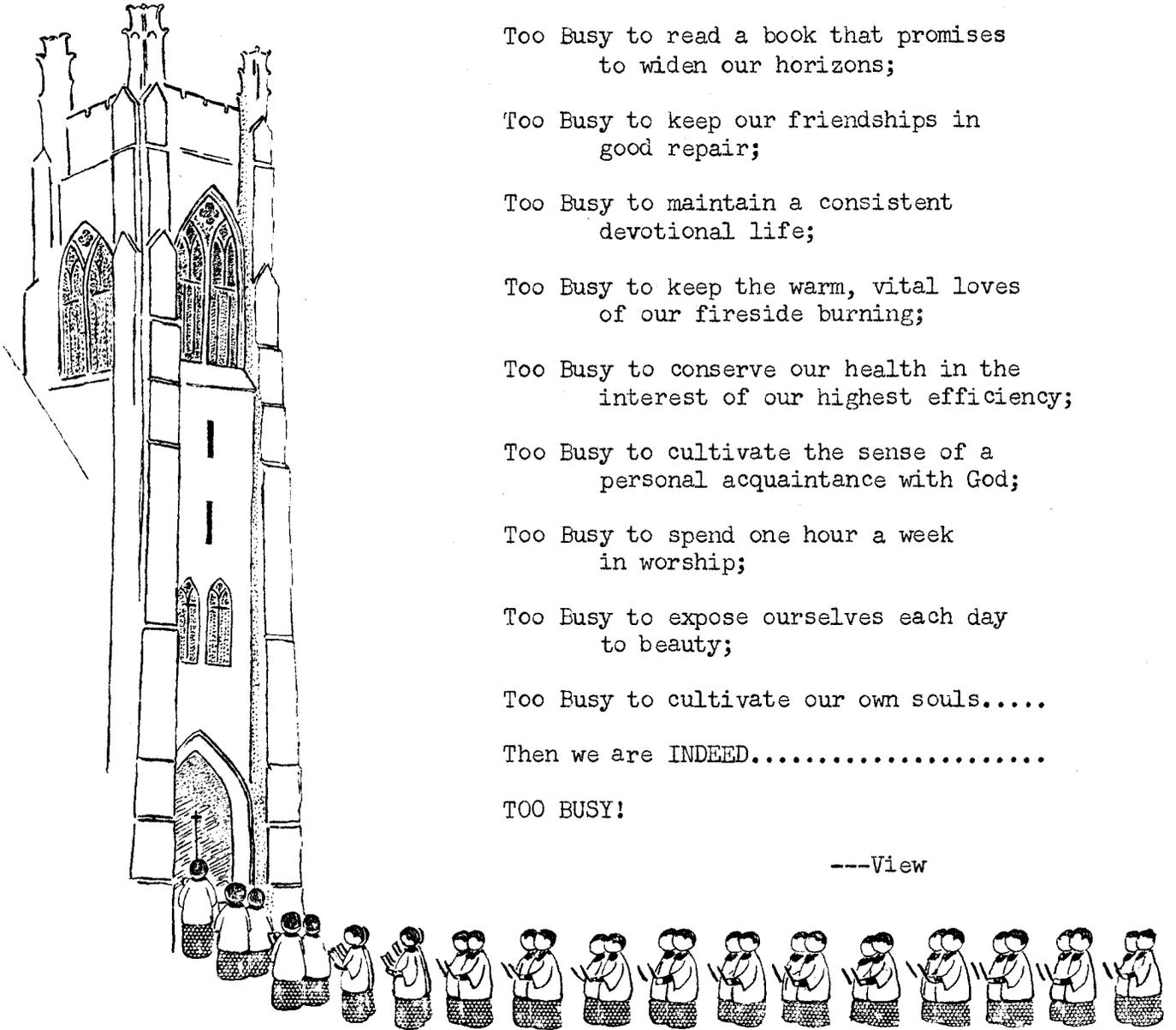
Too Busy to expose ourselves each day
to beauty;

Too Busy to cultivate our own souls.....

Then we are INDEED.....

TOO BUSY!

---View



CHORISTERS' GUILD LETTERS
Volume XI 1959-1960 Number 3
November
CHORISTERS' GUILD
Box 211
Santa Barbara, California
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ALL IN THE FAMILY

Richard Raub, First Presbyterian Church, San Angelo, Texas, uses the Hymn of the Month program. The hymn is taught in the Sunday School classes. On the second Sunday of the month it is played on the organ, the third Sunday it is sung as an anthem, and the fourth Sunday it is used by the congregation in the worship service.

Foster Hotchkiss, First Methodist Church, Tupelo, Miss., has instituted a hymn learning contest in his choirs. The contest runs until May, and prizes will be given to those learning the most hymns (first stanza, to be sung unaccompanied, to choir mother or director). Choristers may select their own hymns. (But it seems to me that if we are to raise the quality of our hymns, as well as the participation, it would be wise to provide a long list of selected hymns from which their choice can be made. This too would help to create a body of standard hymns with which many would be familiar. R.K.J.).

The Cedar Rapids, Iowa, Council of Churches publishes a brochure outlining their concerted projects: Religious training for the Retarded; Community Worship; Leadership Education; Radio, Television and Public Relations; Vacation Church School Institute; Overseas Relief; Audio-visual Library; United Church Women's Work; Ministry of Music; Christian Youth Council; Community Work; Church Planning. Each of these areas has several active projects. There is power in unity.

Mrs. Lavoy Hatchett, Pentacostal Holiness Church, Bethany, Oklahoma, believes that she is the only one of her denomination in the Guild. The church has a membership of 150, but she uses both the Choristers Pin, and the Little Hymnal.

Dick Lapo, Catalina Methodist, Tucson, Arizona, represents the other end of the gamut. He has over 600 people participating in his choir program, and the church has voted \$120,000 for a Music and Education Building. The music wing of the building is planned to house a rehearsal room for 120 with an overflow of another 100, robing rooms, office and library. The church has three church school sessions, and three worship services with a regular choir at each. Dick is taking his High School Choir of 110 on a singing tour of Southern California during the Thanksgiving holidays.

Mrs. Henry Meier, St. John's Lutheran Church, De Kalb, Illinois, has six children of her own, but still finds time to call each of her choir children on their birthday. "I sing 'Happy Birthday To You'. Then I visit a few minutes. Parents tell me the children love it - and it is so simple."

Alice Lyon, First Presbyterian Church, Billings, Montana, reports this incident: When Cindy Davis, young off-spring of two Chancel Choir members, gathered her playmates for a game of choir, all went well until director Cindy reined them to a halt crying, "Louder, Louder! What this choir needs is some more holy terrors." (I am certain Cindy is the ONLY director in Christendom with an inadequate supply of holy terrors).

Alex Gould, Fremont Presbyterian Church, Sacramento, California, claims membership in the 25% Club. "We have over 500 in our music ministry, with a 9 choir program, and our church membership is under 2000, so that puts us in the 25% category. (I wonder what Alex does with his spare time. Besides his full time music ministry, he is advisor to the college group, a Bible teacher, a conference director, director of the Philharmonic Chorus, and active in Presbytery. (He should take up some hobby to fill his wasted hours).

Nancy Poore Tufts, 9051 Riverview Road, S.E., Washington 22, D.C. is Music Director for the Greater National Capital Christmas Pageant of Peace. Those interested in participating in the Handbell Festival on Dec. 27 should get in touch with her immediately. She is also interested in singing groups. Performance times are available for Adult Choirs (any number of members) and Childrens Choirs (preferably 35 or more members), between 3 and 8 P.M., from Dec. 24 through 31.

PRAISE TO THE LORD
Hymn Study

This hymn was written by Joachim Neander. He was a German whose real name was Neumann, but his grandfather changed it to the Latin form - Neander. In English, his name would be Newman. His first name sounds unusual to us, but it is a fairly common German name. It is pronounced Yo - ah - kim.

This hymn is based on Psalm 103:1-6.

Every stanza begins with the words: _____

What is the meaning of the word AMEN at the close of a hymn?

What is meant by "Let the AMEN sound from His people again?"

This hymn first appeared in a hymn book in 1665. This was _____ years ago.

This is the way the tune was sung in 1665..



But it was soon changed to the way we sing it now.

Put a check over each measure that is different from ours.

Which tune is easier to sing? _____ Which do you like better? _____

Why? _____

Draw a line under every syllable that comes on the first count in the measure.

Praise to the Lord, the Al - might - y, the King of Cre- a - tion,

O my soul praise Him, for He is thy health and sal - va - tion,

Join the great throng, wake harp and psalt - er and song,

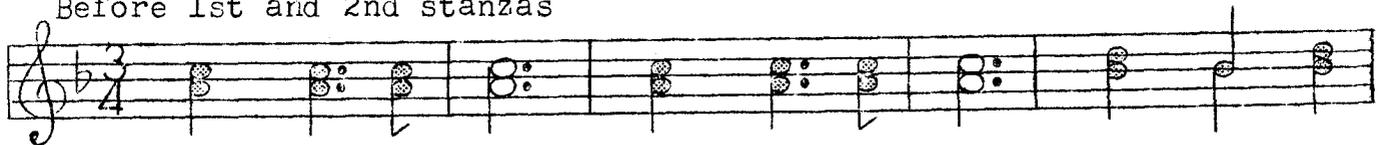
Glad - ly for aye we a - dore Him.

When you have learned this hymn, see if you can bounce your ball on each of these syllables. Did you? _____

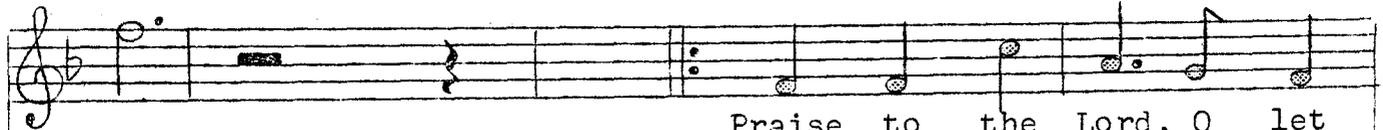
Now try skipping on each of them, Could you do it? _____

P R A I S E T O T H E L O R D

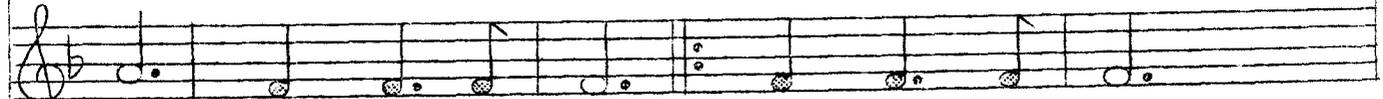
Before 1st and 2nd stanzas



Praise to the Lord, Praise to the Lord, Praise to the



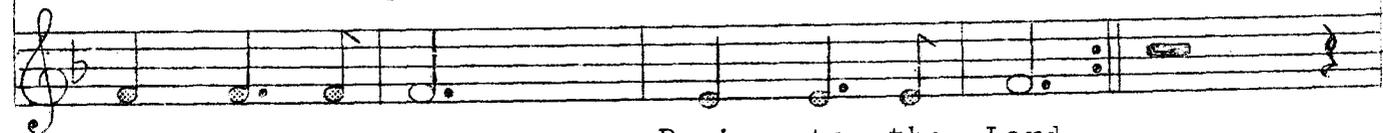
Praise to the Lord, O let
All that hath life and breath



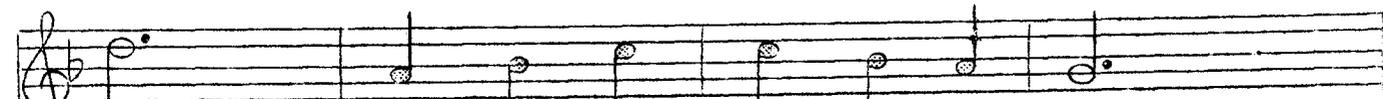
Lord, Praise to the Lord. Praise to the Lord.



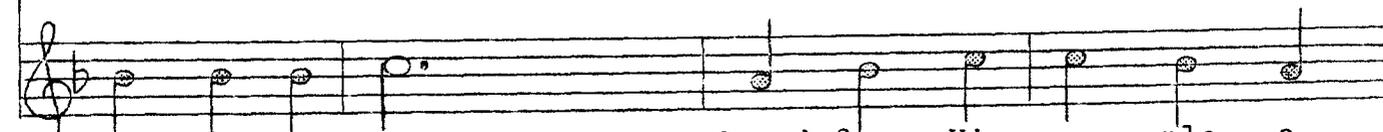
all that is in me a - dore - - - Him. Let the A -
come now in prais-es be - fore - - - Him.



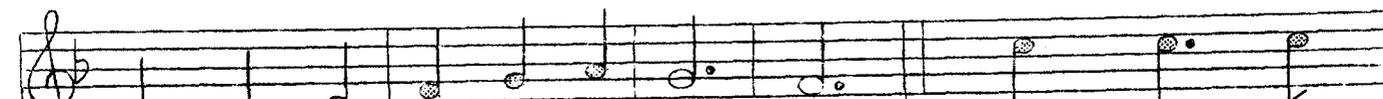
Praise to the Lord. Praise to the Lord.



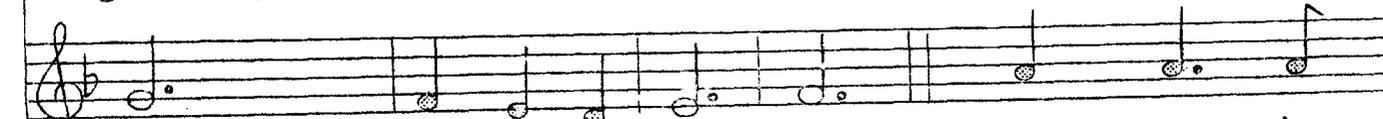
men Sound from His peo - ple a - gain,



Let the A - men Sound from His peo - ple a -



glad - ly for aye we a - dore Him. Praise to the

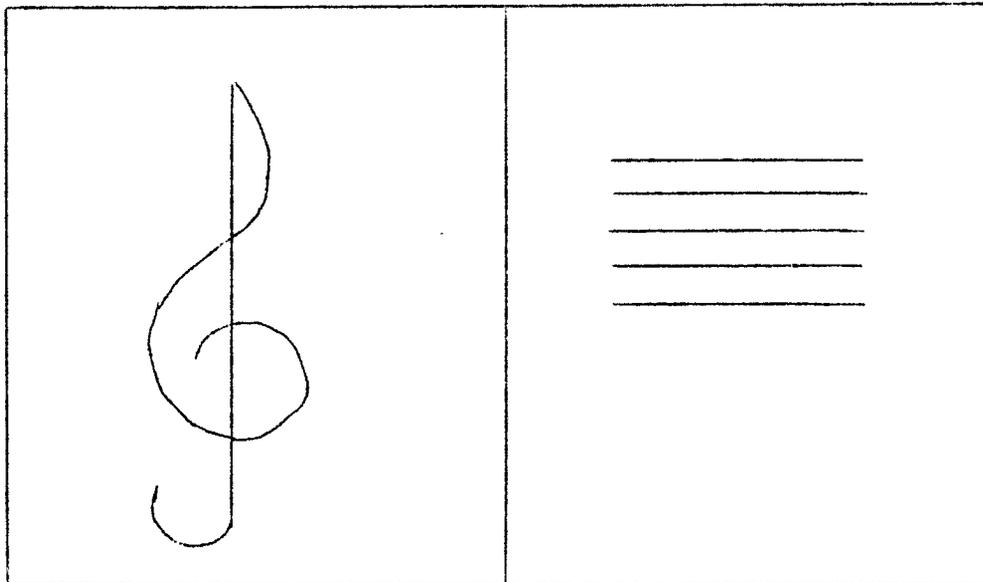


gain, Let us a - dore Him. Praise to the

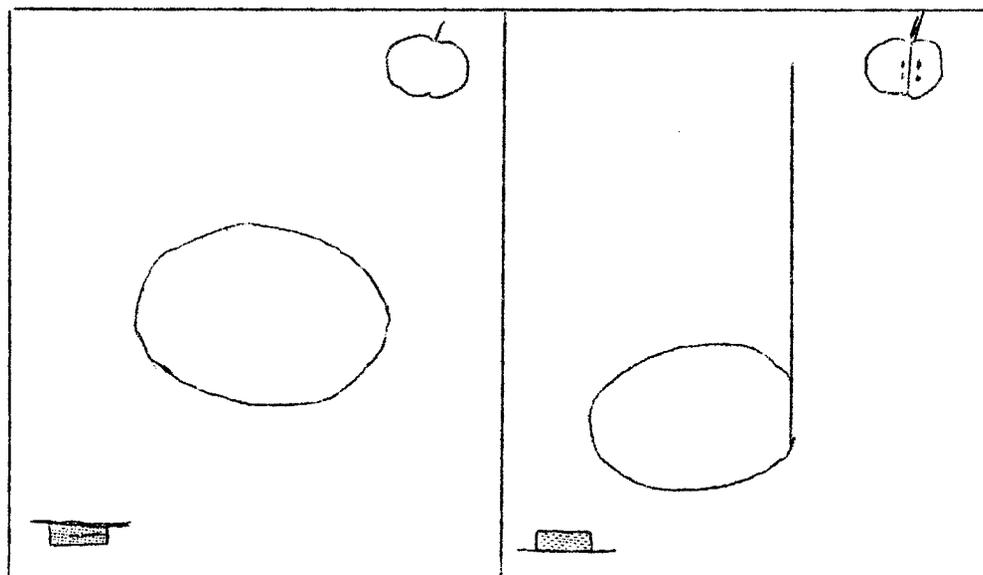


Lord, Praise to the Lord, Praise to the Lord.

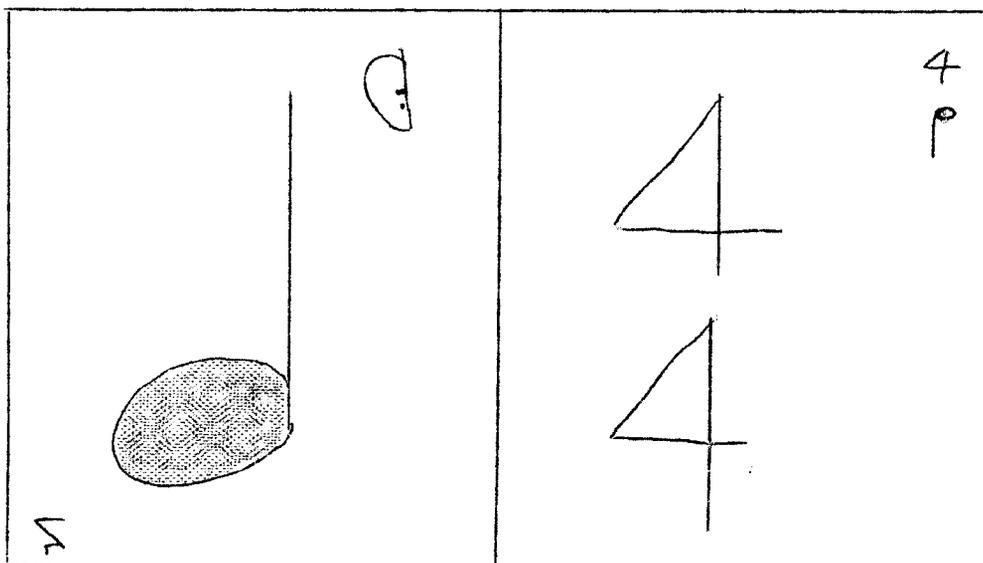
MINIATURE FLASH CARDS FOR PRIMARY LESSON PLANS



To be
drawn
or
mimeo-
graphed
on
3" by 5"
cards—



then
cut in
half
to
make
set of
miniature
flash
cards
for



each
child's
Treasure
Box.

REHEARSAL PLANS FOR THE PRIMARY CHOIR
HELEN KEMP

Preview for Directors

Music to be used in Plans

Choristers' Little Hymnal	Choristers' Guild	
A Child Sings - Marie Pooler	Augsburg-	-\$1.25
Hymns for Primary Worship	Westminster	
Walk the World Together-Croninshield	Boston Music Co.	
God's Singing Children	Lorenz - - - - -	-\$1.00
My Musical Game Book-Boyter	C. Fischer- - - - -	.40
Octavo		
God Bless the Little Things-Hatch	Flammer 36086- - -	.18
Ding-Dong (or) Christmas Bells-Rawls	J.Fischer 8817 -	.15

Extra Materials

Primary Church School materials put out quarterly by your denomination so that you can help select and teach hymns and songs useful in both areas of endeavor.

"Opening Doors" - Presbyterian Quarterly for October-December, has some excellent music materials and ideas. Also Primary Activity sheets for the same quarter.

Suggested Theme and Projects

Theme Hymn - I Sing a Song of the Saints of God.
page 42 - Choristers' Little Hymnal

Purpose: To encourage a continuing idea as we learn to talk and sing about some of the great saints of the church - Moses, David, Peter, Paul. To help children realize that the church is more than a building; it is made of believers past and present, including each child in the choir.

Short Projects

"Treasure Box of Songs". Have each child bring a small shoe box, possibly decorated as a treasure chest, into which he will put the song texts. These will be pasted onto squares of brightly colored construction paper (a job for mothers and helpers), and will be given to the child for his treasure chest when he has memorized it. Into the treasure chest also will go:

Miniature Flash Cards, made from 3"x5" cards, mimeographed or drawn by hand. The aim will be for each child to add a card each week to his collection (kept together with a rubber band in his treasure chest). These will be part of the music theory plan.

Music Theory Aims for the Year

We cannot assume the responsibility for the complete musical training of our choir children since our aim must be primarily to nurture their spiritual growth through music. However, a basic foundation should be laid to encourage interest and develop skills for future service.

Approach notation from:

- it feels like this (clapping, tapping, walking phrases)
- it sounds like this (ear-training echoes, rote-singing, learning melodies)
- it looks like this when it sounds like this (pitch, intervals, reading from staff)

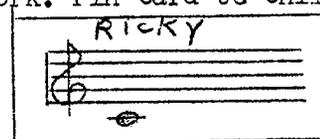
Musical Vocabulary

teach thru medium of miniature flash cards, and thru games using the hymn-book - to find and recognize symbols, signs, etc.
staff; line; space; scale; octave; G clef; bass clef; whole note; half note; quarter note; eighth note; whole rest; half rest; quarter rest; eighth rest; sharp; flat; fermata; measure; bar line; time signatures; Piano note games: be able to find middle C- then other notes; be able to tell high - low (by groups of notes played on piano)

LESSON I.

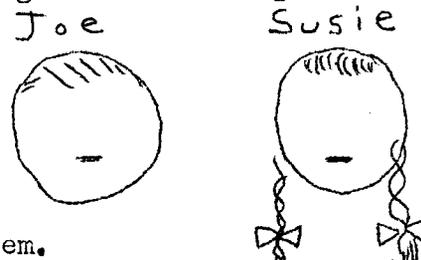
Preparation in advance

1. Have 3"x5" cards with staff and treble clef; name of child to be printed above. (Use Magic Marker felt pens). Starting with middle C, one note is added each week until octave is made. Cards of absentees should be noted with a different color. Card serves as attendance record, "name-learner" for the director, and as a flash card for notation work. Pin card to child's blouse during rehearsal for several weeks.
2. Check blackboard, chalk, eraser.
3. Orderly chair arrangement. Have last year's large tablet of songs on the easel for review singing.
4. Hear early-comers sing alone.

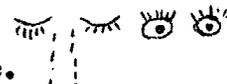


Rehearsal (planned for 45 minutes)

- I. While children watch, draw on board:
What's the matter with Joe and Susie?
Let's see if we can earn eyes and ears for them.
Clap short patterns for children to repeat as echoes. Does Joe get an ear?
Fill in faces during rehearsal—as a continued game. Use the weak, sad tone faces on the board for fun and interest. If weak sad tones, draw mouth with corners down, eyes with tears. When they do things well, change the expression; mouth turned up eyes open.



Spend most of your time singing; all "interest catchers" should take up only short time to serve as a change of pace.



- II. What do you remember from last year? Play several phrases from a song. What is it? Sing it! Go quickly from one song or hymn to another. If a new choir, teach an easy-to-sing tune. i.e. "God's Child" p. 24 in Marie Pooler's "A Child Sings."
- III. Tell about name tags. Let's all work to earn a full octave in the next seven rehearsals. Then we will use the cards for some of our note games.
- IV. Have children respond to music which suggests: walking; tip-toe; hopping; swinging; skipping; marching. Pianist should be ready; if she does not improvise, choose suitable little songs; have them ready to play.
- V. Have a sample Treasure Chest to show. Also some of the songs, brightly mounted. Bring YOUR box next week! There will be something to put in it.
- VI. How about Joe and Susie? Anything still missing? Now let's test OUR ears. Sing for them while they listen "God is Where You Are" (Walk the World Together). Learn quickly by repetition. Get the thought across. Say the words. Sing again to show how the melody moves up and down as it says: "Be it near or be it far." Picture the melody - hand moving up and down with the intervals. Now SING IT, so Joe and Susie can earn big smiles.
- VII. Close with a prayer - bringing in some of the ideas expressed in the songs we have sung. Children respond by singing Amen.

Reminder: Bring your Treasure Chest!

Mothers or helpers take up name tags until next week.

LESSON 2

Preparation in Advance

I. Have first sheet of song texts mimeographed.

God is where you are - - - - -Walk the World Together

One by One the Stars Come Out - -Walk the World Together

God's Child - - - - -A Child Sings

Thanks to God - - - - -A Child Sings

Thanksgiving - - - - -A Child Sings

His Loving Care - - - - -A Child Sings

I Sing a Song - - - - -Choristers' Little Hymnal

Praise and Thanksgiving - - - - -Choristers' Little Hymnal

Have choir mothers cut out and mount on bright paper "God is Where you Are", to give out for treasures today.

II. Have ready: name tags; felt pens, straight pins, several extra shoe boxes, for those who forgot.

III. Have first series of little flash cards mimeographed.

Rehearsal

I. Singing Time - choose several songs the children already know.

II. Remember about Joe and Susie? How are your ears and eyes today?

Repeat last week's game. (Short time only). For final clapping echo use first phrase of new hymn: "I Sing a Song of the Saints of God."

(Choristers' Little Hymnal, p.42).

Approach this hymn from the tune. Get the natural feel of it across.

Tell them the words will be a surprise for next week. Clap the rhythm;

sing on la; po; do; repeat in different ways to help melody take wings.

III. Treasure Box Time: Are you ready to earn our first treasure box song?

Hum tune of "God is Where You Are". Who remembers this? What are the words?

Review and sing it. Give out first mounted song text. Make an occasion of

it. How many treasures do you think we can store up until Thanksgiving?

Sing song again, allowing children to follow their song texts.

IV. Learn ABOUT music time. Most of the time in choir we are learning music, singing it, clapping it, marching or skipping it.

Now we are old enough to learn about music, how it looks on the hymnbook page, and what the signs and notes mean. We are going to "make friends" with special music words.

Draw a ladder on the board with 8 steps. Sing up the scale, pointing to each step. 1 2 3 4 5 6 7 8.

Have children take their staff name tags off. Have them count lines.

(Not enough lines for the whole scale). Explain how the music ladder and staff differ. Tell them about lines and spaces.

Draw a staff on the board. Point to each line and space, singing scale.

Our three music words for today are: lines; spaces; staff.

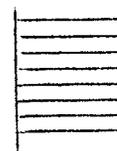
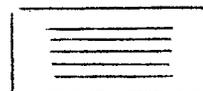
Give out first little flash cards for the treasure box. (The staff).

V. Quick review of songs (if time allows).

I Sing a Song (melody only)

God is Where You Are.

How many treasures can we add next week?



VI. Closing prayer. Amen.

LESSON 3.

Preparation. You will find that getting texts mounted takes time. Choir mothers are usually happy to do this during the week. Have ready this week:

God's Child and I Sing a Song

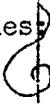
Have words of first stanza of I Sing a Song on the board.

Rehearsal

- I. As children come in, add note to their name tag scale. Have accompanist play "I Sing a Song". Encourage children to sing or hum melody as they come in.

Teach words from the blackboard. Talk about the meaning of the words. Tell them they are going to learn about some of the saints of God, who they were, how they lived, and what they did to serve God.

Get first stanza memorized. Concentrate on this. Use a good march-like tempo. If they learn stanza I, give them the treasure sheet, from which they can read stanza 2.

- II. Review Songs: God's Child from "A Child Sings."
Give out song words. Use this also for clapping and marching, as suggested by the words.
- III. Music Theory Time: Review staff; lines/ spaces. Have children look in hymn-books. Ask them to find this sign:  (Does anyone know what its name is? What does the sign tell us about the music? (Where to sing it; where to play it). Two names: treble clef and G clef. It is really a fancy G which circles the G line. Did you know that lines and spaces all have letter names? etc.). Draw a staff on the board, with G clef; have some of the children draw G clefs for practice.
Give out treble clef flash cards. Review all music words we have learned.
- IV. New Song: Sing for them: "Go Down Moses" p. 16 God's Singing Children.
Who is the song about? Do you know something about Moses? Would you say Moses was one of the saints of God?
Teach the song. Explain what "Let my people go" meant to Moses.
- V. Response to music: rhythmic activity - marching, skipping, tip-toe, jumping, etc.
- VI. Treasure Box Review: Review flash cards - names and meanings.
Review songs. There will be more to store up next week.
- VII. Closing prayer --- Amen.

LESSON 4.

Preparation. Have ready "One by One the Stars Come Out."

Copy words of this song on board.

Have ready middle C flash card.

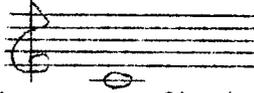
Rehearsal

- I. A new song - first thing. Have pianist play melody of "One by One" as you point to the words on the board. Ask her to play it again, while one of the children points out the words. Sing it. See how quickly they can memorize. Erase words from ends of the phrases, leaving first word of each line. Another treasure learned?
- II. Do you remember? ---
Play or sing short phrase of "God is Where you Are." Identify. Sing the song. Begin working on such details as smooth singing line (keep the train on the track).

Diction (go to back of room to listen). Are your words clear? Get them to direct their words to you - to aim. Avoid the word louder; use clearer). Check on whether they are grinding out their r's. Help them to soften the r's in such words as: where, are, far. Teach them to puff out a little air on the wh of where.

Teaching articulation can be fun, and much can be learned by children. Avoid, of course, artificial mouthing.

Play short phrase of "Go Down Moses". Who is the song about? Sing. How do you suppose Moses would have said, "Let my people go?" Sing it with more meaning.



III. Music Theory Time. Draw on board:

Look at your name tag. Do you see where your first note is? It is called middle C. Show where middle C is on the piano. Sing it. Have children line up by piano, and each strike middle C as they pass. Back to chairs. Look at name tags again. How many notes do you have if you were present each week? Starting at middle C, do your notes go up or down? Sing them: line, space, line, space, C-D-E-F; 1-2-3-4.

Give out middle C flash card.

IV. Singing Review: I Sing a Song (second stanza from word cards).

One by One
Go Down Moses
God is Where You Are
I'm Singing

V. Closing prayer. Amen.

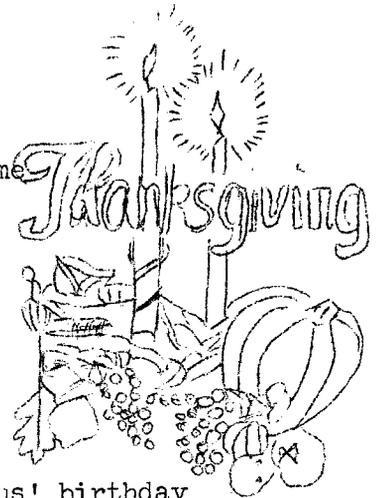


A THANKSGIVING PRAYER

(Here is a Thanksgiving litany which you may like to use responsively with your family).

Our Father, God, we are glad Jesus lived among men. He showed Your love for all people by helping all who came to Him:

So we give Thee thanks this Thanksgiving Day.
He taught us to live with love and friendliness,
So we give Thee thanks this Thanksgiving Day.
He taught us to love our enemies and be forgiving,
So we give Thee thanks this Thanksgiving Day.
He taught us to feed the hungry, clothe the poorly clad,
To be a friend to the stranger and to visit the sick,
So we give Thee thanks this Thanksgiving Day.
For the church that set apart a day that we may keep Jesus' birthday
We give Thee thanks, O God.
For the glad, loving, giving time it has become,
We give Thee thanks, O God.
For beautiful pictures and carols and poetry that are ours because
Jesus lived,
We give Thee thanks, O God.



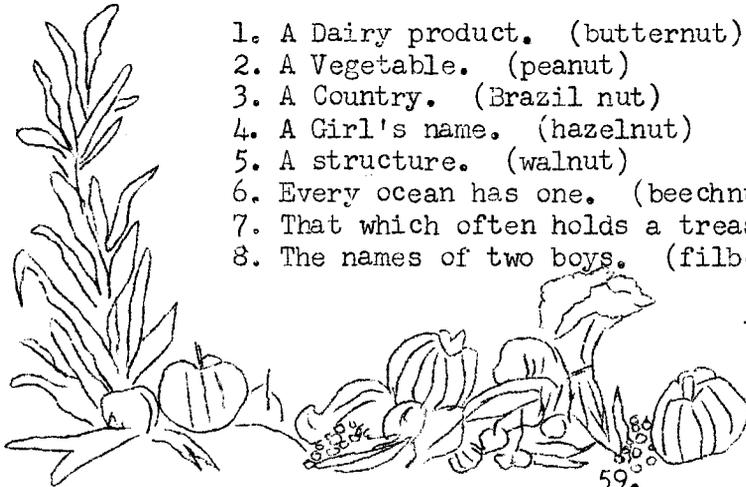
THANKSGIVING GAMES

Thanksgiving originated with the Pilgrims who came from England in the Mayflower. What other ships were they acquainted with? Provide the guests with pencils and paper with the following questions written upon it.

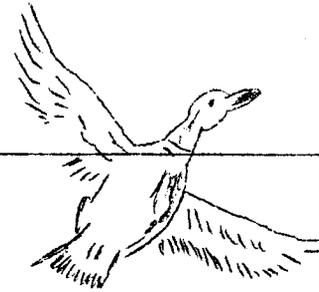
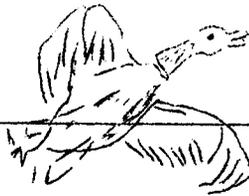
1. What they met for on Sunday. (worship)
2. What feeling existed among them? (friendship)
3. What ship was popular with the young folks? (Courtship)
4. What did it lead up to? (Partnership)
5. What was one of the young women fond of? (Fellowship)
6. What was unpleasant for them? (Hardship)
7. What caused them to leave England? (Rulership)
8. What interfered with their peace? (Leadership)
9. What would have aided them? (Airship)
10. What increased their number? (Heirship)

NUTS TO CRACK (pass pencils and paper to each guest with the following written upon it):

1. A Dairy product. (butternut)
2. A Vegetable. (peanut)
3. A Country. (Brazil nut)
4. A Girl's name. (hazelnut)
5. A structure. (walnut)
6. Every ocean has one. (beechnut)
7. That which often holds a treasure. (chestnut)
8. The names of two boys. (filbert)



--Contributed by Mrs. Rose Spencer)



THANKSGIVING

Letter from November 1954 Farm Journal:

Dear Editor: Thanksgiving at our house used to be mostly a matter of loading ourselves with good food. A far cry from the first winter of the Pilgrims, when they were stalked by starvation, freezing weather, Indians and disease.

A familiar legend says that, finally, there was just enough corn left to give each Pilgrim only five grains. So, to remind us of the Pilgrims' spirit of gratitude, we started the custom of placing five grains of corn by every person's plate on our Thanksgiving table. We put the grains in little cellophane bags, tie the bags with ribbon, and pin on name cards.

Before we carve the turkey, we open the bags and place the grains before us. Each person tells the five things he has been most thankful for during the year. When we seriously count our blessings, by means of this humble reminder of what hardship really is, then we are truly thankful for the good things that are ours.
(signed) Mildred Dooley Cathcart, Iowa.

After I read this letter, I began to try to decide on the five things I could be most thankful for this year. The five senses could be the most important because without them, it would be difficult to appreciate our other blessings. We will take one of our senses at a time, and each of us will name something we enjoy as a result of this sense. After we have gone around the circle, I will read a quotation which I think is appropriate.

1. Smell - "Baby said, when she smelt the rose
Oh, what a pity! I've only one nose."
2. Taste - "Why has our poetry eschewed
The rapture and response of food,
What hymns are sung, what praises said
For home-made miracles of bread?"
3. Touch - "Now they were bringing even infants to Him that
He might touch them." Luke 18: 15
"God, who touchest earth with beauty, make me lovely too."
4. Hearing - "Be still, and know that I am God." Psalm 46: 10
"Truly, truly I say to you, he who hears my word and
believes Him who sent me, has eternal life." John 5: 24
5. Sight - "Let your light so shine before men, that they may see your
good works and give glory to your Father who is in heaven."

Prayer - Our Father, Thou art within every seed and fruit and harvest; help us to see Thee within our lives as the source of all that is good and true and loving. Guide us in the paths of righteousness and make us grateful for Thy presence. Amen

With this note book page, Mrs. Carl Spencer, State College, Pa., gave each choir child a little cellophane, ribbon-tied packet of five seeds to share with the family. Many parents told her afterwards they used them at their Thanksgiving table.

HOW TO MAKE A BOYS' CHOIR ENJOYABLE
Jim Lamberson

When we first began our rehearsals as a Boys' Choir, I considered the many different approaches that I was going to have to use to interest the boys in choir work. Knowing that most boys are interested in instruments, I decided to use that as a starter.



The first Saturday that we met, I had several different instruments on the interest table - such as bongos, claves, maracas and a congo drum. I explained that along with our anthems and church service work, we would devote fifteen or twenty minutes of each rehearsal to various rhythms. Sooner or later every boy present would have his chance to learn to play the different instruments. I also suggested that they might want to make their own instruments, and referred them to Gladys Andrews' Creative Rhythmic Movement for Children, pages 110-118.

That year we devoted our rhythm time to the learning of calypso rhythms. We used "Little Calypsos" by Krugman and Ludwig, published by Carl Van Roy Co., and "Songs from South Africa" published by G. Schirmer, for most of our songs.

The boys became so enthusiastic over the songs that we decided to prepare a Calypso Night program for one of our family night dinners.

Four of the boys painted a backdrop for the stage. On long sheets of white wrapping paper they painted a scene of a banana boat loading at a dock. The boys all wore black ivy league trousers, bright colored shirts, red sashes, and large straw hats with fringe.

We used all the instruments mentioned above, plus a guitar which one of our boys plays. A couple of the boys thought up some action to the songs, and we sang: "Sugarbush", "Down by the River", "Little Boy Song", "Boy from Trinidad" and "Song of Damballah".

The boys were a big hit, even though the singing was not of concert calibre according to a musician's standards. The boys who couldn't carry a tune didn't carry one that night. They all had a good time just singing, and the crowd thought they were excellent.

In May, we decided that for the first time the sopranos in our Boys' Choir had worked hard enough to be the chosen choir to sing on Children's Day. They sang "Jesus, Blest Redeemer" arranged by Black, and with the Chancel Choir, "Master, Speak to Me", satb with solo, arranged by Luvaas. The boys sang the solo part. All of the boys were used in our annual church-wide proportionate giving program, singing and acting out a special song as a part of the entertainment.

There are many ways to make choir enjoyable. But it begins by capturing the boys' interest and imagination, and by helping them to realize their contribution to the church and its program of making this a better world in which to live.

In "Worship and the Arts", a publication of the Southern California Council of Churches, Vance Hayes, the editor, suggests:

"If you try calling your boy sopranos and altos by the terms trebles, and counter-tenors, you will see a noticeable uplift in their morale."

Since the terms soprano and alto are used for women and girls, it is logical that a different designation would appeal to the boys. R.K.J.

NEW RECOMMENDATIONS

CHRISTMAS

A Great and Mighty Wonder - Praetorius- Cassler Augsburg 1243 sa 22¢.
A fine setting of this beautiful Christmas hymn; suitable for Jr.High girls.

Cantata of the Nativity - Hannahs Elkan-Vogel \$1.00, for mixed voices, treble choir and organ. Specimen pages indicate an interesting work, in which the voices are used effectively, and the organ adds both brilliance and color. Worth investigating for the large choir program.

Carols of the Seasons - Nealy Willan Concordia 97-6319 \$1.00. Twenty-two fine old hymns and carols arranged for unison and sa. The carols cover every season from Thanksgiving to Pentacost. The collection has the churchly quality that one has learned to expect from this outstanding composer. Of additional interest is the outline for a Service of Nine Lessons and Carols.

Ding-dong Merrily on High - Stevens ProArt 1923 sa 20¢. Words suitable for either Christmas or Easter. Suggests joyous ringing of many bells; independent interest in both voice parts.

Light, Light the Candle - Fisher Remick P3326 unison and ssa 20¢. A Sensitive, shimmering carol suggested by the custom in Ireland of lighting a candle on Christmas Eve and leaving the door open to welcome the Holy Infant. Good for any treble choir from Junior to Adult.

Noel Sing We Now of Christmas - Slater Remick R3331 unison 20¢. A sparkling little carol with a chorus of Noel Alleluias. Not too difficult for Primaries, not too simple for Juniors.

O'er Peaceful Judea - arr. Black Gray 2616 satb and Jr. Choir 22¢. The kind of melody that keeps you singing once you have learned it; given to each voice part in turn, with the others weaving interesting figures around it.

The Road to Bethlehem - Giles Gray 2598 satb 18¢. A refreshingly different Christmas number, with contrasting moods, for High School or Adult. A fine number by one of our Guild members.

Wind Through the Olive Trees - Bampton Wood 749 u. and descant 20¢. Simple, lovely.

MISCELLANEOUS

Anthems for the Junior Choir, Book 4, Westminster Press, \$1.10 or less each-4; 5 or more, 90¢. A splendid collection of new material for the whole Church year. Includes selections for speech choir and combined choirs, and a Christmas number of choric speech, choir and handbells. Texts are well chosen, music distinctive but well within the capacity of the average choir. A Must for the director's library.

The Christian Choir Member - Halter Concordia 13-1004. An attractive booklet that would be good to give to new members of H.S. or adult choir.

I Sing a Song of the Saints of God - arr Sowerby Gray 2608 22¢. Easy satb. Could easily be used for Junior Choir, with first two stanzas in unison; third stanza with half the choir on upper line, and other half on lower line an octave higher. Very clever canon arrangement, equal interest in both voices.

Sing to the Lord a New Song - Bender Concordia. Called a Primer for Christian Song, and beautifully illustrated with Christian Symbols, this booklet contains settings of the Ten Commandments, Apostles Creed, Lord's Prayer, Baptism, Communion, Martin Luther's Morning and Evening Prayer, Table Graces, and two Lenten numbers. All are in canon, or liturgical style. Of keen interest to the serious student of church music. The children's edition is No. 97-6305.

ANTHEM STUDY

Forever Blessed By Thy Name - Handel-Perris Summy Kirchard B-2128

DARE the choir to learn this anthem in one rehearsal.

First learn the first phrase by rote. Sing it once for them and see if anyone can repeat it. Let children volunteer to sing it alone. Try again. Put a check on the board for every time they need to hear it before they can sing it perfectly. If they can get it in three tries, the game is theirs; if it takes more, the game goes to the director.

Write these four phrases on the board before rehearsal.



Point out where the keynote is. Sing five tones up and back from F, pointing to the line and space. Point out the first note of these four phrases.

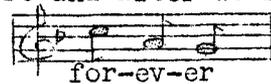
Let the choir study these four tunes. Do they start low and go up? Or high and move downward. Clap the phrases. Can you sing the first note of each phrase?

Sing the phrases, with the words (Lord God of Israel). Who will be first to recognize whether you are singing 1, 2, 3 or 4. Continue as long as interest is keen, and until they recognize them quickly.

Point out one or the other of the phrases and have the choir sing them. Help them to establish the first tone of each phrase in their memory.

Review the very first phrase of the anthem. Put some mark on the board as a signal for this phrase. Now sing the whole anthem with accompaniment; the choir singing with you as you cue them in from the board.

Now there are only two more phrases to learn. One is the sandwich phrase; sandwich, because the accompaniment plays the same thing before and after we sing it. Sing thru again; this time adding the sandwich phrase.



Now sing this phrase, and let individuals try to tap the floor with a yardstick, in the exact rhythm. (opportunity for repetition with active interest).



For-ever blessed be Thy holy name

forev-er for-ev-er bless-ed be Thy holy name

Those who do it correctly will join you in singing while others try.

Now sing the whole number again, always cueing the choir in, from the board.

Tap the long phrase with the yardstick.

The last page (without the descant) is merely repetition.

REHEARSAL TECHNIQUES

James Stewart Boles - John Knox Presbyterian Church - Tulsa, Oklahoma

Church Membership. We are a neighborhood church of 1,050 located in the center of the most rapidly growing residential area of the city. City population of 250,000.

Choir Program of the Church: Primary - first grade choir of 40, 2 second and third grade choirs of 40 each. Junior - boys choir of 30 and a girls choir of 30. Junior High - 2 handbell choirs of 10 each and a Junior High singing choir of 50. Senior High choir of 50 and 2 adult choirs of 40 each. No duplication of membership.

Our rehearsal room is a large dual purpose room in a modified "L" shape. We have a wooden folding-door that divides the room. With the varied shape of the room we can arrange several different set-ups for rehearsals. When combined groups are at work it is easy to handle 100 people in the room. Robes, are in the Minister of Music's office and the music library are in the other rooms.

All choirs up through Senior High School rehearse one hour per week. We have a Choir Book that is given to the children at the beginning of the choir year. The theme of work in the choir is the same as that in the Faith and Life Curriculum of the Church School. Hymns are learned that parallel this theme, and special study projects that fit the general theme are also used.

All rehearsals begin and close with prayer led by the members of the choir. We usually begin with a period of vocalization that also includes ear training. We vocalize up the steps of the scale and then have the choir hear interval leaps which they are to identify.

All of the choirs in the program (including the adults) memorize their music. We often put the words on the board with the children and then begin erasing parts of hymns and anthems to check their memory.

The Choir Book contains materials dealing with our study projects; how the indexes of the Hymnal are used; the church year; meaning of and parts of the worship services; church and seasonal symbols, chant, etc.

Our approach to music theory is that we are learning to read a musical road map. When we can read and understand the signs on a page of music we can make a good trip without accidents or wrong turns. It is great fun and very interesting to see how easily map symbols align themselves with musical symbols.

Musical baseball (or football or basket ball) with competition between teams is a good way for us to check the growth and progress of each voice. Teams are appointed in many different ways to avoid loading any side from week to week. Behaviour in rehearsals must be as good as that when we lead in worship, so that we do not forget the best way to act when in uniform.

The first grade choir does not sing in worship. The second and third graders sing twice a year and do a musical play for a Fellowship Supper. The Junior choirs are a part of worship about once each five weeks. The Junior High and Senior Highs lead the entire service once each five weeks and give the two adult choirs a day off.

Changing patterns and ways of presenting materials seems to keep the youngsters alert and ready for new things---rather than making them feel off balance. Even though I use a written lesson plan for each rehearsal, I try to make sure that we have a new touch and approach each week. As long as I am eager for what will happen next week, I can count on the children being the same. Does it work? Last year only two of our choirs averaged below 90% in attendance.

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

NANCY POORE TUFTS

Are you a table-bound Bell-Ringer?

Directors who have added bells to their sets, often find they have additional problems to face. One may well be the public appearances of the Bell Choirs when a table is not appropriate or where there is insufficient space.

Keeping the mechanics of operation simple and inconspicuous in the chancel during a service of worship, ringing in a processional, appearing on narrow platforms, on steps, floats, and other restricted places calls for flexibility, adaptability, and sometimes last minute adjustments.

Do you have Bell Arrangements on hand for just the number of bells your Ringers can carry, as well as fuller scores? You might consider writing several condensed versions, and also making lists of notes that could be omitted in certain selections, if necessary. Such fore-planning could be a life-saver too when a Ringer fails to show up for the Easter Sunrise Service.

It is quite common for Bell Ringing groups to "string up" several bells for carrying purposes, and to place extra bells on the floor while ringing. The audience may find this bending and stooping to pick up the bells distracting during the performance. There is some danger of chipping a bell edge against a cement floor. It might be safer to place such bells on a small piece of cloth.

Another method of carrying extra bells is to suspend them on a ribbon of tape around the neck, within easy reach of the hands. The Cape Ann Ringers, and the Whitechapel Ringers use this method exclusively, handling the bells skillfully and unobtrusively. Each ringer of the latter group employs four bells hung at the four ends of two tapes. The heavy tape used is about two inches wide, and is similar to that used by band men. The first tape is placed around the neck and crossed over the chest, the bells falling at the hip on either side. The second tape is hung stole-like down the front of the body, the bells falling just below the stomach. The Whitechapel Ringers wear handsome red satin Russian-style blouses. From the audience it seems as if four bells are suspended from the hem of the blouse. This band of 12 rings 30-odd bells expertly, without benefit of table.

This clever invitation was designed by one of Paul Chambers' choir members. (First Methodist Church, Muskogee, Oklahoma).

The Guild could use something of this kind for a "Join the Choir" or a "We Missed You" card. Why not use your musical wits, and design one for the GUILD FAMILY.

All the Choir will be our guests,
So if you come you'll join the
Please the Hour, the Place, the
And pause to consider this our rhyme.
From joining us let nothing
Your absence would our pleasure mar
A welcome waits you very sure
And here you'll find our

"WHAT WE ARE IS OUR GIFT FROM GOD;

WHAT WE BECOME IS OUR GIFT TO GOD!"

DEAR GUILDERS,

A Junior is a Hero worshipper. Let's provide him with worthy heroes. The Story of the Church by Walter Russell Bowie, published by Abingdon Press makes the heroes of the church come to glowing life. The church's long story, from the time of Christ to the present is both vivid and scholarly. It is the ideal book to use with your Juniors as the basis of a study of the Heroes of the Church. The 33 short chapters, using one at each rehearsal would provide dramatic and compelling material for a whole year of study. I got it from our church library, and until I had finished reading it everything else was neglected.

Are you looking for worship material to use with your Juniors? Then find a copy of the International Journal of Religious Education, for January, 1958, and turn to page 34, where you will find stories on four "Heroes of the Church." They are planned for Junior Department Worship Services, but they could be used just as well for project studies for the choir, or as the basis for a special service. This publication is so rich in excellent and timely material, that your church should subscribe to it for its workers - including YOU.

If one of your Primary Choir projects is to familiarize the children with the instruments of the orchestra, you could have no better material than that provided by Keyboard Jr. Publications, 1346 Chapel Street, New Haven II, Conn. A set of 14 orchestral instrument pictures ($6\frac{1}{2} \times 9\frac{1}{2}$) in playing position posed by members of the Firestone Orchestra sells for \$1.30. Build Your Own Orchestra provides perforated cardboard figures of symphony orchestra players in correct playing position, and a complete floorplan, with directions for setting up the orchestra. The price is \$1.50.

Could you make use of a musical game? Try this one. One child is blindfolded, and becomes IT. The children move around him in a circle, each humming his favorite song. When IT says STOP, they must all stop where they are. IT moves a long ruler until it touches someone who must sing the scale up and back. If IT guesses correctly who is singing, the singer becomes IT. Otherwise IT remains in the center.

David Pew, organist at St. John's Cathedral in Denver has a workable plan for the use of the service cross. When a choir boy has attended 200 rehearsals and services, he is publicly presented the cross by the dean. For each additional 100 rehearsals and services, the cross is worn on a different colored cord. The number of rehearsals is high because the boys have four a week. Since the girls' choir rehearses only twice a week, they receive the cross after 100 rehearsals. The names of the choir members are kept on a chart in the choir room, and every month their record of attendance is recorded. What do you think of this plan for your choir?

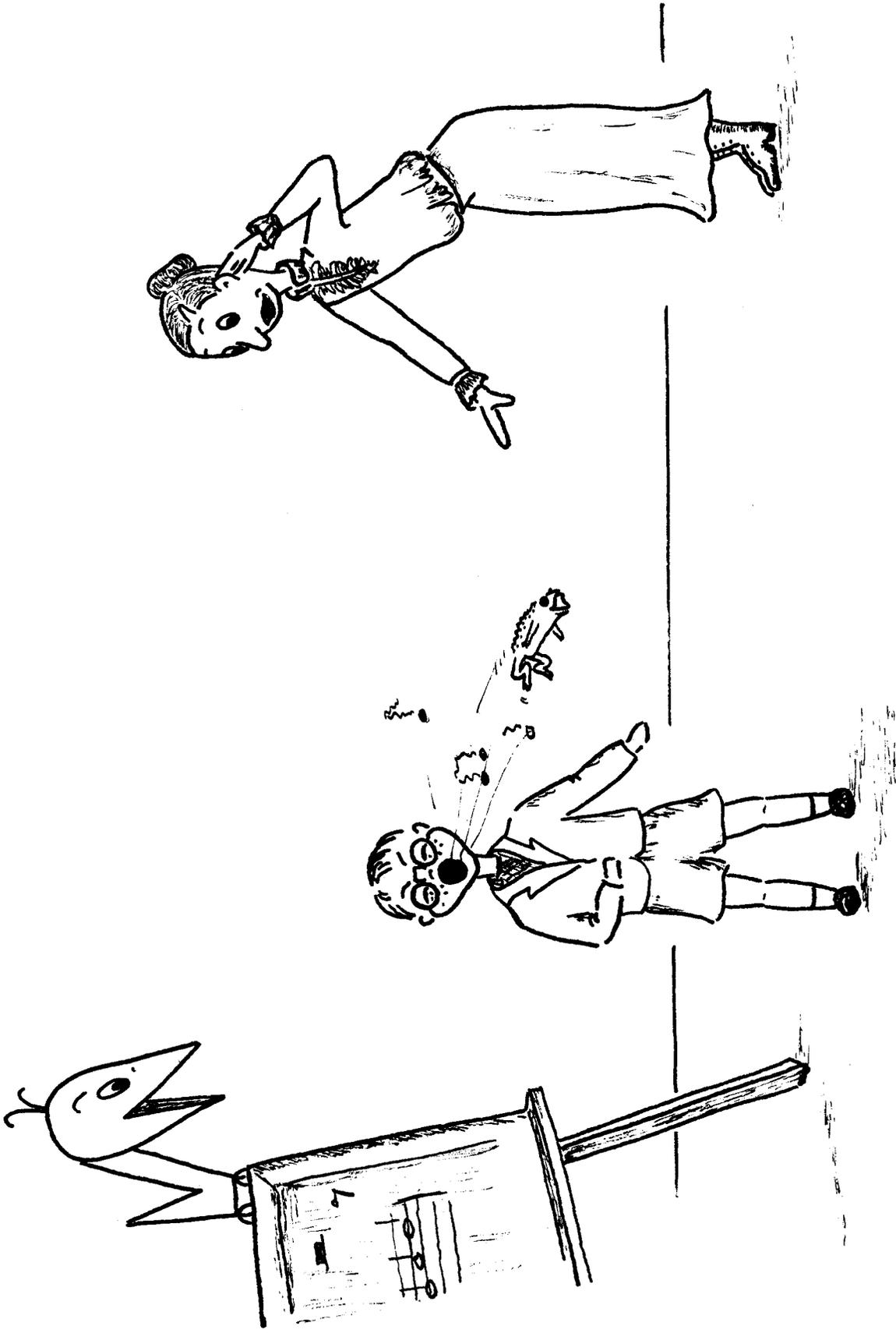
The Brotherhood of Song is growing. Several have written that they were considering the adoption of a missionary choir, and Mrs. Johnston, the wonderful woman whose company does all our mimeographing, gave us a \$25.00 check the other day for the Brotherhood of Song. Now we are looking for six choirs for her to adopt. You have no notion how your horizon, and the choir's too, will expand through such an active gesture of fellowship.

The Choristers' Little Hymnal was a happy inspiration. We KNEW they would be useful, but Guilders are reporting uses for it that we had not thought of. Now I am waiting for the report of the FIRST CHOIR TO HAVE MEMORIZED EVERY ONE OF THE HYMNS. It COULD happen by the end of this season.

In the Spring there is to be an issue on Summer activities: day camps, daily vacation schools, choir camps, etc. If you have included such in your choir program, please send us the details, to share with the Guilders. The interest in extending the choir activities into the Summer is growing, and you can help in the wise planning of such a program.

A happy Thanksgiving to all of you,

Ruth



If you sing clearly and with ease,
You'll have a voice that will others please.

- the CHOIR CROW says

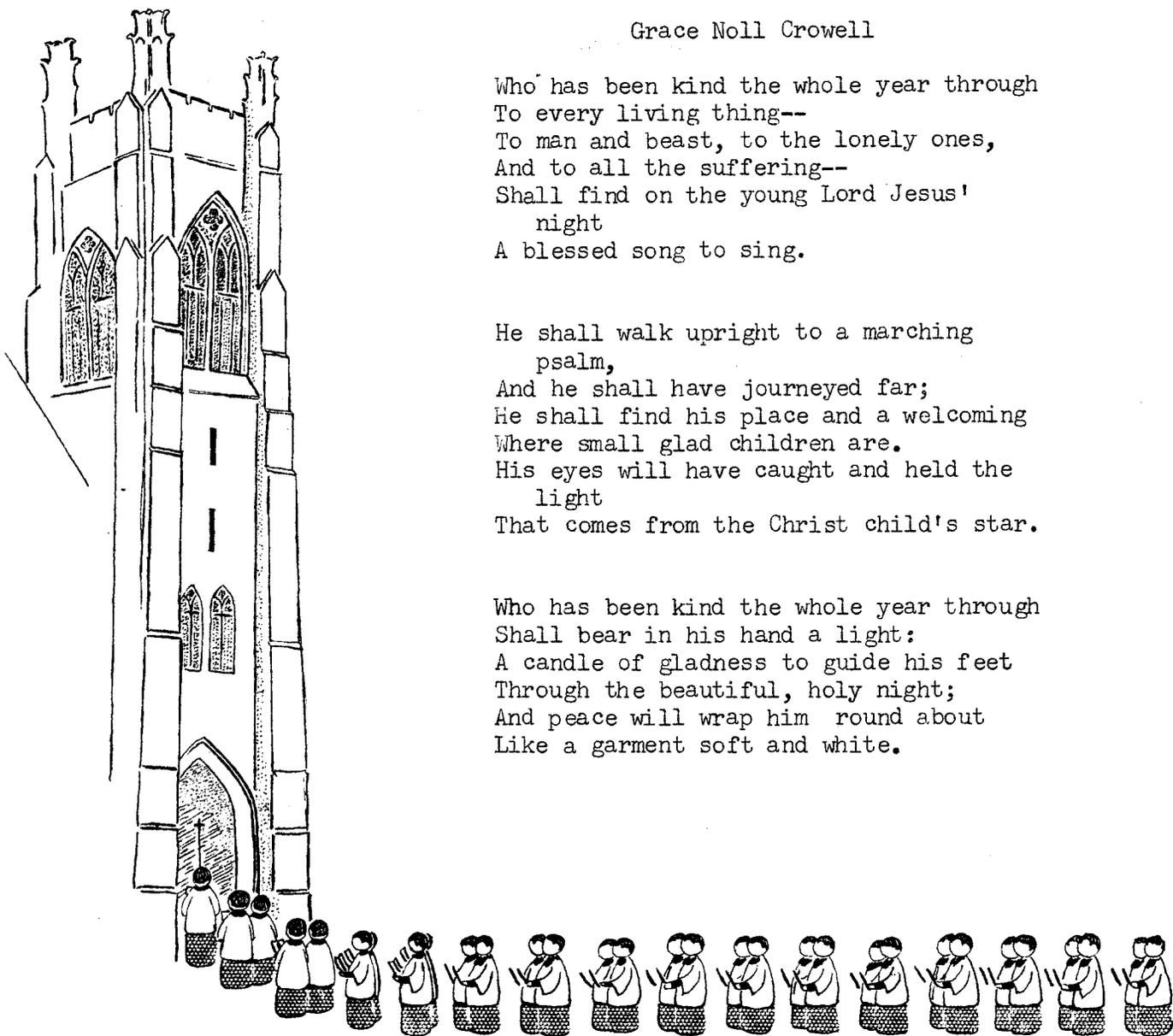
THE NIGHT OF THE NATIVITY

Grace Noll Crowell

Who has been kind the whole year through
To every living thing--
To man and beast, to the lonely ones,
And to all the suffering--
Shall find on the young Lord Jesus'
 night
A blessed song to sing.

He shall walk upright to a marching
 psalm,
And he shall have journeyed far;
He shall find his place and a welcoming
Where small glad children are.
His eyes will have caught and held the
 light
That comes from the Christ child's star.

Who has been kind the whole year through
Shall bear in his hand a light:
A candle of gladness to guide his feet
Through the beautiful, holy night;
And peace will wrap him round about
Like a garment soft and white.



CHORISTERS' GUILD LETTERS
Volume XI 1959-1960 Number 4

December
CHORISTERS' GUILD
Box 211

Santa Barbara, California
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Dear Guilders,

Were you confused by the "anthem extension" of Praise to the Lord, on page 52 of the last issue? If so, a simple correction will help to make sense of it. Add this to the second line of music:

Then in the little jingle on page 65, can you place these musical symbols in the proper place?



This month there are two additions to our Brotherhood Memberships. One was presented by Mary Alice Floyd of Woodruff, S.C. to Margaret Sells in Taiwan, Formosa. I hope a rich and rewarding friendship will develop between these two far separated choirs.

The second Brotherhood Member is Jan Bender, Cantor at St. Michael's Church in Lueneburg, Germany, the church where Bach was a choir boy for several years. Pastor Bender is also church music supervisor for the whole Lueneburg area. He has two children's choirs. One, ages 10-13, sings the regular church services. The younger choir goes along for the street caroling during Advent. (At the bottom of page 62 you will find a collection of Dr. Bender's recommended music). Who will provide the next Brotherhood Membership, and where will it go? You have no idea how such a contact can widen your horizon.

Who among our Guilders has an old-fashioned attic with a several-generation accumulation of trunks, books and nondescripts? If you have inherited such an attic, how about looking through it for a copy of an old hymn-book called "The Whole Psalms" to add to our collection of old hymnals??? You are not likely to find a copy, but it would be WONDERFUL if you did.

How do you like the Spotted Puppy Absentee Card? On page 25 there is room to add it to the list of available materials. The price is 40 for \$1.00. Minimum order \$1.00.

The five special pages of Carols and their Birthplaces are for your bulletin board. We had a few extra ones run off, and as long as the supply lasts, these will be available for choir notebooks, for 5¢ each.

Here are two last minute recommendations for Christmas. Good news for all Grime enthusiasts "New Songs and Carols", published by C. Fischer. And just off the H. W. Gray press is Mary Caldwell's "Sweet Holy Child", a unison number with charming text and melody.

The Block Letters for MERRY CHRISTMAS and the place-card pattern both come from Mrs. Spencer who gave us the "Five Grains of Corn" for Thanksgiving. We used it at our Family Thanksgiving. Did you?

Of course you are head-over-heels in the preparation of Christmas programs. But when the last carol is sung, and you settle down to a day or two of post-Christmas relaxation, don't forget to address an envelope to the Choristers' Guild, and put in it a report on all the fine Christmas experiences you gave your church and your children. But PLEASE (this is the annual reminder) include publisher's names. How can we tell other Guilders about your FINDS if we don't know where to find them.

How I wish we had a magic carpet and could visit ALL of your Christmas programs. Of all the blessings of Christianity, certainly not the least is CHRISTMAS. May yours have a warmer glow than ever before.

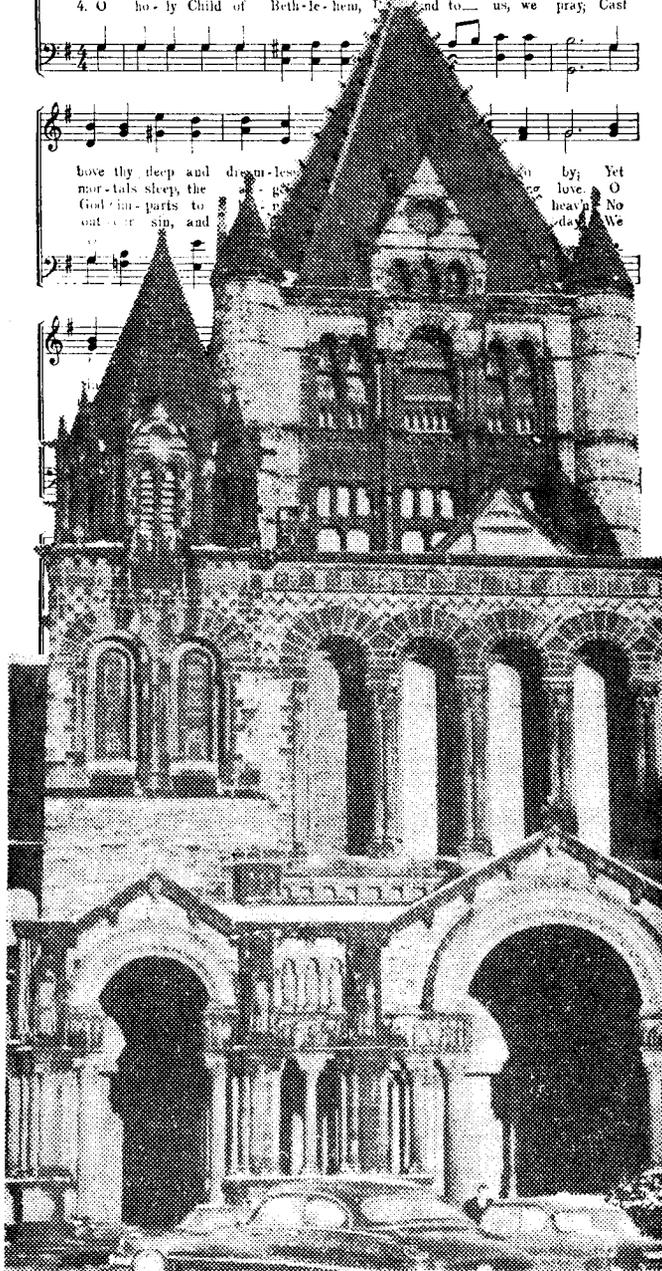
O Little Town of Bethlehem

PHILLIPS BROOKS

LEWIS H. REDEK

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

love thy sleep and dream-les-ly; Yet
 mor-tals sleep, the love. O
 God in-partis to heav'n. No
 out our sin, and day. We



TRINITY CHURCH, BOSTON — Minister of Trinity Church in Boston for many years and later Episcopal Bishop of Massachusetts, Phillips Brooks wrote many Christmas poems and stories. On a journey abroad in 1865 he spent Christmas Eve in Bethlehem and three years later wrote "O Little Town of Bethlehem," which was first sung on Christmas Eve 90 years ago.

The Birthplace of Familiar Carols

reproduced from Worcester Telegram and Gazette
 Worcester, Massachusetts

It Came upon the Midnight Clear

EDMUND H. SEARS

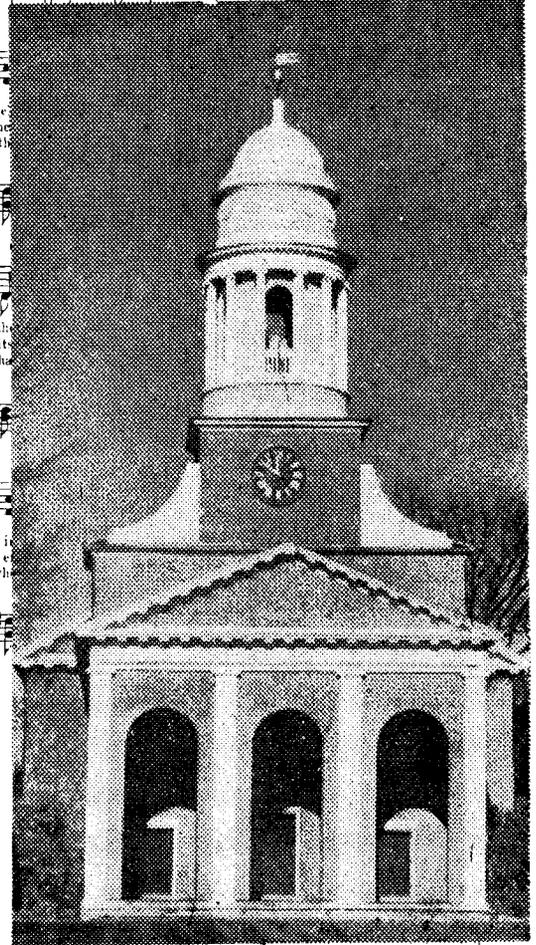
RICHARD S. WILLIS

1. It came up-on the mid- night clear, That gly- rious song, of old, — From
 2. Still thro' the clo- ven skies they come, With peace- ful wings un- furid; And
 3. For lo! the days are has- t'ning on, By proph- et bards fore- told; — When

an- ge
 still the
 with th

on the
 love it
 peace sh

world in
 ev - er
 the wh



FIRST CHURCH OF CHRIST (UNITARIAN), LANCASTER—A Massachusetts minister, the Rev. Edmund H. Sears, wrote the words for "It Came Upon The Midnight Clear" with its message of peace on earth, goodwill to men, and the poem was set to music by Richard Willis of Boston. The Rev. Mr. Sears was minister of Unitarian churches in Weston and Wayland and from 1840-47 served as minister of the Unitarian Church in our neighboring town of Lancaster.

- Minuit, chrétiens! - *A. Adam.*

Andante maestoso.
(Small notes & Vers.)

1. *Minuit, chré-tiens. C'est l'heu-re so-len-nel-le, Où l'hom-me*
 2. *De no-tre foi que la lumière ar-den-te Nous gui-de*
 3. *Le Ré-demp-teur a bri-gé toute en-tra-ve, La terre est*

nous pour et
-fant omme a
-vert Il voi
-gi-
bré-
nes-

CATHEDRAL OF NOTRE DAME, PARIS — On Christmas Eve each year thousands of Parisians gather for Midnight Mass in the great French cathedral of Notre Dame. In Paris more than a hundred years ago Adolphe Charles Adam was a student and later professor at the Paris Conservatory. Composer as well as teacher, he wrote the beautiful "Cantique De Noel" which we sing in English as "O Holy Night."

WILLIAM C. DIX

What Child is This?

Old English Air
"My Lady Greensleeves"

Moderato

mf



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

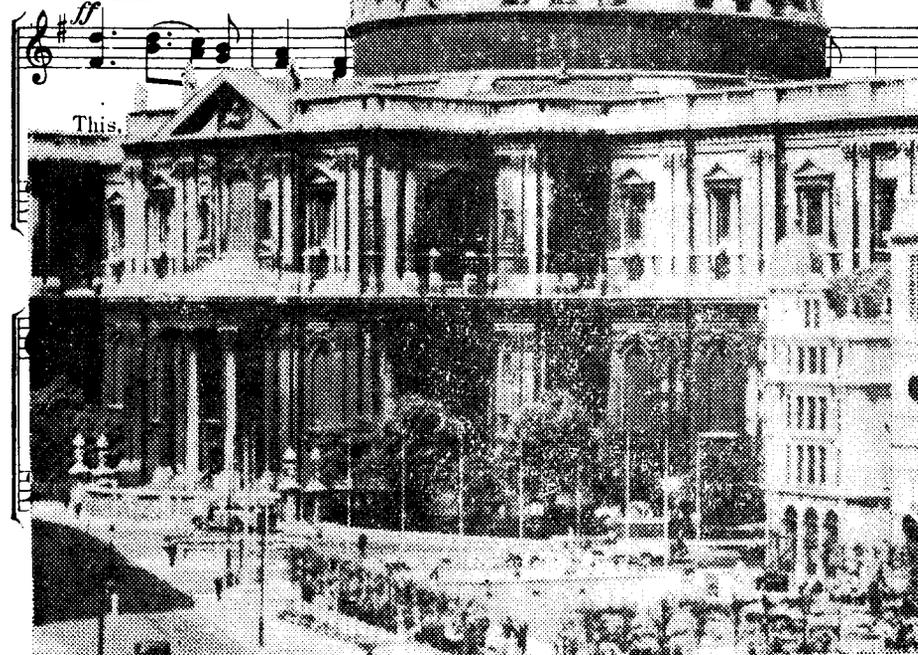


an - gels greet with an - thems, Who keep - ing?
Chris - tian, fear: for sin - ners Who plead - ing:
King of kings sal - va - tion, Who throne Him.

REFRAIN

mf

This.



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

STILLE NACHT, HEILIGE NACHT

Franz Gruber (1787 - 1863)

1. Stille Nacht, heilige Nacht, hei - li - ge - Nacht, al - le - schlaft, ein - sam wacht
nur das tau - te, hoch - hei - li - ge Paar. Hol der Stern den lok - ki - gen Haar,
schlaf in himm - li - scher Ruh, ——— schlaf, ——— schlaf, ——— Ruh, ———

2. Stille Nacht, heilige Nacht! Hirten erst kund gemacht:
durch der Engel Halleluja tönt es laut von fern und nah:
Christ der Retter ist da! Christ der Retter ist da!
3. Stille Nacht, heilige Nacht! Gottes Sohn, o wie lacht
Lich' aus deinem göttlichen Mund, da unschlägt die rettende Stund,
Christ, in deiner Geburt! Christ, in deiner Geburt!



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

Angels We Have Heard on High

Translated

mf

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

And the moun - tains in - re - ply
 What the glad - some ten - thousand
 Come a - dore on their knees

ous strains.
 ly sing?



REFRAIN

Glo - ri - a

in ex - cel - sis De - o, — Glo -

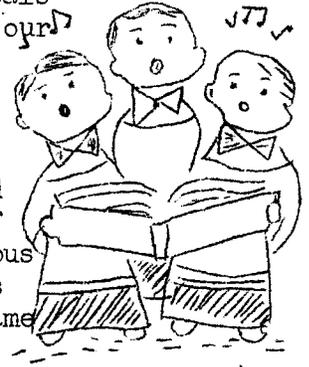
cresc.
 ri - a in ex - cel - sis De - o.

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

THE BOY CHOIR

James Lamberson - First Methodist Church - Shreveport, La.

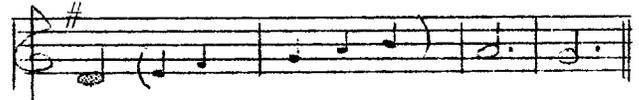
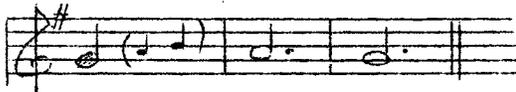
Last Saturday was a typical example of one of our rehearsals in the Boy's Choir. We always begin promptly at 9:00 a.m. For our beginning prayer, we repeat together the Choristers' Prayer.



Rehearsal procedure:

1. "Praise to the Lord, the Almighty" - Bunjes (published by Concordia). One of the boys was asked to put the measure of difficult rhythm on the board that we had discussed the previous week (♩ . ♩ ♩). I then played America, and had all the boys close their eyes, and raise their hands when they heard the same pattern of notes.

After singing through all five verses, I had the boys close their music and tell me the notes that should follow "g" on the staff at the end of the first phrase. Then we did the same thing with the "d" at the end of the song.



2. Flash Cards. We start with a different row each week, and each boy has a turn at naming one card. If a mistake is made, we have to put the box of cards away until next week. Our goal is to see how quickly we can identify all the cards before one of the other choirs does. They love this spirit of competition.

3. "Supplication", page 18, "Unison Songs for Teen-Age Boys"-Cooper, (published by Gordon V. Thompson, Inc., Niagara Falls, N.Y.). We discussed the meaning of this song and some of the difficult words, such as supplication, irksome, and generation.

4. Breath Support. "Supplication" calls for long phrases, so we stood and worked on breathing. With hands on diaphragm, they inhale while I count 1-2-3-4 slowly; hold while I count 1-2-3-4; exhale on 1-2-3-4. Our goal is to be able to do this to eight counts soon.

5. Rhythm Time. This year we are going to play several well-known songs with the beguine, rumba, and bolera rhythms. A very helpful book is "Songs to Sing with Recreational Instruments"- Cheyette and Renna, published by Presser.

I put the beguine rhythms for "Jingle Bells" page 10, and 20, of the above book on the blackboard. This is our first "go-round" with the beguine - so I didn't pass out the instruments. We clapped the rhythms and tapped on our knees. We'll do this again next week until the rhythms are more thoroughly learned.

By now it was time for our closing prayer. I might add that while working on our two songs, I found it necessary to stop and help some of the individual voices that were having difficulty. We were all pleased to find that one of our non-singing ninth graders' voice had shown a big change, and he is to be moved to the baritone section - singing the correct pitches next Saturday.

RECORDINGS OF BOYS CHOIRS

Compiled from "WORSHIP AND ARTS" by Vance Hayes, Editor

1. A CONCERT BY THE VIENNA CHOIR BOYS (Columbia ML4873--\$4.98)
Polyphony, Strauss, Schubert, Mozart. Performed with refinement, disciplined skill and cold impersonality.
2. CHILDREN'S SONGS BY VIENNA CHOIR BOYS (Epic LC3588--\$4.98)
A choir of highly trained boys having a wonderful time. Recommended.
3. *"AUSTRIA REVISITED", Vienna Choir Boys (Capitol T10217--\$3.98)
Miscellaneous program of Austrian lineage. Not reviewed.
4. *"VOICES FROM VIENNA WOODS", Vienna Choir Boys (Stereo: Omega OS11028 (28)
\$5.95) Not reviewed.
5. MITCHELL BOYS CHOIR SINGS 'Hifirecord R301--\$4.98)
"Popular" singing with expansive sentimentality, distorted and artificial vibrati. Not recommended except for collectors.
6. "MELODY AT SUNSET", Tucson Arizona Boys Chorus (Private pressing, order from TABC Records, 330 So. Scott Ave., Tucson 1, Ariz. \$4.98). American singing boys at their heartiest, most enthusiastic best. Recommended.
7. FESTIVAL OF SONG, Columbus Boychoir (Decca DL8106--\$3.98)
A Bach cantata on one side of the way Bach's choir might have sounded, Miscellaneous sacred program on reverse side. Recommended.
8. *"MUSIC FROM THE WASHINGTON CATHEDRAL (Vanguard VRS1036--\$4.98)
Also stereo on Vanguard VSD2021--\$5.95). Anglican tradition at its American best. Slow tempi, occasional "white" tone from boys. Nevertheless, recommended.
9. MORNING AND EVENING SERVICES (London LLP178--\$4.98)
A visit to 2 Anglican services at St. Mark's, London. Reverent and careful singing of canticles. Recommended to directors of liturgical boys choirs.
10. CHRISTMAS IN ENGLAND (Capitol T10097--\$4.98)
Only 3 items on this record by boy choir. It is the Kings College Chapel Choir of Cambridge. Excellent if brief. Good record for Christmas.
11. SINGING BOYS OF MEXICO (Period SPL1625--\$5.95)
Latin sound, Viennese discipline, "Hollywood" arrangements. Recommended only to the curious.
12. CHRISTMAS CAROLS (Rondo-lette 39--\$1.98)
St. Paul's Boys Choir. Not reviewed.
13. THE BOY CHORISTER SINGS (Canterbury 501--\$5.95)
Not reviewed.
14. *"JOY TO THE WORLD (Decca DL8920--\$3.98)
The competant Columbus Boychoir singing Christmas music. Not yet reviewed.

(*NEW--11/1/59)

CHRISTMAS MUSIC (Overtone Records, 138 Shelton Ave., New Haven II, Conn. II high fidelity, long playing) Choir of boys and men of Trinity Church, New Haven, Conn. Listed in November Diapason. R.K.J.

A WORLD-WIDE CHRISTMAS

ZALIG KIRSTFEEST
CHOBb IM TOIIOM

FRÖHLICHE WEIHNACHTEN
MABARAK

Christmas in lands of the fir tree and pine,
Christmas in lands of the palm tree and vine,
Christmas where snow peaks stand solemn and white,
Christmas where cornfields lie sunny and bright.
Everywhere, everywhere, Christmas tonight!

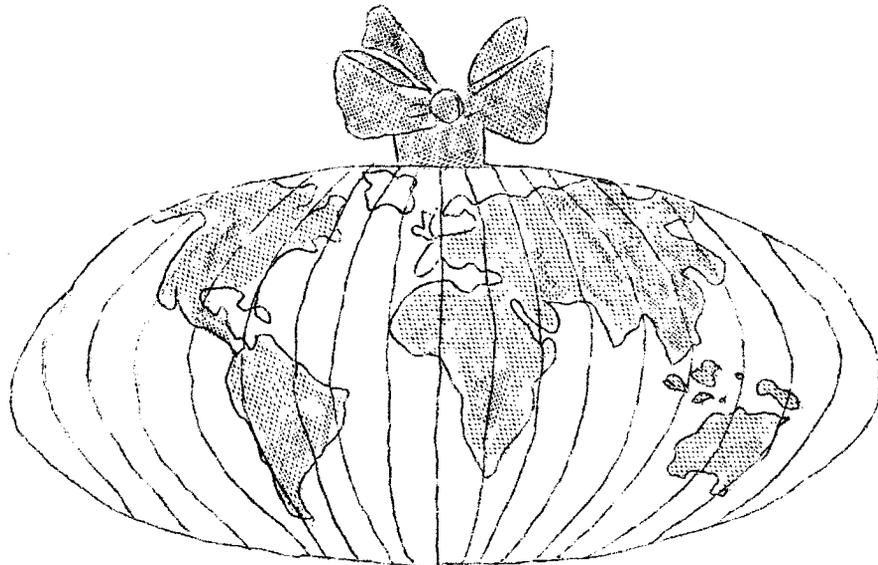
--Phillip Brooks

GLAEDELIG JUL
Joyeux Noël
BON CAPO D'ANNO
FELIZ NATAL

PROGRAM

In the folklore of the world, Christmas is a time for miraculous happenings. For centuries, people of many lands have told tales of these wondrous happenings. The story of the Nativity has inspired many songs, legends, and beliefs, and these have been given by every land to the treasury of music now used in our celebration of Christmas.*****

(The program consisted of carols from many different nations. On the construction paper cover of the program, and on the front of the invitation to the program, the following design appeared. Unfortunately, I did not make a note of the Guild-er who sent it. R.K.J.)



TWO CHOICE CHRISTMAS POEMS FOR THE CHORAL SPEAKING CHOIR

Contributed by Nancy Poore Tufts

" A CHRISTMAS CAROL "

By G.K. Chesterton

1.

Solo Voice I - - The Christ-child lay on Mary's lap,
His hair was like a light.
Unison - - - - - (O weary, weary were the world,
But here is all aright).

2.

Solo Voice 2 - - The Christ-child lay on Mary's breast,
His hair was like a star.
Unison - - - - - (O stern and cunning were the kings,
But here the true hearts are).

3.

Solo Voice 3 - - The Christ-child lay on Mary's heart,
His hair was like a fire.
Unison - - - - - (O weary, weary is the world,
But here the world's desire).

4.

Unison - - - - - The Christ-child stood at Mary's knee,
His hair was like a crown,
And all the flowers looked up at him,
(softly, softly)- And all the stars looked down.

" C A R O L "

by Dorothy L. Sayers

1.

Unison - - - - - The Ox said to the Ass, said he, all on a Christmas night:
Solo I (Low Voice) :
'Do you hear the pipe of the shepherds a-whistling over the hill?
That is the angels' music they play for their delight,
A few High Voices :
'Glory to God in the highest and peace upon earth, goodwill' . . .
Unison - - - - - Nowell, Nowell, my Masters, God lieth low in stall,
And the poor labouring Ox was here before you all.'

2.

Unison - - - - - The Ass said to the Ox, said he, all on a Christmas day:
Solo 2 (Medium Voice): 'Do you hear the golden bridles come clinking out of the
east?
Those are the three Wise Magers that ride from far away
To Bethlehem in Jewry to have their lore increased . . .
Unison - - - - - Nowell, Nowell, my Masters, God lieth low in stall,
And the poor, foolish Ass was here before you all.'

(N.B. Many appropriate carols might be woven around these spoken numbers. "What Child is This?" and "Friendly Beasts" instantly come to mind).

TWO TUNEFUL CHRISTMAS GREETINGS

the Bob Scoggin Family

Come you Christians
An - gel voices
In His love and

one and all,
bring good news,
mer - cy trust

Sing No - el
"Christ is here,
Worship Him,

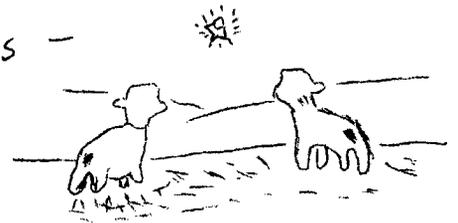
Sing Noel
"Christ is here"
worship Him

"Glo - ry be to God on high" fills the air with gladness.
Joy - ful hap - py songs are born, "Welcome, ho -- ly Savior"
Thanks and praise to Him we raise in our Christ - mas greeting.

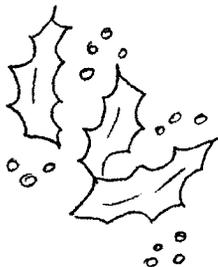
and from Mary Monroe Penick



Another Christmas -
Another Round



O sing with mirth the Sa - viour's birth A - le - Lu - ia



Perhaps your cherubs would enjoy learning these cheerful tunes.

An exceptionally attractive bulletin was used by Bill Giles last year. It is a simple but arresting design of angel and trumpet, and looks as if it might have been inspired by a mediaeval manuscript. It is available from Peak Publishing Co., P.O. Box 1924, Colorado Springs, Colo. Its catalogue number is 84-145.

JUNIOR CHOIR CHRISTMAS SCHEDULE
(sent to all Junior Choir Parents by Betty Pidgeon)
First Presbyterian Church - Santa Barbara,
California

THURSDAY, DECEMBER 11 - Special rehearsal with Adult Choir for singing in church
Sunday morning, and with other choirs for the Christmas Musical.

6:30 p.m. - (PROMPTLY) be in Sanctuary

8:00 p.m. ready to go home arrange to

This rehearsal is essential. IF you cannot bring your Junior, please
call to see what arrangements can be made.

SUNDAY MORNING, DECEMBER 14- The entire Junior Choir will sing for both church
services. All choir members should be in the robe room PROMPTLY at
8:30 a.m. After singing at the 9 o'clock service, those enrolled in the
9 o'clock church school will attend their classes, while those enrolled
at 10:30 will be entertained in Fellowship Hall. After singing at the
10:30 service, the procedure will be reversed. All choir members will be
dismissed at 11:35. IT IS ABSOLUTELY ESSENTIAL THAT ALL JUNIORS BE HERE
PROMPTLY AT 8:30 a.m.

SATURDAY, DECEMBER 20 - Rehearsal and Christmas Caroling.

1:30 - 2:30. Final rehearsal for ALL Junior Choir members for the
Christmas Musical

2:30 - 4:30. Christmas Caroling, Each Junior will be taken to his home
following the caroling. We will need help with transporta-
tion. Please check the slip below.

SUNDAY EVENING, DECEMBER 21 - Christmas Musical in Sanctuary by all choirs.

6:15 - be in robe room for robing and line-up

7:00 - Musical begins

SATURDAY, DECEMBER 27 - NO CHOIR on this Saturday

SATURDAY, JANUARY 3, 1960 - Resume regular schedule of rehearsals.

In order to make our line-up chart for special events, we need to know if any
choir members will not be present. Therefore, would you please check the blank
below and return it TOMORROW, Sunday, the 7th (with your Junior, or by mail)
so that you will not have to be called. Should illness, etc., cause a sudden
change in your plans, PLEASE CALL US. Robing and line-up of 85 Junior Choir mem-
bers requires much detailed planning. Last minute confusion can be avoided if
you will inform us of any change as soon as possible.

tear off here

Sing in Church Sunday morning, Dec. 14

___ will be present ___ unable to attend ___ do not know yet

Christmas Musical in our Sanctuary, Sunday evening, December 21

___ will be present ___ unable to attend ___ do not know yet

Transportation for Christmas Caroling, Saturday, December 20

(Drivers should be in Fellowship Hall by 2:15)

___ Yes, I can help; I can take ___ Juniors in addition to myself

___ No, I cannot help ___ I do not know yet

NAME OF JUNIOR _____

PHONE _____

A CHRISTMAS IDEA THAT'S OLD AND NEW
Dorothy V. Whipple, M.D. (AP Writer)
(contributed by Nancy Poore Tufts)



Would you like to do something new and different this year at Christmas time? There is an old, old Christmas custom that's well worth dusting off and using in our modern lives.

Fill the Advent crib. Prepare a manger-like crib, and set it up on the first Sunday of Advent. This crib is to receive the Christ Child on Christmas Eve. It needs to be filled with straw to make a soft bed for the Babe. Each straw represents an act of kindness or good will. After supper every evening from the time you set up the crib until Christmas Eve, the whole family gathers around the crib, and each member of the family is allowed to put in as many straws as his day of good deeds permits.

Tell the children the story of Mary and Joseph, of how they were turned away from the inn and finally found quarters in the stable. The children will be anxious to make the Christ Child's bed as soft and comfortable as possible. Christmas Eve, when you fill the children's stockings, you can place a little figure of the Christ Child for the children to find the next morning.

This is a lovely custom and one that will give the children some of the real spirit of Christmas. "Do unto others as you would have them do unto you." This is a most important tenet of Christianity which we profess to live by. Unfortunately it too often gets lost in our hard workaday world. Nevertheless, it is what in our hearts we really want to live up to. What better time than Christ's birthday to try to put it into operation?

As you put the straws into the crib each evening, talk to the children about the kind of person Christ was. Explain to them that what would truly please Him and make Him comfortable is human beings who are kind and considerate of others, and that by patterning their lives on this principle they will grow in the image of Christ.

Not only the children but the grown-ups too can profit from each straw they lay in the crib. It is surprising how all through the day the thought of those little straws keeps you going. Perhaps it is that you must live up to your children's expectations of you that you remember to do the nice things. It is little things often that are the most important.

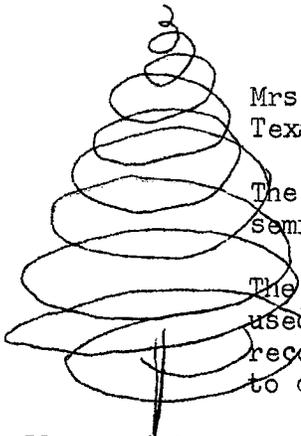
Give the children credit when they remember to say thank you, or tell you that something you cooked was real good. They get credit for hanging up their clothes without being nagged. Maybe a child could polish your shoes for you, or run an errand, or wash the dishes. Maybe, maybe your husband could bring you a cup of coffee in bed one Sunday morning, or it might be the other way around - you take it to him.

When the whole family is trying to think up things to do for each other, it's amazing what you can come up with. And don't confine it to the family. How about that unpopular child in Susie's class? Could Susie do something nice for her - just talk to her, or go and sit beside her at lunch time?

Filling an Advent crib is certainly more in the true spirit of Christmas than merely being good so Santa Claus will leave presents. The reward is the good feeling inside, not material presents, and isn't that what Christmas is all about anyway?

Better prepare a crib big enough to take all those straws.

REHEARSAL TECHNIQUES



Mrs. Christine Kallstrom - Lakeview Christian Church - Dallas,
Texas. Church Membership - 850 - - Number of Choirs - 7

The Group: Second and Third Grade Choir; 35 minute rehearsal;
semi-circle seating.

The Rehearsal Setting: Of necessity, a church school classroom is
used, with a choir corner full of teaching charts, games, puppets,
records, and an assortment of "peculiar items", such as a feather
to demonstrate floating quality, etc.

Planning Procedure: The basic year's program and materials are worked out during
the summer months, with weekly planning to meet individual needs of the children
and to incorporate into the rehearsal, songs and activities based on the week's
concurrent church school lesson from Bethany Graded Materials.

Rehearsal Plan One:

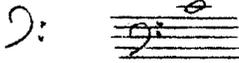
1. As children enter, I sing:
Friends, friends, all around, all around me I see;
They're the boys and girls of the Chapel Choir,
And they are friends to me.
2. Followed by: "Who's this friend?" using different intervals; children an-
swering with the same intervals "I am Mary", etc.
3. Discussion: What a choir is. Why we have church choirs. (And here the em-
phasis for all future work is laid—"We sing because we love God and we
want others through our singing to love God more too.")
4. Pictures of church workers to identify. Game song - "I'm a worker in the
church. Can you guess who I am?" as different workers are pantomined.
The last worker to guess is a Choir Boy or Girl. This establishes another
basic concept, introducing the child to a definite responsibility in the
church.
5. Introduction of Charlie, the Choir Boy Puppet - who teaches the children
secret choir signals; high-low symbols; how-many game preparatory to note
reading; a copy-cat tone-matching game; and a call to worship "I was glad
when they said unto me."
6. Charlie teaches the children to MOVE QUIETLY in church. Rhythmic movement
is used here to relax children, study their rhythmic response, and to
express themselves. The movement is based on things that move quietly;
flags, trees, flowers, etc.
7. SONG: "Quietly We Walk Into the Church". (This basic tune will also be
used later whenever the children process into the church).
8. How well can you read? Choral speech is used on Psalms from preceding
week's church school lesson, from charts printed with red and black ink
for light and dark voices.
9. Now that you're real church workers, here is a calendar showing some of
the work we'll be doing together. Chart shows: Children's Book Week Party
in November; Thanksgiving Service; Christmas Activities; African Mission
Adventure in January, Symphony Field Trip in February, etc.
10. "Shut your eyes and listen." Introduce monthly study project "Sounds in
God's World", covering sounds from Singers, Instruments, Africa, Nature,
etc. Next week, tell me some of the sounds you have heard around you.
11. Closing Prayer - sung by me this week, by children hereafter, using orig-
inal words and tunes. "Quietly We Walk Into the Church" is played as they
leave the choir room.

Worship Service Participation: While this is a preparatory choir, it will share
in special Christmas and Easter services, and special Family Week services in May.

REHEARSAL PLANS FOR THE PRIMARY CHOIR
HELEN KEMP

Note: Since a general plan for individual rehearsals has been established in the first four lessons, we are suggesting here one wider-scoped plan for a whole month, so that you can plan your own individual rehearsals from it, setting your own pace, and selecting the materials you can use with your children.

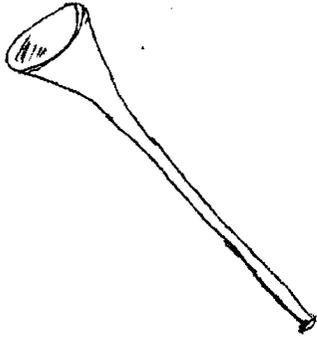
1. Planning Ahead: Theme for November -- "Praise and Thanksgiving"
Treasure Box Project - Mimeograph Psalm 150 (check with your church school teacher as to what version they are using). Mimeograph it on 4"x6" envelopes. Underline the words: trumpet, lute, harp, timbrel, strings, pipe, cymbals, Make little sets of flash cards with pictures of these instruments, to be given out as the Psalm is memorized. This is to be used with the song "O Praise the Lord", p. 37 in "God's Singing Children". Keep card pictures in envelopes.
2. Rehearsal Preparations: Have necessary mimeographing done, or have group of choir mothers draw the flash cards.
3. Review Songs: I Sing a Song; I'm Singing; God is Where You Are; Go Down Moses. Suggestions for review time: Direct children's thinking with each song. Don't allow them to "parrot-sing" - singing by imitation without thought. Stir their imaginations by questions, pictures, linking one song to another.
4. New Songs and Hymns:
Thanksgiving p. 16A Child Sings (use pictures or a poster)
Thanks to God p. 15 A Child Sings (make up a verse)
O Praise Ye the Lord p. 37 God's Singing Children (use with instrument flash cards)

Two Thanksgiving Rounds
Praise and Thanksgiving p. 61 Choristers' Little Hymnal
For Health and Strength p. 59
(have each helper lead a group when you first divide into "rounding" sections. Always learn in unison first).
For the Beauty of the Earth p. 13 Choristers' Little Hymnal
After memorizing first stanza and refrain, use rest of hymn as a litany with children responding with refrain after the reading of each stanza.
Some of the Christmas songs should be started in November:
Bethlehem p. 18 A Child Sings
*The Baby Jesus p. 19 A Child Sings
*God Bless the Little Things O.A.Hatch Flammer 86086
*Ding-dong or (Christmas Bells) Rawls J.Fischer 8817
(good for use with two young choirs)
*especially effective for use in worship service
5. Music Theory Time: Flash Cards to be added during November
 (introduce as a companion for Middle C twins)

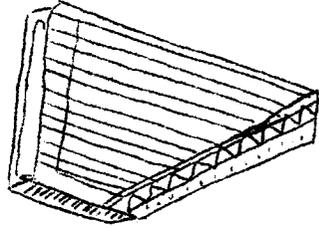
4	3
4	4
6. Correlated Story or Project: ---Religious Education
Psalm 150 (see Planning Ahead). Tell something about David, one of the Saints of God, who lived many years after Moses, and who wrote many of the Psalms in the Bible. Good suggestions on p. 89 of "Music in the Religious Growth of Children" by Shields.
7. Teaching Game Ideas and Interest Catchers. Make up games using their flash cards. Use "scale" name tags to make up little melodies. Use hymnal to show how melodies are made up there. Make use of the visual approach-identification, observation: (it looks like this).
8. Suggestions and Ideas: Extras you might want to do. During the rehearsal before Thanksgiving, invite the parents to the last 20 minutes of rehearsal. Have a simple pantomime: 2 children dressed as a Pilgrim boy and girl, another dressed as an Indian, small table with ear of corn. (con't next page)

Scene: a boy and girl acting as Mother and Father, several as the children in the family, seated around table, giving thanks. Choir sings all Thanksgiving songs ending with litany "For the Beauty of the Earth" with parents reading the final stanzas and children responding with the refrain. If Psalm 150 has been learned, it should be used also.

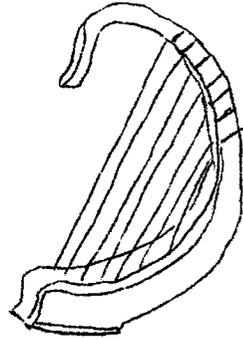
1. Planning Ahead-December: Since there are so many songs and activities for December, plan to make one small booklet of songs instead of giving them out individually. Make red construction paper cover. Allow children to have song texts early to use as an aid in learning the words.
Treasure Box Project will end with Christmas, when each child may take his box home "for keeps." His parents should be encouraged, perhaps by a note in the mail, to get the child to share his "treasures", sing the songs, read the Psalm together, look at the sets of flash cards, etc. This could make the whole project a success-something the family can enjoy together.
Christmas Gift Ideas: If it is your plan to give each child a gift for Christmas why not make it a "Choristers' Little Hymnal", which could be included in the Treasure Box. If you prefer to use the Little Hymnal for an end-of-the-year award, perhaps you would want to find a small picture frame at the Ten Cent Store to frame an attractively mimeographed or printed copy of A Daily Prayer for Choristers, or The Choristers' Prayer, found on inside cover of the Choristers Little Hymnal.
2. New Songs and Hymns: All Christmas songs listed in Nov. plans, plus:
What Can I Give Him-Holst, listed as "In the Bleak Midwinter" in Methodist Hymnal. (excellent for Christmas offertory)
What Child is This p. 64 Hymns for Primary Worship
Carols
3. Music Theory Time: Don't introduce too much this month. Let Christmas singing take most of the time. Use short periods of time each rehearsal to review flash cards. Do "scale" singing with use of name-card scale. It should be a complete octave now - a new music word.
4. Correlated Story or Project: A good story which carries over the 150 Psalm project into Christmas thinking is found in the little reading book used by Primaries in the Presbyterian material for Oct.-Dec. "The Bells Ring Out" (about 35¢). The story is called "Everything that Breathes." Can be very meaningful if prepared and told, not just read.
5. Suggestions to Create and Sustain Interest: Make a mural with brown wrapping paper. Cut out simple manger. Paste it at one end of paper. Have each child draw, color and cut out a picture of himself. (Do this at home-bring back next week). Have each child fasten his picture to the mural with a dab of paste, put on by choir mother. Leave space beside each figure for using the mural in January. Have children add stars, angels, shepherds, which they have drawn or cut from cards. Makes carols and songs more personal to the children.
5. For the song "God Bless the Little Things" make some kind of small bird-feeder to be placed outside the church somewhere as a choir project. Or have:
A Mitten Tree, where choir children each may bring a pair of new, warm mittens to give to cold and unfortunate children. Tie each pair of mittens to boughs of small tree. Have them sent to needy children through proper agency. Make song texts have real meaning and spiritual values for children.
6. Preparing for Singing in the Worship Service: Plan for your choir to rehearse every detail of the service in which they are to participate. Go into the sanctuary as you expect to go on Sunday. Go through everything. Primary children are imaginative and excitable. If confusion is added to their already stimulated feelings, they will have an experience less than worshipful. Calm, thorough preparation will be most rewarding.



Trumpet



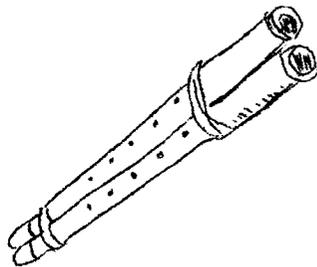
Lute



Harp



Timbrel



Pipes



Cymbals

PICTURES OF INSTRUMENTS USED IN THE TIME OF DAVID
FOR 150th PSALM ENVELOPE

FROM THE BUSINESS OFFICE

The trend in purchasing in this country is rapidly moving toward greater use of charge accounts and credit cards. Charge accounts, however, are costly for everyone. The Guild attempts to operate on a cash basis in order to provide the most, and the best service possible, and in order to sell Guild materials at the lowest possible price on a postpaid basis.

Charge accounts demand much time in making out and sending statements; bookkeeping facilities must be set up; and postage costs must definitely be considered. All these increase operational costs. The Guild, however, in cases of necessity, emergency, or unknown prices, will set up delayed payment accounts, and await payment before putting the account through the regular books.

The Guild now carries on such a basis WELL OVER A THOUSAND DOLLARS IN UN-COLLECTED ACCOUNTS, some of which unhappily will probably remain unpaid.

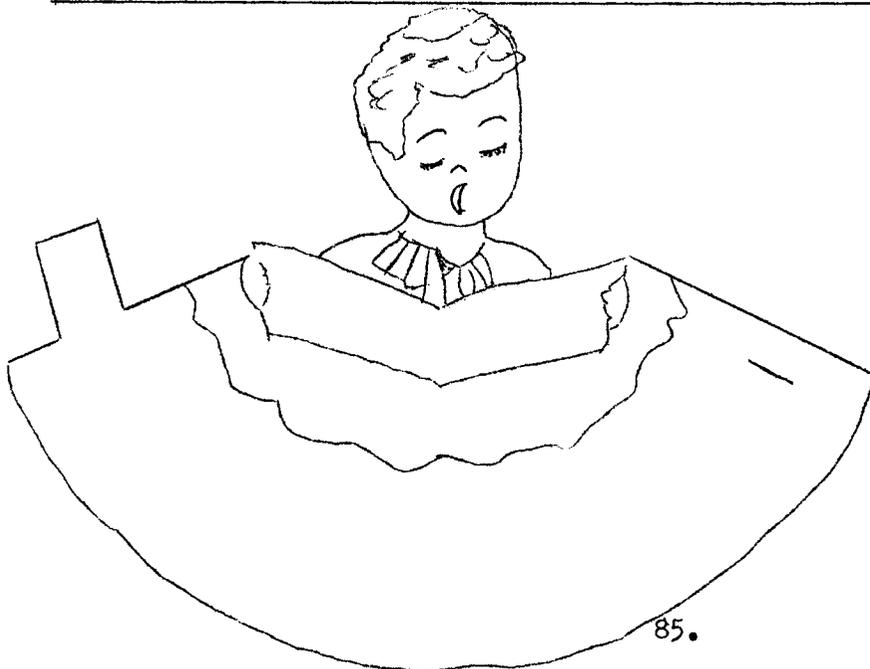
If the requirements of your situation necessitate a delayed-payment account, please then request your church to remit payment within a month from date of statement, and do not force upon your Guild the additional stenographic and postage costs of repeated statements.

We, in the Guild office, are doing everything in our power to keep costs down, and to avoid the necessity of price increase either in materials or membership fee.

It may surprise many members to learn that THE REGULAR MEMBERSHIP FEE DOES NOT COVER THE COSTS OF PRODUCING AND SENDING THE GUILD LETTERS. It is the sale of pins, books, and materials that make possible the ongoing of the Guild.

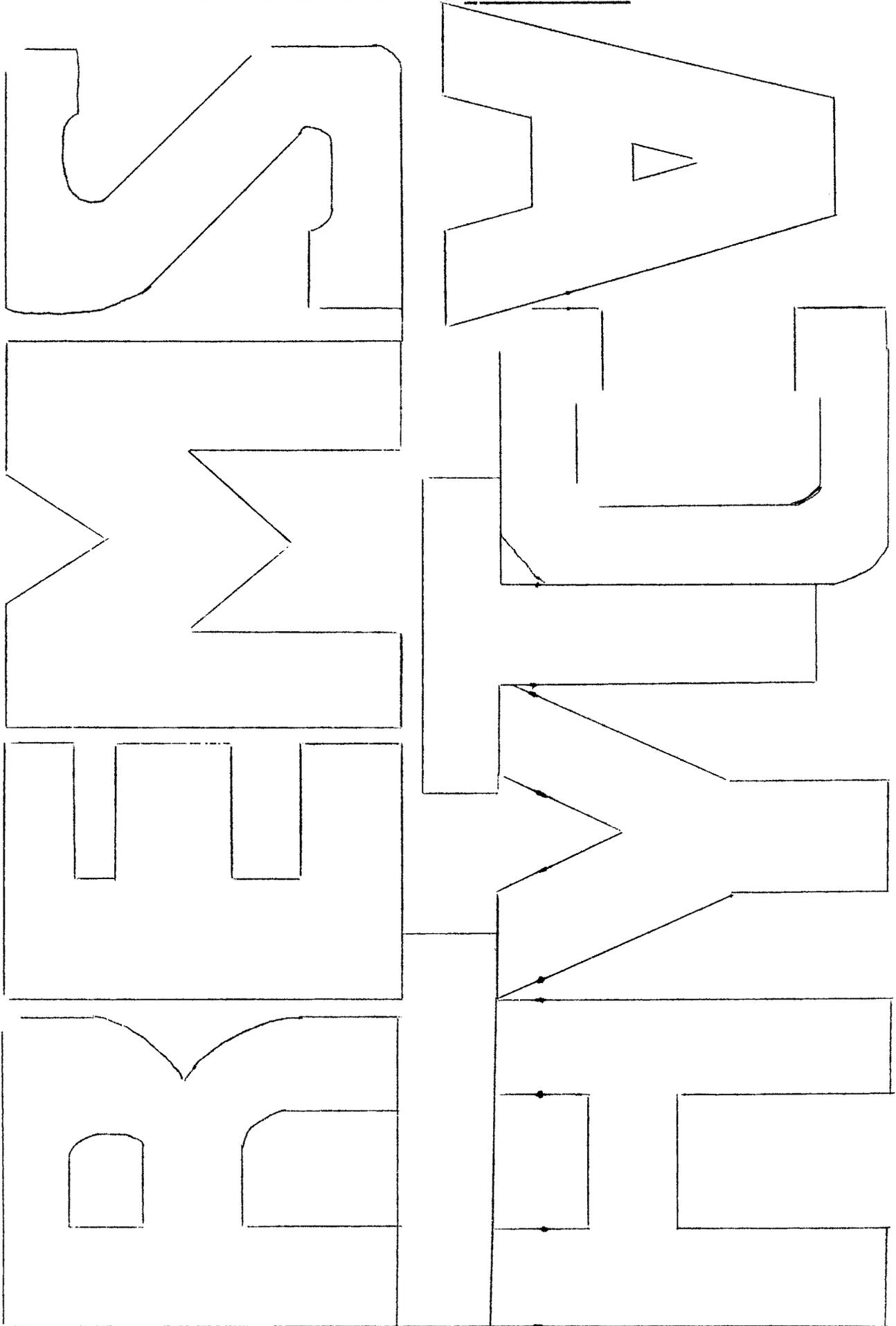
The extra income provided by the CONTRIBUTING MEMBERS makes possible the extra features of the LETTERS.

PLEASE, then help your Guild to help YOU - first by not requesting a charge account, and second, if one is unavoidable, to pay the account promptly. As the Guild business manager, I shall be grateful for your cooperation.



PATTERN
FOR A
CHRISTMAS
PLACE
CARD

BLOCK LETTER PATTERN FOR MERRY CHRISTMAS



" Q U O T E S "

Life is not made up primarily of facts and happenings. It is made up of thoughts and attitudes and habits. These are the determining factors in any life. * * * * *

Our prayers and God's blessings are like two buckets in an old fashioned well - while one is going up, the other is coming down. * * * * *

Sow kindness with one hand and it will require both hands to gather in the harvest. * * * * *

Several years ago a beautiful and educated young lady fell in love with a taxi driver and told her father that she wanted to marry him. The father tried to dissuade her, thinking she would not be happy living on his social level. The daughter was firm (daughters in love usually are) and finally won her father's consent to the marriage. The young man saved money from the taxi business and went to medical school. Today he is very much in the public limelight. He is Dr. Jonas E. Salk. * * * * *

Once upon a time a poor boy joined a Baptist Church. One of the elders remarked, "It is all right to take children into membership, but this boy will not mean anything to the church financially." The boy was John D. Rockefeller. Before he died he gave millions to his own church, and uncounted millions to the cause of religion and human uplift around the world. * * * * *

The free man who seeks God's help in disciplining himself is the hope of the world. * * * * *

Beatitude: Blessed are they who say nothing when they have nothing to say.

Stoop and build a fire in thy neighbor's grate, and lo the glow will warm you both. * * * * *

The Parson's Pen - St. Paul's Outlook

We seem to believe that in areas of deep meaning we are not intellectually respectable unless we keep cool. Other and lesser men may be deeply moved; it is our privilege to stay above the battle of emotionally held convictions. Even our free way of life is nothing to get excited about. We hate Communism, but we are singularly reticent about efforts to develop or adopt an alternative creed to which we can give ourselves enthusiastically.

Young and old, we habitually give way to something like frenzy at football and basketball games, yet we are a little ashamed to show any depth of feeling in connection with patriotism, and we are even more ashamed to show it in connection with our religious faith.

---- Elton Trueblood "The Yoke of Christ".

If the director's hair is gray, he is too old. If he is a young man, he hasn't had experience. If he has six children, he has too many. If he has none, there will be rumors of imminent divorce. If his wife sings in the choir, she is a busybody. If she doesn't, she isn't interested in her husband's work. If the director uses notes he doesn't know his music. If he directs from memory, he is a showoff. If he spends his time at the church, he doesn't mix enough with the people. If he takes part in civic affairs, he is cheating the church. If he calls on some poor family he is playing to the grandstand. If he is friendly with the rich member, he is snobbish. Whatever he does, someone could have told him better.

--Adapted

THE ANGELS AND THE SHEPHERDS
Bohemian Carol

arr. by Nancy Poore Tufts

Joyfully

$\text{♩} = 120$

1. *p*

5. *f*

9. *p*

13. *f*

14.

15. *ff*

16.

WITH ABANDON!

17. *f*

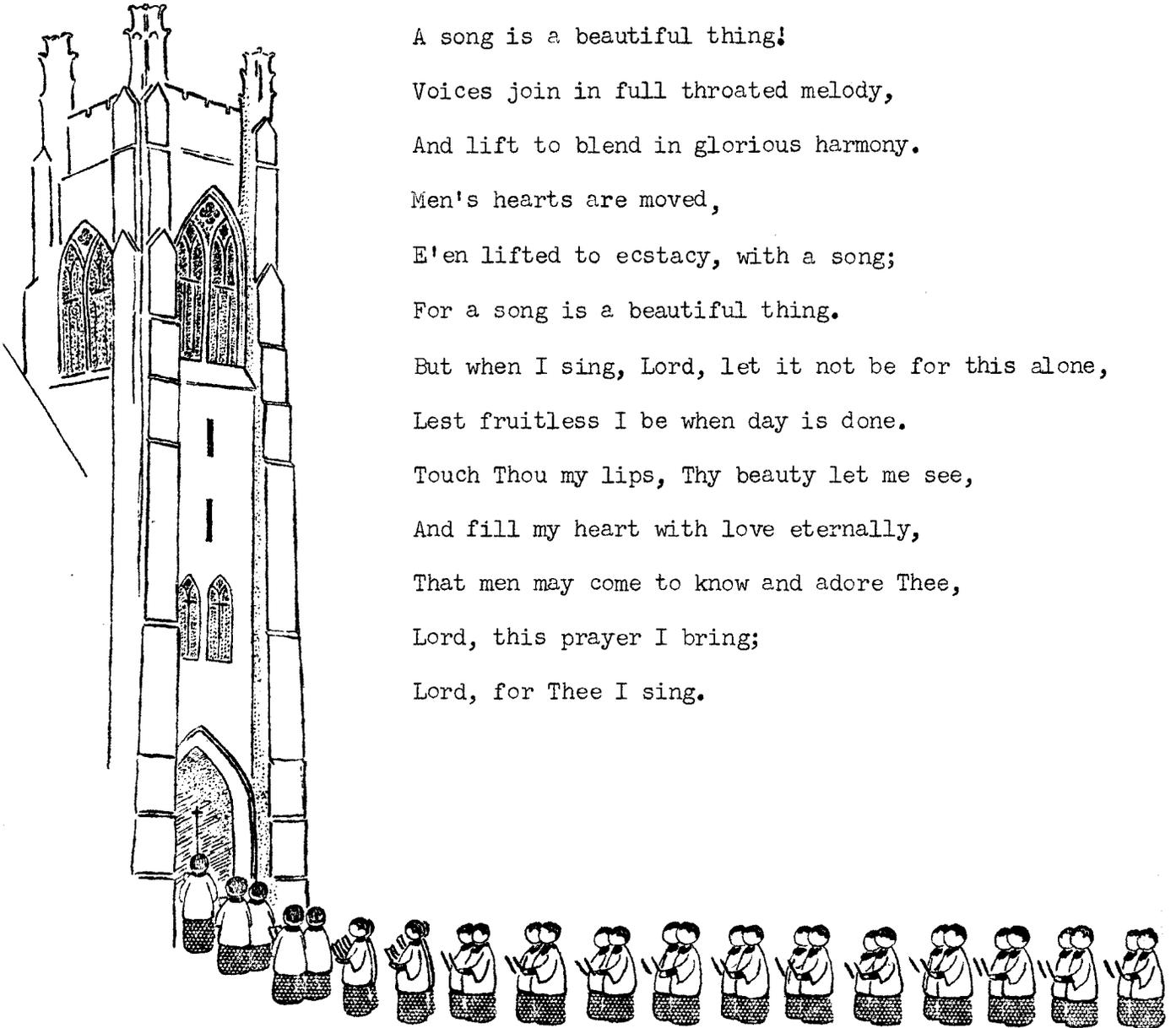
18.

19.

20.

PRAYER BEFORE SINGING

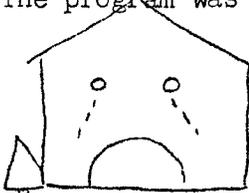
A song is a beautiful thing!
Voices join in full throated melody,
And lift to blend in glorious harmony.
Men's hearts are moved,
E'en lifted to ecstasy, with a song;
For a song is a beautiful thing.
But when I sing, Lord, let it not be for this alone,
Lest fruitless I be when day is done.
Touch Thou my lips, Thy beauty let me see,
And fill my heart with love eternally,
That men may come to know and adore Thee,
Lord, this prayer I bring;
Lord, for Thee I sing.



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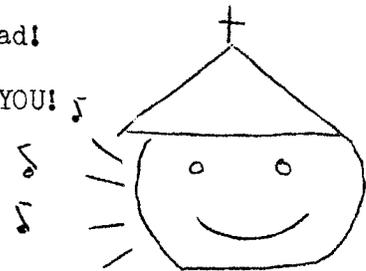
ALL IN THE FAMILY

Mrs. Christine Kallstrom organized a one-day Junior Choir Workshop in Dallas. The program was packed full, and the publicity was cleverly designed.....



This little church is downcast and sad,
Its attendance is dragging, its singing is bad!
Its choir has dwindled to just one or two -
Before long there'll be JUST the PASTOR and YOU! ♪

Now this church - though small - resounds of God's love,
Its hymn tunes echo to Heaven above -
For joined in the singing that tells of such joy
Are the voices of each adult, each girl and each boy.



IF YOURS IS THE FIRST CHURCH - or even slightly like it - YOUR CUE is to plan RIGHT NOW to have your first JUNIOR CHOIR this Fall. NO EXCUSES PLEASE....Even if you've little time - you're a volunteer worker with little music training - you're not accustomed to work with children - WHATEVER YOUR EXCUSE IS, WE WANT TO PROVE TO YOU that a JUNIOR CHOIR is an essential investment for even the smallest church in your district - with only a few extra minutes of your time necessary for GREAT RETURNS in the total growth (material and spiritual) of your entire church program.

Phyllis Anschicks, Littleton Presbyterian Church, Colorado. "I thought you would be interested in our newest venture - an expanded choir program on Wednesday afternoons for our Primary and Junior Choirs. The children come at 3:30 and remain until 5. The Primaries come to me for a half hour of 'rehearsal', then have juice and crackers, followed by a 45 minute mission study period that includes games, worship, story, conversational drama, free rhythmic expression, etc. under our Director of Christian Education, Miss Foote. The mission material is the Home Mission course put out by Westminster Press. Our next emphasis will be based on the book "Tell Me About Christmas." Miss Foote and I plan the sessions together so that they are fully integrated. Following the Christmas season we plan to use "Tell Me About Prayer" in this series.

Mothers and children alike are enthusiastic about the new program, though some thought an hour and a half would be too long. But the time just flies with all this varied activity.

The Junior girls go immediately to their expanded session when they come from school, while the boys are in choir rehearsal. After the 45 minute period, the groups rotate. These children are studying architecture and how it relates to worship. Sounds too deep, doesn't it, but they have enjoyed it and are about to make a movie of what they have learned. A seminary student is handling the course with the guidance of Miss Foote.

We have almost 100 children coming to the church to participate in this program. I admit it could not be done without the full cooperation of the Christian Education Department, and am most grateful that Miss Foote has helped make this long time dream of mine come true. How anyone can divorce choir from Christian Education is beyond me!

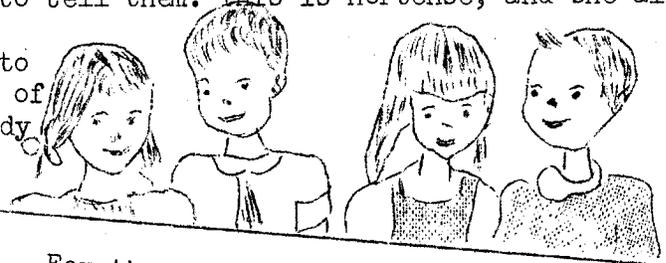
We are about to purchase the Choristers Little Hymnals for our Westminster Fellowship evening groups. Our assistant minister saw a copy some where and telephoned me immediately to say it was the best selected hymn collection he has seen for Retreat, etc. use. So often these groups meet in homes, out-of-doors, or at camps, where hymnals are impossible to carry.

The Milwaukee Chapter of the Choristers Guild puts some of the rest of us to shame with their energy. Their program this year includes a lecture by Austin Lovelace on Hymns and their Use in the Church Program; a lecture by Helen Hawks Carlisle (supervisor of church school music in Dr. Lovelace's church) on An Integrated Church School Music Program; a Junior Choir Festival which I will be privileged to conduct; and an organ recital by Nita Akin for the benefit of the Guild. Besides this they have formulated a constitution, and produced a Year Book and Directory, and held the business meetings necessary to carry on their ambitions program.

ALL IN THE FAMILY

Leslie Peart, First Baptist Church, Toldeo, Ohio,--has a "choir messenger." Her name is Hortense, and every time she appears to the Junior or Primary Choir they know that she has something important to tell them. This is Hortense; and she always appears on bright colored paper.

Jan Bender, Luneburg, Germany. "As to the status of music among the children of Germany, it is very different. Everybody works as good as he can. My "Grown-up" teenagers have to sing the liturgical pieces of the services, Introits, Gloria, Halleluia verses, and Versicles of the Lord's Supper. Sometimes they add little motets to the gospel. We call them Evangelien-sprueche Melchior Frank, Velchior Vulpius, 17th Century, sometimes contemporaries. The little boys and girls 10-14 years sing the same liturgical pieces and add chorales for two voices, or I accompany their cantus firmus with the harpsichord. On Luther's birthday and in the Advent time we go through the streets, a very appreciated job, as the kids very often earn cookies. The money we assemble (or gather?) we send to choirs in Eastern Germany. Next Advent I will buy two xylophones or metallophones for the children. I think they will have fun playing and singing with it."

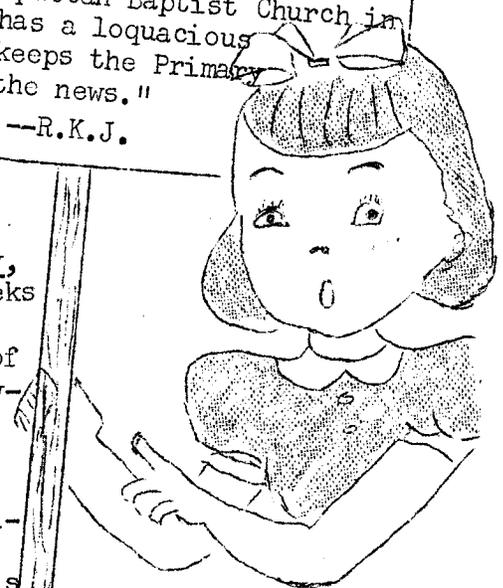


For the sake of the boys in the choir, I think I would change Hortense into Horace. Do you agree?

Mr. and Mrs. Peart have planned a Christmas program that is certainly unique and should be most effective. But that is ALL I will tell you about it now. You will have to wait until next year's LETTERS for the details. And I miss my guess if dozens of Guilders don't copy the idea. It is one of the brightest to come out of the Guild in a long time.

But to come back to Hortense, Robert Jones of the Allapattah Baptist Church in Miami, Florida, has a loquacious "Buzzy Bee" who keeps the Primary Choir up on all the news."

--R.K.J.



Rev. Bernard Heywood, St. Mark's Church, Lockberby, Ontario, Canada. (United Church of Canada). Some weeks ago we had a request from a minister in Canada for sample copies of the Guild Letters to send to some of his fellow ministers. Very soon afterwards we received a copy of the letter that accompanied the sample copies, (see next page), and a list of ministers to whom they were sent. The enthusiasm with which he urged the Guild on his fellow ministers made us curious about the man himself and the conditions under which he works. So we wrote to Rev. Heywood, and this is his answer.. "We've been here since July, 1958. More than the little stucco building which is our church, we have no facilities. The church holds no more than a full 175 persons. The basement cannot be heated (we need it here--the present temperature is a mild 25 degrees above zero. The community was a mere six families a few years ago. We have about 250 now, spilled over from the city. There are some 400 children in our Sabbath School which is held in three different public schools. We have three choirs; my wife is in charge of the Junior and the new Intermediate Choir. The latter group comes for practice after the church service. We have two services on Sunday morning. The Intermediates attend the second service, eat their lunch and then have their practice. They began by meeting in our Manse kitchen on Sunday afternoons. We have just established a Building Committee for our new Christian Education Center. Later on we'll need to think of a church large enough for our constituency."

THE COMMITTEE OF CHRISTIAN EDUCATION SUDBURY PRESBYTERY UNITED CHURCH OF CANADA

=====

This item of Business follows on our Report at Presbytery in October:-

We know a good Junior Choir which, if it were given to boasting, could claim to be the best such Choir in the whole Presbytery.

This Choir's age-range is eight-twelve years. It's been in existence just a little more than a year. There are 25 boys and girls in its membership. It holds its practice each Wednesday at 6:30 p.m. Very seldom is a member absent except for some illness. It leads Worship once each month but it's used, also, for special events in the Sunday School.

Every member is learning to read music and to learn the words of hymns. They learn details of the lives of poets who wrote the words and of musicians who composed the tunes. They are beginning to know the lives of great composers. Already, they know more than the average adult about Handel and his "Messiah"; about Bach and "St. Matthew's Passion", and about Mendelsohn and his "Elijah" and other giants of religious music.

Every youngster can recognize a hymn tune they have learned when they hear the first half-dozen notes of its beginning. They are starting to be able to sing their own monthly Anthem without any reference to the score during rendition.

Last Spring they each gave a dime a week for some three months to buy tickets for the performance of "Elijah" last May in Sudbury. They had no adult chaperonage than that of their leader who was a part of the choir which rendered the oratorio.

These youngsters are average, run-of-the-mill school-children. Their leader is just average too - so she affirms. The "difference", she testifies, is that a good friend introduced her to "Choristers' Guild Letters" a few years ago. Now she "Goes by it!" She's built a small library of text-books, of music and other aides suggested by this monthly journal. She has tried to put its teaching across to the youngsters and, now, she is beginning to "feel" the results of her pleasurable labours.

Many other choirs are using "Choristers' Guild Letters" and, mostly, they are doing the same good job in general circumstances.

Your choir can do the same - if you want it to! But, you've got to want it to! So, we bring "Choristers' Guild Letters" to your notice because we think the total job is an excellent piece of sound Christian Education. You'll do well to stop growling about your busy life and, in the half hour you thus save, examine the enclosed copy. You'll do well, or better if you were to show this envelope's contents to your Junior Choir Leaders - or your prospective leader. (Give one of your musicians the joy of the job!)

Best of all, invest four dollars in a year's membership! We'll guarantee you will get much more than your money's worth -- that goes for you as a minister, for your Leader and, especially, for your youngsters.

Maybe, you're like us - not able to sing a note, but you'll certainly make a joyful noise for our putting you in touch with "Choristers' Guild Letters."

Yours for better Christian Education
in the most likely places.

(signed by Bernard Heywood)
Sudbury Presbytery
CHRISTIAN EDUCATION COMMITTEE.

HYMN STUDY

PRAISE THE LORD, YE HEAVENS ADORE HIM
p. 10 - Choristers Little Hymnal

Children have not always been as well cared for as they are today. Two hundred years ago, many of them in England were homeless, and slept on the streets, and ate whatever they could find, and nobody seemed to care. The first home for such children in London was called the "Foundling Hospital." It was started by a man who lived in Massachusetts for a long time, in the days of the colonies, and then went back to London.

The Foundling Hospital perhaps had one of the first childrens choirs. We are told that the choir was started in 1739, and that on Sunday all of the children led by trained singers sang the morning service, and that among the society people it became popular to go to hear the children sing.

Handel was a friend of the Foundling Hospital, conducted the Messiah there every year and gave the proceeds to the home. He gave them an organ too for their chapel.

This hymn was first found pasted inside the cover of a book called "Psalms, Hymns and Anthems for the Foundling Hospital."

This hymn is based on Psalm 148.

From which verse of the Psalm do these phrases come?

Praise the Lord, ye heavens adore Him _____

Praise Him, angels in the height _____

Sun and moon, rejoice before Him _____

Praise Him, all ye stars of light _____

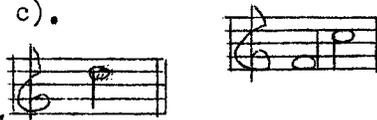
God created all nature, and the laws that control nature. How is this said in verse? Psalm 148 verse _____

List the forces of nature, and the living beings that God created, mentioned in verses 7-12. _____

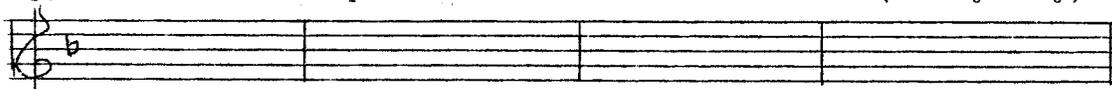
The name of the tune is _____. This tune is Welsh, and was written by _____ while he was still in his teens.

It is a fine tune to sing because it springs like a deer from one measure to the next. It is an easy tune to sing, because it doesn't go either high or low. All but one phrase stays within these notes (f and c).

Only once does the melody go one step above c



Copy the four measure phrase in which this note occurs (Melody only)



The rhythm too is easy. There are only 5 measure-patterns.

How many times do these measure patterns occur:



REHEARSAL TECHNIQUES

Cecil Lapo - St. Luke's Methodist Church - Oklahoma City, Okla.

Ours is a large church situated on the edge of the down-town area. It has a membership of 6,050, mostly family groups who travel three to six miles to attend church.

Our two rehearsal rooms, one for children and one for adults are shaped as half circles, joined with seldom used folding doors. The two rooms together form a huge circle. These rooms are used only by the Music Department so that we can leave our set-up from day to day and week to week.

Our Carol Choir (4th through sixth grades) is a mixed group, both boys and girls. It uses the Adult room for rehearsal, for it is built with risers, making it easier to see and be seen, as well as making for better sound. Our church school has two sessions running simultaneously with the church services. In planning for the Carol Choir it is necessary to know which session the child attends. Approximately 60% of the children attend the 9:30 session, and 40% the 10:50 session. Thus we have a natural division. The two groups rehearse everything together, but at the final rehearsal before they are to sing in the morning service (third Sunday of each month) each group works alone for a short time to familiarize themselves with the feel of the smaller group. Since the second session church school group sings for the 9:30 service when the Junior and Senior High Choirs are responsible for the service, we try to select music that will adapt itself to these groups and allow the use of the Carol Choir as a solo group, either alone or with the Junior High Choir. We try always to use music which will be sung at both services. The group which sings at the 10:50 service has as its accompanying choir the adult Sanctuary Choir.

All our childrens choirs have one hour rehearsal. All children under 12 years of age are requested and expected to work on a Notebook. This is part of our regular choir work. As the children come, I check their notebooks and give them any new pages. To keep a record of the notebook, and whether each child brings his regularly or not, the first page of the book is a hymn, pre-selected at the beginning of the year, which has the staff, the stems of the notes, the bar lines and key signature - everything except notes and words! The notes are put on one each week, with a special rubber stamp I had made. The child must decide by the end of the year, as his notes accumulate, what the hymn is, write in the first stanza, give the composer, the author, and other data that he can find about it. To make it a bit harder, I usually change the key from the one in the hymnal. All this helps in the use of the hymnal, which nearly all the children have earned through their notebook credits and attendance credits each year.

Remember Dicken's book "Great Expectations?" Those two words are the key words in Childrens Choir work. I expect to have no disciplinary problems; consequently we don't. I expect high standards, musically and spiritually, so we get them. We never have resorted to any kind of social "come-on." I just can't find time to teach "fun songs." I have a deep-seated conviction that children and youth have all the play and recreation that they need in their many school activities. When they join our choirs they join to attain something spiritual, for youth is deeply spiritual; to find means of self expression, for youth needs to express itself; to feel that they are serving instead of getting, for youth wants to give of itself, not always have things done for it.

As to techniques, I try to have a far-range goal, and many shorter ranged goals, and then proceed with every means I can to reach those goals. If there is one thought that is paramount in our work with the children, it is that we must not sell our children short! They are capable of wonderful things! They are limited only by the vision of their director! If that sounds like Ruth Jacobs - that is where I learned it!

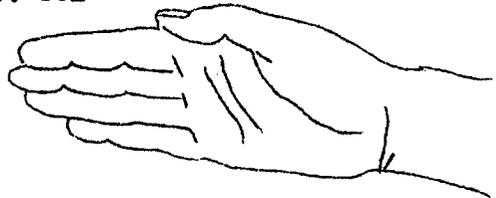
HAND SIGNS FOR THE TONIC SOL-FA

At the summer school at Lake Forest last August, Mr. Ed Klammer, manager of the Music Department of Concordia Publishing house, showed us these hand signs used in England for training in sight or interval singing. If you made yourself thoroughly at home with these signs, you could have a great deal of fun with your choir. Practice the signs for a familiar hymn, and see how long it takes you until you can give it without hesitation. Mr. Klammer was quite proficient, and it kept us all alert to follow him. Here is a 'fun stunt' that is constructive. Try it.

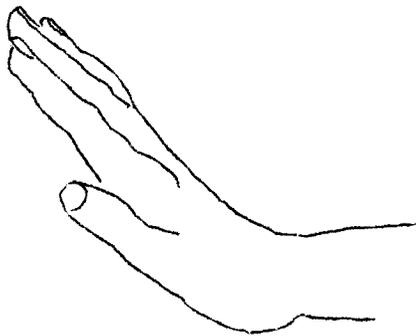
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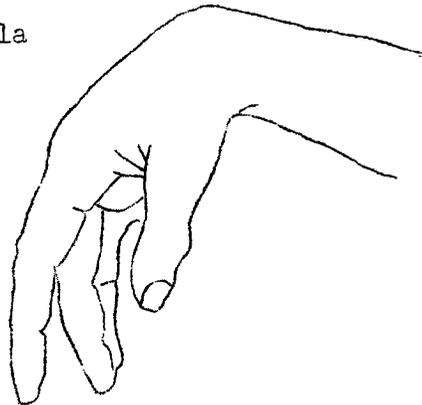
5. sol



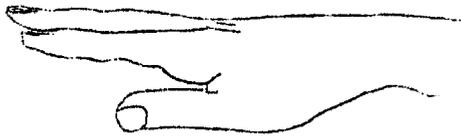
2. ray



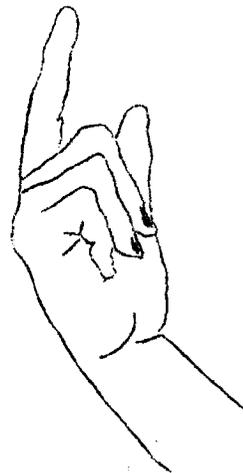
6. la



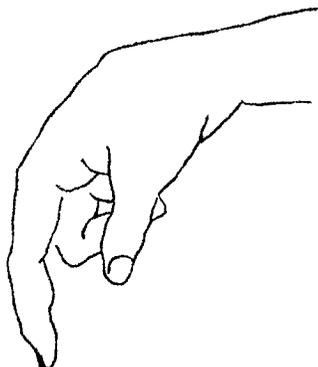
3. mi



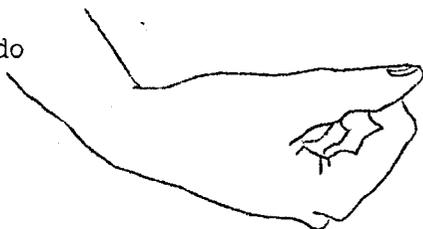
7. ti



4. fa

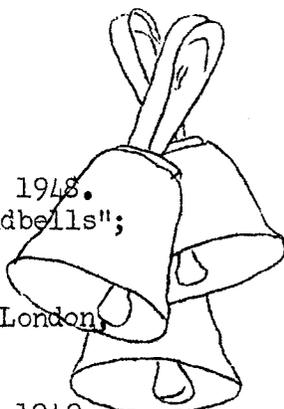


8. do



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compiled by NANCY POORE TUFTS

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DISCIPLINE IN THE BOY CHOIR

James Lamberson - First Methodist Church - Shreveport, La.

I have tried various approaches with the boys in our choir to keep them interested in the rehearsal. It has taken me three years to find out that the stricter I am, the more they enjoy the choir.

This Fall I decided that I had been a bit too lenient, and beginning with the first rehearsal in September we would start off on a new footing.

We have the standard that if any boy gets ten demerits within a choir year he is no longer entitled to receive the Choristers Choir pin. At our first rehearsal I announced that each week I would play a hymn at the beginning of our rehearsal. When the hymn was finished, every boy was to be in his chair sitting quietly. We immediately repeat our Choristers' Prayer together; and if any boy speaks without raising his hand it is a demerit.

At first there were several Missourians in the group, and I had to list five or six boys names on the blackboard. It took two or three weeks before everyone knew that I would carry out this new plan. I'll have to admit it was hard for me to list some of the boys who were so innocent, and yet forgot and popped out with a question or comment before thinking to raise his hand.

However, the boys quickly got into the swing of this plan, and have since added additional rules that they think worthy of demerits. The list now includes a demerit for elbowing your neighbor, whispering, sitting with your feet on the chair in front of you, etc. At times we will give demerits if any boy takes his eyes off of the director while we are rehearsing an anthem that is soon to be sung in one of our worship services.

Now that we are rehearsing in the sanctuary occasionally, we have added a demerit if anyone talks in the halls of the church going and coming from the sanctuary.

With the exception of two of the younger boys who remind me of the Katzenjammer Kids, and who each had six demerits early in the choir year, no boy has over two demerits, and I am overwhelmed with the interest and attention that evidenced at each rehearsal.

The boys themselves have seen how this has improved not only the singing but also the attitude of each individual, the team spirit, and the quality of work we are able to accomplish at each rehearsal.

Psychologists may call this a negative approach to learning, but I am more than pleased with the positive results that are taking place with our choir now that ye old choir director has turned 30, and is becoming more strict.



.....
With every anthem or hymn we teach the choir, we should have four musical goals:

To learn worthy music quickly and well.

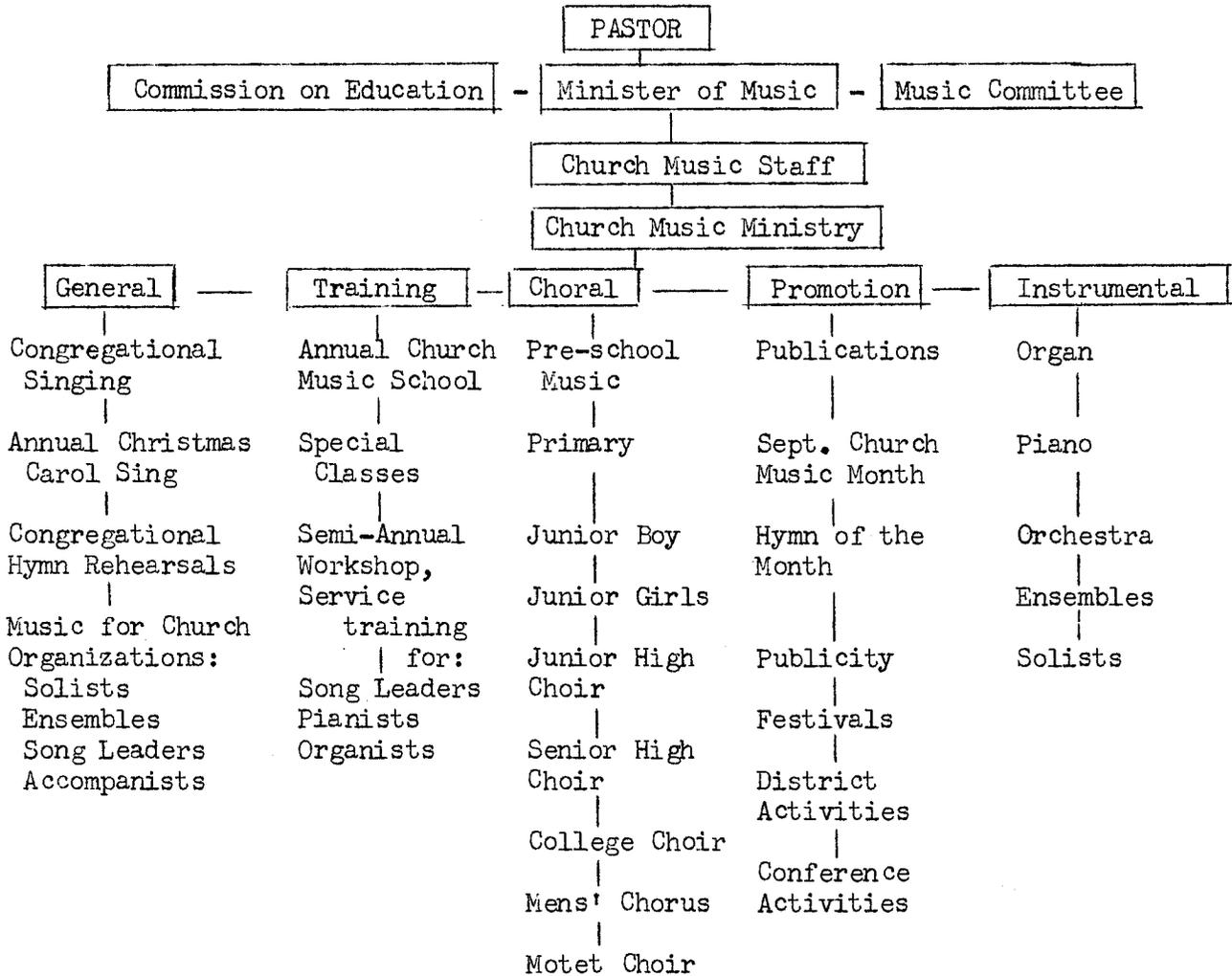
To develop the children's knowledge of music theory through this music.

To sharpen their musical taste; and discrimination.

To train them to be their own critics (tone, diction, style, phrasing).

R.K.J.

MINISTRY OF MUSIC CHART
 designed by
 William Carncross - Trinity Methodist Church - El Paso, Texas
 to help the church visualize the scope of the music ministry.



Houston, Texas, Schools outline Musical Activities for Primary Grades
KEYS TO MUSICAL GROWTH

LISTENING	MOVING	SINGING	CREATING	PLAYING
Orchestra	Dances	Opera	Songs	Piano
Band	Waltz	Folk Songs	Descants	Drum
Concerts	March	Nursery Rhymes	Mood	Trumpet
Singing	Mazurka	Art Songs	Harmony	Bells
Beethoven	Rhythms	Spirituals	Painting	Flute
Mozart	Flying	Sacred Songs	Accompaniments	Violin
Sousa	walking		Orchestration	Auto-harp
	Running	<u>DRAMATIZATION</u>	Instruments	Xylophone
	Skipping	Song Stories	Interpretation	
	Swaying	Program Music	Conducting	
		Fun Songs		
		Folk Action		
		Dialogue Songs		

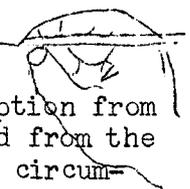
Why not try making a chart of the musical activities through which you are training your Primary, or your Junior Choir to become musically sensitive.

.....ONE PICTURE IS WORTH A THOUSAND WORDS.....

CONCERNING THE CHORISTERS GUILD PINS AND SERVICE CROSSES

Announcement is made again that a 10% Federal excise tax is applicable on all pins, additions thereto (pearls, guards), and on the service cross. These pins and crosses are classed by the Internal Revenue Service as "personal adornment", and thus is subject to this tax which the Guild is obligated to collect. Some churches may have obtained tax exemption from their local Internal Revenue Office. If so, they must get the tax refund from the same local office, for the Guild is not permitted to grant it under any circumstances. Please add the amount of tax to your remittance for pins and crosses.

Make a note of this



For two years now, the Guild pin has been available in gold-filled finish. This quality equals that of a good gold-filled jewelry, and the Guild strongly recommends the use of this quality. It wears better, retains its fine appearance, and costs only 50¢ more than the gold-washed finish.

Thousands of gold-washed pins have been sold, and are being worn. The Guild will continue to make them available. The gold-filled, and gold-washed pins look exactly alike when new; they are alike except for the amount of gold used. The difference is in the wearing quality, and ultimate appearance. The cost of the note guards and pearls remains the same for both types of pin.

In returning pins for addition of pearls or guard please follow these suggestions:

1. Put each pin in a separate weekly offering envelope.
(every church has outdated envelopes lying around)
2. Mark on the back of the envelope:
 - a. Your name.
 - b. Work to be done on the pin.
 - c. Child's name (if you wish).
3. Mail First Class. Cost is about the same as parcel post plus insurance, but gets faster service. The Guild is often unable to meet deadlines, because of delay in parcel post shipments.

Often we receive a batch of pins all bunched together in a box. It sometimes takes an hour to unscramble them. Sometimes pins are lost or broken because of inadequate packing. And sometimes we need to be clairvoyants to know what work is to be done on the shipment. Keeping thousands of pins straight, and getting them back on time is no small task. Please don't make it any harder. Follow instructions 1 - 2 - 3.

A LESSON IN DICTION

When the English tongue we speak, why is 'break' not rhymed with 'freak'?
Will you tell me why it's true we say 'sew', but likewise 'few'?
Cannot match up 'horse' with 'worse'?
'Cord' is different from 'word'; 'beard' sounds not the same as 'heard';
'Cow' is cow, but 'low' is low; 'dough' is nicely rhymed with 'foe'.
Think of 'hose' and 'dose' and 'lose'; think of 'goose' and yet of 'choose'.
Think of 'comb' and 'tomb' and 'bomb'; 'doll' and 'roll', and 'home' and 'some'.
And since 'pay' is rhymed with 'say', why not 'paid' and 'said', I pray?
We have 'blood' and 'food' and 'good'; 'mould' is not pronounced like 'could'.
Wherefore 'done', but 'gone' and 'lone'? Is there any reason known?
Well - in short it seems to me SOUNDS and LETTERS disagree.

---E.G. in the Musical Courier

Dear Guilders:

Two more Brotherhood Memberships this month! These two are the gift of the Westminister Choir (7th and 8th grade girls) of the First United Presbyterian Church of Adrian, Michigan. You will be interested in Roger Sweet's letter about the gift. "The girls earned the money for the Brotherhood memberships by having a Bake Sale at our Family Night program during November. Baked goods were made by the girls, and NOT the mothers. It was amazing to see such wonderful results in the cooking line from our Junior High girls. The girls did all the corresponding to these mission stations of our church themselves to arrange sending the LETTERS. This has sparked some real interest in helping others, and we hope to follow through in other ways too." One of the memberships went to a Japanese minister in Yokosuka, Japan, and the other to Edisto Island, off the coast of South Carolina.

This is the stuff of which dreams are made, and I have a dream that some day all these choirs from these many lands represented will come together in one great international festival. It COULD happen, and certainly leaders from all these countries could get together to make plans for a closer relationship. The dream may seem fantastic, but the limit of possibilities is measured only by the limit of one's vision. Let's make it our common New Year's resolution to make our Guild an ever stronger bond of understanding among people of all races and nations.

But if this resolution is ever to be realized, each individual choir, and each individual director will have to resolve that they will exemplify the goals of the Guild more clearly than ever before. That means better attendance, better self-discipline, better acceptance of our worship responsibility, better attitude toward other choirs in our community.

The slogan "bigger and better" has become popular in our country, but in general we are ever concerned about the first, and too casual about the second. There is no value in a bigger choir, if it does not at the same time become a better choir. Let us not measure alone by the obvious, but by the intangibles - the influence of the choir on the children, and the influence of these children on the church.

When George Washington was 13, he wrote in his copy book 110 suggestions for good conduct. One of the 110 was this: "When you speak of God or His attributes, let it be seriously, in reverence."

It might be interesting to see what our children consider essential to good conduct. Instead of laying down the law to them, it might be wise to let them formulate their own standards. Let each child draw up his own list of the essentials of a good choir member, and out of these form a composite that represents the thinking of the children themselves. It is wonderful to hear from members who have discovered that children can be trusted. Who makes that discovery is on the highroad to true happiness in his work.

In the Readers' Digest of August 1953 there was a story that illustrates how mature children can be when they recognize the need of it. "From dribblets of conversation I knew that my son's sixth grade teacher was not liked. One day something was done that outraged discipline and decency. The boys were punished. One of them was my son. I went to the principal. "What would you do", he asked, "if you were the head of a school, and one of your teachers was a woman who had been a first-rate teacher until in a single year she suffered the death of her husband, and the beginning of loss of hearing and sight? She has two years to go to get the pension she's earned by a lifetime of work. Would you fire that woman, or would you give her a break?" I came home and told all this to my son. "Why doesn't anyone tell us these things about people?" he cried. "We all thought she was just a mean old witch." He passed the word along, and for the rest of the term that teacher had a class of gentle, chivalrous and cooperative children - because they learned she was a distressed person whom they could help."

A good choir is good music, yes --- but it is MUCH MORE BESIDES.

Ruth

REHEARSAL PLANS FOR THE PRIMARY CHOIR
HELEN KEMP

January through April - Long range planning:

1. The second half of our choir year will be based on Hymn Study, Hymn Singing, Hymn memorizing, learning about the Hymnbook, what it contains, how to use it and care for it.
2. Their "theory" will be based on notation -- the aim being for the children to begin to "read" from the notes on the Hymnbook pages. This will be encouraged by teaching intervals, hearing them, being able to recognize them by ear,-- then "how does it look when it sounds like this."
3. The special climax times are these:
 - a. Chapel Service for parents ----- February
We have found this to be very helpful as far as getting parents to be interested and to know what the real teaching aims of the choir are. It is, in general, a review of work being accomplished. Parents catch the ideas of the special projects and sometimes learn quite a bit themselves!
 - b. Palm Sunday Worship Service ----- March
This is the day for Children's Choirs in our church. The processional is worked out in detail so that children can participate with confidence in this festival Service.
 - c. The Family Hymn Festival ----- May
For this event, which closes the choir year, we use every device we can think of to stimulate the inclusion of the entire family. Early in the year, send to each home the list of hymns which will be sung at the festival.
4. The Hymns and Songs suggested for this half are taken from three sources:
 - a. The Chorister's Little Hymnal

We have chosen 12 hymns from this little book, since we plan to give these as Primary Choir awards at the Hymn Festival.

Rejoice, Ye Pure in Heart
Joyful, Joyful, We Adore Thee
For the Beauty of the Earth
This is My Father's World
All Creatures of our God and King
Fairest Lord Jesus
All Glory, Laud and Honor
Hosanna, Loud Hosanna
Jesus Christ is Risen Today
Let us With a Gladsome Mind
In Christ There is No East or West
I Sing a Song

Hymns for Primary Worship

God is Near
I Would Follow Jesus
Thou Art Near Us

The Hymnbook - Presbyterian

All Things Bright and Beautiful
God is Working His Purpose Out
Savior, Teach Me Day by Day
Savior Like a Shepherd Lead Us
I Think When I Read
Men and Children Everywhere

Even the children in 2nd grade by this time in the school year are able to follow words from the printed page - so these hymn texts can be mimeographed in a little booklet form to be taken home.

Encourage children to use hymn-texts as part of their bed-time devotions. Help them discover which hymns are really prayers, etc.

JANUARY PLANS - Lesson I

Preparation:

1. Since this follows a long holiday, send each child an attractive post-card, telling him to review all the things in his Treasure Box, (which he has taken home) for a special "REVIEW" at the next rehearsal. Let's check up on how much we have learned!
2. Have music for all "Treasure Box" songs ready for accompanist, with a list of page numbers. Hunting and scrambling can spoil the impromptu spirit which should be present.
3. For the "something new" which should be in every rehearsal, have your large tablet painted with poster paint, to resemble a Hymnbook cover. Inside, have one of the hymn-texts printed with the felt pen.
(I have found that Primary children like best of all to have the large printed texts on the tablet or poster, with sufficient space for them to illustrate with cut out pictures or hand drawn ones. This type of visual aid adds much to their enjoyment and understanding of the texts).

Rehearsal:

1. Identification games:
 - a. Play song tune on piano. See how quickly children can catch in with the words. Use songs used from Sept. through Dec.
 - b. Clap, rhythm of song. See how quickly they can guess it. Then sing.
 - c. Keep record on blackboard of number of songs they are able to sing.
 - d. End with "I Sing a Song of the Saints of God." Stress again our theme for the year - The Saints of God - Some of them were hymn-writers.
2. Review Flash Card Material:
 - a. Review music vocabulary learned so far, --- with meanings.
 - b. Write an octave scale on the blackboard. Have them sing up and down, step-wise, on la, la, la, or 1,2,3,4,5, etc.
 - c. Show them how this half of the year, we will start "reading music by intervals, a new word to add to our vocabulary. Begin to sing 1-3-1, 1-3-5-3-1, lots of repetition. Use a pointer to focus attention on how these skipping notes work.
 - d. Show them how "I Sing a Song" would skip and jump around on the scale.

TIMOTHY CHURCHMOUSE

Last year Tissa Roberts introduced us to Timothy Churchmouse, a very lovable little character. And apparently many Guilders did fall in love with the little fellow. This Summer John Scholten of Camp Hill Presbyterian Church Camp Hill, Pa., took Timothy on a tour of the organ, and gave us this report of Timothy's reactions. It would be fun to hear of Timothy's experiences in other churches. Tissa, who was a student at Southwestern University when she created Timothy, is now assistant to Bob Scoggin at University Park Methodist Church in Dallas, and we DO HOPE she will take Timothy with her to share adventures in music with the children.

R.K.J.

TIMOTHY CHURCHMOUSE MEETS THE PIPE ORGAN

(Toll chimes slowly 12 times).

The chimes in the church tower were striking twelve and all was dark when out from behind the pulpit peered Timothy, the churchmouse. (Play some high notes on a 2' stop).

"Ho-hum," he yawned, "time for a midnight snack. I think I'll eat hymn number 365--that's one of my favorites."

He spied an open hymnal on the music rack of the organ and was about to take a big bite out of "Onward Christian

Soldiers" when a deep voice complained, "(Play some low notes on a 16' stop).

"What's the big idea? How am I supposed to lead the people in the hymn singing on Sunday if you insist on nibbling at my music?"

"Who are you," asked Timmy, "and what's the big idea scaring me like that?"

"I'm Reginald, the organ," answered the deep voice, "and what's the big idea disturbing me?"

"Oho," said Timmy, "so you're the one who makes all that noise on Sunday mornings when I'm trying to sleep."

Reggie, the organ, was really mad now! "Noise! Well, I like that! Music is what I make--beautiful music!"

"I really like to listen to you; I was only teasing," said Timmy, "but I don't understand much about you. One day I peeked over the shoulder of Mr. Piper, the organist, when he was practicing, and I saw so many knobs, buttons, and other do-dads that I got dizzy."

"Well, I am a bit complicated," said Reggie proudly, "but if you're really interested, I believe I could explain it - even to a simple-minded mouse like you. First of all, the part of the organ on which Mr. Piper practices is the console. The rooms over there from which you can hear my voice speaking are the other part of the organ. They are called the organ chambers."

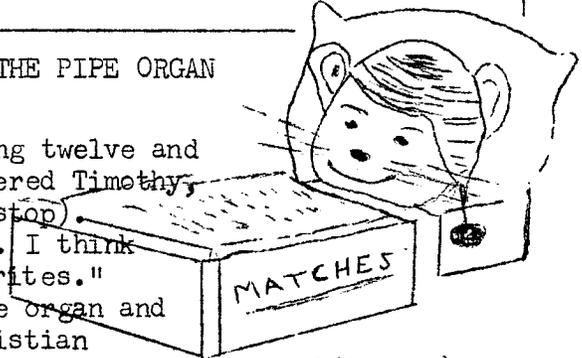
"How is it that you have so many voices?" asked Timmy. "Sometimes you have a loud voice, sometimes a soft one; sometimes you have a low voice, and sometimes a high. . ."

"Just a minute, just a minute--let me explain," interrupted Reggie. "In each chamber or room, there are many different pipes. There are small pipes and big ones; fat ones and skinny ones--and all of them have different voices. Hey, Timmy, what are you doing?"

Timmy looked embarrassed. "I just pulled out this pipe to see how it works. It looks like a whistle. (Blow on a pipe you have removed from the organ). "Toot-toot!" "Hey, it is a whistle! An organ is nothing more than a roomful of whistles."

Reggie sighed. "Won't you ever learn to call things by their proper names, Timothy? It is a pipe, not a whistle! It is something like a whistle, but think how many people you'd need to blow all the whistles--pipes, I mean; now you've got me doing it--all the pipes in this chamber. But I can play many of them at once. My big motor works the bellows that blow the air through the pipes."

"The pipes have many different sounds. Listen! I can sound like a trumpet.. clarinet..oboe..flute..violin. (Play some notes on each stop).



"When I put all the pipes together, I can make a loud sound--like this. (Play some notes on full organ). Or I can make my voice very soft--like this," explained Reggie. (Play some notes on the softest stop).

"How interesting," said Timmy, "but how do you make the music sort of fade away until I can hardly hear it?"

"Well, one wall of the chambers has wooden shutters that look like venetian blinds. When I open the shutters the music gets louder--like this. (Illustrate). "And when I close them slowly, the music gets softer--like this." (Illustrate).

"But how do you open your shutters, Reggie? I don't see a cord to pull them up and down."

"We'll have to go back to the console to see how that works."

"I've always wondered why an organ has so many keyboards," said Timmy. "Mr. Piper only has two hands--how can he play on three keyboards at once?"

"Unless it's a very trucky piece he doesn't have to," Reggie said. (Illustrate if you feel up to it). "But sometimes Mr. Piper wants to change the sound of the organ very quickly--like this. (Have manuals prepared with 3 different tone colors). And sometimes he wants to make an echo effect--like this. (Great-forte, swell-mezzo piano, choir-pianissimo). You'd be surprised how many times he needs all the keyboards, or manuals, as organists call them. The top manual is called the Swell, the middle one the Great, and the bottom one the Choir."

"Say, is that a keyboard 'way down there, Reggie? Don't tell me Mr. Piper plays music with his feet!"

"Of course, he does. All organists do. Look at how much bigger the keys are down there. They make it easy to play the lowest part of the music with the feet. Sometimes Mr. Piper will even play a tune with his feet." (Play a tune the children have been practicing).

"What are all those knobs with the funny names on them?"

"Some of the names may seem strange to a mouse--Quintaten, Nachthorn, Bourdon, and Dulciana--but others should be familiar to you--Trumpet, Oboe, Clarinet, and Flute. All of them are names of different pipes in the organ. Do you remember the sound of the trumpet? Well, this knob or stop as it is called, makes the organ sound like trumpet. Each stop makes a different kind of pipe sound."

"What are those little round buttons?"

"They are pistons, my friend, not buttons! Oh, what am I going to do with this stupid mouse?" said Reggie under his breath. "The pistons help Mr. Piper change many stops quickly. Look how fast the pistons can change them. (Illustrate). If Mr. Piper had to do it all by himself he'd need more arms than an octopus."

"I believe I know all there is to know about an organ now, Reggie--but wait. What are those three pedals down there near the keyboard for the feet? What do they do?"

"They work the shutters we talked about--remember? When you push down the pedals the shutters open. When you draw them back the shutters close. See?" (Illustrate).

"The last pedal lights up that little green light, Reggie."

"Yes, it is the crescendo pedal which makes all the stops--from the softest to the loudest--join in one at a time till all of them are playing." (Illustrate).

Timmy's whiskers were trembling. "My, that's loud," he said, "Do you think I could learn to play the organ? It looks like fun."

"It is fun, Timmy. But tell me, do you know how to play the piano very well?"

"Well, I take lessons, but sometimes I forget to practice. I'm kind of rusty now."

"Shame on you Timmy. You'll never learn to play the organ until you're a good pianist. You march right downstairs and get to work. Maybe someday Mr. Piper will let you play the organ. And here, take "Onward, Christian Soldiers" with you. No fair nibbling on it though--not until you've learned to play it!"

Note: The preceding may be adapted in any way to fit your own organ.



THE NEW YEAR

STRETCHES OUT

BEFORE YOU

TOWARD A DISTANT AND UNKNOWN HORIZON.

AS YOU STRIDE WITH CONFIDENCE

OR STRUGGLE COURAGEOUSLY

OVER THE SANDS OF TIME

TOWARD THE HORIZON OF ANOTHER NEW YEAR,

YOU LEAVE YOUR FOOTPRINTS BEHIND YOU ALL THE WAY.

MAY THEY BE FIRM AND STRAIGHT,

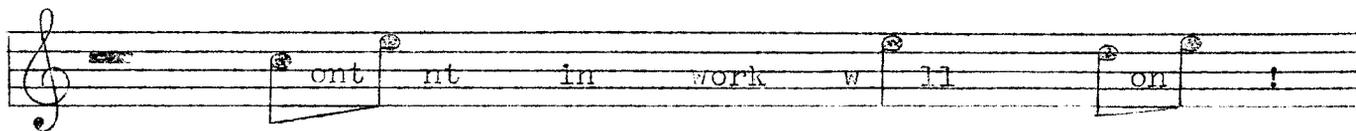
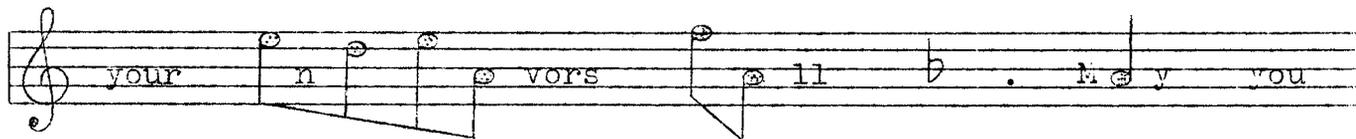
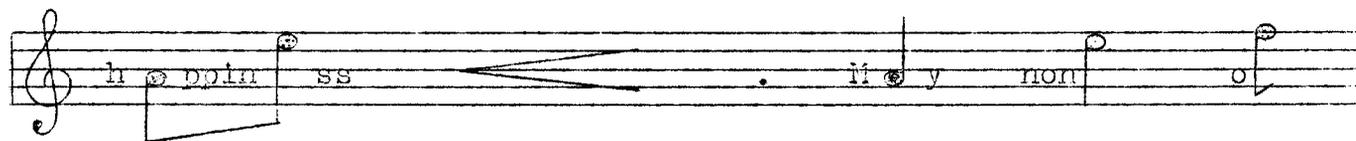
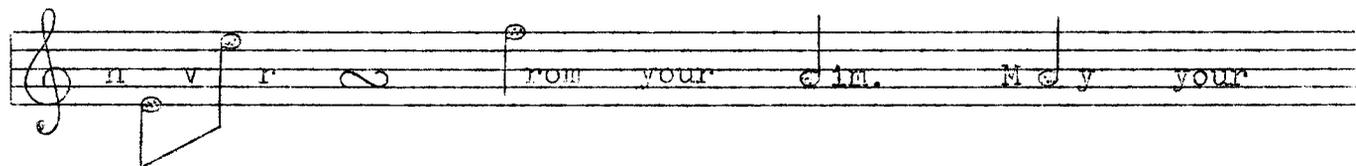
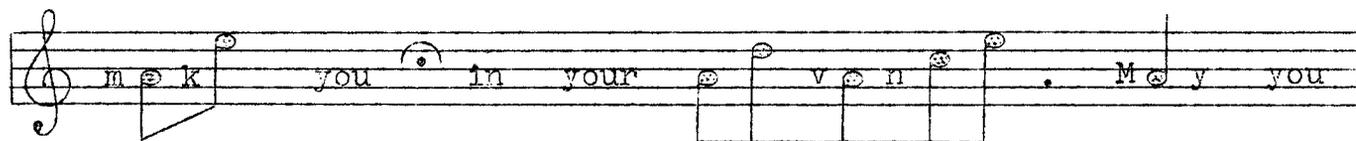
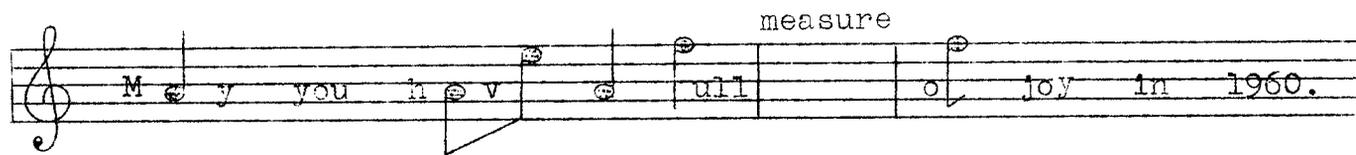
A SURE GUIDE TO OTHERS

ON THIS SAME JOURNEY.

Ruth

H A P P Y * N E W * Y E A R

To Choir Directors and Christers Everywhere



Contributed
by
NANCY POORE TUFTS

CHILDREN OF THE HEAVENLY FATHER

(SWEDISH MELODY)

ARRANGED BY
ROBERT LEGLER

R.H. FLUTE SOLO

CHILD-REN

L.H. SOFT PEDAL

WITHOUT PEDAL

This system contains the first two staves of music. The top staff is a treble clef with a 3/4 time signature, marked 'R.H. FLUTE SOLO'. The bottom staff is a grand staff (treble and bass clefs) with a 3/4 time signature, marked 'L.H. SOFT PEDAL'. The music is in G major. The first staff ends with a fermata and a 'CHILD-REN' annotation. The second staff ends with a 'WITHOUT PEDAL' annotation.

OF THE HEAVN-LY FA-THER, SAFE-LY IN HIS BOS-OM GATH-ER; NEST-LING BIRD NOR STAR IN

This system contains the third and fourth staves. The top staff is a treble clef with a vocal line. The bottom staff is a grand staff with piano accompaniment. The lyrics are: 'OF THE HEAVN-LY FA-THER, SAFE-LY IN HIS BOS-OM GATH-ER; NEST-LING BIRD NOR STAR IN'.

HEAV-EN SUCH A RE-FUGE E'ER WAS GN-EN.

FLUTES

This system contains the fifth and sixth staves. The top staff is a treble clef with a vocal line. The bottom staff is a grand staff with piano accompaniment. The lyrics are: 'HEAV-EN SUCH A RE-FUGE E'ER WAS GN-EN.' The sixth staff has a 'FLUTES' annotation.

GOD HIS OWN DOTH TEND AND NOUR-ISH, IN HIS HO-LY COURTS THEY FLOUR-ISH. FROM ALL

SOFT STRINGS

This system contains the seventh and eighth staves. The top staff is a treble clef with a vocal line. The bottom staff is a grand staff with piano accompaniment. The lyrics are: 'GOD HIS OWN DOTH TEND AND NOUR-ISH, IN HIS HO-LY COURTS THEY FLOUR-ISH. FROM ALL'. The eighth staff has a 'SOFT STRINGS' annotation.

E - VIL THINGS HE SPARES THEM, IN HIS MIGHT - Y ARM HE BEARS THEM.

FLUTES

THOUGH HE GIV - ETH OR HE TAK - ETH, GOD HIS CHILD - REN N'ER FOR -

R.H. FLUTE SOLO

L.H. SOFT

PEDAL

SAK - ETH, HIS THE LOV - ING PUR - POSE SOLE - LY, TO PRE - SERVE THEM PURE AND HO - LY.

WITHOUT PEDAL

NOTE: PARTS MARKED "FLUTE," OR "FLUTES," MAY BE PLAYED BY 2 FLUTES, OR ON THE ORGAN FLUTE STOPS.

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A stick of gum is
narrow and long -

It fits best in your pocket when you sing a song.

J.M.

- the CHOIR CROW says

HOW MUCH CAN YOU STAND?

The ancient world did not believe in progress. Marcus Aurelius, Roman emperor, even said that an open-eyed man, 40 years of age, had seen everything that ever had been or ever would be. But the modern man stands on tip-toe wondering what new things will happen tomorrow; he believes in the future, expects change, lives with the idea of progress, and therefore values those virtues of adventure, enterprise, inventiveness, and strenuous energy which achieve it.

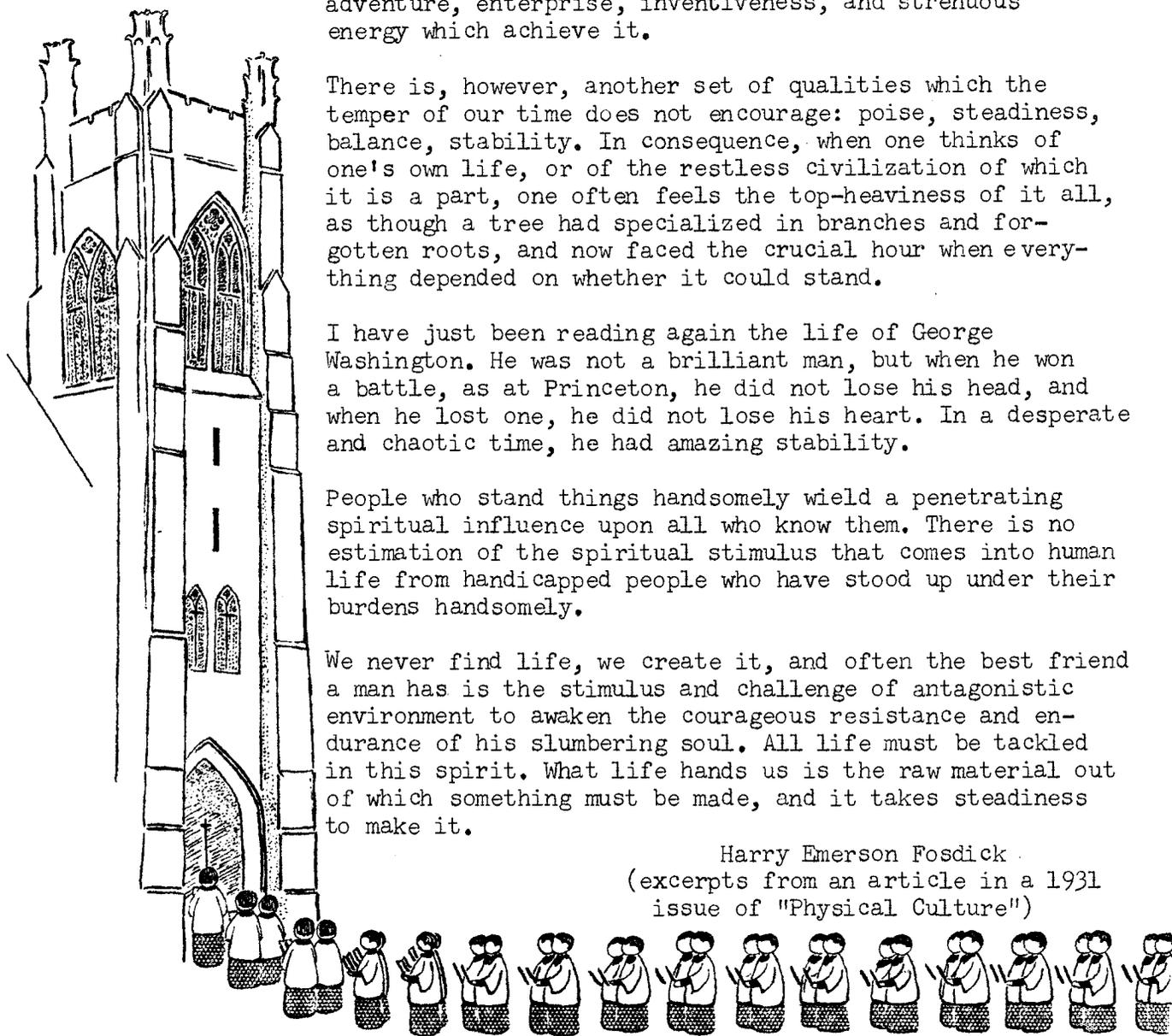
There is, however, another set of qualities which the temper of our time does not encourage: poise, steadiness, balance, stability. In consequence, when one thinks of one's own life, or of the restless civilization of which it is a part, one often feels the top-heaviness of it all, as though a tree had specialized in branches and forgotten roots, and now faced the crucial hour when everything depended on whether it could stand.

I have just been reading again the life of George Washington. He was not a brilliant man, but when he won a battle, as at Princeton, he did not lose his head, and when he lost one, he did not lose his heart. In a desperate and chaotic time, he had amazing stability.

People who stand things handsomely wield a penetrating spiritual influence upon all who know them. There is no estimation of the spiritual stimulus that comes into human life from handicapped people who have stood up under their burdens handsomely.

We never find life, we create it, and often the best friend a man has is the stimulus and challenge of antagonistic environment to awaken the courageous resistance and endurance of his slumbering soul. All life must be tackled in this spirit. What life hands us is the raw material out of which something must be made, and it takes steadiness to make it.

Harry Emerson Fosdick
(excerpts from an article in a 1931
issue of "Physical Culture")



CHORISTERS' GUILD LETTERS
Volume XI 1959-1960 Number 6
February

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Box 211

Santa Barbara, California
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Rehearsal Techniques

James Berry - Myers Park Baptist Church - Charlotte, North Carolina

Myers Park Baptist Church with approximately 1700 members, is a suburban church situated in one of the most desirable areas of the city. Most of the children who attend the choir come directly from the grade school just about one and one-half blocks away. Because some do come from a greater distance, rehearsal is started at 3:30. Some of the 30 children arrive as early as 3:10 so the schedule has been prepared to take care of these early arrivals.

The Carol Choir includes grades 4 through 6. In order that they may be in their choir activity immediately upon arrival, our adult assistants are on hand early. The choir begins in three different rooms up the hall from the regular rehearsal room. The children are divided by grades, as the placement test given at the opening of the year indicated, with few exceptions, that their musical level paralleled their grade level. Notebook work is done from the time of arrival until 4 o'clock at which time the three groups assemble in the rehearsal room for an hour of rehearsal.

The workbook period is all too short. During this time, the children work at tables on their hymn study sheets and theory sheets. Also, the words of the anthems being studied are discussed and memorized. Stories and articles from "Keyboard, Jr.", composer studies and all other paper work is done during the "classroom period." Each mother in charge of a group has written instructions for the day's work.

In the rehearsal room, the children are assigned permanent seats, alphabetically. This succeeds in mixing the boys and girls, and, in our case, reduces the discipline problems considerably. The rehearsal moves quickly from one number to another, the pace being broken when the director senses a need for change. The fundamentals of voice, pronunciation, and good singing habits are stressed. Often the children are taken to the sanctuary, immediately above the rehearsal room, to practice the procession, and to rehearse their next service with the organ. They are scheduled to sing each fourth Sunday, and at other special services at Christmas, Easter, and at the close of the choir year. The rehearsal period is either opened or closed with prayer.

In addition to their service responsibilities, the choir is working toward participation in the local Baptist Music Festival, and afterwards at one of the State festivals. A trip to such a festival does much to keep interest and excitement high, and I think is of considerable value to the children.

***** QUOTES *****

Oh, you gotta get a glory from the work you do,
A halleluiah chorus in the heart of you.
Sing, or tell a story, paint, or shovel coal,
But you gotta get a glory or the job lacks soul.
Lord, give me a glory. Is it much to give?
Oh, you gotta get a glory or you just don't live.

--Author Unknown

"Darling, aren't those chimes beautiful?"

"You'll have to talk louder, honey. Those bells are making such a racket I can't hear a word."

A PROGRAM OF RECORDINGS OF MEDIEVAL MUSIC FOR THE EASTER SEASON
THE CLOISTERS* * * METROPOLITAN MUSEUM OF ART * * NEW YORK CITY

1. Antiphon for Easter: Surrexit Dominum Vere Gregorian
The Monks of Solesmes Abbey (London ffrr 1408)
2. Gaude Maria Leoninus, XII Century
Russell Oberlin, Charles Bressler, Donald Perry
(Experiences Anonymes EA 0021)
3. Benedictus from the Mass "Nostre Dame" Guillaume de Marchaut, about 1300-
1377 Brompton Oratory Choir (History of Music in Sound Victor LM 6015)
4. Si Oblitus Fuero Jakob Obrecht, about 1450-1505
Schola Polyphonica (History of Music in Sound Victor LM 6016)
5. Agnus Dei from the Mass "Carminum" Heinrich Isaac, about 1450-1517
Vienna Academy Chamber Choir Westminster WL 5215
6. Stond Wel Moder Under Rode English, about 1300
Russell Oberlin (Experiences Anonymes EA 0029)
7. In Jejuniu et Fletu Thomas Tallis, about 1505-1585
New York Pro Musica (Decca DL 9404)
8. Hymn for the Blessing of the New Fire from the Easter Vigil: Inventor Rutili
Gregorian The Monks of Beuron Abbey (Archive 3088, 3089)
9. Gloria "Modum Tubae" Guillaume Dufay, about 1400-1474
The Dessoff Choirs (Vanguard BG 582)
10. Sanctus English, about 1380
Russell Oberlin, Charles Bressler and Gordon Myers
(Experiences Anonymes EA 0031)
11. Ave Maria Josquin des Pres, about 1450-1521
New York Pro Musica (Period SPL 597)
12. Canticle for the Procession to the Baptismal Font from the Easter Vigil:
Sicut Cervus Desiderat Giovanni da Palestrina, about 1525-1594
Netherlands Chamber Choir (Angel 35667)

TITLES OF THE RECORDINGS

1. Gregorian Chant: Easter
2. Leoninus and Perotinus Magister -Organa
3. Gregoian and Early Medieval 6015
4. Ars Nova and Renaissance
5. Mass: Carminum
6. English Medieval Songs
7. Lamentations of Jerimiah Tallis
8. Gregorian Chant: Easter Vigil
9. Music of Guillaume Dufay
10. English Polyphony XIV-XV Century
11. Anthology of Renaissance Music
12. Motots by Palestrina

Several years ago, I happened to be in New York around Easter time, and as always, when time permits, visited the Cloisters, the magnificent medieval composite brought over from Europe and rebuilt, stone by stone, on a promintory overlooking the Hudson River, to house the medieval treasures of the Metropolitan Museum of Art. The other-worldliness of this ancient music pervading the quiet stone cloisters was an experience long to be remembered. A program such as this, in an atmosphere such as this cannot help but make one proud to be an heir of the magnificent tradition of church music, and determined to become more worthy of his responsibility for the continued beauty and influence of that art.

On my return home, I wrote the secretary of the Cloisters, asking for the publishers and serial numbers of the recordings. He graciously sent me the information, and the additional list of Medieval Music Recordings on page 114. Many more listings are included in the Schwann Long Playing Record Catalogue, which issues comprehensive listings of available records every month.

SOME MEDIEVAL MUSIC ON RECORDINGS RECENTLY AVAILABLE - January 1958

GREGORIAN CHANT:

The Monks of Solesmes Abbey, London ffr albums LLA14 & LSA17 (General),
LL1408 (Easter), LL1463 (Pentecost & Corpus Christi), LL1384 (Christmas),
LL1464 (Ascension & Assumption).
Schola des Peres du Saint Esprit, Easter & Christmas Liturgies, Angel 35116
The Monks of Beuron Abbey, Christmas Vespers, Decca, DL 7546
The Monks of En Calcat Abbey, Period, SPL570
Pius X Choir, The Gregorian Institute of America, PX2-3

ANTHOLOGIES (with some Gregorian):

Victor History of Music in Sound, albums LM6015 (vol. 1) & LM6016 (vol. 3)
Masterpieces of Music Before 1750, Haydn Society, HSL-2071 & HSL-2072
Archive Productions, Deutsche Grammophon Gesellschaft, ARC 3001, ARC 3002,
ARC 3003, ARC 3032, ARC 3033, ARC 3050, ARC 3051, ARC 3052.

RECORDINGS BY THE NEW YORK PRO MUSICA

Music of Medieval Court and Countryside, Decca, DL-9400
Medieval Christmas Carols, Esoteric, ES521
Anthology of Renaissance Music, Period, SPL 597

RECORDINGS BY THE BRUSSELS PRO MUSICA ANTIQUA

Music of the Twelfth and Thirteenth Centuries, EMS 201
Secular Works of Guillaume Dufay, EMS 206
Secular Works of Josquin des Pres, EMS 213
Music of the Court of Ferdinand and Isabella, EMS 219

RECORDINGS BY THE COLLEGIUM MUSICUM OF KREFELD

Music of the Middle Ages, Vox, PL 8110
Music of the Renaissance, Vox, PL 8120

INDIVIDUAL RECORDS

Perotin, Dufay, Palestrina etc., Collegium Musicum, Yale, Overtone LP5
Choral Music of the XV-XVI century, Netherlands Chamber Choir, Epic LC3045
Heinrich Isaac & Jacobus Gallus, Vienna Akademie Kammerchor, Westminster. WL5347
Ockeghem's Missa Prolationum, Fleetwood Singers, Kingsway, KL 221
Choral Music of XII-XVI Centuries, Quartetto Polifonico, London ffr LL995
French Renaissance Vocal Music, Nadia Boulanger, Decca, DL 9629
Music du Moyen Age, Monique Rollin Ensemble, London International W91116
Guillaume de Machaut, Collegium Musicum, U. of Ill. Westminster XWN18166
Dufay's Missa Caput, Ambrosian Singers, L'Oiseau-lyre, OL 50069
Music of the Middle Ages, vols. 1-4, Experiences Anonymes, EA0012, EA0021
EA0023, EA0024

SOME CLUES TO CHOIR DISCIPLINE

1. The interested child is seldom a problem.
2. "Whoso would kindle others must first himself glow."
3. To work successfully with children one must enjoy them.
4. The better we understand children, the easier it is to guide them.
5. Children need to feel important to you.
6. The better you know a child's background, the better you can deal with him.
7. The children must be ready for what they are to learn.
8. If we choose music beyond their experience and comprehension, and are not able to bring it into their range of understanding, we are inviting trouble.
9. Make the choir important to the children.
10. Let the children help set up choir standards and rules.
11. A long range plan helps; children need objectives.
12. Activity is natural; plan your rehearsal to allow for it.
13. Make the rehearsal room as interesting and attractive as possible.
14. Plan your rehearsals carefully.
15. Know your music.
16. No matter what happens, don't lose your temper.
17. It helps to look cheerful and attractive.
18. Have a few tricks up your sleeve, in case things don't go as planned.
19. Don't stop the whole choir to discipline one offender.
20. Give them reason for wanting to behave.
21. Good discipline is self-control, not teacher control.
22. It takes time and practice to acquire self-control.
23. Choir discipline begins with the director's self-discipline.
24. Each director must develop his own disciplinary methods.
25. There are no magic tricks; no fool-proof formulae.

R.K.J.

AN EXPERIMENT IN CHURCH WIDE SUNDAY NIGHT FELLOWSHIP

Harry R. Hook - First Methodist Church - Albuquerque, N.M.

This church was accustomed to a Sunday evening preaching service since its organization. However, the people were not supporting this type of program (average attendance of 60 - youth and adults). It was imperative that a change be made. We chose September 13th as the starting date, and set up a schedule as outlined below. Last year we had our Children's Choirs on Saturday mornings. In a city as spread out as this is, it meant another trip to the church, which some of the parents who live a good distance away were reluctant to make. Also there were conflicts with school activities, scouts, family picnics, and the like. By having our choirs on Sunday evening, it made Saturday more of a family day.

The success of this new program far exceeded our expectations. While the Cherub, Carol, and Junior Choirs rehearse, the parents are in a study session with the minister or some of our community leaders. At six o'clock, all dismiss, and go into our dining room for a light snack (10¢ for children; 25¢ for adults) followed by a hymn sing, and closing with a devotional by one of our ministers. The program concludes at seven o'clock, giving the family ample time to be home by 7:30, and the smaller children in bed by eight.

We are so enthusiastic about this type of program that we are making plans to expand it next Fall, by adding more choirs, and doing more along the line of extended study sessions, and outside programs and speakers. This program has definitely been the "shot in the arm" our church needed. To have continued in the old way would have meant a very limited program, and possibly closing the church doors entirely on Sunday evening. I can safely say that in this case the choirs have revitalized the life of the church.

Time	Kinder- garten	Carol Choir	Junior Choir	Junior High	Senior High	College	Adults
5:00 5:30	Story Hour	Choir	Choir	Snack	Snack	Snack	Study
5:30 6:00	Choir	Choir	Choir	5:30 6:15 Study	5:30 6:15 Study	Study	Study
6:00 6:30	Snack Crafts	Snack Sing- song	Snack Sing- song	6:15 7:00 Choir	6:15 7:00 Choir	Study	Snack Sing- song
6:30 7:00	Crafts	Family devo- tions	Family devo- tions			Recrea- tion	Family devo- tions

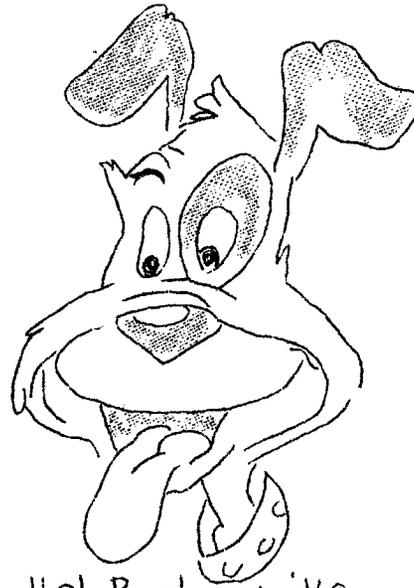
The word "Study" in the schedule, does not mean home-work, but a class in some phase of religious thought appropriate to the particular age group.

Mr. Hook has said that he would be glad to answer any questions concerning the program. The address of the church is Fourth and Lead, S.W.

REHEARSAL REFLECTIONS



"Ear Training!"



"oh Boy! I Like
This one!"



"Is That How
It Should Sound?"



"Boy! Am I In
Voice Tonight!"

Adaptations and captions by
Bill Pearson, Calvary Baptist Church,
Dallas, Texas.

ST. VALENTINE

Mrs. Earl F. Spencer, University Baptist Church, State College, Pa.

Once there lived a good man named Valentine. He loved God and wanted to do work which would be pleasing to Him. But he could not be sure just what that work was.

One day, as he was sitting quietly, he seemed to hear God speaking to him in his thoughts. "Help the people nearest to you, Valentine."

"How?" thought the good man. Then, just at that very moment a little girl pulled at his sleeve.

"Please, will you give me another flower for my little brother? He is sick, you know. He liked the other one, Oh, so very much."

"Why yes, of course, come with me to the garden and we shall find the prettiest flower of all for your little brother."

All the rest of the day Valentine continued to work in his garden, watering and weeding his flowers. To every child who passed by he gave a bright flower. At the close of the day he made up some little bouquets. He took them to people who were sick or sad. Where-ever Valentine went, he brought joy and gladness.

Day after day Valentine continued doing his kind deeds. All of the people of the village grew to know and love him. They said that he was like Jesus because he helped them to know God, and because he went about doing good.

One sad day Valentine died. He was put to death by royal decree of the Roman Emperor on February 14, in the year 270. Valentine was a bishop in the Christian church and he preached and taught that all men are brothers. His followers refused to worship the Roman emperor as a god and refused to serve in the Roman army. For this reason he was put to death.

His friends said to one another, "Now we must go on with his work of sending flowers and kind letters to people to make them happy. Each year, on the day of his death, we shall send special presents in honor of our good friend Valentine."

PRAYER

O Master of the loving heart,
The friend of all in need,
We pray that we may be like thee,
In thought and word and deed.

Thy days were full of kingly acts,
Thy speech was true and plain;
And no one ever sought thee, Lord,
Who came to thee in vain.

Thy face was warm with sympathy,
Thy hand God's strength revealed,
Who saw thy face, or felt thy
touch,
Were comforted and healed.

O grant us hearts like thine,
dear Lord,
So joyous, true, and free,
That all thy children everywhere
Be drawn by us to thee.

Amen

CHILDREN'S EASTER VESPER

Philip Blackwood, First Presbyterian, Kingsport, Tenn.

ORGAN PRELUDE

INTROIT: GOOD CHRISTIAN MEN, REJOICE AND SING (3 stanzas) Augsburg 1106

INVOCATION

HYMN: FAIREST LORD JESUS

SCRIPTURE: Luke 2:40-52

GLORIA PATRI

First Reader

Ye fair green hills of Galilee
That girdle quiet Nazareth
What glorious vision did ye see,
When He who conquered sin and death
Your flowery slopes and summits trod,
And grew in grace with man and God?

"We saw no glory crown His head
As childhood ripened into youth;
No angels on His errands sped,
He wrought no sign:but meekness,
truth,
And duty marked each step He trod,
And love to man, and love to God."

O MASTER WORKMAN OF THE RACE (2 stanzas) Methodist Hymnal 118 (Junior Choir)

First Reader

Tell me the stories of Jesus
I love to hear;
Things I would ask Him to tell me
If He were here:
Scenes by the wayside,
Tales of the sea,
Stories of Jesus,
Tell them to me.

First let me hear how the children
Stood by His knee,
And I shall fancy His blessing
Resting on me;
Words full of kindness,
Deeds full of grace,
All in the love-light
Of Jesus' face.

Second Reader

Then were there brought unto Him little children, that He should put His hands on them, and pray: and the disciples rebuked them.

But Jesus said, Suffer little children, and forbid them not, to come unto me: for of such is the Kingdom of Heaven.

CHILDREN, COME (3 stanzas) Text by Edith Lovell Thomas in her book, "Music in Christian Education." "Innocents" tune fits it perfectly, and the children love it. (Primary Choir)

First Reader

Into the city I'd follow
The children's band,
Waving a branch of the palm tree
High in my hand:

One of His heralds,
Yes, I would sing
Loudest hosannas,
"Jesus is King!"

Second Reader

And a very great multitude spread their garments in the way; others cut down branches from the trees, and strewed them in the way.

And the multitudes that went before, and that followed, cried, saying, Hosanna to the son of David: Blessed is He that cometh in the name of the Lord; Hosanna in the highest.

HOSANNA, LOUD HOSANNA (3 stanzas) Methodist Hymnal 127 (Junior Choir)

First Reader

Show me that scene in the Garden
Of bitter pain;
And of the cross where my Saviour
For me was slain--

Sad ones or bright ones,
So that they be
Stories of Jesus,
Tell them to me.

Second Reader

Then the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers.

And they stripped Him, and put on Him a scarlet robe.

And when they had platted a crown of thorns, they put it upon His head, and a reed in His right hand: And they bowed the knee before Him, and mocked Him, saying, Hail, King of the Jews!

And they spit upon Him, and took the reed, and smote Him on the head.

And after that they had mocked him, they took the robe off from Him, and put His own raiment on Him, and led Him away to crucify Him.

O SACRED HEAD, NOW WOUNDED (2 stanzas) Methodist Hymnal 141 (Junior Choir)

First Reader

Come ye faithful, raise the strain
Of triumphant gladness:
God hath brought His people forth
Into joy from sadness.

Now rejoice, Jerusalem,
And with true affection
Welcome in unwearied strains
Jesus' resurrection.

Second Reader

Now upon the first day of the week, very early in the morning, they came unto the sepulchre, bringing the spices which they had prepared, and certain others with them.

And they found the stone rolled away from the sepulchre.

And they entered in, and found not the body of the Lord Jesus.

And it came to pass, as they were much perplexed thereabout, behold, two men stood by them in shining garments:

And as they were afraid, and bowed down their faces to the earth, they said unto them, Why seek ye the living among the dead?

He is not here, but is risen: remember how He spake unto you when He was yet in Galilee,

Saying, The Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again.

And they remembered His words,

And returned from the sepulchre, and told all these things unto the eleven, and to all the rest.

O SONS AND DAUGHTERS (4 stanzas) The Hymnal (Presbyterian USA) 167 (Both Choirs)

First Reader

'Tis the spring of souls today:	All the winter of our sins,
Christ hath burst His prison,	Long and dark, is flying
And from three days' sleep in death	From His light, to whom we give
As a sun hath risen;	Laud and praise undying.

Second Reader

If ye then be risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God.

Set your affections on things above, not on things on the earth.

IT IS THE JOYFUL EASTER TIME (2 stanzas) The Hymnal for Boys & Girls, Appleton-Century, 49, (Primary Choir)

First Reader

"Alleluia!" now we cry	"Alleluia!" with the Son,
To our King Immortal,	God the Father praising;
Who, triumphant, burst the bars	"Alleluia!" yet again
Of the tomb's dark portal;	To the Spirit raising.

Second Reader

And Jesus came and spake unto them, saying, All power is given unto me in heaven and in earth.

Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost:

Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you alway, even unto the end of the world. Amen.

JESUS CHRIST IS RISEN TODAY (3 stanzas) Methodist Hymnal 155 (Both Choirs)

PRAYER

RESPONSE: O JESUS, KING OF GENTLENESS (2 stanzas) Methodist Hymnal 157, Stanzas 2 and 4. (Both Choirs).

BENEDICTION

CHORAL AMEN Methodist Hymnal 622

ORGAN POSTLUDE

ALL-CHOIR EASTER CHORALOGUE

Cecil Lapo - St. Luke's Methodist Church - Oklahoma City, Oklahoma.

The Organ Prelude:

The Processional: "Adagio" (Toccata in C) Bach

The Call to Worship:

Minister: Sing unto the Lord; for He hath done excellent things!

People: Sing, O heavens; and be joyful, O earth; for the Lord hath comforted His people.

Minister: Thanks be to God, who giveth us the victory.

People: Hallelujah! for the Lord God omnipotent reigneth. The kingdoms of this world are become the kingdoms of our Lord, and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah! Amen

IN THE BEGINNING GOD

GOD, the CREATOR -

Minister: "In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by Him and without Him was not anything made that was made. In Him was Life; and the Life was the light of men.....And God saw everything that He had made, and, behold, it was very good..... Thus, the heavens and the earth were finished....."

"This is My Father's World" (Lapo) (R.D.Row Music Co.) Combined Choirs

the PROVIDER -

Minister: "And Jesus said, "Take no thought of your life, what ye shall eat and what ye shall drink; nor yet for your body, what ye shall put on.....Consider the lilies of the field, how they grow; they toil not, neither do they spin; and yet I say unto you, that even Solomon in all his glory was not arrayed like one of these."

"List to the Lark" (Dickinson) (H.W.Gray) Combined Choirs

the Son of God -

Minister: "When Jesus came into the coasts of Caesarea Philippi, He asked His disciples, saying, Whom do men say that I am? And they said, Some say that Thou art John the Baptist; some, Elias; and others, Jermias, or one of the prophets. And He saith unto them, But whom say ye that I am? And Simon Peter answered and said, Thou art the Christ, the Son of the Living God."

Hymn No. 111: "Fairest Lord Jesus"

the GOOD SHEPHERD

Minister: "The Lord is my Shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul. He leadeth me in the paths of righteousness, for

His name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; Thy rod and Thy staff, they comfort me. Thou preparest a table before me in the presence of mine enemies; Thou annointest my head with oil; my cup runneth over. Surely, goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever."

"God is my Shepherd" (Dvorak) (H.W. Gray) Chapel Choir
"The Shepherd" (Brook)(Oxford Univ.Press) (Carol and Chapel Choirs)

the FRIEND OF CHILDREN

Minister: "And they brought young children to Him, that He should touch them; and His disciples rebuked those that brought them. But when Jesus saw it He was much displeased, and said unto them, Suffer the little children to come unto me, and forbid them not; for of such is the kingdom of heaven."

"Far away in old Judea" (Bonner) (Westminster Press "When a little child wants to sing") Cherub Choir

The Offertory: "Choral-Prelude on "O Sacred Head" Bach

the LAMB OF GOD

Minister: "He is despised and rejected of men; a man of sorrows; and acquainted with grief; and we hid, as it were, our faces from Him; He was despised, and we esteemed Him not.....Behold the Lamb of God, that taketh away the sins of the world!"

"The Lamb" (Protheroe) (H.T.FitzSimmons Co.) Carol Choir

the SAVIOUR

Minister: "Then cometh Jesus with them unto a place called Gethsemane, and He saith unto the disciples, Sit ye here, while I go and pray yonder."

"Go to Dark Gethsemane" (Noble)(H.W.Gray) Sanctuary and Vesper Choirs

the TRIUMPHANT KING

Minister: Luke 19:30-38.

"Hosanna" (Christiansen)(Augsburg Pub. Co.) Sanctuary and Vesper Choirs

the RISEN KING

Minister: Matthew 28:1-8

"Alleluia" (Mozart) (Lorenz Pub. Co.) Chapel Choir

the KING OF KINGS

Minister: "And many signs truly did Jesus in the presence of His disciples which are not written in this book:But these are written, that ye might believe that Jesus is the Christ, the Son of God; and that believing ye might have Life through His name."

"We will be Merry" (Praetorius)(Westminster Press, Junior Choir Anthem Book) Bethlehem and Carillon Choirs

the LORD OF LORDS

Minister: "And He shall reign forever and ever:King of Kings and Lord of Lords. Hallelujah."

"Christ the Lord hath Risen" (Lang)(Novello & Co.) Combined Choirs

The Recessional: Camptra

The Benediction

ALL IN THE FAMILY

Marjorie Barto, Reed City, Michigan, says that for the first time they have more boys than girls in their Junior Choir.

Chuck and Pat Noble write from Pensacola, Florida: "I want to tell you how much our Carol Choir is enjoying the "Choristers' Little Hymnal". We are using a point system for memorizing verses of these songs and hymns, and the response has been great. We started off our Childrens Choirs with a registration day picnic, and they have been going great ever since. We used your "Old Woman in the Shoe" brochure, and it was very effective. We also claim membership in the 25% Club, with 226 singing in 6 choirs in a church of 1050 members."

Merle Kelly writes that Church World Service was the first relief organization to reach Nagoya, the scene of the typhoon disaster, and is doing a wonderful job of making supplies available.

David Williams has 10 choirs at First Christian Church in Tulsa. Each year a gold cup is presented to the choir with the best record. Last season, the Boy Choir won the trophy. He also has several Bell Choirs, the Junior High Girls' bell ringing group is called the "BELLE CHOIR".

Mrs. Kathryn Rawls writes from Washington, D.C. "I am amazed at the tranquil comments on boy choirs'. My new all-boy choir look and sing like angels, but are simply devils on wheels! I've never met such a variety before." (Does her comment meet with sympathetic understanding)?

Bill Hargrove writes that he has transcripts of R.K.J.'s last Spring's seminar talks at his church, and if anyone has a quarter to throw away, they may have a copy by writing him in care of Memorial Methodist Church, 250 Bryant Ave., White Plains, N.Y.

Walter Davis, for a special vesper service in his church in Middletown, Ohio, used a projector and slides, as well as readers and childrens choirs, to illustrate scenes in the life of Christ. The service was titled "We Would See Jesus". Walter says that beautiful slides are available from the Metropolitan Museum of Art in New York, but that they are rather expensive.

How did you like Bob Legler's arrangement of "Children of the Heavenly Father"? He did it for the choirs of the Milwaukee chapter, and they will use it in their festival in March.

Mrs. M.M. Grant, who directs the Childrens Choirs at the First Congregational Church in Elyria, Ohio, takes her choirs on an annual trip. Last season she took her boys to Columbus to the Ohio State Band Program in the University Arena, and to the Museum of Natural History. The girls went to a Symphony Concert at Severance Hall in Cleveland, in which an 11 year old girl was the soloist with the Cleveland Symphony.

Mrs. Henry Meier, St. John's Lutheran Church, DeKalb, Illinois, observes the Lenten season with her choirs. She sets up a small altar in the choir room, and opens the rehearsal with a short devotional period—two Lenten songs and a Scripture reading. During the six weeks of Lent they read through the entire Lenten story. "This way the choir learns new songs and hears the Scriptures. Many of the children do not attend the Lenten services of the church. They love to take turns lighting and extinguishing the candles on the altar." Last Easter she sent each of the children a cross bookmark and enclosed a short note commending them on something they had done (good attendance, hard worker, good helper, etc.). You may remember from the little item in the Nov. issue that Mrs. Meier manages to give all this special attention to her choir children, in spite of the fact that she has six of her own.

Emma Ruth, who is past the age when most people think of retiring, has gone back to India to teach music at Woodstock School high up in the Himalayas of northern India. Besides starting 35 youngsters on the road to pianistic achievement, she takes her turn at bell ringing, study hall, meal and playground supervision, and innumerable other boarding school duties. There are about 500 children enrolled in the school, ranging from grades 1 to 12. Most of them are the children of missionaries. Their long vacation is from before Christmas to March 1.

Mrs. Lavonne A. Davis, Cuyahoga Falls, Ohio. "My youngsters are very excited about earning their pins. When I showed them mine, I asked what they thought the C stood for. I expected to hear Choir, Church or Children. The first answer I got was Christ. To me that makes the whole year's work worthwhile.

David A. Wehr, Boise, Idaho. "Last year I procured one of those bells which you find on hotel desks and teachers' desks. Then I went about attempting to create some healthy competition between the Wesley Boy Choir and the Carol Girl Choir. It has worked wonders. At the beginning of each rehearsal, during a given month, the bell will be rung, and the number of seconds it takes the youngsters to become 'deathly' quiet is notated. You can do this at any time during rehearsal that excessive noise may call for it. At the end of rehearsal, the number of seconds is totaled. At the end of the month, the 'seconds total' is announced. The choir that has the least number of seconds becomes the bell winner for the month. You would be surprised at the excitement and group spirit that have resulted. I have to be careful in checking the exact time; after the first month the youngsters were so adept that I had to figure in half and quarter seconds. We also have short sound-color films preceding the Wesley Boy Choir rehearsal. Our boys come from many different schools, and arrive at different times. To keep the early ones interested, the film is started about a quarter to the hour, and about ten after the hour, all the boys have arrived and rehearsal begins without confusion."

Vivian Blum, Monroe, Wisconsin, plays an interesting game of "Fish Pond" with her Primary Choir. Each child draws a symbol out of the fish pond. Then Mrs. Blum calls, "Who has the clef, the time signature, whole note", etc. As she calls, each one places his symbol on the flannelboard, and it makes a tune. She also has an original approach to creative writing. The most interesting news of the week is made into a song. It might be "Terry has a new baby brother". The children choose the tune they like the best, and then Mrs. Blum writes it on the board for them to see and sing. Sometimes, too, the children are encouraged to draw illustrations of hymns or songs as the choir sings them. Often reveals what the children are thinking about! Those of you who are concerned about your non-singers, take heart. Mrs. Blum says that at the beginning of the year, 25 out of 28 of her little ones could not carry a tune. By the end of the year there was only one who could not carry a tune through to the end alone. Last year she had 76 in her Primary Choir (1st to 3rd grades). Each grade sat in a separate row. At the beginning of rehearsal one child from each grade went to the board and wrote down the number of absences in his grade, then all applauded the winning grade. So simple, but it made all 76 very attendance conscious.

Mary Monroe Penick, Lexington, Virginia, has a novel way of showing her personal interest in her high school choir members. She wrote each of them a letter and enclosed a box of cold tablets which she herself uses, instructions for their use, and signed it "Tenderly, Dr. Penick." The letter stated that she was concerned about the number of members in the World's Finest Choral Group who had had colds, not only because she wanted to keep the choir intact, but because she wanted to spare them the misery of a cold. Mary Monroe is resourceful in other ways too. Here is her story. "I heard via the grapevine that the question of an electronic instrument might come up when I went before the officers of the church to ask for money for the new pipe organ. Some of these men teach science. They receive scientific journals claiming great things for electronics, and I am afraid that one or two of them, being unmusical, would not be able to tell the difference between a Skinner and a Hammond. At any rate, I asked a member of the organ committee to write this essay (see page 126) so we'd be prepared. At the meeting an electrical engineer asked why we should not have an electric instrument instead of a pipe. He said it would be much less expensive, and according to what he'd read it would sound the same. I said that I did not like to discuss the matter because a member of our church sold electronics, and I did not want to do anything to hurt his business. Then I passed out this article, and there was not another chirp. They voted un-animously for the pipe organ."

WHY NOT AN ELECTRONIC ORGAN?

The question has been asked why our church should pay \$40,000 for a pipe organ, when it could have a first rate electronic for a quarter of that sum. The answer may be suggested by a series of comparisons.

A pipe organ is to an electronic organ as a regular meal of meat and vegetables is to a chemist's compounded pills. Science may discover how to put enough vitamins into pills to make them give us the same nourishment as regular food; but for those of us who enjoy the sociability of a meal and revel in the variety of tastes and the subtleties of good cooking, the pill will never be an adequate substitute.

Or again, one's eye may be pleased by the colored glass of costume jewelry; but one does not give his wife-to-be a rhinestone for an engagement ring, nor put a shiny brass ring on her finger at the wedding. Nor does anyone with real perception think the handsomest colored glass a substitute for rubies and emeralds.

Or again, it is possible to read a digest of a great book in a popular magazine, but no one contends that the real work of art, Shakespeare or Homer or even the Bible, is not better than the digest.

This is to say then, that the pipe organ is the true organ, and the electronic organ is a synthetic and cheap substitute, whose satisfactions, when they exist, are superficial and showy rather than actual. It is perhaps fortunate for small and poor congregations that an organ of some sort can now be had at a reasonable price; but no musician of any worth has ever been found to prefer, or even like, the electronic instrument.

The reason has to do with the nature of music itself. Music is an art of sound. One sound is not as good, musically, as another. When one hears a great violinist and is thrilled by the sounds he makes, it is not simply that the artist has superior technique that provides the thrill. It is the fact that he has paid \$30,000 for a Stradivarius, or \$25,000 for an Amati that will produce the true sound and the beauty the genius hears in his mind. He could, of course, play on a \$250 - or even \$10 - violin and make musical sounds; indeed, he might make such instruments sound better than an amateur could make a Stradivarius sound. But he knows, and every musician who hears him realizes that the instrument itself is half the reason for the beauty of the sounds he makes.

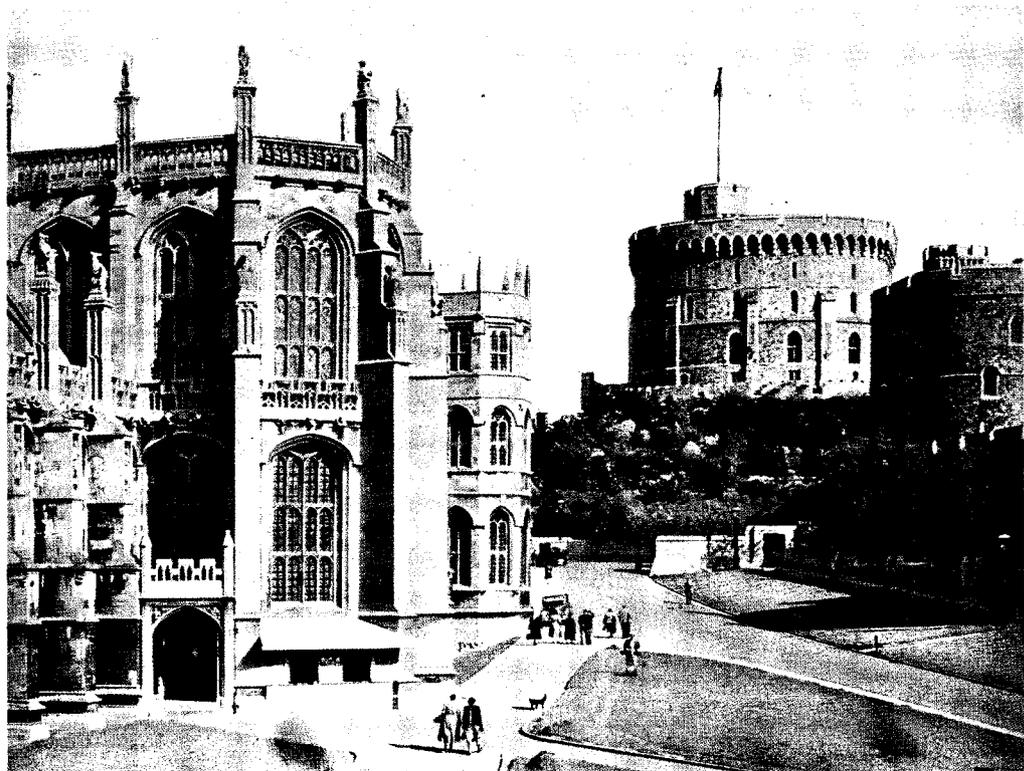
The synthetic sounds produced by electronics never resemble the pure sounds of a series of separate pipes, each carefully made to order by a master craftsman. Three hundred years of organ building experience lie back of the choice of metal and wood that go into every pipe in a true organ. Physics, for all its marvels, cannot produce out of electronics the sound of a diapason or flute stop on a pipe organ. The imitation may be good enough to deceive the casual listener who hears with the untutored ear, who cannot distinguish a saxophone from a clarinet, not a Stradivarius from a cheap substitute; but it will not deceive the musical.

The worship of God includes music as one of its essential parts. It should be the best possible music in character, a Bach chorale, for example, rather than a tawdry popular tune that sounds sentimental but says nothing to the immortal spirit of man. It should also be the best possible music in performance, on an organ of quality with a trained choir. We should give God our best. This proposition we all accept when it concerns the preaching of God's Word; we know, expect, and demand the best in this part of the worship. So should we in the other part of worship, the music.

The superiority then of the pipe organ is not a mere conservative prejudice in favor of the traditional. The great musicians - Bach, Handel, Mendelssohn, Franck, wrote for the pipe organ, and on this instrument their music still has the power to lift the heart to God's throne. Played on an electronic, once one gets over the shock of the musical sacrilege, their music merely becomes a making of sound while the people are seated, or while the offering is being taken. It cannot possibly lift one's spirit.



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



Windsor Castle is the largest inhabited castle in the world. It was started by William the Conqueror as a fortification. Most of the English kings have added to it, until, today, it is a great, stone mass covering acres of ground. Windsor is only a few miles from London, and whenever the queen visits the castle, a flag is flown from the Round Tower. To the left, and within the castle wall, is St. George's Chapel, which had a boy choir for hundreds of years.

HYMN STUDY * * * * * GOD BE IN MY HEAD

God be in my head - - - and in my understanding
God be in mine eyes - - - and in my looking
God be in my mouth- - - and in my speaking
God be in my heart- - - and in my thinking
God be in my life - - - and at my departing

Would you expect to find words like this in a PRIMER? But that is where they come from - the SARUM PRIMER, printed in 1558. That seems like a long time ago, but the cathedral in which it was used was already 300 years old when they began to use this PRIMER, probably for the choir boys, who not only sang in the cathedral, but went to school there. Nobody really knows, but "God be in my Head" may have been their Choristers' Prayer.

The music is not nearly as old as the words. Sir Walford Davies wrote it in 1910, probably for his own choir boys, for he directed a choir in a large London church. He had been a choir boy himself, at St. George's Chapel, which is a part of Windsor Castle. It was a great honor to be a choir boy at St. George's because it was where the Royal family often worshipped and only the best singers were chosen.

What connection do the two pictures on the other side of this page have to do with this hymn?

This hymn has two time signatures. What are they? _____ and _____.

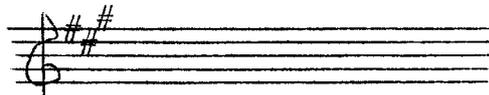
This means that some of the measures have two counts, and some three.

Take your Choristers' Little Hymnal, and with a pencil mark a 3 very lightly over the measures that have three counts.

Copy the words that have this tune:



Copy the melody for God be in my life



If we want God to guide our whole life, we must let Him direct our _____,
our _____, our _____, and our _____.

When you have learned this hymn, you may want to use it sometimes to open or to close your choir rehearsal.

NEW RECOMMENDATIONS FOR HOLY WEEK AND EASTER

- Alleluia! Hearts to Heaven - Stanton Oxford Univ. Press E.49 30¢
Easter anthem for voices in unison with descant on last stanza. Let children sing first stanza alone, adult choir the second stanza, and both choirs the third with a small group of high clear voices on the descant. A good melody,
- Crown Him with Many Crowns - arr. Noble Cain Flammer No. 88619 25¢
An elaboration of the familiar hymn. satb with considerable unison. Not written for combined choirs, but easily adapted for all choirs. Trumpet parts.
- Easter Alleluia - Earl R. Larson. J.Fischer No. 9189 25¢ satb with sa
Easy and singable. Children's part can be used either unison or sa and frequently is duplication of soprano of satb choir.
- Hosanna, Blessed is He that Cometh - Hedges - Gilbert Flammer No. 88623 25¢
sab and soprano solo. Give the solo part to the children, and you have an effective two choir number, with each choir contributing something distinctive to the whole. Neither part difficult. Excellent for Palm Sunday.
- Now from Every Christian Steeple - Chapman Oxford Univ. Press W.23 25¢
Scored for ssa, but can be used as unison with accompaniment, unison with solo instruments on two lower voices, or unison with bells. Very simple.
- O Sacred Head - arr for sab by Webb Flammer 88626 20¢ for Youth Choir
- The Garden - Mary E Caldwell B.F.Wood Co. No. 748 20¢ unison
Simple, quiet, melodious, easy.
- The Church Year for the Childrens Choir - Gillette Flammer 75¢
A good collection of carols and hymns from the 15th through the 18th centuries. Fifteen numbers, including some for Easter.
- Voices of Worship - Malin B.F.Wood \$1.00 19 numbers
This collection too makes use of chorales and fine hymn tunes.

For Further Recommendations
see

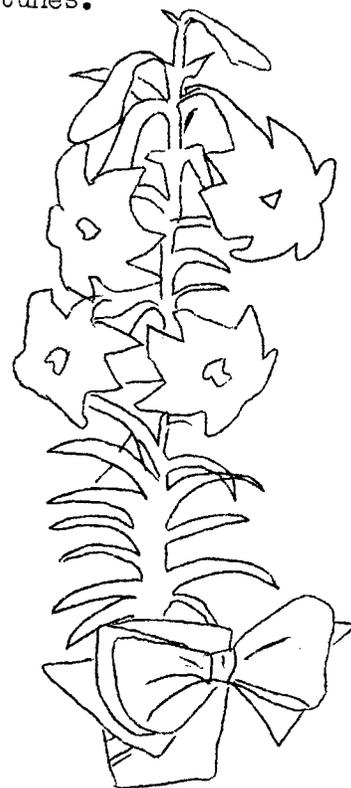
Choristers Guild Letters

1955-56	page 50
1956-57	page 64
1957-58	pages 71-72
1958-59	page 173
1959-60	page 2

also

The Childrens Choir - pages 301-302

NOTICE--CALIFORNIA RESIDENTS--A new law effective January 1, 1960, requires a 4% Sales Tax (3% State, 1% County) to be collected on all merchandise sold to California residents. Please then add an additional 4% to the total of all orders for pins, books, materials, etc. The law does not require the tax on the \$4 membership fee.



DEAR GUILDERS,

It is exciting to see the response to the Brotherhood of Song. This month the Childrens Choirs of the First Presbyterian Church of Glenn Ellyn, Illinois, have sent a gift membership to Faith Presbyterian Church in Anchorage, Alaska, at the instigation of their director, Jean Olsen. Mrs. Sidney Bazett of Bethany Presbyterian Church in Grants Pass, Oregon, sent in a membership for Florence Hansen in Agana, Guam.

Merle Kelly of Nagoya, Japan, sends us the names of three others who could make use of the LETTERS. They are: Esther Barnhart, Jiai En, Kuwamizu, Kumamoto, Japan (a Lutheran Mission with a Childrens Choir); Mrs. William E. Cox, New Amsterdam, Berbice, British Guiana (does all her work in English); and Mrs. John Shepherd, 425 Hoshiguma, Oaza, Fukuoka, Japan (Baptist, in charge of music in school there).

Ruth E. Franz of West Haven, Conn. (a school friend of Merle's) has already adopted Esther Barnhart and her Lutheran Mission. Who will adopt the other two?

How different from here in the States, where Christmas is so familiar that our major concern is to find some way to make its profound message real once again. But what brings greater satisfaction than to achieve that reality for our people! There are as many ways to do it as there are directors. Let us hear how YOU did it. Many beautiful programs have arrived, but we'd like to hear from still more of you:--the anthems that were particularly beautiful, what you did to create the Christmas atmosphere in your church, how you brought the church into complete participation, what you did to emphasize the thought of GIVING, how you contrived to move Santa Claus from the center of the stage, and give the place to the Christ-Child, what you did to keep the mechanics of the season running smoothly - all these matters are of interest to us - as the summary of all these achievements will be to YOU next Fall in the LETTERS.

Norma Lowder, one of our most energetic members, was the subject of a feature article in the December issue of "Together", the outstanding new Methodist publication. The article was copiously sprinkled with color photographs of Norma and her various bell choirs. Norma not only has a full music schedule in the Houston schools, but shares the responsibilities for the music program at the Bellaire Methodist Church with her husband, Earl. Although the church is comparatively small, they have over 100 in their Junior Choir, and, (sounds unbelievable) 140 in the H.S. Choir.

Last week brought a happy surprise from Mrs. Robert Fisher of Rolling Hills, Calif. She wrote that when she read the paragraph in the last Letter about searching the attic for "The Whole Psalms", she went immediately to her book shelves (most Calif. houses lack the wonderful, capacious, catch-all attics of the older Eastern houses) and found, not "The Whole Psalms" but an 1816 publication of "Hymns and Spiritual Songs" which showed evidence of years of faithful use. Thanks to Mrs. Fisher, it is now housed with other old friends in the Guild's collection of old hymnals.

This month finds Leslie and me in our 50th State, renewing the friendships established last year with our childrens choir directors there. A week on Kauai, with afternoon sessions for childrens choirs, each day in a different community, and evening sessions on congregational singing starts our venture. Then probably several days on Hawaii, introducing the churches there to the values of the childrens choir. Another week on Maui, culminating in a hymn festival in which both children and congregation will join. Then on to Oahu for a week of rehearsals throughout the Island and closing with their FIRST childrens choir festival for which they have been rehearsing since October. I wish that I could take all our "mainland" members along. The enthusiasm of these isolated 50th Staters would send you back home with a renewed dedication. I KNOW, because it happened to me last year.

Ruth

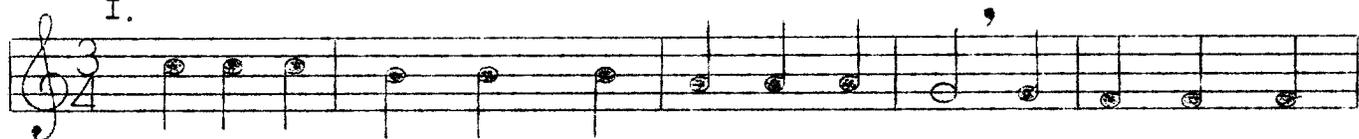
" WE MERRY MINSTRELS "

(Round)

Traditional

Henry Purcell

I.



We mer-ry min-strels soft mu-sic en-joy, For mu-sic doth

II.



ha-tred and mal-ice des-troy. We sing so blithe-ly, we

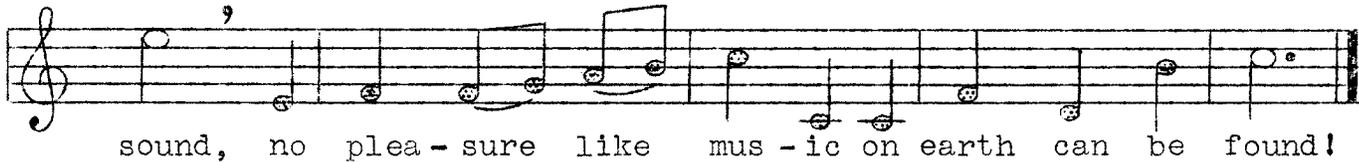


drive a-way care, And with our soft har-mo-ny ban-ish des-

III.



pair. Then hail! sweet sing-ing, hail, hail, heav'n-ly



sound, no plea-sure like mus-ic on earth can be found!

Altered slightly and contributed
by
NANCY POORE TUFTS

REHEARSAL PLANS FOR THE PRIMARY CHOIR
HELEN KEMP

A GLANCE BACKWARD



As with any set of choir plans for children, there comes a time when a glance backward is just as important as the thrust forward. These materials were originally compiled as a training aid to the young women who direct our Primary I and II Choirs. These two directors have tested the plans with their groups and have come up with a list of suggestions concerning plans already used, and ideas which they feel will work with plans for the coming month.

A LOOK FORWARD



I. Evaluation and suggestions concerning work already accomplished:

- A. Treasure Box Project? Considered an excellent idea for continuing interest, and establishing a sense of accomplishment.
Problem? -- Where and how to keep boxes. Home? Church? Best kept at church until all children take them home "for keeps", complete with all material. Storage? -- In cupboard or closet near or in rehearsal room. Have children's names printed clear and large on end of each box for easy distribution by choir mother.
--If boxes are decorated by children, suggest that nothing "bumpy" be glued on top. Bows, sea-shells, artificial flowers, jewels (all typical of Primary artistic inclinations) should be reserved for the sides, so that boxes can be stacked evenly.
- B. Lesson Plans too advanced and too inclusive for younger Primaries? (Kindergarten, 1st Grade). The lesson plans must be modified for this group. Their theory work must go along at a slower pace, and you must choose the most suitable songs and short hymns, ones they can learn without browbeating. Remember--Kindergarten and 1st Grade children cannot read to learn. Even the most advanced 1st graders are still in the process of learning to read. Therefore all things should be taught by rote, by pictures, by stories, by attractive rebus charts (pictures substituting for some of the words), and by interesting repetition. Learning to listen is an essential need for Primary children. Your efforts and information must "hit the target" within the mind of the child; otherwise any set of plans is useless.
- C. Not enough time allowed for completing smaller projects? For instance--the 150th Psalm, including the envelope with the text, the set of instrument flash cards, and the song "O Praise Ye the Lord" (see earlier Lesson Plans) all to be coordinated with Church School materials about David, the Book of Psalms, the Temple, the early instruments, etc. By all means--see it through! Review it, renew it and add your own devices to make it come alive for the children.
- D. What about younger Primaries in the Hymn Festival? This year we are ending the activities of the younger choirs (through 1st grade) with their participation in the Palm Sunday Worship Service. Their participation in the Family Hymn Festival (late in May) will be as part of the singing congregation with their parents. They will have learned a basic number of hymns and the "refrain" part of some of the more difficult ones.

Suggested List for Younger Primaries (not all stanzas)

This is my Father's world	Fairest Lord Jesus
All glory laud and honor	Hosanna, loud hosanna
I sing a song of the saints of God	Savior, teach me

Plus response, or refrain of the following:

Rejoice, ye pure in heart
For the beauty of the earth
Let us with a glad mind
Savior, like a shepherd lead us.

LESSON PLANS FOR FEBRUARY - Lesson I

PREPARATION

- I. Have printed on the blackboard:

PRIMARY CHOIR SCHEDULE
CHAPEL SERVICE FOR PARENTS AND FRIENDS - FEB.
PALM SUNDAY WORSHIP SERVICE ----- APRIL.
HYMN FESTIVAL----- MAY.

2. Hymnbooks on chairs
3. Director's Treasure Box on table
4. Easel with Hymn Charts

REHEARSAL

1. Review: Let children choose hymns they have learned.
2. Down to work.'

"All creatures of our God and King." Sing 1st stanza from hymnbook. Ask:--
Where are the look-alike-sound-alike phrases?
Time signature? What kind of notes? etc. Who wrote the words?
Where have we heard of St. Francis before? Remember how he loved animals
and the out-of-doors? Isn't it just like him to think about all crea-
tures? What does that word mean? Name all the things of nature that
he mentions in verses 1 and 2.
1st: all creatures; burning sun; silver moon.
2nd: rushing wind; clouds; rising morn; lights of evening.
Sing - thinking about the words. Be sure to make the Alleluias, and
"O Praise Him" sections sound full of praise and joy.

- II. Look at the board - Lots to get ready for.

Tell about chapel program. Will be based on what we have learned.

All treasures will be shown and sung. Like this:

- A. Have children take turns choosing something from the teacher's box.

A song? - sing it.

flash card? - tell what it means.

instrument picture? - name it.

150 Psalm - How much do we know - by memory? - by reading?

- B. Sing - "O Praise Ye the Lord" so we can use it on program to illustrate
instruments. Show how instruments would be played.

Tell them day and time of program. Invitations will be taken home for
parents next rehearsal.

- III. What else is planned? Palm Sunday. Who remembers "All glory, laud and honor"?

Sing. What seems to be the hardest line to learn? Let's work hard on the
melody without the words, like laying the track, so the train can ride on
it smoothly.

- IV. What is the last thing on our schedule? Hymn Festival.

More about this later!

Choristers Prayer...Sing Amen.

Lesson 2.

PREPARATION

Mimeograph invitations for parents to attend Chapel Program.

To Primary Choir Parents

Please come to the Chapel

Next Wednesday during Choir Time

To see and hear the "Treasures"

We have collected in Primary Choir

(a touch of glue and glitter will do wonders to sparkle up the invitation).

REHEARSAL

1. Practice processional into Chapel - with piano.
2. Seat them as they will be next week. Tell them what the program will include.
3. On a small table, director has placed teacher's Treasure Box.
4. Have also a bulletin board, to display treasures as they are taken from box.

Suggested Program

Processional --- to piano or organ music

Call to worship: "I sing a song of the saints of God"

"Do you know about our treasures? - the Director

Short talk about what has been done - go into demonstration-type program as we did last week in rehearsal, with children selecting from the box, etc.

"You can help to make choir count." - the Minister of Music

Short talk to parents about the Family Hymn Festival. Give them dates, time, place, and list of hymns. Let them know that hymnbooks can be purchased for home libraries. Help build your child's Treasury of Hymns!

Choristers' Prayer - Amen.

Any questions about program? Give out invitations to be taken home to parents. Plan for your telephone committee to follow up invitation with a call.

Closing Prayer.

Lesson 3.

The entire rehearsal time will be taken up with program for parents. Have enough help from high school assistants so that you can speak to parents after the program.

Lesson 4.

ADVANCE PREPARATION

For your own planning, have music chosen for Palm Sunday, and for the Hymn Festival. (See Plans in previous LETTERS).

REHEARSAL

Full swing on Hymn Project. Set your own pace. Children can take more concentrated work than they did at the beginning of the year. Challenge them with stimulating stories about hymns; contests on hymn posters or memorizing can be good stimuli.

QUOTES

Three things have taught me courage:

A spider reweaving its web

Which thrice has been swept away;

A child refusing to weep

In spite of cruel pain;

A robin singing a cheerful song

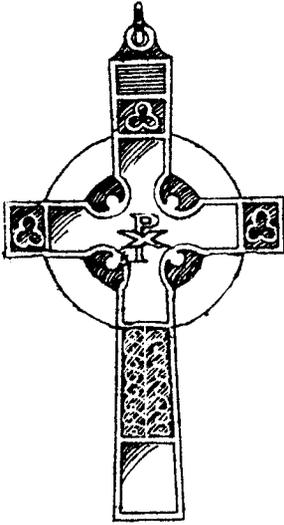
In the midst of chilling rain.

---Charles Carroll Albertson

I have never heard anything about the "resolutions" of the disciples, but I have heard a great deal about the "acts" of the apostles.

---Horace Mann

THE CHORISTERS' GUILD SERVICE CROSS



The cross sketched at the left to exact size was especially designed by your Guild for the exclusive use of Guild choirs. Its wearing can be a signal honor, and should be based on some clearly defined grounds.

The Service 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 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.

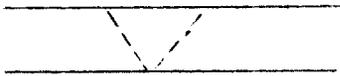
The cross is priced at \$2 each postpaid; a 10% discount is available for five or more. The cross is subject to the 10% Federal Excise Tax which may be exempted under certain conditions. California sales are subject to the 4% county and State sales tax on the retail price before Federal taxes.

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

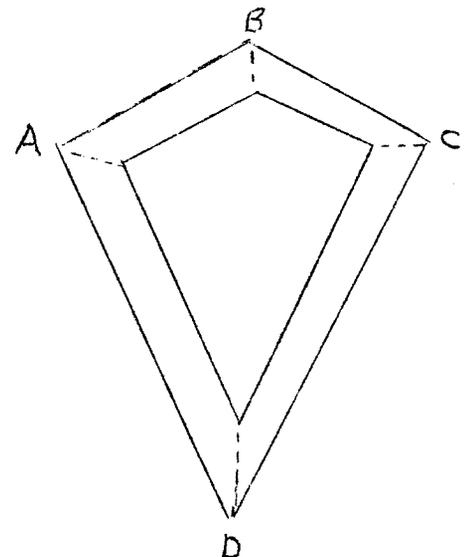
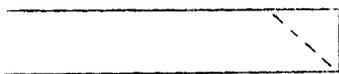
COLLARETTE

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

THE CHORISTERS' GUILD PIN



The Choristers' Guild 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).

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 (over 14,000 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 represents 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.

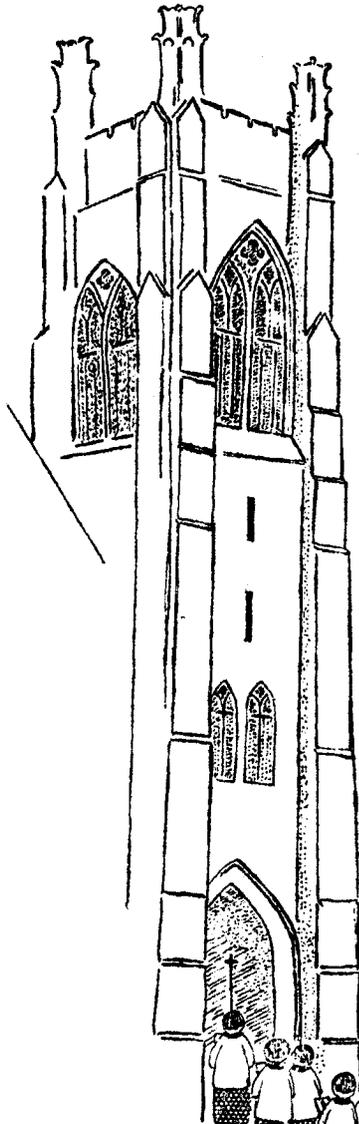
Give careful consideration to the plan before inaugurating a merit system. Once it is started, carry it through meticulously.

Be sure that the parents are acquainted with the requirements.

Remember that frequent reminders are necessary.

Avoid any suspicion of favoritism.

Remember that a merit system requires accurate records, and is time consuming, but that the influence on the children is worth all the trouble.



It can be taken as sure -----
that if we continue to be an essentially Christian
people then the spiritual teachings of our churches
and the moral conviction of its members will in fact
determine the fundamentals of the foreign policy of
the United States.

As we learn God's holy purpose and as we make
ourselves into means for its fulfillment, then we shall
be in the way of replacing man's disorder with God's
design.

The great lack of the world today is that there
are too few Christians, and when I say Christians I do
not mean those who seek ecclesiastical marriage and
burial and who occasionally contribute to church support.
I speak of the number of those who actually possess the
spiritual qualities Christ taught, and who realize such
qualities are designed for practical use.

----- John Foster Dulles

"Christian Character through Children's Choirs"



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Junior Choir Rehearsal Techniques

by Ellen J. Lorenz Porter
Fairmont Presbyterian Church
Dayton, Ohio

Our church (2,000 members in a small building) is in a mushrooming suburb; because the community and the church are young, we have two capacity sessions of all Sunday school departments through junior. I direct the primary choir of 30 (grades 2-3), the junior choir of 60 (grades 4-5-6) and the newly formed bell choir of 12 (from the junior choir). Our minister of music has the adult choir of 25 and the junior high choir of 20, and Herbert Huffman has a boy choir of about 18.

The junior choir has until this year rehearsed only during the half-hour between Sunday school sessions. This was far too little, yet, perhaps because of the pressure, they learned and behaved amazingly well. This year, because the Sunday school classes were out of proportion and overcrowded, we are experimenting with a junior choir rehearsal of a full hour, during the 9:30 session of Sunday school.

Our rehearsal room? The chapel, seating 70, a beautiful room, but with hard pews, no space for movement, no stationary blackboards, no piano. I refuse to tell you what instrument we use for accompaniment except to say that it's puny! The seating plan? All boys in front pews, one side, fourth grade girls in front pews, other side, fifth grade girls in back, one side, sixth grade girls in back, other side. I like this because I utilize the friendly rivalry between grades. We sing once a month for church (not a hard and fast rule) and participate in the city-wide junior choir festival sponsored by the Dayton Choirmasters Club and in the Festival of Faith of Kettering, our suburb. We have had other out-of-church appearances through the years. Special rehearsals for acquainting the children with singing in the sanctuary are essential, especially at the beginning of the year.

Special procedures? I enjoy writing little songs for certain uses: a Quiet-ing Song, a Relaxing Song, a Prayer Before Singing for Church, A Setting-up Song, etc. We do not sing in two formal parts, but enjoy "two-melody" effects which develop independence. My assistant coaches one melody, I the other, and the children learn fast. This past Summer I taught a Hymn Study Class of old and young, and in order to follow up this start, and also to foster better hymn singing in the junior department, we are having a hymn-learning project, with 24 hymns as our year's goal. These hymns are ones appearing in both the Sunday school and the church hymnals. I hope the junior choir will be ready to demonstrate hymns at our Family Hymn Night later this year.

Besides our secretary, librarian, and mother helper, we have the timekeeper who is authorized to keep me working on schedule: 1. Prayer song. 2. Voice training period (3 minutes). 3. Hymn period (10 minutes). 4. Attendance report and announcements (5 minutes). 5. Anthem practice (10 minutes). 6. Relaxation (2 minutes). 7. Ear-training and theory (10 minutes). 8. Service music practice and new anthems (10 minutes). 9. Final theme song.

I really have few problems, for the children are charming and intelligent, the mothers are helpful and appreciative, and the entire church staff cooperates willingly. Doubtless, the weak link in our set-up is the director, but I have a wonderful time working with the children and count it as one of the heartwarming experiences of my life.

SPECIAL SOCIAL FUNCTIONS WITH THE BOYS' CHOIR
James Lamberson

During our choir year we have three or four social functions. Our most eagerly anticipated event is always the overnight camping trip to a nearby lake. Each Spring we start gathering sleeping bags, cots, hammocks, tents, and all sorts of outdoor camping equipment. One of the most interesting things we do is to leave all knives, forks, and mess gear at home. We cook with no pots or pans, using only No. 10 tin cans. We wrap our steaks, potatoes, strips of carrot and bell peppers in a large piece of foil, and cook them for 45 minutes in hot coals. Each boy prepares his own food at each meal.

For recreation we play softball, volleyball, kick the can, etc. Facilities are available for swimming and fishing. One of the highlights is sitting around the campfire at night singing songs with a guitar and the autoharp, and ending the day with a period of prayer. Needless to say, the camping trip gives all of us the opportunity to become friends, and to understand each other better in this new and different setting.

Another function that rates high on our list is an all-day hike. One of our boys' family owns a large farm nearby. We take our own sack lunches, and spend the day hiking and playing outdoor games, usually in the Fall.

At Christmas time we divide our choir and join forces with the girls for a Christmas Caroling Party. The Junior boys and Junior girls go caroling, and the Junior High boys and Junior High girls have a caroling party.

Occasionally we will arrange for a bowling party immediately after our Saturday morning rehearsal. Many of the boys who had never bowled before have become quite interested in this wholesome sport.

Luckily we have two or three boys who have private swimming pools. We always end our last rehearsal of the season with a big splash at one of these homes.

This may all look like all play and no work, but foremost on each boy's list is the weekly rehearsal and the importance of regular attendance. There is a sense of satisfaction, however, in knowing that there will be various occasions of "real good time" along with the choir work.

THOUGHTS TO LIVE BY

The prophet lifts his eyes to the latter days to gain refreshment in his present toil. He feasts his soul upon the golden age which is to be, in order that he may nerve himself in his immediate service...Our visions always determine the quality of our tasks. Our dominant thought regulates our activities...Our vision of possibilities helps to shape the actuality.

-----John Henry Jowett

I bless God for Sir Isaac Newton, who, beginning with the things next to him, and humbly and quietly moving to the things next to them, enlarged the boundaries of human knowledge.

-----Unknown

All truly great thoughts have been thought already, thousands of times; but to make them truly ours, we must think them over again, honestly, till they take firm root in our personal experience.

-----Goethe

TO BE READ THOUGHTFULLY

"In recent years, there has been a movement to develop the latent musical material within our churches through the organization of various choral groups. Many churches now have not only an adult choir, but also a children's and possibly an intermediate, these latter constituting a series of groups leading finally into the adult choir. The plan has some very desirable features. In the first place, the musical resources of the church are improved and made available for use in its services; in the second place, an excellent church activity, one appealing in musical, social and religious interests, is created; thirdly, the employment of members of its own constituency tends to induce a more conscious sense of church solidarity; and finally, and most important of all, higher ideals of attainment in church music may be engendered through the intimate responsiveness to them on the part of those engaged in choir work; and not only this, through the members of the choir, drawn as they are from the families of the church, these ideals may come to permeate the congregation and promote the worship of the church.

"But for this plan to be successful, charge of things must be in the hands of a very competent person and the plan be worked out consistently. Unfortunately, directors adequately qualified for this work are not sufficiently numerous. Provision through Summer schools of church music should be made by the church at large to supply the special musical and liturgical education needed for this work. Properly treated, the cultivation of musical material within a church should lead to the improvement of its services. But though the church may seek to gain an increased musical proficiency within its constituency in order to promote and exalt worship, it is not the function of the church to engage specifically in musical education. The church should, however, see to it that its music, as music, is never of a character below that of the community or its constituency.

"While there are merits in the plan of developing the musical ability within the church, there are also pitfalls. The musical resources and capabilities of a church should be used for the enhancement of its services, and not for individual or group exhibition; the church service should not be turned into an occasion for affording individuals or groups a chance for public hearing. Moreover, the choir loft or choir stalls should not be used as an exercise ground for novices. The use of home talent is commendable, but the mere fact that it is home talent does not justify the perpetration of excruciating performance or the use of unworthy music. The performance of home talent may indeed be such as to drive out some of the household of faith. Church music ought not to disregard the purpose of the church or trespass on the rights of the congregation.

It is a fundamental and all too common error to regard "doing something" in a service, being physically active in it, as essential to participation in it. Services are often planned so that various groups may be given place in them, the doing of this or that being for the performers their part, their participation, in the service. Irrelevant and insignificant things are often introduced to enable one or another group to have a hearing, "to take part." This is a mistake. Worship is a spiritual exercise. The service should be so conceived, so constituted, and so conducted that all, whether or not they are agents in its conduct, are equally worshippers in all its parts."

From "MUSIC IN WORSHIP" by Joseph Ashton, Pilgrim Press, a book published seventeen years ago. But neither the pitfalls nor the errors have changed appreciably. The merits, however, also still exist, waiting to be recognized and developed.

REHEARSAL REFLECTIONS



"What Does He mean?"

Adaptations and Captions
by Bill Pearson
Calvary Baptist Church
Dallas, Texas

ALL IN THE FAMILY

Norma Lowder, Bellaire Methodist Church, Bellaire, Texas. "One of our most effective programs given entirely by children is one I did at school two years ago. It was based on "The Immortal Story of Easter" by Felix McKnight. This appeared in the March 1958 issue of "Together" (publishing address: 740 N. Rush St., Chicago II, Ill.). Our children were dressed in white, and stood in the form of a cross. Lilies and greenery were the only stage decorations. The lighting was rather elaborate, and shades melted down as Good Friday approached, and rose toward Easter Sunday. Narration was done by Darwin Andrus, our minister at that time. He reads extremely well, and gave the perfect setting."

Our good friend, William Grime (Songs and Carols for Children), although retired from the active ministry is certainly living a very active retirement. His latest venture is a Hymn of the Month page for "The Presbyterian Survey."

Here is a letter from a venturesome and energetic young director. Philip Baker is still in college, but in September he took over the children's choirs of St. Mark's Episcopal Church in Altadena, California, and the following letter is evidence of how he has been spending his time:

"We have just managed to settle down from the Advent, Christmas and post-Christmas rush. (The letter is dated Jan. 17). My two choirs, Chorister Choir (juniors) and Canterbury Choir (Junior High) sang an anthem each Sunday in Advent, and learned 16 numbers for the Carol Service on Christmas Eve. The numbers for the latter service were learned in three 1½ hour rehearsals the week before. (16 numbers in 4½ hours?????!!!!!! R.K.J.) Attendance at these rehearsals was about 85%.

"I have had to use special tricks in keeping the choirs intact, here. When I assumed my position last September there was no attitude of responsibility or sense of duty in any group of the church, with the exception of the Altar Guild and the Acolytes, so I had to do something. But how? I loaded the choir members with responsibility: singing every week, attendance at all rehearsals, or "no singee", care of own vestment, learning to read music, memorizing service music, - while being careful that I would not be left holding the bag if they did not come thru. Results: They sing every week, take good care of their vestments, read music better than most adults, and sing with more vitality than most adults. I haven't licked the attendance problem though. The rector is reluctant to use an award; and this is probably the very thing that would fix the whole situation.

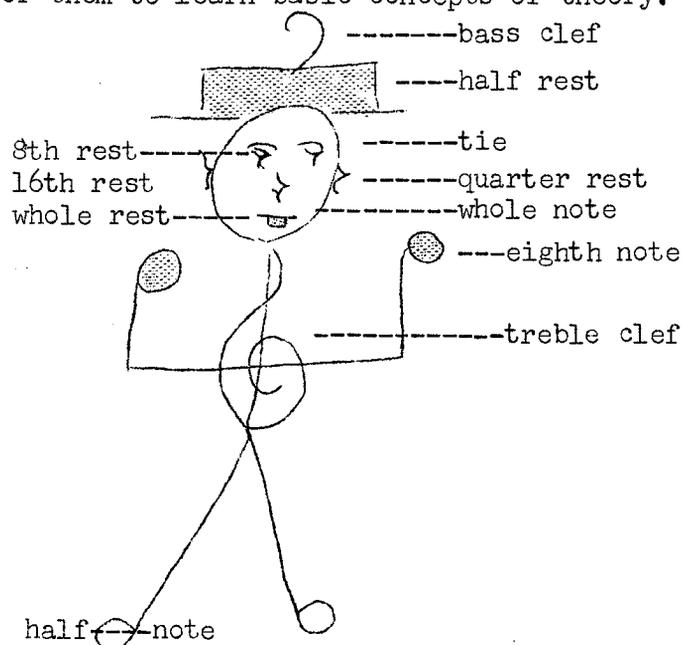
"In regards to tone and confident singing, the frequency of performance seems to be no difficulty. I have learned how to "drive" choirs from John Finley Williamson and Howard Swan. (By drive, he means working at the peak of intensity). The children don't mind it, it doesn't hurt their voices, and it gets fine results. Some other directors in a similar situation might try it.

"Looking forward to the rest of the year, the first order of business is a trip to Disneyland. Then it's the formation of a boys choir in February, Easter and Pentacost evening concerts in April, a festival with another church's youth choir. In addition to all this, the choirs have been invited to sing the "Pie Jesu" and "In Paridisum" (soprano line) from Faure's Requiem with the Senior Choirs of our church and St. Edmund's in San Gabriel. This will take place sometime during Lent. Then, if there are no nervous breakdowns and if the grades can stand it, I hope to put on a Choir Evening in June - outdoors. This will be a semi-formal program including sacred and secular music, choreography, solos, etc." (How's that for energy! R.K.J.).

ALL IN THE FAMILY

Don Hinshaw, First Baptist Church, Wilson, N.C. "An exciting thing happened to me - a new technique for teaching the youngest choir to sing the tones of the scale came to me out of the blue. I had shown the children, on the blackboard, how the scale ascends, and had acquainted them with the musical alphabet. Then I had some children count the buttons on their shirt, beginning at the bottom and counting up. Some had, 4, 5, 6, and one girl happened to have exactly eight. Naturally we had to sing up the scale as we counted: C-D-E-F-G- and so on. It was utterly amazing that each one was able to produce the tones, even those that had had difficulty in matching tones in previous rehearsals. Wonders never cease."

Janet Underwood, Central Baptist Church, Atlavista, Va., and a Junior at Longwood College. "During the Summer months, I direct the Carol and Concord Choirs of my church. The Summer months are very active ones as we have a full choir all year round. Some of the devices we used last Summer might also be helpful to other directors. In roll calling, each child is named a musical term, such as largo, forte, etc. I call the musical term and they answer with the definition. Each week, during the rehearsal, we study about 3 or 4 of their names. To help with music theory, we designed what we call our "Music Man". This helps the children with rhythm and note and rest values. It's amusing to them and an easier way for them to learn basic concepts of theory. We color the various parts so they



can be seen easier by the children.

This makes a good poster to have in the choir room."

(Something of this kind appeared in Music Theory Fun, and is, therefore, copyrighted; but the symbols are not copyrighted, and you could design a Music Man of your own. R.K.J.).

Leonard Lilyers, St. James Lutheran, Rock Island, has been using the new Lutheran Hymnal as the main source of material. He has been teaching the children how to use the indexes "and it's amazing how even the first graders who aren't reading much, take to it."

Mrs. Helen Schneider's report from the Milwaukee chapter indicates that they have by no means exhausted their energy. Their immediate project is an informal Junior High festival to give their Junior High Choirs an opportunity to become acquainted, to rehearse together, and to sing together anthems that have been chosen for their quality and suitability, under the direction of their choir directors. The five anthems selected are: Dona Nobis Pacem-Choristers' Little Hymnal, O gracious King-Thompson, Lorenz; To Christ our King-Roff, Summy-Birchard; O Love of God-Thiman, Novello; Tallis Canon-Choristers' Little Hymnal. Additional interests will be a Bell Choir, and an Instrumental Group.

Campbell Bunting, First Presbyterian Church, Amarillo, Texas, tells this story. One of his choir members who is an airline executive asked his little daughter if she didn't want to go along to the office, and meet the pilot. Her "No" was so vehement that later her mother asked her why she didn't want to meet the pilot. "Well, mother," she said, "don't you KNOW what he did to Jesus?"

DEAR GUILDERS,

Happy News! Two more Brotherhood Memberships! Jean Olsen and her Children's Choirs at First Presbyterian Church of Glen Ellyn, Illinois, have given a membership to the Woodland Park Presbyterian Church of Anchorage, Alaska, a church formed by the union of two small ones that wisely gave up the struggle to survive alone. The greatest value from these Brotherhood Memberships is the friendship that can grow between the giving and the receiving choirs, and the widened horizon for the children of both. Mrs. Edna Thorpe and her Junior Choirs of the University Christian Church in Seattle have given a membership to Paul Carter, Highpoint Christian Church, a newly organized church in a populated, interracial housing area.

One of the most humbling experiences of seminars in Hawaii is the opportunity to observe the totally natural and unconscious quality of international, interracial church life. The hymns and church school material that we use on the mainland to teach brotherhood are meaningless over there. Racial backgrounds are recognized--of course--just as blondes and brunettes and red-heads are in our choirs, and make just about as much difference! It is a wonderfully refreshing atmosphere.

If you liked the poem on the first page of the January issue of the LETTERS as much as I do, you will be glad to know where it came from. It was written by Donald Hustad, director of the Department of Sacred Music at Moody Bible Institute. The poem and the music arrangements for it, in SATB and in SSATTBB, are copyrighted and published by Hope Publishing Company, 5707 West Lake Street, Chicago 44.

And speaking of publications--The Board of Education and Publications of the American Baptist Convention, 1703 Chestnut Street, Philadelphia 3, several years ago published a series of pamphlets that you will find helpful in making your plans for the celebration of Easter. I hope they are still available for they are a valuable addition to your reference library. Each pamphlet is 25¢, and the titles are: Easter with Nursery Children

Easter with Primary Children

Easter with Kindergarten Children

Easter with Juniors

Easter in the Town and Country Church

This issue is devoted primarily to Easter preparations. The two services included are worthy of your attention for their effective use of simple material. It is encouraging to hear from so many of you how you are building hymns into the lives of your congregation.

My own search for new Lenten and Easter music that I could recommend with enthusiasm was so disappointing that I turned in desperation to a cross-section of our members, hoping that they might have unearthed some gems that I had overlooked. The following are the recommendations and comments that had been returned at the time this page was written. There are lots of duplications, but they act as a guide to the numbers that are most useful and grateful. AND THANKS to all of you who took the time to help us out.

Bill Giles assures me that the setting of "Psalm 100" was really done by his Primary Choirs. He claims that only a person who had never tried it would doubt the creative ability of Primaries. Perhaps he is right, and I might add, speaking for myself, "People who have no melodic creativity themselves."

Do you suppose we could get our heads together and devise some system of choir names that would give a clue to the age of the group? Let's think about it.

Ruth

LENTEN AND EASTER RECOMMENDATIONS FROM OUR MEMBERS

MARY MONROE PENICK, Lexington Presbyterian Church, Lexington, Va.

Lent--

A Prayer of St. Richard of Chichester - L.J.White

(from the Oxford Easy Anthem Book) unison with descant; Lovely!)

The Garden of Jesus--arr. Geoffrey Shaw (from the Oxford Carol Book) unison

White Lent--arr. Martin Shaw (Oxford Carol Book) soprano and alto

Palm Sunday--

Daughter of Zion, now rejoice sa-Handel arr. B. Warren E.C.Schirmer 1504

Easter--

Cheer up friends and neighbors - harmonized by Martin Shaw

Now the green blade riseth - Martin Shaw

The world itself keeps Easter Day-Geoffrey Shaw

Hilariter - Martin Shaw

The Secret Flower - Martin Shaw

Spring has come - Geoffrey Shaw

The above are all from the Oxford Carol Book, Oxford Univ. Press, 417 Fifth Ave., N.Y. They are written in four part harmony. The children may sing them in unison, two parts only, or the choir director may think of effective ways to use them with combined choirs.

* * * * *

The following are from "The Concord Hymnal for Day School, Sunday School and Home", published by E.C.Schirmer. All are simple and may be sung in unison.

Christ the Lord is risen again - Medieval French

The Eastertide with joy was bright - Lowland carol circa 1400

(may be sung sa if transposed up a whole step).

Breaks the joyful Easter dawn - Russian folk song.

* * * * *

The following are from the "Oxford Easy Anthem Book", Oxford Univ. Press.

They are not all easy. It costs \$3.00, and has fifty titles - a good buy.

Composers represented are Vittoria, Arne, Bach, Critch, Dowland, Mozart, Mendelssohn, Vaughan Williams, and other good modern English composers.

I have used this book with all three choirs: adult, intermediate, and children. I believe that most of the numbers are available individually.

Good Christian men, rejoice and sing - Bullock. This is in unison except for about sixteen measures which are in harmony. The whole thing may be sung by the children in unison. Or a quartette, or small group from the adult choir might sing the measures in 4 part harmony antiphonally from a rear balcony.

Alleluia, hearts to heaven - Stanton. A bright, gay piece-3 verses, first two in unison, and 3rd has a descant. Nice organ accompaniment. Not easy.

(see recommendations in Feb. LETTER).

Come ye faithful - Hatcher. For childrens and adult choirs. First verse, unison.

Second verse, trebles accompanied by bass and tenor. Third verse, tutti.

Effective and easy.

* * * * *

Song for Easter - Eichhorn Gray 2057. (octavo) unison and easy.

* * * * *

Jesus was born in Bethlea - arr. Buchanan J.Fischer. A carol from southwest Virginia. This carol has six verses, and the children could, of course, sing all six in unison, but it would be monotonous. It is better to alternate adult and childrens voices. Verse 1-birth of Jesus; 2-betrayal by Judas and crucifixion; 3-burial; 4-the angel rolls the stone away; 5-Mary weeps when she finds the tomb empty; 6-the resurrection. Mixolydian mode)

DR. F.L. WHITTLESEY, Highland Park Methodist Church, Dallas, Texas.

Easter flowers are blooming bright-Lovelace Gray unison 18¢

Has an interesting semi-modern accompaniment which gives the whole a glow of warmth. Range:e-e,with good vowels on the top tones. Excellent for massed childrens choirs such as we use in our Easter Coliseum Service.

NANCY POORE TUFTS, ST. PAUL'S EPISCOPAL, WASHINGTON, D.C.

In Eastern Lands-Giasson Galleon 2002 unison or sa, alto only in spots, Good - not hard, for Palm Sunday

Three Bell Carols-Hadler Lorenz unison or ss. Includes "The Bell Hosanna" and "Easter Bell Carol". The bell parts may be played by handbells or organ chimes, or sung by a second choir. Easy and singable. Palm Sunday or Easter Alleluia to the Triune Majesty-Warner Summy-Birchard 2066 unison or sa.

Splendid festival anthem, a BIG little anthem for special occasions; medium difficulty, alto in spots. 6 pages long.

At the Lamb's high feast we sing-Wadely Oxford Univ.Press E.53 unison. Flowing Introit for Easter or general. Not hard.

O sing ye Alleluia on this day-Andre Sala-Bedell Boston Music Co. 11391 Easy, unison, short, charming, slightly modal

The strife is o'er-Vulpius-Ley Oxford ssa or sa. Excellent number with bursts of Hallelujahs. Not easy, unless you have experienced sight-singers. Could be done sa with a little re-arranging.

Our Lord Jesus knelt in the garden-Swiss folksong, arr. Dickinson Gray 195.

All children love this, though text is a bit lugubrious. I either have them sing the last 5 measures softly, or have adult choir or quartette sing it.

DOROTHY ELLSWORTH, EAST DALLAS CHRISTIAN CHURCH, DALLAS, TEXAS

Hosanna be the children's song-setting by Weinhorst Concordia 98-1359 unison or sa; tune-St. Anne, Palm Sunday

A King in His glory-German traditional Belfry Book-Gamble-Hinged unison or sa

Hosanna, loud hosanna-tune Ellacombe P.72 in "Our Songs of Praise"-Concordia
"My feeling is that if you find a good tune for children and a text that is even somewhat acceptable, you can do some editing and change a phrase here and there, and come up with something worthy of children's and young people's time. So, we have used or are using for combined choirs (we have to decide who can do what to best advantage) the following Palm Sunday praise songs."

A joyful Hosanna-Jean Pasquet Kjos 5263 satb and optional sa or Jr. Choir part.

Ride on, ride on in majesty-Darst Church Music Review 2245 satb

Good Christian men, rejoice and sing-Vulpius-Glarum Augsburg 1106 satb.

Easter: adapt 3 or 4 words to Palm Sunday

To Zion Jesus came-David Williams Gray 2330 satb with unison youth part. This number incorporates "All glory, laud and honor" but part of the writing is a little ordinary.

GEORGE LITCH KNIGHT, LAFAYETTE AVE.PRESBYTERIAN CHURCH, BROOKLYN, N.Y.

The soul must bear the cross-arr. Dickinson Gray Jr. choir, bass and chorus; an old spiritual folk-song, really a medieval "Dialog" in excellent form for Passion Sunday.

I believe, O Lord-St. Saens-Gray; Dickinson; from Christmas Oratorio, but excellent for Juniors to take solo part. Available for satb or ssaa Lent

The whole bright world-Hill Gray; for Jr. Choir and adults, splendid arrangement.

One early Easter morning-Maryott Ditson 14814 Superb. Jrs. and adults (easy)

The world itself keeps Easter Day-Garden Gray 2 parts; stunning

Easter bells are ringing-Elmore (publisher??) based on old French carol, and grand for quartette, chorus or children.

The Lord hath arisen-Bohemian arr. Dickinson Gray, available in unison; fine sustained melodic line.

LEONARD LILYERS, ST.JAMES LUTHERAN, ROCK ISLAND, ILL.

To Zion Jesus came-David Williams Gray 2330 satb and unison Jr.

Sing to the Lord a New Song-Bender Concordia. We are quite excited about this. (see pages 60 and 68 of the LETTERS for information about this). "The Choir School will do The Ten Commandments from this collection on our Palm Sunday evening program. We've just started rehearsals on it, so we can't really say how we will do it. At the simplest, the children will sing it straight thru in unison. If we can, we will do some of it as canon; we're thinking of using our H.S.girls sextette and men from the Sr. choir on parts of it for variety."

CECIL LAPO, ST. LUKE'S METHODIST CHURCH, OKLAHOMA CITY, OKLA.

Be Thou my vision-Frank and Marie Pooler Ausburg No. 1155 combined choirs.

Go forth with God-Martin Shaw Oxford Univ. Press. CCS-191

Kindly spring again is here-Lovelace J.Fischer 9019

Alleluia-Lapo Row Co. 454 Combined choirs

In triumph shouts the Son of God-Gesius-Gillette Flammer 84374 Combined choirs

The children's song-Rathbone Novello HC-7

Now let the heavens be joyful-Halter Hall McCreary 1663

A spring prayer-Sharman Ed.Arnold Co. London No. 458

This is my Father's world-Lapo Row Co. Combined choirs

Most of our work of late has been with combined choirs with very fine results. Two combined choir numbers we plan to use this Easter are:

Christ the Lord hath risen-Lang Novello MT-1044

Christ is arisen from the grave-Hirsch-Buszin Concordia BA-12

MRS. EUGEN WATERMAN, EL CENTRO, CALIFORNIA, FIRST METHODIST CHURCH

The Builders-Clokey Gray 50¢. A pageant for children; the best thing I have come across recently

Now let us all praise God and sing-Gordon Young Galaxy 2108. While it is satb, it could well be sung by the children in unison, and with the Alleluias, it would be fine for Easter as well as any festive occasion. It is quickly learned, and sounds like more. 20¢

MRS. O.L. WHITMAN, GLENDALE PRESBYTERIAN CHURCH, GLENDALE, CALIFORNIA

The first Palm Sunday-Dinning C.Fischer CM-6378 satb and Jr. Choir; Good melody. Hosannas. 1957 release 20¢

Hail festal day-Broughton Gray 1556 satb and soprano solo. Combined children's choirs sang the soprano and alto solos which are plainsong, which grows on the children. They also doubled with sopranos on last 2 pages. This is difficult, but worth it; not full of alleluias; has 5 measures if sung by the men. 1939 release

The garden-Mary Caldwell B.F.Wood No. 748, 20¢ unison. Good dramatic climax; interesting dynamics; appeals to children's imagination. Simple, devoid of repetitions. 1959 release

Jesus-Jane Marshall C.Fischer unison with descant; easy; joyful with ending alleluias; words right for children, but dignified. O.K. for Lent

RAY EVANS, PARK CITIES BAPTIST CHURCH, DALLAS, TEXAS

O Savior sweet-Bach-Dickinson Gray 198 unison

The Lord, He is risen-Frances Williams Flammer 86102 sa

King All-glorious-Vail Lorenz 1624. satb. This is far from top-notch music but our High School Choir has used it. At least the hymn at the close is fine.

Awake, thou wintry earth-arr. K.K. Davis E.C.Schirmer 1550 sa

a 17th Ct. Dutch carol that has had a number of translations and arrangements.

King of Kings-Clokey Summy-Birchard satb 2030

O Love of God-Thiman Novello MT-1195 sab splendid for either adults or juniors

The Knight of Bethlehem-Thomson Novello (sheet music-in C,D or E: C or D would be the better key). This is good, especially for boys.

JAMES BERRY, MYERS PARK BAPTIST CHURCH, CHARLOTTE, N.C.

To Zion Jesus Came-David Williams Gray 2330. Good for use with Jr. and Adult choirs. Good words, easy singable melody which includes one stanza of All glory, laud.

Song for Easter-Eichhorn Gray 2057. Have used with Primary Choir. Nice melody.

Christ the Lord is risen today-Eichhorn Gray 2124. unison with descant

Hosanna-Leinbach-Pfohl Brodt Music Co. Charlotte, N.C. Set for double chorus but can be used with Adult and Jr. Choir. Choirs work somewhat antiphonally.

Good movement. Would need rather large children's group.

WILLIAM GILES, FIRST PRESBYTERIAN CHURCH, MIDDLETOWN, OHIO

"I fully share your concern about this year's music. I'm using very little that is really new. These are the numbers on our schedule:

Unison-Cantata Domino-David McK. Williams Gray CMR-1839. Not easy, but grateful and impressive when learned.

We praise Thee, O God-Willan Concordia 98-1059. The Te Deum text; very good vocal line; sequences well used.

Kindly spring is here again-Lovelace J.Fischer 9019. A lilting rhythm; children enjoy its complexity.

* * * * *

SA - My Master hath a garden-Sowerby Gray CMR2581. A valuable introduction to contemporary idiom, with lovely vocal line. Alto part is labeled "optional".

Spring bursts today-Geoffrey Shaw Novello TPS-270. Builds to an impressive climax. Short.

This joyful Eastertide-Dutch-Baker Summy-Birchard 1153. Our favorite Dutch carol in a most attractive arrangement.

* * * * *

SAB - Hilariter-Hill Gray Organ is obligatory; sprightly.

Hail thee, festal day-Martin Shaw Novello Anth 1287. Could be described as "difficult": 2 against 3 rhythm. All parts are interestingly written.

* * * * *

Combined - My song is love unknown-Edwards-Malin Summy-Birchard 2111. The melody is "Rhosymedre"; a contemplative anthem for Palm Sunday; satb with unison

All praise to God-Vulpus-Aufdemberge Flammer 84491. An unfamiliar tune; very ordinary writing, but a good spirit.

DAVID PEW, ST. JOHN'S CATHEDRAL, DENVER, COLORADO

In Joseph's lovely garden-Dickinson Gray 185. The children ask for it, and the old folks love it.

Alleluia, come good people-Davis Galaxy 1132. satb

Awake, thou wintry earth-Green Hill Junior Choir Book E.C.Schirmer. sa

ROBERTA BITGOOD, CALVARY PRESBYTERIAN CHURCH, RIVERSIDE, CALIFORNIA

Sanctus - Faure FitzSimons sa and satb (combined choirs; used all children on top part, adults omitted soprano-very effective, especially on the hosannas; even the tiny kids developed a beautiful sostenuto on the "holy" parts; used organ with one violin; have done this with one flute instead of violin.

Lo, He comes with clouds descending-Williams Gray; combined choirs, effective, easy; a bit modal.

Lift up your heads, ye mighty gates-arr. Willan Concordia. Either Juniors alone or combined; traditional tune.

Hosanna, David's Son-Vogler-Lundquist Little Church Anthem Book-E.C.Schirmer. Some may question the taste of this, but our kids loved it; we brought the adults in on several spots.

Prepare the way, O Zion-arr. Bitgood Vol. 3 Anthems for Jr. Choir-Westminster Press. Same tune as Willan's arrangement above.

Blessed is He-Gounod. Has everybody forgotten this? It is tremendously effective for children in unison - a fine vehicle for sustained controlled tone. Any edition, but use the English version that has less words. One English version is too busy, and loses the sustained quality of the music.

Russian Easter Carol of the Trees- Gaul (publisher ?). Effective as a unison number for children (sing soprano part from satb version, adding descant on last 2 pages). Could be done by combined choirs, with kids on soprano, and adults omitting soprano.

Hosanna, Lord-Clokey Flammer easy; attractive; 3/4 time.

O Sons and Daughters, let us sing-Williams sa. Spectacular, but rather high, and divided parts at end, but a wonderful climax; good for a rather good group.

NORMA LOWDER, BELLAIRE METHODIST CHURCH, BELLAIRE, TEXAS.

Now the green blade riseth - Fusner Gray 2232 unison
Song for Easter - Eichhorn Gray 2057 unison
Christ the Lord is risen today - Eichhorn Gray unison with descant
Not let the heavens be joyful - arr. Halter Schmitt-Hall & McCreary 1663 sab
Easter Carols Books, I,II,III Novello
One early Easter morning - Marryott Ditson 332-14814 solo and satb
All in the April evening - Robertson G.Schirmer 8837 sa
A song of praise - Thiman Arthur P. Schmidt 40 unison
The waking carol - Marryott Birchard 1535 satb
Christ our Lord is risen - Hutson Gray 2509 satb
Christ triumphant - Yon J.Fischer 5380

The robin and the thorn - Niles G.Schirmer ssa or unison

DR. CHARLES LEE, THE BRICK CHURCH, 62 EAST 92nd STREET, NEW YORK 28, N.Y.

Easter Bell Carol - Davies Flammer 86101 unison with descant
Hosanna, Lord - German - Clokey Flammer 86126
Carol for Palm Sunday-Broadus Staley Flammer 84560;satb,but children sing melody
Jesu, Joyance of my heart-Bach Gray satb, but children can sing unison throughout
This Easter Day - Davies Flammer 86141 unison and optional descant
Easter Carol - Swedish arr. Charlottle Garden Gray CMR-2364
Easter Flowers - Lovelace Gray CMR-2513 unison
Christ the Lord is risen - Rowley Gray MT-1210

"It seems that most everything one finds has to be adapted or rearranged to fit one's individual needs. And the percentage seems the same; if you find one number in 25 anthems, you feel as if you had found a gold mine."

MRS. HUGH PORTER, UNION THEOLOGICAL SEMINARY, NEW YORK

Suggests the following hymns in the new Pilgrim Hymnal:180,183,184,188,189,194.
"With a little imagination one can use hymns to very good advantage, and they're usually so much better than a lot of the anthems that come off the press."

MRS. ALICE NELSON, GRACE LUTHERAN CHURCH,1017 W.LAMPEER, EAST LANSING, MICH.

Hosanna-Gomer Boston Music Co.Np.283 (easy) splendid arrangement for unison and mixed choir. Our children look forward to it each year.

Hilariter a unison reprint from the Oxford Book of Carols C.Fischer.Easy;only 5¢.

I prefer this setting of this charming carol to others.

Welcome, happy morning-Clokey Flammer 8618.Not difficult;strong refreshing sing-able.
That blessed Eastern Morn-Caldwell Gray 2280 (sa).A plaintive melody in appealing style.

Children respond to the text. Effective, simple descant on climax.

A Song of Praise-Thiman Arthur P.Schmidt 40. Not difficult. Many contrasting sections that have dramatic appeal to the children. I like the idea of bells at Easter.

O Sing ye Alleluia on this Day-Sala-Bedell Boston Music Co. 2779 unison; men's choir on first page, children on next two, with all choirs on final Amen.

Easy after the rhythmic pattern is established; delightful to sing.

Christ the Lord is risen today-K.K.Davis Remick 10-G1855. Not difficult; the Wesley text is interesting.

The World Itself Keeps Easter Day-Lovelace Choral Services 117 Unison, model treatment.

Hosanna in the Highest-Warner Gray sa divided; difficult.

(If there is some mistake in Mrs. Nelson's information, it is because her letter was in a plane accident, and arrived badly burned).

GEORGE THOMAS, WESTMINSTER PRESBYTERIAN CHURCH, 17567 Hubbell, Detroit 35.

Hymns and Anthems Grime C. Fischer Series I (for Primary Choir).

Sing Hosanna - Davies Flammer sa, optional descant; easy.

Easter Gladness - Marie Holst Nugsburg 1133 excellent introit sa.

Christ the Lord is Risen today-Eichhorn Gray 2124 unison with descant; charming.

An Easter Carol - Rockefeller - Gray 1966.

Tis Easter Day-Davies Flammer 86141 unison with descant; another favorite.

Alleluia, Christ has triumphed-Mueller C.Fischer CM 6969. Good Youth choir anthem.

An Easter Carol - Holler Gray 1946 unison with optional descant;easy,singable.

HERE IS THE LIST OF SPRING FESTIVALS AND SEMINARS

to be conducted by R.K.J.

And I hope to meet many of our Guilders at one or another of these places

Ruth

for further information, contact-----

Milwaukee, Wisconsin March 5-6	Mrs. Lauretta Cotton, 2831 S. Ellen St.
Kalamazoo, Michigan March 11-13	Mrs. Lincoln Dupon, 127 W. Bridge Street, Plainwell, Mich.
Independence, Missouri March 18-20	Frank Hunter, The Auditorium
San Antonio, Texas March 21-23	Henry Holloway, Laurel Heights Methodist Church West Woodlawn at Belknap Place
Birmingham, Michigan March 26-27	Rodney Petersen, First Methodist Church Corner W. Maple and Pleasant St.
Providence, Rhode Island March 29-30	Donald Brown, Providence-Barrington Bible College 100 State Street, Providence
El Centro, California April 23-24	Mrs. Eugene Waterman, 849 Olive St.
Oklahoma City, Oklahoma April 30	Gene Bartlett, Baptist Building 1141 N. Robinson, Oklahoma City 3
Newton, Kansas May 3-5	Dr. David Suderman, Bethel College North Newton
Oklahoma City, Oklahoma May 7	Gene Bartlett
Oakland, California May 14-16	John Burke, First Baptist Church 534-22nd Street, Oakland 12

A N N O U N C I N G T H E 1960

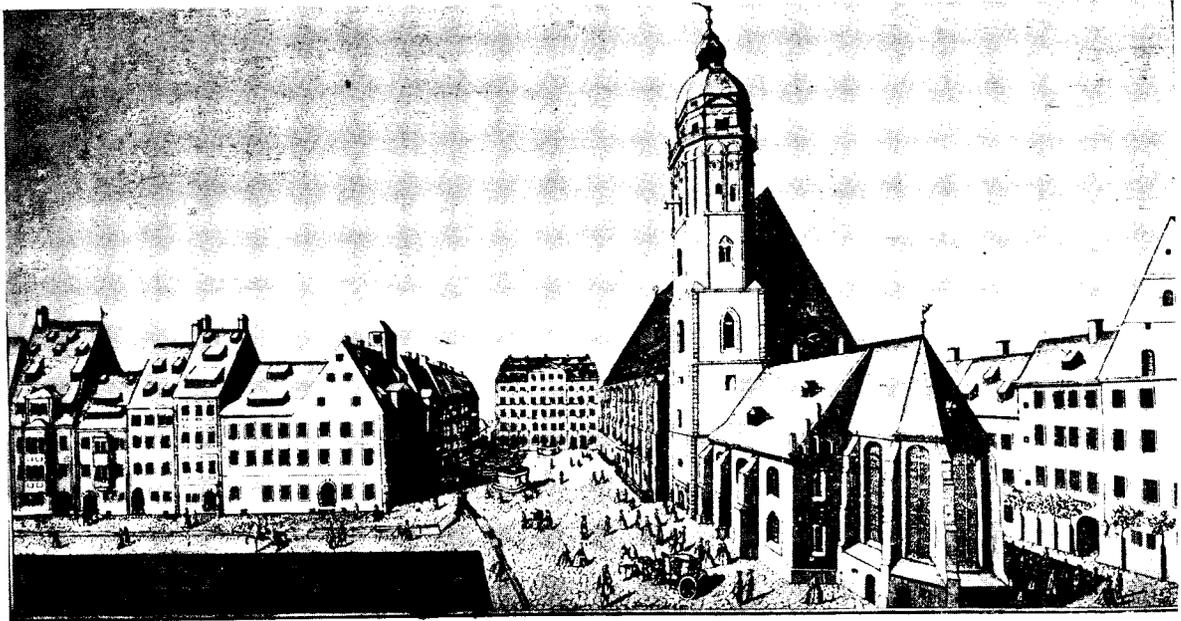
S U M M E R S C H O O L

LAWRENCE COLLEGE * * * * APPLETON, Wisconsin

JUNE 27 ----- JULY 2

Plan to attend. Perhaps it will do for you what last summer's school did for Sterling Anderson of Wausau, Wisconsin.....

"My wife and I want to thank you for the inspiration received at the Choristers' Guild Seminar in Lake Forest last August. It revitalized our music program here --- a program which I have been directing for ten years, and considered more or less satisfactory until I gained a new picture of what was possible."



View of the Square of St. Thomas's, with the Thomas-Kirche to the right and the School in the background

Anonymous engraving, c. 1735



A performance of church music in Bach's time

Frontispiece by I. C. Dhué for J. G. Walther's *Musicalisches Lexicon*, Leipzig, 1732



From the Collection of Mr. Frank Taft.

Johann Sebastian Bach.

The church that is famous because Bach was its organist and choirmaster for 27 years, and the school in which he taught and which provided the boys for his choir. Organs have improved since the time of Bach (1685-1750), as has the dress of choristers, but no one has been able to improve on the music of Bach.

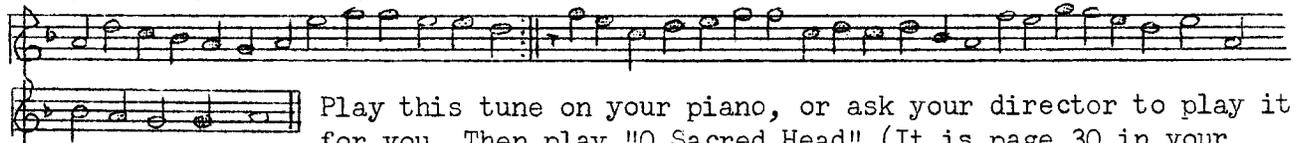
HYMN STUDY

O SACRED HEAD, NOW WOUNDED

Many great and devout people helped to write this great hymn. The poem was written by a monk, perhaps as early as 1150, when the only people who had any education at all were monks. Some of the great nobles could not even write their own name. The poem was much longer than the several stanzas of our hymn.

Four hundred years later, one of the greatest of the German poets, whose name was Paul _____, translated the monk's poem into German. And 200 years later still an English poet, translated the words of the German poet into English. So it took _____ to bring the words of this hymn to us.

The music had the same kind of history. The tune was first written as a love song by Hassler about 350 years ago. Love songs that long ago were not as jazzy as they are today. This was the tune:



Play this tune on your piano, or ask your director to play it for you. Then play "O Sacred Head". (It is page 30 in your Choristers' Little Hymnal) Are the tunes the same? _____

Is the rhythm the same? _____ How are they different? _____

It was Johann Sebastian _____ who changed this love song tune into a hymn tune, and harmonized it. Can you tell what changes he made in the tune to make it hymn-like? _____

The dictionary defines "harmony" as the sounding together of musical notes in a chord, and relating them to successive chords. To harmonize this music, what three voice parts did Bach add to the melody? _____

Bach is considered one of the greatest masters of harmony, because he made all of the voice parts interesting, practically as interesting as the melody itself.

Take your Hymnal, and play the alto part alone, the tenor, the bass. Which of these do you like best? _____.

The word "passion" has many meanings. It may mean either violent anger, or love; but when it is spelled with a capital "P" it refers to the suffering of Jesus on the cross, or after the Last Supper. "O Sacred Head" is called the "Passion Chorale." Why? _____

The last stanza is one of thanks for what Jesus did for US; and a prayer that we may always be faithful to Him.

O make me Thine forever, and should I fainting be,

Lord, let me never, never outlive my love to Thee.

Check the phrase that you think best explains "should I fainting be"; if I should lose courage; if I forget Thee; if I become indifferent; if I stop trying to live like a Christ-ian; if ever Jesus should seem unimportant to me.

Make a joy - ful noise to the Lord, all the lands!

Serve the Lord with gladness, come in - to His pres - ence with

sing - ing, Know that the Lord is God, it is He that

made us and we are His, we are His people and the sheep of His

pas - ture, Enter His gates with thanks - giving and His courts with

praise. Give thanks to Him, Bless His name, for the

The first system of music consists of two staves. The upper staff is a vocal line in G-clef, and the lower staff is a piano accompaniment in F-clef. The key signature has one flat (B-flat). The lyrics are: "praise. Give thanks to Him, Bless His name, for the".

Lord is good, His steadfast love endures for ev - er.

The second system of music consists of two staves. The upper staff is a vocal line in G-clef, and the lower staff is a piano accompaniment in F-clef. The key signature has one flat (B-flat). The lyrics are: "Lord is good, His steadfast love endures for ev - er".

SLOWER

And His faithfulness to all gen - er - a - tions.

The third system of music consists of two staves. The upper staff is a vocal line in G-clef, and the lower staff is a piano accompaniment in F-clef. The key signature has one flat (B-flat). The lyrics are: "And His faithfulness to all gen - er - a - tions".

It was about the sixth hour (2) and there was darkness over the whole land until the ninth hour while the sun's light failed, (1) and the curtain of the temple was torn in two.

Behold the Lamb - Presbyterian hymnal

And Jesus uttered a loud cry and breathed His last.

O come and mourn with me - Presbyterian hymnal

(1) And when the centurion who stood facing Him saw that He thus breathed His last, he said

(one voice) Truly this man was the Son of God.

O Divine Redeemer - Gounod -Noble Cain Adult Choir

(3) As Moses lifted up the serpent in the wilderness, (2) so must the Son of Man be lifted up that whosoever believes in Him may have eternal life.

God So Loved the World - Stainer Senior Choir

Benediction (by one of the Elders in the choir)

Choral Amen All Choirs

The text used by the Speech Choir was underlined: red for one group of voices, green for another, and purple for the third. The distribution of these parts is represented here by numbers: one, two and three.

Kathryn Gilmer, who directs the Childrens Choirs of the First Presbyterian Church of Dallas, writes of the following program: "We had the Chancel Choir in the balcony, the Primaries on a platform down in front, and three choirs in the choir loft. In giving a program such as this, the children get a lot of Christian Education under their belts through the learning of the hymns and Scripture passages, as well as a sense of the continuity of the life of Christ".....

WE WOULD SEE JESUS

An Easter evening service of hymns and readings from the Scripture based on the life of Christ

First Presbyterian Church - Dallas, Texas

hymns all found in the Presbyterian Hymnal

Prelude: Easter Alleluia - Rowley

Processional Hymn - All hail the power of Jesus' name No. 132

Invocation

We would see Jesus - No. 183 All choirs

HIS INFANCY

Scripture: Luke 2: 8-16 Carol Choir

There's a song in the air - No. 155 Chancel Choir

Ah, dearest Jesus, holy Child - No. 173 Carol Choir

HIS CHILDHOOD

Scripture: Luke 2: 40-51 One boy

Luke 2: 52 Carol Choir

Oh sing a song of Bethlehem - No. 177 Choristers

O Master Workman of the race - No. 178 Crusaders & Chapel Choir

HIS TEACHING MINISTRY

Scripture: Matthew 5: 1-12 Choristers

Savior, teach me day by day - No. 457 Congregation

Fairest Lord Jesus - No. 135 Choristers, Crusaders, Chapel and Chance
anthem arr. by Christiansen

Offertory

HIS HEALING MINISTRY	
Scripture: John 9:1-38	Dramatic reading by selected group
Immortal love, forever full-No. 229	Crusaders and Chapel Choir
My Jesus, as Thou wilt-No. 367	Four selected voices
HIS TRIUMPHAL ENTRY	
Scripture: Psalm 24:7-10	Choristers
All glory, laud and honor-No. 187	Chancel and Carol Choir
HIS CRUCIFIXION	
Scripture: Matthew 27:32-54	One reader
There is a green hill far away-No. 202	Duet
O sacred head now wounded-No. 194	Chancel Choir
HIS RESURRECTION	
Scripture: John 20:1-18	One reader
Poem: An Easter Reveille	Crusaders
Jesus Christ is risen today-No. 204	All choirs
Recessional Hymn: Thine is the glory-No. 209	Choirs and Congregation
Benediction	

In small print under each hymn was the following pertinent and interesting information:

132: This hymn was called "the most inspiring and triumphant hymn in the English language." Edward Peronnet, the author, was converted at the age of 21, and became an intimate friend of Charles and John Wesley.

183: Based on the life of Christ, each verset tells of a different period: His infancy, His childhood, His teaching ministry, His healing ministry, His resurrection and presence in our lives.

155: The tune "Christmas Song" is one of the loveliest of carol melodies.

173: Chorales, or "simple songs" were written during the Reformation to offset the difficult church music of that day. Martin Luther, the author of this chorale, was known as the "Apostle of the Reformation" and the "father of congregational singing." The tune, an old German melody, was set to a chorale arrangement by Bach, who, like Luther, wanted all the people to have some part in the singing.

No. 177: The verses of this hymn take us through the life of Christ, from Bethlehem to Calvary. The old English melody was arranged in 1906.

No. 178: This hymn carries one back to Jerusalem and its Temple, to Nazareth and a carpentry shop, but it does not leave us there. With equal reverence and startling vividness, it brings one back from his journey in these far places, to his own home and his own tasks in the challenging life of the present. And there it makes him see that, like the Boy and the Carpenter of old, it is the noblest work our Fathers will to do.

No. 457: The author of these words was Jane Leeson. It was said of her, "Love's sweet lesson has perhaps never been more beautifully presented to the young than in this little love-lyric of one who was preeminently gifted in writing hymns for the young."

No. 135: For almost 2000 years Christians have traveled to the Holy Land, where Jesus' life on earth is very real to them. This hymn is at least 300 years old, and it is believed that it was sung by German pilgrims on their way to Jerusalem, where they could walk in the very streets where Jesus walked, visit Bethlehem where He was born, and sit beside the Sea of Galilee where He taught His friends.

No. 229: The long poem "Our Master" from which this hymn is taken, was written in 1866 by John Greenleaf Whittier. Peace had come again to the land which had been deluged with five years of Civil War. The words reflect the poet's deep, abiding faith in the intimate nearness of God, in His "present help" in all the problems and perplexities of life, and the necessity of sincere and genuine obedience to Him as the highest expression of devotion.

No. 367: By the terms of the Peace of Westphalia, the Lutherans of Schweidnitz, Germany, in the early part of the 18th century had been hampered by many restrictions; they were allowed only one church, which was built of timber and clay without tower or bells and erected outside the walls of the city. Benjamin Schmolck served the greater part of his life in such a situation. The hymn was founded on Mark 14:36 "Abba, Father, all things are possible unto Thee; take away this cup from me: nevertheless not what I will, but what Thou wilt." It is a simple hymn teaching us to bend our wills in submission to Jesus, as Jesus bent His own to that of His Father.

No. 187: Eleven centuries old, this hymn was written by Theodulph of Orleans who was imprisoned in the cloisters of the cathedral of Angers in 821. It was probably here that he wrote this hymn. Legend has it that a group of choir boys sang this hymn from the prison yard during a Palm Sunday processional, and that the king was so pleased that he ordered the bishop restored.

No. 202: Sitting by the bedside of a sick child, Mrs. Alexander wrote these words. She had found difficulty in explaining to her Sunday School class the meaning of the Atonement. Here, it is simply and beautifully explained.

No. 194: The tune was composed by Hassler in 1601, and harmonized by Bach in 1729. The poem is ascribed to St. Bernard of Clairvaux, a monk of the 12th century, one of the most brilliant of the Latin hymn writers. It is the last of a series of seven poems on the crucified Savior, each poem addressed to a separate member of Christ's body - feet, knees, hands, breast, heart, and head.

No. 204: Stanzas 1, 2 and 3 of this hymn were based on the Latin, 14th century. The fourth was written by Charles Wesley, who wrote over 6000 hymns. The use of Alleluia after each line is in keeping with an early Christian custom. "Halleluia" was the customary salutation on Easter morning. The tune appeared in "Lyra Davidica, or a Collection of Divine Songs and Hymns, partly Newly Composed, partly translated from the High German, and Latin Hymns: and set to easy and pleasant tunes, for more General Use, London 1708."

No. 209: This stirring, victorious melody was written by Handel, also the composer of the well loved oratorio, "The Messiah", so widely sung at Christmas and Easter.

THIS IS THE AGE OF POWER

This is the age of power-----what shall we Christians do?
Shall we with trembling cower the precious moments through?
Have we no God to save us from ruin and despair?
Where is the strength He gave us to venture and to dare?

Against all evil forces the God of glory stands,
And perfect will enforces with His almighty hands.
His power is purer, vaster, than human mind can know.
His strength can meet and master the strongest of the foe.

Then let us fear no longer, though earth's foundations fail.
Their Builder's Word is stronger; our Refuge will prevail.
Stand, Christians, and obey Him: your hope is not in vain.
Nor falter and betray Him when there is all to gain!

(Information please! the author?)

" P R A I S E T O T H E L I V I N G G O D "
 (or "The God of Abraham Praise") from the Yigdol

Dedicated to Austin Lovelace

Arranged for either
 1. 1½ Chromatic
 Octave Set
 Ignore Notes in ()



2. or 2 Chromatic
 Octave Set
 Ignore Fanfare and
 Notes in Upper ()



3. or 2½ Chromatic
 Octave Set
 Ring Fanfare and
 Upper Parts Only
 for Finale.



F Minor
 VIGOROUSLY

REHEARSAL PLANS FOR THE PRIMARY CHOIR

HELEN KEMP

MARCH * APRIL * MAY

General Outline

1. Since we are planning to give new Chorister's Little hymnals as awards to our Primaries, these should be ordered in March.
2. Six rehearsals left before Palm Sunday - at which time the Primary Choir will participate as follows:
 - a. Join with older children's choirs to sing the Call to Worship (from the flyer before processional).

"Hosanna, Hosanna, the little children sing!
Hosanna, Hosanna, for Christ the Lord is King!"
(from "Let's Sing" - Thompson - Augsburg).
 - b. Process with older choirs to hymn "Hosanna, loud Hosanna" (memorized).

Organ will play rather long processional music before introduction of hymn so children can be inside sanctuary to sing entire hymn, without having to repeat the 1st verse at the end.
 - c. Combine with High School Chorale and the Junior Choir for the anthem, "Sing to the Son of David" - Kathryn Hill Rawls -- J. Fischer #8277.

Primary Choir joins with Juniors to sing the 2 verses beginning, "All glory, laud and honor" and "The company of Angels." Although this tune is different from the hymn which they know, it is very easily learned and goes with the familiar tune as a counter melody. This can be fun in rehearsal--allowing the children to "discover" that the two melodies can be sung at the same time.

Have Junior Choir take first "hosanna" alone; Primaries join in last 6 Hosannas. Since the final Hosanna is too high for most younger voices, I suggest changing the last 3 notes to B \flat B \flat B \flat .
 - d. Closing hymn (with congregation).

"All Glory, Laud and Honor" (familiar tune). If children have not memorized all verses, have them come in on the refrain. (As in Presbyterian Hymnal arrangement).
 - e. 2-Fold Amen - to be sung with other groups after benediction.

SUGGESTIONS FOR REHEARSALS

1. Before children arrive, print on blackboard what is to be accomplished - in a list form. Check each item off as you work on it - with a * for extra good, a ✓ for "coming along well", and a ☒ for "OOPS, we need to work!"
 - a. Early in March, take an inventory on the hymns suggested for the Festival - using the * ✓ ☒ as mentioned above. Keep a chart from week to week, trying to get everything good enough for a star.
 1. You will still need to use a few "interest-catchers" and short fun times during rehearsals, but for the most part, make their work fun. Usually these children can concentrate longer and accomplish much more than they could when choir began in September.
2. Last rehearsal in March and first one in April must be given over to Palm Sunday preparation; processional, all music to be used, including

congregational hymns, and responses. There is always need for reminding children what it means to be leaders in the worship service. Stress the responsibility of each child. (Choir Mothers who will sit with the children should be present at these last two rehearsals).

3. Rehearsal after Palm Sunday: Have a Spring Party!--perhaps a miniature egg-hunt in the rehearsal room (colored jelly-bean eggs). Give each child a little party favor basket to collect the eggs. When the bell rings, everyone must return to his chair to count the eggs. Plan a little prize for the winner, and a nice supply of "eggs" for the child with the least! You may want to serve pink lemonade or coolade.



Spend rest of time singing Easter songs they already know. Work on "Jesus Christ is Risen Today." Have antiphonal choirs - one sing words - the other the alleluias.

Close (last 10 minutes) by taking children into Chapel for the Bible Reading about Easter. (The main stained glass window in our Chapel is called Christ Triumphant-the Risen Lord, which we will use as the focal point. You could just as well use a lovely print concerning the Easter story. Close with Jesus Christ is Risen Today.

4. Rehearsal after Easter (Only 3 rehearsals before Family Hymn Festival!!)
- Have mimeographed before rehearsal, post cards, inviting parents to the next rehearsal to "brush up" for the Hymn Festival! Word it as if the children were doing the asking and have each child sign his name. Mamma will be sure to read it if she sees Johnny's own printing!
 - Set a goal for how many hymns should be memorized for the group to earn their award. (The Little Hymnal). Each child should receive one.
8? 14?
10? Primary children are not ready to be excluded by competition. This way, the strength of the group can boost the confidence of the slower children.
12?

5. Suggestions for Hymn Games:

- "In the Bag" - Have a brown paper sack fastened to the music stand with a clip clothes pin. Have slips of paper on which have been written the titles of hymns. Have these folded and in a small basket. Have one child choose a slip - read the name of the hymn. Choir sings it. (# of verses to be memorized should be made clear - usually 1 or 2. Perhaps 3 on such hymns as "Fairest Lord Jesus", which they have learned in a younger choir).

If choir has sung it well, the slip goes "in the bag"; if not, it goes in the "work harder" box.

Next rehearsal, work on the weak ones to see if they can go "in the bag", too.

Not all verses of all these hymns can be expected to be memorized by Primary children. Be sure to let them know what is expected of them. Mimeographed word sheets are a good idea.

6. Suggestion for Festival:

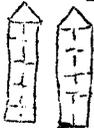
Do you have available several good string players who could play along with the organ and piano? This adds greatly to the festival spirit. - if the players are well prepared, and ready for the correct tempos.

7. Plan your own Festival:

Because churches differ in their needs, their physical arrangements, degree of formality in services, etc., you will have to work out your hymn festival plans accordingly. (Enlist the help of your minister).

Perhaps these ideas will help you. Following is a sketch of what the service will be here.

THEME: "I Sing a Song of the Saints of God"



We plan to use the 5 beautiful stained glass windows in the Chapel to enlarge the theme. The windows picture the events in the lives of Moses, David, Peter, Paul and Christ, the Triumphant.

Moses: Let Us With a Gladsome Mind

David: The Lord's My Shepherd (23rd Psalm attributed to David).
For the Beauty of the Earth
This is My Father's World

Peter & Paul: In Christ There is No East or West
Men and Children Everywhere
God is Working His Purpose Out

Jesus, Our

Savior: Fairest Lord Jesus
All Glory, Laud and Honor
Hosanna, Loud Hosanna
Jesus Christ is Risen Today

Meditation: "Saints of God---
...and I mean, God helping, to be one, too."

Presentation of Awards

Hymns of Prayer, Praise and Guidance:
Savior, Teach Me Day by Day
All Creatures of Our God and King
I Sing a Song of the Saints of God

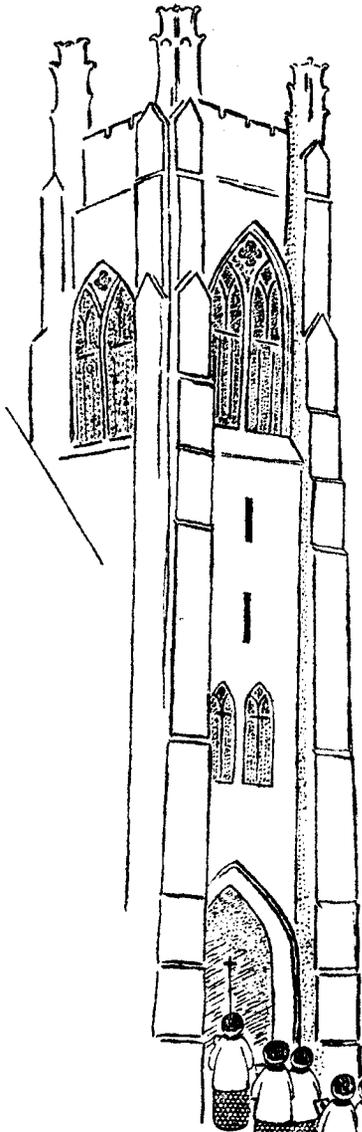
Benediction and Choral Amen.

LAST MINUTE FESTIVAL NEWS

Glendale Presbyterian Church, Glendale, Calif. John Waddell, director: 15 singing choirs and a handbell choir participating. A BENEFIT festival for the CHORISTERS GUILD.

Central Iowa Chapter of the Choristers Guild, University Christian Church, Des Moines. Mrs. Mabel Boyter, of Atlanta, directing. Both festivals are on March 6th.

WHAT DOES EASTER MEAN TO YOU?



What does Easter mean to you?
Stately church with cushioned pew,
Where, Lenten season, gone at last
And days of self-denial past,
Richly clad, devoted throngs
Of worshipers unite in songs
Of praise in lily-scented air?
Is this what makes your Easter fair?

Does it mean the end of winter's reign,
Bright skies and welcome warmth again,
Singing of birds, budding of trees,
Sweet spring odors on the breeze
From daffodil and crocus bed
And balsam branches overhead?
Sad is the world and cold and gray
If this is all of Easter Day.

But if this blessed season brings
A firmer faith in holy things;
Assurance of a living Lord;
A strengthening of the tender cord
Of love that binds us to the life to come
Where loved ones wait us in the heavenly home,
No pain or loss can e'er efface the bliss
Dear friend, of Easter, when it means all this.

May Ricker Conard



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ALL OR NOT AT ALL

Mark O. Hatfield, Governor of Oregon
(condensed from Guideposts Magazine)

There is a word in our language which we don't hear often today, and yet I believe it plays a part in every successful life. The word is "commitment." I first learned the strength commitment can give an ordinary person when I was a little boy and heard the story of how my grandmother kept her family together after grandfather was killed. There was no such thing in those days as pensions or life insurance for town employees. Grandmother and the five children were left penniless. To make matters worse, grandmother was deaf; she knew no one would employ a handicapped person. But when the townspeople suggested that she split up the family, her reaction was quick and decisive. "Never", she said. Holding her family together became the ruling passion of her life; she committed herself to it. Grandmother opened a boarding-house. She and the children did all the cooking and cleaning. Nights she sat up doing dressmaking and tailoring. At harvest time, grandmother and her children went into the fields.

As for my mother, the guiding commitment of her life was education. Born in a region of Eastern Tennessee where the child who finished grade school was an exception, mother was determined to finish not only grade school, but college. She did get through high school, but when grandmother opened the boarding house, her help was needed there. Later, when she married and I came along, everyone thought she had forgotten about college. Not mother! When she was 32, and I was 5, she enrolled in Oregon State College. My father nearly burst with pride. Grandmother kept house for us and every week mother took the train to spend the week-end with us. The neighbors, seeing her home, would ask, "Well, Dovie Hatfield, have you given up your ideas of college"? But she never did, and three years later she got her degree.

So, commitment to an ideal was a familiar one in our home; it became a sort of standard to me. "Take a stand", I used to urge my political science classes at Willamette University. "Join a party, meet the candidates, ring doorbells, get involved. Get down off the bleachers and into the rough-and-tumble where the issues of life are decided." One year, further to prove my point, I announced that I was going to file my name as a candidate for the State Legislature. The students thought this was a great idea and followed me with a band. Maybe it was the band, but we ended by winning the election. The State Legislature is a part-time job and I continued teaching at the University. It was during this time that I first began to face up to that part of my life where there was no commitment: religion.

I'd gone to church, literally, all my life. I grew up in a home where church and the Bible were taken for granted, and I guess I picked up the external attitudes that go with genuine religious life. In the invasions on Okinawa and Iwo Jima there weren't enough chaplains to bury the dead, let alone listen to the fears and hopes of the living. Temporary additional chaplains were assigned from among the men and in our unit I was given the job. So, obviously, other people believed I had a real religion. I believed it myself. Religion came very naturally to me. That was just the trouble; it was too automatic. It was a religion of habit, not of commitment.

It took me a long time to discover the difference. For months my words in the classroom had been coming back to mock me. I was urging my students to stand up and be counted, but I was a very silent, a very comfortably seated Christian. One night in the quiet of my room the choice was suddenly very clear. I could not drift along as I had been doing; going to church because I had always gone, because everyone else went, because there was no particular reason not to go. Either Christ was God and Savior and Lord, or He wasn't. And if He was, then He had to have all my time, all my devotion, all my life. I made the choice that night nine years ago; I committed myself to Christ. I realized that it would mean many changes in my life.

Prayer for instance. If God hears prayer, then I must pray not only at 11:00 on Sunday morning, but first thing every morning, and last thing every night, and

many, many times in between. And if the Gospel were true, then how could I be silent about it? How could I sit in church and receive strength and inspiration without passing it on every chance I got? If I were a Christian, I would not only have to stand up but speak up. I began to teach a Sunday School class, and a few years later I became Moderator for the adult church. I began taking part in Christian life all over the country, making speeches, attending conferences, going to board meetings. I was astonished at the energy I found for what I once would have considered an over-crowded schedule. And then I realized that this is the great thing that commitment does for us. It releases us from hesitators into doers.

My grandmother had to be truly committed to keeping her family together just in order to get through each day's work. My mother had to be totally committed to the idea of education in order to make the necessary sacrifices. And the same is true with religion. I could never really hope to see love triumph over hate in my own life unless I became a man of action and committed myself to the side of love.

So, that is what commitment is all about for me. It is taking sides so that you can be free to act. You can only be strong when you are committed. You can never make a half-hearted gesture and expect it to carry the day. This, it seems to me, is the very nature of our universe, because I think we live in a universe of total commitment. For the first commitment was His. He cares for us. He is for us, not part of the time or with half a will, but so much so..that He gave His only begotten Son."

=====

I wonder how many of us are totally committed. Committed to what? I wish I knew. When I hear of music directors at odds with the Christian education director it is difficult to doubt their commitment to anything beyond their own program. The director who binds his choirs to himself with a blind loyalty that makes progress impossible for his successor, what is HIS commitment? The director who gets by with as little preparation as possible, the director who makes no effort to improve, the one who sees only the flaws in his associates, what would happen if they should experience an unmistakable sense of commitment? What would happen to you and to me if our eyes were suddenly opened to the meagre quality of our service and our dedication? And if we had the courage to pledge ourselves to a life of total commitment?

You have known perhaps two or three people, and so have I, whose very presence made one feel nobler and more worthy, people who, without a word, made you conscious of depths in your own self that you seldom sounded and of which you were hardly even aware. That is the power of total commitment, and it is a power that is available to everyone of us if we are willing to pay the price.

And the price? The price is a different one for every person. The price is the relinquishing of those very habits, desires, ambitions that stand between us and total commitment. I know very well what the price is for me; and you probably know equally as well. Most of us spend our lives making small token payments, and never coming into possession of the treasure. And how we envy the courageous few who ventured everything...and gained everything.

"Either Christ is God, and Savior and Lord, or He isn't. And if He is, then He has to have all my time, all my devotion, all my life." And once having accepted this commitment, He directs our work. Life is a complicated mass of interrelated people. Every one of us is affected by the lives of many people. We cannot determine arbitrarily the lives that will be influenced by ours, or how or when. But only when we permit a spirit greater than ourselves to express itself through us are we fulfilling the specific purpose for which we were created.

Christianity needs that kind of leadership. Nothing else is good enough. The church needs it in every area of its efforts. Church music needs it. "Christian character through children's choirs" becomes something more than a slogan when it is the field in which a "total commitment" directs us to work. It is said that every great achievement is the lengthened shadow of one man. But only when he becomes the shadow of a greater Being does his own shadow fall clearly and beneficently upon humanity. "All, or not at all."

ALL IN THE FAMILY

Mrs. Donald Kraushaar, Napoleon, Michigan (population - 500)

"I have felt that our Chapel Choir (grades 5 - 10) needs a mid-season "pick-me-up", so we are planning a work-shop for them from 9 to 12 Saturday. We will open with a short worship service, work on anthems, then have a sectional rehearsal. If I can obtain a movie pertaining to music or worship we'll have it next. If not I may have the H.S. Physical Ed. director come in with a few games - the kids love her. Last we'll come together to review old anthems and work on new ones for our concert in May. I have been asked to organize a chorus in our local High School, and they have had no vocal music in 7 or 8 years. So - -." Mrs. Kraushaar enclosed in her letter a feature article in the Jackson Citizen Patriot of her Rhythmic Choir. She also qualified for our 25% club, for 75 of the 200 church members are participants in choral groups.

Mrs. Albert Gibson, Kensington, Md. "This is my first year to receive the

Guild Letters, and every month either supplies me with new ideas, or reinforces the ones I have already put into practice. It is so encouraging to read that someone else is coping with similar problems and is working them out in similar ways. This too is our first year of a graded choir system. The response to the Cherub Choir was a bit over-whelming, but our young director is doing an inspired bit of work. I wonder if other directors find these bothersome inadequacies in music for this age. 1. Much music needs to be transposed to a lower key, or alternate notes substituted. 2. Need for more verses. Many pieces have only one verse. The time spent in learning the music surely warrants more verses. 3. An easier vocabulary for four and five year olds."

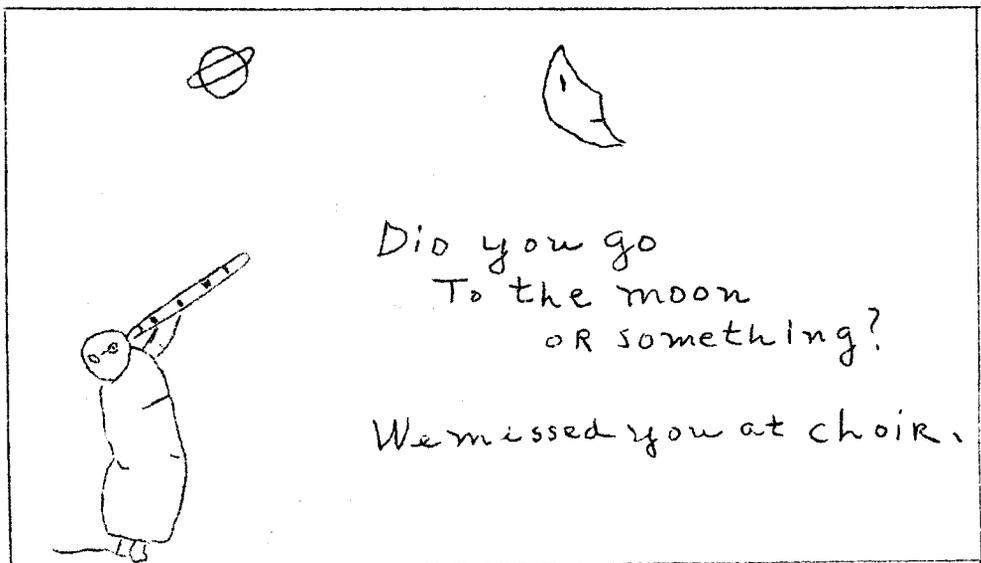
Mrs. Isabel Gibson, San Diego, California, has made up a song about the Choir Crow to the tune of "The Cobbler and the Crow" in Birchard's Community Songs for Treble Voices." Copyright laws forbid our sharing it with you, but you could make up your own. We are hoping that the Crow's "Mama" will be sending along some more pictures of the little choir advisor soon.

Melvin Gallagher, of Central Union Church in Honolulu finds that his High School Choir members are just as proud of their Choristers pins as are the Juniors. This group acted as ushers at the festival in February, and I was pleased to see the pin and guard on the lapel of several six foot athletic young men.

Rev. William Grime, the good friend of children's choirs, has adopted Mrs. William E. Cox and her choir of New Amsterdam, Berbice, British Guiana. (See page 130, second paragraph). The BROTHERHOOD OF SONG continued to grow.

Rodney Petersen, Birmingham, Michigan, has made up his own set of absentee

postcards to suit various situations. Here is one of them. The cards are all printed on bright colored paper. (orange, blue, pink, yellow, green). One card says SORRY YOU'RE SICK. And another - AREN'T YOU EVER GOING TO GET RID OF THAT COLD.



ALL IN THE FAMILY (continued)

Eileen Lum, of Kalihi Union Church in Honolulu is a busy girl. She is secretary to the minister, and minister of music as well. Her Primary Choir grew so large that it had to be divided into two choirs of 40 each, and the same thing will have to happen to the Junior Choir. Her High School Choir grew overnight from 25 to 50, as the result of a retreat at which the young people decided to serve their church through the choir.

Sally Lease, Boulder, Colorado. "I have been meaning for some time to write you about last semester's Junior Choir party. It was a Beethoven's Birthday Party. Anticipation piled high as we studied about Beethoven and his music, sang his Ode to Joy, planned the supper menu, and planned to bring "birthday presents" for small German refugee children. The roof blew right off when I announced that Beethoven would be present in person. One of the children drew a remarkable portrait which I posted under the sign telling how many more days until Beethoven's Birthday.

The choir has a party every semester. The choice was a Halloween, a Christmas or a Beethoven's Birthday party. The choice was practically unanimous for the latter, which was held after our regular Tuesday rehearsal. We started off with a game which divided the choir into small groups of 5 or 6. I then called out a letter present in Beethoven's name, and each group tried to be the first to form the letter. The second game was "Symphony Upset", alias Fruit Basket Upset. Instead of fruit names, each child was assigned a note name, staff part, or music symbol. The symphony "upset" when I hollered "Beethoven."

After games, the children placed their chairs at the long U shaped table and stood waiting for our guest of honor. Pretty spry for his 189 years, Herr Beethoven (recognized with some difficulty as our minister of music, E.J.Hilty) was ushered to the head of the table amid cheering and lusty singing of "Happy Birthday, dear Ludwig". The gifts were then presented and we sat down to supper which cost about 35¢ per child. When Beethoven had blown out the candles on his birthday cake, each child received a piece with a candle and the number 189 on it.

The tables were covered with white paper tacked down at the edges. Across the lengthwise middle of each table were stretched five strips of dark blue crepe paper forming a staff, with paper clef signs and bar lines. The notation of the table symphony was concocted from three pounds of that awful candy assortment you find in dime stores before Christmas, colored toothpicks forming the stems and leger lines. After dessert the Choir devoured the symphony.

Mr. Hilty's costume consisted of a cane, a straw cornucopia ear trumpet, his son's tuxedo, his wife's lacy blouse, and a mop wig which he starched, curled and sewed to part of a nylon stocking to fit his head. After several phone calls from incredulous mothers who, from the reports of their youngsters, could only be sure that "Beethoven is going to be there", I prepared the parents with a note of clarification."

Buzzy Bee, alias Robert James, Miami, Florida, is the busy little reporter who keeps the Primary Choir of the Allapattah Baptist Church on its toes. You will find Buzzy Bee mentioned in the placard that "Hortense" is carrying on page 91. You will also find a sample of Buzzy's communications on page 176 of this issue.

THANKS, AND THANKS AGAIN TO THE CHANNEL CHAPTER (Santa Barbara area) whose members have voted to give to the Guild \$50.00 or 30% of the offering at the annual festival on March 6, whichever is the larger amount, and to adopt five BROTHERHOOD members. This chapter has substantially supported the work of the Guild ever since its organization.



PALM TREES

Did you know that -

There are about 1500 kinds of palm trees?

There are two general classes as to foliage, those with fan-shaped or palmate leaves and those with feather-like or pinnate leaves.

Palms supply many needs in countries where they grow, in edible fruits (coconut, date) and oil, wax, sugar, starch, beverages, fiber, vegetable ivory, rattan, building materials and many other parts.

While the palm tree gives so much, it requires very little and can even grow without water.

The Palm Tree commemorates the triumphal entry of Christ into Jerusalem, when the populace spread branches in His path to welcome Him. Appropriate services are held in most Christian churches on this day and in Roman Catholic churches the palms, or whatever is substituted for them, are blessed and carried in procession. The Palm branches that are left are then burned and the ashes are used the following year on Ash Wednesday. The worshiper kneels at the altar and receives from the thumb of the priest the sign of the cross in ashes on the forehead. The priest utters the sentence: "Remember man, that thou art dust and unto dust shalt thou return." For the worshiper it means he is sorry for his sins. In the Greek Orthodox churches there is no procession, but the palms are blessed while held by the worshippers.

The Palm tree early became the symbol of victory.

Jesus, like the Palm tree, gave so much but asked for so little, and isn't it fitting that Palm branches were waved and spread before Him as He made His triumphal entry into Jerusalem?

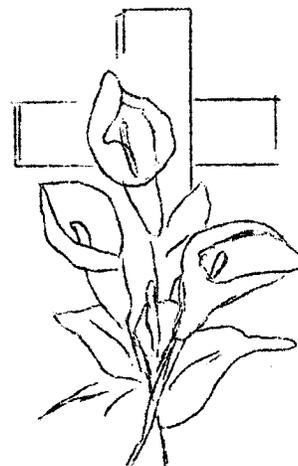
PRAYER - Our Father, we Thank Thee for trees. May we always stand humbly before Thy trees and feel strong. We are glad, O God, that Thy Kingdom is in us. Like Jesus, may we have friendly and loving feelings toward others. We want this feeling to grow in us to include many people.

AMEN.

contributed by Mrs. Earl Spencer,
State College, Pa.

THE CROSS WAS HIS OWN

They borrowed a bed to lay His head
When Christ the Lord came down;
They borrowed the ass in the mountain pass
For Him to ride to town;
But the crown that He wore
And the cross that He bore
Were His own.....
The cross was His own.



He borrowed the bread when the crowd He fed
On the grassy mountain side;
He borrowed the dish of broken fish
With which He satisfied.
But the crown that He wore
And the cross that He bore
Were His own.....
The cross was His own.

He borrowed the ship in which to sit
To teach the multitude;
He borrowed a nest in which to rest;
He had never a certitude;
But the crown that He wore
And the cross that He bore
Were His own.....
The cross was His own.

He borrowed a room on His way to the tomb
The Passover lamb to eat;
They borrowed a cave for Him a grave,
They borrowed a winding sheet.
But the crown that He wore
And the cross that He bore
Were His own.....
The cross was His own.

Author Unknown

A FOLIO OF HOLY WEEK CELEBRATIONS
Palm Sunday in Orleans, France, 840 A.D.
Palm Sunday in Mexico, 1840 A.D.
Good Friday in Mexico, 1840 A.D.
Two Centuries of Trombones 1754-1954.

PALM SUNDAY IN ORLEANS, FRANCE 840 A.D.

Theodulph, Bishop of Orleans, was one of the geniuses of Charlemagne's court. In a day when nine out of ten people could neither read nor write, he set up schools in connection with the monasteries and cathedrals of his diocese, and established free schools in villages so that the children of the poor might have instruction. Our favorite Palm Sunday hymn, "All glory, laud and honor", was written by him. Ancient books tell us about the Palm Sunday celebration at Orleans. "At the head of the procession were borne the Gospels, the dragon, the cross and the banners; then followed a living representation of Jesus seated on a donkey, last came the throng of people carrying branches and singing the Hosannas. When the gates of the city were reached, they were closed. The procession halted while the Gospel was sung and a prayer said for the city and its inhabitants. Then a choir of children sang from the city walls the "gloria, laud et honor" (all glory, laud and honor) and the refrain was taken up by the crowd. The gates were then opened and the ceremony ended at the cathedral.

PALM SUNDAY IN MEXICO 1840

On the morning of Palm Sunday, I went to the Cathedral. We found it no easy matter to make our way through the crowd; but at last, by dint of patience and perservance, and changing our place very often, we contrived to arrive very near the high altar; and there we had just taken our position, when a disinterested man gave us a friendly hint, that as the whole procession, with their branches, must inevitably squeeze past the spot where we were, we should probably be crushed or suffocated; consequently, we followed him to a more convenient station, also close to the altar and defended by the railing, where we found ourselves tolerably well off. Two ladies, to whom he made the same proposition, and who rejected it, we afterwards observed in a sad condition, their mantillas nearly torn off and the palm branches sweeping across their eyes.

In a short time the whole cathedral presented the appearance of a palm forest moved by a gentle wind; and under each tree a half naked Indian, his rags clinging together with wonderful pertinacity; long matted dirty black hair both in men and women, bronz faces with mild, unspeaking eyes, or all with one expression of eagerness to see the approach of the priests. Many of them had probably traveled a long way as their palms were from tierra caliente, dried and plaited into all manner of ingenious ways. Each palm was about seven feet high, so as far to overshadow the head of the Indian who carried it; and whenever they are blessed, they are carried home to adorn the walls of their huts. The priests arrived at last, in great pomp; and also carrying palm branches. For four mortal hours we remained kneeling or sitting on the floor, and thankful we were when it was over, and we could make our way once more into the fresh air.

GOOD FRIDAY IN MEXICO IN 1840

Good Friday evening - No sooner had the religious procession passed than the talkers and criers recommenced with fresh vigor. The vendors of hot chestnuts and cooling beverages plied their trade more briskly than ever. A military band struck up an operatic tune, and the noise from innumerable rattles, some of wood and some of silver, with which every one is armed during the last days of Holy Week, broke forth again as if by magic, while again commenced the sale of Judases, fireworks in the form of that arch-traitor, which are sold on the evening of Good Friday, and let off on Saturday morning. But the sound of a distant hymn rose on the air, and shortly after there appeared a long and pompous retinue of mitred priests, with banners and crucifixes and gorgeous imagery, conducting a procession in which figures representing scenes concerning the death of our Savior were carried by on platforms. There was the Virgin in mourning at the feet of the cross- the Virgin in glory- and more saints and more angels- St. Michael and the dragon, etc. etc., a glittering and innumerable train. Not a sound was heard as the figures were carried slowly onward in their splendid robes, lighted by thousands of tapers, which mingled their unnatural glare with the fading light of day.

As the Miserere was to be performed in the cathedral late in the evening, we went there...The music began with a crash that awakened me out of an agreeable slumber into which I had gradually fallen; and such discordance of instruments and voices, such confusion worse confounded, such inharmonious harmony, never before deafened mortal ears. The very spheres seemed out of tune and rolling and crashing over each other. I could have cried Miserere with the loudest; and in the midst of all the undrilled band was a music-master, with violin stick uplifted, rushing desperately from one to the other, in vain endeavoring to keep time, and frightened at the clamour he himself had been instrumental in raising. The noise was so great as to be really alarming. The calm face of the Virgin seemed to look reproachfully down. We were thankful when at the end of this stormy appeal for mercy, we were able to make our way out into the fresh air.

(Life in Mexico - de la Barca Dutton 1931)

TWO CENTURIES OF TROMBONES

by
Richmond E. Myers

On November 15, 1754, in a small pioneer settlement, far out on the frontier of colonial Pennsylvania, an event took place that was of interesting significance in the history of American music. There a child was laid to rest in a plot of ground that scarcely a dozen years earlier had been set aside as "God's Acre."

The burial was conducted with the accompaniment of a "set of trombones", which had undoubtedly been brought to America from the old world. It took place in the Moravian settlement of Bethlehem, and from that time to the present a choir of trombonists has functioned in a similar manner, not only in assisting at the final rites, but also in announcing the passing of all members of the Moravian congregation.

The origin of this custom is unknown. It was practiced in many German churches, where it corresponded to the tolling of bells.

The playing of the trombones, however, was not limited to such sad duties. The trombonists played at church services, opening love feasts and communions, as they do today. They also announced all church festivals, originally from the porch of the Brethern's House, and later from the church steeple.

One of the best known uses of trombone music is on Easter morning. Another custom that the Moravians brought with them from the old world is the conducting of a dawn service in God's Acre this great day of the Christian year, greeting the risen Christ and the rising sun with the glorious old choral: Hail all hail victorious Lord and Savior, Thou hast burst the bonds of death.

Long before the congregation assembles in the church, from whence they proceed to the cemetery, the trombonists pass through the community awakening the sleepers with the chorales announcing that the Lord is risen.

The first trombone choir was at most a quartette. By the end of the eighteenth century it had grown to a double quartette, for in December of 1792 the death of Bishop Spangenberg was announced by eight trombonists. The group has varied in size through the following years. At Easter there are often about thirty players, for this is one time in the year, even more than at Christmas, when every person who has ever played with the choir tries to return to take part in the early morning tromboning.

Perhaps one of the most interesting phases of the trombone choir is its family background. A succession of father, son, grandson is not unusual. At the present time the choir has several fourth and fifth generations represented in its membership.

It is interesting to note that the records show four trombonists have served over fifty years each for a total of two hundred and nineteen years of collective service.

In November, 1954, it celebrated its bicentennial as the oldest musical organization in the United States, having two hundred years of unbroken existence and continued service.

REHEARSAL TECHNIQUES

William Giles - First Presbyterian Church - Middletown, Ohio

Ours is a suburban church in a lovely setting. Drawing its membership from the Eastern and Northern portions of the city, its children attend ten different schools, and must come to the church by car. Fortunately, the music program is well established (this is my eighth year), and the parents are convinced of the value of the whole youth-choir program, giving enthusiastic cooperation and support.

Seven choral groups rehearse regularly, the Youth Choirs meeting in a large room under the Sanctuary. This room is of sufficient size for an arrangement of semi-circular rows of chairs around a grand piano; I play for my own rehearsal. In addition, there is plenty of space for the most active of games, for a worship area; and a kitchenette offers complete equipment for refreshments.

The Primary Choir meets for two ten-week units. One is timed to end the Sunday before Christmas, and the second ends this year with Palm Sunday. Very specific aims are planned and announced for this choir: we bluntly state that we do not consider it a "performing" choir, preferring instead to stress:

- 1) Learning to sing in a natural, unforced voice.
- 2) Learning to match pitches and sing with accurate intonation.
- 3) Learning the basic items of musical notation.
- 4) Learning what happens in a worship service, and how the choristers contribute.

The musical material is drawn from a great wealth of sources, including our own denomination's graded hymnals and Church-school curriculum; other hymnals and song-collections are used. The composition of songs is frequently included: last year, the children set the 100th Psalm to music, and sang it in church. (See page 153-154).

The reader may at this point say "you don't consider this a performing choir, and yet the choir does perform." Everything that the choir does leads to smoothness in performance, but only incidentally. When the children sing in church, they do so early in the service, and with flocks of choir-mothers surrounding them. They return to their church school classes after singing. Our congregation understands, too, that the children only sing if they can do so in a worshipful manner. They do not have choir robes, but wear white blouses or shirts and dark trousers or skirts.

Many people would consider that the size of the group is impossible; we have had as many as 90 children, and this year the choir numbers about 70. Every minute of rehearsal is planned and the various forms of activity change rapidly, so that even the shortest attention-span is accommodated, but I must handle the entire group myself, finding in that way a real unity of purpose and achievement is achieved. A group of mothers is present at each rehearsal, and parents understand when their child is enrolled that they will be called upon to work.

Attendance is taken by means of name-tags which the children wear for a few weeks; after their names are known, the choir mothers simply note the date on the back of the tag (a three-by-five card) when the children arrive. The parents are requested to inform the music office in advance if a child is ill or has an unavoidable conflict.

The Primary Choir program is, in many ways, a keystone of the church's musical program. Ninety-six per cent of the children who sing in Primary choir go on to the Melody Choir (4th-5th-6th grade girls) and the Crusaders (4th-5th-6th-7th grade boys). In the eighth year of the program, we are really beginning to feel its effects all the way through the church's musical life, and know that while we have come a long way, the horizons are ever-expanding, ever exciting in their possibilities.

REHEARSAL REFLECTIONS

"Here I am,
Now we can
Begin."



"Caught Talking!
Should've been
singing!"



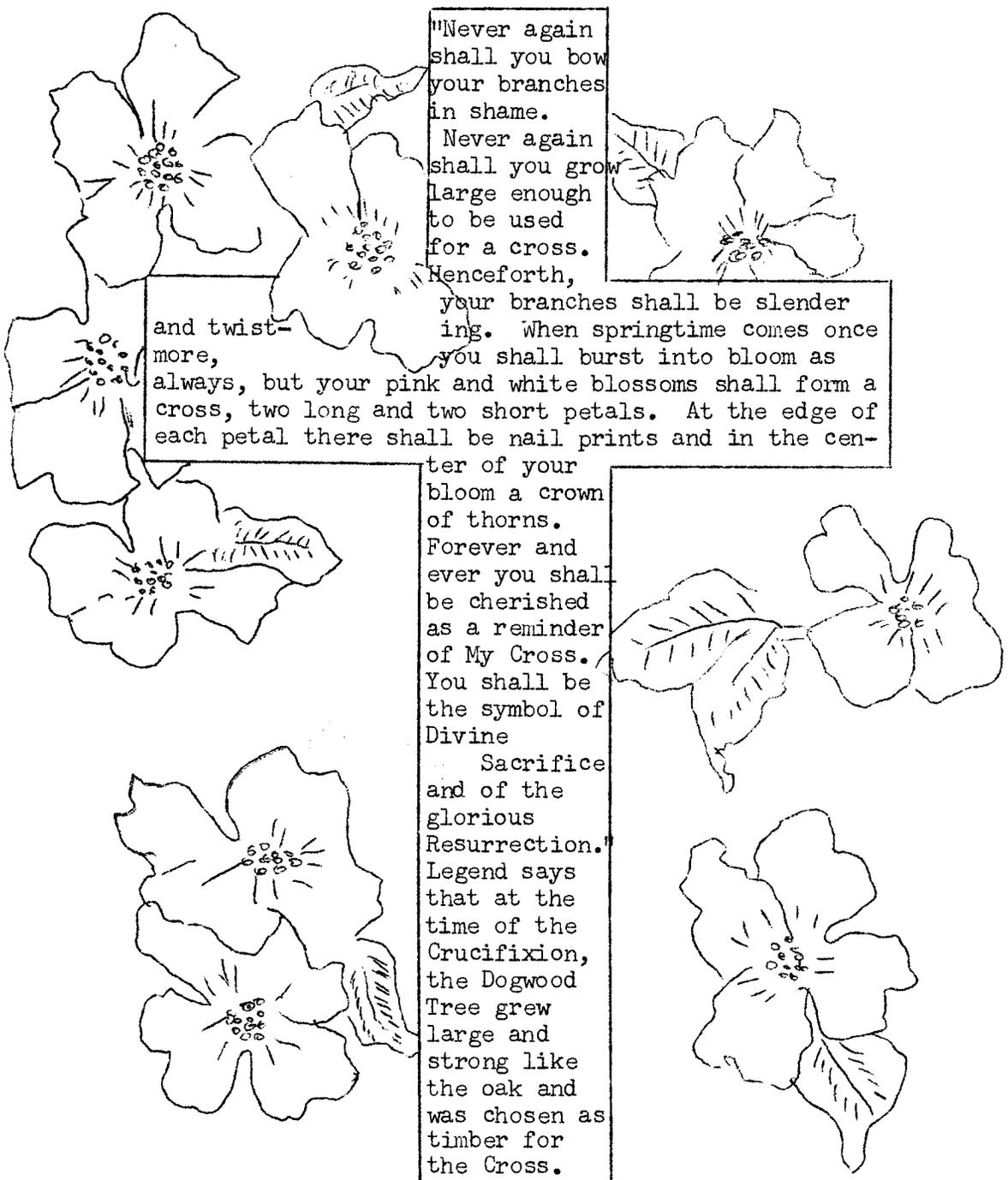
"That's Too High!"



"open Throat"

Adaptation and Captions by
Bill Pearson
Calvary Baptist Church
Dallas, Texas

THE LEGEND OF THE DOGWOOD



"Never again shall you bow your branches in shame. Never again shall you grow large enough to be used for a cross. Henceforth, your branches shall be slender and twist-
 more, ing. When springtime comes once always, but your pink and white blossoms shall form a cross, two long and two short petals. At the edge of each petal there shall be nail prints and in the center of your bloom a crown of thorns. Forever and ever you shall be cherished as a reminder of My Cross. You shall be the symbol of Divine Sacrifice and of the glorious Resurrection." Legend says that at the time of the Crucifixion, the Dogwood Tree grew large and strong like the oak and was chosen as timber for the Cross.

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contributed by Mrs. Earl Spencer
State College, Penna.

ALEC WYTON AND A STRANGE GROUP OF BOYS

Last summer it was my privilege at the regional A.G.O. Convention in Wichita Falls, Texas, to watch Alec Wyton, organist and choirmaster at the Cathedral of St. John the Divine in New York, as he worked with a group of boys he had never seen before, and who came from many different churches in Wichita Falls.

His first move, in a natural, friendly way, was to establish a feeling of ease and of pleasurable anticipation. Then he took them, in a comfortable, unhurried manner, through the following tests, and as the rehearsal proceeded, the boys responded with increasing freedom and interest.

Mr. Wyton played for the rehearsal himself, and he could see the boys (who were seated in a semi-circle close around him) over the top of the spinet.

1. All sang the first stanza of America. The piano gave them substantial support.
2. "Now stand and sing it as far as you can on one breath. When you have to take a new breath, sit down."
3. Played individual notes on the piano; asked boys to match it.
 Played 2 notes; asked boys to sing the bottom one.
 Played 3 notes together; asked boys to sing the middle one.
4. Played five notes in succession; asked boys to repeat.
 Varied five notes in different ways; each variation somewhat more difficult, and less obvious; boys had to listen intently.
 ie: do re mi fa sol; do mi re fa sol; do sol fa re mi;
5. Had boys stand, and showed them how to breathe using the diaphragm.
 Gave them a pitch: then breathe together - and hum
 Breath - hum - ah
 Breath - hum - oh Mr. Wyton shaped the vowels with his lips, but did
 Breath - hum - aye not sound them.
 Breath - hum - oo
 Breath - hum-ee

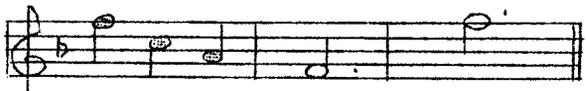
Hum - oo - oh-ah-aye-ee (indicating with his lips when to change from one vowel to another). All on one pitch and one breath.

6. Showed them the shape of the vowels. Boys recognized vowels from mouth position only (no sound).
7. Now sing America again, this time with the mouth shaping the vowels.
8. Repeated the phrase for them "Bella signora" (Bel-la sin-yor-ah). Do you know what that means? Boys repeat it after him several times. Then (with a smile) "It means "Beautiful lady."

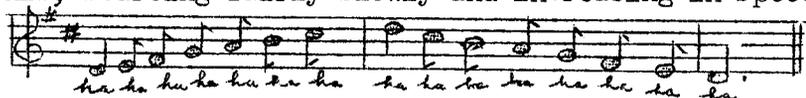
Then boys sing up and down the scale:



and:



9. The next exercise was this, starting fairly slowly and increasing in speed with each new key.



After the boys were dismissed, Mr. Wyton gave several valuable pointers to the directors. Two of them particularly every Guilder should remember: "If good habits of singing and breathing are established and insisted on, one never bothers much with them afterwards."

"Always give them the most challenging texts and music. They are much more grown up than we ever give them credit for."

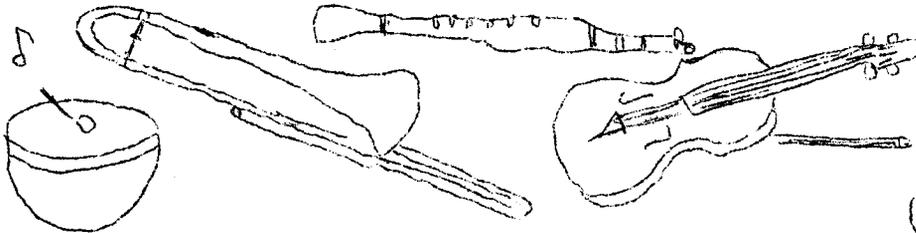
Dear Beginner and Primary Choir Friends,

Happy New Year! It was so good to see all of you back in Choir this week. It seemed so long since the last time you were together before Christmas.

Now we think of what will be happening in Choir for the next few months. Well, you can be sure that things will be happening. So you just plan to be there for every rehearsal. Then, you won't miss out on anything.

The Primaries have something very important coming up soon. They will be taking part in the Choir Festival on January 30th at the University Baptist Church in Coral Gables. Miss Britt explained to you that all Primary Choirs from Baptist Churches are invited to come sing for a large group of people. Some of these people are judges who will tell us the things that are good about our singing and then they will tell us ways that we may improve. So please be present regularly so that we might do our best.

By the way, there is a new book in the library that I think you will enjoy. The name of it is "Merry Music Makers". It tells about all kinds of instruments.



The Beginners are going to soon be learning about some instruments that we read about in the Bible.

Now all of the Beginners and Primaries have been into the church auditorium to see and hear the organ. Everyone seemed to enjoy it so much. And you will know so much more now about what Mr. Smith is doing when he is playing the organ in our church services. All of you boys and girls have learned so much about worship, so that coming to church will mean more to you.

Speaking of instruments, how did you like Miss Britt's autoharp that she got for Christmas? I just know that you are going to enjoy it with her. Wasn't it fun watching her tune some of the strings? It was sort of like what the tuner does to the piano, except he has a much harder job. He has to be especially trained to tune a piano.

Well, that's about all for now. I'm happy to see you back in Choir.



Bye, bye -

Buzzy B(ee) #



HYMN STUDY

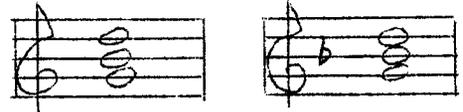
O Sons and Daughters - - An Easter Carol
(page 34 - Choristers' Little Hymnal)

Many people think of minor keys as being sad.
This song is written in a minor key, but is joyous and full of Alleluias.

How many Alleluias are there in each stanza? _____

If you want to hear the difference between major and minor, play these two chords several times, first one then the other.

Which is the minor chord? (1 or 2?) _____



Long before we had major and minor keys, there were seven or eight different keys or modes, and most of them sounded more like our minor than our major. People never thought of them as sad.

This tune, written in the 15th century (about the time that Columbus discovered America) was intended to express joy and a spirit of celebration.

What is the meaning of Alleluia? (Look it up in your dictionary).

Why are many Christmas and Easter hymns so full of Alleluias?

This hymn tells the story of Easter.
Stanza I is a call to celebration. What words suggest it? _____

Stanza 2 tells about _____
read Matthew 28:1

Stanza 3 tells about _____
read Matthew 28: 2-7

One of the disciples doubted that Jesus had really risen. What was his name?

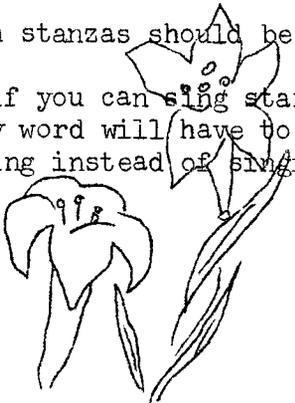
_____ read John 20:24-25

Have you ever stopped to think how many millions of people never saw the risen Jesus, but believe in Him as surely as the few who did?

What is the 5th stanza about? _____

Which stanzas should be sung the most joyfully? _____

See if you can sing stanzas 2, 3 and 4 as if you were telling the story of Easter. Every word will have to be very clear, and it will sound almost as if you were talking instead of singing. Try it!



WHAT DOES EASTER MEAN TO THE CHILDREN?

I. "To help children experience a truly joyful Easter through music, two principles need to be kept in mind. First, just as we do not appreciate health until we have known sickness, so a child will not understand the glorious reality of a risen Lord unless he has experienced emotionally and spiritually the pain and darkness of the cross and grave. That is why the Junior Choir at St. Stephen's always has an important part in our Good Friday church service, as well as in the festival of Easter. Second, we choir directors sometimes forget this--the chief purpose in teaching any religious song to a child is to help him grow spiritually. Unless church music is understood by the child, not only the words but the idea of the poem, he might as well be singing a popular nonsense song. A pretty tune may please the ear of fond parents, but is completely worthless without a text capable of touching a child's understanding. So in suggesting music for Easter worship service for children I have chosen songs simple enough for a very small child but interesting enough for an eleven year old." Jeanett F. Fink, Allentown, Pa. The songs she used are: Were you there when they crucified my Lord; In Joseph's lovely garden; Now let us all with one accord--p.79 Hymns for Primary Worship (Westminster Press).

II. "Our Good Friday service for children really begins on the first Sunday in Lent. On that day a Sunday School project is started among the children five through twelve years of age. It consists of duplicated pages of handwork that will later be assembled to form a personal Service Book for Good Friday. The biggest problem revolves around the construction of these books. It entails the early duplication of all hymns, prayers, Scripture, and drawings appropriately placed so that the pages can be assembled into a small booklet. Sunday School teachers should have an envelope for each child in which to keep the material as it is completed. In this way the child makes his own personal book, is constantly reminded of the service, the teachers have opportunity to mention the Passion story throughout Lent. The older Juniors may prepare the covers and assemble the books. The chosen hymns should be used in Sunday School, and the Psalms learned. In this way the service is not strange to even the littlest tot. Each child has his own Service Book which he has made. The program is this book, plus the pastor's meditations, junior choir anthems, and offering. Each pair of pages consists of "content" on the left page, and on the right, facing page, a "drawing" that has been colored by the child. The one hour program is divided into two parts: the opening and the meditations. Of course the talks are short. The service is conducted with the same dignity as an adult service would be. The children enter and leave quietly as the organ is playing. The books, taken home by the children, are a reminder to the family of the season of the year." Raymond Anderson, St. Paul's Evangelical Lutheran Church, Philadelphia.

III. "There was a time when very few children came to our Lenten Services; and when the children came for catechical instruction we also noted that Lent didn't mean much to them. The realization of these facts was the beginning of special Lenten services for our children in the first eight grades of school. Beginning with the first Thursday in Lent, the Weekday Church School sessions are given over to the Children's Lenten Services. The first half-hour is the formal part of the service, and is held in the main sanctuary. The second half-hour is devoted to handwork, when the children make gifts, which are personally distributed by the children to children and old people in the local Homes. The gifts are appropriate to the season, and are decided upon from suggestions received from the workers in the Homes. We have a very simple service so that all the children can easily take part. The older children are our ushers and conduct the service. A choir made up of members of the school, leads in the worship. The pastor presents the lesson for the day. The method of presentation varies from year to year, but generally speaking, it is something like this: before the presentation each child receives a picture which illustrates the central thought of the subject of the day. At the end of these Lenten services, a little booklet was made up of these pictures which the children took home.

The following Order of Service is used, which together with appropriate prayers for this season of the year, is printed in a folder, which is used during the Lenten Season. A good many of the prayers have been memorized by the children."

The Opening Hymn	The Scripture
The Psalm	Presenting the Lesson
The Gloria Patri	Hymn
The Offering	The Prayer and Benediction

The following are examples of programs for our Children's Lenten Services. It may be well to note that the presentations were related to the Lenten story in such a way that the children got to understand the meaning and significance of Lent.

Scenes in the Life of Christ	Seeing Jesus
First Week..In the Temple	First Week..With Youth
Second Week..Blessing the Children	Second Week..In the Home
Third Week..Feeding the Multitude	Third Week..In the Temple
Fourth Week..Healing the Sick	Fourth Week..At the Last Supper
Fifth Week..The Triumphal Entry into Jerusalem	Fifth Week..In the Garden of Gethsemane
Holy Week...The End of His Journey	Holy Week..On the Resurrection Morning
Studying Great Hymns of the Church	
First Week..Jesus Calls Us O'er the Tumult	
Second Week..Beautiful Savior	
Third Week..Jesus, Friend of Little Children	
Fourth Week..Savior, Like A Shepherd Lead Us	
Fifth Week..There is a Green Hill Far Away	
Holy Week...I Know that My Redeemer Lives	

Bela Shetlock, pastor of Zion Lutheran Church, Philadelphia, Pa.

The three reports on this and the previous page indicate the serious consideration the Lutheran Church is given to their children's understanding of both the historical and the spiritual meaning of Lent. They are all condensed from reports in an issue of "The Parish School", the excellent Christian Education publication of the United Lutheran Church of America. The following poem, written by Paul Hanson, a nine year old boy, and found in the same publication, is doubtless the product of that kind of thoughtful training.

EASTER

Hear the bells ringing, Hear the voices singing.
Do you know why we celebrate Easter? Well, it all happened this way.
One bright sunny day, Once many years ago,
There was a man named Jesus, Who was not afraid of his foe.
Some loved Him, some hated Him.
The people who hated Him did not want Him to be their king.
The others bowed to Him to sing.
Then came the day when Jesus was crucified.
If you were there you would have cried.
Then he was buried in a deep dark tomb.
And to the entrance they put a big stone.
Then on Easter morning before the sun was up, Before the sun woke the
little buttercups, A bright, bright light shown on the tomb
And rolled away the great big stone. Two angels sat by the door.
Three women came who were very poor. The three women brought spice
that smelled very nice.
When they saw the angel's light, They were afraid. Then they found
nothing where Jesus was laid. Jesus had risen from the dead.
He was truly alive from his feet to his head. That day was wonderful
after that sad thing.
Really and truly he is our King.
And He and only He can do every and anything.
That's the true meaning of Easter.

JUNIOR HIGH CHOIR FELLOWSHIP SING

Here is an amusing report on a venture that started somewhat less than well, and ended better than anyone could have hoped. It is included in this issue of the LETTERS for the comfort and amusement of those who have been disappointed in some of their undertakings. And Who Hasn't! The report was sent me by Mrs. Helen Schneider, of Wauwatosa, who is as good a reporter as she is director.

"One hundred and thirty-five choristers from 8 Junior High Choirs of the greater Milwaukee area assembled at 2 o'clock. We started our afternoon program with an hour rehearsal. Our rehearsal room was set up to simulate the seating arrangement in the sanctuary. Our separation into sections was a little less than precise, since some of our altos sang with the tenors in one song, and with the second sopranos in another, but we did our best. We went through our program with previously designated choir directors taking the anthems. None of us felt particularly exultant over the rehearsal. The young people were self-conscious and uncertain. They sounded miles away, and had their little "indifferent masks" well in place.

Our processional was no more brilliant. I was to head out one door towing the soprano section in my wake, with my objective the south Sanctuary door. Mrs. Rickert, leading the altos and tenors, was to start out the opposite door, to appear at the north Sanctuary entrance, where on a signal we would move into the center aisle, and on to our places down in front. I don't know where I went off my course, but after what seemed like a good many stairways, I wound up with my 75 sopranos in a little dead-end hall, up against two doors marked "men" and "women". This did little to build up the spirit of worship we tried so hard to create, but it did break a few little faces into a snicker, which was a change at least from the fixed stares. One of the "local" girls finally asked if I was trying to find the sanctuary. I restrained a strong impulse to be touchy about my clumsiness, and begged her to step out of line and lead us there.

I was quite puzzled to find Mrs. Rickert and her entourage pouring in upon us from yet another stairway. I wanted so much to know what detour she had taken, but she was in no mood for levity, and besides, there wasn't time. Arms were wildly waving us onward. Without knowing exactly where I was headed, I sailed across the back of the sanctuary, and started my line down the outside aisle—exactly opposite from my original instructions. As I think of it now, I know it was "the Hand of Providence" that led me, for had we gone in as planned, the seating would have been absolutely backwards!

If getting a bad beginning presages a good ending, I recommend it highly, for the service went as smooth as silk, and was divine—really! Reverend Boyd of Wauwatosa Presbyterian Church gave the call to worship and the welcome, which was nothing short of inspired. He was very concise, saying that he would not speak of their performance as choristers—per se—but rather would praise them for their participation in the program and their faithfulness and service to their churches.

I do not know what word it was that struck the right chord, but something beautiful happened, for when they got up to sing "O Gracious King" they sounded like a whole new wondrous group, and they kept the same spirit to the very last note. We who had heard them downstairs sat there transported—not believing our eyes and ears—for not only did they sound as if they meant what they were saying, but their eyes and faces shone with the light of conviction. They sang their first three numbers: "O Gracious King", "Dona Nobis" and "To Christ our King" as a group. Then Mrs. Sloan's two little instrumental groups played hymn selections charmingly Bob Legler brought his Junior High Bell Choir and played several very well-rung selections. Then the choirs sang their last two numbers "O Love of God" and "Tallis Canon". The benediction was followed by the choral response—the three-fold Amen—then the recessional.

From that point on the afternoon was in the hands of the host director, and it was all fun and food.

It is hard to please everyone, and I do know we could have used a rehearsal for mechanics, but this time, I think we wanted more than anything else to sell the idea—to have participation rather than mechanical precision. If my group is qualified to speak, it was a great success. At rehearsal yesterday, they said, still

a little emotional about it, "It was so beautiful."

Of course, they loved the fellowship afterwards, but they talked most about the thrill of singing those lovely anthems with the other choirs. They said they had never really heard the songs before, and of course, they hadn't. How could a little group of a dozen know how an anthem could really sound! They went through the numbers again at rehearsal, and I couldn't believe it was my same Junior High choir. Actually, it wasn't, for just this one experience had given them confidence vigor, and resolution. How I wish we could find time for another Sunday afternoon for them. They want it so much - and need it. So that is my story - for what it is worth - and I do think it is worth trying for any community that wants to keep its Junior High choirs singing."

* REMEMBER To Attend *

* The Choristers Guild annual summer seminar *

* REMEMBER the date
* June 26--July 2, 1960 *

* REMEMBER the place
* Lawrence College, Appleton, Wis. *

* WHY
* experienced help and inspiration for your problems in Primary and
* Junior Choirs, with special emphasis this summer on the Junior-Hi
* age group. *

* WHO
* RUTH KREHBIEL JACOBS, president and founder, The Choristers Guild,
* author, teacher, lecturer, festival director, nationally recogniz-
* ed and acclaimed authority on Childrens Choirs. She will lecture
* on and demonstrate with Primary and Junior Choirs. *

* DOROTHY ELLSWORTH, associated with her husband in a large church
* music program, Dallas, Texas; formerly, supervisor of music in the
* Denver, Colo., city schools. Mrs. Ellsworth will conduct the work
* with the Junior-Hi group. *

* and OTHERS to be announced. *

* Appleton has a sizeable and active chapter of the Choristers Guild,
* and will have available for the seminar, large groups of boys and
* girls for each age group. *

* All classes will be held in the new Music-Drama Building; all
* registrants will be housed in a new dormitory building; all meals
* will be available in the college. Classes will be held from Monday
* noon, June 27, to Saturday noon, July 2. Housing meals, tuition and
* the music will be offered in one package deal amounting to a maxi-
* mum of \$75 and a minimum of \$70, depending at this time on as yet,
* certain undetermined costs. Appleton is a beautiful city in the re-
* sort area of Wisconsin and is readily reached by many types of
* transportation. *

An Easter Antiphon, as used by Robert Scoggin
University Park Methodist Church, Dallas, Texas

Minister: The Lord is risen. The Lord is risen, indeed!
Choir: Alleluia, Alleluia, Alleluia!
Minister and People: Worthy is the Lamb that was slain, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb.
Choir: Alleluia, Alleluia, Alleluia!
Minister and People: Behold the Tabernacle of God is with men, and He shall dwell with them, and be their God; and He shall wipe away every tear from their eyes; and death shall be no more.
Choir: Alleluia, Alleluia, Alleluia!
The strife is o'er, the battle done;
The victory of life is won;
The song of triumph has begun. Alleluia!
The Collect - the people uniting
O God, our Father in heaven, we consecrate ourselves anew this Easter Day. Grant us loyalty to Thy Church, and gladness in Thy service. Fill us with the spirit of reverence and humility that we are permitted to sing Thy praises. Keep us in the blessed remembrance that we are Thy children and in Thy presence, and make us faithful in our duty, and worthier of Thy love; through Jesus Christ our Lord. Amen.

A LENTEN SCHOOL OF RELIGION
First Presbyterian Church, Middletown, Ohio

Every Wednesday night during Lent, families join in a covered dish supper at 6:15 followed by a short group worship for the adults, after which they adjourn to their choice of classes. Adjournment is promptly at 8:00. The four classes offered are:

How to Know and Read the Bible

a mimeographed outline with dates and contemporary events is provided.

What Do Presbyterians Believe?

A discussion of the Sixteen Articles of the Reformed Faith.

Hymnology and Worship

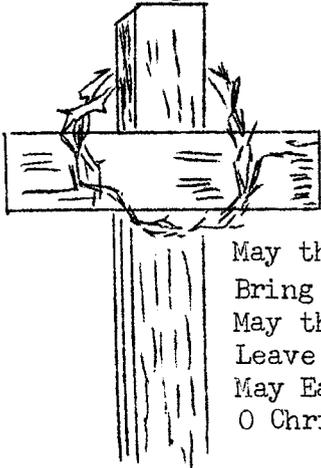
Taught by our Guild member, William Giles

A Christian and Today's Social Issues

Drinking?.Gambling?.Race Relations?.International Relations?...?

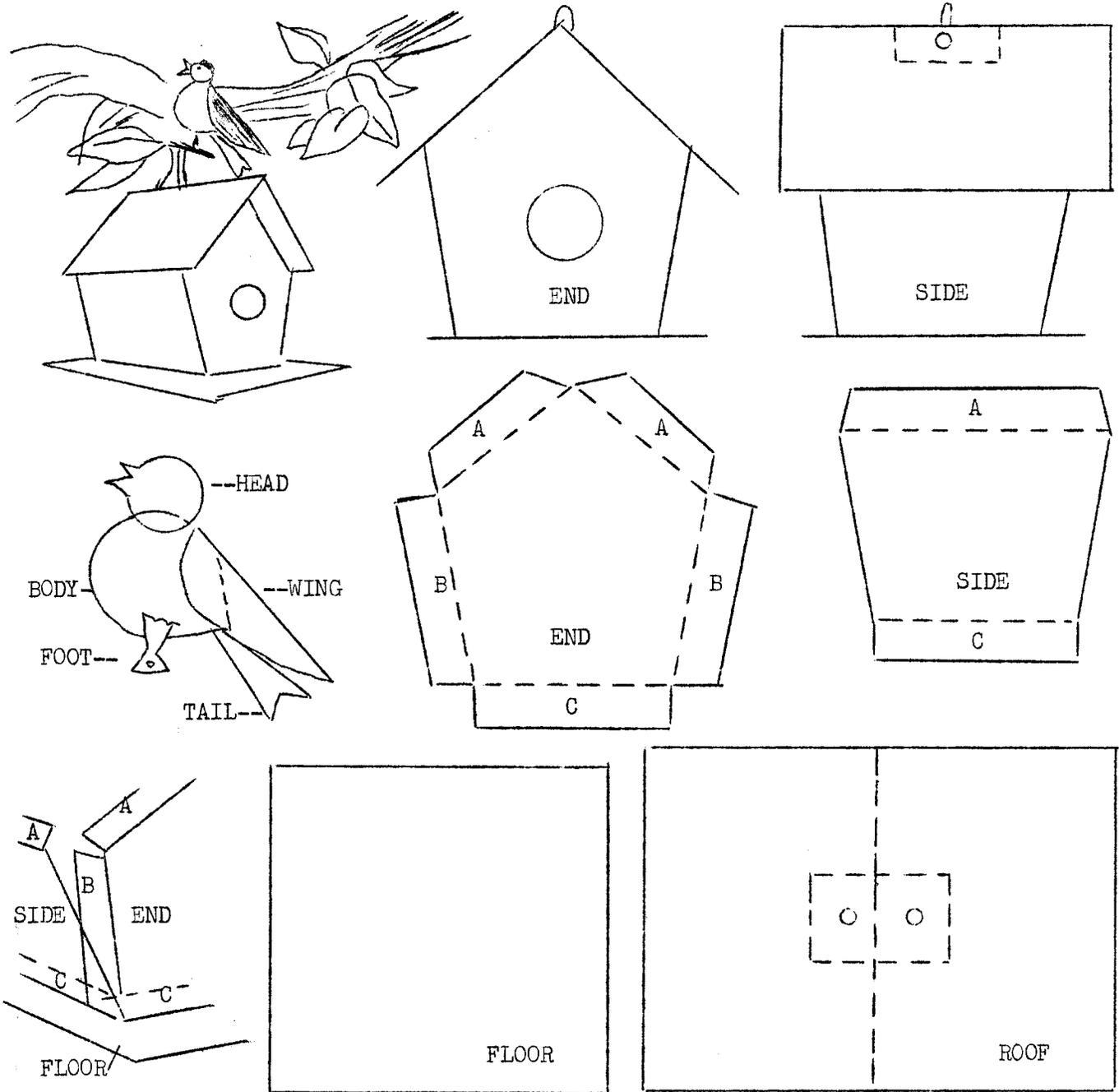
A PRAYER

The light of God surround you
The love of God enfold you
The power of God protect you
The presence of God watch over you
Wherever you are.



May the glad dawn of Easter morn
Bring joy to thee.
May the calm eve of Easter
Leave a peace divine with thee.
May Easter night on thine heart write
O Christ, I live for thee.

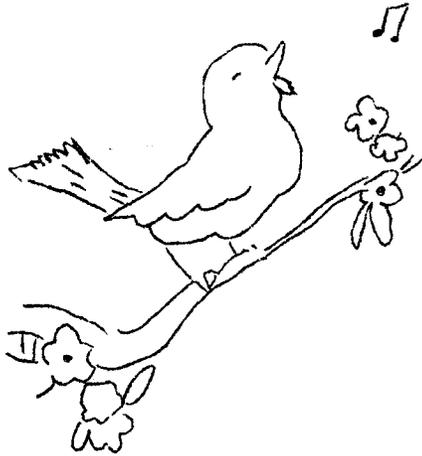
HANDWORK FOR EASTER from "The Grade Teacher"



MATERIALS: Heavy construction paper or thin cardboard, scissors, paste, string.

DIRECTIONS: Cut two ends. In one, cut a round "door" for bird. Turn back all tabs marked A and B. Turn up tab C. Cut two sides. Turn A back. Turn C up. Paste sides to tabs B on ends. See detailed drawing shown above. Cut floor. Paste to tabs on bottom of sides and ends. Cut roof. Paste heavy paper in center (dotted lines). Fold roof in half along dotted line. Punch holes in center. Run string through holes and tie ends together. Paste roof to tabs on sides and ends of house. Birds may be cut from colored paper, advertisements or colored by hand. To make the bird shown, cut the following: two red heads and bodies, two black wings, two yellow feet, one black tail, one yellow beak. Place tail between two bodies and paste together. Paste wings and feet on each side. Paste one side of head to body; place beak and paste second head over beak and to the other side of body.

Enlarge pattern and construct from wood for older children. Do not use tabs. Saw roof along dotted line at center. Put house together with brads or small nails.



THE BOY CHOIR - JAMES LAMBERSON

Following is a list of favorite hymns, anthems, spirituals and fun songs that I have used with our boys during the past two years. In some cases it is necessary to change the key signature to that of a ninth if it is to be sung in unison, the baritone singing the melody an octave lower. Wherever this is advisable I have made the notation (range of a ninth) in the list.

ANTHEMS

Brother James Air - Jacob Oxford University Press (Key of C major) Unison with descant for boy sopranos; range of a ninth.

- Come, together let us sing - Bach E.C.Schirmer (Key of F major) Unison, range of a seventh
O Savior Sweet - Bach-Dickinson Gray (Key of G major) Unison, range of a seventh
All Things - Lewis Summy-Birchard (Key of E major) Unison, range of a ninth
Alleluia - Unison Songs for Teen-age Boys - Cooper Unison with descant (Gordon V. Thompson - publisher)



CHRISTMAS

- Cantique de Noel - Adams-Wilson. The Younger Choirs-Lorenz Nov. 1959. 2 part.
Greensleeves - Methodist Hymnal. (Key of D minor) Unison.
Go Tell It On The Mountain - Youth Sings-Shawnee Press. 3 parts.
Ride On, King Jesus - Johnston. The Younger Choirs-Lorenz Feb. 1959.
'Twas on One Sunday Morning - Price. The Younger Choirs-Lorenz Feb. 1960.
One Early Easter Morning-Marryott O.Ditson. Unison with satb choir.

SPIRITUALS

- Go Down Moses - Songs for Pre-Teentime-Cooper C.Fischer. 3 part.
Steal Away - Songs for Pre-Teentime-Cooper C.Fischer. 2 part.
Let Us Break Bread Together - Songs for Pre-Teentime-Cooper C.Fischer. 3 part.
Kum Ba Yah - African Folk Song (Key of C Major) add harmony parts in sop. and bass. Informal Music Service - Cooperative Recreational Service - Delaware, Ohio.
Jaya Ho (India Victory Hymn) Sing It Again - Service Dept. of Methodist Church. P.O.Box 871, Nashville, Tenn.

FUN SONGS

- Michael Finnigan-Songs for Pre-Teentime - Cooper C. Fischer.
To London Town - Unison Songs for Teenage Boys-Cooper Gordon V. Thompson.

HYMNS

- Tallis Canon p. 51 Methodist Hymnal (Key of F major - one octave range).
Praise to the Lord p. 60 Methodist Hymnal (Key of E major) unison.
Sun of my Soul p. 56 Methodist Hymnal, 2 or 3 parts.

ABOUT THE CHORISTERS GUILD PINS

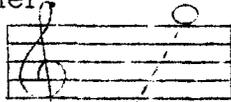
Orders for new pins can be filled almost immediately upon receipt, except for unusual combinations. Pins returned for processing, will receive somewhat faster service this season, the factory promises, provided you have followed the suggestions on the back of the order blank. Gold-filled pins may be easily identified by the GF stamped into the back of the pin.

" REJOICE , YE PURE IN HEART "
 Marion

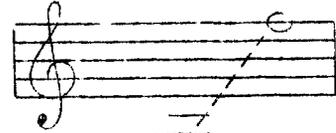
Dedicated to:
 Bob Clarke and The Ringers of
 The 1st Methodist Church, Fort Worth, Texas

Arranged for either:

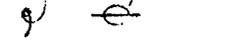
1. $1\frac{1}{2}$ Chromatic
 Octave Set



2. or 2 Chro-
 matic Octave
 Set



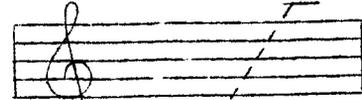
Ignore notes in ()



Ignore upper notes in ()



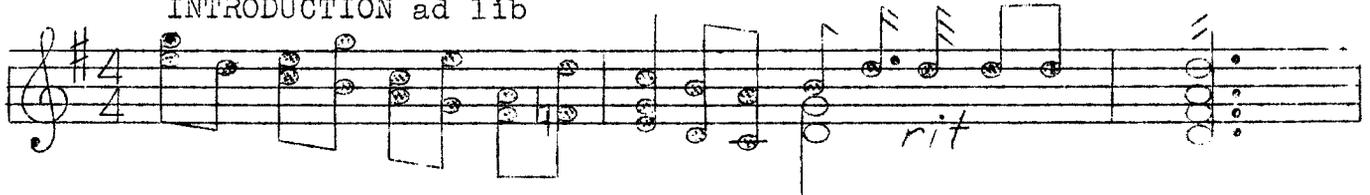
3. or $2\frac{1}{2}$ Chromatic
 Octave Set



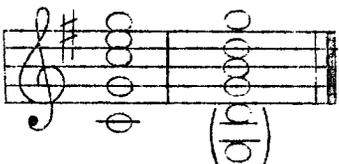
Ring upper notes, measures 11 and
 12 only for finale.



INTRODUCTION ad lib



SPIRITEDLY



N.B. Measures 9 and 10
 = tremulando
 (Shake D-bell rapidly)

A - - MEN.

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OUR WORLD IN MINIATURE

If in our imagination we could compress the total population of the world, now more than two and a half billion people, into a community of one thousand persons living in a single town, the following is a picture of the contrasts we would vividly see.

Sixty persons would represent the United States population; the rest of the world would be represented by 940 persons. The 60 Americans would be receiving half of the total income of the entire community, the 940 persons would share the remaining half.

Of the Americans in the town, 36 would be members of Christian Churches; and 24 would not. In the town as a whole, about 330 people would be classified as Christians and 670 would not. Less than 100 in the whole community would be Protestants, and more than 230 would be Roman Catholics.

Classified as to skin color, 303 would be white and 697 would be classified as colored. The 60 Americans would have an average life expectancy of 70 years; all the other 940 would average under 40 years.

The 60 Americans would possess $15\frac{1}{2}$ times as much goods per person as all the rest of the people. On the average, they would produce 16 per cent of the town's total food supply, but would consume all but $1\frac{1}{2}$ per cent of that and keep most of it for their future use in expensive storage equipment.

Since most of the 940 non-Americans would always be hungry and never quite know when they would get enough to eat, the situation created by this disparity in food supply and the existence of vast reserves would be very apparent.

With the exception of perhaps 200 persons representing Western Europe and a few favored classes in other areas, like South America, South Africa, and Australia, and a few wealthy Japanese, almost all of the non-American people in this imaginary compressed community would be ignorant, poor, hungry, and sick. Half of them would be unable to read or write.

Moreover, half of the people in this community would never have heard of Jesus Christ, or what He taught, and for what He lived and died. On the other hand, more than half would be hearing about Marx, Lenin, Stalin and Krushchev.

In view of these facts it is interesting to contemplate that the average Christian family would be spending \$850 each year for military defense and less than \$3.50 a year to share their Christian faith with the rest of the people in the community.

... This might raise a question as to how seriously they regard the Christian faith, or the meaning of Christmas with its emphasis on peace on earth and good will among men.

--Henry Smith Leiper, in "Signs of the Times"
December 1959.

In the light of this picture, how can we fail to take our work with renewed seriousness? With the exception of those few members working among the 940 in the mission field, the rest of us associate only with the 60 over-privileged and under concerned. If we did not believe that character can be influenced through the choir experience, we would not be in this work at all--none of us. If we are not concerned that our children should develop a vital faith, and a sense of personal obligation for the 940, we SHOULD not be in this work. The Brotherhood of Song is just one concrete way in which our children can develop a concern for others, and a sense of being part of ONE COMMON COMMUNITY. It is not the whole answer by any means, but it can have a telling influence on our children if the initial step is followed up with an exchange of letters and pictures, and friendships. Find someone in your denomination who could make use of our Guild materials and membership, and give your children the satisfaction of SHARING.

"WHATSOEVER YE HAVE DONE UNTO THE LEAST OF THESE MY BRETHERN, YE HAVE DONE IT UNTO ME."

CHOIR RECOGNITION DAY

Alice Lyon, First Presbyterian Church, Billings, Montana

"Instead of having a vesper concert, we are going to have a reception for Junior Choir members and their guests. The Junior High is making crepe paper dolls, in the various robes of the choirs, for table decorations. The younger choirs are making posters of some of the hymns and anthems they have sung, with pictures to illustrate them. The High School is making posters of choir activities. Many of the chancel choir members are parents of the younger ones, and will help as hosts and hostesses. One of our fathers is a commercial artist, and has made big poster boards for each choir, with the choir members listed on it. These we have already put on display to advertise the day, and to give the congregation a better idea of the number of people directly involved in the choirs. After the reception we will have an informal program with brief explanations about what we do in each choir, why they sing what they do, with sung illustrations by each choir. Also, there will be a brief "congregational choir practice." Then a brief worship service in the sanctuary, using the hymns the congregation rehearsed, several anthems by the combined choirs, and devotions by our pastor."

This is the way Louise Whitman does it in Glendale, California

CHOIR FAMILIES DINNER

GLENDALE PRESBYTERIAN CHURCH

Harvard at Louise

Friday, May 22, 1959 - 6:15-9: P.M.

Including:

- color slides of choir activities
- certificates of promotion
- fun singing
- display of choir books
- presentation of hymnals

Introducing:

- Choir Guild members
- choir officers

Featuring:

GPC's SIX CHOIRS

Potluck dinner - Choir Guild in charge
Mrs. Ned W. Hill, Chairman, CH 5-2044

RESERVATIONS NEEDED (for chair and table space). Deadline - Wednesday, May 20

CHERUB CHOIR, Mrs. Ward McVay, CI 1-9222

CECILIAN GIRL CHOIR, Mrs. L. J. Petr, CI 1-6850

CALVIN BOY CHOIR, Mrs. J. J. Morris, CI 3-9862

CAROLIER CHOIR, Mrs. F. N. Gildner, CI 2-1505

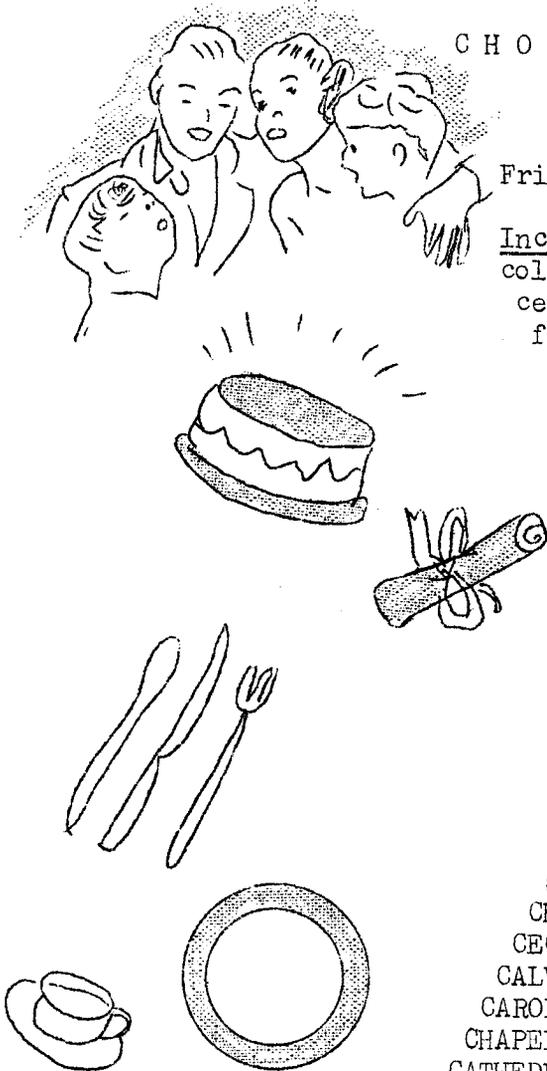
CHAPEL CHOIR, Grace Richards, CI 4-2492

CATHEDRAL CHOIR, Mrs. John Alden, CI 2-7773

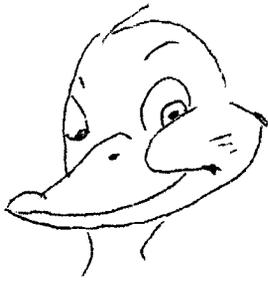
Bring Table Service

If your name begins with the following letter please bring: A-G dessert for 12; H-Q casserole of meat for 8;

R-Z salad for 12



REHEARSAL REFLECTIONS



"Guess we got that Right!"



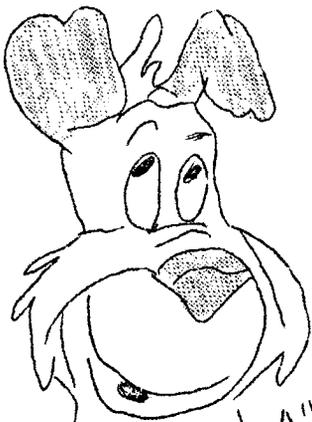
"I ALWAYS
get IT
Right."



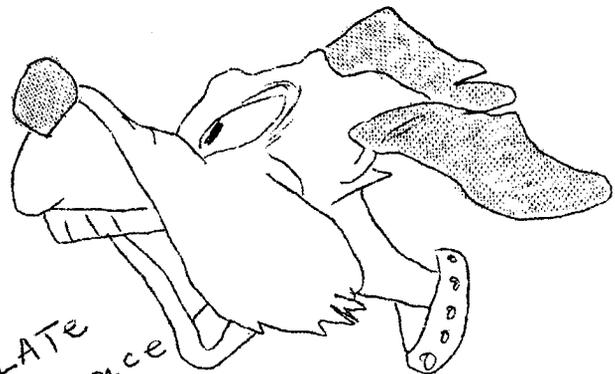
"You Really missed
That one!!!"



Hmph!
That's Easy!"



'High A"



LATE
Entrance

Adaptations and Captions
by Bill Pearson, Calvary
Baptist, Dallas, Texas.

A SAMPLE OF THE USEFUL MATERIAL
YOU MAY EXPECT FROM MRS. ELLSWORTH AT THE GUILD SUMMER SCHOOL

TOWARD MUSICIANSHIP
Beauty Hints for Enthusiastic Explorers

Dorothy Wassum Ellsworth

EARS (that see)

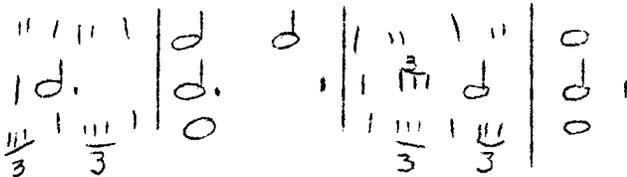
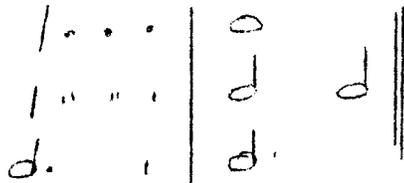
I. Rhythm and Meter Awareness.

1. Listen to excerpts (piano) demonstrating duple, triple, compound meter.

Sing from memory a phrase or two from familiar tunes and identify meter of each.

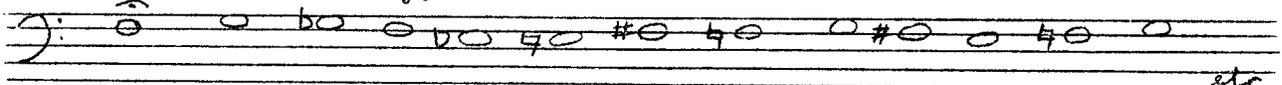
2. Dictate rhythm of familiar tunes (clap, tap) emphasizing the varying strength of beats. Identify meter.

3. Develop a code for written dictation so that listeners can begin to visualize what they hear, first with a neutral tone, then in tunes.



II. Intervals

1. Which way is up? which down?
Sing steps and half steps (by called dictation) up and down.
Tune each accurately.



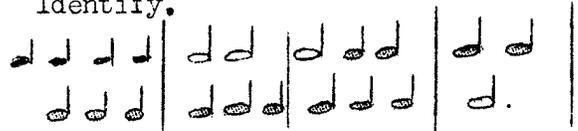
Class sings beginning pitch (neutral syllable) and sustains while teacher asks for next sound -- and then signals for move to it.

EYES (that hear)

1. Conductor's patterns on board.

Using hymnal--note proportion of hymns in the several types of meter. Apply conductor's beat to a few. Is there any relationship between hymn tune quality--and various meters?

2. Have on board for identification the rhythm pattern for a familiar tune or two at each rehearsal. Identify.



3. Prepare "challenge" sheets of measures, patterns, phrases or phrase portions for individual or group response. *

Scan words on new songs. Note the limitations of "measured" music as regards the artistic flow of the phrase (both musically and poetically) when word accent and measure accent do not happen to conform.

1. Show notation for raising and lowering pitch-- (bass clef)

***** REBUTTAL *****

On page 126 we published an argument written by a member of Mary Monroe Penick's Music Committee, to persuade the church to buy a pipe organ instead of an electronic. We had several indignant letters in reply, and being aware that whereas there are many situations where an electronic is inadequate, there are also situations where a pipe organ is inadvisable, we think it only fair to give space to this rebuttal by Robert Peck, of the First Baptist Church of Berkeley, Calif.

"Let me please be constructively critical of the series of comparisons counceled by the article. The first instance, for example, is misleading in that the "pill" of science is not a literal "substitute" for a meal, which most certainly does include "the variety of tastes and subtleties of good cooking." Rather the pill is merely a more effective way of getting only the "food-value" needed for the biological demands of the body. This should be plain enough.

"The second comparison is a little more subtle. It would be foolish to think of "glass" as a substitute for "gems." But these are two very different things being compared, not the good and the bad of the same thing.

"Next comes the comparison about the book digest. Doesn't the author realize that a digest is a smaller, abridged version of the larger original and only in this way can it be considered a substitute? This comparison should be used when arguing for a larger over a smaller organ.

"The next paragraph..is not a judgment, it's a prejudice. The only way such statements can be true is if we agree, a priori, that if a musician likes an electronic he is a bad musician. Which is like saying "if a driver likes a foreign car he is a bad driver." Upon what grounds whatsoever can we say "no musician of any worth has ever been found to prefer, or even like, the electronic instrument?"

The fourth comparison shows most plainly the fallacy of this method of argument. The author is comparing two different qualities of the same kind of instrument. This is not what we are comparing when we contrast the pipe organ with the electronic. These are not two qualities of the same kind of instrument. They are two distinctly different kinds of equipment for making sounds, else the words "pipe" and "electronic" mean nothing when prefacing the word "organ." To be sure there is a lot of similarity (much of which is not coincidental) but anyone who is astute knows that the electronic is not a bad example of a pipe organ. The Stradivarius-Pawshop comparison applies only to two of the same kind of instrument--like a Skinner and a Wurlitzer theatre.

And further, along the same line, it is often remarked that the electronic is nothing but a "cheap and tawdry" copy or imitation of the pipe organ. I would here prompt any organist to take a look at his stop list (whether pipe or electronic) and see how many "imitations" are represented--all the way from clarinet and oboe to the human voice. Don't let us call the kettle black.

The purpose of all this condemnation, dear Editor, is really quite serious. I am trying to underscore and headline the stark fact of what is happening to our world of organ music. The electronic organ business is one of the fastest growing and booming businesses in America today. It's too late to stop them from being built or bought. And it's even too late to stop musicians from playing them.

We have only two real alternatives before us. The first is to endeavor to get the manufacturers of electronics to make a more "musically satisfying" instrument. (And here, in spite of our apparent disgust with what is now available, we mustn't be too hasty in writing off the possibilities of technology).

The second is a more live option for musicians. Many churches can afford pipe organs but the vast majority of them simply have no way to raise the large amounts of money needed for purchase and maintenance. This is fundamentally an economics problem, not a musical one. We can look down our shiny noses all we want, but until we force the builders to put on the market an instrument of quality within the reach of the average American Church, the electronics will steal everything out from under said noses. What we need is not a pompous scowl on the electronic invasion but a good, versatile, top quality, inexpensive pipe organ readily available to every church in America.

ALL IN THE FAMILY

Dr. George Pool, North Methodist Church, Indianapolis, Ind., is a man who always needs a huge canvas for his creative projects. This year he has inaugurated a "Festival of Religion and Art" which will last two weeks (April 24-May 8) and include discussions about religion in contemporary life, festival services of worship, choral concerts, lecture recitals, productions of religious drama, an art show by outstanding Indiana artists, a children's art show, a fine books exhibit, a photography show, an exhibit of photographs and drawings of the best churches of 1959, an exhibit of stained glass, a workshop for choir directors, a religious drama workshop, an art workshop for children, a creative drama workshop for children and a workshop-discussion for ministers. Rather inclusive, I'd say. I'm sure that Dr. Pool would be glad to send further information to those interested. The address is 3808 N. Meridian Street, Indianapolis 8, Indiana.

Robert Page, First Methodist Church, Montgomery, Alabama. "Sunday evening we are taking our Juniors to a town about 10 miles away. They are going by bus, and are pretty excited. They will present an hour of sacred music. The boys will sing two groups of songs, including Bach's "My Heart Ever Faithful." Then the girls will sing a group concluding with Mendelssohn's "Hear My Prayer." The girls will sing the solo portions, and a double quartette from the high school choir the chorus parts. Then both choirs will sing a group together."

Nancy Tufts, our prolific Handbell Editor, will be holding a Handbell Ringers' Workshop on May 14th, under the auspices of the D.C. Chapter of the A.G.O. Write Mrs. C.L. Kinsella, 5301 New Hampshire Ave., N.W. Apt. 311 for further information. Also, she is spending the summer in Europe and has promised to collect pictures of famous choirs and places where they sing for a series of slides for the Guild.

Mrs. Alinda Couper, First Reformed Church, Hastings, N.Y., closes her rehearsals by having a child read from the Bible some mention of music and musical instruments. She has found 56 such references in her Concordance.

Donald Sanford informs us that the author of the poem on page 158 is a friend of his, Rev. T. Garland Knott, a young minister in Booneville, Miss., and that the two of them collaborated on this very strong poem. (Take time to write the name under the poem). He also writes that they are teaching the entire Holy Communion Service with all the chants to all the Choristers, beginning with the Juniors, and to the whole congregation as well. "At the beginning of the service, the minister stood before the people, and explained the service, with the choir demonstrating the choral parts. We did this twice on Ash Wednesday, and expect to do it twice again on Maundy Thursday. It is quite thrilling to hear everyone taking part in the whole service of Communion. We ordered booklets of the Communion Service from our publishing house, and passed them out to the people as they entered the church. This eliminated the necessity of turning from the liturgy to the music in the back of the hymnal. I believe the service was far more meaningful than ever before."

Foster Hotchkiss, First Methodist Church, Tupelo, Miss. "Our two junior choirs have been collecting coat hangers to raise money for the Brotherhood of Song. We now have several thousand hangers sorted and bundled, ready to turn into cash - 1/2¢ apiece. The children feel that they are doing something special, they have fun at the "sorting parties", and the coat hangers are wonderful advertisement for the project. We have a hanger (with a sign "The Brotherhood of Song") on each bulletin board.

My deepest thanks for all the splendid festival programs that have been sent from all parts of the country. And a double thanks to those who remember the needs of the Guild in their festival offering. Three such in the last month were Walter Davis of Middletown, Ohio, Louise Whitman of Glendale, California, and the Newport, Ohio, chapter festival with Ernestine Peebles directing.

Penciled on the border of one program was the note: "The pupil who never has had demands greater than he can do placed on him will never do all that he can. Set a goal higher than you can achieve if you want to achieve all that you can."

Kathleen Wickham, Santa Monica, Calif. "I wish I had some truly bright ideas I could pass along. Just my main one, which I stoutly stick to, and try to convert others to--I have a boys' choir and a girls' choir, completely separate, except occasional High Holy Days when they combine. Light and sweet anthems for the girls; masculine things for the boys. Just enough competition to be healthy. Discipline a thousand times easier. The boys voices don't overshadow the girls. AND I GET SO MANY MORE BOYS. You should have seen the paucity of boys at the festival. Several choirs had NONE, one had fifteen girls and ONE little pale blond boy. My boys were (silently) convulsed..And of course there is my local choir camp, six days together in the mountains, honor members only (based on attendance, behavior, etc.). Several concentrated rehearsals daily, preparing for the fall season, plus classes in theory, hymnology, musical instruments of the Bible, etc., plus plenty of fun songs. And for dessert, swimming, fishing, hiking. (I'm wondering if non-honor members wouldn't profit most by this experience, and be better members as a result. By taking only the best members, the not-the-best, who are already out of step with the choir, will be even more so. I should think the choir would be stronger for taking them along. R.K.J.).

Jean Turner has persuaded the Wesleyan Service Guild of the Barton Heights Methodist Church in Richmond, Virginia, to adopt Mrs. John Wesley of the Belgian Congo for the Brotherhood of Song. Mrs. Wesley is very wise in incorporating native music--instruments and songs--in her work.

Edna I. Thorpe writes from the University Christian Church of Seattle, "Our denomination is one of the few that serves Communion every Sunday. Since most of the boys and girls in the choir are too young to actually take Communion, they find this a difficult part of the service to understand and to participate in. We have tried to help by supplying the children with a half sheet of paper that fits into the morning bulletin, on which is written suggestions for meditation during this time. These suggestions are more on the child's level and the children have found them helpful in guiding their thoughts during this time." (Three examples follow).

HOW CAN GOD THINK OF ME?

* Jane was beginning to learn about the stars and the planets from her science
*reader in school. One evening she was sitting on the porch steps with her Aunt
*Ada. They were watching the stars come out one by one. Then suddenly all the sky
*was alight with their beauty as if someone had pressed a button and set them all
*aflake.

* "Wasn't God wonderful to plan for them all", Aunt Ada said, "And the most won-
*derful part of God's plan is that they will keep on shining in their places year
*after year." Jane did not answer right away. Then she said, "But it is all so
*big. Sometimes when I think of the bigness of the world that God made, I wonder
*how He can think of me." "But you see, that too, is a part of God's greatness.
*He is so great that He knows each one of His children here on earth. He is in-
*terested in what each one does, and eager to help every single one of us." There
*was silence for a moment. Then Aunt Ada went on. "Jesus' friends wondered about
*this, too. They wondered how God in His greatness could love and care for each
*one of them. Jesus talked with them several times about this. Once He told them
*that God even knew when a sparrow fell out of its nest. Then He added, "So, do
*not let this thought trouble you. Are you not worth much more than many sparrows?
*God is interested in what happens to you. He even knows the number of hairs on
*your head." As they looked at the starry sky again, Jane said quietly. "I am
*glad that Jesus helps us to understand these things about God. And I will try to
*remember that God is interested in me."

* Dear God, the stars and planets in the sky, the mountains and the valleys, the
*wonder of the rain, the big and the little things in Your world remind me of Your
*greatness. I sometimes wonder, God, how You can think of me and be interested in
*what I do. Help me to know that I can always be sure of Your love, and that You
*care about the things I do. Amen.

THOUGHTS TO GUIDE YOU DURING THE COMMUNION SERVICE

*O sing unto the Lord a new song, for He hath done marvelous things.

* O give thanks unto the Lord for He is good.

*

*For eyes to see, and ears to hear, hands to make things with, brains to think
*with and for the strength You give us..WE THANK YOU, FATHER.

*

*For people who help us, fathers and mothers, firemen, doctors, policemen, store-
*keepers, workmen who build our houses and new addition to our church; for men who
*work for all people, farmers, miners, carpenters..WE THANK YOU, FATHER.

*

*For churches, Sunday Schools, day schools, and hospitals where sick children go..
*WE THANK YOU, FATHER.

*

*For people like the good Samaritan; and that we too can help..WE THANK YOU, FATHER.

*

*Help boys and girls who live in the tenements, blind people and sick people, and
*children who are hungry..WE ASK YOU, FATHER.

*

*May we help all we can. For strength to help other people, for strength to be
*brave and kind..WE ASK YOU FATHER. Amen.

*This is a guided prayer. Follow the suggestions given in each sentence prayer.

*Then make a prayer of your own before reading the next sentence.

*

*O God, Father of us all, we are sorry that we do not think oftener of the happi-
*ness of the people who are trying to make life pleasanter for us.

*

*Sometimes we even hurt them..our father, our mother, our friends. We are sorry
*and want to do better.

*

*We are sorry that we sometimes forget to thank the people who make things pos-
*sible for us.

*

*Help us to keep them in mind; to be interested in how they live, whether they
*have work, whether they have enough to keep them well and comfortable.

*

*If they have not enough good things, show us how to share our own with them.

*

*Help us to be interested in the plans of people who are working with Thee to
*make the world happy for all.

*

*This is Thanksgiving Sunday. Soon it will be Thanksgiving Day. Help us to remem-
*ber what it can mean to us if we really give thanks for the many things we have.
*Perhaps it would be nice now to think of how many blessings you have..and thank
*God for them.

*

OF SPECIAL INTEREST TO THE BOYS IN THE CHOIR

The Hebrews considered music as a means to an end - a means to establish communion between man and God. Women were not allowed to participate in the Temple service. The singing was done in octaves by men and young boys. Biblical music was in antiphonal form, accompanied by musical instruments in octave unison, and possibly from time to time, also by arpeggios on the harps. At given moments the singing ceased, and the orchestra played an interlude. Music was used on all great occasions: heroes returning in triumph (I Samuel 18:6, Judges II;34), music for a good friend setting out on a journey (Genesis 31:27), leading a religious procession (2 Samuel 6:5, I Chronicles 13:8). The Talmud described the role of these singing boys.

Of Jewish Music - Rabinovitch publishers - The Book Center, 4629 Park Ave., Montreal 8, Canada.

SPURS IN CATHEDRALS

An amusing old English custom, recently enforced on Prince Philip by a group of choir boys.

In many English cathedrals it is the custom for the Choristers to claim a fine from persons entering them wearing spurs. This custom is a very ancient one, royalty not even being exempt, for one of the items in the Privy Purse Expenses of Henry VII, is, as follows:

"1495 - October I: To the children, for the King's spoures - 4 shillings"

A similar entry occurs three times in the reign of Henry VIII, in the year 1530. The person caught has one chance of escape, for he can demand that the youngest Chorister be brought before him, and should the boy not know his catechism well, the fine is not paid. In this way, the Duke of Wellington evaded the payment of a fine at St. George's Chapel. Of recent years, one person complained to the magistrates at Hereford because the Choristers had decamped with his hat when he refused to pay the customary fine. The magistrates decided in favor of the Choir Boys.

--Contributed by Nancy Poore Tufts

SOURCES AND RESOURCES

Stained Glass Color Art - 21415 W. Greenfield Ave., Waukesha, Wisconsin. A book of 10 designs for \$1.00

Christian Symbols - C.R.Gibson & Co., Norwalk, Conn. 85¢ A workbook on symbols.

An Easter Choir - C.R.Gibson & Co., \$1.00 places to insert figure of choir child. An attractive and interesting attendance chart.

They Sang A New Song - MacKay Abingdon Press \$3.50. An exceptionally useful new book to undergird the hymn study program. It provides interesting but authentic information about 20 fine hymns and their composer or author. The information was selected for its interest and value to children, and is not found in the average resource book. Each story is introduced by the hymn itself, and is attractively illustrated with drawings representative of the age and place in which the hymn was written. The hymns included are: Doxology, Little Town of Bethlehem, O God, our Help in Ages Past, All creatures of our God and King, America the Beautiful, There is a Green Hill Far Away, The Strife is O'er, Come Thou Long Expected Jesus, Silent Night, Dear Lord and Father of Mankind, Now the Day is Over, 'Twas in the Moon of Wintertime, Come Thou Almighty King, Blest Be the Tie that Binds, From Heaven High I Come to You, Holy Holy Holy, All Glory Laud and Honor, Onward Christian Soldiers, Now Thank We All Our God, God Be In My Head.

Altogether Lovely - Charlene Johnson, Augustana Press \$2.00. An excellent gift for the Teen-age girl. Advice on good grooming well blended with guidance on Christian attitudes, in a friendly, conversational style.

HOW DOES YOUR CHOIR GARDEN GROW?

FIRST, PLANT FOUR ROWS OF PEAS:

Presence,

Promptness,

Perseverance,

Preparation.

NEXT TO THESE, PLANT THREE ROWS OF SQUASH:

Squash gossip,

Squash indifference,

Squash unfair criticism.

THEN, PLANT FIVE ROWS OF LETTUCE:

Let us be faithful to duty,

Let us love one another,

Let us be true to our obligations,

Let us be loyal and unselfish,

Let us obey the rules of Christian stewardship.

NO GARDEN IS COMPLETE WITHOUT SOME TURNIPS:

Turn up for all meetings,

Turn up with a smile,

Turn up with bright new ideas,

Turn up with your weekly tithe,

Turn up with determination to make all things count for good.

MAY - the Month of Mothers' Day and Family Week

For Mother's Day last year, Edwin Karhu, at First Methodist Church in Oklahoma City, used a choir of families; the sermon text was "To Love, Honor and Cherish" and was followed by a renewal of marriage vows by the entire congregation.

A Prayer for Mothers' Day

used by Walter Davis at First Methodist Church, Middletown, Ohio
O God our Father, we pray Thee to regard with loving-kindness the homes of our country, that marriage may be held in due honor, and that husbands and wives may live faithfully together, in honor preferring one another. We pray that the members of every family may be rich in mutual understanding and forbearance, in courtesy and kindness, bearing one another's burdens, and so fulfilling the law of Thy blessed Son, Jesus Christ our Lord. Amen.

Memories of Home

The words "mother" and "home" have a magical appeal, the most sacred recollections and memories of our childhood days. In the home, mother is the symbol of deep affection to the family circle, courage, patience, happiness, helpfulness; our mothers reared us and nurtured us and made home a haven of peace and joy. Home is the laugh of a baby, the song of a mother, the strength of a father, warmth of loving hearts, lights from happy eyes, kindness, loyalty, comradeship. Home is the first school and the first church of the young. Home is where they go for comfort when they are hurt or sick; where joy is shared and sorrow eased; where fathers and mothers are respected and loved; where children are wanted; where money is not so important as loving kindness. That is home - God bless it.

--Chaplain Elbert L. Atkinson, U.S.A.F.

Families Can Worship

(an enclosure in the bulletin of First Presbyterian Church, Huntington, W. Va.)

Walter Eddowes - Minister of Music

The experience of family worship is not limited to the family altar. Families can worship God in many ways. The routine things of the home can become significant for the family when approached in a worshipful spirit. Worship experiences may arise at any time when there is a sincere recognition of our dependence upon God and a desire to thank, praise and serve Him. To have this worship experience families can:

1. Offer Grace Before Meals Families can:
Develop a spirit of thankfulness by recognizing God as the Giver of all.
Make "saying the blessing" more than a mere formality.
Let each member lead in offering thanks.
2. Sing Hymns Together Families can:
Sing as an expression of devotion and worship not only at family worship but while working about the house and yard.
Know and learn the meaning and background of hymns.
Learn the great hymns of the church.
Learn songs of interest to children.
Use hymns as prayers.
3. Have Prayers Together Families can:
Let all participate according to ability, needs and interests.
Make prayers meaningful, and not mere form.
Include prayers of thanksgiving, seeking forgiveness, and for others.
Pray for their minister and their church.
4. Study the Bible Together Families can:
Let all participate, interpret, and share their understandings.
Memorize favorite selections.
Read passages related to the Sunday School lessons.
Study the life of Christ and the story of the Bible.
5. Discuss Christian Beliefs, Attitudes, and the Church's Work. Families can:
Discuss what they believe about God, man, and Jesus Christ. Interpret the Christian way of life. Discuss the Church's work, locally, and around the world.
Interpret the meaning of the catechism.

6. Seek Divine Guidance on Family Problems. Families can:
 Seek God's help in family problems.
 Use their religion. Let God guide them.
 Cultivate a sense of God's presence.
 Teach children to seek the will of God.
7. Listen Together to Religious Programs on Radio & Television. Families can:
 Make careful selection of programs.
 Listen to the Protestant Radio Hour.
 Seek religious values as well as entertainment.
8. Listen to Recordings of Sacred Music. Families can:
 Learn to appreciate, enjoy and know good religious music.
 Learn the stories and words of the great oratorios.
 Learn to worship through listening to good music.
9. Plan Worship for Special Occasions. Families can:
 Plan together for the celebrations of special days and seasons.
 Give Thanksgiving, Christmas and Easter a Christian emphasis.
 Plan special worship programs, birthdays and anniversaries.
10. Attend Church Together. Families can:
 Plan and prepare for regular church attendance.
 Sit together as a family.
 Practice habits of attention and reverence.
 Actively participate in the work of the church.

Additional Suggestions for Enriching the Family Life.

1. Have Fun Together. Home is a place to have a good time - for the members of the family to laugh and play and enjoy each other.
2. Celebrate Special Days. Birthdays, anniversaries, holidays offer a wonderful chance for fellowship. Simple things can give us a glow.
3. Share Experiences. Supper time offers a grand opportunity to report on the days happenings-something special-beautiful, funny, helpful-or some trying problem. Have you tried Family Council? It's a grand way to talk over problems and iron out squabbles.
4. Give Sacrificially. Share your blessings through tithes and offerings. Give through your church to the needy world.
5. Work Together. It's funny, but any sort of work together can bring rare fellowship.
6. Understand Each Other. Perhaps Dad is cross because of business worries. Mother may be sharp about late hours because she cares so much. If we watch, listen, ponder, and care-we can understand and help each other.
7. Have People In. Not formal dinners, but hamburger fries in the backyard, popcorn and apples on Saturday evening, everybody helping with the dishes. All of this gives a glow to living.

Some Appropriate Music

Wedding Hymn: Dear Friend of All in Quiet Galilee-Thiman Novello PCB 1361.

Mothers' Day: Gifts-Caldwell-Summy-Birchard 5033.

Bless all Mothers, Lord, I Pray-Triebel Pallma Co., Beaumont, Calif.
 Mothering Sunday-Warrell Oxford Univ. Press 93, light and
 joyous, somewhat secular.

REHEARSAL TECHNIQUES

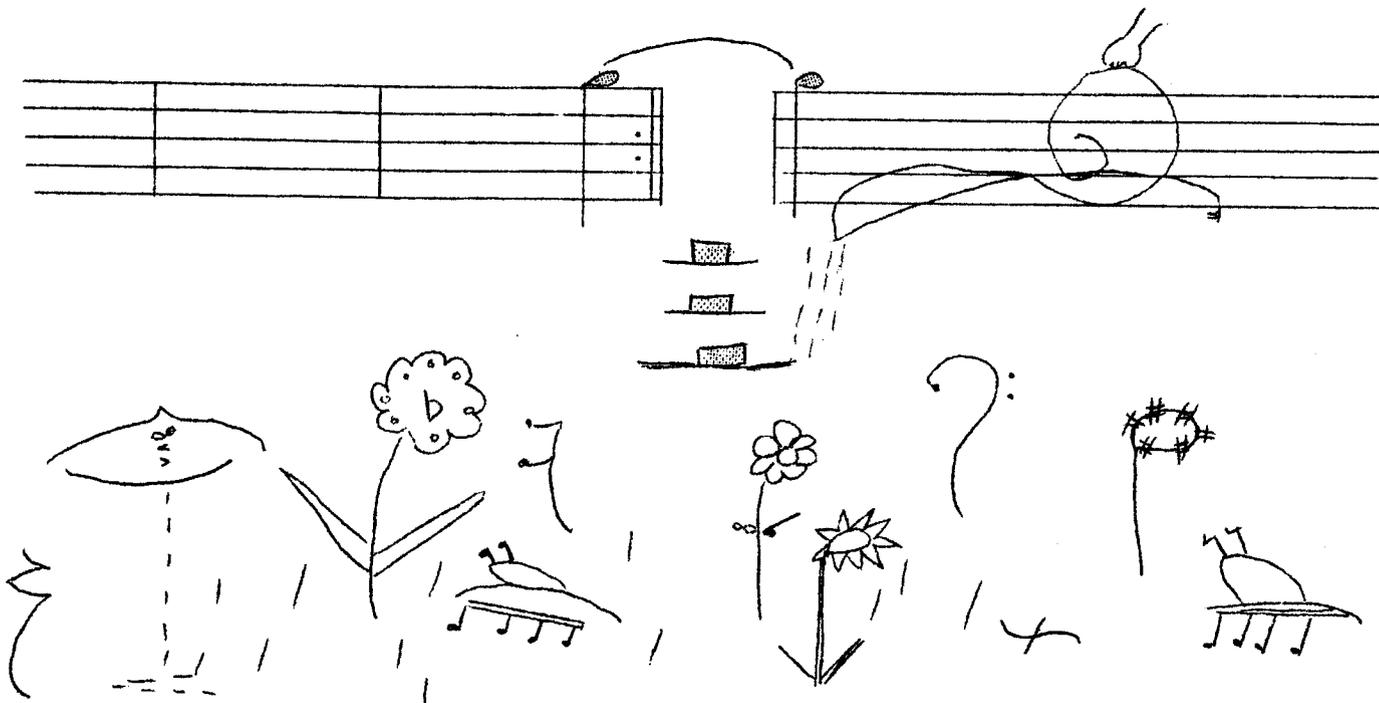
Clement Burton - - -St. Peter's Lutheran Church --- Allentown, Pa.

In a church situation not wholly unlike any other, we have two children's choirs with a total of sixty members. St. Peter's Church is located at the junction of Allentown and Bethlehem, and draws families from both communities. Some of the Allentown schools are dismissed at 3 P.M., and the children begin arriving at 3:10. The Bethlehem schools dismiss at 3:45, and these members come in around 4 o'clock. With such a time lag, we spend a considerable amount of time in recreation or in playing such games as Musical Bingo. On several occasions we have worked on musical puzzles such as the one at the bottom of this page. If any members are having pitch difficulties, there is time for some tonal work during this period.

The Children's Choir II (grades 4-6) rehearsal then gets under way at 4 P.M. with anthem rehearsal, sight singing or rhythmic exercises. Most of our music is taught by rote, using scales on the blackboard, melodic or rhythmic patterns drawn on the board or in the air by each child, or contests to see which will be the first row to learn the new song. This year's choir responds very well to the method of printing the words on the blackboard, then erasing a few words each time we sing the song.

We work on tone and diction as the occasion demands. Much of our groundwork is laid during our summer workshop which just precedes the opening of the new school year. However, much of this is forgotten in the excitement of learning a new song, so we refresh our memories (and our sounds) from time to time. Rehearsals end with the handing out of attendance stickers (Wright-Way Choir Boys), a prayer by one of the children and singing a phrase from Men and Children Everywhere.

This choir sings about once a month in the Church Service, and at special services, such as Thanksgiving, Carol Sing, Christmas Eve, Easter, Cantate Sunday programs, etc. During Holy Week they sing on Tuesday and Good Friday. This spring we are hoping to play hosts for a concert by the Pennsylvania Singing Boys, a choir from Warren which has done quite a bit of concertizing in the East.



There are 30 different musical symbols in this garden. Can you find them all?

AND WHAT OF THE SUMMER MONTHS?
CHILDREN'S MUSIC WORKSHOP * * * CLEMENT BURTON
ST. PETER'S EVANGELICAL LUTHERAN CHURCH * * * * * ALLENTOWN, PA.

Schedule for the Week

CHOIR II - Grades 4,5,6.

9:30 - 9:45 - Chapel (Area C)
9:50 -10:20 - Christian Educa. (Area A)
10:25 -11:05 - Choir (Area C)
11:10 -11:25 - Recreation (Area D)
11:30 -12:00 - Music Education (Area C)
12:00 -12:30 - Lunch (Area E)
12:30 - 1:10 - Arts & Crafts (Area B)
1:15 - 1:45 - Christian Educa. (Area A)
1:50 - 2:20 - Games & Hikes
2:30 - 3:30 - Swimming (Area F)

CHOIR III - Grades 7 & 8

9:30 - 9:45 - Chapel (Area C)
9:50 -10:20 - Music Educa. (Area C)
10:25 -11:05 - Arts & Crafts (Area B)
11:10 -11:25 - Recreation (Area D)
11:30 -12:00 - Christian Educa. (Area A)
12:00 -12:30 - Lunch (Area E)
12:30 - 1:00 - Handbells
1:05 - 1:45 - Choir (Area C)
1:50 - 2:20 - Christian Educa. (Area A)
2:30 - 3:30 - Swimming (Area F)

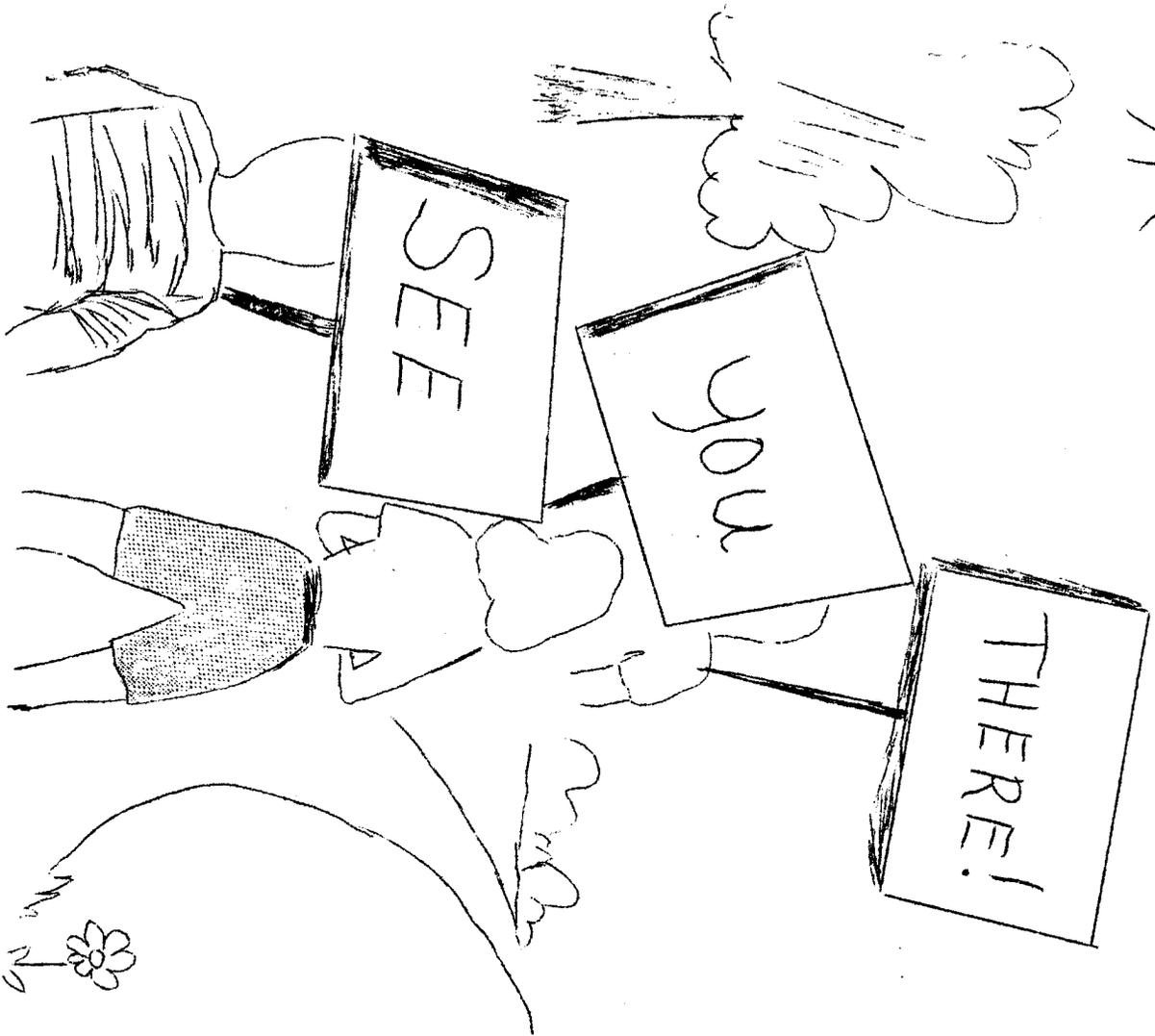
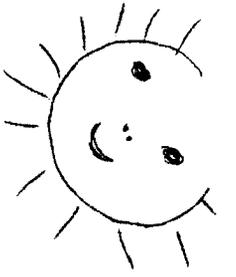
Our Children's Music Workshop was held at Green Pond, a private high school (Moravian Seminary for Girls) which was formerly a private estate located away from the city and from busy highways. Its spacious campus offered us wonderful facilities.

Area A was a classroom located in a separate building. Area B the art studio, is nearby in a remodeled barn. Area C the music room in the main house, about a block from A and B. Area D, a hardtop volleyball court. Area E a grove of trees. Area F the swimming pool. Movement from one area to another went smoothly with a choir mother or a high school helper acting as guide. Mothers also helped furnish transportation to and from the workshop each day.

The length of the periods worked out well with the exception of the Christian Education period, namely because a two weeks Vacation Bible School course was jammed into the time allotted. This was not my original intention in the C.E. course; next year I hope we can run the two schools at different times. One other too-short period was the choir rehearsal with the Junior Highs. This is a new group this year, beginning two part singing, and more mature vocal production, so I would have welcomed more time with this age group. Otherwise, all went well, and was a wonderful step in the direction of a choir camp next year.

We were not required to have a nurse on the grounds, although each child was asked to have a medical examination before the workshop, and all children who used the pool were

required to have polio shots. We furnished our own life guards, We also carried an insurance policy which covered all children and adults, drivers included, to and from the school, and also while there, against accident, death, dismemberment, and medical expenses. To cover the cost of this and of the Bible School workbooks, we charged a registration fee of 50¢. Our Primary Workshop was conducted at the church each morning during the next week, with basically the same type of course.



A JOINT VENTURA

(reported by Dick Coulter, Trinity Methodist Church, Newport News, Va.)

"Musical Aids to Worship" was the theme of the Junior Choir Day Camp held at Langley Air Force Base, Virginia. Sponsored jointly by the Protestant Chaplains, Trinity Methodist Church, Newport News, Va., and First Methodist Church, Hampton, Va., the camp was designed to help the children see in just how many and varied ways music can help to focus the worship service.

Demonstrations of stringed and brass instruments, handbells, and organ pipes were given, but the exciting events were field trips--one to a nearby college for a visit to the carillon (electric) and organ and one to Richmond to see and hear the carillon (a true one) in Byrd Park. John Halvorsen of Epworth Methodist Church, Norfolk, is getting a new organ and loaned us several pipes from his old organ. We had fun with our organ choir, but the wind pressure was not even enough for a concert. The children were amazed to see how organ pipes were built and blowing them was great fun.

The schedule for the camp was full and we kept the children very busy. At the end of the week, we all were exhausted but eager for next summer. I might say here that the salvation of the three directors was giving lots and lots of responsibility to the counselors--college men and women home for the summer--who took complete charge of everything but the rehearsals and basic planning. 65 children were present for the week.

Schedule

- 9:00 a.m. Worship Service
- 9:30 a.m. Rehearsal of the choir
- 10:30 a.m. Break (coke & cookies provided for the children)
- 10:45 a.m. Rehearsal (usually in the sanctuary of the chapel)
- 11:30 a.m. Handcraft
- 12:15 p.m. Lunch
- 12:45 p.m. Afternoon activities: Field trips, swimming, Square Dancing, Films on organ building and bells.
- 4:00 p.m. Parents arrived to take children home.

A worship service was provided on the final evening for parents and friends. Handbells, strings, trumpets, and the organ were used to accompany the anthems sung by the choir. The service was followed by a social hour in the chapel annex. There was a tremendous air of excitement and satisfaction at the end of the week which stemmed from learning about the use of the various aids to worship and also from the many new friends the children had made. Each year seems to be more successful than the last, particularly because the planning can be done easier and earlier.

Dan White holds a Choir School at Garr Auditorium in Charlotte, N.C., on each Thursday in August, for present and prospective members of the choir.

The design on page 201 was used by Edith Harbaugh, director of Christian Education at Second Presbyterian Church in Knoxville, Tenn. for the outside of the folded announcement of the Day Camp for Primary, Junior, and Junior High departments of the church. Fold it down the middle and you have an interest-catching front and back for the information about your summer activity.

JUNIOR CHOIR WEEK

Mrs. William Atkinson - Community Church - Vista, California

"We met for two hours in the morning for five days. The meetings were held in the church. On the following Sunday we sang for both the morning services. Each day we had time for individual singing, music study about hymns, composers, history of church music. We also had time for one game, and then lots of singing. On Friday we had a quiz and then a party given by the mothers. We had excellent cooperation from the mothers and the Music Committee. It was a most successful venture in every way. We used material about Handel, and several of the Hymn Study pages. Also we had an interesting opening to each of our sessions. We began with an introit which I wrote, and then said the "Choristers' Prayer" together followed by the Lord's Prayer and then our prayer response. Not even one day were the children not in their seats when it was time to begin.

* * * * *

Mrs. G. Colby Bartlett is associated with the Rural Church Institute at Cornell University in Ithaca, and last summer held a "Choir School" for directors in rural churches. The daily program included General Principles of Choir Directing; Your Junior Choir; Conducting and Reading Music; Voice Instruction and Speech Choir Work; Hand Bell Choir; and a Chapel Period.

* * * * *

VACATION MUSIC SCHOOL

(as reported in the "Flammerion", Vol. I, No. 2, published by Flammer Co.)

Mr. F. C. Barrett, minister of music at Govens Presbyterian Church in Baltimore says: "Our summer Music School runs concurrently with Bible School, in sessions from 8:30 to 12:00, five days a week. Our rule at Govens is: No locked pianos or organs. And never has there been any damage or misuse of instruments. We started our summer Music School ten years ago. We began as a part of the Bible School, but interest was so great that the following year we opened a separate school. The students range in age from 8 to 15. A small fee is charged to cover expenses. The courses are: ear training, sight singing, theory and choir. Piano is stressed, and several recitals have been given. The more advanced students provide the music for a short chapel service which begins the mornings activities. The organ and choir-including the conducting, preludes and hymns-are in the hands of students. It is most successful. I am happy to report that three members of last year's class are leaning heavily toward a church music career. One is already substituting in a church this summer. Two former members are now church organists. Our four volunteer choirs are a direct outgrowth of our Music School. We are now beginning to enjoy fully the youngsters who have had ten years of training in our summer Music School. They provide our best tenors, basses, sopranos and altos.

* * * * *

R. Walton Jamerson reports with enthusiasm on his first experience with a "choir school" at Trinity Lutheran in St. Petersburg, Fla. The school was held at the church, and classes included music fundamentals, symbolism, choir loft procedure, rhythmic movement, and choric speech, and a study of Handel's Messiah. The recreation period brought refreshments, and movies related to music.

* * * * *

Mrs. Ruth Tamalino, of North Hollywood Methodist Church, compiled a series of chapel services for her Vacation Singing School which she will be happy to share with those interested. Her address is 5349 Babcock Ave., North Hollywood, Calif.

* * * * *

DENVER PRESBYTERY HIGH SCHOOL MUSIC CAMP
Phyllis Anschicks

In comparing our schedule with that of other camps, I feel we achieved a quality that cannot be measured. So many of the Youth Sacred Music Summer Schools are all music. We feel that Christian Life and Sacred Music are so intertwined in all our classes that you cannot separate them.

I was amazed at the fires that were kindled and flamed in one short week; saw so much change in each of the five young people from our church. We discovered a 'natural' conductor, and a should-be organist, and obtained a new choir member.

Our camp was probably unique in its poor equipment: 2 pianos, 2 rooms large enough for classes, but all of God's Rocky Mountain Region to inspire us.

Also unique in that all new found talent and knowledge was used in some leadership capacity. For instance, after the third day: piano accompaniments played for conducting class, student conductors leading our hymn sings and song fests, and Hymnology students presenting the background of the hymns.

All young people took 4 basic courses: 1. Study of the hymnal. 2. Conducting. 3. Social Education in Action. 4. Choir and two workshops: either Voice Class or Piano Accompanying in the Church; and Orchestra or Rhythmic and Speech Choir. Every young person participated in three or four different activities in the final program. One of the most inspiring results was the enthusiastic way the fellows responded in the rhythmic choir.

FINAL CAMP PROGRAM
Camp Insmont, Bailey, Colorado

CHORIC SPEECH - I Corinthians 13

Congregational Hymn - Holy, holy, holy (descant on verses 2 and 4)

ALTO VOICE CLASS - Be Thou my Vision

CHOIR - From Ill Do Tho Defend Me - Bach sab
Create in me a clean heart, O God - Mueller satb
Lead me, Lord - Wesley satb
Praise my soul - Andrews unison and st-ab

*ORCHESTRA - A mighty fortress is our God - Luther
Heralds of Christ - Warren
Fairest Lord Jesus - Silesian Folk Song
recorder descant by Phyllis Anschicks

SOPRANO VOICE CLASS - Morning has broken

MALE VOICE CLASS - Steal Away ttb (arr. by Phyllis Anschicks)
Now let me fly unison (Fireside Book of Folk Songs)

CHOIR - We sing Thy praise - Bortniansky
Nunc Dimittis - Arkhangelsky
Let all things now living - arr. Davis
A Blessing - Shaw

RHYTHMIC CHOIR - The Lord's Prayer

*All orchestral numbers arranged by participants.

REPORT OF THE FOUR CHOIR MEMBERS WHO ATTENDED THE CAMP ON A SCHOLARSHIP
from Mrs. Anschick's Church in Littleton, Colorado.

FAITH THROUGH MUSIC



During the week of July 19-25, we were privileged to attend the first Youth Music Camp at Camp Insmont under the direction of the Rev. Melvin Kessinger, Associate Pastor of Wellshire Presbyterian Church. Present were seven boys and seventeen girls representing the Denver Presbytery.

Throughout the week we were kept quite busy with this harrowing schedule:



6:30-Time to get up!
(supposedly)

7:00-Breakfast

7:45-Tree sitting (Morning watch, or personal devotions. Scripture passages and prayer suggestions were posted for our use).



8:15-Cabin clean-up



8:30-Hymnology, a comparative study of the old Hymnal and new Hymn-book combined with church music history; Mrs. Anschick, instructing this session.

9:20-Choral conducting, instructed by Esther Sherman, was an enjoyable course in rudiments of directing.



10:15-Social Education in Action (SEA), led by the Rev. Robert Falconer, Assoc. Pastor of North Presby. Church. Discussion centered around stand the church and we, as youth, should take on various social issues, such as racial and cultural problems, family and community life, international relations, and alcoholism.

11:15-Choir, conducted by Mrs. Anschick and Mrs. Sherman.

12:30-Lunch



1:15-Rest Hour (for those who had ear plugs)

2:20-Workshops for soprano, alto, tenor, or bass voices; training for church music accompanists.

3:00-Orchestra, under direction of Miss Barbara Buzard of Westminster Presby. Church. Choral speaking and rhythmic choir with guidance of Miss Cecilia Gonzales, Board of Ecumenical Missions. Rhythmic choir was group dance interpretation of Lord's Prayer.



4:00-Canteen

4:15-Fishing, hiking, ping pong, four square ball, softball, etc.

6:00-Dinner



6:45-Committee Meetings-Research, Social Justice, and SEA. Explored social problems and their Christian solution.

7:30-Vesper Service on the mountainside.

8:00-Evening program

10:00-Cabin devotions

10:30-Lights Out (Ha.Ha!!)

Our evening programs included an opening song fest, a moonlight hike, square dance, talent show, banquet and the closing inspirational service followed by a night of silence. On Tuesday we journeyed to Fraser to hear the famous Baroque organ built by Rev. Bollinger, Associate Pastor of the Parish of the Eternal Hills. We were guests of the Westminster Fellowship at a picnic supper. The evening was climaxed by an inspiring hymn sing accompanied by the pipe organ. We would like to thank the congregation and Music Committee for making this week of learning and inspiration possible. We hope to share our new knowledge and renewed faith by service to you.--Jan Blair-Vic Henney-Kathy Hubbs and Ken Whitney

***** I M P O R T A N T *****

+++++ ITEM NUMBER ONE +++++

GUILD CHAPTERS....ATTENTION.... We are saving space in the June issue of the LETTERS for a report from each of the chapters. Just a condensed summary of the highlights of the season. Most of our members have no notion how helpful a CHAPTER can be. Send it TODAY....DAY AFTER TOMORROW MAY BE TOO LATE.

+++++ ITEM NUMBER TWO +++++

The Library of Congress has honored the Guild by requesting a complete file of all the LETTERS. But WOE - so little did we realize in the beginning how big this organization was going to become that we failed to keep copies of the early issues. In fact....the first four years are missing:

- 1949-50 (only four issues this first year!)
- 1950-51
- 1951-52
- 1952-53

Were any of our CHAPTER MEMBERS more far-sighted than we were?????????
??

We want desperately to provide the file for the Library of Congress and certainly there should be a complete file in the Guild Office.

SO -

To the first three members sending in the complete issues of these four years, we will offer a Complimentary Contributing Membership for 1960-61. Additional sets, above the first three, will be returned to the owner, with postage paid both ways.

+++++ ITEM NUMBER THREE +++++

SEND IN YOUR RENEWAL NOW - - before you forget.

+++++ ITEM NUMBER FOUR +++++

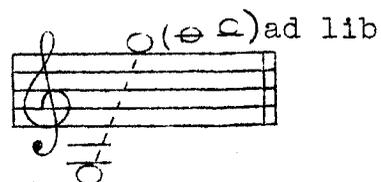
SEE YOU AT THE SUMMER SCHOOL
A GOOD PROGRAM
A GOOD FACULTY
A GOOD PLACE
AND GOOD COMPANY

" GOD OF GRACE "

C w m R h o n d d a

Dedicated to:
Federal Lee Whittlesey and the
Highland Park Methodist Church Ringers
Dallas, Texas

Arranged for 2 Octaves plus



BOLDLY

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14.

A - - - - - M E N !

Copyright 1959 Nancy Poore Tufts

" J E S U S S H A L L R E I G N "

D u k e S t r e e t

Dedicated to:
Saxe Adams and The Travis Avenue Baptist Church Ringers
of Fort Worth, Texas

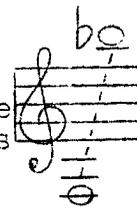
(1) Arr. for
12-bell Set.
(Ignore notes
in ())



(2) Or 2-Octave
Set. (Ignore
notes in upper
())

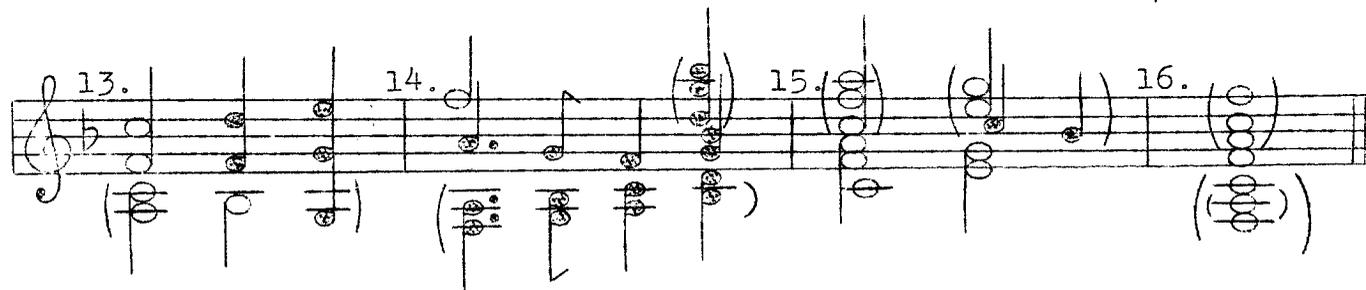
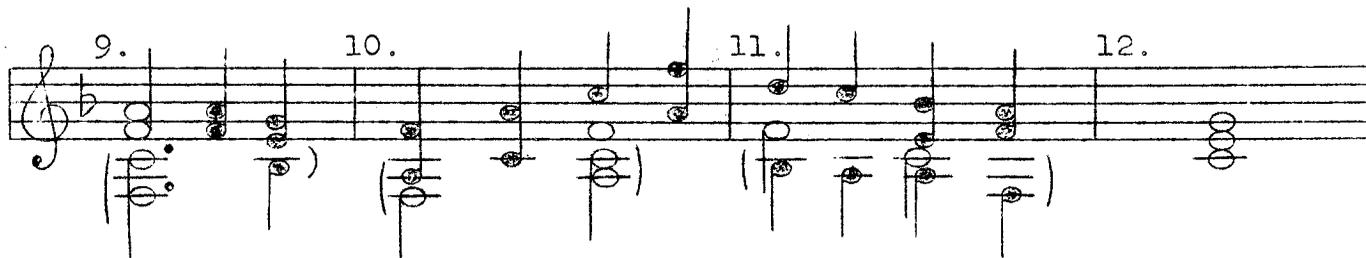
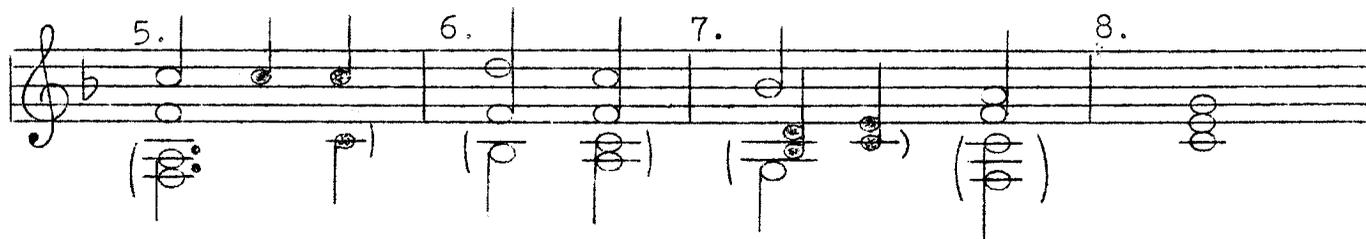


(3) Or
2-Octave
Set plus



KEY OF F (Large Sets Use E^b or E)

Exultantly



"Remember the game, London Bridge? Two people join hands to make a bridge under which all the others are to pass. When one is caught, he is to make a choice between two very desirable wishes. For the boys the wishes might be for a palomino horse with a silver saddle and a beautiful boat that could sail the seven seas. For the girls the wishes might be between a child-size doll house and the gorgeous clothes of a princess.

All of life's choices are not so famous yet our life is a constant choosing process. In making the right choices, we are building our "London Bridge" of strong, lasting material, known as character."

Decisions will be such as these.

"Shall I skip choir today to play or watch TV, or shall I be present because I am needed and expected to attend the rehearsal?" --and--

"Shall I look in the book for the answer on this exam in order to make a good grade, or shall I be honest, take the lower grade but study harder for the next exam?"

All decisions have their importance from ones similar to these mentioned to greater decisions concerning the acquiring of material wealth and of spiritual wealth. More often this has been termed by newspaper headlines as: bribery, robbery, tyranny, national disputes--even bloodshed.

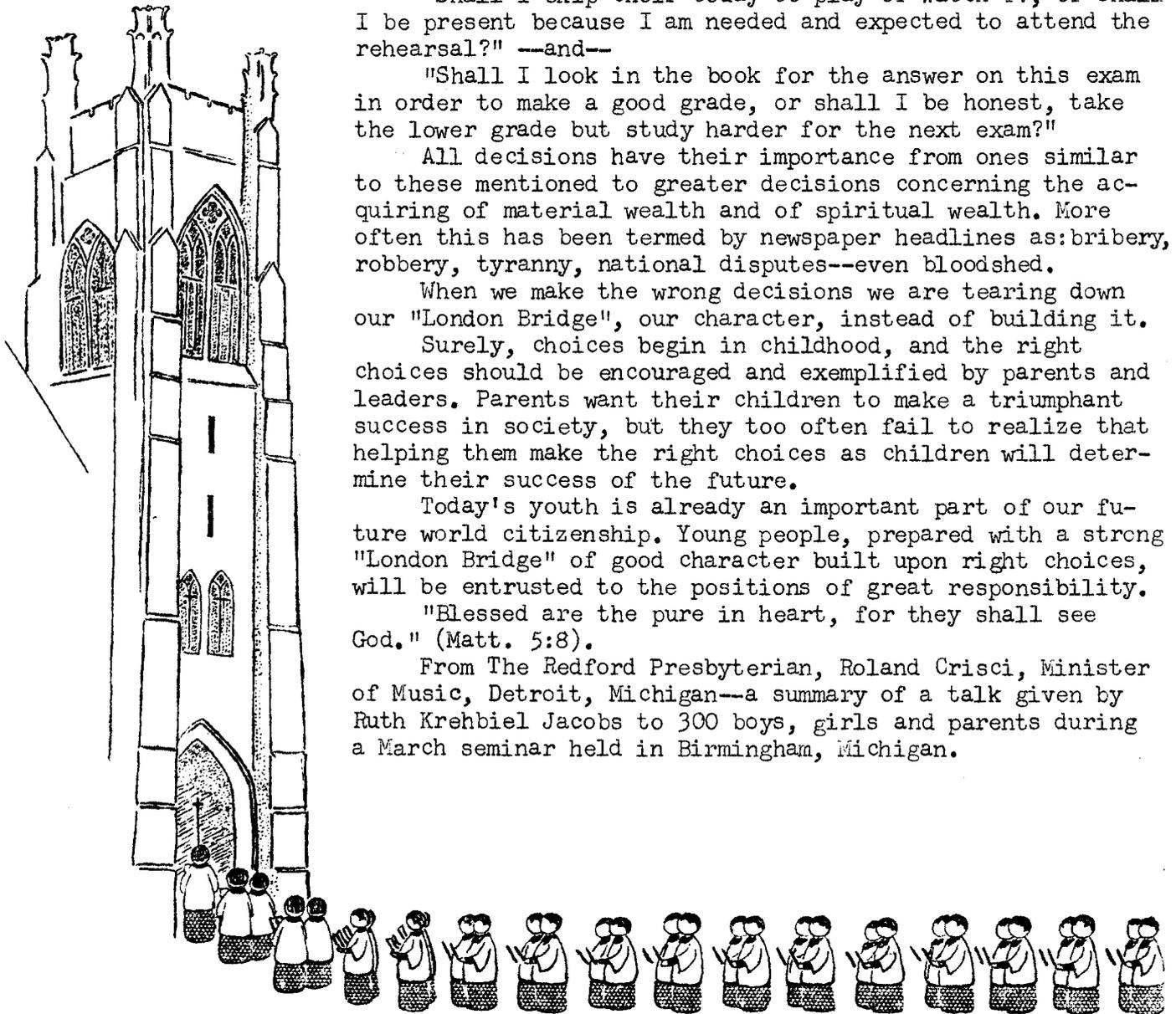
When we make the wrong decisions we are tearing down our "London Bridge", our character, instead of building it.

Surely, choices begin in childhood, and the right choices should be encouraged and exemplified by parents and leaders. Parents want their children to make a triumphant success in society, but they too often fail to realize that helping them make the right choices as children will determine their success of the future.

Today's youth is already an important part of our future world citizenship. Young people, prepared with a strong "London Bridge" of good character built upon right choices, will be entrusted to the positions of great responsibility.

"Blessed are the pure in heart, for they shall see God." (Matt. 5:8).

From The Redford Presbyterian, Roland Crisci, Minister of Music, Detroit, Michigan--a summary of a talk given by Ruth Krehbiel Jacobs to 300 boys, girls and parents during a March seminar held in Birmingham, Michigan.



CHORISTERS' GUILD LETTERS
Volume XI 1959-1960 Number 10
June

CHORISTERS' GUILD
Box 211, Santa Barbara, California
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RUTH KREHBIEL JACOBS
1897-1960

Excerpts from letters received concerning her life and work.

"Emerson summed it up well, I think: 'To laugh often and love much; to win the respect of intelligent people and the affection of children; to earn the approbation of honest critics and endure the betrayals of false friends; to appreciate beauty; to find the best in others; to give one's self; to leave the world a little bit better, whether by a healthy child, a row of trees or a redeemed social condition; to have played and laughed with enthusiasm and sung with exultation; to know even one life has breathed easier because you have lived--this is to have succeeded.' Certainly by this or any standard, hers was a successful life."

"I thank God for the wonderful life that Ruth lived, and how she poured out herself for the benefit of so many thousands who knew her sterling qualities. She was an inspiration to me. Vital, musically, humble, creative--these are some of the words which describe her, but none do her justice. What wonderful things she has done for boys and girls all over the world."

"While others will speak of her professional accomplishments, her fine musical ideals and her high standards, we recall with most affection the vigor of her greeting, the sense she invariably imparted of being keenly alive. This, I am sure, is a heritage we shall never lose."

"You two had a dream. You have given your lives to it. Now the dream has become a reality, and in a very real sense, Ruth lives on through the lives of thousands of children and hundreds of adults whose lives have been quickened by that dream. Earth is more like heaven as their songs are more beautiful and as their lives reflect those songs and heaven is richer because Ruth has joined the heavenly choir. Indeed, heaven and earth are brought closer to us all now through her."

"But most of all, we remember words from one of her favorite anthems which she taught us, 'Let me not fear the darkness now, since life and light break through Thy tomb. Teach me that doubts nor more oppress, nor more consume.'"

"She was one of the great souls of Christian musical ministry--the singing world is richer for her life and service. Everywhere I turn today, I see things that remind me of her and her unselfish service to all of us--The Choristers Guild pins we gave today, the book, 'The Childrens Choir', the way my children sang in church yesterday...What can we do now? Just keep on giving our best as she did, to enrich the life of each child we touch by building Christian Character through music."

"I doubt seriously if any sermon will mean more or touch more lives than your wife's influence while living, and the message she gave just before leaving to lead the heavenly choirs, 'Now is the time to prepare your hearts.' I hope that my life can be as full and abundant to others as hers has been."

"No one could be with her without sensing that the tremendous power and vitality which found expression through her, came from a deep, joyous faith in the Christian way of life to which she gave herself wholeheartedly -- and that she was willing to give her life for what she believed in. The reason her words have meant so much to people is that her life gave them meaning and validity."

Dear Guilders:-What I am about to write, is at once one of the most difficult ever to confront me, and one of the simplest--to write briefly of Ruth. The shock of the sheer suddenness of her death is beginning to wear off, but in its place has come a vast emptiness and a desperate loneliness. And yet, she left me a heritage, the value of which I have not yet fully perceived--the carrying forward to greater fruition with God's help and yours, her dream for the Choristers Guild. That duty, that task, that responsibility fill my days with work and my thoughts with vigor. Thus, she is still with me, and, with you.

Though we had been married for more than thirty-one years, and had worked together closely the past few years in the carrying forward of the Guild, yet it took her sudden death even for me to realize the real extent of her influence as expressed in the hundreds of telegrams and letters sent as a spontaneous tribute to her. To the many, many Guilders who have written, and/or sent contributions to a Ruth Krehbiel Jacobs Memorial Fund, I express deep and abiding appreciation. The particular direction of the fund is not yet determined, though it will in some way, directly or indirectly, affect the lives of children. The fund at present is an account in the Guild, separate and apart, and will under no circumstances, be spent for general Guild purposes.

With new and additional leadership, the Guild will not only continue, but grow. The seeds which Ruth planted will be tended and nourished by all you Guilders who will rally to the slogan which she developed so nobly,--Christian Character Through Childrens Choirs. One very tangible evidence of your belief in the future Guild has been immediate renewal of many memberships.

The Guild Seminar announced for June 27-July 2, Lawrence College, Appleton, Wisconsin, will be held as announced. Norma Lowder of Houston, Texas, a younger woman whose work, career, and growth in it, Ruth has been watching with increasing regard, will conduct the work in the junior age group level. She will not attempt to be Ruth; she should not attempt it for she must be herself. The others on the faculty will be as originally announced. If you had planned to attend, you owe it to yourself to send in your registration now.

One of Ruth's big dreams for the Guild was the establishment, as you may remember from her words from time to time, of a Childrens Choir Center which would become a fountainhead of help, inspiration, knowledge and leadership to Childrens Choirs and their directors everywhere. She was at times impatient of the non-fulfillment of that dream. It will come. One big hurdle is the Guild tax situation with the Federal Government. Just because the Guild is a non-profit corporation, that fact alone does not exempt it from paying corporation taxes. A hearing before a Federal Tax Court in Los Angeles is scheduled for June 15. The Guild may be close to its hope of being able to ask for larger gifts on an income tax-free basis to the giver. If the decision is unfavorable to the Guild, much of the surplus so slowly and carefully built up to help make a center possible, will need to go for back taxes, penalties and interest.

Much of the above may seem to have gone astray from the plan of this personal word to you. It is all, however, very closely related to Ruth and her dream.

Will you help advance that cause for which she so gloriously and splendidly raised the banner? The best answer is your positive, affirmative answer.

Leslie

SOME OF THIS 'N THAT

Ruth had plans to send attractive certificates to all Contributing Members, also to sponsors in the Brotherhood of Song. The plan will be carried out in the Fall.

Remember the Brotherhood Of Song as a challenging project for your boys and girls for this Fall. The number of sponsors is growing; a list of them will appear in the September issue. This project is one splendid way to teach your boys and girls the Christian vision--One World. Foster Hothkiss, First Methodist Church, Tupelo, Miss., conceived a fine way for his youngsters to earn the money. Write him about it.

Have you found and used an effective anthem arrangement of any of the hymns in the Choristers Little Hymnal? If so, please share it with others in the Guild family. Send in the name, composer, publisher and number.

A short account of Guild beginnings will appear in an early Fall issue of the Choristers Guild Letters. It is my duty to write down the misty dream which Ruth had, and how it grew brighter and clearer until it became the Choristers Guild of today. Then, she was the Guild. Now, we must be the Guild.

Many, many thanks go to the Channel Chapter of the Choristers Guild here in Santa Barbara for so quickly getting the news to you, and for their personal help to me in this time of crisis.

* * * * *

A SHORT, SHORT STORY

This is the tale of an unhappy man. Last Fall, in estimating the Choristers Guild Pin needs of our members, I ordered for Spring delivery 10,000 pins in the Glo-Tone finish, and 1500 in the Gold-filled quality. Of the former, 8000 were plain, the balance in various combinations; of the latter type, 1000 were plain, 500 in combinations. In addition, Mr. Hovland, the same manufacturer who has made our custom-designed pins since the beginning, made up 1000 note guards and chains for attaching the pins sent in by members. We both thought we were all ready for the Spring and early Summer rush. I even made the boast that, except for unusual combinations, any order for new pins would be filled on the day of receipt, and that the pins sent in for processing would require no more than two weeks for delivery back again to you.

Alas and alack for boasts. The demand for note guards was so great that the supply was exhausted some days ago, and all pins sent in for the addition of note guards have had to be held up. The guards require more time to manufacture than the pins themselves. During this very busy season, for Mr. Hovland, the making of 1000 additional note guards is no small task. Then further, the demand for Gold-filled pins far exceeded the supply on hand, and a large additional supply of these pins is being made up. So there is delay also in this area. Further, the tragic event of April 30 has added to our problems since I had not only my regular work to take care of, but to get this June issue ready. Some members therefore have been unhappy, and rightly so, in not receiving their pins on time.

For each such situation, I am profoundly sorry, and apologize sincerely. Having been a Church musician myself for many years, I know how disappointed boys and girls can get when they do not receive their promises on time. All I can now say is that as this is written, we can, in a few days, be back on schedule again. Happily, however, the great majority of orders have gone out on time. The Guild recognizes its obligation to its members, and tried genuinely to serve, effectively and efficiently. If we fell short of our ideal, please forgive.

A FESTIVAL PROGRAM FOR CHILDRENS CHOIRS AND SPEECH CHOIRS
(all musical numbers from the Choristers' Little Hymnal)

INVOCATION: O God, who makest Thyself known in the stillness, make us to know Thy presence in this sacred place, that we may go forth in Thy strength and in Thy love: through Jesus Christ our Lord. Amen.

CHOIRS: GOD HIMSELF IS WITH US. (56).

PRAYER: ALMIGHTY GOD, MAKER AND PRESERVER OF ALL THINGS VISIBLE and invisible, we adore Thee in Thine infinite majesty, and bless Thee for Thy wondrous love revealed in Jesus Christ, Thy Son, our Savior, to whom with Thee, O Father, and the Holy Spirit be all honor and glory, world without end...Grant us, O Lord, the help of Thy spirit that we may enter into Thy holy presence with reverence and gladness, and render a service acceptable unto Thee, through Jesus Christ, our Lord.

CHORIC SPEECH: We praise Thee, O God; we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting. To Thee all angels cry aloud, the heavens and all the powers therein. To Thee cherubim and seraphim continually do cry: Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of the majesty of Thy glory.

CHOIRS: ALL THINGS PRAISE THEE. (38).

PRAISE THE LORD, YE HEAVENS ADORE HIM (2) congregation on 3rd verse.
(Praise the Lord, ye heavens adore Him--Pritchard-Malin (Birchard 1475).

SHORT ORGAN INTERLUDE: (repeat last stanza of previous number).

CHORIC SPEECH:

To the Master of music and loveliness; praise, power, dominion forever
To the Lord of the word of creation: praise, power, dominion forever
To the Maker of movement, color and light;
To the Builder, Designer, Creator,
To the Theme of all song, Inspiration of love,
To the Artist of life, to the Greatest and Least:

Praise, power, dominion forever.

For He is the greatest upon His high throne,
And He is the least as the child of a maiden:
Praise then to Jesus, whose mother was Mary,
And praise now to Christ who is God in the midst of us.

Lord of all beauty, adoring we come to Thee,
Give us Thyself both in time and eternity,
Offering all that we are or can hope to be.
Lord of all beauty: Praise, power, dominion forever.

CHOIRS: O COME, O COME EMMANUEL (23) 1st stanza only.

CHORIC SPEECH: Now when Jesus was born in Bethlehem of Judea, in the days of Herod the King, behold there came wise men from the East 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." Then Herod when he had privily called the wise men inquired of them diligently what time the star appeared. When they had heard the king, they departed, and lo, the star which they saw in the East went before them till it came and stood over where the young child was. When they saw the star they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary, His mother, and fell down and worshipped Him; and when they had opened their treasures, they presented unto Him gifts: gold, frankincense and myrrh.

CHOIRS: AS WITH GLADNESS (25) verses 1-2-3.

SHORT ORGAN INTERLUDE = introducing the thought of Palm Sunday.

CHORIC SPEECH: Mark XI:I - 9.

CHOIRS: HOSANNA, LOUD HOSANNA (28) with "hosannas" as introduction, and before and after 3rd stanza.

FESTIVAL PROGRAM (continued)

CHORIC SPEECH:

They borrowed a bed to lay His head when Christ, the Lord, came down,
They borrowed the ass in the mountain pass for Him to ride to town,
But the crown that He wore, and the cross that He bore were His own,
The cross was His own.

He borrowed the bread when the crowd He fed on the grassy mountainside,
He borrowed the dish of broken fish with which He satisfied.
But the crown that He wore, and the cross that He bore were His own....
The cross was His own.

He borrowed the ship in which to sit to teach the multitude,
He borrowed a nest in which to rest; He had never a certitude;
But the crown that He wore, and the cross that He bore were his own....
The cross was His own.

He borrowed a room on His way to the tomb the Passover lamb to eat,
They borrowed a cave for Him a grave, they borrowed a winding sheet.
But the crown that He wore, and the cross that He bore were His own....
The cross was His own.

CHOIRS: O SACRED HEAD NOW WOUNDED (30) 1st stanza only, repeat on a humm)
CHRIST WE DO ALL ADORE THEE (53)

CHORIC SPEECH:

I know not how that Bethlehem's Babe could in the God-head be.
I only know the manger Babe has brought God's life to me.

I know not how that Calvary's cross a world from sin could free,
I only know its matchless love has brought God's love to me.

I know not how that Joseph's tomb could solve death's mystery.
I only know a living Christ, our immortality.

CHOIRS: O SONS AND DAUGHTERS (34)
(O Sons and Daughters, let us sing - Mueller C.Fischer CM (6379)

OFFERING AND DOXOLOGY

CHOIRS: NOW THANK WE ALL OUR GOD (4)descant (organ or vocal)on stanzas 2 & 3

THE LORD'S MY SHEPHERD (52)
(The Lord's My Shepherd-Mueller (C.Fischer CM 6673)

· PRAISE TO THE LORD (2)
(Praise to the Lord - Fryxell (Gray 2285)
congregation joining on stanza 3 unison singing, melody only
(omit measure 48)

* * * * *

Numbers in parenthesis refer to the page in the Choristers' Little Hymnal.

The anthem arrangements suggested provide instrumental interest, without adding to the learning requirements of the children.

The choirs should enter the sanctuary without a sung processional.

The "up-risings and down-sittings" of the Speech and Singing Choirs should be synchronized to minimize distraction.

Both choirs should remain standing until after "God Himself is with us."

The opening service of praise; the Christmas, the Easter portions should be treated uninterrupted, as a unit.

H O S A N N A

Organ

Voices

Ho --- san-na, bles-sed is he that comes

This system shows the beginning of the piece. The organ part is in the upper staff, and the voices part is in the lower staff. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "Ho --- san-na, bles-sed is he that comes".

Ho - san-na Ho - san-na

This system continues the organ and voice parts. The lyrics are: "Ho - san-na Ho - san-na".

(VERSE 1)

Ho - san-na, loud ho - san - na, the lit - tle chil-dren sang (etc)

This system marks the start of the first verse. The lyrics are: "Ho - san-na, loud ho - san - na, the lit - tle chil-dren sang (etc)".

NOW THANK WE ALL OUR GOD
(Descant)

This section contains three staves of musical notation for the descant. The key signature remains one flat and the time signature is 4/4. The notation is purely instrumental.

OTHER COMMUNITIES CAN DO SIMILAR GOOD WORKS

Following is a report in whole from the Milwaukee Chapter of the Choristers Guild, an enthusiastic and active group. It indicates what is possible in any community.

Report Of The Year 1959-1960

The Milwaukee Chapter of the Chorister's Guild has had eight meetings this year and there were many highlights. At our meeting in September, the constitution was adopted. This will guide us in future years.

In November, we were exceedingly fortunate to have Dr. Austin Lovelace, Minister of Music, First Methodist Church, Evanston, Illinois, as our guest-speaker, subject--"Hymnology and its expanded use in the Church program." This was a very rewarding experience.

Our guest-speaker for the January meeting was Helen Hawk Carlisle, Supervisor of Church School Music, First Methodist Church, Evanston, Illinois. Valuable ideas were presented by Mrs. Carlisle--her subject--"An Integrated Church School Music Program."

A new adventure and a very successful occasion was the "Junior High Choir Fellowship Sing" held in February. This was a fine experience for all the Junior High Choristers and gave them a new feeling of belonging and not the forgotten group.

Ninety-one choir directors, ministers, superintendents of Sunday School, Music Education leaders and guests gathered on Friday evening, March 4th, to enjoy an excellent dinner, and the highlight was the talk given by Ruth Jacobs - excerpts of which may be found on Page 164 of the April issue of the Choristers Guild Letter (number 8). We were all inspired to do dedicated work in the Music Ministry, Children's Choir especially.

On Saturday, Mrs. Jacobs gave a demonstration lecture on Junior Choir work. The Junior Choir was most inspired by her teaching of the anthems. The directors were buzzing with questions following the demonstration.

Sunday afternoon, March 6th, we had our fifth Junior Choir Festival. A capacity audience was thrilled to hear the massed choir from eighteen churches sing anthems under Mrs. Jacobs' inspiring leadership.

The week after Easter, Sunday afternoon, April 24th, Dr. Nita Akin gave a fine organ recital for the benefit of the Chorister's Guild. This event was sponsored by the Milwaukee Chapter of the American Guild of Organists, and the Milwaukee Chapter of the Chorister's Guild assisted in publicity and gave the reception and tea for Dr. Akin, following the recital. The entire offering was sent to the Chorister's Guild.

Additional feature this year was our yearbook which included the purpose of the Chorister's Guild, a directory of our members and the programs of the season.

Respectfully submitted by

Lauretta R. Cotton

Lauretta R. Cotton, President

Thank you, Guilders, for the many service bulletins, programs and reports you are sending in. They will all be carefully examined during the Summer, and a report made on them in the September issue.

Please keep on sending them.

KEYS TO MUSIC GROWTH

The "Keys to Music Growth", reproduced in this issue by permission of the Curriculum Department of the Houston Independent School District, was a starting point for several conversations I had with Ruth. One of her many aims for accomplishment of the Choristers' Guild was that of drawing up a suggested course of study for children's choirs.

This Curriculum Bulletin lists specific goals to be achieved in moving, listening, singing, playing, dramatizing and creating on each grade level, along with lists of materials, suggested procedures, etc. It goes without saying that no two of our teachers use this bulletin in the same way; yet it is there as a constant guide and source of inspiration and information.

Might it not be well for each of us, as within the summer months we study and plan for fall, to list our own goals and objectives for each choir unit? Will it not give us a better insight as to our over-all objective, and give us a more logically planned and directed program of study and service for the children in whom we hope to strengthen Christian Character? And finally, may we not, through pooling and sharing ideas and ideals, organize the course of study toward which Ruth dreamed and planned? In this way we could give of ourselves to those countless numbers of children who look to us for guidance, and to the memory of one who gave her very life "in helping to awaken the church to the profound influence of music upon its children."

Norma Lowder

Bellaire Methodist Church

Bellaire, Texas

KEYS TO MUSIC GROWTH



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



Dear Ringing Friends:

If you are planning to attend a Handbell Seminar, Workshop, or Festival this Summer, opportunity is at high tide. The Ex. Board of the American Guild of English Handbell Ringers has divided the U.S. into 9 Areas, with Dr. Federal Lee Whittlesey as National Area Chairman. Most of these Areas are planning Festivals this Summer. National Conventions will no longer be held at Ipswich. The next, or 7th, will be held in St. Louis, Mo. in June of 1961.

FESTIVALS, WORKSHOPS, & SEMINARS of 1960:

- AREA I (New England) - Area Festival at Ipswich, Mass: August 26-28.
Write CHAIRMAN Robert Stuart, Box 225, Weston 93, Mass.
- AREA II (New York, etc.) Plans unknown.
- AREA III (Central Eastern) Festival to be held at the Christmas Pageant of Peace; write CHAIRMAN Slator Mounts, Talbot Baptist Church, Norfolk 3, Virginia.
- AREA IV (South Eastern) Workshop at Montreat Conference; July 7-13. Write CHAIRMAN Dr. Richard Peek, Covenant Pres. Church, Charlotte, N.C.
- AREA V (Ohio, etc.) Festival at Battle Creek, Michigan; June 13-15.
Write CHAIRMAN W. R. Morrison, 1st Methodist Church, Canton 2, Ohio.
- AREA VI (Iowa, Dak. Colo., etc.) Festival held this Spring. Write CHAIRMAN Mrs. L. R. Keck, 1114 44th St., Des Moines, Iowa.
- AREA VII (South West) IVth SouthWestern Festival, Tulsa, Okla. June 15-18.
Write CHAIRMAN James Boles, John Knox Pres. Church, Tulsa 5, Okla.
- AREA VIII (North West) Seminar-Workshop in June ? ? in Portland, Ore.
Write CHAIRMAN Eskil Randolph, 1642 N.E. Hancock, Portland 12, Ore.
- AREA IX (Western) Festival & Workshop, Westminster Pres. on June 4.
Write CHAIRMAN Clarence Robinson, " " Pasadena, Calif.

CHORISTERS GUILD SEMINAR to be held June 26-July 2 at Lawrence College, Appleton, Wis. will feature Norma Lowder of Bellaire, Texas, as Bell Leader. Norma has had invaluable experience working with Junior and Teen-Age Ringers in both Schools and Churches. She is a gifted person and an excellent speaker.

The Care and Feeding of Bells: Various ideas keep popping up about protecting bell metal from tarnish. Rather than flannel or pacific cloth bags, several Bands are now using plastic (freezer) bags or saran wrap. I, personally, am trying out four different kinds of clear shellac; two, brushed on, and two, sprayed on. Several brands have a tendency to darken with age, others appear all right after 5 months' trial. At present, I favor Silver Sheeld, a spray-can available at department or silver stores. Time will tell...Someone has recommended a plastic oil can @ 75¢, obtainable from Howard's Hobby Shop, 33 Capital Ave., N.E. Battle Creek, Mich. Neat's foot or jeweler's oil are best for squeaky clappers.

Have you seen the new, embroidered 3" patch available only to Bell Choir Directors affiliated with the AGEHBR? These are colorful, cost only 65¢, and make splendid awards. The official pins are nice, too. Address the National Office, Box 3141, Washington 10, D.C.

Bill Tufts and I emplane June 15 for 3 months in England, with a "detour" to Oberammergau and visits to famous "Singing Towers" of Belgium & Holland. Our English "home" will be the Whitechapel Bell Foundry of London. We have invitations to visit Frederick Sharpe and his Ringers of Bicester, Wm. Hartley and the Norbury Ringers, Norman Chaddock and Ringers of Rotherham, Dr. F. F. Rigby, Eric Thiman, and others.

May you all have a Ring-a-Ding Summer!

Nancy Poore Tufts

MORE OF THIS 'N THAT

The sincere appreciation of the Guild is expressed to the Adobe Typing Service, Vera Johnston, owner, Bona Russette, co-worker. These two have given unstintingly of their help, and have often gone the second mile in their efforts to make the Letters attractive in appearance. In fact, the relationship between them and the Guild is far above the usual business one. Thank you--Vera and Bona.

Many, many thanks must go to the group of high and junior high girls who help assemble the pages of the Letters each month. The last Saturday morning, usually of each month, these girls, together with Ruth and me, have handled more than 27,000 pages of the Guild Letters, stuffed the previously addressed envelopes and sent them on their way to you. After work, we all went out to lunch in a place of their choosing. These girls are here introduced to you--Cathy Clemens, Arlene Johnson, Freda Johnson, Michele Massmann, Cathy Miner, Carol Morter, Georgi Pettie, Patricia Pettie, Diane Raber. Several have been helpers for numbers of years. Cathy Miner, now about to enter college, has been with us the longest, ever since her first junior hi year.

Dr. F. L. Whittlesey, Highland Park Methodist Church, Dallas, Texas, is the first to respond to Ruth's plea in the May issue for copies of the Letters from the early years. Are there others?

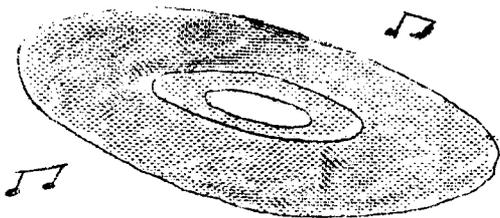
A new little volume of six numbers by Austin C. Lovelace, "Anthems For Junior Choristers", published by Summy-birchard, has been received from Dr. Lovelace, with a dedication, "To Ruth K. Jacobs and Arthur L. Jacobs and the Choristers Guild". It is a most excellent and usable group of fresh new material which Ruth would heartily endorse. It will be used in the Summer Seminar in Appleton, Wisconsin. Dr. Lovelace in a letter writes: "It has really been the work which you two have carried on that encouraged me to start writing anthems for Juniors. Perhaps they can, in some small way, help to bring to fruition many of the ideas which you have begun." Ruth always felt that one of the greatest needs was for fine fresh material written for children, and texts which could really appeal to boys and girls and carry the Christian ideals and attitudes. Here is a good example of such.

Sincere thanks are also expressed to Gloria Sing of Sacramento, California, a long time member of the Guild, for the many fine stencils of music which she made for the Letters.

With this issue, after much deliberation and many doubts, the Guild departs, at least temporarily, from its original policy of accepting no advertising. Certainly, the Guild has never sold its membership list to anyone, as it has been asked to do numerous times; this the Guild will never do. Mounting costs force the Guild to seek additional income. For one thing, additional help is now urgently needed. Ruth had served the Guild all the years without a salary. Suddenly now, major decisions are upon us which will require more income to carry them out. The plan was to accept the advertising of one firm only for each issue. The extra income would provide mailing costs at least. Whether the Guild will continue the policy, depends upon your, the family, reactions. Please state them. The E.R. Moore Co. is a very reputable firm with whom the Guild has had pleasant relations. The Guild, however, does not recommend it exclusively. Please understand that any dealings you may have with the E.R. Moore Co. are between you. The Guild assumes no responsibility, and receives no commission on any sales as the result of the page insertion in this issue.

This issue of the Guild Letters was partially planned and prepared by Ruth. She generally had several issues fairly well ready in advance except for small details. However, the June issue because of the nature of the material generally in it, waited until almost the last to be ready. I trust that it brings the Guild Letters of 1959-60 to a fitting close as Volume XI. Now your help is needed more than ever before to carry on. Please fill out and send in your membership renewal NOW.

Leslie



Much is written and still much more is said about what constitutes good tone in children's voices. And still, good tone is as elusive as ever for many, many children's choir directors. A discriminating ear is needed, but many have no way of developing one. The actual hearing of good tone

is, therefore, imperative. Good records can play a vital role in the growth of a discriminating ear. Unhappily, only too few are available. The radio, TV, and, above all else, the movies, and even records, provide usually the worst possible examples. Children's voices in these media are generally badly forced, and thus raucous, and entirely unnatural children's tone. Ruth, for long, wanted to make recordings with children, generally for children listening, of hymns, particularly those in the Choristers Little Hymnal. Because she was a perfectionist, she postponed the project after several attempts, though it was one foremost in her plans for this coming Fall. She was always listening to records, trying to find those which would help Guild members. From time to time, she would suggest several in the Letters. The following listing is one she planned to add to for Fall publication:

- a--A Concert by The Vienna Choir Boys Columbia, ML 4873
- b--Vienna Choir Boys, Austria Revisited Capitol, T 10217
- c--Vienna Choir Boys, Childrens Songs Epic, LC 3588
- d--Columbus Boys Choir, Song Festival Decca, DL 8206
- e--Children of Paris, the best loved traditional songs of France, Grand Awards Records 33-501
- f--Obernkirchen Childrens Choir, Folk songs & Fairy Tales Angel, 65031
- g--Obernkirchen Childrens Choir, The Happy Wanderer and Other Songs Angel, 65038
- h--Obernkirchen Childrens Choir, Snow White, etc. Angel, 35684
- i--Ceremony of Carols by Benjamin Britten, sung by the Copenhagen Mens and Boys Choir London, LL 1336
- j--Maitrise D'Enfants Et Orchestre National de la Radio Diffusin Pathe, DTX 247 LP
- k--Obernkirchen Childrens Choir, Christmas Songs Angel, 65021
- l--Vienna Choir Boys, Christmas in Austria Capitol, T-10164

The language difference in most of these records will make very little difference in your listening, though they are in German, Latin, French and English. Listen to the tone: note the differences in each. Ruth always felt that the Obernkirchen children provided the best example. If you have difficulty in obtaining any of these records, you may write the Gramophone Shop, 9 E. Canon Perdido St., Santa Barbara, California, and you will get them almost immediately.

MUSIC SUGGESTIONS

Ruth had requested numbers of well-known childrens choir directors to share the names of good, usable music with you. Lists have appeared in various issues of the Guild Letters. The following is from Madeline Ingram, Lynchburg, Va., author of the fine, recently published book, "Organizing and Directing a Childrens Choir" published by the Abingdon Press. The list--

- O, I Would Sing of Mary's Child by Austin Lovelace--Augsberg #1247
- The Lord Is My Shepherd by Lloyd Pfautsch--Summy-Birchard #5025
- Touch Hands Around The Rolling World by Kathryn H. Rawls--J. Fischer #9075
- Lord This Day Thy Children Meet by Ludwig Lerel---Concordia #98-1403
- Alleluia, Come Good People by K.K. Davis--Galaxy #1132
- Dear Christians, Praise God Evermore by Kindermann--Concordia #LD 503
- Torches by Eldridge--Novello #600

(With Adults) The Sleep of the Holy Child by Anderson-Summy-Birchard #B-2049

Writes Madeline: "Lloyd Pfautsch gave me, "The Lord is my Shepherd" last Summer. I have tried it with excellent results on several groups of children since. My own selected it as one they must include on a TV show. They are also enthusiastic about Austin Lovelace's number. The Kindermann is not real easy."

ALL IN THE FAMILY

Mrs. L. C. Hansen, Agona, Guam. "My husband and I came to Guam almost two years ago to manage the Chamber of Commerce. However, he has since gone into private enterprise. The Junior Choir of the Agona Heights Baptist Church sang two services Easter Sunday morning. There are from 25 to 30 children in the choir. Four are State-siders, one Chinese, and the others Guamanian. We meet for one hour every week. About 20 minutes we spend on note reading and blackboard work and the rest in singing. Guamanian children have lovely voices and really love to sing. It is a real pleasure to work with them. In general, Guamanians are fine people, happy and kindly, though not too ambitious. The Catholic Church has tremendous power here on the Island. About 95% of the Guamanians are Catholic. The Agona Heights Baptist Church has the only Protestant Guamanian minister of whom I have heard. There are other Protestant churches but they all have State-side ministers. The Guild Letters are very helpful. The use of their many good ideas has made it possible to accomplish much more in each hour's rehearsal."

Donald Sanford, St. Paul's Methodist Church, Cedar Rapids, Iowa. "Our senior minister is a very wise man, and realizes that our music has a definite place in the worship service. Starting with our Kindergarten Choristers up through all our eleven choirs, we integrate the music into the hour of worship on Sunday morning. Our smallest singers realize that when they sing they are singing for Jesus, and helping others to learn of Him. We find very little difficulty with problems of behavior in our worship services, and they all stay through the entire hour. They understand that if they are to help others to know more about Jesus, they must not make any distracting noises or movement to take the people's minds off worshipping or listening."

John B. Horner, Webb Horton Memorial Presbyterian Church, Middletown, N.Y. "I did not realize that juniors could do the work this group has done! By the end of the year they will have learned their second Bach number. We wanted to use the sacred words of Bist Du Bei Mir (Schirmer edition) during Lent. The words looked formidable for juniors. A long distance call to Ruth B. Harris, former editor of the Junior Dept. Presbyterian Faith and Life Curriculum in Chester, Penna., resulted in a decision to use it. We attempted to lead them in their thinking as to what "storms arise" in their own lives--quarrels, unkind words and thoughts, misunderstandings with parents and teachers, etc. The last few lines dealing with death brought forth some very interesting questions about heaven and eternal life. Just now we are learning, "Sheep May Safely Graze." They seem to like these finer things very much."

Viola Edminster, Multnoma United Presbyterian Church, Portland, Oregon: "One thing other leaders might be interested in, is our use of tables for the boys and girls so sit at as they sing at practice. They have a place for their hands, and their feet can do little damage under a table. As we had about 40 enrolled, we used five tables; put eight at each table, our average attendance being 38 to 40. They are seated in the order in which they are in the choir loft. First row being short, we used one table; for row two, we used two tables; rows three and four, one table each. It has been very relaxing to have them at tables, and we certainly recommend the plan. The choir has used and enjoyed the Choristers Little Hymnal. The monthly hymn suggestion has been used, and more hymns have been learned. On Childrens Day, June 5th, the choir will sing for both services, and will use as their anthem, "I Sing A Song" which is from the Choristers Little Hymnal, and is a favorite song of the boys and girls."

Robert L. Jones, Allapattah Baptist Church, Miami, Florida, puts out one of the most consistently attractive and fine choir papers which come to the Guild office each month. He will undoubtedly be happy to include you in his mailing list if you write. In the last issue he quotes from Sidney Lanier: "We can do without fire in the house for half the year, but we must have music the year round."

MATERIALS AVAILABLE FOR CHILDRENS' NOTE BOOKS

This listing 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	DOXOLGY	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 1050 (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

DO RE MIS

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

C-1 Which is the way to start the year?	C-5 Which is the way to help the choir?
C-2 Which is the way to learn our songs?	C-6 Which is finding a good excuse?
C-3 Which is the way to act in church?	C-7 Which is my attendance chart?
C-4 Which is the way to be on time?	C-8 Which one is making the director mad?

(A limited supply only of these cartoons is available)

A limited number of the Choir Crow series which appeared in the 1959-60 Letters is available.

MISCELLANEOUS

M-1	Childrens 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 (Childrens Version)

THE S (special) SERIES

S-1	Certificate Of Membership	S-3	I Am Music
S-2	Choristers Pledge & Prayer (above on parchment paper)	S-4	The Old Woman Who Lived In A Shoe (publicity folder especially for Primaries--7½¢ each)
		S-5	The Spotted Puppy (a "missed you" post- card reminder) 40 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

FOR THE DIRECTOR

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(a series of lessons for teaching primaries and junior, note reading)

CHORISTERS LITTLE HYMNAL, edited and compiled by Ruth K. Jacobs
(complete music, accompaniments and words)
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PRICES

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The entire H, DO and M series--4¢ each up to 200 pages in one order; 3¢ each for more than 200 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.

This list of available MATERIALS is placed in this issue so that you may plan your Fall work adequately, order your materials during the Summer, and thus be ready to greet your boys and girls in the Fall.

Use this space to list additional materials which will be published in future issues of the CHORISTERS GUILD LETTERS.

The steady growth of the Choristers Guild during its eleven years of life has been due in considerable measure to the extra financial undergirding by those who have given gifts in larger amounts, and of the steadily increasing number of Contributing Members. The amount of Special Gifts this past Guild year has been far greater than before. Many have been Contributing Members year after year. These have made possible the many extra features of the Choristers Guild Letters during this Guild year. To all, I express gratitude. Nothing, however, which I can write expresses so well, nor even equals the words which Ruth wrote for the June issue of 1959. They represent so well the present, and thus Ruth still speaks to you and me.

"It is with a mixture of feelings that we recognize the many members who by their Contributing Memberships and Special Gifts 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, and 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.

"And 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

Ruth "

SPECIAL GIFTS 1959-1960

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Blue Grass Chapter Lexington, Ky.	Rev. Wm. Grime West Hartford, Conn.	Middletown Ohio Jr. Choir Festival, Middletown, O.
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Scott, Malcolm H. Houston, Tex.	* Taylor, Rev. Hubert V. Decatur, Ga.	Wimpfheimer, L. Adele Glendale, Calif.
Second Baptist Church Houston, Tex. Weslie E. Coffman	Thomas, Edith L. Claremont, Calif.	Wortley, Robert El Paso, Tex.
* Shelton, Elizabeth Bluefield, W. Va.	Thomas, George F. Detroit, Mich.	Young, Mrs. John D. Sturgis, Mich.

* ORIGINAL MEMBERS OF CHORISTER'S GUILD 1949-1950

If your name has been inadvertently left out of this listing, please forgive, and write us. Your name will be noted in the September issue.

The Guild, in its beginning year, 1949-50, issued four single page Letters, and had 119 members. Of these, 35 are still members. We salute these, are proud of them, and thank them for their years of loyal support. May the Guild continue to merit such loyalty. (If anyone has been left out of this fine company, the omission is inadvertent, and will be corrected. Please write).

Arlington, Mrs. B.M. Glade Spring, Va.	Fohrhaltz, Mrs. Howard Pittsfield, Mass.	Marquart, Mrs. Wesley Orange, Calif.
Beans, Wesley B. La Crescenta, Calif.	Guy, Dorothy Atlanta, Ga.	Maxwell, Jean Summit, N.J.
Benson, Mrs. Regina R. Marietta, Ga.	Hewlett, Mrs. Alice A. Glendale, Calif.	McGill, Robert M. Fort Worth, Texas
Berry, James A. Charlotte, N.C.	Holby, William G. Grand Rapids, Mich.	Peebles, Mrs. W.F. Delaware, Ohio
Berry, Mrs. Miriam L. College Park, Ga.	Imbach, Mrs. John Carpinteria, Calif.	Peters, Frances C. Alexandria, Va.
Blasius, Nellie G. Summit, N.J.	Ingram, Mrs. T.J.Jr. Lynchburg, Va.	Quimby, John S. Dallas, Texas
Boswell, Mrs. John Chapel Hill, N.C.	Johe, Edward Columbus, Ohio	Reecher, Marvin E. Tulsa, Okla.
Burggraf, Lural Albany, Ore.	Kemp, Mr. & Mrs. John Oklahoma City, Okla.	Shelton, Elizabeth Bluefield, W. Va.
Cleaveland, Harlan Battle Creek, Mich.	Kettring, Donald D. Pittsburgh, Pa.	Stine, Mrs. Les Minneapolis, Minn.
Crawford, Mrs. Sherman Lawton, Okla.	Kirk, Mrs. Harlan S. Appleton, Wisc.	Taylor, Rev. Hubert V. Decatur, Ga.
Ebersole, Dr. Nellie H. Detroit, Mich.	Krause, Mrs. J.D. Delmar, N.Y.	Whittlesey, Dr. F.L. Dallas, Texas
Flanagan, Andrew Johnstown, Pa.		Wiedower, Esther Los Angeles, Calif.

Inquiries keep coming concerning the difference between the Glo-tone and gold-filled Choristers Guild pins. There is no difference, except for the amount of gold on each pin. The Glo-tone is a gold wash finish; the amount of gold on the Gold-filled pin equals one-tenth the thickness of the bronze base. The latter wears like any piece of good jewelry. For those youngsters who prize and wear regularly their pins, the Guild urges the purchase of the Gold-filled quality. The Gold-filled pin may be easily identified by the letters - GF - stamped into the back of the pin.

PLEASE, Please--those who send in pins for processing, follow the suggestions for packaging which are on the back side of the order sheet. Many hours in the office must be spent to untangle pins; write on the individual envelopes the name of sender or work to be done. The volunteer help in the Guild office cannot always figure out what is wanted. Also, please use the order blank which was a page in the February issue. Its use will help you and the Guild.

I N D E X
 CHORISTERS' GUILD LETTERS
 Volume XI 1959-1960
 (Numbers Refer To Pages)

ANTHEM STUDIES

22 43 63

CHOIR ORGANIZATION

135 150 191
 136 181

CHORISTERS' LITTLE HYMNAL

19 20

CHRISTMAS

35 76 78 80
 62 77 79 86

EASTER

119 129 156 169 183
 122 145 163 178

FEATURE ARTICLES

5 104 140 174 205
 9 116 164 176 211
 17 118 168 195 215
 48 126 171 197

FEATURE PAGES

8 66 117 141 173 190 201
 32 68 127 151 185 196 216

GUILD INFORMATION

13 85 223
 46 99

HANDBELLS

14 65 96 217

HANDBELL ARRANGEMENTS

39

HYMN STUDIES

4 51 128 177
 45 93 152

MUSIC

34	52	107	131	159	207	213
47	88	108	153	186	208	

OUR GUILD FAMILY

15	50	124	180	203	218
27	90	142	189	204	220
28	91	166	193	214	

PRIMARY CHOIR REHEARSALS

82

RECORDINGS

75	114
113	219

REHEARSAL TECHNIQUES

9	54	94	132	160
29	64	101	133	172
53	81	112	138	199

RUTH'S PAGE

21	66	100	130	165
26	68	106	144	

SHORT ARTICLES

95	188	203
98	202	

SOURCES AND RESOURCES

18

SPECIAL SERVICES

40	155
----	-----

THANKSGIVING

34	59
----	----

YOUTH CHOIRS

7	61	97	115	175	196	221
32	74	109	139	184	200	