

proper to make to their rule. In fact the exception will probably prove the rule for future use. They are not likely to repeat the experiment—however fortunate in the case of Bishop Wilkinson.

FATHERS HALL AND MATURIN, after having been employed incessantly for a year or so past in England—preaching “crusades,” “missions” and “retreats”—have lately been making themselves useful in Edinburgh. The Scotch people seem inclined to be charmed by the freshness, vigour, and elasticity of their style—characteristics attributed to their American experience of new methods and ways.

“GO BACK TO THE ROMAN CATHOLIC CHURCH.”—The dense ignorance of elementary Church history which led a certain Toronto weekly to insinuate that the Church of England had arisen from the old Roman Church—instead of being a parallel and independent branch, among the many other branches of the ancient Catholic Church—has found its counterpart in the utterances of the New York *Christian at Work*. In regard to these sage remarks, its opponent, the *Living Church*, of Chicago, says, “We didn’t think our intelligent contemporary could ‘write down’ to this popular misconception of the Anglican Church.”

ELABORATE MUSICAL SERVICES.—Under the head of “Choir and Study,” our friend, *The Living Church*, falls foul of those who trick the Anglican service out in Italian musical phantasies: “The old-time fallacy and falsity of confounding modern Roman ritual with pure Anglo-Catholic ritual, and the frivolous, half-voluptuous compositions of Rome Vienna and Paris with the profoundly pietistic music of the ‘old English’ schools, and even the modern Roman Cecilianists, whose exquisite work began and is yet centered at Ratisbon.”

INFLUENCE OF “SOCIETY” ON CHURCH SERVICES.—“The vested choir of men and boys, be it always remembered, is an outgrowth and expositor of the ancient and pure Anglo-Catholic conception of liturgic music. Its perversion to the service of dilettanteism and ‘virtuosity’ is unwarrantable, and to be earnestly deprecated by all Anglo-Catholics. Let society return to its luxurious quartette, if it insists on its wonted surfeit of voluptuous music on Sundays, and leave our vested choirs for the due solemnities of the ancient ritual music.” So writes *Living Church*.

A STRONG PLEA FOR THE REVISED VERSION appears in *Church Bell’s* correspondence columns. “As an old man who in his youth knew some Greek, I call upon all who prefer truth to tradition, reason to rhythm, and facts to phrases, to set the revised version on our ‘Lecterns before another Christmas. And, as a reader and speaker of the English tongue, I, for one, deny that the revised rhythms are rugged, or the revised phrases infelicitous to anything like the extent that some affirm.”

IN MEMORIAM.

ISAAC MIDDLETON, B.A., RECTOR OF ST. MARTIN’S CHURCH AND CANON OF ST. ALBAN’S CATHEDRAL, TORONTO.

There has just passed away to his reward one of those who are now the senior clergy of the diocese—those who began their work between the years 1850 and 1860. On the night of February 26th, Canon Middleton was called home. He had been ailing a little during January, but did not give up and go to bed till Sexagesima Sunday, on which day, though quite unfit for it, he took his

morning service. From that time onward he was confined to bed, suffering greatly at times, but patient and calm in the presence of probable death. He passed away painlessly and unconsciously, surrounded by his family, and in full possession of the consolations of religion as long as he was capable of receiving them.

It is not too much to say that Canon Middleton was very widely known, and very widely esteemed. Few men in the comparatively obscure and isolated position of Canadian country clergymen have made so many friends, and not many when they depart will be more missed than he is.

Canon Middleton was born at Sligo, Ireland, in April, 1834, and consequently was nearly fifty-nine years of age. He came to Canada when about sixteen years old, and after passing through Trinity University, took his B.A. degree in 1858. Ordained priest in 1859, his first independent charge was Kincardine, in the diocese of Huron. After leaving the diocese of Huron, he was the incumbent successively of Brighton, Tullamore, Streetsville, Brampton, and Oshawa. While he was at Oshawa his wife died. She was the eldest daughter of the late Archdeacon Elwood, of Goderich. During this period, also, he was appointed a Canon of St. Alban’s Cathedral, Toronto.

At Oshawa, Canon Middleton was largely instrumental in the establishment of the Bishop Bethune Ladies’ College. Like most institutions of the kind, this school has had its ups and downs; but it owes a great deal to the fidelity and zeal of Canon Middleton, and to the tenacity of purpose which made him, almost even to the last, cling to the enterprise. We do think that in the notice of the school, given in a Canadian Church missionary magazine, Mr. Middleton’s name was deserving, at least, of honourable mention. He remained at Oshawa about eleven years, leaving there in September, 1890, to become the incumbent of the parish of St. Martin, in the north-west of Toronto. This is a new parish, as yet only in its infancy, but giving some promise of future importance. Through Canon Middleton’s influence and active exertions a site for a church was procured, and a temporary church built, which, though small and plain, is churchlike and commodious. Canon Middleton’s loss will be a severe blow to the struggling congregation; but it is to be hoped they will feel what is due to his memory and to the Church’s good, and will make strenuous efforts to carry on successfully the enterprise in which he was so much interested.

The funeral took place at St. Martin’s church on the 28th. The Bishop and Rural Dean were present and took part in the services, which were conducted by the Rev. C. E. Thomson. A large number of the clergy attended, and the church was full. The responding and singing were noticeable for their volume and heartiness. Canon Middleton leaves three sons, and one married and two unmarried daughters.

TRAINING CHOIR BOYS AND MEN.

BY W.

By way of inciting boys to sing out, teach them a few rousing choruses such as “Hearts of Oak.” Next practice all boys together for rehearsal of the music for Sunday. These boys are the trebles and altos. For altos I would give just these hints: they need most careful individual training on same basis as that indicated above, having specially in view the opened mouth.

The constant tendency of boys in alto singing is to snuffle through the nose, which destroys the

head, tone, and induces bad enunciation and dragging of the notes. If you have a choir master, the relative position of the choir and organ is of no moment. It is better that the organist should not see the choir, but only the conductor. The organist has nothing to do with the singing; he is there to keep strict time, and to support, not to lead.

Get the boys in any position in which you can see them all. Start sharp on time—a new hymn.

First.—Boys listen to the air (air played on organ.)

Second.—Boys sing the air (air played on organ.)

Third.—Boys sing the air (without organ.)

Do not stop at mistakes, but go right through. When once the run of the melody is obtained, then go back, correct mistakes one by one, and sing till they know it with and without accompaniment. Be sure that in every piece of music boys learn to sing, whilst conductor is audibly counting the time and marking same with his baton.

I have found a very effective method for correct time, to make the boys sing a familiar tune, substituting for words figures, and singing them in time, as for instance, in common time. 1 2 3 4, 1 2 3 and 4, 1 and 2 3 and 4, etc.; sing to the cadences of the melody.

Watch your altos closely; teach them to sing the alto as a melody, and beware of that dragging behind, which has the effect of flattening the trebles who may be near them.

Have your practice list prepared; allow no intervals between the pieces. If boys need rest give it them by singing antiphonally; allow no playing or talking; do not threaten or “nag at” a boy. Immediately on offence given, put him to sit by himself.

Do not keep the boys standing long. The normal position at a practice should be sitting; standing should only be resorted to as a change of posture. Remember that in church they only stand for one piece at a time. Full choir practice, men and boys—of this I shall only say that men require just as much careful training in detail as do the boys. Be sure that in this rehearsal which belongs to the men and boys, the men receive full attention.

As to discipline of men, they will need it. Check any man who talks. If he gets offended at it, then the choir is better without him. Do not permit any man to argue a point or in any way interfere with the conduct of the choir. If a man has anything to say let him keep it until after practice.

A most effective means of giving tenors and basses independence is “left-hand” singing, that is to the accompaniment of the left hand and pedal playing of the organist.

One hour is long enough for any ordinary full choir practice; at least half of that time, or in addition to it, should be devoted to the men alone. To do this efficiently I often call for volunteers, say five or six of the stronger trebles, to assist men in learning to sing the harmonies.

If any of your readers are interested in these jottings from experience, and desire information on any other point, I am sure your columns will be open, and if permitted to do so, I shall be glad to answer any questions that may be asked.

I have left to the end, like a lady’s postscript, that which I deem to be of the chiefest importance in the maintenance of an efficient choir, not from a musical point of view only, but having in mind the real objects of the choir, which are to glorify God and to lead the congregation in the praises of the sanctuary. I mean the Church tone of the choir. I deem the following rules to be absolutely

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