

our simply looking on, but we must all use our energies and influence to awaken the minds of the people to this most interesting and vital question.

If we approach the matter, not in a spirit of fault-finding, but rather with a steady determination to be an assistance whenever and wherever we feel that help is needed, we should then see how easily rough places could be made plain and difficulties hitherto considered insurmountable would disappear.

It is to be feared that the power of music, both as a help and guide to true Religion, has been for a long time, not only underrated, but neglected. It is with gladness then that we see so vigorous an effort now being made to raise sacred music to its high and true position as one of the teaching elements of our Church.

If we study the history of Church Music in the old land we shall be deeply impressed with the fact that, as our Church rose out of the oppression of a foreign power in the time of Edward VI. and Elizabeth, her sons were inspired to compose music of the highest beauty specially adapted to the changed ritual of her new and free life as the old Church of England!

The art of music generally has made rapid strides during the last few years, and the services in our cathedrals were probably never better rendered than they are now.

One cannot but feel however that wherever improvement is being made in Cathedral services, that the musical part of the services is taken out of the hands of the people, and divine worship is merely conducted by the few who constitute the choir, they being the only persons who can sing highly elaborate modern music. There are two distinct styles of service in our Church: the cathedral and the parish church. In the former it is necessary to have the music so performed that it can be listened to with pleasure and profit; for the usual arrangement of a cathedral is not convenient for congregational worship, owing mainly to the position of the choir; they being separated from the people by a choir screen, on which the organ is frequently placed. But the necessity of having music in which the people can join has been found in many of the cathedrals in the old country.

The Archbishop of York felt that something must be done to enable the people to participate in the service. A powerful organ was erected in the nave of the minster, especially adapted to accompany a large number of voices. Seats were also arranged for the choir, which was increased to more than twice its ordinary strength. On Sunday evenings there is a congregation of from six to seven thousand, and the effect of this vast number singing some well-known hymn is grand, solemn and over-powering. Hundreds have visited York solely because of the magnificent singing! There is no reason why our services in the parish churches should not have the same stimulating effect of drawing the people together in divine worship. In the ordinary parochial services, I maintain that the music should be of a character that will allow of everyone joining in without difficulty, and it is to this end that our endeavours must be directed. In our parish churches we do not expect to attain any very high artistic proficiency, and the music ought to be what they can sing, still there is room for improvement, and the great want at present felt is a good hearty, congregational service to bring Church music home to the people and it is to this point I beg your attention.

How to obtain such services is a matter that must necessarily interest every one who takes an interest in Church work. It is therefore with a deep feeling of thankfulness that we see so many interesting themselves in the subject and co-operating to render our service worthy of our religion, and worthy of the only historical Church which gives to all her members a share in the divine public worship. In order that the congregation may be able to join with both heart and voice in the service, the music must naturally be of such a class that they can easily sing it, and not be of a florid cast, such as only a perfectly trained choir can perform. Unfortunately there are too many churches where the music is so ornate, that the people are left out of the service altogether.

I have felt exceedingly sorry to notice in many churches an absence of general responding on the part of both choir and congregation. In one church that I visited some little time ago, I was grieved to see the cold indifferent manner in which the service was conducted. The Psalms were said in an indistinct kind of mumble by a small portion of the choir and hardly at all by the congregation, and at the end of each prayer there was a dead silence instead of a loud hearty reverent "A-men." Surely this state of things should be remedied? But the question is put "How is it to be improved?" to which the answer very plainly is "by the choir and congregation assisting in making the service more hearty by each one faithfully performing his or her part assigned to them in the Prayer Book, for unless they determine faithfully to do this, no effort of any other kind will succeed in bringing about the desired state of things.

How offended would some people be if one were to tell them that they were indifferent Christians. Yet what else, unfortunately, can too many of them be

called? They certainly attend church once at least, if not twice on Sunday, and they stand up and sit down almost mechanically, but they leave all the responses, nay, even the canticles and hymns to the choir, and at the end of the blessing they rush out of church as if glad to be free once more.

I have often heard people remark as they were leaving the church, "how poor the singing and responses were to-day." I would have liked to ask them, "Did you individually try to improve it by singing and responding yourself?"

Surely a congregation ought to be aware that it is not only a privilege to be able to take part in the worship of God, but an imperative duty. People do not attend church merely as spectators; they come, or should come as worshippers, and consequently ought to take their proper position as such and as the Church ordains. We attend not as a mere act of duty, but for an individual offering of prayer and praise to Almighty God. It was never intended that others should perform these sacred offices for us, and we shamefully neglect such duties and privileges when we never take part in any act of worship, but allow others to perform what we ought to do for ourselves.

Those who advocate the introduction of more music into our services, so as to make them more attractive, are met with the cry, "Oh, you want to Romanize the Church of England," and great horror is expressed at the thought. Now one of the most distinguishing features of the difference between our Church and the Church of Rome is this: that while we of the English Church are permitted, and indeed directed, to take part in the service, the Romanist is compelled to leave everything to be done by the choir and priest. What do these people do are so afraid that we wish to Romanize the Church of England? They attend church, and have a prayer book in their hands in which full directions are given as to how and when they are to join in the singing and responding, yet they leave the singing and responding entirely to the choir, where there is one, and where there is not, it is left to the clergy; thus, those who cry out against musical services adapted for the whole people are actually copying the very thing that they cry out against, and are bringing our services into line with Rome! I hold that one of the strongest protections against Rome is training the whole people to sing the service of our church, as when they could never endure the silence and inaction of sitting to listen to a priest and choir worshipping for them as their deputies as in the Romish services. I have said that the music of our services should be an exponent of the teaching of the Church as to the position of the laity in public worship, but how contradictory to the boast of our Anti-Roman Catholicity is the universal surrender by a congregation of their rightful participation in the ministry of song.

The prevailing misconception of the position of the choir is that they alone are to perform the musical portions of the service and not the congregation, thus making themselves a separate body. They should therefore be taught that they are there as a part of the congregation, yet set apart to lead and assist the people in the worship of God, and that they overstep the limit of their functions when they sing such music in those parts of the services in which the people are called upon to join as the congregation cannot sing.

A special opportunity seems wisely to have been granted in the Rubric after the third Collect at Morning and Evening Prayer, which says, "In quires and places where they sing, here followeth the anthem." For we find no other recognition of a musical function separate from the people as part of the office of public worship.

There can hardly be a doubt in a Christian's mind that thankfulness has an equal part in our lives with prayer; then why should we be prevented giving public thanks to God in hymns of praise by a choir having such music as gives to them a monopoly of this sacred duty and privilege.

The order of our Morning and Evening Service is exceedingly simple, and can easily be followed, no one can possibly have an excuse for inattention and neglect.

If we take our Prayer Book in hand and look carefully through the Morning and Evening Service we find that the congregation take personal part in all the responses, Canticles and Hymns, and the music to these should be of a simple nature, so that they may be readily learned and remembered by the people. The Canticles should be sung to chants, whether Anglican or Gregorian matters little, as it may soon be known which a congregation will sing the best and most generally. Services, as the fuller settings of the Canticles are called, are only fit to be sung in cathedrals where the services are more of the meditative than congregational style, the music being of such a difficult nature that the people cannot take part in it.

These services being intended to be devotionally listened to, should be rendered in the most faultless manner by first class choirs.

Music to be heard only should be perfectly sung or its imperfections will destroy the peace of worshippers.

In the Roman Catholic Church music has an exceedingly prominent position. It is executed by high class artists, and the effect of some of the Masses so given, is almost beyond description.

I heard of a gentleman who was formerly a Roman Catholic, but who had seceded and joined the Church of England. He went one day to a neighboring Roman Catholic Cathedral, where he was so strongly affected by the beautiful music that he told a friend afterwards that he almost felt induced to return to the Church of Rome.

I merely quote this to show how thrilling is the influence of really good sacred music. I do not see why our services should not be made bright and attractive to the people, and I would beg those who have power to interest themselves in this good cause, feeling sure that they will find their endeavours amply repaid in the ultimate result.

I feel convinced, after some little practical experience, that one way to fill our churches is to make our Church music hearty and congregational. I have heard people say after they have attended some churches where the singing was performed by a competent choir: "Yes, it was all very nice and good to listen to, but I was totally unable to take part;" and they naturally felt that they had been mere spectators and listeners in the service because the music was such as they could not sing.

One great reason of the uncongregational nature of most of our services is the want of a general hymn book.

Now I am aware that this is a subject that has been advocated before, and I do not see why such a book should not be arranged and accepted.

There are hardly two churches in a town where the same book is used. When a stranger therefore visits another of our churches, he finds words and tunes of the hymns entirely different, and with which he is unfamiliar; thus he is prevented singing, and instead of realizing the glory of unity in One Body, he feels uncomfortable and a stranger.

Hymn singing is so important a branch of the service that the attention of organists and choirmasters should be specially directed to making the musical feature a delightful and profitable study. In the selection of hymns care should be taken that words and music are consistent one with the other. Some of our lovely hymns are utterly spoiled by being set to music of an unsuitable nature. It is not necessary, in order for a tune to be popular, that it should partake of a secular character.

I remember an old country rector who was exceedingly fond of congregational services, and tried all in his power to get his people to join heartily in the singing, but without much result. At last in despair he came and asked me to set the music of "We won't go home till morning" to the words of one of his favourite hymns, as he thought they would be sure to know that; but I don't think that would be a wise plan to follow as a rule.

I do not think that any one can hear such compositions as the "Messiah," "Creation," "Elijah," or any of the grand masses without feeling deeply impressed and spiritually enlightened, and so it ought to be with our hymns, we should feel strengthened for the fight of life after singing the glorious hymns of our Church.

The musical world is flooded with hymn tunes and chants of all sorts, good, bad, and indifferent, but it is an easy matter to select tunes of a superior class to the usual trashy nonsense that is constantly being perpetrated.

The hymns most known are those to which the music has been specially set to the words, and have not been chosen simply because they happened to be of the same metre. The music of hymns such as "Sun of my Soul," "Abide with me," and others, will always be associated with the words, and any other tune to them simply be considered as an interloper.

There is a great desire on the part of many people to have what they call "pretty tunes," but I would ask all those who have the welfare of the Church at heart to studiously avoid, and discourage the introduction of such trash, for if our hearts and minds are to be lifted Heavenwards by the means of sacred music, these pretty tunes are not the things that will ever elevate our thoughts beyond the composer.

I do not know what our service would be like without hymns, it would be as bread without salt, tasteless and insipid. To hear some of our hymns sang devotionally by a choir and people, is, I believe, both instructive, inspiring, and strengthening the Christian mind and heart. I do not think that the sermon should be the only thing in the service that we are to take lesson from, or that should be of comfort to us, if it were so the performance of the rest of the service would be a mere waste of time.

The old idea was that the last verse of a hymn should be sang as loudly as possible, no matter what the words were, thus often marring the whole effect, but we are getting to see the importance of hymns being sang as the sense of the words dictate, and it would be of great help to congregational singing were this to be firmly impressed upon the people.

I have always endeavoured to get the congregation to sing the hymns according to the sense of the words, but at first met with much opposition, as I was frequently told that they could not sing to the "loud and soft"

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