Temperance Column TEMPERANCE MUSIC.

An address with this title was given lately at the Christian Institute, Glasgow, by Mr. J. S. Curwen. Temperance songs and quartettes were sung by four members of the Glasgow Select Choir, and there was a large and interested audience.

Mr. Curwen began by expressing the pleasure with which he ad-dressed himself to the subject, being an Abstainer of many years' standing, and warmly interested in Temperance work. All good and healthy art, he said, was on the side of Temperance. It strengthened the higher instincts in men, re-freshed and occupied them. The pictorial art was to some extent employed in direct. Temperance teaching, and recitations were of great value. Music was, however, the form of art most largely used and Temperance workers depended more and more upon it. His (Mr. Curwen's) father, in starting the Tonic Sol-fa movement, had determined not to publish a single convivial song, and this determination had given a tone to the literature of the whole movement. .. (Cheers.) Songs having reference to the home, to children, to social ties, were strongly Temperance in their tendency, for Intemperance and home happiness were incompatible. The work of Professor Andre in diffusing innocent music of this kind was mentioned, and especially the work of the Glasgow Abstainers' Union. Temperance songs were at first merely adapted to the popular melodies of the day. It was the best way to start, because the tunes were already known to the people at large. But the Temperance movement had long since reached manhood; and choirs possessed of ever advancing taste demanded better music. In choosing Tem-perance songs, let them take care that these songs made drunkenness not merely ridiculous, but hateful. Songs in praise of water should have but a limited place. The argument of some songs, that because birds and animals drank no. thing but water, therefore human beings should do the same, was a weak one, and if pushed to its logical extreme became absurd. The subjects at the disposal of the Temperance poet were endless; limited only by his breadth of view and in-sight. Temperance anthems, set to Scripture words, could never be many, because of the paucity of texts. He had been present at ordinary Tomperance meetings where hymns were used which bore no reference whatever to the addresses that were delivered. He had also seen a programme of secular and humorous songs headed with the name of a Gospel Temperance Union. Let us, said Mr. Curwen, have one thing at a time, and always take care that the words sung fall in with and rein-

Mr. Curwon advised Bands of Hope to appoint an officer who about His throne:

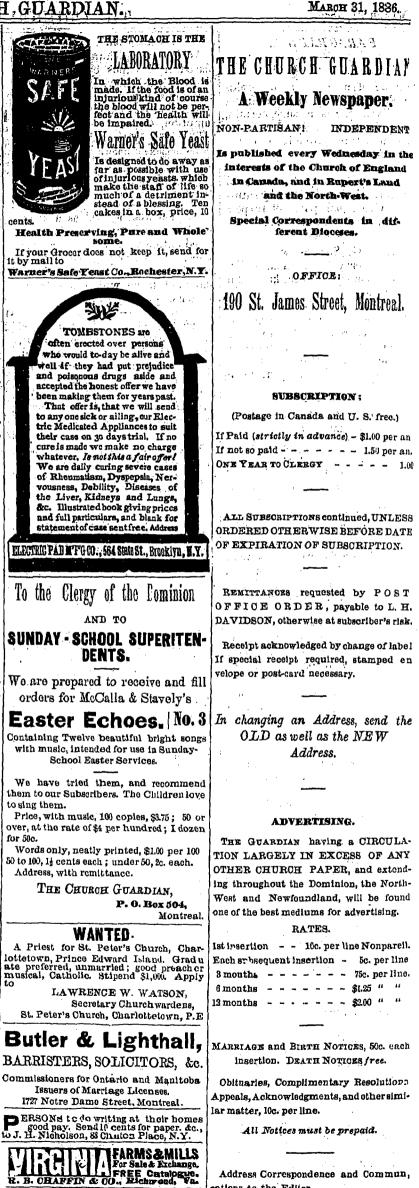
force the addresses.

was specially responsible for the singing, and who would put down all shouting and thoughtless sing-ing and insist on expression, which was merely sincerity and feeling applied to singing. The words of the songs should be explained, and addresses founded on them. The addresses founded on them. The harmonium, if used, should be su-bordinated to the voices. It was highly important that the children should have the notes before them, and he was glad to hear that the Band of Hope Union had published a cheap treble, and alto edition of its Song Book, which ought to be in the hands of every child. Services of song and Temperance cantatas represented the highest point which directly Temperance music reached. Care should be taken, at the public entertainments, not to let any incompetent singers appear. Instrumental music would be more associated with Temperance work in the future. Drum and Fife Bands were increasingly common, and if they were kept clear from militarism were very good things. In concluding, Mr. Curwen spoke of the advance in the musical taste of the country. Music which attracted and satisfied twenty years ago would now fail. Temperance mu-sicians must advance with the times.

Mr. Curwen next enquired how far it was possible to use dramatic art in teaching Temperance. He was prepared to go to great lengths, and to use strong and vivid means to pierce the tough dense conscience of the agricultural labourer or cadger of our towns, and rouse him out of animalism. And no doubt dress and personation erroneously increased the interest of a song or speech to ordinary people. For speech to ordinary people. For himself he shrunk from the idea of acting drunkenness. (Cheers.) If acting was done in connection with Temperance let them so arrange the play that the drunkenness was only hinted at and narrated, not shown. They could show the deso-lation of the drunkard's house; its prosperity and comfort after his reform, but that was all. He said this, not because he was anxious to encourage dramatic representations of Temperance, but because he knew that already they were being given, and would be given, so that being unable to stem the stream it was best to control and direct it.

LIFE to the Christian is a continual coming to Christ. It must be so, whether coming for the first time or coming as we have often come before, seeking again and again more earnestly to come. We come by loving, with thatks-giving and praise, with prayer and holy effort. Let us faint not, but persevere. Our course is onward and upward-Christward-it is a journey of love. "O make me love Thes more and more!"

The rainbow is the reflection of the sun, which intimates that all the glory and significancy of the seals of the covenant are derived from Christ, Son of Righteoasness, who also is described with a . . IN THE CHURCH GUARDIAN



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