

the abundant material supplied by the various books, none of which in themselves can be considered thoroughly satisfactory. In our hymn-singing we have greatly improved, but we still fail lamentably in the matter of *time*. . . . St. Anne's and Melcombe, and others of a similar type, are tunes with a history of their own, and require different treatment to that of more modern ones. They are hard to beat even in this nineteenth century, full of broad harmony and melody as they are, and they stand out in contrast to the trash we are sometimes compelled to listen to. In Mission churches and Mission meetings it is necessary to indulge in that which catches the ear, as the saying is, but in our *bona fide* Church worship, we need tunes of a bolder and nobler class. We should abolish all sing-song melodies as being over emotional and sentimental, and give more reverent attention to the words of the hymns, choose them with reference to the special teaching of the day, show more judgment in the selection of the tunes, when other than those set to the words are necessary, and more consideration for the congregation in the matter of "pace." If this be done I see no reason why we in England should not rival the effects which many of us have heard produced by the singing of the chorales in the Minster of Cologne. With regard to the singing of anthems in parochial worship, all I would say is, leave them out altogether except upon the higher festivals; generally speaking their performance will not recoup the organist for his trouble in rehearsals, nor will they minister to the help of the congregation. It may be well to keep a few in practice, as an inducement to the regular attendance of the choir; but I would far rather use the bait of a small work such as Sir John Stainer's *Crucifixion*, Mr. Lee William's *Last Night at Bethany*, or perhaps Spohr's *Last Judgment*. Something of the kind is needed, for one of our great difficulties is to get our men to practise; they will not give up a weekday night for hymns and chants only, and can we expect them to? Moreover, these "works" come in very useful for "special services," and are often highly appreciated by choir and people. I wish our Church composers could be induced to write more of them."

As usual the eloquent Dean of Rochester played a conspicuous part at the Congress, his witty utterances proving a very desirable relief to the too solid mass of the ordinary clerical deliverances. His speech in the debate on Church Music is deserving of serious attention, as it takes a side which certainly is not without numerous and earnest adherents. He said:—"There has been in my time a marvellous development of Church music. I can remember a time when a Bishop, afterwards an Archbishop, informed certain of his clergy that it was not lawful to chant the Psalms except in cathedrals; when a dear old lady said to me, "My husband and I were always High Church, but we could not go any longer to St. Barnabas's, when they began to sing the Psalms"; when it was known to the congregation in St. Peter's, at Marlborough, that they were going to have an anthem, because the choir left the church for "The Six Bells" inn, on the other side of the way, to fortify themselves before-  
hand with liquid refreshments, in vulgar parlance, to wet their

whistles. I can remember a time when the music in our village churches was a sore trial to him who had a keen sense of humor or an appreciative ear for music, and caused much perturbation of spirit, as when

"The wedding guest, he beat his breast,  
For he heard the loud bassoon."

I have lived to see the "singing galleries" go down, and with them the bassoon, and the big fiddle, the clarinet, and the flute—not without some sadness of regret, for the influence of music is always good, and these instruments kept many a man in happy content at home. I do not lament the elimination of Tate and Brady, or of those vain repetitions, "O turn my pi', O turn my pi', O turn my pious soul to Th' .." There has been, I say, a wonderful progress in the last half-century, and, on the whole, an admirable improvement in the quality of the music and in the behaviour of the musicians; but it seems to me, notwithstanding, that our zeal in some cases has outrun our discretion. A feverish, insatiable craving for organs has become an organic disease. No one admires that glorious instrument, reverently played by a skilled musician, more than I do. It is indispensable in our cathedrals and great churches; but when you find a huge, second-rate instrument occupying a large space in a small church, like a Clydesdale cart-horse in a perambulator, thumped by an amateur who has taught himself, with all the stops out, the result is almost as painful as when the college organist at Oxford, in his drunken imbecility, sat on the instrument and played upon the stool. I would much rather hear the voices overpowering the organ than the organ overpowering the voices. What we want is, all the impressive effects which an organ can produce, the pathetic sweetness, the resounding grandeur, when it is played alone; but when it accompanies the voice, a subordinate assistance, a help to the choir in leading the congregation. Another hindrance to congregational singing arises from the injudicious introduction of elaborate anthems and of difficult tunes for hymns. When, as in our cathedrals, there is the talent and the culture, music should be heard occasionally in the highest perfection of the art, and though the congregation cannot join they will hear to their edification, if it be reverent, spiritual, as well as artistic and refined. I say *if*, because I have suffered much from anthems which have been evidently written for the praise and glory of the composer. As for hymns, I have endured yet more painful, almost shameful, disappointment, when preaching to great congregations, tunes have been chosen which hardly more than a score could sing, and I was told by the clergyman who made the selection that he was educating the taste of the people. He had about as much hope of success as the man who was teaching a weathercock to crow. Let us have elaborate music occasionally, when it can be had in perfection; but as a rule let us have simple but impressive melodies in which all may join. We have heard how this may be done. Let us go home and do our best, in our churches, to practise that which we have heard. God has given to us all the most perfect instrument for prayer and praise, that grand organ the vocal organ (of which the *vax humana* stop is a very feeble counterfeit), and it is the duty,