

undoubtedly correspond to a certain extent with those for which Plain-song music was originally chiefly designed, seemed to offer a favourable opportunity for such an experiment, quite apart from any question as to the merits of Plain-song, musically and ecclesiastically. In the first instance, in carrying out this design, a new Pastier, by Dr. Monk was made trial of; but as the employment of a different system of pointing to that in daily use was very confusing, this book, with its many excellencies, had to be superseded; and Mr. Helmore's Pastier, in which each syllable is noted, was introduced in its place.

Mr. Russell complains that Church composers have, as a whole—at any rate in the past—had very little regard to ecclesiastical principles or seasons; and he thinks that if it were not for such modern music as that supplied by Gounod, for example, in *Passiontide* and *Holy Week*, it is difficult to know what could be done at these times, especially in cases where, as at St. Paul's, the music is for several successive days unaccompanied. There are, however, now several English composers who have felt and tried to meet the want; and not least among them must be reckoned one to whom St. Paul's is largely indebted in this as in many other respects—Dr. Stainer. The great want is music which shall not merely have a sort of fanciful appropriateness to the occasion, according to the individual sentiments of the writer, but which is adapted to the lines set down by the Church herself in her formularies. But, to carry this into execution, a true Church instinct is needful, such as at present few modern English Church composers of any distinction have manifested. The writer then says that among the minor requirements at the present time is that of some anthems for Saints' Days. There is a great difficulty also in providing introits for any part of the year. For introits must have words which are not only appropriate to the season, but also suitable as an introduction to the office they precede. If a complete set of introits were published (*e.g.*, on the lines of Sarem Missal, in which the words are almost invariably taken from Holy Scripture), and by really good composers, it would supply a great and growing want.

For the sake of persons unacquainted with St. Paul's, it should be mentioned that there is a Choir School connected with the Cathedral, having accommodation for forty boys, in which choristers are boarded and educated without payment. As, however, all boys who are admitted into the school have to serve a term of probation before they are formally received into the choir, the number of those who actually sing as choristers seldom exceeds thirty-four or thirty-six; the highest number yet attained (and that only just recently) being thirty-nine. But besides a certain number of probationers, there are also generally three or four boys at the head of the school, whose voices are either beginning to fail or entirely gone. It is one of the sorrows of those who have to do with the training of boys' voices, that such voices seldom attain their greatest excellence until they are on the verge of decline. With regard to the school itself, it should be said, that although so many services in church and the necessary musical practices might seem to interfere with the general education of the boys, it is found that by means of short lessons (of forty minutes' duration), and in consequence of the

change and variety of work, the interest of the boys is kept up in a way that is not ordinarily the case elsewhere, and it is believed that they are by no means losers in the long run. They are, moreover, surrounded by influences which do much to brighten their lives and intellects, and which more than make up for any little losses that they may sustain in other respects. The names of boys with good voices, and between the ages of eight and ten, are entered as candidates upon receipt of their baptismal certificates, but they have to pass an easy examination in general subjects (including Latin Grammar), and, above all, to show by trial of voice, that they are musically qualified before they can be received into the school. These examinations usually take place about two or three times in the year, and it may be stated that, on an average, only two or three out of about twenty-five candidates are successful.

A rather noteworthy circumstance during the year 1886 was the recurrence (in January and August) of the Latin Service which is invariably held in St. Paul's at the meeting of a new Convocation. This service consisted of the Litany in Latin (on both occasions monotoned by the Bishop of Salisbury, as the precentor of the Province of Canterbury), a hymn, *Veni Sancte Spiritus* (beautifully set to music by Dr. Martin), and the *Gloria in Excelsis* (music from Weber's Mass in E flat). There was also a Latin sermon preached—on the first occasion by the Dean of Westminster, and on the latter occasion by the Dean of Canterbury. A feature in the musical portion of the service was the adoption for the first time in St. Paul's (at least within living recollection) of the Italian pronunciation of the vowels, which added greatly to the effect of the music, and much assisted the choir, whose thanks are due both to the Archbishop of Canterbury and to the Bishop of Salisbury for the part they took in the matter. The want of a printed form of the Latin Litany, with musical notes attached, is, however, much felt, and it is hoped that before another similar occasion arises it may be put in hand.—*The Church Times*.

MUSIC AND THE COMIC PAPERS.

WE clip the following from the *American Musician*:—"It is very amusing to watch our comic illustrated periodicals and observe the sketches on musical subjects, from the man who beats the big drum to the lady who is represented as screaming 'Thou art so near and yet so far.' Almost every effort that I find in this direction is distortion or unnatural exaggeration, which is neither comic, ridiculous or grotesque. I find, generally speaking, the violin held with the right hand, the flute held to the left side, the clarinet with the right hand uppermost, and so on through the whole pictorial absurdity. So out of place are those pictures very often, that I venture the suggestion that before the artists make their next effort they should go to a concert and make a few notes."

Some pupils are like those who take only a few bites of each dish. They taste many things, and eat and drink unto themselves dyspepsia. So many pupils learn a little of this and a little of that piece, they never digest anything well; their food does not nourish them; they cannot grow; they are musical dyspeptics.—*Musical World*.