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INSTRUMENTAL MUSIC IN WORSHIP.

The introduction of instrumental music into the services of the sanctuary is not only a violation of the true principle of Christian worship, but it is also a prolific source of congregational dissension. Artistic music is too dearly purchased when its enjoyment involves the disturbance of the peace of those who would otherwise dwell together in unity. And yet, it not unfrequently happens, that leaders in the instrumental movement are quite willing to sacrifice the Church's peace, rather than deny themselves the luxury of their favourite organ. If sowing "discord among brethren" be one of those "seven things" that are "an abomination" to the Lord, those persons have, certainly, reason to apprehend the Divine displeasure, who for the sake of musical gratification, are willing to mar the Church's fellowship, and weaken her influence.

Cases in illustration are of frequent occurrence. The Calvin Presbyterian Church in Pembroke, Ontario, has been much agitated by the persistent efforts of some of its members to introduce an organ into its public services. At a congregational meeting, held to take the vote of the people on the question, it was ascertained that a majority was in favour of the innovation. Several families have since left the Church, and many others are much dissatisfied, though they still retain their connexion with the congregation. At the meeting referred to an address was delivered by A. Irving, Esq., a member of the Church, and Registrar for the County, explanatory of his reasons for voting against the introduction of the instrument. We very willingly transfer a portion of the address to our pages, with the hope that it will be attentively read, and duly pondered, by the readers of the *Advocate*:—

Mr. Chairman,—This subject and this occasion are alike painful and trying to me. I have not been unaware of the growing desire among many in the congregation to have instrumental music introduced in the conduct of the praise; but I had hoped for the sake of peace, and from a fear of offending the weaker brethren, the parties anxious for the innovation would hesitate before bringing the matter to a vote. But my expectations and hopes have all been disappointed, and the question has now to be met and looked squarely in the face.

I am uncompromisingly opposed to the use of instrumental music in the Church of God, and look upon the innovation as one of the surest indications of a departure from the scriptural simplicity of apostolic worship, and from the faith and principles of our venerated forefathers. At the Reformation, the Presbyterian Church, both in Britain and on the Continent, separated herself, root and branch, from the corrupt Church of Rome; gave up the traditions and commandments of men; and consequently banished everything sensuous or merely aesthetic, either as to the Bible, without note or comment, as her only rule of faith and practice, and consequently banished everything sensuous or merely aesthetic, either as to matter or manner, from her public worship. If this can be established, it ought to have some weight with us to-night as to the way we cast our votes. Permit me, then, to begin with a quotation from our own glorious reformer, John Knox, to whom, under God, Scotland and the world owe so much and who, as Froude the