

Trinity University Review



Vol. I.

TRINITY COLLEGE, FEBRUARY, 1888.

No. 2

CONTENTS.

CONTRIBUTIONS :	
Poetry—Gentlemen	3
The Dying Pugilist	4
Hope and Fear	7
Church Music	3
Chapter on Women	5
Ice Crystals	6
EDITORIALS.	8
CONVERSAZIONE	8
PUBLIC LECTURES	9
COLLEGE NEWS.	10
PERSONAL.	10
EXCHANGES	10

GENTLEMEN.

Ah, brothers of sweet thought, so rare to find,
 Men of the gentle soul and gentle speech,
 Toward whom out of these drougthy sands we reach,
 Hot hearts that hunger for your summer wind.
 Full of sweet help, forever frank and kind,
 Blessed are ye for this high truth ye teach,
 That life hath yet some radiant good for each,
 Not all its ways nor all its thoughts gone blind.

Not to the strong, earth's iron-visaged lords,
 Shall gift from us nor any praise be due ;
 Rather with longing lips we bend to you,
 Uttering your names with soit and reverent words.
 Earth's simple children, perfect in your part,
 Near to your own and to our mother's heart.

A. LAMPMAN.

CHURCH MUSIC.

One of the most important questions of the present day (in Church circles at least) is, "what shall we do about our Church music?" I think it requires no argument to prove that music is one of the most important adjuncts of a service, and that the finest music in existence is sacred music. Our great composers live in their oratorios and masses, rather than in their operas. I fancy that the

majority of people have never heard of Handel's operas. They are few who do not know the "Messiah," or "Samson," or "Judas." In the present day, sad to tell, good choirs are the exception. People of refined taste, go to Church Sunday after Sunday, and listen to the service murdered by a number of people, whose musical performance would not be tolerated in a concert hall. I think that great credit is due to many persons for the faithful way in which they stick to their choirs, but unfortunately the impression that almost anything in the shape of music is good enough for a Church, spreads from the congregation to the choir, and they make no attempts at improvement. There can be no doubt that music is a legitimate means of making services attractive. It is essentially a divine gift to man, and often has power for good where sermons, prayers, etc., would be wasted. Of course music may become the "end" for which people go to Church, instead of a "means" of getting them there, but at present that danger is a long way off. The attractive feature about Church music is its simple dignity. The most elaborate renderings of Matins and Evensong contain a great deal that is congregational, in the shape of hymns, psalms, responses, &c. This very simplicity, however, proves a great snare. People think that anyone can sing such simple music, and unfortunate congregations are inflicted with a burlesque, dignified by the title of a "full choral service," and so true Church music falls into disrepute.

As before stated, one of the problems of the day is, how to manage our Church music and especially our choirs. Everywhere we see Church authorities stirring themselves, and trying to improve their choirs. No matter how earnest and eloquent a parish priest may be, he can't get on without a choir, (The majority of clergy find it equally difficult to get on with them.) There are three reasons that suggest themselves, why choirs are not successful, and are always in a state of ferment.

1. Musical people are usually touchy, and require careful handling.

2. The clergyman often worries the organist and choir by interfering in matters which, as a rule, he knows nothing about. Of course the parish priest must be the final authority in all matters connected with the service, but if he lays down the general principles on which he wishes the