

leader of the orchestra, gives his attention solely to the control of those under him. This is a very different arrangement from that in vogue in many Canadian churches where, upon the auditorium plan, we find the choir occupying a position of undue prominence behind the platform upon which the minister takes his position. Here the members of the choir sit, stand, or loll, arrayed frequently in bright apparel, and sometimes render a programme of doubtful musical value and of still more doubtful religious worth. This undue prominence has no doubt a deterrent influence in preventing many persons of retiring disposition or of limited means from taking an active part in church music, when to do so would mean that they are compelled to sit through an entire service subject to the trying glances of the idle and the curious. Nor are the members of the choir always those deserving of sympathy, for many a well-prepared sermon has been marred by the irritating bye-play which may sometimes be observed behind the preacher's back. How much more in keeping with the spirit of the Divine Master is the work of those who, with the identity partly concealed by a clean surplice, or from behind a screen or from within a secluded alcove, sing praises to the glory of God.

The past quarter of a century has seen many radical changes in church worship in Canada, and doubtless the century which is to come will witness the more general introduction of the surpliced choir. Stained glass windows and many other church ornaments which are now so common in Protestant churches in Canada as to create not even passing notice, if introduced but a few years ago, would have raised a storm of protest that would have been difficult to allay.

One of the best arrangements for a small choir, where seclusion is desired, that I have observed is to be seen in the Greek church in Paris. Here no organ is used, according to the custom of that communion; a rood screen separates the chancel from the transept, and on either side of the