





The annoyances connected with shirt buttons found missing when you are hurriedly dressing for dinner, could be gathered into a mass and endured as one, it would be misery equal to a public execution. Petty trials, the ever-recurring disappointments in the minor affairs of life, chafe and worry some natures more than grave trials, just as the ship that will stand a hard thump on a reef may be sunk by tiny insects boring through her timbers. How often for some petty disagreement, some "trick not worth an egg," will friends, who have stood the shock of serious differences of opinion, become icy cold to each other, perhaps enemies for life. There is much shrewdness in the doctrine of the Tattler, that if a married couple do not quarrel in the first instance about some point not worth contending, they will rarely afterwards find opportunity toicker about questions of real importance.

A singer's breath at hand will mar a world of light in breath and star. A note eclipse you glorious star. An eye holds the sun.

—Christian Freeman.

### Obituary.

HERBERT O. GAZES, OF WILMOT.  
Died, on 25th August, at Melvern Square, Wilmot, Herbert O., son of the late Elijah Gazes, aged 20 years.

On my first visit in his illness, I found him very weak—consumption had seized him for its victim; but his soul was strong in the grace that is in Jesus. He said "I know there is a reality in religion; I feel its power, it gives me peace in sickness, and takes away the fear of death"—and the peace was abiding—and while the outer man perished, the inner man was renewed day by day. When his resignation was complete, his elevated hopes were his! How he comforted his mother, and his sisters by his confidence in Christ; and his utterance of adoring gratitude for a conscious salvation, and scriptural assurance of entering into the rest beyond the tide of death—until the eye closed in death, and the ears of the loved ones around his bed, heard no longer the expression of his trust and hope. He left three sisters and a mother to mourn their great loss. He was her only son, and she is a widow.

Christian Messenger please copy. J. T.

### Provincial Wesleyan.

WEDNESDAY, OCTOBER 28, 1863.

### Congregational Singing.

In our last we gave some thoughts upon church music, and especially with a view to encourage congregational singing. The importance of the subject is too obvious to require further reference to it at this time. We consider a church choir essential to excellence in church music; but to promote congregational and devotional song, should be the earnest and pious aim of all church singers; nor should these important ends be ever sacrificed by any means adopted for the gratification of musical taste, which would be to accomplish the very reverse of what we desire. We consider a church choir essential to excellence in church music; but to promote congregational and devotional song, should be the earnest and pious aim of all church singers; nor should these important ends be ever sacrificed by any means adopted for the gratification of musical taste, which would be to accomplish the very reverse of what we desire.

It is in connection with all our blessings and privileges. That which is intended to be our greatest help, is often, through our frailty, made our greatest hindrance. The fear of God and the grace of Christ in the heart, can alone keep in check those tendencies of our hearts which would otherwise lead us into harm. Where it is possible, the choir should be composed of persons who are influenced by a pure desire to promote the honor of God in His sanctuary. With persons of this stamp there need be no difficulty; and, under such circumstances, combined meetings of the church and congregation, for the purpose of musical practice, can hardly fail to accomplish the best results. In a sermon on church music, recently delivered in St. Paul's Church, Brighton, by the Rev. W. Gresley, Prebendary of Litchfield, we find the following:—"I fear it must be confessed that in many of our church congregations, there is a great lack of fervour and heartiness which so well befit those who are engaged in singing. Had the consequence that our hearts are too little touched by that charm of devotion which arises from a holy and united service. We seem to miss something of that united congregational worship which is so heart stirring and impressive. In the responses and other portions of the service, we ought to unite with one heart and voice;—and in ancient days all used to join so heartily, and the voice of the congregation rose in such solemn grandeur, that as Jerome tells us, 'the roof of the sacred edifice, and the very shore of the sea re-echoed with the sound.'—I fear we must confess that there is too often a sad backwardness in the congregation to join in the service."

We take the following hints on this subject from the *Central Advocate*.—"Good singing is one of the most effective instrumentalities in the church's life. It should be a highly spiritual and profitable exercise. It is a sin and a shame to allow it to degenerate into an operatic performance, or permit it to be a constant bore of poetry and a bore to all people of taste. Good singing is gratifying and provoking. We can never be devotional under the infliction of vile discord. All the people should sing if they can. A little irregularity in a great volume of praise is nothing. The choir should be as near as possible to the people. Nothing can be more utterly absurd than to put them in some box or loft as far as possible from the people. What public singer would go into the gallery of one of our churches to sing a concert? Sound rises upon the air when possible, and when a choir sings near the ceiling the sound either floats away through any opening above them or is confused, and strikes the audience as a strange melody. We have often heard a choir sing in a hall, and a single syllable of which could be heard in the body of the church. The very worst place in the world to put the leaders of the singing is up stairs. If an opera house were to do it every body would say the proprietors were fools, if a church does it what shall we say? An instrument is used, it should be made to contribute to the beauty and effectiveness of the singing. A very short prelude is well enough. The main point after all is the general cultivation of music in the church, so that congregations can sing. The only way to have correct congregational singing is for the people to learn how to sing, and the only way to have spiritual singing is to have our hearts burning with the love of God."

In the *C. S. Musical Review*, an interesting note published by J. J. Peters, New York, we find some apposite thoughts on the subject, which we commend to consideration:—"We are glad to learn that in the pulpit, not so much a giant intellect as a ready utterance—not so much profound scholarship and theology as an aptness to teach, and skill in wielding weapons of truth, are the necessary means and con-

ditions of reaching the masses of the people. There a Spurgeon, here a Beecher, and everywhere many others, are affording us illustrations of those features of pulpit address which attract and hold the uneducated and the ignorant."

Let us apply similar principles to the music of the sanctuary. *People love to sing.* Music in its effects on their welfare, affords them the purest pleasure. Proclaim abroad to them that you desire them to come and join and assist you in holy song, and they will meet you in vast crowds.

In some congregations within the knowledge of the writer—congregational singing already forms a very pleasing and attractive feature of their worship. Happily in this instance, the mistake is not made—too often it is—that congregational singing means uncultivated singing—an inharmonious jargon of discordant sounds. Good church music, performed by an entire congregation, must evidently require more attention and effort than is furnished by a few proxies. In cases of entire or partial failure in this enterprise, we think the failure is directly traceable to this mistake.

Of rhythm in music, one of our best authors on the art has said:

"No property is more indispensable; none is more universally appreciated by the instinctive capacities of every musical constitution. In fact, it is not too much to say that musical genius and the rhythmic sense are coordinate qualities, and that one ascends or descends the scale of perfection precisely with the other. It probably will be said, however, that the higher a man's native musical genius, the more delicate, acute, and prominent is his appreciation of rhythm. If there be a proportion in music that can charm and impress the soul, it is the rhythmic sense, and it is this, exact, even, regular, uniform, symmetrical movement, which we call RHYTHM."

This quotation, so extended, we prefer to any words of our own in this place. Would that these ideas of the relative value of rhythm in music held their just sway in all musical circles, and especially with those who have to do with the music of our Sabbath worship! Music without rhythm—for we must still call it music—is like poetry without measure, like a picture without color, or like the body without life. In either case, we can see enough to tell what it is, but we see, but our pleasure in the sight is more than lost by a deep and painful void of the artistic defect.

The rhythmic sense is universal. It has a place in the æsthetic constitution of every one. If on any doubts this, let him find the soldier that cannot mark time under martial music—in a vast collection of children, listening to lively, nicely selected music, let him find one little foot kept perfectly still, and with no propensity to motion, in the words of the poet, "even one soul hardly fails to accomplish the best results."

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But this is the only alternative? We think not. There surely is a more excellent way. Congregational singing should be cultivated. Even your hired professionals meet for rehearsal. Should not the congregation do likewise? Even the former would fail without the necessary practice on the latter except by the aid of it? They meet, week by week, to sing;—can they not as well meet to sing? They enjoy the one, and are benefited by it; will not the same be true of the other? They complain if their minister bring anything less than "beaten oil" into the sanctuary; and will they bring their own oil entirely untested? In the practice and training of a congregation in sacred song, I am sure that the aim is not only to be cultivated, but by means. But, 1. The lack of rhythm—meaning by this the exact measurement of time, with accent to mark it accurately—is believed to be the most prominent defect in our church music. 2. Correct rhythm is the shortest and surest means of correct harmony. Sing in time, and you are pretty sure to sing "in tune."

And, 3. Correct expression, taste, and elegance in execution can only be reached successfully by means of correct rhythm. Let us not be misunderstood. Correct rhythm is not mere animation, it does not consist simply in fast or rapid execution. We are sometimes painfully amused at the awkward mistakes of some of our "professionals" in this matter. Like the young miss at the piano, who simply counts to fit her playing, fast, slow, and variable, according to her ability, and who counts as many notes as she plays, few or many, and accents each one precisely alike, so do many of our present Hemanas and Jehothas conduct us in our Sabbath-school ministrations. The minister who should read sacred verse in a similar style, they would derive from the sanctuary with a whip of mild cords.

The slow pendulum of the cathedral clock measures time as accurately as the swift balance-wheel of your watch. And in the *Dead March in Sand* the grandeur of the steady, solemn movement, its accent indicated by the muffled drum, makes its appeal to the sensibilities of the heart.

Of this ever-present sensibility of the heart to rhythm, let us not fail to avail ourselves in the perfection praise in the sanctuary. Let the organ prelude our song with a steady, even, and marked presentation of the rhythm of the piece, giving us the right tempo, and marking it strongly and in a commanding voice of the organ or more forward in the same

maje and assured tread—with no halting, no hurrying step, or uncertain sound; and we will answer for the people; they will be borne forward, in one united column, by a power unseen, mysterious, and irresistible. Our song will then have life and power. No discordant sounds will be heard, for with the infused life, and in the mighty current of sound, every voice is raised to "concert pitch." The soul, now once awake, attends naturally to the sentiment of the holy song, and the enraptured heart, always eloquent, will almost unavoidably adapt sounds to sense, in the varying sentiments of the piece.

Toward this happy result, congregational practice, with suitable instruction, will materially assist.

### From our English Correspondent.

Opening of the Headingley Theological Institute.—Lecture Missionary Anniversary—Speeches of the President of the Conference and Mr. Leary.—The Leeds Missionary Anniversary.—The Leeds Missionary Anniversary.—The Leeds Missionary Anniversary.

A very interesting service was held on the 25th of last month in connection with the opening of the Yorkshire branch of the Theological Institute. The new college is situated at Headingley, a pleasant and healthy suburb of Leeds, and about three miles from the town. The necessity for affording enlarged opportunities for the suitable training of our ministerial candidates has been generally felt, and the subject has moreover occupied year after year an ever deepening anxiety. After much preliminary thought and discussion, the Conference appointed a Committee to make preparatory arrangements, and £12,000 were appropriated from the Jubilee Fund to meet the cost of the new building, leaving the cost of land, the expense of furniture, and the erection of two tutors' houses to be otherwise provided for. At the laying of the foundation stone last May, the sum of £1,778 was subscribed towards the building fund, and at the inaugural service the week before last, further subscriptions amounting to about £700 were promised. The services of the day were rendered increasingly interesting by the presence of the venerable Thomas Jackson, a name respectfully and affectionately received wherever in Methodist circles it may be uttered. Mr. Jackson has been in the ministry during the long period of sixty-four years, and is now about eighty-four years of age. He spoke with great vigour, and with characteristic warm-heartedness. Among other impressive remarks, he observed, "I am now about to leave the world. I am anxious for nothing so far as this world is concerned, but the perpetuity of the work of God, the spirituality of the work with which we are entrusted. 'A lamb is slain and is now about eighty-four years of age. He spoke with great vigour, and with characteristic warm-heartedness. 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