United Praise.

F. G. EDWARDS.

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United Praise.

A PRACTICAL HANDBOOK

OF

Nonconformist Church Music.

BY

F. G. EDWARDS,

Organist and Choirmaster of St. John's Wood Presbyterian Church, London. Formerly Organist and Choirmaster of Surrey Chapel, Blackfriars, and (its perpetuation) Christ Church, Westminster Road, London. Associate of the Philharmonic Society.

London:

J. CURWEN & SONS, 8 & 9 WARWICK LANE, E.C.

Price Three Shillings and Sixpence.

"Quantum flevi in hymnis et canticis tuis, suave sonantis ecclesiae tuae vocibus commotus acriter! Voces illae influebant auribus meis, et eliquabatur veritas tua in cor meum, et exaestuabat inde adfectus pietatis; et currebant lacrymae, et bene mihi erat cum eis."

["*How did I weep, in thy Hymns aad Canticles, touched to the quick by the voices of Thy sweet-attuned Church! The voices flowed into mine ears, and the Truth distilled into my heart, whence the affections of my devotion overflowed, and tears ran down, and happy was I therein.*"]

St. Augustine, 354–430.

"Sondern ich wöllt alle Künste, sonderlich die Musica, gern sehen in Dienst des der sie geben und geschaffen hat."

["*I would gladly see all the arts, especially Music, serving Him who has given them and made them what they be.*"]

Martin Luther, 1483–1546.

"Music is a sacred, a divine, a God-like thing, and was given to man by Christ, to lift up our souls to God, and to make us feel something of the glory and beauty of God, and of all that God has made."

Charles Kingsley, 1819–1875.

PREFACE.

This is a practical age. Mere theorising in these latter years of the nineteenth century availeth little. Therefore, this book aims at being practical rather than theoretical.

In order to increase its practicability, to extend its usefulness, and, at the same time, to give it distinctive value, it was thought desirable that instead of stating only the views of one individual, it should record the opinions and experiences of several workers in the subject of which it treats.

To this end a schedule of about forty questions (given on p. ix) was addressed to the organists and choirmasters of representative churches in the following denominations: Baptist, Congregational, Presbyterian, Unitarian, United Methodist Free Church, and Wesleyan Methodist, in England and Wales; and the Church of Scotland, Free Church, and United Presbyterian Church, in Scotland.

Answers were received from 226 churches. These replies have been summarised and largely quoted from. In making the selection I have chosen those that appear to me likely to be most useful, or that

possess the charm of novelty. I have endeavoured to be strictly impartial in the choice—indeed, often quoting an opinion which is directly opposite to my own. I regret that the exigencies of space and tautology have prevented me from making a more extended use of the communications of my correspondents. Many of them write with a joyous enthusiasm worthy of all emulation.

My best thanks are gratefully tendered to these my brother and sister organists, choirmasters, and choirmistresses for the trouble and pains they have taken in answering the long list of queries, and which, in many instances, have been answered so wisely and so well.

To the quoted opinions—which constitute a very valuable part of the book—I have added original matter in which I have endeavoured to incorporate my fifteen years' practical experience as an organist and choirmaster of Nonconformist churches, and also the results of a careful study of, and wide reading in the subject. I have not hesitated to point out existing faults, and to show, what, in my opinion, are their most effectual remedies; also to suggest the best mode of procedure for promoting efficiency in all that appertains to the Service of Song.

I am a thorough believer in the value of culture, and I hold that its proper introduction into the musical part of the service will not detract from the devotional spirit, any more than the high intellectual

status which almost all the churches consider necessary for the ministerial office, will destroy earnest piety or quench "living fire" in the "company of the preachers." The study of music in this country as an *art*—instead of a schoolgirl's so-called "accomplishment"—is a feature of the times. Therefore, it seems to me that it is highly inexpedient to divest our church music of its artistic garb and allow it to enter into the gates of God's house clad in the "filthy rags" of slovenliness and inefficiency. "I would gladly see all the arts, especially music, serving Him who has given them and made them what they be," said Martin Luther more than three hundred years ago. This utterance of the great Reformer is a complete answer to those who, even in this enlightened age, insinuate that the infusion of art into worship must of necessity make it heartless.

I have to acknowledge the kind help of my friend Mr. J. Spencer Curwen, to whose suggestion the plan of issuing a paper of questions is due, and who has read the MS. and offered some valuable hints.

My thanks are also tendered to Dr. J. F. Bridge, Mr. Hugh McNabb, Mr. W. G. McNaught, Mr. Fountain Meen, Dr. W. H. Monk, Dr. A. L. Peace, Mr. Ebenezer Prout, Dr. Stainer, and Mr. W. C. Stockley for their respective opinions on "the position of the organ and choir"; to Mr. H. Sawyer, Mr. Edwin Speight, and Mr. H. A. Walters for their valuable letters on the subject of "Associations of Choirs"; to Messrs. Forster and

Andrews, organ builders, of Hull, for their communication relating to the organ position, and especially to Mr. T. C. Lewis, the well-known organ builder of Brixton, who has kindly had the plans of organ and choir positions drawn specially for this work, and who has also given me some useful information upon organ matters; and to the Rev. W. Pulling for the interesting statistics relating to the sale of "Hymns Ancient and Modern."

In conclusion, I make no pretensions to literary excellence in the following pages. The constant claims of a busy practice have left me little leisure for any flights in that direction, even if I had the ability. But I have made an earnest attempt to deal practically with a subject which has been too long neglected, but which, in this musically-educated age, is rapidly becoming an important element in our devotional services.

I now send forth this little book conscious of its imperfections and shortcomings, but with the fervent hope that it may supply a need, that those who peruse its pages may find some hint that will prove of value to them in improving and beautifying the music of the sanctuary, and that thereby it may tend to promote the Praise and Glory of God.

F. G. E.

Canfield Gardens,
London, N.W.
May, 1887.

QUESTIONS.

1. What is the size of your choir, and the number of voices in each part?

2. Does it contain boys or ladies, or both?

3. Do you keep a register of attendance at services and practices?

4. Is a test of music reading imposed on members?

5. Are there any other points of choir organization which you find of value?

6. Are any members of the choir paid?

7. In what part of the church are the choir and organ placed?

8. Which do you consider the best place for the choir and the organ?

9. Is the office of choirmaster combined with that of organist?

10. Does the choir hold a weekly practice?

11. In rehearsing the choir do you, as a rule, have instrumental accompaniment; if so, what instrument do you use?

12. Do the choir practise secular music, and sacred music other than the service music?

13. Have you a Choral Society or Psalmody Association in connection with your church; if so, do its meetings interfere with, or supersede, the ordinary choir practices?

14. Do you succeed in infusing much expression into the singing of hymns?

15. Is your prose chanting fairly well done?

16. Do you sing the canticles, Te Deum, &c., to services or chants; if so, please name a few of the settings?

17. Do you use anthems; if so, are they sung by the choir or by the congregation and choir?

18. Do you use choral responses or suffrages?

19. Are organ recitals or concerts ever given in the church? If so, is the music sacred only or is secular music of a good class admitted?

20. Is admission free at these recitals or concerts?

21. Will you kindly enclose programmes of recitals and concerts recently given in the church?

22. Have you had any specially musical services, at which singing, reading, and preaching are intermingled as parts of a whole?

23. Have you ever combined with other church choirs in your neighbourhood, or town, for a praise demonstation

after the manner of the Diocesan Choral Festivals in the Established Church? Do you think such services would be productive of good in promoting congregational psalmody, and in awakening interest in it?

24. Have you had orchestral accompaniments at any of your services or concerts in the church?

25. Have solos ever been sung at the ordinary Sunday services?

26. Is a children's hymn ever introduced in the ordinary services?

27. Have you tried antiphonal singing of the hymns, men alternating verse by verse with women, children with adults, choir with congregation, &c.?

28. Is the singing of your congregation satisfactory? If not, does it lack quantity or quality?

29. Roughly speaking, what proportion of the congregation use tune-books?

30. Have you a congregational practice?

31. Are you troubled with flattening and dragging? If so, have you formed any opinion as to their causes?

32. Have you a hymn and tune-book in one?

33. Do you invariably keep the hymn to the same tune?

34. Do you think the fixed-tune system (as in "Hymns Ancient and Modern") desirable; or do you prefer to have a separate tune-book?

35. Are the hymns and tunes, fixed for each month, printed and circulated among the congregation? Do you think such a plan desirable?

36. Have you tried dispersing part of the choir among the congregation, or having several choirs take turns, month by month, to sit in the choir seats?

37. Is the minister interested in the music of the service?

38. What style of hymn-tunes do you find best for congregational purposes? Do you ever use the Moody and Sankey pieces?

Signed ....

Organist or Choirmaster of..... *Church*,

.....*Address*.

*** Answers to the above questions will be treated as confidential, and the name of the correspondent will not be placed against his quoted opinions.

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CHAPTER I.

THE MINISTER.

The Minister of a Church, being the recognised leader of the congregation, holds a very important and responsible position. His interest is, or should be, manifested in everything that can tend to edify those over whom he ministers. Therefore, it is only right that he should have precedence in the consideration of the all-important subject of Worship Music, and the rendering thereof.

The question "*Is the Minister interested in the music of the service?*" received 182 definite answers. "No," 13; "Fairly," or "Not very much," 30; "Yes," 139—of these 37 are qualified with "very much." Four ministers are their own choirmasters.

Subjoined are some of the replies.

"Yes; and I wish ministers would more generally realize that the praise of God is as much a part of the service as the preaching."

"An enthusiast, and everything that could be desired. Always encouraging, but never interfering or dictating. Let me name him with reverence and honour." [Here follows the name].

"Yes, and so is his wife."

"Not particularly so. As a rule, the ministers confess that a good service of song helps them much."

"He frequently attends the choir practice, which is a help."

"Very much interested. He is very particular to have the hymns, &c., done well."

"Very much; but he wisely leaves everything, except the selection of the hymns, to the organist."

"Yes. He very often comes to our rehearsals, and the choir appreciate it, as it shows he takes an interest in our part of the service."

"Yes; but not to its benefit." (!)

"Yes; and would the officers of the church but support us we could raise a good service."

"Yes; and so are the deacons."

"Our minister says he is very much affected by the way the hymns are sung. If well, he is helped; if heavily, or dragged, or half-hearted, he is depressed."

"Extremely so, though without knowledge of music. He considers it a great joy and assistance."

"Yes. He has often told the choir, and several times the congregation, how much 'the beautiful singing of the choir' helps him. What more can we wish for? It is our sweetest reward."

"Never knew of such a phenomenon [as a minister interested in the music of the service] in twenty-five years' experience."

"Very much. Our minister, though unable to sing, does his utmost to cultivate good music, and attends most of our practices."

"Yes. He does all he can to help us."

"Yes. I am glad to say he is. Although no musician he is glad to co-operate in any reasonable way."

"All our ministers at ——— have been interested in the musical part of the service. I think this most desirable and beneficial for choir, organist, and people."

"I aim at making the music a *powerful* aid in deepening religious impressions and emotion." [This from a minister].

"Very much; which adds greatly to the efficiency and good feeling which belongs to our choir."

"Our minister takes great interest in the music generally, and is always on the alert for those in the congregation who would be able to assist in the choir."

"Very much so. And unless the ministers generally take an interest in the praise, there is little hope of improvement, especially in Presbyterian churches."

"Yes. He is President of our Musical Association, and appears always at the opening and close of the season, and drops in occasionally to the practisings."

"I choose both words and tunes. The minister gives me the subjects of his sermons for about a month."

"Our ministers, as a rule, are musical, it being part of their education." (!)

"Ministers, by good judgment allied with musical taste, can do more than others in keeping up the efficiency and usefulness of a choir. Personally I have always had any desired help from ministers."

"Very much so. His interest in our work and sympathy with our efforts have been in no small degree the means of helping on the great improvement which has taken place in our psalmody during the last three years. Being himself a thorough musician he has always known how to give us the most effective help, and how to meet our difficulties."

"He takes great interest and delight in it. We have, however, a special system, continued, at his desire, from the time when we had no settled minister, and adopted then at the request of the managers; viz., the choirmaster chooses all the hymns as well as tunes for all services, with the exception of the hymn after the sermon, which the minister selects. With perfect sympathy between minister and choirmaster this is admitted to work admirably."

"When the membership [of the choir] decreases, or the attendance is irregular, he gives the members and adherents of the congregation a word from the pulpit, telling them that it is their duty to support the choir. . . . I think in a few years ministers will take more interest, because last year at Edinburgh University a very wise plan was adopted, that of giving Theological students instruction in singing; and it is my experience that when ministers are singers themselves they give more singable hymns, and take more interest in the choir."

"*Is the Minister interested in the music of the service?*"

This question might appear to some to be a superfluous one, in that it is capable of receiving only one answer, and that, "Of course he must be interested in the musical part of the service." Interest, however, may be of two kinds, active and passive. To show a real interest in any cause is to give evidence of it in some practical way. It is almost impossible to over-estimate the results that may follow when the minister shows a lively personal enthusiasm in the service music. It is to the welfare of both church and minister that the service of praise should be done decently and in order. To show how the minister's

practical interest may best be exercised, I shall add to the above quotations a few suggestions which may prove helpful.

First, in regard to the *Congregation*. The minister has exceptional opportunities of bringing before his people their duties in connection with the service of praise, both from the pulpit and in pastoral visitation. Considering that praise and thanksgiving are as important as prayer and supplication, it is strange that the number of sermons on prayer, its efficacy and necessity, should far outnumber those on praise. There still remains a tendency to look upon the singing as a mere preliminary and adjunct to the sermon. Ministers are sometimes apt to forget that the singing, at least in Dissenting Churches, is almost the only part of the service in which the congregation audibly join. They are led in prayer, read to, and preached to. To most of the worshippers, as it ought to be to all, the singing is a delightful uplifting exercise, for it embodies the essence of true worship; and the better it is done—not by a few, but by *all*—the more worshipful will the worshippers become. The minister, then, should not hesitate, even with the fear of displeasing some unfortunate office-bearer who may have no music in his soul, to remind his congregation of their responsibilities in this matter, and to rouse them to greater zeal in the service of praise. If the same amount of energy could be infused into an appeal to get better singing as into a discourse on the duties of almsgiving, especially when the funds are low, so much the better for the singing. The fact is, people are often indifferent and apathetic, and need stirring up in this as in other things. The minister need not be what is called "musical" to do this, any more than he need be a clever financier to show that when the coffers are nearly empty they need replenishing. The minister who fearlessly speaks out on the importance of his congregation's doing all they can to sing with the heart and with the *understanding*, will be doing a very good thing, and he

and they will reap a rich reward in an increased congregation, and a spirit of more fervent devotion and more worshipful earnestness pervading it.

The minister should show practical interest in the work of the *Choir*. Some ministers have so many claims upon their time that they are unable to pay even an occasional visit of a few minutes to the choir practice. This is a mistake. The choir, as I shall endeavour to show elsewhere, ought to be impressed with the importance of their position as leaders of the congregational song. The presence of the minister for a short time at the choir practice—at least three or four times a year—would not only be appreciated by the choir and their leader, but it would encourage them in their work; and while helping them to realize their responsibilities would show them that the minister's interest in them is an active and not a passive one.

The minister should endeavour to know the members of his choir. Nothing is more helpful in this way than an annual social gathering of minister and choir at which the presence of some of the office-bearers might be desirable. If such a meeting can take place at the minister's house, where the choir could feel they were welcomed as friends and fellow helpers, so much the better. It is not necessary to provide a grand entertainment or to make a display. A friendly chat over a cup of tea animates a good feeling, and a genial hospitality allied with a kind interest in all that concerns the choir will be productive of much benefit. If it be necessary to make any remarks on such an occasion, it will be well to avoid a formal address, as however carefully it may be worded, and however good the motive, it is liable to be construed into a lecture, and this is objectionable at a private social gathering. One of the most successfully organised choirs that I know in London have very pleasant recollections of their annual visits to the house of their minister. The evenings were

spent in music, readings, conversation, &c., and these delightful re-unions always terminated with the singing of a hymn and prayer. Such practical interest stimulated an *esprit de corps* amongst the members of the choir, and they always felt they had the warm sympathy and active interest of their minister. The example of this London minister might well be followed by his ministerial brethren.

The selection of hymns, &c., is a duty which devolves upon the minister. No one will deny its importance. One of my correspondents—the son of a well-known minister—has well said, "I wish ministers would more generally realize that the praise of God is as much a part of the service as the preaching." Here lies the pith of the whole matter. Some ministers, if they do not neglect this part of the service, seem to show very little earnestness or interest in it. Hymns are chosen without much regard to their singableness from a musical point of view; or they may run too much in the same groove, all Long Metres, or all Common Metres, for one service, and so on. There should be variety, as well as appropriateness, in the selection. Generally speaking there should be at least one bright taking hymn in each service, one that has some amount of "go" in it. It should be borne in mind that the fatigue consequent on standing to sing a long hymn, especially to a slow tune, is apt to nullify all the mental and spiritual good which ought to be derived from it. In such a case, rather than omit any verses, the hymn might be divided with a few verses of scripture, or a prayer, bearing upon the subject of the hymn. Great care is needed in the choice of hymns—in fact, as much thought should be expended on this as on the selection of scripture lessons; and yet how frequently it is put, as it were, into a corner. I have heard of a minister who announced the hymn "Brightest and best of the sons of the morning," adding "We will sing the first and last verses only," consequently the congregation had to sing the same

words twice over, as the initial and final verses are identical, which showed how little the hymn had been studied, or even read through beforehand. Of course this is an extreme case, but it shows the importance of careful preparation for the praise part of the service. How much may be gained and alas! how much may be lost by nurturing or neglecting it, as the case may be.

The minister should always supply his music-leader* with a list of the hymns, &c., for the Sunday services in time for the preceding choir practice. This is only fair. If the subject of the sermon has not been decided upon, then all the hymns except the hymn after the sermon should be given. When hymns have to be searched for a few minutes before the service commences, and when there is no time to select appropriate tunes, how can it be expected that the service of song will be satisfactory? Some of my correspondents have just cause to complain bitterly of this wretched arrangement. The whole service should be all arranged and prepared beforehand, and not left to the flurry and distractions of the last minute. Nothing is more likely to unnerve or dishearten an organist than this procrastination. A minister who really values the help of his music-leader and choir will not do this. However, it is done; but the remedy is a very simple one, and should be applied without delay.

The relations between the minister and his music-leader should be one of mutual fellowship and confidence. Each should regard the other as a friend and fellow-worker in the same good cause. The minister leads the prayers, the music-leader leads the praises and those prayers that are sung. If the minister has occasion to criticise the music he should be very careful to put his criticisms in the form of friendly suggestions. Criticism, offered with the best intention, is likely to be construed into fault-

* Throughout this chapter, the term music-leader is used in reference to the *responsible* person in the music department, whether he be organist or choir-master, or the holder of the combined office.

finding, and the results may be disastrous in many ways. Enthusiastic young organists, and possibly some older ones, will resent it as interference, and will kick against it; and if they be too thin-skinned it is very possible their enthusiasm will be chilled, and their work become half-hearted and listless to a painful degree. Organists and choirmasters are likely to be sadly discouraged by the unguarded censorship of ministers, and more often of musically-ignorant office-bearers. Yet it must not be supposed that all music-leaders are faultless, as, after all, they are only human beings. But they have feelings—often very sensitive ones—and any suggestions which the minister feels it his duty to make, should be offered tenderly and in a friendly spirit, so that the music-leader may feel he is receiving the counsel of one who is anxious to help and encourage him in his important work. That precious quality, tact, is an essential element in this connection.

Finally: The minister who is really interested in the music of the service, and is desirous of making it a real power, has doubtless adopted the above suggestions in addition to others, and with excellent results. I earnestly ask those who have not done so to give some, or all, of them a fair trial, and I feel sure they will not regret having made the experiment.

To Deacons, Elders, and Office-bearers.

Do not discourage your music-leader and choir, or in any way depreciate their services. Extend to them your warmest sympathy, make them conscious of your deep interest in their work, and help them as much as you possibly can. When necessary cheerfully grant them a small sum of money for the purchase of music to make their practices interesting. The music question occupies no mean position in Nonconformist churches to-day. It is rapidly developing, and is being recognised as a great power for good. In this age of progress we cannot go back to the

standard of thirty years ago. Unless your minister is a Spurgeon or a Dale, you may find it necessary to have good and attractive singing. If the music, vocal and instrumental, is carefully and reverently done, it will help to fill your church and thus gladden your minister's heart as well as your own.

Kindly remember that your music-leader is only a human being, and therefore that he cannot please everyone at the same time. Should you at any time fail to be satisfied with musical fatness, endeavour to console yourself with the thought that Mr. So-and-so in yonder pew is being "lifted up." Do not give vent to your feelings in the vestry after the service by discharging anathemas upon the doings of your poor, unfortunate organist. Be charitable, and credit him with the best—though from your point of view, mistaken—intentions. Rather withhold your critical functions and wait patiently; fortified by the hope that before long, *you*—even by the aid of those human hands and voices—will be transported beyond "Earth's green fields and ocean's wave-beat shores," and, through the divine art of music, will enjoy a sweet foretaste "of that new life when sin shall be no more."

CHAPTER II.

THE ORGANIST. THE CHOIRMASTER.

The organist of any church should be a properly qualified person. In fact, he should be a musician first and an organ-player afterwards. The office of organist is one far too exalted to be trifled with. Every aspirant to it, and every holder of it, should do all in his power to make himself more efficient for its important duties and responsibilities.

The most essential qualification for this office, in churches where the singing is mostly congregational, is the knowledge of the art of *accompaniment.* A man who can play Bach's fugues faultlessly, but who takes little or no interest in "grinding out"—as he would call it—a simple hymn-tune is out of place as organist of a congregational-singing church. Organ teachers too often neglect the tuition of accompaniments to their pupils. This by no means easy branch of organ playing, is supposed to be picked up and obtained by that hard task-master-experience. If some of the time devoted to the study of elaborate organ pieces were to be judiciously bestowed on accompaniments to congregational and choir

singing, it would be a good thing for all young organists.

The next essential qualification is a knowledge of *harmony*. An organist is a poor tool who is not equipped with this invaluable acquirement. He cannot possibly "fill in" his chords properly unless he has gone through a regular course of theory study. The fearful thickness of some bass chords, especially when the "doubles" are drawn, which sometimes grate on sensitive ears, can only be attributable to sheer ignorance of the nature and construction of chords. In all organist competitions the knowledge of harmony should be a *sine qua non*. I know of a case in which a minister was very anxious to get a friend into the vacant organistship of his church. The church committee engaged one of our best-known organists to advise them in their choice. One very proper question he put to the minister's friend was, "Have you a knowledge of harmony?" The negative reply was duly reported to the committee, when one of them said, "Perhaps he could learn harmony." (!) However, the minister's influence was strong enough to secure the appointment of his harmonyless friend. Here was an important church with an unqualified organist, and only one result could be expected from such proceedings.

This leads to the consideration of the question, How are organists appointed?

In some instances a member of the congregation has a friend, or relative, who, if elected, would fulfil the duties with conspicuous ability—just the man for the post. Should the friend not get the appointment, then offence is probably taken because so desirable a candidate was passed over for some one so very inferior. The friends of the rejected one may either leave the church, or, for a time at least, set to work to make it unpleasant for the new comer.

Another way is to advertise in the musical, sometimes the daily, papers. The result, in either case, will be a

deluge of letters from "all sorts and conditions" of organists. No wonder that the deacons or committee are bewildered. Happy are they if amongst so many treasures they secure a gem of the first water.

Sometimes a professional organist of repute is called in to assist and advise the committee of selection in their choice. This may, or may not, help them to secure the right man. If the merits of *solo* organ-playing are to decide the competition the results may be disastrous to the development of the congregational song; for ability in accompanying and the knowledge of harmony—apart from the *indispensable* qualification of choir-training when the office of organist and choirmaster is combined—are of far greater importance than the masterly rendering of a voluntary. A case in illustration has recently come under my notice in connection with the vacant organistship of a congregational church. The judge, an eminent cathedral organist—one who cannot be supposed to have much sympathy with congregational singing—recommended the "best player" of the many who competed; and, the result of his choice, I am told, has not been altogether satisfactory. The question of interest in the service music and proficiency in accompaniments was of secondary importance, if considered at all, and the congregation have not obtained all they hoped for and desired.

Without altogether condemning both of these methods, it has often occurred to me why should not the organist be selected on the ministerial plan. In the case of a vacancy, why not invite a known organist of some other church to play for a Sunday or two; a small representative committee, of the congregation having previously heard him at his own church. The congregation might then have an opportunity of judging his capabilities at their church, and the decision could be taken accordingly. No church would think of actually advertising for a minister. The usual plan is to endeavour to find out what he has

been doing in his former charges, and then invite him to preach. But it would not be surprising to find amongst the newspaper advertisements for cooks and parlour-maids —"organist wanted." In any case it is most desirable—after making sure that the qualifications of harmony and general musicianship are present—that the candidate should play the services for a Sunday or two. In all probability the true feelings and devotion of the man will manifest themselves in his accompaniments, and the congregation will quickly discern if he has real sympathy and interest in leading their praises.

The office of organist is such an important one, exerting as it does such a strong influence upon the devotions of the congregation, that it should be filled up with due deliberation, and with the greatest possible care.

The question of salary is a somewhat difficult one to advise upon. There need be no apology for defending the payment of organists and choirmasters. So long as the minister is paid for his services there is no reason why the organist should not receive remuneration. A clever organist, like a clever preacher, will naturally expect and deserve a good salary. Generally speaking, and looking at the question from a business point of view, it is best in the long run to get an able minister, and remunerate him according to his deserts; likewise with the organist.

I think a fair salary for the organist and choirmaster would be one tenth of the minister's stipend. When the offices are held by separate persons, some arrangement must be made for the division of the amount suggested.

The question as to who should have control over the use of the organ is one that sometimes arises. The organ legally belongs to the trustees or owners of the church or chapel, and as it is their property, they have a perfect right to allow anyone to use it any time. But courtesy usually gives place to law in this connection. The

customary etiquette is that the organist is the custodian of the organ, and that while he holds office the instrument is nominally his. Therefore, if the office bearers are asked permission for the use of the organ for practice or special purpose, they should refer such application to the organist, and his decision, as the responsible custodian of the organ, should be respected and upheld. When a minister, other than the regular one, desires to preach, the consent of the ordinary occupant of the pulpit will naturally be first obtained. The organ and the pulpit bear equal relations in this matter. It is generally accepted that the organist has the right to use the organ for the tuition and practice of his pupils at reasonable hours. Such is the custom, but it is well that some definite understanding should be arrived at between the office-bearers and organist.

Finally, the service of praise conducted carefully and with devotional feeling will attract people to church, and help to fill empty pews, should there be any unoccupied. To quote a ministerial friend, "Good preaching and good music will fill the church." Musical culture is very different now from what it was a generation ago. The musical faculties of the people are much more developed, their musical knowledge is wider, consequently their musical criticism is often severe. It stands to reason that when they go to church they like to listen to and join in music that is carefully and artistically done. Music is an art. It is in its noblest and purest sphere when used in the praise of Him who is "the Giver of every good and perfect gift." In the Giver's own house, having regard to the capabilities of the worshippers, it should be the best, the sincerest, the most beautiful we can offer.

To sum up. Every would-be organist, in order to become thoroughly efficient, should undergo a course of training to qualify him for his office. Organ playing, the art of accompaniment, and a knowledge of harmony

are the three cardinal requisites. To these may be added orchestration, study of the works of the great masters, wide and varied musical reading, and, indeed, everything that will help him to become a cultured and *thorough* musician.

The Choirmaster.

The choirmaster is, of course, chiefly concerned in promoting efficiency in the vocal music. The training of the choir naturally falls to his duty. He will conduct the choir practice, at which the organist—when the offices of organist and choirmaster are separate—should at all times be present to accompany when necessary.

When the offices of organist and choirmaster are held by separate persons, the choirmaster should have the full control of the musical service (except the organ voluntaries) and be commander-in-chief of the musical forces. The choirmaster's position is similar to that of the conductor of an orchestra and chorus—the organ representing the band, and the choir the chorus. In all musical performances in which numbers take part, there must be one head upon whom the entire responsibility should rest, and whose ruling must be decisive and final.

The choirmaster should possess a knowledge of the different vocal registers and their proper uses. He should have a correct ear, and be able to pattern the effects he wishes to be realised. It is not absolutely necessary that he should have a good voice. But he should have the aptitude to *teach* others to sing. He will need a good stock of patience and tact to become successful. The more painstaking and exact he is, the more the choir will appreciate and follow him. The combination of the *suaviter in modo* with the *fortiter in re* is most desirable in a good choirmaster.

The choirmaster should not *lead* the choir by singing in advance of them at the services. If possible, it will be well for him to occasionally occupy a seat amongst the

congregation, so that he may have an opportunity of hearing the choir at a distance, and of judging of the effect in the body of the church.

It is absolutely necessary that there should be perfect unanimity of action between choirmaster and organist. The relations between the two (when the offices are separated) are sometimes delicate. Any difference of opinion should be adjusted privately, and not in the presence of the choir. The slightest disunity or antagonism may be productive of much harm to the choir and to the music of the church. There should be perfect *unison* in their respective actions, and yet concordant *harmony* in their separate relations to each other.

THE COMBINED OFFICE OF ORGANIST AND CHOIRMASTER.

To the question "*Is the office of choirmaster combined with that of organist?*" 78 reply "No;" 119 "Yes;" 23 reply "No organ;" of these 19 are in Scotland.

Here are some of the replies:—

"Yes: and should never be severed. If an organist is not qualified to act as choirmaster and train the choir, then the sooner he vacates his post the better. No organist of ability would be dictated to by a choirmaster. He would simply be a machine to play, when, how, and what he was told by the choirmaster."

"No; and I am strongly of opinion that where you can have organist and choirmaster to work agreeably the offices are much better separate." [Organist].

"No; but we work in co-operation." [Choirmaster].

"Yes. I think it is best when possible. The choir know whom to look to for orders, also work much more harmon iously."

"sUnfortunately, yes. Each office should have a separate per'on." [Organist and choirmaster].

'No. The minister of the church is an enthusiastic lover of music and a fair musician, and he holds the office of choirmaster."

"No. They are best kept separate, and I say so from *very* long experience." [Choirmaster].

"No; I wish it was." [Organist].

"Yes; and I think it should be, generally speaking. I think the best plan of managing choir practice is for the organist to conduct, obtaining the help of a deputy at the instrument."

"Yes. It is decidedly a mistake to have both organist and choirmaster in a small choir, as neither will yield to the other; consequently jealousies and disputes frequently arise."

"No; but should be, to avoid quarrels and differences of opinion respecting the rendering of musical compositions." [Organist].

"No. According to my experience and opinion this plan secures much better results than is usual when the organist has all the work to do." [Organist].

"No. I fear choirs always suffer from the union of the two functions in one person. No organist can give proper attention to the training of the choir and play as well." [Choirmaster].

"No. In our case the choirmaster—one of the chapel trustees—holds a voluntary office, and has been re-elected annually for fourteen years. This arrangement was entered upon with a view to maintain as much uniformity as possible in the services in case of change of organist. However, only three different organists have been engaged during that period."

"No. We find it better to divide the duties. The qualifications of choirmaster are distinct from those of organist, and are seldom combined in one person, and if so combined, cannot be properly exercised at the same time. But when the duties are separated, who is to be at the head? Here's the rub! At the performance of an oratorio the conductor is chief; band, chorus, and organist must all obey him. And so at church; if there is a choirmaster he must have the general command and be responsible for everything, the organ voluntaries excepted. This seems to me the correct theory, but whichever works best is best. If choirmaster and organist cannot work together in peace and harmony, then, as the least of two evils, let the organist be choirmaster as well." [Choirmaster].

It will be seen that the majority of churches have the combined office. There can be little doubt that this is by far the best workable plan. There may be instances when the offices are best divided, as for instance when the organist is a lady—though one fair correspondent boldly signs herself "organist and choirmistress"—but the two-in-one is, generally speaking, the most desirable arrangement.

First, it is very advisable that the responsibility of the entire musical service, vocal and instrumental, should be vested in *one* person. If anything goes wrong the organist may pass the blame to the choirmaster, and *vice versâ*. Second, the relations between organist and choirmaster may become strained, and one may not be willing to give way to the other. Third, the organist will naturally take more care and interest in accompanying the choir he has trained, and he will feel more free to vary and adapt his accompaniments when the choir is under his own control and responsibility.

The oft-repeated objection to the combined office is, "Organists are not good choirmasters;" they "thunder out their organ pipes" and "drown" the voices. This objection is very easily met. *No organist should be accepted as qualified for his post unless he can train a choir.* As before stated the organist of a congregational-singing church should be an *accompanist* of vocal music first, and a solo organ-player afterwards. Many organists think everything of their voluntaries and very little of their choir accompaniments. If the organist trains the choir, and they are worth the trouble and pains he expends upon them, he will, for his own credit's sake, adapt his accompaniments to the varied sentiment of the words and character of the hymns and anthems which have been rehearsed under his sole direction. It is to be feared that the organists of a good many congregational-singing churches think that playing hymn-tunes is a bore, to be despised and only just tolerated because there is no help for it. Such a state of things is deplorable for the development of congregational singing, and the sooner it is altered the better for the worshippers whose praises are so mechanically and soullessly led.

Let the organist and choirmaster have the confidence of the minister and office-bearers; place in his hands the whole control and absolute authority over the choir; and

make him responsible for the efficiency and smooth working of every department of the musical service. If he is fully qualified, and enters in his work with a joyous enthusiasm, lofty aims, and an exalted view of his office, then one step is secured towards a worthier and better rendering of congregational psalmody in the sanctuary.

CHAPTER III.

CHOIR ORGANISATION AND MANAGEMENT.

The question, "*Does the choir contain boys, or ladies, or both?*" was answered thus:—"Boys, no ladies," 2; "Ladies and boys," 100 (27 of these have boys for the *alto* part only, and many have only one or two boys in the choir); "Ladies only, no boys," 118.

Subjoined are some of the replies:—

"No ladies. The choir used to be composed of ladies and gentlemen, but there was no getting them to regular practice, so they were dismissed. Their average attendance at Sunday morning service was six or seven out of about twenty."

"Boys are little use."

"No boys. They are too much trouble, too uncertain, too insensible to the meaning and spirit of the words, and generally too irreverent."

"If plenty of time for practice, I consider boys good in any choir, but not without plenty of training."

"No boys. My small experience of them is that, for the small amount of music in chapel services, they are not worth the trouble of training."

"I used to have boys, but whatever their advantages may be, there are certain disadvantages in their employment in a voluntary choir. The social nature of the choir is improved by having ladies present. If boys are also admitted this

social feeling is to some extent lost. The boys are either ignored and suspected of eavesdropping, or if they are allowed the least familiarity they become very impertinent. Older men and women would not object to the presence of boys, but the young men and women who are usually employed are apt to take an exaggerated view of their want of expression, &c."

The question "*Do you keep a register of attendance at services and practices?*" was answered thus:—"Yes," 91; "No," 129. Of the former, "boys only," 1; "services only," 12; "practices only," 9. Of the latter 5 are "going to."

Subjoined are extracts from the replies:—

"Singers like their absence to be noticed, as it shows their services are valued. My choir clearly understand that a duty voluntarily undertaken is a duty all the same."

"There is no necessity. The interest the choir take in their work dispenses with any kind of means indicating being employed."

"No; but we ought to."

"I think that registers of attendances are of no use in a voluntary choir. They take up time in keeping and do no good that I can see. You cannot lay down hard and fast rules for volunteers to keep by."

No; but I think it is a very desirable mode of keeping up a voluntary choir. Thirty years ago I tried it with great success and good results."

"No; we used to, and found members attended much better. Shall commence it again."

"Yes. If a member is absent for some time that member is written to, and if still continuing to be absent, he or she is considered to have resigned their seat in the choir."

"Yes; but it has little effect."

"Yes; I find the choir attend more regularly when their attendance is registered."

"Yes; and consider it of great benefit. It brings the choir early. Our chapel trustees give a sum of money annually to provide prizes for the most regular attendance."

"Yes; and I find it very beneficial."

"Yes, as regards the boys. At the end of the year we give two prizes (books)—one for 'regular attendance and good behaviour'—the other for 'improvement in singing.'"

"No; but if absence of one month from the Sunday services is not accounted for by a reasonable cause, the delinquent ceases to be a member."

The question, "*Is a test of music-reading imposed on members?*" received 204 answers. "Yes," 77; "No," 127. Of the former, 48 are variously qualified, *e.g.*, "paid members only" 1; "except boys" 4; "except sopranos" 11; "Tonic Sol-fa only" 3; "simple psalm-tune"; "must be able to read fairly well," "unless the choirmaster knows beforehand," &c.

Of the latter, 76 are qualified with reasons which will appear in the following quotations.

"Yes. Must be able to sing a simple hymn-tune fairly at sight." [This frequently occurs].

"Yes; though when we hear of an exceptionally fine voice we often waive the reading."

"New members are admitted after satisfying a committee of four who do not place so much stress on attainment in reading as on a good ear and a fair quality of voice. Reading is perhaps more easily acquired than these."

"No. Most of the choir are pianoforte players."

"No. We find that ladies especially will not come forward if they are to be put through a music-reading test. We have to ascertain their musical capacities in some other way before admitting them to the choir."

"No. Most of the choir understand the Tonic Sol-fa system, hence there is little trouble in getting new tunes to be learnt."

"Good voice is all that is required from *sopranos*." [This frequently occurs].

"No; there ought to be, but I am afraid there are dummies in every choir."

"Yes; but when anyone expresses a wish to join, and when tried is found to possess a good voice but lacks musical knowledge, a place is found for him in or near the choir, and the study of music is encouraged until he is fitted to become a member."

"Unfortunately, no. Being a voluntary choir new members seem to think their services must be eagerly accepted whether good or bad."

"The master of the singing class in connection with the Sunday School recommends those he considers ready to enter the choir."

"No. But their musical capacity is previously known to me." [This, or a similar reply occurs very frequently].

"No. I find so much difficulty in procuring new members that I cannot absolutely enforce this condition." [This frequently occurs].

The question, "*Are any members of the choir paid?*" received 224 answers. "Yes," 55. "Entirely voluntary," 183. Of the former, "all paid," 3; "leading soprano only," 7; "one to each part," 8; the remainder were not qualified.

Samples of replies :—

"All voluntary, except £10 gratuity which is allowed the choir collectively for a yearly picnic."

"None paid; but they all have given them a pleasure trip (food and railway fare) in the summer, and a supper in the winter."

"Not regularly salaried; but the more attentive and valuable members, if in poor circumstances, have not unfrequently received Christmas and other timely presents in recognition of their services."

"We used to have a paid soprano, but discharged her, as we found there was a certain amount of jealousy amongst the other [voluntary] members."

"They should be, to ensue regular attendance."

"No. I wish they were. Then I should not be dependent upon the irregularities of voluntary choristers. The parts in a choir should be always well balanced, and this is practically impossible with the voluntary system."

"The members of the choir are all paid alike with the exception of the choirmaster. A yearly collection is made, one third of which goes towards the organist's salary, one third to the choirmaster, and the remainder is divided amongst the members of the choir according to the number of attendances at practices and services."

The question, "*Are there any other points of choir organisation which you find of value?*" received many copious and varied answers. The following have been selected as being of interest and value :—

"*Punctual* and *regular* attendance and attention at rehearsals, so that each chorister may be practically independent of the rest, or of the organ, on Sundays. Each member of the choir should feel it as absolutely necessary to attend both rehearsals and services as if the success of the services depended upon his own unaided exertions. The difficulty I experience is in infusing this spirit of feeling and responsibility. Where it is present the singing will be successful, even with mediocre voices; without it the best

voices will but fail. The church authorities *must*, if the thing is to be successful, take an *active* interest in the choir, from the minister downwards, and some of them [office bearers] should be at each rehearsal. In our town the congregation is largest where the music is best, thus showing the importance of it."

"Every quarter the attendances of each member are read out, and every one who has not made 20 attendances out of 39 is requested to improve in that respect or else resign, unless any good reason can be given, such as illness, absence from home, &c."

"The appointment of a superintendent to each part has been found of great value in keeping up the attendance and in promoting an *esprit de corps* amongst the members; besides which it relieves the organist or choirmaster of a great deal of routine work which he cannot conveniently attend to." [This reply frequently occurs].

"My impression is that every member should be paid to ensure good organization."

"We have a President, Treasurer, Secretary, Librarian, and Committee. The first two offices are filled by prominent members of the congregation, and all are elected annually by the choir at a meeting called for this purpose. The meeting is attended by the minister and intimate friends of the members, and is made interesting by musical selections, &c." [40 in choir].

"I find it is important to have a fixed night and time for practice. A changeable practice-night causes a poor attendance."

"We have a picnic in summer and a social evening in winter." [This reply is frequently given, as being a good thing in helping to keep the choir together].

"The minister to be his own choirmaster."

"Impressing upon the choir that they are second only to the minister in the worship of the service."

"Backward singers we place beside those more advanced for them to coach, and they are, in a degree, responsible for their progress and usefulness."

"A choir fund of one penny per week each member, the proceeds devoted to a social gathering, or assisting sick members." [52 members].

"First, strict discipline. Second, always keep something on the move by way of practice, either in anthems, &c., or vocal music lessons, thus binding choir members together."

"To pay no attention to individual 'fads.' Choir-singing is an earnest matter and we discourage frivolity."

"In giving the organist sole authority over the choir."

"We maintain that the choir is most thoroughly a part of the congregation, and that joining the choir should be esteemed an honour. Our aim has been to raise the choir in every respect."

"Where practicable a room near the choir seats should be provided, in which the choir should meet, receive the tune lists, and from which it could file quietly into the orchestra two or three minutes before the minister ascends the pulpit. No one to enter the orchestra afterwards."

"Always keep the interest up by continually introducing something fresh and new." [This frequently occurs].

"Plenty of work—new music and preparation for concerts and 'services of song'—is the best organization for keeping a choir together."

"Members should attend the practices as a privilege, not as a duty."

"The whole responsibility to rest on the choirmaster; this we think better than having elaborate rules."

"As a rule, I think choirs are not sufficiently well thought of and appreciated."

"It is preferable to select the choir from members of the congregation only. To promote some amount of enthusiasm; to insist on decorum; and, if possible, infuse a devotional spirit into the work. I consider the service of praise as important as that of preaching, that it should be rendered to the best of our ability, and in a proper spirit, remembering that it is an act of adoration—not of mere display."

"I find it useful to have a sort of reserve fund of young ladies and gentlemen from the Sunday school, to train them at the practices, and then when a vacancy occurs it can be filled immediately."

"In the admission of members, as much importance is attached to their taking a hearty interest in the services and being likely to work pleasantly with the other members, as to their musical qualifications, and I believe such a plan is better than any code of rules."

"Treat all members alike."

"We contrive to make our choir self-supporting by having a small monthly subscription and we have a treasurer, secretary, and committee of four (one from each part) to manage concerts, &c., and to consult as to the welfare of the choir." [This reply, as to a committee of the choir, occurs frequently].

"Each member is balloted in by vote of choir, after passing examination by organist or choirmaster."

"Each singer has his or her seat in the choir, and book with name on."

"Choirmaster must be in earnest, enthusiastic, keep alive the interest of the choir by every means. Toady to none, then no one can find fault in regard to favouritism, which has killed many a choir. In short--*natural tact*."

"If any member cannot attend a service, he or she will either tell the choir secretary, or get a substitute from the Psalmody Association, and this is very generally adhered to."

"No choir committee and no rules. The main thing is to make the choir comfortable, and *find them plenty to do*."

"Regular attendance at practice is our rule. Implicit obedience to the organist's instructions as to the rendering of different passages, and no time wasted by conversation amongst the members of the choir."

"To seek to make the practices as pleasant and interesting as is consistent with thorough work."

"The choir work best if there is only one head; if there are two or three masters it cannot work well. It is very important to keep the choir interested in their work. They will not attend well if they have nothing but tunes and chants to sing. I believe that more choirs are ruined by having too little work than by having too much. I always find that after having performed a difficult piece they work much better."

"There must be new music constantly, for with something fresh to look forward to, the choir take extra trouble to come regularly."

"I believe in the necessity of a hearty recognition by the church and congregation of the services of the choir, so that his or her services are regarded as an essential part of church work. The contrary of this is unhappily too prevalent."

"I am allowed to draw to the extent of sixty pounds [? per annum] for choir purposes. This money I spend as I see fit, as it is part of the agreement that no account of it requires to be given. I have therefore no difficulty in doing many things which cannot be carried out in other churches." [Organist and choirmaster both voluntary].

"After an experience of nearly thirty years as organist and choirmaster, I am of opinion that there are only two means of keeping a choir properly organized. 1. By actual payment. 2. In a voluntary choir by giving them a plentiful supply of music to interest them, and by having regularly fixed occasions for its introduction. Since the introduction of anthems, &c., in our services the attendance of the choir both at practices and on Sundays has been remarkable, and such a thing as a poor attendance never occurs."

"The vital importance of accepting persons of high moral character, those, in fact, who may be considered to assist in the 'Service of Song' for the glory of God, and not for mere musical interest or display. The observance of this rule and practice has led (1) to an absence of any feud, disagreement, or split in this choir during a quarter of a century's experience, and (2) to the grateful acceptance by our ministers and congregation of anthems sung by the choir to the congregation, to which practice in many Nonconformist churches there is objection arising out of scruples as to the character, motive, or object of the singers. . . . I habitually keep the soprano part excessively strong, as the *lead* (par excellence) in hymn-singing." [50 in choir].

"By alternating rehearsals of sacred music in chapel with rehearsals of secular music in the schoolroom, the quality of the choir is kept fairly satisfactory, and a certain amount of enthusiasm is diffused among the members."

"Absentees from practice are fined one penny. Late comers fined one halfpenny."

"A singing-class of young people from the Sunday school is a most valuable nursery for the choir. The class and choir to intermingle as much as possible by some members of the choir attending the class in order to encourage and help the young folks, and for the older 'young folks' to remain and listen to the choir practice."

"In my experience much harm has been done to voluntary choirs by the "caste" feeling. Our choir is composed of persons in various grades of life, but a most harmonious feeling exists and has existed for the past fifteen years during which I have been organist. The most comfortable corner of the choir seat is not appropriated by the lady or gentleman who is best off, but the members are seated in the seniority of their membership, a plan which answers well."

"The reserve choir is of great importance. In case of foreseen absence the members of the choir communicate with the choir secretary who then calls out the 'reserves.'" [The "reserve choir" is frequently mentioned as being a "good thing"].

"I hold a preparatory class for young people at which reading at sight and elementary instruction in music is given. Candidates for the choir who do not meet the required standard are invited to qualify by joining the class. I have now about 50 members." [The preparatory class is common in Scotland].

"Always to occupy the same seats at rehearsals and services. Sometimes it is of advantage that there should be a committee to *co-operate* with, and certainly not *dictate* to,

the choirmaster. When there is a disposition towards the latter the choirmaster had better act alone. But in many voluntary choirs a representative committee can relieve a choirmaster to a great extent of the odium which sometimes follows some small details of arrangement." [43 in choir].

"In maintaining the efficiency of our choir we depend more upon cultivating a good spirit and high tone amongst the members, than upon mere mechanical regulations or arrangements."

"Each member has his own book, provided by the church, and for which he is responsible. Each member to be in his seat (allotted) before the minister enters the pulpit."

The successful management of a voluntary choir is attended with no small difficulty and anxiety. The music question in the churches has frequently engendered more discord than harmony. Choir rows and choir strikes are not altogether unknown, and are often the cause of serious mischief. There are very few of the older churches that could not give some unhappy experiences of the friction caused by some wretched little squabble in church musical matters. With careful management, courtesy, sympathy, and tact on the part of minister, office bearers, and choirmaster, all such unfortunate catastrophes may be avoided. The object of this chapter will be gained if I am able—with the help of the statistics and invaluable quotations—to smooth the way towards a better understanding of the music question wherein it relates to the important matter of the choir, its organization and management.

The Constitution of the Choir.

The choir may be (1) entirely paid; (2) partly paid; or (3) entirely voluntary. The first of these is almost impracticable on the ground of expense, except in small congregations where a quartet or sextet would be strong enough to lead. Further, it would do away with voluntary help which has so long rendered valuable service in the choirs of Nonconformist churches.

There is something to be said in favour of a *partly* paid choir. When the soprano and alto parts are taken by boys and there are no ladies, remuneration for the boys is almost a necessity in order to ensure their regular attendance and good conduct—a fine being the punishment for misbehaviour. When there are paid members in a mixed choir (men and women) it is an advantage to have a paid quartet—one voice to each part—especially if the choir be small or newly-formed. If one division of the choir is weak, it is desirable to have two paid members for that particular part. On the other hand, if the choir is stronger in one part than another, paid help in the stronger part may be dispensed with.

Some churches,—happily their number is decreasing,—have what they call a "leader" who is generally, not always, remunerated. The "leader" is usually a lady with a big soprano voice, which does not, or will not, always blend with the other voices in the choir, and which thus becomes disagreeably prominent and obnoxious. To this "leader" the other members of the choir look for the starts, with some such result as the following. The organ chord will first be heard, then the "leader's" voice, followed by the choir, while the congregation, at a respectful distance, bring up the rear. The "leader" may therefore be the cause of indecision and dragging, qualities bad enough in a congregation, but *unpardonable* in a choir; while precision and simultaneous attack—the first essentials of a choir—are likely to be conspicuously absent.

As the result of careful observation and experience I am convinced that it is far better to have no other leader in the choir than the choirmaster. The organist will give and regulate the time, and the choir must keep exactly with the organ, and not lag behind. The *whole* choir with the organ should be exactly *together*, neither waiting for the other, and this united force should give such a grand,

decisive lead as to prove irresistible to the congregation. To realise this the choir must be thoroughly well drilled in precision, and smart in attack, or else the congregation will do just what they like with the time.

An entirely voluntary choir—when it is composed of persons of both sexes—is far better in most cases than one that is partly paid. One objection to paid members is that they are likely to destroy the *ésprit de corps* of the choir, and introduce an element that may not satisfactorily blend with voluntary effort. Also when good singers in the congregation know that some of the choir are paid they are apt to shirk their responsibilities by not joining the choir, and thus not only deprive the choir of much valuable help, but deny themselves a great deal of enjoyment. If a voluntary choir cannot be attained all at once, it should be worked for, and the trouble taken in securing it will not be labour in vain.

The employment of boys' voices to the exclusion of women's, though common in the Established church, is not customary in Nonconformist churches; and there are many reasons against the exclusion from our choirs of one of the most beautiful, indeed, the perfection of all musical instruments, the human voice in a woman.

The objections to boys in choirs far outweigh the advantages. If all our churches possessed the resources of St. Paul's Cathedral or Westminster Abbey—where the boys are fed, clothed, and lodged under one roof and are amenable to constant oversight and strict discipline, and have their daily vocal practice of two hours in addition to two services—then we might do worse than have boys. Granting that our services are not so ornate as those at cathedrals, a boy's voice must be well trained or it will be disagreeable even in a hymn-tune. There is no doubt that boys' voices are penetrating and pleasant to listen to—when they do not sing through their noses—but it requires an immense amount of training to make them

mellow enough to blend with others. And it frequently happens that after a painstaking choirmaster has removed the rough edge from a boy's voice, the little chorister shows his gratitude by going off to some other church where the pay is perhaps a shilling a week more. Of course you may legally bind him down, but he may turn nasty, and a sulky boy is intolerable.

It is also important to bear in mind that it is imposible to put old heads on young shoulders. A boy's singing—with rare exceptions—is mechanical and soulless compared with that of a person of mature years. You cannot expect to get a proper appreciation of and feeling in the words by lads under fourteen; and even if you could there remain the difficulties attendant upon their training and behaviour. Some churches may be so favoured as to secure good boys from cultured families, but the ordinary Sunday-school boy's manners, for instance, apart from his vocal training, require a deal of polish and cultivation before he can be pronounced fit and proper. Choir boys are a source of endless anxiety and trouble to most choirmasters, and far greater results in every way can be more easily secured when they do *not* take the place of women in church choirs.

Boys are sometimes enlisted in mixed choirs, but their voices do not always blend with those of women. In Wales especially they are frequently used in the alto part, but the effect is often spoilt by a forcing of the voices. Speaking generally, it is better to have either boys and men, or women and men in church choirs, the latter being the most satisfactory in every way.

Vacancies in the choir. How shall they be filled up? An excellent plan is to have a preparatory singing-class of young people from which to recruit the choir. This class, or choir nursery, may be under the direction of the choirmaster or other competent person upon whom the choirmaster may rely for information respecting the candidates for admission to the choir.

Vacancies should be notified privately and not publicly. An announcement from the pulpit may bring some good-meaning people who are no use at all. A voice and reading test is a safeguard, but unless there is plenty of material and the choirmaster is not personally known to most of the congregation, the enforcement of a test, after an open invitation from the pulpit may be a disagreeable business. A better plan is to discover who among the congregation have the ability and willingness to help in the praise service, and then privately ask them to join the choir. Another way is to ask those whom you think competent to attach themselves temporarily to the choir as deputies to supply the places of absentees. You will soon be able to find out if they are desirable as regular members and then secure them if possible. It is sad to have to confess it, but caste feelings still exist in our choirs, though not to the same extent now as formerly. It may be necessary, therefore, to act with caution as to whom you invite. Theoretically there should be no class distinctions in any part of church work, but, unfortunately, it is not carried out in practice.

Some choirmasters, after reporting upon the musical abilities of the candidate, depend on the vote of the choir as to his or her admission. This relieves the choirmaster of the unpleasantness of having to say "no" to unsuitable offers, and throws the responsibility upon the choir. It works fairly well in large choirs, but it is not always desirable, especially if the candidate has friends in the choir. Personal considerations are somewhat delicate in this matter, and the choirmaster will need a good supply of natural tact to help him in this as in many other instances.

Reading test. Shall there be a sight-reading test? There *ought* to be. Can it be enforced? Unfortunately, in most cases, no! As previously stated personal considerations are partly an obstacle. Then the supply of

good voices is by no means equal to the demand. Choirmasters are often beggars in the matter of getting assistance in the choir, and beggars cannot always be choosers. It will be a happy time for choirmasters when the miserable old prejudice against sitting in the choir will be a thing of the past, and when those who have the ability—and there must be many—and who are free from family and other ties will gladly consider it their duty and high privilege to help in the "service of praise." In the meantime we must be thankful for, and make the best use of available material, and not do anything to frighten it away.

It is a matter of regret that so many musical people who play the piano, who have good voices and can sing a song fairly well, should be unable to read a simple hymn-tune correctly; but such is a fact. Then, on the other hand, there are some good readers with no voices worth speaking of. If you have to choose between an indifferent reader with a good voice and a good reader with a poor voice, by all means select the good voice, and in all probability the reading will come. In the soprano part especially, the *voice* should be the first consideration. This opinion is confirmed by so high an authority as Mr. Henry Leslie, who, in reference to the admission of members into his famous choir, made "good singing the necessary qualification; good reading was of course an advantage, but not a necessity."*

With regard to the parts other than the soprano much must be left to the judgment of choirmasters and the material at their disposal. There are, as a rule, good and indifferent readers in most choirs. Therefore, "Those that are strong should help the weak." Though good reading is very desirable it is hardly wise to make it a *sine quâ non*. However, the indifferent readers must be roused up, and made to feel their deficiency. A little good-humoured

* "The History of Henry Leslie's Choir," by F. A. Bridge, p. 24.

criticism will go some way towards doing this. Every effort should be put forth to make good readers, in the hope that with the spread of musical education there will be no lack in the future. Some of the best readers I have met with have learnt to read the Staff notation through the medium of the Tonic Sol-fa system. The mental effects and the importance of key relationship characteristic of that excellent method are worthy of the serious study of all who wish to become good readers; and the time spent in the acquirement of its principles and simple methods will prove a most profitable investment to vocalists and instrumentalists alike.

Balance of parts. Taking the Leeds Festival Choir of 1883 as a model, a properly balanced choir should have nearly the same number of voices in each part. But a choir in a congregational-singing church should be very strong in the soprano and bass parts. The soprano part needs to be well brought out and made prominent, as by far the larger proportion of the congregation sing the melody. The bass should be powerful enough to make the moving ground-tone felt, and thus make the rhythm pronounced and unmistakable. However, the alto and tenor parts must not be neglected, and whenever possible they should be proportionately represented, but the *soprano* should always be the strongest part.

Choir Management.

The choirmaster should be the *only* recognised head of the choir, and its entire management should unreservedly be placed in his hands. He should have absolute power, supreme authority, and sole control of everything relating to the choir and its work. He should be an autocrat; but if he is a sensible man he will take care not to abuse his power. When a number of people work together as a united body there must be order, method, and discipline, and they must, each and all, be subject to some controlling power, whose word must be law. This

regulating and controlling authority should be vested entirely in the hands of the choirmaster, and in no other person or persons. Firmness combined with courtesy, and authority allied with kindness, will be sure to gain confidence and respect. The choirmaster who possesses these qualities and exercises them, will seldom, if ever, have occasion to use his full power—a word, or even a hint, will be quite sufficient.

Committees of management of choirs are often the cause of *mis*management and misunderstanding. With a good choirmaster a committee is quite superfluous. Their election is apt to create petty jealousies, and to cause divisions and cliques in the choir. However, there is no objection to the choirmaster's relinquishing some of his minor duties. A librarian or secretary is often a very useful and invaluable helper to the choirmaster, especially in a large choir; but it should be distinctly understood that he acts only under the direction of the choirmaster and has no authority beyond what he receives from him.

The importance here given to the supreme authority of the choirmaster must not be understood to infer that he is not to consult the choir on any question affecting their happiness or welfare. On the contrary a choirmaster who respects—I am almost inclined to say loves,—his choir will be only too glad to take their opinion when occasion requires it; and he may do this without losing a particle of their respect or diminishing his own authority. Let the choirmaster show his invaluable co-adjutors that their comfort, reputation, and musical education have the first place in his thoughts, and he will secure far greater results from his personal interest in them than the red-tapeisms of half-a-dozen committees.

As far as possible the choirmaster should avoid showing favouritism. He will soon get to know which are his most efficient helpers, but he had better not show that he does.

When solos have to be done they should be sung in turn by those who are competent to sing them, and the selection should be made by the choirmaster.

Each member of the choir should have his specified seat in church and at the choir practice Each should have his own book provided by, and remaining the property of the church. A good plan is for all choir books and sheet music to be numbered, and for each member to have a number; by this means each one will always use the same books. All the arrangement of books and places should be made by the choirmaster.

A register of attendance at services *and* practices should be kept by the choirmaster or someone deputed by him. The addresses of all members and the date of their joining should be notified in the choir attendance book. The attendances should be summarised at the end of every three months. This will enable the choirmaster to see who are the most regular members, and the members themselves, knowing that their presence or absence is of sufficient importance to be notified, will be stimulated to come regularly. The "Sunday School Class Register," issued annually by the Sunday School Union, price fourpence, makes a capital choir attendance book. On the pages for "names and addresses of scholars," substitute "choir" for "scholars." In the "age" column put the member's number as suggested above. Fill up the attendance thus :—

1886.	Attendance.	January.						Total attendances.					
								Quarterly.			Each Sunday.		
Reg. No.	Names.	3		10		17		M.	E.	Total.			
2	Miss Jones	×	×	a	×	×	a	12	10	22	Jan.	M.	E.
15	Mr. Lloyd	a	×	×	×	×	×	9	13	22	3rd.	25	30
29	Mr. Santley	×	×	×	×	a	×	8	7	15	10th.	31	29
											Total =		
												M.	E.
											Average attendance =		

This is on a reduced scale to economise space. "a" means absent, "×" means present. The total attendances of the whole choir at each service are put in the extreme right-hand columns, and should be filled in weekly to show how many were present at each service. At the end of the quarter these figures should be added up and the average attendance be ascertained. The columns next to the dates are for the total attendances of each member for the quarter, and should not be added up and filled in till the quarter has expired. The latter pages of this useful book may, with a little management, be made available for the rehearsals. When the attendance is getting low it will prove a stimulus to read out at the choir practice the number of service attendances. This may be done in a good-natured way to avoid giving offence. A playful allusion to prizes for the most regular members will help to make things pleasant. This simple method of keeping the attendance will be found very useful.

Intending absentees should previously inform the choirmaster, and, if possible, send a deputy. As a seat is specially reserved for each member there may be serious gaps in the choir if two or three are away without supplying a substitute; the importance of providing one should be impressed on members.

There may be some efficient singers, who, being unable to attend both services would be willing to come to one. There is no objection to this providing seating accommocan be arranged, but it should be understood that these "half-timers" attend the practices. It is frequently the custom in Scotland to have relays of choirs, or a large choir divided into two or three divisions, each division—properly balanced—being a month on duty in the choir seats, and the remaining division or divisions occupying seats among the congregation. If the choirs *all* rehearsed

together regularly, and a sufficient number of voices can be secured, this plan might be advantageous. But in the majority of cases it is difficult to get *one* choir, much more two or three, in each church. I am inclined to think that a regular well-drilled choir is more satisfactory in most cases than a constantly shifting body of singers. However, there can be no harm in trying it.

Some choirs have an elaborate set of printed rules. In many instances they are more frequently broken than adhered to. In large choirs they may be an advantage, but the moment they are broken they become practically useless. With a business-like choirmaster, and a sense of honour and responsibility among the members, there will be no necessity for elaborate rules. One rule—the rule of duty—is quite sufficient.

Fines for non-attendance at rehearsals (not services) might be desirable if agreed to by all. A penny is quite sufficient, and might either go into the missionary box or towards the purchase of extra music.

The "powers that be" should grant an annual sum for the purchase of music other than the service music. Octavo sheet music is now so cheap that a choir can reasonably be kept going at the rate of 1s. or 1s. 6d. per head per annum. This is not a large amount, and it is an excellent investment. Oratorios are more expensive, and should only be undertaken by large choirs.

A social gathering of the choir, annually or bi-annually, is a good thing. This should be held at the residence of some interested friend, or failing this, at the lecture hall or school of the church. An indoor gathering in the winter, and picnic or garden party in the summer, might be managed, but in a matter of this kind the arrangements must be influenced by local circumstances. The chief thing is to make it thoroughly sociable and enjoyable, and have as little stiffness and formality as possible.

How can I best keep my choir together and promote their efficiency? This question, often in the minds if not on the lips of choirmasters is easily answered. First of all, interest them in their work. Take no end of pains with their training. Always "stick up" for your choir, and remember that you are one of them. If you are organist as well as choirmaster, put the duties of choirmaster *before* that of organist. Give the choir plenty to do outside the actual church work, though by no means neglect the service music. Your choir may be of great usefulness in good works beyond the church walls. Concerts to the poor in mission halls, workhouses, &c., are excellent channels of enjoyable work, and the preparation for such will stimulate interest in the choir practices and will do good at the same time.

Finally, help your choir to realize the importance, the dignity, and the responsibilities of their office. Set before them a high ideal. Fire them with earnest enthusiasm. Inspire them with lofty motives and sincere desires. Music, however excellent its performance, when devoid of soul, must be cold, mechanical, and lifeless. To sing with *art*, but with the *heart* also is the highest ideal of worship music. To aim at the fulfilment of this should be the sincere desire of all who take part in the service of praise, whether he be the most eminent cathedral organist or the humblest village chorister.

CHAPTER IV.

THE CHOIR PRACTICE.

The question, "*Does the choir hold a weekly practice?*" received 219 answers. 23 reply "No." 196 "Yes." The former are qualified thus:—"once a month" 1; "fortnightly" 3; "not regularly" 11. Of the latter, "only in summer" 1; "yes, on Sunday" 3; "twice a week" 5; and many add, "not in summer months," and "extra practices when necessary."

Subjoined are three of the replies:—

"Yes, regularly, and that is one of the reasons for the success we have had."

"Two rehearsals weekly. One for the younger members in the rudiments of music and scale practice, and the other for the service music." [40 in choir. Boys and ladies.]

"No, and the choir suffers accordingly."

The questions, "*In rehearsing the choir do you, as a rule, have instrumental accompaniment; if so, what instrument do you use?*" received so many equivocal answers that it is impossible to summarize them.

Specimens of the replies are here given.

"No accompaniment, because I find that I make far better readers, secure true intonation, have less dragging, and altogether produce more satisfactory work."

"I consider the pianoforte the most effective for practice, as it induces a crisp and distinct rendering, and helps to take the dragging propensities out of a choir."

"Nothing is passed till it can be sung without accompaniment."

"In summer we use the organ in the church. In winter we use pianoforte in lecture hall. I consider the piano superior for practice."

"The instrument hides a multitude of sins."

"The choir are made to sing independently of the organ. I am no believer in the *propping up* of singers."

The question, "*Does the choir practise secular music, and sacred music other than the service music?*" received 218 answers. 41 reply "No." 177 "Yes." Some of the latter were qualified thus:—"sacred, not secular," 32; "occasionally for special concerts, soirées, &c," 45.

Samples of the replies are here given.

"Yes, both sacred and secular. In fact, I could not dispense with them, as I find they are a great source of attraction, and an inducement to securing a good and steady attendance."

"Yes, we have a large quantity of anthems, as well as a number of part-songs. These are kept up and practised, both to make our meetings more interesting, and to enable us to give concerts, recitals, etc., when our services may be required."

"Experience teaches me that unless you give occasional performances, a voluntary choir will drop through; 40 to 60 will turn up to rehearse for a concert, but about 8 or 9 for a psalmody practice."

"Last Christmas we learnt a number of Christmas carols, and we went out and sang them on Christmas Eve. We sang some on Christmas Day, and on the Sunday after Christmas we had a service of carols in the Sunday-school. The whole service went very well."

"Yes, both, as I consider they are helpful to our worship music by improving our singing capabilities."

The choir-practice, or rehearsal, is of vital importance to the efficiency of every choir. This fact cannot be too strongly emphasised. It is sometimes thought that the choir of a congregational-singing church has little or no need to practise the service music, because of its simplicity and familiarity. Such a policy is fatal both to

the efficiency of the choir and the interests of congregational psalmody. Supposing the importance of the choir-practice to be acknowledged, there is little use holding it unless the whole, or a large proportion of the choir attend regularly. "How can I induce my choir to come to the practices?" is a question which troubles the choirmaster more than any other. It can be answered in a sentence—"Set before the choir members their duty and responsibility, and make the choir-practices as interesting and attractive as you possibly can." To this end the following suggestions may be useful.

The choir-practice should be held at least *weekly*. A regular fixed evening should be assigned to it. When the members join, it should be quite understood that they are not only to be present at the services as often as possible, but also to attend the practices. It thus becomes a bond of honour which should not be lightly broken. High principle should be strongly enforced and upheld in this matter, and the members of the choir should consider it not only a privilege, but a *duty* to attend the practices. The engagement to attend is equally binding on the choirmaster. If without previous notice he absents himself from the practice the choir will be discouraged, and will probably follow his example on the next practice-night. Moreover, he should be punctual. Many choir practices have almost been ruined by the impoliteness and neglect of choirmasters. If the choirmaster cannot attend he should cancel the practice, and give due notice beforehand.

It is much more convenient and sociable to hold the practice in a room—not too large or too small—than in the church; moreover, far better results will be obtained, and the rehearsal will be much more enjoyed. There should be as little instrumental accompaniment as possible. A piano is preferable to a harmonium, as it enables the accent to be strongly marked and promotes

brightness and lightness in the singing. If the practice must be held in the church, a small harmonium, or a piano —not the organ—should be used. At St. Paul's Cathedral the only instrumental aid at the full rehearsals is a small harmonium which Dr. Stainer uses only for those pieces which require independent accompaniment; and at the choral rehearsals held at Exeter Hall for the Handel festivals, the sole instrumental support for about 3,000 singers is a grand piano. The organ, unless played very softly, hides vocal defects and covers mistakes which should be corrected and not passed over. A choir to be classed "good" should be able to sing without *any* instrument.

The choir should sit in the same order at practices as at services. As before stated (p. 36) each member should have his own number, and use the books and sheet music corresponding to it. This is most important, as any special indication—expression, emphasis, &c.—given at the rehearsals should be marked in the books, and the choirmaster should see that it is done. Many choirmasters have cause to regret that the instructions given at the practice have been neglected at the services or performances on account of forgetfulness, or laziness in not marking the books. Let each member *mark his own book*, and the responsibility then rests with him and not with the choirmaster.

The choirmaster should have a definite programme for the practice, which should be drawn up and written out beforehand. He should have everything "cut and dried" in a business-like manner, and then there will be no hesitation or want of continuity. He should come to the practice full of enthusiasm and with a determination to make it successful and enjoyable. Energy and tact will help him immensely. He should let the choir see that he is thoroughly in earnest, and that he expects nothing but first-class work from them. Inattention should not be tolerated for one moment, and apathy promptly roused.

Listlessness, or a "don't care" sort of feeling, either on the part of choirmaster or choir, will spoil the practice. The common habit of talking after "attention" has been called should be instantly checked. It is not only exceedingly annoying to the choirmaster, but also to those members of the choir who wish to sing, rather than interrupt with frivolous chatter; and it is on the latter ground that it can be most effectually stopped. There are usually two or three gossips—ladies and gentlemen—in every choir, but they must be firmly but kindly asked to withhold their little conversations till *after* the practice. The choirmaster should not commence anything till all the places are found and silence is secured. He should pass from one thing to another without delay, thereby giving the practice life and "go." A break of a few minutes for rest may be made about half way through the practice, when any intimations may be given.

The hymns, or portions of them, for the following Sunday services should be rehearsed, except when they are so familiar as to render this unnecessary. Many old tunes of the "York" and "St. Michael's" type—especially when sung to antiquated and colourless hymns—will scarcely need rehearsing. But the modern hymns, for which tunes have been specially written, will well repay diligent practice. Such, for example, as Nos. 24 (1st tune), 91, 222, 223 (2nd tune), 257, 260, 266, 285, and 436 (2nd tune), in "Hymns Ancient and Modern," revised edition, and a hundred others, are full of musical and poetic beauty; and the singing of such with *expression* and *feeling* will be an interesting and delightful exercise.

A clear and distinct enunciation of the words is of the utmost importance. The choirmaster should be able to hear every word without referring to his book. The aspirate requires careful attention, especially when applied to the Diety. Examples:—"*H*o-ly," "Praise *H*im." Take

care of the final consonants; for instance, "t" and "d" —example: "Lead, Kind-ly Light;" and especially "g" —example: "every passing hour," not "every passin' hour." All the vowels should be well looked after. "E" is frequently changed into "I." Example:—"Saviour, blessid Saviour," instead of "Saviour, blessed Saviour." Words with three or more syllables are often indistinctly sung. Example:—"Richusness," instead of "Right-eous-ness." Running one word into another is an equally bad fault which should be promptly corrected. Example:—"Lif-tup-yr-rheads," instead of "Lift up your heads."

The special characteristics of each hymn—as, for instance, praise, prayer, reflective—should be pointed out at the practice in order to secure a natural interpretation of its meaning. Reading the words aloud—with careful elocution—will often help the choir to give an effective and realistic rendering of a hymn. No pains should be spared to secure good hymn-singing. It holds a high place in congregational worship, and is worthy of careful and constant practice.

It is desirable to have variety at the practice. Hymn-singing will become tiring if kept at too long. It should be relieved with other work, and the hymns distributed throughout the rehearsal and not all taken at the beginning.

Blending of voices. One of the chief faults common to voluntary choirs is that the voices do not blend. One shrill, nasal, or otherwise unpleasant voice will spoil a choir. The suppression of such a one may be attended with some difficulty, and possibly, unpleasantness. But the choirmaster must not shrink from doing his duty. He must "peg away," and not rest satisfied till *all* the voices blend. He must be very particular—almost fastidious—in everything, and should work up to a high standard of excellence. He should not name anyone for faults at the practices. Personal reference should be carefully avoided. But he may give hints as broad and hard-hitting as he likes, provided they are inoffensive and in good taste.

Shouting, or nasal singing should be promptly checked. A good *forte* can be obtained without forcing the voices. A full, round tone both in *p* and *f* passages, should be cultivated. One common fault in choirs is that singers do not open their mouths sufficiently when they sing. Such errors often become chronic unless the choirmaster persistently calls attention to them.

Precision is of the utmost importance. A limp, flabby choir is painful to listen to, and useless for leading. There are generally two or three "slow-coaches" in every choir who think they are doing very well if they are not more than half-a-beat behind the others. Such drones must be whipped up, and not spared in the least. Dragging is simply intolerable. The choir should be trained to keep *together*, and the choirmaster should go over the same tune, or piece, or even a single bar, again and again—twenty times if necessary—till the whole choir sing as with one voice. Precision must be insisted upon always—whether in a simple hymn-tune or a complicated anthem—and no pains or patience spared to acquire this excellent and essential qualification.

Attack is of equal importance. In the absence of a conductor the start of the hymns, &c., is attended with some difficulty. A simple plan is just to touch the treble starting note a little—less than half-a-beat—before the complete initial chord. The anticipated note should only be necessary for the first verse; for the remainder of the hymn the choir should come in *immediately* after the first chord, which, on the instrument, may be held a trifle longer than it ought to be. These starts should be practised repeatedly till the choir quite understand them. When the offices of organist and choirmaster are separate, and unless the choirmaster can be seen at the services by both organist and choir, the organist must start the choir at rehearsals in the way indicated above. Each division of the choir should find its starting note from the final

chord of the tune when played over, and keep it in mind so as to enter at once on the right note with firmness and decision.

In anthems, or in pieces commencing on *un*accented beats (when there is no conductor or instrumental prelude) the key-chord may be struck at the beginning of the bar. This preliminary chord will notify the commencement of the silent beats, and the choir—having previously risen—will enter in strict time. Examples in triple and quadruple time—Stainer's "What are these?" Macfarren's "The Lord is my Shepherd." In all these starts there must be a clear understanding between the organist and choir, and the plan agreed upon at rehearsal must be strictly adhered to, or any difference of opinion may cause serious confusion, and possibly a collapse. In this, as in other matters, the importance of the choir-practice cannot be over-estimated.

Rhythm and Accent. Special attention must be given to these frequently neglected matters. The different rhythms should be carefully explained to the choir, and illustrated with examples; and they (the choir) should be so thoroughly inoculated, as it were, with rhythmic virus as to feel the natural and regular pulsations of the music. If this is done intelligently, accent will follow as a matter of course. Rhythmical accent is indispensable to congregational music. It prevents dragging to a very great extent, and if resolutely persisted in, the congregation *must* follow. The lead of the choir should be sharp, emphatic, and resolute, and this may be acquired by the study and practice of rhythm and accent.

Phrasing is another necessary attribute of a good choir. Technically it includes accent, but, broadly speaking, in vocal music it means "taking breath." Instrumentalists generally phrase better than vocalists. The great Malibran said to one of her finishing pupils, "I have taught you all I know, but now you must go and listen to my husband's (De Beriot) violin playing for lessons in

phrasing." Good phrasing is one test of musicianship. To a great extent it is a natural gift, but undoubtedly it may be acquired by careful study. Everything depends upon the choirmaster for good phrasing. He must be able to show the choir how to do it, and if they are at all intelligent they will readily acquire it. It is impossible, within the limits of this work, to give detailed rules or examples in phrasing. Much may be learned by a study of M. Lussy's "Musical Expression."*

However, it must always be borne in mind that in hymn-singing the elocutionary accent must over-ride the musical. Example, "Sun of my soul," to Sir H. Oakeley's lovely tune "Abends" (H. A. & M.). Verse 1, line 2, would be musically phrased, "It is not night—if Thou be near;" but it would be nonsense to phrase some of the following verses in the same way; for example, v. 2, "My wearied eye—lids gently steep." In this particular tune each phrase-section consists of four notes, but breath-places have frequently to be altered to suit the words. Some may be inclined to say that this is going into the matter too minutely, and that broad effects are more to be desired in congregational singing than finished details. But if a thing is worth doing at all it is worth doing well. Phrasing in music corresponds with grammar in speech. If grammatical speaking is desirable in the pulpit, surely grammatical singing is desirable in the choir. Besides, whatever the choir do the congregation will follow. The choir should educate the people *up*, not down. Neatness and finish in phrasing give a polish and refinement to the music, and the time devoted to its cultivation will be time well spent. (See chapters V and XI.)

Expression, or variety in tone, comes under the head of phrasing, but it will be referred to in the following chapter on Congregational hymn-singing.

It will interest and, at the same time, educate the choir

* London: Novello & Co.

to call attention to any specialities in the technical and artistic construction of the music under rehearsal. And it will also help to take the music beyond the region of mere signs—crotchets and quavers—and make it a more living and real thing; and there is no need to go beyond the range of ordinary hymn-tunes to furnish examples as the following will show.

Imitation between the different parts may be illustrated by "Tallis Canon" (23*), the canon between S. and T.; also by Sir A. Sullivan's fine tune "St. Gertrude" (Church Hymns) to "Onward, Christian soldiers," the interchange of the S. and T. parts in lines 1 and 3, which is a mild species of "double counterpoint." *Sequences* may be exampled by "St. Matthias" (28, 2nd tune), 3rd line of words; also "Dominus regit me" (197), 3rd line of words. *Melody of inner parts.* Examples: "Nicæ" (160), A. and T., against holding notes of S. and B.; "Maidstone" (240), duets between S. and A., and T. and B., especially in last line; "Nun danket" (379), tenor melody of last line; "Irby" (329) melodious tenor part throughout, and duet between T. and B. in last two lines. *Discords*, and the reason why they should often be accented, should likewise be explained. Example, "Day of rest" (271), the discord on the 4th chord, notice how naturally it falls on the words "I," "feel," "hear," "Thou," "see," in each verse. The list may be extended *ad infinitum*, but enough has been given to prove that even the practice of hymn-tunes may be made interesting and profitable.

It is desirable for the choir to get thoroughly familiar with the music they sing. Singing from memory, even simple and well-known tunes, is not sufficiently cultivated. The practice-time is often so limited, and there is—or ought to be—so much to do, that the choir should be encouraged to familiarize themselves with the music as much as possible at home. Each member should only be allowed

* The numbers refer to "Hymns Ancient and Modern," revised edition.

to take away his numbered copy and no other, and be made responsible for its return.

There should be an understanding as to when the choir are to rise to sing at the services. The tune should be played over *immediately* before it is to be sung, and the choir should all stand up together at (about) the penultimate chord, so as to be prepared for a good start.

Punctuality, both at services and practices, should be strongly insisted upon. In churches where the choir seats are in full view of the congregation it looks very undignified for some of the leaders of the praise-service to arrive late. Better for them to be five minutes too soon than one minute too late. It is well for the choir to meet before the service in a room near the choir seats, and for all to file in together. This is much more orderly than straggling in one by one, and it gives the choirmaster an opportunity of meeting the choir collectively, and reminding them (if necessary) of any important feature in the service. This excellent arrangement has been in operation at Christ Church, Westminster Road, for the past ten years, and with good results.

Choirs in Nonconformist churches have a bad reputation for talking during the service. It is often done through thoughtlessness, but it soon becomes a habit which may be difficult to cure. However, the choirmaster must repeatedly call attention to it till it is stopped, and remind the offenders that it is wrong, besides being undignified and childish. There will probably be more behaviour critics than musical in a congregation, and it will be well for the choirmaster to keep this possibility well before his choir.

It should not be forgotten that the choir-practice must be made attractive and interesting, or it will be almost impossible to keep up the attendance. Many singers think that the practice of hymn-tunes and other familiar church music is child's play and not worth any trouble.

They think they know all about it, and that there is nothing new to be learnt. It is of no use to tell them they are mistaken, means must be taken to gild their imaginary pill. And this may effectually and pleasantly be done by practising sacred music—anthems and easy choruses—other than the service music, and some secular part-songs of a high class. Unaccompanied part-singing is a pleasant and profitable exercise in expression and blending of voices, and should be regularly introduced at the rehearsals.

As before mentioned, these extra pieces may be of useful service at conversazionés, church socials, and especially for concerts to the poor. There are few church choirs that could not do some really good work in this latter direction. For three winters my choir have given concerts to the poor in the E. and S.E. of London, and at our own Mission Hall, and, to judge from a repetition of the invitations, with great acceptance. We undertook the entire programme—solos and concerted music. The pleasure of giving the concerts was delightful, and the "something to do" in the preparation for them was beneficial to the choir in every way. It first arose from a suggestion of our minister, Dr. Monro Gibson, who thought the choir might do some "Mission work," and it has proved to be mission work of a very enjoyable kind.

Mendelssohn used frequently to say to his pianoforte pupils when they were playing to him, "Be bright!" This advice may well be given to choirmasters and choirs at the rehearsals. When the interest of the practice is seeming to flag, take up something new, or some popular anthem or part-song, and the effect will be magical. It will prove an excellent tonic to everybody. A musical anecdote, or some little story from the life of one of the composers, or the period at which he lived, will always give variety and interest to the practice. By all means avoid dulness and formality.

Generally speaking, the choir will reflect the personality of the choirmaster. If he has pleasant genial manners,

is enthusiastic, painstaking, and persevering, the choir will naturally, almost unconsciously, assimilate these qualities. If, on the other hand, he is dull, morose and lazy, his choir—if he can keep one—will be inanimate likewise. The choirmaster should be head and shoulders above his choir in a musical sense. He should always keep his temper, but be firm, and enforce discipline. He should always be courteous, and kind to a fault. Let him show the choir that while he must be very critical, he appreciates all good, earnest work. He should be grateful to them for all the help they give him ; and he should so manage and conduct the rehearsal that the choir will regret its termination, and that he may be able conscientiously to say, "Thank you, ladies and gentlemen, for your kind and patient attention."

CHAPTER V.

CONGREGATIONAL HYMN SINGING.

The question "*Have you a Hymn and Tune Book in one?*" was answered thus:—"Yes," 94. "No," 132. The affirmative replies came almost exclusively from Presbyterian and Wesleyan Churches.

The question "*Do you invariably keep the same hymn to the same tune?*" was answered thus:—"Yes," 101. "No," 125. Many of the former are qualified with "nearly always;" "as much as possible;" "special and peculiar metres."

Subjoined are some of the replies:—

"I attach great importance to this; but many ministers ring the changes on such a limited selection of hymns that it is difficult and monotonous." [This complaint occurs over and over again.]

"It is our ideal, but we have not quite attained to it. There are a few characterless hymns which may be sung to almost any tune, but had better be sung to none." [This from a minister.]

"Yes. Except very rarely when the hymn is asked for without notice, and the tune is unknown."

"I believe in associating a tune with a hymn so that one shall recall the other. I have to change the tunes sometimes because some are such rubbish that they are not worth the paper they are printed on." [Wesleyan.]

"Yes; and I think it a very good plan. I keep a hymn-book which I mark with tunes that are suitable." [Baptist.]

"No. The same tune is repeated in the book, and cases have arisen where two hymns selected by the minister are both written to the *same* tune. [Wesleyan Hymn-book.]

"No. The same hymn constantly recurs in many cases. We have a different minister every Sunday." [The difficulties of the repetition of tunes in the Wesleyan Hymn-book, the constant change of ministers, and the limited selection of hymns is frequently referred to by Wesleyan organists.]

The question "*Do you think the fixed tune system* (as in 'Hymns Ancient and Modern') *desirable; or do you prefer to have a separate tune-book?*" was answered as follows: "Fixed tune system," 91. "Separate tune-book," 123.

Subjoined are specimens of the pros and cons.

"The fixed tune system is certainly convenient, but it is sometimes very irksome. A minister who does not make a study of the tunes as well as the hymns may give out one, two, or even three hymns all set to the same tune."

"No. I prefer to adapt the music to the hymns myself."

"I prefer a separate book, but I don't think it produces the best results."

"Prefer an eclectic choice. We use 'Allon's Psalmist,' 'Bristol,' and 'H. A. & M.'"

"We use two 'Bristols' and a MS. book. When the number of tune announced is over 1,000, the people know that it is in the MS. book."

"No fixed tune system I have seen satisfies me, any more than any one tune-book contains all the tunes I should like to introduce."

"Certainly a hymn should have its special tune, at the same time I prefer a separate book—or books."

"I prefer a hymn and tune book in one, but cut across so that any tune could be used to any hymn." [Several similar replies.]

"No. Because the ministers frequently choose the same hymn on consecutive Sundays, thereby causing the same tune to be sung too often." [This is a frequent objection.]

"Yes. 'Hymns A. & M.' is a splendid book, and the expression marks make it perfect. I should like every denominational book done in the same way." [Baptist.]

"I think the fixed tune system very desirable. It seems a pity that the choosing of tunes should be left to the caprice of often incompetent choirmasters."

"Yes; especially when the tune and words are so wedded together (as most in Sullivan's 'Church Hymns') that to separate them would be divorce."

"It is decidedly best for the congregation to have the tunes and hymns always fixed, but it sometimes gets monotonous when one is repeated often."

"For my own part I prefer the fixed tune system, and shall certainly adopt it if possible, for I think our congregational singing would be improved and a love of music cultivated in the minds of our young people. I may also venture to say that every member of the congregation would then possess a copy, and consequently we should probably have some good singers spread over all parts of the church." [Baptist.]

"We use 'Church Praise,' which is very good and better than a separate tune book."

"Yes. Music and words well fitted together seem to me the right and proper thing. I could give many instances from my own experience where certain tunes are associated with sacred words, and cannot be separated from them without causing one to feel that a mistake has been committed."

"I have grown to like the fixed-tune system, and I think, for the sake of association, it is better."

"I like fixed tunes, as then the people may start a tune almost anywhere."

"Fixed-tune system vastly preferable, as generally securing proper adaptation and other advantages in the way of cultivating and educating the taste of the congregation, and enabling them to take part with ease in the service of praise from previous familiarity with the same hymn and tune."

"No. I use the 'Bristol,' 'H. A. & M.,' 'Church Hymns,' 'The Hymnary,' 'Wesleyan Tune Book,' 'Church Praise,' Dr. Allon's 'School Book,' and our own 'Methodist Free Church Book.'" [Total = Eight.]

The important question "*Roughly speaking, what proportion of the congregation use Tune Books?*" received 195 answers, which have been carefully summarized as follows.

None	27
"Very few;" "Infinitesimal." 1, 2, or 3 per cent.	65
5 to 7½ ,, ,,	21
10 to 12½ ,, ,,	16
15 ,, ,,	7
20 to 25 ,, ,,	15
30 to 33 ,, ,,	17
40 to 50 ,, ,,	14
65 to 75 ,, ,,	4
"Fair proportion;" "Considerable number."	5
"Nearly all;" "The majority."	4

In connection with these statistics, attention is directed to the fact that out of 195 congregations, 151 return 25 °/₀ and under, and 92 of these—nearly two-thirds—are returned "none" and "under 3 °/₀." The number of congregations returning 30 °/₀ and upwards (including "fair proportion," &c.), is only 44. But of these no less than 30 are either Presbyterian (26) or Wesleyan (4) churches using books which have words and music on the same page. *Opponents of the fixed-tune system please read, mark, and* LEARN.

Specimen replies:—

"Hymn books are provided by the chapel authorities on loan—free to everybody." [Wesleyan.]

"Our ministers don't give me their hymns till service time, and therefore I cannot publish them to the congregation. This wants altering very much in Wesleyan chapels."

"None. We use too many tune books. We have both editions of the 'Bristol Tune-book,' 'Hymns Ancient and Modern,' 'Cheetham's Psalmody,' and a MS. book for any good tunes we come across." [A similar reply, as to the use of several books frequently occurs.]

"None! They never know where the tune would be found."

"Microscopic. The fewer the better."

"Not a dozen out of a congregation of 500. The ministers

do not like announcing the tune, and therefore the people do not trouble about it."

"Very few. The tune books are conspicuous by their absence."

The question "*Do you ever use the Moody and Sankey pieces?*" was answered thus:—"Yes," 54. "No," 136. 36 did not reply. Of the "yeas" many add "very seldom," and similar qualifications. There is a very strong feeling against the use of these tunes on the part of the organists and choirmasters. Many of the replies are more forcible than elegant, so it is perhaps better not to quote them. The following is a mild specimen, and is penned by a minister:—

"No Moody and Sankey at any price. Whatever may be the advantages of these and similar pieces for Mission services, they are ill-adapted for the worship-music of cultured congregations."

The question "*Do you succeed in infusing much expression into the singing of hymns?*" being addressed to the organists and choirmasters of the several churches, is naturally a very delicate one, and it has received so many qualified and modest answers that any statistics would hardly give the exact results obtained in this direction. Judging from the *very* large number of "we try to," and "fairly so," and the comparatively few outspoken "yeas," expression is *not* much infused into hymn-singing, at all events, so far as regards the congregations. The quotations which follow will be of more real value than a summary of the replies.

"Not satisfactory. The congregation seem to have no idea of expression whatever, and therefore our efforts are not of much use."

"Very little. The hymns are not decided upon until a few minutes before service time, and it is difficult to choose appropriate tunes in time without having to give directions to the choir as to the way to render them."

"Yes. Our book—'Church Praise'—is well marked, which helps us very much."

"Only last Sunday I would fain have silenced the organ for a few bars in order to restrain a bass singer who roared 'I am full of sin,' as if he gloried in being so."

"Fairly so. Our congregation and choir are, musically speaking, tolerably educated, and answer reasonably well to the expression indicated by the organist."

"Not very much. Both choir and people seem to lose in earnestness and to get slow and sleepy when the music gets soft. Besides, there are no marks of expression in our books. That is a want."

"Yes. The choir are very amenable to the necessity of giving proper expression, and have attained considerable perfection in the art of singing softly when required. I have no difficulty in giving them the 'tip' during the singing of a hymn, if not before."

"I find that whatever expression the choir may put into their singing, it is all lost by the overpowering congregational singing."

"Not much. The organ does most of the expression."

"The 'hearty' singing amongst Methodists sometimes interferes with expression as regards the congregation."

"Very little indeed, chiefly on account of the great weight of the congregational singing. The parson talks enough about soul, but he fails to make them have one for music."

"We endeavour to do so, and I honestly think we manage it fairly well. The object I set before myself is to get at the meaning of the psalms and hymns, and through the choir convey that meaning to the congregation. The choir have no difficulty in carrying the people on, and the congregation have become accustomed to my style, and follow very well indeed."

"I may say our choir sing very expressively, and when the congregation *know* the tune they catch up the points very well, as we have 'marks of expression' in our book. At first the expression was almost ludicrous, but now we have overcome the mechanical part."

"This is our special feature. Singing without it is brutal, insulting alike to writer and composer."

"I believe so, as I have heard some members of the church say that the singing has done them more good than the preaching."

"I endeavour to make a great point in this matter. I have a plan of communicating my wishes by a slight tap of the foot which is felt (!) by the whole of the choir, though unobserved by the congregation."

"The choir succeed tolerably in doing so in cases when the

hymn greatly depends on expression, but, as a rule, our singing is too loud and expressionless."

"I find the congregation influenced completely by the choir and organ. If the organ is loudly played, they sing out as well as they can, but if the organ is soft, a great number cease singing altogether."

"Yes; and the congregation, being an educated one, responds very quickly to any hint or suggestion coming from the choir and organ with regard to the delivery of particular passages."

"The choir follow the expression marks which are put alongside every hymn, and the congregation follow fairly well. But a sudden *pp* by the choir means *full stop to listen* by the people."

"We are improving in this direction, and think there is room for it in many of our churches."

"Yes. I spend a great deal of time in marking expression in our hymn-books, so that the choir are prepared for any changes, &c."

"I am very watchful and careful in giving expression in my playing. The expression marks for all special hymns are indicated in the choir books. Unfortunately our new Wesleyan hymn-book is entirely devoid of such marks."

"I find it very difficult to do so with them collectively. I think hymn-books should be fully marked with all *p*'s and *f*'s &c., as in 'Hymns Ancient and Modern.'"

"Yes. I make it a *specialité*, and as far as we are able to convey a devotional, artistic, and unexaggerated rendering of the writer's sentiments we all do our best. Wrong phrasing of words is, I am proud to say, almost unknown to us."

The questions "*Is the singing of your congregation satisfactory? If not, does it lack quantity or quality?*" have received such a variety of replies that it is almost impossible to classify them. However, to put it mildly, a large majority infer that there is room for improvement. The following selection of replies will be read with interest:—

"The singing is pretty general, but it is too loud, rough, and uncultured."

"There is much to be desired, for when a tune is well known it is sung *so* heartily as to make it slightly offensive, as no great attention is paid to the meaning of the words. When not known the singing is weak."

"Plenty of quantity, but poor quality. They call it 'hearty singing.'"

"No, not hearty enough, and when it is hearty it is all wrong as far as accent is concerned."

"It almost appears to me that our congregation only sing when they please, and not systematically from a sense of duty or love of music. Wesleyans as a body do not perhaps attach sufficient importance to music in Divine worship, and our congregations are very lethargic in such matters."

"Lacks both. Have tried to induce the congregation to attend practices, but for the most part failed. It is uphill work. Lack of interest."

"If the tune be a familiar one, our congregation join in heartily, and there is certainly no lack of quantity, but there is a great tendency to dragging. I think this is owing to a want of feeling for rhythm, as they dwell too heavily on every note, and thus sing without the slightest suspicion of accent."

"Very satisfactory, and always improving in heartiness since the organ was introduced."

"The universal hindrance—mental laziness—is always in the way."

"With an increasing knowledge of music on the part of young members there is a yearly improvement; but the '*room for improvement*' is still the largest in the universe."

"When the church is only half filled the people will not sing."

"Were the organ and choir placed downstairs in front of the congregation instead of opposite the pulpit as at present, the chances of the congregation dragging would be much lessened."

"We have quantity—quality doubtful. The drawback is in some of the old tunes which are favourites with the 'old stagers.' They like them *so well*, that they treat them as the small boy does his toffy-stick—make it last as long as possible."

"The congregation sing very heartily and pay close attention to the leading of the choir in the matter of expression. The result, I should say, is above the average."

"We have any amount of quantity—too much sometimes."

"Wants quantity, quality, energy, and interest." [Several similar replies.]

"Yes, very. Our congregation has always been noted as a well-sung congregation, and I am bound to admit that they *do* appreciate expressive singing, and take an important part in making it so."

"It improves, and is considered good. We wish quantity as the *first* element, quality can better wait, but we aim at both." [From a minister.]

The questions "*Are you troubled with flattening and dragging? If so, have you formed any opinion as to their causes?*" received many valuable replies, of which a selection is here appended.

"To avoid dragging I sometimes take my hands off the keys, for no one likes to hear his voice without the organ, so they keep well up. In regard to flattening I believe, as a rule, it is through taking the tunes too slowly. When I hear a tendency to flatten I quicken the pace a little which causes them to sing with a little more spirit, and the pitch comes all right."

"No, because we neither sing *too loud*, nor *too fast*. These are the chief causes of flattening and dragging."

"Dragging yes, principally with old and well-known tunes. This habit appears to me to spring from the *want of independence* almost inevitably found in untrained singers."

"Tunes in triple time usually drag more or less."

"One member flat will influence the whole choir." [Perfectly true.]

"We frequently have dragging. I attribute this entirely to the misplacing of the organ and choir, singing from the back gallery. The sound must take time to reach those sitting below the gallery." [Organ in gallery *opposite* the pulpit.]

"Dragging is largely, I believe, owing to *careless accentuation*. Mr. Curwen in his Sol-fa Educators makes much of accent in tunes, and I am sure greater attention to it would largely do away with dragging."

"Dragging, yes. The persistent efforts of persons in the congregation who from early associations have contracted the habit of dragging, who have strong voices, and will be neither convinced nor persuaded that the habit is wrong."

"Dragging arises from the fact that many people seem to think it pious to sing slowly. And the slower the organ and choir take a tune, the slower still will some of the people sing it." [A minister.]

"We think good, lively singing by the choir the best remedy."

"Yes. Meteorological conditions and slurred notes. Dragging is an ingrained vice in some temperaments." [A minister.]

"It is a curious fact that 'flattening' was more observable after my organ was tuned to *equal temperament*, which theorists say would have an opposite effect. Frequent singing unaccompanied is the best drill for curing 'flatness.'"

"Yes, partly caused by the sing-song style of singing adopted at smaller meetings and prayer meetings becoming stereotyped on the congregation."

"Only at morning services, which I think is caused in a large measure by late rising."

"Not much. The congregation have a tendency to drag, but if the choir mark the rhythm, and the *tempo* is held by firm chords on the organ, the pace may be kept up. It seems to me that due attention to the rhythm helps much in preventing dragging."

"Flattening is caused by bodily disorders, stooping position while singing, imperfectly opening the mouth, indifference to what is going on, lack of natural vigour, &c."

"The mode of playing the organ is sometimes the cause of dragging. Tunes with several repetitions of the same chord are sure to be dragged."

"Very rarely troubled with dragging. When such is the case I make them (the choir) sing the next verse half as fast again in unison."

"If the bass is particularly low, flattening ensues."

"Drill the choir well, and sing rather too *quickly* than too *slowly*."

"I blame my inefficient basses, who are so uncertain, that having once got a note correctly, they are unwilling to leave it."

"Occasionally dragging. Causes: inefficiency of organist, and sometimes carelessness of choir." [A minister.]

"Flattening, caused by tenors forcing their voices."

"We notice that we almost invariably flatten upon tunes in the key of G major." [Yorkshire choir of 42 voices.]

"Dragging caused by (1) want of brightness in 'giving out' the tune by organist; (2) spiritless hymns; (3) listlessness on part of congregation."

"I find a heavy sermon will cause flatness. I stand facing congregation with choir on both sides and I beat time in full view of all, though not ostentatiously, so we seldom, if ever drag." [No organ. Choir of 60.]

"Our American organ is not strong enough, and the choir not large enough to lead, and if the people sing out they can have it all their own way."

"Flattening is sometimes caused by careless singing, but much oftener by unvocal arrangements of tunes, and physical exhaustion through singing too many verses."

"I believe the effectual remedy for dragging is for the organist to keep resolutely to the correct pace, and not (as is often done) to play the first verse too fast."

"As to flattening, (1) many tunes are 'pitched' so that the tenor—for example—may have repeated notes at the break of the voice. (2) Insufficient breath. This is a feature in singing that is only beginning to be studied, many ladies and gentlemen cannot hold a tone for ten seconds."

"Dragging ensues when the hymn is of a didactic or unsympathetic character."

"Rhythmical feeling is the best mechanical antidote for dragging."

"No. We were formerly. When I found it occurring we sang and played in a dashing, staccato manner, which would at once sharpen and brighten the congregation. They very soon knew what we were after and came up with us. It is a capital plan."

"I am of opinion that the organist has a great responsibility in this matter. If he has a sufficiently large organ and *good judgment* in using it, backed up by a good choir, he ought to be able to effectively control both time and pitch."

The question "*Have you tried antiphonal singing of the hymns, men alternating verse by verse with women, children with adults, choir with congregation, &c.?*" was answered as follows: "Yes," 31; "No," 195.

Specimens of the replies here follow :—

"No; our congregation are adverse to what they call 'dramatical singing.'"

"No. Not a bad idea at all."

"It was tried, but the men's voices in a country place are rather rough to be pleasant in singing alone."

"No. But I make a liberal use of *unison* singing, and with impressive effect."

"We sometimes have a verse, or part of a verse, by sopranos alone."

"I think it very effective when the hymns are suitable."

"No. Any such attempt would be stigmatised as 'Ritualistic,' 'the thin end of the wedge,' &c., &c. I have no doubt you know the sort of complaint from which a certain class of pious people suffer."

"No. But we often sing verses in unison with free organ accompaniment."

"Yes, in such hymns as "Come praise your Lord and Saviour," and "The strain upraise." We also chant the psalms antiphonally, and find the effect most satisfactory."

"We often have trebles only for one verse (words being suitable), and again tenors and basses in unison, and sometimes all the voices in unison. The effect is very good when the harmony is altered in the accompaniment."

"Yes. Men alternating with women."

"Occasionally. . . Some time since I dispatched a portion of the choir to the extreme end of upper gallery from whence they sang a refrain *pp*."

"The choir sing one hymn antiphonally at each service."

"Only in such hymns as are so marked in our hymnal—'Church Praise.'"

"We have tried it with the exception of the last arrangement. We think that it adds greatly to the effect of some hymns, the verses of which are widely different. When a calm, soft expression is needed, sometimes the women only sing, and when a bold, martial tone is needed the men sing in unison."

The question "*Have you ever tried dispersing the choir among the congregation, or having several choirs which take turn, month by month, to sit in the choir seats?*" was answered thus:—"Yes," 20; "No," 210.

Specimen replies:—

"We have tried the system of two choirs, but we think one choir, where all the members have a common interest in the church's welfare and think it an honour to belong to the choir, works best. This is certainly our experience." [Glasgow.]

"The month by month system was tried here, but was a complete failure." [Large London church.]

"No. While we have so much difficulty in keeping up our present small numbers, such an idea—though very good—is impracticable." [This reply occurs over and over again.]

"No. Such a course would have a tendency to destroy the *esprit de corps* of the choir, and lead to confusion." [Occurs several times.]

"This was tried, but without much effect. A *permanent* choir is the most satisfactory." [Large London Presbyterian church.]

"We call by circular a choir of 30 for each month, the other members are dispersed throughout the congregation."

The "relief," or "double choir" is almost exclusively a Scotch custom, where the choirs, in many instances, are larger than in England.

The question "*Is a children's hymn ever introduced into the ordinary services?*" was answered thus:—"Occasionally," "very seldom," &c., 28; "Yes," 59; "No," 133.

Most of the latter add "only at special children's services," "anniversaries," &c.; but the question specially said "*ordinary* services." Many of the "yeas" are qualified with "at the morning service only." It may be of interest to call attention to the fact that of the 59 affirmative replies, no less than 33 are from the various Presbyterian Churches, whose hymn-books are well supplied with words and music specially adapted for children.

Specimens of the replies here follow:—

"Always in the morning at the conclusion of the children's address." [Several similar replies.]

"On the second Sunday in each month the whole morning service is for children."

"No. It is a good idea."

"No. Children seem to be forgotten altogether except once a year at the Sunday School Anniversary."

"Children's sermon but not hymn."

"Yes. It is much appreciated."

The question "*Have you a congregational practice?*" was answered thus:—"Yes," 29; "No," 195. Many of the former are qualified with "occasionally."

Here are some of the replies—

"We have tried in vain to get the people out." [This answer is constantly given.]

"The congregation is 'respectfully invited,' &c., but very few come." [This answer occurs over and over again.]

"I have had three. Average attendance—*myself and choir*." [!]

"We attempted this about four years ago and succeeded for a time, but the attendance gradually fell off, and after some time ceased." [Similar replies very frequently occur.]

"Yes. Monthly, in the winter, after Sunday evening service."

"No. We tried it once. Out of a congregation of 1,200 about 30 came to the first practice, about 20 to the next, and 9 to the third and *last*."

"Yes. No one comes."

"Yes. It is held for a few weeks at the beginning of each winter season."

"Yes, on Sunday mornings." [Wales.]

"Yes, but out of a congregation of 1,200, only about 50 or 60 attend the practice."

"Yes, once a month. Minister takes the chair." All new tunes are *first* tried at them." [Large London (suburban) church.]

The question "*Have you a Choral Society or Psalmody Association in connection with your church; if so, do its meetings interfere with or supersede the ordinary choir practices?*" was answered as follows—"No," 180; "Yes," 34; "Classes for instruction," 12. Of the affirmative replies, "It does interfere," 4; "Supersedes separate choir practice," 14; "Does not interfere," 16.

Quotations from the replies follow :—

"The choral society helps the choir."

"Our weekly choir practice is really a choral society. A gentleman connected with the choir teaches a 'popular music class' in our Church Hall. Secular pieces are sung, and the rudiments taught. This has been for two years a great success. Last year over 100 attended (150 enrolled). This year 250 enrolled and average attendance of about 200. There is a mere nominal fee—one shilling for the season. The teacher is popular, indefatigable, and thoroughly up to his work, and I believe the effect on our psalmody will be good." [Glasgow; 60 in choir; congregation of 900 to 1,000.]

"For a number of years we have had a singing class in connection with the Sunday School, which serves the purpose of a nursery for the choir. We have found this a *very* valuable society, and its meetings do not interfere with our choir practices."

"We have had spasmodic attempts, but till this winter the difficulty has been that so few have read music with anything like confidence and correctness. We have now a class of 46, three or four times as large as anyone expected, consequently no loss financially. We hope to turn out about 40 readers, 30 of whom will be our own people." [From a minister.]

"A junior class has recently been formed under the direction of two members of the senior choir, one acting as

conductor, the other as accompanist. Average attendance, 35 (girls, 25, boys, 10); average age, 12 years. They are practising a simple cantata and several part-songs. It is expected that this junior choir will be a very valuable adjunct to the senior choir."

"No. We have abundant evidence to make us believe that Psalmody Associations are hurtful rather than helpful, in the majority of instances, to the interests of the music. They only too often cause friction and irritation by unnecessary interferences with the choir." [Glasgow.]

"We have had a Choral Society. Sometimes it brings members to the choir, but it often interferes with the choir practice, as persons in business have a difficulty in attending more than once a week. If we could get congregations and singers to consider congregational music to be as worthy of study as choral society music, I think we should find the singing of choirs and congregations improve."

"A Psalmody Association was formed last winter (no sign of it this), and it very much interfered with the choir practice. Unless the choir assisted at the practisings there was little work done, and we could not expect the choir to give *two* evenings a week to singing psalm and hymn tunes." [A similar reply occurs several times.]

"I have found a Theory Class for the young—from 10 to 16 years of age—of great value. I have carried it on for the last two years, four months at a time. I taught them the old notation from a large blackboard, and I got MS. books in which they had to take down everything I said and wrote. Progress was slow at first, but I found it sure. I gave them a little analysis of chords, and some who had been at both sessions could set down any major or minor chord, and also the dominant 7th. I also made them write the solfeggi syllables to every piece I wrote down on the board. . . It is to the young that we must look for having good and true singing in the future."

The questions "*Are the Hymns and Tunes fixed for each month, printed and circulated among the congregation?*" "*Do you think such a plan desirable?*" had an important omission. The first one should have read—"Are the Hymns and Tunes—*except the hymn after the sermon*—fixed for each month, etc.?" The consequence is many object to the plan on the ground that, "Ministers do not select their subjects so long in advance." As the question

was a little misleading it will hardly serve any purpose to give statistics, but a few quotations may be useful.

"The only point that would be gained is that the congregation would have a chance to become more familiar with the tunes." [And a good point too.]

"Before we introduce a new tune it is announced from the pulpit at least one week previous to its being used, so as to give all who wish the opportunity to learn it."

"No. I only wish they were." [A similar reply is frequently given.]

"Advertised every Saturday in local paper." [Minister.]

"We never get the hymns (as a rule) until five minutes before service."

"I have found the congregation to take great interest in the hymns and tunes when they have been published in the monthly magazine."

"This is not done, but it seems such an excellent idea that I shall do my best to carry it out."

"Very desirable. But at Wesleyan chapels where the minister changes his place of service week by week, it would be practically impossible to do so." [This is almost the universal answer from Wesleyans.]

"We have tried this plan, and found it of great advantage."

[N.B.—The numbers of hymns and tunes throughout this chapter refer to "Hymns Ancient and Modern," revised edition.]

No one will deny that the congregational singing in a large majority of our Nonconformist churches is capable of improvement. It will serve no good purpose to enquire into the causes which have hindered its proper development. Rather let me give some practical hints towards making it better.

The minister's influence leads the way. It has been referred to on p. 1 *et seq.*, so there is no need for further details.

Next in order, and of hardly less importance, come the office-bearers. A "word in season" has been addressed to them on p. 8; but it may be well to add a "word of caution" about them. Beware of the "influential"

office-bearer if he happens to be anti-musical. (The word "influential" in the office-bearer connection may often be spelled £. *s.* *d.*) He may be such a pillar (?) of the church as to crush all the musical enthusiasm out of minister, organist, and congregation. He will probably be a staunch Radical in politics, but a Conservative of the deepest blue in matters ecclesiastical. His church music policy may be well epitomised in the second verse of the *Gloria Patri;* and such remarks as "innovations," "new fangled notions," "ritualistic," "apeing the church," &c., will be freely uttered by him at the deacons' and other church meetings. He will not hesitate to "sit upon" his brethren of the diaconate or eldership should they be so heterodox as to suggest some scheme for improving the singing. This is no imaginary picture, but true to life, as many can testify. The only thing is to try and convince such an "erring brother" that his opposition is a great hindrance to the development of an important, if not vital, element in Nonconformist worship in these days—the Service of Song.

I cannot refrain from inserting here the following authentic story which came under my notice a short time ago. An office-bearer was very much opposed to anything new in church matters of every kind, unless he suggested it himself. The organist of the church was very anxious to introduce Smart's Te Deum in F, but knowing the fuss that would be made by this office-bearer—whom we will call Mr. D.—he resorted to strategy in order to accomplish his purpose. One evening Mr. O., the organist, was to dine at Mr. D's house. Before starting he put a copy of Smart's Te Deum in his pocket, and managed surreptitiously to place it amongst the music in the drawing-room. After dinner he asked permission to "look over the music" which was readily granted. He soon came across a Te Deum in the key of F, by Henry Smart, and said

"I see you have Smart's Te Deum here?" "What is it like?" replied his host in an interested manner, "let us try it over." Accordingly they repaired to the piano, and went through the Te Deum to the delight of Mr. D., who pronounced it "exceedingly fine." "Could we not have it in church, Mr. O?" "Certainly," he replied, "if *you* have no objection." The result was that Smart's Te deum was sung in that church unopposed by Mr. D., and with evident pleasure to the congregation. Whether he claimed all the credit of its introduction is not recorded. It may not fall to the lot of every organist to enjoy the hospitality of the influential office-bearer or to possess the remarkable cuteness of Mr. O. But in any case he may do much to soften the unfortunate prejudices of either the influential or anti-musical elder or deacon if he will only go the right way to work; and there is a possibility of entirely winning him over in course of time by the exercise of patience and tact.

The necessity of securing a properly qualified and enthusiastic organist and choirmaster has been shown in detail on p. 10. It only remains to add that having obtained the services of such a one, the church authorities should have every confidence in him, and not worry him with a number of trivial objections and unpractical suggestions. Fussy officials are a nuisance to a technically-qualified musician. "I like tunes that are *fruity*, like old port," said an elder to an organist of my acquaintance. What could such a remark mean, unless it referred to tunes composed in '42! Gentlemen of the diaconate or eldership should become total abstainers from all such observations.

Hymn and tune book combined. I am convinced from experience and observation that providing the congregation with the words and music on the same page is a great help towards securing better and heartier congregational singing. Besides the inconvenience of holding two books,

there is the risk of not always hearing the number of the tune, especially if, as is frequently the case, it is indistinctly announced, or, worse still, if it is not given out at all. No wonder the people trouble themselves so little about using the separate tune-book, as the lamentable returns on p. 56 unfortunately testify. Give the congregation a carefully edited hymnal, having words and music on the same page, and there will be more part-singing, more heartiness, and more interest in the worship music, not only throughout the church, but also in the home circle. For example, take the case of a young lady who is fairly musical. Unless she is very enthusiastic about the tunes she will not take the trouble to find two places and hold two books. But supply her with the tune on the same page as the words, and if it takes her fancy she will most likely play and sing it again and again at home. And it will not stop here, for the other members of the family will probably be attracted to, and join in it to the delight of all. If this applies to one family, why not to twenty? And if to twenty families, why not to the whole congregation?

The Church of England has set an excellent example in this matter, as *all* their hymnals are issued with words and music combined. At the head of these stands that almost incomparable collection (from a musical point of view) "Hymns Ancient and Modern," of which, since its first issue in 1860 to the end of 1886, *twenty-five million six hundred and fifty thousand* copies have been sold.* (The music edition was first published in 1861.) This example Nonconformists have been too slow to follow. The only denominations having the fixed tune system are the Wesleyan Methodists, and that insignificant and unmusical community—the English Presbyterians! To these must be

* I owe this information to the kindness of the Rev. William Pulling, Chairman of the Committee of "Hymns Ancient and Modern."

added the three sections of the Presbyterian Church in Scotland. It is astonishing that the Congregationalists and Baptists—the two largest Nonconformist denominations—should have tolerated the inconveniences of the dual plan so long. The Congregational Union is about to issue a hymnal with music (better late than never), and Dr. Allon has recently published an excellent collection—though far too large—entitled "Congregational Psalmist Hymnal," on the same lines. It is to be hoped these books will meet with all the success they deserve, and that the Baptists will not be long in following suit.

Strangely enough the objections to the fixed tune system come from some of the organists. They say "Ministers have such a limited choice of hymns, that with the fixed tune system we should be singing the same tunes over and over again." But that is the fault of the ministers, and not of the fixed tune system. From the experience of many of my brother organists whose opinion is worth having, and of my own (of both systems), I have no hesitation in saying that the hymn and tune book combined is the right system, and that the other is entirely wrong. Moreover, as far as possible, a hymn should be known by its tune, and the tune should suggest the words. For every reason, I *most strongly* advise any church about to change its hymn-book to adopt a carefully-edited hymnal which has the music on the same page as the words.

Before giving detailed hints as to congregational hymn singing in general, it will be necessary to call attention to the notation of hymn-tunes.

The majority of hymnals have their tunes printed in minims instead of crotchets. This may be because the minims look more sedate and ecclesiastic; or for the more practical reason that the thin paper on which some hymn-books are (unfortunately) printed, receives the impression of open notes better than closed. But it must be

remembered that the minim—or, in fact, any note—is only *relatively* long or short. A bar of four crotchets may occupy more actual time in singing or playing than a bar of four minims. Therefore, the minims must be considered only as the beat-notes of each bar, and not as indicating any particular speed. It is a little unfortunate that minims are so frequently used as beat-notes in church music, as in music other than ecclesiastical the minim is looked upon as a long note, and the tendency is so to regard it in hymn-singing, thereby giving it a fictitious value. Some modern editors—Sir Arthur Sullivan in "Church Hymns," and Mr. Barnby in the "Hymnary"—wisely throw off conservatism in this respect, and print their books in a more natural notation.

The long note at the beginning of each tune is now almost obsolete, except in Dr. Allon's "Congregational Psalmist." It should be entirely ignored, as its observance does more harm than good. Some of Dr. Steggall's, and a few other composers' tunes, are, however, exceptions.

Playing over the tune. The tune should be played over *immediately* before the congregation rise to sing it. The minister should do *all* the announcing before the playing over. By adopting this plan the melody, the rhythm, and the pitch of the tune remain fresh in the minds of the congregation.

Speed. The speed at which a hymn should be sung depends upon (1) the sentiment of the words, and (2) the size of the congregation. Penitential and entirely prayer-hymns should be sung slowly and be well sustained. Examples: "Nearer, my God, to Thee;" "Come gracious Spirit, Heavenly Dove." On the other hand, hymns of praise should be sung quickly and brightly. Examples: "Let us with a gladsome mind;" "O worship the King." Some hymns require a medium speed. Examples: "Pleasant are Thy courts above;" "God moves in a mysterious way." Sometimes the

sentiment changes either in each verse, or during the course of the hymn. Example of the former, "I heard the voice of Jesus say" (to Dykes's familiar tune, "Vox Dilecti," 257), in which the second half of each verse should be sung more quickly than the first, but the change should be gradual, and the tune worked up in speed and tone to the last line—the climax—of each verse. Example of the latter, "There's a Friend for little children," which should be sung as brightly as possible till the last two lines, when a slackening of speed—preceded by a slight pause—should be made to give point to the *prayer* of the hymn—"Lord, grant Thy little children," &c. Martial hymns should be sung in quick-step time, and with well-marked accent. Example: "Onward, Christian Soldiers,"to Sullivan's irresistible tune, "St. Gertrude."

Again, speed in hymn singing must be regulated by the size of the congregation. A body of 1,500 people cannot sing so quickly as one of 300. Any attempt to force the pace of a large congregation will be attended with difficulty and possible failure. This does not infer that the congregation are to dictate their own time, but it is here mentioned in a cautionary sense.

The tune should, as a rule, be sung in strict time. The only exceptions are when a *rallentando* is specially inserted in the music or text; and when approaching the close of a hymn, when a little slackening of speed will help to enforce its climax, and, as it were, seal the hymn. The too frequent use of the double bar at the end of each, or every two lines is an immense drawback to the carrying out of this rule. It should be clearly understood that the double bar merely indicates the end of the line, that it is a guide to the eye in following the lines of words, and that it has no musical significance beyond an ordinary bar-line. It is not, and therefore, should not be made, a pause.

All S.M. tunes (except in triple time) require their full three beats at the end of the 1st and 2nd lines, but there must be *no pause* at the double bar between the 3rd and 4th lines—they should be sung in *strict time*. C.M., 7.6., and 8.7. tunes (except in triple time) must have no break in the time between the 1st and 2nd, and 3rd and 4th lines—the three-beat note at the end the 2nd line is the only (natural) pause allowable. L.M. tunes (except in triple time) ought to be sung in strict time, but the rule has sometimes to be relaxed for this metre. It is so constructed that there is no natural break as in S.M., C.M., &c., so a slight breath-pause may be made by lengthening the last note of the 2nd line not more than a beat; but there should be no pause between the 1st and 2nd, and 3rd and 4th lines. These rules also apply to compound metres, D.S.M., 8.8.8., 8.7.8.7., &c. Tunes of 6s, 7s, and 10s, will have natural breaks at the end of each line. Of course it must be quite understood that the above rules are not binding when they are contradicted by special notes or signs. For example, "St. Cross" (114), must have four full beats at the end of each line. The rule is also relaxed in favour of the German chorales (379, 111), which are frequently sung in German style, with a pause at the end of each line. The proper function of the double bar in hymn-tunes has been explained in detail—it is to be hoped clearly—in order to remove any misconception regarding its use.

Triple rhythms in hymn-tunes require careful attention, in order to keep them in strict time. Triple time was called *tempus perfectum* of the ancients, but as regards the congregational singing of the moderns it might well be termed *tempus imperfectum*. This want of rhythmic feeling is especially prevalent in tunes of the "Martyrdom" type, where a long note of two beats is preceded and followed by a note of one beat. The long note is often not dwelt upon enough, the *weight* of the note is not

sufficiently felt, and the short note, on the other hand, is not sung lightly, or short enough. A strong accent in all triple measures is absolutely necessary in order to preserve the exact rhythm.

In the rare instances of a change of rhythm in a tune, great care is necessary. Examples: "The roseate hues of early dawn" (229), and "Days and moments quickly flying" (289). In the former the change to the compound duple time must be well marked, as must also the return to the original common time, which is frequently attended with greater risk. A similar *wrench*—if I may use the word in this connection—from one rhythm to another is also equally needed in the second example.

Rests indicate *silence* for both voices and organ, and should be so observed. Examples: "The day is past and over" (21, 1st tune), silent beat in second complete bar; "O happy band of pilgrims" (224), silent beats at the end of the 1st and 3rd lines; "Art thou weary?" (254, 2nd tune), where the rest between lines two and three should be strictly observed, as it makes a significant pause between the question and answer contained in each verse.

Special emphasis is required on certain words to enforce their meaning. Innumerable examples could be given, but one or two will suffice. "O Jesus, *keep* me" (21, 1st tune); "Jesus *lives!*" (140, 1st tune); "Free and faithful, *strong* as death" (260, v. 4); "*Thy* will be done," &c.

A repeated word or phrase should be sung with increased fervour, and the comma should be noticed as dividing the repetition. Examples: "Hark!—*hark*, my soul;" "Praise Him"—"*Praise Him*"—"PRAISE HIM"—"PRAISE HIM," each repetition should be sung with additional tone and feeling. Examples for similar treatment of the comma:—"Ever faithful—ever sure;" "God of mercy—God of grace," the dash in all these

examples indicates a slight break for both voices and organ.

Expression, which is variety in tone, is absolutely necessary for an effective and true rendering of the words. To sing a hymn like "Sun of my soul" right through without varying the tone to suit the sentiment of the words, would be mechanical and soulless in the extreme. Natural feeling ought to dictate the places where loud or soft, *cres.* or *dim.*, should be introduced, but expression-marks *judiciously* added to the hymn-books are indispensable in order to ensure their simultaneous adoption by the whole congregation. Unfortunately, most of the Nonconformist hymnals (except those of the Presbyterians), are without expression marks, therefore the work of the organist and choir in this direction is often disheartening. The only thing is to call frequent attention to "expression" at the choir practices, and get the choir to mark their books. This, while only securing a partial result, is far better than singing a hymn regardless of its varied sentiments and devotional feeling. The congregation will often, to a large extent, readily follow the changes which the organist and choir make to bring out the real meaning of the words. Great care is needed, however, in guarding against an exaggerated expression, which is nothing less than sheer affectation, and contrary to common sense.

Unison, or more correctly speaking, octave singing is very effective. Its occasional use for the initial or final verses, or both, of a hymn, gives a bold opening and forms a grand climax. With hearty, full-voiced singing by choir and congregation, supported by a free organ accompaniment, unison hymn-singing may be made very inspiring and thrilling. Sullivan's clever arrangement of "St. Ann's" to "The Son of God goes forth to war"—though perhaps a little too dramatic and uncongregational in the 6th verse—is a good example. Sir John Goss's fine

tune to "Praise, my soul, the King of heaven"—with the 3rd verse by sopranos only, and sung more slowly than the other verses—is a perfect specimen. Tunes like "Hanover," "Nun danket" (see Mendelssohn's masterly arrangement in his "Hymn of Praise") are splendidly climaxed when the last verse is sung in unison. Broad melodies to robust hymns are best suited for unison treatment. However, care must be taken that the melodies lie within the compass of all the voices. The "Amens" should invariably be sung in harmony.

Antiphonal singing gives variety to the praise service. Although one of the oldest forms of congregational song,* it is seldom practised in Nonconformist churches, but there is no reason why it should not be occasionally introduced. Its simplest form is between choir and congregation. Example: "Let us with a gladsome mind," the first two lines by choir alone—either with a varied or without accompaniment—and the congregation responding *ff* with the refrain, "For His mercy shall endure, Ever faithful, ever sure." This treatment of Milton's hymn was exceedingly effective in Christ Church, Westminster Road, when the response was "poured forth" by a congregation of upwards of 2,000 people. Another form is for female to alternate with male voices. See 295 for a good example. However, it is almost necessary for all the books to be properly marked to ensure good antiphonal singing, except

* "Antiphonal, or alternate singing is of very high antiquity. It was characteristic of the Hebrew and early Christian worship, and is mentioned by Philo in the middle of the first century, describing the Therapeutæ (De Vit. Cont.), and has always been more or less practised in the church." *Rev. T. Helmore in "Grove's Dictionary of Music and Musicians," vol. I, page* 74.

Socrates, in his ecclesiastical history (Book VI, chap. viii), gives the following miraculous story of the introduction of responsive singing. "Ignatius, third Bishop of Antioch in Syria from the Apostle Peter, who had conversed freely with the Apostles themselves, saw a vision of angels hymning in alternating chants the Holy Trinity; after which he introduced the mode of singing he had observed in the vision into the Antiochian churches, whence it was transmitted by tradition to all the other churches." "*Stainer and Barrett's Dictionary of Musical Terms*," *page* 30.

when between choir and congregation. For this, a clear intimation from the pulpit ought to be quite sufficient.

The Children's Hymn should be a special feature in the morning service. In many churches it is the commendable custom to have a children's homily, followed by a suitable children's hymn. The children's hymn-tune, like children's natures, should be bright, interesting, and simple. Sullivan's "jolly" tune—as the boys call it—"St. Theresa," to "Brightly gleams our banner," is a good specimen, and Hopkins's "Children's Voices" (336) is equally charming. Children's hymns which tell a story should be simply and lightly sung, and the words very distinctly enunciated. Mrs. Alexander's "Once in royal David's city" is an excellent example of this class.

Faults in congregational singing. These are flattening, dragging, bad phrasing, &c., caused to a great extent by apathy and a want of interest in the praise service. If the lethargic manner in which some people rise to sing may be taken as indicating their interest in the singing, it will be no exaggeration to put it below zero. Apathy in congregational song blights, if it does not almost kill, the praise service. It requires the application of a powerful galvanic battery from the pulpit in the shape of a rousing sermon to remove it, and the disease may have taken such deep root as to necessitate a frequent repetition of the shock before a complete cure can be effected. The treatment here suggested is beyond the province of the music-leader; the minister should be the doctor in this disease, and unhesitatingly apply the remedy.

Flattening. Atmospheric conditions may often account for it. Such contrary elements as the east wind, and a hot, stuffy, ill-ventilated church, will cause it. Minor tunes, chromatic intervals, wide diatonic skips, uninteresting, dreary tunes, a long, slow hymn, will all have a tendency to fall in pitch. I have also found that tunes beginning on other notes than the key-note will

start flat, and a flat start will often affect several succeeding chords. Examples: commencing on mediant (22); on dominant (17); octave above or below final note of preceding verse (378, 302); first inversion of tonic chord (218); chords other than tonic (125); change of major to minor at each verse (257). These examples have been given as cautions, so that organists and choirmasters may be on the look out for the danger of flatness in these and similar instances.

It is as difficult to always trace the causes of flattening as to suggest a remedy. Of course it is of primary importance that the choir sing well in tune, and a great deal also depends upon their giving a bright, crisp lead. Careful watchfulness on the part of the organist is necessary, in order that he may come to the rescue directly the pitch is in danger. I have sometimes found transposition to be of service. For instance, on a fine, bright morning, and when the wind is *not* in the east, I play some tunes—always taking care not to exceed the compass of the voices—half a tone higher than they are written. Examples: "Aurelia" in E instead of E flat, the original key; "St. Peter" and "French" (or "Dundee") the same; "Redhead, No. 47" (399) in D flat instead of C; and especially those tunes with low bass parts. Whereas on a miserable, raw winter's day, when colds are prevalent, the pitch of some of the tunes may be lowered with advantage.

A word of justification must be said for the much-abused organist, in this connection. The common indictment against him is that he plays too loudly. But what in the world is he to do if he finds the congregation are falling away from the pitch? He must do one of two things. Either increase the power of his instrument and make the difference in pitch felt by the congregation, or undergo the fearful torture of playing a quarter, or

perhaps, half a tone sharper than their singing. No one who has sensitive ears could possibly endure the latter unless he stopped them up. I believe the cause of the too loud playing is to a great extent—though by no means entirely—traceable to the "flattening" and "dragging" which is far too prevalent in our congregational singing. If the congregation would only throw off their apathy and get really interested in the service of praise, there is no doubt there would be better and brighter singing, and consequently less flatness.

Dragging is another painful experience. Oh! that it were possible to inoculate the *whole* congregation with rhythmic virus! There are always some people who are content to be a little way behind the rest. If this slothfulness were one of the Christian virtues any objection to it would be impossible, but in the praise connection it is a vice which cannot be too strongly condemned. The chief cause of dragging is the common fault of lengthening, instead of shortening, the final notes of phrases. The time occupied in taking breath should be stolen—as it were—from the *last* note of the phrase, and not from the first note of the new phrase. Unfortunately, this rule is almost universally disregarded in congregational singing, and the result is that the new note is late in entering, and then, of course, dragging ensues. And it is not only one phrase (or line) that suffers from this common fault, but each succeeding one. In fact, the whole hymn is thereby dragged. Instead of becoming an uplifting exercise it degenerates into a weariness of the musical flesh. No wonder if everyone possessed with musical sensibilities is tired and thankful when the end comes.

How are these faults to be remedied? A congregational practice is a very doubtful cure, and for the reason that only a very small percentage of the congre-

gation will attend it. If the majority of the congregation are unable, or unwilling to come to a week-evening *service* at which the minister presides, they will not attend a congregational practice. An open invitation to the congregation to remain to the choir practice does very little, if any good. Only enthusiasts in the service music will accept it, and the number of these is so small as scarcely to be of any use in leavening the whole congregation.

Another remedial measure is to have what is termed a "Psalmody Association," which is very general in Scotland; and it has also been in operation for some years at Union Chapel, Islington, where Dr. Allon ministers. Practically it becomes a Church Choral Society—sometimes, as at Highbury Presbyterian Church, an amateur orchestral society is affiliated to it. Membership is open to any member of the congregation who pays a (nominal) subscription. The usual order of the rehearsal is first to practise the church music for the following Sunday, and afterwards to take up some cantata or oratorio—a public performance of the work being given at the close of the season. To the majority of the members the oratorio part of the rehearsal is more welcome than the psalmody portion, because they do not feel the same interest and responsibility that a well-organised choir does, or ought to do in leading the praise service. The Psalmody Association, unless it is carefully managed, has two drawbacks. It will most likely supersede the choir practice, and—as in the case of Union Chapel, Islington, referred to above—it will, in all probability, develop into an ordinary Choral Society to the exclusion of any congregational service music. The consequence is that the Psalmody Association may not exert that influence on the service music which is expected from it.

Another and more potent specific is to have classes for instruction in singing, phrasing, &c., specially

suitable to the young people. If a good teacher can be secured, this is an excellent institution. It will help to get the young folks interested in music, which is a great point to be gained, because the juniors will become seniors; and for all future office bearers to be really interested in the music of the church would be a consummation devoutly to be wished. Another advantage of the singing-class is that it will become a nursery and training ground for future members of the choir. Although primarily designed for the more juvenile portion of the congregation—ages 10 to 15—yet older folks should not be debarred from joining. The elementaries of music—notation, time, &c.—should be carefully explained; and plenty of *sight-singing* exercises from the black-board, followed by easy and tuneful two-part songs should be introduced. A well-conducted singing-class is a good thing, and deserves a trial.

A highly commendable plan for acquainting the congregation with the tunes and other church music has been adopted by several English Presbyterian churches, including my own. It is to print a list of hymns, &c. for a whole month, and to circulate it amongst the congregation on the last Sunday of the preceding month; copies are also framed and hung at the doors of the church. The list may be drawn up by the organist or choirmaster, and vetoed by the minister. The hymn after the sermon is always left open, in order that one may be chosen to suit the subject of the discourse. In drawing up the scheme, due regard is paid to the seasons of the year, both natural and ecclesiastical, and to any special collections, &c., that may be coming on, such as foreign missions, anniversaries, &c. The children's hymn is always introduced (at the morning service), and is not only looked forward to, but heartily enjoyed by the young folks, and also by the children of older growth.

Subjoined is a section of the plan.

——— Church.

HYMNS FOR ———, 1887.

3rd.		10th.	
Morning.		Morning.	
Psalm	103	Anthem	18
Anthem	17	Psalm	143
Hymn (C.)	467	Hymn (C.)	429
,,	302	,,	505
,,		,,	
Evening.		Evening.	
Hymn (1st tune)	487	Hymn (2nd tune)	145
Psalm	65	Anthem	26
Anthem	2	Hymn (1st tune)	494
,,	395	,,	362
,,		,,	

N.B.—The music of the following is, perhaps, the least familiar in the above list, Anthems 2 and 18.

These numbers refer to the English Presbyterian Hymnal, "Church Praise," which has words and music combined, and which has *all* the congregational music—Anthems, Sanctuses, Chants, &c.—within one cover. Where a 1st or 2nd tune is mentioned the hymn is supplied with a choice of two tunes. C signifies the children's hymn.

The practical results of this scheme are two, and both are important. In the first place, it relieves the minister of the trouble of searching for the hymns every week, and it provides definite material for the choir practice. Thus, with the exception of the hymn after the sermon, the entire praise service is "cut and dried" before Sunday comes round, to the relief of both minister and music-leader. Secondly, as regards the congregation. If they will not come to the practice the next best thing is to take the practice (in a limited sense) to them. This plan provides them with an almost complete bill of fare of the

praise service, in order that they may familiarise themselves with the music at home. Is the plan successful? Judging from my own experience, undoubtedly it is in every way. From enquiries I have made I find that families who, previous to the introduction of the hymn list, took little or no interest in the service music, now go over the tunes in the family circle regularly every Sunday; and it requires very little reasoning to show that these home practisings must exercise a good influence upon the singing of the congregation. Surely such a result is worth securing, and speaking for my own congregation I think they would be sorry to be deprived of their monthly hymn-list. I may add that the plan has the cordial approval of our minister. He says, "I like it; it is a great relief to me."

It has occurred to me whether an occasional lecture—say two or three in a season—on congregational singing, with musical illustrations, might not be tried with advantage. There should be no possible objection to setting apart one of the regular weekly-service evenings for such a purpose. If this suggestion is entertained, the lecture should have all the prestige of official sanction, and be considered as part of the church work, and should be so recognised. The choirmaster or organist might be invited by the minister and deacons to give the lecture; if he feels unequal to the task some competent outsider should be asked. The church choir should give the illustrations to show the congregation "how to do it." The congregation should also sing, and any faults which they may have should be pointed out by the lecturer. The minister should preside, and enter into the subject with all heartiness, and try his best to get up plenty of enthusiasm and interest in the meeting. I am sure a very profitable and, at the same time, pleasant evening might be spent in this way, and with excellent results towards improving the congregational song.

Finally, one very important, if not the chief remedy for the singing ills that the congregational flesh seems heir to, is to have a competent organist and a well-drilled and efficient choir, not only to lead with precision, but to set nothing but good models of style to the congregation. An organist so qualified, and a choir so constituted, can do great things in controlling, regulating, and improving congregational singing. Good examples in phrasing, accent, rhythm, expression, &c., if resolutely persisted in and upheld, will exercise a greater influence upon the congregational song than many would believe. Therefore it comes to this, that the playing of the organ and the training of the choir are *the* important factors in furthering the worship music of the sanctuary. On whom then does the responsibility rest? The organist and choirmaster. The moral is obvious.

CHAPTER VI.

CHANTING.

The question "*Is your prose chanting fairly well done?*" was replied to thus:—"No," 8. "Yes," 133. Of the latter, 16 qualify "very well done," and several add "room for improvement." 80 congregations do not chant.

Subjoined are some of the replies:—

"Yes; better than our hymn-singing." [Cathedral Psalter used. Large Yorkshire church.]

"Yes, exceedingly well; but we were a long time before we succeeded in so doing."

"We use Dr. Allon's chant book, in which we think the author to be wholly wrong as to the reciting note and the accent."

"Yes. Much attention has been given to this department, and it is much enjoyed both by choir and congregation."

"Yes. Particular care is taken about the accented words, and the sense of the psalm is brought out very well indeed."

"No, badly. Our leader's fault who 'rushes' a phrase and then makes a long note before proceeding to the part in strict time. I am trying to introduce a system of abolishing that long note, and the people are taking it up well." [A minister.]

"We do not chant. The hurdy-gurdy rhythms adopted and strictly adhered to by many who go in for it, have left me without desire to share any spoil from that field."

"We find chanting the most difficult part of our service.

The difficulty is in getting everyone to pronounce the same word at the same time—paying attention to punctuation and expression."

"Chanting has been adandoned for the present, as the Psalter that was in use was so badly pointed."

"Yes, exceptionally so. Chiefly by reason of our accentuating each accented syllable in the reciting portion without laying special emphasis on the *last* accented syllable, as is often done to the detriment, as we think, of the rendering."

"No. I am in darkness as to the proper method of chanting. I have read various systems, and to me they seem contradictory to one another."

"Congregations never can do it well, and as we wish congregational singing, we do not attempt it."

"Fairly. We aim at singing the psalms as nearly as possible as we should recite them. We often rehearse the words to a monotone."

"Yes; but we use Allon's book, the pointing of which is *very bad*. We keep to a limited number of the most singable chants, and have the accented word in the reciting phrases marked in pencil."

"Excellently; but only by means of a method of pointing which indicates the syllable on which the strict time of the chant begins."

"About as well as can be expected with a 'Bible Psalter.'"

"Yes. We use the 'Magdalen Psalter' and find it the best and simplest."

"Yes; provided the *tempo* be not too fast."

"I am beginning to think that prose chanting is beyond the capacity of an ordinary congregation."

"We have a Psalter specially prepared for use in our church by the present minister, and pointed on what may be called elocutionary principles."

"Yes, when we have a good attendance at the practice."

"I may say *yes*, because we never venture on a chant unless we have thoroughly practised the chanting of words without any instrumental accompaniment. I wish you would protest against a habit (so prevalent, I believe, in Congregational churches) of singers rushing on with the words to the reciting note 'helter skelter' until they come to the last syllable, and then—no matter what the last syllable may be—emphasising it instead of some important word preceding it. In our choir books (Dr. Allon's Psalmist) we have the important to-be-emphasised words underlined in pencil."

"Yes; but unfortunately our Psalter has no accents marked in it, only bars; and though this is very well in

theory, it fails in practice. It caused us much trouble at first, and ultimately entailed a considerable amount of labour to insert the accents in all the books." [Oakeley's "Bible Psalter" used.]

"Yes, so far as the choir is concerned; but the congregation seem perplexed by the pointing of the psalms, which in Oakeley's Bible Psalter seems needlessly difficult and eccentric."

"Not nearly so well as I should like. Our book is so foolishly pointed as to make nonsense of the words looked upon apart from a religious view, and the deacons will not allow me to change it. I tell them they are 50 years behind the times. Should a few of them be removed I hope to make an alteration." (!)

"We have no prose chanting; and I have not heard a congregation like ours chant prose psalms in such a manner as to make it desirable for us to introduce it. *Congregational* chanting is, I fear, a matter for the next generation."

"Poor, on account of the senseless pointing of the Psalms."

"We only began to chant prose psalms last year, and find them a most delightful addition to our service."

[Anglican chants only are referred to throughout this chapter, as Gregorians, except in an Anglican form, are not used in Nonconformist churches.]

Chanting in Nonconformist churches is a comparatively modern custom. While we must go back to the period of the Reformation for the earliest use of Metrical Psalms and Hymns in public worship, we need only retrace our steps to the second half of the 19th century to find the earliest date of chanting prose psalms in Nonconformist churches. In the comparatively short space of less than forty years chanting, in many of our churches, has become very popular. What our Puritan ancestors regarded as a "Popish custom" has become a profitable exercise to us; the "unclean thing" has been welcomed into the services of Dissenting churches, and its aid to devotion, when reverently and carefully done, has been readily acknowledged. However, it cannot be said that chanting in Nonconformist churches is by any means so universal as hymn-singing. Hitherto, the Baptists and

Wesleyans have not used it to the same extent as the Congregationalists; and it is only within the last year or two that the Presbyterians have introduced a practice which their forefathers held in as great abhorrence as they did the "kist o' whistles." Ecclesiastical bodies of all denominations are very conservative and slow to move, and any change, or "innovation," is viewed with great suspicion; and when at last—often after a fierce struggle—any alteration for the better is sanctioned, it is always accompanied with grave shaking of hoary heads, and sighs of regret that we are so rapidly "going over to Rome."

The causes which have operated against the introduction of chanting in many Nonconformist churches are not far to seek. There are two; one is the objection that it "apes the church," the other, that chanting can never become thoroughly congregational. It is not worth while to waste time in answering the first of these; it is so absurd that it can only be treated with the indifference it deserves. The inconsistency of some people is remarkable. They will sing with evident enjoyment hymns written by Roman Catholics, but they will object to chanting because the "church people do it." Such bigotry is contemptible.

The second objection is to a great extent a reasonable one. There is no doubt good congregational chanting is not nearly so easy as hymn-singing. Without being a pessimist, I am inclined to think that in small churches, where there are not an organ and good choir to lead, chanting is better dispensed with.

One difficulty in the way of smooth chanting is the use of the Bible words of the Psalms. The Psalter in the "Book of Common Prayer" of the Church of England is that of the "Great Bible" of Coverdale, issued in 1540, and it lends itself better to pointing than the authorized version of King James, which was issued in 1611. However, this is a compara-

tively minor obstacle. There are others more potent, each and all of which I shall endeavour fully to meet in the following chapter. I hope that I shall be able to give such assistance as will minimise, if not remove, the difficulties connected with chanting in Nonconformist churches.

First, everything in congregational chanting depends upon a good, unwavering vocal lead. That lead, in nearly all churches, is the choir. In the recitation—the most difficult part of all—the organ cannot help, except to sustain the pitch. The choir must be thoroughly well drilled in, and become perfectly familiar with, both words and music. Each and all must be *together* all the way along the reciting note. There must be no ambiguity about the place of the last accented syllable of the recitation, or of the division of syllables between it and the commencement of the cadence. One erring voice may trip up the whole choir; and this will not only unnerve the members who are in the right, but will set a bad example of unsteadiness to the congregation. Therefore, there should be constant practice of chanting by the choir. The choirmaster who wishes to make it successful must be prepared to give much time, pains, patience, and study to it at the choir practices, and the choir must loyally second his efforts. The importance of a full attendance at the practice cannot be over-estimated in this connection. Unless the chant and psalm are thoroughly well known, it will be far better for any members of the choir who have not attended the practice to occupy seats amongst the congregation, otherwise they may be more of a hindrance than a help to the chanting. Members of choirs too often think more of themselves than of other people when they go on singing in their own way, regardless of consequences to those around them. They may think it a "joyful noise," but their fellow members

will consider it a downright nuisance. Constant practice by the choir is vital to good chanting, and its necessity cannot be too strongly urged. In order to get the congregation familiarized with chanting, it should be introduced at least every Sunday, and also at the week-night service if some of the choir attend to lead.

A single chant consists of two portions, the *Recitation* and—for all practical purposes—the *Cadence*. A double chant is two single chants combined. The recitation, or reciting-note, may be of any length, and is *unmeasured* music. The cadence—so called—consists of two, or three bars, and is metrical, or *measured* music.

The words of the recitation should be sung as in good public reading, and not gabbled over and jumbled together in the irreverent and unseemly manner so often heard. It should be remembered that there may be one, two, or three important words in the recitation—each of which requires an accent—before the cadence is reached. I am inclined to think that this is frequently forgotten. It is a common fault for singers to accent with startling emphasis some comparatively unimportant word near the cadence, whereas some previous word of far greater significance in the recitation has scarcely been heard at all. For instance—

All the earth shall worship Thee, and shall sing | un . to | Thee.

An accent naturally falls, and should be so observed, on the word "sing;" but the preceding words—"All," "earth," and "Thee"—are of equal importance, and each should surely have an accent. A good reciter would not elocutionize the verse thus—

Allth'earthsha'worshipTheean'sha' SING—*un . to Thee.*

Such a rendering would be simply ridiculous. He would not take almost as long to say "sing," as all the previous words put together. He would naturally say—

Áll the éarth shall worship Thee, and shall síng unto Thée.

Every word, every syllable, would be clear and distinct, and the comma after the first "Thee" would be duly regarded as a slight pause. There would be no gabbling, or rushing the words, and no unnatural *sforzando* on "sing." So it should be in good chanting, for chanting is —or should be—musical reading. If a clear and distinct enunciation of every word cannot be secured at the pace at which the chant is usually sung, then, rather than sacrifice one single word, slacken the speed.

Punctuation is a very important element in chanting. Unfortunately it is too often neglected. It, likewise, should be observed as in good public reading. Of course it is not desirable to notice every comma, as it would cause jerkiness and become fidgeting. For instance—

I will praise Thee, O Lord, among the people—

there is no need to notice the comma after "Thee." Similar instances frequently occur; and it would be a great help if all unnecessary commas were deleted, as has been done by Rev. Rigby Murray in his "Revised Psalter."

An asterisk (*) indicating a slight pause for taking breath in the recitation has been introduced into the Cathedral Psalter, and its prototype the Bible Psalter (Troutbeck) with excellent results. In long recitations its use is invaluable—not only as a breath mark—but as a check against gabbling. For a good example see Psalm 18, v. 1 in the Bible Psalter referred to above.

So far as I know there are only three Anglican Psalters which have marks to guide all along the reciting note. They are (1) the "Clapton Park Psalter" 1876 (J. Curwen & Sons)—which is the development of a small collection of "Psalms arranged in proper rhythm for chanting," edited by Rev. John Curwen in 1847; (2) "The Office of Praise," chant selection of Baptist service-book, (Hamilton, Adams & Co.); (3) the very elaborate "Psalter, with chants, for use in the Temple Church," edited by

Dr. E. J. Hopkins, 1883 (privately issued). The great drawback to the use of these and similar books lies in the multiplicity of signs; the bewilderment they create increases, rather than diminishes, existing difficulties. Another objection is that they produce a mechanical style of chanting, and the attention which ought to be given to the words is devoted to deciphering and observing the numerous hieroglyphics. There should be as few signs as possible. If care is exercised with the recitation, one or two are quite sufficient.

I now come to what constitutes the *chief* difficulty in chanting. It is the joining or grooving of the *unmeasured* recitation on to, or into the first bar of the *strict time* (cadence) of the chant. Most practical musicians in effect say—there must be a place of rendezvous in the recitation at which the rhythmic form of the chant commences. It is impossible—however excellent the pointing—to fix a *definite* place for it in the recitation which would suit each and every verse, as by so doing the sense of the words would be frequently spoiled. Some authorities—more learned in theory than wise in practice—say that their systems of pointing are so adjusted that there is no need of any such rendezvous. Others again are silent on the subject, expecting each and every singer simultaneously to select the right place for its introduction, whereas experience proves that this is generally what they do *not* do. Anyone who has had the practical training of a choir knows full well the fallacy of these theories. Like many other theories they will not work.

In order to correct the glaring errors which singers had fallen into in their chanting, Dr. Stephen Elvey [1805-1860] issued in 1856, a "Psalter, pointed for Chanting, upon a new principle." He spent many years in thinking out and perfecting his plans, and it is but justice to his memory to say that his system has practically

been the foundation upon which most modern Psalters have been pointed—hence the importance of understanding its principles. In his Psalter Dr. Elvey first introduces the term "imaginary bar" in connection with the reciting-note; though, as a matter of fact, its use, or, to be more exact, its abuse, had long been in operation previously. He calls attention to the *last* accented syllable of the recitation—which is the beginning of the "imaginary bar"—and indicates it with an accent mark. Therefore, the last accented syllable of the recitation (bear in mind it is the *last*, not the *only* one that may require an accent) is literally the point at which the unmeasured recitation *ends*, and the strict time of the cadence *begins*. Dr. Elvey says, "It is particularly worthy of remark, that the last accented syllable should, according to this method, form the commencement of an imaginary bar at the end of the recitation-note. This appears to take off the sudden change from the recitation-note to the metrical part, and is the principle which the author has endeavoured to carry out in pointing the Psalter."

So much for the doctrine of the "imaginary bar." Before explaining its principles and guarding against its abuses, it will be necessary to answer any possible objections to the introduction of an accent marking its commencement. If there is no accent mark the singers will most probably fall into one of two errors. They will either make an awkward pause on the last word or syllable of the recitation—no matter whether it is an important one or not, or they will get into a rule-of-thumb style of chanting, which may be likened to a sharp run, followed by a hop, and then a slow march. Many comical examples of both errors could be given to show what ridiculous nonsense they make of the words, but two mild ones will illustrate the points.

What is man, that Thou art | mindful . of | him?‖

There should be no emphasis, or pause on the word "art,"

which should be sung lightly; but the important word "Thou" should be gently accented. It should be chanted—

What is man that *Thou* art | mindful . of | him?‖

not,

What is man that Thou *art* | mindful . of | him.‖

The other error consists in constantly jerking the last word or syllable but one before the first bar of the cadence, regardless of the sense of the words. For example,

O ta-te and see *that* the | Lord is | good.‖

instead of,

O taste and *see* that the | Lord is | good.‖

The effect of the former will be,

O taste and see *that*—the Lord is good.

What is "that," that we are to taste and see? Such a rendering, when analysed, is absurd. But how often are even worse incongruities perpetrated by misplacing the accents in chanting?

It is in order to correct these and similar errors that an accent mark is placed in the recitation at the point where the metrical time of the chant commences. Its proper use is of the greatest assistance to intelligent chanting. There are two ways of indicating the accent mark in pointed Psalters—by a dash ′, as in the Cathedral Psalter, or by different type, as in Dr. Elvey's. The dash is preferable to disturbing the type. Those who use psalters without accent marks will do well to insert the marks in the choir books in order to secure uniformity, and the result will amply compensate for the trouble involved. A pencil underlining of the word will answer every purpose, care being taken to make it perfectly legible.

Having shown cause for the use of the "imaginary bar" with the accent marking its commencement, special attention must be directed to its frequent

abuse. It is a very common thing to hear choirs bolt along the recitation at a furious pace—regardless of the sense of the words, commas, and breathing places—up to the accent-marked syllable, which they dwell upon and emphasize with startling energy, then make the words between it and the first real bar of the chant inaudible, and finally sing the few remaining words of the verse at less than half the speed of the former. This cannot be called chanting; unseemly gabbling is the only term for it, and it is astonishing how such irreverent proceedings can be tolerated for one moment. If chanting cannot be done more devotionally than this, the sooner it is withdrawn the better. However, there is no reason why it should be thus, if proper care is taken with the recitation and treatment of the divisions of the "imaginary bar."

It may serve some good purpose to insert here the golden rule for the recitation before I pass on.

The words of the recitation should be deliberately recited as in good reading aloud, every syllable and every word distinctly and clearly enunciated. All important words should be accented, and the punctuation carefully attended to.

If this rule is *always* observed there will be no rushing up to the accented syllable of the "imaginary bar." When the accent-marked word is reached great care must be taken to avoid emphasizing it too strongly, and giving it unreasonable prominence. It requires an ordinary, not an extraordinary accent. On reaching the accented word the music of the chant commences *a tempo;* therefore, the accent-marked word should receive nothing more than an ordinary first-beat accent. It is very important that this should always be carefully remembered.

It may be well, for the sake of completeness, to state at this point that when there is only *one* word in the

recitation, the musical form must override elocutional rules. A familiar example is in the *Gloria*,

ánd | to the | Ho . ly | Ghost.‖

the word "and," though only a conjunction, *must* have two full beats.

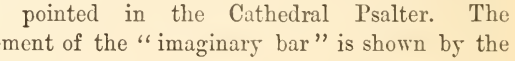
The several divisions of the "imaginary bar" must now be considered. The "imaginary bar" is equal to the value of a semibreve, or one whole bar of the metrical part of the chant. It should be divided according to the exigencies of the words. It is said, as an objection to its use, that "the singers skip over the syllables which intervene between the marked syllable and the cadence, so that they are scarcely audible." If this be so it is the fault of the choirmaster in allowing it to be done, and not of the "imaginary bar." The words, or syllables of the "imaginary bar" should have—as nearly as possible—notes of definite length, of which *every one* should be audible.

When the "imaginary bar" begins at the first word of the reciting-note, the recitation is practically annulled. Example,

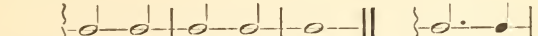
Lórd, re- | -member | David.‖

Taking the preface to the Cathedral Psalter as an authority, the "imaginary bar" will be divided into two, three, four, or five (rarely) notes according to the number of the words contained in it. Instead of giving a number of perplexing rules, I think it will serve a more practical purpose if I give some examples of the divisions of the "imaginary bar," with musical notes, from the *Te Deum* as pointed in the Cathedral Psalter. The commencement of the "imaginary bar" is shown by the wavy bar line.

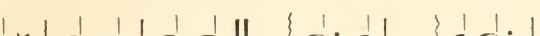
Two words, or syllables in the "imaginary bar"—



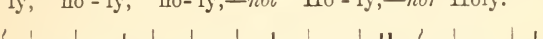
1. We ac- knów-ledge Thee to be the Lord.



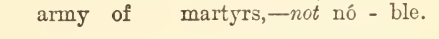
3. To thee all án - gels cry a - loud,—*not* án - gels.



5. Hó - ly, ho - ly, ho - ly,—*not* Hó - ly,—*nor* Hóly.

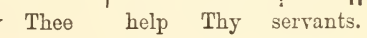


9. The nó - ble army of martyrs,—*not* nó - ble.



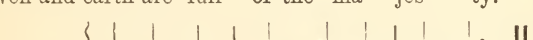
20. We therefore práy Thee help Thy servants.

Three words, or syllables—

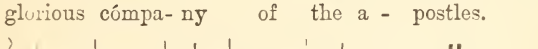


6. Heaven and earth are fúll of the ma - jes - ty.

7. The glorious cómpa - ny of the a - postles.

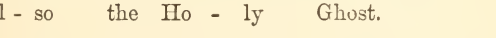


13. Ál - so the Ho - ly Ghost.

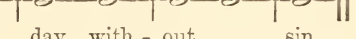


26. to kéep us this day with - out sin.

Four words, or syllables—



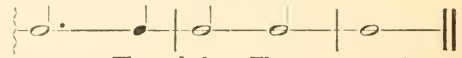
4. To Thee chér - u - bin and ser - aph - in.



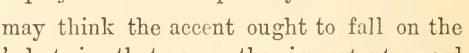
16. When thou tookest up-ón Thee to de - liv - er man.

Although expressed in definite notes, the above examples must be sung somewhat approximately, but *every*

syllable can be, and should be made distinctly audible. It would convey a much clearer idea if they could be illustrated *vivâ voce*, but it is hoped they will be understood as they are here presented. It will be noticed that there may be two or three ways of dividing the "imaginary bar." Natural feeling on the part of the choirmaster, combined with a careful study of elocutionary principles, should dictate the proper divisions. Dr. Elvey uses four different kinds of type to indicate the various divisions, but more recent Psalters only mark the *commencement* of the "imaginary bar," and leave it to the good sense of choirmasters to divide it. Although I have advocated that there should be as few marks as possible, it is sometimes a helpful reminder to put two accent marks where the "imaginary bar" has to be divided into two equal parts (two minims). Example,



in order to guard against its being rendered,



Perhaps some may think the accent ought to fall on the word "Thee," but in that case the important word "pray" would not receive sufficient notice. Study and experience will show the most natural rendering. It is important to remember there must be no break between the reciting-note and the accent mark.

If the indications here given are followed out, every word and syllable of every verse will be distinctly heard in its proper sense. Of course constant study and practice are absolutely essential to acquire smoothness; but when once the principles of correct chanting are understood, and good habits are formed, all difficulties

will speedily vanish away, and it will be found that the accents "will have fallen in pleasant places."

When the recitation is once passed and the cadence begins, the remainder of the chant is delightfully easy. When two notes in the cadence are slurred they should not be hurried. A beautiful effect can often be realised by the slur being "bowed out," as it were. Example,

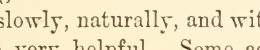
He that hath clean hánds and a | pure | heart.‖

If the first note to the word "pure" is slightly dwelt upon, and both notes carefully phrased, the result will be very pleasing.

It is important to guard against what has been termed the "rat-tat" effect produced when two words or syllables have to be sung to the last note of the cadence. Example,

"Hóly | ho . ly | holy."

The *last* word should be divided (approximately) thus:—



hó - ly, — *not* ho-ly.

In practising chanting, begin by singing the words slowly. Reading them aloud to the choir from the pointed Psalter, slowly, naturally, and with good elocution, will often prove very helpful. Some advise reciting the words to a monotone before singing them to chant music. I think it is better to wed them at once, providing they are sung *slowly* to begin with. The choirmaster should make a note of all the difficult and ambiguous verses before going to the practice. He should be prepared to pattern them, and should insist upon their repetition till there is no doubt about their going smoothly and without hesitation. Happily there are many verses that will be so easy to sing that they will go correctly at first sight. By picking out and noting the difficult ones much time will be saved at the practice. When the music and

words have become quite familiar, and there is no hitch all the way along the recitation, the speed may be quickened; but directly any words begin to be indistinct, or run into one another, or become the least bit inaudible, the pace should be immediately reduced.

Attention should be given to the sentiment of each psalm. A penitential Psalm like the 51st should be sung slowly and in a very sustained manner. On the other hand the 135th Psalm should be as jubilant and bright as it is possible to make it. The former might be likened orchestrally to "muted strings," the latter to the "full orchestra." Meditative Psalms like the 23rd should be sung in a tranquil, sustained manner. Psalms like the 69th, which change their character from grave to jubilant, require special treatment (see p. 104).

Before leaving this part of the subject, let me with all earnestness emphasize the following important maxim. *Always practise your chanting without accompaniment.*

The Chant.

The Chant exercises an important influence on the chanting, as those who have had any experience in the matter will readily acknowledge. A tuneful chant, easy to sing, will carry the words along beautifully; but a dull, uninteresting chant, will be a weariness of the flesh of every chanter.

Most Psalters are issued with chants on the same page as the words. This is much the better plan, provided the chants are carefully selected, as it avoids the inconvenience of holding two books. Frequently there is a choice of chants, or one on the opposite page, and one of these should be invariably used. A chant to go well should be interesting, tuneful, and free from chromatic intervals. Scientific chants may delight the heart of a

University Professor, but unless they are tuneful—which they seldom are—they only become hindrances, instead of helps, to the chanting. Chants with a number of passing notes—in the Jones in D style—should be avoided. Happily they are passing into antiquarian regions, and their progress thither should not be retarded for one moment.

The reciting note should be of medium pitch. It should not be above C (second space) in the treble, unless in a very short psalm like the 150th, when the next note above, D, might be the limit. Low reciting notes in the bass are often a drawback to the flow of the recitation, unless—as is frequently *not* the case—the bass voices are exceptionally good in their low register. A study of the productions of the best chant composers, Goss, Turle, Hopkins, &c., will show how very rarely they make the bass reciting note below C, second space of bass clef. When there is no alternative chant, a low bass reciting-note may be altered to the octave above, providing, of course, that the progression of the part is not seriously affected, and that it does not cause the bass to rise above the tenor. For a good example see Soaper's well-known chant in A (or G), where the use of the upper, instead of the lower A, gives a fillip to the bass reciting-note.

It is sometimes advisable to avoid chants that have a dotted minim in the recitation, as it may give some trouble in dividing out the "imaginary bar." Also it is better not to use chants with two notes (in any part) at the last bar of the cadence—using the word cadence in the chant connection—because when there are *three* syllables to be sung to the *two* notes, the division is frequently awkward. When there are never more than two words in the cadence bar of the whole psalm it does not matter. Sometimes a chant requires transposition, either up or down, according to the sentiment of the

psalm, the state of the weather, and other causes. Generally speaking it should not be transposed more than half-a-tone either way, and then care must be taken that it does not exceed the compass prescribed for the reciting-note.

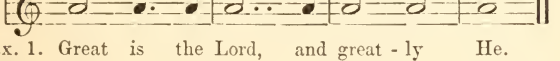
When a separate chant book is used good judgment is required in securing a satisfactory mating of words and music. A jubilant chant for a psalm of praise; a minor, or pathetic chant for a penitential psalm, and so on. A fine effect may be made by changing the chant from minor to major in the course of the psalm. Example: Psalm 69, to "R. Cooke in C minor" to v. 30, then changing it at v. 31 to "Lawes in C." If the first part is sung rather slowly and meditatively, and the change to the major chant be made suddenly with a full tone, and the time slightly accelerated, the effect of this "flood of light," after the previous wailing chord, will be grand and moving in the extreme.

Where antiphonal singing is customary, single chants may be used if changed at each psalm when more than one is sung. Their frequent reiteration, however, becomes very tedious to the congregation unless they, as well as the choir, sing antiphonally. In most Nonconformist churches the choirs are not strong enough, nor are they suitably seated for antiphonal singing, so it is much better—for the reason stated above—to keep to double chants. Great care must be taken to note the repetition of the "second half" of the double chant when the verses of the psalm are *uneven*. It is usually, though not always, repeated at the *last* verse of the psalm.

When the Te Deum is chanted, two chants, a major and a minor, should be used to heighten the effect of the words. The change should be made at the verse

commencing "When Thou tookest upon Thee," and the change back to the major at "Day by day." Sometimes a third chant is used at this point, but the two chants is the simpler arrangement. The minor part should be sung more slowly, and at the words "Day by day" there should be an outburst at the major chord, and the original speed resumed. The first chant *only* should be played over. When the Te Deum has 29 verses, as in the Prayer Book, and a double chant is used, the "second half" should be repeated at v. 9, "The noble army of martyrs," and not at v. 15, "Thou art the everlasting Son." Sometimes verses 12 and 13 are sung as one, and then there is no need to repeat the "second half." The latter part of the last verse of the Te Deum will naturally be sung more slowly. For some divisions of the "imaginary bars" in the Te Deum see p. 98 *et seq.*

Chanting metrical psalms is an abomination, for the reason that the first and third lines of each stanza (C.M.) will be rendered as follows :—



Ex. 1. Great is the Lord, and great - ly He.
Ex. 2. He to the cat - er - pil - lar gave.

There could be no possible objection to the division of words in Ex. 1, but Ex. 2 would be ludicrous. This style of chanting (as a matter of fact it is not chanting at all) is only used in some Presbyterian churches where the Scotch Metrical Psalms—dear to Scotch hearts—are still retained; though in consequence of the introduction of prose chanting, metrical psalms are being more generally sung to metrical tunes, as they always should be.

There are very few metrical hymns with chant settings. Charlotte Elliott's beautiful lyric, "My God, my

Father, while I stray," to Troyte's chant, is a worthy specimen ; but it should be sung as an unmetrical hymn to secure the proper accents, and to bring out the full beauty of the words. For example, verse one should be accented as follows, and each comma duly noted, instead of in the gabbling style so frequently heard which amounts to murdering this exquisite poem.

My Gód, my Fáther,	while I	stray,‖
Fár from my hóme, on	life's rough	way, ‖
O téach mé from my	heart to	say, ‖
Thý	will be	done. ‖

A happy admixture of chant and metrical setting has been provided by Dr. Stainer in his beautiful tune to Keble's "Hail, gladdening Light," (A. & M., 18). As in the previous example care must be taken to avoid rushing the recitation. The first part of line one should not be hurried, but deliberately recited and both commas noted. It should be :—

Háil, gladdening Líght, of His pure | glóry poured.

not

HailgladdeningLightHis*pure*—glory poured.

with a long pause on "pure" to get into the metrical portion of the tune.

Similarly the following :—

Wórthiest art Thóu at áll times—to be sung.

not

WorthiestThout'alltimes—*to be sung.*

The following is a list of some of the pointed Psalters with Bible words, with their editors' and publishers' names and other particulars.

Title.	Editor.	Publisher.	Remarks.
Congregational Psalmist (Chants).	Rev. Dr. Allon.	Hodder & Stoughton	Selected psalms, canticles, &c., with music, without accent marks.
Congregational Church Music (Chants)	———	,,	Do. do.
The Office of Praise (Chants).....	———	Hamilton, Adams, & Co.	With music, entire recitation marked.
The Bible Psalter (all the Psalms).	Sir H. Oakeley	Nisbet & Co.	With music, no canticles. without accent marks.
The Presbyterian Psalter, (Prose Version) issued in 1886 for the United Presbyterian Church	Ebenezer Prout, B.A., (music only)	A. Elliott, Edinburgh.	Complete Psalms, with music. without accent marks.
Clapton Park Psalter	———	J. Curwen & Sons.	Selected psalms, with music. entire recitation marked.
Revised Psalter	Rev. Rigby Murray.	Simpkin, Marshall, & Co.	Revised version of psalms with music, canticles, &c.
Bible Psalter	Rev. Dr. Troutbeck.	Novello & Co.	Complete psalms, without music and canticles.

Of recently issued Psalters with Bible words, the following are undoubtedly the best, as being thoroughly practical and useful.

(1) The Revised Psalter, containing the revised version of Psalms (selected), canticles, responses, &c., edited by Rev. Rigby Murray. This psalter is provided with a good selection of chants, and is supplied with accent marks. (2) The Bible Psalter (complete psalms, authorized version), pointed by Rev. Dr. Troutbeck, on the plan of the Cathedral Psalter, with accent and breath marks, but without canticles or music.

The following collections of chants are recommended:

(1) The Cathedral Chant Book, edited by Dr. Stainer and others. (2) The Westminster Abbey Chants, edited by Turle and Bridge. Both published by Novello & Co. (3) "A Collection of Chants" by Dr. E. J. Hopkins, (Weekes & Co.) Each of these may be purchased for one shilling.

For interesting and instructive literature on the subject of chants and chanting, the reader is referred to the following. Preface to Stephen Elvey's Psalter (Parker); Preface to Oakeley's Bible Psalter (Nisbet); Preface to Cathedral Psalter (Novello); Preface to E. J. Hopkins's collection of "Single chants in four-part harmony" (Weekes & Co.). Also the articles on "Chant" in Stainer & Barrett's "Dictionary of Musical Terms" (Novello), and in Grove's "Dictionary of Music," by Rev. T. Helmore (Macmillan); and to Mr. J. Spencer Curwen's "Studies in Worship Music," 1st series, pp. 113-126 (J. Curwen & Sons).

CHAPTER VII.

ANTHEMS, SOLOS, SERVICES (TE DEUM, &c.), AND RESPONSES.

Anthems.

The question "*Do you use Anthems; if so, are they sung by the choir, or by the congregation and choir?*" was answered as follows. "Choir alone," 91. "Congregation and choir," 98. "No anthems sung," 35. Some of the answers "Choir alone" are significantly qualified by "offertory only," 5; "Occasionally," 33. This reduces the number regularly having anthems for "Choir alone" to 53, and in some of these it is very possible that the congregation have the opportunity of joining if they care to embrace it. A great many of the 98 "Congregation and choir" are qualified with "the congregation only join in to a very limited extent."

Subjoined are some of the replies.

"We have anthems every 2nd and 4th Sunday in each month, morning and evening of each day, by the choir alone."

"Yes, by choir alone. We have sung Gounod's 'Send out Thy light,' Bennett's 'God is a Spirit,' Elvey's 'Wherewithal shall a young man?' and others of the same class. I consider that a service is incomplete which does not *as far as possible* meet the tastes of all, and that it is quite as great a mistake to have it *all congregational* as *all choir*. If you have it all congregational you offend the cultured musical

class. If you have it all choir you offend the uncultured. The introduction of an anthem sung by the choir is a relief and satisfaction to the musical, and is not, or ought not to be, felt oppressive or objectionable to the unmusical, seeing that they can join in the rest of the worship. Besides, the anthem is the grand magnet for keeping a voluntary choir together at practices and on Sundays." [This is excellently put.]

"We sing an anthem at the commencement of each service. It ensures the punctual attendance of the choir, a great desideratum."

"Yes; the congregation are expected to join, but I can never hear them. Our congregation is noted for criticising."

"Yes, two each Sabbath; but they are mostly, and will continue to be I fear, sung by the choir. To this I see no objection. I can see no reason why if one *prays* for all, a few should not *sing* for all. To my mind a well chosen and well rendered anthem is frequently as good in its influence as very many sermons. This applies to solos also."

"Yes; and the congregation in all cases very heartily join with the choir in the singing of them." [Scotland.]

"I think anthems ought to be sung by the choir alone, provided they are sung well and in the spirit of devotion and with an utter absence of self-display. Otherwise they are better not sung at all."

"We sing two anthems at each service. The first is taken from the 'Congregational Anthem Book,' in which the congregation join; but the second is either an anthem or chorus for the choir alone."

"Yes, the congregation join. I think they find them less difficult to join in than prose chanting."

"Yes, by congregation and choir. During offertories and on special occasions the choir sing a longer and fuller anthem alone, besides the ordinary anthem."

"Anthems are sung on special occasions, such as Christmas, Harvest Thanksgiving, &c. We look upon an anthem as a 'sermon in song,' and therefore not intended to be sung by the congregation."

The anthem, as understood in its modern sense, covers a wide range of vocal and instrumental execution. On the one hand there is the stately, hymn-tune simplicity of Tye and Farrant, and on the other the modern chromaticisms of Gounod and Dvorák. A glance at the published music reports of St. Paul's Cathedral will show

the eclecticism in the choice of anthems sung there. All schools and styles—English and Foreign, Protestant and Roman Catholic—are laid under contribution to supply the repertory of the anthem.

The average congregational anthem book is a very hotch-potch collection, and includes all sorts and conditions of composers and their works. It contains some very easy anthems, and others that, for an untrained congregation, will be found difficult and, therefore, *un*congregational. The former usually consist of a poor, weak melody, and the harmony (weaker still) will be limited to the chords of the tonic, dominant, and sub-dominant, with their inversions. Compared with literature it is just the difference between a tale written in monosyllables and a chapter of "David Copperfield." Of course there are exceptions—*e.g.*, Farrant's beautiful "Lord, for Thy tender mercies' sake," and Sullivan's "Lead, kindly Light"—but unfortunately such specimens are far too rare. Then, on the other hand, there will be found anthems that require careful preparation even by a trained choir. For instance, those containing points of imitation (W. H. Monk's "The Lord is my strength"); high notes in soprano (Gounod's "Ave Verum"), which will be sung by many men's voices *two* octaves below their legitimate pitch; syncopated rhythms (Goss's "O taste and see"), where the unrhythmical-feeling portion (always a large one) of the congregation will be all out of time; passages for sopranos only (Stainer's "What are these?") unhesitatingly bellowed out by men at the octave below, &c., &c. Many other instances might be given, but the atrocities here enumerated are enough to make any musical person's hair stand on end, and to cause regret that the people who commit them have so little regard for their fellow worshippers. Another drawback to a satisfactory rendering of anthems of this class is caused by the different

voices—S.A.T.B—being promiscuously scattered about amongst the congregation, instead of their being concentrated as in the choir; consequently the effect of *unity* is lost.

It may possibly be said "Why not always have an anthem so easy that *all* can join?" But where is the line to be drawn? What might be considered easy by some, might be thought difficult by others. Most easy anthems are so insipid and characterless that fairly musical persons (and their number is rapidly increasing) would far rather be without them, and would much prefer a good hymn-tune instead.

The introduction of a more musically interesting anthem, although it may be even more devotional than a very easy one, will, in all probability, raise a storm of indignation from one or two conservative office-bearers and others who have no sympathy with music, and who rather repress than encourage anything more than an elementary use of it in Divine worship. They will say "Why introduce that which the people cannot sing?" If they are a specimen of "the people," the answer would naturally be "If we waited till you could sing it as it ought to be sung, we should have to wait a *very* long time." Men of this stamp are far too narrow in their sympathies. They seem to forget that there are a large number of young people in the congregation to whom a dull service is not only an infliction, but one that offers them every inducement to go elsewhere, or worse still, to abstain from attending a place of worship altogether. Instead of helping to extend the church, their policy only hinders its progress, though it may be unconsciously to themselves. Their intentions may be good, but they are sadly mistaken ones. Unless the minister has exceptional preaching gifts, office-bearers and others will do well to encourage a bright, attractive service, or the consequences in the future

may be very serious to the life and prosperity of their church.

But to return to the anthem. Experience proves that unless the anthems are *very* easy a certain proportion of the congregation (more or less large according to its musical culture) cannot possibly join in them without spoiling the musical and devotional effect. No wonder that a well-known musician said that, while attending a service during his vacation and sitting among the congregation, "I was obliged to pinch myself in order to counteract the effect of the discordant noises around me." An easy anthem, is all very well now and again, but a continuous round of such is undesirable for the reasons already given.

But what about the anthems that require more careful singing, and that are beyond the musical capacities of the majority of the congregation? Must they never be sung? If so, there is no need to discuss the matter further. Popular opinion will, however, decidedly say they *should* be sung. What then?

Is there any good reason—either scriptural or of principle—why the choir of the church should not sing some, if not all, the anthems, and the congregation praise in spirit? The minister is the deputy of the whole congregation in speaking their prayers. Cannot a section of the congregation, who are specially qualified by natural gifts and training, be allowed to sing some of the praises of the remainder? Surely one is as logical as the other. Here, then, is a suggestion for the solution of many difficulties. Let the choir alone sing the anthem, and while it is being sung let the congregation "make melody in their hearts."

One derivative claimed for the word anthem is the Greek *Anthos*, a flower, on the ground that it is the "flower" of the musical service. Is it not much better to enjoy to the full the fragrance of this "flower,"

instead of destroying its bloom and distorting its form and beauty? There can only be one common-sense answer to such a question, and that, of course, an affirmative one; but the mere putting of it may raise a storm of objections. Some of these I shall now endeavour to meet.

It will be said that when the choir sing alone it becomes a "mere *performance*." Now the real meaning of the word "perform" is "to do thoroughly." Therefore, the better the performance the more thoroughly it is done. But "performance" in this connection is generally said in such a manner as to insinuate that the performers (the "thorough doers") are not actuated by proper motives in the doing thereof. In fact, it is no use disguising the matter, all members of choirs have been looked upon in the past more as singing heathen than worshipping Christians. Such a calumny deserves to recoil upon the heads of those who make it. There is just as much reason to infer that the minister's public prayers and sermons are "performances" in the sense here indicated. My firm belief is that if church and chapel choirs are treated with courtesy and consideration, if they are made to feel the responsibilities of their important duties and high office, they will add to all their performances ("thorough doings") that fervour and devotional feeling without which all religious exercises are mere shams.

Another objection may be "that anthem singing by the choir is not scriptural." I am inclined to think that it is sanctioned in scripture, nay, that we are even commanded to "admonish one another in psalms, and hymns, and spiritual songs." Moreover, are there not many things done as matters of convenience and expediency in church services and organizations for which there is no scriptural authority whatever? There is no Bible warrant for the organ, yet that particular

kind of instrument is almost universally admitted to be a great assistance in the praise service. Or for a more striking and familiar example take that modern institution—the Sunday School. But this is trenching upon ground beyond the scope of this work.

Then there is the objection on the ground of tradition. "It never has been so, why should it be done now? How many more innovations?" and so on. Time has altered many practices and methods of church life and work, and even theology is not what it used to be in the "good old days." Tradition is only a matter of sentiment, and not of practical utility. The tradition of the stage coach is all very well; but how many business men would be willing to spend 19 or 20 hours on the journey from London to Manchester on a winter's day, when they could travel from Euston in 4 hours and 15 minutes? In matters of expediency, tradition stands a very poor chance. What our great-grandfathers did in their days no doubt suited their capacities and emotions very well, but it does not follow that it is expedient for us to keep in the same groove and to follow their example either in our mode of travelling or in our mode of worship.

Then I can imagine some saying, "This is the thin end of the wedge, we shall have the church turned into a concert room and all congregational music will be done away with." Not so, I am suggesting that the anthems *only* should be sung by the choir, and their doing so will not deter the *whole* congregation from joining in the three or four hymns which should always be included in every service. If there is any fear of doing *all* the praise of the congregation by deputy —in the same manner as the prayers, even to the extent of the Lord's prayer in some churches, are offered by deputy—then, by all means banish the anthem entirely.

Then there may be some ministers who, on reading these pages, will say, "These organ fellows will be turning us out of our pulpits before long. We shall have to give up everything to these musical enthusiasts. The sermon will sink into insignificance, and our supremacy over the service will be a thing of the past." I believe it to be the earnest desire of my brother organists, or at least the majority of them, to be the ready helpers of their minister by making the musical service bright and attractive to those who worship, and by this means to cheer and stimulate him in his important duties and ministrations without any thought of rivalry.

Supposing these objections—where they exist—to have been met, and the suggestion be adopted that the choir alone sing the anthem as an experiment, there are one or two important points to be considered. First, care must be taken that it is sung *well*, both musically and devotionally. If it is sung for mere display and without any earnestness of purpose, the sooner it is put a stop to the better. Secondly, in "giving out" the anthem the minister should not announce it thus:—"The *choir* will now sing the 19th anthem," but rather, "Let us join in silent worship while we listen to the singing of those well-known words (or, that earnest appeal) 'O taste and see how gracious the Lord is,' &c."

It may possibly allay any friction caused by the first introduction of an anthem to be sung by the choir alone, if it can be sung while the offertory is being taken. After a time, when the choir-anthem has become an institution, it may be transferred to some other part of the service. The offertory is now frequently taken while an organ voluntary is played, there ought not, therefore, to be any objection to a vocal voluntary during its collection. Some offertory sentences might be appropriately introduced, the minister reading out each sentence before it is sung.

Another plan—which was introduced at our monthly services of song at old Surrey Chapel—is for the anthem to be immediately followed by a well-known hymn—the hymn, in fact, being a sequel to the anthem. The words of the hymn should be in sympathy with those of the anthem, and the tune a familiar one and in the same or some related key. For instance, Stainer's "What are these?" followed by "How bright those glorious spirits shine;" Macfarren's "The Lord is my Shepherd," followed by "The King of Love my Shepherd is;" Hopkins's "Let us now go even unto Bethlehem," followed by "Hark, the herald angels sing;" many other anthems may be similarly and effectively treated. A grand example of linking anthem and hymn together is afforded in Mendelssohn's masterly "Hymn of Praise," where, after the brilliant and exciting chorus "The night is departing," comes the calm and stately chorale "Let all men praise the Lord." The chorale is not felt to be by any means an anti-climax to the chorus, in fact, the chorus would be sadly incomplete without its beautiful sequel. Mr. G. B. Allen's "O worship the Lord" is written on this plan. It is in the key of F, and should be followed by the congregation's singing "We praise, we worship Thee, O God," to the tune "Innocents," in F, of course. Nos. 59 to 64 of the "Church Choralist" anthems are similarly treated; these and the above mentioned are published by Messrs. J. Curwen & Sons.

In addition to the musical and devotional advantages accruing from the plan of delegating the anthem to the choir while the congregation silently join, there is yet another in its favour. It helps to secure a better and more regular attendance of the choir at the services and practices. Choirs should always be zealous and ambitious, provided these qualities are tempered with discretion, and it is a satisfactory

outlet for their zeal and ambition to allow them to sing the anthem by themselves. Only those who have had experience in the management of voluntary choirs know how difficult it is to keep up interest in the work when there is only very little to be done in the musical service, and anything in reason that will stimulate that interest should be encouraged.

Finally, if all the conditions herein put forward are fulfilled, and if the anthems are considered to be devotional worship and not musical displays by those who sing and those who silently join, I am sure churches who decide to give these suggestions a fair trial will have little cause to regret it. The following extracts on this subject will be read with interest as confirming what has been stated above. The first is from the leader column of a staid Wesleyan newspaper* in reference to worship music, and is as follows—

"We remember a large congregation in a fashionable north-country watering-place awed into breathless silence by the singing of 'Peace, doubting heart,' to the tune 'Nathaniel.' The minister had taught the choir to understand the words, and to throw spiritual force into the tune, in his own house. At first the congregation joined in the praise. But presently, by a strangely spontaneous instinct, the people stood in rapt silence, many with tearful eyes, while those sweet young voices—all consecrated—sang the pathetic words:—

'When darkness intercepts the skies.'"

The second, from an interesting article on "German Protestant Church Music," by Mr. J. Spencer Curwen,† is very much to the point.

* *The Methodist Recorder*, Sept. 3rd, 1886.

† "Studies in Worship Music," 2nd Series. J. Curwen & Sons.

"In England, at the present time—and especially among the Nonconforming bodies—great mischief is done by the want of a bold separation between choir music and congregational music. The formation and improvement of choirs is a feature of the times, but the notion still lingers that whatever music is sung in the service, the congregation ought audibly to join in it. Choir and congregation are like an ill-matched pair of horses; the one wants to go fast, the other to go slow. The choir have a natural and praiseworthy desire to offer the best in the service; the congregation, with an ever-changing *personnel*, including many unmusical persons, seldom or never meeting for rehearsal, must, if they are to sing, be content with a few simple tunes often repeated. How unreasonable, then, either for the choir to be confined to a few familiar hymn-tunes, or for the congregation to join in an anthem by Goss or Barnby! A separation of the duties of each would be a gain to both. The choir would then lead the congregation in a limited round of fairly simple hymn-tunes and chants, and once in each service would sing by itself an anthem, a chorus, a more difficult and less familiar hymn-tune, or one of its members would contribute a solo. This, as it seems to me, is the present-day lesson to be learnt by English people from the German Protestants. I do not stop to argue that singing in which we do not ourselves join, may be spiritually profitable. This form of employing music in worship is more liable to abuse than the purely congregational song, but the Nonconformists are the last people who should object to it, for they follow almost all prayers without audibly joining. If we can follow speech, we may surely follow song. Do we not derive spiritual blessing from an oratorio, or failing that, from Mr. Sankey?"

A list of the best known anthem books for congregational use is here appended. Mention must also be made of the large variety of excellent anthems, in separate numbers, published by Novello & Co.; Metzler & Co.; Boosey & Co.; and by J. Curwen & Sons in their "Choral Handbook," "Church Choralist," and other series.

Title.	Editor.	Publisher.	No. of Anthems, &c.	Remarks.
Congregational Psalmist (Anthem Section)	Rev. Dr. Allon.	Hodder & Stoughton.	115	Various; includes Ferial Responses, Te Deums, and some hymns.
Congregational Anthems and Collects (known as the Weigh House Series)	———	,,	71	Very easy and short.
A new Handbook of Anthems	———	,,	116	Do., do.; supplementary to the above.
Office of Praise (Anthem Section)	———	Hamilton, Adams & Co.	35	Includes Te Deums, &c.
Short Anthems	J. Spencer Curwen.	J. Curwen & Sons.	25	Good music by modern composers.
Easy Anthems	———	,,	48	Very easy.
Congregational Anthems	———	,,	—	Various; also issued in separate numbers.
Psalmist (Anthem Section)	Ebenezer Prout.	J. Haddon & Co.	101	Various; includes Te Deum.
Scripture Sentences and Chants of Presbyterian Hymnal, used by United Presbyterians in Scotland	H. Smart and E. Prout.	A. Elliott, Edinburgh.	133	Various; includes Te Deum, Magnificat, &c. Twenty-four are included in the Presbyterian Hymnal.
Sentences at the end of the Free Church of Scotland Hymn Book	E. J. Hopkins.	J. & R. Parlane, Paisley.	30	Various.
Church of Scotland Anthems	W. H. Monk.	Nelson & Sons.	120	Some very elaborate anthems and Te Deums, and a few hymns.
Church Praise, (Anthems at the end of the book)	E. J. Hopkins.	J. Nisbet & Co.	69	Some are very elaborate and cannot be intended for ordinary use. Of these only 26 have music printed in the hymn book, and nearly all are published in one volume by Novello & Co., under the title of "Anthems for use with Church Praise."

It will be noticed that the Free Church and the United Presbyterians in Scotland call their anthems "sentences," which is a distinction without a difference. Why they are so called is not quite apparent to a Southerner.

Solos.

The question "*Have solos ever been sung at the ordinary Sunday services?*" was replied to as follows. "No," 136. "Yes," 88. The latter have some important qualifications; *e.g.*, "Only Sankey's," 1; "Evangelistic services only," 5; "Frequently," 13; "Occasionally," 16; "Only when they occur in anthems," 25.

Subjoined are some of the replies.

"Often, and sometimes solo hymns—solo every other verse."

"Yes. I find it works well to let the leading voices of each part occasionally take a solo."

"Yes, frequently, and they are much appreciated."

"Yes, with considerable misgiving as to its reception. We tried it in Tours's "While the earth remaineth," and the tenor solo, sung by a lady (!!), was received with great approval."

"Thank God! No!!" [A minister.]

"No, but they are coming directly."

"No. In an anthem like Spohr's 'As pants the hart' the first trebles sing the solo, and it answers very well."

"Yes, at special services for the working-classes." [A minister.]

"No; and I am sure they would be strongly objected to."

"No; being a Congregational Church such a measure would not be in harmony with its principles."

"Yes. We have considerable liberty as to what we introduce. On one occasion after the minister had given a special sermon on 'Home,' 'Home, sweet home' was sung as a soprano solo, the whole choir joining in the chorus."

"No. I think it would be a draw if one could be sung during the offertory."

"No. Our people are too puritanical; they would think I wanted to desecrate the place if I mentioned it."

"Once only, and it raised such a storm that it is thought desirable not to repeat it."

"Very rarely indeed. They are objected to by some on the ground that it partakes of the nature of a concert—that is if the solo occurs in an anthem. If it is a Moody and Sankey thing the very same people like the solo verse. This shows the amazing inconsistency of some people."

"No; but such a course has been contemplated as an alternative to the collection voluntary."

Previous to the advent of Mr. Sankey in this country about twelve years ago, there was very little solo singing at ordinary public worship, except in the Established Church. However much organists of Nonconformist churches disappove of Mr. Sankey's American productions, they must give him credit for having broken through stereotyped customs in their services in regard to the vocal solo. However, it must be acknowledged that solos are very much the exception and not the rule in ordinary Nonconformist services. "O rest in the Lord" may be played on the organ, but it must not be *sung*. The melody may be heard, but not the words. The vocal solo is considered to be of excellent use at a mission or special Evangelistic service, but *only* at such.

There can be no doubt that a solo devotionally as well as artistically sung, may be a "sermon in song," but it is important that both these conditions should be fulfilled. Airs like Handel's "He was despised," Mendelssohn's "If with all your hearts," Coenen's "Come unto Me," Gounod's "There is a green hill," if sung with heartfelt fervour can hardly fail to exercise a wonderful power for good upon some hearts.

If the solo is admitted it should not be used too frequently, and then the air selected should be appropriate to the occasion and in keeping with devotion. All sacred songs and airs are not necessarily suited for Divine worship, so care should be exercised in the choice. The air may be followed by a quartet, a chorus, or a hymn for the congregation, in harmony with it.

When a solo occurs in an anthem it ought to be sung by *one* voice, and not by all the voices of the particular part in chorus. A good effect may be produced by having one verse of a hymn sung as a solo, following the example of Mr. Sankey, another as a quartet,—each alternate verse, or the refrain (where there is one) of each verse being sung by the congregation. A solo, if suitably selected, sung while the people are kneeling would become a prayer in song, and that attitude might prevent the worshippers from looking at the singer, and help to keep their thoughts concentrated upon the words that are being sung.

The power of the solo has been acknowledged in the modern Revival, or Mission services; in fact, it has now become an institution. Therefore, it would seem as if there could not be any reasonable objection to its occasional use in ordinary services, within certain defined limits. Many a gospel invitation might well be sealed with "Come unto Him" from Handel's immortal "Messiah," or "O that thou hadst hearkened" by Sullivan, and similar solos. How many earnest ministers would only be too glad to have such a carrying power for their sermons if they could get it and *dare* use it. The Rev. H. R. Haweis* relates an incident how that on one occasion he noticed a very poor and aged woman in tears during the service. He spoke to her at the close, and enquired the cause of her grief. "Oh, sir." she replied, "that blessed, blessed song in the middle of the prayers!" She could say no more; but she was alluding to Sterndale Bennett's pathetic solo from the "Woman of Samaria"—"O Lord, Thou hast searched me out."

I have sometimes thought it would remove prejudice from the introduction of a solo, and at the same time be an immense help to him, if the minister were to sing

* "Music and Morals," 13th edition, p. 117.

one himself in the course of, or in addition to, his sermon. However, I hardly thought such a desideratum had been reached until I read the following in connection with the proceedings of the Wesleyan Conference in 1886.

"At the young men's gathering in connection with the recent Wesleyan Conference, the Rev. Joseph Rhodes, precentor of the conference, said:—'I have a great message from my Master, and I pray God will help me to deliver that message to you in such a way that you may remember it. It seems to me that there are many in this congregation to-night to whom the Lord has been speaking by many voices. May the Lord grant to-night the ear and the understanding heart.' He then sang with great expression the song, 'If with all your hearts,' from Mendelssohn's *Elijah*."

What a splendid opportunity for the consecration and power of song when coming from an understanding heart! All ministers do not possess the natural qualifications for the singing of solos, but they might seek the assistance of some sympathetic friend who does, and who would willingly help in sending the message home to the hearts of those who, if they "truly seek Him, shall ever surely find Him."

Services.

The question "*Do you sing the Canticles, Te Deums, &c., to services or chants? If so, please name a few of the settings*" received 221 definite replies. 75 "Do not sing them;" 44 "To chants only;" 102 "To services, and sometimes to chants." The Te Deum *only* is sung to a service in the great majority of instances.

Most of the replies are statements of fact and not of opinion, so these are scarcely answers to quote from. Several speak very disrespectfully and contemptuously of Jackson in F, others apologetically add "We have Jackson now and then just to please the old people."

One correspondent makes some excellent remarks on the subject which deserve to be quoted :—

"The Te Deum is the only Canticle we sing to a service. Jackson's is, of course, popular because it is well known. Dykes's and Smart's (both in F) are also liked; but the congregation are rather impatient in learning a new service, and rather uncharitable if they cannot sing at once what the choir have taken weeks to prepare."

The word Service is here spoken of in its *musical* sense —a setting of one or all of the Canticles. The etymology of the word in this limited application is somewhat obscure. Dr. Stainer, in a valuable article on the subject,* endeavours to explain it in connection with a popular use of the word "service." He says :—

"Originally signifying the duty rendered by a servant or slave, it afterwards became used roughly for the persons rendering the service, just as we now hear people speak of the 'Civil Service,' meaning the body of men who do the the service, and of a 'service' of railway trains, meaning a regular group or succession. From this conception the word obtains a further meaning of a 'set' of things having a definite use; for example, a 'dinner-service,' a 'set' of things for use at dinner; or, again, a 'service' of plate, a 'set' of gold or silver vessels, &c. Although an analysis meaning of the musical term seems not hitherto to have been suggested, its correctness appears so highly probable that we shall in future understand by 'service' merely a set of canticles or other movements prepared by a composer for use at a complete function."

The Te Deum is almost the only canticle sung to a service in Nonconformist churches, and, judging from the returns already quoted, the number of composers whose names are given more than four times is exceedingly limited. An analysis of the different settings of the Te Deum mentioned may be of interest :—

* Grove's "Dictionary of Music," vol. iii, p. 471 (Macmillan).

Jackson in F	79 times.
J. L. Hopkins in G	17 ,,
Dykes in F.....	17 ,,
Smart in F	12 ,,
Goss in A or F	10 ,,
Vaughan in D or G	7 ,,
Sullivan (no key given, probably D)..	4 ,,
Macfarren in G (unison setting)	4 ,,
Tours in F	3 ,,
Stainer (no key)....	3 ,,

To these must be added 44 other composers, too numerous to mention in detail.

From this list it will be seen that Jackson in F decidedly leads the way. The question may fairly be asked, "Is it not time to let this effete, insipid, and antiquated production rest from its long labours?" While most of the old *tunes* have given place to a more modern and, at the same time, more sympathetic style of melody and harmony, Jackson in F to a large extent holds the field in regard to Te Deums. A few details about its composer may prove interesting.

William Jackson, known as Jackson of Exeter (to distinguish him from his namesake of Masham), was born in that city in 1730, where his father was a grocer. He became in 1748 a pupil of John Travers in London; returning to his native city to earn his living. In 1777 he was appointed organist of Exeter Cathedral. He died of dropsy, July 12th, 1803. Jackson wrote a set of "Twelve songs" which were so simple, elegant, and original, that they immediately became popular throughout the kingdom. In addition to other vocal and instrumental music—including two operas—he also produced some literary work which was well received. His church music, all of which is exceedingly feeble, was published in 1820 by James Paddon, organist of Exeter Cathedral.*

* For further details, see Grove's "Dictionary of Music," vol. ii, p. 27.

From this it will be seen that Jackson in F is sixty-six years old. Considering its weakness from its birth and the hard life it has led, it might surely give place to some more worthy settings. *Good* music will always keep, but this renowned Te Deum cannot possibly be placed in such a category.

The most popular and, at the same time, congregational Te Deums next to Jackson are J. L. Hopkins in G and Dykes in F. Both are easy, melodious and interesting to sing, and immeasurably superior to Jackson. Smart in F is a noble specimen of Te Deum music. It is rather more elaborate and difficult than either Hopkins or Dykes, but it is not beyond the capacities of a cultured congregation. When well sung it is thrilling, and it brings out the great beauty of the grand Ambrosian hymn clearly and effectively.

Hubert Parry in D is well suited for congregational purposes and deserves to be better known. It is chiefly in unison, but tuneful, effective and easy. Garrett in F also deserves honourable mention. Beyond those already named there are very few easy yet popular Te Deums. The hymn itself is so grand and so full of varied sentiment that composers, both ancient and modern, have naturally lavished upon it the fullest resources of their art. Dr. Stainer, in the article already mentioned (p. 125) referring to "congregational" settings of the Canticles in chant-services, says, "their need is still so pressing that composers of ability who are willing to lay aside their own artistic aims and don the strait-jacket of a congregation's limited requirements and powers deserve all encouragement and gratitude." Omitting the qualification "chant-service," and still keeping to "congregational" settings, will not Dr. Stainer be good enough to put on the "strait-jacket" (he need not divest himself of his artistic raiment) and give us a melodious, easy, taking setting of the Te Deum, which shall hold the field against

all comers, and in due time thoroughly purge us of our too familiar friend, Jackson in F. We sadly want a *good* setting of the Te Deum that shall become thoroughly popular, and Dr. Stainer is the man who can supply the need.

The oft-repeated objection that a new Te Deum is unknown to the congregation and therefore ought not to be introduced, is not a very rational one. The same thing was doubtless said between the years 1820-30 in regard to a certain Te Deum composed by one Jackson, and yet it has outlived all objections of this kind. If a congregation will not take any trouble to learn a new Te Deum it will naturally be some time before they become familiar with it. For the purpose of interesting and acquainting the congregation with it a notification might be made that a "new Te Deum by so-and-so will shortly be introduced," and that "copies of the music may be obtained, price — (a few pence), in the hope that the congregation will purchase it and make themselves familiar with it in their homes;" a supply of copies having previously been ordered.

Chant-services are for the most part feeble, and they will not bear any comparison with an ordinary setting. There are scarcely any two alike in the pointing, and their use is very likely to upset the pointing prescribed in the Psalter when the Te Deum, &c., are sung to ordinary chants. Dr. Stainer says, "It must be admitted also that the weakest chant-service is an improvement on the system of singing the canticles to single or double chants." It may seem very presumptuous on my part to differ from such an acknowledged and respected authority, but for the reason stated above, and judging from most of the popular settings (*i.e.*, those that have the largest sale) which Messrs. Novello publish, I think an arrangement of two or three well-known chants is decidedly preferable for *congregational* purposes.

Dr. Stainer's clever arrangements of the Canticles to the Gregorian tones, to those who like these ecclesiastical melodies, are excellent. Directions for singing the Te Deum to chants are given on p. 104, *et seq.*

The following are some of the best known chant-services (Te Deum): Boyton Smith in E flat, Barnby in B flat, Goss in C, Best in G.

Entirely unison services become monotonous to alto, tenor, and bass singers, so they should only be used occasionally. This objection does not apply to unison services that have some portions in harmony. Bunnett's melodious Magnificat and Nunc Dimittis in F are good specimens of this kind of service.

The Benedictus, Jubilate, Magnificat and Nunc Dimittis are not so often sung as the Te Deum. There is a scarcity of simple, yet interesting settings. Those of the Ebdon in C and King in F type have become antiquated and are giving place to a more modern and sympathetic style of music. Bunnett in F (including Cantate and Deus) referred to above, and the same composer's setting of the Benedictus and Jubilate in E, and Magnificat and Nunc Dimittis in A, are excellent for congregational use.*

Responses.

The question "*Do you use Choral Responses or Suffrages?*" was answered thus:—"Yes," 18; "No," 204. The former are qualified with "Responses to Commandments only," 11; "at evening service," 1; "sometimes," 3.

Responses in Nonconformist churches are, for the most part, limited to those to the commandments and

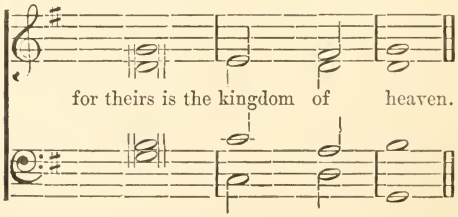
* For much valuable information about church composers, and "service" music, see Mr. W. A. Barrett's interesting little book, "English Church Composers" (Sampson Low & Co.).

a very occasional use of Tallis's responses. It would be a pleasing variety in the service if the commandments were more frequently read as one of the lessons, and each commandment followed by the usual response—"Lord have mercy upon us," &c.—sung by the people *sitting*. There are many beautiful, yet simple settings of the responses to the commandments (Kyries). A good selection, in cheap form and separate numbers, is published by Novello & Co.

Tallis's responses are printed in Dr. Allon's "Congregational Psalmist Anthem-Book" and in Rev. Rigby Murray's "Revised Psalter," and they can be purchased separately for—I think—one penny. Their occasional use, likewise the responses to the commandments, would help to procure that variety which is wanting in Nonconformist services.

The Beatitudes (St. Matthew v. 3-10) furnish an excellent opportunity for introducing a Choral Response. The minister might read the first part of each Beatitude, and the choir and congregation respond, to the following cadence.

MINISTER (*reading*).—"Blessed are the poor in spirit;"
CHOIR AND CONGREGATION (*singing*).—



and so on through each Beatitude, the last being followed by *Amen* sung to the plagal cadence.

CHAPTER VIII.

ORGAN RECITALS, CONCERTS, SPECIAL MUSICAL SERVICES, ORCHESTRAL ACCOMPANIMENTS, AND CHORAL FESTIVALS.

The question "*Are organ recitals or concerts ever given in the church? If so, is the music sacred only, or is secular music of a good class admitted?*" was answered as follows. "No," 82; "Yes," 142. Of the latter 26 qualify "Sacred and Secular;" 111 "Sacred only;" 5 give no definite reply. Several add, "Concerts, &c., are only given occasionally."

Subjoined are a few of the replies.

"Yes. The 'Messiah,' 'Dettingen Te Deum,' 'Creation,' have been given on Sunday afternoons. Lancashire people are musical and critical, and upon these occasions a large audience (perhaps 2,000) is assembled."

"Yes, only sacred. But with organ music it is confessedly difficult to draw the line between sacred and secular as regards Fugues, Toccatas, &c."

"We have just spent £1,200 on a new organ, and we intend to introduce mid-week choral services."

"We have had illustrated musical lectures on 'Handel,' and other composers, when portions of their works have been given."

"I have given organ recitals once or twice a year interspersed with sacred vocal solos."

"An organ recital on the last Sunday evening in the month after service."

"The choir give a few 'musical evenings' during the winter—in the church for sacred music, in the lecture hall for secular."

The question "*Is admission free at these recitals or concerts?*" was answered as follows. "Sometimes free, sometimes by payment," 19; "Free," 29; "Free, but with collection," 51; "Payment only," 40.

Here follow some of the replies.

"In order that the poorest may hear, we make no charge, but an optional collection is taken at the door."

"A 'collection in silver' is expected from everyone on entering the church. It is much easier to get it filled in this way."

"No. Admission, sixpence."

"Admission by ticket at a nominal charge so as to exclude no one of the congregation."

"For a concert in aid of the 'unemployed' we charged 3s., 2s., and 1s., but no seats were reserved, and no difference, in fact, made respecting them."

"A uniform charge of 1s."

"Sometimes free, sometimes by ticket (bought). The object determines this."

"Sometimes by payment, sometimes free. The latter plan brings a larger audience, but the former pays best."

"Voluntary collection 'in silver.'" [The important addition 'in silver' is of Scottish origin.]

Organ recitals, sacred concerts, &c., have become a prominent feature in the musical life of the churches, especially, as is frequently the case, when money is required to be raised. In arranging details of these musical feasts much, of course, depends upon local circumstances and available material, but a few general hints may be of service.

The organ recital is increasing in popularity, though it often develops into a sacred concert, the organ taking the largest share. It is well that it should be so, because a number of organ solos alone, unrelieved by vocal music, is apt to become monotonous. Considering

the sacred associations of the church, it may be thought well for the recital to be opened with a short prayer or collect, led by the minister or some office-bearer, and closed with a familiar hymn in which all could join. Programmes, with *all the words* sung, should be supplied, even though it may be found necessary to make a small charge for them. An audience will be put into a more sympathetic mood for listening to vocal music if they are provided with the words. Dates of the composers drawn upon, or a brief analysis of the pieces played, always proves interesting, and is valuable from an educational point of view. The programme should not exceed two hours (one hour and thirty minutes is preferable), as it is better for the audience to go away refreshed with what they have heard, rather than tired out. A point to be gained is, that the interest shall be so sustained that all, or nearly all, will remain to the end.

In the winter time the church should be warmed to a temperature of not less than 60°. It is unreasonable to expect an audience to enjoy music while suffering from the miseries of cold feet; besides, a cold atmosphere is fatal to any good vocal performances.

When a special organist is engaged to give the recital, the choral accompaniments should be played by the regular organist, unless an opportunity is afforded for a rehearsal with the solo organist and choir beforehand; and this arrangement provides the solo organist with a needed rest in the course of the evening.

In drawing up a programme, attention should be paid to diversity of style in the organ pieces, to the accuracy of the composer's name, and the exactness of the several titles. I have seen a recent programme (in London, sad to say) which contained the information that "If with all your hearts" was composed by that prophet of old—Elijah, instead of by Mendelssohn.

It is also important to arrange the numbers in such a way as to make as much variety as possible—instrumental alternating with vocal, &c. A vocal *solo* should not commence or finish the programme. When there are lady and gentlemen vocalists, the ladies, of course, should have the best positions in the programme. If a vocalist sings twice, and his first solo be placed near the beginning of the recital, the second should not be the last item, or too near the end, but should be in a better place. Very few vocalists like to sing first, so a little tact and management are required in order to smooth this as well as other difficulties. To draw up a programme successfully is not so easy a matter as many might suppose. Some of these details may appear too minute and superfluous, but experience has proved to me that they are sometimes overlooked.

I append a specimen programme of an organ recital which occupied about one hour and forty-five minutes. (Dates of living composers are omitted).

PROGRAMME.

The audience are invited to join in singing the hymns, and in responding to the prayers.

Hymn.

Tune—Old 100th ... Attributed to *Claude Goudimel*, d. 1572
"All people that on earth do dwell."

[Words printed in full; four verses, 2nd and 4th marked *unison*, with free organ accompaniment.]

The General Thanksgiving.

The Lord's Prayer.

Organ Concerto in B flat, No. 2 ... ... *G. F. Handel*, 1685-1759
Andante. Allegro. Adagio. Allegro.

Anthem (unaccompanied)—"Lord, for Thy tender mercies' sake."
[Words follow in all cases.] [*Farrant*, d. 1580

Organ—Allegretto in B minor. ... ... *Alex. Guilmant.*

Prayer "To Thee, great Lord" (*Moses in Egypt*) *Rossini*, 1792-1868
(with harp accompaniment.)

Organ—Andante in D ... ... *E. Silas*

Prelude in B flat ... ... *Mendelssohn*, 1809-1847
Arranged for harp, violin, and organ, by John Thomas.

Anthem—(unaccompanied)—"Send out Thy light" *C. Gounod*

Organ—Toccata and Fugue in C major ... ... *J. S. Bach*

Johann Sebastian Bach, "to whom," in Schumann's words, "music owes almost as great a debt as religion owes to its founder," was born at Eisenach, March 21st, 1685 (the same year as Handel), and died at Leipzig, on July 28th, 1750. The introductory Toccata (from *tocarre*, to touch, to play), with its elaborated pedal solo, and the melodious *Andante*, with clarionet solo, prepare the listener for the climax, where Bach, as usual, asserts his pre-eminence in a Fugue (from the Latin *fugare*, to put to flight), constructed on a striking series of notes, and wrought out with the facility only granted to a great master. [Specimen of short analysis.]

Meditation, or Ave Maria, for voice, violin, harp, and organ, founded on the 1st prelude of *J. S. Bach.* *C. Gounod*
Soprano solo, Miss ———.

Organ—Andante con variazioni, in A ... ...*Dr. W Rea*

Anthem ... ... "Blessed are the merciful" ... *Dr. H. Hiles*

Largo ... ...*Handel*
Arranged for violin, harp, and organ by *Hellmesberger.*

Organ—War March of the Priests (*Athalie*) *Mendelssohn*, 1809-1847

An Evening Hymn.

Tune—"Abends" ... ... *Sir H. Oakeley*
"Sun of my soul, Thou Saviour dear," &c. ... *J. Keble*
[Four verses, with expression marks, *p*, *f*, &c., in the margin.]

The Benediction.

[The following may be inserted on the first page of programme.]

N.B.—It is particularly requested that there be no applause; also, that persons who are unable to remain to the close of the recital, will be kind enough to retire *between the pieces*, so that those who wish to hear the whole may not be disturbed.

From the above it will be seen that two orchestral instruments, the harp and the violin, were introduced, and with excellent effect. The *arpeggios* of the harp against the sustained chords of the organ, with the violin soaring above both, was much enjoyed, and the combination was exceedingly good. It is necessary to point out the desirability of securing good orchestral players who will *play in tune*, or the result will be torture to sensitive ears.

As to whether admission shall be by payment or a collection be taken, much depends on local circumstances. When money is an object it is, perhaps, advisable to make sure of the coin beforehand, as collections are often precarious. If, however, the recital is given in connection with any part of church work (not an outside affair), and it is considered necessary to make different charges of admission, I think there should be no division of seats, reserved or unreserved. There ought to be no distinction between rich and poor in purely church matters, whether it be a service or a concert. Those who can afford two shillings ought to pay two shillings, but all—rich and poor—should be allowed to sit just where they like. It is a far better policy to have the place full at "sixpence" than to have a beggarly array of empty "reserved" seats at "two shillings." Rather than have distinctions of seats, by all means announce "admission free," and let a collection be made, so that both rich and poor may give according to their respective means.

A word of caution must be given about "payment at the doors." If money is actually taken at the entrance of the church, lecture hall, or schoolroom, the building is liable to be rated parochially. The authorities are generally very lenient in not noticing these cases, but knowing the risk, it is better to be on the safe side. The purchase of a ticket beforehand is, I believe, perfectly legal, so long as money is not tendered at the door.

The questions of applause, and sacred music only (to the exclusion of all secular music), when the recital is given in the church, are capable of different answers by different people. Applause, or audible appreciation, is very pleasing to a performer, but it seems to me to be quite out of keeping with a building dedicated to sacred uses; and it is specially distressing—in fact, almost revolting—after a solo such as, "There is a green

hill far away." Thoughtful consideration will show that clapping of hands and stamping of feet should be reserved for buildings less associated with hallowed influences. It is very possible that many will disagree with me in this opinion, but I have long since arrived at the conclusion that it is a right one. I believe the time is not far distant when audiences will show their appreciation of sacred music when sung with sacred surroundings, in golden silence, instead of in a mild form of rowdyism. If it is decided that there be no applause, the prohibition should be printed on the programme, in order to avoid any misunderstanding.

Encores, involving repetitions, should not be tolerated for one moment whether in church or concert room. The encore system is a most pernicious one; it is opposed to all artistic canons, and it should be stamped out by all true lovers of music. Nothing can be said against the recall of a performer (when applause is allowed), but it should stop here, and no repetition should, on any account, be permitted. If necessary, a notification to this effect should be printed on the programme, and the performers' attention be specially called to it.

If the recital or concert be held in the church, shall the music be entirely sacred, or a mixture of sacred and secular? This question suggests another, What is secular music? The answer is, Music which has other than sacred associations. For instance, vocal music with secular words, or instrumental music associated with operas or other stage performances, are anything but sacred, though they may be perfectly unobjectionable in their proper places. Some portions of Sullivan's comic operas would serve as very good organ voluntaries, but to those who know the extracts with their original surroundings, their introduction into Divine service would be bordering upon profanity.

All instrumental music, pure and simple (with the exceptions noted above), may be classed as sacred, though some quick movements had better not be played for fear of suggesting other than sacred associations. In instrumental music good taste should distinguish between what should and what should not be introduced. It is very difficult to draw the line, but if there is any doubt as to the suitability of a piece to harmonise with sacred surroundings, it had better be omitted; likewise should all secular vocal music, even though it be of a high class. To sing love ditties and sentimental part-songs in God's house seems to me to show very bad taste, to say the least of it; others, however, may think differently.

Sacred concerts are so much akin to organ recitals that the above suggestions will hold good in regard to them. Concerts in the lecture hall or schoolroom are usually of a more general kind and do not come within the scope of this book.

Sacred Music for the People.

Considering that almost every church has an organ, an organist, and a musical staff of some sort or another, and that it is frequently closed from Sunday to Sunday, the question naturally suggests itself, cannot the musical staff and the building be utilised for giving selections of sacred music on week evenings (periodically) during the winter months? In largely populated districts it seems almost a shame that the majority of Nonconformist churches—and, indeed, Established churches as well—should only be used for the Sunday services, and be shut up for 164 out of 168 hours in each week. Why not extend their usefulness by throwing open their doors and inviting people in to hear a little music, and thus provide an opportunity whereby they may rest awhile from the busy haunts

of life, amidst pleasant and comfortable surroundings, while they listen to the purifying strains of sacred music. There is abundant need for anything that will counteract the evils that abound in populous districts, and this use of the churches opens up a wide field of usefulness and a splendid channel for doing good. The question of expense—gas, warming, and printing—would be comparatively trifling, and there are always some public spirited people who would gladly contribute to such a worthy undertaking. There are also plenty of people ever willing to help, either as vocalists or stewards, when there is a prospect of doing good, if you can only get at them. Such a scheme would be a means too of rousing up the church choir, and giving them something to do beyond their Sunday duties. Many church choirs are simply rusting and losing their vitality because they have not half enough to do.

Supposing such a plan as here suggested is considered a feasible one, who ought to take the initiative? The church authorities, undoubtedly. It should become as much a church affair as a Missionary or Sunday School meeting, and should be officially recognised as part of the church work. There should be a small *working* (not standing) committee consisting of minister, organist, or choirmaster, one or two office-bearers, and one or two from the congregation, all of whom would be willing to go heart and soul into the matter in order to make it a thorough success.

The "Musical Evenings" should be made widely known, admission entirely free, and the collection, if possible, dispensed with. A staff of stewards should be organized, whose duty it would be to conduct people into seats and to see that each person is provided with a programme. It is not necessary to have a spoken sermon or address, as the pieces sung should provide several sermons in song. Such a plan as here proposed would undoubtedly help

to remove the prejudice which so many—especially among the poorer classes—have against "going to church." If they can be enticed into the church on a week-day, there is some probability that they may find their way thither on Sunday. Some London churches have periodical "musical evenings" in the lecture hall. This is all very well when the hall is a large one, but there are sufficient people to more than fill the churches if they can only be induced to come in.

A movement in this direction has recently been initiated by Dr. Montague Butler, Dean of Gloucester,* which is deserving of emulation in cathedrals and churches of *all* denominations where there is a population large enough to warrant the attempt. Dean Butler writes to the Editor of the *Gloucester Journal* under date September 23rd, 1886, as follows:—

"May I be permitted to invite attention through your columns to an arrangement which may, we trust, be acceptable to all classes of our fellow-citizens, *and not least to the poorest* and those who have least leisure? During the next six months a performance of sacred music . . will be given in the nave of the Cathedral on the evenings of the second and fourth Thursdays of each month. The music will consist partly of singing and partly of playing on the organ. Our object is not so much to advance the cultivation of this great and noble art—for which important and other means are elsewhere provided—as to bring under the notice of those who are least instructed in music the simplest, most pathetic, and most majestic passages from oratorios, anthems, chorales, and hymns. It is believed that such passages, as they become familiar, will prove to many hundreds of our citizens a delight at all times, a comfort in sorrow, and a real help to religious devotion. Offers of assistance from competent singers will be gladly welcomed. . . . In all cases the assistance will be given gratuitously. Those who offer it will, it is hoped, recognise and value the Christian privilege of enabling others to share those treasures

* Dr. Butler has since been appointed Master of Trinity College, Cambridge, but I believe the scheme he so happily inaugurated at Gloucester is still being carried on.

of refined enjoyment and spiritual refreshment which have become precious to themselves. The success of our plan will depend largely on ministers of religion, employers of labour, and masters and mistresses of families. It is in their power to notify and recommend to those whom we chiefly have in view the opportunity which is now offered to them. I venture respectfully to ask for their kind sympathy and co-operation in what they feel, I think, to be a Christian work. . . . The performance will begin punctually at eight p.m., and last for about an hour. Printed copies of the words sung will be found in the seats. Admission will, of course, be free."

This letter is couched in language that speaks for itself. Comment is needless, as everyone will sympathise with the Dean in his proposal, and will not fail to recognise his wisdom and the excellence of the example he has so worthily set. With due reverence, one might say to all ministers of religion—deans, rectors, pastors, whatever their designation—who have the opportunity—"Go, and do thou likewise."

The Gloucester scheme has worked admirably so far, as the following (condensed) report from a local newspaper in reference to the first musical evening will show:—

"The nave of the Cathedral was crowded; three thousand persons were present, and hundreds had to be turned away. The proceedings were opened with a short collect and the Lord's Prayer. The organ pieces (played by Mr. C. L. Williams, the Cathedral organist), included selections from Haydn's "Creation,' Beethoven's 'Funeral March,' Handel's 'Pastoral Symphony' (*Messiah*), and a selection from Mendelssohn's 'Hymn of Praise.' The vocal music was Mendelssohn's 'O rest in the Lord,' Handel's 'I know that my Redeemer liveth' (solos); and Malan's 'O Lord my God,' and Handel's 'Since by man came death.' Simple, easily understood music, well executed, was the distinguishing feature. At the close the Evening Hymn was sung kneeling, each alternate verse being sung by a quartet, who were placed in the organ loft; immediately after it a prayer and the Benediction concluded the first experiment of bringing music to the people in the shape of absolutely free concerts in the Cathedral—an experiment crowned with abundant success. A body of honorary

stewards assisted in the work of seating the great congregation. The admonition—printed on the programme—that those who attended the recitals should observe the reverence due to the house of God, proved totally superfluous, as the vast audience could give many points to a 'fashionable congregation' in the matter of reverence and decorum. The recital occupied exactly an hour."

To conclude this part of the subject, I have emphasised the limitation *sacred* in connection with these suggested "Musical Evenings," because the words sung at them should be—as Dr. Butler puts it—"a delight at all times, a comfort in sorrow, and a real help to religious devotion." If secular words are once introduced there is no knowing to what extent they may run. The senseless twaddle of most of the songs of the present day are the reverse of edifying; they suggest such a sickly sentimentality, both as regards words and music, as almost to make all sensible people loathe them. Therefore, when a "Musical Evening" is given in the church, it is the best safeguard to strongly enforce the limitation —*sacred music only*.

Special Musical Services.

The question "*Have you had any specially musical services, at which singing, reading, and preaching are intermingled as parts of a whole?* was answered thus:—"Yes," 102; "No," 122. Many of the former are qualified with "Services of Song for Sunday School children," "Harvest Festivals," "Christmas Day," &c. In the majority of instances these "special services" are spoken of as being very satisfactory and highly successful; and in no single case is testimony given in the opposite direction. Some of the replies may be useful.

"The entire service has been altered on several occasions. The service opens with a hymn for the congregation, followed by prayer and short address by the pastor, and the remainder of the time is occupied with music, such as Mendelssohn's Psalms, for which we enlarge the choir."

"These are getting more common in Glasgow on Sunday evenings."

"Yes. Representations of the old-fashioned Methodist Psalmody of 30 to 50 years ago."

"We have during winter season 'Song Services' for the people at which there are singing, reading, and preaching." [Large London Church.]

"A 'Service of Praise' has been frequently held, when a certain theme was taken, and the various points remarked upon are connected by a hymn in illustration."

"Frequently; and they are very successful."

"Yes. We gave Mendelssohn's 'Come let us sing,' and Schubert's 'Song of Miriam.' The choruses, &c., coming in at various places during the sermon."

"We sometimes give a 'Service of Praise' in connection with our mission district. These are usually given on Saturday evenings."

"Several 'Services of Praise' on Sunday evenings, and these have been much appreciated. On these occasions the congregation do not take part in all the items. The choir sing several anthems and sacred part-songs, and individual members sing solos from the oratorios, &c., and the congregation remain seated."

"We have a special Evangelistic service on the second Sunday in the month when Sankey's 'Hymns and Solos' are sung by the choir, and the choruses are taken up by the congregation."

"No; but in my opinion this style of service ought to be more generally adopted. It allows the service to flow continuously without awkward breaks caused by announcing the hymns, &c., and you can rouse the enthusiasm and feelings of the people by its means much more readily."

I append a list of "Services of Song" and other works sung at the *services*, not concerts, referred to in the replies—omitting those quoted above. "Jessica's First Prayer," "Christ and His Soldiers" (Farmer), "Ruth" (Gaul), "Eva," "Our Father's care," "Luther," "Coming of Immanuel," "Under the Palms" (Root), "The Desire of all nations" (Longbottom), "Pilgrim's Progress," "Daniel" (Root and Bradbury), "Redemption" (Gounod), "Woman of Samaria" (Sterndale Bennett), "Elijah" (Mendelssohn), "Messiah" (Handel).

Special musical services differ from organ recitals and concerts in that they are of a more devotional character, and must of necessity be conducted by the minister; and his co-operation, sympathy, and interest in them is absolutely necessary to ensure their success. I have known an occasion when, to judge from his address, the minister's sympathy was conspicuous by its absence, for he (figuratively) poured abundance of cold water on the musical part of it. Therefore, unless the minister enters heart and soul into them these musical services had better not be held, or they may prove a failure.

The most usual occasions for their introduction are Sunday School Anniversaries, Christmas Services, and Harvest Festivals. It is hardly necessary to refer to the former, as the music generally consists of children's hymns or one of the many "Services of Song," with music suitable and easy for the young folks to sing, that are now to be had.

The Harvest Festival, or Harvest Thanksgiving Service, provides a good opportunity for a hearty demonstration of praise. Its popularity in Nonconformist churches is rapidly increasing, and if the music is good it rarely fails to attract a large congregation. It is well to hold it on a week evening, and to repeat it on the Sunday evening following. The praise service should consist of appropriate thanksgiving music. Psalms 65, 104, and 145 are suitable for chanting. For anthems, the following are suggested as being easy and within the capabilities of ordinary choirs :—Barnby's "O Lord, how manifold," Stainer's "Ye shall dwell in the land," Goss's "I will magnify Thee," Sydenham's "O give thanks," Garrett's "The Lord is loving," Farebrother's "O give thanks" (all published by Novello); A. E. Fisher's "O give thanks" (published by J. Curwen and Sons). There should be two or three hymns in which all the congregation can join. It is desirable to have the 'order of service,' with all the

words, printed and distributed throughout the church. The whole service should be bright and redolent with thanksgiving and praise.

Christmastide also affords an appropriate season for a special musical service. By conferring together, minister and organist can arrange one of their own, but I append two draft programmes (music only), as a guide.

PROGRAMME.

1. Hymn ... "As with gladness men of old" ... ...
2. Chorus ... "And the glory of the Lord" (*Messiah*) *Handel*
3. Carol ... ... "The first Nowell" ... ...
5. Solo (bass, with chorus of male voices) "Nazareth" ... ... *Gounod*
5. Hymn ... "Oh, come, all ye faithful" ... ... (Tune "Adeste Fideles" second verse choir alone)
6. Carol ... "See amid the winter's snow"... ... *Goss*
7. Anthem "Let us now go even unto Bethlehem" *E. J. Hopkins*
8. Hymn ... "Once, in royal David's city"... ... ...
9. Anthem... ... "Arise, shine"... ... ... *Elvey* or "Behold I bring you good tidings" ... *Goss*
10. Hymn ... "Hark! the herald angels sing" ... ...

ANOTHER PROGRAMME.

1. Hymn "Hark, the glad sound! the Saviour comes" ...
2. Anthem (sopranos and altos) "There were shepherds" ... *M. B. Foster*
3. Carol ... "When Christ was born" ... *A. H. Brown*
4. Hymn "It came upon the midnight clear" ... ... (two verses by choir alone.)
5. Anthem "O Zion that bringest good tidings" ... *Stainer*
6. Carol ... "Good Christian men, rejoice"... ... ...
7. Anthem... ... "Bethlehem" ... ... *Gounod*

or, "There were shepherds," and the following recitatives and chorus, "Glory to God," from Handel's *Messiah.*

8. Hymn "Brightest and best of the sons of the morning" (to *E. J. Hopkins's* tune "Epiphany.")
9. Anthem... ... "Adeste Fideles" (*Vincent Novello's arrangement*)
10. Chorus ... "Hallelujah (*Messiah*)" ... ... *Handel*
11. Hymn ... "Hark! the herald angels sing" ...

Besides the Nativity, other scriptural subjects may be treated as "Services of Song." There are so many services of this kind now issued in book form by the various publishers that it would occupy too much space to mention the good ones, to say nothing of those that are bad. The chief

fault in most of them is that the musical part is of too easy and (if I may use the word) too sugary a character to suit the appetite of a fairly competent choir, in addition to its being somewhat monotonous and mawkish. However, it is not always necessary to seek the aid of one of these books, though they save a great deal of trouble, as the whole service (music and readings) is contained in one cover. Ministers and organists can mutually arrange a service on some particular line of scriptural thought, and select their own music.

Two novel "Services of Song," on a most interesting subject, are, "The House of God," consisting of old Methodist hymns set to old Methodist tunes, with accompanying lecture, arranged by the Rev. Allen Rees (Wesleyan Sunday School Union); and "Hymns and Tunes of Long Ago," with biographical sketches of hymn writers, by W. J. Harvey (J. Curwen & Sons). The biographical or lecture part of either of these services could be read by the organist or some lay helper (supposing the minister is not available); the musical portion would prove most enjoyable to the "old people," in awakening sweet memories of the "days that are no more" and the juveniles of the audience would be interested in, and possibly a little amused at, the "twists, turns, and repeats" of "long ago." The first of these services has the following significant notices on the title-page: "*N.B.—The old harmonies have been preserved as far as it was possible to do so. No organ. Three Violins* (*two First and one Second*), *Violoncello, Double Bass, two Clarionets, and a Bassoon.*" What an attraction such a feast would provide!

A "Service of Song" might well be given periodically at a Sunday evening service. This plan was in operation at Old Surrey Chapel some years ago, and proved very successful, and it is still continued in Christ Church (perpetuation of Surrey Chapel) during the winter

months. On the second Sunday evening in the month the ordinary service was shortened, and at its close the Rev. Newman Hall intimated that "those who would like to remain to hear some music were cordially invited to do so, while those who wished to retire could leave during the voluntary." It was seldom that more than a very few persons out of a large congregation (say 1,500 people) made their exit; even those who might not be considered to have much sympathy with music remained. The extra service occupied from 30 to 40 minutes, and consisted of hymns, anthems, and vocal solos. The minister preceded each piece with short comments explanatory of, or in harmony with it, and an occasional prayer (short) was introduced, especially after a penitential or supplicatory anthem; sometimes a short scripture lesson was read. A good effect was produced by the congregation joining in the refrain of a well-known hymn, *e.g.*, "Let us with a gladsome mind," while the 1st and 2nd lines were sung by the choir alone. These were felt to be delightful evenings; and they afforded a pleasant and profitable half-hour to those living in lonely lodgings or in houses of business, who perhaps had little or no opportunity for the enjoyment of sacred music. One thing is very important in arranging these services. On no account neglect the *people*, let them have some share in the music. There should be at least one popular hymn and tune—*e.g.*, "All hail the power of Jesu's Name"—in which *all* can heartily join. A musical minister of my acquaintance was recently telling me of a great mistake he made in connection with a special musical service he held in his church one Sunday evening. All the music was to a great extent unfamiliar to the congregation (which included many strangers) that crowded the church. He said to me, "I missed a grand point, I omitted to have a well-known tune in which all could let out

their voices." Such an experience is of immense value, and should be duly noted.

Orchestral Accompaniments.

The question "*Have you had orchestral accompaniments at any of your services or concerts in the church?*" was replied to as follows: "Yes," 41, "No." 185. Several of the former add "Concerts only."

Some of the replies are subjoined:—

"Not at services. I have given Rossini's 'Stabat Mater' with band and chorus of 85 performers in the church. The performance evoked much criticism in the local papers; we were charged with going over to 'Rome.'"

"No; this would shock the feelings of our 'brethren.'"

"Yes; as an experiment we have had some half-dozen violins at our evening services, and the idea has met with such success that no doubt it will be continued."

"Never but *once;* and that was a double bass played *inside the organ* owing to the temporary indisposition of the pedal organ. Good effect too!"

"At the performance of a cantata we had piano, six violins, flute, cornet, 'cello, and double bass. Very successful."

"At the Sunday School Anniversary our own string band accompanied the singing for the first time, and it proved successful."

"Volunteer brass band at annual Volunteer service."

"Cornet occasionally." [Trumpet is also mentioned.]

"At two special services we dispensed with the organ and had a small band to imitate the style of 40 years ago, with the same peculiar old tunes."

"Yes; sometimes strings and such wind instruments as can be played with a low-pitch organ. I specially recommend the combination of strings, trumpets, and drums with the organ and grand piano, if pitch admits."

"I should like to see a string quartet in every church."

It is not necessary to be the possessor of grey hairs in order to remember the time when violin, clarionet, flute, and "bass viol" were used to lead the praise service. Twenty years ago it was quite a common thing in country villages to find a small yet goodly company of instrumentalists, who would fiddle (or scrape), or "blow high, blow low"

most enthusiastically. There is an old yet authentic story of a certain 'cello player, who, when coming to the accompaniment to the words "Who is the King of Glory?" said to his neighbour, "Throw us th' rosin, Tom, an' I'll show 'em who th' King o' Glory is." In the present day our æstheticism in worship music, even in villages, prefers the accompaniment of a harsh harmonium—often very badly played—to the worthy efforts of the "players on instruments" of a generation ago. *Sic transit gloria mundi.*

Although orchestral instruments have given place to the organ or harmonium in leading the praise service, they are still in request for special occasions. When a cantata or selections from the oratorios are given in the church, it is a great advantage to have orchestral accompaniment. However much the organ may be used as a substitute for the orchestra, it can never produce the effect realised by *stringed* instruments. Supposing, however, it is not possible to obtain a complete orchestra, any available help in the string department should be cordially welcomed, provided always that the players are fairly competent and that they can play in tune. In such instances, the organist can play the wood-wind parts on the organ, as the combination of string and organ tone is very effective. It is important that, as far as possible, the strings should be properly balanced. There should be about an equal number of 1st and 2nd violins, and a due proportion of violas, violoncellos, and double basses. Most amateur violinists have a decided preference for "first fiddle," so this little weakness should, if possible, be overcome. The viola (or tenor) and double bass are less played in amateur circles than the other instruments of their class, so it is sometimes necessary to engage professional players in order to secure a balance of parts.

I have had some sad experiences in playing the organ in oratorios with amateur orchestral players, so that I think it

important to issue a word of caution in regard to enlisting their services, especially when they form a "scratch" orchestra. First, there should be a leader for each part, upon whom the conductor can place perfect reliance. Second, only the best players should be allowed to accompany the vocal solos. Third, plenty of rehearsals are necessary, both for chorus and orchestra together, and band alone. Fourth, the abominable habit of amateur fiddlers "tuning up," or feeling if their "Strads" are in tune, at every conceivable pause should be put a stop to. Give them convenient opportunities for tuning, and let these suffice. The tone, precision, and tune of eight *good* players are worth the the feeble, meandering discordances of twenty duffers. The distressing agony which some amateur scrapers of the violin cause is something dreadful to think of, and unless the conductor is sure of getting fairly competent players, the best advice I can give him as to the employment of an amateur orchestra is, "don't."

Strings, trumpet (or cornet), and organ make a very good combination. Handel's organ concertos are complete with strings, oboes, and the solo instrument, and in this, their original form, they should be more frequently played.

When it is proposed to use wind instruments with the organ, care must be taken in regard to similarity of pitch, as wind instruments are now constructed to what is called "Philharmonic" pitch, which is half-a-tone or more higher than the ordinary church organ.

It is not often that one hears of an orchestral society being officially recognised as a church institution, but such is the case at Highbury Presbyterian Church. The Amateur Orchestral Society there numbers about 45 members, including eight or ten ladies, who meet for practice once a week. There is also a Psalmody Association connected with the church which meets for practice

on a separate evening, but the combined forces meet together for rehearsals preparatory to a public performance. Their concert performances are exceedingly creditable, and such vigorous orchestral and choral organizations are worthy of all emulation by other churches. These societies mark a new departure in the Presbyterian church, and go a long way towards removing the stigma which has so long rested on the musical capacities of that venerable (though, in the past, somewhat anti-musical) church. The senior elder at Highbury is Vice-president of the society and one of the leading basses, and one of the minister's daughters plays the violin in the band. O shades of John Calvin and John Knox!

Associations of Choirs.

The questions "*Have you ever combined with other church choirs in your neighbourhood, or town, for a Praise Demonstration after the manner of the Diocesan Choral Festivals in the Established Church? Do you think such services would be productive of good in promoting congregational psalmody, and in awakening interest in it?*" were answered as follows.

First question—"Yes," 36. "No," 175.

Second question—"No," 31. "Yes," 129. "No opinion," 50.

Some of the replies may be useful.

"No. I should prefer a periodical lecture upon "Psalmody" with illustrations by a carefully trained choir. The tunes being selected from those in use, and attention being drawn to the sad inattention of the congregation to this, their only, part in the service of the sanctuary."

"They would doubtless be productive of good if enthusiastically taken up, and if choir leaders were all sufficiently well up in their work; otherwise, I fear, the scheme would not work well. As a rule in Nonconformist churches there is not the talent at the head of the musical department which you find in the Established Church. If the first

festival was conducted properly under *one* leader, the next might be conducted in precisely an opposite way, and chaos, or something like it, would be the result."

"No, to both questions. We have a Gospel Temperance Choir formed from all denominations, and some of the best singers in the town are in it. But there is a great want of loving sympathy amongst some of the conductors. I, for one, don't feel it, as I am on good terms with all, and strive for 'unity in the bond of peace,' but I *hear* of it."

"I suppose they ought to be, but the conditions differ so in different churches regarding books, music, and systems, that I am rather sceptical on the point."

"No, but I think it of very little good except when only choirs of the same denomination join."

"I think it would not serve a much greater purpose than socially uniting the churches." [Surely this is worth accomplishing.]

"I think they would do more harm than good to well-trained choirs, as delicacy and finish would have to be sacrificed to power." [Not necessarily.]

"No. They might be beneficial; but the different collections of psalmody books would be an obstacle."

"Yes, once. Difficulty in meeting for rehearsals has hindered a repetition."

"Yes. There is a 'Choirs Association' here composed of 200 to 300 members of choirs of Congregational, Baptist, and a few Wesleyan Churches."

"On Christmas Day the choirs from all our Congregational Churches in Halifax meet at a united service in one of the churches."

"Not unless organised on a large scale, and with a committee of management. I think there would be too much of an exhibition of one conductor's superiority over another if such services were held promiscuously; this seems to be a matter for discussion. A form of rules and regulations should be made to satisfy all."

"Yes; but there is always a great amount of jealousy connected with them. [This objection is given several times.] Some churches will not join. Then again there is the question of leadership, which I will not discuss."

"From what I have seen of services of this kind, I do not think that the interest of the congregation is aroused by them, but the choirs certainly do take pleasure in them."

"I believe it would be very useful, and I would gladly join any other choir in a Choral Festival." [Several similar replies.]

"Yes; and I think the Wesleyans should organize Circuit, or District Choral Unions."

"Yes, I think it would do good, but difficult of accomplishment on account of the small amount of interest taken in music by either office-bearers or congregation."

"Yes, we have a musical festival annually. It is termed by the Welsh 'Y Gymanfa Gerddoral,' when all the Baptist choirs unite together to sing hymns and anthems. It is generally held on Whit-Monday. The choirs rehearse separately, and at certain periods unite together under the leadership of the conductor, selected by the association for the festival. (2). Yes, very much, as members of our congregation either stay to listen to the rehearsals, or unite in the singing."

"The 'Wesleyan Choir Association' in Manchester District have an annual festival. I think they are productive of much good in congregational Psalmody and general interest therein."

"It is possible such services might be productive of good, as they might induce choirs to try to excel their neighbours, and so the singing would be improved."

"Yes, if you carried the people and the *ministers* along with you."

"The awkwardness would be that each denomination has its own tune-book, the harmonies varying, and, indeed, the melodies also in some instances."

"It ought to include *all* the choirs in the neighbourhood to get the full benefit."

"I am making arrangements for a festival service by the Nonconformist choirs of this city. I think such services (with proper management) tend to awaken better feeling, and hence more general interest. [Other similar replies.]

"No, but starting on a sound basis, such a combination would, in my opinion, be decidedly advantageous." [The importance of management and sound basis are frequently referred to.]

"Yes, we combine yearly with the Wesleyan choirs of Durham and Northumberland in giving a Service of Song in Newcastle. It consists of hymns and anthems by the united choirs, and solos, &c., from vocalists usually obtained from the nearest Cathedrals. The service is exceedingly popular, and I think it does good in the way indicated in the question."

The Diocesan Choral Unions of the Established Church, with their successful and inspiring festivals in the Cathedral, or central parish church, offer a good example of

the strength which comes from unity, and show what may be done, though, perhaps, in a smaller way, by Nonconformist choirs. There are upwards of eighty of these Choral Unions in the Established Church, all of which have their patrons, committees of management, and staff of officers. The annual festival is a great event in the musical life of every humble village chorister who takes part, and the interest it excites and the necessary preparation for it, give an impetus to more efficient choir work in each church associated.

Is it not possible for Nonconformists to do something of a similar kind in every central town? What a splendid opportunity a meeting of all the neighbouring choirs—Baptist, Independent, Presbyterian, and Wesleyan—would afford for showing that though there are differences of church organization and government, yet they could all meet together on the harmonious platform of worship-music. An annual Praise Demonstration, or Choral Festival would form a powerful stimulus to the musical services in many churches, and in addition, it would afford all the ministers an excellent opportunity for "assembling themselves together with one accord in one place." To make such a festival a success, enthusiasm and interest, as in everything else, must be forthcoming. Ministers, organists, choirmasters, and choir members, each and all, must enter heart and soul into the scheme, or it will prove a failure. The initiative might be taken by some leading minister or organist of the district, or even by some influential layman. The manner of procedure must vary according to local circumstances, but everything should be done with an aim to secure smooth working of details, and no pains should be spared in the endeavour to make it a thorough success. The "Association of Choirs" project should rest on a firm, sound basis, and should include *all* the choirs in the district. Everything depends upon good

management and tact on the part of the organizers, as by this agency, combined with careful administration, much good can be done in the way of improving the choirs, and through them their congregations.

The oft-repeated objection to the success of such a proposal is contained in that wretched word—jealousy. It is said that "there is a want of sympathy among the organists," and such like trivialities. How intensely small and miserable they appear. It is hard to believe that there can be such a want of brotherly love and Christian charity amongst the music-leaders in our churches. Surely the time for enmity and "want of sympathy" is past; all petty jealousies in matters of this kind should be considered contemptible and unworthy of the brotherhood of organists. Supposing, however, there should be a difficulty as to who should conduct or play the organ, it would be far better to obtain the services of an outsider in sympathy with the demonstration or festival, as is frequently done in the church associations before referred to. This would remove all occasions of jealousy among the different organists and choirmasters; and as the stranger might possibly point out faults which a local man would hesitate to do, the advantage to all who take part would be obvious. The music chosen for the festival could be well practised by each choir at their ordinary rehearsals, and unless it was very complicated (which it ought not to be) one full rehearsal, at which every singer should attend, would be sufficient.

I am quite sure that such a combination of choirs at an annual festival must be productive of good if it is undertaken in the right spirit. I could give the results of my own experience of a Praise Demonstration of Presbyterian choirs in the North of London, but I prefer to quote the experiences of others. The following gentlemen,

residing in different parts of the country, have afforded very valuable information on this important subject, and I am sure their practical experiences will be perused with interest and profit.

Mr. Edwin Speight, organist of Airedale College, Bradford, writes:—

"Two years ago a few friends and myself initiated an 'Association for the promotion of Congregational singing' in Bradford and district, and which now comprises some 20 choirs—Congregational, Baptist, and Presbyterian. The Wesleyans were pressed to join, but they have since started a Union of their own. We hold quarterly meetings, at which a paper is read, discussed, and illustrated by music. We have had the following subjects:—'Chanting;' 'Short, common, and long metre hymn-tunes;' 'Anthems;' 'Use of organ in worship;' 'Choir training;' &c.

"To the second question [Do you think choral festivals would be productive of good in promoting congregational Psalmody, and in awakening interest in it?] Yes, decidedly; but our experience is that special music must be got to interest the choirs. . . . . .

"The first choral festival of the 'Association for the promotion of Congregational singing,' was held in St. George's Hall, Bradford, 1886. Twenty-seven choirs of different denominations in the neighbourhood took part under the conductorship of Mr. A. L. Cowley. All the words, and the music of the hymn-tunes, were printed. Financially the affair was a failure, as we lost £20, but I explain this: 1. We engaged too large and expensive a hall (holding 5,000). 2. A large number of singers failed to take the music they had engaged to buy, leaving us a heavy loss that way. Musically, it was, on the whole, a success. We had, of course, amongst the 200 to 250 singers a number of very inefficient musicians, and perhaps we overrated the general standard of ability in fixing the programme. We wished not alone to show the public what good congregational tunes can be made to do, but also to give the singers something difficult to make them work. The hymn-tunes and anthems went capitally, but 'Come let us sing' (Mendelssohn) was too difficult and not so effective. I am, personally, no advocate of such anthems as 'By Babylon's wave' (Gounod); 'Sing, O heavens' (Sullivan); 'Hallelujah' (Beethoven);—all sung at the festival—for use in ordinary services, but 'The radiant morn' (Woodward) has since been frequently used in several local chapels, and the choirmasters report

'with success and pleasure to the congregations.' The Te Deum was J. L. Hopkins', in G, which has also been similarly introduced. . . I have been told on all sides that the hymn-tunes, Litany, &c., produced a great impression, and I believe increased interest in the work of our choirs will result.

"As to our Association, we have just elected officers for the coming year. . . We are trying to start a series of meetings during the winter at different chapels. My original idea in suggesting this Association was mostly educational and social, to enable choirs to meet, confer, and help each other, and I hope we shall not cease to have lectures and discussions; but I find many friends seem to think general 'practices' of the combined choirs, as being more popular, are the things to aim at. However, we have decided to have a paper read by Mr. Cowley on 'the relation of Churches to Choirs' at our first meeting.

"In a busy town like Bradford, with political, social, and religious meetings of every kind every night, it is no easy matter to keep up the interest in a new society, and we are often discouraged, of course; but I believe that good has already come of our endeavours, and that more good will yet come. To sol-faists we are much indebted, our secretary, Mr. Murgatroyd is one, and is full of energy and resource."

Mr. H. Sawyer, choir secretary, Congregational Church, Wellingborough, writes:—

"We have a large mixed-voice choir. For several years the attendance was very irregular, both at practices and Sunday services, and I found the cause was mainly that they wanted something more than ordinary Psalmody practice; so I suggested we should take up a small work, such as 'Christ and His Soldiers,' Gaul's 'Ruth,' and selections from the 'Messiah,' &c. Our attendance increased at once, fresh applications were made to join the choir, and this has continued up to the present time (with little fallings off occasionally), till now we have upwards of 80 in our choir. But I must tell you we have a small chapel as well as our large church, where service is held only in the evening, so about twenty form the choir for that place of worship. Still we endeavour to keep it as one choir. About five years ago, at our annual choir tea and business meeting, I suggested the holding of a Choral Festival of the Nonconformist choirs of the town *only* in our church—being the largest Nonconformist place of worship here. Many were afraid I should not be able to carry it out, but at length they adopted a resolution that one be held, and that the arrangements for

the same be left to me. . . . This first festival was a great success. We had about six hymns, two chants, and an anthem, and concluded with the singing of the 'Hallelujah chorus' by the united choirs. The Wesleyan, Independent Wesleyan, and Primitive Methodist choirs joined us, and we had nearly 200 voices.

"The next year I invited a few choirs from the surrounding district, and found them all willing and delighted with the idea of taking part in such a festival. Our then organist visited each choir once, and again the festival was a grand success. We have found it better to have the hymn-tunes printed in a book, and to buy the anthems or choruses separately, as the charge for printing the anthem was much greater than the cost of purchasing. . . . . .

"This year (1886) I had the management again. I invited 22 choirs, of whom 21 accepted. The organist and myself visited all the choirs. When there were two in a village or town they rehearsed the music together, and those in adjacent villages I arranged to meet at a place nearest Wellingborough. . . In many of these village choirs there seemed to be no knowledge of music, all singing by ear; but they are very enthusiastic in their practices, and seem to like the idea of having a *centre* to look to. I have received letters from several ministers expressing thankfulness that something is being done for the village choirs.

"Some time ago I wrote a letter to our Country Association recommending the formation of a Nonconformist choral association, with an executive, conductor, &c., the latter of whom should visit all the choirs, and train them for festivals in the district; also that one system of pointing be adopted in chanting; and that for 'ways and means' each church should contribute a sum annually to pay expenses. I was thanked for my letter, and was invited to introduce the question at the next quarterly meeting of ministers, but I was reluctant to face a number of ministers. However, I think something of this kind would be very helpful to choirs, and form a union which would help us to forget our little denominational differences. I have found all denominations willingly take part in our festivals, and thoroughly enjoy them.

"I have found the collections just about pay the expenses. This year we had a larger offertory, and as we had a preacher who did not charge us any fee, we have a balance in hand of over five pounds. We have always collected sufficient money among our own people to provide a free tea for all the choirs coming from a distance. . . We always select double chants; and we divide our choirs—*Decani* and *Cantoris*—down both sides of our church, leaving the centre and

galleries for the congregation. I enclose you one of this year's service-books, which we sold to the choirs at 3d. each, upon which we were able to make a small profit after selling the anthem at a reduced price. . . .

"I have written you a long, rambling statement, but I hope you may be able to get a few hints which may prove useful. I know our young people especially like music, and if the Christian Church will not provide it, they will get it from sources which will not help or benefit them."

[The festival of 1886 included six hymns, two chants, and the anthem was Smart's "The Lord is my strength." The hymns were printed with expression marks throughout, and the Psalms were marked for antiphonal chanting.]

Mr. H. A. Walters, choirmaster of Croydon Presbyterian Church, writes:—

"Thinking that a Choral Service undertaken by a combination of choirs might be productive of good in many ways, we arranged for a meeting of organists, choirmasters, and others to talk the matter over. The outcome of this meeting was the formation of the C.N.C.C.A., on the following basis. Resolved—1. That a union of the Nonconformist Church Choirs of Croydon be formed, to be called 'The Croydon Nonconformist Church Choir Association.' 2. That the object of the Association be the holding of an annual festival, in the shape of a Choral Service, with a view to (*a*) promoting a friendly feeling between the different denominations, and (*b*) improving the singing and encouraging a taste for good music in the churches. 3. That the festival be held in rotation at such of the churches represented as are suitable in every respect, provided they are available for the purpose. 4. That the service be conducted by ministers of various denominations, and a well-known and popular man be procured to preach on each occasion. 5. That each year, not later than March, the secretary shall call a meeting of organists and choirmasters to arrange the details of the festival. 6. That the offertory at each festival be devoted to defraying expenses, any balance to be handed to some local charity."

[The first festival was held in 1885, at Croydon Presbyterian Church, in which nine choirs (Baptist, Congregational, Presbyterian, and Wesleyan) took part. The music included four hymns, three chants, Jackson's Te Deum in F, and for anthems, Tours's "Blessing and Glory," and Himmel's "O come, let us worship"—all of which (excepting the anthems and Te

Deum) were printed, with expression marks, &c., in the "order of service."]

In reply to my enquiry as to the continued existence of the C.N.C.C.A., Mr. Walters writes:—

"The C.N.C.C.A. is still in existence and working satisfactorily. We held our second festival in June of the present year (1886). The order of service was practically the same as before, the principal anthem was Gounod's 'Unfold, ye portals everlasting' (*Redemption*). . . . The minister of the church (this time *Congregational*) presided, giving out the hymns, &c., the rest of the service being taken by ministers of various denominations. Next year we are hoping to hold the festival at another church.

"We have not at present found any very great difficulty in working this united service, making up our minds to give and take a little, so to speak, and to conform in some slight measure to the style of service in use at the church where the festival is held."

CHAPTER IX.

THE ORGAN, AND ITS POSITION.

The organ has been honoured with the designation—"King of Instruments." However, many musical monarchs, like their human prototypes, are often deficient in regal attributes. If a census of all the church organs in this country (especially those in Nonconformist churches) could be taken and classified under the headings, "good," "bad," and "indifferent," the "good" record would be a miserably small one compared with the "bad" and "indifferent." Organs naturally become decrepid with age—though a well-built organ, under good conditions and with fair wear and tear, will last a long time; but the majority of the wretched specimens that are constantly to be met with, suffer from a variety of internal complaints from their very birth. Their elaborate cases and gaudily-decorated fronts give them a healthy appearance; but like a diseased man with a ruddy complexion, their facial rubicundity is no index to their disorganised insides.

English organ builders have, in some instances, considerably degenerated from the glorious traditions of their predecessors. The prefix "jerry" is not inapplicable to some of the craft, whose first, and often only consideration is to make money rather than substantial and artistic organs. A "cheap and nasty" organ is

an infliction both to players and hearers. Organ committees are just as much—if not more—to blame than the jerry organ builders for encouraging them in manufacturing a cheap instrument, which means nothing more than inferior quality of materials combined with scamped workmanship. If all who have the ordering of organs would be content with getting a small *good* organ from a builder of repute, they would receive far greater value for their money than if they spent it on an inferior, albeit a larger instrument. It cannot be too emphatically stated that a cheap organ is in reality a dear one in the long run; therefore, the prevailing custom of running after cheap things should not be followed in selecting an organ builder. There are several ways whereby an organ can be cheapened in manufacture and yet not be noticeable to the general run of organ committees, but it would take too much space and be too technical to enumerate them here; some of the more glaring "dodges" in this direction will be referred to in the remarks on organ specifications.

Supposing an organ is considered inefficient for the duties required of it, that it is out of repair, too old, too small, or generally unsuitable, the questions will naturally arise, "Shall we have our present organ repaired, rebuilt, or modernized, or shall we have a new one?" Supposing there is no particular difficulty as to funds, only an expert who has actually played upon and examined the existing organ can satisfactorily answer the questions. As a rule, if both the tone and the mechanism are bad, nothing short of a new organ will meet all requirements. If, however, the tone is fairly good and the mechanism generally defective, then some of, perhaps all, the pipes might be incorporated in the renovated instrument. It is often more expedient (financially and otherwise) to sell the old instrument out and out for its fair value, and to start clear with an entirely new one.

The cost of the organ. This, of course, has to be governed by the question of "ways and means;" but a guide as to what it *ought* to cost has been furnished by so eminent an authority on organ matters as Dr. Stainer, who says* (I suppose he refers to a first-class builder):—

"Some years ago I made a very rough and ready rule by which you can always find out roughly the cost your organ ought to be by the number of sittings. It ought to be £1 a head. If you have a church holding 500 people, if you spend £500 on the organ, you will have one large enough for the purpose. If you have a church holding 1,000 people, spend £1,000, and if you have a very fine church, which holds 2,000, you may spend £2,000 on the organ. From 3,500 to 4,000 people can be accommodated under the dome of St. Paul's [Cathedral] within hearing of the preacher, and our organ cost £3,500. The Albert Hall [London] holds about 9,000 or 10,000 people, and I believe that is exactly the cost of the organ there."

In accepting this, much depends upon the position of the organ, and the kind of building in which it is placed. A small organ well placed in a lofty, resonant building without galleries will be far more effective than a larger organ in a low-roofed church with heavy galleries and which is devoid of good acoustical properties. The ravishing effect of the old organ in Westminster Abbey was due not so much to the instrument, as it was a comparatively poor one as organs go now-a-days, as to the magnificent resonance of the glorious old minster.

Suppose a sum of money — say £450 — is about to be spent on the organ in a church seating 600 people. It will be a far better and wiser policy to order an organ from some trustworthy builder to cost when completed £600; but only to spend £450 upon it at first, leaving some of the stops to be added at some future period, instead of employing an inferior builder who would, apparently, build the instrument *complete* for £450.

* "Proceedings of the Musical Association," 1885-6. p. 85. (Stanley Lucas & Co.).

To explain this it must be remembered that the sound-boards (upon which the pipes stand), the mechanism, bellows, &c., have to be made their complete size when the organ is first erected, but all the *pipes* need not be inserted at first, only those that are absolutely necessary and that can be procured for the sum which the committee are able to afford. By this arrangement all the *mechanism* is prepared for at the beginning, it is only some of the *stops* (sets of pipes) that are omitted. Again, this plan provides those who have the necessary means with the opportunity of giving certain stops to complete the instrument. Mr. Brown might call the harmonic flute his stop; Mr. Jones might refer to the clarionet as "my stop;" Mr. Robinson might pride himself on knowing that he paid for the trumpet stop, and so on.

This leads to the consideration of the specification of the organ. The specification should be submitted to some qualified professional man, who has had experience in the ways and doings of organ builders, so that the organ committee may be prepared for the little weaknesses that some organ builders, at least, are guilty of. For instance, a specification may show a list of 20 stops; but an expert will quickly see that some half-dozen of them are only what are called "half-stops," *i.e.*, they do not run through the entire manual, but only to tenor C. Double diapason and bourdon on the swell of most organs would appear to be *two* stops on paper, whereas in reality they are only equal to *one*, as the former affects 44 notes only (counting from the top), and the latter the remaining 12, on a manual of CC to G compass. Again, some of the important stops are what are called "grooved;" *i.e.*, the lowest 12 notes of the open diapason on the swell, for instance, are grooved into the stopped diapason, so that the notes below tenor C are of different quality and power from those above it. As the pipes

of the lowest 12 notes on the manual cost almost as much as the remaining 44, it will readily be seen that the builder can save a great deal by the practice of this little "dodge." Again, there is the paramount importance of having good, ample bellows, large wind trunks, well constructed sound-boards, perfect and quiet mechanism as regards the key and draw-stop action, good spotted metal in the pipe work, excellence in the voicing of the pipes, &c. It stands to reason that a builder who sinks a large capital in wood so that it may be thoroughly well-seasoned (a most important factor in organ building), who employs none but skilled voicers and efficient workmen, and who constructs his instrument as a work of art, will naturally expect a larger remuneration than he who will turn out an instrument as a jerry-built piece of cheap furniture. One is an artist who prides himself upon every detail of his work, and gives his personal attention in seeing that it is thoroughly well done; the other looks only at the large number of organs he can "turn out," and for the cheque which, so far as he is concerned, finishes the transaction. It cannot be too emphatically laid down that *a cheap organ is usually a dear one.* In any case I strongly advise organ committees before deciding, to hear the organs and see the specimens of the different builders' work other than their "show organs," and to seek the aid of some technically-qualified musician as their organ-architect.

The size of the organ is of necessity regulated by its cost and the capacity of the building in which it is placed. However, there are one or two general ideas which occur to me that may be useful in the consideration of the plan for an organ, especially for a congregational-singing church. Many organs lack a good, solid foundation tone (8ft.) After all, this is the backbone and chief characteristic of the organ. Oboes, flutes, clarionets,

and trumpets are instruments common enough, but the peculiar quality belonging to the open diapason stop is only to be found in the "King of instruments"; therefore, the open diapason—the Prime Minister of this musical monarch—should have a full, sonorous, grand tone.

In the 8ft. diapason department (excluding gambas) of an average great organ there are usually an open diapason, a stopped diapason, or lieblich (which is almost the same thing), and a dulciana, or salcional. Now it seems to me that this is a mistake. First, there is scarcely any difference in power between the dulciana and stopped diapason. The dulciana is only of use as an accompaniment stop to the oboe on the swell, and of no value as a solo stop. When the open diapason is drawn, the dulciana might just as well be absent, and, to some extent, so might the stopped diapason. Neither of these stops is requisite for soft, sustained chords, as, generally speaking, they can be played on the swell. Second, the open diapason is generally fully voiced, as it ought to be; but when it is put in nearly all the tone seems to be gone, and when it is drawn it is often startling in its effect. In these days when expression in hymn singing has become a *sine quâ non*, what is wanted is that the three 8ft. stops on the great organ shall be equal to *f*, *mf*, and *p*; instead of *f*, *p*, and *pp*, as they are usually found. To secure this I would have the stops thus:—open diapason, No. 1 (large scale); open diapason No. 2 (small scale), or harmonic flute (8ft.); and lieblich, or stopped diapason. This plan would permit of a gentler contrast, instead of such a violent one; and the three together, if they properly blended, would make a fine, penetrating ground-tone. An objection might be that when there are only two manuals it would deprive the oboe of any accompanying stop; but, as a matter of fact, unless the oboe is particularly good and the dulciana is very soft and mellow, there will be very little lost, as very often the accompaniment is

heard above the solo, especially if the swell is placed behind the great organ and when the swell box is closed. I would also treat the 4ft. stops (the octave above) in a similar manner. The principal would be octave to the open diapason No. 1, and a bright, telling harmonic flute would be octave to open diapason No. 2, or harmonic flute (8ft.). An effective great organ of only 6 stops could be constructed on this basis, if all the stops were carried through; there would be, as a primary condition, a good "chorus" organ, with variety in tone, yet without violent contrast; in addition, there would be three good solo stops —open diapason No. 2 (for solos in the tenor and bass octave), lieblich, and harmonic flute (4ft). Then I would add a trumpet, and to get brilliancy, a super octave coupler for both manuals. The swell could be arranged on a slightly different plan to produce variety.

Here is a specimen specification on the above lines, which would also serve as the nucleus of a larger instrument.

GREAT.		SWELL.	
Open Diapason, No. 1.	8	Lieblich gedact	16
Open Diapason, No. 2.	8	Open diapason	8
Lieblich gedact	8	Lieblich gedact	8
Principal	4	Harmonic flute	4
Harmonic flute	4	Piccolo-harmonic	2
Trumpet (reed)	8	Oboe	8

PEDAL.

Open Diapason	16	Bourdon	16

COUPLERS.

Swell to Great	Great to pedal
Great super octave	Swell to pedal
Swell super octave	

Manual compass—CC to a^{III} 58 notes
Pedal compass—CCC to F 30 notes.

One or two general remarks before I pass on to consider the position of the organ.

Where funds and space permit, I should advise the purchase of a three manual organ with a few stops on each manual, rather than one with only two manuals. For instance, in an organ of sixteen manual stops, it is better to have three manuals with six stops on both great and swell (as above), and four on the choir; than a two manual organ with eight stops on each key board. With the addition of super octave couplers an immense variety of solo and other effects can be produced; yet, at the same time, the chorus work of the organ—which is absolutely necessary to support congregational singing —would not be neglected. If it is a question of funds, the entire third manual (choir organ) could be prepared for and added at some future time.

There should be two stops at least on the pedal, except in very small instruments—an open diapason and a bourdon. If it is only possible to have one stop, a large scale bourdon is preferable to the boom of an open diapason, as the latter becomes an infliction when used with the soft manual stops; but every effort should be made to have at least two pedal stops.

The selection of stops is not always happily made. The first consideration should be given to the foundation stops, as they are of far greater importance than fancy stops of the voix celestes and vox humana class. It should be remembered that numbers are not everything; a mere mulitiplication of stops is often undesirable. Quality, not quantity, should be the desideratum. Each stop should have its own distinct individuality, and should so manifest itself when added to others already drawn; and, while doing this, it should blend with its *confrères* so beautifully that they all seem to be one happy family, while each and all retain their special characteristics.

The customary arrangement of organ key-boards makes it almost impossible for the organist to hear his instrument

properly. The swell is usually at the back of the instrument, while the great organ often overhangs the player's head. It is an immense advantage for the key-boards to be away from the organ. The arrangement of the organ at Westminster Abbey is excellent in this respect. The key-boards are placed on the choir screen and the organ is divided and located on the north and south sides of the nave.

In large organs, the pneumatic action should be applied to the great organ, and also to the swell and pedal organs if their respective soundboards are at some distance from the keys. It is a somewhat expensive outlay at first, but it is a great saving of labour to the player. It is very important that the pneumatic action be thoroughly well made in the first instance, or it will be easily affected by damp or heat, and will thus cause more trouble and annoyance than the ordinary tracker action.

An excellent substitute for the usual long tracker and draw-stop movements, &c., in large or separated organs, is the "pneumatic tubular transmission system." Willis's divided organ in St. Paul's Cathedral is a good example. The pedal-organ is under one of the arches of the chancel, the great and solo organs and the key-board are on the north side, and the choir and swell on the south side of the church; yet the response of each pipe to the touch on the key is instantaneous, although so great a distance intervenes. Lewis has applied it to the pedal organ at Ripon Cathedral, where the distance is 30 feet from the manuals direct. The same builder's organ at Hillhead Baptist Chapel, Glasgow, is entirely tubular pneumatic—manual, pedal, and draw-stop. It is possible to get instantaneous speech at a distance of from 40 to 50 feet by this wonderful mechanical power. A serious obstacle to its general adoption is its great expense. I am told upon excellent authority that the cost is about £75 per manual extra, and pedal £50. The distance from key to pallet does not greatly affect the

cost. Possibly it may become cheaper by-and-by, as several English organ builders are giving much attention to this very important matter of organ mechanism.

The well-known organ builder, Mr. T. C. Lewis, is now using a patented electric action, which is admirably fulfilling its purpose at St. John's Church, Norwood, and St. Paul's, Onslow Square, London. It can be applied to all the manuals and draw-stop action, it requires very little attention, and it is not liable to get out of order nor to be seriously affected by atmospheric disturbances. The cost is the same as the "tubular pneumatic"—about £75 per manual extra.

Every organist has felt that the one great drawback to organ playing, and especially organ practice, is in being obliged to depend upon the blower. It would be a happier existence for him if he could entirely dispense with the services of this necessary functionary. The manual labour of the player, even with the full organ without pneumatics, is nothing compared with the hard labour of the perspiring individual who blows the bellows. It would not be very surprising to find among the records of coroners' juries such a verdict as—"Death from exhaustion in organ blowing," with possibly a rider censuring the organist who had been partly instrumental in prematurely dispatching the deceased.

The use of mechanical instead of human power to work the bellows would be of immense advantage, and would ease many qualms of conscience. There are two kinds of engines in occasional use—hydraulic and gas. Hydraulic engines are attached to the organs in the Temple Church and the Crystal Palace (Handel orchestra); also in many churches and concert rooms in Glasgow and the provinces, where, unlike London, water is cheap and always to be had in rich abundance.

Gas engines are sometimes to be preferred to hydraulic, as so much depends upon the water pressure, and the vagaries of those monopolists (in London)—the water companies. An "Otto" gas engine—which is the best kind—is in constant use in St. Paul's Cathedral, and has superseded one driven by hydraulic power; another is applied to the organ in Westminster Abbey, and others are in use in various churches. The first outlay of these mechanical appliances is, of course, somewhat heavy, but the cost of the gas to work them is comparatively trifling; but then the blower's wages would be saved. At all events, organ committees would do well to make enquiries about mechanical aids to bellows-blowing, and where possible, to adopt them in preference to human assistance.

The Position of the Organ and Choir.

The questions "*In what part of the church are the choir and organ placed*"? and "*Which do you consider the best place for the organ and choir*"? received many various replies, specimens of which are here given. (The statistics of the answers will be given later on.)

"We have just spent £300 in moving the organ from the other end (opposite the pulpit), and the improvement is great."

"The choir should *sing out* to the congregation as the preacher *preaches out* to the people." [A minister.]

"We are in a gallery at the pulpit end of the church, but intend soon to take the gallery down, lower the organ, and have the choir amongst the congregation. Most organs that are put up here now have it situated behind the pulpit, keyboard in front of pulpit, and choir round about the organist; it seems to answer well for leading." [Large Presbyterian Church in Glasgow.]

"I prefer the organ in a chamber at the side of the pulpit, or divided and placed on both sides. Keyboard so arranged that organist shall have some control of choir. Choir in *front* of pulpit and arranged as Cantoris and Decani. By no means organ and choir behind the people in a gallery." [Several similar replies.]

"The organ is raised about eight feet from the floor behind the pulpit. The choir sit in front of the pulpit facing the congregation."

"The organ is in a very tall recess behind the rostrum. The choir are in two rows in front of the organ—trebles and basses in front row, altos and tenors in back row. The choir gallery projects sufficiently for almost all the voices to be clear of the recess. Singing there is easy: the voices tell, and really lead the congregation."

"The west-end [facing the pulpit] for effect, but for convenience, temperature, and perhaps greater assistance to the congregation, the east, or pulpit end. I mention temperature because my organ is always out of tune during the evening service."

"The pulpit end is the best; for there both choir and organ have a much greater command over the congregation, and can lead more efficiently." [Organ and choir are opposite the pulpit.]

"My organ and choir are at the end gallery of the church facing the pulpit—the worst possible place. The choir should be in front of pulpit; organ behind pulpit and keyboard brought in front, so that the organist can sit in the centre of his choir." [Several similar replies.]

"In most cases at the opposite end to the pulpit. The organ has then free scope for sounding, and the choir immediately in front of it."

"The gallery is certainly the best place in our church for effective singing; but the *congregation* would sing better were the choir placed in the area before the congregation and facing them."

"Unfortunately we are in the gallery—a fatal blunder in most Dissenting chapels. We hope to get this position altered. The best place is to the right or left of the pulpit, if the latter be in a central position."

"When possible in the chancel, which is being introduced into new churches. A most advantageous plan has recently been introduced into one of our churches. The organ is on the new electric system, by which the organist turns his back on the speaking part of his instrument and faces the choir. The key-board is arranged like an American organ." [Huddersfield.]

"We are in a recess at the back of the pulpit, on an architectural abomination called an orchestra, frequently found in chapels."

"I have seen a suggestion to place the organ and choir at the opposite end to the pulpit, so that the congregation may

be better encouraged to sing, but the one case I know has not, I think, had that effect."

"The choir is divided into two complete portions which sit, facing each other, on either side of the nave. The choir pews are raised about a foot from the ground. As there is no chancel our organ is placed in one of the transepts—that on the right hand looking towards the pulpit. . . . I think the choir should certainly be in front of the congregation and the organ as near to the choir as practicable. I do not like a choir *facing* the congregation, and in order to get the proper effect of antiphonal singing there is, in my opinion, no better arrangement than the divided choir." [English Presbyterian Church.]

"We are in a shell-chapel recess of excellent acoustic proportions *behind* the pulpit and facing the congregation. I consider this the best position in a chapel of the old Wesleyan model like ours which has a gallery all round with central 'well.'"

"When our new organ was being erected the choir, with an American organ, were on the ground floor on either side of the pulpit. We found this position very effective. There was no room to put the organ downstairs or we should have brought it down with the choir." [Organ now in gallery behind pulpit.]

"We have no organ. The choir sit in front of the pulpit or platform, rather far forward and to an outsider appear part of the congregation. This seems a good arrangement."

"I think it advisable that an amateur choir should *see* the organist."

"In front of the congregation, raised a step or so above the floor of the church, is best, as being of greater assistance to the congregation, and tending to preserve proper behaviour in the choir." (!)

"The organ is in a recess behind the pulpit, the choir occupies the first three pews in the nave. Probably this is the best place for organ in a Presbyterian Church. In my church the above place for the choir is the most suitable." [English Presbyterian Minister.]

"I like position of my choir and organ. It is in a gallery (behind the pulpit) for the choir and organ only. The manuals stretch out so far from the pipes that with three rows on each side and boys in the centre I am almost in the same position as a conductor would be, and can beat time with one hand while playing with the other. I think this position is exceptional and has many advantages."

"Choir and organ should be together. It is very difficult to obtain precision when the organ is situate in a different part of the church from the choir."

"The pipes of my organ are behind the pulpit and the keyboard below it. The choir sit round this on a platform raised about 18 inches above the floor of the church. The organ being an afterthought this was the only part of the Church where it could be satisfactorily placed. On the whole, I believe this position to be the best for Presbyterian Churches such as ours, although it is not so pleasant or comfortable for the minister."

Statistics of Questions.

Question 1. — "*In what part of the church are the organ and choir placed?* received 201 definite replies, distributed thus :—

"Choir mixed throughout the congregation" . . 1

"In one of the transepts" 1

"Organ one end, choir the other" 2

"In the gallery opposite the pulpit," *behind* the congregation" 32

"Pulpit end, *in front of* the congregation." 165.

Of those "In the gallery opposite the pulpit," 27 out of 32 are of opinion that the "Pulpit end" is the best place.

Question 2. "*Which do you consider the best place for the organ and choir?*" received 193 definite replies, as follows :—

"Centre of church" 2

"Organ one end, choir the other" 2

"Opposite the pulpit, *behind* the congregation" 18

"Pulpit end, *in front of* the congregation" 170

One correspondent, calling himself a *New* Testament Presbyterian," thinks "the best place for the organ is *outside the church*."

Reducing these statistics to two issues, it will be found that while 18 prefer the "west gallery"—*behind* the the congregation—152 are in favour of the pulpit end of the church—*in front of* the people—for the position of the organ and choir. A majority of 152 on a poll of 170 is a very substantial one, and as it records the opinions of *practical* organists and choirmasters of congregational-singing churches of various denominations in all parts of the country, it carries great weight with it, and leaves very little doubt as to where the organ and choir ought to be placed in order to lead the singing of the congregation efficiently and satisfactorily.

After such a decided expression of opinion from my brother organists it might seem presumptuous to state my own preference in the choice of situation; but having tested three different positions in the three separate churches in which I have held appointments, there is, perhaps, less need of apology for recording my own experience in each instance.

In the first church—octagonal in form, with a gallery all round—the organ and choir were in the gallery behind the pulpit. In the second—a magnificent Gothic cruciform edifice with chancel and transepts—the organ was on the left of the chancel (looking towards the pulpit), and slightly raised above the floor of the church, while the choir (40) were seated on the opposite side to the organ, not facing the congregation, but looking towards the key-board side of the instrument, so that, by the aid of a mirror all the singers could see any movement of the organist's hand. In the third—a long, narrow T-shaped building, devoid of all resonance, with transepts at the pulpit end—the choir are in the shallow gallery opposite the pulpit; and behind them is the organ almost buried in a chamber which is really the first floor of the steeple, consequently the instrument is practically beyond the four walls of the church; and as the only opening to the main building

is a low arch, much of its beautiful tone is lost, and in the transepts—where the congregation are generally about a note behind the choir—some of the soft stops in the swell can scarcely be heard.

My experience of these three different positions of organ and choir enables me without the slightest hesitation to heartily endorse the opinion of the majority of my brother organists, who state that the best and most satisfactory position for the organ and choir is at the *pulpit* end of the church, in *front* of the congregation.

In order to gain further information on this important subject I thought it might prove interesting and valuable to elicit the opinions of some of the greater lights of the organist and choirmaster world for this work. I therefore put this question to some of our eminent church musicians, "Which do you consider the best place for the organ and choir for leading the congregation—the gallery, *behind* the congregation; or the pulpit end of the church, in *front* of the congregation?" In response came the subjoined replies from the following well-known musicians.

Dr. Stainer, organist of St. Paul's Cathedral, writes:—

"Speaking generally, I should say that an organ placed behind a congregation gives more support to their voices than when in front; but I also think that there are other reasons besides musical reasons for this. There can be no doubt when a congregation can *see* a choir (whether surpliced or not) there is a natural tendency to *listen* rather than to *take part*. When, however, a choir and organ are behind a congregation, this temptation ceases to exist, and the congregation feels compelled (I might almost say *driven*) to exert itself in the music.

"You ask about St. Paul's; it is in many ways an exceptional place. In hymn-singing I find that the sound of the choir and organ (as now placed) passes up the dome and down again to the ears of the people sitting between the centre and the back of the dome-floor, hence they 'drag' dreadfully; and I can see no remedy for this. But nevertheless we sometimes have some magnificent congregational singing in St. Paul's, especially at our simple quasi-parochial Sunday evening services."

"I do not think a west-end organ would mend matters, unless the nave were 'seated' and used as a separate church."

Dr. W. H. Monk, musical editor of "Hymns Ancient and Modern," writes:—

"I have no doubt that the place of both choir and organ in a modern *church* is right, *i.e.*, in *front* of the congregation; but the choir should not sing *towards* the people; the position of the choir (Decani and Cantoris) as in a cathedral is the only sensible one."

Dr. J. F. Bridge, organist of Westminster Abbey, writes:—

"My own preference is for the organ and choir to be at the *east*-end; but for leading congregational singing—which would not, of course, be elaborate—I do not think it greatly matters. One thing *is* important — the choir and organ should always be placed together—not as in some places, choir in the east and organ in the west. This never does."

Dr. A. L. Peace, organist of Glasgow Cathedral, writes:—

"In reply to your note, the best position for the organ depends much upon the size and character of the building. As a rule, it would be better on the *ground floor* for the sake of *height*—either *behind* the pulpit, with the organist in front (so as to be near the choir) or at the *side;* or, better still, *divided* on either side. This position is also the best for the choir, as they are better heard and better followed by the congregation. Should this arrangement necessitate *cramping* of the instrument, however, the *west* gallery should have the preference, although it is not satisfactory for either organ or choir to be placed *behind* the congregation, and should only be adopted when the space is too limited at the pulpit end of the church."

Mr. W. C. Stockley, organist and choirmaster of Carr's Lane Chapel, Birmingham (Rev. Dr. R. W. Dale, minister) writes:—

"I very much prefer the organ and choir *behind* the congregation."

Mr. Ebenezer Prout, B.A., organist of Union Chapel, Islington (Rev. Dr. Allon, minister) from 1861 to 1872, writes:—

"My opinion is that the best place for organ and choir is in a gallery *behind the pulpit;* in any case, the organ and choir should always be together—*never* the organ at one end of the chapel and the choir at the other."

Mr. Fountain Meen, present (1886) organist of Union Chapel, Islington, writes:—

"I am decidedly in favour of the organ and choir being placed in *front* of the congregation."

Mr. W. G. McNaught, A.R.A.M., Her Majesty's Assistant Inspector of Music, writes:—

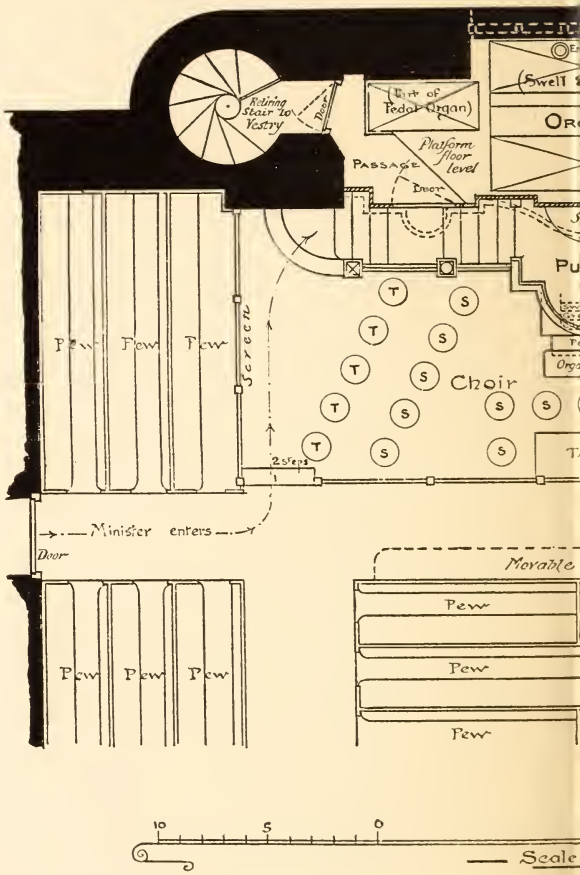
"I led the singing for ten years at Stepney Meeting (London) in Dr. Kennedy's time. We had a choir. We tried it all ways—at the back, at the side, and in front of the congregation. Opinions differed as to the relative advantage of these positions, but I thought it best for the choir to be with me under the pulpit (there was no organ then); and so it was finally settled."

Mr. Hugh McNabb, Glasgow, writes:—

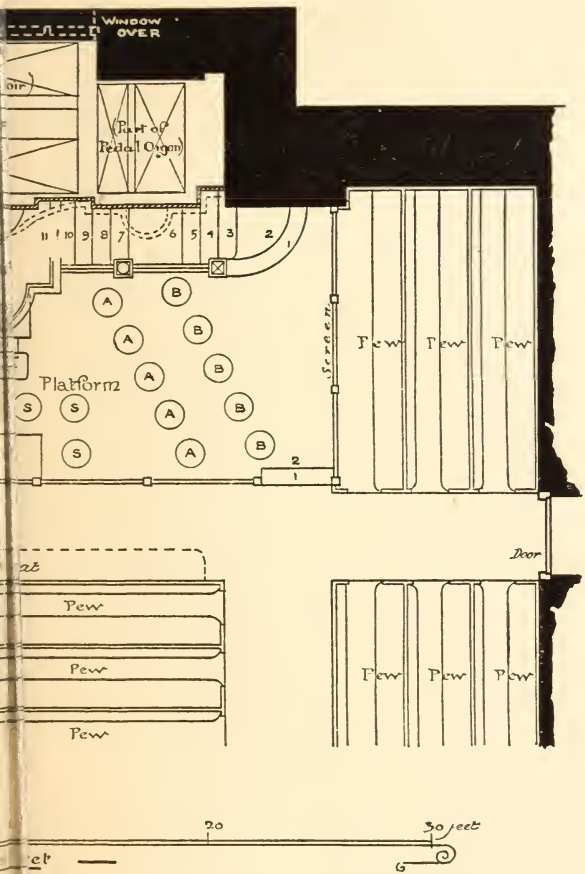
"My opinion is that when the choir and organ have to lead the congregational singing the most effective place is in front of the congregation."

The Rev. Sir Frederick A. G. Ouseley, Bart., and Mr. Joseph Barnby courteously intimated that they were unable to give definite answers to the questions, the former referring to the substance of his paper "On the position of organs in churches" read before the Musical Association on February 1st, 1886, extracts from which are quoted in this chapter.

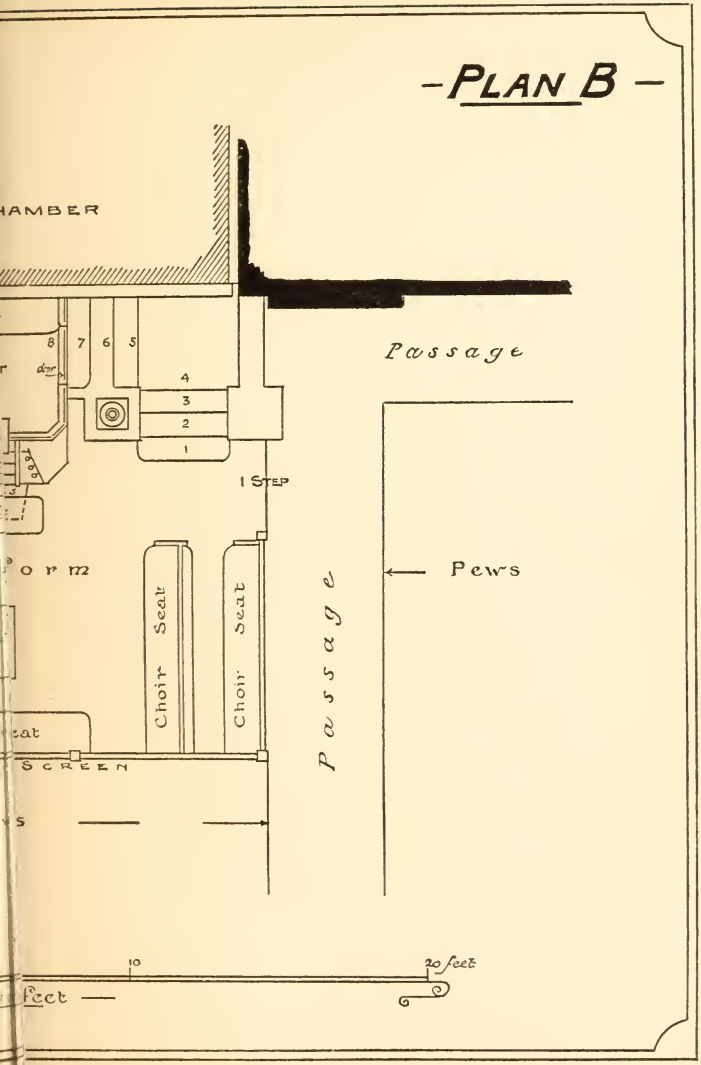
As the consensus of opinion is strongly in favour of the pulpit end of the church, with a preference for the key-board in front of the pulpit while the instrument itself is behind, I thought it would serve a practical purpose if I could obtain some drawings to show what has actually been done in this direction. Mr. T. C. Lewis kindly consented to carry out my suggestion, and, through his representative in Glasgow, has furnished me with some scale plans of organs in Glasgow Churches—two of which as representing the rest, are added to the text. These plans are of churches which were not originally


Retiring Stair to Vestry
Door
(Part of Pedal Organ)
Platform floor level
PASSAGE
Door
Swell
Pew
Pew
Pew
Screen
T
S
Choir
2 Steps
Minister enters
Door
Movable
Pew
Pew
Pew
Pew
Pew
Pew
10
5
0
Scale

– PLAN A –


WINDOW OVER
(Part of Pedal Organ)
11 10 9 8 7 6 5 4 3 2 1
A
B
Platform
S
Screen
Pew
Door
20
30 feet

ORGAN
Passage
STEPS
GAS
STANDARD
Pews
Choir Seat
Choir Seat
Passage
10
5
0


-PLAN B-
HAMBER
8
7
6
5
4
3
2
1
Passage
1 Step
Pews
Choir Seat
Choir Seat
Passage
SCREEN
10
20 feet
feet

built for the reception of organs, so for the present purpose they are all the more valuable as illustrations, especially as their respective organs were erected by different builders.

PLAN A. Free College Church, Glasgow. Italian style. Organ of three manuals by Messrs. T. C. Lewis and Co., Limited. Twenty-two sounding stops. Tubular pneumatic action to pedals. Blown by one of Bamford's hydraulic engines.

PLAN B. Wellington United Presbyterian Church, Glasgow. Classic style. Organ of three manuals, and (when completed) 34 sounding stops, by Messrs. Foster & Andrews, Hull. Blown by hydraulic engine. Pneumatic (not tubular) machines are applied to the great and swell organs. The choir and pedal are acted on by trackers only. Length of trackers from keys to pull-downs, 19ft.

In sending these plans Messrs. Lewis's representative writes as follows, and as he is practically acquainted with the working of these details, his remarks are valuable:—

"With regard to position of organ, there is no doubt that the central one—*i.e.*, immediately in front of the pulpit with organ behind pulpit—gives most general satisfaction. . . . The arrangement at Free College Church (Plan A) appears to have given, from enquiries I have made, as great satisfaction as any I know of; more particularly as it is an old church, built without provision for an organ, and therefore an adaptation example.

"At Bellhaven U.P. Church (Glasgow) the organ is placed (with choir) in a gallery behind pulpit, over the vestries, likewise at Queen's Park U.P. Church (Glasgow); but in both instances the position is considered too high, and the question of lowering them has been discussed with a probability of its being carried out.

"Willis's new organ at Kelvinside Free Church is placed behind pulpit with keys in front, a small chamber being built out specially for it."

Messrs. Forster and Andrews, the well-known organ builders of Hull, write:—

"We prefer the organ to be on the floor—raised about two feet—and not in a gallery, as the tone ascending from a gallery gets smothered and lost. The position you prefer—'Behind the pulpit, keys in front, and choir round about'—is also our choice. We have organs in Scotland arranged in

this way [see plan B]—the last one is at Elgin Free Church. This arrangement suits the Scotch choirs, as they are usually selected from the *élite* of the congregation, and the choir pews are carpeted and the seats made specially comfortable."

The advantages of the ground floor position with the organ as much in the main building as possible—as at Union Chapel, Islington, and Stepney Meeting—are obvious. If there is any objection to its being behind the minister, it may be placed on the right or left of the pulpit (when that is in the centre of the church), but this position is not so good for diffusing the sound equally throughout the church as the central one. As to whether the organ should be raised or stand upon the ground-floor much depends on the structure of the building, galleries, &c., and also the height of the sound-boards, but for most reasons, especially that of temperature, it should not be too much elevated.

The central position for the organ and choir in *front* of the congregation is undoubtedly the best for leading the Praise Service. Another advantage of this position is that the organ is more conveniently situated for the sacred concerts, recitals, and special musical services which are now so much in vogue. If it is behind the audience those in the body of the church have to turn round to see what is going on; and it is a most unsatisfactory arrangement for the choir to be at one end of the church and the organ the other—all competent judges are unanimous on this point.

Supposing the central position be decided upon, the key-boards should be brought out from the organ and the organist will then sit just behind the minister when he occupies his chair at the communion table. The organist could have a screen at his back to hide him from the public gaze, and at its reverse side the minister's chair (Communion) could be placed. This arrangement has been carried out in the new organ (Willis) in the Hampstead Congregational Church. The connection between

keys and pallets could be made by trackers running underneath the pulpit, or, better still, by tubular pneumatic or electric action.

The choir should be in the immediate vicinity of the organist's seat. It is very desirable that they should not *face* the congregation. The best arrangement is a divided choir, not too far apart, sitting sideways to the congregation—one half facing the other (as shown in the accompanying plans) so that antiphonal singing may be exercised. If there is no accommodation for them on or round about the platform in front of the pulpit, they could occupy some seats in the first two or three pews in the body of the church.

To sum up the advantages of this position, (1) it would give the organist the opportunity of hearing the effects of his organ at a distance from the instrument, instead of his being deceived in its power when he is close to it; (2) it would enable him to be in the midst of his choir, and when necessary, to occasionally conduct with a disengaged hand; (3) it would secure better time, greater precision, and prompter attack by choir and congregation; and (4) in every way it would promote efficiency in the rendering of the "Service of Song."

One objection that is offered to this position is, to some extent, a reasonable one. It is said that it gives the minister a little too much of the organ tone, and that, therefore, it is distracting to a sensitive man. But, supposing him to be sensitive, if he is of a self-sacrificing nature and could see that the placing of the organ behind him would materially increase the efficiency of the praise service in his church, he would willingly suffer a little inconvenience rather than stand in the way of doing anything that would further its natural development. Again, a minister does not always remain in the same charge all his life; he sometimes changes his sphere of labour. I know of a case in point. A new organ, costing about

£800, was about to be erected to replace an old instrument that occupied the "west gallery." Several of the church committee were very anxious to have the new organ placed at the pulpit end of the church. Some of the office-bearers objected to an organ altogether, and especially to any change of position, as did also the minister, to the latter very strongly indeed. One of the committee begged the minister to withdraw his opposition, and himself offered to defray the necessary expense of the alterations, but the minister was inexorable and would not give way. If the erection of the new organ had been delayed, it is just possible it might have had a better resting place than the hole which it now occupies, and where much of its beautiful tone is sacrificed, for within seven months of its opening the minister in question removed to another church where he found the organ *behind* the pulpit, and there it still remains. Such a tale needs no adornment, but it points a very instructive moral.

It only remains to refer briefly to other positions than the central one at the pulpit end.

The gallery position, in whatever part of the church, should be avoided if possible, chiefly on the ground of variation of temperature, which seriously affects the pitch and tune of the organ. If the instrument is placed in the "west gallery" (facing the pulpit) it covers up the west window and darkens the church, unless the organ is divided. Moreover, with all due respect to some authorities, a congregation will be more easily *led* than *driven*. Most chorus singers will admit that it is much easier to sing with the instrumental accompaniment in front of them than behind them; and if this holds good with trained choristers, who have the additional advantage of a conductor, surely it is most desirable—in fact, almost necessary—for an untrained congregation to have the musical forces in front of them to encourage them on, instead of propelling them from the rear.

Galleries all round the church frequently destroy the resonance of the building. Happy is the church (acoustically) that is without them. The magnificent effect of the divided organ in All Saints', Margaret Street, London, is primarily due to the absence of galleries, and secondly to the loftiness of the church.

Organ chambers, apses, and recesses are generally unsuitable receptacles, unless there is plenty of height both as regards the chamber itself and the arches which form its open sides. The tone of many a fine organ has been simply ruined by being placed in what the Rev. Sir F. Ouseley calls "an abomination of modern invention,"—an organ chamber. Sir Frederick says further on this point:—

"Organs are obliged to be voiced much louder than is consistent with fine tone, in order to make themselves heard at all under such unfavourable conditions; and not only so, but the large sixteen feet pipes are usually so hidden away behind the instrument that they are scarcely audible in the church, while the mixtures seem doubly shrill and strident by contrast. Moreover, the mechanism is often inconveniently crowded, causing frequent derangement and cyphering, and the bellows are often injured by damp in so confined a space. I must, once for all, utter my indignant protest against organ chambers."

There are very few organists who will not endorse every word of what Sir Frederick has here uttered, and who will not heartily second him in his outspoken protest.

It only remains to refer to the vexed question of temperature as it affects the organ. Most organists are sorely troubled by the organ's being out of tune when the church becomes very hot. The variations of temperature in churches, especially in the winter, are extraordinary. Unless the building is regularly warmed it will be within the mark to say that it varies from 40° one day to 75° another; no wonder that the pitch and tune of the organ suffer in consequence. That *bête noire* of architects and church committees—ventilation, or absence of ventilation—is to a great extent the cause of the trouble, for, as

Dr. Pole truly says, "In small buildings no doubt ventilation is far too little attended to."

Even so eminent an authority and experienced a church musician as the Rev. Sir Frederick Ouseley is apparently unable to solve the difficulty which tries so many organists and listeners. The Oxford Professor, in relating his own experience as a listener, says :—

"I remember once being called upon to preach a sermon on a choral occasion in a very large church, where the organ was erected in the triforium. It was an organ of two manuals, the great organ was placed very much in the front, but the swell box was quite behind, and was very much shut out from the rest—quite in the roof, in fact—the result being that when the church got hot the great organ was nearly a semitone sharper than the swell, and it was impossible to couple them together. I should like to have some suggestion as to whether a plan could be adopted to neutralise the very evil result of a rise in pitch from heat. It is monstrous that singers, when they are themselves exhausted by the heat, should have to sing half a tone sharper than they otherwise would have to do. It is also monstrous that the reed pipes should be a different pitch from the flue stops, which must be the case when the pitch rises in that way. If there is any way of furnishing the bellows with wind from the outside, so as to get a cool blast of air through the organ pipes, it might prevent that evil. I am not sufficiently conversant with these matters myself to know if this could be done, and I should like to have some information about it."

Some authorities — including the late Henry Smart— consider it of great importance for the bellows to be always supplied with wind from the outer air, instead of pumping in the heated atmosphere usually found in churches. In an organ at Aix-la-Chappelle, there is an apparatus for cooling the air when necessary; and at Stahlut there are contrivances for heating or cooling the air for the bellows. A scientific friend has suggested to me the use of a Tobin ventilator for the organ which shall communicate with the open air. The whole subject is such an important one to scientists, architects, organ builders, and organists, that it is a thousand pities it should not be thoroughly investigated with a view to providing some

practical and efficient remedy, instead of leaving it in its present unsatisfactory condition.

Finally, much, of course, depends on the construction of the church as to where the organ can be situated. All other things being equal, it should be placed on the floor of the church slightly raised in *front* of the people, and every effort should be made to enable the organist to be at some distance from his instrument instead of being close to it, and the choir as near the organist as possible.

One word to church building committees in this connection. Beware of architects. Some of these gentlemen seem to have a supreme contempt for organs, judging from where they put or would like to put them. In some instances the place for the organ is their last thought—if it is a thought at all—consequently it is not surprising to find it stowed away in some hole and corner place in the church, instead of in a position only second to that of the pulpit. It should be distinctly understood that the organ is not a piece of ornamental furniture to fill up some recess, but a musical instrument. It should be thought of as an integral part of the worship of the church, and treated accordingly. Building committees should insist upon a good position for the organ in any plan that is submitted to them, and they should make it a stringent condition as to their acceptance of any design. By this means architects would be taught a salutary lesson which might be profitable to them, and which they so frequently need in connection with the position of the organ in churches.

For interesting literature on the subject of the organ, its history, and its position, the student is referred to the following :—

"The Organ, its History and Construction," by E. F. Rimbault and E. J. Hopkins (R. Cocks and Co., London); articles on "The Organ" in Stainer and Barrett's Dictionary (Novello and Co.), in Grove's "Dictionary of Music and Musicians," by E. J. Hopkins (Macmillan and Co.), in the "Encyclopædia Britannica," ninth edition, by Professor

Bosanquet (A. and C. Black); Dr. Stainer's "Organ Primer" (Novello); "On the position of organs in churches," by the Rev. Sir Frederick A. Gore-Ouseley, Bart. in the "Proceedings of the Musical Association, 1885-6" (Stanley Lucas, Weber and Co., London); and the "Music of the Bible," by Dr. Stainer (Cassell and Co.)

The following communication (received while these pages were in the press), dated Jan. 4th, 1887, from Mr. W. J. Ions, organist of the Cathedral Church of St. Nicholas, Newcastle-on-Tyne, in reference to the mechanical blowing of his organ, and also in regard to the important matter of equalising the pitch throughout the instrument, will doubtless be read with interest.

"We have just completed a new organ-blowing apparatus of a very important character; we have now conquered every difficulty, and nothing could be more satisfactory than the way our engine and feeders work. The following is the result. *Noise*—there is none, not a sound is audible, the engine being placed in the further division of a stone crypt of great thickness of masonry with double doors. *Smell*—not the least gassy odour, perfectly pure air in the division of crypt where the feeders are placed, and air almost free from smell in the engine-room. In order to effect this, great care has been necessary. The ventilators (four) in the engine-room are large and of the very best description. The partition between the engine and the feeders is perfectly air-tight, even the moving lever having an air-tight slide to it. The fumes of the Otto gas engine are neither allowed to go into the open air nor get into the church, but are exhausted into a kind of pit filled with rubble stones and gravel on the top; while the little chimney over the touch jet has a conical receiver and tube to convey the slight fumes from it away outside. Our last difficulty was an obstinate one, viz. to prevent an audible overblow from the safety valve in the high pressure bellows up in the organ when the machinery was first set in motion. It was unpleasant to hear a rush of air just as the sermon was about to close. That can now be entirely prevented when, by hand, down in the engine-room, the throw-off gearing is operated upon, so all is quiet. I give signals to the engineman by electric bell by touching a button under the keyboard. Many of these contrivances have been tried for the first time. We have left no stone unturned for the sweets of success, and we are well rewarded for our patience.

"In regard to that very important matter—the comparative *pitch* of flue and reed work when the cathedral is hot from gas and breath of enormous congregations—I am again able to give a favourable account. The cool air brings the flue work very much nearer the pitch of the reeds, and I can now couple the swell to great or choir, at times (evening) when formerly it was unbearable to any musical ear. There are in this cold supply of wind some variations caused by the weather, *viz.*, dry and warm, moist and warm, dry and cold, moist and cold, &c., so the results are not always the same. During some fine weather lately we had the whole organ *dead in tune* for two or three evening services running, and I hope in the summer that it will always be so."

[Messrs. Lewis and Co., Limited, are the builders of the organ and its blowing apparatus.]

CHAPTER X.

ORGAN VOLUNTARIES.

Organ voluntaries for church use may be divided into two classes—soft and loud. The former are generally used as opening, offertory, and, sometimes, closing pieces; the latter are usually played after the benediction as the congregation retire. The opening voluntary is sometimes an extemporaneous one. There can be no objection to this form of it when the organist really can extemporize; but in ninety cases out of every hundred the extemporaneous performances of the average Nonconformist organist are simply execrable. Of melodic invention there is hardly a trace, and harmonic perspicuity is conspicuous by its absence. No wonder that sensitive ears are tortured when listening to a series of meandering, disconnected chords which are devoid of all inspiration, and faulty in their progressions. To be able to extemporize well is a precious gift which is not possessed by every musician. Even some eminent organists are indifferent extemporizers. Therefore, the "smaller fry" need not be disheartened if they are not largely endowed with this faculty. To those who desire to extemporize publicly, and who are unable to do so efficiently, I would most earnestly say—*don't*. Rather than distress your hearers with a number of musical platitudes, devoid of all form and beauty, play some piece which is the outcome of

another man's mind, and which has the merit of mature thought and skilled musicianship.

As an alternative to extemporaneous crudities I append a list (by no means exhaustive) of soft voluntaries of various lengths—all of which I have tested—which may be of service to some of my readers. With a few exceptions, all of them are legitimate organ pieces, having been written expressly for the instrument with pedal obbligato. Moreover, they have another recommendation—they are for the most part quite easy, and, with a little management, they can be effectively rendered on a two-manual organ.

[Except where otherwise stated, Messrs. Novello & Co. are the publishers.]

Henry Smart
- Voluntary in B flat
- Andante grazioso in G
- Con moto in E flat, F, & D
- Andantes tranquillo in G (2)
- Soprano melody in B flat
- Grazioso in F
- Evening Prayer
- Andantes con moto in A (2)
- Poco adagio in D
- Andante grazioso in F
- Prelude in A, and F
- Andante in F (*Ashdown*)
- Andante in D (*Boosey*)
- Con moto in B flat (*Boosey*)

Mendelssohn.
- Slow movements (6) from the organ sonatas edited by Spark (*Ashdown*).
- Prelude in G (*op.* 37).

B. Tours
- Allegretto grazioso in D

O. Dienel
- Andante in C, op. 13

Kate Westrop
- Andantes in E flat (2)

G. J. Bennett
- Allegretto in C
- Andante in F

H. Hiles
- Impromptu in G

N. W. Gade
- Allegretto in C.

S. S. Wesley
- Andante in G

G. R. Griffiths (*Chappell*)
- Andante pastorale in E flat
- Adagio in E flat
- Andantes in E, F, and B flat.

C. H. Lloyd
- Allegretto in E

E. T. Chipp (*Pitman*)
- 24 sketches for the organ
- Nos. 5, 6, 8, 14, 22

G. Merkel
Pastorale in G, and D
Adagio in F
Allegretto in A
Prelude in B flat, and G

E. J. Hopkins (*Weekes*)
Siciliano in G
Allegretto in D
Andante piacevole in B flat
Dolce cantabile in A flat
Andante cantabile in F

W. Rea (*Augener*)
Andante cantabile in F
Larghetto in E flat

F. Archer
Andante in F
Prelude in G

J. B. Calkin
Allegretto religioso in C
For Holy Communion in G
Andante con moto in G

C. W. Pearce
Four short and easy pieces, set 1

E. Silas
Melody in E minor, and C
Andante in G minor (*Ashdown*)

A. Guilmant (*Schott*)
Communion in G
Melodie in A flat

J. Kinross (*Curwen*)
Adagio in A flat
Musette in F
Elegy and prayer
Cradle song
(the above from 24 sketches for the harmonium, book 1.)

J. E. West
Prelude in F, and A

J. Lemmens (*Schott*)
Communion in F

E. Bunnett
Larghetto espressivo in D
Air in C
Larghetto in F
Andante in D

84 Pieces in all.

From the above it will be seen that there is little need to go beyond the range of original organ music for soft voluntaries. In addition there are also available a large number of extracts frem the works of the great masters, known as "organ arrangements." Those by Best, from the composers' orchestral scores, are masterly and unsurpassable for minuteness of detail, but, for the most part, they are exceedingly difficult for ordinary players; moreover, they require a large three-manual organ to do them justice. Other capable arrangers are Hopkins, Martin, Prout, Stainer, and Westbrook. Mr. Ebenezer Prout's are model arrangements in that they preserve intact all the intentions of the composer as regards outline, without

bristling with superfluous difficulties. But however masterly all those arrangements, however comprehensive the instrument, however accomplished the player, these transcriptions can never realize on the organ the effects which are obtained from their legitimate interpreters. Without condemning arrangements altogether—for many of them are excellent and should occasionally be performed —it is far better to let *original* pieces be the "bread and butter" of the soft voluntary for church purposes.

The restriction as to the use of arrangements cannot be placed upon vocal solos from the oratorios—*e.g.*, "O rest in the Lord," "He was despised," &c.—as these gems of sacred music can be appropriately played as voluntaries, especially before a communion service. They are so well known to the majority of attendants at Divine service that their introduction will always give pleasure. Young organists, especially, should be careful as to playing pianoforte music on the organ. The genus of the household instrument—its tone, touch, sensibilities, &c.—is so very different from the organ, that to transfer its music to the "king of instruments" is, in many instances, merely to distort it. This also holds good—with very few exceptions—in regard to Mendelssohn's "Songs without words;" in fact, Mendelssohn was so very particular about these special creations of his, that, in all probability, he would have protested against their being played on any other instrument than that for which they were written.

In selecting and playing the opening voluntary, it must be borne in mind that it should be such music, and be so rendered, as to prepare the minds of the worshippers for that which is to follow, and not to disturb or distract them. It should be a medium for turning the thoughts from material to Diviner things. Therefore, all operatic and purely secular music, as well as all music which

suggests other than sacred associations, should be most rigorously excluded.

Organists should time their opening voluntaries so as to finish them when the minister is ready to commence the service. If the voluntary is commenced too late it may have to be curtailed, and thus lose much of its effectiveness; on the other hand, the organist will have to tack on a few bars of his own to fill up the time, and this impromptu coda, unless it is very well done, may spoil the entire piece.

The opening voluntary should be in the same key as the first praise portion of the service, or in some related key.

The outgoing, or closing voluntary, or postlude, is less restricted as to choice than that at the commencement of the service. Selected choruses by Handel, Haydn, Mozart, Beethoven, Spohr, Mendelssohn, and others, make excellent outgoing voluntaries. It is hardly necessary to mention the march, as it is so well—perhaps, too well—known. The good marches could almost be counted on one's fingers, but the bad ones would fill a long list, as every dabbler in composition writes—or tries to write—a march. Some of Bach's fugues make excellent voluntaries, but as they are "caviare to the general" they should not be too frequently introduced. However, the greatest fugue-writer should not be entirely neglected; his matchless compositions should occasionally be heard, for to play them is only fulfilling a duty which all organists owe to the renowned Cantor. The six short preludes and fugues in volume viii of Peters's edition,* are interesting and easy to play; the St. Ann's fugue is too well-known to need any recommendation. Enthusiastic admirers of Bach, who lament the non-appreciation of his works by the general public, may be interested in the following little story. Someone was was asked to define a *fugue*. He replied, "A fugue is a

* See also a new issue of Bach's organ works, edited by Bridge and Higgs, (Novello).

musical composition in which all the parts run away from each other, and the hearer from them all." *Verbum sap.*

Other outgoing voluntaries are movements from Mendelssohn's six organ sonatas—good, solid stuff, though somewhat difficult—and postludes by Guilmant, Smart, Silas, Salomé, and other modern composers. Dr. Spark's "Organist's Quarterly Journal" also furnishes some useful closing voluntaries.

Organ music of the French school (with a few worthy exceptions) should be sparingly used. It is very seductive and easy to play, but much of it is too flippant and undevotional for English service-music, besides being too undignified for the majestic character of the organ.

In conclusion, I must enter a strong protest against the common habit of invariably using *loud* voluntaries at the close of the service. If the sermon has any significance at all, then some of the voluntaries which almost immediately follow it are simply outrageous. I am not alone in this opinion, as it is shared by so eminent an authority as Mr. Walter Parratt, organist of St. George's Chapel, Windsor, who said at the Carlisle Church Congress, 1884, "at the end of a solemn sermon, to hear elaborate pieces of fireworks let off upon the organ was scarcely calculated to have the effect desired by the preacher." Those who look at the subject in a proper light can hardly fail to agree with Mr. Parratt in his observation. Without doubt it is a great temptation to an organist, especially a young one (I have transgressed in this particular over and over again myself) to show off his instrument and his playing at this part of the service, but no amount of reasoning will destroy its inconsistency. To follow a sermon upon the Holy Spirit, or upon prayer with one of Batiste's pyrotechnics or the march from "Athalie," is to display the worst possible taste, and such a proceeding cannot be too strongly condemned.

The organist should have a music cupboard within easy access of the organ, so that, if necessary, he can change the voluntary he has prepared; failing this, he should have ready two or three pieces of various styles, one of which would be in keeping with the subject of the sermon. Better still for the minister to tell the organist the subject and character of his discourse beforehand, so as to avoid any incongruities in regard to the organ piece which so closely follows it. The organist who values his position as the "chief musician" of the church at which he officiates, cannot be too particular as to the selection of his voluntaries—both opening and closing; for they should be consistent with all that precedes or follows them. All the music of the service is important, and although the closing voluntary is played during the egress of the congregation, there can be no excuse for making it the glorification of the organist and his instrument at the expense of destroying any good effect which has been produced upon the retiring worshippers. To quote a well-known authority—"the organist should rise to the spiritual importance of his duty, and seek to make his voluntaries harmonize with the spirit of the worshippers."

CHAPTER XI.

ORGAN ACCOMPANIMENTS.

[N.B.—Chapters IV and (especially) V should be read in connection with the following.]

Organ accompaniments to congregational singing are often looked upon as so much organ grinding. The singing of an untrained body of people, it is said, is nothing more than a disagreeable noise (musically), therefore the organ should be unsparingly used in order to drown this cacophony. Artistic feeling and musical expression, being absent in the uncultivated voices of the people, should have no place in the organ accompaniment to the congregational song. Broad, massive effects are more to be desired than refinements of light and shade; quantity of organ before quality, and so on. From all such theories I most thoroughly dissent. Music is an art, and whether one perfect voice sings or 2,000 imperfect voices are uplifted in praise, I hold that the accompaniments should not be robbed of one atom of their proper artistic functions. A cultured musician would doubtless prefer to accompany a well-trained choir than a miscellaneous multitude whose artistic temperament, taken collectively, is very low. But that is not the point. If a thing is worth doing at all, it is worth doing well. Artistic feeling should manifest itself as much in playing a simple hymn tune as in accompanying one of the "queens of song." Accom-

paniments to congregational singing need not be the humdrum, hurdy-gurdy business that some imagine it to be. In competent hands it can be made exceedingly interesting and effective, and at the same time to satisfy the cultured musician. I shall endeavour to point out some methods whereby the use of judicious and varied accompaniments to congregational song may help to raise the service of praise from the dead level of monotonous dreariness into the region of emotional feeling and artistic expression.

As a preliminary, it will be necessary to consider briefly the great change which has come over organ playing in recent years, and this in a great measure is traceable to the wonderful improvements which have been effected in the mechanical arrangements of the organ. The touch of the old instruments was very heavy and decidedly unsympathetic. So great was its resistance to the finger that the key had literally to be pushed down, often with great pressure; whereas now-a-days a pneumatic-touch organ is as light, often lighter than a grand piano, even when all the stops are drawn. Anyone going direct from an old organ with its antiquated mechanism to a modern specimen by one of our leading builders will readily appreciate the vast difference between the two instruments, one soon produces physical exhaustion and irritability, the other nothing but delightful pleasure. Although there is still room for improvement in lightening the touch of organs with tracker action, no one will deny that the modern mechanism is a vast improvement upon the old, and that it has had a very remarkable influence upon the style of present-day organ playing.

The formula of the old school of organists seemed to be, "Place your hands on the keys and keep them there till you are obliged to lift them off," which in effect meant that no notice was to be taken of the natural musical phrases of a hymn, for instance, but that the player was

to go straight on—very *legato*—to the end of the verse. Again, "When you extemporize do so in the strict style, be sure you put in plenty of suspensions and sequences, and, above all, do not fail to be contrapuntal."

This was strikingly brought home to me by a visit which the late lamented James Turle paid to my church a few years before his death. I invited the venerable organist—he was then about seventy-five—to try the organ, built by Lewis in 1876. He extemporized upon the great diapasons in a masterly manner for some minutes, but I do not think he lifted his hands from the keys once during the whole time. Suspensions, sequences, and imitation were there in rich abundance, but of phrasing there was hardly any trace. He made no use of the solo stops, and concluded with a few chords on the full organ. At the close he said, "Ah! this is more brilliant than I have been accustomed to." His style of playing was characteristic of a by-gone age; and judging from his observation, he would probably, had he lived, have looked upon the rebuilding of his old organ at the Abbey as an act of vandalism.

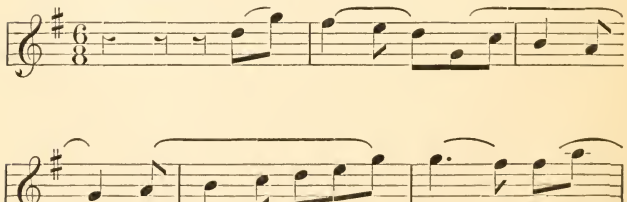
This leads to the consideration of a most important element in all artistic musical performances, in which is included modern organ-playing—a careful study of the art of phrasing. Rousseau (1712—1778), in his *Dictionnaire de Musique*, defines it thus:—"The singer who feels what he sings, and duly marks the phrases and accents, is a man of taste. But he who can only give the values and intervals of the notes without the sense of the phrases, however accurate he may be, is a mere machine." This, of course, is equally applicable to instrumentalists. The pianist, for instance, "takes breath" by raising his hand, or hands from the keys. The vocalist marks the accent by singing one note with greater emphasis than another; the pianist by extra pressure of his finger upon the key; the violinist by increased bite of his bow upon the string;

the flautist by a stronger breath; the drummer by a louder tap on his intrument, and so on.

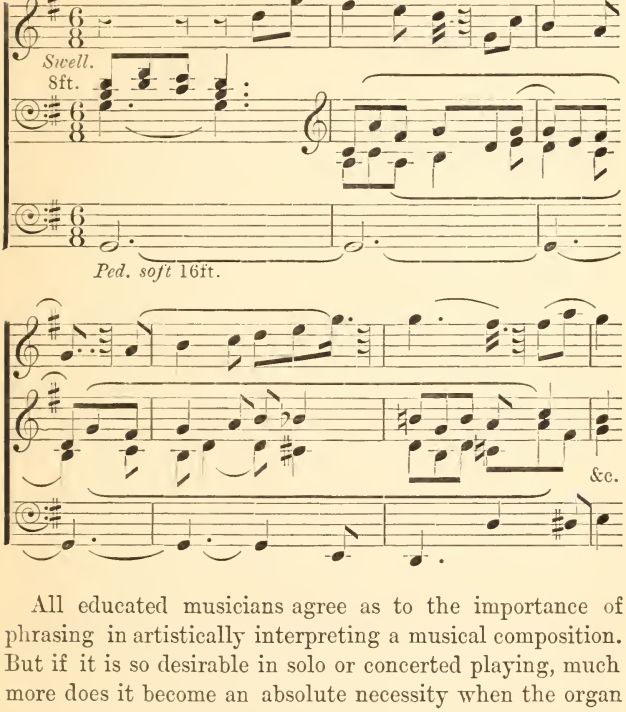
But a moment's thought will show that the organ is the only instrument upon which it is impossible to get accent by varied pressure of the finger or increase of breath. The organist has not the slightest regulating control over the wind which goes into the wind chest. Omitting the swell pedal—which does not effect the question of accent—the organ is far more expressionless in a rhythmical sense than the big drum, or even the triangle. Therefore, it is all the more necessary to give special and constant attention to the only available means of marking the phrase sections upon the organ, and which can only be done by *lifting the hands from the keys.* I cannot too strongly impress upon my younger readers the importance of this principle. If they will always carefully follow it out they will acquire a lightness and elasticity in their playing which will invest it with a new charm, and which will be in strong contrast to the monotony resulting from invariably "gluing" the hands to the keys. One is a musicianly performance, emotional, artistic, and full of soul; the other is a dreary mechanical business equal only to the efforts of a barrel-organ grinder.

As an example in phrasing I take the following:—

Ex. 1. *Andante grazioso. Written* (melody only). H. Smart.



Which should be played :—

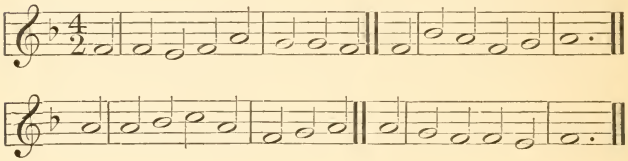


All educated musicians agree as to the importance of phrasing in artistically interpreting a musical composition. But if it is so desirable in solo or concerted playing, much more does it become an absolute necessity when the organ has to lead a number of untrained voices. The congregation, taken collectively, seem to have not the slightest idea of natural phrasing, and rhythmical accent appears to be almost entirely absent in their vocal utterances. To judge from their singing they think it is perfectly right to take breath wherever they like, to endeavour to turn minims into crotchets, crotchets into minims, triple time into quadruple time, clip the dots from dotted notes, &c. &c., and all this without the slightest compunction. Nor does this exhaust the musical outrages of which they are guilty.

To say nothing of ignoring the first beat of the bar to secure natural accent, they prolong the final notes of the phrases instead of shortening them, and consequently are obliged to take breath at the initial note of the new phrase, whereby the rhythm is broken, and dragging ensues. As one of my correspondents has humorously remarked, "They hold on to their notes for the same reason as the boy does his toffee-stick, to make it last as long as possible." The organist, therefore, knowing the shortcomings of the congregation, should rather exaggerate his phrasing when accompanying hymns and anthems in which the people join.

Example of phrasing applied to ordinary hymn tunes.

Ex. 2. St. Flavian. C.M. *Written* (melody only).
Day's Psalter, 1563.



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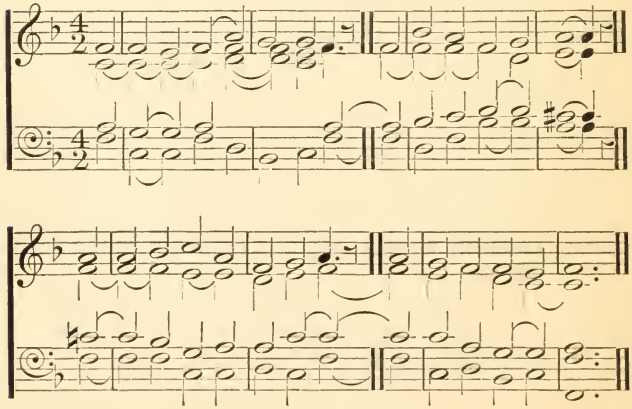
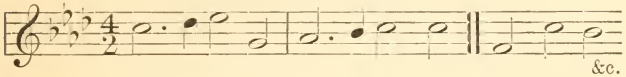


Ex. 3. From tune "Feniton Court," by E. J. Hopkins, to "Lead us, Heavenly Father, lead us."

Written (melody only).



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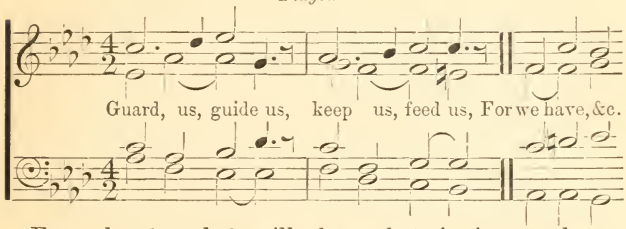


Examples 1 and 2 will show that it is not always necessary to raise *both* hands and to rest the feet. The withdrawal of the right hand alone, or of the melody note, or both hands while sustaining the pedal note, will often suffice, especially when the words necessitate a break in the middle of a line (Ex. 3), or when the last note of a phrase is a one-beat note (Ex. 2, 8th chord), &c. This modified form of marking the phrase sections prevents jerkiness or any approach to a chronic staccato, which is contrary to the spirit of good organ playing.

These examples only broadly illustrate the principle of phrasing as applied to hymn-tunes. Study and experience will open up the way to its further development both in regard to solo playing and accompaniment. Its influence on the more efficient rendering of the service music generally can hardly be over-estimated. Although I shall give further illustrations of its application in hymn-singing later on, it is beyond the scope of this work to give minute details of the various kinds of phrasing. The subject is an intensely interesting one, and the student is advised to consult Lussy's "Musical Expression" (Novello); and especially the excellent article on "Phrasing" by Mr. Franklin Taylor in Grove's "Dictionary of Music and Musicians."

Let me also strongly recommend plenty of pianoforte practice with special attention to phrasing. I have met with some organists who say that they do not play the piano,—the organ is their instrument. If any of my readers should give a similar reply I advise them to set to work at once at their pianoforte playing—real, earnest, careful study, and they will find it will greatly help them in getting good phrasing on the organ. I most strongly emphasize the good that results from listening to first-rate instrumentalists. To spend a few shillings in listening to the phrasing of Charles Hallé, Joachim, Piatti, or any real artist-musician, is an excellent investment, and it will yield a better return if the hearer provides himself with the music performed and carefully marks his copies as the player proceeds.

Having referred to the general principles of phrasing and its importance, it will be well to consider in detail the organ accompaniments to congregational hymn singing.

PLAYING OVER THE TUNE.

The tune should be played over in strict time, and so distinctly that all may have a clear idea what the tune is to be. If it is at all unfamiliar the melody should be made very prominent. The following are some of the various methods in playing over the tune.

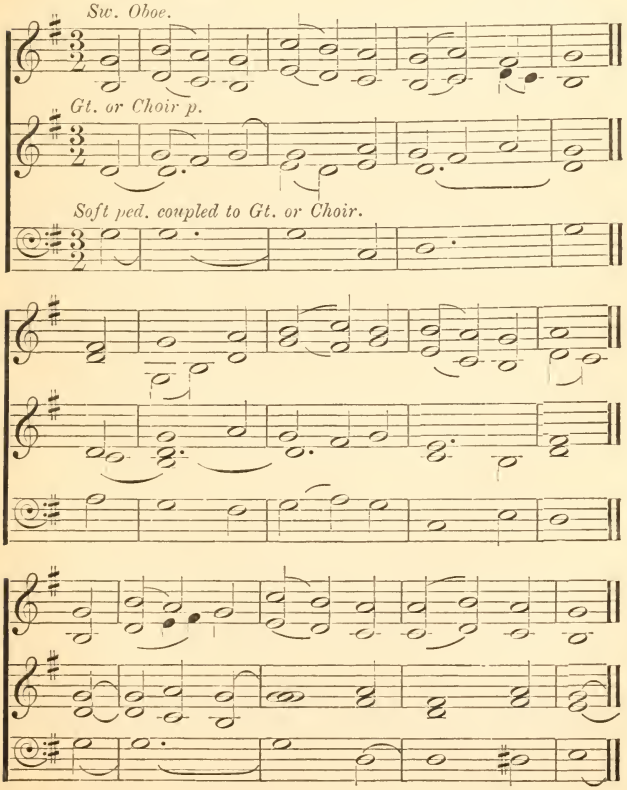
1. To play the melody on one manual—using some solo stop, or stops, 8 and 16, or 8 and 4 ft., and the alto and tenor part softly on another manual, and the bass with a soft pedal stop. This plan has the advantage of bringing out the melody, but in the case of a familiar tune it is not always necessary, and it is apt to become stereotyped.

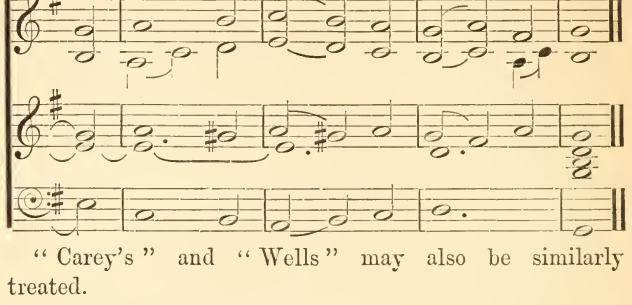
2. To play the melody in the tenor octave (an octave below its written pitch.) The oboe or horn on the swell (if they are of good quality in this part of the register)

accompanied by a dulciana on the great, or choir, are suitable for plaintive tunes. Examples "Rockingham," "Holley." The great open diapason, similarly treated, with swell accompaniment, is very effective for tunes with broad melodies. Examples:—"Leoni," "Stephanos" ("Art thou weary?")

3. The soprano and alto as a duet on one manual with soft accompaniment on the other (Ex. 4). If the alto notes do not always make good two-part harmony a note or two can be borrowed from the tenor.

Ex. 4. St. Alkmund. Ancient Melody.





"Carey's" and "Wells" may also be similarly treated.

4. Great diapasons (8ft.) uncoupled, but with pedals coupled, playing in simple four-part harmony for broad, massive tunes of the "St. Ann's" and "Old Hundredth" type, also the German chorales.

5. The full organ, though very occasionally. Examples:—"Luther's Hymn" to "Great God, what do I see and hear?" "Ein' feste Burg," or "Worms" when sung to a hymn of the type of Luther's, "A safe stronghold our God is still" (translated by Carlyle).

6. The full swell (closed) in extended chords by playing the right hand an octave higher, with pedals coupled. Examples:—"Regent Square," H. Smart, to "Glory be to God the Father;" "Deerhurst," J. Langran, to "Hark the sound of holy voices."

7. Trumpet-stop (solo) in octaves (melody note and octave *below*), especially for martial tunes. Examples;—"St. Gertrude" by Sullivan, to "Onward, Christian Soldiers;" "Hanover."

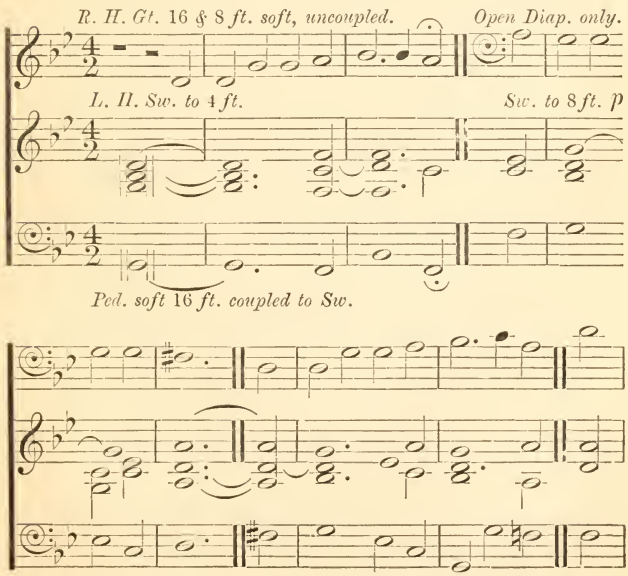
8. Great diapasons and 16ft. (manual) with pedals coupled, for slow, minor tunes. Examples:—"St. Mary," "Bangor."

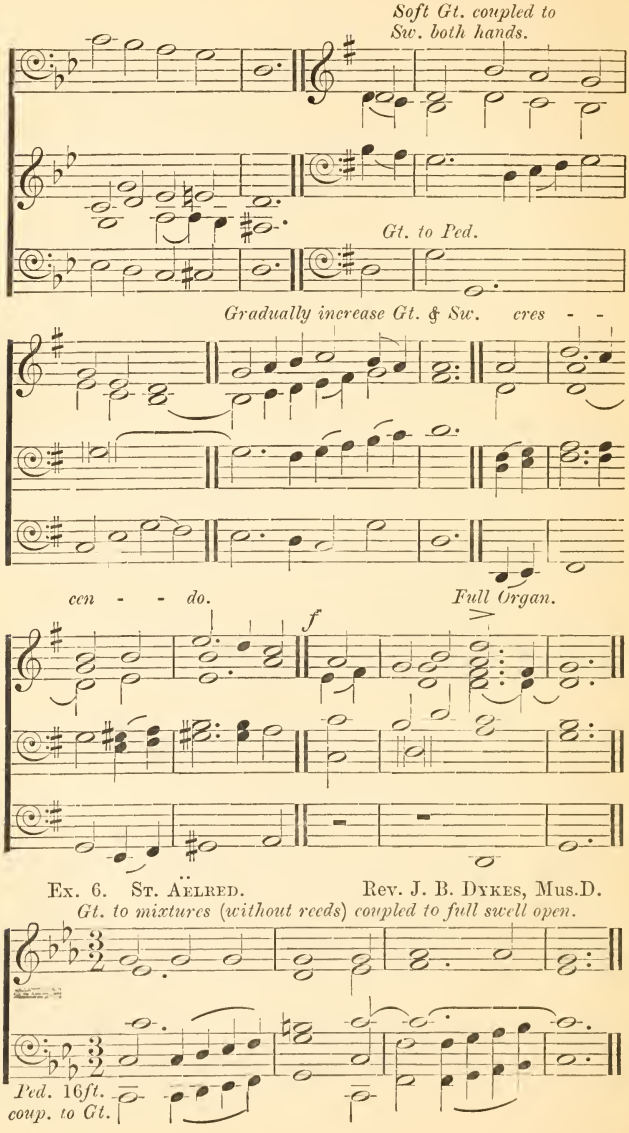
9. Swell diapasons, with or without pedals. Example:—"Redhead No. 47," to "When our heads are bowed with woe," in which the pedal (soft 16ft.) can be introduced with good effect in bars 2, 4, 6, and 8—the remaining bars without pedal.

10. Tunes with repeats. Example: "Austria," or "Hymn to the Emperor," by Haydn, to "Glorious things of thee are spoken," or "Praise the Lord! ye heavens, adore Him," furnishes a good example. First and second lines (of words),—solo clarionet, accompanied on soft swell; third and fourth (repetition of lines one and two)—on swell diapason, without pedals; fifth,—great diapason coupled to swell reeds, with pedal open diapason; sixth,—gradually increase great, and open swell; seventh,—full organ (initial bass note A, on lower part of pedal board); eighth,—gradually reduce organ and conclude with soft 8ft. on great.

11. Special tunes require special treatment. Two well-known ones will serve as illustrations. (Exs. 5 & 6.)

Ex. 5. Vox Dilecti ("I heard the voice of Jesus say").
Rev. J. B. Dykes, Mus.D.

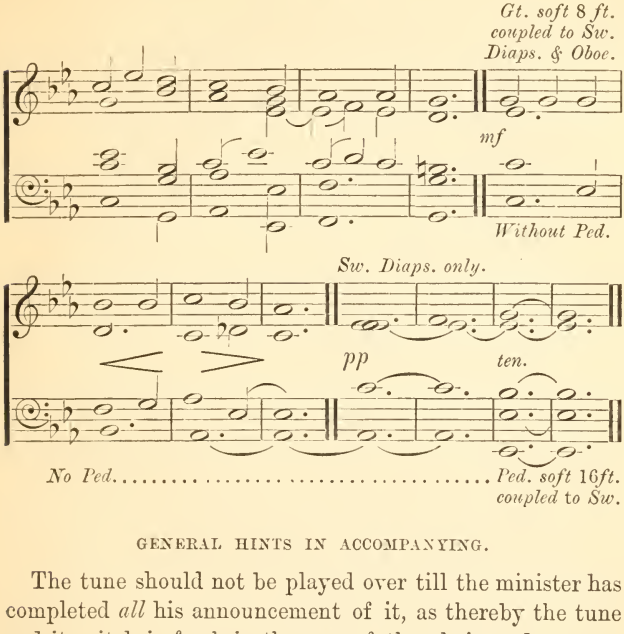




Ex. 6. St. Aelred. Rev. J. B. Dykes, Mus.D.

Gt. to mixtures (without reeds) coupled to full swell open.

Ped. 16ft. coup. to Gt.



GENERAL HINTS IN ACCOMPANYING.

The tune should not be played over till the minister has completed *all* his announcement of it, as thereby the tune and its pitch is fresh in the ears of the choir and congregation. The choir having risen, no time should be lost in starting. The first melody note may be struck just before the other notes of the chord, as a signal for an immediate departure. Generally speaking this preliminary note should only be necessary for the first verse and not for the remainder of the hymn. A similar advance-note on the pedals is not nearly so effective in securing a prompt "getting away together." The old-fashioned style of making the first melody note with the semitone below an *acciaccatura* is hideous, and should be consigned to the oblivion it deserves.

Although the organ has to lead the voices it should not habitually overpower them. It should be an accompanying and sustaining instrument. But there are times and

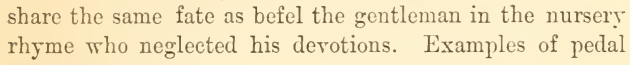
places when the organ may legitimately assert its power by flooding the building with sound. Unless, however, this is done judiciously and sparingly it will lose all its effectiveness. The general rule should be not to use more power than is absolutely necessary, but to obtain plenty of variety in the accompaniments. If the loud stops are constantly used there is no reserve power for special and peculiar occasions.

Therefore, be sparing with the reeds. They are excellent servants, but treacherous masters. Their occasional introduction is delicious (if they are good and in tune), but their ceaseless din becomes nauseous, and it vulgarises the playing. By all means let the diapason tone—the backbone of the organ—have the first consideration, but be careful not to destroy it by the constant blare of the reeds. For this reason the manual couplers should not always be drawn, as is frequently the case. It is a delightful relief to hear the great organ flue work alone *without* the swell reeds. The use of the 8ft. stops on the great—even the open diapason alone—in simple four-part harmony, and without pedals, is an enjoyable change. Some organists couple the manuals together at the commencement of the service and keep them so to the end. This is a great mistake. Contrast and variety should be aimed at in the accompaniments, and monotony and ruts should be strenuously avoided.

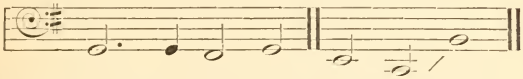
Great care is needed in the treatment of the pedal organ, both in regard to its judicious employment and in the progression of the bass part. As in the case of the reeds, a constant use of the pedals is undesirable. It affords a welcome change for them to be silent in one or more verses of a hymn. The entry of the pedal after a temporary cessation gives it new life, dignity, and power. Therefore, give your feet and the pedals an occasional rest, and thereby add further variety to your accompaniments.

The progression of the bass part should not be altered except in special cases, principally cadences. The upper part of the pedal board should be more frequently used than it is. The constant boom of the lower notes becomes monotonous and irritating. A left-legged pedaller deserves to be taken by his offending extremity and made to share the same fate as befel the gentleman in the nursery rhyme who neglected his devotions. Examples of pedal progressions.

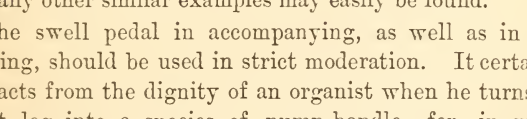
Ex. 7. Bass of the first two lines of St. George's (Elvey) as *written.*



A may be pedalled an octave lower, thus :—



But not *B*, as it would spoil the progression, *e.g.*



Many other similar examples may easily be found.

The swell pedal in accompanying, as well as in solo playing, should be used in strict moderation. It certainly detracts from the dignity of an organist when he turns his right leg into a species of pump-handle—for, in many cases, that is actually what it comes to. No part of the organ is more abused than the swell pedal. Dr. Stainer in his excellent "Organ Primer" (Novello) relates the following story.

"On one occasion I remember to have heard an organist performing on an instrument having a very prominent swell organ case with highly-decorated shutters. He was playing upon the *choir* organ with both hands, and without using the pedals, but so strong was the force of habit, that his right leg was busily engaged working the swell pedal. The absurd effect can be imagined; the tone remained level and passionless to the ears of the hearers, while their eyes were annoyed by the meaningless 'gaping' of the swell shutters."

Dr. Stainer also gives the following useful advice as to the use of the swell pedal, which deserves to be "writ large," framed, and hung up above a good many organ desks.

"Never use the swell pedal unless the proper expression of the music demands a *crescendo* or *diminuendo*."

"Never sacrifice the proper performance of a pedal passage for the sake of using the swell pedal."

"Be as careful of the way you let the pedal return upwards as of the way you press it down."

"Observe carefully the length of the passage marked *crescendo*, and do not get the swell fully open till the *climax* —unless you are prepared to carry on the *crescendo* by adding stops."

"The swell *crescendo* is the more effective, if not used too frequently."

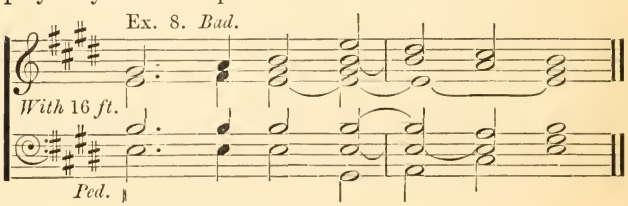
Mr. Walter Parratt in Grove's "Dictionary of Music and Musicians" (article on "Treatment of the organ") says:—

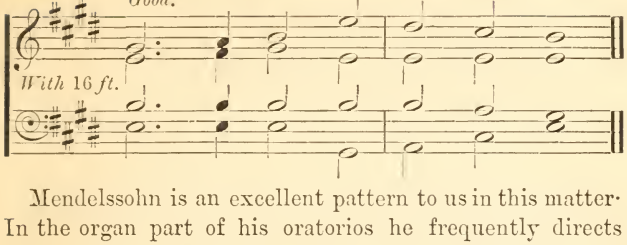
"The swell pedal is still treated too convulsively, and it should be remembered in putting it down that the first inch makes more difference than all the rest put together."

The question of supplementing the voice parts—called "filling in," or "doubling"—opens up a wide subject. A whole chapter could be written on this one point alone, and then it would fail in its purpose unless the student had a thorough knowledge of harmony and the construction of chords. When the four parts only are played there can be no fear of the organist's going wrong in this direction, but then unless the 16ft. manual stops are used, the chords will sound miserably thin.

When the 16ft. manual stops—the "doubles"—are drawn great care is necessary in "filling in," especially in the left hand chords. Generally speaking, it is safer to play only the vocal parts.

Ex. 8. *Bad.*

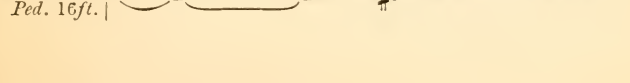


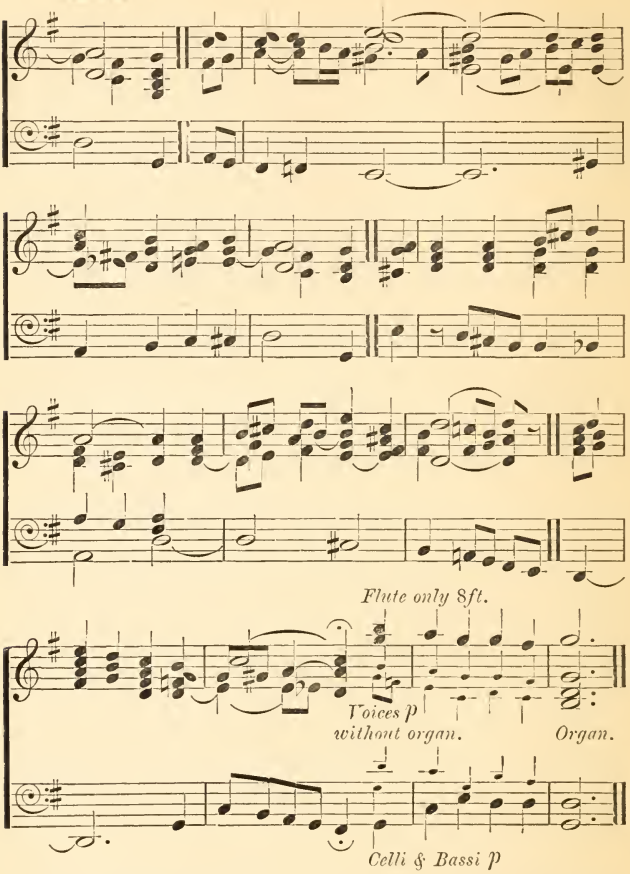


Mendelssohn is an excellent pattern to us in this matter. In the organ part of his oratorios he frequently directs the use of the "doubles" (*mit.* 16) and in these places it is not uncommon to find chords in four, sometimes three parts written in "close position," even in the *fortes*. See the organ part (in the full score, not the octavo copy) of "St. Paul" and the "Hymn of Praise," both of which are full of interesting and effective points.

It is an agreeable change for a verse to be sung in unison with a varied accompaniment. Unless the organist is quite *au fait* in producing a different, at the same time correct, harmony on the spur of the moment he should prepare it beforehand and commit it to paper. To show how he may do it, I give (Ex. 9) the organ part (with a few necessary compressions) of the second verse of "Let all me praise the Lord" from Mendelssohn's "Hymn of Praise." The tune is the familiar "Nun Danket." I have kept to Mendelssohn's beautiful design in the last line, where the voices break into harmony with the simple accompaniment of the flute and basses (strings), the organ re-entering at the tonic chord.

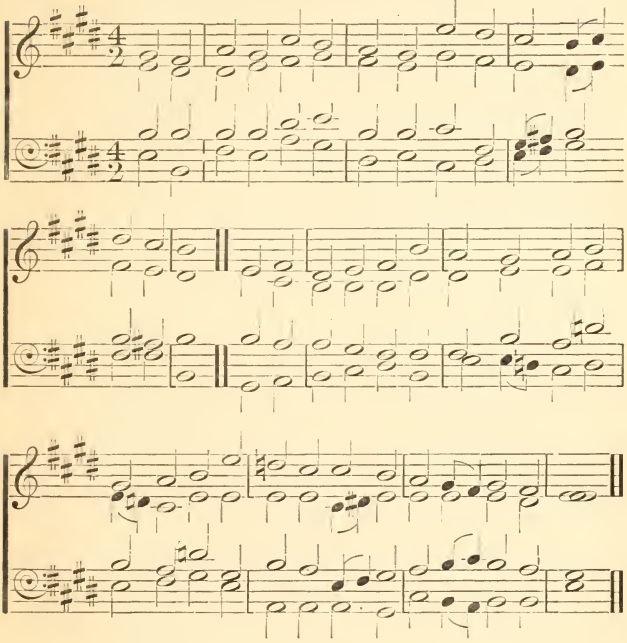
Ex. 9. Nun Danket. German.
Voices in *unison.*



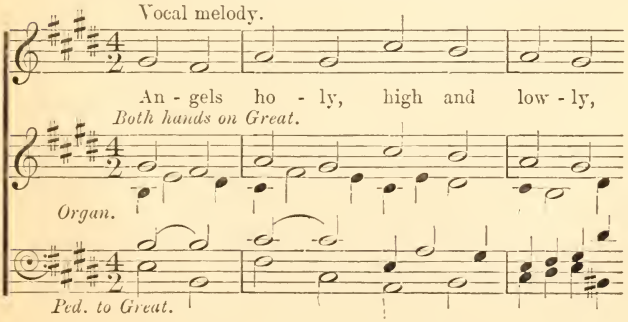


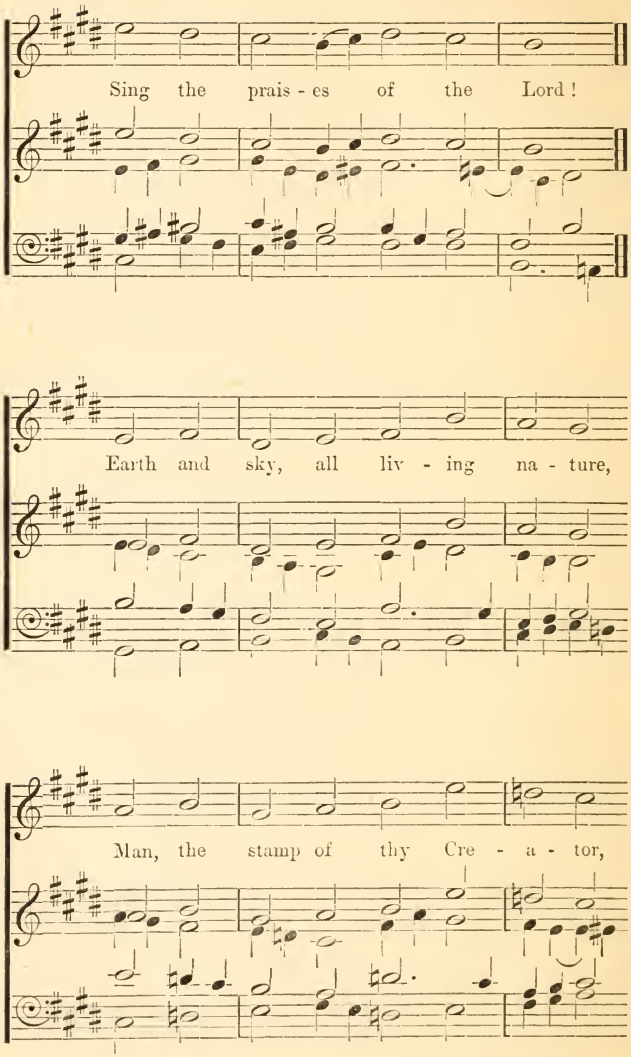
The following is set to Professor John Stuart Blackie's fine hymn, "Angels holy, high and lowly," by the late Henry Smart. The tune is first given in its original harmonized form, followed by a version with free harmonies by Dr. E. J. Hopkins, to show what may be done in the way of introducing suspensions and passing notes in the organ part.

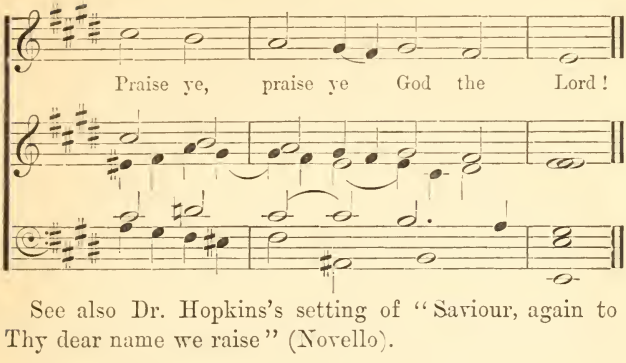
Ex. 10. SERAPHIM. 4.4.7.8.8.7. HENRY SMART.
Original harmony for four voices.



The above with Organ harmonies by Dr. E. J. Hopkins.



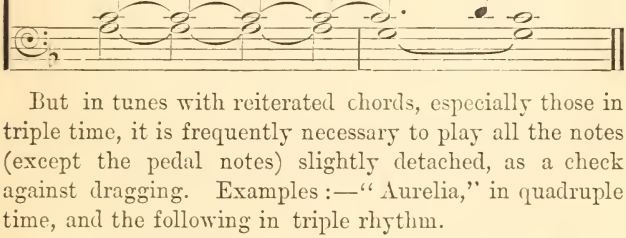

Sing the prais - es of the Lord!
Earth and sky, all liv - ing na - ture,
Man, the stamp of thy Cre - a - tor,



See also Dr. Hopkins's setting of "Saviour, again to Thy dear name we raise" (Novello).

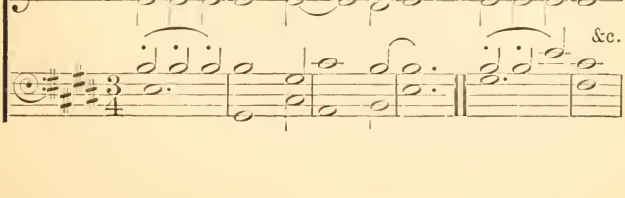
The merest tyro knows that in organ playing a note common to two or more successive chords (the melody notes and the ends of phrases excepted) is not usually struck a second time, but held down, as follows:—

Ex. 11.



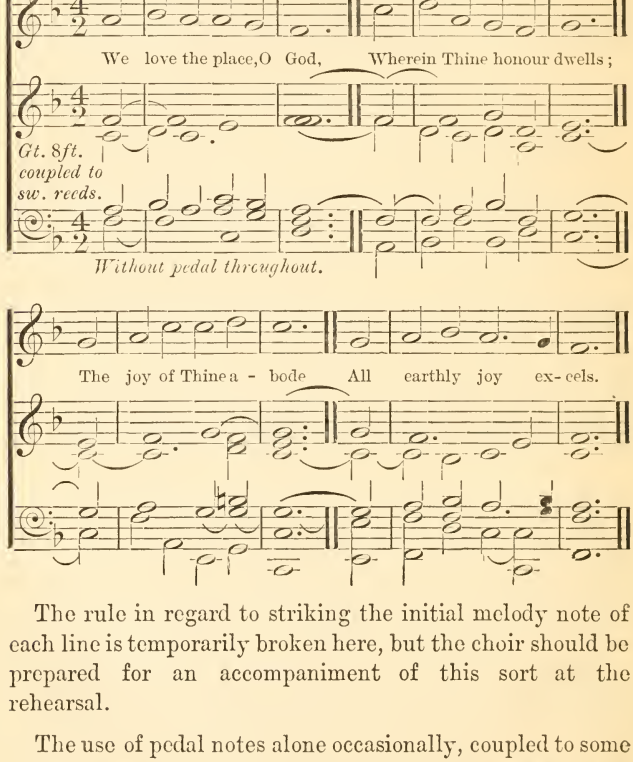
But in tunes with reiterated chords, especially those in triple time, it is frequently necessary to play all the notes (except the pedal notes) slightly detached, as a check against dragging. Examples:—"Aurelia," in quadruple time, and the following in triple rhythm.

Ex. 12. From "Hesperus." H. Baker, Mus.B.



If the choir is strong in the soprano part, a nice rich effect may sometimes be obtained by transferring the melody-note to an inner part of the organ chords, and playing chords having their upper notes below the vocal melody (Ex. 13).

Ex. 13. QUAM DILECTA. BISHOP JENNER.



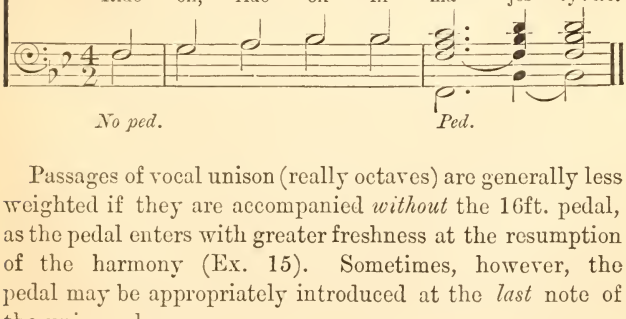
The rule in regard to striking the initial melody note of each line is temporarily broken here, but the choir should be prepared for an accompaniment of this sort at the rehearsal.

The use of pedal notes alone occasionally, coupled to some soft 8ft. manual stops, is an agreeable change, especially at a "pedal bass," but, as in the previous instance, the choir should be powerful, and their lead decisive and strong.

The thought suggested by a single line or verse may be emphasized by employing a stop of pronounced quality. Examples:—"The trumpet sounds; the graves restore," in "Great God, what do I see and hear?" and "The silver trumpet calls" in "O day of rest and gladness," using the great trumpet; "Fierce raged the tempest," using up to the great mixtures (without reeds).

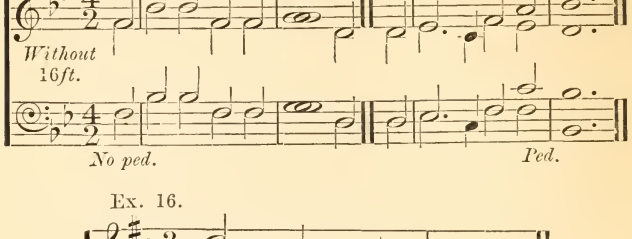
The full organ may be used for a similar purpose with good effect, even in a single word, *e.g.*, "Let there be *light*!" in "Thou, whose Almighty word." Other examples are, "All Thy works shall praise Thy name in earth, and sky, and sea" (complete line), in "Holy, holy, holy." The last five chords in the final verse of "All hail the power of Jesu's name!" if sung to "Miles' Lane." "Christian soldiers, onward go!" which is the last line of "Oft in sorrow, oft in woe." The following (Ex. 14) is an excellent specimen; note the grand burst of the full organ at the word "majesty."

Ex. 14. W. G. Cusins.

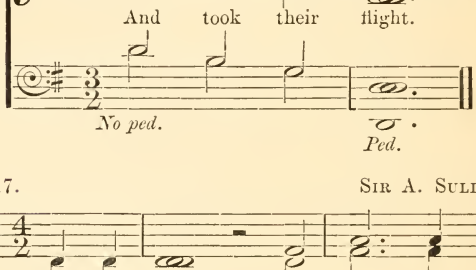


Passages of vocal unison (really octaves) are generally less weighted if they are accompanied *without* the 16ft. pedal, as the pedal enters with greater freshness at the resumption of the harmony (Ex. 15). Sometimes, however, the pedal may be appropriately introduced at the *last* note of the unison phrase.

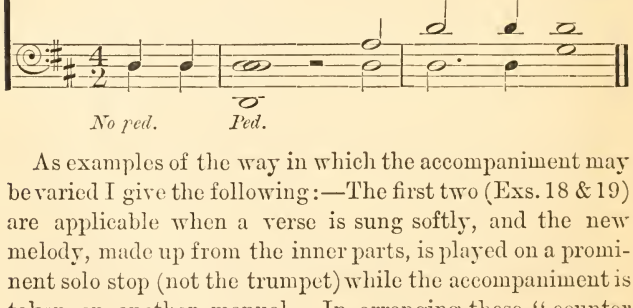
Ex. 15. Wir Pflugen. German.



Ex. 16.



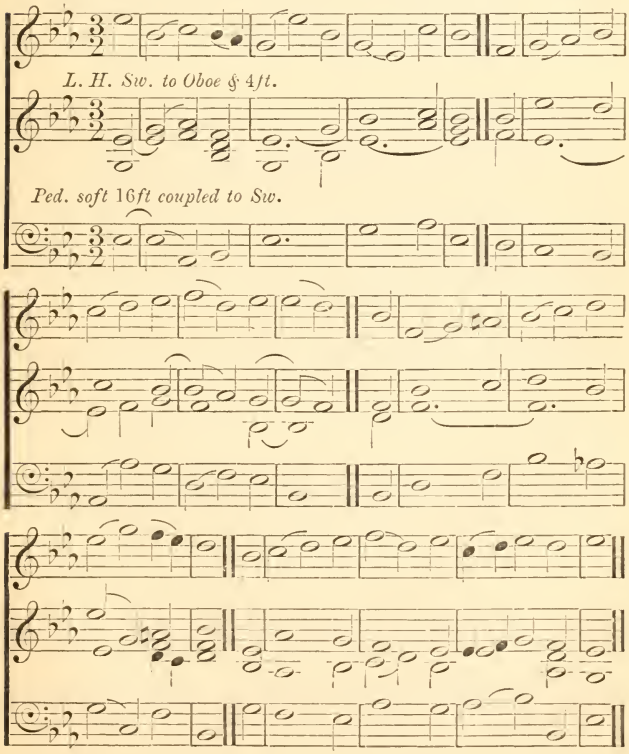
Ex. 17. Sir A. Sullivan.



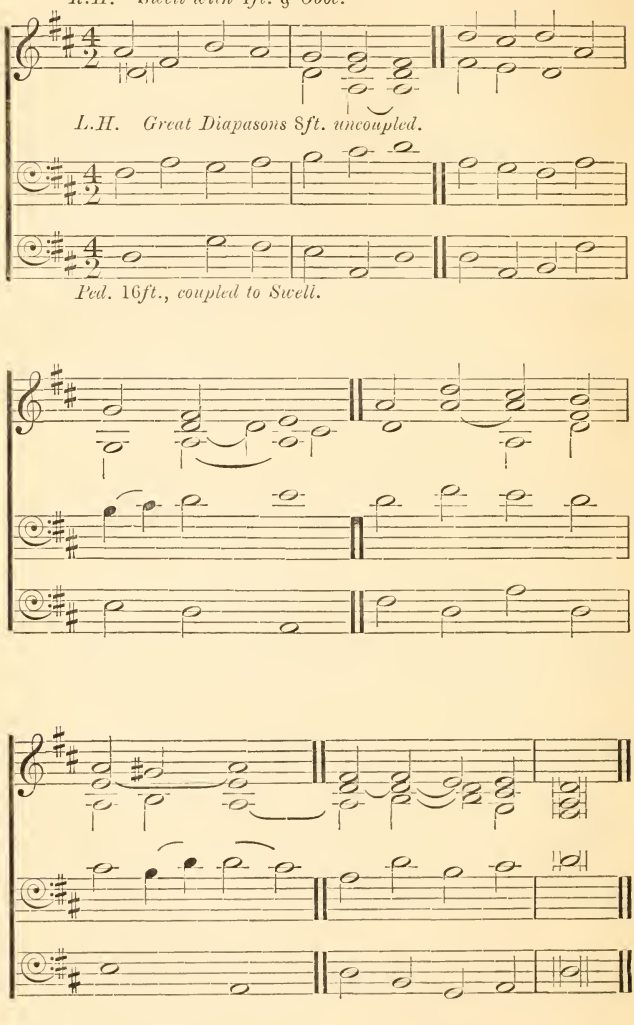
As examples of the way in which the accompaniment may be varied I give the following:—The first two (Exs. 18 & 19) are applicable when a verse is sung softly, and the new melody, made up from the inner parts, is played on a prominent solo stop (not the trumpet) while the accompaniment is taken on another manual. In arranging these "counter melodies" the student is warned against taking one particular part, *e.g.*, the tenor, and making *it* the new melody, as very often an inner part may be very tuneful for the first few notes

but afterwards it may have one note several times repeated, which, of course, would not be very melodious. In such a case the alto, tenor, and occasionally, the soprano part should be drawn upon to supply the new melody. (N.B.—Not a single note of the vocal harmonies of the following tunes has been altered. In Exs. 20, 21, 22, 27, and 28, the vocal melody is given on the uppermost line as a guide to the voice parts, but of course, is not to be played).

Ex. 18. Rockingham. Vocal harmonies from "Church Praise." *R. H. Solo stop.* (Vocal melody in upper notes of L. H. part).

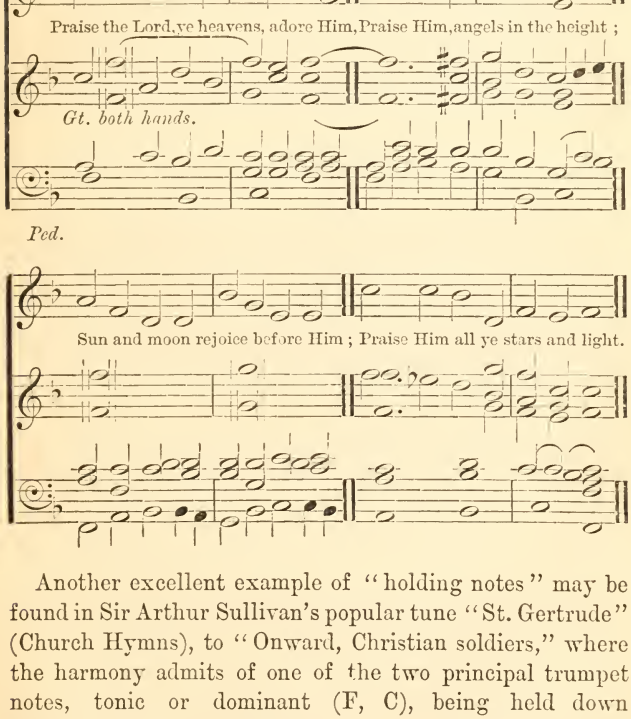


Ex. 19. Capetown. 7.7.7.5. (A. & M., 163.) German.



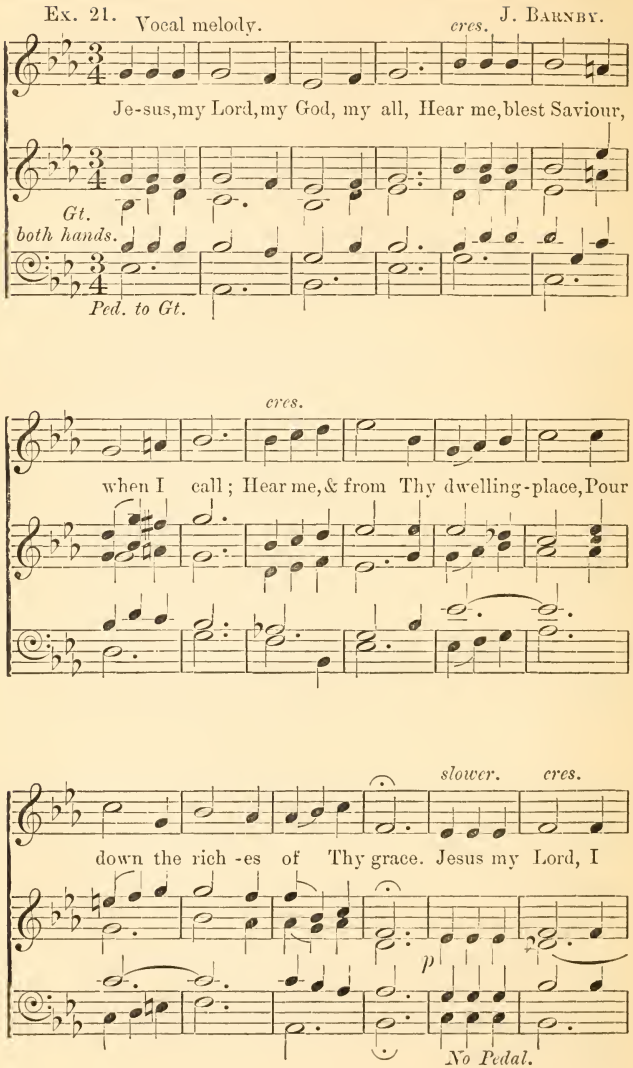
Example 20 introduces an "inverted pedal," or holding note in the upper part, while the voices sing on; the original harmony has not been altered in the arrangement.

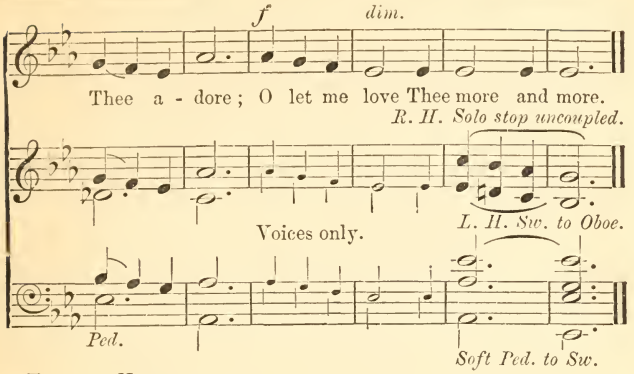
Ex. 20. NEWTON FERNS. SAMUEL SMITH.



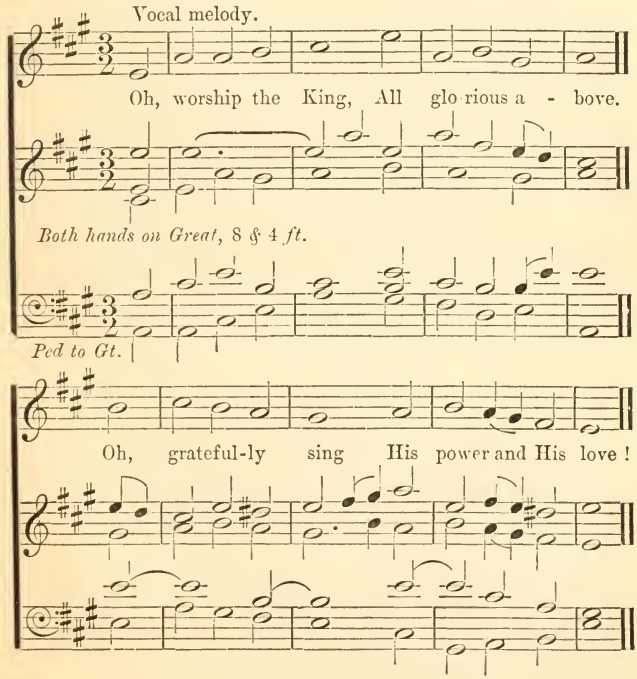
Another excellent example of "holding notes" may be found in Sir Arthur Sullivan's popular tune "St. Gertrude" (Church Hymns), to "Onward, Christian soldiers," where the harmony admits of one of the two principal trumpet notes, tonic or dominant (F, C), being held down throughout an entire verse.

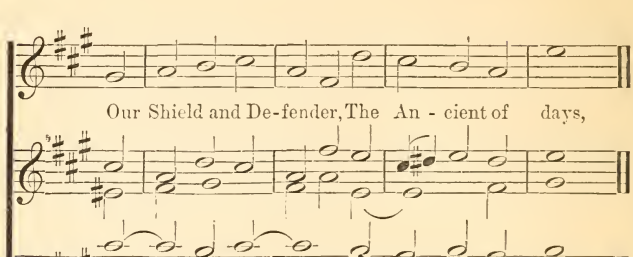
The next example (21) is Mr. Barnby's beautiful tune to "Jesus, my Lord, my God, my all," from the "Hymnary" and other collections, also published separately in the *Musical Times*.

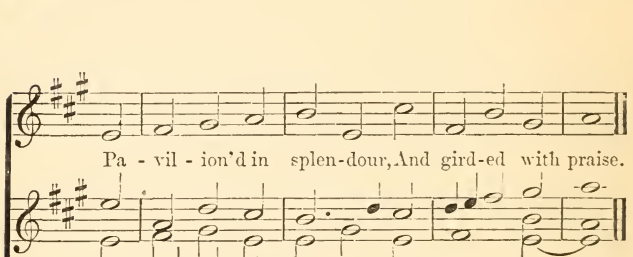

Ex. 21. Vocal melody.
cres.
J. Barnby.
Je-sus, my Lord, my God, my all, Hear me, blest Saviour,
Gt.
both hands.
Ped. to Gt.
cres.
when I call; Hear me, & from Thy dwelling-place, Pour
slower.
cres.
down the rich-es of Thy grace. Jesus my Lord, I
p
No Pedal.



Ex. 22. HANOVER.



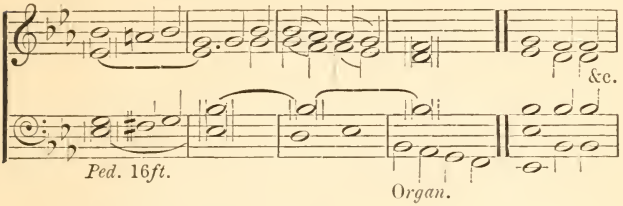




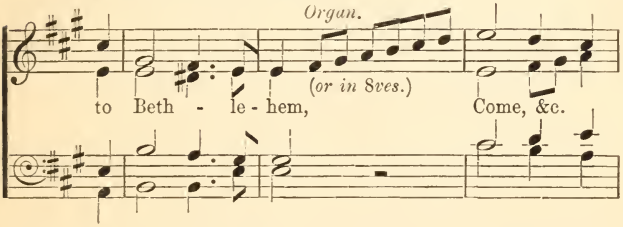
The above are only specimens of what may be done to add variety to the accompaniments. Organists are, however, cautioned against a too frequent use of these variations, or they will lose much of their freshness.

The natural pauses between the lines may be filled up by passing notes (Exs. 23, 24,), arpeggio (Ex. 25), or reiterated notes (Ex. 26, 27, 28).

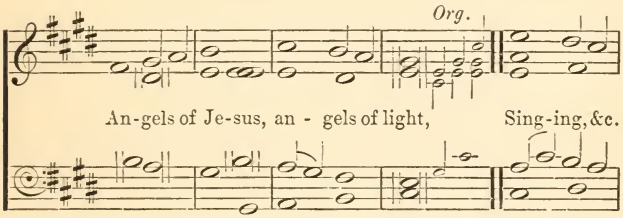
Ex. 23. From Holley. G. Hews.



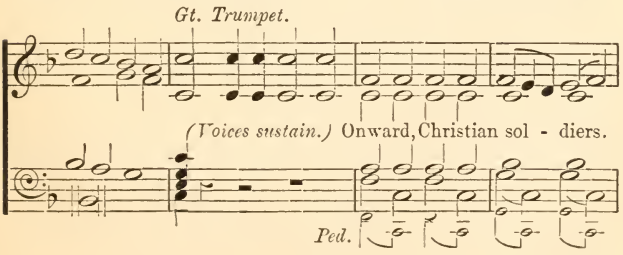
Ex. 24. From Adeste Fideles.



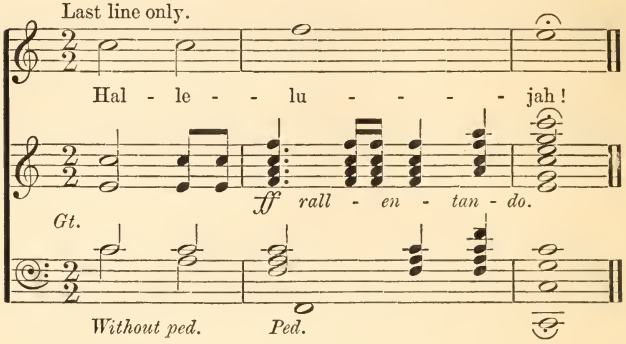
Ex. 25. From Pilgrims. H. Smart.



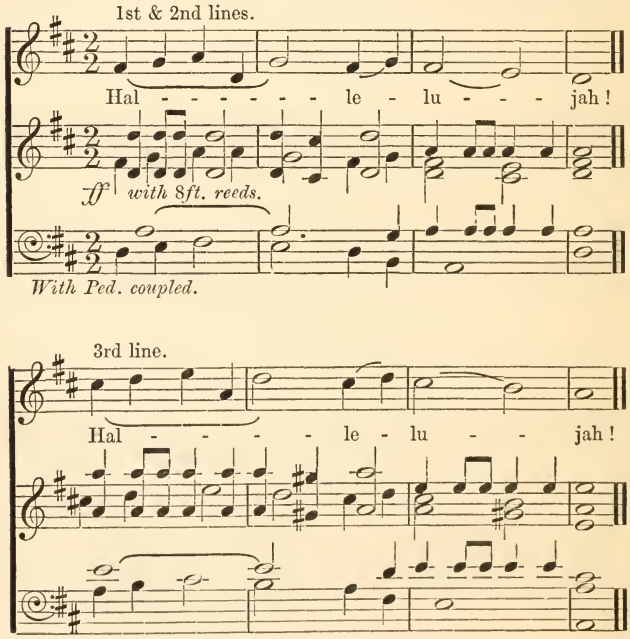
Ex. 26. From St. Gertrude. Sir A. Sullivan.

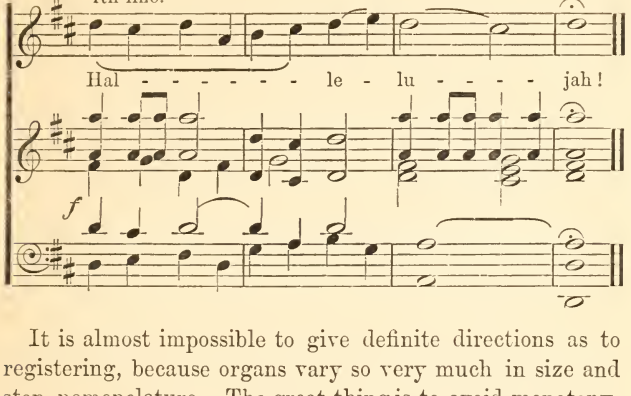


Ex. 27. St. Albinus. (A. & M., 1st tune.) Dr. Gauntlett.



Ex. 28. Easter Hymn. Henry Carey.





It is almost impossible to give definite directions as to registering, because organs vary so very much in size and stop nomenclature. The great thing is to avoid monotony, and to get contrasts in the accompaniments. Balance of tone and the charm of variety in organ playing may, to a very large extent, be acquired by listening to good orchestral performances. It is an excellent education for an organist, not that he is to attempt to imitate orchestral effects on his instrument—but simply that he may learn how to colour and diversify his accompaniments.

There only remains to refer to *unaccompaniment*. An old German proverb says "Speech is human, silence is divine." Applying this to organ pipes, their temporary cessation for a verse, or even one or two lines, while the singing goes on, is a delightful relief. Great care is needed in its practical application when the congregation are singing. Atmospheric conditions and the necessity of a strong choir are important considerations. The greatest anxiety is whether the pitch will be sustained without the instrument. For this reason heavy, slow tunes, or hymns with long lines are scarcely suitable for unaccompanied singing, as are also tunes bristling with chomatic intervals, and those in minor keys. But short metre, 6's, and similar short-line hymns (also common metres if not too

slow) may be made very effective by some of the verses being sung without the organ. For example, Reinagle's "St. Peter" (in E or F, not E flat) to "How sweet the name of Jesus sounds." First verse, organ; second, without organ; third, organ; fourth, organ *ff*; fifth, without organ; sixth, organ, making a gradual *crescendo* to the end. The first two lines of some of the verses of "Let us with a gladsome mind" may be sung without the organ, which will enter with point at the refrain "For his mercies shall endure," &c. I sometimes drop the organ after the first verse of a hymn, *i.e.*, if it has only a few verses, and allow the voices to go on and finish without accompaniment; but I always take good care not to attempt this experiment on a raw cold day with an easterly wind, or unless I have a full attendance of my best voices. Moreover, familiar and noisy tunes of the "Miles' Lane" and "Hold the fort" type are *not* in my category of unaccompanied strains.

EXPRESSION.

Much has already been said on this subject in previous chapters (IV and V) in regard to expressive singing which is equally applicable to accompaniments. Following the excellent example set in "Hymns Ancient and Modern," it is now the custom to issue the new hymnals with expression marks. These indications of light and shade, if carefully made in the first instance, are an immense help towards securing more tasteful singing by both choir and congregation. But some recent books that have come under my notice have been somewhat overdone in this respect, especially in the direction of seizing upon some line or word regardless of its context, and I find that ministerial editors are responsible for this false doctrine of expression. In thus divorcing an idea from its legitimate associations they follow the example of a certain cleric of the Common-

wealth period. This eloquent divine preached a furious discourse against the current fashion of female hairdressing, and, with characteristic profundity, took for his text *part* of the 17th verse of the 24th chapter of St. Matthew's Gospel—"*top not* come down." Example of false and exaggerated expression in two recent hymnals—"How sweet the name of Jesus sounds," the last verse commencing "Till then I would Thy love proclaim" —is marked *mf*, or *f*, and the last line—"Refresh my soul in death" is marked *dim.* If there is any meaning in these words and their context, it is unnatural to sing them more softly. It seems to me that the soul's refreshment in death should be in rich abundance and not in diminished quantities, therefore, the passage ought to be sung with increased force to the end.

Word painting should be very cautiously indulged in, and the colours laid on very gently, or the (musical) picture will be spoiled and become a daub. For example, take Lyte's hymn, "Abide with me." The last line is "In life, in death, O Lord, abide with me," but to signal out "in *death*" to be played and sung very softly is to my mind the perversion of an idea. As in the former instance the context is "the abiding presence of the Lord,' which is as much if not more needed in death as in life. Many other examples could be given, but these well-known ones will serve as danger warnings against indiscriminate and senseless word painting.

FLATTENING AND DRAGGING.

These are the chief thorns in the flesh of an organist of a congregational-singing church, and how they do prick! Is it possible to remove them? To some extent —yes. For example, if the congregation seem to be getting flat, put in the 16ft. manual stops, draw those of 4ft. and 2ft., and play the melody in octaves.

Continue this till the pitch is righted. If the congregation are slow in responding, sustain the last chord of the tune at the end of a verse for three or four beats, making a longer pause than usual. This will be equivalent to the following message from the organist to the congregation: "You are singing very flat. Please endeavour to keep in tune. *This* is the pitch." This treatment is far more effective than using the reeds, and, in most cases it will be found to answer its purpose admirably.

Dragging on the part of the congregation must be promptly checked. The organist should show that *he*, and not the congregation, regulates the speed. The simplest plan is to play a few chords *staccato*, and at the same time increase the organ tone, which, with the help of the choir lead, will prove an excellent fillip, and will generally have its effect. If this fails a stronger dose is necessary in the form of the *full organ*, which should be continued (two or three bars will generally suffice) till the sluggards are made to go on. The use of the full organ in this connection will be as a communication from the organ loft to the pew as follows: — "My dear people you are singing very slowly and apathetically. You really must not spoil the time in this manner. *This* is the speed. Now, please, come along." The full organ should only be used in extreme cases of dragging, or it will lose much of its potency.

Chanting and Anthem Accompaniments.

What has already been said in reference to accompaniments to hymn-singing applies also to chanting. As the voices do not require to be so much supported as in hymn-singing there will be many opportunities for a lighter accompaniment, also the occasional use of the solo stops. The verses of the chant should run on with scarcely any pause,

and the organist should not withdraw both hands and feet from the keys between the verses, except for special effects. The following are some of the various combinations for use in accompanying the chant. *Great*—8 and 4 ft. (for the first verse of the Psalm and the *Gloria Patri*); diapasons uncoupled; soft 8 and 4 ft. (flute), if the latter is not too soft. *Swell*—full, closed, with 16ft. pedal open diapason coupled; reeds; diapasons; all the flue stops, including mixtures and 16 ft., *without reeds*, with box closed, which produces a weird effect. If there is a choir organ, the 8 and 4 ft. for chords, and other stops for solo work. The pedal should not be constantly used. Playing the melody as a solo on the great diapasons an octave lower than written is a delicious change. The thoughtful organist will readily find out how best to combine the stops for chanting accompaniments. Let me emphasize one important feature in the accompaniment to chanting—*un*accompaniment.

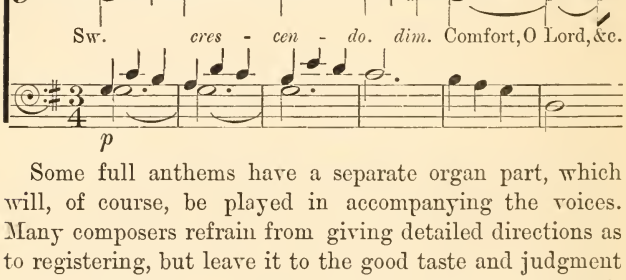
The varied sentiments of the words of the Psalms—"joy and gladness," "sorrow and heaviness," praise, prayer, adoration, penitence, "joyful noise," "trumpets and shawms," "psaltery and harp," "the raging of the sea," "still waters," &c., open up a fine field for exercising the talents of a poetical and imaginative organist. There only remains to add one parting word of advice to the accompaniment of the Psalms. Always "play skilfully," but not necessarily "with a loud noise."

(See also Chapter VI. "Chanting" p. 87, et seq.)

Anthems that have no independent instrumental accompaniment are like unto hymns and should be similarly treated. When there is no written introduction the organist may extemporize one from the leading theme or themes in the anthem, and work it into a prelude of four, eight, or sixteen bars. The introduction may close on the dominant, or on the chord with which the anthem commences. A Christmas

anthem may appropriately have a part of the Pastoral Symphony (Handel) worked into the prelude. If the organist doubts his powers at extemporizing introductions he should write them down. The following opening (Ex. 29) by Sir John Goss to Crotch's "Comfort, O Lord, the soul of Thy servant" serves as an excellent model of a four-bar introduction to an anthem. Notice its melodic and sequential simplicity, and how beautifully it leads into the first vocal phrase of the anthem. The prelude to Gounod's "Ave Verum" is also a good example.

Ex. 29.



Some full anthems have a separate organ part, which will, of course, be played in accompanying the voices. Many composers refrain from giving detailed directions as to registering, but leave it to the good taste and judgment of the organist to produce a sympathetic accompaniment. In many instances it is well that they do so, for organs vary so much in stop nomenclature and in voicing, that what would be a proper balance between instrument and voices on one organ might be unsuitable on another. Moreover, the strength of the choir, the position of the organ, and the blending qualities of its stops should be carefully taken into account in registering. As in hymn tunes, it is well to remember that *senza pedal* is a welcome relief. Exs.:—Goss's "O taste and see," withholding the pedal (except the initial bass note) till the repeat of the opening theme in bar 21; and Sullivan's "O love the Lord," without pedal from bars 36 to 49,

when it will enter with fine effect at the return of the first subject with dominant harmony. Portions sung *without* accompaniment, especially passages of vocal unison, also make a pleasing contrast. Exs. :—Goss's "O taste and see," ten bars from the end (the return of the first subject), to be without organ, resuming it at "blessed is the man;" J. L. Hopkins's "Lift up your heads," the unison passages in bars seven and eighteen from the end ("The Lord of Hosts") without organ, which will re-enter with point where the voices break into harmony. The late Dr. S. S. Wesley's fine anthem "Blessed be the God and Father" is a model specimen of organ registration, constructive design, melodic beauty, and depth of expression, and is worthy the careful perusal of the student. It deserves to be widely known beyond the choirs of the Established Church, with whom it is a great favourite.

Finally, the organist should not fail to carefully adapt his accompaniments to the varied sentiments expressed in the words that are sung. This is a most important and necessary consideration, and should on no account ever be neglected. Study, experience, and a highly cultivated taste allied with technical knowledge are most essential requisites, but to these combined qualifications should be added an earnest sympathy with the service music he is called upon to perform. His aim and endeavour should be to do his very best. He should set up for himself a very high standard of excellence, never forgetting the importance of his ministrations to the worshippers whose praises he leads, and always maintaining a consciousness of the dignity and responsibility attendant upon his exalted office.

> "The fineness which a hymn or psalm affords
> Is when the soul unto the lines accords."

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