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## "All that breathe, your Lord adore" Hymn-Anthem

for Chorus of Mixed Voices with Soprano Solo































## MUSICAL MINISTRIES IN THE CHURCH

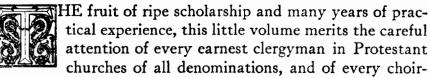
Studies in the History, Theory and Administration of Sacred Music

By WALDO SELDEN PRATT

Professor in the Hartford Theological Seminary, Lecturer at the Institute of Musical Art

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master and organist as well. In six chapters, "Religion and the Art of Music," "Hymns and Hymn-Singing," "The Choir," "The Organ and the Organist," "The Minister's Responsibility," and "The History of Hymnody," it deals with the relationship subsisting between the congregation, its musical leaders, and the minister;—not, of course, exhaustively, but in a way to define and illuminate the chief points of contact, and the importance and dignity of the musical portion of the services. The far-reaching spiritual influence of music, more especially of whole-hearted congregational singing; the vital necessity that all the music should be not a mere succession of "interludes" or "performances," but an integral part of the religious service, seconding and enhancing the special aim of Scripture reading, prayer and sermon; the peculiar and urgent duties of musicians and clergy with regard to music in the church; the difficulties and pitfalls, the indifference or even contempt, which bar the way to true musical uplift and progress: all these matters, and many others, are dwelt upon with a seriousness, tempered by a sweet reasonableness eminently befitting the subject. ¶ We venture to say that no one, whether layman, singer, organist or minister, can lay down this book without a feeling of thankful inspiration.

## The Choirtrainer's Art

by

## Dr. A. MADELEY RICHARDSON

Pp. xi and 196

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IRST and foremost, an eminently practical book. The author is a man of wide and varied experience in the management and training of church-choirs, and has previously published several works relating to divers aspects of church

music. He was thus enabled to take a broad and comprehensive view of this particular branch of the subject. Moreover, having gained through actual participation in this work from childhood onward a thorough acquaintance with all the minutiæ of choral training in the Church of England, he elucidates his theme with a wealth and completeness of detail which is fairly astonishing. His general standpoint is well stated in the introductory chapter: "In the following pages an attempt will be made to assist all choirmasters, whether they be the humble directors of village choirs or the dignified choragi and precentors of Cathedral foundations."

¶ In Part I, after general remarks on the dignity and efficacy of choral music, and the responsibility of the choirmaster, he takes up the Management of the Boys, of the Men, and (parenthetically) of the Women; the Practice Room, Practices and Rehearsals, and a comparison of English and American boys—not at all to the disadvantage of the latter!—Part II treats of Methods of Voice-production; Tone (Method of Breathing, Attack, Resonance, Balance); Practical Directions; Vowel-quality; the Consonants; First Steps for Boys; Agility Exercises, Scales, Arpeggios, etc.; Vowels and Consonants Combined; Use of the Blackboard; Training of Male Altos.—Part III, on the Rendering of Church Music, treats of the Value of Words, Words and Music, Fixed Plain-song (Monotones, Versicles, Responses, Litany), Psalm Chanting, Merbecke's Communion Service, Accuracy and Expression, Hymns, and Anthems and Services. Several pages of excellent vocal exercises are appended.

The fact that the book was primarily intended for Episcopal use in no way lessens its utility in Congregational and other Protestant churches; the basic details of choirtraining are the same in all cases, and it is the author's careful attention to detail which lends the work its incontestably high importance. The style is admirably clear; there are several good illustrative cuts, and very numerous musical examples.

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