

Musical.

All correspondence intended for this column should be directed to the Musical Editor, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

CHURCH MUSIC.

Ever since the earliest ages Music has been a most important accessory to religious worship. Not only was vocal music an important element in the services of the church, but instrumental music was also largely introduced, frequent mention being made in the Bible of the Harp, Lute, Sackbut, Psalter, Dulcimer and other instruments; in fact the amount of music of all kinds seems to have been limited only by the means at the disposal of each particular body.

As a means of emotional expression, music is far ahead of any other art; its power over the masses, too, is wonderful for good or evil, hence its importance as an agent in bringing people to that frame of mind necessary to those who would worship "in spirit and in truth."

In olden times "Plain Song" was the only form of music used in divine service, but as the art progressed, and the science of harmony became better understood, the music of the church assumed a more noble form, culminating in the masterpieces of Bach, Mendelssohn, Mozart and others. In the Catholic Church the Officiating Priest and the choir, alone take part in the service, the congregation remaining entirely passive, while in most Protestant Churches the people take an active part in this service of song. Many arguments might be adduced in favour of both styles of service, and so far as the Catholic Church is concerned, custom, if not doctrine, decrees that the people shall have everything (even thinking) done for them, so that we do not feel called upon to question the propriety of existing arrangements in that church. In Protestant churches, however, it is different; the people have ideas concerning these matters, and generally succeed in having them carried out.

The Episcopal Church having a clearly defined ritual is the only one in which a fixed plan or programme of music is laid out. The designers of the Book of Common Prayer evidently intended the service to be largely musical, most of it being marked in the rubric to be said "or sung," and provision being made for Canticles, Anthems, &c. After a time hymns and metrical psalms were introduced, lending a variety to the service, and enabling the people to join in the singing more readily than they could in the complicated anthem. In former years the Presbyterians, Congregationalists and others confined their singing almost exclusively to hymns, but as of late years they have all copied the Episcopal Church and introduced "Te Deums," Canticles and Anthems, we may consider them all together, and class them under three heads, viz. :—

1. Churches where singing is done by the people only;
2. Churches where singing is done by the choir only;
3. Churches where both choir and people sing.

As a specimen of the first class we may take the old-school Presbyterian churches, where the precentor used to "raise the tune," the congregation singing after him to the best of their ability. This method is about as worthy of the house of God as would be a church edifice of pine logs with a stump for a pulpit. A service in the latter might be just as hearty and as acceptable as any other, but we generally try to make our churches as handsome as possible, and on the same principle should we not, where art is introduced, see that it is of the best kind possible?

Churches of the second class are, we are happy to say, rarely to be met with in Canada. People here, as a rule, go to church to take part in the service, and not to listen to a concert; and hymn-tunes twisted out of shape in order to exhibit the vocalization of a Soprano or the sweet head notes of a Tenor are neither devotional nor edifying.

It is to the last of these classes that most our churches belong, and so far as the style of service goes we are probably ahead of our neighbours in the United States, who as a rule, employ a professional quartet to sing for them. We have the elaborate Te Deum Anthem to be sung by the choir only, the people silently allowing the vicarious office to be performed by those better skilled than themselves; then we have Responses, Canticles and Hymn-tunes in which all may join, taking an active part in the elevating exercise. The question is what should the people sing, and what leave alone? We answer that they should leave everything alone unless they are competent to perform it decently, and have a conductor to beat time in order to keep organist, choir and people together.

But supposing the initial difficulties to be got over there are other matters that will require attention before congregational singing can be really a success. There is a tendency among compilers of hymnbooks to exclude tunes of a broad and massive style, and to introduce the "pretty" element to a great extent, tunes requiring more skill and practice in shading that could possibly be attained by the average church member. Many of these beautiful tunes are altogether unsuited for congregational use, and should only be attempted by those having both taste and experience.

We think it would be well to select the simplest tunes obtainable for the hymns, thus affording the congregation an opportunity for joining in the exercises, the latter leaving the choir free to perform more elaborate selections as Anthems. Each hymn should always be sung to the same tune and should be selected by the Choirmaster.

Many ministers, in their zeal for the success of the music in their church, forget themselves so far as to instruct their choir as to the manner in which the music is to be performed. This interference is always to be deprecated, and no clergyman who knows anything of music would be guilty of anything so presumptuous. The Choirmaster (and not the clergyman) is responsible for the music of the church; his reputation suffers when the performance is not up to the standard; with him then should lie the selection of hymns, anthems, and everything else that is performed, and he should have absolute control of both organist and choir, without interference on the part of the clergy or committees of any kind. If the man be not fit for his position, he ought to be discharged and a competent man put in his place. On no account, however, ought anyone but the Choirmaster be allowed to interfere with the choir in any way, or dictate how or by whom any piece is to be performed.

If the clergy would use their endeavours to employ educated choirmasters, and then place the control of all musical matters in their hands they themselves attending solely to their own department, we would hear less nonsense about congregational singing and fine specimens of hymnology, the music in our churches would suddenly undergo a wonderful change for the better, and sound practical reform would take the place of vague and impracticable suggestions.

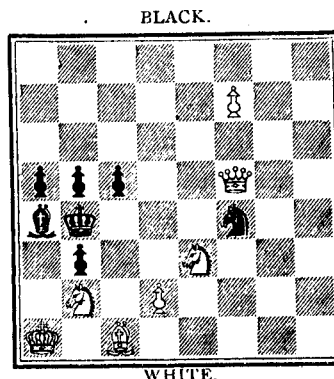
Chess.

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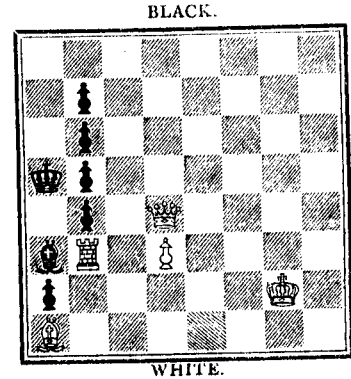
Montreal, November 20th, 1880.

CANADIAN SPECTATOR PROBLEM TOURNEY—SECOND PRIZE SET.

MOTTO: "Strategy." Author: Mr. W. A. Shinkman, Grand Rapids, Michigan.



White to play and mate in two moves.



White to play and mate in three moves.

SOLUTION TO PROBLEM NO. 113—K to B 5.

GAME NO. LXXIV.

Played in the Hamilton Chess Club Correspondence Tourney, between Mr. A. Hood, of Barrie, Ont., and Mr. J. W. Shaw, of Montreal.

SICILIAN DEFENCE.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Mr. Hood.	Mr. Shaw.	15 R to B 3	Kt to B 4	30 R tks K P (g)	P queens (ch)
1 P to K 4	P to Q B 4	16 Kt tks Kt (ch)	B takes Kt	31 R takes Q	R takes R (ch)
2 P to Q 4	P takes P	17 R to R 3	P to K 5	32 K to B 2	R to Q 5
3 K Kt to B 3	P to K 4 (a)	18 Q to R 5	P to K R 3	33 Q to K 8 (ch)	K to R 2
4 B to Q B 4	K Kt to B 3 (b)	19 B to Q B 4	P to K 6	34 P to K Kt 3	Q to B 7 (ch)
5 Castles	Q to B 2	20 P to Q Kt 3 (d)	Kt to K 5	35 K to B 3	Q to Q 8 (ch)
6 Q to K 2	B to K 2	21 B to R 3	P to Q Kt 4 (e)	36 R to K 2	R to Q 7 (h)
7 Kt to Kt 5	Castles	22 B takes R	P takes B	37 Q to K 4 (ch)	K to Kt sq
8 P to K B 4	P to Q 3	23 Kt takes Kt	B takes Kt	38 Q to K 8 (ch)	B to B sq
9 P to B 5	P to Q Kt 3	24 B takes P (f)	B takes B	39 K to B 2	Q takes R (ch)
10 P to K R 4 (c)	B to K 2	25 Q to Kt 4	B takes K B P	40 Q takes Q	K takes Q (ch)
11 Kt to Q 2	P to Q 4	26 Q takes Q B	P to Q 6	41 K takes R	K to Kt 2
12 P takes P	Kt takes P	27 Q to K 4	R to Q sq	42 Resigns.	
13 Q Kt to K 4	Kt to Q 2	28 R to Kt sq	P takes Kt P		
14 B to Q 3	K Kt to B 3	29 B P takes Kt P	P to Q 7		

NOTES BY MR. A. P. BARNES, NEW YORK.—(a) By holding on to the pawn Black incurs the disadvantage of an inferior position.

(b) B Kt 5 (ch) would result in White's obtaining a tremendous attack. The usual continuation is 4 Q to B 2, followed, if White Castles, by Q Kt to B 3.

(c) 10 R to B 3 might be met by 10 B to Kt 2, and then if 11 R to R 3 Black gets the best of it by 11 P to K R 3; taking K P with either Kt or B would give White opportunity for interesting attacks which would probably win.

(d) If 20 Q to Kt 6, Black must answer 20 B takes Kt, then if 21 P takes B, Black's best answer seems to be 21 Q to B 3 and White captures R P with P and ought to win.

(e) The best play seems to be:

22 R to R 2	21 Kt to B 7
and Black seems to have a draw at least.	22 Q to Kt 6
if 23 B to K B sq	23 Kt to Kt 5
24 R to R 3	24 Q to B 7 (ch)
25 K to R sq	25 P to K 7 and wins.
if 23 B takes R	23 R takes B
24 Kt takes K B P (a)	24 Kt to R 6 (ch) "draws."
(a) 24 B takes P (ch)	24 K to R sq
25 Q to Kt 6	25 Kt to R 6 (ch) "draws."

(f) I think White throws away a winning game; he probably overlooked the effect of Black's 26th move.

(g) R to Q sq affords means for a more protracted resistance.

(h) Good enough to win, but Black appears to have had a more artistic finish at his disposal, e.g.:

37 K to K 3	36 Q to B 8 (ch)
38 K to B 3 (if R interposes then	37 Q to Kt 8 (ch)
mate in three moves)	38 R to Q 6 (ch)
39 R to K 3, and Black mates in four moves.	37 R to Q 6 (ch)
if 37 R to B 2	38 Q to takes R.
38 K to K 4	39 P to B 4 (ch) &c.
39 Q to Q 5 (ch)	

By 36 Q to B 8 (ch) Black appears to force mate or win the R, the latter an important consideration if the 50 move rule had been brought to bear on him!

CHESS INTELLIGENCE.

HAMILTON CHESS CLUB CORRESPONDENCE TOURNEY.—Nineteen more games have been finished in this tourney, making a total of 62 completed. There are now only eighteen competitors, Mr. C. Mohle, of New York, having forfeited all his games and withdrawn. Through the courtesy of the Conductor we have received an interesting table showing the result of each individual game with the name of the opening and the number of moves. We have thought, however, that the present score of each competitor would prove of more interest to our readers and have had the following table prepared, showing the result up to October 31st:—

HAMILTON CHESS CLUB CORRESPONDENCE TOURNEY.

	Won.	Lost.	Drawn.	Score.
1. Anderson	5	2	1	5½
2. Boivin	2	5	2	3
3. Burke	3	3	1	3½
4. Braithwaite	4	2	0	4
5. Clawson	2	4	0	2
6. Ferris	0	5	0	0
7. Forster	5	3	1	5½
8. Henderson	7	0	0	7
9. Hendricks	0	7	0	0
10. Hicks	4	1	0	4
11. Hood	3	4	0	3
12. Judd	1	1	2	2
13. Kittson	3	0	1	3½
14. Narraway	4	1	0	5
15. Robertson	3	1	0	3½
16. Ryall	0	7	1	½
17. Shaw	5	2	3	6½
18. Wyld	1	4	0	1