

Musical.

VOICE CULTURE.

How frequently do we find persons possessed of good Baritone voices vainly endeavouring to master Tenor songs; or Altos straining their vocal organs to the utmost in the attempt to sing Soprano. Many excellent voices are so impaired by this abuse that no amount of care or culture can restore them to their normal condition, yet a few lessons from any competent teacher of singing would be sufficient to place the voice, and render every hour of practice beneficial, rather than hurtful, to the vocal organs. Although it is certainly possible to extend the compass of the voice to a certain degree, just the same as we may develop any organ by use in one particular direction, still we cannot make a Baritone sing Tenor nor develop an Alto into a Soprano, any more than we can make men tall or short at pleasure. Whatever voice a man is gifted with—be it Baritone, Tenor, or Bass—he must be content to use it in its natural place or register, and only exercise it sufficiently to improve its quality and develop its power and compass within reasonable limits. If it be unduly stretched, or used out of its natural compass, the quality is sure to be impaired, and the voice in time will be altogether ruined.

Most singing teachers have to spend a considerable time in undoing the injury caused by the injudicious use of the vocal organs, and at times are really puzzled to know what the original voice was like, so changed does a voice become by constant misuse. One would think that nature would guide untaught vocalists with regard to the pitch of their voices, but although the compass of the natural voice is limited, a series of sounds of a more extended compass may be produced in a sort of feigned voice, and singers who have not been taught to pitch their voices properly, frequently use this voice almost exclusively, till from habit they are unable to sing any other way. Again, many singers, instead of letting the voice issue naturally and freely, try to sing, and produce that kind of tone usually denominated *throaty*.

The expense of a thorough training in voice-culture, of course necessarily deters many from learning how to use their voices properly. First-class teachers generally command high prices, and none other should be employed for beginners; but we think that, without undergoing an extended course, all amateurs would be the better for having their voices tried and "placed" by a teacher. If possible, three or four lessons should be taken, in order to learn the general principles of breathing and the production of tone, but at least a consultation might be had with a professional man (or woman) and a course of preliminary practice marked out before the voice is used to any great extent. By the expenditure of a few dollars in this way, many voices may be trained "in the way they should go," instead of being utterly ruined from want of proper information on the part of those who possess them.

H. M. S. PINAFORE.

The "Pinafore" fever has taken hold of our amateur vocalists, and, with laudable energy, they have undertaken to give a presentation of this irresistible production in the Academy of Music early next month on a scale never before attempted here. The chorus and orchestra (which are under the able direction of Dr. MacLagan) number in all nearly a hundred performers, and include some of the leading vocalists and instrumentalists of the city, the former being pronounced by competent judges superior to any that have appeared even in New York. The part *Josephine* will be sung by Miss Zippera Monteith, whose performances at the Broadway Theatre, New York, are spoken of by the *Music Trade Review* as superior to any *Josephine* now before the public. Mr. Langridge has been specially engaged to paint new scenery for this occasion, the drop-scene being an exact representation of Portsmouth Harbour, with H. M. S. *Tourmaline* in the foreground. Costumes and properties of the most approved pattern are being procured from New York, and no expense is spared to render the *mise en scene* as near perfection as possible. The cast will be as follows:—

JOSEPHINE.....MISS ZIPPERA MONTEITH.
 Little Buttercup.....Miss Mary Maltby.
 Cousin Hebe.....Frau Heise.
 Ralph Rackstraw.....Mr. Donald Campbell.
 Sir Joseph Porter.....Mr. George Holliday.
 Boatswain.....Mr. W. L. Maltby.
 Captain Corcoran.....Mr. G. L. DeZouche.
 Dick Deadeye.....Mr. J. A. Rennie.

We hope this new departure will prove the inauguration of a new state of affairs, and that we will have, if not a local operatic company, a local chorus and orchestra equal to the performance of the grand works of Weber and Wagner, none of which are ever performed by travelling organizations; If so, Montrealers will owe another debt of gratitude to Messrs. Gilbert and Sullivan.

THE EMMA ABBOTT GRAND ENGLISH OPERA COMPANY.

This splendid organization, the finest English opera company in existence, includes, besides the eminent prima donna, the names of nearly all the best artists in America, such as Miss Marie Stone, Mrs. Seguin, Tom Karl, William Castle, Macdonald, Ryse, &c. Mr. Florio is the conductor. The company includes a full chorus of twenty-five carefully trained voices and a grand orchestra, and is fully prepared to present English opera with a completeness never before attained in this city. The operas will be presented in the following order:

Monday evening.....Paul and Virginia.
 Tuesday.....Mignon.
 Wednesday.....Bohemian Girl.
 Thursday.....Chimes of Normandy.
 Friday.....Faust.
 Saturday.....Trovatore.
 Wednesday, Matinee.....Chimes of Normandy.
 Saturday.....Paul and Virginia.

Sale of seats will open on 1st November at DeZouche's.

THE "WEBER" PIANO.

The New York Piano Co. having procured one of Weber's new "Concert Grands," engaged Mr. Lavalley to give a recital in Nordheimer's Hall, on Wednesday afternoon, for the purpose of exhibiting the instrument. There was a large audience, and under the skilful fingers of Mr. Lavalley the capabilities of the instrument were fully displayed. The programme comprised the "Moonlight Sonata," Mendelssohn's "Rondo Capriccioso," and some modern selections by the best composers, the whole being played in a thoroughly artistic manner. As regards the piano, we must say that it was as fine an instrument as we have ever heard in either Europe or America; from the lowest note to the highest, the scale seems perfectly equal, and from a subsequent personal inspection, we can say that the touch is all that can be desired. We are informed that Mr. Weber is constantly improving the tone of his pianos; we do not see, however, that there is now much room left for improvement.

Chess.

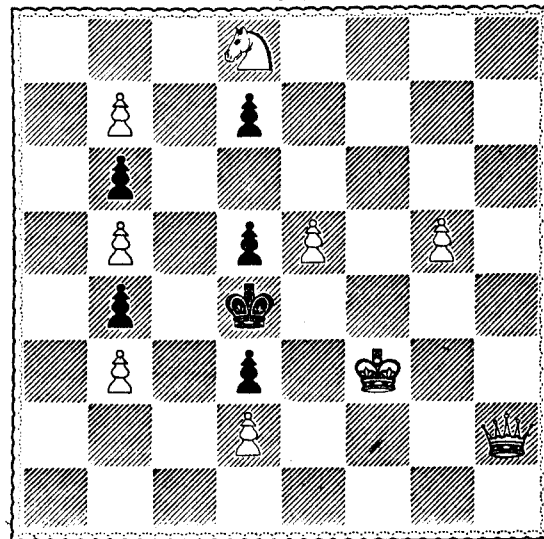
All Correspondence intended for this Column, and Exchanges, should be directed to the CHIEF EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, Nov. 1st, 1879.

PROBLEM NO. XLV.

By Mr. J. G. Finch. From *The Field*.

BLACK.



WHITE.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. XLII.

This Problem unfortunately admits of more than one solution. The author's commenced with Kt to B 2 to Q 3.

SOLUTION TO PROBLEM NO. XLII.

White.	Black.	White.	Black.	White.
1 Q to Q R 3	K to Kt 4	2 Q to K B 8	Any move	3 Q to K R 6, mate
	If K to Kt 2	2 Q to K 7 (ch)	K to R 3	3 Kt to K 8 mate.

Correct solution received from W.H.P., J.W.S. ("The mates are very pure"), T.M.J.

GAME NO. XLI.

MR. SHAW'S CORRESPONDENCE TOURNEY.

SCOTCH GAMBIT.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Mr J. E. Narraway	Mr. G. Gibson	14 Kt to Q 2	Q to Q 6	29 K to Q B 4	B to Q 4 (ch)
St. John, N.B.	Toronto.	15 K to Kt sq	P to Q 3	30 K to Kt 5 (A)	Q to K 7 (ch)
1 P to K 4	P to K 4	16 B to B 4	R to K 5	31 K to R 4	B to K 5
2 Kt to K B 3	Kt to Q B 3	17 Q to Kt 3	Kt to Q 4 (d)	32 Q takes Q P	B to B 7 (ch)
3 P to Q 4	P takes P	18 Q Kt to K 4	Kt takes B	33 K to R 5	Q takes P (ch)
4 Kt takes P	Q to K R 5	19 Q takes Q Kt P	Q R to Kt sq	34 K to R 6	Q takes R
5 Kt to K B 3 (a)	Q takes K P (ch)	20 Q takes Kt	R takes Kt P	35 R takes R	Q takes R
6 B to K 2	B to Kt 5 (ch)	21 Kt to K B 2	R takes Kt	36 Q to Kt 8 (ch)	K to Kt 2
7 P to Q B 3	B to B 4	22 K takes R	Q to K B 4	37 Q to Kt 2 (ch)	P to B 3
8 Castles	Kt to K B 3	23 Kt to K B 3	Q to Q B 7 (ch)	38 Q takes B	Q to K Kt 8
9 Kt to Kt 5	Q to K 2	24 K to Kt 3	Q takes Kt P (ch)	39 Q to B 7 (ch)	K to Kt 3
10 B to Q B 4	Castles	25 K takes Kt	P to K Kt 4 (ch)	40 P to Q R 4	P to B 4
11 R to K sq (c)	B takes P (ch)	26 K to K 3 (f)	B takes K	41 P to Q R 5	
12 K takes B	Q to B 4 (ch)	27 Q takes B P (g)	R to K sq (ch)		
13 B to K 3	Q takes K B	28 K to Q 3	B to K 5 (ch)		

NOTES.—(a) This move, suggested by Fraser, is inferior to the following continuation adopted by Vienna in the celebrated game by correspondence with London a few years ago: 5 Kt to Kt 5—B to Kt 5 (ch), 6 B to Q 2—Q takes P (ch), 7 B to K 2—K to Q sq, etc. Black (London) finally won, but the defence was tedious and not easy.

(b) Driving the Black Queen to a better square. We should have preferred Q Kt to Q 2.
 (c) An unfortunate move, which loses another pawn.
 (d) Black has now two Pawns ahead and a good position. With the view of simplifying matters, he might have played Q to R 3, threatening the exchange of Queens. The move actually made leads to a very spirited combination, and Black plays throughout in fine style.
 (e) The most forcible way of pursuing the attack.
 (f) It is evident that White cannot take the Kt P.
 (g) If Q takes B, White loses his Queen.
 (h) K to Q 3 is no better, as Black would likewise win back the exchange after a few moves.
 (i) Although Black consented to a draw (we believe for want of time), he has clearly a won game.

CHESS INTELLIGENCE.

ERRATUM.—In Game No 40, between Messrs. Barnes and Delmar, published in our column of Oct. 25th, an accidental mistake was made in the score sent us; Black's 54th move should read Q to Kt 4 ch. This, of course, prevents White K from reaching Q B sq. and renders our editorial note futile. Mr. Barnes has addressed a letter to the *Holyoke Transcript*, asking W. Queen, the New York Correspondent of that paper, to give the moves of the decisive win which he asserts Mr. Barnes had, when he proposed the draw. Move, Black 44, should read R takes B.

THE FIFTH AMERICAN CHESS CONGRESS.—The Prospectus issued by the Committee of Management is a most encouraging document, and gives evidence of a determination on their part to leave no stone unturned to make it a great success. Already considerably over \$1,000 has been collected, and the assertion in the Prospectus that the First Prize shall not be less than \$500 will be easy of fulfilment. In addition to the grand First Class Game Tourney, a Second Class Tourney will be held, which cannot fail to be especially interesting, as there is a large number of lesser lights whose relative standing must give rise to many well-fought contests. A Problem Tourney forms a necessary part of such a chess meeting, and the names on the Committee will be a guarantee that no such actions as formed, we believe, just cause for complaint in the last Congress, shall take place. A Book of the Congress, containing all the Games and Problems, will be issued within three months after the close of the meeting, and every subscriber of five dollars to the fund will receive a copy gratis. But perhaps the most important part of the meeting will be the Congress, which will assemble at the close of the Tourneys to settle a new Code of Laws and for other business. To us Canadians, whose chess relations with the United States are annually increasing, it is very important that Canada should be represented, for already in some quarters we hear of a new International Correspondence Tourney, to be inaugurated and conducted by a well-known Canadian player. It might be very disastrous if such contests were not regulated by one uniform set of laws, mutually binding and satisfactory. If the four fine clubs of Hamilton, Toronto, Montreal and Quebec will but exert themselves a little, Canada may be well represented in the Minor Game Tourney, the Problem Tourney and at the Congress. One gentleman in Montreal has signified his intention of being present, and another has guaranteed a subscription of twenty-five dollars to the fund. Surely the three other clubs can send two members and assist the funds in some substantial way. Any Canadian subscriptions may be forwarded through the Chess Editor of the CANADIAN SPECTATOR, or to Mr. C. A. Gilbert, P. O. Box 2395, New York. When the Committees on handicapping, problems, &c., have completed their reports, we shall present our readers with the result of their labours.