

Chess.

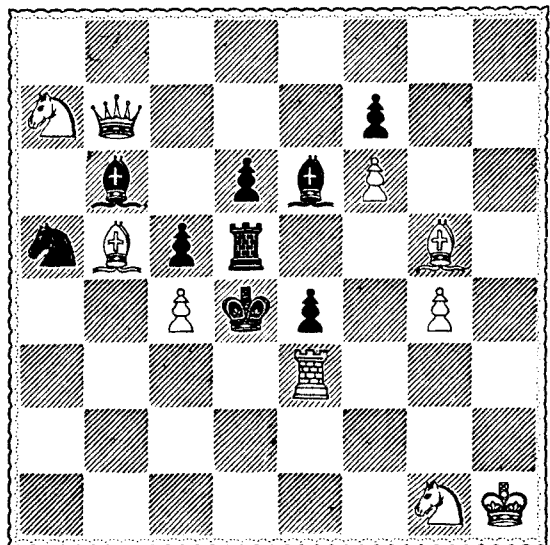
All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, Jan. 10th, 1880.

PROBLEM NO. LIV.

By Sig. L. Mussini, of Siena. From *La Nuova Rivista*.

BLACK.



WHITE.

White to play and mate in two moves.

SOLUTION TO PROBLEM NO. LI.—By Mr. J. G. Nix. First Prize in *Brighton Herald* Tourney.

White.	Black.	White.	Black.	White.
1 B takes Q P	K to Kt 4	2 Kt to K 5	Any	3 Q to Q 8, or Q B sq, or Kt to K B
	If P to K Kt 4	2 B to B 2	Any	3 Q to R 2, or Kt 3 mate

The argus eye of the Chess Editor of the *Burnley Express* has discovered a flaw in this problem, namely, a dual in the main variation, and the award is under reconsideration. After Black 1 K to Kt 4, White can play 2 Kt to K 5, or 2 Kt to K 4 (ch).

GAME NO. XLIX.

Played by Mr. Blackburne, on the occasion of his recent visit to Glasgow, when he contested ten games, simultaneously, blindfold. From *The Glasgow Herald*.

SICILIAN OPENING.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Mr. Blackburne.	Mr. Crum.	9 B to K 3	B to K 3	18 P to B 4	P to K B 3
1 P to K 4	P to Q B 4	10 R to B sq	Kt to Q B 3	19 P takes P	K B P tks K P
2 P to Q 4	P takes Q P	11 Kt to Q 5	Q to Q sq	20 P to B 6	Q to K B 2
3 K Kt to B 3	P to K 4 (a)	12 B to Q R 4	B to Q 2	21 R takes Kt	R takes R (d)
4 B to Q B 4	Q to Q B 2	13 Kt tks Kt (ch)	Kt P takes Kt	22 B takes R (ch)	P takes B
5 B to Kt 3 (b)	P to K R 3	14 Kt to R 4	P to K B 4	23 Q takes P (ch)	Q inter
6 Castles	K Kt to B 3	15 Kt takes P	B takes Kt	24 P to B 7 (ch)	K to K 2
7 P to B 3	P tks Q B P (c)	16 P takes B	R to Q B sq	25 Q to K B 3	B to Kt 2
8 Q Kt takes P	P to Q 3	17 Q to Q 5	Q to Q 2	26 B tks K R P (e)	Resigns.

NOTES.—(a) Keeping the P at the expense of a bad position.
 (b) Q to K 2 is also good.
 (c) The source of much trouble to Black hereafter.
 (d) Obviously he cannot take the Q.
 (e) An elegant termination to Mr. Blackburne's best game of the ten.

CHESS INTELLIGENCE.

THE MONTREAL CHESS CLUB.—The regular Quarterly Meeting of the Montreal Chess Club was held in the Gymnasium, Mansfield Street, last Saturday evening. A large attendance betokened the interest and enthusiasm of the Club, and many points of consequence were raised. The minutes of the previous meeting having been read and confirmed, the Secretary-Treasurer, Mr. Henderson, presented his reports on business and finance, the latter being especially remarkable by exhibiting, for the first time in many years, a balance to the credit of the Club. Subscriptions were authorized for the CANADIAN SPECTATOR, *The Chess Players' Chronicle* and *The Chess Monthly*. A subscription list was also opened to give effect to the motion carried at a previous meeting, that the Club sympathises and will co-operate with the Manhattan Club of New York in carrying out the Fifth American Chess Congress. We will announce the result in a future column, and here simply say that we believe it will compare favourably with some of the cities of the Union. The thanks of the meeting were cordially given to Mr. A. R. Brown for his handsome donations to the Club in the shape of tables and men, to Mr. Workman for chairs, and to Dr. Howe for a set of men. A small engraving by Hasenclever, from a painting by Paine, was presented by Mr. C. S. Baker, and it was decided to frame it, for the decoration of the Club room. The subject of matches with outside clubs was raised but allowed to drop, pending further developments. Three new members were elected; and on the whole, not only was the meeting a success, but the position and prospects of the Club are most encouraging.

THE "QUEBEC CHRONICLE."—This paper, the oldest but one, we believe, in Canada, has started a Chess Column, under the management of Mr. M. J. Murphy, a distinguished contestant in Mr. Shaw's Correspondence Tourney. The editor makes an appeal to his brother editors and the public generally for support, and, judging by the opening column, he is most worthy of it. Problem I is a neat two-mover, by the Editor. Game No. 1 is copied from the SPECTATOR, No. 38, between Mr. Ascher, blindfold, and Mr. Arnold, in which a forced win in 5 moves by White is pointed out, by the sacrifice of a R on move twenty-nine. This augurs well for the annotating of games, and we heartily recommend the *Quebec Chronicle* to the support and encouragement it merits. We respectfully mention one direction in which its influence may be beneficially exerted, and that is towards the formation of Chess Clubs throughout the Province. We, ourselves, shall have somewhat to say on this point in a future number.

FIFTH AMERICAN CONGRESS.—While we write, this memorable meeting is in full operation, and though, no doubt, many preliminaries will have to be settled, no time will be lost

among the contestants, in commencing their games, in the Grand Tourney. Twelve gentlemen have entered their names, and it seems probable that several more will join. A handsome gold medal has been presented by Mr. Cohen, but it is not yet decided whether it shall be added to the first prize or be made a special one. Mr. Sidney Herzberg, of Colorado, offers a valuable cabinet of mineralogical specimens as a special prize in the Problem Tourney, for the problem having the greatest number of variations. An admirable location for the Congress has been secured, at 60 East Fourteenth street, on Union Square. This must be a sad disappointment to the New York Club, whose behaviour has excited the disgust and contempt of all true chess players. The funds now at the disposal of the Committee has reached the handsome sum of \$1,700, but at the very least another \$800 will be required to make the undertaking a decided success, and this might easily be obtained if such cities as St. Louis, Cincinnati, Buffalo, Boston, Hartford and New Orleans would at all emulate that spirited and generous little Holyoke with its \$77.

Musical.

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

Notices of Concerts in Provincial towns, &c. are invited, so as to keep musical amateurs well informed concerning the progress of the art in Canada.

ORGANISTS IN CANADA.

The position of organist in Canadian churches is not an enviable one, an aspirant for the post is supposed to understand harmony and voice culture, to be a good church drill-instructor and a first-class accompanist and solo-player; if he have these qualifications, and a friend or two in court, he may, perhaps, obtain a situation at the remunerative salary of \$400 per annum. One would naturally suppose that his duties then would be to play the organ and instruct the choir. Not so however; he is expected also to provide the choir. The following advertisement from the *Montreal Witness*, suggests a few thoughts on the subject which we venture to give to our readers:—

"SINGING.—Wanted, Ladies to strengthen a Church Choir; will receive private Lessons in return for their services. Address Organist, *Witness* Office."

We do not know the circumstances of this particular case, but we do know of many cases in which an organist receiving the salary mentioned above was expected to give singing lessons to eight or ten ladies and gentlemen during the week, in the event of his declining to do so the ladies and gentlemen would leave the choir, and the organist would lose his situation in consequence. Now if these ladies and gentlemen are amateurs who give their services voluntarily they require no remuneration other than the pleasure derived from the exercise of their good offices, and if they are of that professional or quasi-professional class who expect a *quid pro quo*, surely it is to the church body and not to the organist that they should look for remuneration. If an organist give his own services and that of twenty trained singers, he is surely entitled to a proportional salary (say \$3000 or \$4000); if, as we take it, he is paid merely for his services as organist and choir-master, why should he be expected to provide choristers, and held responsible for the strength as well as the efficiency of the choir? Some churches object on principle (we do not know on what principle) to the payment of singers, and we suppose they have a perfect right to eschew paid choirs and trust wholly to volunteers; but is it fair to make the organist suffer for this whim? We opine that it is not fair, and that the organist should be responsible only for his playing, and the efficient training of those who may voluntarily join the choir. To think that an organist should be expected to pay, by tuition or otherwise, singers for a church that oppose payment out of its treasury on principle, is, we think, exceedingly unjust, not to mention the Pharisaical aspect of the matter, and organists themselves should have more self-respect than to submit to any such injustice.

In most churches in Canada the clergyman selects the hymns, and frequently the poor organist is taken to task by members of the congregation for want of taste and judgment in the selection of the music, when he really has nothing whatever to do with it. Were the organist authorized to select a text for the preacher, how absurd it would seem; yet we think it just as ridiculous for the preacher to select the music, and to add insult to injury by holding the organist responsible for that portion of the church service. We have heard a clergyman say that at certain services he would allow the organist to have good music performed, as if toleration were all that could be accorded him, and he seemed rather disappointed because the organist aforesaid did not make obeisance unto him and thank him for allowing him to exercise the office he was paid to perform.

It is perhaps right that the minister should have control over every portion of the service of the church, and that everything tending to the profane or irreligious should not be tolerated, but a negative jurisdiction is all that is necessary, and we generally find that where the organist is allowed a certain discretion, the service is much more elevating and devotional. Let us have for organists men of intelligence and education, and give them authority and material, or else do not hold them responsible for that over which they have no control.

In America we hardly know what a good chorus is, and have been so used to over-look this important department, that we have found consolation in the idea that it must be so, and cannot be otherwise. Americans who have never visited Europe cannot imagine what an operatic chorus really can accomplish. Six years ago I met an American in Dresden, an enthusiast for music. He was abroad for the first time, to spend a few months in the Old World. We arranged to go to the theatre that evening where Auber's "Stumme von Portici" was billed. The Court Theatre at Dresden at that time was not a very inviting building; it was nothing but a wooden barrack which had to be used pending the re-erection of the burned-down building. The inside of the house had been comfortably arranged, and the acoustic requirements were excellent. The orchestra was good, the singers poor, but the chorus showed a vigour and delicacy of shading which I do not remember ever having heard on any operatic stage. The American gentleman was in raptures, and after the celebrated prayer had been sung, in the third act, he was wild with pleasure, and made such a noise that the audience looked at him with smiles of wonder. After the performance he said: "Now this chorus is a real treat; the singers are bad, but people ought to go and hear that chorus; why cannot we have such a thing in New York?" "Why—can you ask?" I replied. "The matter lies in a nutshell; the King of Saxony pays for everything here; do you really think that the Strakosches and Maretzks have money enough to waste it in building up a chorus for a short season? Let the Government do something, and ten years hence you can have the same chorus as you have heard to-night."—*Correspondence Music Trade Review.*