

**Musical.**

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.

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

WE have received a copy of "The Poet's Flower" a song composed by Mr. Ernest Lavigne, the English version being from the pen of Mr. John Lesperance. As the song is a joint composition of two Canadians, and is dedicated (by special permission) to H. R. H. Princess Louise, we would fain give it a word of commendation, but candour compels us to say that it is, as a piece of vocal music, utterly valueless. The music is written in waltz rhythm, demanding an accented syllable on the first of every bar, and in no case requires more than ten syllables to the line; in this edition however the lines are of ten and eleven syllables alternately, and the accent is placed almost invariably on the *weakest* part of the bar, turning the whole into a complete burlesque. We do not know whether a copy was submitted to the Princess before publication, but if so, we think it highly reprehensible in her to lend her name to the circulation of such unscientific trash. We see that the *Gazette* and other daily papers speak highly of this composition, and recommend it to their readers. This style of thing cannot be too highly censured; it is impossible to make head or tail of the song as it now stands, and any money expended on it is simply thrown away.

THE new concert-hall will not be opened till next season; it is to contain a large concert organ, with all the modern improvements, and will be in every way a credit to Sir Hugh Allan and to the city.

MR. PRUME'S concert will shortly be announced; he has engaged Mr. Werner, the eminent violincellist from New York, and Messrs. Bouche and Reichling will take the 2nd, violin and viola parts in the concerted music.

GRAU'S French Opera Company will perform in the Academy during Easter week, with Paola-Marie as Prima Donna, and Victor Capoul as leading Tenor. They will perform, among other things, "Les Cloches de Corneville," and "Mignon."

DR. MACLAGAN has commenced the rehearsal of his Operetta, "The Queen's Shilling," and expects to have it ready for production before the close of the present season.

WE are to have a series of popular piano recitals in Nordheimer's Hall, commencing on Friday evening. Dr. Satter is to be the first performer.

**PROVINCIAL NOTES.**

HAMILTON, ONT.—Mrs. Adamson and Mr. Aldous gave their fifth concert in the Ascension Schoolhouse, March 10th. Beethoven's "Ruins of Athens" Overture was played by a septette, as also two movements from Romberg's "Turkish Symphony." Mrs. Adamson played the Andante of Mendelssohn's Violin Concerto in a manner worthy of the composition, and joined Mrs. Thomson and Mr. Aldous in an Andante from one of Reissiger's Trios. Mr. Aldous played Liszt's "Rigoletto" with accuracy as well as brilliancy, and united with Miss Maggie Ambrose in playing Schumann's Andante and Variations for two pianofortes. Miss Ambrose is an exceedingly finished player, with great depth of expression, and gave a very fine rendering of her part. The vocal portion of the concert consisted of Molloy's "Kerry Dance" and Grazia's "Sweet and Low" sung by Miss Maggie Barr—to the latter song belongs a flute obligato, which was very well played by Mr. W. F. Findlay and added a great charm to the song; Miss Barr's expressive singing is a great feature in these concerts. Mr. H. Power sang "When the heart is young," by Dudley Buck, in a manner that elicited hearty applause both for himself and for his beautiful selection.

AN English writer, Mr. Growdy, writing on church music in the *London Musical Standard*, says: "All choirs should be paid. I believe there is a sentiment, in some places, against this. A 'voluntary choir' seems to be with some clergymen quite a matter of principle; and to hear them talk you would imagine they were 'voluntary' themselves, and gave their ministrations without stipend. It is time enough for a clergyman to object 'on principle' to paid singers when he, 'on principle,' surrenders the emoluments of his living. But, in truth, the 'principle' in question is both unhealthy and inconvenient. 'The labourer is worthy of his hire' (as the clergy tell us, when it is a question of a collection for the curate); and the worker who gets no pay will work as long, as much, and as well as he pleased—no longer, no more, and no better. Every choir should be paid, for the sake not so much of the choir as of the minister. By this means only can a lever be obtained for governing them. Whatever the pay may be, no money will ever be better laid out in connection with worship. In an unpaid choir, some one or other is always taking offence, and seceding—attendance at services and at practices is irregular—jealousies are nourished. If you pay, secession involves a loss to the seceder, and the place can be filled; irregular attendance entails fine or dismissal; jealousy is out of place. Payment, moreover, as might have been remarked earlier, renders selection by merit possible, and takes the sting out of rejection. He who pays has a right to choose his man. For these and other reasons a paid choir is always and everywhere to be preferred. At the same time it is not necessary to confine the choral complement to paid members; have an adequate nucleus paid and adopt honorary supernumeraries. Only let the paid nucleus be such that you do not care greatly whether the supernumeraries make their appearance or not." All of which we heartily and fully endorse, as well as another remark made in a different part of the article, viz.: that "an organist should be engaged of some standing, given full powers, and interfered with as little as possible."

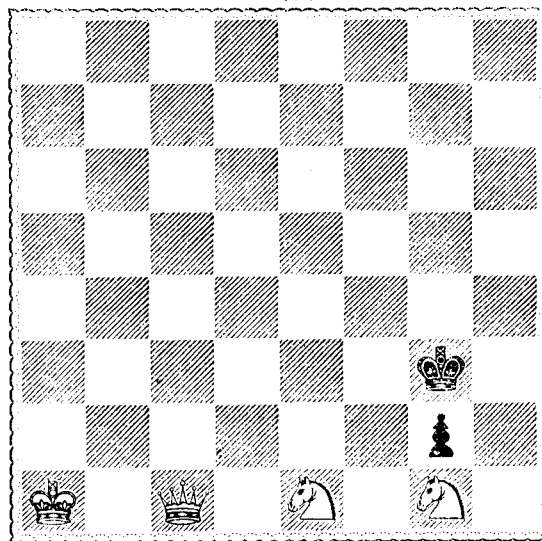
**Chess.**

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Montreal, March 20th, 1880.

PROBLEM NO. LXIII.

By Mr. F. A. Knapp. For the CANADIAN SPECTATOR.  
BLACK.



WHITE.

White to play and mate in two moves.

SOLUTION TO PROBLEM NO. LXIII. By Mr. R. Omond.

White. Black. White. Black. White.  
1 Kt to K 7 K takes Kt 2 Q to K B 8 (ch) K takes Q 3 B Mates.

Correct solution received from J. H., Montreal; D. H., Brantford; E. S., Jr., Quebec; J. B., Montreal, "I consider the problem to be a most skilfully contrived, elegant and subtle three-mover, and deserves the commendatory remarks you have passed on it."

GAME NO. LIX.

Recently played at the St. George's Chess Club, between Mr. Anthony and Mr. Steinitz. From *The Field*.

COUNTER GAMBIT IN THE KING'S KNIGHT'S GAME.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Edwyn Anthony.	W. Steinitz.	7 K Kt to Kt 5	Q to K 2 (d)	14 Kt to R7 disch	P to K Kt 4
1 P to K 4	P to K 4	8 Kt to Q 5 (e)	Kt takes Kt	15 Kt takes Q	P takes Q
2 K Kt to B 3	Q Kt to B 3	9 B takes Kt	P to B 5	16 Kt to Kt 6 (ch)	K takes B
3 K B to B 4	P to K B 4 (a)	10 Q to R 5 (ch)	P to K Kt 3	17 Kt takes R (ch)	K to Kt 2
4 P to Q 3 (b)	K Kt to B 3	11 Q to R 6	Q to B sq (f)	18 P to K Kt 3	B to R 6
5 Q Kt to B 3 (c)	B to Kt 5	12 B to B 7 (ch)	K to K 2	19 P takes B P	K takes Kt
6 Castles	P to Q 3	13 Q to R 4	P to K R 3	Resigns.	

NOTES.—(a) Unsound; but it requires to be well up in the opening to defeat it.  
(b) P to Q 4 is recommended by the authorities, but the move made is also quite good enough.  
(c) This releases Black's K B unnecessarily. It was high time to proceed with the attack by Kt to Kt 5.  
(d) On the same principle as in the King's Gambit Declined.  
(e) White gained nothing now by checking with B, for the K would move to B sq, followed by P to K R 7, if the B retired to Kt 3. The Kt would then be lost if he attacked the R at B 7, for Black would answer R to R 2, followed by P to K Kt 4.  
(f) Kt to Q sq was such an obvious defence as to show that Black had fully prepared the curious and original combination which follows.  
(g) The game was lost now. Kt to Kt 6 (dis ch) would have been met by the same answer, and any other move lost a clear piece.

ERRATUM.—In Game No. 38 in our last issue, between Messrs. Kittson and Clawson, Black's 45th move should read K to Q 5.

**CHESS INTELLIGENCE.**

WARE-GRUNDY.—THE AMERICAN CHESS ASSOCIATION.—We have in a previous number pretty clearly expressed our views in this abominable scandal. It is, however, the inevitable recurrence of that *bête noir* without which no American conclave can meet. To make the matter worse, it receives an endorsement by being smoothed over by those who ought unmercifully to condemn such conduct, with that gloss which tints or taints American social, moral, political and commercial life generally. We had great confidence in the Committee chosen by the American Chess Association that they would visit these two men, Ware and Grundy, with equal condemnation, and we are not disappointed. But what do we see? That their recommendations are disregarded by the Association, and furthermore the outrageous proceeding of the Chairman, Col. Fellows, quitting the chair to make a speech in favour of this man Ware!! This is not the first time that corrupt practices have been attributed to Ware, and until this fellow is extirpated from American chess circles there is a taint round the whole American chess atmosphere. Last year *Turf, Field and Farm* unmercifully condemned S. Loyd for his nefarious practices in problem tournaments, but that journal is the first in which publicity is given to the endorsement of equally disreputable conduct in the Game Tourney of the Fifth American Chess Congress. The Association debarred Grundy from any participation in future tournaments. Not being a member of the Association, we may question the legality of their public interference with Mr. Grundy and characterise their dealings with any one outside of their membership as the height of impertinence. Ware, we believe, is a member of the Association. He is suspended for one year. We do not know what this means. The Chess Association of the United States is a body of which much can never be expected, and still less when it is found that the moving heads countenance or at least palliate corruption among their body. The effrontery of the man Ware knows no bounds. Think of a culprit coming before a judge, acknowledging his crime and coolly proposing two punishments either of which he says he is willing to undergo! We did pride ourselves on the belief that chess was pure from gambling practices; but the Centennial Tourney, the Manhattan Club Tourney and the last Congress have thoroughly degraded American chess. Out of the ten players in this last Congress, Wilkes' *Spirit of the Times* says six are tainted with corruption. The *Brooklyn Eagle* has equally grave charges against the chess fraternity of New York. Until Ware is expelled from American chess circles and it becomes known that the American Chess Association will uncompromisingly stamp out all cheater, no one will look forward to the proposed Congress of 1883 except as a put up job to place some public money in the pockets of some unconscionable men whose moral obliquity, if exposed in any other path of life, would consign them to perpetual obscurity.

ITEMS.—We very much miss since February 7th the Chess Column so ably conducted by Mr. Healey in *The British Empire*.—The match between Mr. Von Bokum and Mr. Ascher of the Montreal Club is now progressing. The score stands one each.—The first two games in the match between Messrs. Barnes and Delmar have resulted in victories for the latter gentleman.