

Musical.

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

To the Musical Editor of the CANADIAN SPECTATOR :

SIR,—I am glad to see that "A Lover of Truth" fully corroborates what I said about the mistake in "Pinafore." He says—"Sir Joseph Porter omitted a solo; the Conductor signed to Buttercup to continue. The orchestra, who were not aware of such change, commenced the accompaniment to Sir Joseph's solo in place of Buttercup's, and nothing but the lady's presence of mind saved a regular fizzle." Now, if the Conductor signed to Buttercup to continue, it is evident that it was the Conductor's "presence of mind that saved a regular fizzle," to use "A Lover of Truth's" ornate diction. At all events, it is admitted that the solo was sung out of place, and that the orchestra was not aware of the change, therefore, we of the audience were not to blame in stating that the singer and not the orchestra was wrong; and it is strange that "A Lover of Truth" should consider the lady grossly insulted by a statement which he, himself, acknowledges to be true. If it is an insult to the singer for any one to say that she was wrong, was it not a much greater insult for her to accuse the Conductor of giving her the wrong note? For my part, I do not see how the Conductor could give her a note at all, as he had not any instrument—unless he could give a note off his stick. How is it that a "A Lover of Truth" did not feel impelled by his veracity to exonerate the Conductor and the orchestra, when some of the daily papers made such a song of the circumstance? He now freely admits that the fault lay among the singers, and "that is the idea that I intended to convey."

I merely quoted the incident in agreeing with you, Mr. Editor, as to the inclination of singers to blame their mistakes upon others, and how apt ignorant persons are to suppose that "a man or woman with a voice" must know more than any mere musician. "A Lover of Truth" says that I might just as well have given the lady's name, and there is no reason that I should not have done so, as it has already been mentioned repeatedly by the papers in connection with this occurrence. He must remember that when people pay for tickets to a public performance they have a perfect right to discuss its merits or demerits. He concludes by saying: "If this is an example of her (Euphrosyne's) experiences, the least said is the better." Doubtless if less had been said it would be better—for the singers; but "A Lover of Truth" must rejoice that truth should prevail, and ought to be thankful for this opportunity to place the blame upon his sisters or his cousins, but not upon his aunt

Euphrosyne.

MENDELSSOHN CHOIR.

The concert given by the above organization was one of the finest performances ever given in this city. The omission of the concerto (Max Bruch's) which was to have been played by Mr. Prume, seriously interfered with the completeness of the programme, but such a grand bill had been prepared, that even without it we were treated to an excellent and varied programme. The feature of the concert was the performance of Mendelssohn's "Lorely," this being the first occasion on which the choir has presented a work with complete orchestral accompaniment. Miss Hubbell, of New York, sang the solo part efficiently and the choruses were exceedingly well rendered, the "Vintage Song" being worthy of special notice. The orchestra was selected from amongst the best of our local professionals, and the accompaniments were, generally speaking, well played; it is almost impossible, however, for an orchestra to accompany artistically when its members are unacquainted with the work. The part songs by the choir showed an amount of careful training on the part of the conductor, and were evidently selected with great care, some of them being greatly in advance of the average part song.

Mr. Prume did not play, having dropped his violin from a sleigh under the feet of a passing horse, and the only exponent of the highest order of music (*i. e.*, instrumental) was Madame Rivé-King. This lady played the "Sonata Appassionata" of Beethoven in a thoroughly artistic manner, also Chopin's Nocturne in E flat, and Prelude in D flat. The finale of the sonata called forth the great executive powers of the fair artiste, and we have seldom heard it more powerfully and evenly played; we thought the Nocturne was taken too fast to be expressive, but the exquisite chromatic runs were played with great delicacy and refinement. We owe a debt of gratitude to the choir for giving us an opportunity of hearing such a thorough artist.

Mr. Gould conducted with skill and tact. He was certainly not unnecessarily demonstrative, nor did he signal conspicuously to singers and players to come in with their parts. But it is not the man who makes the most fuss and ostentation who is the most accomplished conductor, and if we may be permitted to judge by results, we give Mr. Gould great credit for the manner in which the pieces were performed on Friday evening.

It is a threadbare subject,—that of *encores*; and the question whether or not the auditor has a right to receive his shilling's worth of music twice over is likely to remain an open one, at least with the auditor, who with calloused hands, ponderous boot-heels, and stout cane or umbrella, is prepared to present the loudest argument; but it is gratifying to see that Signor Arditi reduces the business to the minimum. In the opera especially is the *encore* an utter absurdity. The "honour" of being called upon to repeat a song is doubtless relished by the soprano, if it so happens that the contralto is not thus distinguished, or *vice versa*; but the unities of the scene are destroyed. And, come to think of it, what is more completely idiotic than the spectacle of "Maurico" letting himself out of prison to lead "Leonora" down to acknowledge the applause of the audience, after which he incarcerates himself again, and the agonized yet smiling pair proceed to warble their sorrows afresh? We see that, at a recent London concert, Mr. Sims Reeves refused point blank to respond to any *encores*, and to that effect his audience was informed in advance.—*Musical Herald*.

Herr Wilhelm Ganz, a London conductor—or non-conductor, as the case may be—has sued the *World*, of that city, for libel. The offensive language was contained in a criticism of a performance of a Berlioz symphony, and was to the effect that Herr Ganz was incompetent to conduct, that he could not read the score, and that the orchestra knew more about orchestral music than he did. Edmund Yates is the editor of the *World*; and Louis C. Engel, formerly of New York, is said to have written the criticism. Several eminent musicians, Von Bulow being of the number, have been summoned to testify on Mr. Yates' side of the question.

Chess.

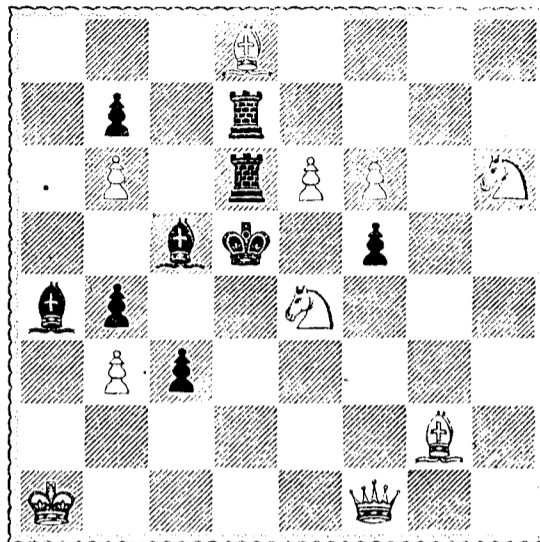
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Montreal, Feb. 14th, 1880.

PROBLEM NO. LIX.

First Prize Problem in *The Chess Player's Chronicle* Tonnrey, 1879.
Motto: "Ingenium vives superat."

BLACK.



WHITE.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. LV. By Mr. Boardman.

This Problem admits of two solutions, commencing Kt to K B 3 or Kt to K 2. Correct solutions have been received from G.P.B., W.G.B., G.J.A.

SOLUTION TO PROBLEM NO. LVI. By Mr. W. Geary. Q to K Kt sq.

Correct solution received from G.P.B.; J.W.S., "A subtle stratagem."

GAME NO. LV.

Played some time ago in New York, between Mr. DeVaux and Mr. Mason.

GIUOCO PIANO.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Mr. DeVaux	Mr. Mason.	6 B to Kt 3 (b)	Q to Q 2	12 B to R 4	K Kt to Q 5
1 P to K 4	P to K 4	7 P to Q 3	K Kt to K 2	13 Kt takes P	Q to Q 4
2 Kt to K B 3	Kt to Q B 3	8 B to K 3	Castles	14 Kt takes Kt	Q takes Kt P
3 B to B 4	B to B 4	9 Kt to K 2	P to K B 4	15 Kt to K 7 (ch)	K to R sq
4 Kt to Q B 3 (a)	P to Q 3	10 P takes P	Kt takes P	Resigns.	
5 P to K R 3	B to K 3	11 Q B takes B	P takes B		

NOTES—(a) Not so good as the regular P to Q B 3.
(b) Inferior to P to Q 3. Even now the attack rests with Black.
(c) White does ill in seeking to gain the Pawn at the expense of so many moves, which might be better employed in developing his game.

CHESS INTELLIGENCE.

THE DERBYSHIRE ADVERTISER AND "P ON 8" vs. THE CANADIAN SPECTATOR.—The Chess Editor of the *D. A.* takes exception to our charges of incompetence and mismanagement against the Committee of the Congress of 1862, who inaugurated the "dummy pawn" and seeks to impale us on the point of his gall-tipped pen by a long list of most honourable names and famous chess-players, with many of whom we were well acquainted, and who formed the *personnel* of that memorable conclave. We would at once hasten to withdraw any expression which could be deemed discourteous or inaccurate, but in turning to the periodical chess literature of that time, of an independent and influential character, we are met by these charges against the Committee of Management quite as definitely, if not so succinctly, expressed, *passim*. The "Book of the Congress," issued by that Committee, has never commended itself as a valuable addition to chess literature. The introductory portion has been characterized as "a strange mixture of borrowed matter, with partly flippant and partly unwise criticism"; the Games, edited by Lowenthal, are incomplete, many by Anderssen, Steinitz and Dubois being omitted; the Problem Tourney was botched, and a writer of that day says of it: "The collection (of Problems) deserved better than to fall into the hands of adjudicators of so rare aptitude for mismanagement. But unfortunately they have committed more serious errors than mistakes of judgment. They have been guilty of gross carelessness—of most reprehensible neglect." In fact, the Problem Committee itself acknowledged its own *incompetency* to deal with the Problems in that Tourney, and had afterwards to summon to their aid Messrs. Healey and Deacon. But the climax of bungles was reached in their New Code of Chess Laws. That Code was then, is now, and no doubt will continue to be received with dissatisfaction and condemnation by all influential chess circles, and we cannot but express surprise that the *Derbyshire Advertiser* should persist in championing its "new-fangled absurdity" of the Dummy Pawn. Every department of that Congress was mismanaged, and therefrom we argue the incompetence, rendered notorious by its publicity. The *Derbyshire Advertiser* wishes us also to believe that the amount of money, collected on that occasion, some \$3,800, is a token, we presume, of the good management and competency of the Committee. It is altogether beside the question, and is only an indication of the public confidence in the list of highly honourable names which formed the Managing Committee, but can be no assurance that their work was well done, for it is fair to conclude that the whole of it was paid or promised before the results of their labours were made public. We have neither leisure, space, inclination, nor are the interests of our readers consulted in engaging in any penny tilt with the Chess Editor of the *Derbyshire Advertiser* or any other Chess Editor, and heartily wish this discussion on the Dummy Pawn were dead and buried. We shall not again recur to it, and, while we are all entitled to our opinions, rest content in the knowledge that the supporters of the innovation are in a miserable minority.

CANADIAN SPECTATOR PROBLEM TOURNEY.—We have pleasure in announcing that Mr. C. A. Gilberg, of New York, Treasurer of the American Congress, whose name as a finished problemist is so well known, and whose character as an able and impartial adjudicator admits of no question, has kindly consented to act as judge in our Problem Tourney. We feel sure that this announcement will be a source of gratification and of confidence to the composers. As stated in the conditions, issued in our number of January 3rd, no appeal will be allowed from Mr. Gilberg's award.

MR. JOHN HENDERSON wishes us to correct an item which appeared in our columns, to the effect that the words and music of his song, sung at the Congress Banquet, in New York, were both of his own composition. Mr. Henderson informs us that the song, which was composed by him, was simply adapted to the music of an "old air."