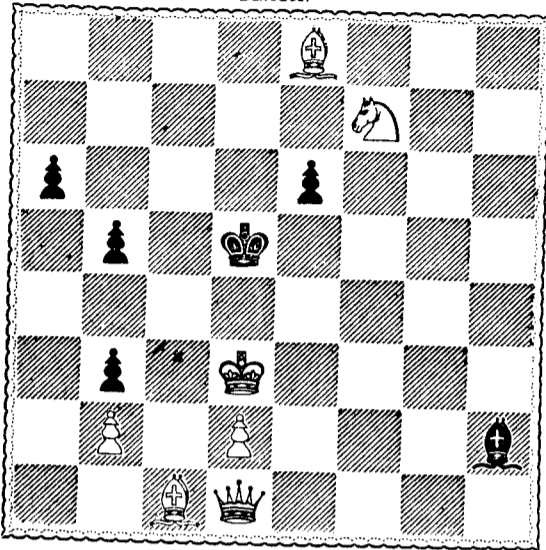


Chess.

Montreal, Dec. 6th, 1879.

PROBLEM NO. L.
By Mr. W. H. Perry, Montreal. For the CANADIAN SPECTATOR.



BLACK.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. XLVII.—By M. Aurelio-Abela.

| | | | | |
|------------|---------------|-----------------|--------|---------|
| White. | Black. | White. | Black. | White. |
| 1 B to K 2 | R takes B | 2 Q to Q 3 (ch) | Any | 3 Mates |
| | If Kt takes R | 2 Q to B 6 (ch) | Any | 3 Mates |

Correct solution received from T.M.J.

GAME NO. XLVI.

MR. SHAW'S CORRESPONDENCE TOURNEY.

QUEEN'S GAMBIT ACCEPTED.

| WHITE. | BLACK. | WHITE. | BLACK. | WHITE. | BLACK. |
|------------------------------|----------------------------|---------------------|-----------------|-------------------|---------------|
| Mr. M. J. Murphy, Quebec. | Dr. I. Ryall, Hamilton. | 10 P to K R 3 | B to R 4 | 21 B takes Kt | Kt to B 5 |
| 1 P to Q 4 | P to Q 4 | 11 R to Q B sq (d) | P to Q R 3 | 22 R to B 5 | P to K B 4 |
| 2 P to Q B 4 | P takes P (a) | 12 B to Q 3 | Kt to Q Kt 5 | 23 Q to K 3 | Q R to K sq |
| 3 P to K 3 (b) | P to K 4 | 13 B to Q Kt sq (e) | P to Q B 3 | 24 K to R 2 (f) | Q to Kt 3 |
| 4 B takes P | P takes P | 14 P to R 3 | Kt to Q 4 | 25 Q takes Kt | R takes B |
| 5 P takes P | B to Q 3 | 15 Kt to K 4 | B to K B 5 | 26 Q to B 7 (k) | R takes P |
| 6 K Kt to B 3 | K Kt to B 3 | 16 Q to Q 3 (f) | Kt takes Kt (g) | 27 Q takes Q Kt P | Q to Q 3 (ch) |
| 7 Castles | Castles (c) | 17 B takes B | B to Kt 3 | 28 P to K B 4 | Q takes R |
| 8 Q Kt to B 3 | Q Kt to B 3 | 18 Kt to K 5 | Kt takes B | 29 R to B 3 | R to Q 8 |
| 9 B to K 3 | B to K Kt 5 | 19 Q to K B 3 | Q to Kt 4 (h) | 30 Resigns. | |
| | | 20 Kt takes Kt | Kt takes Kt | | |

NOTES.—(a) Most authorities consider it to be disadvantageous to accept the gambit, as Black thereby surrenders the centre of the field and cannot retain the P as in gambits on the K's side. The great McDonnell, in his matches with Labourdonnaiss, generally took the P, and it is no doubt safer to do so in a correspondence game than in one over the board. The opening, not being in vogue, requires a more extensive analysis than it has hitherto received. When the gambit is not accepted, P to K 3 is the correct move.
(b) Blackburne's move here is K Kt to B 3, to prevent Black playing P to K 4, and is considered by Mr. Gossip to be the strongest continuation.
(c) The game may be considered perfectly even.
(d) This has no immediate object that we can see, but is not a bad move.
(e) The B from this post commands one important diagonal, even if its action in other directions is limited.
(f) All this seems correctly played on both sides.
(g) Nothing much can be made by ringing the changes on the captures at this point.
(h) Having bought a piece and being obliged to sell it again, we would endeavour to make something out of it. Q takes P seems to offer greater advantages, for if White 20 Q takes Kt, Black can reply P to K B 4 and White's Q Kt P is weak.
(i) Correct, to prevent the loss of K R P.
(k) Bad on principle, to say nothing of the blunder which follows.

CHESS INTELLIGENCE.

HAMILTON CHESS CLUB CORRESPONDENCE TOURNEY.—We have received the Prospectus of this interesting contest, which is to be conducted by Dr. Ryall, under the auspices of the Hamilton Club. The Rules and Conditions are as follows:—

- The Tourney to consist of 25 players at an entrance fee of \$5 each.
- The prizes to consist of:—1st, a Silver Cup, value \$60; 2nd, a Silver Medal, value \$30; 3rd, a Set of Chessmen and Board, value \$20; 4th, a Chess Table (inlaid squares) value \$10; 5th, Works on Chess, value \$5.
- Each player to play one game with every other, and to conduct from 6 to 8 games simultaneously, (drawn games to count 1/2 game to each). This plan, however, may be altered to suit the views of the majority of players.
- A time limit of 48 hours between the receipt and posting of moves (Sundays not being counted) to be strictly enforced; any player not observing this rule shall be subject to forfeiture of the game, or such minor penalty as the Conductor may see fit to impose, unless satisfactory reason is given for the delay, through sickness or unforeseen casualty.
- Any player withdrawing from the Tourney after commencement of the same, all his games shall be adjudged as lost by default.
- Every written move sent which cannot be made on the board (in accordance with the laws of chess) must be corrected; but for every such move, a penalty of 1/2 a game shall be deducted from the score of the sender.
- All moves are to be numbered, and written legibly in letters, according to the English notation. Each player is to repeat his opponent's last move when sending his reply.
- The President of the H. C. C. will act as Arbitrator in case of any dispute which may arise, and which cannot be settled satisfactorily by the Conductor of the Tourney.
- The winner of any game and the first player in any drawn game, to send a copy of such game, immediately on its completion, to the Conductor of the Tourney.
- The player making the best score, to win 1st prize; second best score, second prize, and so on. The prizes may be changed at the option of the winners, for anything of equal value (or for the money if desired.)
- All Rules (other than those mentioned above) shall be carried out in accordance with Staunton's Chess Praxis, guiding play by correspondence.
- The entrance fees (P. O. order, or cheque) to be sent to H. N. Kittson, Hamilton, Ont. (who will act as Secretary-Treasurer for the Tourney) by the 1st of January, 1880. All players, desirous of entering the Tourney (who have not previously assented) will please notify the Secretary-Treasurer not later than the 10th of December.
- N. B.—The Tourney is open to players residing in North America. Special Prizes may be added.

Glancing at the above conditions, we notice the generous manner in which the whole of the entrance fees are donated in prizes. Since the Editor took up his residence in Montreal, it has been his good fortune and pleasure to have been made acquainted, not only with the labour, but the considerable expense that our esteemed friend Mr. Shaw has incurred in the management of his Tourney, and that these factors will be largely augmented may be readily believed, when it is remembered that United States players, perhaps from great distances, are invited to join, and that, though the contestants are only increased from fifteen to twenty-five, the absolute number of games is increased from 105 to 300. Certainly the Hamilton Club generally, and Messrs. Ryall and Kittson in particular, are to be complimented on their spirited action. Six games, even, are, to our thinking, more than the majority of players can conduct simultaneously, with credit to themselves, and without running considerable risk of transcribing erroneous moves. Such moves are visited with the penalty of having half a game deducted for each such move. Condition 5 seems to us rather onerous, and amounts to this, that any player, who, with his score of perhaps 23 games out of 24, leaving only one game to play, may be called to Europe or Australia, forfeits all his games.

Rule 4 also seems to us to contain a clause which would be better eliminated, viz.: "Or such minor penalty as the Conductor may see fit to impose." This is placing a discretionary power in the hands of the Conductor, which may occasion sore feelings in the course of the Tourney, which no one wishes. By its removal, rule 4 remains sufficiently severe and distinct. The infliction of penalties is a matter which will almost always be brought under the cognizance of the Conductor. We wish Dr. Ryall every success in his Tourney, and hope, through his courtesy, to be able to present some of the games to our readers.

Musical.

AMATEUR OPERA.

The success of "H. M. S. Pinafore" as performed by the amateurs has demonstrated the possibility of organizing a permanent operatic association for the production not only of comic, but of grand opera; it is not to be expected that we can find in Montreal singers capable of performing the masterpieces of Mozart, Weber, and Wagner as they are sung in London or Paris, but, judging from the performance of some of the soloists in "Pinafore," we have some excellent material in our midst, which with a little training might be worked into a first-class organization. Even supposing we had to import one or two soloists, we could have a large chorus and orchestra, the former superior to any even in New York, and the latter more complete than we are accustomed to hear with travelling organizations, most of whom engage our local musicians anyway. As regards "Pinafore," "The Sorcerer," "Fatinitza," and the like, we do not know of any company now performing these works that we could compare to our local "Pinafore" troupe, and there are many grand operas requiring a large chorus which have never been performed in Montreal and which we think our amateurs could perform sufficiently well with a little practice.

"Pinafore" is, so far as choral work is concerned, much more difficult to learn than many grand operas, and as the original orchestration of most of these is easily procurable, the instrumentalists would not be hampered with an inferior arrangement, as was the case last week. Enough has been done to show that we have the material ready at hand, and we look for its further development with confidence.

MAPLESON OPERA COMPANY.

We understand Col. Mapleson has named the terms on which he will bring his troupe to Montreal; they are so high, however, as to deter the bravest local entrepreneur from venturing on the step without support, and so the public are to be invited to assist. If a sufficient number of promises to purchase tickets can be obtained in advance, we will have here the most magnificent Opera Company or at least as magnificent an Opera Company as ever appeared in New York.

THE IDIOSYNCRACIES OF SOLO SINGERS.

One advantage which modern operas possess as compared with those of fifty years ago, is that the music is suited to the words, and not made to show off any particular qualifications of one or two singers; bravura solo music is less in vogue, and concerted pieces are of frequent occurrence. There is still, however, a tendency on the part of *prime donne* (and often times of others) to assert their individuality at the expense of the work as a whole, and to interpolate passages totally at variance with the spirit of the composition. In the old ballad operas, in which the orchestra merely accompanied a clearly defined melody with a few broken chords, a little alteration was of slight consequence; but with our modern orchestra mere accompaniment is not the sole office of the orchestra, many of the instruments act in concert with the voice, and the singer has no more right to alter her part than has the oboist or clarionettist. Many orchestral parts are so blurred by cuts or interpolations that it is impossible for any musician to read them, yet if anything should go wrong at the performance, the orchestra is invariably blamed, although the parts may be all but illegible from frequent alterations. Many singers demand that their music shall be transposed a semitone or even a tone, without considering that by so doing they cause some of the instrumentalists to play in the most impracticable keys; and at time they forget to count their rests, coming in a bar too soon or too late and throwing the entire orchestra into confusion. Of course it is generally understood that a solo singer shall have a certain amount of license allowed as regards tempo, and no competent conductor would think for a moment of regulating the speed at which a solo should be taken; however when a singer comes in a beat too late or too soon, or gets half a bar ahead of the conductor (which is by no means an infrequent occurrence) the audience generally attribute the fault entirely to the orchestra, the popular idea being that the members of the orchestra have each the soloist's music, and can tell exactly what she is about. Conductors, as a rule, allow too much latitude to *prime donne*. Why should not vocalists sing correctly? An instrumentalist who lost or gained half a bar would be considered unfit to perform anything but the meanest compositions, while a vocalist may aspire to the highest rank, and yet have her music cut up to please herself, while the orchestral players have to "follow" as best they can; then, if anything goes wrong, the blame is invariably attributed to the orchestra, the singers being looked on as infallible. We think the day is not far distant when conductors generally will insist on soloists singing their music as it is written, with a due regard to rhythm, if not to speed, and we will have better educated singers and more enjoyable performances.

ORCHESTRA.

We generally understand by the term orchestra a band composed of both string and wind instruments, and although we frequently hear two or three instruments called by that name, we think it as inappropriate a term as *chorus* would be applied to a trio or quartet. What is called an orchestra in most theatres and ball-rooms is merely a septett or octett, none of the instruments being doubled; we think there should certainly be a duplication of some of the instruments before the more comprehensive term *orchestra* is applied to any combination of instruments.

It is quite a common thing to see a concert advertised at which a "full orchestra" is to perform, when in reality it is not a "full orchestra," but a small and incomplete organization; by the term *full orchestra* musicians understand a certain combination of instruments, which, though it may vary in size or composition, according to the works performed, generally contains Violins, Violas, Violoncellos, Double Basses, Flutes, Oboes, Clarionets, Bassoons, Horns, Trumpets, Trombones and Tympans or Kettle Drums, and often is supplemented by Cornets, Ophicleide, Tuba, Contra Fagotto, Bells, Harp, Drums, Cymbals, &c., *ad libitum*. If any one of the aforementioned instruments is omitted the orchestra is incomplete, and it would be as wrong to denominate such an organization a full orchestra, as to call a choir complete without tenors, the part being left out entirely. The average orchestra contains twenty-one separate parts, and if four horns are employed, as is now customary, twenty-three; and as the stringed instruments must be greatly in excess of the wind, we might take twenty-nine or thirty performers as the minimum number in a "full orchestra," and even then they should be distributed so that the parts would balance properly. A very effective orchestra can be formed with from fifteen to twenty instruments, but then the music would have to be written to suit the composition of the orchestra, and the works of Beethoven, Mendelssohn, or Gounod could no more be performed by it than could Handel's "Hallelujah Chorus" be sung by two sopranos, an alto and a basso. They could certainly sing their respective parts, and even the tenor "leads" might be sung by some of the other voices, but it would give one a very poor idea of what Handel's music is really like. The term *full orchestra* should never be employed unless all the instruments which the score calls for are used; it may sometimes be allowable to substitute one instrument for another (as cornets for trumpets) but the parts should never be omitted, and the substituted instrument should resemble as nearly as possible the one for which the music was originally written.