

Musical.

NUISANCES.

People who, for a variety of reasons, have little or no opportunity of hearing music in their own homes, are compelled to submit to many annoyances in order to hear it in public places. The important preliminary of selecting a desirable seat having been attended to, and, indeed, every detail having been satisfactorily arranged, one has only to go to the concert-room a few moments before the hour when the entertainment ought to begin, and to settle himself for an evening's enjoyment. He hopes to hear a delightful programme, given with the utmost perfection of execution by the best artists, and there is nothing to mar his fond anticipations or to indicate the dreadful ordeal which he is destined to pass; for, unless he is a very experienced concert-goer, he does not remember the thorns which surround the rose, and which have often and again wounded his nerves and lacerated his feelings. Well, our friend—in the Arcadian frame of mind to which we have alluded—goes to his concert joyful and expectant, and he leaves the hall a sad and disheartened man. In two short hours he has been subjected to annoyances and nuisances amply sufficient to ruin his disposition and sour his temper for the remainder of his natural life.

The ardent lover of musical sounds is snugly ensconced in his secured place, the gas is turned on, and the performers are momentarily expected to appear, but now comes nuisance No. 1: a delay occurs, and sometimes fifteen minutes have dragged their weary length along before the stage door is flung open. The first number upon the programme has been fairly begun, and our patient hearer begins to hope—in a subdued and not too sanguine way—that he has at last reached "clear water." Mistaken thought. His long array of afflictions has only commenced. The inevitable late-comers now come tramping in (their only chance of attracting other people's attention is by annoying them), and in the rustle and confusion consequent upon their entrance all enjoyment of the solo, quartet, or whatever it may be, is utterly destroyed. (Did it ever occur to the readers of this article that these tardy persons are sure to have reserved seats in very prominent sections of the hall, and always in the middle of a row?) These individuals having finally subsided, the ever-present restless element asserts itself. There are always a few people who, although they have perhaps been concert habitués for many years, are never quite certain that some other seat would not suit them better than the one which they have selected. These restless ones are of two classes,—those who do care whether they disturb and annoy others, and those who do not care anything about it. These latter blunder about, bumping against the seats, hitting innocent people in the back, and altogether manifesting the recklessness which is noticeable in a "bumble-bee" on a July afternoon. The former, who have some consideration for poor humanity, are strenuously careful to tiptoe above (always in creaky shoes), often fretting one to the very boundaries of desperation. Many of these exasperating persons really like music in their way (albeit nine-tenths of them could not, by any human possibility, distinguish a concerto from a coal-hod), but their conduct is terribly annoying to those who are content to sit quiet and decently, and to listen to the performance of the programme.

There is also the "wiggler" (of either sex), who is entirely unhappy and miserable if the performers cannot be seen as well as heard. The softer sex furnishes the greatest number of specimens of this class. She moves her head abruptly in one direction, and then spasmodically in the other; cranes her neck at almost impossible angles, and simulates—with great fidelity to nature—the contortions of the unfortunate victims of St. Vitus' dance. She always sits directly in front of you, and her fidgetiness drives you almost to distraction, but "what are you going to do about it?" You cannot say anything, and you may thank your stars that there are not two of these "wrigglers" together. The bobbing of heads and general squirminess are then unendurable.

There is also the *mutterer*, who will comment—to his companion—in a low, but perfectly audible and soul-harrowing tone, upon everything in or out of the programme. When he doesn't mutter he whispers, and each infliction is worse than the other, Hibernically speaking. To this class belong—curiously enough—many able musicians, and one does not expect such behaviour from them, but one gets it all the same. The writer attended, a few weeks ago, a recital given by a pianist of fine ability. A well-known pianist of this city kept up a continual gabble during the entire programme, to the intense disgust of nearly all who had the misfortune to sit near him. It would perhaps be invidious to intimate, or even to mildly hint, that this person was envious of the performing artist, but it certainly looked very like it. The writer also remembers a concert (last season) at which an admirable pianist played a very difficult and ungrateful solo, but played it exceedingly well. A well-known piano virtuoso (*et proterea nihil*), whose salient characteristic is force and turbulent vigor, left the room just before the beginning of the solo, and returned—by a singular coincidence—immediately after its completion.

Another nuisance—of a more quiet variety—is the man who has evidently been dragged to the concert by his wife or some other female relative and who ostentatiously reads a newspaper in order to manifest his utter indifference to and manly contempt for the programme, the artists, the audience, and music in general; he may not invariably rustle the paper (although the annoyance frequently assumes that active and aggressive form), but there he is with his journal before him, a picture of sullen or patient discontent—to use such a paradox. An especially aggravating case of this sort occurred at one of the Wilhelmj concerts.

Another nuisance is the gentleman who will persist in making his way from the stage anteroom to his seat and *vice versa* several times during the evening. There appears to be no particular reason for his so doing; he is neither "sister, cousin nor aunt" to any of the performers, but he always makes this exhibition of himself, and is consequently an annoyance to the eye. He is to be found at every entertainment.

Worst of all is the person (of either sex) who will beat time with his foot—very distinctly—during anything and everything of whose rhythm he has the faintest notion; indeed, he is just as apt to be utterly out of time as to be in it. That subdued thump, thump, beats upon the air in an excruciating manner; you look about you and endeavour to ascertain from whom the obnoxious sound proceeds. If inexperienced in these matters you will in nine cases out of ten single out some strong, energetic-looking man, whose very face looks "thumpy." You were never more entirely mistaken in your life; the real offender is that quiet, modest, timid, clerical-looking individual who is "keeping the time" with a grim persistence and a relentless determination that know not any abatement. You may glower at him, as many do; but you make not the least impression upon his hide. On goes the dreadful "thump," and your misery terminates only when the concert comes to a close.

In the foregoing remarks the writer has essayed to depict some of the nuisances to which a genuine lover of music is almost always subject, and by means of which his life is made a burden to him. But feeble justice has been done to the topic; for no mortal pen is adequate to the task.—*N. Y. Musical Times.*

Chess.

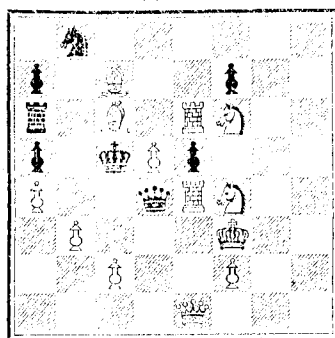
All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, June 12th, 1880.

CANADIAN SPECTATOR PROBLEM TOURNEY.

SET No. 2. MOTTO: *Orange Blossoms.*

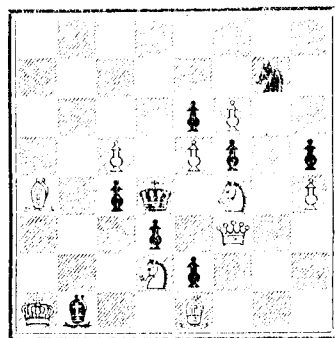
PROBLEM No. LXXXVI.
BLACK.



WHITE.

White to play and mate in two moves.

PROBLEM No. LXXXVII.
BLACK.



WHITE.

White to play and mate in three moves.

SOLUTION TO PROBLEM No. LXXXII. By Mr. C. Callander. K to B 7.

Correct solution received from:—J.W.S. "A remarkably fine problem; the best I have seen for many a long day." C.H.W. "A brilliant problem."

GAME No. LXIX.

Played in the recent Telegraph Match between Montreal and Quebec.

FRENCH GAME.

| WHITE. | BLACK. | WHITE. | BLACK. | WHITE. | BLACK. |
|----------------------------|-------------------------|--------------------|--------------------|----------------|-------------------|
| Mr. C. S. Baker, Montreal. | Mr. E. B. Holt, Quebec. | 1 P to Q 3 | 1 P to Q 3 | 23 Q to O 2 | Q R to K B |
| 2 P to K 4 | P to K 1 | 12 R to K 5 | 12 R to K 5 | 24 R to K 2 | B to Q B 3 |
| 3 P to Q 4 | P to Q 4 | 13 Q to Q 2 | 13 Q to Q 2 | 25 Q R to Q | R to K B 3 |
| 4 P to K 5 (a) | P to Q B 4 | 14 Q Kt to R 3 (b) | 14 Q Kt to R 3 (b) | 26 P to K Kt 3 | R to K B 6 |
| 5 B to K 3 (b) | P takes P (c) | 15 P takes Kt | 15 P takes Kt | 27 Q to Q 4 | Q to Q B 2 |
| 6 B takes P | P to Q R 3 (d) | 16 Kt to Kt 5 | 16 Kt to Kt 5 | 28 R to Q 2 | Q to K B 2 |
| 7 B to K 2 | Q Kt to B 3 | 17 Q to K B 4 | 17 Q to K B 4 | 29 R takes R | Q takes R |
| 8 P to Q B 3 | B to Q Kt 5 (ch) | 18 Kt to K B 3 | 18 Kt to K B 3 | 30 Q to K Kt 4 | Q takes Q |
| 9 Castle. | K R to Q B 2 | 19 Q to R 6 (e) | 19 Q to R 6 (e) | 31 P takes Q | P to K Kt 4 |
| 10 P to K R 3 (f) | K Kt to K 2 | 20 B takes Kt | 20 B takes Kt | 32 Kt to Q B 2 | B to Q Kt 4 |
| | | 21 Kt takes P | 21 Kt takes P | 33 R to Q 2 | Drawn by consent. |
| | | 22 P takes B | 22 P takes B | | |

NOTES.—(a) This move is generally condemned as handing over the advantage of the opening to Black through his next move, P to Q B 4.
(b) B to Kt 5 (ch) is the orthodox move.
(c) If Kt to Q B 3, White would acquire some advantage by pinning the Kt.
(d) He still fears to play Q Kt to B 3.
(e) This is the very best move when the opening is played regularly. 1 P to K 4—P to K 3; 2 P to Q 4—P to Q 4; 3 P takes P—P takes P; 4 K Kt to B 3.
(f) To await developments and prepare a square for the Kt preparatory to opening an attack on the K's flank, where Black evidently soon intends to Castle.
(g) B to B 5 would, we think, have been better, but it might have surrendered a P for the exchange.
(h) This is a remarkable move, and Black's game looks very confined. We doubt whether White makes the most of it.
(i) Playing for a draw, or threatening Kt to Kt 5.

CHESS INTELLIGENCE.

CANADIAN CHESS CORRESPONDENCE TOURNEY.—We published last week the Final Report of this very interesting contest. It has been not only the first of its kind in Canada, but we cannot recall at the present moment any exactly similar tourney elsewhere. If such has taken place, we shall be pleased to receive the information. The prizes were \$35, \$20, \$15, \$10 and \$5 respectively, the fund being raised from the entrance fees of \$5 from each player and the handsome donation of \$20 given by Thos. Workman, Esq., of Montreal. This last sum was specially constituted the second prize. The successful termination of the Tourney is owing no doubt largely to the care, patience and forbearance of Mr. J. W. Shaw, the Conductor, but must also be accepted as a very marked expression of the general interest which the Tourney called forth. The original intention was that each player should conduct four games simultaneously, but after about six months' play, by the general consent of all players, the number was increased to six games each, and this arrangement contributed to shorten the duration of the Tourney. It seems from Mr. Shaw's report that the Ruy Lopez has been the Opening most in favour with the players. In our article "The Chess World in 1879," published in the CANADIAN SPECTATOR, December 27th of last year, we intimated that this would be the fashionable opening of the future and our prognostications receive additional confirmation from the fact that Messrs. Rosenthal and Zukertort seem almost incapable of playing any other game, so timid are they of the variations of other known debuts. Mr. Shaw informs us that in his Tourney 19 games out of the total of 105 were Ruy Lopez games. Irregular Openings are credited with 13 games, while the Scotch Gambit and Staunton's Opening figure for 9 and 8 games respectively. We cannot agree with Mr. Shaw in his report as to the severity of the penalties for false moves. In over-the-board contests, with the shortness of time at the players' disposal, we can understand the physical act and the volition not coinciding, but in a Correspondence Game there is really less reason for blunders, and their varying degrees render it next to impossible to frame a penalty for each individual case. We tender our thanks to Mr. Shaw for his constant kindness in reporting the progress of the Tourney and the numerous games which he has contributed to this column.

HAMILTON CHESS CORRESPONDENCE TOURNEY.—This contest, similar in all its leading features to the one we have just referred to, has now been in progress for four months, but beyond hearing that an occasional game has been concluded, we have had no report from Dr. Ryall, the Conductor. Among the *ou dits* in connection with it is a rumour that some of the players are overstepping the time limit and have had to be called to order by the Conductor.

WALTER PELHAM'S ILLUSTRATED JOURNAL.—This lively, well-printed and amusing weekly paper, issued at the small price of one penny, with admirable wood engravings, illustrating current events and the leading men of the time, should recommend itself to all households. A serial story, "An Unfortunate Marriage," translated from the French, by Howard Paul; "The Ladies' Column," "Art, Musical and Dramatic," and "The Social Camera," alone render the paper worth five times its price. But the part which most concerns us is the Chess Column, which is most ably conducted. Departing from the usual run of Chess Columns, a series of End Games are introduced of great value. They illustrate the masterly strokes by which eminent players have dismayed their opponents and rescued games which seemed altogether lost. We heartily recommend Pelham's Illustrated Journal to the attention of all chess players.

ITEMS.—Rosenthal vs. Zukertort—Latest score: Zukertort, 2; Rosenthal, 0; drawn, 7.—The Manhattan Chess Club held their annual picnic recently, and it appears to have been a very enjoyable affair. Might not the Montreal Chess Club inaugurate something of the same kind. Ladies, of course, accompanied the excursion, and added to the mating power.