

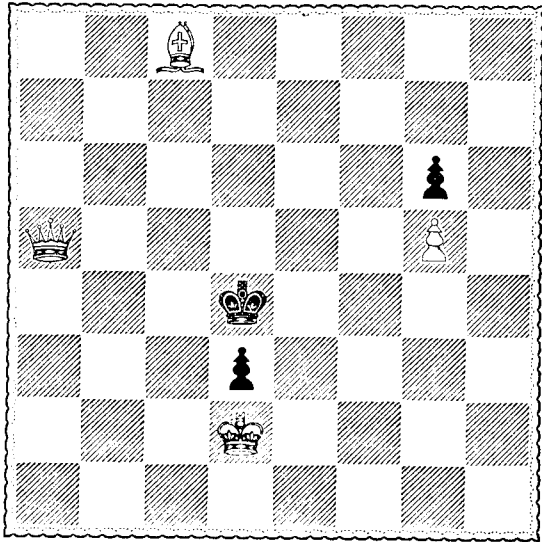
**Chess.**

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

Montreal, Sept. 20th, 1879.

PROBLEM NO. XXXIX.

By Rev. A. Cyril Pearson, M.A., of Balliol College, Oxford.  
BLACK.



WHITE.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. XXXVI.—Initial move, K to B 5.  
Correct solution received from G.P.B., M.J.M., C.A.B.

GAME NO. XXXV.

MR. SHAW'S CORRESPONDENCE TOURNEY.  
KING'S KNIGHT'S OPENING.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
1 P to K 4	P to K 4	20 P to K R 4	P to Q Kt 4	41 K to K 2	K to B 4
2 K Kt to B 3	Q Kt to B 3	21 P to K R 5	Q to K sq	42 K to B 3	K to Kt 5
3 B to Q B 4	B to Q B 4	22 Q R to Q sq	Q to Q 2	43 K to K 2	R to R sq
4 P to Q 3	K Kt to K 2	23 K to R 2	R to Q sq (d)	44 P to Q 4	K to B 5
5 Q Kt to B 3	P to Q 3 (a)	24 R to B 2	K to R sq	45 P to Q 5	R to R 5
6 Kt to K Kt 5	P to Q 4	25 Q to B sq	P to Q B 5	46 R to Q R sq	K to Kt 5
7 Kt takes Q P	Kt takes Kt	26 K R to Q 2	P to B 6	47 R to K 2	R to R sq
8 B takes Kt	Q to B 3	27 R to B 2	P to Q R 4	48 K to Q 3	R to K Kt sq
9 Btks Kt (ch) (b)	Q takes B	28 R to B 3	P to Q Kt 5	49 R to R sq	P to K Kt 3
10 Castles	P to K R 3	29 R to Q R sq	P to Q R 5	50 R to Q Kt sq (ch)	K to R 5
11 Kt to K B 3	B to K Kt 5	30 O to Q Kt sq	R to R sq	51 K takes P	P to R 7
12 P to K R 3	B takes Kt	31 P to R 3	R P takes P	52 R to Q R sq	K to R 6
13 Q takes B	Castles (K R)	32 Q takes P	Q to R 5	53 K to B 4	P takes P
14 Q to K 2	Q R to Q sq	33 Q takes Q	R takes Q	54 P takes P	R to Kt 6
15 B to K 3 (c)	B takes B	34 K R to B sq	R takes R P (e)	55 P to Q 6	R takes P
16 P takes B	Q to K Kt 3	35 R takes R	P takes R	56 K to Q 5	K to Kt 7
17 R to B 5	P to K B 3	36 R to Q R sq	K to R 3	57 R takes P (ch)	K takes R
18 Q R to K B sq	R to Q 3	37 R to R 2	K to Kt sq	58 P to Q 7	R to K 7
19 P to Q Kt 3	P to Q B 4	38 P to Kt 4	K to B 2	59 P to B 4	R to Q 7 (ch)
		39 K to Kt 3	K to K 3	60 K to K 6	P to B 4 (f)
		40 K to B 3	K to Q 3		Drawn by mutual consent.

Notes.—(By Mr. Narraway)—(a) This move necessitates the sacrifice of Q P, and was not well considered.  
(b) By this line of play White loses his advantage, as his forces remaining are all cooped-up.  
(c) The opened file will not compensate for the doubled pawn.  
(d) From this point White has a remarkably confined position.  
(e) The regaining of this pawn has cost Black some trouble.  
(f) This move is what Black had kept as his last resource in case White escaped all the traps laid for him, and ensures a draw.

**CHESS INTELLIGENCE.**

**MONTREAL CHESS CLUB.**—In response to a call made upon the chess players of Montreal to assist in the re-organization of the Chess Club, we are happy to announce that a large and influential meeting was held on Saturday the 13th inst., at 8 p.m., at the room of the Club in the Gymnasium building, Mansfield Street. Among those assembled we had the satisfaction of seeing many of the older members—patriarchs we may call them—who founded the Club nearly thirty years ago, and now came forward at its present crisis to lend a helping hand in placing the Club once more on a sure foundation. Mr. Workman complied with a request to take the chair, and after some discussion the meeting proceeded to the election of officers. The ballot was brought into requisition, with the following result: President—Dr. H. A. Howe; Vice-Presidents—Mr. Thos. Workman and Prof. W. H. Hicks; Secretary—Mr. John Henderson; Council—Messrs. John Barry, H. von Bokum and J. G. Ascher. The Secretary and Council were requested to draft a constitution and by-laws, to be submitted for approval on the second Saturday in October. Before the meeting closed, an important measure was discussed, affecting the welfare of the Club, to which we shall refer in a future column. The election of the new Board gave entire satisfaction, the name of the Secretary, in especial, when announced by the scrutineers, being received with hearty approval. We recognise in Mr. Henderson a gentleman of zeal and ability, who, we feel sure, will spare no exertion to do his share in placing the Club in a state of thorough efficiency.

"'Tis a consummation devoutly to be wish'd."—Hamlet.

**CANADIAN CHESS ASSOCIATION.**—The annual meeting will be held at Ottawa on Tuesday next, the 23rd inst., as announced in this column some weeks ago. The Tourney will commence on the evening of the same day, and continue till the 3rd of October. Want of space will permit us to make only a brief reference to the rules and regulations adopted by the managing committee for the governance of the Tourney, which we think will be found amply sufficient to meet all the requirements of play. One clause provides for the absolute termination of the Tourney within ten days from its commencement, so that intending players will have no reason to fear that the contest will be protracted into the following year, as was unfortunately the case at the meeting in Montreal in 1878. Some important questions will be brought forward at the ensuing meeting, among which we may mention the now famous "Move" dispute, and the subject of re-modelling the constitution of the C. C. A., it being generally considered that the method of electing the annual office-bearers and the regulations for playing games by telegraph, require a change. We trust there will be a good attendance of players from the various chess clubs of the Dominion.

**THE POTTER-MASON MATCH.**—In our column of the 30th ult. we stated that this match would be decided by the winning of five games by either player. We find we were in error—seven games being required to be scored before the victory can be claimed. Our original source of information was the *Huddersfield College Magazine*, a periodical usually remarkably correct, not only in its news-givings, but also in every other department of its well conducted pages. The latest advices from London announce Mason as leading with a score of 6½

games—Potter being one behind. Twenty games in all have been played, of which no less than 11 were drawn (counting one-half to each after the first 8). Mason requires now only to draw one game in order to win. This is one of the most stubbornly contested matches on record.

**THE BARNES-DELMAR MATCH.**—The result of the first week's play is the scoring of one game by each contestant. Mr. Barnes had the attack in the first game—a Queen's Gambit—in which he defeated his antagonist. In the second game Mr. Delmar adopted the Richardson attack in the Evans', bringing his opponent "into camp" after a hard struggle. The *Charleston News* describes Delmar as the "plucky and brilliant metropolitan amateur," and Barnes as the "erudite analyst," and goes on to say: "The contest will be productive of some piquant specimens of *belles parties*. It reminds us of the celebrated combat between Cochrane and Popert—wonderful native talent pitted against profound theoretical knowledge."

**Musical.**

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

All communications to contain the name and address of the sender.

**ORCHESTRAL CONCERT.**

The third of the series of orchestral performances under the direction of Dr. Maclagan was given in the Mechanics' Hall on Monday evening. This concert was eagerly looked forward to by many, as it was announced that Haydn's grand symphony in C would be given in its entirety for the first time in Montreal. Many amateurs deprecated the venture as likely to end in failure, but we are glad to be able to record the complete success of the undertaking; indeed we note with satisfaction the improvement which is visible at each succeeding concert, and hope that now the orchestra is fairly established it will not be suffered to die of neglect. The orchestra was very well balanced and played with few exceptions in perfect tune; we thought there was hardly sufficient attention given to the *baton* of the conductor, but, till the members become thoroughly familiar with the music, we must not be hypercritical. The Bassoons and Horns came in with fine effect in the symphony, the latter being in wonderfully good time; the flutes were apparently at sea once or twice, but it is possible that the copy may have been indistinct, as the books used were rather antiquated in appearance, and in the other pieces the flutes were exquisitely played. The "Wedding March" was played with a firmness worthy of a veteran organization, and sounded quite effective.

Vocal solos were given at intervals by Miss Lizzie Scott and Mr. W. Denyer, both of whom acquitted themselves remarkably well and received *encores*. Mr. Lavigne also contributed a cornet solo, thoroughly demonstrating the excellence of the mechanism of M. Courtois' cornets.

From a special notice on the programmes we learn that Dr. Maclagan is about to give a series of concerts of a superior order, in the hope of making the orchestra a permanency. Three concerts will be given, and subscribers of \$5.00 will receive two tickets for each performance. It is intended to engage vocalists of repute for each concert and to make the performances first class in every particular. We understand that negotiations are pending with Mrs. Osgood, Miss Gertrude Franklin, Mrs. Weston and other celebrated *prime donne*, and that at the first concert Mendelssohn's Violin concert will be performed by one of our local violinists, with full orchestral accompaniment. We hope to see the list of subscribers filled in time for the present season.

SOME time ago the *Witness* asked "Why can't Montreal keep her musicians?" The following from its own columns will perhaps explain:—

**MILITARY NOTES.**—The Montreal Field Battery intend giving a grand concert some time next month, and the Staff Sergeants of the Royals are making arrangements for a concert on the 1st October.

Military "notes" seem likely to supersede rifle shooting and bayonet exercise; it is possible they might be advantageous as a *dernier resort*, and prove mightier than either pen or sword. *Quien Sabe?*

**MUSIC IN PROTESTANT CHURCHES.**

The Romish Church, as far as the performance of great musical works for orchestra and highly trained soloists is concerned, has, until the severe decisions of the late Pope and Cardinal Manning, possessed undoubted advantages over Protestant places of worship—that is, of course, allowing that musical services of more extended scope than the usual psalm and hymn singing are admissible and desirable. By many persons the admissibility and desirability would be unquestioned: to others, the mere idea would be distasteful. A celebrated preacher of former days said it was "a pity that the devil should have all the best tunes"; and accordingly he enriched the repertory of his sect with a number of melodies till then only known outside the services of religion. Similarly, it does seem worthy of regret that so many glorious works of musical art should remain practically almost sealed books to our ordinary congregations, the members of which may not be musical students or amateurs of sufficient enthusiasm to number these works among their possessions. Archdeacon Dunbar, with an acute feeling of the loss to religious worship in the non-performance and ignorance of great sacred works of this description, and with a high appreciation of the intrinsic beauty and grandeur of these legacies and manifestations of genius, has during the past Autumn and Winter caused a succession of oratorios, cantatas, anthems, and analogous works to be given with orchestral accompaniments, and by highly trained voices, in his Church of St. Andrew's, Tavistock Place. That these performances have aroused great attention and interest has been evident from the crowded congregations which have met together on these occasions, numbers of persons being obliged at times to go away for want of room. Among works given have been Handel's "Messiah," Spohr's "Last Judgment," Mendelssohn's "Hymn of Praise," Purcell's "Te Deum," and the celebrated prayer from "Moses in Egypt." The director of the music is Mr. John Stedman. Time alone can show if the introduction of orchestral music is likely to become usual with, and acceptable to, Protestant English congregations. Whatever feeling and opinion may be on this point, it is scarcely open to question that there is a want in this respect in the limited opportunities afforded by our usual services, while treasures of musical art exist which are almost buried from popular knowledge and enjoyment. Whether Archdeacon Dunbar has found a way to bridge over this discrepancy, remains to be seen. He has at least tried to do so, and therefore deserves the thanks of musicians and the music-loving. One great drawback to the practicability of such performances must of course be the great outlay they necessarily entail. —*Æsthetic Review.*