

“WHERE MUSIC DWELLS.”

“THERE’s music in the sighs of a reed,” says a writer whose name stands foremost in the bead-roll of poets; and whether “the great god Pan,” “when down in the reeds by the river,” or Apollo himself, was the discoverer of the fact, it remains to this day one of the most noteworthy in the science of melody. While the origin of instrumental music, going back as it does to a period preceding authentic history, will always remain a matter of doubt and speculation, it is interesting to note that the Chinese, in claiming for their nation the honour of its invention, attribute it to the act of blowing the pith out of the bamboo. Moreover, the harp which is named after the “god of the winds” was undoubtedly, in its primitive form, an instrument of reeds rather than of strings. All these and many other kindred facts arise in the mind when, for the first time, the interior construction of a reed in contradistinction to a pipe organ is disclosed to one’s view. But in the modern manual organ—at once the most elaborate and the most effective of musical instruments—reeds survive but in name, it being by means of small slips of brass fitted with delicately moulded tongues that sounds are herein produced.

Reference has already been made to the antiquity of musical instruments; the same remark applies to the organ, a name which, among the Greeks, signified the instrument *par excellence*. Among the Hebrews and Romans the organ was no less known than esteemed. It was not till the seventh century, about which time the instrument was enlarged and brought to greater perfection, that it was introduced into England. In the tenth century there were several organ-builders in Italy, and within the next hundred years organs were built in the churches belonging to the monasteries. In the sixteenth century, organs were made with two claviers or rows of keys, comprising four octaves, and with a greater number of stops. Since that time it has become not only one of the principal factors in religious ceremonies, but it has also contributed to the perfection of the musical art.

“ . . . Let the pealing organ blow,  
To the full-voiced choir below,  
In service high and anthems clear,  
As may with sweetness through mine ear  
Dissolve me into ecstasies.”

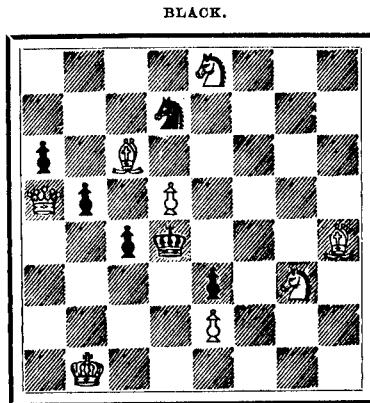
But so long as organs continued to be built on the lines first laid down—sounds being produced by forcing air through long tubes or pipes—their use was necessarily restricted to churches, concert rooms, and places of a similar character, where the space is large and where the instruments are fixtures. With the invention, however, of reed organs, in their smallest size half the dimensions of a cottage piano and as portable as an arm-chair, an important step was made towards the popularization of this instrument. In its initial stages the attempt to imitate the sounds produced by pipes by means of brass reeds proved, as was to be anticipated, far from fully successful; but in the course of time, and by the introduction of various improvements—notably that of Scribner’s qualifying tubes—the original defects were overcome, until now the modern reed organ is to be described as exhibiting in the most striking manner, the very highest skill of the musical-instrument maker. We venture to assert, taking the community as a whole, that it is but very few indeed who understand and appreciate the merits and capabilities of an organ. It is the common practice to rank this instrument as immeasurably inferior to the pianoforte, whereas the fact is that effects of the most varied and moving character may be produced on an organ that with any other instrument are simply impossible.

To go into no other particular, the one fact that the instrument built by W. Bell and Co., and known as their “Concert Organ,” is constructed with as many as three hundred and fifty-three reeds, representing an equal number of distinct and different notes, illustrates conclusively the comprehensive musical capabilities of this piece of mechanism. Moreover, the number of reeds above mentioned is by no means the highest complement an organ may possess, Messrs. Bell turning out certain instruments having no less than six hundred reeds. To the firm here referred to organ-players are deeply indebted. Established rather more than twenty years ago, the firm has within that period not only supplied to buyers in all parts of the world upwards of thirty thousand instruments, but they have loyally and successfully striven to perfect in every possible direction the manufactures turned out of their works. The result attending these painstaking labours has been satisfactory in the extreme. At all the world’s fairs Bell’s organs have demonstrated their superiority, and in the Old World, no less than in the New, the name of these makers is rapidly becoming synonymous with artistic merit and excellent workmanship.—*Keighley (Yorkshire, England) Herald, April 17, 1885.*

CHESS.

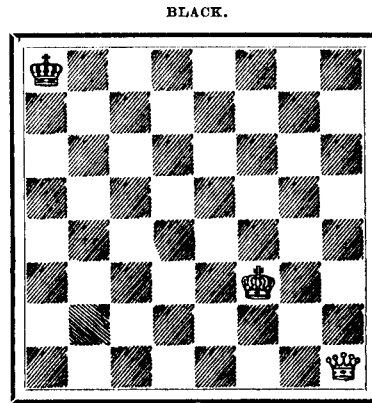
All communications intended for this department should be addressed “Chess Editor,” office of THE WEEK, Toronto.

PROBLEM No. 101.  
Composed for the WEEK.  
By E. H. E. Eddis, Toronto Chess Club.



WHITE.  
White to play and mate in three moves.

PROBLEM No. 102.



WHITE.  
White to play and mate moving only the Queen.

BLINDFOLD GAME.

Played by both sides blindfold, at St. Petersburg, on the 22nd February, 1885, Black conducting besides nine other games.

From the Chess Monthly.

White.	Black.	White.	Black.
Herr Arnold.	M. Tschigorin.	Herr Arnold.	M. Tschigorin.
1. P K 4	P K 4	16. Kt Kt 5	R takes Kt (d)
2. Kt K B 3	Kt Q B 3	17. B takes R	Q Kt 3 (!)
3. B B 4	Kt B 3	18. P Q R 4	P Q 6 ch
4. Kt Kt 5	P Q 4	19. K R 1	P R 3
5. P takes P	Kt Q R 4	20. Kt B 4	Kt takes Kt
6. B Kt 5 ch	P B 3	21. B takes Kt	B K Kt 5 (!)
7. P takes P	P takes P	22. P R 5	Q R 2
8. B K 2	P K R 3	23. Q R 4 (e)	B K 7 (!)
9. Kt K B 3	P K 5	24. R K 1	Kt Kt 5 (!)
10. Kt K 5	Q B 2 (a)	25. P R 3	Q B 7
11. P K B 4	B Q (3)	26. B Q 2	B B 4 (f)
12. P Q 4	Castles.	27. B takes P ch	R takes B
13. Castles (b)	P B 4	28. Q K 8 ch	K R 2
14. P B 3	R Kt 1	29. Q x R	Q takes P ch (!)
15. Kt R 3 (c)	P takes P	30. Resigns (g)	

NOTES.

- (a) In our opinion much stronger than 10 . . . . . Q to Q 5 which furnishes but a short-lived attack.
- (b) The Handbuch advocates here as best P B 3.
- (c) The same authority continues with 15 P Q Kt 3.
- (d) A sound sacrifice; Black’s centre Pawns are more than a match for the exchange. Black carries on the attack in his well-known vigorous style; every move tells.
- (e) We do not think that White has any continuation that will equalize matters, nevertheless the useless sally of the Queen hastens his defeat. He should continue with 23 Q K 1.
- (f) The Russian Master saw very well we are sure that he could force the game with 26—Q Kt 6, but the next move prepares one of the prettiest endings we have seen for a very long time.
- (g) A neat little problem: After 30 K takes Q, B B 6 ch and 31 B or Kt mate accordingly.

CHESS NOTES.

THE May number of the English *Chess Monthly* is replete with interesting matter. The games, problems and new games are a rich feast for the chess epicure. We clip the following account of the annual love-feast of England’s strongest club: “CITY OF LONDON.—The thirty-third annual dinner took place, on the 13th ult., at the Salutation, Newgate Street. The Rev. John J. Scargill, President, was in the chair, and Messrs. Gastineau and Pilkington occupied the vice-chairs. Between fifty and sixty members were present. After the cloth was removed the President proposed the “Queen and the Royal Family,” which was followed by “Prosperity of the City of London Chess Club,” congratulating the members on the circumstance that the club was steadily growing in numbers and Chess strength. The toast was coupled with the name of Mr. Manning, the senior member present, who, in responding, said he looked back with unmixed pleasure to his connection for nearly a quarter of a century with the City of London Chess Club. Mr. C. G. Cutler then delighted the company by reciting an exceedingly clever Homeric poem, which he had composed for the occasion. The poem was descriptive of a recent Chess battle between the City and West-end. The next toast, “The Health of the Secretary,” Mr. G. Adamson, was drunk with musical honours, and a similar compliment was paid to the treasurer, Mr. H. F. Gastineau. Mr. Pilkington then proposed “The Health of the Honorary Members,” and coupled with the toast the name of Mr. Zukertort. The latter, who is personally very popular, was received with prolonged cheers. He said: “I look back with pleasure to the day when, some thirteen years ago, at a garden party, I first made the acquaintance of Mr. Gastineau and other members of your club, and since then I have spent many a pleasant evening among you. In a few days I shall be leaving England to pay a short visit to friends on the Continent. I shall then pass through London on my way to Liverpool, where I propose to embark for the other side of the Atlantic, to play a match with Mr. Steinitz. I cannot say that personally we are very dear friends, but I have decided to give my challenger the meeting he professes to desire, and I hope that it will be a fair contest on a fair field.” The other toasts were “The Chess Press” proposed by Mr. Cutler, to which Mr. Duffy, Mr. Hoffer, and Mr. MacDonnell responded. Mr. Duffy, in an able speech, alluded to “the concord which reigned now between the representatives of the Press and the Chess-players in this country. This is as it should be, and Chess is flourishing in consequence.” Mr. Hoffer “quite endorsed the previous speaker’s remarks, and in mentioning the several Chess events which will take place during the coming season gave some explanations about the British Chess Association, pointing out that nine members, including the hon. sec. of the Association, out of twenty-one forming the council, are members of the City Club, and trusted that the City Club will soon join the B.C.A.” The Rev. G. H. MacDonnell concluded on the same toast in his usual humorous vein. Then followed “The Prize-winners of the Winter Tournament,” to which Mr. B. G. Laws responded, and finally “The Chairman, the Rev. Mr. Scargill,” which was proposed by Mr. Gastineau and drunk with musical honours.