

talent will be secured, and the price will be made merely nominal. The first of these concerts will take place on Monday 6th December, and will be under the direction of Dr. Maclagan.

The Choir of Wesley Church (Congregational) assisted by a number of professionals and leading amateurs of this city, are now rehearsing for a Grand Classical Concert, to be given in the Church at Christmas-tide.

We hope their efforts will be crowned with success.

## Chess.

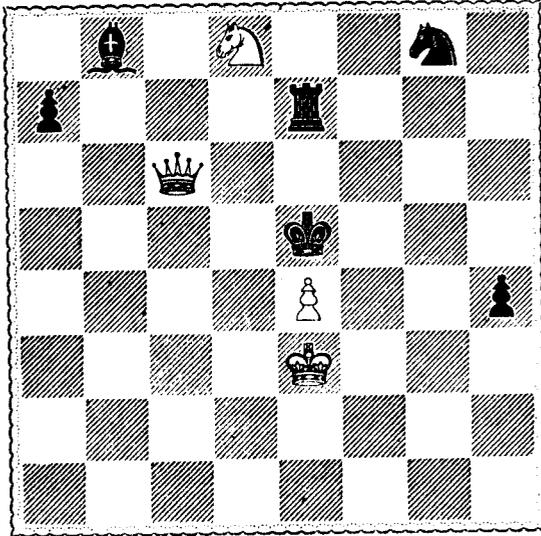
All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, November 27th, 1880.

PROBLEM NO. CXIV.

By Herman, of Christiania. From the Nordisk Skaktidende.

WHITE.



BLACK.

White to play and mate in three moves.

GAME NO. LXXV.

Played in the Hamilton Chess Club Correspondence Tourney between Mr. J. E. Narraway, of St. John, N.B., and Mr. H. N. Kittson, of Hamilton, Ont.

GIUOCO PIANO.

| WHITE.            | BLACK.        | WHITE.            | BLACK.          | WHITE.            | BLACK.        |
|-------------------|---------------|-------------------|-----------------|-------------------|---------------|
| J. E. Narraway.   | H. N. Kittson | 11 Castles (a)    | Castles         | 22 Kt to Q 6      | R to K B sq   |
| 1 P to K 4        | P to K 4      | 12 R to K sq      | R to K sq       | 23 B to R 6       | Q takes B     |
| 2 Kt to K B 3     | Kt to Q B 3   | 13 B to B 4       | B to Kt 2       | 24 Kt to B 7 (ch) | R takes Kt    |
| 3 B to Q B 4      | Kt to Q B 3   | 14 Kt to Q 2      | P to K Kt 4     | 25 Q takes R      | B to Q Kt 2   |
| 4 P to Q B 3      | P takes P     | 15 K Kt takes Kt  | Q P takes Kt    | 26 R takes B      | R to K B sq   |
| 5 P to Q 4        | P takes P     | 16 B to B sq      | Q takes P       | 27 Q takes Q B P  | P to Q B 4    |
| 6 B to K 5        | P to Q 4      | 17 Q to Kt 3 (ch) | K to R sq       | 28 R to Q 8       | B to K 5      |
| 7 B to Q Kt 5     | Kt to K 5     | 18 B takes P      | Q takes K P (b) | 29 K R to Q sq    | B to Q 6      |
| 8 B takes Kt (ch) | P takes B     | 19 Q R to Q sq    | Q to Kt 2       | 30 K R takes B    | Q to B 8 (ch) |
| 9 P takes P       | B to Kt 3     | 20 B to Q 2       | B to B sq (c)   | 31 R to Q sq      | Resigns       |
| 10 Kt to Q B 3    | P to K B 4    | 21 Kt takes P (d) | B to Q 5        |                   |               |

Notes.—(a) It is better to play P takes P on B 3. Black is now enabled to construct a threatening array of Pawns on his K side.

(b) We now prefer Black's game.

(c) This B was well posted, and his removal not only tends to cramp his own game, but is lost time into the bargain.

(d) This capital move, the effects of which were apparently unforeseen by Black, gives rise to a lively termination, which is played by Mr. Narraway with much soundness and vigour.

### CHESS INTELLIGENCE.

THE CHESS MAGAZINES.—With the approach of winter a revival becomes apparent in chess circles and chess publications partake of the enthusiasm. *The Chess Players Chronicle*, *Chess Monthly*, and *La Strategie* are all good numbers. The November *Chronicle*, whose bilious but ever welcome face will soon be missed among us, to give place however we hope to an as well-conducted and more frequent visitor, opens with an article on the 50-move law. The elaboration of the author's arguments rather renders him obscure. The extraordinary frauds in the *Nuova Rivista* Problem Tourney are exposed and the number is full of news and good problems. *The Chess Monthly* for November is not quite up to its predecessor. The interesting story of "The Régence Under The Old masters" by the aged but *vif* A. Delannoy is concluded. No notice of foreign chess doings appears. Actual Endings and M. Horowitz's End Games still continue to form a leading feature in this excellent chess journal. *La Strategie* for October contains no fewer than 19 games, three of which are by Mr. Gossip. Four End Games also appear. This department of chess is at present receiving considerable attention and must form valuable aids to students. We take our Problem this week from the Danish magazine, the *Nordisk Skaktidende* and it may be accepted as a fair sample of the excellence of the entire magazine.

ITEMS.—*Design and Work* published in England, has inaugurated a Problem Tourney with liberal Prizes for Two and Three move Problems separately. Address Chess Editor, *Design and Work*, Duffield, Derby.—Mr. N. Gedalia, so well known in New York Chess Circles, came to an untimely end the other day, at the early age of 23.—*The Chess Players' Chronicle* will cease its present form at the end of the year, and be published as a weekly magazine. This will be a new and enterprising departure from the ordinary run of Chess periodicals.—An analysis of a new attack in the Ruy Lopez appears in *America*, translated from the German.—A new Chess Club named The Victoria has been started in Montreal among some Law Students. We have not been favoured with the particulars.—Mr. H. E. Allen is, we understand, proposing an American Chess Directory.—A large number of the leading London players assembled at the house of Dr. Ballard, 26 Manchester Square, on October 30th, to obtain a private view of Mr. Rosentanni's new Chess Picture. Autotype copies of it will soon be announced for sale at varying prices. The occasion was also made an opportunity for a display of Mr. Zukertort's blindfold powers.

## HISTORY OF THE CENTENNIAL AWARD. TO THE WEBER PIANO AND HOW IT WAS OBTAINED.

Four years ago the great contest of the leading piano makers of the world took place at Philadelphia. At all previous exhibitions Broadwood, Erard, Steinway and Chickering divided all honours and awards between them. For the first time in its history the Weber Piano was brought prominently before the public, face to face with its great rivals, though for several years previous it had been known and almost exclusively used by the leading musical people. At the great Centennial contest the Weber Pianos alone were accredited the highest possible musical quantities "Sympathetic, pure and rich tone combined with greatest power, and excellence of workmanship as shown in grand square and upright pianos."

This sympathetic and rich quality of tone which has made the Weber Piano the favourite of the public, and it is this quality, combined with purity and great power, in a voice, which makes the greatest singer. In an interview with Geo. F. Bristow, the eminent Composer and Musician, and one of the Judges on Musical Instruments published in the leading newspapers in the United States, we have an account of the way in which the award was made. He says:—

"In order to establish a clear and critical test, all the pianos were brought into 'Judges Hall' for examination, and the Judges there agreed to mark in figures their opinion, and write out the report in full subsequently. Each piano was judged as to Tone, Quality, Equality and Touch, the highest figure in each being 6, the lowest 1. Each judge made his figures on those points, and these figures were really the fundamental basis of all the awards, the cornerstone on which they all rest. All makers who reached in each point figure 3 and upwards received an award, and all below received nothing. Thus it will be seen the highest possible figure, adding up the numbers of each judge (there being four) on each of the points, would be 24 or if all the judges agreed the highest possible number for any instrument to reach would be 96, while those reaching 48, and upward, would receive a medal."

Here, then, are the original figures on the Weber Piano.

### "WEBER."

(Judges on Pianos at the Centennial.)

|             | BRISTOW. | KUPKA. | OLIVER. | SCHIEDMAVER. |
|-------------|----------|--------|---------|--------------|
| Tone...     | 6        | 6      | 6       | 6            |
| Equality... | 6        | 6      | 6       | 6            |
| Quality...  | 6        | 6      | 6       | 5            |
| Touch...    | 6        | 6      | 6       | 6            |
|             | 24       | 24     | 24      | 23           |

95 OUT OF A POSSIBLE 96.

The Weber Piano was classed alone.

The next highest number reached by any other manufacturer was only

91 out of a possible 96.

According to these figures, it will be seen that WEBER'S PIANOS were unquestionably

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It is impossible for language to be more emphatic or for figures to testify plainer.

When the Commission learned from the Judges that the Weber Piano deserved the first rank, it showed its great appreciation by placing

The two Weber Grand Pianos on the Platform of Honour, which had been specially erected in the centre of the Main building, and constructed with a Sounding Board by Mr. Petit

There stood the Instruments, the centre of attraction to Millions of Visitors.

And there Weber, to show his appreciation of the great honour conferred upon him and his work, gave daily concerts: hundreds of thousands of visitors will always remember the hours spent at these delightful concerts with pleasure and satisfaction.

Nor was it Mr. Weber's friends alone who rejoiced in his triumph, several great artists and pianists in the employ of rival houses could not repress their admiration of the man and his instruments. It was at this time that Madame Rive-King wrote to Mr. Weber acknowledging her astonishment and delight and congratulating him on having "the finest pianos she ever placed her fingers on." From that day it was evident the Weber piano could no longer be confined to the mansions of the wealthy and tuncical aristocracy or kept as it had too long been for the exclusive use of the great vocalists and prima donnas. To-day it is the piano of all great pianos and is purchased in preference to any other by all who have the means of procuring it, and are capable of appreciating grandeur, power and purity of tone.

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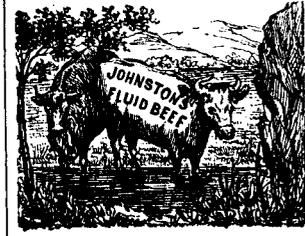
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