

## Chess.

Montreal, July 17th, 1880.

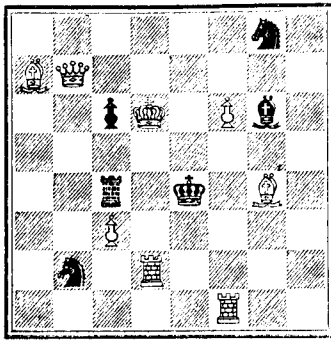
## CANADIAN SPECTATOR PROBLEM TOURNEY.

SET No. 7. MOTTO: *Problematic Characters.*

PROBLEM No. LXXXVI.

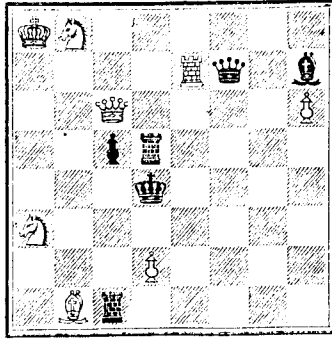
PROBLEM No. LXXXVII.

BLACK.



WHITE.

BLACK.



WHITE.

White to play and mate in two moves. White to play and mate in three moves.

SOLUTIONS TO TOURNEY SET No. 4.—*Note: I will believe that there are unicorns.*

PROBLEM No. 80.—Q to R 8.

This is the author's solution; but, unfortunately, this problem can also be solved by 1 B to B 5; and, again, by 1 R takes B (ch.)

Author's solution received from:—J.W.S.

PROBLEM No. 81.

White.	Black.	White.	Black.	White.
1 Q to Kt 7	B takes Q	2 Kt to K 7	Anything	3 Kt mates
	Q to K R 2	2 Kt to K 7	"	3 Q or Kt mates
	R to K R 2	2 Q takes B	"	3 Q mates
	R to Q Kt sq	2 Q to Q R 7 (ch)	R or Kt inter	3 Q mates

Correct solution received from:—Pax.

ANSWERS TO CORRESPONDENTS.

PAX.—With one exception you are right.

ROSENTHAL VS. ZUKERTORT.—We are indebted to the *Field* for the following score of the 15th game in this match, which we present to our readers as being not only the finest game in the match, but as leading, in the opinion of Mr. Steinitz, to one of the most brilliant end games on record. We append Mr. Steinitz's notes in full:—

GAME No. LXX.

IRREGULAR OPENING.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Herr Zukertort.	M. Rosenthal.	25 R takes K	E to Kt sq	41 P to Kt 1	R to B sq
1 Kt to K B 3	P to Q 4	23 B to B 3	Q to K 2	42 K to K sq	K to K sq
2 P to Q 4	B to B 4	24 Q to Kt 2 (f)	P to R 3 (h)	43 K to Q 2	B to Kt 7 (s)
3 P to K 3	P to K 3	25 B to K sq	K to R 2	44 K to B 3	R to R 6
4 P to B 4	Kt to K B 3	26 B to Kt 3	P to K B 4 (f)	45 B to R 6 (e)	K to Q 2 (u)
5 P to Q R 3 (a)	B to Q 3 (b)		1st hour	46 B takes P	R to K sq
6 Kt to B 3 (c)	P to B 3	27 B to B sq	R to Kt sq	47 K to Kt 4	B to Kt 5
7 P to Q Kt 4	P to Q R 3	28 Q to K B 2	R to K B sq		
8 B to Kt 2	Q Kt to Q 2		1st hour	48 K to R 5	B to R 4
9 B to K 2	Kt to K 5	29 B to K 2	R to Kt sq	49 B to R 6	Q B takes P
10 Kt takes Kt	B takes Kt	30 R to R 8	R to K B sq		3rd hour
11 P to B 5	B to B 2	31 R to R 3 (u)	R to Kt sq	50 R to R 7 (ch) (v)	B takes R
12 Castles.	Castles (d)	32 P to R 4	Q to K B 2	51 P takes B	K to B 2
13 Kt to Q 2	B to K Kt 3	33 R to R sq (w)	Q to K 2 (o)	52 B to K 7 (so)	R to Q R sq
14 P to Q R 4	Kt to B 3 (e)	34 P to R 5	Q to K B 2	53 B to Q 6, ch	Q to Q sq
15 P to B 3	Q to Kt sq (f)	35 B to R 4	R to K sq	54 K to Kt 6	B to K sq
16 P to B 4	Kt to K 5 (g)	36 Q to Kt 2 (s)	R to Kt sq	55 B to Kt 7	R takes P
17 Kt takes Kt	B takes Kt		2nd hour	56 K takes R	P to Kt 4
18 Q to Q 2	Q to Q sq	37 R to R 8	R to K sq (p)	57 K to Kt 6	P to Kt 5
19 P to Kt 5	K P takes P (h)	38 K to B 2	K to Kt sq (r)	58 B takes P	B to B 2
20 P takes P	Q to Q 2 (i)	39 K to Kt 6	Q takes Q	59 B to Kt 5	Resigns.
21 P to Kt 6	R takes R	40 P takes R	K to B sq		

(a) The position is only slightly altered from the eleventh game of the match; and we cannot therefore alter our opinion that this is loss of time.

(b) Wrong, we have no doubt. Even in a close game he cannot afford to lose moves so early.

(c) It was quite good enough to advance the B P at once, followed by P to Q Kt 3. However much Black might have struggled to break the pawns by P to Q Kt 3 and P to Q R 4, he could never get rid of the phalanx. If White only brought out the B to Q Kt 2, and Black's game was badly blocked at once.

(d) He could have equalised the game now by B takes Kt, followed by P to K 4. White could then hardly allow the K P to advance further, as the opponent who has not yet castled on the same side, would obtain afterwards the usual sort of attack, viz., Q to R 5, and the subsequent pushing of the pawns on the K side.

(e) At any risk, we should have preferred attempting a diversion in the centre by P to K 4 at this point. The game might then have proceeded thus:

WHITE.	BLACK.	WHITE.	BLACK.
14 P takes P	P to K 4	whether P or B takes, the answer would be Kt	takes B P, with a good game.
15 P to B 4	Kt takes P		
16 P to B 3	Kt to Q 6		
17 Q B to B 3	P to Q 5; and,		

(f) A good move, which forces White to submit to a weak point at K 3.

(g) But now he could have better utilised his previous manoeuvre. He should have advanced P to Q Kt 4, and either he would not create a block on the most vulnerable Q wing, or else obtain a good attack for himself, e.g.:

WHITE.	BLACK.	WHITE.	BLACK.
16 P takes P in passing	P to Kt 4	19 B to R 3	Q to B 6
17 P to R 5; if Q to Kt 3, Black would again attack	Q takes P	20 B takes R	Q takes K P, ch
by Q R to Kt sq, followed by P to Q R 4	Kt to Kt 4	21 K to R sq	K takes R, winning
18 Q takes Kt P	Q takes Kt P		game.

(h) Bad. As in the ninth game, he ought never to have taken, but should have moved Q to Q 2 at once.

(i) Worse. Once he had captured, he was bound to exchange both pawns, and not to allow himself to be blocked in altogether. Under any circumstances, if he intended to allow the hostile advance, he should have moved Q to K 2 at once, which saved him the trouble of gaining that post on the 23rd move.

(j) This manoeuvre prevents the hostile plan of breaking through in the centre with P to K B 3, followed by P to K 4; for, even should Black support this attack once more by R to K sq, White may keep him engaged by the answer R to R 8.

(k) Some bolder course was now imperative. He ought to have advanced P to Kt 4; for White could not take without losing an important P. Black would, therefore, open the K Kt file, followed by K to R sq and R to Kt sq, with some attack on the K side as a set-off for his cramped position on the other wing.

(l) Very feeble. He not alone blocks up his other B, but deprives himself of all chance of liberating himself in the centre. P to K B 3 was the right move, and would have kept most of White's pieces engaged to prevent the advance of P to K 4.

(m) The last two moves of the R were superfluous. He might have advanced the R P at once.

(n) But this time there is a great finesse in the movement of the R. He wishes either the hostile R or Q to remove from their present respective positions, in order to advance the R P, and then to be enabled to take with the B P in case Black replied P to K Kt 4. At present he would be in danger if he pursued that plan—e.g.:

WHITE.	BLACK.	WHITE.	BLACK.
33 P to R 5	P to Kt 4	36 P takes R, ch	Q takes P; threa-
34 B P takes P	B takes B	tening Q to Kt 4 and Q to R 5, with a winning	attack.
35 P to Kt 6 ch	R takes P		

(o) See our opening remarks. We should have advanced P to R 4, blocking the K side afterwards by P Kt 3, and he had then a fair prospect of drawing.

(p) An excellent move. After this Black's game may be regarded as lost.

(q) He is hampered in every direction. It would have been useless to attempt P to Kt 4, for White could take *en passant*; and if the R retook, he would give up the Q by R takes B. The Q Kt P was bound to fall ultimately by R to B 8 and R to B 7, even if the Q kept defending it, and then the passed P would win. It is also plain that if K B took P, White would win a piece by the answer Q to Kt 6, ch.

(r) White makes it somewhat easier for the opponent, who intended to exchange queens, having prepared a brilliant winning manoeuvre on the other wing.

(s) Had he played 1. to Q 2 the game might have proceeded thus:

WHITE.	BLACK.	WHITE.	BLACK.
43 B to R 5	K to Q 2	42 R takes P, and wins, for Black dare not take the	
44 B to B 6	R to K B sq	B, or else White takes P, ch, and exchanges	
45 B to B 6	P takes B; if B to	rooks, going afterwards to queen without hin-	
	Q 3 White may reply R to R 7	drance.	
46 P to Kt 7	R to Kt sq		
47 B to B 7	R takes P		

(t) A master coup, which decides the game.

(u) He could not hope for the least relief by sacrificing the exchange.

WHITE.	BLACK.	WHITE.	BLACK.
45 P to Kt 7	P takes B	48 B to B 6	K to Kt 2
47 P takes R, queening, ch	K to Q 2	49 R takes B, ch	K takes R
	K takes Q	50 B takes P, followed by B to K 5, ch, and wins	

(v) All this is in splendid style.

(w) Finis. After this fine stroke winning becomes a matter of course.

## Musical.

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

Notices of Concerts in Provincial towns, &amp;c. are invited, so as to keep musical amateurs well informed concerning the progress of the art in Canada.

## HANDEL FESTIVAL AT THE CRYSTAL PALACE.

The scene at the Crystal Palace on Monday carries us back by its startling contrast to the reception of some of Handel's oratorios in London at the time of their first performance. "Israel in Egypt," which was given in April, 1739, was received with such coldness that it was announced "the oratorio will be shortened and intermixed with songs." It was owing to similar succeeding failures that Handel accepted the invitation of the "generous and polite nation"—as he termed the Irish—and thus to Dublin was reserved the honour of first recognising the beauty and grandeur of his sublimest work—"The Messiah." This was in April 13, 1742, at the Music-hall in Fishamble-street, when Mrs. Cibber and Mrs. Avolio sang, assisted by the choristers of St. Patrick's and Christ Church. Since then England has truly atoned for her neglect of the great master, not only by a progressive appreciation of his music, but by the various commemorations held in his honour. The first of these was in Westminster Abbey in 1784, when the performers numbered 525. In 1791 we find the number had increased to over 1,000; and this occasion was notable as being attended by Haydn. This year the orchestra alone numbers 450, and with the voices gathered from all parts of the kingdom, we have a sounding force of nearly 4,000. This gradual increase is a test of the rapid strides music is making in the country. One hundred and fifty years ago it was difficult to collect a chorus who were competent to interpret music such as Handel set before them. As an instance of this, Handel when on his way to Dublin, stayed at Chester, and sought out the organist (Mr. Baker) with a view to obtain singers to try portions of the "Messiah." At the rehearsal, after several attempts, they utterly broke down at "And with His stripes." Handel was furious and attacked one of them with, "You scoundrel, did you not tell me you could read at sight?" "Yes, sir," was the answer, "but not at first sight." The "Messiah" was the work chosen for Monday (the first day of the seventh triennial festival), and at two o'clock Sir Michael Costa was at the Conductor's desk. The scene was now truly imposing. The vast area from the orchestra to the stage was densely crowded, no vacant stalls being noticeable, as was the case on Friday, at the rehearsal, and the eager crowd extended far down the centre transept on either side. The north, south, and eastern galleries were also filled. The Duke and Duchess of Connaught who were present, occupied seats at the corner of the transept gallery. The vast multitude rose to the strains of the National Anthem, the second verse being taken by the contralti in the key of the dominant, the return to the original key by the full band and chorus having a magnificent effect.

To Mr. Barton M'Guckin was allotted the opening recitative and air, and in these, as in his other solos, he sang with much artistic expression, but he lacked the power of Mr. Maaz, who created a sensation by the true dramatic rendering of the tenor air, "Thou shalt break them," concluding with a magnificent rush to the upper A at its close. Signor Foli sang "Thus saith the Lord" and "For behold darkness" in his best style; but Mr. Santley who succeeded him in the second part, has been heard in better voice. Mme Albani sang the solos throughout; and her exquisite tones rang throughout the immense building. No contralto could have better portrayed the tender pity expressed in the music, "He was despised," and "He shall feed," than did Mme Patey. The choruses throughout the work were given with that energy and precision that always mark Sir Michael's conducting. The shades of tone-colouring were striking in the "Hallelujah," where the huge choir sink to a whisper at the words "The kingdom of the world." If the Wednesday and Friday performances are equally good with the work of Monday, this seventh Handel Festival will leave its mark on the music of our time.

In the days when Bach was almost unknown in this country and Beethoven was thought "heavy," pianoforte music was given over to those light fingered executants whose power of playing a certain number of notes in a given time was considered the acme of musical skill. True it is that music for the mind has to a great extent replaced music for the finger, but brilliant and showy pieces are still played; and, provided they are good of their kind, there can be no reason why they should not be. How strange, then, does it seem that the majority of compositions, which at the time to which we refer were actually the rage, should have so completely passed away that the titles of them even are not remembered. A recent refreshing dip into the music of the past has not only recalled to us the many pleasant hours spent among composers who catered for the taste of the day, but has actually convinced us that in many respects the pieces are infinitely superior to much of the light music of the present time. We could name, for example, twenty compositions of Henri Herz which for refinement and delicacy of style, exquisite beauty in the construction of the passages, and excessive melodiousness, will bear comparison with any of the modern works. How then is it that these pieces are not reprinted? Even supposing that they are in the slightest degree antiquated—which, by the way, we do not at all admit—we are now so constantly going back to the fashions of our forefathers that this peculiarity would doubtless be an additional attraction. At all events we firmly believe that any publisher would consult his interest by giving a selection of them to the world, for many who could not welcome them as old friends would doubtless be glad to have the opportunity of making their acquaintance.—Ex.