

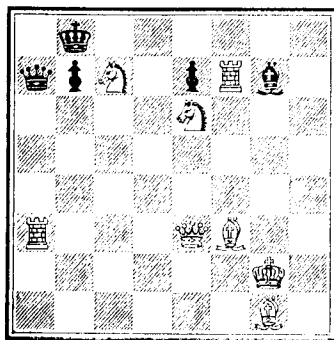
Chess.

Montreal, July 24th, 1880.

CANADIAN SPECTATOR PROBLEM TOURNEY.

SET NO. 8. MOTTO: *Gladstone.*

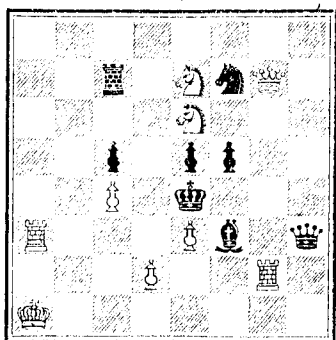
PROBLEM No. LXXXVIII.
BLACK.



WHITE.

White to play and mate in two moves.

PROBLEM No. LXXXIX.
BLACK.



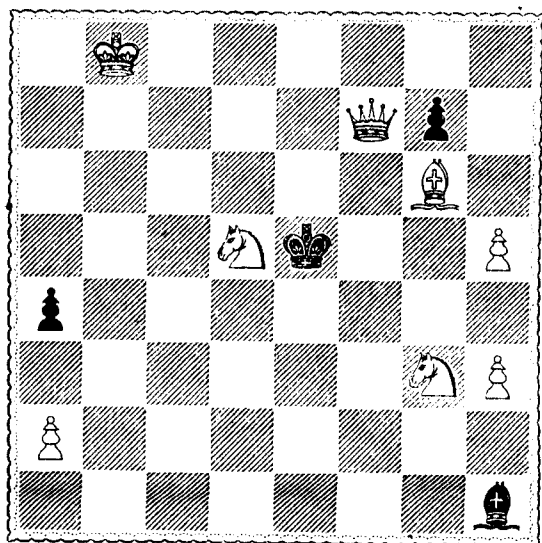
WHITE.

White to play and mate in three moves.

Best Problem American Congress Tourney. Motto: "Honour to Whom Honour is Due." *Turf, Field and Farm*, \$25 Prize.

PROBLEM No. XC.

BLACK.



WHITE.

White to play and mate in four moves.

SOLUTIONS TO TOURNEY SET No. 5.—*Muskoka.*

PROBLEM No. 82.—Q to B 3.

Correct solution received from:—J.W.S., "Of more than average difficulty." Pax.

PROBLEM No. 83.

White.	Black.	White.	Black.	White.
1 Kt to Q B 3	Kt takes Kt	2 R to Q, ch	B takes R	3 Q takes B mate
	Kt takes Q	2 Kt to Q 5, ch	K to Kt 3	3 Kt to R 4 mate
	R takes R	2 Kt to K 4, ch	K to Kt 3	3 Kt to R 4 mate
	K to Kt 3	2 Kt to K 4, ch	K moves	3 Kt to Q 5 mate
	R takes P	2 R takes R, ch	K to Kt 3	3 Kt to Kt 7 mate
	B takes R	2 Q takes B, ch	K to Kt 3	3 Kt to R 4 mate

We have not received any correct solution to this fine problem.

THE FIFTH AMERICAN CHESS CONGRESS PROBLEM TOURNEY.

The preliminary report of the judges of award in this Tourney reached us on Thursday last week, just too late for insertion in our last issue.

The first prize, \$100, for the best set is awarded to set "Per aspera ad astra;" the second prize, \$50, to set "Sub hoc signo vinces;" the third prize, \$25, to set "Varieties;" and the fourth prize, Mr. Sidney Herzberg's valuable collection of mineralogical specimens, to set "Summer is over."

A special prize of \$25, offered by the *Turf, Field and Farm*, for the best problem in the Tourney, has been awarded to No. 4 of set "Honour to whom honour is due."

PRELIMINARY REPORT.

JUNE 28, 1880.

Frederick Perrin, Esq., President of the Committee of Management of the Fifth American Chess Congress:—

DEAR SIR,—The Committee appointed to act as judges in the Problem Tourney of the Congress, have the honour to communicate to you their award.

As the programme issued by the Committee of Management states that the winning sets will be published in one or more of the chess periodicals, to be selected by the Committee, and that "thirty days thereafter, if no valid objection appears to the award, the Committee will publicly open the sealed envelopes and announce the names of the authors of all the sets." It seems proper, at first, to submit merely a preliminary report, reserving especial comment for the supplementary report to appear when the awards have been confirmed or rectified.

According to the record of the Secretary of the Committee of Management, fifty-five sets of problems were received by him. Of these, two sets, under the mottos, "Juxta," and "Yours truly," *alias* "Points," did not comply with the requirements for entry. Of the fifty-three sets duly entered in the tourney, thirty-four were found to contain absolutely unsound problems, and five more sets included positions riddled by doubles beyond allowance.

This left the following fourteen sets as survivors:—1. "Alia tentanda via est." 2. "Bête noir." 3. "Coming events cast their shadows before." 4. "Con amore." 5. "Honour to whom honour is due." 6. "Patience and will." 7. "Per aspera ad astra," B. 8. "Recreations." 9. "Sperare licet." 10. "Sub hoc signo vinces." 11. "Summer is over." 12. "Suum cuique." 13. "Varieties." 14. "Welcome."

From this list were eliminated the first, second, third, eighth and fourteenth sets, as being of a lower grade of merit than the others, leaving nine sets from which to choose.

The positions in the set "Con amore" are admirable as chess studies, but are not of a character suitable for tourney problems. In the set "Honour to whom honour is due" No. 1 is very closely based upon the two-move mate of the set "L'homme qui rit," which was a contestant in the Paris Tourney of 1878. Both may be, or may not be, by the same author. In the one case a heavy discount should be imposed, and in the other a still heavier discount. As the Committee have no knowledge in the matter, justice requires them to assign the weightier penalty.

In the set "Patience and will," No. 2 contains some very damaging doubles. No. 3 is somewhat after a composition by Cheney, and No. 4 recalls a well-known three-move mate by J. Brown of Bridport.

In No. 4, of "Sperare licet," an unfortunate double occurs in a branch of the *main leader*. In "Suum cuique," Nos. 2, 3 and 4 are somewhat marred by doubles. The remaining four sets are not entirely immaculate, but they seem to stand decidedly in the van. Of these it is the unanimous decision of the Committee of Award that "Per aspera ad astra," B, stands first; "Sub hoc signo vinces" stands second; "Varieties" stands third, and "Summer is over" stands fourth; and that the prizes should be given accordingly.

The "best single problem" had to be selected from all the positions entered in the tourney. Prominent at the close stood No. 4 of "Woven," No. 4 of "Honour," No. 3 of "Per aspera," B, and No. 3 of "Sub hoc signo." A rigid scrutiny of No. 4 of "Woven" revealed that, notwithstanding its great richness in ideas, it was sadly marred by numerous doubles. It then appeared that every member of the Committee accorded the highest place to No. 4 of "Honour to whom honour is due." Beauty and richness of idea, difficulty and artistic rendering, are all wonderfully united, and but a dozen pieces are required to produce the master-work.

The judges have devoted much time and attention to examining and comparing the contesting positions, and they hope that the problems selected as prize-bearers will be found fairly free from flaws. When the Secretary notifies the Committee of Award as to the result of the thirty days' publication of the problems, they will send in their supplementary and fuller report as soon thereafter as possible.

Respectfully submitted by

E. B. COOK,
C. H. WATERBURY,
GEO. E. CARPENTER, } Committee of Award.

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, &c. are invited, so as to keep musical amateurs well informed concerning the progress of the art in Canada.

NOTICE.—The musical season being now fairly over, and the attention of most of our people being turned to out-door recreations, it has been deemed advisable to discontinue the column under this heading for a few weeks until (the mercury not ranging quite so high) our citizens return to town and turn their thoughts to matters of art and refinement.—MUS. ED.

PIANOFORTE RECITAL.

Having been invited to "Une heure de musique que le célèbre Pianiste Français, Henri Kowalski," we attended on Tuesday afternoon at Nordheimer's Hall, where we found Mr. Kowalski (*attired in evening dress*) performing a thoroughly French selection on a French pianoforte. We subsequently learned that the artist is engaged to exhibit "un Piano de Concert sortant des ateliers de la maison Philippe Herz, de Paris," and that for this purpose the performance was given. M. Philippe Herz, de Paris, evidently intends to trust to the French-speaking portion of the community for the sale of his instruments, as both the invitations and programmes were printed in French, and, with the exception of one of Mendelssohn's *Lieder*, there was not a single German composition on the programme; most of the pieces were by M. Kowalski himself, and it was a matter of great interest to listen to such pieces as "Faust" and "Marche Hengroise," played by the composer. Of M. Kowalski's performance we must speak in terms of the highest praise; he performed Chopin's Polonaise in A flat with great power and expression, and in the Impromptu in C sharp minor, displayed a delicacy of touch seldom to be met with; a song of Mendelssohn and a waltz by Wienawski completed the programme.

The great drawback to our full enjoyment was that which we were invited specially to hear! The better M. Kowalski played, and the more he drew the tone from his instrument, the more did we perceive that it was thin and wiry, and entirely deficient in the qualities which go to make up a "Concert Grand," and we fancy that M. Philippe Herz has never heard a first-class American piano, or he would not pay M. Kowalski, and spend money in exhibiting it on this continent. We have much to learn from the old world, but they are a long way behind us in the manufacture of pianos.

In a recent number of *The Musical Times* we stated, in reviewing a book on the rudiments of music, that there are not four black notes in the key of A flat major; and we are by no means astonished at receiving a letter inquiring whether we "refer to the tempering of the pianoforte, so that the intervals on it are not quite correct." If we required anything to convince us that the pianoforte thoroughly rules the mind of the majority of amateurs, reference might be made to prospectuses of young ladies' academies where constantly we find that "Music" means the pianoforte, but that singing, harp, &c., are also taught. The intimation conveyed to us therefore by a school-girl a short time since that she had "left off music and taken to singing" can scarcely appear extraordinary, although it is certainly to be regretted that clearer ideas upon the art are not inculcated in the minds of students. For the information of our correspondent let us now take the opportunity of saying that there are no such things as "black notes" in music; but there are sounds upon keyed instruments which are played with pieces of ivory coloured black. Assuredly nobody who has the power of thinking away from the pianoforte can possibly imagine that a vocalist can sing a black note, or that a performer upon a stringed or wind instrument considers one sound to be a different colour from another. We earnestly look forward to the time when at the commencement of musical study all these truths shall be systematically taught. It must be remembered that the violin is now taking its place as a family instrument, and pushing forward the idea of abstract music, apart from any special method of producing it. When this shall have become more general, amateurs will be artists as well as performers; and then they will doubtless agree with us that "there are not four black notes in the key of A flat major."—*Musical Times*