

Chess.

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

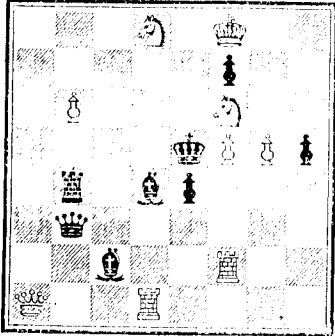
Montreal, July 3rd, 1880.

CANADIAN SPECTATOR PROBLEM TOURNEY.

SET No. 5. MOTTO: *Markoka.*

PROBLEM No. LXXXII.

BLACK.

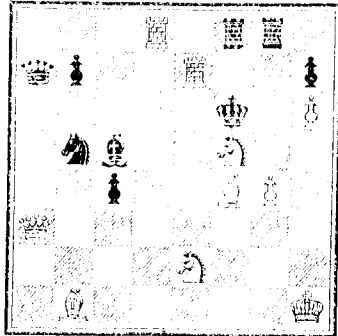


WHITE.

White to play and mate in two moves.

PROBLEM No. LXXXIII.

BLACK.



WHITE.

White to play and mate in three moves.

SOLUTIONS TO TOURNEY SET No. 2—*Orange Blossoms.*

PROBLEM No. 76.—Q to Q 2.

Correct solution received from:—J.W.S. "The White K's liability to check renders the first move rather obvious; in other respects the problem is above mediocrity."

PROBLEM No. 77.

<i>White.</i>	<i>Black.</i>	<i>White.</i>	<i>Black.</i>	<i>White.</i>
1 Q to R 8	K to K 6	2 Q to Q 8	K takes Kt	3 Q to Q 4 mate
	If K takes B P	2 Q to R 5 (ch)	K to Q 5	3 B to K B 2 mate
	If K to B 6	2 Kt to B 3 (dis ch)	P to Q 7	3 B takes P mate
	If P to B 6	2 Q to Q 8 (ch)	K to K 6	3 Kt to Kt 2 mate

ANSWERS TO CORRESPONDENTS.

BRUNSWICK.—In the case referred to P takes P *en passant*.

PAX.—Your answers to Set No. 1 were acknowledged. Look at Nos. 76 and 77 again.

A PROPOSED DEFENCE TO THE RUY LOPEZ ATTACK.

Contributed to the CANADIAN SPECTATOR by MR. A. P. BARNES, New York.

The line of play I propose, in answer to White's third move of B to Kt 5, is briefly alluded to by Mr. Bird in "Chess Openings," but the second variation there given, which he decides in favour of the first player, is not based on the play which I proposed for Black, and is, indeed, the opening of an off-hand game between us in which I played Black King's Kt to K 2 for the expressed purpose of showing that the move was not a good one. If there be any value in my variations, a point will be found for the moving of the Queen's Kt to K 2 at the proper moment.

I do not maintain that the play I propose will enable Black to win, but I think that in most cases he obtains rather the better game, and that the chances, generally, are in his favour.

<i>WHITE.</i>	<i>BLACK.</i>
1 P to K 4	1 P to K 4
2 Kt to K B 3	2 K to Q B 3
3 B to Kt 5	3 P to K Kt 3

White has now five methods of continuing the attack—

- 1st, B takes Kt
- 2nd, Castles
- 3rd, P to Q 4
- 4th, Kt to Q B 3
- 5th, P to Q B 3

At first sight it would appear that B takes Kt would gain a pawn, but Black can soon recover it.

4 B takes Kt 4 Q P takes B

Black can also take with the Kt's P, which move is given below. I am rather undecided as to which is the better play. If White were obliged to take K P next move, then Q P takes B would probably be best; but in the event of his not making that capture, it seems that Kt P on Q B file would strengthen Black's centre.

5 Kt takes P	5 Q to Q 5
6 Kt to B 3	6 Q takes P ch
7 Q to K 2	7 Q takes Q ch
8 K takes Q	8 B to K Kt 5
9 P to K R 3	9 B takes Kt ch
10 K takes B	

and Black seems to have the better game. He can Castle at once, or, as is probably best, play 10 B to Kt 2.

The result of his playing 4 Kt P takes B would perhaps be—

5 Kt takes P	4 Kt P takes B
6 P to Q 4	5 Q to K 2
7 Kt takes P at B 3	6 P to Q 3
8 Q to K 2	7 Q takes P ch
9 K takes Q	8 Q takes Q ch
10 P to Q 5	9 B to Q Kt 2

and now Black can regain the pawn either by B takes Kt or K to Q 2, in either case with a good game.

In the second place:

4 Castles	4 B to Kt 2
5 P to Q B 3 (a) (b)	5 Q Kt to K 2
6 P to Q 4	6 P takes P
7 P takes P	7 P to Q B 3
8 B to R 4	8 Kt to B 3
9 P to K 5	9 Kt to Q 4
10 Kt to B 3	10 Kt to Kt 3
11 B to Kt 3	11 P to Q 4

I do not think Black is at any disadvantage.

(a) 5 Kt to Q B 3	5 Kt to Q 5
6 Kt takes Kt	6 P takes Kt
7 Kt to K 2	7 P to Q B 3
8 B to R 4	8 Kt to K 2, &c
(b) 5 P to Q 4	5 Kt takes P
6 Kt takes Kt	6 P takes Kt
7 P to K 5	7 P to Q B 3
8 B to R 4	8 P to Q 3

and Black can maintain the pawn he has gained.

Thirdly,—

4 P to Q 4	4 Kt takes P
5 Kt takes Kt	5 P takes Kt
6 Q takes P	6 Q to B 3

Mr. Bird leaves the position here with the remark: "About an even game, White perhaps for choice." I do not think that White has any advantage. If he play 7 P to K 5 Black can force the exchange of Queens or gain a pawn, or compel White to move his K by 7 Q to Q Kt 3. Some interesting positions arise from this move. A very probable course is 7 B to K 3, which has often occurred to me in play, but I have always considered that I obtained a satisfactory position against it.

7 B to K 3	7 B to Kt 2
8 P to Q B 3	8 Q takes Q
9 P takes Q	9 P to Q R 3
10 B to R 4	

if White 10 B to B 4 the reply is 10 Kt to B 3.

11 P to K 5	10 P to Q B 4
12 B to B 2	11 P to Q Kt 4
13 Castles	12 B to Kt 2
	13 Kt to K 2

and I should prefer Black's game.

The fourth attack by Kt to Q B 3 does not appear at all favourable to White, and may soon be disposed of.

4 Kt to Q B 3	4 Kt to Q 5
5 Kt takes Kt	5 P takes Kt
6 Kt to K 2	6 P to Q R 3
7 B to R 4	7 B to Kt 2

and the position is in favour of the second player.

The fifth move at White's disposal is—

4 P to Q B 3	4 B to Kt 2
5 P to Q 4	5 P takes P
6 P takes P (a)	6 Q Kt to K 2

I am free to admit that the position after this move looks anything but pleasant for Black, and that his sixth move is one very unlikely to be made, but I believe that the cramping of his game is but temporary, and that he can soon free himself: thus—

7 B to Kt 5	7 P to Q B 3
8 B to R 4	8 Kt to B 3
9 P to K 5 (b)	9 Kt to K 5
10 B to R 4	10 Q to R 4 ch
11 Q Kt to Q 2	11 Kt to B 4
12 B to Kt 3	12 Kt takes Kt
13 Kt takes Kt	13 Kt takes Q P

having gained a pawn with a good position.

(d) 6 B takes Kt	6 Q P takes B (c)
7 P takes P	7 B to Kt 5
8 P to K 5	8 B takes Kt

with a good game.

(e) Black might also play—

7 B takes Q P ch	7 Q takes B
8 Q takes Q ch	8 B takes Q
9 Kt takes P	9 B takes Kt
10 P takes B	10 Castles
(f) 9 B takes Kt	9 B takes B
10 P to K 5	10 B to Kt 2
11 Castles	11 Castles

and I think White cannot prevent the breaking up of his centre. If he attempt to maintain it by 12 Kt to K sq., the following is a probable continuation:

12 Kt to K sq	12 Kt to B 4
13 Kt to B 2	13 P to Q 3
14 P takes P	14 P takes P
15 B P takes P	15 Q to Kt 3
16 B to Kt 3	16 Kt takes P
17 Kt takes Kt	17 B takes P

and Black ought to win. If White 17 Q takes Kt, Black wins by Q takes Q.

It would appear, if I have made no error in my calculations, that the move proposed for Black (3 P to K Kt 3) enables him to break the first player's attack very early in the game, and opens up lines of play in which the chances seem to incline in his favour.

I hope more capable analysts may be induced to give the variations a profounder investigation.

New York, June, 1880.

Musical.

UNION OF EPISCOPAL CHURCH CHOIRS.

The Episcopal Choirs of this city are about to unite on the occasion of the opening of the Provincial Synod on the 8th of September next, when a Full Choral Service will be celebrated in the Cathedral. At a meeting held on Friday evening Dr. MacLagan was elected conductor of the combined forces, and it was resolved to commence practice immediately.

THE NOMENCLATURE OF ORGAN STOPS.

During a somewhat extended familiarity with the instruments of many different builders, both at home and abroad, wonder has been often excited at the great confusion and want of system which exists (more especially in this country) with regard to the names of organ stops. Not only do the various builders differ among themselves, but not unfrequently the same builder, at different periods, and in different organs, will call a stop, made in each instance to the same scale and voice, to produce the same *timbre*, now by one name and now by another, evidently animated by the fair *Juliet's* thought: "That which we call a rose," etc.

Organ builders would do well to bear in mind that the first purpose of marking the stops is to guide and assist the player, and that to facilitate this end the labels should inform him, in the clearest manner possible, of the pitch and tone-character of the stops to which they are affixed. It would be an important step in the right direction if our organ-builders would resolve never again to use a foreign name unless they thoroughly understood its meaning, and knew how to make and voice the stop to which it was applied. Having learned this, they would then use and so apply it that an organist or organ-builder from the country from which the term is derived would be able to understand it. All organists know how long we had the name *Viol di Gamba* before the real thing was heard here, and lately this polyglot ambition, on the part of the builders, has rather increased, each one of them seeming to have ransacked every foreign specification that came in his way, in order to find some name that would sound well, and be different from that used by his rivals.

Here are a few cases in point. How frequently the little *Flute harmonique* is marked on a stop, which, on being drawn, reveals the fact that Cavillé-Coll's great invention has been unblushingly ignored. Only a few days since I found a stop marked *Geigen Principal* the pitch not being indicated. Instead however, of it being the rich "string-toned" stop, which the name (*Geige* being the German for violin) would lead us to expect, it was only the ordinary 4ft. octave, without even suspicion of "string tone" in its voicing. Again in a very beautiful instrument of modern construction, I encountered the name *Spitz Viola*. Now, here I thought is something characteristic, but inspection showed that all the *Spitz* was in the name. Now, it can hardly be believed that if the intelligent builders of this organ had really known that this word "*Spitz*" meant conical, they would have applied it to a stop whose pipes are cylindrical in shape. So I have met with a *Flute a Pavillon* stop without "bells," and it is by no means uncommon to find a *Quintaton* entirely deficient in the characteristic "fifth tone" belonging to the true stop. Another organ occurs to me which has on one manual a *Rohrflote*, 8 ft., and another a *Flute à cheminée*, 4 ft. This same instrument also has stops marked *Flauto traverso* and *Flute traversière*, besides *Bourdon*, 8 ft., and *Gedeckt*, 8 ft. Can absurdity go any further? And yet the builders of this really fine instrument are among the most eminent in the country, and certainly ought to know better.

The above are but a few of the many instances which might be quoted to show the great need for improvement in this respect, and, in order to advance this end, has not the time arrived for us all to unite in dropping the name "*Diapason*," as used for two stops of totally diverse character? Is there anything but a sentiment and a regard for old associations to commend its continuance? True, it had its *raison d'être*. At the revival of organ building in England, after the Restoration, when the builders were forced by scanty means to make all but one or two of their 8 ft. stops of "short" compass, then, indeed, the name "*Diapason*" was truly significant, that "through all the compass of the notes it ran;" but now, in even the smallest instrument, it is required that all the stops run "through," this significance is lost. Rather let the chief stop in the organ be called "*Principal*" 8 ft. or 16 ft. as the case may be, and its more "graceful consort" *Bourdon* or *Gedeckt*, 8 ft. may be preferred. Then, on this foundation, can be built an intelligent superstructure of harmonic stops, beginning with *Octave*, 8 ft. or 4 ft., and continuing with *Super-Octave*, 2 ft.; *Octave Quint*, 2 2/3 ft., etc. Let the same general rule be applied to all the manuals, as well as the pedal, when organ players, in going from one instrument to another, would find their labor much lightened, and would, on this account, remember the builder with benediction, instead of, as now, heaping reproaches on his fearfully and wonderfully made head.—*Music Trade Review*