

rington's life (as yet), has been the Toronto Musical Festival held in June, 1886, comprising two oratorio performances, Handel's *Israel in Egypt* and Gounod's *Mors et vita*, by a chorus of one thousand and orchestra of one hundred, with a magnificent list of artistes, one matinee concert of miscellaneous pieces by the soloists and orchestra, and ending with a concert by a chorus of children from our Public Schools, numbering twelve hundred, artistes and orchestra. This ambitious festival, the first of the kind in Canada, was undertaken mainly owing to Mr. Torrington's energy, and his desire to see Toronto placed on a musical level with Boston, New York, Philadelphia and other American cities. The expenses were about \$13,000 and the receipts about \$14,000. The large adult chorus was prepared under his unaided instruction, in less than five months, but with the children's chorus he had the assistance of Messrs. A. P. Perrin and E. W. Schuch. At the commencement of last season he organized the instrumental resources of Toronto with a view to form here a strong orchestra which in time should creditably produce any work. The success of this venture can be judged from the report of the orchestra's last concert given in another column. Mr. Torrington has also been conductor of the Hamilton Philharmonic Society for the last five years. His work as conductor for the past two seasons has been very heavy, being as follows:—

1886-7.

Toronto Philharmonic Society.—*Spectre's Bride*, Dvorak; *Judas Maccabæus*, Handel.

Hamilton Philharmonic Society.—*Three Holy Children*.—Stanford, and the Jubilee Musical Festival on June 21st and 22nd, consisting of *Creation*, Haydn, and *Samson*, Handel, by a large chorus and orchestra.

Two orchestral concerts and the Jubilee Service, held in the Metropolitan Church on June 30th.

1887-8.

Toronto Philharmonic Society.—*Messiah*, Handel; and *Golden Legend*, Sullivan. *Jubilee Ode*, MacKenzie (now in preparation, to be given May 8th).

Hamilton Philharmonic Society.—*Elijah*, Mendelssohn; *Woman of Samaria*, Bennett.

Two orchestral concerts and five organ recitals.

With regard to the College of Organists, and Music School, in which he is a prime mover, full particulars have been given in late numbers of THE MUSICAL JOURNAL. While the works of the immortal composers will shine as a galaxy of stars for ever, it is the executive musician to whom we must be grateful for their proper rendition, and upon whom for the general public all depends. In conclusion let us express the hope that Mr. Torrington may continue for many years in the good work in which he is engaged, free from the unprincipled opposition with which he has had to contend at times.

Let your pupils do all the learning themselves they can. Do not lift them where they can walk. Stand by their side ready to help whenever help is needful, but never aid where there is no need of aid. Teach them to rely on their own powers.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

NO. I.—CHURCH OF THE ASCENSION, TORONTO.

THE ORGAN.

THE Church of the Ascension possesses a fine two manual organ, but it is unfortunately so "bricked in" that many of the effects which the instrument would under more favourable circumstances be capable of yielding, cannot be obtained. It stands to the right of the chancel, but does not open into it, and the only egress for the tone is through the interstices between the large pipes forming the front; hence even when playing the instrument full, the body of tone in the church is not by any means as powerful as is desirable for leading a large congregation. Mr. Doward, the organist, is making a strong effort to have the organ opened into the right side of the chancel, and also proposes the addition of a third manual (choir) with a stopped diapason, dulciana, döppel flute and soft reed. The improvements suggested by Mr. Doward will not cost much and will give the congregation the full benefit of the fine stops already in the organ. It is to be hoped, therefore, that the churchwardens will soon see their way to go on with the work.

The organ was built by Messrs. S. R. Warren, the work being done in the excellent style for which that firm is so justly renowned, and was presented to the church by the late Mr. G. B. Smith.

Following is a description of the organ as it stands at present:—

Compass of Manuals, C C to A, 58 notes. Compass of Pedals, C C to D, 27 notes.

GREAT ORGAN.			
1	Double diapason	Metal	46 notes 16 feet
2	Open diapason	"	58 " 8 "
3	Dulciana	"	46 " 8 "
4	Melodia	Wood	58 " 8 "
5	Stopped diapason (bass)	"	58 " 4 "
6	Harmonic flute	Metal	58 " 4 "
7	Principal	"	58 " 4 "
8	Twelfth	"	58 " 2 1/2 "
9	Fifteenth	"	58 " 2 "
10	Mixture, 3 ranks	"	174 " 8 "
11	Trumpet	"	58 " 8 "
12	Orchestral clarinette	"	46 " 8 "
SWELL ORGAN.			
13	Open diapason	Metal	58 notes 8 feet
14	Viol d'Amour	"	46 " 8 "
15	Arcoline	"	46 " 8 "
16	Stopped diapason (treble)	Wood	58 " 8 "
17	" (bass)	"	58 " 4 "
18	Octave	Metal	58 " 4 "
19	Claribel flute	"	58 " 4 "
20	Piccolo	"	58 " 2 "
21	Cornopean	"	58 " 8 "
22	Oboe and Bassoon	"	58 " 8 "
PEDAL ORGAN.			
23	Double open diapason	Wood	27 notes 16 feet
24	Bourdon	"	27 " 16 "
25	Violincello	"	27 " 8 "

MECHANICAL REGISTERS.
26. Swell to Great. 27. Great to Pedal. 28. Swell to Pedal. 29. Bel-lows Signal.
Tremolo Pedal to Swell Organ. 3. Combination Pedals to Great Organ. 2. Combination Pedals to Swell Organ.

THE ORGANIST.

Mr. Edgar R. Doward, the organist of the church, was born at Worcester, Eng., on the 15th August, 1850. He began his musical training at the age of seven, as a chorister in Worcester Cathedral, being an articulated pupil of Done, who has held the position of organist of Worcester Cathedral for some fifty years and is one of the best organists in England. His voice breaking at the early age of thirteen, he left the