

considered without reference to the differing characteristics of poetry and music, seems objectionable, tending to destroy the sense of the verbal sentences. Nevertheless, properly understood, the practice is in accordance with sound musical philosophy. The words for the moment are certainly rendered subservient to the musical phrases, but in the process their meaning is emphatically realized in a manner that intensifies and realizes their significance. Their emotional depth is sounded by an art that is aptly termed the language of feeling.

As a case in point, the "Hallelujah Chorus," of *Har tel* may be cited. Here, at first sight the almost endless repetition of the word "Hallelujah" appears to be preposterous. But, rightly considered, the composer is developing musically the theme suggested by the words "Praise to Jehovah." The word "Hallelujah" simply serves as a means of articulation.

A similar explanation holds good in the case of all composers worthy of the name. Wagner's theory, it is true, is diametrically opposed to this view of the case, as he holds that music must in all instances be held subordinate to the poetry to which it is wedded. If Bach, Handel and others of his great predecessors had held the same opinion, the world would not have possessed those choral masterpieces, that are the imperishable monuments of the noblest form of musical art.—*Musical Herald*.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

No. 3—HOLY TRINITY CHURCH, TORONTO.

THE ORGAN.

HOLY Trinity is one of the four churches in this city possessing organs with three manuals. The organ was built by Messrs. E. Lye & Sons, Toronto, and is decidedly a credit to that firm.

The following is the specification:—

Compass of Manuals, CC to A, 58 notes. Compass of Pedals, CCC to F, 33 notes.

GREAT ORGAN.			
1 Double open diapason	Metal	58 notes	16 foot.
2 Open diapason	"	58 "	8 "
3 Violin diapason	"	58 "	8 "
4 Claribel	Wood	58 "	8 "
5 Harmonic flute	Metal	58 "	4 "
6 Principal	"	58 "	4 "
7 Twelfth	"	58 "	2 1/2 "
8 Fifteenth	"	58 "	2 "
9 Mixtures 17, 19, 22	"	174 "	"
10 Trumpet	"	58 "	8 "
SWELL ORGAN.			
11 Bourdon	Wood	58 notes	16 foot.
12 Open diapason	Metal	58 "	8 "
13 Viol diapason	"	58 "	8 "
14 Viol di Gamba	"	58 "	8 "
15 Stopped diapason	Wood	58 "	8 "
16 Principal	Metal	58 "	4 "
17 Flute	Wood	58 "	4 "
18 Piccolo	"	58 "	2 "
19 Oboe	Metal	58 "	8 "
CHOIR ORGAN.			
20 Open diapason	Metal	58 notes	8 foot.
21 Stopped diapason	Wood	58 "	8 "
22 Keraulophon	Metal	58 "	8 "
23 Claribel	Wood	46 "	8 "
24 Flute	"	58 "	4 "
25 Principal	Metal	58 "	4 "
25 Crenona	"	46 "	8 "
PEDAL ORGAN.			
27 Double open diapason	Wood	33 notes	16 foot.
28 Bourdon	"	30 "	16 "
MECHANICAL REGISTERS.			
29. Swell to Great. 30. Great to Pedal. 31. Swell to Pedal. 32. Swell to Choir. 33. Choir to Great. 34. Choir to Pedal.			
Tremolo Pedal to Swell Organ. 2 Combination Pedals to Great Organ.			

Two Bellows blown by one of Berry's Hydraulic Engines.

The organ is enclosed in a very handsome case, and is of artistic design, finished throughout, also, in first-class style. Its placing in the church is a point on which many Anglican churches might wisely model. Though practically in the chancel, it is not bricked in in the absurd style which seems to be so pleasing to the majority of church architects, and consequently the tone of the instrument is heard always to the best advantage.

THE ORGANIST.

Mr. A. R. Blackburn is a Torontonian, and is one of our well-known musicians. He is also connected with Messrs. A. & S. Nordheimer, the great musical house on King Street, having the organ and piano department in his charge.

Sticking closely to his business and church work, he has not much time to devote to outside musical matters, and is therefore not heard from in the way of concerts, &c., as frequently as we would desire, but the concerts given in the past under his direction have always been of the highest merit, from an artistic standpoint. He had the advantage of an extended course of musical study, practical and theoretic, with his father, the late R. Blackburn, who for twenty-five years held a prominent position as organist and teacher of music in the city. Of his own knowledge as an organist, the specifications above given will form a good basis of judgment, as they were drawn by himself, and as every musician knows, there is no more severe test than the designing or fixing of the stops for an organ, and we have no hesitation in saying that Mr. Blackburn deserves the greatest credit for the judicious combinations exhibited by the specifications referred to.

THE CHOIR.

The church has a male choir, surpliced, the following being the names of the members:—

TREBLES—Masters H. Emery, J. Long, T. Lean, A. Perryman, A. Krieger, P. Boswell, S. Walker, J. Hagen, A. Kamm, W. Kamm, S. Sunter, A. Randall, P. Randall, C. Randall, E. Barker, W. Peirce, W. Henry, H. Lean.

ALTO—Masters F. Hewitt, W. Hewitt, H. Littleton, C. Kamm, L. Boswell, and Mr. Steet.

TENOR—Messrs. E. W. Davis, J. J. Densen, C. E. Rudge, A. E. Hughes, J. F. Rogers, E. Thornhill, J. C. Trotter, E. Tugwell.

BASS—Messrs. J. H. Jose, A. Browning, A. Blackburn, R. F. Argles, H. Arnold, F. C. Broomhall, F. W. Fores, L. Harford, E. H. Hockley, N. R. Jose, H. Linall, C. A. Hunter, G. C. Parker, J. Smith, F. Wilson, G. W. Saunders, W. H. Saunders, W. J. Randall.

In the choir-vestry a code of rules is placed, to which the name of each member is attached. These rules govern the admittance, attendance and conduct of choristers, and while they are somewhat "military" in character, are, nevertheless, found decidedly serviceable as conducting to good discipline.

Each member, when admitted, is allotted a number, and he finds his books, surplice, cassock, apartment in music cupboard, and even the hook in vestry on which he can hang his hat and coat, numbered to correspond, and thus all confusion is happily avoided.

THE REPERTOIRE.

T. Deum—Young, Hopkins, Smart, Woodward, Dykes, Smith, Arnold. Communion Service—Calkin, Blackburn, Tours. *Evening Service*—Tours,