

undoubtedly rank above the legitimate drama, and *Hamlet* or the *Merchant of Venice* would take second place in competition with *An Adamless Eden*!

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MR. G. C. WARBURTON, for many years the leading basso at the Church of the Ascension, has been appointed choirmaster of S. Bartholomew's.

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STILL another paper, *Life*, and still another (composite?) critic, "Figaro." Figaro's style is decidedly personal, and his first effusion bristled with "earmarks" which no one familiar with musical affairs in our city could fail to appreciate, but has so given away his hand on the first lead, that he has materially lessened any influence which his utterances might otherwise have exerted. A masked battery which opens out with a noisy discharge of *blank cartridge* is not likely to surprise any enemy.

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WHEN will the stop "contrived a double (often triple or quadruple) debt to pay" disappear from the organ. The familiar legend, *Std. Diapason, Bass*, still stares one in the face in nine cases out of ten. This is not as it should be. Last week, in trying an organ—only recently built—we found only one other foundation stop on the swell (out of eight stops) running below CC. There being only one reed on the great, and that a solo-clarinet, and the swell being strong in reed tone, the effect, playing on the great coupled to swell, when the bass went below the "break" was simply absurd. There seems to be room in music for a "consulting organist," who shall perform a part similar to the "consulting actuary" in insurance, and advise upon the specifications of a proposed organ before a contract is signed. It is certainly time that such matters were taken out of the control of churchwardens or trustees who as a rule do not know a double-open from a piccolo.

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MR. TORRINGTON, we are glad to learn, is rapidly completing his arrangements for the establishment of the College of Organists, which was projected some months ago. On glancing over the list of the promoters of the movement, it is gratifying to find that almost all are men of acknowledged musical ability, whose opinion on matters affecting the art is worthy of serious attention, and whose artistic attainments cannot be questioned. The list includes the principal organists of the Dominion, and upon it we find such names as J. P. Aldous, Hamilton; Dingley Brown, Dr. Davies, Ottawa; G. Fairclough, Montreal; A. E. Fisher, Edgar J. Doward, Toronto; D. J. O'Brien, Hamilton; C. A. Sippi, Dr. Carl Verrinder, London. We are glad to be able to congratulate Mr. Torrington

and his brother organists upon the great step they are taking towards the improvement of our church music. It is indeed sadly in need of "re-renovation over again," as Pat puts it.

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A COLLEGE of Music is about to be established in Toronto which will be designed to afford special facilities for the thorough study of the organ. One of our leading architects, we understand, has in hand the preparation of plans for the building, which will contain a three manual organ to be built by Messrs. S. R. Warren & Son, of this city, the specification for which is now before us. It calls for twenty-seven stops, which we may briefly enumerate as follows:—*Great Organ*: Open diapason, gamba, dolce, doppel flöte, stopped diapason, octave, twelfth, fifteenth. *Swell Organ*: Bourdon, open diapason, viol di gamba, stopped diapason (treble and bass), traverse flute, corneopane, oboe and bassoon. *Choir Organ*: Dulciana, melodia, harmonic flute, harmonic piccolo, clarionette. *Pedal Organ*: Bourdon. *Registers*: Swell to great, swell to choir, great to pedal, swell to pedal, choir to pedal. The manual will be five octaves (inclusive—61 notes) and the pedal organ up to F, and as any experienced organist will see, the organ as a practice-instrument will be all that can be desired. In connection with the College will be a fine quartet, which will give periodical concerts, in order that the pupils may have ample opportunity for the study of concertal and chamber music.

MUSIC AND THE EMOTIONS.

MUSIC exists for the expression of varied emotions—sadness, longing, hope, triumph, aspirations toward the unobtained or the indefinite, calm fulfillment of an artistic conception of fitness and beauty; and besides these, monotony, long spells of unbroken quiescence, mental perturbation even to a positive sense of physical discomfort, are absolutely essential to relieve and heighten the more ecstatic emotions of pleasure called forth by a musical composition. We cannot always be burning with passion and reciting dramatic duets or heading triumphal processions. We do not do so in real life. This is what the Italians have failed to recognize. Their staggering tenors and palpitating sopranos rave together down by the prompter's box in an almost unintermittent frenzy of passion; a very parody of life, bereft of many of its tranquil calms and minor impressions pleasantly painful, each having its own special effect and value by contrast in relation to the rest of our lives. It is not only vivid impressions that are interesting; these heaped up one upon another constitute a plethora of overstained excitement that will jade and exhaust the most passionate nature. There are countless experiences in life which leave us in a tranquil condition of enjoyment; and since these make up by far the greater portion of our existence, and are the vehicle of the most powerful emotions, are they not worthy of a prominent place in so comprehensive an index of human sentiment as music?—*Chambers' Journal*.