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singers—Mdlle. Toronta, Miss Julie L. Wyman, Mr. William H. Rieger, and Mr. Ffrangcon-Davies—unworthy of the occasion.

The great feature of the Festival was the presentation to Mr. Torrington by his hosts of friends of a life-size portrait of himself, painted in oils by Forster and richly framed. It proved to be an excellent likeness, and will doubtless be treasured by the veteran conductor, who has done so much for music in Toronto, as well as by generations of Torringtons yet to come. The presentation was made by Mayor Shaw, whose remarks were brief, and delivered in a hoarse voice. He apologised, and excused himself on the ground that he had been helping to send the boys off to the Transvaal, and had shouted over-much. After shaking hands with Mr. Torrington, the Mayor said that the hero of the day had been for years and years the central figure of musical progress in Toronto, and, therefore, he was deserving of the highest admiration of the citizens. It gave him great pleasure to act as spokesman for them on that occasion, and on their behalf to present Mr. Torrington with a very beautiful portrait of himself, which, apart from its artistic value, was a very striking likeness. At a signal from his Worship the portrait was then unveiled amid enthusiastic applause from the large audience and the waving of handkerchiefs by the members of the chorus. Mr. Torrington, who appeared to be much affected by the warmth of the demonstration given him, said in response that he was too deeply touched to express adequately his gratitude to the citizens for their very handsome testimonial. He could find no more words than to say that he sincerely thanked them for their most acceptable gift.

It is quite certain that Mr. Torrington does not intend to rest on his oars. Since the Festival he has conducted three performances of Mendelssohn's "Midsummer Night's Dream" music. As Founder and Principal of the Toronto College of Music, affiliated to the University of Toronto, he exercises a wide and beneficent influence upon the musical life of Canada, and his friends in the old country will join in congratulating him upon his recent well-merited testimonial.

REVIEWS.

The Village Organist. A series of pieces for Church and general use. Edited by J. Stainer and F. Cunningham Woods. Books 19, 20, and 21.

[Novello and Company, Limited.]

"THE Village Organist" has attained its majority—that is speaking strictly by the book, as the last instalment of that useful publication is No. 21. Congratulations thereupon. The three books under notice maintain the standard of those that have gone before. In regard to arrangements, there are transcriptions of "The heavens are telling," the theme of Mendelssohn's Op. 82, "Ave Maria" (Arcadelt-Liszt), Tchaikowsky's "Morning Prayer," and Gounod's "Ave Verum." Thus interest and variety go hand in hand in the foregoing selection. The original soft voluntaries include a "Prière," for the manuals only, by M. Dubois; a very tuneful and musicianly Andante in F, by Mr. E. H. Thorne, and short pieces by G. F. Blatch, Bruce Steane, and E. L. Monk. We are glad to see a better proportion of loud, or "outgoing" voluntaries in this trio of books, several, if not all of which will, we feel sure, be welcomed by organists other than those who are village located. Dr. A. L. Peace leads off with a vigorous "Allegro alla Marcia." Mr. John E. West contributes a scholarly, but by no means dry-as-dust piece of work in his "Passacaglia." Its pedal part presents no difficulties, and the well-developed superstructure above the "ground bass" supplies excellent material for digital achievement. Effectiveness and simplicity characterise a March by Thomas Adams. A popular contribution will, we venture to predict, be found in a "Postlude-Cantique" by M. Dubois, of a gavotte-like rhythm, which contains a fugal episode constructed upon the opening phrase of the main theme. A Recessional March by Dr. Roland Rogers furnishes a cheerful out voluntary. Last, but by no means least,

is a brightly written and attractive "Allegro Moderato" by Mr. Charles J. May. The name of this composer is new to us, but, judging from this capital specimen of his capabilities, he may be encouraged to go on in the same vein of so melodious a strain.

Three Spring Songs. Words by Harold Boulton. Music by Edward German. [Cramer and Co.]

It is pleasant to think of the Spring in the Winter, and specially when the charms of the dawn of the year are so pleasantly set forth as in Mr. German's songs. The first, entitled "All the world awakes to-day," seems to have caught the very spirit of the ideal Spring of which the poets sing. Although headed *Molto allegro*, the voice part is very vocal and the accompaniment is easy to read. The words of the second song, called "The dew upon the lily," mark a more advanced phase in courtship than the preceding—that period in which the adored one permits herself to be advantageously compared to sundry admired objects in inanimate nature—and the music is as persuading as any lover could wish. Number three, "My song is of the sturdy North," is vigorous and assertive in character, and forms an effective contrast to the foregoing. The sentiment is of the optimistic kind that takes a rosy view of circumstances "In spite of wind and weather," and poet and composer are in perfect agreement.

Original Compositions for the Organ. Nos. 280-282. [Novello and Company, Limited.]

THE first of these three additions to the "Original Compositions for the Organ" consists of a reprint of the late Sir Joseph Barnby's pieces, *Allegretto* (Joy), *Andante grazioso* (Sorrow), and the *Gloria Patri*, from his Service in E. These expressive voluntaries have already proved very acceptable and their re-issue will be sure to be welcomed by the present generation of organists. The organ music of Dietrich Buxtehude (1637-1707) has recently received an attention that has been too long neglected. He was organist at the Marien-Kirche of Lübeck, where his remarkable playing attracted much attention. He instituted great musical performances in connection with the church services, and, says Carl Ferdinand Pohl, "the best testimony to Buxtehude's greatness is contained in the fact that Sebastian Bach made a journey of fifty miles on foot that he might become personally acquainted with the Lübeck concerts." While Buxtehude pays the penalty of being overshadowed by J. S. Bach, yet the great Leipzig cantor did not tramp all the way to Lübeck and study the works of its organist without being influenced thereby. The *Passacaglia* (in D minor), No. 281 of the present series, has been admirably edited by Mr. John E. West, not the least beneficent part of his skilled handicraft being his method of laying out the music, which, with the excellent spacing of the engraving, facilitates the execution of the player in no small degree. Most seasonable is the issue of "A Christmas Pastoral" (No. 282) by Mr. B. Luard Selby, who has taken the themes of the Introit "Hodie Christus natus est" and the familiar hymns, "Corde natus" and "Adeste, Fideles," and interwoven them in a felicitous and musicianly manner, which will doubtless cause this organ piece to be frequently played during the coming Christmastide. Its freedom from difficulty is a feature that needs no commendation.

Six Songs. Composed by John Hill. [Metzler and Co.]

THE title of the first of these songs is "Sir Hubert's Wooing," and the words may be said to set forth the reward which results from perseverance in love as well as in bread-earning, and the music seems from the first to anticipate the ultimate success of the knight's pleading. For his next song the composer has taken Shelley's much appropriated poem "Music, when soft voices die," and has set it in an unpretentious but expressive manner. In "The author's resolution," written by George Wither, is expanded the sentiment of an old poet concerning the futility of repining over the refusal of one lady, while there are so many others just as good in the—land. Mr. Hill directs the song to be sung *Allegro risoluto*, and, presumably to emphasise the *risoluto*, has written for a bass voice; but the music being in