

of the season—a collection in which the paper currency on the plates seemed to be in excess of the silver—the elders came forward and lifted the white cloth from the communion table. A few words from the gospel, describing the origin of the Lord's Supper were said by Prof. Grant, and then he took a piece of bread of the breadth of a hand-palm and breaking a piece off it, passed it to the elder next to him saying, "Eat ye all of it." When the elders had all thus partaken they took the silver patens containing the pieces of bread and walking slowly along the aisles gave a fragment at each pew. So the symbolic food passed from hand to hand and was broken. Afterwards the cup was passed and with deep solemnity these disciples commemorated their dying Saviour. Then standing up they recited the Apostles' Creed, the minister leading. There was a blessing to the standing congregation, and the service was over. One came away feeling that St. Andrew's Church is a religious place, where everything is subordinated to the ideas of worship and edification. I do not wonder that its remote downtown position does not militate much against the attendance there. People will go a long way to get spiritual bread.

In the evening Principal Grant preached an admirable sermon in favour of peace between Britain and the United States, from the text, "Behold how good and how pleasant it is for brethren to dwell together in unity." While deprecating war he plainly showed the reasonableness of the ground taken by Lord Salisbury. The discourse was a clear-headed and clever generalization of the position and it was delivered with much force. Principal Grant is a great preacher. There is a measured strength and solidity about his utterance, illumined by a central glow of earnestness.

J. R. N.

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Music and the Drama.

IT is a distinct pleasure to observe that the Chicago Orchestra, under the direction of Theodore Thomas, always popular with the musical element of Toronto, will give some concerts in the Massey Hall early in January. The prices too are reasonable for such an expensive organization, the highest being one dollar a seat.

The Canadian Society of Musicians are holding their annual convention in the city, as the paper goes to press. The attendance is fairly large, and the interest manifested moderately keen, although not by any means superlatively enthusiastic. Perhaps this is the fault of the policy, although difficult to know exactly the best means of improving it. At all events, nothing is heard of the Society after its annual convention, until another year rolls around. But the Society is a good thing, if it only brings the musicians together; this makes amiability, and helps to consolidate good-will and brotherly friendship.

Messrs. Pier Delasco, baritone, George Fox, violinist, and Mrs. Emma Fraser Blackstock, pianiste, gave a concert in St. George's Hall on the evening of the 20th inst. This affair was attended by a fashionable audience, and also a musical one, who were generous in their applause of the three talented concert-givers. The programme was sufficiently varied to be interesting, and sufficiently short not to be tedious, two considerations always appreciated. I need not say what I have frequently said before, that George Fox has the natural genius to make himself a mighty name in the world of violinists if circumstances permitted, and he were to bend all his energies to this end. This means the best of teaching and criticism, and work, continual work, with all this word implies. He has temperament, a wonderful sensitive musical ear, a naturally refined taste, and the abandon which makes one forget the school-master discipline of metronome, machine-made players. He gave brilliant performances of Sarasate's Gipsy Dances, Wieniawski's, Legende in G minor, and one or two other numbers, but his playing of the Schumann "Trauemerei," which he gave as an encore number, was spoiled by an over-sentimental interpretation, and it suffered also by being played too slow. His other numbers, however, showed his splendid talent and cultivation, and he was lustily cheered. His only teacher thus far has been Mr. J. W. Baumann, of Hamilton, a musician and artist who has always had my sincere admiration, for his geniality is as refreshing as his teaching and musicianship is genuinely effective. Mr. Delasco gave several songs

in his happy, felicitous style, winning recalls and applause. His voice is excellent, musical and rich, his phrasing being musicianly also. I have always thought it would be a treat to hear him in Faust, as he would be simply great as Mephistopheles. Mrs. Blackstock played gracefully and with a nice touch. Her numbers were Liszt's "Love's Dream" in E, and Leschetizky's "Two Larks," a brilliant showy piece, effective only when well performed. This latter number was given just such a performance as it required, and it was neat and tasteful, the Liszt selection, however, lacked passion and contrast; the moods were not sufficiently intense.

W. O. FORSYTH.

The second concert given in Toronto by Melba and her associates did not draw so large an audience as the previous one, a fact which has caused some unfavourable comment on the lack of appreciation shown by the Toronto public. No doubt this is partly just, but it should be noticed at the same time that a large share of the blame belongs elsewhere. The prices of admission were too high. As the present instance is not an isolated one, it seems opportune to call attention to the fact that the Massey Music Hall is only very imperfectly serving the purpose for which it is commonly supposed to have been erected, namely, the offering of high-class concerts, etc., at low prices, so that even comparatively poor people may attend if they desire. On the occasion in question the lowest price of admission was seventy-five cents, and the cheapest reserved seat cost one dollar. What benefit could the masses derive when such a scale of prices prevailed? The few seats (441) offered at seventy-five cents were all filled, while the remainder of the Hall contained a large number of empty places. The public of Toronto, to whom the Hall is said to have been given, cannot understand why the management seems so keen to make large profits, when the sole object in view (financially) is supposed to be the payment of necessary expenses. In this case, however, it happened, unfortunately for everyone, that the eagerness for money (if such it be) was not combined with the necessary business sagacity. Almost anyone who was familiar with the size and composition of the audiences attending the principal concerts given in the city during the last two months could have informed the management that, at the scale of prices proposed, the Massey Hall would not be filled by a return of the Melba company. The result of the whole matter was deplorable: a comparatively small audience, hundreds of people anxious to attend but unable to afford the expense of a seat, and financial returns which can scarcely have delighted the management. If the prices had been reasonable—from about a dollar and a half down to twenty-five cents, with plenty of reserved seats at fifty cents—it is altogether probable that a larger sum of money would have been realised, and (which is more to the point) it is certain that a far greater number of people would have been enabled to enjoy an evening of delightful singing. Happily a much more reasonable scale of prices has been announced for the coming concerts of the Thomas' Orchestra.

The present year being the 200th anniversary of the death of Henry Purcell, great prominence has been given to his music in England, and every effort has been made to fitly honour the memory of this great man. A memorial service was held in Westminster Abbey on the 21st of last month (the anniversary of Purcell's death), the special features of the occasion being the delivery of an appropriate address by the Dean of Westminster, the placing of wreaths on the composer's grave, and the performance of a number of his anthems by a large choir conducted by Sir John Stainer and Dr. Bridge. Many other distinguished musicians were present, and the service is said to have been most imposing. On the same date, in Albert Hall, Dr. Hubert Parry's "Invocation to Music, an Ode written in honour of Henry Purcell" was performed, for the first time in London, by the Royal Choral Society, Sir Joseph Barnby conductor. The work produced a deep impression. Purcell certainly deserves to be honoured by all lovers of music, and especially by Englishmen, for his great achievements in the field of composition, particularly of church music. In estimating the genius of the man and the originality of his works, due account must be taken of the very early date of his life, so early in the history of music that he was, to a large extent, a pioneer in the lines of composition he followed.

C. E. SAUNDERS.