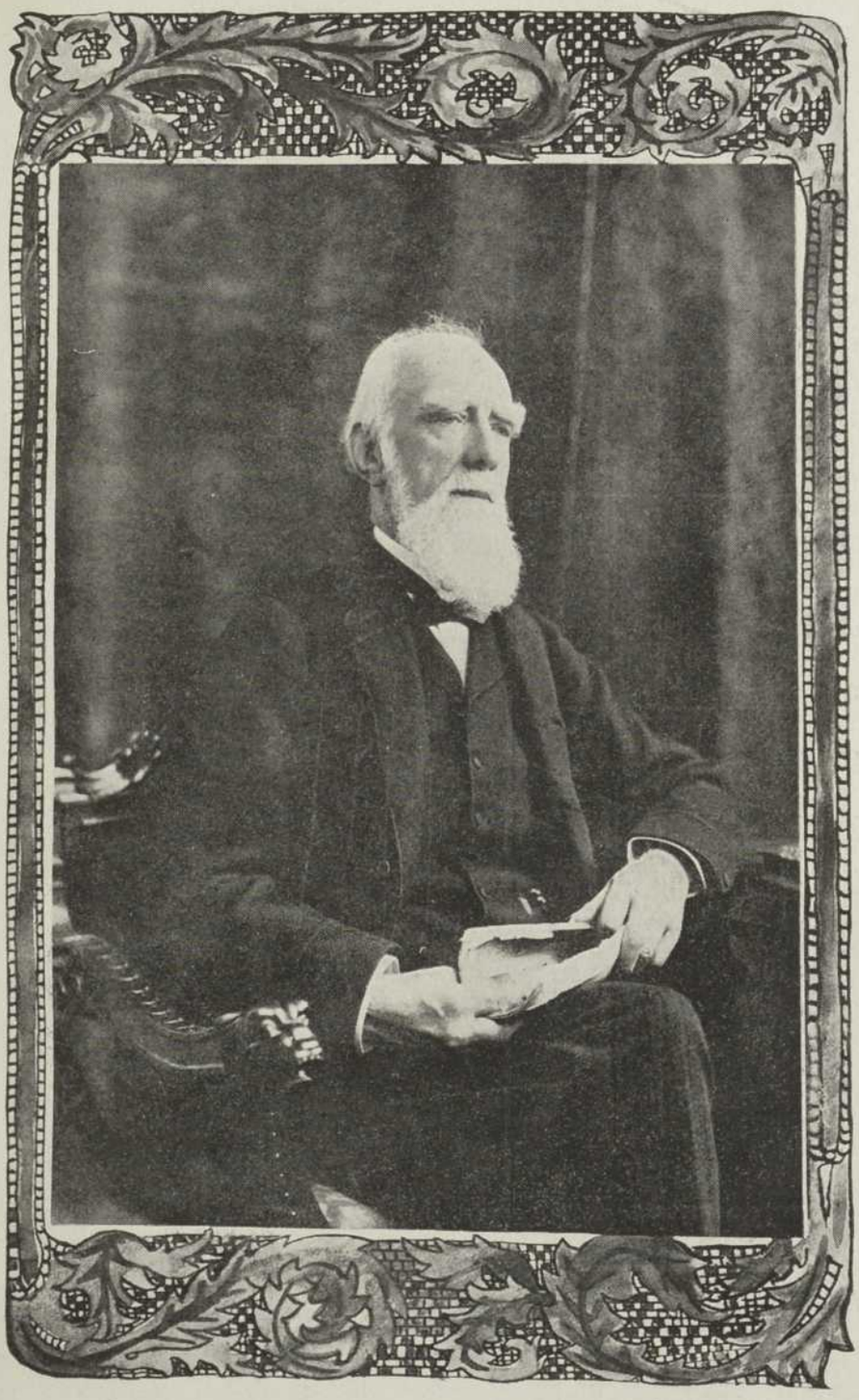

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The Musical Red Book

Of Montreal.

A Record of Music in Montreal from 1895 to 1907 with Biographical Sketches of Musicians, Histories of Musical Societies, Institutions, Choirs, Schools and Orchestras; A list of Concert-goers; The Important Concert Programmes of the Period;—Church Organs. Etc. + + + Etc.

Edited By

Bernard K. Sandwell

Decorations by Burgoyne Edwards

Montreal

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To the Editor:

The growth of music in the City of Montreal has in recent years been such as to inspire with hope and encouragement all who are working for that most humanizing of the Arts. Talent of a high order is constantly to be met with, and where such material is found the promise of greater musical vitality is assured. Public appreciation of the transient efforts of the time is not lacking, for there is an evident readiness to respond to all that is of real artistic merit. Pre-eminently is to be noticed the sincere and gracious interest that is being exhibited in the music of Canada by those exalted in our high places.

The one form of consideration which the art now needs amongst us is that of money, wherewith what we may be, may be quicker developed from what we are. Orchestral concerts, chamber-music, choral singing, all that serve to sow the seeds of taste and hasten the musical harvest, are living factors here to-day—though it is meet to say that in the sowing much self-sacrifice and much burdensome anxiety has been cheerfully borne by the members of the musical profession. But in an age of abundant prosperity such as the present, music should claim a greater share of its patrimony at the hands of the rich and cultivated than it has been wont to receive in the years that are past.

If by setting forth in this volume something of the struggle and achievement of the art of music in Montreal in the years that are gone and in the present time, you are able to impress upon the minds of its rightful patrons a deeper sense of its claim upon their sympathy and assistance, you will be doing a valuable work for which all Montrealers should be grateful. I need not add that I consider it one for which your pen is particularly well fitted. Music cannot thrive and prosper on goodwill alone; and for our city to attain to the leading position in the musical life of the Dominion, so clearly hers by every natural right, she must have the aid of rich as well as devoted artists. Let those who have it in their power to further our musical ascendancy learn the way by taking to heart these words from the well-remembered speech delivered to the Canadian Club of Winnipeg by the distinguished patron of the Arts who rules our country in the name of His Gracious Majesty, King Edward VII;

"I would ask the members of this Club to aim at having the best schools, the best churches, the best music, the best art, the best newspapers and the best literature in the Dominion, and to spare no effort and no money to arrive at those possessions. This may seem difficult to obtain. It is certainly a high ideal to aim at, but I believe in the omnipotence of a Club like this, if you have only the right spirit among you, and I am confident if you only have one man in this room who is really in earnest in striving for these results that he will leaven the whole lump, and that you will reach the ideal which I have attempted roughly to lay before you."

Charles A. E. Harriss.

PREFACE

THE history of music in Canada is yet to be adequately written. Our general histories have not yet reached the stage of touching upon our artistic progress; and the sole encyclopedia upon Canadian matters which we possess deals in a very cursory and offhand way with the musical history of Toronto, still more slightly with that of Quebec, and practically not at all with that of Montreal. If any record is to be kept of the early struggles that led to the present level of musical culture in the Dominion, it will have to be by the action of the veterans of each locality in recording their knowledge before it perishes from before mankind.

The only apology that is needed for this little volume is, I feel, that which is due from everyone who takes on himself tasks for which others are better fitted. I am only too conscious that this book must reflect the two limitations against which I have had to struggle, and which in themselves would be sufficient to prevent the complete success of a writer far better qualified than myself. I refer to lack of leisure, and to lack of a sufficiently far-reaching personal acquaintance with the events of which I have had to write. In the effort to overcome both of these I have been generously aided by a few friends who, from kindness to myself or sympathy with my object, have placed their records and their recollections freely at my disposal. In particularizing some among these I shall doubtless do injustice to others, but I cannot forbear to mention my indebtedness to Mr. C. O. Lamontagne, to Mr. A. Browning, secretary of the old Philharmonic Society (whose records are unique among local musical annals in being kept up from the beginning to the end with scrupulous and loving care), to Mr. C. H. Gould, son of the distinguished conductor of the Mendelssohn Choir, to the Rev. W. S. Barnes, and to Mr. R. Octave Pelletier and his son, the secretary of the Montreal Symphony Orchestra.

Besides these a very considerable number of friends have given me access to programmes, newspaper clippings, and other records that have been of the greatest value. For it is on such fleeting memorials, rather than on any systematic records, that I have had

almost entirely to rely. The cases where any effort has been made to keep a regularly-compiled record of the work of any musical undertaking, however humble or however ambitious, are so rare that they may be named on the fingers of one hand.

This is the sole excuse I have to plead for the shortcomings and incompleteness of the following chapters. Restricted as their aim had to be, I am aware that they still fall very short of completely fulfilling it. If some subsequent historian finds them useful to the extent of relieving him of a portion of the labor necessary for a complete musical history of Montreal, they will perhaps not be entirely wasted. Meanwhile they should at least serve as some guidance to those who are still struggling against difficulties very similar, and with aids and materials perhaps a little inferior, to those of past years.

Of the incompleteness of the chapter on the lives of musicians who are now no longer active leaders of our musical progress I am particularly conscious, and I would not for anything have it underderstood that that chapter embraces the entire list of those who have deserved well at the hands of music's followers in this city. It is on the contrary but a handful of conspicuous examples; and the personal modesty of many artists of great capacity, the lack of records concerning others, and the generally unorganized state of musical opinion have combined to make it impossible to recognize many others of quite as valid claims.

Of conditions at the present time, it will be observed that they are highly transitional. We have in Montreal the men, the materials and the enthusiasm requisite for an epoch of very high musical attainment, but a variety of circumstances have prevented their efforts from taking a very effective shape in the last few years. It would be rash indeed to prophesy that any of the agencies at present at work for that end will continue in their present form for another decade. It has seemed to me that in these circumstances a study of the great successes of the last century, in comparison with our present conditions, might not be without profit.

And because it is written in the sincerest and most single-hearted desire for the advancement of music in Canada at large and in Canada's commercial metropolis particularly, I feel sure that this little book may, without any particular dedication, count on a generous and forgiving reception from that great body of the lovers and supporters of music in Montreal, among whom Lord Strathcona holds the foremost place because of his noble use of the largest opportunities.

B. K. S.

NOTRE DAME CHURCH ORGAN

THE TRANSITION PERIOD

THIS volume has to deal with one of the most interesting, if not in all respects the most cheerful, periods in the musical history of a new and great and growing community. Few, probably, of the numerous cities which have passed or are passing through similar economic conditions on this new continent can exhibit the characteristics of the same period in so striking or extreme a form. For this reason alone the events of the last twelve years in the musical life of Montreal are well worth studying, apart altogether from the lessons that may be drawn for the future.

The period covered includes the time when Canada awoke to consciousness of her own nationhood, and Montreal, almost simultaneously and by a natural corollary, to a sense of her metropolitan dignity. In essence, this fact is the explanation of the extraordinary era of musical depression out of which we are at last so happily emerging. The twelve seasons that have passed since the beginning of 1895 have seen the culmination of the musical life of the old provincial-town society—a culmination which lasted considerably after the ways of that society had begun to disappear from our midst,—and the complete collapse of that musical life before the invasion of new and more metropolitan characteristics, habits and modes of thought. This is a change that has gone on and is going on all over the continent. In some degree the word "metropolitan" is a misleading one, for with the increase of travel and the rapid rubbing away of localisms, the same change has been felt in many places that have the smallest possible claim to the title of metropolis. But so far as the term implies the destruction of the old intense local life, the self-centralization, that characterized communities which lived largely to themselves, it is accurate enough. The musical activities of the 'nineties in Montreal were in character those of the great English provincial towns; the musical life of the 'seventies, 'eighties and 'nineties was that of a provincial town; and neither will ever be duplicated in the Montreal of the future. Whether the music of the future in this city will be better than it was at the highest era of the provincial period is a matter for the music-lovers themselves to determine, but at all events it will be different.

In Montreal the collapse of the provincial period was accentuated by several local conditions. It is characteristic of provincial towns that their musical activities almost always depend on one or two persons; but it is seldom that even there the responsibility is monopolized so completely as it was in Montreal by Mr. Gould and Prof. Couture. It was not the general collapse that ended Mr. Gould's good works, for when he laid down the baton his Mendelssohn Choir was probably as strong as it had ever been both musically and financially, but it was assuredly the general collapse that prevented the rise of even the most modest successor to carry on the work. *A capella* singing may be said not to have existed in Montreal for the last ten years. The Philharmonic, conducted by Prof. Couture, came to an end in consequence of the persistence of its deficits. It had always had deficits, and its later ones were not remarkably excessive; but the men who in the old intimate provincial society were willing to pay up generously to provide artistic performances for their friends and acquaintances gradually lost interest as the community grew larger and the audiences stranger and more exigent. The Philharmonic was an extremely strong society with an extremely strong conductor, and it seems as if with a different business management, one that should have known how to adapt itself to the new requirements of the time, it might have been tided over into the new era, and have provided a much-needed starting-point for fresh endeavors; but it succumbed to the general tendency, and Prof. Couture ceased to exercise any proportionate influence on local music outside of his own church and his own pupils.

These two great organizations, which divided among themselves not only all the choral music given in the city, but also the greater part of the visiting soloists and orchestras, and provided most of the work for the local orchestra players, traced their foundation and their traditions back to an epoch which the present day Montrealer would scarcely be able to recognize, could he be precipitated into it for a day or two, as belonging to his own city. As has been said, they survived out of a social system that perished long before they did. In those days every Montrealer knew every other Montrealer, and his family and his exact degree of social pretensions, as is the case to-day in scores of small towns, but in few places as large as Montreal was even then. Particularly was this true of the English community, which was small and isolated and had not received many recruits during the first half of the century, like the other elements of the population. Partly out of this intimacy, and partly out of a much greater leisure and habituation for the study of the arts than exists to-day in any class, there arose a general willingness to exhibit musical attain-

ments for the benefit of the community at large, and to vie with one's neighbours to maintain them at the highest possible perfection. It was the era of the amateur, but the word had none of the horrid connotations that follow it at the present time. There are still a few cultured musicians of the old amateur type surviving, and the slightest acquaintance with any of them will indicate the world-wide difference between their musicianship and that of their modern successor who restricts his activities to church socials and debating societies and other events of small artistic value. This is the era of the specialist, and no man thinks of spending his time acquiring any branch of technique unless he expects to turn it to his financial profit; and indeed so much specialization does the public demand of its entertainers now, so little tolerant is it of honest endeavour and personal expression unless accompanied by technical flawlessness, that there is little inducement for anyone to study the arts as an amateur except for his own private enjoyment. Thus the artistic line between professional and amateur has been immensely sharpened, or rather the gulf has been widened, with a possible raising of the standard of good musical performance, but with a great decrease in its volume.

The audience which twenty years ago was glad to hear the high-class amateur efforts of its own acquaintances who were not of the musical profession, was equally ready to applaud the work of the local professionals, in spite of the fact that it knew how many meals they ate per day, and how they got on with their wives. This is a characteristic of the old regime, the loss of which is perhaps more serious than any other result of our sophistication, for we to-day deprive ourselves of our best musical opportunities by our unwillingness to hear the performances of our own people, many of them fully as capable of instructing and entertaining us as those from foreign parts for whom we pay enormous sums. In those days it was possible for a Jehin-Prume to settle in Montreal and acquire a position comporting with his world-wide reputation, and to appear time after time in concert with the most uniform success and appreciation; while to-day the possession of a Montreal address would be sufficient to make Ysaye in our eyes a third-rate artist.

One other consideration was there, not directly connected with our process of sophistication, but having doubtless had its share in bringing it about, which added to the difficulty of keeping up musical effort on the old local lines. It is recorded that the eminent Montreal violinist to whom we have alluded remarked, on the occasion of the opening of some new theatre or other, that the increasing passion for stage amusement would ultimately be the ruin of concert work such as

he was engaged in. It is beside the mark to discuss whether there has been an increase in the passion for stage amusement, for if that passion existed to a similar degree in his day it certainly did not possess the means of gratification. Whether the vast increase in American theatrical undertakings actually created a taste that did not before exist, or whether it simply evoked a demand that had been dormant, the fact remains that it found ample business ready for it, and that it must in great measure have diverted that business from musical channels. At a time when for fully half the evenings even in the height of the season the theatres offered no amusement whatever or only a show of the very lowest artistic grade, it is small wonder that people patronized the music entertainments, of whatever kind. In this light the record of the play-house undertakings of Montreal, as set forth in Mr. Frank Graham's book "Histrionic Montreal," is of much interest. The Royal was the sole important theatre of Montreal until the erection of the Academy in 1875, its rivals at various times having been short-lived and given to very moderate excellence of entertainment, and from that date until 1891 these were the sole play-houses in the city giving English performances, while for most of that time the far larger French population was even worse supplied. Throughout the 'eighties and far into the 'nineties the Academy was dark more often than it was lighted during the season, while the Royal catered to almost the same class as at present—one that would not be likely to extend much patronage to music in any event. But about 1895 a change came over the scene, and the rapid improvement in booking facilities which has since reached its climax in the so-called Theatre Trust made it possible for the local managers to keep open quite as regularly as they do to-day. At the same time there arose a species of middle-class theatre that has never since ceased to be with us, and has actually spread over two theatres (now His Majesty's and the Academy) the business formerly done in one running only half-time, while latterly a similar duplication has occured in the work of the lowest-price theatre, which is now divided among two houses, one for melodrama and one for burlesque. The increase in the French theatrical business has been quite as marked in proportion. This development left but one day of the week unaffected by its competition, namely Sunday, and the great success that attended various Sunday undertakings employing purely local talent such as could not have hoped for a hearing on a week-day, and in spite of wide-spread clerical opposition and legal uncertainty culminating in suppression, goes to show rather clearly how much that competition meant.

Thus a great number of circumstances combined to bring about the great *debacle* in public music in this city that accompanied the opening of the new century. The disappearance of the amateur, the sophistication that declined to listen to either the amateur or the local professional, the increased concentration of business and professional men upon their affairs (uncompensated as yet by the rise of any leisure class trained to an interest in music), the competition of the lighter and more immediately relaxing entertainment of the theatre, the disappearance of the two leading spirits of the old regime from active life, along with one or two other general tendencies and a temporary financial stringency, may explain if they do not excuse, the years 1900, 1901, 1902 and 1903 in the musical history of Montreal. With the exception of a Metropolitan grand opera company which enjoyed the patronage of high society, these years saw but two visiting orchestras in the city, one the Pittsburg under Victor Herbert and one with an Italian opera company under Pietro Mascagni himself, and both achieved financial fiascos among the most appalling in the city's musical records. They saw no choral undertakings of interest whatever, and a list of soloist concerts which would have been considered poor in the early seventies; while concert promoters and teachers alike complained that it was impossible to get Montrealers to pay money for music of any kind or in any shape. The record of the last season and the record and outlook of that now current show that this state of affairs is a thing of the past, which it is earnestly to be hoped it will remain.

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THE OLD PHILHARMONIC SOCIETY.

WE now come to the history of what is undoubtedly the most interesting and most important musical organization that has ever operated in Montreal, and indeed, if we take into consideration the length of time over which its activities were spread, in the entire Dominion of Canada. The Philharmonic Society of Montreal easily outranks its contemporary of Toronto in the scope of its repertoire, whatever may be said as to the quality of its performances; and the Mendelssohn Choir of the latter city is too young in its career as a great choral organization to allow of any comparison.

Up to the year 1899 the Montreal Philharmonic had performed some hundred and twenty large works for chorus and orchestra, or for orchestra alone or with solo. It had enjoyed twenty-two years of uniformly successful and prosperous existence, and it came to an end at the very moment when it seemed to have reached the zenith of its artistic achievement. The reasons for its collapse have already been examined in the chapter dealing with the musical famine of the beginning of the present century. In the year 1877 there was organized by a prominent Montreal musician, Dr. MacLagan, a musical festival upon a scale to which the city was then entirely unaccustomed. The work to be performed was, it is true, not more ambitious than Handel's "Messiah," with selections from Mendelssohn's "Hymn of Praise" and a single movement from a Mozart Symphony for the second evening. It must be borne in mind, however, that at this time the orchestra, in the sense of the complete collection of balanced sections, requiring forty or more players, was unknown in Montreal. In order to perform the simplified accompaniments for the "Messiah," Dr. MacLagan was obliged not only to combine all the available instrumental talent of Montreal and Quebec, but even to go as far as Boston for a player of the timpani, which instrument, as the programme naively remarks, was unknown in Montreal, The success of these performances, for which a special pipe organ was erected in the Victoria rink, and which were patronized and attended by the then Governor-General, was such that a supplementary concert had to be arranged for the following week. This event took place in May,

and in September of the same year steps were taken to make permanent the organization which had been employed for this temporary purpose.

In the numbering of the concerts of the Philharmonic Society which began at a later date, these three preliminary concerts were always included, although at the time when they were given the title "Philharmonic Society" had not been thought of in connection with Dr. MacLagan's chorus. The total number of concerts up to 27 April, 1899, was 87, and in all that period only four men had held the baton of the Society. Of these one, Mr. Joseph Gould, who subsequently became the conductor of his own Mendelssohn Choir, conducted only one concert, acting, apparently, as deputy for Dr. MacLagan. Mr. Fred E. Lucy-Barnes, R. A. M., took over the society from Dr. MacLagan in December of 1879, and in December of 1880 the baton was in the hands of Mr. Guillaume Couture, who retained it until the cessation of the society's concerts.

Some of the names of the instrumentalists who took part in these early concerts show that membership in the society's orchestra was regarded as a high honor. Jehin-Prume, who was probably the most eminent violinist ever domiciled in Canada, was concert-master of the first performance. Mr. Gruenwald, who is still amongst us, and who for so many years was conductor of the chief theatre orchestra, was among the violins. Shortly after Mr. Couture took charge of the concerts, a different policy was adopted, and, it being found extremely difficult to get the best local players to rehearse sufficiently, a small orchestra was imported from Boston and strengthened with local talent. The sole reason for this step was the desire that the main body of the orchestral performers should be accustomed to playing together, and Professor Couture made numerous efforts to promote a permanent organization among the local instrumentalists. Thus, in 1880, the Société des Symphonistes provided the accompaniment, but it was found impossible to keep up these organizations, and as the society grew more ambitious, entire American orchestras of increasing importance were imported for the performances.

The first orchestra employed by the Philharmonic Society whose membership is given in full is that of December, 18, 1879 and consisted of 41 members as follows:

First Violins: Jules Hone, Reichling, principals; Stratton, A. Lavigne, (Quebec), N. Campbell (Quebec), A. Vezina (Quebec);

Second violins: Boucher, Silverston, principals; Hone, Laberge, Raphael, N. Levasseur, (Quebec), Betty.

Violas: Maffre, Alf. Maffre, J. A. Defoy (Quebec);

St. James Methodist Church Organ

Cellos: Leblanc, Prince, Wills, E. Gauvreau (Quebec), W. D. Campbell (Quebec);

Double basses: Warnecke, C. Lavallee, J. Lavallee (Quebec), Gauvreau (Quebec);

Flutes: Hector Mackenzie, Madelino;

Oboes: Gueay, Roubilliard;

Clarinets: Briere, Freman;

Bassoon: Karl;

Trumpets: Lavigne, Larose;

Horns: Harsey (Ottawa), Matthieu (Ottawa);

Trombones: Renaud, Laliberte, Lacroix;

Drums: Dawes;

Organ: Fisher, T.C.L., (St. George's Church).

In the next concert Messrs. Duquette and Alfred DeSeve appear among the first violins, and Mr. Karl leads the seconds, Mr. Hardy is principal doublebass

That a lack of appreciation of high-class music on the part of the general public existed side by side with the highest activities of the producing societies is shown by the words of a writer in the "Spectator," a Montreal critical weekly, on Dec 18, 1880—words which sound like an anticipatory echo of the lamentations of twenty years later. The writer records that the last Philharmonic concert had been not merely creditable, but brilliant, and that it was a financial failure. "The truth is that as a community we have no care for what is really good and instructive and ennobling. Madame Carreno could only get 300 people to pay and hear her magnificent recitals on the piano. Even good ballad concerts command no attention—a Shakespearian play will hardly gather dollars enough to pay for lighting and heating the house. But let some fantastic thing come along, as a new clog dance, or 'Buffalo Bill,' or 'Nigger Minstrels' or 'The Blondes,' and the house is filled."

(Under Dr. Maclagan).

No. 1—1877. May 28. Victoria Rink. Montreal Musical Festival, Handel's Messiah. Soloists Mrs. Anna Granger Dow, Mrs. H. E. Sawyer, W. J. Winch, J. F. Winch. Orchestra including F. Jehin-Prume, Lavallée, Gruenwald, Prince, Stratton, Krasel, Hecker, Stephenson, Kerry, Quinones, Maffre, Warnecker. Pipe-organ specially erected in rink, and timpani player imported from Boston "the latter instruments being unknown in Montreal." Patronage of Governor General.

No. 2—1877. May 29. Second concert ditto. Selections from Mendelssohn's Hymn of Praise and operatic solos. First movement from sixth Symphony, Mozart.

No. 3.—1877. June 1. Extra concert ditto, but Miss Emma Thursby sole soloist. Choral selections from Messiah and Hymn of Praise. First movement Sixth Symphony, Mozart. Miss Thursby—Shadow Song from Dinorah, Meyerbeer; Ballad, Maid of Dundee, Gilbert; Bravura Variations, Proch.

No. 4.—1877. Dec. 17. Montreal Philharmonic Society, first concert, first season. (President Gilbert Scott, Esq. vice-pres. Russel Stephenson, Esq; committee Dr. Bazin, Messrs. Bethune, Farquharson, Redfern, Becket, Hall, Stratton, Miller, Perkins). Full orchestra. Forty Second Psalm, Mendelssohn. Bells of St. Michael's Tower, R. P. Stewart. Grand March from Tannhauser, Wagner (voices and orchestra). Selections from Preciosa, Weber. Concert aria, Weber—Fraulein Helene Nievert.

No. 5.—1878. March 22. Mechanics Hall. M.P.S. Second concert. Solos Miss Henrietta Beebe, Miss Emma J. Scott, George Simpson, Violin, F. A. Muller. Clarinet T. Burke. Hymn of Praise, Mendelssohn. Coronation Anthem, Handel. Ah! Could I with fancy stray, Hatton. Sigh no more ladies, Stevens. March and Chorus from Tannhauser, Wagner, Violin—Military Concerto, De Beriot.

No. 6.—1878. May 31. Victoria Rink. Messiah, Handel (Mozart Orchestration) Solos, Mrs. E. Aline Osgood, Miss Ita Welsh, W. J. Winch, M. B. Delahunt. First violin Mr. Gruenwald. (Committee now includes Mr Burn, Rev. R. W. Norman, and Sec.-Tres. A. M. Perkins).
Orchestra composed of 4 first violins, 4 seconds, 2 tenors, 2 cellos, 2 double bass, 2 cornets, 2 flutes, 1 oboe, 1 clarinet, 1 bassoon, 1 French horn, 1 drum.

No. 7.—1878. Oct. 14. Victoria Rink. M.P.S. First concert second season. (Second vice-pres. Joseph Gould Esq., committee includes D. Bentley, H. Macartney, C. C. McFall, A. Wills, A. A. Murphy; Librarians, Messrs. Redfern and Williams). Creation, Haydn. Solos, Mrs. E. A. Osgood, W. H. Stanley, Myron W. Whitney. Choir of 130 and full orchestra.

No. 8.—1879. Feb. 7. Mechanics Hall. (To committee add J. P. Withers). First violin, Jules Hone, Forty-second Psalm, Mendelssohn (solos Mrs. Lucy Barnes, Messrs. Hampshire, Redfern, Miller, and Bentley). Symphony No 5, Haydn, Ave Maria, from Lurline, Wallace. (solo Mr. Hampshire). Gypsy Chorus from Preciosa, Weber, F. Boucher, violin—7th Concerto, Rode (with orchestra). Mrs. Barnes, soprano—Scene from Der Freischutz, Weber.

(Under Mr. Joseph Gould.)

No. 9.—1879. May 28. Victoria Rink. Selections from Elijah and Creation. Solos, Miss Fanny Kellogy, Theo. J. Toedt, J. F. Winch, Cello, Wal. Fries, oboe, Signor De Ribas, Bassoon, Ernest Reginstein, French horn, MM. Belz and Harze, timpani, H. D. Simpson. Soprano and Chorus, Inflammatus, Rossini; Hallelujah Chorus, Handel, Annotated programme P. R. Maclagan.

(Under Fred. E. Lucy-Barnes, R. A. M.)

No. 10.—1879. Dec. 18. Mechanics Hall. Messiah, Handel. Solos, Miss Henrietta Beebe, Mrs. Thrower, Edward Devon, S. G. Young. Accomp. Miss Zulime Holmes. (Committee now consists of Canon Norman, Dr. Bazin, Messrs. Philip Scott, J. P. Withers, Wm. Millar, Hector Mackenzie, Fred. Stancliffe, T. C. Stratton, H. McCarthy, C. C. McFall; Sec.-Treas. A. M. Perkins, librarians, J. W. Woodley and C. T. Williams. Mr Lucy-Barnes is described as assistant organist of Trinity Church, New York. Programme states that Fugal Amen, Chorus is performed for first time in Canada.

No. 11. —1880. March 17. Mechanics Hall. Coronation Anthem, Handel. 115th Psalm, Mendelssohn, (first time in Montreal). soloists:—Mrs. Thrower W. Woodfield Cooke, and C. G. Geddes. Overture, Der Freischutz, Weber (first time in Montreal) Choral Fantasia, Beethoven, piano, Miss Abbott. Capriccio Brillante, Mendelssohn, piano F. E. Lucy-Barnes, Conductor G. Couture, (first time in Canada). Mrs. Thrower, soprano,—The Beggar Maid, Barnby. A de Seve, violin—Reverie, Vieuxtemps.

No. 12.—1880. May 27. Victoria Rink. Under the patronage of the Governor-General, H. R. H. Princess Louise, and H. R. H. Prince Leopold. Canadian National Anthem, Arthur Sullivan. Second Mass, "des Orpheonistes," Gounod (scored for orchestra and arranged for mixed choir by F. E. Lucy--Barnes). Choruses from the Messiah, Handel. Overture Der Freischutz, Weber. Choral Fantasia, Beethoven, piano, Miss Abbott, soloists:—Mrs. Lucy-Barnes, Mrs. Thrower, Miss Greenshields, C. C. McFall, C. Bourne, and W. Miller. Mrs. Lucy-Barnes, soprano—Hear Ye Israel, "Mither," Lucy-Barnes. A. de Seve, violin.

(Under Guillaume Couture).

No. 13.—1880. Dec. 9. Queen's Hall. Orchestra of Societe des Symphonistes. Miss A. Crompton soprano, Miss Beebe contralto, Mr. Theo. J. Todt tenor, Messrs. Maltby and Millar, bassi, Mme Teresa Carreno piano, A. Fischer cello, Dr. C. F. Davies organist, Miss Z. Holmes accomp. Overture Don Giovanni, Mozart. Messe Solennelle, Gounod. Contralto, O Rest in the Lord, Mendelssohn; Offertoire, Gounod; cello, Serenade, Haydn; cello, Air de Ballet, Massenet; piano with orchestra, Cappriccio Brillante, Mendelssohn.

No. 14.—1881. March 17. Queen's Hall. Judas Maccabaeus, Handel, (first time in Montreal); soloists;—Judas, W. C. Tower; Simon, Clarence E. Hay; Israelitish women, Mrs. T. W. Elliott and Miss May Maltby; Israelitish Man, W. C, Featherstone; Messenger, W. Maltby. Organist, Dr. Davies.

No. 15.—1881. June 1. Queen's Hall. Gallia, Gounod; soprano Miss E. Perrault. Antique Idyl; Narcissus, Massenet:—Narcissus, Miss Lusher; Nymph Miss A. Doucet. Serenata; The Dream, Costa:—The Lady, Miss M. Joseph; Oberon, Perceval Tibbs; Mab, Miss M. Maltby; The Lover, Mr. Norris. F. Boucher violin—Concerto, Mendelssohn. Dr. Davies, organist; Miss Zulima Holmes. accompanist.

No. 15.—1881. June 20. Extra concert. Queen's Hall. Organ. Dr. Davies; accompanist Miss Zulima Holmes; orchestra of Societe des Symphonistes. Selections from Messe Solennelle, Gounod; Judas Maccabaeus, Handel; and Narcisse, Massenet; solos:—Miss Lusher and Miss Doucet; Jerusalem,from Gallia, Gounod; solo Miss Perrault. Overture, Magic Flute, Mozart.

No. 16.—1882. Feb. 2. Queen's Hall. 42nd Psalm, Mendelssohn; soloists:—Mrs. Rockwood, Messrs. McFall, Houston, Lacroix, and Miller. Oratorio de Noel, Saint-Saens; soloists:—Miss Crampton, Mrs. Rockwood, Miss M. Maltby, Messrs. Norris and Miller. Piano: Miss M. Miller. Organ: F.W. Mills.

No 17.—1882. May 1. Queen's Hall. Song of Miriam, Schubert; solo, Miss Joseph. Acis and Galatea, Handel:—soloists:—Miss Crompton, Galatea; Acis, Mr. Morrice; Damon, Mr Featherstone; Polypheme, Mr. Delachute.

No 18.—1882. May 30. Queen's Hall. Extra concert, repetition of programme of Feb. 2, with Don Giovanni Overture and a Beethoven movement and Fugue.

No. 19.—.1883. Feb. 1. Queen's Hall. Song of Victory, F. Hiller; solo, Miss C. G. Macfarlane. May Queen, Bennett; solos:—Miss A. Crompton, Miss Ada Moylan, Messrs. Norris and Feist. Organ, Mr Hilton.

No. 20.—1883. April 26. Queen's Hall. Messe Solennelle Ste. Cecile, Gounod. The Dream, Costa. Concerto in C Minor, Beethoven, piano Miss E. Coderre. Soloists:—Miss A. Crompton, Miss Ada Moylan, Messrs. Norris and J. W. Campbell. Organist, Mr. Hilton.

No. 21.—1883. May 29. Queen's Hall. Extra concert. Same programme as Feb. 1.

No. 22.—1884. Jan. 10. Queen's Hall. Messiah, Handel; solos:—Mrs. Thurston Miss Maltby, F. Jenkins, and E. Connell. Organist, Mr. Hilton.

No. 23.—1884. May 15. Queen's Hall. Elijah, Mendelssohn, (first performance in Montreal): soloists:—Mrs. E. Aline Osgood, Mme. Belle Cole, Misses Crompton, Macfarlane, and Moylan, Messrs. J. Graff, Max Heinrich, Power, Barlow, and Varey. Orchestra of musicians from Boston and Montreal. Organist, E. A. Hilton.

No. 24.—Jan. 8. Queen's Hall .Paradise and the Peri, Schumann, (first time in Canada); soloists:—Miss Emma Juch, Miss Emily Wynant, Miss Macfarlane, Mrs. Cheesmann, Mrs. Jakins, Miss Moylan; Messrs. F. Harvey and Morawski. Orchestra composed of the Germania, of Boston, and musicians from Quebec and Montreal. Organist: E. A. Hilton.

No. 25.—Jan. 9. Alexander's Feast, Handel; soloists:—Mrs. Emma Juch, Mr. F. Harvey and Mr. Morawski. Jubel Overture, Weber. Orchestra as above.

No. 26.—1885. Dec. 17. Queen's Hall. Overture, Prometheus, Beethoven. Requiem in C Minor, Cherubini, (first time in Canada.) Hear my Prayer; Mendelssohn. Polonaise—orchestra and chorus, Lucia (first time in Canada). Soloist Miss Macfarlane. Orchestra as above

No. 27.—Dec. 18. Queen's Hall. Elijah, Mendelssohn: Soloists:—Miss Ella Earle, Miss Helen Campbell, Miss Macfarlane, Miss Moylan, Messrs. C. H. Knorr, Max Heinrich, Power. and Barlow. Orchestra as above.

No. 28.—1886 April 29. Queen's Hall. St. Paul, Mendelssohn: Soloists:— Miss Ella Earle, Miss A. Moylan, Messrs. C. H. Knorr and Max Heinrich. Organist; G. E. Bowles. Orchestra from Boston, Quebec, Ottawa, and Montreal.

No. 29.—1886. Dec. 15. Queen's Hall. The Spectre's Bride, Dvorak: Soloists:—Miss L. Pyk, Jules Jordan and George Prehn. Overture, Oberon, Weber. Orchestra as above.

No. 30.—1886. Dec. 16. Queen's Hall. Hymn to St. Cecilia, Spohr. Midsummer Night's Dream, Mendelssohn; Pastoral Symphony No. 6, Beethoven; Mayday, Macfarren. Soloists:—Miss L. Pyk and Miss A. Crompton. Organist: G. E. Bowles. Orchestra as above.

No. 31.—1887. April 20. Queen's Hall. The Seasons, Haydn: Soloists:—Max Heinrich, Miss Traubmann, and Jules Gordan. Orchestra from New York and Montreal.

No. 32.—1887. Dec. 29. Queen's Hall. Christmas Eve, Gade: solo, Miss Julia Lawrence. Rebecca, Barnby: soloists:—Miss Minnie Landes, Mr. A. G. Parker, and Mr. Fred. Stavecliffe. Piano: Miss Etelka Solomonson—Concerto in E Minor, Chopin (with orchestra)' Mr. Jehin-Prume, violin—Concerto, Mendelssohn, (with orchestra).

No. 33.—1888. April 25. Queen's Hall. Requiem, Mozart: Soloists:—Miss Grace Dalton, Miss Gertrude Edmonds, Messrs. Power, Gardner and Lawson. Melusina, Hoffmann: soloists:—Miss Grace Dalton, Miss Gertrude Symonds and Mr. F. Stancliffe. Organ: Messrs. G. E. Bowles and W. Read. Orchestra from Boston and Montreal.

No. 34.—1888. April 26. Queen's Hall. Creation, Haydn; soloists:—Miss Grace Dalton, W. J. Winch, and Gardner Lawson.

No. 35.—1888 Dec. 20. Queen's Hall. Messiah, Handel: Soloists:—Miss Jennie Dalton, Miss A. Dell Martin, Dr. Carl E. Martin, and Mr Fred. Jameson. Organ, Emery Lavigne.

No. 36.—1889. Feb. 25. Mme. Albani's concert. The Philharmonic Chorus sang "From Thy Love as a Father" from The Redemption, Gounod; Inflammatus from Rossini's Stabat Mater; the Hallelujah Chorus from Handel's Messiah; and Sullivan's O Gladsome Light.

No. 37.—1889. April 10. Queen's Hall. The Crusaders, Gade. Incidental music from Schubert's Rosamunde. Soloists:—Mrs. E. Humphry Allan, Miss Finlayson, W. J. Lavin, G. Prehn, A. K. Fisk, organ, Emery Lavigne. Orchestra, Boston and Montreal

No. 38.—1889. April 11. Queen's Hall. The Golden Legend, Sullivan. Soloists as above.

No. 39.—1889. Dec. 20. Queen's Hall. The Messiah, Handel; soloists:—Mrs. Ida Bond Young, Miss Lillian Carll Smith, T. H. Norris and Dr. Carl E. Martin.

No. 40.— 1890.April 16. Windsor. Elijah, Mendelssohn. Soloists:—Mrs. Ida Bond Young. Mrs. Thomas Ramsay, Miss Moylan, Miss E. V. Grier, Messrs. C. H. Knorr, N. J. Power, A. K. Fisk, and Dr. Carl Martin.

No. 41.—1890. April 17. Windsor. Faust, Berlioz: Soloists:—Margaret, Miss Charlotte Walker; Faust, C. A. Knorr; Mephistopheles, G. Prehn; Brander, A. K. Fisk; celestial voice, Mrs. Thomas Ramsay.

No. 42.—1890. April 18. Windsor. Daniel before the King, C. A. E. Harriss: Soloists:—Mrs. Ida Bond Young, Dr. Carl E. Martin, and Mr. C. A. Knorr. Stabat Mater, Rossini: soloists:—Mrs. Young, Miss Moylan, C. A. Knorr, and Dr. Martin.

No. 43.—1890. Dec. 23. Windsor. The Messiah, Handel. Soloists:—Mrs. E. M. Hascall, Miss Gertrude Edmunds, G. J. Parker, Ivan Morawski; trumpet, E. M. L'Africain.

No. 44.—1891. March 18. Arminius, Max Bruch (first time in Montreal). Soloists:—Mme. Clara Poole, Whitney Mockridge, and William Ludwig. Orchestra from Boston and Montreal.

No. 45.—1891 March 19. Windsor. Ruins of Athens, Beethoven, (first time in Canada): Soloists:—Mrs. J. Patrick Walker, Mr. William Ludwig. Orchestra from Boston and Montreal.

No. 46.—1891. March 20. Faust, Berlioz. Soloists:—Mrs. Walker, Whitney Mockridge, William Ludwig, A. K. Fisk, and Mrs. Thomas Ramsay.

No. 47.—1891. Dec. 22. Windsor. The Messiah, Handel. Soloists:—Mrs. J. P. Walker, Miss Marguerite Hall, Mr. H. O. Johnson, and Mr. D. M. Babcock.

No. 48.—1892. March 23. Windsor. Erl King's Daughter, Gade; The Deluge, Saint-Saens, (first time in Canada). Soloists:—Mrs. S. C. Ford. Mme. Clara Poole, C. A. Knorr, and Max Heinrich. Orchestra from Montreal and Boston.

No. 49.—1892. March 24. Windsor. The Spectre's Bride, Dvorak. Soloists, Mrs. S. C. Ford, C. A. Knorr and Max Heinrich. Orchestra as above.

No. 50.—1892. March 25. Windsor Hall. The Story of Said, Mackenzie (first time in America). Soloists as above. Overture, Rienzi, Wagner.

No. 51.—1892. Dec. 20. Windsor. The Messiah. Soloists:—Miss Rose Stewart, Miss Lillian Carllsmith, H. O. Johnson, Heinrich Meyn. Trumpet, E. N. L.'Africain.

No. 52.—1893. March 14. Windsor. Mount of Olives, Beethoven, (first time in Montreal) First Walpurgis Night, Mendelssohn. Soloists:—Mrs. Anna Burch, Miss Burdette, W. A. Rieger, and Heinrich Meyn.

No. 53.—1893. March 15. Windsor. The Golden Legend, Sullivan. Soloists:—as above, with Mr. A. K. Fisk. Overture, The Naiads, Sterndale Bennett.

No. 54.—1893. March 16. Windsor. Eve, Massenet: Soloists:—Mrs. Anna Burch, Mr. Foster, and Mr. Meyn. Overture, Chasses du jeune Henri, Mehul. Gallia, Gounod. Aria from Jean de Paris, Boieldieu—Heinrich Meyn. Farandole Ballet, Dubois.

No. 55.—1893. Dec. 20. Windsor. The Messiah, Handel. Soloists:—Miss. Elizabeth Hamlin, Miss Maud Burdette, W. H. Rieger, E. F. Bushner. Trumpet, E. N. L'Africain.

No. 56.—1894. March 7. Windsor Hall. The Creation, Haydn: soloists:—Mrs. Munro Schilling, W. H. Rieger, and Conrad Behrens. Chorus of 275, orchestra of 30.

No. 57.—1894. April 17. Windsor. Grieg Night. At the Cloister Gate: Soloists:—Miss Marie Hollinshead, and Mme. Clara Poole King. Olave Trygvason: soloists:—Miss Hollinshead, Mme. Poole King, and William Ludwig. Norwegian Dances. Overture, In Autumn. Song Der Einsame—Mr. William Ludwig. Boston Festival orchestra and a chorus of 250 voices.

No. 58.—1894. April 18. Windsor. (Afternoon). Orchestral concert. Joyeuse Marche, Chabrier; La Farandole Ballet, Dubois; Suite in A Minor op. 42. MacDowell; conductors, G. Couture and E. Mollenhauer. Songs by Mme. Poole-King and Mr. William Ludwig. Cello solo, Fritz-Giese. Orchestra as above.

No. 59.—1894. April 18. Windsor. First Walpurgis Night, Mendelssohn. Soloists:—Miss Maude Burdette, W. H. Rieger, and William Ludwig. Overture Ruy Blas, Mendelssohn; Scotch Symphony, Mendelssohn. Concerto for piano, No. 1 in E flat, Liszt: soloist, Mr. Arthur Friedheim. Conductor, Emile Mollenhauer. Orchestra as above.

No. 60.—1894. April 19. Windsor. The Flying Dutchman, Wagner: Soloists:—Daland, Conrad Beliveau; Senta, Miss Irene Perry; Eric, W. H. Rieger; Mary, Mme. Poole-King; Steersman, W. H. Rieger; Vanderdecken, William Ludwig. Orchestra as above.

No. 61.—1894. Dec. 21. Windsor. The Messiah, Handel: Soloists:—Miss Ella Walker, Miss Maude Burdette, W. H. Rieger, W. H. Clark; trumpet E. N. L'Africain.

No. 62.—1895. Feb. 19. Windsor. The Creation, Haydn: Soloists:—Mrs. Corinne More Lawson, W. H. Rieger, and Arthur Beresford.

No. 63.—1895. April 2. Windsor. Elijah, Mendelssohn: Soloists:— Mrs. Elen Eaton, Miss Ella Walker, Mme. Carl Alves, Miss Maude Burdette, W. H. Rieger, E. Lebel, R. Watkin Mills, and A. K. Fisk.

No. 64.—1895. April 3. Windsor. Flying Dutchman, Wagner: soloists:—W. H. Clarke, Mme. Emma Juch, W. H. Rieger, Miss Burdette, and Heinrich Meyn.

No. 65.—1895. April 4. Windsor. Orchestral matinee. Conductor, Emile Mollenhauer. Rhapsody No. 1, Liszt; Rouet d'Omphale, Saint-Saens; Prelude, Lohengrin, Wagner; Suite L'Arlesienne, Bizet; Dich Theure Halle, Wagner. Soloist; Mme Emma Juch

No. 66.—1895. April 14. Windsor. Samson et Dalila, Saint-Saens. (First performance in Canada). Soloists:—Dalila, Mme. Carl Alves; Samson, W. H. Rieger; High priest, Heinrich Meyn; Abimelech, and An Old Hebrew, A. G. Cunningham; Messenger, A. J. Power; Philistines, E. Lebel and A. K. Fisk

The programmes of the remaining concerts will be found in the collected concert record at the end of this volume under the following dates; all concerts being at Windsor Hall except the last, which took place at Her Majesty's Theatre:

No. 67—1895. Dec. 20; No. 68.—1896. Feb. 11; No. 69.—1896, Mar. 31; No. 70.—1896, Apr. 1; No. 71.—1896. Apr. 27; No. 72.—1896. Apr. 28; No. 73.—1896. Apr. 28; No. 74.—1896. Apr. 29; No. 75.—1896. Dec. 22; No. 76.—1897. Apr. 7; No. 77.—1897. Apr. 8; No. 78.—1897. Apr. 8; No. 79.—1897. Apr. 9; No. 80.—1897. Dec. 23; No. 81.—1898. Apr. 12; No. 82.—1898. Apr. 13; No. 83.—1898. Apr. 13; No. 84.—1898. Apr. 14; No. 85.—1898. Dec. 22; No. 86.—1899. Mar. 21; No. 87.—1899.

The chief changes in the executive of this organization during the period of its greatest prestige were as follows:—

1886.—Hon. President, Sir Donald A. Smith; President, Hector Mackenzie; Hon. secretary, C. C. McFall.

1888-89.—Vice-president, C. Cassils and C. C. Cassils; Hon. secretary, A. Browning; Hon. treasurer, K. R. McPherson.

1890.—Vice-president, C. Cassils and F. Stancliffe Assistant secretary, F. C. Annesley.

1893.—Patrons, the Governor-General, Sir Donald A. Smith, and Hector Mackenzie; Hon. president, H. Mackenzie; President, C. Cassils; Vice-presidents, F. Stancliffe and Angus W. Hooper.

1894.—Patron, James Ross.

1896-97.—Vice-presidents, A. W. Hooper and Norman T. Rielle.

1897-98.—Vice-president, A. W. Hooper.

1898-99.—President, A. W. Hooper; Vice-president, G. F. Benson; Secretary-treasurer, F. C. Ward-Whate.

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THE ORCHESTRA IN MONTREAL.

THE history of permanent orchestra in Montreal practically begins with the effort of Mr. Lavigne, the well-known conductor of Sohmer Park, to establish a Conservatoire and permanent orchestra in this city about the year 1893. The project was conceived upon the most ambitious and thoroughly artistic lines. A score or more of performers of high rank, not a few of whom are to-day among the most distinguished professors of their various instruments in Montreal, were imported by the Sohmer Park management from Europe (mainly from Belgium) thus forming the original nucleus of the very strong Belgian colony that has held such a prominent place in French musical circles in the city ever since. Grand opera and a certain amount of high-class symphonic music were given at the Park for a notable season, but the orchestra was more to be commended for its technical excellence than for the severity of its repertoire. As far as the Park was concerned it was a success, but the Conservatoire project was a lamentable failure, and it was impossible for the imported musicians to maintain themselves on their Park engagements alone. The combination thus broke up. Many of the Europeans returned to their homes, or went to more promising places in the United States. A few of those who had been more fortunate in the matter of pupils remained.

In the autumn of 1894 nearly the whole of these newly-arrived and more or less stranded musicians, together with several of the best players of native origin, got together and organised what proved to be the foundation of the permanent Symphony Orchestra of Montreal, though it was destined to pass through mutations before reaching its present condition, and even that may be regarded as having some of the elements of the transition stage. The organization of 1894 was a co-operative one. Every musician took a share, and the conductor, if tradition is correct, had two. There was one man marked out by circumstances for the conductorship of the new orchestra, and that was Professor Guillaume Couture, the conductor of the Philharmonic Society and the moving spirit of most of the large musical undertakings of the period. He accepted the task, and the orchestra maintained its

existence with no very large profits to anybody, but without deficits, for two seasons. At the end of that time it came to an end through dissensions among its members, as was to be expected in a body so loosely organized and with so few of the elements of discipline, and during the following season of 1896–97 Montreal again had no established orchestra of her own. But that condition was not to last for long, and in the middle of the following season Mr. J. J. Goulet, who had been one of the leading factors in gathering together the former co-operative body, succeeded in organizing an orchestra of his own, in which he incorporated many of the former players, and which by the simple but costly expedient of paying all deficits out of his own pockets he succeeded in keeping going, until it became three years ago a financially self-sustaining proposition.

How strong a body of players was gathered into the original Symphony Orchestra will be seen from the following list The Manager and secretary was Mr. I. Silverston, and besides the conductor, the orchestra had an assistant conductor in the person of Mr. B. Gerome, the bassoon soloist and composer. The membership at the time of the first concert was:

CHRIST CHURCH CATHEDRAL ORGAN

First violins: J. J. Goulet, C. Reichling, J. Roy, I. Silverston, C. Wallace, M. Milo.

Second violins: R. Cassieri, A. Goulet, T. Irving, T. Raymond, Taranto, P. Rideau.

Violas: J. Closset, J. A. Duquette McGuirk, Medvodowski.
Cellos: L. Charbonneau. A. Leblanc, E. Leriche, W. R. Spence.
Basses: Hardelin, M. Rost, G. Plamondon.
Flutes: F. Boucher, A. Gingras.
Oboes: L. Kaster, J. Roy.
French Horns: X. Larose, J. Perrault.
Clarinets: J. Vanpoucke, E. Quivron.
Trombones: G. Arless, E. Laberge, T. Laliberte.
Bassoons: B. Gerome, A. Foucher.
Bass tuba: Fife.
Cornets: L. Vanpoucke, de la Casiniere.
Tympani: Schepens.
Piano: Emery Lavigne.
Executive: President J. A. Duquette, Vice-president, A. Foucher; Treasurer, J. J. Goulet.

During its two seasons this organization gave eighteen concerts, all of a very high order of programme, as will be seen from the chronological record in this volume. During the following season the absence of an orchestra was less felt on account of the visits of Anton Seidl and Emil Mollenhauer, the latter to perform with the Philharmonic. There was, however, an organization in the city which had been but little heard of during the first two seasons of its existence, but now came more to the front. This was the Montreal Orchestral Association, formed on somewhat more amateur lines than the other, but which on the break-up of the Symphony acquired some of its best players. It was organized and conducted by Horace W. Reyner, and was originally designed to afford the instrumental part of the programmes of those choral societies which could not afford, like the Philharmonic, to engage a Boston Band. In the absence of any other orchestra it took to giving concerts of its own, but it did not long survive the foundation of the Goulet Orchestra. Its membership in 1895–96, its second season, was as follows:

First Violins: Misses Bengough, Featherstone, Gault, Harvie, Kay (2), Mrs. Paterson, Messrs. C. Reichling, F. Howarth, C. Routh, W. H. Walkley, T. W. Casey, P. Earle, Weldon, Gren.

Second violins: Misses Power, Schultze, Arkison, Hedemann, Miller, Mills, Messrs. Shaw, Chadwick, E. J. Allen, W. Collins, G. Lewis, Fairbanks, F. W. Mills, Blain, R. J. Wilkins, Harwood.

Violas: Mr. G. Luckhurst, Dr. Kirkpatrick, Messrs. Brooks, Coysh.

Cellos: Messrs. Spence, Wells, Varey, Wainwright, R. Patton, Gnaedinger.

Contrabass: Messrs. A. J. Boucher, A. H. Reyner, J. J. Church,

Flutes: Messrs. J. Bonner, W. A. Wainwright, Jackson.
Oboes: Messrs. Fremont, Donoghue.
Clarinet: Messrs. J. R. McDonnell, Meade.
Bassoons: Messrs. Gerome, Foucher, Smith.
Horns: Messrs Brown, Perrault.
Cornets: Messrs. W. H. Benyon, B. Hugman.
Trombones: Messrs. Arless, Brennan.
Tympani: Mr. L. Angevin.

The general history of the Goulet Orchestra, subsequently known as the Montreal Symphony Orchestra, founded in the fall of 1897, will be found in the special article devoted to that organization's present condition, while the most effective record that could be made of it is that of its own concerts in the chronological catalogue. Students of its history must be on their guard against a curious error that crept into its programmes for 1904–05 and 1905-06, by which those years were described as the ninth and tenth of its existence instead of the eighth and ninth. The mistake has been rectified in subsequent programmes. The make-up of the orchestra in its ninth season, with Mr. J. J. Goulet as conductor, Mr. Victor Pelletier as secretary and Mr.Veitch as manager, was as follows:

First violins; E. Taranto, principal, A. Chanberland, A. Delcourt, E. Schneider, C. D'Alessio, Miss S. Clarke-Murray, Miss S. Hanson, L. Schener.

Second violins: V. Ratto. principal, E. Hogue, R. Cassieri, B. Spencer, F. Massino, Miss L. Reichling, R. Brown.

Violas: C. Wallace, principal, C. Reichling, J. Drouin, Miss L. Bengough.

Violoncellos: J. B. Dubois, principal, G. Labelle, V. Pelletier, R. Duquette.

Double basses: L. Mathieu, principal, C. Hardelin, T. O. Dionne, C. Wallace, Jr.

Flutes: P. Deremouchamps, J. C. Molinari, A. Raymond.
Piccolo: A. Raymond.
Oboes: L. Kaster, T. Sportelli.
English horn: L. Kaster.
Clarinets: O. Arnold, G. Haseneier.
Bass Clarinet: F. Versmissen.
Bassoons: J. Gagnier, jr., J. Gagnier, sr.
French horns: X. Larose, A. Tanguy, R. Pelletier, G. Gagnier.
Trumpets: T. Vander Meerschen, F. Larin, M. Robert.
Trombones: T. Laliberte, R. Piche, J. B. Renaud.
Tuba: H. Fyfe.

Tympani: R. McKeown.
Percussion: A. Talbot.
Harp: N. Eichhorn.
Librarian: V. Pelletier.
Accompanist: N. Eichhorn.

For the purposes of reference, the dates of the concerts of the Goulet or Symphony Orchestra are here given, from its inception to the present time.

First season ('97–8) Jan. 14, Jan. 28, Feb. 11, Feb. 25, March 11, Macrh 25.

Second season ('98–9) Oct. 28, Nov. 11, Nov. 25, Dec. 9, Dec. 16, (special), Dec. 23. Jan. 13, Jan. 27, Feb. 10, Feb. 24, March 10, March 24, April 7.

Third season: ('99–00) Nov. 24, Dec. 8, Dec. 29, Jan, 12, Feb, 9, Feb. 23, March 9, March 30, April 6, April 13, April 20, April 27.

Fourth season ('00–1) Nov. 9, Nov. 16, Nov. 23, Dec. 7, Dec. 14. Jan. 18, Feb. 8, Feb. 15, Feb. 22, March 1, March 8, March 15, March 29.

Fifth season ('01–2) Jan. 17, Jan. 31, Feb. 14, Feb. 28, March 14, March 28.

Sixth season ('02–3) Nov. 21, Dec. 5, Dec. 19, Jan. 9, Jan 23, Feb. 13, Feb. 27, March 13, March 27.

Seventh season ('03–4) Nov. 27, Dec. 11, Jan. 8, Jan. 22, Feb. 5, Feb. 19, March 4, March 18, April 8, April 22.

Eighth (called ninth) season: ('04–5) Nov. 11, Nov. 25. Dec. 9, Jan. 6, Jan. 20, Feb. 3, Feb. 17, March 10, March 24, April 7.

Ninth (called tenth) season: ('05–6): Nov. 10, Nov. 24, Dec. 8, Jan. 12, Jan. 26, Feb. 9, Feb. 23, March 9.

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THE Mendelssohn Choir is not only the most conspicuous example in Montreal of what was possible under the conditions of the great amateur period to which we have alluded, but it was also among the very finest organizations of the kind in America. Founded for the purpose of *a capella* singing, it kept to its object with considerable pertinacity, although it frequently produced small choral and dramatic works in which the accompaniment was a necessity though not a very prominent feature, and on occasions it engaged the services of a full orchestra. Its unaccompanied work, however, particularly in compositions of the style of Rheinberger on the one hand and Macfarren on the other, was the chief basis of its fame. True to its name, it paid but slight attention to the earlier glee and madrigal writers, and Mendelssohn was always a standing element on the programme. In its second decade the Choir varied its programmes by the assistance of the best artists the city could produce, and Messrs. Jehin-Prume and Calixa Lavallee were its most frequent guests: in the last decade it brought to Montreal many performers of world-wide reputation. During its whole history it enjoyed the most absolute immunity from financial worries. As soon as it began to have any expenses, it secured an associate membership, whose fees were sufficient to defray all the expenses of its concerts, and who received in return practically all the seats at these concerts that were not used by the singers themselves for their friends and by the society and its officers for complimentaries. Thus the concerts acquired the added prestige of being rather exclusive affairs, and although it is not likely that anyone who could establish any reasonable claims to being a lover of choral music would at any time have found it impossible to secure a ticket, still it was quite impossible for him to do so by the ordinary method of merely buying one. It was consequently necessary to make application to some member or officer of the society.

The rules in vogue in 1889, when the Club was at the zenith of its activity, exacted a fee of ten dollars from the associate members, for which they received four tickets for every concert (and there were

always two and sometimes three in a season) and the right to attend the final rehearsal. They had no voting power in the Choir, and the management was left entirely to the active members. These latter paid two dollars per season, and received two tickets per concert, though they were encouraged to add to the number of their friends attending the concerts by the offer of a full associate's block of tickets for only four dollars extra. They were required to attend all weekly practices, or to notify the conductor if unable to do so, and absence from three practices involved the loss of the absentee's tickets. Those who attended all rehearsals for any given concert received an extra ticket as a bonus. The constitution was not particularly democratic. Mr. Gould gave his services absolutely without any reward of any kind, for he had no professional musical status to be enhanced by his successes, and worked purely for the love of the art; wherefore he was given an entirely free hand in the selection of the music and most other matters of government. The officers for the season of 1893–4, at the beginning of the period covered by this book, were J. T. Barlow Jr., secretary; F. G. Payne, treasurer; Charles Gurd, librarian; and Mr. Gould himself, conductor. A list of membership at that time will not be without interest, for comparison with those of the existing choral societies:

Mrs. H.W., Misses L. W. and E. R. Atwater, Miss M. C. Ames, Miss M. Baker, Mrs. J. S. Bates, Mrs. C. E. Bland, Miss W. Blythman, Miss L. E. Bolt, Mrs. R. G. Brown, Mrs. T. B. Brown, Miss M. B. Brown, Miss F. Botterell, Mrs. D. A. Budge, Misses C. E. and J. M. Cameron, Mrs. M. L. Casey, Miss M. Chambers, Miss L. Clarke, Miss S. P. Clare, Miss B.G. Clark, Miss M. Costigan, Miss L. Craig, Mrs. A.T. Drummond, Miss H. M. Evans, Mrs. J. Fleck, Mrs. C. J. Fleet, Mrs. D.T. Fraser, Mrs. A. French, Miss I. Glassford, Mrs. A.J. Glazebrook, Mrs. J. Gould, Mrs. C. & Miss E.S. Gurd, Miss L. Handie, Misses S. B. and E. Holden, Miss E. Hughes, Mrs, A. Kingman, Miss A. B. Lamb, Miss A. M. Lewis, Miss A. M. Lindsay, Miss M. L. Maltby, Miss D. E. Macartney, Misses M. and S. Macfarlane, Miss P. Macpherson, Miss J. M. McLean, Mrs. J. A. and Miss S. J. McMaster, Miss M. Milloy, Mrs. J. M. C.Muir, Miss I. M. Monk, Mrs. A. A. and Miss E.A. Murphy, Mrs. W.T. Morison, Mrs. A. G. Olive, Mrs. E. Peacock, Miss M. I. Peebles, Mrs. W. Radford, Miss A. E. Radford, Miss C. Reyner, Miss D. Ross, Miss N. M. Rough, Miss L.S. Savage, Miss A. M. Schneider, Mrs. G. Sellen. Mrs. M. H. Seymour, Mrs. J. H. Smith, Miss M. M. Steele, Miss J. Van Buskirk, Misses H. and M. E. Wiltshire, Mrs. E. A. Wright, Mrs. H. O. Wilson, Miss C. Wilkes, Messrs. E. Alexander, A. A. Andrews. J. T. Barlow Jr., J. C. Barlow, Dr. J. A. Bazin, D. Bentley, J. A. Bell,

J. H. Clellan, C. T. Christie, R. Crawford, F. W. Evans, D. T. Fraser H. A. Fromings, W. Gamble, C. H. Gould, A. J. Glazebrook, C.Gurd, C. C. Hearle, J. Hilton, A.R. Holden, C. L. Maltby, W. Miller, W. T. Morrison, A. A. Murphy, J. A. McGregor, W. Nivin, A. G. Olive, A. R. Oughtred, F. G. Payne, E. S. Peacock, S. Pitt, H. W. Reyner, R. Roberts, J. Russell, G. Sellen, S. Thomson, C. S. Underhill, W. T. Walmesley and E. A. Wright.

No complete collection of the programmes of the Mendelssohn Choir is in existence. In their earlier years they were rather informal-

St. Paul's Presbyterian Church Organ

ly drawn up. all mention of Mr. Gould as conductor being frequently omitted, and names of soloists even for quite important parts being omitted or so quoted as to leave it very doubtful what were their exact contributions. The accompanying collection is the most extensive record of the Choir's efforts ever got together, and will probably be found, owing to the fact that almost all the important works in the repertoire were sung twice or more,to contain the names of virtually

every composition ever undertaken by the chorus. The origin of the Choir within the membership of the American Presbyterian Church will be found indicated by the holding of a number of the lesser concerts in that edifice, but the membership of the chorus so rapidly outgrew the bounds of the Church that this origin was soon nothing more than a tradition. The first public concerts of importance were held in the old Mechanic's Hall on St. James Street, until the up-town march was signalized by the erection of the Queen's Hall. The first concerts of the choir to be held in that building were those of 1881, and they remained there, with the exceptions already noted, until 1890, when the move was made to the Windsor. The annexed programmes are only for the period preceding 1895, and the remainder of the Choir's performances will be found in their chronological place in the records of the last twelve years.

1876

January 14.—Mechanic's Hall. Mendelssohn Choir, aid United Out-Door Relief Fund. New Year Song, Selections from Elijah, Forest Birds, Hunting Song, Mendelssohn. Inflammatus from Stabat Mater, Rossini, Sands of Dee, Macfarren. Sir Knight, A. C. Macirone F. Jehin-Prume, violin—Fantaisie Appassionata, Vieuxtemps. Calixa Lavallee piano—Melodie, Schumann; Danse des Fees, Prudent. Vocal solos, Charles Gould, Mrs. Elliot, Mr. Hibbs.

February 29.—Mechanics' Hall. Mendelssohn Choir. Crusaders, Pinsuti. Selections from Elijah, This is Jehovahs' Temple, from St. Paul; O Fly with Me, The Hoar-frost Fell, Over the Grave, National Song, Mendelssohn. Et Incarnatus, from Third Mass, Haydn. Pilgrims, Leslie. Sands of Dee, Macfarren. Sweet and Low, Annie Lee, Barnby. F. Jehin-Prume, violin —Fantaisie on Austrian Hymn, Leonard; Fantaisie de Concert, Prume.

December 21.—Mechanics' Hall. Mendelssohn Choir, aid Montreal General Hospital. Morning Prayer, Lord How Long, from Thirteenth Psalm; If with All Your Hearts, from Elijah; Restrained by Might, from First Walpurgis Night; Forest Birds, The Nightingale, Mendelssohn. Three Fishers, Macfarren. Summer Morning, Smart. Sir Knight, Macirone. Henry Bohrer, piano—Fantaisie Chrom and Fugue D Minor, Bach; Album Leaves, Kirchner; Romance and Scherzino, Schumann. Messrs. Jehin-Prume. Jacq uard and Lavallee—Andante Espress and Allegro Appass. from Trio in E Minor, Mendelssohn. F. Jehin-Prume, violin—Fantaisie on Faust, Prume.

1877

October 16.—Mechanics, Mrs. Throwers' concert. Mendelssohn Choir—New Year's Song, In the Forest, Mendelssohn; Land Ho, Leslie; Sands of Dee, Macfarren. Mrs. Thrower, soprano, Miss Zulime Holmes, piano, Mr. Millar, bass, etc.

1878

January 31.—Mechanics. Mendelssohn Choir. O the Pleasure,from Acis and Galatea, Handel. Motett, Ave Verum, Gounod. Land Ho, Leslie. Is it Nothing? from Gallia, Gounod (solo Fraulein Helene Nievert). Spring's Message, Gade, (piano, Mr. Harrison, Organ, Dr. Davies). The Nightingale, Mendelssohn. The Sea hath its Pearls, Spring Song, Pinsuti. Miss Zulime Holmes, piano, Mr. Stancliffe, bass.

April 4.—Mechanics. Mendelssohn Choir. Come Gentle Spring, from Seasons, Haydn. Stone Him, from St. Paul, Mendelssohn. Daylight Fading, Leslie. Summer Morning, Smart. Gipsy Life, Schumann. Night Winds, Calkin. Orpheus with His Lute, Macfarren. Galatea, dry Thy Tears, from Acis and Galatea, Handel. Miss Nievert, soprano, Miss Hone, piano, Mr. Reichling, violin, Mr. Delahunt, bass.

1879

April 17.—Mechanics. Mendelssohn Choir. He that Hath a Pleasant Face Hatton. Spring's Message, Gade. Soon the Last Sounds (Ladies' voices) Mendelssohn. Breathe soft, Ye Winds. Calkin, Sub Tuum, G. Couture (MS., soprano solo, Mrs. Lucy-Barnes). Come Unto Him; Motett, Gounod. Twenty-third Psalm, Lucy-Barnes (MS.) Miss Z. Holmes, piano.

April 24.—Mechanics. Mendelssohn Choir. Hatton, Couture and Lucy-Barnes numbers as above. Messrs. Deseve and Lucy-Barnes; violin and piano—Kreutzer Sonata, Beethoven.

1880

February 6.—Mechanics. Mendelssohn Choir. In the Forest, Praise of Spring; Mendelssohn. Fair Daffodils, Madrigal, S. P. Warren. You'll Never Guess, Bedouin Love Song, Mackenzie. Unfinished opera Loreley, Mendelssohn (orchestra; Lenora, Miss Ida W. Hubbell, soprano.) Julia Rive-King, piano—Sonata Appass., Beethoven; Nocturne op 9 No. 2, Prelude op 28 No. 15, Chopin. F. Jehin-Prume, violin—Concerto, Max Bruch (string quartette accomp.) Mr. Cooke, basso.

Arpil 8.—Mechanics. Mendelssohn Choir. Cheerful Wanderer (Men), Autumn (Ladies), On the Sea, Autumn Song, Vintage Song (Men), Nightingale, Mendelssohn. Canadian National Hymn, Sullivan. Gypsy Life, Schumann. F. Jehin-Prume, violin—Concerto, Bruch; Fantaisie on Othello, Ernst. Miss Z. Holmes, piano.

1881

February 22.—Queen's Hall. Mendelssohn Choir. Hence! loathed Melancholy, Lahee; Break, Break, Break, Macfarren; Come Unto Him, Gounod; Thine Eyes so Bright, Leslie. Rheinberger; Humpy-Dumpty, Caldecott, Autumn, A. C. Mackenzie, May Song, Franz. Miss G. Zulime Holmes, piano —Spring Song, Mendelssohn; Ballade A. Flat, Chopin. Miss Maltby, contralto—Che faro senza Euridice, from Orpheus, Gluck. Mr. Norris, tenor—O Loving Heart, trust on, Gottschalk.

April 28.—American Presbyterian Church. Mendelssohn Choir. Motett, Ave Verum, Gounod. Cantata; My Spirit was in Heaviness, Bach; Mrs. Thurston, soprano, Messrs. Featherstone and Norris, tenors. Resting Place,

St. George's Church Organ

Mendelssohn. Cantata, New Year's Song, Schumann; Mrs. Thurston, soprano, Mr. Reid, bass. S. P. Warren, organ—Toccata A flat, Hesse; Pastorale, Allegro Viv., Guilmant.

1882

January 12.—American Presbyterian Church. Mendelssohn Choir. Mrs. Emma C. Thurston, soprano, S. P. Warren, organ. Toccata and Fugue in D. Minor, Bach. Mass in C, Beethoven. Resting Place, Mendelssohn. Organ—Intro. Lohengrin, Wagner; Finale from op 52, Schumann, Ninety-fifth Psalm, Mendelssohn.

April 20.—Queen's Hall. Mendelssohn Choir. Forty-third Psalm. Mendelssohn; Evening, Sullivan; Quando Corpus from Stabat Mater, Rossini. full choir; Caravan, Pinsuti; Remembrance, Mendelssohn; River King, Schumann, ladies' voices; Jack and Jill, Perceval; Praise of Spring, Mendelssohn. Miss Wonham, piano — Faschingsschwank. Schumann; Scherzo C. sharp Minor, Ed. Wolff. Mrs. Thrower, soprano—Autumn Song, Mendelssohn; Watchful Lover, To a Nightingale, Brahms.

1883

January 12.—Queen's Hall. Mendelssohn Choir. Cantata, Erl King's Daughter, Gade, solos: Daughter, Miss Crompton; Mother, Mrs. E. Otis Rockwood; Sir Oluf, Mr. James Reid. Madrigal; Fair Daffodils, S. P. Warren. O Sing to God, Gounod. Summer is Nigh, Benedict. Daylight is Fading, Leslie. Bedouin Love Song, Percival. National Song, Mendelssohn. Miss Coderre, piano—Study in A. Flat, op 139, Heller; Regata Veneziana, Liszt, Miss M. Maltby, contralto—Pieta Signor, Stradella.

April 17.—Queen's. Mendelssohn Choir. Spring Song, Presage of Spring, Mendelssohn. Come away Death, Macfarren. Hark how the Birds, Lahee. Ye Banks and Braes, Scotch. Night Song, Rheinberger. Up, up Ye Dames, Leslie. Miss Wonham, piano, Miss Crompton, soprano.

1884

April 18.—Queen's. Mendelssohn Choir. Pater Noster, Rheinberger, Far out of Sight, "by a lady member of the M.C." O Come Near to the Cross, Gounod. How Sweet the Moonlight, Leslie. Knowest Thou Engelberg, Hunting Song, Mendelssohn. Harmony Male Quartette—Rest Dearest Rest, Kitchen. W. H. Sherwood, piano—Moonlight Sonata, Beethoven. Feurzauber, Wagner-Brassin. Oscar Martel, violin. Mr. Norris, tenor.

Dec. 19.—Queen's. Mendelssohn Choir. Agnus Dei, from Third Messe Solennelle, Gounod. Be Merciful to Me (Duetto from Mendelssohn's Songs without Words, arranged for mixed voices), G. Couture. The Hunt's up, Macfarren. Welcome, Rheinberger, Morning Hymn from Erl-King's Daughter. Gade. Mrs. E Humphrey-Allen, soprano; Wulf Fries, 'cello, and Miss Wonham, piano—Grand Duo, Gervais and Gregoir.

1885

Feb. 24.—Queen's. Mendelssohn Choir. Illustrations to paper on Hymnology by Rev. Canon Notman, D.C.L.

April 28.—Queen's. Mendelssohn Choir. Farewell to the Forest, Mendelssohn. Ave Verum, Motett, Perceval. Sunset, Gade. Laughing and Crying, Schubert. Now is the Month of Maying, Thos. Morley. The Lovers, Rheinberger. Mme. A. Robert, soprano; M. Szermanowski, violin.

Dec. 29.—Queen's. Mendelssohn Choir. Morgenlied, Raff. Caravan, Pinsuti. Fair Phyllis, Thos. Morley. Reverie (Ladies), Rheinberger. Miss Chester, soprano; Miss Wonham, piano.

1886

Dec. 28.—Queen's. Mendelssohn Choir. Forty-third Psalm, Mendelssohn. Spring's Message, Gade. Charm Me Asleep, Leslie. Up, Away, Nessler, Night, Rheinberger. Winter Carol, Raff. Adele Aus der Ohe, piano—Variations Serieuses, Mendelssohn; Andante Spianato and Grand Polonaise, Chopin; Liebestraum, Faust Waltzes, Liszt. Mrs. Chambers, soprano. Miss Seymour, contralto.

1887

April 22.—Queen's. Mendelssohn Choir. The First Song, F. G. Jansen. Sunset, Gade, Lullaby of Life. Leslie. Knowest Thou? Engelsberg. By Babylon's Wave, Gounod. Water Fay, Rheinberger. In Moonlight Fair, Raff. W. J. Winch, baritone—Mein Lied Ertont, Als de Alte Mutter, Dvorak; Ouvre Tes Yeux Bleus, Massenet. Ernest Longley, piano.

Dec. 9.—Queen's. Mendelssohn Choir. Presage of Spring, Primrose, Festival of Spring, Why do the Heathen Rage? Mendelssohn. King Eric, Rheinberger. In Stilly Night, Brahms. Sands of Dee, Macfarren. Adele Aus der Ohe, piano—Toccata and Fugue, Bach-Tausig; Scherzo B flat minor, Chopin; Rhapsodie Hong. No. 9, Liszt. O. S. Taylor, baritone.

Dec. 10.—Queen's Hall. Mendelssohn Choir, auspices of. Matinee piano recital, Adele Aus der Ohe. Sonata op. 57, Beethoven; Gavotte B minor Bach; Pastorale and Capriccio, Scarlatti; Aria, Schumann; Presto, op, 7, No. 7, Mendelssohn; Moment Musicale, Floersheim; Berceuse, Chopin; Valse A flat, Rubinstein; Spinning Song, Wagner-Liszt; Polonaise, Liszt.

1888

April 6.—Queen's. Mendelssohn Choir. First Movement from Salve Regina, op. 23, Hunting Song, Mendelssohn. The Way is Long, Sullivan. Love and Summer, West. As the Hart Pants, Gounod. Gavotte from Mignon, O. Thomas. Only Thou, Lassen. Saviour of Sinners, Motett, Mendelssohn (W. J. Winch, tenor). Miss Frances Dunton, soprano. Mr. Winch, tenor.

Dec. 28.—Queen's. Mendelssohn Choir. You'll Never Guess, Perceval, Homeward, Leslie. Madeleine, Roeckel. Toggenburg Cantata, Rheinberger (solos, Mrs. Jeannie Patrick Walker and Mr. W. Edgar Buck). Night, Lassen. Tafellied Dank der Damen, Brahms. Conrad Ansorge, piano—Rhapsodie H. No. 12, Liszt; Kammenoi Ostrow, Staccato Etude, Rubinstein; Chant Polonaise de Chopin, Three Paganini Caprices, Liszt.

1889

April 9.—Queen's. Mendelssohn Choir. Vineta, Brahms. Why do the Heathen, Mendelssohn. This Day in Wealth of Light, Raff. Miller's Wooing. Eaton Faning. Morning, Lassen. Miss Flora Finlayson, contralto; W. J. Winch, tenor.

Dec. 31.—Queen's. Mendelssohn Choir. My Bonny Lass, Thos. Morley. Love's a Rogue, Rheinberger. To the Night, Saint-Saens. New Year Song, Mendelssohn. Jubilate Amen, Max Bruch (soprano solo, Mrs. E. Humphrey-Allen). My Love is Fair, Leslie. Cantata, The Sun Worshippers, Goring Thomas (solos—Mrs. Humphrey-Allen and W. J. Winch). Josef Adamowski, 'cello—Berceuse, Fitzenhagen; Vito, Spanish Dance, Popper; Le Desir, Servais.

1890

April 11.—Windsor. Mendelssohn Choir. On the Sea, Mendelssohn. Uncertain Light, Schumann. Lord Ullin's Daughter, Hamish Maccunn. Old Ocean's Life, Leslie. Cantata, The Feast of Adonis, Jensen (solos—Mrs. Chambers, soprano; Mr. Power; tenor; Miss Miriam Homer, soprano; Miss Annie M. Lampman, piano.)

1891

Jan. 9—Windsor. Mendelssohn Choir. Carols, This Day is Born, and Marienlied, Praetorius. In Terra Pax, Dykes. Welcome, Rheinberger, Styrian Dance, Scharwenka. The Pine Tree, Rubinstein. Coquette Canon, Brahms. Slumber Song, Lohr. Gracious Lord, Motett. J. C. Bach. Franz Rummel, piano—Moonlight Sonata, Beethoven; Holberg Suite, Grieg.

Jan 23.—Queen's. Mendelssohn Choir. Testimonial to Calixa Lavallee. Choral numbers chiefly as above. Miss Sym, piano; F. Jehin-Prume, violin; Robert Brewer, 'cello—Trio D minor, op. 49, Mendelssohn. E. Clark, piano.

April 10.—Windsor. Mendelssohn Choir. Journey Song, Rheinberger. Autumn, Mackenzie. The Shepherd Danced, Moszkowski (solos, Mrs. Chambers and Mr. Power). Confidence, Schumann. Midsummer Night, Rheinberger. Madeleine, Roeckell. Sun's Bright Beams; Lassen. Magnificat, four part Motett, Mendelssohn. Heinrich Meyn, baritone—Archibald Douglas, Loewe; Zauberlied, Meyer-Helmund. Mme. Marie Heynberg, piano; F. Jehin-Prume, violin—Sonata, Godard.

Dec. 11.—Windsor. Mendelssohn Choir. Out on the Waters, Caldicott. Mystic Lake, Rheinberger. Carinthian Folk-song, Forsaken, Koschat. Forty-third Psalm, Mendelssohn. Summer Night (Ladies), Gade. Spring's Return, A. Dregert. Praise Jehovah (Psalm CXLIX), Dvorak; Mme. Lillian Nordica, soprano—Aria from Reine de Saba, Gounod; Rejoice Greatly; from Messiah, Handel; Polonaise from Mignon, Thomas. Emery Lavigne, accompanist.

1892

April 5.—Windsor. Mendelssohn Choir. A Walk at Dawn, Gade. In These Delightful Groves, Purcell. Still do I Think of Thee, Rubinstein. From Morning Watch, from Mors et Vita, Gounod. Fall'n is Thy Throne; Motett, Perceval. Song of the Lark, Early Spring, Mendelssohn. Vladimir de Pachmann, piano—Ballade, op. 23, Etudes, op. 25, Nos 6 and 2, op. 10, No. 5, Nocturne, op. 55. No. 1, Mazurka, op. 41, No. 1. Valse op. 42, Chopin.

Dec. 9.—Windsor. Mendelssohn Choir. The First Song, F. G. Jansen. Charm Me Asleep, Leslie. To the Night, Saint-Sæns. Second Psalm, Mendelssohn. Woodland Angelus, Dvorak. Winter Carol. Raff. By Babylon's Wave, Gounod. Mme. Lillian Nordica, soprano—Aria from Herodiade, Massenet; Ave Maria from Cavalleria, Mascagni; Aria from Il Barbiere, Rossini.

1893

April 26.—Windsor. Mendelssohn Choir. O Let Me Play the Fool, Leslie. Awakening of the Rose, Rubinstein. Dirge of Darthula, Brahms. His Golden Locks. John Dowland. The Sorrowing Birch, Reinhold. Fair Daffodils, S. P. Warren. Soldier Rest, Oliver King. Song of the Vikings, Faning. New York Symphony Quartette (Adolph Brodsky, Jan Koert, Ottukar Novacek, Anton Hekking), MS Quartette A minor, op. 41, No. 1, Schumann. Hekking, 'cello—Concerto, Goltermann. Brodsky, violin—Reverie, Vieuxtemps; Ronde des Lutins, Bazzini.

Dec. 29.—Windsor. Mendelssohn Choir. O Snatch Me Swift, Calcott. Lay Him Low, Horace W. Reyner's Gypsy Song, Hamptman; The Pilot, F. H. Hofman; Only Thou, Lassen; O Mistress Mine, MacCunn; Georgie-Porgie, Percival; In Moonlight Fair, Raff; Bells of St. Michael's, Stewart; Morning Prayer, Mendelssohn; Chorale and Fugue, A Saving Health, Brahms. Anton Hegner, 'cello—Elegie, Massenet; Tarantelle, Popper; Romance, Hegner; L'Abeille, Schubert. Emil Fischer, basso—The Wanderer, Schubert; The Monk, Meyerbeer.

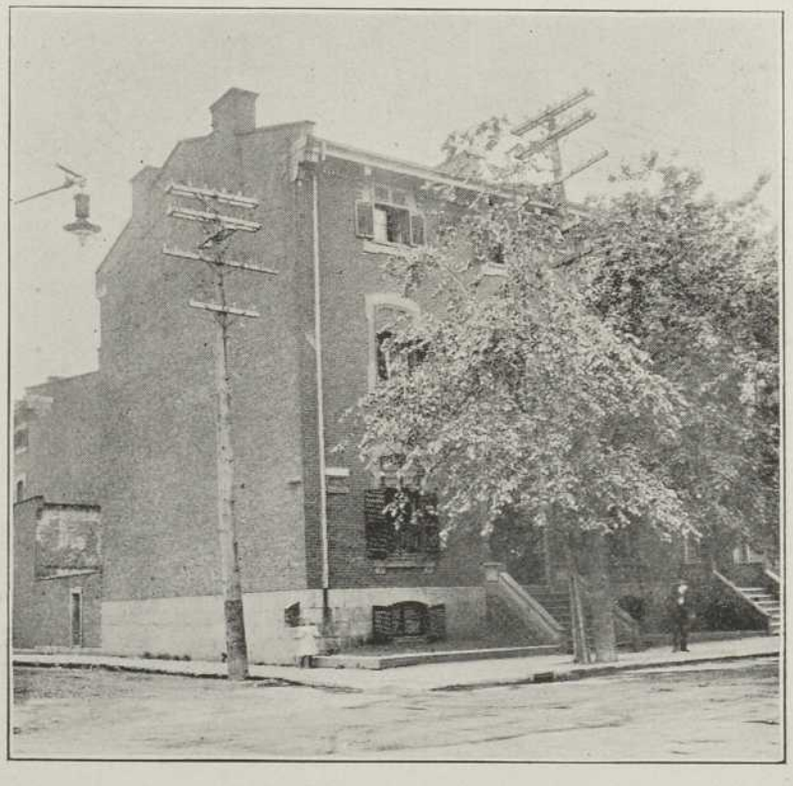
1894

April 10.—Windsor. Mendelssohn Choir. It was a Lover and His Lass, Bridge. When Spring Awakes, Max von Weinzierl. From the Morning Watch, from Mors et Vita, Gounod. Night, Rheinberger, Forty-third Psalm, Mendelssohn. Evening, Sullivan. Praise Jehova (Palsm CXLIX) Dvorak. Josef Slivinski, piano—Tarantelle Venezia e Napoli, Liszt. Ben Davies, tenor—Deeper and Deeper still, from Jephthah, Handel; Three Hungarian Melodies, Korbay; The Dream, O Fair and Sweet and Holy, Fly away Nightingale, Rubinstein.

Various other efforts have been made in Montreal for the carrying on of organizations for the performance of unaccompanied part-song; but none attained any permanent success. The most promising was the organization which afterwards changed its title and the scope of its work and became the present Oratorio Society. This was the Motet Choir, founded by Mr. Horace Reyner in 1897, a number of whose programmes will be found in the chronological catalogue in this volume. It lasted until 1901, and confined itself mainly to the old English madrigals, employing fifty voices. It brought many important artists to Montreal, including David Bispham for the first time, Ellison Van Hoose, Anton Hegner, and others. Mr. Reyner was its conductor throughout, and the concerts took places at Windsor Hall.

An earlier organization of the same kind, which did not enjoy a very long lease of life was the Glee and Madrigal Society, under the joint conductorship of Edwin and C. A. E. Harriss, father and son. This organization began its career under very high social auspices in 1884, with the programme given below, which at that date was a remarkably ambitious one; and it continued for a while to give interesting performances.

April 25, 1884.—Queen's Hall. First Concert Glee and Madrigal Society. Since first I saw Your Face, Ford; Now tramp o'er Moss and Fell, Bishop. Allegiance We Swear, Bishop; Now is the Month of Maying, Morley (A.D. 1595), Cuckoo Sings on Poplar Tree, Macfarren; O Who will o'er the Downs, Pearsall; Now by Day's Retiring Lamp, Bishop. Full Orchestra, Conductors, Edwin and C. A. E. Harriss—Overture Martha, Flotow; Wedding March, Mendelssohn; Pizzicato, Delibes; Overture, Crown Diamonds, Auber; Minuet, Boccherini Miss Fanny Kellogg, soprano—Air Varie, Rode; Douglas Marston; Little Jacob, Farmer and Pigeons, Taubert. Mme. Carreno, piano—Sonata Appassionata, Beethoven; Polonaise, op. 52, Chopin; Rhapsodie, op. 63, Liszt.



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LADIES' MORNING MUSICAL CLUB.

THE Ladies' Morning Musical Club of Montreal, which for some years has been more influential than any other factor in moulding the taste of what is now the most important element of the musical community—the class of cultured women of leisure—is probably the only organization in the local field which has been consciously based on a model from another Canadian city. The Women's Morning Musical Society of Toronto had been only a year or two in existence when it attracted the attention of a Montreal lady, by name Miss Mary Bell, who inquired into the details of its working while staying in Toronto, and in 1892 proceeded to found in Montreal an organization on almost identically the same lines. The meetings of the first season, during which Miss Bell was president, were very informal, and there were no regular committees for the arranging of the programmes. It is on record that the first meeting was devoted to the work of Grieg. It was not long before a more business-like organization was found necessary and for the past twelve years the Club has possessed, besides the officers of ordinary business, a vocal committee, an instrumental committee, and a concert committee. The presidency was occupied for the second and third seasons by Mrs. Elmenhorst and Miss Sise respectively, after which the three-term system that has prevailed ever since became the rule, and Mrs. S. Greenshields, Mrs. Alex. Murray, Mrs. C. T. Shaw, and Miss Skelton have each occupied the office for three seasons, the latter's term ending at the conclusion of the present season. Elections are annual, and re-election is permitted only to the extent of the three successive terms.

The original constitution of the Club provided for 200 associate members (non-performers), but at the opening of the 1905–6 season, when the club was compelled to move from the old small Y.M.C.A. hall and took quarters in the main hall of the same building, it was decided to enlarge this number by fifty. Even after this addition there is already a new waiting list of about one hundred. There is no limit on the number of the active members, but since the first three years of the Club admission to this class has only been secured on

passing a searching examination in proficiency as a performer before a committee of the Club. The average number of active members for some years past has been in the vicinity of one hundred, too large a group for the carrying out rigidly of the theory that every active member should perform for the Club at least once in the season.

The regular weekly meetings are held on Thursday morning from 11 to 12, and rehearsals are held on Tuesday. Admission to these regular meetings is rigidly restricted to the members and out-of-town friends, with the exception of a few invitations that may be issued by the officers and performers of the day. In past years the Club has also performed valuable services as an impresario, bringing into this city many attractions of the highest character,which would not have visited Montreal otherwise, notably the Kneisel Quartet, which has played here for the L. M. M. C. in 1896, 1897, 1898 and 1899, 1901, 1903, 1904, 1905 and 1906. This admirable fixture has been carried on at a considerable financial loss to the Club, purely for the educational value it possessed for the members and for any of the public who might care to take the benefit of it—for the public can purchase tickets for all concerts for which non-local artists of high rank are engaged. Other artists whose visits Montreal owes to this society are Adele Aus der Ohe (first Montreal appearance), the Adamowski Trio, Edward MacDowell, Von Dohnanyi, Fannie Bloomfield-Zeisler, Mme. De Vere Sapio, David Bispham, Mr. and Mrs. George Henschel, Francis Rogers, Ysaye, Ondricek, Gerardy, and others, and a list of lecturers, including William Shakespeare, Carl Armbruster and Rubin Goldmark. Of late years the Club has tended towards abandoning this function, and it is understood that with the exception of one or two concerts per season to be given entirely free to members, as was the first Francis Rogers concert of the last season, there may in future be but few more of these public concerts, though, unless a concert-manager can be found to take up the work of giving chamber concerts, an exception may be made for this form of music. In its earlier years the Club possessed a chorus of female voices, conducted by Mr. Gould of the Mendelssohn Choir, but this feature was abandoned after a short time.

One of the Club's most valuable features is its large collection of classical and modern music, more especially of the kind which the ordinary musician is not likely to buy privately, such as two-piano works, concertos, etc. This is available for the use of all members. The programmes of the weekly meetings are drawn up strictly for the illustration of one particular subject, and the practice is growing of

assigning a particular number to the member who is to perform, the club then providing the music. Thus several days of last season were devoted to the Concerto form, and others to "Modern French Composers," "Russian Composers," Richard Strauss, etc.

The officers of the Club for the current season are as follows, the Secretary-Treasurer being Miss M. M. Cassels, Y.M.C.A. Building:

Executive Committee: Miss Skelton, President, 183 Mansfield Street; Mrs. S. Greenshields, 1st Vice-President, 450 Clarke Ave,; Mrs. A. J. Brown, 2nd Vice-President, 123 Crescent Street; Miss Elsie M. Blackader, Hon. Secretary, 236 Mountain Street; Miss L. Evans, 217 Milton Street; Miss Delorme, 56 St. Hubert Street; Mrs. J. N. Laing, The Grosvenor; Mrs. A. J. G. Macduff, 4293 Dorchester Street; Miss Mills, 287 Mountain Street; Mrs. Alex. Murray, 20 Murray Avenue; Miss Sise, 898 Sherbrooke Street, and Mrs. K. D. Young, 421 Argyle Avenue.

The Concert Committee are: Mrs. C. T. Shaw, 310 Peel Street; Miss V. Kerry, 122 Stanley Street, and Miss Baker, 210 Hutchinson Street.

The membership list is as follows:

Pianists: Miss Barnard, Miss de Beaujeu (student), Miss B. Blundell, Mrs. A. J. Brown, Mrs. Caldwell, Mrs. Cleghorn, Mrs. Coates, Miss Austin Collins, Miss E. Cousins, Miss Delorme, Mrs. Durley, Miss Elliott, Miss L. N. Evans, Mrs. Finley, Miss Finley, Miss K. Finley, Miss Forest, Mrs. P. R. Gault, Miss Gnaedinger, Mrs. S. Greenshields, Miss Hardy, Mrs. Hill, Mrs. Morley Hogle, Miss Holland, Mrs. Ives, Mme. Laberge, Miss Lamb (student), Mrs. Levi, Miss Lichtenstein, Mrs. Macduff, Miss McLaren, Miss Mathewson, Miss E. L. Murphy, Mrs. Alex. Murray, Miss Myers, Miss Plouffe, Mrs. Richardson, Miss Roussel, Mrs. Shaw, Miss Simpson, Miss Sise, Mrs. Stanway, Miss M. Stikeman, Mme. St. Pierre, Mme. Vaillancourt, Mrs. Vipond, Miss Vipond, Miss L. Walker, Miss Wall Miss Wilscam, Mrs. K. D Young.

Vocalists: Miss Adams, Miss Atwater, Miss Baker, Miss Brice, Mrs. Cantlie, Mme. Cornu, Miss Costigan, Miss Demole, Miss Eveleigh, Mrs. Gifford, Mrs. J. T. Gnaedinger, Mrs. Granger, Miss Henderson, Miss Jellett, Mrs. Henry Joseph, Miss Kellert, Mrs. J. N. Laing, Mrs. Matthewson, Miss Mills, Mrs. J. McDougall, Miss Parker, Mrs. J. W. Paterson, Mrs. F. Ramsay, Mrs. Renouf, Miss Schultze, Miss Stafford, Miss H. Stikeman, Miss Symonds, Miss Taschereau, Miss Varney.

Violinists: Miss Blout, Miss Getz (student), Miss Dolly Lucas, Miss McDonnell, Miss Murphy, Mrs. G. Porteous, Miss Mary Tooke, Miss Georgie Turner.

Associates: Mrs. Adams, Miss Ames, Mrs. Archibald, Mrs. Ed. Archibald, Mrs. Armour, Miss Armstrong, Mrs. Ault, Mrs. Badgley, Mrs. Barclay, Mrs. Barlow, Miss Bayne, Mrs. Benson, Mrs. S.H. Bethune, Mrs. Biggar, Mrs. Binks, Miss Binks, Mrs. Blackader, Mrs. Blackman, Mrs. Botterell, Mrs. R. F. Botterell, Miss Boulter, Miss and Mrs. Bovey, Mrs. E. Broome, Mrs. Brosseau, Mrs. Godbee Brown, Mrs. David Brown, Miss A. H. Brown, Mrs. Buchanan, Mrs. Budden, Miss Budden, Miss Jessie Budden, Mrs. L. B. Busteed, Miss Cassels, Mrs. G. Caverhill, Mrs. Chillas, Miss Chillas, Mrs. Bonham Clay, Mrs. Coghlin, Mrs. Colby, Mrs. Collins, Mrs. Geo. Cook, Miss Copland, Mrs. Coristine, Miss Covernton, Miss E. Covernton, Miss H. Covernton, Mrs. Cox, Mrs. Crane, Mrs. T. H. Cunliffe, Miss Darling, Miss M. I. Darling, Mrs. Mortimer Davis, Miss Davis, Mrs. Dawson, Miss A. G. Dawson, Miss M. B. Dawson, Mrs. Dowsley, Mrs. Duclos, Mrs. Duggan, Mrs. A. F. Dunlop, Miss Dunlop, Miss Gladys Dunlop, Miss Durnford, Miss Ekers, Mrs. Evans, Mrs. D. J. Evans, Mrs. O. N. Evans, Miss B. L. Evans, Mrs. Fairie, Mrs. Fairman, Mrs. Fisher, Mrs. Fisk, Mrs. John Forman, Mrs. F. Stuart Foster, Mrs. Fowler, Mrs. D. T. Fraser, Mrs. French, Mrs. Fry, Miss Fysche, Mrs. H. J. Gardiner, Mrs. Wm, Gardner, Mrs. Ernest Gault, Mrs. Hamilton Gault, Mrs. R. L. Gaunt, Mrs. Gibb, Mrs. Gnaedinger, Mrs. Grant, Mrs. D. F. Gurd, Mrs. Gurd, Miss Gurd, Miss O. Gurd, Miss G. Hampson, Mrs. C. M. Hays, Miss Hays, Mrs. Heaton, Mrs. Hebden, Mrs. Henderson, Miss Henderson, Miss A. Henderson, Mrs. Heney, Mrs. Hibbard, Miss Hingston, Mrs. W. Hodgson, Mrs. R. C. Holden, Mrs. Holland, Miss Holmstrom, Mrs. S. P. Howard, Mrs. R. Howard, Miss Howard, Mrs. Haw, Miss Hunter, Mrs. Hutchison, Mrs. Jephcote, Mrs. C. R. G. Johnson, Mrs. Judge, Mrs. Kennedy, Mrs. Kilbourn, Mrs. Kingman, Mrs. Kyle, Mrs. Labatt, Mrs. Labbe,

FLETCHER MUSIC METHOD SCHOOL

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The programme of work for the current season is as follows.

Nov. 15, Miscellaneous. Nov. 22, Scandinavian and Finnish Composers. Nov. 29, Schumann-Schubert. Dec. 6, Symphony Day. Dec. 13, German Composers. Jan. 10, 1907, Symphony Day. Jan. 17, Chopin-Rubinstein. Jan. 24, Early Composers. Jan. 31, Symphony Day. Feb. 7, MacDowell. Feb. 14, Russian Composers. Feb. 21, Miscellaneous. Feb. 28, Mozart-Grieg. Mar. 7, Varieties or Musical Form. Mar. 14, Symphony Day. Mar. 21, Beethoven-Richard Strauss. Mar. 28, Annual Meeting.

ST. JAMES' CATHEDRAL

THE MONTREAL MUSICAL CLUB

N this connection there should be mentioned a somewhat similar organization formed almost at the same time as the Ladies' Morning Musical, which did good work for a few years but lacked the inherent vitality of the surviving society. The Montreal Musical Club was the creation, and in a far greater measure than the other society the property so to speak of a single energetic lady. Mrs. Page-Thrower, whose name will be found on many programmes of the eighties and nineties in the capacity of vocalist and afterwards of impresario and organizer, was an Irish lady who came to this country with her husband, and was compelled by the latter's business reverses to engage in the pursuit of a livelihood by means of her musical attainments, which were large; and among the upper social circles she enjoyed for a long time the reputation of being the most desirable vocal teacher in the city for the teaching of young ladies. She returned to Ireland about 1900 and died not long afterwards, but the recollection and the results of the work she did for music in Montreal remain ineradicable.

The president of the society, which was an "Association of Ladies formed for the purpose of developing the Musical Talent of its Members and exciting interest in musical affairs," was Mrs. Hector Mackenzie, in the season of 1892–3, which was the first period of its really organized life. The vice-presidents were Mrs. W. Elmenhorst and Mrs. G. W. Stephens, the treasurer, Mrs. Frank Stephen, and the secretaries, Miss Sadlier and Miss Murphy. The treasurer, with Mrs. J. J. Grant and Mrs. Moyse, were a finance committee. The division into active and associate members was the same as in the Ladies' Morning Musical Club, and there were forty-five associates and seventy-five active members.

The programme committee consisted of Mrs. Page-Thrower, Mrs. G. Turner and Miss Perrault, with sub-committees on instrumental music (Mrs. Reed, Miss Davy, and Miss Bengough), and on vocal music (Mrs. De Sola, Mrs. Chadwick, Mrs. Dougall, Mrs. Crittenden and Miss Costigan).

During the two or three years of its existence the Club did much useful work, and was responsible for the appearance here of a number of important artists. As it did not survive into the period covered by this volume, it is impossible to go into its work in detail.

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MUSICAL EDUCATION

—o—

McGILL CONSERVATORIUM.

PREVIOUS to the year 1904 there existed in Montreal no institution for the teaching of music which enjoyed the recognition of any State or public body. The Dominion College of Music, which possesses a provincial charter, had long since abandoned as unprofitable the work of teaching music, and the existing "conservatories" and music schools were on exactly the same footing as the private schools of other branches of learning. Musical degrees were granted and are still granted by Lennoxville College, but no local teaching faculty for these degrees existed in the province. McGill University has not yet availed itself of its power to grant musical degrees, and its Faculty of Music exists only theoretically. Laval had never concerned itself with the instruction or examination in the art of music. About 1903 Dr. (then Mr.) Charles A. E. Harriss set about the removal of this anomaly in the educational system of a rich and cultivated community. He succeeded in enlisting the sympathy of the McGill University authorities, together with that of the University's great benefactor, Lord Strathcona; and upon the latter's presenting the use of the fine old mansion on the north-west corner of Sherbrooke and University streets, the McGill University Conservatorium of Music was established, and its staff began teaching operations late in the Autumn of 1904.

It was understood at the time that the operation of the Conservatorium would be experimental for a period of three years, and that at the end of that time, should it be found that it had filled an important want in the educational system, it would be put on a more permanent and efficient footing, with the aid of the philanthropists who were already interested in it. The school has now almost reached the end of its probationary period. During its second session, 1905–6, it had a registration of 452 students, fifteen of whom were

receiving free tuition. It sent up 105 candidates for the examination of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, held in conjunction with McGill University, as against 61 in its first year. It received at the opening of the present year exhibitions to the value of $50 from Angus Hooper. Esq., $50 from Mrs. F. Orr-Lewis, and $150 from Lachlan Gibb, Esq. ($50 per annum for three years), for competition among its students, Pupils' recitals have been held with great frequency during this session and a number of free lectures have been delivered by Dr. Wesley Mills, Mr. Percival J. Illsley, Dr. Hans Harthan, Miss Lichtenstein, and others.

Particulars of the constitution and curriculum of the Conservatorium will be found in the special article on another page. The holders of exhibitions since the foundation have been:—

Session 1904–5.—F. L. Beique scholarship, singing, $50, Mlle. Bertha Savage; Angus Hooper scholarship, singing, $50, Miss Sarah Goldstein; Conservatorium scholarship, singing, $50, Miss Annie Mattinson, London, Ont.; Conservatorium scholarship, violin, $50, M. Albert Chamberland; Director's scholarship, pianoforte, $50 Miss Ellen Ballon.

Session 1905–6.—Conservatorium scholarship, singing, $50, Mr. Louis B. Burke; Schumann-Heink scholarship, singing, $50, Mlle. Etienne Colleret; H. C. Scott scholarship, violin, $50, Miss Mae Getz; H. C. Scott scholarship, organ, $50, Miss Isabella Bowman.

Among the students in attendance from outside of Montreal are pupils from St. Anne de Bellevue. St. Joseph de Bordeaux, North Bay, Ont., Ste. Scholastique, Indian Head, Saskatchewan, Van Kleek Hill, Ont., Cardinal, St. Hilaire, Belleville, Ont., St. John's, Newfoundland, Island Pond, Vermont, Knowlton, Farnham, Hudson, Hartland, N. B., Martintown, Ont., Terrebonne, Cookshire, London, (England), Vancouver, B. C., Athens, Ont., and Hudson Heights.

The director of the Conservatorium is Dr. Charles A. E. Harriss whose degree of Music Doctor of Canterbury, *Honoris Causa*,, was presented to him in recognition of his services to musical education in Canada, and particularly of his efforts to inculcate a taste for music of the English school. It is a well-known fact that Dr. Harriss's services have been placed at the disposal of the McGill authorities for this important work entirely without remuneration. In view of the pressure of his other duties, it is not expected that Dr. Harriss will be able to continue in the directorship when the school is placed on a more permanent basis.

When this takes place, it is anticipated that a complete Faculty of Music of McGill University will be established in connection with the Conservatorium, and that examinations for the degrees of Bachelor and Doctor of Music will be undertaken. The requirements for these degrees are already announced in the current syllabus.

The three years' course of the present Conservatorium together with the examinations of the Associated Board, connected therewith, will take the place of the preliminary examination in music.

THE STRATHCONA SCHOLARSHIPS.

THE most important endowment for purposes of musical education that has ever been placed at the disposal of Montreal competitors is that which is described in the catalogue of the Royal College of Music, South Kensington. London, England, as the Montreal Scholarship, but which is more generally known in this country as the Strathcona Scholarship, after the name of its founder. Presented every three years, this scholarship provides its fortunate holder with three years of free tuition at the Royal College of Music, and a sum of fifty guineas per annum for maintenance. The tenure may be shortened or extended at the discretion of the council, according to the health, progress, and conduct of the scholar.

GESU CHURCH ORGAN

First offered for competition in 1895, the Strathcona Scholarship has already to its credit the names of four of the most important recent acquisitions to Canadian music. Its first holder was Mlle. Beatrice LaPalme, of the Paris Opera, who won it upon her ability as a violinist, but had not long been in Europe before she decided to give her whole attention to the development of her voice. In 1898 the scholarship was won by Miss Ada Moylan, of whom a further account will be found in the biographical section of this volume. Miss Moylan was followed by Mr. Lynnwood Farnam (also see biographical section) who acquired while in London the reputation of being one of the most brilliant young organists of the time; and it is now held by Miss Christina Barrie-Dickson, of whose progress very flattering reports have been received. A new examination will take place very shortly, which will be the first since the appointment of Mr. Bohrer to the Examining Board. This Board is made up of three eminent local musicians. Mr. Bohrer's predecessor was Mr. Horace W. Reyner, who left the city in June, 1906, and Messrs. Couture and Cornish are those who remain on the Board.

The scholarship is intended for persons (1) who were born in or near Montreal; (2) who were resident in or near Montreal for five years preceding the examination; (3) who are children of parents, one of whom has resided in or near Montreal for five years preceding the examination. Candidates are required to perform a piece or pieces of their own choice, and may be asked to sing or play scales and to read at sight. Candidates are eligible between the following ages reckoned on the date fixed for the examination:—Composition, 13 to 21, Piano, (males) 13 to 18, (females) 13 to 19; organ, (males) 13 to 19, (females) 13 to 20; harp (males), 13 to 18, (females) 13 to 19; violin and viola, 13 to 18; violoncello, 13 to 20; double bass (males only), 13 to 24; wind instruments (males only) 17 to 27; singing (males) 18 to 24, (females) 17 to 22.

OTHER TEACHING ORGANIZATIONS.

There are few other organizations for musical instruction in the city, the greater part of the teaching work being done by unattached teachers working at their own or their pupils' homes, or by the professors associated with the ordinary schools of learning, who are usually quite independent of the regular staff and organization of those institutions. Chief among the private musical schools is the Conservatoire National, on St. Denis Street, which bears the stamp of French-Canadian nationality and claims the services of a large number of the leading artists of that race. The Montreal Conservatory,

on Dorchester Street near Drummond, is directed by Herr C. E. Seifert, formerly a concert violinist of repute, editor of a German-American musical periodical in New York, and author of musical articles in various standard German encyclopedias. Herr Seifert's aim is to give his pupils not merely a technical musical equipment but the general artistic and intellectual surroundings necessary to their fuller development, and too little regarded in the ordinary domestic life of this country. Miss Dolly Lucas, a charming young girl-violinist, is one of the best-known pupils of the institution.

The only musical examinations conducted in the Province are those of the Associated Boards of the Royal Academy of Music and the Royal College of Music, of London, England, for which McGill University is the local representative; of the Quebec Academy of Music; and of the Dominion College of Music, full information concerning which latter will be found elsewhere. None of these three carries on any teaching work in Montreal.

The following is a list of Licentiates of Dominion College of Music:

Honorary Licentiates (Hon. L. Mus.)—J. Edgar Birch (Ottawa), A. E. Bishop, (Quebec), Max Bohrer (Montreal), William Bohrer (Montreal), J. D. Dussault, Arthur Dorey (Ottawa), W. E. Fairclough, F.R.C.O. (Toronto), J. A. Fowler, (Montreal), Septimus Fraser (Montreal), Percival J. Illsley, Mus. B., F.R.C.O., (Montreal), Arthur Letondal (Montreal), R. Oct. Pelletier (Montreal), William Reed (Quebec), and Horace W. Reyner, Mus. B., A.R.C.O. (Duluth).

Licentiates by examination (L. Mus.)—Sydney C. Dalton, Nora Elliot, Edith E. Holmes, Jennie E. Howard, Mus. B., William H. Jackson, Mus. B., Evelyn J. Lane, A. J. Maxwell, John B. Norton, A.R.C.O., Herbert E. Starr, Edith Walkley, Mus. B., and Lydia E. Wilson.

ASSOCIATION ARTISTIQUE.

Among the teaching organizations which did good within the period of our retrospect, though they did not weather the storm and stress of the opening of the new century, the Canadian Artistic Society, or Association Artistique Canadienne, must not be forgotten. In spite of its precarious financial basis—like many other institutions admirable in themselves, it was supported largely by the proceeds of a lottery—it lasted from 1896 to 1901, and in that period engaged the services of some of the most learned and most original minds in French-Canadian music—Edmond Hardy, the late Charles Lebel, Achille Fortier, the well-known composer and arranger of Canadian melodies, Oscar Martel, and August Letondal. It was generous in its encouragement to budding talent among its pupils, and not a few of the more prominent artists of the period owe their beginnings to the facilities afforded them by this short-lived school of music. Mlle. Anna Landry, Miss Sadie Dowling, Mme. McMillan, Mlle. Gilberte Prevost and Henri Arnoldi, are a few of the Association's more distinguished pupils.

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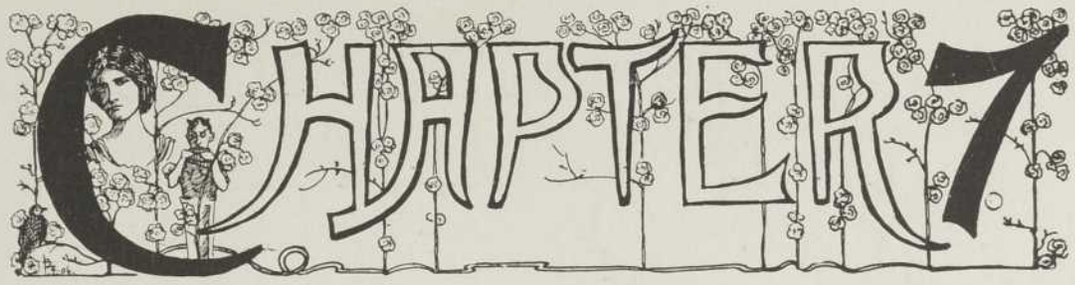

GRAND OPERA.

THERE are one or two fields in which the art of music is so closely associated with other arts that it is difficult to say to which classification the resulting performance belongs. This is particularly the case with the association of music and acting which we call opera. Opera is generally divided by English-speaking communities into the two classes of grand and comic. The right of the former of these to be considered in a musical history is indisputable. In the days when true comic opera of the kind to which the late Sir Arthur Sullivan devoted his lifetime was still a living art-form, it would probably have been necessary to say something of works of that class as well. For the period covered by this book we are relieved of any such necessity by the fact that genuine comic opera has been practically non-existent. With the possible exception of one or two of Sullivan's latest works, there has been no comic work produced in Montreal within that period which could claim importance as music.

The task of compiling the record of grand opera is a somewhat difficult one. It is a form of art to which the French-Canadian community in particular is passionately addicted, and in default of the very costly appliances and forces necessary for its proper production there have been almost continuous efforts in Montreal at the presentation of the standard operas, which have ranged all the way from the ridiculous to the heroic. This city has not infrequently become a haven of refuge for former stars of the European and New Orleans operatic establishments, who have found here audiences so highly appreciative of the art of stage singing that they were willing to overlook the deterioration, or even the total disappearance, of the singing voice. In the last three years, or since the performance of opera by touring companies took a new lease of life, and tolerably artistic organisations began to visit the city regularly, there has been less evidence of these local efforts to meet a deep-felt want, and consequently the historian is less often confronted by the question whether a recorded operatic performance can properly be described as a musical event or not.

At a quite early period in the development of the Montreal stage the city was visited by organizations which presented the lighter Italian and English-Italian repertoire, with more or less mutilated orchestration, and frequently with very fair vocal strength. But this did not satisfy the demands of the opera-loving public, and it is an extraordinary fact that Tannhauser was performed without action or costume by the Montreal Philharmonic Society years before it had been seen, or almost heard of in America, outside of New York, Chicago and Boston.

By the season of 1893–4, at a time when the English-speaking community was still satisfying itself with very moderate touring opera, the Societe d'Opera Francais had been organized as an incorporated company, and in the fall of the former year commenced operations in the old Theatre Francais—a very modest prototype of the present splendid East-End theatre, with a seating capacity of less than one thousand. Light opera was however the limit of its aims during the first season, and "Carmen" was the most ambitious work attempted. Drama and comedy without music were part of the season's programme. The company was a strong one, including the famous Portarlier, Montfort, Mlle. de Goyon, and other French artists of repute. In the second season Italian grand operas were put on, among them Traviata, Lucia and Trovatore. The company was strengthened at the end of the New Orleans season by the accession of a number of singers from that theatre. In the third season a full grand opera repertoire was given, and the company reached its strongest appearance with such names as Mme. Conti-Bossi, Essiani, and Bennati. The salary list was probably too much for the business, and at the end of the season the Societe wound up its assets and no more was heard of it. During these three years the only performances in English worth mentioning were those of the Heinrich Opera Company, a good touring organization of the time and including the famous Del Puente and Montegriffo. This company performed in the vernacular, and Aida and Rigoletto were among the works given. The visit was in the late spring of 1894.

In the autumn of 1896 the International Grand Opera Company, including a number of singers who have since become very popular here in English roles and one or two who were then at the apex of their fame, gave a few performances at the Academy. Among the principals were Thomas McQueen, Winfrid Goff, Louise Engel, Marie Senta, Myrta French, etc. The repertoire was the usual one of English works and the commoner Italian operas, but all in English. Several of these singers returned two years later in a rather lightweight organization called the Jaxon Opera Company, with a repertoire mainly of opera comique.

CONSERVATOIRE NATIONALE

The visit of the Charley Opera troupe of New Orleans to Her Majesty's theatre in April, 1899, marked a new era in the presentation of lyric drama. Performers of an equal rank had visited the city before, but their efforts had been confined to operetta and opera comique while the Charley troupe, in the course of their twenty performances, presented such works as La Juive, Sigurd, L'Africaine, Faust, Tannhauser, Reine de Saba, Trovatore, Les Huguenots, Carmen, Mignon, and Cavalleria. A number of operettas were also presented, including Le Jour et La Nuit, Mam'selle Nitouche, La Mascotte, La Fille du Tambour Major, Les Dragons de Villars, Les Noces de Jeannette, and La Fille du Regiment.

Among the chief members of the company may be mentioned, Mme. Fierens, of the Paris Opera, M. Gibert, of the same organization, Mmes. Dalzen, Savine, Berges, and Pouget, and MM. Gaidan and Bouxmann, the latter of whom afterwards revisited Montreal in Mme. Calve's concert company. An orchestra of forty and a large chorus and ballet brought these performances nearer to the complete requirements of grand opera than any previously given. The famous baritone Gautier, who afterwards spent several years here, singing at Sohmer Park and elsewhere, first visited Montreal on this occasion.

The Charley singers made a second short visit to Montreal the following spring, and in the autumn of the same year (1900) a very ambitious French operatic organization under the management of Nicosias and Co. gave a brief and not altogether satisfactory season at the Monument National, commencing Oct. 6. This troupe, which was purely of old country French management, was organized with too little regard for the tastes of this continent, and much money was spent on ballets and other accessories that could have been dispensed with. The ladies of the troupe were Mmes. Talexis, Badilia, Doiska, Defly, Telba and Laffon, and the men included Occellier, the excellent baritone who was afterwards heard here very frequently, Ansaldi, Prevost, Defly, Salvator, Petrus, Berriel and Grommen. In 1901 an effort was made to establish a local opera comique company out of the remnants of several of the companies that had gone to pieces here, with Mr. J. J. Goulet as conductor. It was unsuccessful, and there has since been no serious attempt at French opera.

In October, 1901, took place the most ambitious grand opera performances ever given in Canada. It was in this year that the present Prince and Princess of Wales, then under the titles of Duke and Duchess of York, made their memorable tour through Canada, and a part of the entertainment arranged for them was a series

of operatic performances in Massey Music Hall, Toronto, by some of the leading singers of the Metropolitan Opera House, New York, with a strong orchestra and chorus from the same theatre, all under the management of the late Maurice Grau. This company included Montreal in its tour, the performances here being given at Her Majesty's Theatre.

In spite of very high prices all the performances were attended by large audiences, and the visit did much to popularise a higher class of operatic production among Montrealers. Incidentally, it also took away such an immense sum of money as practically to kill the remainder of the musical season.

The operas presented, with their casts and conductors, were as follows:—

October 8, 9 & 10—His Majesty's. Grand Opera, by chorus, ballet and orchestra from Metropolitan, of New York, and casts as follows, under Maurice Grau: Carmen in French—Carmen, Calvé; Frasquita, Bauermeister; Mercedes, van Cauteren; Micaela, Fritzi Scheff; Don Jose, Salignac; Zuniga, Dufriche; Morales, Jacques Bars; Dancairo, Gilibert; Remendado, Vanni; Escamillo, Declary; Conductor, Flon. Faust in French: Marguerite, Sembrich; Martha, Bauermeister; Siebel, Carrie Bridewell; Faust, Gilibert; Valentine, Declery; Wagner, Dufriche; Mephisto, Journet; Conductor, Seppilli. Manon in French (matinee)—Manon, Sybil Sanderson; Poussette, Marylli; Javette, Carrie Bridewell; Rosette, van Cauteren; Lescaut, Dufriche; Comte des Grieux, Declery; Guillot, Gilibert; De Bretigny, Bars; des Grieux, Salignac; Conductor, Flon. Tannhauser in German—Elizabeth, Emma Eames; Venus, Reuss-Belce; Shepherd, Bridewell; Tannhauser, Dippel; Wolfram, Muhlmann; Herman, Blass; Walther, Reiss; Heinrich, Vanni; Biterolf, Gilibert.

From that date until the season of 1904–05 there was no attempt to present high-class grand opera in Montreal. Some of the lighter Italian operas were given by locally-organized troupes at Sohmer Park, but while these performances showed considerable orchestral excellence, and received much popular support, they can hardly be regarded as serious contributions to operatic knowledge. In the autumn of 1904, Montreal received its first visit from the Savage Grand Opera Company, an organization which has admittedly brought the performance of Italian, French, and Wagnerian opera in English to a pitch of excellence never before approached on this continent. A week of performances, eight in all, was given in October, and while the public held somewhat aloof on the first two evenings, as is usually the case in Montreal with an unknown attraction, its attendance during the balance of the week was sufficient to ensure a regular return of the organization.

These performances were given in His Majesty's Theatre, with the orchestra pit enlarged for the occasion: and as popular prices

were charged (50 cents to $2) they appealed to all classes of the community. Indeed, the French-speaking population showed a surprising degree of interest, considering that the performances were given in a language which was neither their own nor that of the original. The operas presented together with their casts, were as follows.:—

Oct. 31—Lohengrin, Wagner. Lohengrin, Wegener; Henry, Boyle; Telramund, Goff; Herald, Richards; Elsa, Miss Rennyson; Ortrud, Miss Newman; conductor, Schenck.

Nov. 1.—Il Trovatore, Verdi. Leonora, Miss Brook; Inez, Miss Sherwood; Azucena, Miss Ivell; Manrico, Sheehan; di Luna, Deane; Ferrando, Bennett; Ruiz, Barron; conductor, Emanuel.

Nov. 2.—Carmen, Bizet. Jose, Wegener; Escamillo, Deane; Il Dancairo, Busby; Il Remendado, Jungman; Zuniga, Boyle; Morales, Barron; Micaela, Miss Brooks; Frasquita, Miss Sherwood; Mercedes, Miss Harrington; Carmen, Miss Ivell; conductor, Schenck.

Nov. 3.—Othello, Verdi. Othello, Sheehan; Iago, Goff; Cassio, Barron; Roderigo, Jungman; Lodovico, Bennett; Montano, Busby; Desdemona, Miss Rennyson; Emilia, Miss Newman; conductor, Emanuel.

Nov. 4—La Boheme, Puccini. Rudolph, Sheehan; Schaunard, Bennett; Benoit, Jones; Marcel, Goff ; Colline, Boyle ; Alcindoro, Jungman; Mimi, Miss Rennyson; Musetta, Miss Ivell; conductor, Emanuel.

Nov. 5.—Matinee.—Tannhauser, Wagner. Landgrave, Boyle; Tannhauser, Wegener; Reinmar, Henderson; Wolfram, Deane; Walter, Barron; Biterolf, Richards ; Heinrich, Robert ; Elizabeth, Miss Rennyson ; Venus, Miss Newman; Shepherd, Miss Sherwood; conductor, Schenck.

Nov. 5.—Pagliacci, Leoncavallo. Nedda, Miss Newman; Canio, Sheehan; Tonio Goff; Beppe, Barron; Silvio, Richards; conductor, Emanuel. Cavalleria Rusticana, Mascagni; Santuzza, Miss Brooks; Lola, Miss Ivell; Turiddu, Sheehan; Alfio, Deane; Lucia, Miss Harrington; conductor, Schenck.

At the end of the same season, in May, 1905, the taste of Montreal for the most serious form of opera had a yet severer test, when four performances were given of Wagner's Festival play, "Parsifal." These took place at His Majesty's Theatre, the performers being another organization under the management of Colonel Henry Savage. In artistic quality they were conceded to be all that could possibly be expected—indeed more than anybody would have dared to expect—in an ordinary theatre and from a travelling company. They were less well patronized than should have been the case, but it may be doubted if any musical performance has ever left a deeper impression on the intellectual and artistic life of Canada.

Apr. 27, 28, and 29.—Parsifal, Wagner, four performances (where roles were alternated names of artists are given in order of performances): Kundry, Mme. Hanna Mara, Miss Florence Wickham, Miss Wickham, Mme. Mara; Parsifal, Alois Pennarini, Francis Maclennan, Pennarini, Maclennan; Amfortas, Johannes Bischoff, Franz Egenieff, Bischoff, Egenieff; Gurnemanz, Putnam Griswold, Ottley Cranston, Griswold, Cranston; Klingsor, Homer Lind, Parker Coombs, Lind, Coombs; Titurel, R. Kent Parker; Voice,

Charlotte George; Esquires, Miss Jennie Keller, Miss Elsa Van der Voort, Alfred Kappeler, and William Kelly; Knights, Francklyn Wallace and Albert Pellaton; Flower Maidens, Misses Pearl Guzman, Harriett Cropper, Celeste Wynn, Lillian Mattice, Clara Eckstrom, Charlotte George; Grail Bearer, Miss Eva Wallace; conductor, Walter Rothwell, Moritz Grimm, Rothwell Grimm.

The Savage English Opera Company returned the following autumn at about the same date as before, the chief feature of the engagement being the performance of "The Valkyrie," a work which proved to be somewhat too heavy as a part of a mixed repertoire. This time the strength of the company was well known, and a very heavy week's business was done. The following is the list of programmes:—

Nov. 13.—Aida, Verdi: King, Ottley Cranston: Amneris, Miss Rita Newman; Rhadames, Sheehan; Ramfis, R. K. Parker; Aida, Mme. Morioara Serena; Amonasro, Goff; Priestess, Miss Millicent Brennan; conductor, Emanuel.

Nov. 14.—Lohengrin, Wagner. Lohengrin, Maclennan; Henry, Parker; Telramund, Deane; Herald, Richards; Elsa, Miss Rennyson; Ortrud, Miss Margaret Crawford; conductor, Schenck.

Nov. 15. Matinee—Tannhauser, Wagner. Landgrave, Parker; Tannhauser, Maclennan; Reinmar, Wood; Wolfram, Deane; Walter, Best; Biterolf, Parsons; Heinrich, White; Elizabeth, Miss Rennyson; Venus, Miss Albright; Shepherd, Miss Brennan; conductor, Schenck.

Nov. 15.—Rigoletto, Verdi. Duke, Wegener; Rigoletto, Goff; Sparafucile, Cranston; Count, Richards; Marullo, Bowman; Borsa, Best; Ceprano, Parsons; Gilda, Miss Easton; Giovanna, Miss Helen Petre; Maddalena, Miss Crawford; Countess, Miss Brennan; conductor, Emanuel.

Nov. 16.—Valkyrie, Wagner. Siegmund, Maclennan; Hunding, Parker; Wotan, Cranston; Sieglinde, Miss Rennyson; Brunnhilde, Miss Newman, Fricka, Miss Crawford; Valkyries, Misses Helen Davis, Brennan, Myrtle Holmes, Crawford, Albright, Estelle Davis, Winifred Baldwin; Flora Fitzgerald; conductor, Schenck.

Nov. 17.—La Boheme, Puccini: Rudolph, Wegener; Marcel, Goff; Schaunard, Richards; Colline, Parker; Benoit, Jones; Alcindora, Jungman; Mimi, Mme. Serena; Musetta, Miss Brennan; conductor, Emanuel.

Nov. 18.—Matinee. Faust, Gounod: Faust, Maclennan; Mephisto, Cranston; Marguerite, Mme. Serena; Valentine, Deane; Siebel, Miss Albright; Wagner, Parsons; Martha, Miss Petre, conductor, Emanuel.

Nov. 18.—Tannhauser, Wagner. Landgrave, Parker; Tannhauser, Wegener; Wolfram, Richards; balance as Nov 15 matinee.

So far as the current season has now progressed, there have been no performances of grand opera, but something of a rush of opera is in prospect for the Spring. Puccini's "Madame Butterfly" by the Savage English Opera Company, Italian and French operas by Henry Russell's San Carlo opera company, and flying visits from one or both of the Grand Opera organizations now in rivalry in New York, are among the probabilities.

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MUSIC AND THE SABBATH.

THE performance of musical compositions simply as works of art, and apart from any religious signification, on the first day of the week has always been looked on askance by a very considerable portion of the population of Montreal, without distinction of race. The circumstance is characteristic of communities in an early stage of artistic development, and has been conspicuous in the musical history of almost every town on this continent with the exception of those which have possessed a large population of continental European birth. Various attempts have been made here to establish Sunday concerts as a regular feature of the musical life of the Canadian metropolis, but for different reasons they have all failed, and for a good many years the only musical performances available to the local public have been those of a small orchestra of varying but sometimes notable excellence attached to a garden where vaudeville performances are given on seven days of the week, the whole being rendered independent of local opinion by the possession of a Quebec charter granting it very wide powers of disregarding the municipal enactments.

It is unlikely that the Sunday concert question will be revived until the erection of a large music hall again brings it prominently to the front. That it will come up for settlement then is inevitable, for such a hall will require every penny of revenue it can secure in order to make both ends meet, and experience has shown that there is a very large public in the city only too anxious for any kind of quiet and artistic entertainment on the Sabbath. There is no legislation which could act as a bar to the giving of sacred concerts in a hall not used for theatrical purposes, and the matter would rest for settlement entirely with the authorities in charge of the hall. At present, on the other hand, there is absolutely no auditorium suitable for such purposes except the theatres and the Monument National. The control of the latter is vested in a religious and national society largely controlled by ecclesiastical authorities, while the theatres are prevented from opening by a civic by-law dating from early in the last century, which has been held by the Recorder's Court to prevent them from opening

for any purpose whatsoever. There is at the time of writing a considerable doubt as to the validity of this by-law, and the Quebec Legislature is considering an amendment to the City charter permitting the giving of concerts irrespective of the place of performance.

With the effect of the ruling against Sunday concerts in this city from a moral standpoint this book can have nothing whatever to do. But it is undeniable that it has worked a considerable hardship to the local musical profession and to a certain portion of the music-loving public. It has become of late years almost impossible to secure an audience of any kind on a week-day for a concert given by local musicians no matter of how high a standing. Whatever may be the reasons for this, competition of the theatres, the size of the city and the consequent amount of travelling necessary to get home after the day's work and to get out again to an entertainment, or the known fact that it is difficult to get a good local concert company together for a week-night because the best instrumentalists nearly all have theatrical engagements—the fact remains that it is impossible for local performers to get a paying audience from Monday to Saturday, and quite easy on Sunday. On the other hand, a great many of the best instrumentalists are practically unknown as solo players except to those audiences of their friends who can be drummed up for a "benefit" concert. They are engaged in the theatres six nights a week, and therefore cannot make a regular appearance before the general public in solo or quartette work except on Sunday. Serious orchestral music is virtually unknown to the male population (which cannot attend concerts on Friday afternoon) for the same reason, because it is impossible to get together an orchestra of local musicians on a week-day evening. Chamber music is at present essentially a prerogative of the wealthy classes, and the amount of good instrumental solo music available at low prices is practically negligible, while scores of promising young vocalists never get a hearing outside of their church choirs or, if they are fortunate, in the private gatherings of the Ladies' Morning Musical Club.

The most important attempt to remedy some of these deficiencies by means of Sunday concerts was that which was made by the management of Her Majesty's Theatre in 1900 and 1901 and entrusted to the direction of Mrs. Jean D. Ives, a pianist of very high attainments whose withdrawal from the concert platform at the present time is much to be regretted. This interesting series of concerts was terminated in the second season by the arrest of the then lessee of the house, Mr. Maurice E. McLoughlin, and his being sentenced to one hour's imprisonment for the violation of the civic by-law before mentioned, which prohibited

the opening of a theatre on Sunday; and owing to the fact that this obstacle occurred at a time when ill-health made Mrs. Ives quite willing to abandon the enterprise, while the theatre management were unable to find anybody to carry it on with much promise, the case was never carried any further than the local police magistrates.

The management of the theatre was not the same during the first of these two seasons as during the summer. In 1900 it was being operated with a stock company in charge of Mr. John A. Grose, who was the lessee from the West End Theatre Company, and to whom must probably be ascribed the paternity of the Sunday concert idea.

It would scarcely be possible to give here the complete programmes of all these concerts, which were necessarily in large part of a popular nature, though they also presented a surprising amount of the highest class of music. The concerts took place every Sunday afternoon and evening and the same body of performers appeared at both afternoon and evening events, usually in almost identically the same programme. The inaugural concerts were given on September 9, 1900. and the Misses Rasina, harp players, who though New Yorkers were extremely popular in Montreal at that time and are frequently to be met with on Symphony programmes, were the imported artists. There was not at that stage any great ambition in the way of serious instrumental music, which in this programme was confined to a piano and violin duet, Moderato and Finale op. 13, of Rubenstein, performed by Mrs. Ives and Prof. J. J. Goulet. Mr. Ellsworthy Duquette and Miss Marie Hollinshead, now a popular New York soprano, were the local vocalists, and were assisted by Mr. N. E. Daignault, a former Montrealer who had become a resident of the United States. The audience was not large, but took to the innovation very heartily, and showed such an interest in the better class of music that it was decided to present a string quartette of Haydn's (op. 76, No. 4) the following Sunday. Messrs. J. J. Goulet, I. Silverston, Otto Zimmerman and L. Charbonneau were the members of the quartette. With the assistance of Mrs. Ives and Miss Myers a sextette arrangement of the Danse Macabre of Saint-Saens

MONTREAL CONSERVATORY OF MUSIC

was given on the same occasion. Recitations by members of the stock company then playing at the theatre were introduced, and the list of vocalists was a very strong one, including Messrs. Joseph Saucier and Ed. Lebel and Miss Sadie Dowling. The attendance was very largely increased, and it was evident that the Sunday concerts were to be a success.

The four string players were henceforth known as the Goulet String Quartette and became a regular feature of the programmes. Their numbers consisted largely of arrangements and slight pieces, but there was usually one movement from a classic for the benefit of the seriously inclined, and their ensemble was admirable. At the third concert they gave the Allegro from the Quintette op. 24 of Schumann, with the assistance of Mrs. Ives, and the occasion was further memorable for the appearance of Miss Marie Terroux, whose deeply regretted death at an early age a few years ago deprived Montreal of one of its most accomplished and sympathetic vocalists. She sang the Prayer of Elizabeth from "Tannhauser." Miss Hilda Richardson, cellist, and Mr. J. T. R. Hicks, basso, were the other contributors.

At the fourth concert, on September 30, Manager Grose, lessee of the theatre, was notified by the police that the concerts were considered an infraction of the law. The concert was however not interrupted, and it is noted in one of the papers of the following day that a very successful baseball game was carried on with much noise and excitement barely two blocks from the theatre on the same Sunday afternoon. The programme was on much the same lines as its predecessors. It should be noted that all the vocal selections were of the kind that is popularly designated as "sacred." This rule, however was not strictly adhered to after the fourth concert. Whe next Sunday Mlle. Celinie Marier was the soprano, and her numbers were, Gounod's "Le Repentir" and "Le Couplet de Marion" of Godard while a cornet soloist was added to the bill. Mrs. Ives and Mme Saucier were heard in a duet for two pianos.

The sixth concert was notable as one of the earliest appearances before a general audience of Miss Jeanie Rankin, who rapidly rose to the position of the most popular of Montreal's resident English-speaking vocalists. She made an immediate impression, especially in Gounod's "The Peace of God."

Another performer of interest who appeared at these earlier concerts was Master Ralph Kellert, the youthful violin prodigy who has since been pursuing his studies in Europe and is now paying a short visit to this country as a finished and accomplished artist. This

was one of his first appearances and he had not yet acquired the fluency and power that afterwards made him noted as a phenomenon.

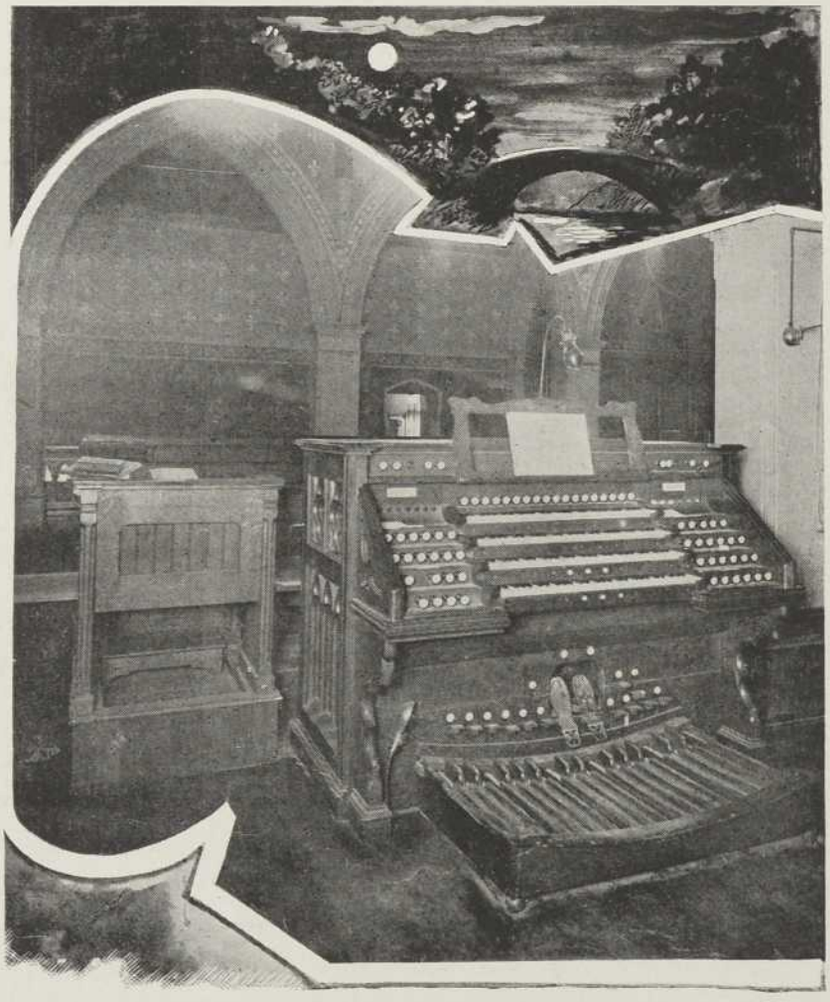
On October 21, the addition of Mr. Pelletier had made the string quartette a quintette. Mr. Mendoza Langlois was the baritone, and introduced to Montreal the "Chant Hindou" of Remberg. Mrs. Ives played the Capriccio Brillante of Mendelssohn with the Quintette performing the orchestral accompaniment. On October 28 Master Earl Gulick, a phenomenal boy soprano, was the star of the occasion.

On November 18, Mr. Goulet was replaced in charge of the chamber music by Mr. Alfred DeSeve, who with Messrs. Zimmerman, Duquette and Charbonneau now made up the quartette, about which the critics of the time waxed extremely enthusiastic. A Mozart Allegro and some lighter numbers were their first contributions. Mr. DeSeve, accompanied by Mme. DeSeve, played the Introduction, Austrian Hymn and Variation of Haydn-Leonard. The following Sunday he played Ovide Musin's Mazurka de Concert.

There was considerable criticism of the concerts in churh and other circles about this time, and Manager Grose announced his intenion of discontinuing them, which however he reconsidered the next Sunday in consequence of renewed and extensive assurances of support. The work of the quartette at this time was of very high quality, and it is unfortunate that the programmes being roughly drawn up, do not provide any exact record of the works performed.

Mr. Holmes Cowper, a Chicago tenor, appeared on December 16. The dress circle seats were at this time raised from ten to fifteen cents, the floor of the house remaining as always at 25c. and the gallery at 10c. It will be seen that prices were distinctly popular. The new scale went into effect for the December 23 concert, for which Miss Mabel Virtue was the soprano soloist. On December 30 Mr. J. Leslie Tedford was the tenor and Miss Harriette Cady rendered piano selections.

With January the Sunday concerts took an even more ambitious sweep, and an entire concert party under the direction of Mr. W. Spencer Jones, and consisting of the well-known contralto Lillia Carllsmith and the New York Ladies' Trio was engaged to give the whole performance and an extra bill on Monday afternoon. Among the numbers performed by the Trio, which consisted of Miss Emma Pilat Miss Rosa Boerl, and Miss Marguerite Stilwell. was a Trio by Godard, and on Monday afternoon one by Smetana, Miss Carllsmith sang the cycle of Christmas songs by Cornelius, and Henschel's "An ancient King."



CHURCH OF ST. JAMES THE APOSTLE ORGAN

On January 20 the programme was provided by the Bostonian Sextette Club, consisting of Messrs. Walter E. Loud and Louis Eaton (violins), W. A. Hochheim (viola), Floris Landsman ('cello), Alfred Reinhart (bass), and C. E. Staats (clarinet). They gave a number of orchestral arrangements, and Miss Ellsbree contributed vocal solos.

On January 27 Mr. DeSeve's quartette and other local talent were again in evidence. Miss Jeanie Rankin sang the aria "Lascia ch'io pianga" of Handel, and Miss Lotta Linthicum, then leading lady of the stock company at Her Majesty's, recited Hugo's "La Fiancee du Timbalier" with Thome's orchestral accompaniment by the quartette.

On February 3 the Boston Ladies' Symphony Orchestra gave the programme, and Miss Grace A. Hastings performed violin solos, including Vieuxtemps' "Ballade and Polonaise."

The Katherine Ridgeway Concert Company provided the bill on February 10, Mrs. Viola C. Waterhouse, (soprano), Mr. U. S. Kerr (basso), Mr. Franklin C. Bush (piano), and Mr. Alfred DeSeve (violin), being the performers. Mr. Kerr sang Chadwick's "Ballad of Trees and the Master."

The last concerts of the season were on February 17, Mr. DeSeve's quartette, Miss Ella Walker, Mr. N. E. Daignault, and Mr. Duquette being the performers. Miss Walker and Mr. Daignault gave Goring-Thomas' duet, "Sous les Etoiles."

The Sunday Concerts were not resumed until November 3, of the same year, 1901, by which time the theatre had changed its name and its management, having been taken over by the well-known vaudeville manager, Mr. F. F. Proctor, locally represented by Mr. Maurice E. McLoughlin. The scheme of the concerts was practically the same as that of the preceding season. Mr. DeSeve's quartette again took the leading role, but Mr. Zimmerman had been transferred from second violin to viola, in place of Mr. Duquette, and the second violin was taken by Mr. Emile Taranto. The Adagio and Allegro of Schubert's Op. 145 formed part of the first programme. Mr. Mendoza Langlois, Miss Ella Walker, and Mr. Daignault were again the vocalists, and arranged an extremely interesting programme.

Miss Mabel Virtue made another appearance on November 10, along with Mr. Sydney Dugan and Mr. Edouard Lebel.

On the 17th Mrs. Ives and Mr. DeSeve played two movements of a piano and violin sonata by Rubinstein. Miss Martha Rasina played the harp, Mr. Alfred May (bass), Miss Sadie Dowling (contralto), and Mr. E. B. Felton (tenor) being the vocalists.

For the fourth and last concert, on November 24, the quartette played the Allegro from Op. 47 (Haydn), and Mlle. Landry (soprano),

Mlle. Taschereau (contralto), and Mr. Leslie Tedford (tenor) were the vocalists. Mr DeSeve played the First Concerto of De Beriot, and Mlle. Landry gave Massenet's "Pleurez, mes yeux!"

The proceedings in the Recorder's Court and the sentence passed on Mr. Maurice McLoughlin, brought the series to an end.

These concerts in the west-end theatre, though the most widely successful, were not the only effort to meet the demand for Sunday music. The other important ventures were made during the period covered by this volume. The first took place in the year 1896 at Windsor Hall, and consisted of six high-class vocal and orchestral concerts under the leadership of Professor Couture. Little record is now left of them but in memory. The second was somewhat more extended.

The next attempt at the provision of high-class music on Sunday took place during five months of the season of 1899–1900. The concerts were given at the Karn Hall, then in its third season, and just becoming a popular resort for the devotees of more serious music. Twenty-two of these concerts were given in all. The programmes included some good chamber-music by a trio consisting of Mrs. Turner and Messrs. Charbonneau and Spencer. Quartettes were occasionally performed by Messrs. Spencer, Charbonneau, Duquette, and Zimmermann. The concerts met with a considerable measure of success, but not quite sufficient to provide adequate financial returns for the work of those who organised them; and after the season closed at the end of March, 1900, they were not again revived. For the serious merits of their programmes they constitute the high-water mark of Montreal's Sunday music, though in quality of performance they were excelled by the Proctor's Theatre concerts, which succeeded them.

The ten programmes for November and December 1899 appear to have been irrecoverably lost, but a sufficient idea of the nature of the performances can be had from the following notes on the remaining twelve of the first month of 1900. There were twenty-two of these concerts altogether.

Jan. 7.—Karn Hall. Trio, Mrs. Turner and Messrs. Spencer and Charbonneau—Allegro and andante, scherzo, and allegro finale from op. 26, Mendelssohn; violin and piano sonata, op. 8, Grieg—Mrs. Spencer and Mr. Turner; Miss Frances Murphy, vocalist.

Jan. 14.—Karn Hall. Scherzo from Brahms Trio, Mrs. Turner, Charbonneau, and Spencer. The Rubinstein Quartette, Messrs. Spencer, Charbonneau, Duquette, and Zimmermann.

Jan. 21.—Karn Hall. Mendelssohn's Sextette. Miss Morrison, vocalist; Miss Georgie Turner, child-violinist.

Jan. 28.—Karn Hall. Beethoven's 9th Trio, and Grieg's violin and piano sonata. Miss Munroe, vocalist.

Feb. 4.—Karn Hall. Dumky Trio, Dvorak. cello quartette, Pensees elegiaques, Jules de Swert. Miss Marie Terroux, soprano—The Almighty, Schubert.

Feb. 11.—Karn Hall. Second Trio, Mendelssohn; H. Spencer, violin—Souvenir de Bade. Gillespie Muir, vocalist; E. A. Hilton, organist.

Feb. 18.—Karn Hall. Four Dances for Trio, Saint-Saens.

Feb. 25.—Karn Hall. Trio op. 1, Hans von Bronsard. J. Saucier, baritone—Noel, Boellmann.

March 4.—Karn Hall.—Trio, op. 4, Gade. Ulric Gingras, flute; Miss Margaret Stark, vocalist.

March 11.—Karn Hall. Trio, op. 1, Von Bronsart; A. Plamondon, baritone—Nuit d'etoiles, Widor; E. A. Hilton. organist.

March 18.—Karn Hall. Trio, op. 129, Gourlet; Larghetto and Allegro from Trio, op. 93, Hummel; Sonata for two pianos. Mozart; Mrs. Turner and E. A. Hilton; Miss Regis Warrington, vocalist.

March 25.—Karn Hall. Last Sunday Concert. Miss Marie Terroux, soprano—Les Cloches. Saint-Saens, Herbert Spencer, violin, Berceuse Slav, Neruda. Miss Georgie Turner, violin.

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THE CONCERT HALL QUESTION.

THE very first important choral concert held in Montreal previous even to the foundation of the Philharmonic Society was, as we have already seen, held in the Skating Rink; and from that day to this skating rinks have predominated in the arrangements for the accommodation of musical audiences. Nothing has so cruelly handicapped the efforts of those who have sought to spread a love for good music among the people of Montreal as the absence of a satisfactory concert-hall.

In this peculiarly difficult city, in which any large musical enterprise must contrive somehow to strike a balance between the French-speaking and English-speaking communities, an essential requirement is that the true concert-hall must be centrally situated, and not the exclusive property of either of the respective races. The Monument National, which to-day comes very much nearer than anything else to fulfil the other requirements of a concert-hall, fails in this respect.

Montreal's best period so far as the supply of halls is concerned, seems to have been that in which the Queen's Hall, erected about 1888, and converted into a theatre some four years later, was available for concert use. It had a capacity of about 1,200 people and was fitted with an organ adequate, at least, for oratorio accompaniments, and its acoustic properties were good. It is the only case on record in which a large Montreal hall was erected with a prime view to concert performances, and it was not a financial success. Even after it had been supplied with a theatre stage, it was still occasionally used for concerts, until the time of its destruction by fire in 1899.

In the earliest days of the Philharmonic Society, the Victoria Rink occupied a geographical position almost analogous to that of the Arena at the present time. All the other central entertainment halls were below the Beaver Hall Hill level. The Academy, the first of the up-town theatres, was just being opened in 1875. Everyone of the downtown halls in which the rank and fashion of Montreal was then wont to assemble has passed out of existence. Chief among them

were Nordheimer's in the Nordheimer Building on St. James Street, which was then a piano store and has since become an office block; the Mechanics' Hall, since converted into the Reading Room and private offices in the Mechanics' Institute; and a large hall on the site at the foot of Beaver Hall Hill now occupied by a ready-made clothing company.

The Queen's Hall stood at the north-east corner of the block on which is now erected the departmental store of W. H. Scroggie, Limited. Its next up-town rival was a short-lived hall on the opposite corner of St. Catherine Street, now occupied by the Renouf building. But the erection, in 1890, of the Windsor Hall put an end to further competition for the concert business by supplying an auditorium that at once took front rank in popular favor.

In its main lines this fine hall, which was torn down in the Spring of 1906 to make way for an immense hotel structure, was designed more with a view to dancing and "assembly" purposes than to musical performances. Its floor was flat, and the slope which was found essential to give the rear portion of the audience a chance to see and hear could only be obtained by means of temporary gradients. The rounded ends and the absence of side galleries, together with the well-constructed roof, gave the hall admirable acoustic properties, and the only limitations to its usefulness as a concert-hall were its size, (1,100 capacity at the outside), its rather inadequate exits, and the difficulty of placing a large chorus and orchestra on its platform. Almost from the first day of its opening the Windsor Hall became the scene of the best of Montreal's musical presentations.

Gradually, however, as the taste of the public became more exacting, and more costly soloists and instrumentalists had to be employed, the limitation of size became a more and more serious factor. Mr. Horace Reyner devised a scheme of charging an admission for the last rehearsals of his oratorio productions, thus, by the kindly connivance of his singers, securing two audiences for the cost of one; but the result could not be either artistically or financially satisfactory. The Philharmonic Society, in order to meet the expense of importing its orchestra and soloists, had to give its concerts in series of three and even four, and regularly found that while audiences could easily be secured for the first two, anything subsequent was always a failure. The necessity for high prices of admission prevented any educational work being effected by these efforts among the poorer classes.

Thus, long before the decision to tear down the Windsor Hall, there had arisen an emphatic demand for a new, larger, and better-equipped concert-hall. During the period of musical depression

in 1901 and the following years, this was merely discussed as an unattainable ideal. It first took definite shape in the mind of Dr. C. A. E. Harriss, who, by the organization of the McGill Conservatorium in 1904, began to resume a leading position in local musical activities.

At the present time there seems to be no doubt of the ultimate success of Dr. Harriss's scheme. In brief outline this scheme calls for the raising of $150,000, mainly or entirely by means of subscriptions for shares at $100 each. It is proposed to give the shareholders certain privileges in the way of seats. A considerable amount of this sum has already been subscribed. It is proposed that the subscribers shall be the owners in perpetuity of the hall, and that it shall be managed by a board of trustees on which the important musical societies using the hall will have representation.

Obviously, this is not a project which can be carried to completion at a month's notice; and in the meanwhile Mr. J. W. Shaw, for a long time manager of the Windsor Hall, has acquired control of the Victoria Rink property, and proposes to convert that immense building into a well-appointed concert-hall.

Of halls for minor concert purposes there has always been a fairly good supply. The sizes and capacities of the chief of these now available will be found elsewhere. The latest addition is the Stanley Hall, well situated immediately behind the Windsor hotel. The Karn Hall, the Empire Hall, the Y.M.C.A. Hall, the Art Gallery, and the Victoria Hall, Westmount, are others employed for the same purpose. It is an unfortunate fact that no existing auditorium of any kind in the city possesses a permanent organ, with the exception of the religious edifices.

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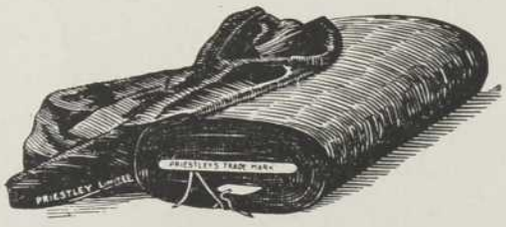

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GUILLAUME COUTURE

The most conspicuous figure in the musical record of Montreal is Professor Guillaume Couture, who is fortunately still with us, and still active in the teaching of his art, though no longer devoting himself to the arranging of public performances. The best record of Mr. Couture's achievements is to be found in the history of the Philharmonic Society, of which he was the absolute lord and master for all except the first five years of its existence. But besides the work of this society he found time for an extraordinary number of other activities, in connection with his vocal classes, with the various choirs of which he was the leader, and with numerous orchestral undertakings. It is doubtful if any man could be found on this continent who was responsible during the space of his active career for a larger number of sincere and important artistic productions.

Guillaume Couture is a Montrealer by birth as well as by affection. He first saw the light in this city on the 23rd October, 1851. At the age of thirteen he was already maitre de chapelle at St. Bridget's, and from fifteen to twenty-one he held the same position at the parish church of St. James. At that age he decided to go to Paris, and taking a very heavy course at the Conservatoire, he finally passed with distinction. In 1876, being then twenty-five years old, he became maitre de chapelle of the famous church of Ste. Clotilde, Paris, being thus associated with the organist Cesar Franck, whose life-long friend and advocate he subsequently became. During this period he had several compositions accepted by the Société Nationale de Musique. After two years at Ste. Clotilde, he returned to Montreal, where he at once took a front rank in the musical profession. He organised the Société des Symphonistes, took the leadership of the Philharmonic Society founded by Dr. MacLagan, and composed extensively. In 1885 he became Professor of Music at the Girls' High School. He formed the Montreal Amateur Operatic Club, which in the 'eighties, performed with great success many of the best English and French light operas. In June

1893, he received his present appointment as maitre de chapelle of St. James Cathedral. For the famous male choir of this cathedral he arranged many French Masses written for mixed voices, notably the "St. Cecilia" of Gounod, and his own compositions, written for the same singers, include the remarkable and daringly original Requiem Mass performed at the funeral of the late Hon. Raymond Prefontaine.

The regard in which Mr. Couture is held in France is shown by his receiving the honor of Officier de L'Instruction Publique, as well as by his intimate friendship with many of the leaders of French music. His decision to study in Paris was brought about by the Rev. L. A. Sintenne, of St. Sulpice, and while at the Conservatoire he studied harmony under Theo. Dubois and was the comrade and close friend of Andre Messager, Vincent D'Indy, and Faure. Some of his compositions have been performed by the Société Nationale of Paris, under Colonne.

HEINRICH BOHRER.

A conspicuous figure in the musical life of Montreal in the 'eighties was Professor Heinrich Bohrer, a pianist and composer of refined and poetical temperament, who left Montreal in 1887 for the quieter life of Victoria, B.C. where he died two years later.

Heinrich Bohrer, though of German extraction, was born in Paris in 1829, his father being Max Bohrer, a celebrated violoncello player of the time, and then holding the position of Court 'Cellist to Charles X of France. On the breaking out of the revolution of 1830, the family left Paris and made Stuttgart their home. The teachers of the young Heinrich were his mother, a fine pianist, and Moscheles, while for composition he studied under Lindpaintner at the same time as Hans von Buelow. After a few years in the practice of his profession in London and Manchester, Professor Bohrer, accompanied by his wife, nèe Chatterton, harpist, and daughter of the famous harpist of that name, settled in Montreal in 1877. The two gave frequent concerts, which were much appreciated by the better class of music-lovers in the city. Heinrich was not by nature adapted for the cultivation of general popularity, and his pupils were rather select than numerous.

His compositions consist of songs and piano pieces. His personal influence was much wider than might have been expected from the length of his stay or the breadth of his circle of acquaintance in Montreal, for he was an inspiring and original character, and exercised a

remarkable sway over cultivated minds. Two relatives of the late Professor still practise the profession of music in Montreal,—Messrs. William Bohrer, a brother, and Max Bohrer, a nephew, both of whom occupy high positions on the staff of the Dominion College of Music.

DR. DAVIES.

A life-long member of the Church of St. James the Apostle writes: "For the greater part of half a century, the present handsome structure at the corner of Bishop and St. Catherine has weathered the successive storms of summer and winter. In those comparatively early days the church was surrounded by fields, in which the local garrison troops devoted themselves to manly sport in the shape of cricket, the church enjoying the playful nickname of 'St. Cricket in the Fields.' Many notable people of rank and position have been among its worshippers including Governors-General, and Commanders of Imperial forces. The church was one of the earliest to introduce a surpliced men and boys' choir, following the lead of St. John the Evangelist, and one of its early organists, Dr. Davies, made a strong bid for popularity with his 'boys,' by making them into a 'boys' brigade" and enlisting military precision into the services of the sanctuary. Dr. Davies was a famous pioneer among our earlier organists, a brilliant player, and an original composer of many popular services, chants and hymns, which are still extant; he is now, I believe, organist at Peterboro, Ont.

"Of the organists who intervened between Dr. Davies and Dr. Harriss, I have no personal knowledge. Dr. Harriss brought out some excellent boys' voices, notably among them a Montreal lad, Blair Russel. The organ was a miserable affair, and after enduring its struggles from 1886 to 1895, he was succeeded by Mr. Horace W. Reyner. (1896–1901). During this period a mixed choir was introduced, and when later, through the efforts of the curate (Rev. C. G. Rollit) and the people's warden (Mr. Henry Miles) a large electro-pneumatic organ by Warren was installed, the ladies were 'robed,' and now form an integral portion of the choir. After Mr. Reyner's resignation early in March, 1901, Mr. J. H. Lauer accepted the post and the musical features of the services reached their highest level during 1902–1903, when a number of excellent vocalists were associated with the choir, notably Misses Marie Hollinshead, Beatrice Langstaff, Florence Wishart, Messrs. J. C. Barlow, Walter Gayner, Henry Miles, Frank Ramsay, Barrington Foote and others. The average attend-

ance of the choir numbered 50 to 53, and on special occasions when cantatas were rendered suitable to the different church seasons, a total of 60 was registered. On the greater festivals, a full orchestral accompaniment was added, and selections from the 'Messiah' were rendered. On the occasion of the present King's accession in 1902, St. James was probably the only church which gave a fairly faithful reproduction of the special music 'commanded' for that occasion, through the generosity of a member of the congregation, Capt. W. H. Benyon, whose name deserves to be remembered with gratitude for the unselfish labors he so constantly devoted to the cause of music during his long residence here."

DOMINIQUE DUCHARME

The late Dominique Ducharme, who died in 1902, after a career in which he exercised a great influence in French-Canadian musical circles, was born at Lachine in 1840. His earliest musical studies were supervised by Professor Andrews, a Lachine organist of considerable note at that period. But his career really began when he came to Montreal to Paul Letondal, who afterwards passed him on to Sabatier. In 1863 he went to Paris, and studied at the Conservatoire for five years under Marmontel and others. After his return to Montreal his work was chiefly associated with the Church of the Gesu and with teaching, and with the exception of Letondal no instructor of the period could boast so large a list of subsequently successful musicians.

The music of the Church of the Gesu attained a practically international reputation during the incumbency of the late Dominique Ducharme at the organ. Mr. Ducharme was more than a mere musician; he was a very remarkable personality, of a kind that would have made its mark in any walk of life; and his name is still one to conjure with in a very wide circle of musical intelligences in Montreal. He did not live to see the inauguration of the splendid organ that now gives the church an additional claim to musical reputation. In the autumn of 1899 he was already an invalid, and his place at the organ was taken by his friend and the son of his former master, while he took a rest that was destined to be permanent. At his death the acting organist, Mr. Auguste Letondal, received the appointment, in February 1900. The new organ was inaugurated on November 28, 1901, by Gaston Dethier, the famous New York organist and composer, and by the new organist of the church itself.

Since then, under the changed conditions prevailing in Roman Catholic liturgical music since the pronouncement of the present Pope, the Gesu has again come to the front in an entirely different manner, as a conspicuous example of fidelity to the old tradition of the Solesmes plain-chant, of which Father Lefebvre, the musical director, was a student for some time with the expatriated Solesmes monks in the Isle of Wight.

CHARLES LABELLE.

Another very well-known-figure of the later nineteenth century was the late Charles Labelle. Born in Champlain on the 15th August, 1849, this meritorious composer was educated at the Montreal College. He was intended for the legal profession, and studied in the law office of Sir Georges Etienne Cartier, being called to the Bar in 1873. From his early youth he was extremely devoted to the art of music, and after seven years' practice he decided to give up law and spend his entire time in the pursuit of music. In 1880 he went to Paris, and studied the art of singing under Bussini. On his return he became choirmaster at the church of St. Henry, and after two years, of the Parish Church of St. James, on St. Denis Street. For seven years from 1884 he was musical director at Notre Dame after which, until the time of his dead, he was choirmaster at the church of Louis de France. Labelle was a composer of considerable merit, among his numerous works being a Funeral Mass, a number of songs and romances a " Pie Jesu," a " Dies Irae", two " Ave Marias," and " O Salutaris," several piano solos, a well-known Romance for 'cello, and a large number of unfinished compositions. His musical talent was recognised beyond the limits of his native country, for he was made a member of the Institut Populaire de France for the services he rendered to the art of music. Two of his children, Mlle. Adrienne Labelle, and Gustave Labelle, are well-known Montreal musicians, a biographical sketch of whom will be found on another page. Mr. Labelle died very suddenly on May 21, 1903.

MLLE. BEATRICE LAPALME

Mlle. Beatrice LaPalme, one of the first beneficiaries of Lord Strathcona's generosity towards musicians, was originally a student of the violin, which instrument she still plays effectively. Her local

teachers were Mr. Lejeune and the celebrated Jehin-Prume, and in 1895 she proceeded to the Royal College of Music, London, where it was discovered that she had an operatic voice. She is now a popular member of the organisation of the Opera Comique of Paris.

PAUL LETONDAL.

Among the pioneers of the art of music in Montreal there is no name more honored for devoted and conscientious work than that of Paul Letondal. The life-story of this distinguished musician and indefatigable worker is as yet unwritten, except in the hearts of his pupils and fellow-workers, and therefore the following letter, addressed to the editor of the Red Book, by his son, now organist of the Church of the Gesu, is of sufficient interest to be given in full:—

"The present book, devoted to the retracing of musical progress in Montreal, will, I feel sure, arouse the most lively interest among those who are concerned in any way in the artistic movement in this country of ours. The reading of it cannot but give rise to more than one reflection, and will possibly be of material assistance in tracing out the path that should be followed in the future. For the attentive reader will perceive that the elements necessary to make of Montreal a great artistic centre have not always been lacking. Our city has possessed, I will not say in the ten years which you are more particularly concerned with, but for the last fifty years, a number of musicians of incontestable merit, and has seen many musical performances of the highest order But in all this there has been continually lacking the element of cohesion, of unity, of esprit de corps; on the part of the public a more systematic encouragement, on the part of the musicians as a whole, that spirit of organization which has been rendered particularly difficult by circumstances.

"The present condition of music in Montreal, bright as it is with promise, was heralded far in advance by men of merit and of high character, whose disinterestedness needs no eulogy at our hands. Among these must certainly be reckoned Paul Letondal, whose memory yet lives amongst us.

"Born at Montbenoit in France on the 25th of January, 1831, he received his education at the Institution Nationale des Jeunes Aveugles of Paris, where he distinguished himself in the study of the piano, the organ, and musical composition. But the instrument upon which he excelled in the truest sense as a virtuoso was the 'cello, which he played

like a master. The dilettanti of 1850 to 1860 still recall the astonishment and admiration that were then excited by the talent of this young and sightless musician.

"At the request of the Rev. Jesuit Fathers Paul Letondal came to Montreal to reside, and at first held the office of Professor at St. Mary's College and organist of the Gesu Chapel. At the time of his arrival in Canada, it is safe to say that musical study was not in a very advanced stage. A few visiting artists had aroused the wonderment of their hearers in concerts which were few and far between, but not one among them had laid any foundation for systematic musical education. There is every reason to believe that Paul Letondal was the first to make known in Montreal the classics of piano music and to teach in a reasoned and systematic manner. He formed a large number of pupils, among whose names may be found to-day some of those best known in our musical world. It was after they had received from him the foundations of a solid musical education that such artists as the late Dominique Ducharme, C. M. Panneton, Gustave Gagnon, Miss Marguerite Sym, Clarence Lucas, and many others, found themselves in a position to go abroad and profitably complete their training.

"Paul Letondal gave to the Grey Nuns the benefit of his special knowledge and wide experience in the designing of the musical courses of the Institution des Jeunes Aveugles of Montreal, where he was long active as Professor, and where he trained such brilliant pupils as Edouard Clarke, the pianist, and Mlle. Eugenie Tessier, the vocalist, now of Albany."

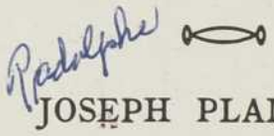
At his death in 1893 Paul Letondal left behind him a name which marked an epoch in the history of Montreal's music. He was a distinguished Professor, an orator of persuasive eloquence, devoted to his art for pure love of it, and possessing in the highest degree the qualities of artistic sincerity and conviction.

Paul Letondal was the first Montrealer to make a practice of sending his most promising pupils to Paris for further study. The first seven who took this venture were Dominique Ducharme, Joseph Saucier, C. Panneton, S. Mazurette, Gustave Gagnon, Miss M. Regnault (who unfortunately died at a very early age without an opportunity to develop her talents) and Miss Marguerite Sym.

MR. & MRS. LUCY-BARNES.

With the exception of Jehin-Prume and his famous French-Canadian wife, there is probably no instance of any husband and wife jointly leaving such an impression on Montreal musical life as did Mr.

and Mrs. Lucy-Barnes. Their stay in this city was but a brief one, but both of them were personalities of such unusual strength and originality and of such strong magnetic power that they are better remembered than many who have spent a lifetime in Canada. Mr. Lucy-Barnes, who was organist of the Christ Church Cathedral, was for a short time leader of the Philharmonic Chorus in succession to the founder. Dr. MacLagan, and several of his works were given at that time with no little success. His wife, who was very well known to the English operatic stage as Leonora Brandes, was a soprano of distinction, and as an exponent of her husband's songs won much favor with Montreal audiences.



JOSEPH PLAMONDON

Although little of the work of Joseph Plamondon was done in Montreal, the high position which he has attained in France as an exponent of religious and mystic tenor roles, makes it necessary to record the fact of his birth and early education in this city. He was born in 1878, and at first studied the 'cello under Charbonneau. He was so successful that at the age of seventeen he went to Rennes Conservatoire to continue his study of that instrument, but on visiting Paris he was advised by Girardot to study singing. He therefore removed to the Paris Conservatoire, and within three or four years the purity and delicacy of his voice had already secured attention in Paris. He married about 1901 Marie Dufriche, daughter of the former opera singer who is now stage manager at the Metropolitan Opera House, and herself a vocal artist of good reputation and high attainments. M. Plamondon is now one of the most conspicuous figures among the group of artists devoted to the exposition of Cesar Franck's music and the revival of the earlier forms of opera.

FRANZ JEHIN-PRUME

No other musical artist comparable in point of world-wide reputation with Franz Henri Jehin-Prume has ever yet made any Canadian city his lasting abiding-place, as Jehin-Prume did Montreal. Belgian by birth and cosmopolitan by early habit, for he had toured the Old World and the New time and again with brilliant success as violin soloist before he came to Canada, he became on his marriage to Rosita del Vecchio of Montreal in 1866 a Canadian so

devoted and sincere that he refused the offer of the chair left by Vieuxtemps in the Brussels Conservatoire in 1878, and except for frequent concert tours gave up the whole of the remainder of his life to advancing the interests of music in the young community.

Born April 18, 1839, at Spa, Belgium, son of the painter, Jules Jehin, and Petronille de Prume, sister of the famous violinist, Francois Prume, he captured at a very early age the first prizes at both Brussels and Liege, and after a European tour settled in St. Petersburg as violinist to the Grand Duchess Catherine. After some further and yet more successful concert work he returned to his native land and was named violinist to the King of the Belgians. He was then summoned by the ill-fated Maximilian to the post of concert-master of the Imperial Court of Mexico. He remained through the tragic days of the fall of the Empire, and then undertook an American tour, at the conclusion of which he met the lady who was to attach him so firmly to a country he had never before seen.

As the first great violinist to establish himself in Canada, aided by a fascinating personality, he rapidly acquired an immense influence. In the great musical development of the latter part of the nineteenth century in Montreal he occupies the most conspicuous position. As early as 1870 we find him organizing concerts of a degree of classicality hardly dreamed of till then by local performers. He produced several stage works with music on a most ambitious scale, including the drama "Papineau," by Louis Frechette, and the Gounod-Barbier composition, "Jeanne d'Arc." But the climax of his activities came with the organization of the Artistic Association—for its title and its programmes are uniformly given in English, although it was usually known by the French title—which from 1891 to 1896 gave some thirty-one concerts of chamber music and miscellaneous items, in which Mr. J. B. Dubois as 'cellist and a distinguished array of pianists and other instrumentalists were associated, including Mmes. Ives and Heynberg, Miss Marguerite Sym, Miss Marion Sym, Miss Sophie Myers, Miss Blanche Loeb, Miss Beatrice Lapalme, Messrs. Erasme Jehin-Prume (brother of the virtuoso), R. Gruenwald, Julien Closset, L. Gruenwald, A. Wills, E. Hardy, A. Laurin, F. Pelletier, J. Saucier, and other equally well-known names. The Association came to an untimely end just as its prospects were of the brightest, owing to the rapid undermining of the health of its promoter, and its last concert appears to have been that of May 27, 1896, at which Jehin-Prume with his customary liberality played four solo numbers and a trio part.

This very exceptional artist, who had had Europe at his feet, and who at his death had the right to wear the insignia of a dozen or more

royal orders granted for his genius as executant and concert organizer, did not disdain to take his violin to the humblest towns of his new country where an audience could be got together to listen to him. He made a great many tours all over Eastern Canada, for he was an indefatigable performer, and had few interests in life other than his concerts. He disliked teaching and was not specially successful at it; at any rate out of the few pupils whom he did receive scarcely any have come to fame. He was for some years president of the Academy of Music of Quebec.

An effort was made to procure the erection of a monument to him in this city shortly after his death, but the universal apathy which accompanied the opening years of the new century prevailed to paralyse memory of the past as well as enterprise for the future, and the scheme shared the fate of other musical efforts of the same regrettable epoch.

The 1891 Association was not the first organization of the kind to result from the fertile energies of the Belgian artist, though it was decidedly the most ambitious. As early as 1870 a classical concert society, the exact title of which has escaped record though we have the list of its original members, was formed and announced a series of six concerts for the first months of 1871. The names of these devotees of the art at this expansive period are of interest, especially as several of them are still with us or have only ended their work so recently that they are still in lively memory. They were: Mesdames Austin, E. Waters, Jehin-Prume, Misses Horner, Clarke, Messrs. H. Mackenzie, A. Harvey, L. Kerry, R. Gruenwald, Warneck Jacquard, Hurst, Eichhorn, Easthy, Prince, Foster, P. Tibbe, and the director himself. This body of players, too large to come under the head of chamber-music, not to mention that they were under the baton of a leader, constitute the first serious attempt at a local orchestra which might render in some approximate fashion the earlier works of the modern orchestra repertoire; and they were certainly not deterred by difficulties. Their selections included the Pastoral Symphony of Beethoven, several Mozart and Weber overtures and the accompaniments of the leading violin concertos played by their chief.

Soon after this Jehin-Prume became closely associated in much of his public work with Calixa Lavallee, who enjoyed a great reputation as a pianist. Lavallee was leader of the orchestra at the historic production of "Jeanne d'Arc," in 1877, the first great dramatic effort of Montreal musical talent, for which there was rehearsed an orchestra of no less than 58 musicians. Among the executants on this occasion were: Mlles. Hone, Gauthier, and Lavallee, Messrs. C. and L. Labelle, P. Dumas, Leprohon, Brazeau and others.

Her interpretation of the leading role of Jeanne in these performances earned for Mme. Jehin-Prume, already noted as a fine mezzo-soprano, an immense reputation for dramatic ability, and in 1880 she was called on to take the feminine lead in the production of two French-Canadian plays by Mr. Louis Frechette, "Papineau" and "L'Exile." These brought her a further triumph, which took a more than tragic coloring when, having taken cold while participating in a subsequent concert, Mme. Jehin-Prume died of pneumonia on the 10th of February, 1881. She was but thirty-three years of age. English and French press alike joined in declaring that had she lived to continue the study of her art a magnificent future on the operatic stage lay before her.

H. SABATIER

Among the noted musicians who made Montreal their abiding place for more or less brief periods was Hugues Sabatier, a French organist of renown. Sabatier, who composed several of his best works while in Montreal, among them a Cantata to the then Prince of Wales (now His Majesty King Edward) on the occasion of his visit to this country in 1860, a setting of the Drapeau de Carillon, etc., spent the last six years of his life in this country, during the 'sixties. Several Canadian musicians of the period were his pupils on the piano.

P. J. TREMBLAY

Pierre Joseph Amedee Tremblay, perhaps the most promising of the French-Canadian school of musical composers, was born in Montreal in 1876. He lost his father at a very early age, and seems from the beginning to have set out to make a living for himself by the pursuit of music. His teacher was Alcibiade Beique, the well-known Montreal organist, and at the age or fifteen he was already supporting himself as organist to the Dominicans of Ste. Hyacinthe. A year or two later he came to the church of St. Joseph, Montreal, and in 1894 received his present appointment as organist of the Basilica at Ottawa.

Mr. Tremblay is a somewhat unique figure in the musical life of this province. Without having enjoyed advantages at all comparable with those of many of his colleagues, he has developed powers of originality, both as executant and as composer, but especially the latter,

which, considering his youth, give rise to very large expectations. Several of his songs have attracted favorable attention in Paris, and a group of them was sung with great success by M. Plamondon at his Montreal concert in 1906. Mr. Tremblay's compositions include a number of ambitious sacred works, still in manuscript, an opera performed at Ottawa in 1906, and some very delicate lyrics.

MISS ELLA WALKER.

Miss Ella Walker, a daughter of Mr. Joseph Walker, of this city, was the first Montreal girl to hold a scholarship at the Royal College of Music in London. She had a soprano voice of exceptional quality and much dramatic ability, and secured a second scholarship after her regular College course, by means of which she was enabled to study opera with Visetti and others. Her powers were discovered by George Edwardes, the celebrated English light opera producer, and under him she made a most successful tour of South America. She then gave up opera and was a member of the choir of St. Paul's Church in this city for five years, during which period her name will frequently be found on Philharmonic and other programmes. She was associated with Miss Ada Moylan in the operatic concerts of the 'nineties. She is now a resident of Vancouver, B.C.

Biographical Sketches

J. D. ARCHAMBAULT

BORN in Montreal in 1878. Studied piano with late Dominique Ducharme, R. O. Pelletier, and Emiliano Renaud. Has acted as accompanist for many of the well-known soloists of Montreal, among them Mlle. Marier, Mlle. Labelle, Mr. Reichling, Mr. J. J. Goulet, etc. Has devoted much time to composition, and some of his works have achieved considerable success and popularity, among them the Fantaisie Impromptu, "Partons" March, Valse de Concert, op. 18, "Tristesse," melody for soprano, etc. Lessons in piano, engagements as accompanist, etc. 418 St. Andre Street.

HUBERT A. BAKER

BORN Moriah, Essex Co,. N.Y., but spent most of early life in Burlington, Vt. Educated Perkins Institute, Boston, Mass., flute under late E. M. Heindl, one of Boston's most celebrated flautists; voice culture under late L. H. Southard and George L. Osgood for five years; pianoforte, harmony and band instrumentation under late Thomas Reeves, head of musical department of Perkins Institute. Played in Boston for two winter seasons after leaving the Institute, including number of concerts with Madame Nordica. Returned to Burlington owing to ill health, playing in band and orchestra and as concert soloist for ten years. Came to Montreal 1886, and engaged in choir and concert work. Became choir director of Chalmers Presbyterian Church 1891, to present date; also training choir of Westmount Baptist Church. Pupils include Boucher, now one of leading flautists of Philadelphia; Dr. Howard Barnes, of McGill College, and Mr. Robert Allan, Toronto; Miss Stilwell, soprano soloist Westmount Baptist Church, Miss Sinclair, contralto, and Miss Charlotte Turner, and the Misses Peel, pianoforte.

"Your flute solo gave me much pleasure. Your playing is artistic, your intonation perfect, and your technique clean. (Sgd.) Emil Mollenhauer, Cond. Boston Festival Orchestra."

Lessons in flute, singing and piano. Concert engagements, solo flute. 153 Stanley Street.

MISS ELLEN BALLON

BORN in Montreal in 1898, this young lady, who is one of the most interesting and promising musical prodigies to appear on the local horizon in many years, is Russian by parentage. Began to play the piano, and appeared at a concert in Windsor Hall at five. Won the Director's (Dr. Harriss's) Scholarship at opening of McGill Conservatorium, and became a pupil of Miss Clara Lichtenstein. At six passed with distinction the elementary examination of the Associated Boards of R. A. M. and R. C. M. Has played before most of the piano celebrities recently seen in Montreal, including Josef Hofmann, Aus der Ohe, Raoul Pugno and Arthur Rubinstein. Pugno presented her with portrait inscribed: "Au bebe Ellen Ballon, charmante petite pianiste qui deviendra grande—j'espere et je le lui souhaite de grand cœur." Rubinstein described her as "the greatest pianistic genius I have ever met." Gave piano recital in May, 1906, entirely from memory, programme including the Prelude and Fugue in C Minor and the Italian Concerto of Bach, her favorite composer, and Mozart, Chopin, Mendelssohn and Schumann. Correspondent of Musical Courier wrote of this event: "She is one of the greatest pianistic geniuses the world has ever known." In October 1906 left for New York as personal pupil of Rafael Joseffy.

Has composed several melodious and graceful pieces for the piano, and can transpose anything in her repertoire into any key from memory.

MISS MABEL BARKER

BORN in Eastern Townships, resident of Montreal for past six years. Vocal pupil of J. C. Landry and of McGill Conservatorium under Albert Jeannotte. Soprano soloist of St. James Methodist Church, Montreal, since 1900. Large repertoire of best English, French, German and Italian songs, and standard oratorios, and following operas: Faust, Aida, Cavalleria Rusticana, and Carmen (role of Micaela). Has appeared at many of the most important concerts in Montreal and other Canadian cities, and has sung the Messiah under direction of W. R. Chapman, eminent choral conductor of New York. Soloist with Montreal Symphony Orchestra several seasons. Has sung Wallace's "Maritana" in Winnipeg, Man., resulting in engagements for reproduction of same opera. Gave succesful joint recital with Raphael Kellert, violinist, Feb '07. Concert engagements. 97 University Street. Intends studying abroad shortly.

MLLE. MARIE-JEANNE BEAUDREAULT

MLLE. BEAUDREAULT, who is one of the youngest of the prominent artists of the fair sex in the Montreal district, was born in this city. At the age of nine she commenced the study of music under Prof. Alexis Contant, and two years later was nominated to the post of organist to the parish church of Villeray, which she still occupies. Later instructors were Emery Lavigne and R. O. Pelletier, and at fifteen she passed the examination for Laureate of the Academy of Music of Quebec with distinction. Shortly afterwards she gave her first public recital in Montreal, and her name has since figured on many concert programmes. Has played for Ladies' Morning Musical Club. Intends shortly to complete her studies abroad. Lessons in piano. Studio, Villeray.

FREDERICK H. BLAIR

BORN Chatham, N.B. At age of twelve was chorister in St. Mary's Church (Anglican), and two years later was appointed organist. Studied organ and piano under Prof. A. W. S. Smythe, late of Dublin. At fifteen was appointed organist of St. George's Church of England, West End, St. John, N.B. Continued studies of organ, piano and harmony for three years under late Thomas Morley, one time organist of the Crystal Palace, London, and one of the chief exponents of Gregorian accompaniment. At sixteen became organist of St. Andrew's Presbyterian Church, St. John, for two years. Continued his studies under Mr. Fisher, Mus. Bac., until he went to England to enter the Royal College of Music. Here he studied organ under Sir Walter Parratt, organist of the Chapel Royal, Windsor, and organist to her late Majesty, Queen Victoria; piano under Mr. J. O. Dyke and Mr. Frederick Cliffe; harmony under the late Mr. James Higgs; choir-training under Mr. Stevenson Hoyt. Upon returning held successively the positions of organist of St. John's Church, Moncton, N.B., Christ Church Cathedral, Fredericton, N.B., St. Andrew's Church of Scotland, Montreal, and St. Paul's Presbyterian Church, Montreal, which latter appointment along with that of choirmaster he received in September, 1906. Has regularly studied abroad during the summer seasons since 1900, and has made a specialty of the art of accompaniment, having played for a great number of the leading artists of the day. Lessons in piano, organ and accompaniment. Studio, McGill Conservatorium.

ARCHIBALD WILLIAM PARKER BORWICK

BORN Sheffield, England, 1878. Went to Glasgow in infancy with his parents. Father an eminent professional musician of that city and oldest member of the Scottish Orchestra. Studied piano '84-'97, teachers including his father, Miss Maud M. Ranken, Philip E. Halstead and Edvard Fatzer (brother-in-law to Willy Burmeister). At Royal Conservatory of Leipsic, '97-'98, under Robert Teichmueller, Carl Reinecke, Gustav Schreck (theory), and others. Private pupil of Ernest Hutcheson (Weimar and Berlin), Wilhelm Leipholz, Dr. Ernst Jedliczka, '98-1903. Obliged, by results of overstrain, to abandon study, to travel for his health, '03-'04, he visited England, Scotland, Australia, Tasmania, New Zealand, South Africa, etc., and returned to Berlin, in fall of 1904, residing there for two years. Came to Montreal, September, '06. Has had large and varied experience as teacher, having engaged in that work in every place where he has lived any length of time since age of twelve. In Berlin held appointment of first pianoforte teacher in the Conservatorium des Westens (Director Hutschenreuter) and at Ziegler-Ziegelroth's Institut der Musik. Studio, 21 University Street.

MISS C. J. BRENNAN

BORN Quebec. Commenced studying piano at age of nine years under Mrs. T. Power, organist of St. Patrick's Church, Quebec. Came to Montreal. 1889. Has studied piano with Prof. Fowler for several years. Then piano and harmony with Mr. Horace W. Reyner. Teaches piano and harmony. Has recently given several pupils' recitals. Studio, 449 St. Dominique St.

WALTER A. BROWN

BORN Toronto, 1880. Came to Montreal, 1885. Began study of piano at age of eight, with Miss Redfern, and later took lessons in piano and organ from Mr. J. E. Birch, organist of Christ Church Cathedral. Was boy soloist at same church till 1895. Left for Chicago in 1899 and studied singing with Marie Anne de Beck, a prominent teacher of that city. Was choir director and tenor soloist with the Forestville Congregational Church, Chicago. Returned to Montreal 1901 and studied piano, organ and theory with Mr. John B. Norton, and later piano with Prof. Konigsberg. In 1902-03 was tenor soloist in Knox Church, 1903-04, tenor soloist, St, Andrew's Presbyterian Church, Westmount, From 1904 till present time tenor soloist and choir director in Bethlehem Congregational Church, Westmount. Mr. Brown is the founder and present Director of the Westmount School of Music, the first institution of its kind in Westmount. The staff consists of Piano, Walter A. Brown; Organ, Wm. R. Spence; Violin, A. Larsen; Violoncello, J. B. Dubois; Singing, Walter A. Brown; Elocution, Miss Rhoda Block; A. T. C. M. and Theory of Music, J. A. Winter. Address, Victoria Hall, Westmount.

MISS ALICE MARY BYRNE

MUSICAL education, Convent of Sisters of the Holy Cross, Montreal, 1892-97; silver medal 1896, gold medal 1897. In 1899 private pupil of Mr. Edward Broome, Mus. Bac., then of Montreal, now of Toronto. 1900, Intermediate certificate, London College of Music, in piano and theory. June, 1901, senior examination, London College of Music, piano and theory, with highest possible marks in all subjects, and silver medal. May, 1920, 1st exam. Mus. Bac, Trinity University; June, 1902, Advanced Senior, London College of Music, with bronze medal for highest marks in piano playing, June, 1903, Associate in Music of London College of Music. May, 1904. Advanced Grade certificate of Associated. Board, R.C.M. and R.A.M., London, England. (McGill Conservatorium Examination). Teaches piano and theory. 102 Grand Trunk Street.

J. N. CHARBONNEAU

BORN Montreal, 1876. Early exhibited taste for choral music and at seventeen, while pursuing classical studies, was director of a parish choir. On concluding studies determined to follow profession of music. Has studied under A. Fortier, G. Couture, A. Letondal, and J. D. Dussault. Since 1900 maitre de chapelle of Point St. Charles parish church. Professor of solfeggio, theory and harmony in Conservatoire National, Montreal. Many pupils have diplomas of Academy of Music of Quebec. Conductor of a choral society of 150 mixed voices, whose annual concert last season was given up to works of Canadian composers, and was held under patronage of Earl Grey. Studio: 129 Island Street.

JEAN CLOSSEY

BORN near Spa, Belgium, 1866. Father an accomplished amateur pianist. Commenced study of piano and cornet at Liege Conservatoire at age of ten, and remained in that institution nine years, taking up study of violin later under private instruction. Played in first concert at Verviers, Belgium. Travelled four years in France as pianist and leader of a comic opera company, played two summer seasons at Neris, France, and was leader of an orchestra at Dunkerque, France. Brought to Montreal by E. Lavigne in 1891 to play violin in Sohmer Park orchestra, where he remained three seasons. Member of Association Artistique founded by late Jehin Prume. Played in Symphony Orchestra two seasons under Prof. Couture, and four under Prof. Goulet. Organist and teacher of piano at Mount St. Louis College for fifteen years, teacher at St. Laurent College seven years, and at Marieville and St. Vincent de Paul Colleges. Lessons in piano and violin.

Studio, 524 Dufferin Street.

PROF. ALEXIS CONTANT

BORN in Montreal, 1858. His father was a distinguished lover of classical music, and generous patron of artists. Studied in Boston and Montreal. His first composition, "La Lyre Enchantee", for piano, was published twenty-five years ago; he has since composed three masses, with orchestra, the last given in Concert, first time in February, 1903, and second time in November, 1903, before an audience of two thousand persons. Composed, and conducted November 12th, 1905, at the Monument National under presidency of Sir Wilfrid Laurier, the first French-Canadian oratorio, "Cain", sung by mixed choir of three hundred voices with accompaniment of grand orchestra and Professor J. J. Goulet, conductor. Has written compositions for piano, violoncello, and much sacred music, to be published in the near future. Organist at St. John Baptist Church for twenty-five years and professor at Mount St. Louis College for the last ten years. Has been professor of piano at Montreal College and at the Convent of the Sisters of Jesus and Mary at Hochelaga. 209 St. Hubert Street.

CAMILLO d'ALESSIO

BORN Naples, Italy, 1869. Commenced study of music at three and a half. At seven commenced violin studies at Royal College of Music, Naples. On death of father (postmaster-general of Naples), took up profession of music. At fifteen was leader of an Italian opera company at Syra, Greece. At eighteen was conductor of French opera company with M. Sandre for three years, then for five years of Italian opera company with Signor Labruna. Settled in Egypt, studied orchestration with Nicosia, and harmony with Kiven, pupil of Gounod. Left Egypt in 1896 for England, to teach violin and mandolin; founded Estudiantina, first complete mandolin orchestra in England. Solo violin and mandolin in over one hundred concerts in England and Ireland. Came to Canada 1904. Founded Estudiantina in Montreal, first Canadian mandolin orchestra. 247 St. Urbain Street.

SYDNEY C. DALTON

BORN Richmond, Que., June 15, 1884. Educated Abingdon School, Montreal, and Ashbury College, Ottawa. At age of seven played for Herr Von Scarpa, a famous European pianist, and was advised to adopt music as profession. Studied under Dr. C. A. E. Harriss in Montreal, and for five years with J. Edgar Birch in Ottawa, taking piano, organ and composition. At sixteen studied piano with well-known Swedish pianist, Countess Frida de Tersmeden, Stockholm. Later under S. Stratford Dawson, of Montreal, to whom is now assistant teacher, conducting his pupils' classes in harmony and counterpoint. Studied during summer of 1906 with Rafael Joseffy, New York. Has appeared with success as pianist and accompanist in concerts in Montreal and elsewhere. Several songs and piano compositions have been published by leading American houses. Music critic at various times on leading Canadian papers; last two years on Montreal Gazette. Lessons in piano and theory. Studio, 169 Peel Street.

MISS ELIZABETH DAVIDSON

BORN at Beaverton, Ontario. Began musical education when six years of age from local teacher. When ten or eleven years of age would frequently play organ in Church in absence of regular organist. A few years later was sent to Montreal to school and received musical instruction from Miss Marguerite Sym. Musical education continued in music department of Ladies' College, Ottawa, now Ottawa Conservatory of Music, then at the New England Conservatory of Music, Boston, where the Normal course in Fletcher Music Method was taken from the originator, Miss Evelyn A. Fletcher. In the autumn of 1898 introduced, with the late Mrs. H. O. Wilson, the Fletcher Music Method in Montreal, being the first to teach any Musical Kindergarten system in the city. Returned to Boston to study in 1899 and again in 1903, during the latter season taking a post-graduate course in the Fletcher Method. During several summer seasons has studied piano and harmony with Professor Earl H. Hill, of Jamestown, Lake Chautauqua, and taken his special course for teachers. Miss Davidson is now principal of the Fletcher Music Method and Piano School on Peel Street, having a branch school at Victoria Hall, Westmount (the latter being in charge of Miss Grace McLaren). 215 Peel Street.

SYDNEY STRATFORD DAWSON

BORN 1875, Newmarket, Ont., educated Toronto; sang in St. George's Church choir; studied organ with Ed. Phillips of same church, and at fifteen became organist of St. Mary Magdalene Church. Went to Christ Church Cathedral, Ottawa, as organist and choirmaster in 1895, remaining for five years, giving frequent organ recitals every season. At twenty-four, after several months lessons from Mr. H. Puddicombe decided to give up the organ as chief instrument and went to Germany for piano study for three years. Pupil of Mme. Varetta Stepanoff, in Berlin, and later was one of her assistants. Studied composition with Prof. Hans Urban. Came to Montreal in 1901 and established piano studio, in which he now has three assistants. Has a large repertoire, as is evidenced by the numerous successful recitals he has given. In 1904 became organist of Church of the Messiah (Unitarian). Among numerous pupils who have achieved success are his three assistants, Miss Laura Holland, Miss Blundell and Mr. Sydney C. Dalton and Miss Laura Walker. Studio, 169 Peel Street.

J. B. DUBOIS

BORN Ghent, Belgium, 1870. Father a talented professional musician. Commenced his musical studies at age of seven, and at nine was playing in concerts in Brussels. Studied with Rappe, who was a pupil of Francois Servais, cellist; also with Jule de Swert. Graduated from Brusseis Conservatoire with first prize and diploma. At fifteen was appointed by Minister of Fine Arts teacher in Ghent Conservatory, remaining six years. Cello solo in grand opera at Ghent and Antwerp. Came to Montreal in 1891, returning not long after to become cello solo of Grand Opera in Amsterdam. Back to Montreal, 1896. Founded Solfeggio Classes at Monument National, and conducted them five years. Absent from Montreal one season as cello solo with Cincinnati Symphony Orchestra. Since return has been soloist with Montreal Symphony Orchestra. Conductor of the Montreal Amateur Orchestral Society and the Association Symphonique de Montreal. Distinguished pupils include Rosario Bourdon, now with the Philadelphia Orchestra. Teaches cello. Concert engagements. Studio, 560 St. Catherine Street West.

MRS. SAMUEL DUNN

BORN in Belfast, Ireland. Began her musical education at the age of seven and at eleven went to a boarding school in Dublin, where she had the advantage of excellent teachers. At fourteen became pupil of Professor Quinn, Dublin, with whom she remained two years. Was examined and accepted by Sir Robert P. Stewart as a candidate for articled pupil, and entered on a three years' agreement with him to be trained for teaching. After taking a certificate in the Royal College of Music, London, England, she began the study of voice culture, returning to Belfast as a teacher of piano and singing in Miss Hastings' School. She taught the distinguished families of Bishop Welland, Sir William Ewart and others. In 1891 came to Montreal, and resumed teaching the following year, making a specialty of voice culture. Results are best known by the following names:—Miss Ena Clark (Mrs. F. A. Dorion), Soloist Douglas Methodist Church and Erskine Presbyterian Church,; Miss Bertha Ferguson, Soloist Dominion Square Methodist Church ; Miss Elliott, Soloist St. Martin's Episcopal Church; Miss Millar, formerly Trinity Church; Mr. R. Dumbrille, recently at St. James' Methodist Church ; Dr. Armitage, Douglas Methodist Church; and Mr. S. Dunn, Dominion Square Methodist Church. Lessons in Voice Culture. Studio, 20 Buckingham Ave., Montreal.

JOSEPH D. DUSSAULT

BORN January 6, 1864, at Charlesbourg, Quebec, where his father was organist. Received first musical education from his father, from five years of age to fourteen; then from Gustave Gagnon, organist of the Cathedral of Quebec. In 1879 was appointed organist of the Jesuits' Church, Quebec, and from 1881 to 1889 of Lotbiniere, Que. During this period studied the piano at the New York College of Music, under Professor Douillet, pupil of Nicolas Rubinstein, and harmony under Dr. Pearce. In 1889, on the advice of Mr. R. O. Pelletier, he went to Paris to study the organ under Eugene Gigout, the famous organist of St. Augustin. On July 22, 1890, played before Saint-Saens, who predicted for him a brilliant future. On return from Paris was appointed organist of Cathedral of St. Hyacinthe. From 1892 to 1896 was organist and choirmaster of St. Paul's Church, Oswego, N.Y. On July 1, 1896, was called to position of organist at Notre Dame Church, Montreal, which post he still occupies.

During the Buffalo Exposition he gave four organ recitals on the great Temple of Music organ, and received letter from Mr. S. Fleischmann, chairman of the Music Committee, stating that these were among the very best of the Exposition. Has given more than a hundred and fifty concerts throughout Canada and the United States. Author of " L'Organiste Liturgiste" in eighteen volumes, of which the first two only have been published owing to the change to the Gregorian chant. Is a recognized exponent of Widor's organ symphonies. On staff of McGill Conservatorium, and teacher of harmony at Villa Maria Convent. Lessons in piano, organ and harmony. 26 Crescent St.

NICHOLAS EICHHORN

BORN Montreal. Father was Max Eichhorn, some time pupil of Hans von Buelow and Richter. Studied piano with his father, also with R. O. Pelletier. Was accompanist to Van Biene, noted cellist. Chosen by Mr. Couture to replace the late Emery Lavigne to accompany two oratorios at concert given in aid of a French Society in 1898. From 1903 to present time accompanist to Montreal Symphony Concerts, played for Kathleen Howard, Marie Hall, Anton Hekking, Rollie Borden-Low, etc. Was organ pupil of Frederick Mills, distinguished English organist. Teaches piano and organ. 240 St. Urbain St.

MRS. ALICE FROGGATT EVANS.

BORN Manchester England, 1882. Family well-known musicians. Early tuition in pianoforte, theory and harmony from 7 years of age under her uncle Mr. Samuel Langford, L.R.A.M., now Musical Critic, Manchester Guardian; afterwards pupil of the late Frederic Unger, friend of the late Sir Charles Halle; at the Royal Manchester College of Music for five years; studied pianoforte under the late Wm. Dayas, Miss Olga Neruda and Arthur Freidheim. Singing under Mr. John Acton and Miss Lillie Wormald. Harmony and counterpoint under Dr. Carroll and the late Dr. Hiles, the well-known composer of church music. Was a church organist at the age of 14, holding position until the occasion of her marriage, settled in Canada 1906. Member of the Halle Choir under Dr. Hans Richter for 7 years. Now soprano soloist St. Andrews Church, Montreal. Address care Mr. F. A. Veitch.

W. LYNNWOOD FARNAM

BORN at Sutton, Que., January 13, 1885. At age of three his parents removed to Dunham, where his childhood was spent. Early exhibited marked talent for music, and at age of seven began to receive musical instruction from his mother. At nine he played the organ in village church of Dunham. Continued piano work under mother's instruction until 1897, when he commenced taking lessons at Dunham Ladies' College. Spent one year under Miss M. L. Jackson, two years under Mr. G. W. Cornish, of Montreal. At this time his teacher urged him to try for the Strathcona-Stephen Scholarship in the Royal College of Music, London, England, for which purpose he came to Montreal for three months special training. Won scholarship in 1900, and proceeding to London studied piano with Franklin Taylor and Herbert Sharpe; organ with Dr. James Higgs, F. A. Sewell and W. S. Hoyte. After taking an extra year's tuition granted by the donors of the scholarship, returned to Canada, 1904. Associate Royal College of Music, 1903 (piano playing). Associate Royal College of Organists, 1904 (organ and kindred subjects). Testimonials from Sir Walter Parratt, Sir Frederick Bridge, his teachers and others. Became organist of St. James Methodist Church, Montreal, September, 1904, remaining one year, then organist of Church of St. James the Apostle, to present time. At both churches has given series of organ recitals of wide range of programme and well attended. 152 Park Avenue.

MISS BERTHA FERGUSON

BORN in Carillon, Que., Miss Ferguson commenced the study of vocal music with Mrs. Samuel Dunn, of Montreal, for three years, then with Mr. O. Stewart Taylor, her present teacher. Became soprano soloist of Sherbrooke Street Methodist Church in 1900, and of Dominion Square Methodist Church in 1902, to present time. Sang role of the Gypsy in the well-remembered presentation of the local comic opera "The Grandee," at Her Majesty's Theatre in 1901, with much success. Has frequently appeared at concerts of the I. P. B. S., both here and in Quebec, and in miscellaneous concerts in Montreal and vicinity. Concert engagements. 438 Lagauchetiere Street West.

MR. SEPTIMUS FRASER

BORN Quebec, rceived his earliest musical tuition at the Perkins Institution and Massachusetts School for the Blind in Boston. In this school he spent about ten years, during which time he enjoyed great advantages in the formation of good taste and judgment, afforded by the many fine musical performances which form a feature in the life of Boston. After completing his course in Boston, Mr. Fraser settled in Montreal to make the calling of a music teacher his life's work, and the teaching of piano-forte playing a specialty. He has pursued this course during more than twenty years, nor has he ever ceased his own studies. Mr. Fraser considers a good touch of paramount importance, and his method, broadly speaking, follows the principles of Leschetitzky, of Vienna; Dr. Wm. Mason, of New York, and Tobias Matthay, of the Royal Academy of Music, London, England. He numbers among his pupils names well known to music life in Montreal; Mrs. Belasco Burland, afterwards herself a teacher; Miss Elizabeth Wall, now assistant teacher of piano-forte at the convent of the Sacred Heart, Sault-au-Recollet; Mrs. George McBean, Miss Alice B. Nelson, Miss Mildred K. Corneil, Miss Catherine H. Smith, Miss Grace Paul, Miss Audry Bennet, and many others.

Teaches Piano. Studio, 51 Crescent Street.

MRS. WILFRED GAGNON

BORN Montreal, 1874. Musical education, Sisters of the Congregation, Notre Dame, Montreal. Began teaching at the age of sixteen. Laureate of Academy of Music of Quebec. Now studying under R. O. Pelletier. Has conducted choir of ladies of St. Vincent de Paul Church for several years. Pupils include Mlle. Delia Plouffe, Laureate of the Academy of Music, Quebec; Mlle. Valerie Plouffe, Mlle. Rosie Raymond, Mlle. Louise Blais, all first class diplomas Academy of Music, Quebec; Mlle. Laura Raymond, Mlle. Emilienne Favreau, intermediate diploma Dominion College of Music, etc. Teaches piano. Studio, 18 Champlain Street.

PROF. J. J. GOULET

BORN at Liege, Belgium, 1870. Father a talented professional musician. Educated Liege Conservatoire, violin, under Heynberg; private pupil of Musin. Became assistant chef d'orchestre of Liege Theatre; conducted Symphony Society several seasons. Engaged in 1890 by Ernest Lavigne for projected Montreal Conservatoire, which did not materialize; came to Montreal, played in Sohmer Park orchestra, and rapidly became a public favorite, owing to indefatigable energy, self-sacrificing devotion to musical interests, and wide range of experience. About 1895 became Maitre de Chapelle of St. Joseph's Church, where he organized the Orpheon Goulet, for unaccompanied choruses of Belgian composers. About 1898 took present position of Maitre de Chapelle of St. Sacrament. Was chief promoter of the first Montreal Symphony Orchestra (conductor, Prof. Couture), 1895-97. Founder and conductor of Goulet Symphony Orchestra, now Montreal Symphony, from 1896 to present time. For three years conductor of the Solfeggio classes at Monument National. Has been conductor of several French operatic undertakings in Montreal. Since coming to Canada has twice been back to France as concertmeister for summer season at Havre and Neris respectively. Is a member of the Montreal Philharmonic Quartet, and in spite of pressure of other work continues to appear regularly as solo violinist. Teaches violin. Studio: Stanley Hall.

DR. CHARLES ALBERT EDWIN HARRISS

BORN in London, England, 1862. Father was the late Edwin Harriss, well-known musician of London, afterwards organist of St. James's Church, Montreal. Educated St. Michael's College, founded and conducted by Ouseley for purposes of ecclesiastical musical training; won Ouseley scholarship '74. Was a church organist at fourteen, and at eighteen succeeded Dr. Sloman as a private organist to Earl of Powis, organist parish church and conductor of Philharmonic at Welshpool. Came to Canada in 1882, became organist of Christ Church Cathedral, Montreal. Removed to St. James Apostle 1886, where remained nine years. First Strathcona prize winner for piano, Miss Russell, was articled pupil. Gave up teaching about 1890, and devoted energies to making known British artists and musicians in this country, brought to Canada Santley, Foli, Lloyd, Ben Davies, Watkin Mills, Plunket Greene, Trebelli, and many others, including Dan Godfrey's Band, first British band to visit colonies. Gave first orchestral concerts in Canada (Carl Zerrahn). Since 1895 has devoted entire time to composition and organization, chiefly for cycle of festivals of British music throughout Canada in 1902, and in connection with McGill Conservatorium of Music, founded 1904, of which he is director, and Montreal Philharmonic Concerts. Has composed many important choral and orchestral works, several performed before vice-royalty on official occasions. Made Hon. Fellow of Royal Academy of Music, 1905, and Doctor of Music of Canterbury same year; Mus. Bac. Toronto, 1897. Within the last year Dr. Harriss has received the following additional honors: Honorary Life Member Royal Society of Musicians of Great Britain; Liveryman of the Worshipful Company of Musicians, London, England; Life Member Society of Graduates in Music of Great Britain. In June 1906 he conducted his "Pan" before King Edward, at Queen's Hall, London. In January 1907 his choral ballad "Sands of Dee" was produced in Montreal by the Philharmonic Chorus. 228 Stanley Street, Montreal, also Earnscliffe, Ottawa.

PROFESSOR F. J. A. HERALY

BORN Soye (Namur), Belgium, 1856. In 1867 became pupil of Michel Van Remoortel, Brussels. 1873 admitted to Namur School of Music, under Charles Judon and same year entered 9th line regiment as first clarinet. Remained with band eight years, becoming after two years solo clarinet under Van den Bogaerde. In 1877 admitted to Liege Conservatoire, under George Haseneier, Sr. Assistant Leader of Band Harmonies at Wasmes, under Dagnelies, 1882. Concert tour through Holland with Neske Cappel, Berlin chef d'orchestre, 1883. Soloist in fleet bands at Brest, France, 1884-86. Conducted following French bands: Ste. Cecile of Flers, Conde-sur-Noireau (Harmonie and chorale), St. Joseph of Fecamp, Aumale, Givry, Moutiers-Salins, Chambery (division d'excellence, including professors of Chambery Conservatoire), and l'Abeille of Lucens, Switzerland, and Mascara, Algiers. Soloist three seasons at municipal Casino of Fecamp, under Le Jolivet, Sartel and Jos. Duyssens, of Liege. Won five diplomas and three gold medals for conducting and artistic direction. Came from Algeria to Sherbrooke in 1894 to direct Sherbrooke Band, Teaches wind instruments. Clarinet solo. 449 Berri Street.

MRS. F. J. HODGSON

BORN at Montreal (maiden name, Maude Park). Commenced the study of the piano at the age of nine with Mme. Brunet, with whom she worked for several years. Removing to California she continued her studies with Miss White, a distinguished Boston graduate. After an absence of two years returned to Montreal and continued studies for two years with Mr. E. A. Hilton, from whom she also took theory and harmony, and then with Prof. von Konigsberg for three years, and later took up the study of the organ with Mr. E. A. Broome. Was organist of Westmount Methodist Church for four years, and in 1904 became organist of Dominion Square Methodist Church to present time. 969 Dorchester Street West.

PERCIVAL J. ILLSLEY

BORN 1865, Cheddleton, Staffordshire, England. Educated Lichfield Cathedral; was articled pupil of J. B. Lott, Cathedral organist, and subsequently became his assistant. Organist to Marchioness of Hastings at Grendon, Warwick. Organist of Holy Trinity, Queensbury, Bradford. Organist and choirmaster St. George's Church, Montreal, 1891 to present. A.R.C.O., 1887; Mus. Bac. Trinity, Toronto, with gold and silver medals, 1894; Mus. Bac. Lennoxville, 1895; F.R.C.O., 1901. In Bradford conducted Queensbury Vocal Union, and Arion Glee Club. Here, conducted Zingari Glee Club, 1898 to 1900, M.A.A.A. Glee Club, 1906. At St. George's produced Stainer's Crucifixion for first time in Canada. In 1899-1900 commenced series of St. George's organ recitals, carried on with much success for five years, and again revived for 1906-07 season. Publications, "Ruth," cantata, 1896; anthems, "There is Joy," "Angels from the Realms of Glory," part song, "Ye Mariners of England," and hymn tunes. Registrar Dominion College of Music, and examiner. Sub-registrar, faculty of Music, Bishop's College, Lennoxville; Professor at McGill Conservatorium. Teaches organ, piano and theory. 29 Mackay Street.

MRS. E. B. JACQUES

BORN in Montreal (maiden name, Edith Bogue), belongs to a musical family. Showed early signs of musical talent, mother being a musician took special interest in her musical education. Commenced study of piano and theory at the age of seven, remaining some years under the tuition of the celebrated teacher, Prof. Paul Letondal, R. Oct. Pelletier and Alcibiade Beique, then organist of Notre Dame, studying organ, piano, harmony, counterpoint and fugue. Later continued studies under Mr. P. J. Illsley. Played first concert at the age of fourteen. Has been for some time organist and choir leader at Church of St. Louis de France. Has given occasional pupils' recitals.

Lessons in piano and theory. Studio, 48 St. Famille St.

ALBERT CLERK JEANNOTTE

BORN in St. Hilaire, Que., 15th of January, 1881, son of Dr. H. Jeannotte, now of Montreal, and his wife, Emily Clerk, daughter of Sir George Edward Clerk, Baron of Pennicuick, Scotland. Began musical studies under his uncle, Prof. Alex. M. Clerk, choirmaster of St. Louis de France, Montreal, and Prof. Achille Fortier. Went to Paris in 1897, and entered Conservatory in harmony class of Xavier Leroux, but later decided not to take harmony examination, but to devote himself entirely to singing; became a pupil of Jacques Bouhy and Fidele Kœnig, leader of singing in Paris Grand Opera. Studied also at this period under Pauline Viardot-Garcia, sister of La Malibran. Returned to Canada in 1900, and owing to temporary failure of voice resulting from ill-health engaged in journalism, principally as relating to musical and artistic matters. Returned to Paris 1902-1904, studying as before with Koenig and Pauline Viardot, while attending opera classes of Isnardon and Victor Capoul. Sang before Albert Carre, director of the Opera Comique, and was pressed to accept engagement, but preferred to enter teaching profession and accepted position on staff of McGill Conservatorium tendered him in meantime. While at Conservatorium has returned to Europe every summer to perfect his art knowledge; and having become in 1899 a friend and protege of Jean de Reszke, who, with the eminent critic, Camille Ballaigue, chiefly aided him while in Paris by advice and suggestion. Was one of first pupils to enter former's opera class in 1904 at its formation, and has since attended it whenever abroad.

Since his joining the Conservatorium staff, two of his pupils have obtained scholarships and several have secured important engagements. He recently removed to New York.

WILLIAM HENRY JESSOP

BORN in West Bromwich, near Birmingham, England, 1863. Entered choir of Holy Trinity Church, Birmingham, at age of seven, leaving in 1886 to take position as tenor soloist at the Birmingham Oratory. Resigned in 1894 to devote more time to study, and worked for nearly ten years with Mr. John Pearce, teacher in the Midland Institute; Mr. Charles Lunn, author of "Philosophy of the Voice," and lastly, with Dr. Swinnerton Heap, well-known composer and conductor of choral work. Was a member of the Birmingham Triennial Festival Society, and filled many engagements as soloist in Birmingham and surrounding district. Came to Canada in 1897, and for some time occupied position as soloist in London, Ont. Removed to Montreal in 1898 and commenced teaching. In 1904 appointed on the staff of McGill Conservatorium of Music. In 1905 became choirmaster of Dominion Square Methodist Church. Has many pupils who have been successful in church and concert work.

Lessons in singing. Studio, Lindsay Building. Address, 135 Park Avenue.

MISS ALICE NUNNS KEOUGH

BORN in Trenholme, Quebec. Graduated at Stanstead College in music, and was for some time organist in the Methodist Church, Sherbrooke, Quebec. Came to Montreal and studied piano with Professor von Konigsberg Held position as organist in St. James Methodist Church, over two years. Is now on the piano staff of professors at the McGill Conservatorium. 372 St. Catherine Street West.

OTTO VON KÖNIGSBERG

BORN St. Petersburg, Russia, 1864; mother a musician and Beethoven interpreter of repute; father a general of Russian army. Commenced study of the piano at the age of eight, and was for six months pupil of Anton Rubinstein. First appearance in public concert at Odessa at eleven. Later went to Vienna and studied at the Conservatory under Epstein; then at Weimar under Liszt for three years, at the same time taking a medical course and graduating as Doctor of Medicine in 1885. Returned to St. Petersburg and took degree of Doctor of Music, 1886, after death of Franz Liszt. Came to America in 1887, under engagement for fifty piano recitals, but fell ill in New York and was obliged to cancel part of tour. Settled shortly after in Montreal. Has taught many of the most prominent musicians who have received their training in Montreal in recent years, including Miss Von Weber, now in Germany; Dora Freihart, now in Germany; Frederick Morris, of Winnipeg; Robert McDonald, of Montreal; J. Angus Winter, late of Boston, now of St. James Methodist Church, Montreal; Bert Wells, professor in Philadelphia; and Miss F. Rubinstein, music teacher of New York. Is Knight of the Order of St. Stanislaus of the Russian Empire. Specialist in technique, interpretation and æsthetics of pianoforte-playing; also general theory of music. Studio, 586 St. Catherine Street West.

MDLLE. ADRIENNE LABELLE

BORN in Montreal, daughter of the late Charles Labelle. Studied singing under her father, and then in Paris under Professor Dubulle, of the Conservatoire National. Returned to Montreal in 1904 and has since made numerous concert appearances, including engagements with Montreal Symphony Orchestra. Specialty, French operatic music. Concert engagements, soprano solo. Lessons in voice and opera. Studio, 117 St. Hubert Street.

GUSTAVE LABELLE

BORN in St. Henri, Montreal, 1877. Son of late Charles Labelle, one of the most widely known and distinguished of French-Canadian musicians. Commenced study of music under his father at age of seven, and later took up 'cello under J. B. Dubois. Has played that instrument for some years in leading Montreal theatres, and on tour as 'cello solo with Miglionico's Orchestra. Is now member of Montreal Symphony Orchestra and concert soloist at leading local concerts. Lessons in 'cello. 117 St. Hubert Street.

ALFRED J. LALIBERTE

BORN in St. Johns, Iberville, Que. Began study of music somewhat later than usual, with Miss Malsberg. Then became pupil of Dominique Ducharme (receiving the last lesson which that eminent Montreal teacher gave to any pupil), R. O. Pelletier and Emiliano Renaud. Left for Berlin in 1902, and remained there four years, working with the famous musical pedagogue and pianist, Dr. Paul Lutzenko. Played before the German Emperor and the Ducal Court of Cobourg, and at many concerts in Berlin, always with extremely favorable receptions and criticisms. Enjoyed scholarships furnished by the German Government and by Lord Strathcona, and a free scholarship in the Royal Conservatorium of Berlin. Is now teacher at the Ottawa Conservatory and the Conservatoire National of Montreal. Is a pianist of very modern school and tendencies. Has done much work for the advancement of Canadian music, and gave a concert of Canadian works before going abroad. Made his Montreal debut, after German studies, on November 22nd, in Monument National, and shortly after played in Quebec, these being his only appearances in Canada to date; the critics on both occasions unanimously declaring him to be a concert pianist of the most accomplished and promising order.

Studio: 136 St. Denis Street.

ERNEST LANGLOIS

BORN at Montreal, 1881. Father and mother musicians. Commenced study of piano in Chicago at the age of three years under Gottschalk, piano teacher and director of the Gottschalk Lyric School. Studied for three years, and then for six years with Mr. Roy, organist of Notre Dame Church in Chicago. Returned to Montreal and studied piano for three years with Mr. Dominique Ducharme. Later studied piano and harmony with Mr. R. Oct. Pelletier. Played in his first concert in Chicago at age of five years. Has given two annual recitals in Montreal besides playing at various concerts. Teaches piano at St. Mary's College, and is organist at the Church of Saint Enfant Jesus of Mile End. Intends studying abroad shortly. Lessons in piano. 242 St. Hubert Street.

JOHN HERBERT LAUER

BORN in Surrey, England. Studied organ and harmony in Germany, and later graduated from London Organ School and College of Music under the late Rev. F. Scotson Clark, Mus. Doc., and as Associate in Music of Trinity College, London (Rev. H. G. Bonavia Hunt and Dr. E. H. Turpin successively Wardens). Holds musical diplomas from Cambridge University and the Society of Science, Letters and Arts of London. From an early age officiated in various London and suburban churches as organist and choirmaster. Came to Montreal 1893, appointed organist and choirmaster Trinity Church. From 1897 to 1901 in same capacity at St. George's, Ottawa; Grace Church, Montreal, and Church of the Advent, Montreal. Greatly enhanced musical services at the latter church and introduced full orchestral accompaniments at major festivals, with great success. In 1901 appointed to St. James the Apostle in succession to Mr. Horace W. Reyner; resigned in fall of 1904. During this period several cantatas were given under his direction, including "Christ and His Soldiers," "Crucifixion" and Adams' "Holy Child" with complete orchestra and organ. Studio, 715 St. Louis Street (Annex).

MISS INEZ M. LEISHMAN

BORN at Montreal in 1882, Miss Leishman was a private pupil of the late Mrs. H. O. Wilson, who was the first to introduce the Fletcher Music Method into Montreal. Later on she became pupil teacher for Mrs. Wilson for two seasons, and in 1902 became a certified teacher of the Fletcher Method, having taken the full course in Boston under its originator, Mrs. Fletcher-Copp. Further studied piano under Mr. S. Stratford Dawson for several seasons, and in 1905 again took Fletcher Method course in Boston, to acquire latest materials and developments of the system. Lessons in Fletcher Music Method, piano and theory of music. Studio, 76 Park Avenue; West-end classes, 49 Fort Street.

ARTHUR JOSEPH AUGUSTE LETONDAL

BORN, Montreal, April 30, 1869. Son of celebrated musician and pioneer of the art in Montreal, Paul Letondal. Studied music with his father, and in 1890 went to Paris and studied piano under Marmontel, harmony under Taudou; in 1892 went on to Brussels, studied counterpoint, organ and composition under H. F. Kufferath and Alphonse Mailly. Laureate of Brussels Conservatoire, 1893, first-class honors in counterpoint and fugue. Returned to Montreal and became organist of Chapelle du Saint-Sacrement. In 1900 appointed organist of Church of the Gesu, succeeding late Dominique Ducharme, to the present time. Professor at McGill Conservatorium; Member, Academy of Music of Quebec; Member of Council of Dominion College of Music; Member Societe d'Art et d'Archeologie, Paris. Many compositions for piano, organ and voice have been published by O. Ditson, New York, J. Fischer, New York, and Edmond Hardy, Montreal. Gives organ recitals every second Sunday during season at Gesu, at nine o'clock service. Pupils include the late Mme. P. Trudel (nee Mlle. Anna Gervais), Mlle Blanche Hardy, Mr. Henri Gagnon, Mlle. Gilberte Prevost, Master Jules Lamontagne, Mlle. Eugenie Forest and Mlle. Alice Delorme, etc. Lessons in piano, organ, harmony and composition. 51 Mackay St. (after May 1st, 1907).

MISS CLARA LICHTENSTEIN

BORN in Buda-Pesth, Hungary. Of highly musical ancestry; mother was daughter of Traugott Gey, the singer, for whom Marschner composed several operas; an aunt, Marie Gey, was for 25 years prima donna of Berlin Opera; father was intimate friend of Liszt. Father and uncle were secretaries of Kossuth, and shared that great Liberal leader's political reverses. Uncle exiled, founded Ladies' College in Edinburgh, where she commenced her education. Returned to Vienna in 1881 to Royal Academy of Music, under Liszt. Took triple course, piano, singing and harmony. Personal pupil of Liszt, also Gobbi, Volkmann, Kessler (organ), Erkel and Pauli, the noted tenor. Acted as assistant to Gobbi and Pauli. On death of her uncle was called to principalship of the ladies' institution founded by him in Edinburgh. Made member Royal Society of Musicians of Great Britain, 1898. Pupils at this period included Miss Elliott, later assistant to Stavenhagen. In October, 1899, left for Royal Victoria College, Montreal.

Has made numerous concert and lecture appearances, first public appearance being with Sir Charles Halle, as substitute for Lady Halle in Edinburgh in 1880. Has now given up public playing. Lessons in voice and piano Lectures on musical subjects. Studio, McGill Conservatorium. Address, Royal Victoria College.

MISS ELIZABETH MATHEWS

BORN Montreal, 1876. Began study of piano at age of eight, and at eleven played in concert with marked success. Pupil of Mr. Fred Morris, Prof. Konigsberg, Dr Hans Harthan, and of McGill Conservatorium under P. J. Illsley. Composer of several piano pieces performed but not yet published.

Teaches Piano and Harmony. 961 Dorchester St. West.

MISS ADA MOYLAN

IDENTIFIED from childhood with musical events in Montreal. Born in Quebec, but spent early childhood in Kingston, where her mother was a favorably known contralto, and where years before her grandmother had been a church soloist. Miss Moylan was leading contralto at Christ Church Cathedral at the early age of fourteen and studied vocal and instrumental music at that time under the late Dr. McLagan. At Hochelaga Convent she continued her studies with Prof. Couture, who was her teacher till she won a scholarship at the Royal College of Music, where she studied with Henschel and Visetti.

Has sung with Lloyd, Santley and many distinguished artists in all the prominent Canadian cities and a large number of American cities. Was contralto soloist of the American Presbyterian Church for seven years. Although one of the most popular singers in Montreal in concert work and especially amateur opera, in which she took many prominent parts, Miss Moylan gave up all public work some years ago to devote her time to teaching. She is at present vocal teacher on McGill Conservatorium staff. Address, 55 Cathcart Street.

MISS SOPHIE MYERS

BORN in Montreal, Miss Myers commenced the study of the piano at the age of ten under the late Prof. Letondal, and accompaniment work under the late Jehin-Prume. Was an honorary member of the famous Association Artistique organized by the latter for chamber-music and other purposes. Spent some years studying abroad. Has given frequent piano recitals in Montreal and other Canadian cities, and taken part in other important concerts. Is member of the faculty of McGill Conservatorium. Lessons in piano. Concert engagements. Studio, McGill Conservatorium.

MRS S. McMILLAN

BORN at Ste. Matha, Que., 1874; mother a talented pianist. Studied piano at five and appeared in concert at seven. Educated Sacred Heart Convent, Back River, where she studied piano with Prof. Fowler. At fourteen won first-class diploma of Academy of Music of Quebec. Pupil of first French Conservatoire of Montreal, piano under Letondal, singing under Achille Fortier. Later took piano with R. O. Pelletier and harmony with Dussault. Associate in Music of the Dominion College of Music, with greatest distinction. Studied singing at Grand Conservatory of Music, New York; last year took special course in Lamperti Vocal Method under Lamperti's personal representative, and is now the only qualified instructor of that method in Montreal. Formerly organist of St. Agnes Church; now organist and choirleader of Ladies' Choir of Church of St, John Baptist. Teaches singing at St. Anne's Convent, Lachine; Mother House of Nuns of Holy Cross, St. Laurent; Convent of Nuns of the Good Shepherd; St. Louis de Gonzague Academy. Studio, 314 St. Catherine East. Residence, 399 Rachel.

JOHN B. NORTON

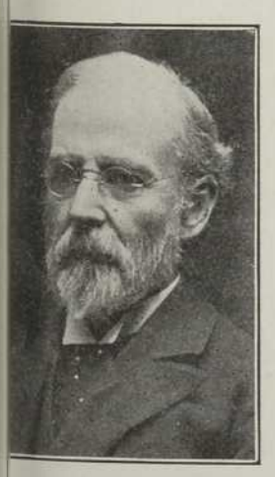
BORN in Durham, England. At an early age removed to Montreal. Educated partly in Montreal; then in London, England, (private pupil of Dr. E. H. Turpin, Secretary Royal College of Organists); Cambridge, England (under Dr. Arthur Henry Mann, of King's College); also with W. A. C. Cruickshank, the well-known composer, Burnley, England. Was appointed Organist and Musical Director of Christ Church Cathedral, Montreal, in 1895, which position he has held ever since. Conductor of Diocesan Choral Union, 1900 and 1901. Has officiated at opening of various organs on this continent, notably that of St. Thomas's Church, Fifth Avenue, New York, Dec., 1904. Licentiate in Music, Dominion College of Music. Associate Royal College of Organists, London, England. Fellow American Guild of Organists, New York. (All by examination.) One of the Council and Examiners of Dominion College of Music. Local representative and Examiner for American Guild of Organists, New York. Under his direction all additions and improvements made to the original Cathedral organ; also under his direction was established at the Cathedral the first choir of vested ladies in Montreal and a large musical library for the Cathedral, comprising at the present time nine bound volumes of octavo services and anthems to each choir stall.

Teacher of Pianoforte and Organ Playing and all branches of the Theory of Music. 69 Bishop Street.

The music of the Anglican Cathedral church of Montreal has for many years been that of the full choral English Cathedral service. Its choir is strictly limited to twenty ladies and sixteen men, without boys. There are also always several probationers. The ladies were vested in 1897, at which time no other church in the city had taken that step. though it has since been followed by at least seven others in this city. The repertoire of services and anthems is exceptionally extensive. It is the only adult chorus in the city to hold rehearsals regularly twice a week. A feature of the services has been the short Organ Recitals frequently given after Evensong on Sundays. Organist and Musical Director, John B. Norton, F.A.G.O., A.R.C.O.

The Organ is one of the most remarkable on this continent. It is specially noted for its sweetness and purity of tone. Originally designed in 1859 as a reproduction of the one donated by King George III. to the former Cathedral church, it was built by Hill and Son, of London, England. Commencing in 1898, under the direction of the organist, Mr. Norton, alterations and large additions were made to the instrument, which extended over a period of three years, including as follows:—Electro-pneumatic action, put in by Casavant Bros., St. Hyacinthe; a Vox Humana, seven pedal stops and the entire Celestial Organ, ten stops complete in itself and situated in the central tower, but played from the main console, the gift of the late Mr. Hector Mackenzie. All the new stops were made by Hutchings, of Boston. The organ is blown by an electric motor.

JEAN ROMAIN OCTAVE PELLETIER



BORN Montreal, 1842. While yet almost an infant he evinced his musical instinct by correcting the piano practice of his elder sister, and at eleven was accompanying the pupils on the organ at Montreal College. At the age of fourteen was appointed organist of St. James Cathedral. Took a classical course and studied law, but on receiving his license as Notary Public resumed the profession of music and engaged in the study of harmony, counterpoint and fugue. Except for a few lessons while in Europe from the great organists, Cooper and Widor, is almost entirely self-taught, an extraordinary faculty of observation enabling him to profit largely by the hearing of famous artists. Organist of the Cathedral of Hartford, Conn., for one year, then returned to Montreal to organ of St. James Church, St. Denis Street. Was a pioneer in Canada of the movement for real and serious organ music in Roman Catholic churches, and was first organist to introduce the works of Bach into the churches in Canada. In 1887 became again organist of St. James Cathedral, to present time. Is a teacher at Jacques Cartier Normal School, and at request of Dr. Harriss joined piano staff of McGill Conservatorium in 1904. Has "formed" many of the most prominent organists and pianists of the present generation in Montreal and the Province. Is now the dean of Montreal musicians, and will celebrate his golden jubilee as organist in 1908.

Published compositions include many pieces for organ, piano, voice and other instruments, and a volume of accompaniments to the Gregorian Chant.

Lessons in piano and organ at No. 23 Mansfield Street.

MISS ELLEDA M. PERLEY

BORN in vicinity of Kingston, Ont. Began study of piano at Knowlton, Que., at age of ten. Went to Whitby Ladies' College, studied piano with Mr. Harrison, voice with Mrs. Bradley, both of Toronto Conservatory. Passed final examinations for Associate of Ontario College of Music (gold medallist) and Associate of Toronto Conservatory of Music. Came to Kingston, soprano soloist Sydenham Street Methodist Church for two years. Then returned to Whitby and taught for a year and a half at Ontario Ladies' College, also taking further lessons from Miss Mary Hewitt Smart in voice. Soloist during this period at Trinity Methodist Church, Toronto. Called to St. Andrew's Presbyterian Church, Kingston, where she remained for one year. Then took course in Boston under F. W. Wodell, and on its completion was called to Crescent Street Church, Montreal, spring of 1906. Lessons in voice, concert engagements, soprano solo. Studio, 94 Mackay Street.

MR. JOSEPH PICHÉ

BORN Montreal, 1877. Commenced study of piano at age of eight, and continued later with Mr. A. Contant the study of piano, organ and theory. Afterwards studied organ and piano with Mr. R. Oct. Pelletier, organist of St. James Cathedral, and theory under Mr. Achille Fortier. In 1900 was appointed organist of St. Denis Church, which position he still holds. Teacher of pianoforte at St. Mary's College. Studio, 885 Ontario Street East.

MISS CAROLINE RACICOT

BORN at Montreal, followed her course of studies with the Ladies of the Congregation of Notre Dame, convent of Pointe Aux Trembles, under the direction of Mother Hilarie, nee Guevremont, and graduated with honors at sixteen. Continued her musical education with Mr. Arthur Letondal, then with Mr. William Bohrer, of the Dominion College of Music. In 1894 began teaching piano at the convent of the Congregation of Notre Dame and at Boucherville College, and since then devotes her entire time and energy to forming proficient pupils. Teaches piano, Studio, 197 Berri Street.

MISS JEANIE RANKIN

BORN in Alexandria, Scotland. Commenced study of singing in Manchester, and won the open scholarship of the Royal College of Music, London. Graduated at end of college course with highest honors and the gold medal. While at the College appeared several times at Royal Albert Hall, making her debut with Albani and Lloyd. After graduation engaged in concert work and chiefly in oratorio, singing leading contralto parts all over England in conjunction with Blanche Marchesi, Esther Palliser, Watkin Mills, Ben Davies, Kennerley Rumford, Ffrancon-Davies, and many others. Sang before royalty at Osborne, and in principal choral festivals of British Isles. Married H. J. Squier, and on his coming to Canada to engage in business accompanied him and settled in Montreal in 1900. Shortly after arrival replaced Clara Butt in oratorio performance, and was immediately engaged as soloist in American Presbyterian Church, to present time. Has given recitals in chief cities of Canada, and appeared at many of the most important concerts and performances of sacred works. Concert and oratorio engagements, contralto solo. Residence, 8 Selkirk Ave.

EMILIANO RENAUD

BORN St. Jean de Matha, Que. Began study of piano under his mother's tuition at the age of five. Spent nine years of study at piano with the late Dominique Ducharme, of Montreal. Then three years at Vienna, in the Leschetitzky Piano School, under Frau Stepanoff, and at Berlin, under the same lady. Since his return has given piano recitals all over Canada and in many of the chief cities of the United States. Has repeatedly been commanded to give recitals before their Excellencies, Lord and Lady Minto, and their Excellencies, Lord and Lady Grey, at Rideau Hall and elsewhere. Has given every year a series of recitals in Montreal. Many compositions for piano, published and in MS., including a Concertstuck for piano and orchestra, played by composer with Montreal Symphony Orchestra. Teaches Piano, advanced pupils only. Has recently accepted engagements with a leading Western piano firm for a series of concert tours over a term of three years. Address, 312 St. Catherine Street East.

HORACE W. REYNER

BORN 1866. Received whole musical education in England; was articled pupil of Alfred Broughton, chorus master of the Leeds Musical Festival. At 17 succeeded Broughton as organist of St. Mark's parish church, Leeds. Came to Canada in 1887, remained a year and a half in Kingston, Ont., and in 1889 was appointed organist of Emmanuel Congregational Church, Montreal. While there conducted performances of Stainer's Daughter of Jairus, Mendelssohn's Forty-second Psalm, Lauda Sion, and Spohr's Last Judgment. In 1895 was appointed organist of Church of St. James Apostle, where he gave Gaul's Ruth and Gounod's Gallia. In 1902 removed to Douglas Methodist Church; and in summer of 1906 accepted appointment as organist and director of chief Methodist Episcopal Church of Duluth, Minn.

Has been during past decade most prominent factor in production of choral works on a large scale, especially oratorio, in Montreal. From 1897 to 1901 conducted the Motett Choir for madrigal music, etc. In 1902 founded the Oratorio Society (which see), besides which he has given annual performances of the Messiah and frequent productions of other works with temporary choruses. Conducted first Canadian performance of many works, notably Elgar's Dream of Gerontius in April, 1906.

MRS. ADA RICHARDSON

BORN London, England. Both parents accomplished musicians; father conducted amateur orchestra. First learnt music from mother; and at very early age was intended for musical career. Studied piano and theory under B. de Sola (Brussels Conservatoire), John Francis Barnett, Edmund Hart Turpin, Georg Liebling, clavier method under Virgil, etc., and during present year has taken further studies in piano method with Tobias Matthay, London. Has always been a seeker after the newest and most improved methods of musical science; Licentiate Royal Academy of Music, 1887; Associate Trinity College, London, 1887. Member Incorporated Society of Musicians of Great Britain, on the Council of Midland Section. Conducted school of music at Queen's College, Birmingham, and was for nine years on staff of Midland Institute School of Music in same place. In 1903 came to Royal Victoria College, Montreal, in musical department. Joined McGill Conservatorium in 1904 when R. V. C. musical staff was merged in that institution.

Lecturer on national music, especially of Norway, Denmark and Finland, which countries she has visited in study of this subject. Also recital pianist.

Pupils include two "proxime accessit" in competition for National Scholarships at Royal College of Music and Royal Academy; and many passed with distinction in exams of Royal Academy of Music, one having subsequently become sub-professor of that institution.

Lessons on piano, clavier method, theory, musical analysis and form. Address, McGill Conservatorium.

MADAME A. ROBERGE

BORN at Berthier-en-Haut. maiden name, Almina McConnel. Commenced study of piano at age of eight, with the ladies of the Congregation of Notre Dame at Berthier, and later came to Montreal to study with R. O. Pelletier, organist of St. James Cathedral. Mme. Roberge has frequently appeared in public in Berthier with success. Among her talented pupils is Miss Myrtle McCorkill. Lessons in piano. Studio, 668 St. Denis Street.

MISS MINNIE ROWE

BORN in Eastern Townships, where she received first musical instruction and engaged for a time in teaching. Held position as church organist at an early age. Came to Montreal in 1896, studied under the late Dominique Ducharme and Miss Marguerite Sym, at the same time carrying on work as teacher of piano and theory of music. In 1902 made a successful concert tour of the Eastern Townships and Northern Vermont, received marked critical commendation. Has organized her pupils into the St. Cecilia Club, with monthly meetings and an annual concert. Lessons in piano and theory; foundation studies; pupils without previous training preferred. 56 Drummond Street.

JOSEPH SAUCIER

BORN Montreal, Feb. 24, 1869. Developed very early talent for music; performed in public on piano at age of ten with great success. Received first training from father, Moise Saucier, afterwards under C. M. Panneton and Prof. D. Ducharme (piano), and Achille Fortier and Paul Wiallard (voice). Went to Paris 1901 to study singing under Auguste Dubulle; admitted to Conservatoire as "eleve auditeur." Sang in concert with success in Paris and London. Recalled to Quebec 1902 to sing "Satan" in Lost Paradise of Theo. Dubois at 50th anniversary Laval University, then returning to Paris. Came to Montreal 1904, appointed choirmaster Church of Immaculate Conception, to present time. Married Mlle. Octavie Turcotte, niece and former pupil of late Dominique Ducharme, who always accompanies her husband in concert appearances.

Since return to Montreal has given many recitals, and has been engaged for several festivals in the Eastern States. Is particularly noted for breadth of repertoire. Voice culture, singing; concert engagements, baritone soloist. 484 St. Denis Street.

EUGEN SCHNEIDER

BORN in Stuttgart, Germany, in 1882. Came to this country at a very early age. Took up the violin, and studied at the Montreal Conservatory of Music, of which he later became one of the teaching staff. Diploma of the Academy of Music of Quebec, 1897. In 1901-02 took prominent part in series of "Kammermusik Abende" given by the Conservatory. Went to Boston in 1903, and appeared as soloist in concerts with Julius Herner, Stephen Jungmann, Carrie Birkenmeyer, Joseph Wurzburg, and others of the same rank, receiving marked critical commendation. Returned to Montreal the following year and settled down as teacher. Violin soloist of Emmanuel Congregational Church, 1904-05. Member of the Montreal Symphony Orchestra. Lessons in violin. 154 Elgin Street.

ALFRED DE SEVE

BORN Montreal, 1860. Went to Europe at very early age to pursue musical studies, and remained several years, studying under Sarasate, Massart, Leonard and Vieuxtemps. On return took up residence in Boston, where he lived 19 years, occupying the following important positions; member and soloist with Boston Symphony Orchestra: Concertmeister Boston Philharmonic Orchestra; leader and violin virtuoso of Boston Philharmonic Club; professor of violin in New England Conservatory of Music; Director of Music of Boston Cathedral (Roman Catholic). Has travelled extensively in United States with Boston Symphony Orchestral Club, and other organizations.

Consistently invested the profits of his professional work in Montreal property, which ultimately reaching large proportions, compelled his return to this city. Though not having sought professional work here, has now a class of fifty or sixty pupils continuously. Many of his past pupils, including a number of Montrealers, occupy important positions in the United States. Has written many violin compositions and sacred selections, published and in MS. Lessons in violin, solo and ensemble. Studio, McGill Conservatorium.

MME. EVA PLOUFFE-STOPES

BORN Sorel, 1879. Came to Montreal 1893. Studied piano and organ under R. Oct. Pelletier and A. Letondal. In 1900 went to Boston, studied under Edwin Klahre. New England Conservatory. Returned to Montreal 1901, took up teaching and recital work. In 1904 organized Mendelssohn Trio (E. Taranto, violin; J. B. Dubois, 'cello), Montreal, which gave two concerts in season 1904-05 and three out of town, and in season 1905-06 five by subscription in Montreal and two out of town. Repertoire of best modern trios. Was soloist with Symphony Orchestra 1901 (Mendelssohn, Serenade and Allegro), and 1902 (Grieg Concerto). Residence since July 1906, at Colchester, England.

MISS MARGUERITE SYM

BORN in Woodstock, Ont., but removed with her parents to town of Beauharnois, P.Q., at a very early age. At fourteen commenced the study of the piano with Prof. Paul Letondal, the eminent teacher of so many of Montreal's best musicians. After six years with him, studied in Paris for three years under Stephen Heller, Delaborde, LeCoupey and de la Nux for piano, and H. Leonard, the famous violinist, for accompaniment and ensemble playing. Played several times at latter's musical evenings and made other appearances in Paris. On return to Montreal resumed teaching of piano, and engaged in concert work with Jehin-Prume, the celebrated violinist to the King of Belgium. In 1897 was appointed teacher of piano at Trafalgar Institute on its foundation, to present time. Was on teaching staff of Dominion College of Music during the whole period of its teaching operations. In 1899 commenced study of organ with Mr. P. J. Illsley, and in 1901 became organist First Church of Christ, Scientist, Closse Street. Pupils include Miss Marion Sym, sister, till lately director of Troy, N.Y., Conservatory of Music; also many of the most accomplished musicians of Montreal society.

"Miss Sym is to-day an excellent artist, who cannot fail to win the admiration of every enlightened lover of music. (Sgd.) Stephen Heller."

"I consider you an excellent pianist, excellent musician, and thoroughly conscientious artist. (Sgd.) H. Leonard."

Studio, 18 Bayle Street.

JOSEPH ST. JOHN

BORN at Montreal, 1876. Violin pupil of the late J. A. Duquette and of Prof. Jules Hone. Early turned attention to composition. Many short pieces, marches, etc., published. These include Romance in F for violin, Coronation Waltzes (dedicated to and acknowledged by His Majesty King Edward VII.), and Dance of Mirth March, played here by Duss' Band. Also sacred compositions for vocai solo, etc. 111a Bleury Street.

EMIL TARANTO

BORN in Montreal. Commenced studying violin at the age of six, and was for some time under the leading local teachers, including Jehin-Prume. Played in the first Montreal Symphony Orchestra under Prof. Couture, and had appeared in public as soloist several times at the age of fifteen. In June 1903, went to Belgium and studied with Ysaye, who after five months wrote as follows:

"I am very well satisfied with the progress made by Mr. Taranto, and I believe that if he can remain another year we shall attain a very artistic result. I feel both interest and sympathy for him. (Signed) E. Ysaye, October 1903."

Returned to Montreal and made debut with the Montreal Symphony Orchestra, playing Bruch Concerto with success. Became concert-master of orchestra season of 1904-5, to present time. Violinist of Mendelssohn Trio for two seasons. Has given recital at Art Gallery, and besides concert work has large class of pupils. Teacher of violin at Convent of St. Louis de Gonzague. Studio 169 St. Denis Street.

MISS WINNIFRED WILLETT

BORN Chambly Canton. At an early age commenced the study of piano under the late D. Ducharme for four years, also with Miss Marguerite Sym for some time. Then went to Dresden, spending four years there studying principally with the eminent teacher and artist Hermann Scholtz. Wishing to acquire a more positive technicque decided to go to New York, to Almon K. Virgil, inventor of the Virgil Practice Clavier. At the end of three years she procured the highest certificate "A" as teacher and performer of this method. Feeling that further study of musical interpretation was needed she left for Paris, and spent three more years studying with Moritz Moszkowski and Sigismond Stojowski. Has played publicly in New York, Paris and London.

"Miss Winnifred Willett has been my piano pupil from June 1902 to August 1903. She has developed into an accomplished and intelligent pianist, and is fully qualified to do excellent work both as teacher and performer. (Signed) Moritz Moszkowski, Paris, May 1905." (Translated).

Address, care of Mr. Veitch, Temple Building.

JOHN ANGUS WINTER

BORN in Prescott, Ont., 1877. At the age of fourteen was organist of St. Barnabas Church Ottawa. Removed to Montreal in 1893, and studied with leading local teachers; organist St. Stephen's Church for six years. In 1899 became organist of St. James Methodist Church. Professor of piano at Loyola College. Returned to Ottawa in 1902 as organist and director All Saints' Church, and there gave over thirty organ recitals. Removed to Boston, Mass., in 1904, filling church positions in Malden and Melrose; director of choral classes of Maldon Musical Club. Made specialty of accompaniment playing, and assisted at first recitals of the songs of Wolf, Reger, Berger, Von Koss, etc., in America. Toured New England and Middle States with Boston Concert Company 1905-6. Returned to Montreal, September 1906, as organist and musical director of St. James Methodist Church. Studio. 611 Lindsay Building.

MRS. A. WESLEY WOODARD

BORN in Boston, Mass., and received musical education in that city, studying singing under Professor George L. Osgood and the late Charles R. Adams, and piano with Professor Louis Maas. Successively occupied positions as soprano soloist in important churches in Boston, Arlington and Lowell, Mass., and filled many concert engagements in Boston and vicinity. On her marriage removed to Ottawa, and later to Montreal, where she engaged in the teaching of singing. Opened a studio in the Empire Building two years ago. Montreal pupils include Miss Audrey Bennett, whose entire vocal training was received from Mrs. Woodard. Soprano soloist; lessons in singing. Studio, Empire Building, 602 St. Catherine Street West. Address, 3 Albert Place, Westmount.

H. PERCY WOODLEY

BORN in Quebec City, 1877. Parents were musical, mother singing contralto parts in Messiah and Creation when given in Quebec by Carter in 1857, first time in Canada, and mezzo in Rossini's Stabat Mater in 1858. Commenced study of singing at a very early age, and soon began to take prominent parts in the Quebec choral festivals, such as those of 1893. Gave his first concert in 1895, with great success. Concert tour through Western Canada, followed by festival engagements at Sherbrooke and elsewhere. At close of year went to Boston to study with Prof. Wilds, and was appointed to Portland St. Baptist Church Quartette. Sang Elijah and Messiah solos at Georgetown Festival. In 1900 secured place under Charles Adam until his death. Sang before Haverhill Ladies' Morning Musical at 1901 festival. While passing through Montreal in 1902 was offered baritone position in American Presbyterian Church quartette, which he now holds. Concert engagements, baritone. 31 Milton Street.

ROBERT McGLAUGHLIN

NATIVE of Montreal and educated at Montreal High School. Has been before the public as a professional entertainer for over twelve years, regular territory covering the whole of Canada between Quebec City and Toronto. Has made a specialty of a humorous entertainment consisting of recitations and stories, and has testimonials from leading ministers and professional men throughout the country. Has of late years taken part in upwards of sixty concerts per season. Coaches pupils in dramatic reading and public speaking, and makes specialty of coaching and rehearsing dramatic clubs and amateur theatricals. Address, 22 Burton Avenue, Westmount.

MRS. BELLE ROSE EMSLIE

BORN Edinburgh, Scotland; early musical and elocutionary education under Mary McHardy Flint (London, Eng.) and J. Grieve, F. R. C. M. While in Edinburgh staged Grieve's Children's Play with 120 children, and Britannia and Her Sons, words by W. R. Emslie, music by J. C. Cooper, with 200 children. Went to Toronto, Ont., in 1889, entered Conservatory, taking post-graduate course for four years and completing with degree of A. T. C. M. Appeared at many Scotch gatherings all over Ontario, and was instructress of St. Paul's and St. Basil's Literary and Dramatic Societies. Staged several plays in Princess Theatre for St. Alphonso Club. Returned to Scotland in 1894 for concert engagements, and was congratulated by various Scotch authors, including Crockett and Anderson, author of "Cuddle Doon," for interpretations of their works. Returned to Canada and taught in Montreal until opening of her 1896 concert tour of 140 concerts throughout Canada. Returned to Montreal, and in 1898 opened the School of Expression, of which she is now directress; also instructress for Montreal Debating Club, Douglas Literary and Debating Society, and Crescent Church Debating Club, and teacher of elocution in the convents of Villa Maria, Hochelaga, and the Ladies of the Congregation. Since becoming teacher, she has regularly spent summers studying with specialists, including Prof. S. H. Clark, of Chicago University (three years), Dr. Curry, of Harvard, Yale and Boston School of Expression, Prof. Metcalf, Emerson College, Boston, Prof. Shaw, and others. Has many pupils in prominent positions in church, on stage and at the bar. Lessons in dramatic expression and public speaking. Studio, School of Expression, 372 St. Catherine Street West.

MLLE. EVA GAUTHIER

BORN at Ottawa, 1885. Father an accomplished amateur musician. Commenced study of music at age of 13, with Mr. Frank Buels, vocal teacher of Ottawa. Became protegee of Sir Wilfrid and Lady Laurier, and shortly after secured position as contralto soloist in St. Patrick's Church, Ottawa. Made her first concert appearance in the Ottawa Basilica, at the performance of Dr. C. A. E. Harriss's Mass in 1901, in the presence of the Earl and Countess of Minto. At the age of sixteen was sent abroad by the kind assistance of friends in Ottawa. Studied under Dubulle, of Paris Conservatoire and later with Jacques Bouhy and William Shakespeare, in London. Made her Parisian debut at the "Figaro Five O'clock," in the year 1905. Later went to London, where she was heard by Madame Albani. who took a great interest in her and engaged her for her supporting company for a year's tour throughout Great Britain. Also accompanied Madame Albani on her farewell tour of Canada in 1906.

Madame Albani says of Mlle. Gauthier :—"Of all the many young singers I have heard, Eva Gauthier is by far the best who has sung before me for years."

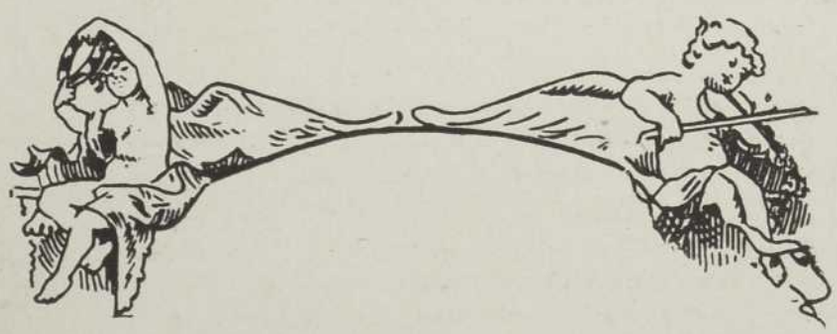
Permanent residence in Ottawa, but now (1907) studying in Paris for grand opera stage.

MISS MARIE BLANCHE HOLLINSHEAD

BORN, St Neots, Huntingdonshire, England, of good English stock; father, William Hollinshead, was a civil engineer of note. Came to Montreal in 1882 with her sister, Mrs. La Trobe Bateman, wife of Captain Bateman, of Royal Surrey Militia. Educated at Mount St. Mary Convent, carrying off gold medal; later studied with Profs. Couture and Wiallard, and eventually in London under Shakespeare, who declared her voice to be of remarkable power and sweetness. Has been soprano soloist at Douglas Methodist Church, Dominion Square Methodist Church, St. James Apostle (leader of Surpliced choir of sixty for four years). Gave successful series of ballad concerts under vice-regal patronage. In 1904 left Canada for larger sphere of work in New York, where has had concert engagements with Lotus Club, Eclectic Club, Canadian Society and many other organizations, and has taken part in special musical services for two seasons under Evangelistic Committee of New York—a class of work in which she is recognised as having few rivals. David Bispham writes Frank Damrosch: "Hear Miss Hollinshead sing; she possesses a very fine dramatic soprano voice which will be of great value."

F. W. WODELL

F. W. Wodell, soloist, teacher of singing, choral conductor, director School for Singers. Author of "Practical Voice Culture," (in preparation), "Choir and Chorus conducting" (third thousand), editor "The Choir Magazine." Born in London, England, removéd to Chicago when a lad, but afterward returned to England, residing there for years, and again removed to America. Numbers among his musical instructors F. W. Root, Chicago, Henry Blower, (R. C. M. London), William Shakespeare, London. Went over the MS. of Mr. Shakespeare's book, on singing, with that gentleman, and received a cordial letter of acknowledgment of assistance in reading for him the proofs of the American edition. Sang as soloist in Messiah, Creation, Elijah and other standard oratorios. Has given, in Boston, with his pupils in the solo parts, Elijah, Rose Maiden, Seasons (Spring) and as well light operas. Makes a specialty of teaching voice production from the elements onward, and of coaching advanced students and professionals in repertoire. Numbers among his Canadian pupils Miss V. B. Smith, contralto, vocal directress Stanstead College, Stanstead, Que., Miss Elleda M. Perley, soprano, Crescent Street Church, Montreal, Mrs. Edna R. Page, soprano, Sherbrooke, Que., Mrs. F. E. VanLuven, soprano, director Eastern Church Choir, Napanee, Ont. Address for pamphlet, 600-605 Pierce Building, Copley Square, Boston, Mass.



STEWART HOUSTON

BORN in Canada in 1868, and an M.A. of Trinity University, Toronto, Mr. Houston passed his final examinations in law in Toronto in 1892, and practised for eight years. During this period he took an active interest in music, and in 1897 and 1898 was associated with Dr. C. A. E. Harriss in managing the tourof Dan Godfrey's band. First exhibited his capacity for organization in inaugurating, in 1895, the Canadian Horse Show of Toronto, of which he has been manager ever since, and was also first secretary of the New Toronto Hunt and the reviver of Autumn racing in Toronto. Appointed manager of Massey Music Hall in 1900, since which date he has managed many of the principal musical tours in Canada. Brought first English regimental band to Canada, Coldstream Guards, in 1903. Managed Grenadier Guards and Black Watch bands in 1904. Since 1902 has managed the annual visits of the Pittsburgh orchestra in Canada. Other famous artists whose visits to Canada have been under Mr. Houston's direction are Paderewski, Melba, Albani, Plunkett Greene, the Westminster Abbey Choir Party, the Meister Glee Singers, and the Ben Greet Shakespearean Company, as also the distinguished lecturer, Mr. Winston Churchill, M.P.

Mr. Houston is a son of the Dean of Niagara, and in 1898 married the popular soprano, Augusta Beverley Robinson, daughter of the late Honourable John Beverley Robinson, sometime Lieutenant-Governor of Ontario.

R. E. JOHNSTON

BORN in Brooklyn, N.Y., June 15, 1867. Father was a talented actor in the stock companies with Wilkes Booth, Edwin Forrest, etc., and afterwards became a missionary of the gospel, dying in 1900. Mother is still living at age of 78, and has never been inside a theatre; is universally loved by all the great musicians whom her son has managed, but has never heard them play except at their own rooms or elsewhere in private. Combining strong commercial instinct with passionate love of music, went into impresario business at age of 21, meeting great success with first artist managed, Ovide Musin. Booked this artist seasons 1887 to 1891. Marteau, 1893-94. Enormous success with Ysaye seasons 1894 to 1895, booking him for 106 concerts and clearing $32,000 net profit for himself. Gave 73 concerts with Sauer 1896-97. Succeeding years managed Ysaye again, Nordica, Plancon, Pugno, Gerardy and the Seidl Orchestra. In 1902-03 had Nordica-De Reszke-Duss combination, which played to over $190,000 in 42 concerts. Afterwards opened "Venice" at Madison Square Garden, N.Y,. with same combination to $16,000 on opening night. Season 1904-05 brought Ysaye for third time, the violinist getting about $93,000 and the manager about $27,000. Last season had Marteau, Gerardy and Nordica, with small profits. This season has Hekking, Maconda, Edouard Dethier, Patricclo, and will manage Nordica for fourth time. Has crossed the ocean eight times, been to South America and Australia and "visited every Jim Crow town in the United States about ten times." Residence on Riverside Drive and 79th Street. Offices, St. James Building, Broadway and 26th Street, New York, where he employs staff of nine. Other attractions handled at various times: Cesar Thomson, Sauret, Rivarde, Hubermann, Trebelli, Sembrich, Scotti, Slivinski, Carreno, etc.

Went into theatrical speculation three times, and lost heavily each time, so is now determined to stick to music.

FRANK A. VEITCH

BORN in London, Ont., 1871. Came to Montreal in 1892, and was for two years Eastern representative of the Canadian Music and Trades Journal of Toronto. Started in the concert business in 1903, with the recital of Mrs. Bertha Cushing-Child of Boston, at St. James Methodist Church, which was exceptionally successful. In autumn of same year took the management of the Symphony Orchestra and transferred its concerts to Academy of Music, with excellent results. Began to devote entire energies to impresario work, and has managed in Montreal the following attractions: Vocalists—Nordica, De Reszke, Watkin Mills, Harold Jarvis, Bertha Cushing-Child; Pianists—Paderewski, D'Albert, Aus der Ohe (twice), Hofman, Peppercorn and Rubinstein; Violinists—Ysaye (twice), Marteau, Marie Hall, Otie Chew, Marie Nichols; Orchestras, etc.—Boston Symphony Orchestra, Montreal Symphony Orchestra, Coldstream Guards Band; Miscellaneous—Jerome K. Jerome, humorist; Harry De Windt, lecturer; "Everyman," morality play. Of these D'Albert, Peppercorn, Rubinstein, Hofman, the Coldstreams and the Boston Symphony were brought to Montreal by Mr. Veitch for the first time. Inaugurated system in Montreal of special rates to music pupils at concerts, also introduced 8.30 as concert hour. For season of 1906-7 has under engagement such artists as Schumann-Heink, contralto; Rosenthal, pianist, Marie Hall, violinist, Madame Donalda, soprano, Pol Plancon, basso, and Gertude Peppercorn, pianist. Office, 469 Temple Building, Montreal.

HENRY WOLFSOHN

BORN in Germany, but came to the United States when a boy. Attended College of New York City, and at same time studied music under Theodore Thomas and piano under Dr. William Mason. Later on abandoned piano for singing, and studied for some years with several of best European masters. Returned to United States and devoted himself entirely to teaching of vocal art, with great success. Incidentally had management of several local entertainments, in which he met such success that in the autumn of 1879 he decided to devote his entire attention to the management of musical attractions. Rapidly brought under his direction an important group of the world's greatest artists. Among those who have visited the United States and Canada under his direction are Wilhelmj, Joseffy, Rosenthal, Lilli Lehmann, Theodore Reichmann, Musin, Cesar Thomson, Ondricek, Minnie Hauk, Pachmann, Pugno, Hugo Becker, Halle, Clara Butt, Dr. Richard Strauss, Weingartner, Aus der Ohe, Bloomfield-Zeisler, Materna, Josef Hofmann, Fritz Kreisler, Gerardy, Schumann-Heink, Petschnikoff, Thibaud, Georg Henschel and Mme. Henschel, Reisenauer, Guilmant, Dohnanyi, Emma Eames, Siloti, Marie Hall, Maud Powell, Bispham, Van Rooy, and many others.

MONTREAL ORATORIO SOCIETY

FOUNDED in 1902 by Mr. Horace W. Reyner, who, to June, 1906, has been its conductor, the Montreal Oratorio Society has in the short space of four years achieved a record for quantity and general excellence of work that would be creditable to a much older organization. In its inception it had the advantage of some of the material of the Motett Choir, which Mr. Reyner had conducted until its dissolution in 1901, and also profited by the fact that the death of the Philharmonic Society some years before had left Montreal absolutely without any large choral organization. Its membership has ranged from 200 to 225. It has had for its various concerts the assistance of such soloists as Shanna Cummings, Mrs. Hissem de Moss, Mme. Kileski Bradbury, Mary Louise Clary, Mme. Shotwell Piper, Mme. Katharine Fisk, Herbert Witherspoon, Clarence Shirley, Ion Jackson, and others. The Society's accompanists have been:—1902-4, Mrs. Burton Yaw; 1905, Miss Sophie Myers; 1906, W. Lynnwood Farnham.

The Society has performed The Messiah (five times), The Creation, the Hymn of Praise, the Elijah, Coleridge Taylor's Hiawatha, complete, and Elgar's Dream of Gerontius; the two latter being the first performances in Canada. In addition it supplied the chorus for the Duss-Nordica concert in 1903, and contributed to the Mackenzie Festival in the spring of the same year Parry's Ode to St. Cecilia, Cowen's Coronation Ode, and Elgar's Banner of St. George. In 1904 it supplied the chorus for the performance of Dr. C. A. E. Harriss's choric idyl, Pan, at the farewell state concert in Ottawa to the Earl and Countess Minto. Except this latter and the Gerontius performance at the Arena, all the Society's important undertakings have been given at Windsor Hall.

The conductor of the Society since November, 1906, has been Mr. J. E. F. Martin, who has occupied similar positions with much success in Scotland.

THE MONTREAL SYMPHONY ORCHESTRA

FOUNDED in 1897, upon the remains of the co-operative orchestra which had been conducted for two years by Prof Couture, and which owed its existence very largely to the present holder of the baton, this organization will, in 1907, complete ten consecutive seasons of symphony concerts. Its conductor from the first has been Prof. J. J. Goulet, who brought it together after the failure of the co-operative enterprise, and for years defrayed heavy deficits out of his own pockets. The earliest concerts were given in the old Queen's Hall, with a strength of about thirty men, which has gradually increased to forty-five. From its second to its seventh season the orchestra played in Windsor Hall. In 1903 its concerts were organized on a somewhat larger scale, Mr. F. A. Veitch was made manager, and the orchestra moved to the Academy of Music. The deficits disappeared, and the past season, 1905-06, showed an actual surplus of some seventy dollars. Many members of the orchestra have graduated to high positions in the United States. Marteau, Marie Hall and Otie Chew are among the great artists who have played with this orchestra, and it was conducted by Sir Alexander Mackenzie during a considerable portion of the Canadian Festival Cycle of 1902. The programmes of the regular concerts will be found in another part of this volume; the repertoire includes practically all the great symphonic compositions. Concerts are given on alternate Friday afternoons during the season.

Secretary, Victor Pelletier, 23 Mansfield Street.
Manager, F. A. Veitch, Temple Building.
Conductor, Prof. J. J. Goulet.

MONTREAL AMATEUR ORCHESTRAL SOCIETY

W. H. Harling

SIX young men, enthusiasts for instrumental music, met occasionally in the year 1898 to play together. The initials of their surnames made up the word Basole, and this word was adopted as the name of the unpretentious little society that was to develop into the Montreal Amateur Orchestral Society and undertake the performance of complete symphonies six years later. In 1899 the six grew to ten, and in that year as in all succeeding years the Society was much helped by the advice and encouragement of Mrs. James McDougall. In 1900 a professional conductor was engaged in the person of Mr. Ed. Quivron, then bandmaster of the Victoria Rifles, who retained the post till 1902. On his leaving the city the baton was handed over to Mr. Alfred Larsen, the well-known violin teacher, and a radical change in the policy of the Society was made when it was decided that it should confine itself to classical music. A strong repertoire was studied, and the Society made its first bow to the public at the end of the 1902-3 season with a playing strength of sixteen pieces. A constitution was adopted next season and the strength increased to twenty-six, Mr. Larsen again acting as conductor. A second concert was given with marked success.

For the season of 1904-5 Prof. J. B. Dubois was engaged as conductor, and at the concert of this season Haydn's Fourth Symphony was played in full. The membership was now thirty-five. The organization had so outgrown the limits of its origin that it was no longer possible to retain the old name with any show of appropriateness, and it was already found to be hampering its work by creating a misconception in the public mind; so at the beginning of the 1905-6 season the present title was adopted. Two concerts were given in this season with great success, one in Stanley Hall on December 5, and one in Victoria Hall on April 5.

The Society has now a membership of fifty, and usually plays about forty-five strong. Owing to the well-known impossibility of securing good results and united action from a larger number of instrumentalists than this, except with professionals and with an amount of rehearsal that would be unattainable with an amateur membership, there will be no further increase in the strength, although recent successes have attracted the interest of a large number of the city's best amateur instrumentalists. The aim of the Society is to give its members the best possible experience of orchestral playing, and the most promising material for that purpose will be selected from the candidates now available. In this way it is rapidly reaching a position in which membership in its ranks will be one of the highest honors that can be enjoyed by an amateur player of any of the orchestral instruments. The members exhibit an admirable esprit de corps, and the outlook for the present (1906–7) season is extremely bright. John Forman, Hon. Pres., W. H. Harling, Pres., Capt. Benyon, 1st Vice-Pres., F. R. J. McDonnell, 2nd Vice-Pres., O. R. McMartin, Sec., A. R. Forman, Treas.

A. R. Forman

PRINCE ALBERT MALE QUARTETTE

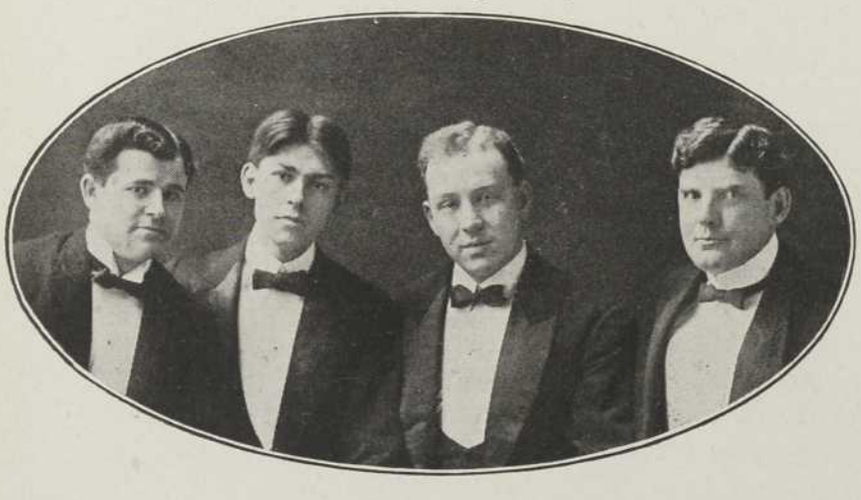
PROMINENT among the vocal quartettes of the city is that which was organized early last season in connection with Prince Albert Council No. 1293, Royal Arcanum, which claims to be the most progressive council of the order in Canada. This organization renders the ritual music at the regular meetings of the council, and does much secular work for the general edification of its members. The Quartette is also open for general engagements for concerts, dinners, and similar functions. It is made up as follows:—

First tenor, Robert Alfred Diplock. Born in Montreal in 1880, he commenced the study of vocal music at the age of 20 under Prof. Dingle, then the organist of Douglas Methodist Church, in whose choir Mr. Diplock took a place. On Mr. Dingle's departure he took up studies with Mr. O. Stewart Taylor, and held for one year the post of soloist at Erskine Presbyterian Church. Left Montreal in 1901 for Pittsburgh, Pa., and studied six months with Prof. Butts, securing engagement as soloist at First Presbyterian Church, Alleghany, Pa. Returned to Montreal 1902, and held soloist's position in Dominion Square Methodist Church two years. Then left for Toronto and became soloist at Jarvis Street Baptist Church under Mr. A. S. Vogt. Returned to Montreal and sang in St. Andrew's Presbyterian and St. James Methodist Churches as soloist, and is at present soloist at St. Paul's Presbyterian Church under Mr. F. H. Blair.

Second tenor, George Guelph Armitage. Born in Sherbrooke, Que., 1882, of a musical family, both parents being members of the well-known "Harmony" quartette. Graduate and medallist in dentistry of the University of Bishop's College. Dr. Armitage studied voice culture under James Potter Keough, of New York, afterwards with Mrs. Samuel Dunn, Montreal, Was for a time soloist in Methodist Church of Sherbrooke, and is now soloist at Douglas Methodist Church, Montreal.

First bass, Reuben Dumbrille. Born at Erith, Kent, England, in 1879; mother a musician. Came to Canada at six, and was boy contralto at St. Mary's Episcopal Church, Montreal, also at Christ Church Cathedral. Commenced study of voice culture at 21, with Mrs. Samuel Dunn, with whom he is still working. Baritone soloist at St. Martin's Episcopal Church five years, for a short time at St. James Methodist, and is now soloist at the Emanuel Congregational Church.

Second bass, Samuel Dunn. Born Belfast, Ireland, in 1864. All of his family are musical, though only as amateurs. Came to Canada in 1891, after successful career in Belfast as concert singer and principal bass of Fort William Presbyterian Church. Only vocal teacher has been his wife (see Mrs. Samuel Dunn). Since coming to Montreal has been soloist of Douglas Methodist, St. George's, and at present in Dominion Square Methodist Church. For quartette engagements address Samuel Dunn, 20 Buckingham Ave., Montreal.



DOMINION COLLEGE OF MUSIC

FOUNDED 1894 under charter from Quebec Legislature, for purposes of conducting examinations in practical and theoretical music. First president was W. H. Benyon, and original members included J. Edgar Birch, Horace Reyner and P. J. Illsley. About 1896 began to carry on teaching work in the then new Karn Hall Building, an experiment which was continued, on very high artistic lines, for three years, but never became financially successful. Staff included Messrs. Ducharme, Pelletier, Cornish, Max and Wm. Bohrer, Price, Wm. Reed, Reyner, Illsley, Septimus Fraser, E. A. Hilton, and Miss Sym. College removed to quarters on Dorchester Street, in 1898, and in 1899 teaching work was discontinued. Present address, 620 Dorchester Street West.

First examination held in 1895 in vestry of St. James Apostle Church, six candidates. During 1905 over 350 candidates offered. Examinations are held in Quebec, Montreal, Ottawa, Kingston and Brockville, at Christmas, Easter and June. Pupils are also examined in many private schools and nearly all convents on the Island of Montreal. By affiliation with Lennoxville, the College's higher grade diplomas of Associate in Music and Licentiate in Music are accepted as first and second examinations for degree of Bachelor of Music. Examinations for these diplomas, which are confined to the theoretical side, are conducted by the college's two referees in England, J. B. Lott, Mus. Bac. Oxon., F.R.C.O., organist Lichfield Cathedral and C. C. Palmer, Mus. Doc., Oxon., F.R.C.O., Ludlow Parish Church. These examinations are based on requirements of Trinity College, London. Local examiners for five grades of piano, four organ, three grades vocal.

Council: R. R. Stevenson, president; W. Bohrer, Max Bohrer, F. H. Blair, J. D. Dussault, J. Edgar Birch (Ottawa), A. Dorey, W. E. Fairclough (Toronto), H. Fletcher (Sherbrooke), S. Fraser, J. A. Fowler, Gustave Gagnon (Quebec), P. J. Illsley, A. Letondal, J. B. Norton, R. O. Pelletier. Bursar, W. Bohrer; Registrar, P. J. Illsley.

Honorary Patrons: Lord Strathcona; R. W. Heneker, LL.D., D.C.L., late chancellor Bishop's College, Lennoxville.

ROYAL VICTORIA COLLEGE

THE musical department of the Royal Victoria College, the feminine branch of McGill University, was established in 1899. At the urgent instance of Lord Strathcona, Miss Clara Lichtenstein, the present head, came out in October of that year to organize and carry on the work. For three years she performed all the duties in connection with the department, teaching piano, singing, theory, and history of music and æsthetics. In the fourth season Miss Anne Fysche was appointed assistant, and in the fifth this post was taken by Mrs. Ada Richardson, now of the Conservatorium. In the autumn of 1904, on the foundation of McGill Conservatorium, the Royal Victoria staff, though retaining its independent existence, was merged for teaching purposes in the Conservatorium, of which Miss Lichtenstein became the vice-director under Dr. C. A. E. Harriss. With the exception of private coaching and choral classes for the girls in residence at the College, the whole of the work formerly done there is now carried on at the neighboring institution.

The Royal Victoria has had the honor of producing some of the most famous Canadians of the younger generation in music. Miss Pauline Lightstone, now famous on the grand opera stage as Pauline Donalda (a name taken in honor of Lord Strathcona and the College which he endowed), was one of its earliest pupils in music. Miss Christina Barrie-Dickson, the present holder of the Strathcona Scholarship at the Royal Academy of Music, is another. Miss Jean Colleret, a very promising dramatic mezzo-soprano, is confidently expected to add similarly to the institution's record, as well as the little pianist wonder, Ellen Ballon.

McGILL CONSERVATORIUM OF MUSIC

THIS school of music, which is now in its third year of successful operation, represents the first effort on the part of an institution of higher learning in Montreal to encourage the teaching of the finest of the fine arts. It is still to some degree in the formative period, the Council of Administration, which it is intended shall ultimately direct its destinies, not having yet been constituted, and being at present represented by an organization committee, appointed by the Corporation of McGill University and subject to its superintendence. This Committee is

constituted as follows:—W. Peterson, C.M.G., LL.D., Principal of the University, Chairman; Charles E. Moyse, B.A., LL.D., Dean of Arts Faculty; B. J. Harrington, LL.D., Ph. D.; John Cox, M.A., LL.D.; E. B. Greenshields, B.A.; the Director; and the Vice-Director.

The Organization Committee is aided by an Advisory Committee of the Staff, consisting of the Director (Dr. Charles A. E. Harriss), Mr. F. H. Blair, M. De Seve, Dr. Hans Harthan, Mr. P. J. Illsley, Mus. Bac., F.C.O., M. Jeannotte, Mrs. A. Richardson, L.R.A.M., and Miss Ada Moylan.

The teaching staff is made up this season as follows:—

Director, Dr. Charles A. E. Harriss, Hon. R.A.M.

Vice-Director, Miss Clara Lichtenstein.

Piano: Mr. Frederic H. Blair, Mr. Geo. W. Cornish, M. J. D. Dussault, Dr. Hans Harthan, Mr. Percival J. Illsley, Mus. Bac., F.C.O., M. Arthur Letondal Miss Sophie Myers, Miss Clara Lichtenstein, M. Octave Pelletier, Mrs. Alice Nunns Keough, Mrs. A. Richardson, L.R.A.M.

Vocal: M. G. Couture, M. Albert C, Jeannotte, Miss Clara Lichtenstein. Miss Ada Moylan.

Operatic and Dramatic Class: M. Albert C. Jeannotte.

Sight Singing and Part Singing (Choir): M. G. Couture.

Organ: Mr. Frederic H. Blair, Mr. Percival J. Illsley, Mus. Bac., F.C.O., M. J. D. Dussault.

Pianoforte Accompaniment and Vocal Repertoire: Mr. Frederic H. Blair.

Violin: M. Alfred De Seve, M. J. J. Goulet.

Violoncello: M. Dubois.

Cornet and Trumpet: M. Theo. Vander Meerschen.

Elements and Theory of Music: Miss Clara Lichtenstein, Miss Ada Moylan, Mrs. A. Richardson, L.R.A.M.

Harmony, Counterpoint, Canon and Fugue: Mr. Percival J. Illsley, Mus. Bac., F.C.O., M. J. D. Dussault.

Composition: Dr. Hans Harthan.

Form and Analysis: Mrs. A. Richardson, L.R.A.M.

History and Aesthetics: Miss Clara Lichtenstein.

Ensemble Playing: M. De Seve, M. J. J. Goulet, Dr. Hans Harthan, Mrs. A. Richardson, L.R.A.M.

Students' Orchestral Class: M. Alfred De Seve.

Physiology and Hygiene of the Voice: Dr. Wesley Mills.

French: Mlle. Marie-Louise Milhau, Lic. Univ., France.

English: Mr. G. C. P. Couture, B.A.

German: Mr. E. T. Lambert, B.A. (Lond.)

Italian: Signor Giuseppe Nelli.

Elocution: Mr. John P. Stephen.

Assistant Pianoforte Teacher, Miss M. McKinnon.

The present home of the Conservatorium, the splendid old building on the north-west corner of University and Sherbrooke streets, was handed over for the purposes of the school in the summer of 1904 by its owner, Lord Strathcona, who has throughout exhibited the liveliest interest in the success of the institution. In its second session, last season, the Conservatorium had a registration of 452 students, of whom 15 were the recipients of free tuition. The examinations are those of the Associated Board of the Royal Academy and Royal College of Music of London, England. In the near future the University intends to confer the degrees of Bachelor and Doctor of Music, at which time

the completion of the three years course of the Conservatorium with the examinations will exempt candidates from the preliminary examination for these degrees so far as it relates to music. Four entrance exhibitions are given in September for performance in singing or on the recognized instruments; these being of the value of fifty dollars each for one year. Certain special exhibitions are also granted to deserving pupils. A number of free lectures by members of the staff are given during the session, and pupils' recitals are frequently held in the large hall of the Conservatorium and in the hall of the Royal Victoria College. The Violin School and Orchestral Class are two important features, the popularity of which is rapidly increasing.

WALTER A. BROWN'S STUDIO

AMONG Montreal's many musicians there are a few who have conceived the idea of making their studios an expression of their own artistic instincts. Indeed the old-fashioned and rather ascetic theory that a bare room is the best place for work, even if the work be of an artistic character, seems to have a good many followers. Among the younger generation, however, the art of providing suitable surroundings is finding followers by degrees, and no better example of it could be found than the studio of Mr. Walter A. Brown, in Room F, one of the most spacious rooms of the Victoria Hall, Westmount, with a private entrance from the park and another from the large concert-hall. Decorated in heavy Flemish oak woodwork and sage green wall paper, with a rich burlap base, the walls are hung with many fine pictures of musical subjects in antique frames, while the soft contrasts in the curtainings in pale pink and green are highly effective. Of the two pianos one is a splendid Knabe concert grand, a duplicate of two pianos made respectively for a reception room in one of the Royal palaces of England and for the East Room of the White House at Washington.

Concert Goers of Montreal

A

Abbott, Miss
Abbott, Mr. J. B.
Adam, Mrs. I.
Adami, Mrs.
Adams, Miss
Agnew, Mrs.
Ahern, Mrs. A. G. E.
Ahern, Miss Minnie
Allan, Lady Montagu
Allan, Sir Montagu
Allan, Mrs. Hugh
Allan, Mr. J.
Allen, E. T.
Allison, G. R.
Alloway, Mrs. C. J.
Ames, Miss
Ames, Mr. H. B.
Angers, Hon. A. R.
Angus, Miss
Angus, Mrs. Forbes
Angus, Mrs. R. B.
Angus, Mr. R. B.
Annable, Mrs. W. G.
Applegath, Mrs.
Appleton, Miss Eva
Archambault, Mr. Ed.
Archambault, Mr.
Archambault, Mrs.
Archambault, Mr. J. D.
Archambault, Mrs. J. L.
Archambault, Mrs. J. R.
Archambault, Mrs. Not.
Archambault, Mr. N.
Archer, Mrs. Chas.
Archibald, Mrs. J. S.
Armour, Mrs.
Armstrong, Dr.
Armstrong, Mrs. L. O.
Ashby, H W..
Asselin, Dr. J.
Atwater, Miss E.
Aubry, Hector, M.D.
Ault, Mrs.

B

Babcock, Mrs. C. S.
Baker, Miss H.
Baker, Mr. Hubert
Ballon, Miss
Bancroft, Miss
Barclay, Mrs. James
Baridon Mme. L. R.
Barker. Mrs.
Barker, Miss Mabel
Barlow, Mrs. J. T.
Barnard, Miss
Barnes, Rev. W. S.
Barrat, Mr. W. E.
Barbeau, Mme. H.
Barbeau, Mr. Lucien
Barré, Mr. Hercule
Barrie, Miss
Barry, Mrs. Arthur
Barry, Mrs. R. C.
Barsalou, Mrs. E.
Barsalou, Mr. Hector
Batley, Mr. R. A.
Battersby, Miss
Beauset, Mr. René
Beattie, Mrs. John
Beauchamp, Geo. M.D.
Beauchamp, Mlle. F. E.
Beauchemin, Mme. L. J. O.
Beaudoin, Chas.
Beaudoin, Mr. J. E.
Beaudry, Mr. J. E.
Beaudry, N.
Beaudry, P. L. N.
Beaudreault, Miss Marie-Jeanne
Beaugrand, Mde.
Beauvais, J. C.
Becket, R. A.
Belanger, Theo.
Beliveau, Mad.
Bell, Dr. James
Bell, Miss M.
Benedict, Mr. Frank L.
Bengough, Miss L.
Benoit, Mr. Arthur
Benoit, Dr.
Benoit, B.
Benoit, Mr. F. X.
Benson, Mrs. Geo. F.
Bentham, Mr. Wm.
Beliveau, Mad.
Bender, Miss Lillian
Bennet, Miss
Bennet, Mrs. S. B.
Bérard, Dr.
Bergeron, Mrs. J, G. H.
Bernier, Arthur M. D.
Bernier Dr. Camille
Berry, Mr. H.
Bertrand, Mlle. Marielle
Bisaillon, Mr. F. J.
Bisaillon, Hector R.
Besette, Mrs. W.
Bethune, Mrs.
Bethune, Miss S. H.
Bienvenu, Mr. T.
Biggar, Mrs. W. H.
Biggar, M. L.
Binmore, Norman
Birchall, Mrs.
Birkett, Mrs.
Birks, Mrs. J. E.
Birks, Mrs. J. H.
Birks, Mrs. Henry
Black, Mrs. James
Blackader, Mrs, C. H.
Blackman, Mrs.
Blackwell, Mrs.
Blais, Miss Louisa
Blaiklock, Mrs. Geo.
Blout, Mr. E. A.
Blout, Mrs. E. A.
Blundell, Miss B.
Boivin, Guillaume
Boker, Mr.
Bohrer, Mr. Max
Borland, Mrs.
Boronow, Mrs. W.
Bovey, Mrs.
Boucher, Mr. N.
Boucher, Mrs. U. P.
Boulet, Dr.
Boulter, Miss
Bourassa, Miss G. L.
Bourbeau, Mr. L. H.
Bourdeau, G. A.
Bourbonniere, Miss
Bouthillier, Mr. C.
Bowie, Mrs.
Boyer, N.
Branchaud, Mr. A.
Brault, Aldéric
Brault, Mrs. H. A. A
Brault, J. A.
Brault, Leander

B—*Continued*

Breckon, Miss
Brennan, Miss N.
Brice, Miss
Brien, Jos.
Brock, Mrs. R. A.
Brodeur, Dr.
Brosseau, A. M. D.
Brodie, Mr. Hugh.
Brooke, Mr. James
Brossard, Mrs. Edmond
Brosseau, Mrs.
Brosseau, Mr. E.
Brosseau, Henri
Brosseau, N. D. C.
Brotherhood, Mr. J. W.
Browne, Mrs.
Brown, Miss
Brown, Miss A. H.
Brown, Mrs. A. J.
Brown, Mrs. B. Hal.
Brown, Mr. C. W.
Brown, Mrs. D.
Brown, Mrs. J. Stevenson
Brown, Mrs. T.
Brown, Walter A.
Brown, Mr. W. Godbee
Brown, Mrs. J. W
Browning, Mr. A.
Bruére, Mr. de la
Bruneau, Mr. Arthur
Brunet, Mme. Alfred
Brush, Mrs.
Brush, Miss
Bryson, Miss Belle
Bryson, Mrs.
Buchan, Mrs.
Buchanan, Mrs.
Budden, Mrs. H. A
Budden, Miss J.
Budge, Mrs.
Bulley, E. A.
Bumbray, Mr. J. E. E.
Burke, Miss
Burman, Chas.
Burland, Mr. Benj.
Burland, Mrs. Jeff.
Bussiére, Mrs.
Busteed, Mr. & Mrs. E.B.
Byers, Dr.
Byrd, Mrs. Chas.
Byres, Mr. F.
Byrne, Miss Alice M.

C

Cadieux, Mr.
Cahill, Miss Pauline E.
Cairns, Mrs.
Cairns, Miss
Cameron, Miss Jessie
Cameron, Miss Lizzie
Cameron, Mrs. M. L.
Campbell, Miss
Campbell, Miss
Campbell, Mrs. Colin
Campbell, Mr. C. E.
Campbell, Mrs. D. W.
Campbell, Miss E.
Campbell, Mr. E. M.
Campbell, Miss S. A.
Cantin, Mr. A.
Cantlie, Mrs. Geo.
Capon, Mrs. Fred
Carnochon, Miss J. E. A.
Caron, Mr. M.
Carsley, Mrs.
Carter, Mr. F. D.
Carter, Mrs. S, J.
Casavant, Miss
Casgrain, Mrs. J. P. B.
Cassels, Miss
Cassils, Mr. Charles
Catenaude, Mrs.
Cattanach, Mr.
Caverhill, Mrs. Geo.
Caza, Madam
Chagnon, Mme. Levéque
Chalifoux, Dr.
Chamberland, A.
Chapman, Mr. A. T.
Chaput, Mr. A.
Chaput, Emile
Charbonneau, Mr. J. M.
Charlebois, Jos.
Charters, Rev. F.
Charlton, Miss Irene
Charlton, Mrs. W. R.
Charton, Mrs. L.
Chevalier, Mrs.
Chestnut, T. Herbert
Chillas, Miss
Chipman, Mrs. W. F.
Chipman, Dr. W. L.
Choquet, Mr. F. X.
Church, Mrs. D. K.
Clarke, Mrs. J. A.
Claxton, Mrs. A. G. B,
Clay, Mrs. B.
Clay, Miss Contance
Clay, Mr. S.
Cleghorn, Mrs.
Clement, Father
Clement, Mr. J. E.
Clitton, Mrs.
Clouston, Mrs. W. S.
Coates, Miss
Coderre, Miss
Coghlin, Mrs.
Cobby, Mrs.
Cole, Mr. A. W.
Cole, Mrs.
Collard, Miss Helen,
Colleret, Miss
Collins, Miss Austin
Comte, Gustave
Connolly, Miss
Contant, Mr. Arthur
Contant, Mr. A.
Cook, Mrs. Geo.
Cooney, Mr. Chas.
Corbin, Mrs. Chas.
Coristine, Mrs. J.
Cormier, Mlle. N. S.
Corner, Miss
Cornish, Mr. Geo.
Cornish, Mrs. Geo.
Corriveau, Mr.
Cornu, Madam
Costigan, Miss
Cotter, Father
Cousins, Miss
Coutlée, Mr. Jos.
Couture, Mr. G.
Cowan, Mrs.
Cowan, Miss Ethel V.
Cox, Mrs.
Cox, Miss R.
Craik, Dr.
Creak, Mrs. Geo.
Craig, Miss Lilian
Cranshaw Miss
Crathern, Mrs. James
Cross, John
Cressé, Mr. L. G. A.
Cuddy, Mrs.
Cullinen, Miss A.
Cushing, Mr. Geo.
Cusson, Mde.
Cusson, Mr. L. A.

D

Dagenais, J. P. W.
Dagenais, Mr. F.
Daigle, Mr. A. C.
Dakin, Mrs.
D'Alessio, C.
Dalton, Mrs. J. A.
Dalton, Sydney C.
Damphousse, Mr.
Dandurand, Mrs.
Dandurand, Mme. H.
Daniel, Mrs. W. A.
Darlong, Miss

D—*Continued*

Daveluy, Mlles.
David, Honorable L. O.
Davidson, Miss
Davidson, Miss Elizabeth
Davidson, Mr. Herbert
Davidson, Mrs. Peers
David, Edgar
David, Mrs. L. O.
Davies, Miss H.
Davis, Miss
Davis, Mrs. Mortimer
Davis, Mrs. M.
Davis, Mrs.
Dawes, Mrs. A. J.
Dawson, Miss Edith
Dawson, Mr. S. Stratford
Dawson, Mrs. W. V.
Décarie, Dr.
De Carey, Mr. A.
Decary, P.
De Cotrel, Dr.
Deguise, Mr. L.
Delfosse, Mr. Henri
Delisle, Mr. M. L.
De Lorimier, Mr. J. B.
De Lorimier, Mr. S. A.
Delormier, Mr. R.
Delorme, Mlle.
De Martigny, Mme.
De Martigny, Dr.
Demers, Mr. L. A.
Demers, Mr. L. P.
Demers, Mr. P.
Demers, Mad. R. J.
Demole, Miss
Denis, Mr. J. O.
Denys, Mr. J. B.
Depencier, Dr. C.
Deremoncamps, P.
De Seve, Mr. A.
Desrochers, Miss
Derome, Dr.
Derome, Mr. L.
De Serres, G.
De Sola, Mrs. M.
Désaulniers, M. E. L.
Désnauliers, Mme. G.
Désnaulniers, Mr. H. G.
Desbarats, Mrs. G. E.
Desnoyers, Mlles
Desjardins, Mr.
Desjardins, H.
Desjardins, Dr. H.
Desrochers, Mr. Jos.
Destroismaisons, Mr. R.
De Struve, Mr. Nichols
Desy, Rodolphe
De Tonnancourt, L.
De Tonnancourt, L.C.
Dewey, Mr. H. W.
Dupuis, Mr. J. N.
Dickson, Mrs.
Dionne, T. O.
Doak, Miss E. E.
Donovan, Miss
Dorais, Albert
Dorion, Judge A.
Douglass, Mr. F.
Douglass, Miss Irene
Douglas, Ed. R.
Dorval, Arthur, M. D.
Dover, Miss
Doig, Mr. W. A
Dorion, Miss Isabel
Dow, The Misses
Dowd, Miss Edith
Drouin, Jean
Drouin, Joseph
Drouin, Mr. J. A.
Drummond, Mrs. H.
Drummond, Miss Hazel
Drummond, Lady
Drummond, Sir Geo.
Drummond, Mrs.
Drummond, Mrs. Geo.
Drury, Mr. Archibald K.
Drury, Mr. L.B.
Drury, Miss
Dubeau, Mr. Eudore
Dubois, Mr. J, B.
Dubuc, Mlle.
Duckett, Mrs. C. W.
Duchastel, Mrs.
Duclos, Mrs. Chas. A.
Duclos, Miss Eva
Duckett, Mrs. J. C.
Dufresne, P. H.
Dugas, Dr. C. A.
Duhamel, Dr.
Dunlop, Mrs. A. F.
Dunn, Mr. L. S.
Dunn, Mrs. Samuel
Dupuis, Mr. J. O.
Dupuis, Mr. L. G.
Duquette, Mr. E.
Duvant, Miss Marion
Durand, Miss T.
Durley, Mrs. R. J.
Durnford. Mrs. A. D.
Durnford, Miss
Durnford, Mrs. Geo.
Dussault, Mr. J. D.
Duverger, Mrs. Henry.

E

Earle, Mr. C. H.
Edgar, Mrs.
Edgar, Mrs. E.
Eglauch, Miss
Eichhorn, Mr. N.
Ekers, Miss
Elliott, Miss
Elliott, Mr. G. W.
Ellison, Mr. E.
Ellison, Mr. L.
Emard, J. W.
Emslie, Mrs. B. R.
Ethier, Dr.
Ethier, Dr. C.
Ethier, Mr. L. G.
Evans, Miss B. L.
Evans, Mrs. D.
Evans, Mr. F. W.
Evans, Miss L.
Evans, Mrs. O. N.
Eveleigh, Miss Jennie L
Ewing, Miss
Ewing, Mr. S. W.

F

Fafard, Mlle. A.
Fairie, Miss
Favreau, Mr. Lucien
Farnam, Mr. W. Lynwood
Faucher, Mde.
Fellowes, Mr. J.
Ferguson, Mrs.
Fetherstonhaugh, Miss
Filion, L.
Finley, The Misses
Finley, Mrs.
Finley, Mrs. S.
Fisher, Mr. R. C.
Fisk, Dr.
Fleet, Mrs. C. J.
Flux, Mrs.
Foisey, Thos.
Forest, Miss Eugénie.
Forget, Mrs. L. J.
Forget, Mrs. R.
Forman, Mr. A. S.
Forman, Mrs. J. F.
Fortier, Joseph
Fortier, Thos.
Foster, Mrs.
Foster, Mrs. Geo.

F—*Continued*

Fowler, Mrs.
Fowler, Mrs. R.
Fowler, Prof.
Fox, Mrs. F. C.
Franksen, Mr. R.
Frary, Miss
Fraser, Miss
Fraser, Mr. Sept.
Franchére, Jos. C.
Frechon, Mlles.
French, Mrs. A.
Fromings, Mr. H. A.
Frost, Mr. Carl.
Fry, Mrs.
Fuller, Mr. J. H.
Fuller, Miss
Fyshe, Mr. T. M.

G

Gagnon, Mrs. W.
Gagnon, Mr. J. H.
Galibert, Mr. L.
Galibert, Mr. Paul
Galletti, Mrs.
Galt, Miss
Galt, The Misses
Garand, U.
Garceau, Father
Gardiner, Miss
Gardner, Mr. S.
Gardner, Mrs. Wm.
Gatien, Miss Eudoxie
Gault, Miss
Gault, Mrs. A. H.
Gault, Mrs. M. H.
Gauthier, L. R.
Gault, Mrs. Leslie
Gault, Mrs. P. R.
Gaunt, Mrs. R. L.
Gaudry, Mad.
Gauthier, Rev. Canon
Gault, Mrs. Ernest
Gay, Miss M. L.
Gélinas, Mr. L.
Gendreau, Dr. J. G. A.
Généreux, Mr. Arthur
Génin, Mr. J. G.
Geoffrion, Mr. A.
Geoffrion, Amédée
Geoffrion, Mrs. C. A.
Geoffrion, Miss Eva
Geoffrion, Mr. L. E.
Geoffrion, Victor
Gerth, Mr. E. A.
Gibb, Miss E.
Gibb, Mrs. L.
Gifford, Mrs.
Gifford, A. W.
Giles, Dr. A. E. B.
Giles, Dr. W. J.
Gill, Mr. Charles
Gill, Miss Rachel
Gillespie, Mrs.
Gillespie, Mr. Geo.
Gilmour, Mrs.
Gilmour, Mrs.
Gilmour, Mr. Joseph
Giroux, Mr. Albert
Giroux, C. A.
Glassford, Mr. H. W.
Globensky, Léopold
Globensky, Dr. Stephen
Gnaedenger, Miss
Gnaedinger, Mrs. E. W.
Gnaedinger, Mrs. J. T.
Gnaedinger, Miss Ruby
Godin, Mr. Eugene
Gogun, Mr. Geo.
Gohier, Mr. R.
Goltman, Miss Reba
Gonthier, Mr. George
Goodman, Mr. J. E.
Goulet, Prof. J. J.
Gorden, Mr. A. J.
Gould, Mr. Laurence
Graham, Miss Baby
Graham, Mrs. Hugh
Granger, A. A.
Grant, Mrs. George
Grant, Mrs. J. G.
Gravel, Dr.
Gravel, Gustave
Gravel, J. O.
Gravel, Ludger
Gray, Dr. Clarence
Greene, Mr. F. J.
Greene, Miss F. M.
Greene, Mr. G. A.
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Present Day Societies of Montreal

THE active musical societies of the present day in Montreal will not for several reasons require very much space for their consideration. In the first place, they are far from being as numerous as they should be; and in the second, they are all, to all intents and purposes, new and with their history still to be made. We have seen what was the fate of the great organizations of the end of the last century. The only important society now at work, dating further back than 1905 (the Ladies' Morning Musical Club and the Symphony Orchestra of course excepted), is the Oratorio Society; and that experienced so severe a setback by the departure of Mr. Reyner that its continuance was for a long time a matter of question, while it has not yet recovered sufficiently from the period of uncertainty to be able to give a concert in face of the almost insuperable difficulty of securing a hall. However, it is practicing energetically, and it is satisfactory to know that the organization which achieved front rank for itself by its performance of Elgar's "Dream of Gerontius" in 1906 is not to cease to work for the advancement of music.

THE GERMAN CLUB "TEUTONIA."

In the year 1880 a number of music-loving Germans founded in Montreal the German Quartette Club "Teutonia." Amongst its founders were the late Mr. H. Munderloh and Messrs. Herman Riepert, Chas. Ludwig, Eugen Von Rappard, William Haas, Hermann Drechsel and others.

The club has ever since its foundation upheld singing as its main object and has under its various leaders made remarkable progress, its present leader being Mr. W. Pabst, who has succeeded in bringing the male chorus up to a standard of perfection never before attained.

Gradually the Club has prospered to such an extent that it was decided to purchase a club house. The old Cheney residence on Dorchester Street West was bought and is now used as the club house. Besides the musical and social branches of the club there

were formed literary and dramatic sections which meet regularly in the newly-built spacious hall of the Club and are also in a most flourishing condition. Lately the Quebec Government has consented to change the name of the Club into "Deutscher Verein Teutonia." The president of the Club is Mr. Josua Dorken, and among its members are most of the prominent German citizens not only of Montreal but of the whole of Canada and also several German-speaking English citizens. There are at present 160 members on the list, which is as follows:

H.W. Anthes, (Toronto), Julus Arnheim, R. C. Bach, C. Bardorf. Wilh. Bergholt, Oscar Bohm, Karl Bohmer, Wilh. Bohrer, Albert Boker, A. Bopp, C. Brandeis, Friedrich Briegel, J. C. Cameron, J. Carsley, Fritz Cirkel, H. J Dietsche, E. Rud. Dorken, F. J. Dorken, H. W. Dorken, Herm. Drechsel, C. Ehmann, M. Eichhorn, E. Engels, G. Faulkner (Brantford. Ont.), K. Francke, R. Franksen R. Freygang, E. A. Gerth, sr., E. A. Gerth, jr., J. Gelz, R. Gloeck, (Leipzig, Germany), E. W. Gnaedinger, R. Gnaedinger, P. Gumlich, H. Greef, (Toronto), P. Goldschmidt, H. R. Gutheil, Baron S. d'Halewyn, Dr. H. D. Hamilton, Dr. W. F. Hamilton, E. Haedtke, (Waterloo, Ont.), J. Hammans, A. E. Hassert, O. Henschel, H. Hecklinger, A. Heinrich, P. Heinrich, M. Herger, E. Herzberg, W. Hespeler, (Winnipeg, Man.), J. Hirtz, Dr. H. Hucho, V. Huus, H. Jessen, Rev. E. Jestinsky, R. Jorbahn, F. Jungbluth, W. Kahnert, (Toronto, Ont.), E. Keller, M. Koch, F. Kolesch, R. J. Kose, W. Klugkist, P. Krasel, J. Krausmann, H. Leverenz, E. Lockner, F. Loos, K. L. Ludecking, K. Ludwig, sr., K. Ludwig, jr., M. Maass, G. L. Maron, Dr. C. F. Martin, H. W. Mayer, H. M. Meyer, O. Meyer, A. J. Merrill, H. Munderloh, L. Muser, C. Naumann, K. Nebelung, E. Nerlich, (Toronto, Ont.), H. Nerlich, (Toronto, Ont.), J. Neumann, S. Oppenheimer (Toronto, Ont.), G. Orban, W. Pabst, J. H. Peters, (Toronto, Ont.), J. Petermann, R. Pollack, (Antwerp, Belgium), S. Pollitzer, C. Praetorius, (Leipzig, Germany), P. H. Punde, F Ramsperger, E. von Rappard, L. Reinhardt J. Reutter, H. Rohde, K. Runk, G. Rumpel, (Berlin, Ont.), E. Sandreuter, F. Schafheitlin, L. Scheuer, J. Schiewick, E. Schencker, O. Schencker, A. Schmidt, R. F. Schmitt, A. Schnaufer, (Toronto, Ont.), F. Schnaufer, J. Schneider, sr., J. Schneider, jr., A. Schneider, E. Schultze, W. Schwartz, C. E. Seifert, W. H. Seiler, L. Sinnhoffer, G. Sorgius, sr., G. Sorgius, jr., C. Stansfield, G.W. Stephens, N. de Struve, W. Studer, L. Stuffmann, R. Stuffmann, F. X. Stutz, E. Thouret, A. Verclas, G. Vogelsberger, G. Vorsteher, C. W. Vollmann, E. Volkert, E. F.Walter, Prof. H. Walter, K. Weber, A.Wandmayer, S. C. Werner, W.Wetzel, J. Wichhorst, A. C. Wieland, H. H. Wolff, J. Wolff, O. Zepf, H. Zinsstag, P. Zimmermann, H. Z. Hendrick.

THE LESSER CHORUSES.

Besides these large choruses there are several smaller societies in the city which are doing a good work, and which would undoubtedly be better known and more appreciated by the public if there were any hall in which they could make a successful appearance. Among these is the new Westmount Choral Society, of which Mr. C. E. B. Price. who acquired some reputation for the conducting of unaccompanied music

while in Ottawa. is the leader, with a committee consisting of Messrs J. G. Gray, John Penman, A. Frank Ramsay, and E. Wright. This chorus is intended to be small in number and of picked voices only, and will confine itself to works without accompaniment.

The Montreal Amateur Athletic Association has a chorus of men's voices under the leadership of Mr. P. J. Illsley which has shewn itself capable of some excellent work, and the similar chorus of the select young voices of McGill University has for some years past been in the habit of making a most successful tour of the surrounding towns during the Christmas holidays. Last season it was under the direction of Mr. Horace Reyner, and this season his successor is Mr. J. E. F. Martin.

THE ORATORIO SOCIETY

In consequence partly of the hesitation in deciding to continue the work of the society after the departure of its conductor, founder and guiding spirit, Mr. Horace M. Reyner, a number of the old members joined other choruses, while a change in the car service has this year prevented the attendance of a strong delegation from the music-loving suburb of St. Lambert, so that the roster of the society is not as large as it may be expected to become when again in full running order. Mr. J. E. F. Martin, who succeeds Mr. Reyner both at the organ of Douglas Church and in the conductorship of the Oratorio Society, has had no little experience of this work in Scotland, and while Montreal has yet to judge of his capacity as a leader in a public performance, much is hoped for from his association with so well-formed a chorus. The history of this society will be found among the sketches in another part of this volume. The membership of the Society is at present as follows:

Sopranos: Miss Ethel Allen, Mrs. Ahern, Miss M. Allan, Miss Anderson, Miss E. Adderley, Miss Julia Ainslee, Miss M. Brown, Miss F. B. Brown, Miss Etta M. Baillie, Mrs. Benallack, Miss M. A. Brown, Miss M. C. Bernie, Miss Daisy Bell, Miss Grace Booth, Miss F. Boyd, Miss B. Boyd, Mrs. N. Brennan, Mrs. R. W. Blackbird, Miss G. E. Crowther, Miss C. E. Campbell, Miss A. Clendinneng, Mrs. W. H. Creed, Miss M. J. Clarke, Miss B. Cochrane, Miss Alice Crowley, Mrs. Campbell, Miss Douglas, Miss C. L. Douglas, Miss C. B. Dickson, Miss Deare, Miss D. Dease, Miss Alice Dent, Miss May Davis, Miss M. B. Dempster, Mrs. O. Edy, Miss A. Fowler, Miss A. J. Forsyth, Miss E. E. Forsyth, Mrs. Finlayson, Miss L. N. Gray, Miss Alice Gibson, Mrs. Guerin, Miss A. Gorham, Miss H. R. Harvie, Miss H. M. Hill, Miss Jessie Hollis, Miss H. Hyde, Miss L. Hamilton, Miss M. R. Imrie, Miss M. Innes, Miss G. Ion, Miss H. J. Joslin, Miss J. M. James, Miss Isobel Jackson, Miss Mary Johnston, Miss Kneeland, Mrs. J. Kitts, Mrs. M. Lamb, Miss Jennie Laing, Miss L. Lamb, Miss Lizzie Lawton, Miss Lavinia Lawton, Mrs. J. Laughton, Mrs. Lamontagne, Mrs. L. G. Logan, Miss D. Lawrence, Mrs. Leach, Miss

Minnie Laughton, Miss Maxwell, Miss A. J. Maxwell, Miss H. Marsan, Mrs. Moreland, Miss. M. Mills, Miss F. Marshall, Miss Margaret Moriarty, Mrs. W. J. McAllister, Miss P. Macpherson, Miss MacDougall, Miss E. MacDougall, Miss Maysie McIntosh, Miss A. B. Nelson, Miss E. C. Powles, Mrs. Parkes, Miss Muriel Parkes, Miss J. A. Pritchard, Miss E. J. Percival, Miss M. A. Playford, Miss A. Price, Miss E. Quinlan, Miss D. E. Ryan, Miss E. G. Ramsay, Miss M. E. Robinson, Miss G. S. Reid, Miss F. L. Reid, Miss Somerville, Miss B. Spencer, Miss E. Sadler, Miss S. Smardon, Miss F. Snell, Miss F. B. Sweeney, Miss M. Sawyer, Miss M. Smith, Miss L. Smith, Miss Smillie, Miss J. K. Stables, Miss A. Tollington, Miss R. Tait, Miss E. Tomkins, Miss Beatrice Wilson, Miss A. Wilson, Miss Grace Williams, Miss Wallace, Miss Gertrude Whitehead, Miss I. Wilson.

Contraltos: Miss M. Anderson, Miss C. Ashton, Miss Ida Bell, Miss M. E. Bower, Miss M. Barwick, Mrs. A. C. Bourne, Miss G. Bott, Miss Boudraeu, Miss M. L. W. Burke, Miss L. Clarke, Mrs. Codere, Mrs. A. F. Cuddihy, Miss N. Chambers, Mrs. J. J. Davis, Mrs. W. J. Dunn, Miss M. Duncan, Mrs. J. T. Edward, Miss K. Guinan, Mrs. J. C. Herbert, Miss Hinchcliff, Miss L. Holiday, Miss J. S. Harvie, Miss F. Hamall, Miss L. Hannah, Miss E. Henschel, Mrs. G. D. Hughes, Miss S. Innes, Miss B. S. Johnson, Miss M. L. Johnstone, Miss J. Kidd, Mrs. C. A. Lamontagne, Miss Helen Leeming, Miss E. Leders, Miss Mary Moriarty, Miss Morgan, Miss Minto, Miss A. J. McGrath, Miss Marion McLeod, Miss N. Noakes, Mrs. B. M. Norris, Miss G. Opzoomer, Miss Ruth O'Connor, Mrs. A. T. Pratt, Miss A. M. Pitt, Mrs. E. Reichling, Miss E. H. Reichling, Miss S. Rowstron, Miss S. Ridgedale, Miss E. Ridgedale, Miss Raith, Miss L. F. Salabury, Mrs. J. H. Stanton, Miss R. G. Stanton, Mrs. A. M. Shoove, Miss C. M. Smith, Miss F. Sharpe, Mrs. Smillie, Miss M. Tilling, Miss N. Tait, Mrs. R. W. Urwin, Miss. L. Ellen Wilson, Mrs. Watkins, Miss A. Webster, Mrs. E. Walkley.

Tenors: Dr. G. Armitage, C. Anderson, W. C. Blundell, Mr. Beckwith, F. T. Barnes, A. W. Cole, E. C. Cole, W. J. Dunn, J. T. Edward, O. Edy, Walter Gittus, A. B. Green, Wm. Gayner, S. Gartside, R. W. Glass, Albt. Hurnson, James Hutchison, John T. Heap, G. W. Holmes, Chas. E. Humphrey, C. Hollis, J. Hardman, J. C. Herbert, Mr. D. M. Irons, A. H. Ingrams, W. H. Jennings, Harry James, E. D. Lamy, A. Munslow, J. P. Morrish, G. L. McFadyen, A. E. Norris, Sidney Pitt, F. H. Pitt, T. Passingham, F. H. Richan, R. C. Stuart, E. Shaw, J. Herbert Swift, J. R. Smith, F. W. Shaw, Robert Turnbull, E. Thompson, F. Tilling.

Basses: Jas. R. Adam, H. W. Ashby, Joseph Albiston, P. Anderson, W. H. Botting, J. A. Bell, L. A. Bell, A. Bolton, R. W. Blackbird, R. B. Culverley, J. H. Carson, Geo. Champagne, James Carment, W. M. Carson, D. Craig, Geo. L. Duncan, R. K. Durland, Albert Doig, G. L. Dafoe, W. H. Davis, B. A. Edward, Col. Jno. A. Finlayson, Mr. Freer, Geo. H. Findlay, J. E. Galley, G. N. Gardner, P. Griffin, C. B. Hutchings, Geo. Hutchings, F. Hughes, H. Huckle, J. T. Hazelton, J. D. Hughes, L. E. J. Hemming, D. M. Irons, Mr. Inverarity, L. J. James, Alfd. H. Jenkins, R. Kough, Walter Kitts, Arthur Kneeland, J. C. Kennedy, W. H. King, G. Luckhurst, Arthur Laing, John Laing, Wm. Lister, J. Laughton, A. G. Morin, H. Mathews, R. T. Mathew, H. G. Mathews, B. S. McKenzie, R. Noakes, H. Nettleship, Mr. Newman, Mr. Nash, Thos. Ogden, J. H. Pritchard, P. A. Peterson, Jas. F. Patterson, A. T. Pratt, Jas. W. Riva, Thos. Robertson, J. E. Rigby, J. W. Smith, David Thompson, R. W. Urwin, H. William.

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MUSICIANS' BENEVOLENT SOCIETY.

The Musicians' Benevolent Society of Montreal (the only one of its kind in America) was founded by Mr. R. Gruenwald, late bandmaster of H. M.'s 60th Royal Rifles, and for many years well known in Montreal as Musical Director of the Academy It was founded on January 1, 1899, and incorporated under the Quebec Statutes in August of the same year. There had been several attempts previous to that date at the formation of a musical union with benevolent objects, but all had come to early ends. The nineteen musicians present at the first organization meeting were the following, of whom all but Messrs. Charbonneau, Marshall, Mattes and Hardy are still in active membership: Messrs. R. Gruenwald, L. Charbonneau, G. Marshall, P. Ratto, H. J. Mattes, Vinc. Ratto, Emile Tarranto, F. Gruenwald, E. Hardy, O. Arnold, P. Cameron, J. A. Duquette, Jos. A. Fowler, Louis Ratto, Chs. Reichling, Jules Ratto, F. Hume, J. Closset, J. B. Roy. The first officers were: R. Gruenwald, president; L. Hardy, vice-president; J. B. Roy, secretary; J. A. Fowler, treasurer, and C. Murphy and J. Ratto, trustees. Mr. Gruenwald is still president, and there have not been many changes in the executive. The membership to-day includes: Messrs. M. Bohrer, C. E. Seifert, C. Lavallee, E. A. Hilton, and many other well-known musicians. So eminently successful has the Society been in its work of providing for the needs of sick members and the families of those who die that it has now $1,100 in bank with no liabilities. Meetings are held on the first Thursday of the month at 10 a.m. in the Monument National. Only two death claims have ever been presented to the Society.

Lord Strathcona has been an Honorary President, and Captain Benyon an Honorary Vice-President. Any professional musician in good standing can become a member.

THE MUSICIANS' PROTECTIVE UNION.

The professional organization of that large body of men in Montreal who make a business of the performance of music is the Musicians' Protective Union, local No. 406 of the American Federation of Musicians. It has a membership of 350, and its officers for the present year 06–07 are:—Chas. Lavallee, President; R. McKeown, 1st Vice-President, N. Eichhorn, 2nd Vice-President; J. B. Renaud, Recording-Secretary,

J.C. Molinari, Financial-Secretary; Os. Arnold, Treasurer; C. Martineau Sergeant-at-Arms. This organization, which is now recognized by all the important theatres, the management of the Montreal Symphony Orchestra, and other employers of musical performers in this city, was formed in 1898, for the purpose of improving the status and condition of musicians generally. According to the second article of its constitution, its object is "to unite all professional musicians, the elevation of the social standing of its members as musicians, the regulation of prices below which it shall not permit performance by its members, and the enforcement of good faith and fair dealing between the members."

The admission fee for membership is $5, with a quarterly fee of fifty cents. Eminent composers, conductors, or instrumentalists, or any non-professional person "who, through any act or deal, has distinguished himself for the benefit of the union or the musical profession," shall be eligible for honorary membership.

The rules upon the duties of members state that no member shall be allowed to perform with any person who is not a member of this union, except directors of musical societies, soloists, church organists (performing as such), grand opera leaders, and school teachers. A member in need of musicians when none are available in the union, must announce the same to the recording secretary before employing non-union musicians.

The regular meetings of the union are held on the first Sunday of each month at 10 o'clock a.m. in the rooms of the Union.

Engagements are divided into regular and special, the former including opera, theatres, gardens, parks, circuses, menageries, watering-places, and all other such places of amusement where there is a weekly salary paid for a certain time or season. Special engagements are concerts, single opera nights, balls, parties, weddings, sociables, excursions, picnics, church music, serenades, meetings, dinners, suppers, lunches, commencements, expositions, and fairs, etc.

Under the general regulations of the American Federation of Musicians the local Union has exclusive jurisdiction in the city of Montreal. The rule relating to performances in Montreal by members from outside or vice-versa, provides that "before accepting any engagement in another jurisdiction, either in a personal capacity or to furnish bands or orchestras, members shall first ascertain from their local secretary if any official notice has been received from the general secretary of the A. F. of M. or the secretary of the Local into whose jurisdiction they intend to enter, that valid reasons exist why the members should not accept the engagement." Members must recognise the schedule of

prices of the local whose jurisdiction they enter. Locals placing any employer of musicians on the unfair list must notify all Locals and the general secretary at once.

A Local has the right to prevent a member from "colonising" musicians in its jurisdiction. Not only must a leader, manager, or agent, obtain the consent of the Local before engaging musicians from outside for permanent engagements, but he also must not regularly ignore the members of the home Local when engaging musicians for single engagements.

OTHER ORGANIZATIONS

At the present time there is not a single chamber-music organization in active practice in the City of Montreal. The Mendelssohn Trio, during 1904-5 and 1905-6, owed its financial success to the untiring efforts of Mlle. Eva Plouffe, and when its concerts were resumed without her management, and with an altered personnel during the present season, they met with a lack of support which, considering their high artistic quality, was a disgrace to the city. Under Mlle. Plouffe's management the Trio consisted of Mlle. Eva Plouffe, piano; Mr. Emil Taranto, violin; and Mr. J. B. Dubois, 'cello. This season its membership was Dr. Hans Harthan, piano; M. Jules Desterbecq, violin; and Mr. J. B. Dubois, 'cello.

The quartette organized by Dr. Harriss in connection with the new Philharmonic is still in existence,but is not rehearsing because, in the absence of an appropriate hall, there is no prospect of a concert. It has appeared twice in public, once at a "public rehearsal" at the Conservatorium in April, 1906, and once before Their Excellencies the Earl and Countess Grey. Its membership is: Mr. DeSeve, first violin; Mr. Goulet, second violin; Mr. Chamberland, viola; and Mr. Dubois, 'cello.

A very promising piano-and-string quartette, which was obliged to give up its public concerts in 1904 after two seasons, was the Westmount Instrumental Quartette. This organization was in existence for the purpose of mutual improvement and the study of chamber music for some years before it was decided to appear in public, and its performances showed a high degree of merit, though they met with the usual fate in the matter of popular support. The responsibility for this lies more particularly with the suburb of Westmount, where the concerts were given, and which possesses an excellent recital hall. The members were: Mr. C. Reichling, violin; Miss Lillian Bengough, viola; Mr. R. W. Spence, 'cello; and Mrs. S.

Chadwick, piano. The repertoire included Beethoven's Grand Quartet in E flat, Schubert's Posthumous Adagio and Rondo, Rheinberger's Op. 38, and Brahm's Quartet in G minor.

There are few vocal quartettes of any degree of permanency outside of the church choirs. Concert parties are made up from time to time to tour the surrounding country (the area being very limited, however, owing to the division of languages), but these seldom last more than part of a season. Among the more permanent of these may be named the Mount Royal Male Quartette: Messrs. W. Gayner, J. Penman, J. G. Gray and C. F. Ramsay. One or two other such organizations will be found treated of in the directory pages of this volume, among them the Prince Arthur Male Quartette.

THE NEW PHILHARMONIC

An absolutely new organization, on the other hand, is that which is known as the Philharmonic Chorus, in contradistinction to the old Philharmonic Society, whose charter is still extant and with which Dr. Harriss's new body of singers has no historic connection. Formed in the winter of 1906–7, for the purpose of giving secular choral works of importance and generally aiding in the advancement of music, this society was originally designed by Dr. Harriss to embrace three distinct features, the chorus, an orchestra, and a chamber-music organization. Of these, only the first named is in active existence. A string quartette formed late last season, has not yet had an opportunity of making itself heard on account of the absence of a suitable hall, while the project for a permanent orchestra is for the time being entirely in abeyance.

This society has been the most important feature of two musical seasons already, having in February of both 1906 and 1907 given festivals which engaged the services of the Pittsburg Orchestra, with its eminent conductor Emil Paur, and a number of leading soloists. The State Concerts of last year were particularly important, as including the rendition of the most ambitious choral composition by a Canadian writer ever brought to performance—the choric idyll "Pan" of Dr. Harriss, which had already been given at Ottawa before their Excellencies, Lord and Lady Minto, the retiring Viceroy of Canada and his wife, and was now similarly presented in Montreal before the new Governor-General, Earl Grey, and the Countess Grey. At the second concert of the festival this year there was given a new choral ballad, a setting of Kingsley's "Sands of Dee" by the same composer. The society has at present in practice Elgar's "Apostles." for the performance of which the conductor himself has undertaken to come to

Montreal as conductor if a suitable hall can be secured; while next season arrangements have been made for a visit by Camille Saint-Saens to conduct several of his own compositions. The membership of the Philharmonic is as follows:—

Sopranos: Mesdames E. Allan, J. W. Anderson, Douglas Armour, W. T. Bennett, R. W. Blackbird, G. E. Blackwell, W. J. Benallack, J. Bonner, A. J. Brice, D. Callahan, C. W. Crockett, W. S. Davies, Dr. Germain, de Kappelle, James Locke, Margilson, T. J. Parkes, A. H. Patterson, F. S. Priestley, Prosser, F. Russell, W. T. Walmsley, Waring, W. W. Watson, E. H. Thurston, S. C. Knowles, A. E. Cook, Misses G. Anderson, B. Asner, Birnie, Maud Boxer, E. H. Brennan, V. Brewster, B. Brice, C. Budd, J. Cartwright, M. Cliff, C. Coffey, E. Coffey, L. H. Collins, Olga Decker, L. Dillon-Lawrence, P. Dodd, Gertrude Douglas, L. A. Forbes, E. L.Gallet, G. Hankey, Nettie Halford, Florence Hawkins, Hattie Hill, H. Holden, E. Keats, K. King, L. Lamb, J. Lindsay, M. Lindsay, M. Macfarlane, M. Macdonald, Maver, J. G. Maxwell, A. J. Maxwell, McDermott, F. McDonald, Eva McArthur, M. M. McMahon, Mabel McCowan, Lottie McGarrity, F.Garrity Jessie Monroe, A. Montgomery, B. L. Murray, Nellie Nicholson, I. Nichols, Muriel O'Borne, Marion O'Reilly, J. Patterson, E. M. Paxton, O. Pepperill-Frost, M. A. Playford, K. Ranson, N. B. Raynes, F. H. Saunders, F. E. Seymour, W. Somerville, Kathleen Steacy, F. B. Sweeney, E. C. Tannahill, E. Thompson, L. Wells, A .Anderson, C. B. Dickson, Barnard, J. Lindsay, E. Percival, Rhoda Lalonde, P. Thurston, M. Henry.

Contraltos: Mesdames Archibald, J. A. Brook, A. F. Cuddahy, J. T. Edward, James Fleck, H. C. Holliday, E. W. James, Kearney, C. A. Lamontagne, W. B. McLean, E. A. Mumford, A. G. Howell, Charles Reichling, J. Watts, J. Lalonde, Misses L. Clarke, J. Colquhoun, C. Donnelley, A. E. Duncan, Frary, Bessie Frary, M. Gillies, F. Goodyer, Agnes D. Gray, E. R. Hill, S. Innes, E. G. Johnstone, W. Kingston, A. McGrath, M. Morton, M. Prosser, E. Reichling, V. N. Robertson, Gertrude Seymour, F. Sharpe, A. Sharpe, Sheridan, E. Sweeney E. Walkley, L. E. Wilson, Ruth O'Connor.

Tenors: Messrs. H. Beckwith, G. Booth, O. Cocker, F. C. Edgar, J. T. Edward, H. Feldstein, L. R. Flint, Fred. Gibb, A. J. Harrison, Arthur Hill, W. Hyman, —. McKean, J. E. Monday, F. S. Prosser, Aubrey St. John, H. Tear, W. T. Walmsley, E. Wright, C. A. Saunderson, J. G. Gibson, F. R. Clark, W. W. O'Hara, Henry Dobell.

Basses: Messrs. Norman Binmore, R. W. Blackbird, A. Bolton, James Bonner, A. J. Brice, Frank Browne, E. E. Campbell, J. H. Carson, H. M. Cribb, W. H. Cumpston, —. Dancey, W. Dixon, J. L. Dugan, S. W. Ewing, Dr. F. M. Fry, W. H. Halford, Albert Holland, Garnet Hulbert, F. Hughes, C. B. Hutchings, J. H. Johnson, W. Jordan, R. Keough, Lawrence, E. J. Loiselle, H. W. Mayrand, Alex. Miller, H. Morgan, V. C. North, Alex. E. Pay, I. Rosenbloom, H. Nettleship, F. G. Whitworth, W. H. Wilkinson, J. J. Walsh, H. S. Lunham, W. H. Botting, D. A. Hinchliffe, H. J. Heasley, A. M. Maver, F. Worthington, W. M. Carson, A. E. Cook, J. W. A. Davies, E. G. Burr, Geo. Luckhurst.

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4	Kérolophone	8	61
5	Salicional	8	61
6	Flute Traversière	8	61
7	Flute Harmonique	4	61
8	Prestant	4	61
9	Nazard	$2\frac{2}{3}$	61
10	Doublette	2	61
11	Mixture	5 rgs.	305
12	Bombarde	16	61
13	Trompette	8	61
14	Clairon	4	61
15	Clarinette	8	61

SWELL ORGAN.

16	Gambe	16	61
17	Principal	8	61
18	Mélodie	8	61
19	Viole de Gambe	8	61
20	Voix Celeste	8	49
21	Flute Octaviante	4	61
22	Octave	4	61
23	Octavin	2	61
24	Mixture	3 rgs.	183
25	Cor Anglais	8	61
26	Voix Humaine	8	61
27	Hautbois-Basson	8	61
28	Trompette	8	61
29	Clairon	4	61

CHOIR ORGAN.

30	Quintaton	16	61
31	Principal	8	61
32	Bourdon	8	61
33	Flute Harmonique	8	61
34	Dulciane	8	61
35	Flute	4	61
36	Violina	4	61
37	Piccolo	2	61
38	Cromorne	8	61
39	Musette	8	61

PEDAL ORGAN.

		Feet	Notes
40	Flute	32	30
41	Flute Ouverte	16	30
42	Principal	16	30
43	Violon Basse	16	30
44	Bourdon	16	30
45	Grosse Flute	8	30
46	Violoncelle	8	30
47	Flute	4	30
48	Bombarde	16	30
49	Trompette	8	30
50	Clarion	4	30

COUPLERS.

51 Swell to Great
52 Swell to Choir
53 Swell Sub Octave to Great
54 Swell Super Octave to Great
55 Swell to Pedal
56 Great to Pedal
57 Choir to Pedal
58 Swell Tremulant

COMBINATION PISTONS.

Five to Swell. Five to Great, and Three to Choir.
Four Adjustable Combination Pedals acting on all stops and couplers.
Full Organ Pedal.
Pedal Ventil
Balanced Swell Pedal.
Balanced Crescendo Pedal
Electric Motors for Bellows.
Detached Console with electric action.
Wind pressures ranging from three to six inches.

ST. JAMES' CHURCH

CASAVANT BROS.

Rebuilt in 1906.

GREAT ORGAN.

		Feet	Notes
1	Montre	16	61
2	Montre	8	61
3	Flute Harmonique	8	61
4	Gambe	8	61
5	Gemshorn	8	61
6	Flute à Cheminée	8	61
7	Flute Harmonique	4	61
8	Prestant	4	61
9	Quinte	$2\frac{2}{3}$	61
10	Doublette	2	61
11	Sesquialtera	5 rgs.	305
12	Trompette	16	61
13	Trompette	8	61
14	Clairon	4	61

SWELL ORGAN.

		Feet	Notes
15	Gambe	16	65
16	Principal	8	65
17	Flute	8	65
18	Bourdon	8	65
19	Salicional	8	65
20	Gambe	8	65
21	Voix Celeste	8	61
22	Flute D'Amour	4	65
23	Violina	4	65
24	Octavin	2	61
25	Cornet	3 rgs.	195
26	Euphone	16	65
27	Cornopean	8	65
28	Hautbois	8	65
29	Voix Humaine	8	61

CHOIR ORGAN.

30	Principal	8	61
31	Dulciane	8	61
32	Quintaton	8	61
33	Mélodie	8	61
34	Flute Harmonique	4	61
35	Flute Creuse	4	61
36	Salicional	4	61
37	Piccolo	2	61
38	Musette	8	61
39	Cor Anglais	8	61
40	Cremorne	8	61

PEDAL.

41	Contre-Basse	32	30
42	Flute	16	30
43	Violon	16	30
44	Bourdon	16	30
45	Flute	8	30
46	Violoncelle	8	30
47	Bourdon	8	30
48	Bombarde	16	30
49	Trompette	8	30

COUPLERS.

50 Swell to Pedal
51 2nd. Clavier to Pedal.
52 1st. Clavier to Pedal.
53 Great Super Octave to Pedal.
54 Swell to 2nd Clavier.
55 Great " " "
56 Choir " " "
57 Swell Super Octave to 2nd Clavier.
58 Choir Sub Octave " " "
59 Swell to 1st. Clavier.
60 Great " " "
61 Choir " " "
62 Swell Super Octave to 1st . Clavier.
63 Choir Sub Octave " " "
64 Tremulant to Swell
65 " to Choir

COMBINATIONS NOT ACTING ON REGISTER KNOBS

Five to Swell
Five to Great
Three to Choir

ADJUSTABLE PISTONS MOVING THE REGISTERS

Three to Swell
Three to Great
Three to Choir
Three Foot Pistons acting on all stops and couplers.
Swell Pedal to Swell. (Balanced)
Swell Pedal to Choir "
Grand Crescendo
Electric Action.
Detached Console.
Water Motor for Bellows.

NOTRE DAME CHURCH (*The Largest in Canada*)

CASAVANT BROS.

Built in 1891.

	GREAT ORGAN.	Feet
1	Montre	16
2	Bourdon	16
3	Montre	8
4	Principal	8
5	Salicional	8
6	Flute	8
7	Gambe	8
8	Bourdon	8
9	Prestant	4
10	Flute Harmonique	4
11	Violon	4
12	Nazard	$2\frac{2}{3}$
13	Doublette	2
14	Sesquialtera	2 rgs.
15	Mixture	3 rgs.
16	Fourniture	5 rgs.
17	Bombarde	16
18	Basson	16
19	Posaune	8
20	Trompette	8
21	Basson	8
22	Clairon	4

	SWELL ORGAN.	
23	Gambe	16
24	Principal	8
25	Viole de Gambe	8
26	Voix Celeste	8
27	Flute Harmonique	8
28	Bourdon	8
29	Aeoline	8
30	Octave	4

		Feet
31	Flute Octaviante	4
32	Violina	4
33	Quinte	$2\frac{2}{3}$
34	Octavin	2
35	Piccolo	1
36	Mixture	3 rgs.
37	Cornet	5 rgs.
38	Euphone	16
39	Cor	8
40	Cor Anglais	8
41	Voix Humaine	8
42	Hautbois-Basson	8
43	Clairon	4

CHOIR ORGAN

44	Bourdon	16
45	Principal	8
46	Mélodie	8
47	Dulciane	8
48	Quintaton	8
49	Flute Harmonique	4
50	Gemshorn	4
51	Piccolo	2
52	Mixture	3 rgs.
53	Basson	16
54	Cromorne	8

SOLO ORGAN. On 10 inch wind.

55	Quintaton	16
56	Violoncelle	8
57	Under Maris,	8
58	Flute Traversière	8
59	Flute Harmonique	4
60	Piccolo	2
61	Carillon	3 rgs.
62	Tuba Magna	16
63	Tuba Mirabilis	8
64	Musette	8
65	Clarinette	8

PEDAL ORGAN.

66	Principal	32
67	Flute	16
68	Contre-Basse	16
69	Violon	16
70	Bourdon	16
71	Quinte	$2\frac{2}{3}$
72	Flute	8
73	Violoncelle	8
74	Quinte	5 1–8
75	Flute	4
76	Mixture	3 rgs.
77	Contre-Bombarde	32 (prepared for)
78	Bombarde	16
79	Basson	16
80	Trompette	8
81	Baryton	8
82	Clairon	4

COUPLERS.

83 Sub Octave 1st. to 2nd. Clavier.
84 Choir to 1st. Clavier.
85 Great " " "
86 Swell " " "
87 Solo " " "
88 Choir to 2nd. Clavier.
89 Great " " "
90 Swell " " "
91 Solo " " "
92 1st. Clavier to Pedal.
93 2nd. " " "
94 3rd. " " "
95 4th. " " "
96 Tremolo to Swell.
97 Tremolo to Solo

COMBINATION PISTONS.

Four to Choir
Six to Great
Six to Swell.
Four to Solo

ADJUSTABLE COMBINATION PEDALS.

Four acting on all stops and couplers
Full Organ Pedal
Mezzo Organ Pedal.
Swell Pedal to Swell
Swell Pedal to Solo
Grand Crescendo

SUMMARY

82 Speaking Stops
100 Registers Knobs
5772 Pipes, the largest 38 feet long.

ST. PATRICK'S CHURCH

CASAVANT BROS.

Built in 1894.

	GREAT ORGAN.	Feet	Notes
1	Double Open Diapason	16	58
2	Open Diapason	8	58
3	Stopped Diapason	8	58
4	Gamba	8	58
5	Harmonic Flute	8	58
6	Principal	4	58
7	Harmonic Flute	4	58
8	Twelfth	$2\frac{2}{3}$	58
9	Fifteenth	2	58
10	Mixture Sesquialtera	3 rks.	174
11	Double Trumpet	16	58
12	Posaune	8	58
13	Trumpet	8	58
14	Clarion	4	58

SWELL ORGAN.

		Feet	Notes
15	Bourdon	16	58
16	Open Diapason	8	58
17	Stopped Diapason	8	58
18	Salicional	8	58
19	Viola di Gamba	8	58
20	Voix Celeste	8	46
21	Doppel Flute	4	58
22	Principal	4	58
23	Piccolo	2	58
24	Cornet	3 rks.	174
25	Trumpet	8	58
26	Oboe & Bassoon	8	58
27	Vox Humana	8	58

CHOIR ORGAN.

28	Principal	8	58
29	Melodia	8	58
30	Gamba	8	58
31	Dulciana	8	58
32	Harmonic Flute	4	58
33	Principal	4	58
34	Dolce Flute	4	58
35	Flautino	2	58
36	Clarionet	8	46

PEDAL ORGAN.

37	Double Open Bass	32	30
38	Open Diapason	16	30
39	Bourdon	16	30
40	Violone	16	30
41	Flute Bass	8	30
42	Bourdon	8	30
43	Violoncello	8	30
44	Trombone	16	30
45	Trumpet	8	30

COUPLERS.

46 Great to Pedal
47 Swell to Pedal
48 Choir to Pedal
49 Swell to Great
50 Swell to Choir
51 Choir to Great
52 Sub Octave Swell to Great.
53 Super Octave Swell to Great
54 Tremulant
55 Bellows Signal

PEDALS.

Four automatic Adjustable Combination Pedals acting on all Stops and Couplers
One Swell Pedal (balanced).
One full Organ Pedal.
One Pedal Ventil.
Organ divided in two parts.
Detached Console
Electro-Pneumatic Action.
Electric motor for bellows.

ST. ANDREWS' CHURCH

CASAVANT BROS.

Built in 1902.

GREAT ORGAN.

		Feet	Notes
1	Double Open	A 16	65
2	Open Diapason	A 8	65
3	Gamba	A 8	65
4	Doppel Flute	A 8	65
5	Salicional	A 8	65
6	Stopped Diapason	A 8	65
7	Wald Flute	G 4	61
8	Principal	G 4	61
9	Twelfth	G $2\frac{2}{3}$	61
10	Fifteenth	G 2	61
11	Mixture	G 3 rks.	183
12	Mixture	G 2 rks.	122
13	Trumpet	A 8	65
14	Clarion	G 4	61

SWELL ORGAN.

15	Bourdon	16	61
16	Open Diapason	8	61
17	Viole d'Amour	8	61
18	Stopped Diapason	8	61
19	Viola di Gamba	8	61
20	Voix Celeste	8	49
21	Principal	4	61
22	Clarabelle Flute	4	61
23	Twelfth	$2\frac{2}{3}$	61
24	Fifteenth	2	61
25	Mixture	3 rks.	183
26	Horn	8	61
27	Oboe & Bassoon	8	61
28	Vox Humana	8	61
29	Clarion	4	61

CHOIR ORGAN.

30	Horn Diapason	8	61
31	Dulciana	8	61
32	Melodia	8	61
33	Harmonic Flute	4	61
34	Violina	4	61
35	Piccolo	2	61
36	Clarinet	8	61

PEDAL ORGAN,

37	Open Diapason	16	30
38	Violone	16	30
39	Bourdon	16	30
40	Octave	8	30
41	Violoncello	8	30
42	Bourdon	8	30
43	Quint	6	30
44	Fifteenth	4	30
45	Mixture	3 rks.	90
46	Trombone	16	30

COUPLERS.

47 Great to Pedal
48 Swell to Pedal
49 Choir to Pedal
50 Swell to Great
51 Choir to Great
52 Swell to Choir
53 Swell Sub Octave to Great
54 Choir Super Octave to Great
55 Great Super Octave on itself (Acting on all Stops marked "A")
56 Great Sub Octave on itself (Acting on all Stops marked "G")
57 Tremulant to Swell
58 Tremulant to Choir

INDICATORS.

Crescendo Indicator Wind Indicator.

ACCESSORIES.

Four Automatic Adjustable Combination Foot Pistons (Double Acting) acting on all Stops and Couplers.
Five Automatic Adjustable Combination Thumb pistons (Double Acting) to Swell, Five to Great, and Three to Choir.
One Swell Pedal (Balanced)
One Crescendo Pedal (Balanced)
One Reversible Pedal to act on No. 47.
Electro-Pneumatic Action.
Electric Motors for Bellows.

CHURCH OF THE GESU

CASAVANT BROS.

Built in 1901.

GREAT ORGAN.

		Feet	Notes
1	Montre	A 16	65
2	Montre	A 8	65
3	Principal Etroit	B 8	61
4	Salicional	A 8	65
5	Flute Traversière	A 8	65
6	Prestant	A 4	65
7	Flute Harmonique	B 4	61
8	Quinte	A $2\frac{2}{3}$	65
9	Doublette	B 2	61
10	Mixture	B 5 rgs.	305
11	Trompette	B 8	61
12	Clairon	B 4	61

SWELL ORGAN.

13	Bourdon	16	61
14	Principal	8	61
15	Clarabelle	8	61
16	Gemshorn	8	61
17	Bourdon	8	61
18	Viole de Gambe	8	61

		Feet	Notes
19	Voix Celeste	8	49
20	Flute Octaviante	4	61
21	Fugara	4	61
22	Octavin	2	61
23	Cornet	5 rgs.	305
24	Basson	16	61
25	Trompette	8	61
26	Hautbois-Basson	8	61
27	Voix Humaine	8	61
28	Clairon	4	61

CHOIR ORGAN.

29	Principal	8	61
30	Mélodie	8	61
31	Dulciane	8	61
32	Flute	4	61
33	Violina	4	61
34	Piccolo	2	61
35	Clarinette	8	61
36	Cor Anglais	8	61

SOLO ORGAN.

37	Quintaton	16	61
38	Violoncelle	8	61
39	Doppel Flöte	8	61
40	Flute Harmoniqne	4	61
41	Piccolo	2	61
42	Tuba Mirabilis	8	61

PEDAL ORGAN.

43	Flute	32	30
44	Flute	16	30
45	Violon	16	30
46	Bourdon	16	30
47	Flute	8	30
48	Violoncelle	8	30
49	Bourdon	8	30
50	Flute	4	30
51	Bombarde	16	30
52	Trompette	8	30

MECHANICAL REGISTERS.

53 Swell to Great
54 Choir to Great
55 Solo to Great
56 Swell to Choir.
57 Solo to Choir
58 Choir Sub Octave to Great
59 Solo Super Octave to Great
60 Great at Octaves Stops A
61 Great Sub-Octave Stops B
62 Tremulant to Swell
63 Tremulant to Choir

ADJUSTABLE COMBINATION PISTONS

Five Thumb Pistons to Great
Six " " " Swell
Four " " " Choir
Three " " " Solo
Four Foot Pistons acting on all Stops and Couplers.
One Pedal Ventil
Swell Pedal to Swell Organ
Swell Pedal to Choir and Solo
Grand Crescendo

Indicators to Crescendo-Ventil-Wind
Electro-Pneumatic Action.
Detached Console.
Electric Motor for Bellows.

DOUGLAS CHURCH

CASAVANT BROS.

Built in 1905.

GREAT ORGAN.

		Feet	Notes
1	Double Open Diapason	16	61
2	Open Diapason	8	61
3	Violin Diapason	8	61
4	Doppel Flute	8	61
5	Gemshorn	8	61
6	Principal	4	61
7	Wald Flute	4	61
8	Twelfth	$2\frac{2}{3}$	61
9	Fifteenth	2	61
10	Mixture	3 rks.	183
11	Trumpet	8	61
12	Clairon	4	61

SWELL ORGAN

13	Bourdon	16	61
14	Open Diapason	8	61
15	Stopped Diapason	8	61
16	Viola di Gamba	8	61
17	Voix Celeste	8	49
18	Flauto Traverso	4	61
19	Violina	4	61
20	Dolce Cornet	3 rks.	183
21	Flautino	2	61
22	Cornopean	8	61
23	Oboe & Bassoon	8	61
24	Vox Humana	8	61

CHOIR ORGAN.

25	Geigen Principal	8	61
26	Mélodia	8	61
27	Dulciana	8	61
28	Harmonic Flute	4	61
29	Piccolo	2	61
30	Clarinet	8	61

PEDAL ORGAN.

		Feet	Notes
31	Double Open	16	30
32	Bourdon	16	30
33	Bass Flute	8	30
34	Bourdon	8	30
35	Violoncello	8	30
36	Trombone	16	30

COUPLERS & ACCESSORIES.

37 Swell to Great
38 Swell Sub Oct. to Great
39 Swell to Choir
40 Swell at Octaves
41 Choir at Octaves
42 Great at Octaves.
43 Great to Pedal
44 Swell to Pedal
45 Swell to Tremulant
46 Choir to Pedal
47 Choir to Great
48 Choir Sub Octave to Great
49 Swell Super Oct. to Great

ADJUSTABLE COMBINATION PISTONS

Four to Swell
Four to Great
Three to Choir
Four Foot Pistons acting on all Stops and Couplers.
One Reversible Great to Pedal Coupler
Balanced Swell Pedal
Grand Crescendo
Electro-Pneumatic Action
Detached Console.
Water Motor for Bellows.

ST. LOUIS DE FRANCE CHURCH

CASAVANT BROS.

Built in 1899.

GREAT ORGAN.

		Feet	Notes.
1	Montre	16	61
2	Montre	8	61
3	Flute Harmonique	8	61
4	Kéraulophone	8	61
5	Gambe	8	61
6	Bourdon	8	61
7	Prestant	4	61
8	Flute Harmonique	4	61
9	Quinte	$2\frac{2}{3}$	61
10	Doublette	2	61
11	Mixture	4 rgs.	244
12	Trompette	8	61
13	Clairon	4	61

SWELL ORGAN.

		Feet	Notes
14	Bourdon	16	61
15	Principal	8	61
16	Bourdon	8	61
17	Gambe	8	61
18	Clarabelle	8	61
19	Voix Celeste	8	49
20	Flute Harmonique	4	61
21	Gemshorn	4	61
22	Quinte	$2\frac{2}{3}$	61
23	Octavin	2	61
24	Cor Anglais	8	61
25	Trompette	8	61
26	Hautbois-Basson	8	61
27	Voix Humaine	8	61

CHOIR ORGAN

28	Gambe	16	61
29	Principal,	8	61
30	Mélodie	8	61
31	Dulciane	8	61
32	Flute Harmonique	4	61
33	Violina	4	61
34	Clarinette	8	61

PEDAL ORGAN

35	Flute	32	30
36	Flute Ouverte	16	30
37	Bourdon	16	30
38	Violon	16	30
39	Flute	8	30
40	Flute	4	30
41	Violoncelle	8	30
42	Bourdon	8	30
43	Bombarde,	16	30

COUPLERS.

44 Swell to Great
45 Swell Sub Octave to Great
46 Swell Super Octave to Great
47 Swell to Choir
48 Choir to Great
49 Choir to Pedal
50 Swell to Pedal
51 Great to Pedal
52 Tremulant (Swell)
53 Tremulant (Choir)

ADJUSTABLE COMBINATIONS

Four Foot Pistons acting on all stops and couplers.
Five Thumb Pistons to Great, Five to Swell and Three to Choir.
Balanced Swell Pedal to Swell.
" " " " Choir
Balanced Crescendo Pedal acting on all stops and couplers
Full Organ Pedal.
Mezzo Organ Pedal.
Pedal Ventil.
Organ divided in two parts on each side of the window.
Detached Console.
Electro-Pneumatic Action.
Hydraulic Motor.

ST. HENRY CHURCH

CASAVANT BROS.

Built in 1900.

GREAT ORGAN.

		Feet	Notes.
1	Montre	16	61
2	Montre	8	61
3	Principal Etroit	8	61
4	Flute Harmonique	8	61
5	Flute Double	8	61
6	Salicional	8	61
7	Prestant	4	61
8	Flute Harmonique	4	61
9	Quinte	$2\frac{2}{3}$	61
10	Doublette	2	61
11	Mixture	3 rgs.	183
12	Mixture	2 rgs.	122
13	Trompette	16	61
14	Trompette	8	61
15	Clairon	4	61

SWELL ORGAN.

16	Bourdon	16	61
17	Principal	8	61
18	Clarabelle	8	61
19	Bourdon	8	61
20	Gemshorn	8	61
21	Gambe	8	61
22	Voix Celeste	8	46
23	Flute Octaviante	4	61
24	Fugara	4	61
25	Octavin	2	61
26	Cornet	5 rgs.	293
27	Basson	16	61
28	Trompette	8	61
29	Hautbois	8	61
30	Voix Humaine	8	61

CHOIR ORGAN.

31	Salicional	16	61
32	Principal	8	61
33	Mélodie	8	61
34	Dulciane	8	61
35	Bourdon	8	61
36	Flute	4	61
37	Violina	4	61
38	Piccolo	2	61
39	Cor Anglais	8	61
40	Clarinette	8	61

CHANCEL ORGAN

41	Montre	8	65
42	Flute	8	65
43	Gambe	8	65
44	Flute Harmonique	4	65
45	Mixture	2 rgs.	130
46	Trompette	8	65
47	Bourdon (Chancel)	16	30

PEDAL ORGAN.

		Feet	Notes
48	Flute	32	30
49	Flute	16	30
50	Violon	16	30
51	Bourdon	16	30
52	Flute	8	30
53	Violoncelle	8	30
54	Bourdon	8	30
55	Flute	4	30
56	Bombarde	16	30
57	Trompette	8	30

COUPLERS.

Swell to Great
58 Choir to Great
59 Swell to Choir
60 Swell Sub Octave to Great
61 Swell at Octaves
62 Great at Octaves
63 Great Sub Octave
64 Choir at Octaves
65 Chancel Organ to Great
66 Chancel Organ at Octaves
67 Great to Pedal
68 Swell " "
69 Choir " "
70 Chancel Organ to Pedal
71 Tremulant to Swell..
72 " to Choir
73 " to Chancel
74

ADJUSTABLE COMBINATION.

Five Thumb Pistons to Swell
Five " " " Great
Four " " " Choir
Three " " " Chancel
Five Foot Pistons acting on all stops and couplers.
One Foot Piston giving the full organ.
One Pedal Ventil Foot Piston.

PEDALS.

Swell Pedal to Choir (Balanced)
Swell Pedal to Swell "
Grand Crescendo "
Detached Console.
Electro-Pneumatic Action.
Organ divided in two parts.
Two Water Motors.

ST. JAMES' METHODIST CHURCH.

WADSWORTH, MANCHESTER, ENG.

GREAT ORGAN, CC to C, 61 notes,

1	Open Diapason	(Front Great.)	16 feet
2	Open Diapason		8
3	Hohl Flute		8
4	Gamba		8
5	Principal		4
6	Twelfth		3
7	Fifteenth		2
8	Mixture		3 ranks
9	Mixture		4
10	Gemshorn	(Back Great.)	8 feet
11	Rohr Gedact		8
12	Quint		6
13	Flute		4
14	Contra Fagotta		16
15	Trumpet		8
16	Clarion		4

These back and front organs can be used separately or combined, being governed by pneumatic pistons on the Ventil principle.

SWELL ORGAN, CC to C, 61 notes.

17	Bourdon	(Swell)	16 feet
18	Open Diapason		8
19	Harmonic Flute		8
20	Viol Aetheria		8
21	Principal		4
22	Fifteenth		2
23	Mixture		3 ranks
24	Double Trumpet		16
25	Cornopean		8 feet
26	Clarion		4
27	Echo Flute	(Echo)	8
28	Vox Angelica (prepared for)		8
29	Flute		4
30	Oboe		8
31	Vox Humana		8

These two organs can be used separately or combined, being governed by pneumatic pistons on the Ventil principle.

CHOIR ORGAN, CC to C, 61 notes.

32	Leiblich Gedact	(Choir)	16 feet
33	Geigen Principal		8
34	Dulciana		8
35	Leiblich Gedact		8
36	Gemshorn		4
37	Leiblich Gedact		4
38	Flautina		2
39	Concert Flute	(Solo)	8
40	Gamba		8
41	Voix Celeste		8
42	Flute Harmonic		4
43	Piccolo		2
44	Orchestral Oboe		8
45	Clarionet		8

These two organs can be used separately or combined, being governed by pneumatic pistons on the Ventil principle.

PEDAL ORGAN, CCC to F, 30 notes.

46	Open Diapason	(Great)	32 feet
47	Open Diapason		16
48	Bourdon		16
49	Violin		16
50	Viola		8
51	Trombone		16
52	Trumpet		8
53	Bourdon	(Swell)	16
54	Violoncello		16
55	Viola		8
56	Bass Flute		8
57	Violin	(Choir)	16 feet
58	Bourdon		16
59	Sub Bass		8
60	Viola		8

These three organs are controlled by pneumatic pistons.

COUPLERS

61 Swell to Great Unison.
62 Swell to Great Sub Octave.
63 Swell Sub Octave.
64 Swell Super Octave.
65 Swell to Choir.
66 Great to Pedal.
67 Swell to Pedal.
68 Choir to Pedal.

MECHANICAL ACCESSORIES.

69 to 71 3 Pneumatic Pistons controlling Front and Back Great Organs.
72 to 74 3 " " " Swell and Echo Organs.
75 to 77 3 " " " Choir and Solo Organs.
78 to 80 3 " " " Great, Swell, and Choir Pedal Organs
81 to 83 3 Composition Pedals acting on Great and Pedal Organs.
84 to 86 3 " " " Swell Organ.
87 Tremulant on Swell and Echo Organs.
88 Crescendo Swell Pedal to Swell and Echo Organs.
89 Crescendo Swell Pedal to Solo Organ.
90 Tremulant on Solo Organ.
91 Wind Indicator.
92 Water Motor Lever

ST. GEORGE'S CHURCH.

CASAVANT BROS.

Built in 1897, enlarged in 1901.

GREAT ORGAN. CC TO C. 61 NOTES

1	Double Open Diapason (metal)	16 feet
2	Open Diapason	8
3	Stopped Diapason	8
4	Harmonic Flute	8
5	Gamba	8

6	Principal	4 feet
7	Harmonic Flute	4
8	Twelfth	$2\frac{2}{3}$
9	Fifteenth	2
10	Mixture	4 ranks
11	Double Trumpet	16 feet
12	Trumpet	8
13	Clarion	4

SWELL ORGAN

1	Bourdon	16
2	Open Diapason	8
3	Stopped Diapason	8
4	Clarabella	8
5	Viol da Gamba	8
6	Voix Celeste	8
7	Harmonic Flute	4
8	Principal	4
9	Twelfth	$2\frac{2}{3}$
10	Piccolo	2
11	Mixture	3 ranks
12	Contra Fagotto	16 feet
13	Horn	8
14	Oboe and Bassoon	8
15	Vox Humana	8
16	Clarion	4

CHOIR ORGAN.

1	Double Dulciana	16
2	Open Diapason	8
3	Melodia	8
4	Gedact	8
5	Dulciana	8
6	Harmonic Flute	4
7	Violina	4
8	Piccolo	2
9	Clarinet	8

SOLO ORGAN.

1	Open Diapason	8
2	Doppel Flute	8
3	Gemshorn	8
4	Violoncello	8
5	Wald Flute	4
6	Tuba Mirabilis	8

ECHO ORGAN.

1	Horn Diapason	8
2	Salcional	8
3	Aeoline	8
4	Vox Angelica	8
5	Quintadena	8
6	Flauto Traverso	4
7	Flageolet	2
8	Echo Cornet	3 ranks
9	Orchestral Oboe	8 feet
10	Euphone (free reed)	16

PEDAL ORGAN CCC to FF.

1	Double Diapason	32
2	Open Diapason	16
3	Bourdon (1)	16
4	Bourdon (2)	16

5	Violone	16
6	Bourdon	8
7	Violoncello	8
8	Bass Flute	8
9	Trombone	16
10	Trumpet	8

COUPLERS AND ACCESSORIES.

1 Tremulant to Swell.
2 Tremulant to Echo.
3 Swell to Great (Left side)
4 Swell to Great (Right side).
5 Solo to Great.
6 Echo to Great.
7 Choir to Great.
8 Swell to Choir.
9 Echo to Swell.
10 Echo on Swell off.
11 Swell to Great sub octave.
12 Swell to Great super octave.
13 Great at octaves.
14 Great to Pedal. (Left side).
15 Great to Pedal. (Right side).
16 Echo to Pedal,
17 Solo to Pedal.
18 Swell to Pedal.
19 Choir to Pedal.
20 Double touch to Pedal.

Five Automatic adjustable Pistons to Great and Pedal.
Five Automatic adjustable Pistons to Swell.
Three Automatic adjustable Pistons to Choir.
Three Automatic adjustable Pistons to Solo.
Four Automatic adjustable foot pistons acting on all stops and couplers.

One Full organ pedal (double acting).
One Ventil pedal to reduce pedal organ to 16 feet Bourdon.
One Crescendo pedal to bring in gradually the entire organ without moving draw stops.

Two Balanced swell pedals to Swell and Echo organs.
One Automatic adjustable piston, acting on all pistons.
Indicators (electric) to Crescendo pedal, full organ pedal, ventil pedal, chancel wind pressure, and gallery wind pressure.

Total number of draw stops, 85.
Total number of pipes, 3961.

This organ was the gift of James Crathern Esq., "in memoriam." The action is electro-pneumatic throughout, and the Solo and Echo organs are detached and placed in the west gallery.

CHRIST CHURCH CATHEDRAL

(Original organ by Hill and Son of London, England; new pipes by Hutchings, Boston; action by Casavant Brothers.)

GREAT ORGAN.

		Feet
1	Double Open Diapason	16
2	Open Diapason	8
3	Open Diapason	8
4	Stopped Diapason	8
5	Octave	4
6	Twelfth	2 2/3
7	Fifteenth	2
8	Mixture	2 rks.
9	Sesquialtera	3 rks.
10	Posaune	8
11	Trumpet	8

SWELL ORGAN,

12	Bourdon	16
13	Open Diapason	8
14	Stopped Diapason	8
15	Octave	4
16	Twelfth	2 2/3
17	Fifteenth	2
18	Mixture	3 rks.
19	Horn	8
20	Oboe	8
21	Vox Humana	8
22	Clarion	4

CHOIR ORGAN,

23	Stopped Diapason	8
24	Gamba	8
25	Claribel	8
26	Harmonic Flute	4
27	Gemshorn	4
28	Fifteenth	2
29	Clarinet	8

PEDAL ORGAN,

30	First Open Diapason	16
31	Second Open Diapason	16
32	Bourdon	16
33	Violone	16
34	Violoncello	8
35	Gedackt	8
36	Flute	8
37	Octave	8
38	Fifteenth	4
39	Trombone	16
40	Tromba	8

COUPLERS,

41 Swell to Great.
42 Swell to Choir.
43 Swell to Great Sub. Octave.
44 Swell to Pedal.
45 Great to Pedal (right side).
46 Great to Pdal (left side).
47 Choir to Pedal.
48 Choir to Great.
49 Tremulant to Swell.
50 Tremulant to Choir.

MECHANICAL ACCESSORIES,

Sixteen Hand Pistons.

51 to 55 Five double acting Combination Pistons to Great and Pedal Organs.
56 to 60 Five double acting Combination Pistons to Swell Organ.
61 One "Vox Humana" Piston.
62 to 64 Three double acting Combination Pistons to Choir Organ.
65 One reversible Piston. Swell Tremulant (on and off).
66 One reversible Piston. Choir Tremulant (on and off).

Eight Feet Pistons.

67 and 68 Two double acting Combination Pistons to Great and Pedal Organs.
69 and 70 Two double acting Combination Pistons to Swell Organ.
71 and 72 Two double acting Combination Pistons to Choir Organ.
73 One reversible Piston. Great to Pedal (on and off).
74 One reversible Piston, to reduce or increase Pedal Organ.
75 One Crescendo Pedal to bring on gradually the full Organ without moving the Stops.
76 One Balanced Swell Pedal.

INDICATORS,

77 Wind on or off.
78 Crescendo Pedal on or off.

The newer stops and many of the accessories were the gift of Mr. Hector Mackenzie.

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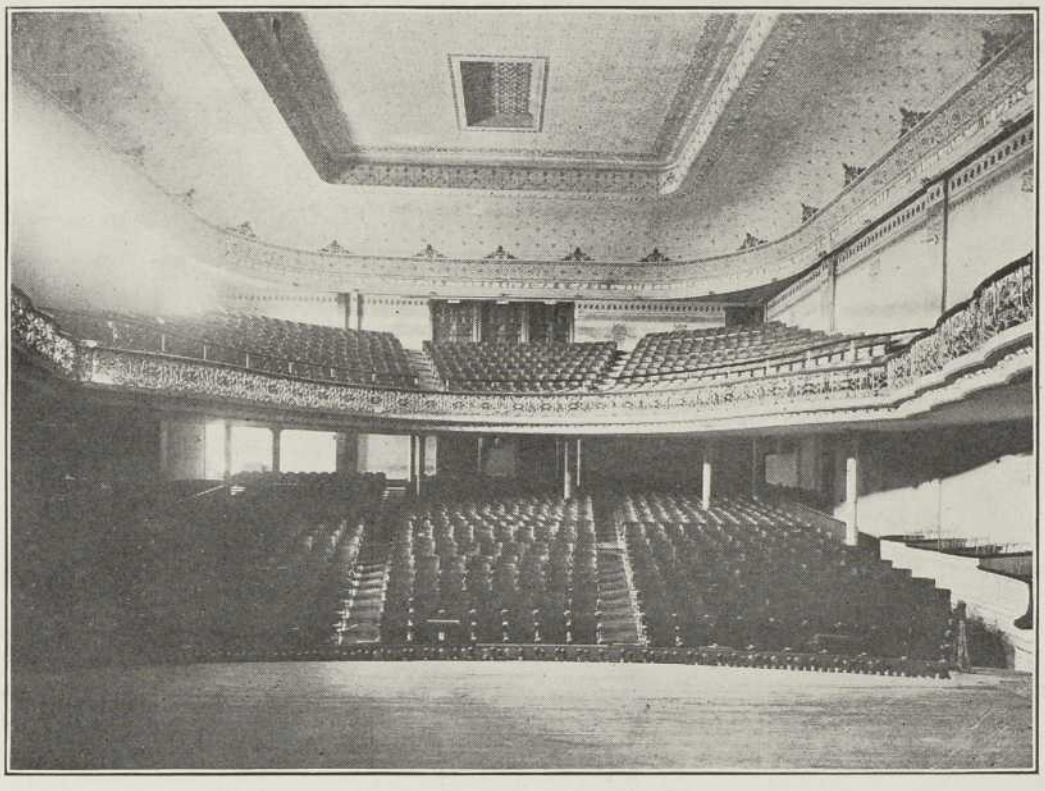

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Crescent Street Presbyterian, E. Kerr.
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Church of the Ascension, Montreal Annex, R. H. Price.
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Church of St. Enfant Jesus, Ernest Langlois.
Church of St. John the Evangelist, C. S. Fosberry.
Church of the Messiah, Mr. S. Dalton.
Dominion Square Methodist Church, Mrs. F. G. Hodgson.
Douglas Methodist Church, J. E. F. Martin.
Emmanuel Congregational Church, C. C. Hole.
Erskine Church, Geo. Cornish.
Fairmount Ave. Methodist Church, S. C. Dalton.
First Baptist Church, C. P. Rice.
First Church of Christ, Miss Sym.
Grace Church, Point St Charles, F. V. Duckworth.
Knox Presbyterian Church, R. F. L. Picard.
Melville Presbyterian Church, Westmount, H. Rees.
Mountain St. Methodist Church, Miss Hulbig.
Mac Vicar Memorial Church Annex, Miss A. Graham.
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Olivet Baptist Church, R. J. Wadsworth.
Stanley Street Presbyterian Church, Mr. McFadyan.
Sherbrooke St. Methodist, Mr. Sweeting.
Taylor Presbyterian Church, David B. Smail.
Trinity Church, P. E. Netten.
St. Andrews Church of Scotland, Mr. Geo· Collinson.
St. Ann's Church, P. J. Shea.
St. Anthony Church, Miss Donovan.
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St. Denis Church, M. Jos. Piche.
St. Edward Anglican Church, Miss T. G. Devey.
St. Gabriels R. C. Church, Miss Clara Orton.
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King's Hall	600	Willis & Co. Recital Hall	150

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St. James Methodist Church	2.300	Dominion Square Methodist Church	800
St. James Cathedral	2,000	Stanley St. Presbyterian Church	750
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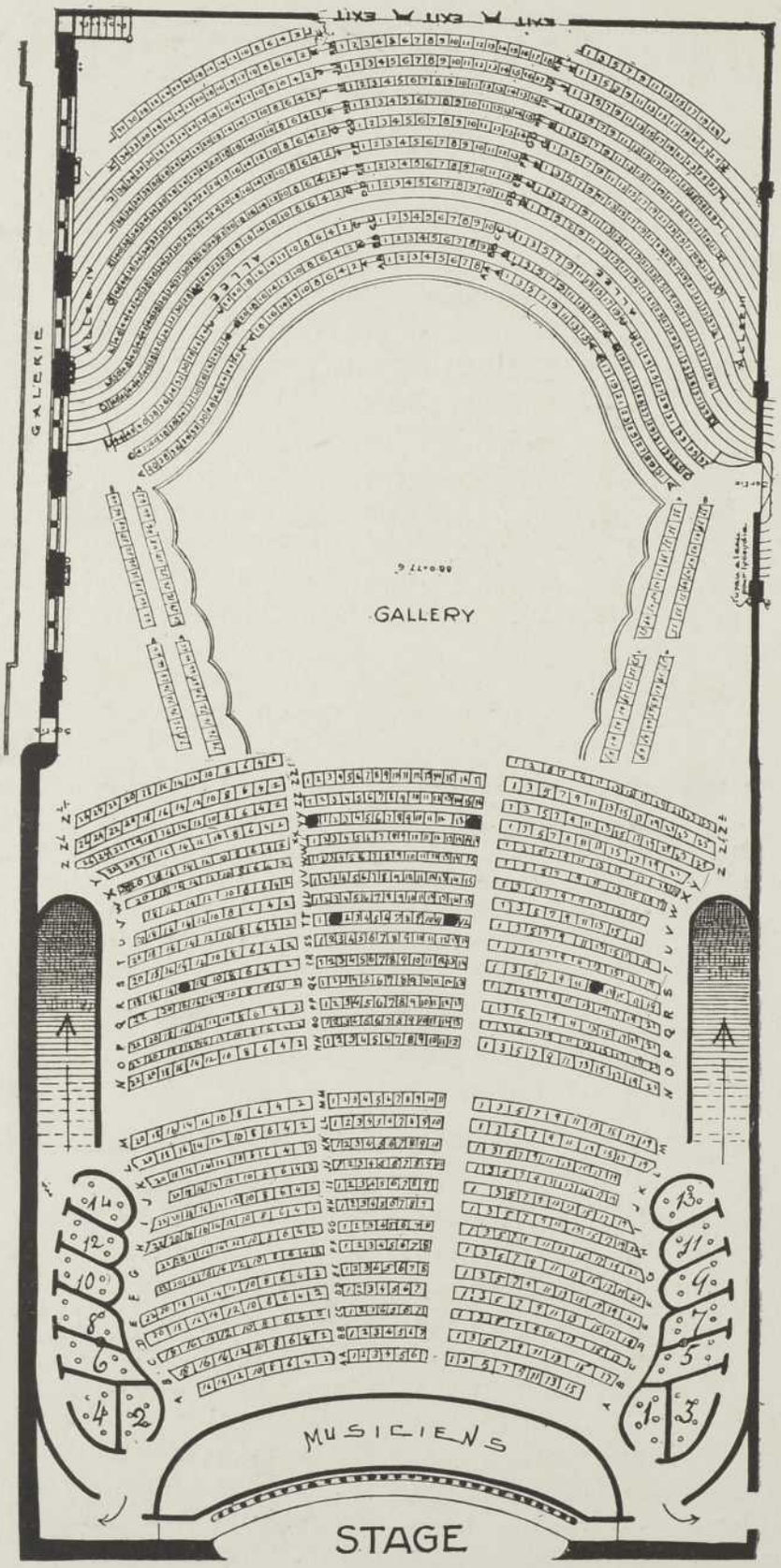
Erskine Church	1,200	First Baptist Church	proposed—500
St. Paul's Church	980		



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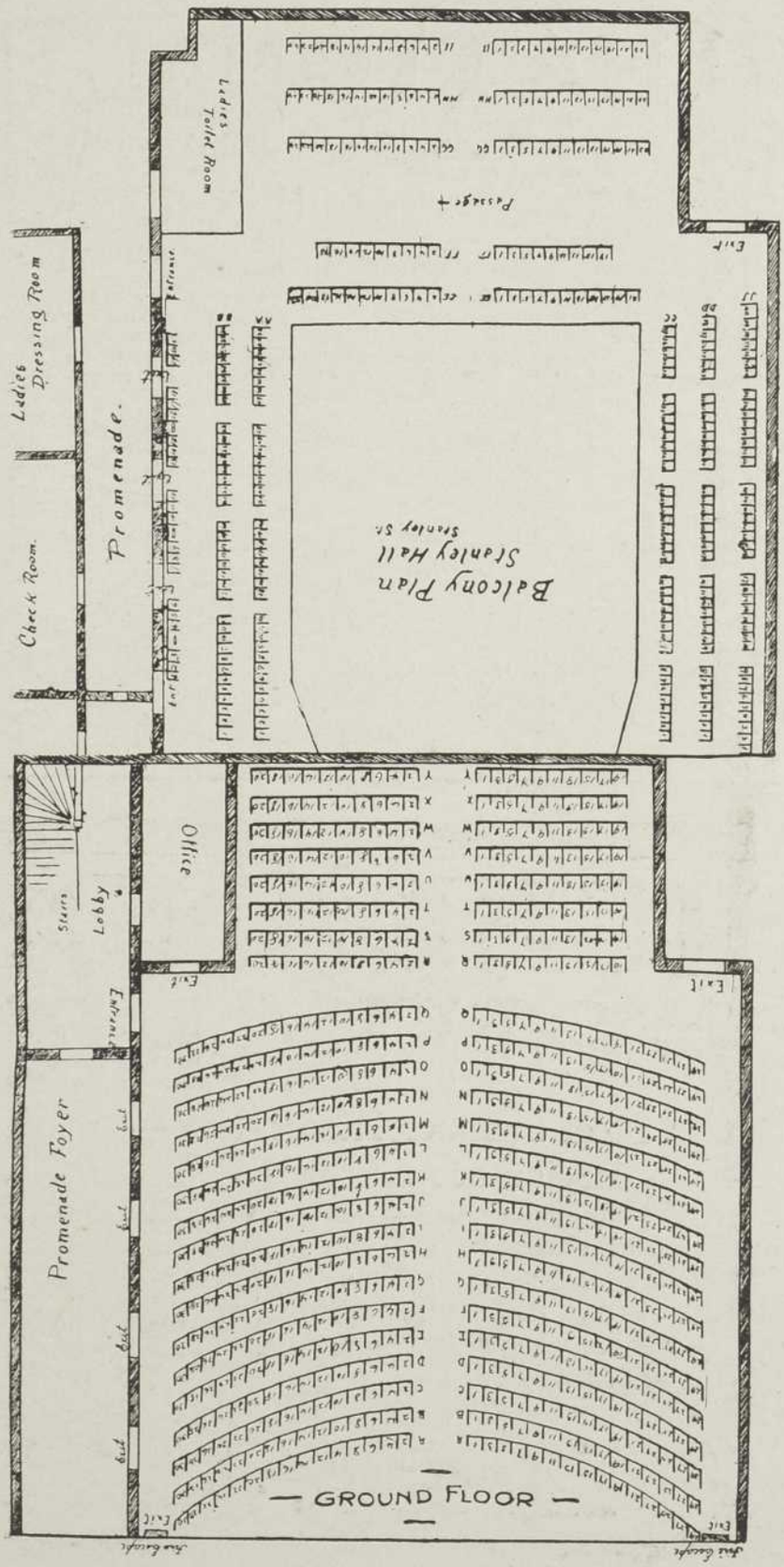

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1894 Concerts 1907

In Montreal

THE following diary of musical performances in Montreal (other than operatic) from a part of 1894, to the end of the 1906-7 season, will, it is believed, be found to contain a record of practically everything of permanent importance. Its absolute accuracy cannot, of course, be affirmed. Even if a complete collection were made of all the printed programmes employed within that period and of all the printed criticism relating to each performance, it would still be impossible to declare with any certainty that the numbers alleged to have been performed were actually given. The compilers of the present list have not had the advantage of any such complete collection, and have been obliged to collate their information from a variety of sources. In the process it is quite likely that some events have been overlooked which might properly be credited with as much importance as certain others which appear in the records. It is believed, however, that no concert of first-class importance will be found to have been omitted or seriously misrepresented.

The opening of the named season has been chosen for the beginning of this record because it was in many ways the starting point of a new era. That season witnessed the first concerts of a permanent organized orchestra, the original Montreal Symphony Orchestra, then under Professor Couture. From that date on, the programmes of all orchestral, choral, and chamber music events, and of most vocal, instrumental, and mixed recitals will be found below, with the single exception of the various series of Sunday concerts, few of which were of sufficient importance to be treated individually. A full account of these will be found in the chapter on Sunday music. The various operatic performances—by which is meant such as were given with stage accessories—are reviewed under the heading of grand opera.

1894

November 8.—Windsor. First concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Jubel Overture, Weber; Symphony in C, op. 21, Beethoven; Air a Danser, Chanson d'Orient, Historie Bizarre, Th. Dubois; Souvenirs Villageois (bassoon solo by composer), B. Gerome; Bal Costume, Rubinstein. Miss Maud Burdette, contralto—Prayer from Golden Legend, Sullivan.

November 23.—Windsor. Second concert, Montreal Symphony Orchestra, G. Couture and B. Gerome, conductors. Allegro mod. and Andante con moto from Symphony B Minor, Schubert; Entr'acte from Mignon, Thomas. Prelude and Minuet from Capitaine Fracasse, E. Pessard; Bal Costume; Rubinstein. Miss M. Hollinshead, soprano—Aria from Daughter of the Regiment, Donizetti; Herr Carl Walther, violin—Concerto, Mendelssohn.

December 7.—Windsor. Third concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. March from Reine de Saba, Gounod; Allegro mod. and andante con moto from Symphony B Minor, Schubert; Overture Rienzi, Wagner; Benedictus, Mackenzie. A. G. Cunningham, basso—Friar Tuck's song from Ivanhoe, Sullivan. Emery Lavigne, piano—Rhapsodie d'Auvergne, Saint-Saens, with orchestra.

December 20.—Windsor. Fourth concert (Children's Festival), Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Suite Jeux d'Enfants, op. 22, Bizet; Valse de la Poupee, Delibes; Marche Funebre d'une Marionette, Gounod; Les Enfants, Massenet; Chanson de Grand-pere, Saint-Saens; Kinderscenen, Schumann; Album pour mes Petits Amis, Pierne; Joyeuse Marche, Chabrier. Solos—Mme. C. O. Lamontagne, Miss Mabel Norton Evans.

1895

January 11.—Windsor. Fifth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture Raymond, Thomas; Sylvia Suite, Delibes; Intermezzo from Cavalleria, Mascagni; Meditation for Orchestra and Chorus with first violin, based on First Prelude of J. S. Bach, Gounod; Mascarade, B. Gerome, first performance; Benedictus, Mackenzie; Hungarian March from Faust, Berlioz. Mlle. Marie Terroux, soprano—Chanson de Stephano from Romeo et Juliette, Gounod. J. Vanpoucke, clarinet—Third Fantaisie Variee, G. Haseneier.

January 17.—Windsor. Montreal Orchestral Association, first concert of second season, H. W. Reyner, conductor. Leader, Charles Reichling. Polish Dance, op. 3, Scharwenka; Symphony in C, Beethoven; Dances from Henry VIII., German; Overture Athalie, Mendelssohn. Vocal solos, Carl Walther and Charles Kelly.

January 25.—Windsor. Sixth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture, Si J'etais Roi, A. Adam; Symphony No. 4 in A, Mendelssohn; Prelude Le Deluge, Saint-Saens; Peer Gynt Suite No. 2, Grieg; Marcia alla Turca, Beethoven. Mme. E. W. Villeneuve, soprano—Air of Elvira from Don Giovanni, Mozart. I. Silverston, violin—Scene de Ballet, De Beriot.

February 8.—Windsor. Seventh concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Phaeton, Saint-Saens; Symphony B flat, op. 38, Schumann; Blessures de Cœur and Dernier Printemps from Melodies Elegiaques for strings, op. 34, Grieg; Badinage, F. Thome; Elf's Trip, Gounod; La Farandole Suite No. 2, Th. Dubois. Miss Ella Walker, soprano; J. Stewart Blandford, tenor.

February 22.—Windsor. Eighth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Cortege, op. 43, No. 1, Moszkowski; Symphony B flat, op. 38, Schumann; Duetto and Andante con moto from Souvenir de Bade, H. Leonard; Rondo, Sarabande, Bourree Nos. 1 and 2, Menuet and Badinerie from B minor Suite, Bach; Entr'acte and Valse, Mazurka, Czardas from Coppelia, Delibes. Ed Lebel, tenor—Invocation to Vesta from Polyeucte, Gounod. Achille Lejeune, violin—Obertass Mazurka, Wieniawski.

March 8.—Windsor. Ninth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture Oberon, Weber; Symphony in D, op. 36, Beethoven; Dernier Sommeil de la Vierge, Massenet; Prelude Lohengrin, Wagner; Andante Tranquillo and Wedding March from Midsummer Night's Dream, Mendelssohn. B. Gerome, bassoon—Fifth Grand Solo, B. Gerome. Miss S. Rubinstein, soprano.

March 22.—Windsor. Tenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Bal Costume Suite No. 1, Rubinstein; Andante from C Minor Symphony, Beethoven; Overture Tannhauser, Wagner. Jos. Saucier, baritone—Me voici donc au Terme from Aben Hamet, Th. Dubois. J. J. Goulet, violin—Adagio religioso from Concerto No. 41, Vieuxtemps; Danse Espagnole, Sarasate.

April 4, afternoon.—Windsor. Montreal Philharmonic Society (65th concert). Liszt, Rhapsodie No. 1; Saint-Saens, Poeme Symphonique, "Rouet d'Omphale," Wagner, Lohengrin Overture; Bizet, L'Arlesienne. Conductor, Emil Mollenhauer.

April 4.—Windsor. Montreal Philharmonic Society (66th concert). Saint-Saens, Samson and Delilah (without action; Solos, Mme. Carl Alves, W. H. Reiger, Heinrich Meyn, A. G. Cunningham, N. J. Power, E. Lebel, A. K. Fisk). Conductor, G. Couture.

April 18.—Y.M.C.A. Montreal Artistic Association, third season; benefit to Madame Heynberg, pianist to Association. Trio No. 2, op. 66, Mendelssohn—Mme. Heynberg, Messrs. Jehin-Prume and Dubois. Song, Children's Kingdom, Blumenthal—Miss Reyner. Concerto E Minor (Romance and Allegro), Chopin—Mme. Heynberg. Othello Fantaisie, Ernest—F. Jehin-Prume. Allegro Appass. for cello, Saint-Saens—J. B. Dubois. Danse Macabre, Saint-Saens, 2 pianos, 8 hands—Mme. Heynberg, Misses Blanche and Berthe Dugas and Lapalme. Serenade, Pierne; Valse des Amoureux, Ragghianti—Artistic Association.

April 22.—Monument. Violin recital, Eugene Ysaye. Concerto B Minor, op. 61, Saint-Saens; Sarabande, Gigue, Bach; Zigeunerweiser, Sarasate. Aimee Lachaume, piano—Au Soir, Schumann; Rhapsodie No. 11, Liszt. Ysaye and Lachaume—Sonata, Grieg.

May 10.—Windsor. Ballad concert. Ben Davies, tenor; Mme. Zippora Monteith, soprano; Watkin Mills, baritone; Josef Hoffman, 'cello; Miss Cissie Russell, piano. Mme. Monteith—Elsa's Dream from Lohengrin, Wagner.

October 11.—Windsor Hall. Max Heinrich, baritone, and Charles Le Simple, 'cello.

October 15.—Y.M.C.A. Miss Blackwell, soprano, and Miss Sophie Myers, piano.

November 27.—Windsor Hall. Violin recital. Marsick. Concerto No. 4, Vieuxtemps; "Jota Aragonese," Saint-Saens; and Romance, Beethoven. Accompanist, Howard Brockway.

December 12.—Windsor Hall. First concert, first season, Handel and Haydn Society. (Chorus, 250; orchestra, 60; Montreal Orchestral Association). Accompanist, Mrs. Parratt; organist, Mr. P. J. Illsley; conductor, Mr. H. W. Reyner. Soloists:—Miss Myrta French, New York, soprano; Evan Williams, New York, tenor; "Hymn of Praise," Mendelssohn; "Gallia," Gounod.

December 20.—Windsor. Handel's Messiah, by Montreal Philharmonic Society (12th performance, 67th concert). Solos: Miss Louise M. Daly, Mrs. Van der Veer Green, David G. Henderson, J. Marshall Williams. Conductor, G. Couture.

1896

January 6.—Windsor Hall. Kneisel Quartette (First appearance in Montreal). L.M.M.C. Franz Kneisel, Otto Roth, Louis Svecenski, and Alwyn Schroeder. Selections from Dvorak, Tschaikowsky, Schubert, and Haydn, Kneisel (violin), Spanish Dance, Sarasate. Schroeder, ('cello), selection from Chopin and Popper.

January 26.—Windsor. First Sacred Concert by Montreal Church Choral Society and Montreal String Orchestra. Conductor, G. Couture. Jesus of Nazareth, Gounod (solo, Miss J. Munro); Oratorio de Noel, Saint-Saens (solos, Mrs. E. W. Villeneuve, Miss E. Walker, Miss A. Moylan, E. Lebel, A. K. Fiske). E. Lavigne, organ; Mrs. Turner, piano accompaniment.

February 1.—Monument. Mme. Albani's concert. Ah fors e lui from Traviata, Verdi; Etoile du Nord, Meyerbeer; L'Amour est Pur, Bemberg; Nella Calma, Gounod. Assisting artists—Miss Hilda Herchmer, Norman Salmond, Marie Van der Veer Green, F. Jehin-Prume, Frederic Rucquoy.

February 4.—Y.M.C.A. Royal Concert Company. Miss Ella Walker, soprano; Miss Cissie Russell, piano; Herr Carl Walther, violin.

February 9.—Windsor. Second sacred concert Church Choral Society and String Orchestra. Forty-second Psalm, Mendelssohn (solos, Mrs. E. W. Villeneuve, Messrs. Venables, Capon, Crompton and Wilkins); Quartet, op. 16, Beethoven; Second Scena of Rebekah, Barnby (solos—Miss E. Walker. Mr. Blanford, Mr. Crompton). Conductor, G. Couture.

February 11.—Windsor. Haydn's Creation, by Montreal Philharmonic Society (5th performance, 68th concert). Solos, Miss Charlotte Maconda, J. C. Bartlett, Dr. Carl E. Dufft. Conductor, G. Couture.

February 14.—Windsor. Eleventh concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture Merry Wives of Windsor, Nicolai; Symphony in C, op. 21, Beethoven; Veillée de l'Ange Gardien, for strings, Pierne; Henry VIII. Ballet, Saint-Saens; Danse Cossaque from Mazeppa, Tschaikowski. E. Duquette, basso—Le Cor, Flegier. J. B. Dubois, 'cello—Concerto, De Swert.

February 14.—Windsor Hall. (L.M.M.C.) Franz Ondricek, violin; Concerto Pathetico, Ernst; Air, Bach; Romance, Beethoven; Fantasie, Ondernek; Witches' Dance, Paganini. Miss Clementine de Vere Sapio, soprano; Isodore Lichstone, piano.

February 21.—Windsor. Twelfth concert, Montreal Symphony Orchestra (evening). Overture, Raymond, Thomas; Symphony in C, op. 21, Beethoven; Entr'acte Gavotte from Mignon, Thomas; Scene du bal Le Roi s'Amuse, Delibes; Overture Mignon, Thomas. Mme. Essiani, soprano—Adieu dit-il, from Hamlet, Thomas; Reveil de la Valkyrie, from Sigurd, Reyer.

February 25.—Windsor Hall. Extra concert, Montreal Symphony Orchestra.

February 28.—Windsor. Thirteenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Symphony E flat, Mozart; Chanson d'Autrefois, for strings, Pierne; Ballet Coppelia, Delibes, including for the first time the Ballade and Theme Slave Variee. Miss S. Rubinstein, soprano—Lo, hear the gentle Lark, Bishop.

March 13.—Windsor. Fourteenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture Robespierre, Litolff; Symphony B flat, op. 38, Schumann. E. Lebel, tenor—Merci, doux Crepuscule, from Faust, Berlioz. I. Silverston, violin—Airs Russes, Wieniawski.

March 25—Y. M. C. A. Hall. J. J. Goulet and Haydn Trio concert. J. J. Goulet, violin—Adagio relig. and finale from Concerto op. 31, Vieuxtemps; Fantaisie, Sarasate. J. B. Dubois, 'cello—Kol Nidrei, Bruch; Papillon. Popper. Haydn Trio (Goulet, Dubois and E. Lavigne, piano)—Trio, op. 15, Rubinstein. Mme. U. P. Boucher, soprano—With Verdure Clad, Haydn; L'Eté., Chaminade. Goulet's Choral Society—Invocation, Soubre; La Retraite, De Rille.

March 27.—Windsor. Fifteenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture, Scherzo, Notturno and Wedding March, from Midsummer Night's Dream, Mendelssohn; Overture de Concert, B. Gerome. B. Gerome, bassoon—Souvenirs Villageois, from an air by Verhulst, Gerome. Miss Langstaff, soprano—Rosemonde, Chaminade.

March 31.—Windsor. Philharmonic (69th Concert). Elijah. Soloists: Mrs. Elene Eaton, Miss Ella Walker, Miss Ada Moylan, Miss J. Munro, Messrs. W. H. Rieger, E. Lebel, Ffrangeon Davies, and A. K. Fisk. Orchestra of 40, and a chorus of 300.

April 1.—Windsor. Philharmonic (70th Concert). Redemption, Gounod. Soloists: as above, with Miss L. M. Daly. Local Orchestra. First performance in Montreal.

April 6.—Windsor. Piano Recital, Paderewski. Sonata op. 57, Beethoven; Impromptu, op. 142, No. 3, Schubert. Songs without words, No. 25, op. 62 and No. 34, op. 67, Mendelsshon. Fantaisie of Midsummer Night Dream, Mendelssohn-Liszt. Nocturne op. 37 No. 2, Mazurka op. 33 No. 4, Etudes op. 25 Nos. 9 and 11, Berceuse op. 57, Valse op. 34 No. 1, Chopin; Nocturne op. 16 No. 4, Paderewski. Rhapsodie Hong. No. 2, Liszt.

April 8.—Windsor. Matinee. Piano recital, Paderewski. Chromatic Fantasia and Fugue, Bach. Sonata, op. 31, No. 2, Beethoven. Capriccio, op. 3, No. 2, Paganini-Schumann. Hark! Hark the Lark, Schubert-Liszt. Variations on Paganini theme, Brahms, Impromptu, op. 36,; Mazurka, op. 24, No. 4; Prelude, op. 28, No. 17; Sonata, B flat Minor, Chopin. Cracovienne Fantastique, op. 14, No. 6, Paderewski. Valse Caprice, Rubinstein. Etude de Concert, No. 2 F Minor, Rhapsodie Hong. No. 12 Liszt.

April 10.—Windsor. Sixteenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Scenes Pittoresques, Suite No. 1, Massenet; Allemande, sarabande and cebell for strings, Henry Purcell; Paysage, Intermede and Fete from Suite Villageoise, Th. Dubois. Chas. Dom, oboe—Air Varie and Polonaise, Ch. Hubans. Jos. Saucier, baritone—Le Vallon, Gounod.

April 11.—Windsor Hall. Watkin Mills. (Management, Vert and Harriss.) Ballad programme.

April. 14.—Windsor. Third concert, first season, Handel and Haydn Society. Stabat Mater (Henschel); part-song, Ye Mariners of England; conductor, P. J. Illsley, composer. Soloists: Mrs. Henschel, soprano; Miss King, contralto; Mr. Meyer, basso; conductor, George Henschel. Orchestra (under H. W. Reyner): Overture, Athalie; Unfinished Symphony, Schubert; Overture, Egmont, Beethoven. Recitative and aria from Allessandro, Handel—Mrs. Henschel. King Saul's Dream, Mr. Henschel.

April 15.—Windsor Hall. Mrs. and Mrs. George Henschel; song recital. Mr. Henschel (basso):—Erl King, Loewe; aria from Il Maestro di Musico; Buffo aria from Cimarosa's Dom Calandrino.

April 14.—Windsor. Handel and Haydn Society, third concert of season. H. W. Reyner, conductor; P. J. Illsley, organist; Mrs. Parratt, accomp. and harp; orchestra of the Montreal Orchestral Association (65), chorus of 225. Henschel's Stabat Mater—solos: Mrs. Henschel, Miss Florence King, Thos. E. Johnson, Heinrich Meyn, Georg Henschel. Unfinished Symphony, Schubert. Partsong, Ye Mariners of England, Illsley. Overture, Egmont, Beethoven.

April 24.—Queen's Theatre. Seventeenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Overture Zampa, Herold; Andante con moto from C minor Symphony, Beethoven; Invitation a la Valse, Weber-Berlioz. J. J. Goulet, violin—Concerto op. 31, Vieuxtemps. Mrs. C. O. Lamontagne, soprano—Sancta Maria, Faure. X. Larose, horn—Romance, Saint-Saens.

April 27.—Windsor. Montreal Philharmonic Society (71st concert). Saint-Saens, Samson and Delilah (second performance). Solos—Miss Gertrude May Stein, Payne Clarke, N. J. Power, E. Lebel, Dr. Carl E. Dufft, A. K. Fisk. Boston Festival Orchestra.

April 28, afternoon.—Montreal Philharmonic Society (72nd concert). Berlioz, Overture, Carnaval Romain, Weber-Liszt, Polacca (piano, W. H. Sherwood); Moszkowski, Suite op. 39. Conductor, Emil Mollenhauer. Boston Festival Orchestra.

April 28.—Windsor. Montreal Philharmonic Society (73rd concert). Beethoven Overture, Leonore No. 3; G. W. Chadwick, The Lily Nymph (solos, Mme. Selma Koert-Kronold, Payne Clarke, Dr, Carl E. Dufft Leonard E. Auty); Rubinstein, Bal Costume. Conductors, G. W. Chadwick, G. Couture. Boston Festival Orchestra,

April 29.—Windsor. Montreal Philharmonic Society (74th concert). Wagner, Tannhauser, without action. Solos: Landgrave, Wm. H. Clarke; Tannhauser, Payne Clarke; Wolfram, Wm. Mertens; Walther, Leonard E. Auty; Biterolf, A. K. Fisk; Heinrich, E. Lebel; Reinmar, J. M. Williams; Elizabeth and Venus, Mme. Koert-Kronold; Shepherd, Mrs. A. G. Parker. Conductor, G. Couture. Boston Festival Orchestra.

April 30.—Windsor. Boston Festival Orchestra. Emil Mollenhauer, conductor. Overture Freischutz, Weber; Cavatina, Boehm; Danse Macabre, Saint-Saens; Suite op. 42, MacDowell. Miss Rose Stewart, soprano—Mad Scene from Lucia, Donizetti; O that we Two, Nevin; Thou'rt like unto a Flower, Rubinstein. W. H. Sherwood, piano—Polacca, Weber-Liszt, with orchestra.

May 8.—Windsor. Eighteenth concert, Montreal Symphony Orchestra. G. Couture and B. Gerome, conductors. Allegro mod. and Andante con moto from B minor Symphony, Schubert. J. Vanpoucke, clarinet—O Perfido, Beethoven. A. Stewart Blanford, tenor—Thou art my Life, Mascheroni.

May 16.—Y.M.C.A. Miss Cartier's Concert. Victoria Cartier, piano. Mme G. A. Bourdeau, soprano. Mme. J. N. Laing, contralto; F. Jehin-Prume, violin. Mlle. C. Marier, mezzo. H. C. St. Pierre, basso. Mlle. J. Terrault, piano.

May 27.—Y. M. C. A. Hall. Artistic Association, thirty-first concert. F. Jehin-Prume, violin—Chaconne, Bach; Walther's Preisleid from Die Meistersinger, Wagner-Wilhelmj; Romance, Beethoven; Mazurka, Zarzicki. J. B. Dubois, 'cello—Kol Nidrei, Bruch. Mme. Heynberg, piano—Souvenir de Valparaiso, Ritter. Mme. Lamontagne, soprano—Rosemonde, Chaminade. Mmes. Heynberg and Ives, two pianos—Variations on Beethoven Theme, Saint-Saens; Espana, Chabrier. Mme. Heynberg, Jehin-Prume and Dubois—Trio No. 4, Raff.

June 1.—Windsor Hall. Frangcon Davies. Song programme. Accompanist, Chas. A. E. Harriss.

October 22.—Y. M. C. A. Hall. Boston Quintette Club. Solo violin, Giacomo Quintano; second, Robert Hoech; viola and clarinet, Thos. Ryan; viola and flute, Paul Henneberg; 'cello, Louis Blumenberg. Allegro op. 5, Svendsen; Andante cant. op. 11, Tschaikowski; Menuet, Boccherini; Babillage, Gillet. Mme. Alma Powell, soprano—Hungarian Airs, Erkel; Polacca from Mignon, Thomas. Quintano ,violin—Fantasia Appassionata, Vieuxtemps. Blumenberg, 'cello—Spanish Dance, Popper.

October 23.—Windsor. Metropolitan Orchestra. Anton Seidl, conductor. Overture Bohemian Carnival, Dvorak; Le Rouet d'Omphale, Saint-Saens; Spanish Rhapsody, Liszt-Seidl: Symphony No. 5, Beethoven. Mme. Rive-King, piano—Concerto E minor, Saint-Saens. Mme. Marie Decca, soprano—Aria of the Queen from Magic Flute, Mozart.

October 24.—Windsor, matinee. Metropolitan Orchestra. Anton Seidl, conductor. Overture, Scherzo and Notturno from Midsummer Night's Dream, Mendelssohn; National Dances, various.

October 24.—Windsor. Metropolitan Orchestra. Anton Seidl, conductor Wagner night. Overture Tannhauser, Prelude and Holy Grail from Lohengrin, Liebestodt from Tristan, Ride from Die Walkure, Forest Bird from Siegfried, March from Gotterdammerung, Wagner. Selections Die Meistersinger, Wagner. Mme. Marie Decca, soprano—Nobil Signor, Meyerbeer; Le Mysoli, Felicien David.

October 25.—Windsor, extra Sunday matinee. Metropolitan Orchestra. Anton Seidl, conductor. Overture Donna Diana, Reznicek; Kamennoi-Ostrow, Rubinstein; Symphony B flat Major op. 38, Schumann; Selection from Hansel und Gretel, Humperdinck. Mme. Rive-King, piano—Fantaisie on Hungarian Airs, Liszt. Mlle. Helen de Rideau, soprano—Ave Maria, Luzzi.

December 7.—Windsor. Operatic concert, Vert and Harriss. Mme. Albani—Souvenir from Pre aux Clercs, Herold; Liebestodt, Tristan, Wagner; trio finale, Faust, Gounod, with Braxton Smith and Lempriere Pringle. Miss Beverly Robinson, mezzo. Beatrice Langley, violin—Sonata 8, Grieg; Scene de la Czarda, Hubay. Seppilli, piano.

Dec. 22.—Windsor. Philharmonic (75th Concert). Messiah, Handel. Soloists: Miss Marie Hollinshead, Miss Jennie Mae Spencer, Mr. J. Harry McKinley, Mr. E. W. Whitney; trumpet, E. N. L'African.

1897

January 18.—Windsor. Yvette Guilbert Concert Co. Guilbert in modern café songs. Miss Amy Hartly, soprano; Miss Louise Engel, contralto; Thos. McQueen, tenor; Winfred Goff, baritone; A. Romili, piano.

February 8.—High School Assembly Hall. Kneisel Quartette.

February 12.—Windsor. Piano recital, Sieveking. Sonata, op. 27, No. 2, Beethoven; Etudes, op. 10, Nos. 3 and 5, Fantaisie F minor, op. 49, Chopin; Harmonious Blacksmith, Handel; Songs without Words, op. 30, No. 7, and op. 19, No. 3, Mendelssohn; Angelus, Waldklangen, Menuet, Sieveking; Morning, Grieg.

February 13, matinee.—Windsor. Piano recital, Sieveking. Toccata and Fugue, D minor, Bach-Tausig; Fantaisie Impromptu C sharp, Prelude F Major, Polonaise A flat, Chopin; Fantaisie C Major, op. 17, Schumann; Au Printemps, Grieg; Tarantella G flat, Moszkowski; Intro and Valse Lente, Valse de Concert, Sieveking.

March 19.—Academy of Music. Mr. Max Heinrich. Song recital. Song programme.

March 29.—Windsor. Piano recital, Teresa Carreno. Fantaisie Chromatique and Fugue, Bach. Sonata, op. 27; No. 2, Beethoven. Preludes, B flat and G flat, Nocturne, G Major, op. 31, Etude, G flat, Polonaise, A flat, op. 53, Chopin. Impromptu, op. 142, No. 2, Schubert. Soiree de Vienne, Schubert-Liszt. Campanella Etude, Paganini-Liszt. Sonetto del Petrapca, Rhapsodie Hong. No. 6, Liszt.

April 5.—Windsor Hall. Plunket Greene and Rudolphe von Scarpa; Mme. Van der Veer Green, contralto. Ballad programme.

April 7.—Windsor. Montreal Philharmonic Society (76th concert). Max Bruch, Arminius (second performance). Solos: Miss Josephine S. Jacoby, Barron Berthold, Homer Moore. Conductor, G. Couture.

April 8, matinee.—Windsor. Montreal Philharmonic Society (77th concert). Tschaikowskv, "1812" overture, Saint-Saens; Danse Macabre, ; Schubert, Unfinished Symphony; Th. Dubois, Trois Petites Pieces (Air a Danser, Chanson d'Orient, Histoire Bizarre); Liszt, Les Preludes.

April 8.—Windsor. Montreal Philharmonic Society (78th concert). Massenet, Mary Magdalen ; Conductor, G. Couture. Beethoven, Ninth Symphony Conductor, Emil Mollenhauer. Solos in both: Mrs. Francis Dunton Wood, Miss Josephine S. Jacoby, Barron Berthold, Homer Moore.

April 8.—Drill Hall (for Indian Famine Fund). Chicago Marine Band. T. P. Brooke, Conductor. Sybil Sammis, mezzo. March, '!Salute to Montreal," Brooke. April 9, matinee.—Overture, Semiramide, Rossini; Peer Gynt, Suite No. 1, Grieg. Evening.—Dances from Henry VIII., German. April 10, matinee.—Overture, Freischutz, Weber. Evening.—Overture, William Tell, Rossini.

April 9.—Windsor. Montreal Philharmonic Society (79th concert). Wagner, Tannhauser, without action. Cast: Landgrave, Conrad Behrens; Tannhauser, Barron Berthold; Wolfram, Homer Moore; Walther, E. Lebel; Biterolf, R. W. Crompton; Heinrich, Roland Paul; Reinmar, J. M. Williams; Elizabeth and Venus, Mme. Rosa Magnus-Bostelle; Shepherd, Mrs. A. G. Parker.

April 16.—Monument. Handel and Haydn Society, third concert of second season. Orchestra of Montreal Orchestral Association, H. W. Reyner, conductor. Handel's Messiah: Solos—Mrs. Cora E. Bartow, Miss Mary Louise Clary, H. Evan Williams, Frank Buels. Chorus, 250.

April 23.—Windsor Hall. St. George's Day concert. Watkin Mills, baritone, and George Fox, violin.

April 27, Monument, and May 18, Windsor.—Montreal Choral Society, Alex. Clerk, conductor. Paradise Lost, Theodore Dubois. Solos—Miss Marie Terroux, soprano; Miss Gerin-Lajoie, mezzo; Jos. Saucier, baritone; A. Comptois and R. Masson, tenor; F. A. Lavoie, baritone; J. Clement, basso; A. Brassard, baritone. Chorus, 200. Accompanist, Miss Josephine Terrault.

May 10.—Windsor Hall. Foli, basso; Willian Lavin, tenor; Mme. Marie Van der Veer Green and Rudolphe von Scarpa. Song Programme.

May 29.—Victoria Rink. Sousa's Band. Mrs. Elizabeth Northrop, soprano; Martina Johnstone, violin; Simone Mantra, euphonium; Franz Hill, fluegelhorn; Arthur Pryor, trombone.

October 21.—Windsor. Antoinette Trebelli, soprano. Van Hoose, tenor; Signor Quintano, violin; Hubert de Blank, piano.

December 23.—Windsor. Handel's Messiah, by Montreal Philharmonic Society. (80th concert, 14th performance). Solos: Mrs. Elizabeth Cary Lord, Helen Warren, E. C. Towne, R. M. Mueller. Conductor, G. Couture.

1898

January 10.—Association. Kneisel Quartet (Kneisel, Roth, Svecenski, Schroeder). Mozart, C major No. 6; Greig, G minor, op. 27; Beethoven, Variations from Qu. A major op. 18. Auspices L. M. M. C.

January 14.—Windsor, 4.30 p.m. First Symphony concert, first season. J. J. Goulet, conductor. Overture, Tell, Rossini; Symphony No. 11, Haydn; Danse des Sylphes from Faust, Berlioz; Reverie, Hue. Jos. Saucier, baritone—Chant Hindou, Bemberg.

January 20.—Windsor. Basso recital, Pol Plancon. Couplets de Vulcain from Philemon et Baucis, Gounod; Air du Tambour Major from Le Caid, Thomas; Deux Grenadiers, Schubert. Mlle. Antoinette Trebelli, soprano—Ah fors é lui from Traviata, Verdi; Lo, here the gentle Lark, Bishop; Polacca from Mignon, Thomas. Max Karger, violin; Hubert de Blanck, piano.

January 27.—Windsor. Festival de Musique Francaise, benefit of Union Nationale Francaise. Director and conductor, G. Couture. Dramatic Legend, Notre-Dame de la Mer, Th. Dubois; solos: Z. Morin, tenor; Mme. C. O. Lamontagne, soprano; Mlle. H. Villeneuve, soprano; Mme. U. P. Boucher, mezzo; E. Lebel, tenor; J. Savarin, recitation. Idylle Antique Narcisse, Massenet; solos: Mlle. Desjardins, mezzo; Mme. E. W. Villeneuve, contralto; chorus. Miscellaneous: Mlle. A. Couture—La Cloche, Saint-Saens. E. Lebel, tenor—Serenade, Th. Dubois. Mlle. A. Couture and E. Lebel—Duo du Papillon et de l'Etoile from Timbre d'Argent, Saint-Saens, with chorus. Other contributors: Mme. C. O. Lamontagne, Mlle. L. Taschereau, Mlle. A. Gervais, Mlle. L. Amos, Dr. F. Pelletier, Mme. S. Cornu, Mmes. J. Laberge and H. C. St-Pierre.

January 28.—Windsor. Second Symphony Concert, first season. J. J. Goulet, conductor. Overture, Si j'étais Roi, A. D. Adam; Suite No. 2 from Iphigenie en Aulide, Gluck. Mlle. C. Marier, soprano—Barcarolle, J. Th. Radoux E. A. Upton, piano—Fantaisie Impromptu, C sharp minor, Chopin.

February 10.—Karn. Piano recital, Franz Rummel. Andante con var., Haydn; Sonata, op. 110, Beethoven; Fantaisie, op. 17, Schumann; Barcarolle, op. 60, Preludes, op. 28, Nos. 3, 4, 6, Chopin; Capriccio, op. 76, No. 2, Intermezzo, op. 76, No. 3, Brahms; Nachtfalter, Strauss-Tausig; Nocturne, op. 17, Brassin; Au bord d'une Source, Hungarian Rhapsody No. 12, Liszt.

February 11.—Windsor. Third Symphony Concert, first season. J. J. Goulet, conductor. Overture, Nabucodonosor, Verdi; Symphony G minor No. 40, Mozart; Death of Ase and Anitra's Dance from Peer Gynt, Grieg; Hungarian Dance in D, Brahms. Miss M. Tooke, violin—Concerto No. 7, De Beriot; Master E. Panneton, soprano—Faites-lui mes Aveux from Faust, Gounod; M. Roland Paul, tenor—Ah Cupid, V. Herbert.

February 16.—St. James Methodist Church. Alexandre Guilmant.

February 25.—Windsor. Fourth Symphony Concert, first season. J. J. Goulet, conductor. Overture, Barbier de Seville, Rossini; Holberg Suite, Grieg; Andante cant. from Symphony No. 1, Beethoven; Hungarian March from Faust, Berlioz. Miss E. Walker, soprano—Sognai, Schira; J. Vanpoucke, clarinet—Romanze and Polacca from Concerto No. 2, Weber.

February 26.—Windsor. Basso recital, Pol Plancon. Chanson Lapoune, de Grandval; Sérénade de Don Juan, Tschaikowski; Le Voyageur, Godard; Chanson à boire antique, Saint Saens; Sèrénade de Méphistopheles, Gounod; En Route, Schumann. Mme. D'Alvigny, contralto—Che faro senza from Euridice, Gluck; Longing, Rubinstein. Ernest Dumaine, violin; Hubert de Blanck, piano.

March 1.—Windsor. Piano recital, Mme. Antoinette Szumowska. Sonata Pastorale, op. 28, Beethoven; Pastorale and Capriccio, Scarlatti; Nocturne, op. 15, No. 2, Valse D flat,Major, Ballade A flat Major, Berceuse, Chopin; Menuet A Minor, Paderewski; Polonaise, Liszt. Miss Lena Little, contralto—Vieni che poi sereno, Gluck; A Love Song, Der Mond Steht, Brahms; Nur wer die Sehnsucht Kennt, Tschaikowski; Waldfahrt, Franz; Serenade, R. Strauss; Come we'll wander, Cornelius; Sclumm're Noldes Liebchen, Rimsky-Korsakoff; Erlkonig, Schubert.

March 11.—Windsor. Fifth Symphony Concert, first season. J. J. Goulet, conductor. Overture Zampa, Herold; Allegro mod. and Andante con moto from Symphony B minor, Schubert; Benedictus, Mackenzie; Menuet, Boccherini. Miss B. Taylor, contralto—Summer night, Goring Thomas; Master F. Ulley, soprano—Angels ever Bright, Handel.

March 25.—Windsor. Sixth Symphony Concert, first season. J. J. Goulet, conductor. Overture Masaniello, Auber; Symphony No, 2, Haydn; Dernier Sommeil de la Vierge, Massenet; March from Reine de Saba, Gounod. Miss Power O'Brien, mezzo—Nobil Signor, Meyerbeer; Ernest J. Jenking, basso—Two Grenadiers, Schumann.

April 1.—Windsor. Extra Symphony Concert, first season. J. J. Goulet, conductor. Testimonial to J. J. Goulet. Symphony No. 41, Mozart; Petite Suite, dedicated to J. J. Goulet, G. Milo. Mme. Nilca, soprano—Jewel Scene from Faust, Gounod; John R. Wilkes, basso—Wanderer, Schubert.

April 1.—Windsor. Mehul's Joseph, by Choir of St. James Cathedral. Conductor, G. Couture.

April 12.—Windsor. Montreal Philharmonic Society (81st concert), with Seidl Orchestra. Berlioz, Damnation of Faust, (third performance), without action. Solos: Mme. DeVere Sapio, Geo. Leon Moore, Clemente Bologna, A. K. Fisk. Conductor, G. Couture.

April 13, matinee.—Montreal Philharmonic Society (82nd concert), Seidl Orchestra. Weber, Euryanthe Overture; Tschaikowsky, Casse-Noisette Suite; Humperdinck, Wood Scenes from Hansel and Gretel; Saint-Saens, Rhapsodie d'Auvergne (piano, Julie Rive-King); Wagner, Ride of the Valkyries. Conductor, Henry Schmidt.

April 13.—Windsor. Philharmonic (83rd Concert). Romeo and Juliet, Gounod. Cast;—Juliet, Mme. de Vere Sapio; Stephano, Gertrude Helen Warren; Romeo, George L. Moore; Tybalt, and Angelo, E. Lebel; Mercutio, Paris, and the Duke, A. K. Fisk; Gregorio, Capulet, and the Friar, Clemente Bologna.

April 14.—Windsor. Philharmonic (84th Concert, orchestral). Henry Schmidt, conductor. Overture—Egmont, Beethoven; Entrance to Walhalla, Waldweben; Siegfried's Death, Good Friday Spell, Wagner, Piano Sonata in D Minor, Rubinstein. Soloist: Julie Rive-King.

May 3.—Karn. Violin recital, Camilla Urso. Suite, Rust; Grand Caprice de Concert, Guiraud; Rigaudon, Saint-Saens; Guitarre, Moszkowski. Assisting artists: Howard F. Peirce, piano; Miss Adrienne Couture, soprano. Second concert, May 5—Capriccio, Gade; Nocturne, Chopin-Wilhelmj; Fantaisie on Otello, Ernst. Third concert, May 7.—Concerto, Mendelssohn; Andante cant., Sgambati; Guitarre, Lalo; Le Stregghe, Paganini.

May 17.—Karn Hall. Opening organ recital on the new pipe organ, by W. H. Hewlett.

September 24.—Queen's Theatre. Song recital, Max Heinrich. Fruhlingsliebe, Standchen, Fruhling und Liebe, Franz; Nur Wer die Sehnsucht, Invocation to Sleep, Tschaikowski; Hunting Song, Hour of Dawn, Mendelssohn; Thy Beaming Eyes, What's His Heart, MacDowell; The Wooing, Sieveking; Die Allmacht, Schubert; Where'er You Walk, Handel; Spring Song, Mackenzie; It is not always May, Gounod; Gypsy John, Clay.

October 8.—Karn Hall. First Karn Musicale. The Haydn Trio: E. Lavigne, piano; J. P. Dubois, 'cello; J. J. Goulet, violin; Miss E. Lavigne, organ; W. H. Jessop, tenor.

October 22.—Karn Hall. Second Karn Musicale. J. J. Goulet, director; Miss Ives and Miss Willett, piano; Miss Hollinshead, soprano; J. J. Goulet and Mr. Delcourt, violins.

October 27.—Karn. Organ recital, Victoria Cartier; Ed Lebel, tenor. Suite Gothique, Boellmann; Rhapsodie sur Airs Canadiens, Eugène Gigout, dedicated to Mlle. Cartier, first performance. (Modern French programme.)

October 28.—Windsor. First Symphony Concert, second season. J. J. Goulet, conductor. Jubel Overture, Weber; Queen Symphony, Haydn; Les Erinnyes, Massenet; Hungarian March from Faust, Berlioz. Miss M. Hollinshead, soprano—Elizabeth's Prayer from Tannhauser, Wagner.

November 5.—Karn. Third Saturday Afternoon Musicale, J. J. Goulet. Miss L. Graham, soprano; Mrs. Ives, piano; J. J. Goulet, violin; P. J. Illsley, organ. Mendelssohn programme. Organ Sonata 6; Capriccio Brillante, B minor, piano; Sonata F minor, violin and piano.

November 11.—Windsor. Second symphony concert, second season. J. J. Goulet, conductor. Overture Ruy Blas, Mendelssohn; Symphony G minor, Mozart; Noce Gasconne Suite, Lacome; Hungarian Dance, D major, Brahms. Ed. Burke, basso—Heaven in fullest Glory, from Creation, Haydn.

November 17.—Karn. Haydn Trio (Goulet, Dubois, Lavigne). Mendelssohn, Op. 66; Beethoven, Op. 70, No. 1; Lalo, D minor concerto 'cello (Dubois).

November 19.—Karn Hall. Fourth Karn Musicale. Miss Hollinshead, soprano Nichna Langham, violin; Arthur Jones, baritone; J. J. Goulet, violin; Fred. Morriss, piano.

November 25.—Windsor. Third symphony concert, second season. J. J. Goulet, conductor. Overture Mignon, Thomas; Allegro ma non tr., andante molto mosso from Pastoral Symphony, Beethoven; Ase's Death and Anitra's Dance from Peer Gynt, Grieg. J. Leslie Tedford, bass—Recital and Aria, Waft her Angels, from Jephtha, Handel. Misses Aimee Moss and L. Lavigne, two pianos—Tarentelle A minor, Thome.

November 25.—Windsor. Piano recital, Adele Aus der Ohe. Sonata G minor, op. 22, Schumann; Melodie, op. 4, No. 1, Sarabande and A la Bourree, op. 8, Aus der Ohe; Nocturne C sharp minor, op. 27, Etudes, op. 25, Nos, 1, 2, 3, Polonaise, A flat, op. 53, Chopin; Hungarian Rhapsodie No. 12, Liszt. Miss Sara Anderson, soprano—Aimons-nous Saint-Saens; Romance de Sommeil, Thomas; Si mes Vers, Hahn; Pastorale, Bizet; Clover, Yellow Daisy, Bluebell, MacDowell; Es hat die Rose, Franz; Mondnacht, Schumann; Das Madchen Spricht, Brahms; Nur wer die Sehnsucht kennt, Tschaikowski.

December 3.—Fifth Karn Musicale. Miss L. Graham, soprano; Mrs. Ives, piano; Mr. J. Saucier, baritone; J. J. Goulet, violin; and E. A. Hilton, organ.

December 6.—Windsor. "Concert d'Elite." Marie Hollinshead, soprano; F. A. Langlois, basso; Ed LeBel, tenor; Mme. Emma Arcand (Ottawa), soprano; J. J. Goulet, violin; Mendoza Langlois, baritone, and Ernest Langlois, piano.

December 9.—Windsor. Fourth symphony concert, second season. J. J. Goulet, conductor.

December 16.—Windsor. Special evening symphony concert, second season. J. J. Goulet, conductor. Overture, Si J'étais Roi, A. D. Adam; Unfinished Symphony, Schubert; Dernier Jour de la Terreur, Litolff; Les Erinnyes, Massenet. Mrs. Ives, piano—Allegro Appassionato, Saint-Saens. Miss C. E. Cameron, contralto—He was Despised, from Messiah, Handel.

December 22.—Windsor. Handel's Messiah, by Montreal Philharmonic Society (15th performance, 85th concert). Solos: Miss Jennie C. Moffatt, Mrs. W. H. Perriton, J. Theo Van Yorx, J. C. Dempsey. Conductor, G. Couture.

December 23.—Windsor. Fifth symphony concert, second season. J. J. Goulet, conductor. Beethoven, Fidelio Overture; Moszkowski, Airs de Ballet (Suite); Mendelssohn, Capriccio Brillante (piano by Miss L. Lavigne). M. Langlois, baritone—Arioso from La Mort de Jeanne d'Arc, Bemberg.

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January 13.—Windsor. Sixth symphony concert, second season. J. J. Goulet, conductor. Leonore Overture, op. 72, Beethoven; Jupiter Symphony, Mozart; Dances, Henry VIII., German; Prelude et Marche des Trompettes from Aida, Verdi. Robert C. MacDonald, piano—Larghetto from F minor Concerto, Chopin; Nightingale, Liszt.

January 26.—Her Majesty's. Maurice Grau Opera Co. concert. Marcella Sembrich—"Ah fors e lui," Traviata, Verdi; Voce di Primaveri, J. Strauss. Salignac—Les Stances, Flegier; Bonjour Suzon, H. Devries. Campanari—Prologue Pagliacci, Leoncavallo; "Non piu Andrai," Nozze di Figaro, Mozart. Pol Plancon—Chanson du Blé, from Saisons, V. Masse; Prince aux Muguets, Aug. Holmes; Embarquez-vous, Godard. Sembrich and Campanari, duo from Hamlet, Thomas. Campanari and Plancon, duo, Il Puritani, Bellini. Katharine Ruth Hayman, piano.

January 27.—Windsor. Seventh symphony concert, second season. J. J. Goulet, conductor. Overture Rienzi, Wagner; Unfinished Symphony, Schubert; Holberg Suite, Grieg; Reverie, Hue; Wedding March, Mendelssohn. W. H. Jessop, bass—Lend me your Aid, Gounod.

January 30.—Windsor. Piano recital, Emil Sauer. Gavotte and Variations, Rameau; Sonata, op. 53, Beethoven; Nachtstuck, op. 23, No. 4, Traumeswirren, Schumann; Bolero, op. 19, Berceuse, op. 57, Etude, Chopin; Liebestraum No. 3, Serenade Francaise, Liszt; Murmure du Vent, Sauer; Erl-King, Schubert-Liszt.

January 31.—Cercle Ville-Marie. Concert of former pupils of Eugene Gigout, viz., Mlle. Victoria Cartier, D. Dussault, A. Lavallée-Smith. Chorus under G. Couture. Works of Louis Niedermeyer: Pater Noster, Z. Morin and chorus; Le Lac, Mme. U. P. Boucher. Works of César Franck: Bienheureux les Pacifiques, from Les Béatitudes, Mme. Boucher, Mlle. M. Desjardins, E. Lebel, J. Saucier, E. Duquette; Prelude, Fugue and Variation, piano and organ, Mlle. V. Cartier and D. Dussault; Bienheureux Ceux qui pleurent, chorus. Works of Léon Boellmann: Noel, J. Saucier; Notre Amour, E. Lebel; Trois Pieces Breves, from Heures Mystiques, A Duquette, J. B. Roy, C. Wallace, J. B. Dubois, E. Hardy. Works of Gigout: Le Pretre, E. Lebel; Sérénade, J. Saucier; Hymne à la France, piano, 4 hands, and organ, Mlle. Cartier, D. Dussault, A. Lavallée-Smith.

February 2.—Dom. Coll. Music. Violin and Piano Sonata Recital, J. J. Goulet and Mrs. J. D. Ives. Le Tombeau, Jean-Marie Leclair. Sonata No. 2, Beethoven. Sonata, op. 24, Sjogren.

February 6.—Queen's Theatre, matinee. Kneisel Quartet (Kneisel, Roth, Svecenski, Schroeder). D Major, op. 18, No. 3, Beethoven; F. Major, op. 41, No. 2, Schumann; Andante con moto and Presto from Posthumous in D Minor, Schubert. A. Schroeder, 'cello—Waldesruhe, Dvorak; Humoreskes, Klengel. Auspices L. M. M. C.

February 7.—Vieilles Chansons Francaises, G. Couture, director; benefit Union Nationale Francaise. Brunette, Ah, que ces bois, chorus. Pavane, Belle qui tiens ma Vie; Brunette, Dans Notre Village; Jules Clement. A la peche des Moules, Colin prend sa hotte, Mme. U. P. Boucher. Ami dans cette vie; Il était une barque; A. Destroismaisons. Lisette; C'est un Amant; Mme. S. Cornu. Cantilene, Divine Amarillis; chorus. Musette, Un doux Baiser; En revenant de Versailles; R. R. Dufresne. L'autre jour m'allant promener; Ma fille veux-tu un bouquet; Mlle. M. Desjardins. Il sera banni; Quand la Mer Rouge apparut; M. Langlois. Le Rosier; C'est la bergere Nanette; Mlle. M. Gill. Brunette, Grisélidid; chorus. Le bouquet de Romarin; L'aimable Flore; E. Lebel. Chanson de Lambert, Il n'est pas d'Amour sans peine; Air Breton, Chanson de la Mariée; Mme. C. O. Lamontagne. Puisque ma Bergere; Margoton va-t-à l'iau; Z. Morin. La Bergerie, Les Plaisirs de Notre Village; Ancien vaudeville. Liron-Lirette; Mlle. H. Latourelle. Brunette, Tircis; chorus. Air Breton, La chanson de Marie; Qui s'engage n'est pas sage; J. Rivet. Chanson de l'Angoumois, Celui que mon cœur aime tant; Chanson de la Franche Comté, Les trois Princesses; Mlle. H.Villeneuve. Chanson d'Adam Billaut, Aussitot que la Lumiere; Quoi toujours des chansons à boire; J. A. Payette. Chanson de noces du Berry, Le chant des Livrées; chorus.

February 10.—Windsor. Eighth symphony concert, second season, J. J. Goulet, conductor. Overture Zampa, Herold; Paukenwirbel Symphony, Haydn; Ballade, De Greef; Cavalleria Prelude, Mascagni; Grand March, Reine de Saba, Gounod. Mrs. Ives and J. J. Goulet, piano and violin—Sonata No. 2, E. Sjogren.

February 24.—Windsor. Ninth symphony.

February 25.—Academy of Music. Max Heinrich and Miss Julia Heinrich. Song programme.

March 2.—Windsor Hall. Plunkett Greene, basso. Les Petits Oiseaux (17th century, arranged by Villiers Stanford); Ecoute Jeannette, Dalayrac; Litanei, and Erl King, Schubert; The Sands o' Dee, Clay; King Charles, M. V. White; Mohacs' Field, arr. by F. Korbay; I will give you the Keys of Heaven, arr by Lucy Broadwood; Scots wha hae, arr. by A. Somervell; Over Here, Heigho! the Morning Dew and The Jug of Punch, Irish group, arr. by Charles Wood; Duet, La ci darem, Plunket Greene and Miss Beverley Robinson.

March 6—Windsor. Lady Hallé concert. Lady Hallé (Wilma Norman-Neruda), violin—Trillo del Diavolo, Tartini; Adagio from Ninth Concerto, Spohr; Ronde des Lutins, Bazzini. Edith J. Miller, contralto—La Cloche, Saint-Saens; Im Herbst, Franz; Willst du dein Hertz mir schenken, Bach; Little Dustman, Brahms; Spring, Tosti; Ould Plaid Shawl, Battison Haynes. Max Liebling, piano—Barcarolle F Minor, Rubinstein; Au Soir, Schytte; Chant du Ruisseau, Lack. Mrs. H. R. Ives, accompanist.

March 10.—Windsor. Tenth symphony concert, second season. J. J. Goulet, conductor. Mendelssohn Festival. Ruy Blas overture, Scotch Symphony, Athalie March. Soprano recit. and aria, Infelice—Miss Lottie Graham. Piano and orchestra, Capriccio Brillante, op. 22, — Mrs. J. D. Ives.

March 20.—Windsor Hall. Moriz Rosenthal. Sonata in A Major, Mozart; Carneval, Schumann; Berceuse Ballade (Op. 47), Valse (Op. 42), Chopin; Lindenbaum, Schubert; Study on D Flat Waltz of Chopin, Rosenthal; At the Fountain, Davidoff; Papillons, Rosenthal; and Vienna Carnival on Strauss Themes, Rosenthal.

March 21,—Windsor. Philharmonic (86th Concert). Samson, Handel. (First time in Montreal.) Soloists: Samson, Evan Williams; Micah. J. Jacobi; Manoah, and Harapha, Ffrangcon Davies; Delilah. Mina Schilling.

March 22.—Windsor Hall. Rosenthal. One of the Bach Preludes; selections from Couperin and Scarlatti; Sonata in B Minor, Op. 58, and other numbers. from Chopin.

March 24.—Windsor. Eleventh symphony concert (special), second season. J. J. Goulet, conductor. Leonore Overture No. 3, Beethoven; Scotch Symphony, Mendelssohn; Noce Gasconne, Lacombe; Three Dances from Henry VIII., German; Marche Hongroise, Berlioz. Motet Choir, H. W. Reyner, conductor—Departure, Nightingale, Mendelssohn. Miss M. Hollinshead—Connais-tu le Pays, from Mignon, Thomas.

April 3 and 4.—Windsor Hall.—Fadette's Women's Orchestra.

April 7.—Windsor. Twelfth symphony concert second season. J. J. Goulet, conductor. Overture Oberon, Weber; Symphony from Hymn of Praise, Mendelssohn; Three Airs de Ballet, Moszkowski; Angelus, Air de Ballet and Fete Boheme from Suite No. 4, Massenet. Miss Mabel Barker, soprano —Robert, toi que J'aime, from Robert le Diable, Meyerbeer.

April 27.—Her Majesty's. Montreal Philharmonic Society, with Paur Symphony Orchestra (Emil Paur himself cancelled at last moment). Goldmark Overture, Sakuntala; Beethoven, C minor Symphony No. 5; Mendelssohn, Hymn of Praise; Liszt, Concerto Pathetique, E minor (piano, Richard Burmeister). Solos: Anita Rio, Jennie C. Moffatt, George Leon Moore.

May 16.—Windsor. Couture's Cathedral Chorus, mixed voices. Conductor, G. Couture, piano and organ accompaniment. Resurrection of Lazarus, Lorenzo Perosi: Solos, E. Lebel, tenor; J. Saucier, baritone; Mlle. H. Villeneuve, soprano; Mlle. M. Desjardins, mezzo; J. E. Guillimette, bass. Sept Paroles de Christ, Th. Dubois: Solos, Mme. U. P. Boucher, E. Lebel, J. Saucier.

May 25.—Her Majesty's. Sousa's Band. Maud Reese Davies, soprano; Dorothy Hoyle, violin; Arthur Pryor, trombone; Herbert L. Clarke, cornet. Witches' Sabbath, from Mefistofele, Boito; "In War-Time," from Indian Suite, MacDowell.

November 7.—Her Majesty's. Jehin-Prume Memorial Concert (died in Montreal, May 29, 1899). J. J. Goulet, conductor; chorus and orchestra. Gallia, Gounod; solo, Mme. C. O. Lamontagne. E. Duquette, basso—L'Hippopotame, Bourgault-Ducoudray. E. Lebel, tenor—Bolero, Jehin-Prume. Mrs. Ives, piano—Capriccio Brillante, op. 22, Mendelssohn. J. B. Dubois, 'cello—Berceuse, Jehin-Prume. Miss Marie Hollinshead, Miss S. Myers, Mme. Bennati, etc.

November 24.—Windsor. First symphony concert, third season. J. J. Goulet, conductor. Overture, Greater Britain, O. Zimmermans, dedicated to J. J. Goulet; Adagio molto e allegro con brio from Second Symphony, Beethoven; Prelude Axel, Georges; Gavotte Lea, Thomas; Au Moulin, Gillet. Mrs. Chas. Crowley, soprano—Villanelle, Del'Acqua.

December 8.—Windsor. Second symphony concert, third season. J. J. Goulet, conductor. Miss B. Rasina (Paris), harp; Ed A. Burke, basso; MM. Roy and Silverston, violins; Mr. Caster, oboe. Overture, Freischutz, Weber; Symphony 4, D minor, Haydn.

December 29.—Windsor. Third symphony concert, third season. J. J. Goulet, conductor. Mrs. W. H. Perriton, contralto; E. Renaud, piano. Overture, William Tell, Rossini; Symphony G minor, Mozart; Concerto A minor, Schumann.

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January 9.—Art Gallery. Miss Abbott's Recital. Miss Ada Wait, mezzo-sop, rano; Georgioni's Caro mio Bene; Dr. Hopkinson, songs by Beethoven-Schubert, and Schumann; Miss Aina E. Otten, violin.

January 12.—Windsor. Fourth symphony concert, third season. J. J. Goulet, conductor. Miss Mabel Langstaff, soprano; Miss Martha Rasina (Paris), harp. Overture, Marta, Flotow; Unfinished Symphony, Schubert. Bal Costume, Suite No. 1, Rubinstein. Miss Langstaff—Stances, Flegier.

January 26.—Windsor Hall. Quartette Concert. Mrs. Eleanor Meredith, soprano; Miss Mary Louise Clary, contralto; Edward C. Tonne, tenor; Carl E. Dufft, bass. Song cycle, In a Persian Garden, Lehmann; Bella figlia, Verdi. Mr. von Fursch, violin—Adagio from Max Bruch's Concerto and selections from Wieniawski.

January 26.—Windsor. Clary Concert Company. Mrs. Eleanor Meredith, soprano; Miss May Louise Clary, contralto.

January 30.—Windsor Hall. Motet Choir Concert. H. W. Reyner, conductor; David Bispham, baritone, soloist. Judge me, O God, Mendelssohn; When Evening's Twilight, Hatton; Sleep Darling, Sleep, Martin; Why Rage the Heathen, Mendelssohn; and Bold Turpin, Bridge; Rose of the Garden, Leslie; Beware, Hatton; Die Ehre Gottes, Beethoven;Widmung, Schumann; Erl King, Schubert; and Danny Deever, Damrosch.

February 2.—Windsor. Vladimir de Pachmann, piano. Sonata, op. 39, Weber; Warum, Grillen, In der Nacht, Vogel als Prophet, Jagdlied, Abschied, Schumann; Rondo capriccioso, Mendelssohn; Preludes 6, 19, 23, op. 28; Etudes 2, 3, 6, op. 25; Mazurka B minor, op. 33, No. 4; Valse A flat, op. 34, No. 1, and Third Scherzo, op. 39, Chopin.

February 9.—Windsor. Fifth symphony concert, third season. J. J. Goulet, conductor. Hungarian March, from Damnation of Faust, Berlioz; Oxford Symphony, Haydn; Peer Gynt, Suite No. 1, Grieg; Overture, Tannhauser, Wagner. W. H. Rieger, tenor—Eppiu Sento da Maria, Rossini; Komm Geliebte Zurich, Liszt.

February 15.—Windsor. Concert. Frances Maud Cousineau (Toronto), soprano; Miss Camille Hone, violin; Ed LeBel, tenor; Jos. Saucier, baritone; J. B. Dubois, 'cello; Emery Lavigne, accompanist.

February 23.—Windsor. Sixth symphony concert, third season. J. J. Goulet, conductor. Overture, Dragons de Villars, Maillart; Larghetto, scherzo and allegro finale, from Second Symphony, Beethoven; Suite, Les Erinnyes, Massenet; Intermezzo from Amico Fritz, Mascagni. Miss Jardine-Thomson, soprano—Ah che Assorta, Nuzano; Berceuse, from Jocelyn, Godard.

February 27.—Windsor Hall. Miss Marie Hollinshead's concert.

March 3.—Monument National. Plancon concert. Hymn a la Nuit, Gounod; Pas d'Armes du Roi Jean, Saint-Saens; La Lazzarrone, Ferrari; L'Enfer, Schumann; Le Filibustier, Georges. Miss Marier, soprano; Il Neige, Bemberg; Pays Bleu, Chaminade; Ave Maria, Le Grand Howland. J. B. Dubois, 'cello—Kol Nidrei, Max Bruch; Cavatina, Raff; Mazurka a la Concert, O. Musin; and with Mrs. Abbott at the piano Sonata, Op. 8, Grieg.

March 9.—Windsor. Seventh symphony concert, third season. J. J. Goulet, conductor. Overture, Zampa, Herold; Queen's Symphony, Haydn; Melodie Elegiaque for strings, Grieg; Fantaisie Rigoletto, Verdi. Mrs. Ives, piano—Concerto No. 1, Mendelssohn. Miss Sadie Dowling, contralto —Amour viens aider, from Samson et Dalila, Saint-Saens.

March 23.—Windsor. Henri Marteau, violin, with Goulet Symphony Orchestra—Concerto E minor, Mozart; Berceuse, Cesar Cui; Scherzo Tarantelle, Wieniawski; Aria, Bach; Intro and Rondo Capriccioso, Saint-Saens. Orchestra—Overture, Ruy Blas, Mendelssohn; Sylphes, from Damnation de Faust, Berlioz; Bal Costume, Suite, Rubinstein.

March 26.—Windsor. Third annual concert, Cathedral Choir, mixed voices; G. Couture, conductor. Emery Lavigne, organist. Le Bapteme de Clovis, Th. Dubois; first time in America. Solos: E. Lebel and Mendoza Langlois. La Lyre et la Harpe, Saint-Saens, first time in Canada. Solos: Mme. U. P. Boucher, Mlle. Charlotte Grenier, E. Lebel, J. Saucier. Mlle. Victoria Cartier, piano—Concerto in F, Bach. Accompaniments, piano and organ.

March 30.—Windsor. Eighth symphony concert, third season. J. J. Goulet, conductor. Fest Overture, Leutner; Seventh Symphony, Schubert; Prelude Cavalleria, Mascagni; Robespierre, Litolff. Miss Sophie Myers, piano—Rhapsodie No. 2, Liszt. Miss Bessie Kellert, soprano—Bel Raggio from Semiramide, Rossini.

April 6.—Windsor. Ninth symphony concert, third season. J. J. Goulet, conductor. Overture, Rosamunde, Schubert; Scotch Symphony, Mendelssohn; Airs de Ballet, Moszkowski; Grand March from Reine de Saba, Gounod. Miss Florence Wishart, contralto—The Quest, Eleanor Smith, with orchestra. Louis Charbonneau, 'cello—Meditation, Oudshoorn; Serenade, Gabriel Marie.

April 7.—Windsor Hall (L.M.M.C.). David Bispham. Song cycle, In Memoriam, Liza Lehmann; Wie bist du, Brahms; Ein Ton,Cornelius; Credo, Otello; and Old English Ballads. Piano, Mr. A. Lockwood; selections from Chopin, Caprice on Gluck's Alceste (Saint-Saens) and Campanella, Paganini-Liszt.

April 13.—Windsor. Tenth symphony concert, third season. J. J. Goulet, conductor. Overture, Mignon, Thomas; Sinfonietta, Ratez; Suite Jeux d'Enfants, Bizet; Hungarian March, from Faust, Berlioz. Miss F. Aimee Moss, piano—Rhapsodie d'Auvergne, Saint-Saens. M. Langlois, baritone—Chant Hindou, Bemberg.

April 13.—Her Majesty's Theatre. "The Messiah." Conductor, H. W. Reyner; orchestra leader, J. J. Goulet; Mme. Eleanor Meredith, soprano; Miss Carrie Bridewell, contralto; Dr. Ion Jackson, tenor; and Mr. Jules Walker, bass.

April 20.—Windsor. Eleventh symphony concert, third season. J. J. Goulet, conductor. Overture Rienzi, Wagner; Andante con moto and Scherzo from Seventh Symphony, Schubert; Scotch Suite, Gilson. Emiliano Renaud, piano—Concertstuck, E. Renaud, with orchestra, first performance. Miss S. M. Barker, soprano—Adieu Forets, from Jeanne d'Arc, Tschaikowski.

April 27.—Windsor. Twelfth symphony concert, third season. J. J. Goulet, conductor. Overture Tell, Rossini; Sinfonietta, Ratez; Peer Gynt No. 1, Grieg. Miss Jardine-Thompson, soprano—Connais-tu le Pays, from Mignon, Thomas; Valse from Romeo et Juliette, Gounod.

May 25.—Arena. Production of Chas. A. E. Harriss' dramatic legend, "Torquil." Flora Provan, soprano; Isabella Boulton, contralto; Leon Moore, tenor; Gwilym Miles, basso. Boston Festival Orchestra of forty, under Emil Mollenhauer; Harpist, van Vechten Rogers.

May 26.—Windsor, matinee. Boston Festival Orchestra, Emil Mollenhauer, conductor. Overture Rienzi, Wagner; Two Hungarian Dances, Brahms; Intro. Act III. Lohengrin, Wagner; Aubade Printaniere, Lacombe; Ballet from Samson et Dalila, Saint-Saens; Andante for strings from Quartet B flat; Tschaikowski; Coronation March, Svendsen. Ludwig Corell, 'cello—Serenade, Volkmann, with orchestra.

May 26.—Windsor. Boston Festival Orchestra, Emil Mollenhauer, conductor; Overture Le Roi d'Ys, Lalo; Night in Lisbon, Barcarolle, Saint.Saens. Suite La Gitanella, Lacome; Ronde d'Amour, Westerhout; Perpetual Motion, for first violins, Paganini; Overture Tannhauser, Wagner. Miss Flora Provan, soprano—Die quoi Soavi, Donizetti. Geo. Leon Moore, tenor—Siegmund's Love Song from Die Walkuere, Wagner. Gwilym Miles, baritone—Prologue Pagliacci, Leoncavallo. Miss Isabelle Bouton, contralto—Oh, Don fatale, from Don Carlos, Verdi.

October 20.—Karn Hall. Miss Marie Hollinshead. Song programme.

October 29.—Windsor Hall.—Mlle. Trebelli. Song programme.

November 9.—Windsor. First symphony concert, fourth season. J. J. Goulet, conductor. Overture Mignon, Thomas; Unfinished Symphony, Schubert; Gypsy Suite, German; March Tannhauser, Wagner. M. Langlois, baritone—Il est venu, from La coupe du Roi de Thule, E. Diaz.

November 15.—Windsor. Piano recital, Arthur Friedheim. Six Paganini Caprices, Liszt; Sonata A flat, Weber; Perpetual Motion, Weber; Song without Words in F, Mendelssohn; Preludes in C and G, Etude A flat, Scherzo B flat minor, Chopin; Etude on Wrong Notes, Waltz in A flat, from Le Bal, Rubinstein; Rhapsodie No. 6, Liszt.

November 16.—Windsor. Second symphony concert, fourth season. J. J. Goulet, conductor. Overture Don Juan, Mozart; Andante cant., Adagio molto and Allegro con brio, from First Symphony, Beethoven; Rhapsodie Bretonne, Saint-Saens. Mlle. Celinie Marier, soprano—Pleurez mes Yeux, from Le Cid, Massenet.

November 23.—Windsor. Third symphony concert, fourth season. J. J. Goulet, conductor. Overture Dragons de Villars, Maillart; Andante, adagio, vivace, from Surprise Symphony, Haydn; Ballet des Sylphes, from Faust, Berlioz; Scenes Pittoresques, Massenet; March from Reine de Saba, Gounod. E. Lebel, tenor—Recit and Aria from Elijah, Mendelssohn.

December 7.—Windsor. Fourth symphony concert, fourth season. J. J. Goulet, conductor. Overture Euryanthe, Weber; Andante cant., Menuetto and Finale from Symphony No.1, Beethoven; Prelude Cavalleria, Mascagni; Norwegian Melodies, Grieg; Overture Tell, Rossini. Alfred Lamoureux, tenor—Noel, Boellmann.

December 11.—Windsor Hall. Angelo Patricolo; Herbert Butler, violin; Eleanor Goodman, soprano.

December 13.—Windsor Hall. Trebelli. Adieu, forets, Tschaikowsky; Solveig's Song, Grieg; Carneval de Venise, Masse; Sanlizzo's Romance, Cavalleria Rusticana; Ballatella, I Pagliacci; My dearest Luna, Eckert, and Spring Tosti. Piano, Mr. R. Berns.

December 14.—Windsor. Fifth symphony concert, fourth season. J. J. Goulet, conductor. Jubel Overture, Weber; Surprise Symphony, (menuetto, allegro finale), Haydn; Hungarian Fantaisie, Liszt (piano, E. Renaud); Coppelia Ballet (czardas, mazurka), Delibes.

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January 10.—Windsor. Piano recital, Teresa Carreno. Fantaisie in C minor, Mozart; Sonata, op. 31, No. 3, Beethoven; Nocturne, op. 62, No. 1, Barcarolle, Etude A flat, Scherzo, op. 31, Chopin; Fantaisie C major, Schumann; Sei mir Gegrusst, Du bist die Ruhe, Standchen von Shakespeare, Erl-konig, Schubert-Liszt.

January 16.—Karn. Joint recital, Miss Harriette Cady, piano, and Mrs. Rollie Borden-Lowe, soprano. Miss Cady—Sonata, Scarlatti; Cavatina, Glinka-Henselt; La Coucou, Daquin; Gavotte and Var., Remeau; Litauisches Volkslied, Chopin-Sgambati; Etudes C Minor and Aeolian Harp, Chopin; Troika, Chant sans Paroles, Scherz in F, Tschaikowski. Mrs. Borden-Lowe—Reverie, Feuille de Peuplier, La Cloche, Saint-Saens; Reine de Saba Aria, Gounod; Clover, Yellow Daisy, Bluebell, Sweetheart tell me, MacDowell; Summer Song, Frank E. Sawyer. Miss Cady and Mrs. J. D. Ives, two-pianos—Ride of Valkyries, Wagner.

January 18.—Windsor. Sixth symphony concert, fourth season. J. J. Goulet, conductor. Overture Stradella, Flotow; Larghetto, adagio, allegro, from Second Symphony, Beethoven; Valse lente and Pizzicato, from Sylvia, Delibes. Harriette Cady (New York), piano—Fantaisie on Ruins of Athens, Beethoven-Liszt, with orchestra. Miss Beccie Kellert, soprano—Regnava del silenzio, from Lammermoor, Donizetti.

February 8.—Windsor. Seventh symphony concert, fourth season. J. J. Goulet, conductor. Overture Semiramide, Rossini; Scherzo, allegro molto, from Second Symphony, Beethoven; Funeral March, Chopin; Rhapsodie No. 2, Liszt. Rosario Bourdon, 'cello—Second Concerto, de Swert.

February 15.—Windsor. Eighth Symphony Concert, fourth season. J. J. Goulet, conductor. Overture, Mireille, Gounod; Scotch Symphony, Mendelssohn; Berceuse and entractes for strings, Gillet; Suite, Noce Gasconne, P. Lacombe; Mrs. J. D. Ives, piano—Andante and Presto, from Concerto in G Minor, Mendelssohn (with orchestra).

February 22.—Windsor. Ninth symphony concert, fourth season. J. J. Goulet, conductor. Overture Czar und Zimmermann, Lortzing; Andante-allegro, scherzo, from Seventh Symphony, Schubert; Bal Costumé, Rubinstein. M. Daignault, tenor—Lord is My Light, Allitsen.

March 1.—Windsor. Tenth symphony concert fourth season. J. J. Goulet. conductor.

March 8.—Windsor. Eleventh symphony concert, fourth season. J. J. Goulet, conductor. Overture Egmont, Beethoven; Symphony G minor Mozart; Dances, Henry VIII., German; Synod March, Henry VIII., Saint-Saens. Miss M. Rasina, harp.

March 15.—Windsor. Twelfth symphony concert, fourth season. J. J. Goulet, conductor. Overture Mignon, Thomas; Unfinished Symphony, Schubert; Hungarian March, Berlioz; Henry VIII., Dances, German. Miss L. Lavigne, piano—Bach concerto.

March 29.—Windsor. Extra symphony concert, fourth season. J. J. Goulet, conductor. Testimonial to J. J. Goulet. Overture Rienzi, Wagner; Adagio vivace, from Scotch Symphony, Mendelssohn; Spanish Dance in G, Bolero, Moszkowski. J. J. Goulet, violin—Adagio religioso, Vieuxtemps, with orchestra. Miss Aimée Moss, piano—Concertstuck, op. 79, Weber.

April 4 and 5.—Windsor. The Messiah. H. W. Reyner, conductor. Mrs. Shanna Cumming, soprano; Miss Jeanie Rankin, contralto; E. C. Towne, tenor; Herbert Witherspoon, bass. Orchestra—J. J. Goulet, first violin.

April 9.—Karn. Miss Eva Plouffe, piano—Sonata, op. 24, Weber; Impromptu, op. 36, 2 Etudes, op. 10, Chopin; Scherzo and Choral, op. 18, Dubois; Le Rossignol, Liszt; Scherzo, op. 16, Mendelssohn; En Route, op. 107, Godard. Violin and piano, Sonata, op. 77, Rheinberger. J. J. Goulet, violin; Marie Terroux, soprano.

May 23.—Inauguration, Basement St. Jean Baptiste Church. Sacred Concert. J. A. Boucher, director; Alex. Contant, organist. Baritone and chorus, Regina Cœli, Contant (unpublished); solo, R. Paquette.

December 2.—Art Gallery. Carl Armbruster in lecture-recital on Johannes Brahms. Pauline Cramer, soprano—Sind es Schmerzen? Ruhe Sussliebchen, Sonntag, Mainacht, Meine Liebe ist Grun, Botschaft, Der Gang zum Liebchen, Vorschneller Schwur, Der Jager. (L. M. M. C.)

December 10.—Art Gallery. Miss Jeanie Rankin's contralto song recital. Nadeschda, Goring Thomas; Sabbath Morning at Sea and Where Corals Lie, Elgar; Tho' You Should Go, The Night has a Thousand Eyes, and Song of Joy, Jessie Johnston. Miss Gertrude Collins, violin—Capriccioso, Saint-Saens; Scene de Czardas, Hubay; Nocturne, Chopin. First performance in Canada of La Ballade du Desespere; poem by Henri Murger; music,by H. Bemberg: Voice, Miss Rankin; Poet, E. Fabre Surveyer; Violin, Miss Collins; 'Cello, J. B. Dubois; Piano, Miss Clara Lichtenstein.

1902

January 14.—Windsor Hall. Third Ballad concert. Bostonia Sextette Club. Miss Edith Viola Ellsbree, soprano.

January 16.—Windsor. Piano recital, Fannie Bloomfield-Zeisler. Sonata, op. 10, No. 2, Beethoven; Variations Serieuses, op. 54, Mendelssohn; Berceuse, op. 59, Mazurka, op. 33, No. 2, Valse, op. 62, No. 2, Nocturne, op. 37, No. 2, Polonaise, op. 53, Chopin; Hark, Hark the Lark, Schubert-Liszt; Menuet from Fantaisie, op. 78, Schubert; Valse No. 2 from Papillons d'Amour, Schutt; Etude on False Notes, Rubinstein; Wedding March and Dance of Elves from Midsummer Night's Dream, Mendelssohn.

January 17.—Windsor. First symphony concert, fifth season. J. J. Goulet, conductor. Emiliano Renaud, piano. Overture Zampa, Herold; Symphony 3 (allegro, marcia funebre, adagio), Beethoven; Fantaisie Hongroise, piano and orchestra, Liszt; Valse Viennoise, Renaud.

January 22 and 23.—Windsor. Montreal Oratorio Society, in Creation, Haydn. Horace Reyner, conductor. Solos: Mrs. Hissem de Moss, soprano; Geo. W. Jenkins, tenor; Herbert Witherspoon, bass.

January 31.—Windsor. Second symphony concert, fifth season. J. J. Goulet, conductor. Miss Marie Terroux, soprano. Overture Fingal's Cave, Mendelssohn; Symphony 3 (scherzo and finale), Beethoven; Overture Mignon, Thomas.

February 6.—Windsor Hall. Kubelik.

February 14.—Windsor. Third symphony concert, fifth season. J. J. Goulet, conductor. J. B. Dubois, 'cello. Overture Rosamunde, Schubert; Italian Symphony (allegro, andante), Mendelssohn; Cello concerto A minor, Saint-Saens; Suite Miniature, I., II., Theo. Dubois.

February 21.—Miss Hollinshead's concert.

February 28.—Windsor. Fourth symphony concert, fifth season. J. J. Goulet, conductor. Overture Leonore No. 3, Beethoven; Italian Symphony (Con moto mod., Saltarello, presto), Mendelssohn; Barcarole, Une Nuit à Lisbon, Saint-Saens; Retraite, Hillemacher; Overture Tannhauser, Wagner. Mme. Adele Strauss-Youngheart, mezzo—Aria, Divinites du Styx, from Act I., Alceste, Gluck; Il m'aime from Dragons de Villars, Maillart.

March 13.—Windsor. Bispham-Gerardy concert, L.M.M.C. Jean Gerardy, 'cello—Sonata, Boccherini; Aria, Bach; La Jeune Mere, Schubert; Papillon, Popper; Meditation, Bach-Gounod; Tarantella No. 1, Popper. David Bispham, baritone—At last the Bounteous Sun from The Seasons, Haydn; Abendlied, Beethoven; I'm a Roamer, Mendelssohn; Liebst der Um Schonheit, An einem lichten Morgen, Clara Schumann; Pilgrim's Song, Tschaikowski; Clear Cold Moon, Sinding; Edward, Loewe; She wore a wreath of Roses, Loch Lomond, Rambling Irishman.

March 14.—Windsor. Fifth symphony concert, fifth season. J. J. Goulet, conductor. Miss Beccie Kellert, soprano; Miss Eva Plouffe, piano. Overture Fidelio, Beethoven; Tragic Symphony (Adagio-allegro, andante), Schubert; Serenade and Allegro Giojoso (piano and orchestra), Mendelssohn; Prelude Die Rantzau, Mascagni; Overture William Tell, Rossini.

March 18.—Windsor. Bostonia Ladies Orchestra. Overture, Morning, Noon and Night, Suppe; Suite Romantique, Nevin. M. Sherman Raymond, conductor.

March 19.—Windsor. Jan Kubelik, violin—Concerto E major, Mendelssohn; Adagio, Bruch; Campanella, Paganini; Variations, Wieniawski. Maria Victoria Torrilhon, piano; Rudolf Friml. accompanist.

March 26.—Royal Victoria College. Miss Pauline Lightstone's (afterwards Mlle. Pauline Donalda) farewell recital. Lascia chio pianga, Handel; Voi che sapete, from Figaro, Mozart; Elizabeth's Prayer, from Tannhauser, Wagner; Le parlate d'Amor, from Faust, Gounod; Laeti Signor, from Huguenots, Meyerbeer; Prayer and Romance, from Aida, Verdi. Mr. Edmund Burke, basso—She Alone, from Queen of Sheba, Gounod. Miss Lightstone and Mr. Burke—Is it the Wind of the Dawn? from Becket, Villiers Stanford.

March 31.—Windsor. Soprano recital, Mme. Lillian Nordica. The Robin Sings, MacDowell; All for You, d'Hardelot;' Song of Thanksgiving, Allitsen; Elsa's Dream, Wagner; Si mes Vers, Hahn; Berceuse, Chaminade; Ariette, Vidal; Angels Ever Bright, Handel; Ich Liebe Dich, Grieg; Waldesgesprach, Schumann; Serenade, Richard Strauss; Brunnhilde's Call, Wagner. E. Romayne Simmons, piano—Polonaise C sharp minor, Chopin.

April 12 Windsor Hall. Plunkett Greene recital. Dorothy Harvey, soprano; Rudolphe von Scarpa, piano.

April 18.—Windsor. Watkin-Mills recital. She Alone, from Queen of Sheba, Gounod; O tu Palermo, from I Vespri Siciliani, Verdi; Droop not, Young Lover, from Ezio, Handel; Star of Eve, from Tannhauser, Wagner; Serenade, C. H. Porter; Onaway Awake, from Hiawatha, Cowen; Birds in the High Hall Garden, Somerville; If Thou wert Blind, Noel Johnston; The Pretty Creature, arr. H. Lane. Wilson; Sweetest Flower, R. Batten; Father O'Flynn, arr. V. Stanford. Edouard Parlovitz, piano—Moto perpetuo, Weber; Berceuse and Schmetterling, Grieg; Charakterstuck and Fruhlingsrauschen, Sinding.

May 2 and 3.—St. James Methodist Church and Windsor Hall. Westminster Abbey Choir Concert Party. Direction, Edward Branscombe. Soprano boys: Percy Phillips, Sidney Lee, Harold Bates, Alfred Boughton, Lionel Craven, Stephen Slatter. Male altos: Percy Coward, Harry Oakley, Tenors: Ed Branscombe, Edward Dalzell, Wm, Fell, F. Norcup. Basses: Robt. Hilton, Harry Dearth.

May 24.—Arena. Sousa's Band. Symphonic Poem, Les Preludes and Second Polonaise, Liszt; Overture Di Ballo, Sullivan; Suite Sylvia, Delibes; Finale to Act I., La Tosca, Puccini. Lucille Jocelyn, soprano; Arthur Pryor, trombone.

October 16.—Windsor. Piano recital, Ossip Gabrilowitsch. Variations Serieuses, Mendelssohn; Sonata A major, Schubert; Nocturne B major, Valse A flat major, Ballade G minor, Chopin; Nuits de Mai Nocturne, Tschaikowski; Gavotte B minor, Bach-Saint-Saens; Barcarolle G minor, Rubinstein; Si Oiseau J'étais, Henselt; Polonaise E major, Liszt.

October 17.—Windsor. Vocal and violin recital, Mlle. Beatrice La Palme. Soprano—Elizabeth's Greeting, from Tannhauser, Wagner; Pleurez mes Yeux, from Le Cid, Massenet; Verborgenheit, Hugo Wolf; Aubade, Amherst Weber; Prayer, from Tosca, Puccini; Aria of Michaela, from Carmen, Bizet; Chanson Legere, F. d'Erlanger. Violin—Romance, Svendsen; Hungarian Dance No. 5, Brahms-Joachim. Mlle. Bernadette Dufresne, piano —Largo and finale, from Sonata,op. 58, Chopin; Appassionata, Rubinstein.

October 31.—Arena. Mascagni Grand Opera Company. Pietro Mascagni, conductor; full cast, chorus and orchestra, and stage appointments. Zanetto, Mascagni: Cast—Silvia, Elena Bianchini Capelli; Zanetto, Eugenia Mantelli. Cavalleria Rusticana, Mascagni: Cast:—Santuzza, Bianchini Capelli; Lola, Mantelli; Turiddu, A. Paoli; Alfio, Francesco Campana; Mama Lucia, Josephine Del Parto.

November 1.—Arena. Mascagni Grand Opera Company. Iris, Mascagni: Cast—Iris, Maria Farneti; Osaka, Pietro Schiavazzi; Kyoto, Virgilio Bellati; Il Cieco, Francesco Navarrini; Una Guecha, Dora de Filippe; Un Mercantolo, P. Blaiso; Un Cencianolo, Blandino; The Ballet: Beauty, Mlle. Clatini; Death, Mlle. Zaselli; Vampire, Mlle. Vitto.

November 13.—Art Gallery. Contralto recital, Miss Jeanie Rankin. Il est Doux, from Herodiade, Massenet; Amarilli mia Bella, Caccini; Per la Gloria, Buononcini; Synnove's Song, Kjerulf; Star and Flower, The Dawn, d'Hardelot. With Barrington Foote—La Ci darem la Mana, from Don Giovanni, Mozart; Barcarolle, Gounod. Barrington Foote, baritone —Wolfram's Eulogy, from Tannhauser, Wagner; Vision Fugitive from Herodiade, Massenet. Master Ralph Kellert, violin; Miss Rachel Dawes, soprano.

November 17.—Windsor. Piano recital, Raoul Pugno. Prelude and Fugue F minor, Bach; Gavotte Variée G major, Handel; Sonata A major, Scarlatti; Sonata, op. 27, G sharp minor, Beethoven; Faschingsschwank aus Wien, op. 26, Schumann; Nocturne F sharp major, Valse A flat major, Scherzo B flat minor, Polonaise,op. 22 E flat major, Chopin; Rondo Brillant, E flat major, Weber; Papillons au Printemps, Grieg; Serenade à la Lune, Pugno; Rhapsodie No. 11, Liszt.

November 21.—Windsor. First symphony concert, sixth season. J. J. Goulet, conductor. Miss Eva Plouffe, piano. Overture Midsummer Night's Dream, Mendelssohn; Symphony 4 (adagio-allegro, adagio), Beethoven; Piano concerto, op. 16, Grieg; Dernier Jour du Terreur, Litolff.

November 25.—Windsor. First Montreal piano recital, S. Stratford Dawson. Toccata and Fugue D minor, Bach-Tausig; Waldstein Sonata, Beethoven; Fantaisie in F minor, etc., Chopin; Serenade and Barcarolle in G, Rubinstein; Humoreske, Paul Juon; Tarantella, from Venezia e Napoli, Liszt. Mr. Cecil Bethune, baritone—Song of Sleep, Lord Somerset; A Shillin' a Day, Cobb, etc.

December 4.—Art Gallery. Piano recital, Edward MacDowell. Sarabande and Les Trois Mains, Rameau; Fantaisie in D, Mozart; Tempo di Menuetto, Grazioli; Fourth Sonata (Keltic), MacDowell; The Eagle, op. 32, No. 1, Shadow Dance, op. 39, No. 6, A Wild Rose and To a Water Lily, from op. 50, Scotch Poem, op. 31, No. 2, Concert Study, op. 36, MacDowell. Mrs. Hissem de Moss, soprano—As the Gloaming Shadows, op. 56, No. 4, Deserted, op. 9, No. 1, Idyll, op. 33, No. 3, Sunrise, op. 58, No. 2, Cradle Hymn, op. 32, No. 2, A Maid sings light, op. 56, No. 3, MacDowell.

December 5.—Windsor. Second symphony concert, sixth season. J. J. Goulet, conductor. Miss Enid Martin, mezzo. Overture Fingal's Cave, Mendelssohn; Dernier Sommeil and Danse Galileenne, Massenet. Allegro vivace, Allegro ma non troppo, Symphony 4, Beethoven.

December 8.—Monument. La Vierge, sacred legend in four scenes, Massenet. J. J. Goulet, conductor, full orchestra and chorus. Cast: La Vierge, Mlle. C. Marier; L'Archange Gabriel, Mlle. Landry; Marie-Salome, Mlle. Guerard; Un Archange, Mlle. Pepin; Une Jeune Galileenne, Mlle. Payette; Marie Magdeleine, Mme. A. Desmarais; Jean, E. Belanger; l'Hote, Mendoza Langlois; Simon, E. Deslauriers; Thomas, E. Loiseau.

1903

January 2.—Windsor. Violin recital, Jaroslav Kocian. Concerto D major, Paganini; Canzonetta, d'Ambrosio; Romance, Svendsen; Scherzo Tarantelle, Wieniawski; Fantaisie Bohéme, Sevcik. Miss Julie Geyer, piano—Novelette E major, Schumann; Czardas, Joseffy.

January 9.—Windsor. Fourth symphony concert, sixth season. J. J. Goulet, conductor. Suite L'Arlésienne, Bizet; Tragic Symphony, Schubert (vivace and finale); Overture 1812, Tschaikowski. Miss Marguerite Jarrié, mezzo—Bolero, Lecocq.

January 23.—Windsor. Fifth symphony concert, sixth season. J. J. Goulet, conductor. Overture Martha, Flotow; Symphony Jupiter, Mozart; Suite, Lardelli; Overture Rienzi, Wagner. Emiliano Renaud, pianist—Concertstuck, E. Renaud (with orchestra).

January 28.—Windsor. Montreal Oratorio Society. Horace Reyner, conductor. Hymn of Praise, Mendelssohn. Solos: Mme. Shanna Cummings, Miss M. Laughton, Dr. Ion Jackson. Hiawatha's Wedding Feast, Coleridge-Taylor—Solo: Dr. Ion Jackson.

February 1.—Monument. Works of Alexis Contant. Edmond Hardy, director. J. J. Goulet, violin; J. B. Dubois, 'cello; J. E. Monday, tenor; Jan Pruneau, tenor; M. Langlois, baritone; E. Duquette, bass. Third Mass, Marche Heroique. Marche du Couronnement, Saint-Saens.

February 9.—Windsor. Albani concert, with chorus under G. Couture. Ah fors . lui, from Traviata, Verdi; Liebestodt, from Tristan, Wagner; Songs my Mother Taught Me, Dvorak; Vocal Waltz, Félicita, Arditi; Gallia, Gounod, with chorus. Male choir—Chansons Canadiens, A. Tremblay. Mme. Beatrice Langley, violin, and Miss Adela Verne, piano—Sonata A major, César Franck. Other artists: Miss Katherine Jones, contralto; Albert Archdeacon, baritone; F. T. Watkis, accompanist.

February 13.—Windsor. Sixth symphony concert, sixth season. J. J. Goulet, conductor. Russian Musical Festival. Overture Guillaume le Taciturne, Wieniawski; Adagio Lam., from Pathetic Symphony, Tschaikowski; Melancolie, Naprawnik; Menuetto, Glinka; Romance, A. Rubinstein; Overture 1812, Tschaikowski. Miss Enid Martin, contralto—Adieu Forets, from Jeanne d'Arc, Tschaikowski; Elle, Pensez-vous, C. Cui.

February 18.—Windsor. Piano recital, Mark Hambourg. Gavotte and Variations, Rameau; Sonata Appassionata, Beethoven; Sonata B flat minor, Chopin; Scherzo C sharp minor, Chopin; Melodie, Gluck-Sgambati; Espieglerie, Hambourg; Rhapsodie No. 6, Liszt.

February 27.—Windsor. Seventh symphony concert, sixth season. J. J. Goulet, conductor. E. Meretzki Upton, piano. Overture Oberon, Weber; Symphony 2 (adagio-allegro, larghetto), Beethoven; Concerto in the Italian style, Bach; Scenes Alsaciennes, Massenet.

March 11.—Association Hall. S. Stratford Dawson, piano recital. Presto and Capriccio, Scarlatti; Des Abends, Aufschwung, Schumann; Preludes and Etudes, Chopin; Isoldens Liebestodt, Wagner-Liszt; Op. 51, No. 6, To a Waterlily, op. 32, No. 1, Der Adler, MacDowell; Valse, Le Bal, Rubinstein.

March 13.—Windsor. Eighth symphony concert, sixth season. J. J. Goulet, conductor. Overture Leonore No. 3, Beethoven; Adagio, allegro viv., allegro maest., from Scotch Symphony, Mendelssohn; Bal Costume, Anton Rubinstein. A. Laurendeau, baritone—Nelusko's Ballad, from L'Africaine, Meyerbeer.

March 20.—Windsor. Watkin Mills, basso—O tu Palermo, from Vespri Siciliani, Verdi; Revenge Timotheus Cries, from Alexander's Feast, Handel; With Joy the Impatient, from the Seasons, Haydn; So Sir Page, from Figaro, Mozart; and many songs. Edouard Parlovitz, piano. Auspices St. George's Society.

March 27.—Windsor. Testimonial concert to J. J. Goulet by Symphony Orchestra. J. J. Goulet, conductor. Overture Ruy Blas, Mendelssohn; Allegro from Unfinished Symphony, Schubert. V. Occellier, baritone—Birth of Christ, sacred musical mystery, Georges Milo (with orchestra).

April 3.—Windsor. Recital, Mme. Roger-Miclos and Ben Davies. Mme. Roger-Miclos, piano—Polonaise, op. 22, Valse, op. 64, No. 2, Chopin; Arietta Variée, Haydn; Gavotte dedicated to Mme. R.-M., Ten Brinck; Au Couvent, Borodini; Fourth Mazurka, Godard; Si Oiseau J'étais, Henselt; Valse, op. 34, Moszkowski. Mr. Ben Davies, tenor—Du bist wie eine Blume, Widmung, Schumann; Hark, Hark the Lark, Who is Sylvia? Schubert; Heart's Fancies, Goring Thomas; Songs of Araby, Clay. Mme. Mary Deane, soprano—Thine, Carl Bohm; Old English Song, S. C. Downs.

April 20.—Art Gallery. Kneisel Quartet (Kneisel, Theodorowicz, Svecenski, Schroeder). C minor, op. 18, Beethoven; Andante, op. 11, Tschaikowski; Andante sost. and prestissimo, op. 17, Sgambati. Duetto, 2 violins, op. 39 (adagio, presto), Spohr.

April 22.—Windsor. Montreal Musical Festival, Mackenzie-Harriss Cycle, British Composers. Conductor, Sir Alexander Mackenzie. Chicago Symphony Orchestra Opening performance, Mackenzie Night, compositions of A. C. Mackenzie. Festival Chorus of 300; associate conductor, C. A. E. Harriss. Part 1, orchestra—Coronation March, Song of Thanksgiving for Peace, Burns Scottish Rhapsody. Three of Shakespeare's sonnets for baritone solo, Reginald Davidson. Part 2, choral—Dream of Jubal. Solos: Ethel Wood, Wilfrid Virgo, Charles Fry.

April 23.—Windsor. Montreal Musical Festival, Mackenzie-Harriss Cycle, British Composers. Second performance. Festival Chorus. Coronation Mass Edward VIII., C. A. E. Harriss, first performance; solos: Millicent Brennan, Mary Louise Clary, Ben Davies, Watkin Mills. Overture Prospero, F. Corder. Scherzo and finale from Irish Symphony, C. V. Stanford. Death of Minnehaha, Coleridge-Taylor; solos: Ethel Wood, Watkin Mills. Overture, Cricket on the Hearth, Mackenzie. Tenor recit. and air, O Vision Entrancing, from Esmeralda, Goring Thomas; solo: Ben Davies. Under the Clock and Merry Mayfair from orchestral suite, London Day by Day, Mackenzie.

April 24. matinee.—Windsor. Mackenzie-Harriss Cycle, third performance. Orchestra and solos only. Orchestra—Ballad, La Belle Dame Sans Merci, Mackenzie; Menuetto and Tarantella from Gipsy Suite, German; Overture Land of Mountain and Flood, MacCunn; Scandinavian Symphony, Cowen; Overture, Di Ballo, Sullivan. Wilfrid Virgo, tenor—Onaway Awake, from Hiawatha, Coleridge-Taylor. Millicent Brennan, soprano—Happy Birds, from Torquil, C. A. E. Harriss. R. Davidson, baritone—Nest Thee, My Bird, and the Swordsman, from Lords of the Sea, W. Wallace.

April 24.—Windsor. Mackenzie-Harriss Cycle, fourth performance. Oratorio Society Chorus, associate conductor, Horace Reyner. Coronation Ode, F. H. Cowen; solo. Mme. Blauvelt. Overture Britannia, Mackenzie. Ode St. Cecilia's Day, C. H. Parry; solos, Mme. Blauvelt and R. Davidson. Irish Rhapsody, C. V. Stanford. Ballad, Banner of St. George, Elgar; solo, Mme. Blauvelt. Scottish Rhapsody No. 1, Mackenzie. Spinning Song, Liza Lehmann; solo, Mme. Blauvelt.

May 27.—Arena. Duss-Nordica-De Reszke concert. Metropolitan Opera Orchestra—J. S. Duss, conductor; Nahan Franko, concert-master. Overture, William Tell, Rossini; Pathetic Symphony, Tschaikowski (allegro con grazia, finale); Dance Music, Henry VIII., German; Prelude to Lohengrin, Intro. Act III., Lohengrin, Wagner; Dance of Sunfeast, Waller. Edouard de Reszke, basso—Si la Rigueur, from La Juive, Halevy; A un portrait, Denza; Serenade, from Damnation de Faust, Berlioz. Mme. Nordica, soprano—Di tale amor, from Il Trovatore, Verdi; Inflammatus, from Stabat Mater, Rossini (chorus of Montreal Oratorio Society, conducted by Horace W. Reyner).

September 26-28.—Arena. Coldstream Guards Band. J. Mackenzie Rogan, bandmaster. Matinee, 26.—Overture, Tell, Rossini; Invitation to Waltz, Weber-Berlioz; Old English Music: Nell Gwynn, German. Evening, 26—Overture, 1812, Tschaikowski; Fantaisie on Die Walkuere, Wagner.; Matinee 28, Ballet Coppelia, Delibes; Scenes Pittoresque, Massenet. Evening, 28.—Overture, Tannhauser, Wagner; Hungarian Rhapsodie No. 2, Liszt. Miss Kathleen Howard, contralto.

October 1.—Windsor. Concert of Canadian compositions. Chorus under G. Couture. Piano accompaniments, Mme. Jos. Saucier and Alf. Laliberte. Prelude and Cantata, Lavallée-Smith; verse by Frechette; solos—Mlle. Marier, Messrs. Lebel and Saucier; Chansons Canadiennes for Chorus, Mlle. Marier; Patrie, Alexis Contant; verse by Albert Ferland. Ed Lebel, tenor—Comment disaient-ils, Le Mer, Amedée Tremblay; Consolation, Chansons Canadiennes, Achille Fortier; Brunette, Lavallée-Smith. G. Labelle, 'cello—Elegie, Labelle; Fantaisie, Contant. Mlle. Marier, soprano—Anthem to St. Cecilia, Letondal; Fantaisie, Laliberté, verse by Chas. Gill. Mme. Camille Hone-Hudon, violin—Esquisse and Air Canadien, Letondal. Jos. Saucier, baritone—Philosophie, A. Fortier; Nuit d'Etoiles, Tremblay; Mon Amie, Laliberté; Sans toi, Renaud. M. Lamoureux, bass—Tristesse, Conseils, Lamoureux. Mlle. Marier, soprano—Ici-bas, Fortier; Angelus, Pelletier. Emil Renaud, piano—Prelude; Menuet à l'Antique, Romance, Valse Caprice, Emil. Renaud.

November 8.—Monument. Works of Alexis Contant. Edmond Hardy, director. Mlle. A. Landry, soprano; J. B. Dubois and Rosarlo Bourdon 'cello; N. Pruneau, tenor; E. Duquette, bass. Third Mass, Angelus and Tantum Ergo, for mixed voices, March Pie IX., Marche Heroique; 'cello solos: Meditation, Romance sans Paroles, Tarantelle.

November 12.—Arena. Adelina Patti Farewell. Patti—"Voi che sapete" (Figaro), Mozart; Jewel song (Faust), Gounod; Last Farewell, Harris; Home, Sweet Home, etc. Anton Hegner, 'cello—Lento, from Concerto, op. 29, Lalo; Gavotte, op. 16, Hegner; Dance of Fairies, Popper. Vera Margolies, piano—Valse in E, op. 34, Moszkowski; Grand Galop Chromatique, Liszt. Rosa Zamels, violin; Kathleen Howard, contralto; Wilfrid Virgo, tenor; Claude Cunningham, baritone.

November 24.—Monument. Farewell J. B. Dubois, 'cello. Piano (Mrs. T. C. Shaw) and 'cello sonata (andante, allegro vivo), R. Strauss; Concerto 'cello, Jules de Swert; 'Cello solo, Lied, Rosario Bourdon (played by composer); Octette for 'celli, Wiegenlied, Fitzenhagen. Eva Plouffe, piano; Alice Savard, contralto; Joseph Saucier, baritone; J. J. Goulet, violin.

November 27.—Academy. First symphony concert, seventh season. J. J. Goulet, conductor. Overture, Huguenots, Meyerbeer; Parisian Symphony, Mozart; Menuet Gothique, Boellmann; Overture Rienzi, Wagner; Courtice Brown, tenor—Cavatina, from Faust, Gounod; My Dreams, Tosti; Thou art my all, Campbell-Tipton.

December 7.—Art Gallery. Kneisel Quartet (Kneisel, Theodorowicz, Svecenski, Schroeder). E flat major, Von Dittersdorf; Romance, op. 27, Grieg; D minor, "Posthumous," Schubert; Terzetto, 2 violins and viola, op. 74, Dvorak.

December 11.—Academy. Second symphony concert, seventh season. J. J. Goulet, conductor. Overture in C, Italian style, Schubert; Oxford Symphony, Haydn; Second Hungarian Rhapsody, Liszt. Miss Jeanie Rankin, contralto—Che faro, from Orpheus, Gluck; Where corals lie, Elgar.

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January 8.—Academy. Third symphony concert, seventh season. J. J. Goulet, conductor. Hymne à Victor Hugo, Saint-Saens; Italian Symphony, Mendelssohn; Overture, Tannhauser, Wagner. Miss Enid Martin, soprano—Nella Fatal from Lucrezia Borgia, Donizetti; Flower Fetter, Stolen Wings, Willeby.

January 17.—Monument. First performance Henri Miro's Mass in D, dedicated to Archbishop Bruchesi. W. A. Wayland, conductor of Mass. H. Miro, conductor of orchestra. Solos: M. Langlois, baritone; E. Lebel, tenor; E. Duquette, bass. Meditation for string quartet, Miro.

January 22.—Academy. Fourth symphony concert, seventh season. J. J. Goulet, conductor. Pathetic Symphony, Tschaikowski (Allegro molto vivace, adagio lamentoso); Rouet d'Omphale, Saint-Saens; Overture, William Tell, Rossini. Miss Beccie Kellert, soprano—With verdure clad, from Creation, Haydn.

January 25.—Art Gallery. Spiering Quartet (Spiering, Roehrborn, W. and H. Diestel). F major, op. 41, No. 2, Schumann; C major, Mozart; Variations from the D minor Posthumous, Schubert. H. Diestel, 'cello—Romanze, Saint-Saens. Spiering, violin—Adagio, Ries; Mazurka, Zarzycki.

January 27.—Windsor. Montreal Oratorio Society. Horace Reyner, conductor. Hiawatha, S. Coleridge-Taylor, first time complete in Canada. Solos: Mme. Benda-Mills, soprano; E. P. Johnson, tenor; Arthur Philps, baritone. Principal violin, Chas. Reichling.

February 5.—Academy. Fifth symphony concert, seventh season. J. J. Goulet, conductor. Prelude I Rantzau, Mascagni; Symphony No. 2 (Andantino quasi allegretto, allegro molto, molto allegro, scherzo), Niels Gade; Overture Mignon, Thomas. V. Occellier, baritone—Jardin de l'Alcazar, from Favorita, Donizetti.

February 8.—Windsor. Pittsburgh Orchestra. Victor Herbert, conductor. Overture, Les Francs Juges, Berlioz; New World Symphony, Dvorak; Prelude Parsifal, Wagner; Ballet music, Le Cid, Massenet. Herbert Witherspoon, basso—War song, for voice and orchestra, Elgar; Mother o' Mine, Tours; Stand to your Horses, M. V. White.

February 14.—Monument. Cours de Solfege concert. J. J. Goulet, director. The Deluge, Saint-Saens; Psalm CXXXVI., Guy-Ropartz. Solos: Mme. H. Desjardins, soprano; Mlle. M. L. Sarault, contralto; J. P. Louis Berube, tenor; E. Deslauriers, baritone. Chorus, 300. Symphony Orchestra.

February 19.—Academy. Sixth symphony concert, seventh season. J. J. Goulet, conductor. Overture, Charlotte Corday, Peter Benoit; Unfinished Symphony, Schubert; Scenes Alsaciennes, Massenet. A. Lamoureux, tenor—Sabre en Main, Saint-Saens (with orchestra).

February 22.—Art Gallery. Adamowski Trio. B flat major, op. 11, Beethoven; D minor, op. 63, Schumann. J. Adamowski, cello—Adagio, Tartini; Tarantelle, Cossmann. Mme. Szumowska, piano—Nocturne B major, Chopin; Campanella, Liszt. T. Adamowski, violin—Melodie, Paderewski; Ronde des Lutins, Bazzini.

February 29.—Windsor. Contralto recital, Mme. Schumann-Heink. Aria from Mitrane, Rossi; Du bist die Ruh, Wohin? Der Wanderer, Schubert; Heimweh, Hugo Wolf; Three songs from the Trumpeter of Sakkingen, Riedel; Widmung, Im wunderschonen Monat Mai, Aus Meinen Thranen, Die Rose die Lilie, Schumann; Drei Zigeuner, Liszt; Prison scene from Le Prophete, Meyerbeer; Bolero, dedicated to Mme. S.-H., Arditi.

March 4.—Academy. Seventh symphony concert, seventh season. J. J. Goulet, conductor. Overture Fidelio, Beethoven; Symphony No. 2, Schumann; Hymn and March Dance from Aida, Verdi. Ed Lebel, tenor —Air de Faust, from Damnation de Faust, Berlioz.

March 8.—St. George's Church. Organ recital, E. H. Lemare. Toccata, Adagio and Fugue C major, Bach; Die Frage, Die Antwort, Wolstenholme; Prelude Parsifal, Wagner; Caprice Orientale, Fantaisie Fugue, Lemare; Intermezzo D flat, Hollins; Scherzo G minor, Bossi; Organ Symphony G minor, Widor. Vocal duet, Messrs. Courtice Brown and Samuel Dunn.

March 9.—Windsor. E. Renaud, piano recital. Theme and variations F minor, Haydn; Sonata, op. 31, No. 2, Beethoven; Ballade, op. 47, Chopin; Dans les Bois, Liszt; Study on False Notes, Rubinstein. J. Saucier, baritone—Sans toi (unpublished), E. Renaud.

March 15.—Windsor. Piano recital, Adele Aus der Ohe. Fantasia C minor, Bach; Sonata F minor, op. 57, Beethoven; Three Fantasy Pieces, op. 12, Schumann; Spinning Song, Mendelssohn; Berceuse, Valse E minor, Chopin; Impromptu F minor, op. 142, No. 2, Schubert; Eine Sage, and Etude, Aus der Ohe; Consolation and Tarantelle di Bravura, Liszt. Miss Kathleen Howard, contralto—Nobil Signor, from Huguenots, Meyerbeer; Lungi dal Ceno Bene, Secchi; A Memory, Park.

March 16.—Windsor. Soprano recital, Mme. Lilian Nordica. Cloud Shadows, When into thy dear eyes, and In the Month of May, Hammond; Elizabeth's Aria from Tannhauser, Wagner; Berceuse, Chaminade; La Rose, Webber; Si j'étais, Vidal; Mia Piccinella, from Salvator Rosa, Gomez; Lotosblume, Waldesgesprach, Schumann; Es blinkt der Thau, Rubinstein; Scotch songs; Call of the Valkyrie, from Act II., Die Walkuere, Wagner.

March 18.—Academy. Eighth symphony concert, seventh season. J. J. Goulet, conductor. Hungarian March, from Damnation de Faust, Berlioz; Pastoral Symphony, Beethoven; Intro. to Act III., Lohengrin, Wagner. Miss Kathleen Howard, contralto—Ah, mon fils, from Le Prophete, Meyerbeer; Ballad of Trees and the Master, Chadwick; Crepuscule, Massenet.

March 21...Windsor. Second Renaud piano recital. Toccata and Fugue, D minor, Bach-Tausig; Sonata, op. 53, Schytte; Third Barcarolle, Rubinstein; Polonaise, op. 53, Chopin; Scherzo, op. 39, Chopin.

March 25.—Windsor. Third Renaud piano recital. Carnaval mignon, Schuett; Trois Ecossaises, Polonaise, op. 53, Chopin; Feuille d'Album, Renaud; Polonaise No. 2, Liszt. E. LeBel, tenor—"La beauté que je sers," Saint-Saens; Chanson de ma vie, Bemberg; serénade, Theo. Dubois.

March 28.—Windsor. Soprano recital, Mme. Benda-Mills. Vedrai Carina, from Don Giovanni, Mozart; Ave Maria, Schubert; Der Nussbaum, Schumann; Wiegenlied, Brahms; Traum durch die Dammerung, Ich Schwebe, Muttertandelei, R. Strauss; Oft sinn ich hin, Ed Levy; Die Nachtigall, Alabieff; Ah fors e lui, from Traviata, Verdi. Leo Altman, violin—Airs Russes, Wieniawski; Ronde des Lutins, Bazzini.

April 5.—Windsor. Contralto recital, Miss Muriel Foster. My Heart is Weary, from Nadeschda, Goring Thomas; Berceuse, Bizet; Pensée d'Autrefois, Fontenailles; Maman Dites-moi, Weckerlin; If Heaven I Win, Olga Rudd; Because my Love is as a Rose, G. W. Cox; Happy Song, Teresa del Riego. Emiliano Renaud, piano—Moonlight Sonata, Beethoven; Reverie A flat, Schutt. Alfred de Séve, violin—Air Austria, Haydn-Leonard.

April 8.—Academy. Ninth symphony concert, seventh season. J. J. Goulet, conductor. Jupiter Symphony, Mozart; Overture, Flying Dutchman, Wagner. E. Taranto, violin—Concerto, Max Bruch. L. Charbonneau, 'cello—Gesang-scene, Wilhelm Popp. Miss Marie Paulsen, soprano—Ah perfido, Beethoven.

April 9, afternoon.—Windsor. Contralto recital, Miss Muriel Foster. Im Herbst, Franz; Muttertandelei, R. Strauss; Shepherd's Song, Elgar; June Song, Willeby; Melisande in the Wood, Goetz; Tassel-time, Liza Lehmann. E. Renaud, piano—Valse de Concert, Renaud; Fantaisie on Midsummer Night's Dream, Mendelssohn-Liszt. Alfred De Seve, violin—Legende and Obertass, Wieniawski; Danse Tzigane, Natchez.

April 12.—Windsor. Ernest Langlois benefit. E. Langlois, piano; G. Labelle, 'cello; Leslie Tedford, tenor; M. Langlois, baritone; Anna Landry, soprano; F. A. Langlois, basso; Pierre Bruyere, tenor; Alice Savard, contralto.

April 14.—Windsor. Miss Hollinshead's concert. Marie Hollinshead, soprano—Elizabeth's Prayer, Tannhauser, Wagner; "Far greater in his lowly state," Reine de Saba, Gounod. F. H. Blair, accompanist; S. Stratford Dawson; piano; A. Frank Ramsay, basso; Henri Arnoldi, violin; Mount Royal Male Quartet (W. Gayner, J. Penman, J. G. Gray, A. F. Ramsay).

April 22.—Academy. Tenth symphony concert, seventh season. J. J. Goulet, conductor. Symphony Eroica, Beethoven; Suite Bal Costumé, Rubinstein. Miss Jeanie Rankin, contralto—Faites-lui mes aveux, from Faust, Gounod. J. B. Dubois, 'cello—Concerto, op. 33, Saint-Saens.

April 27.—Windsor. Peppercorn-Nichols recital. Gertrude Peppercorn, piano—Sonata, op. 35, Chopin; Romance, Schumann; Polonaise A flat, Chopin; Overture, Tannhauser, Wagner-Liszt. Marie Nichols, violin—Trauermarsch, Max Bruch; Guitarre, Lalo; Gypsy Dance, Natchez; Concerto, op. 64 (Andante and allegro), Mendelssohn. Violin and piano—Sonata in F, Grieg.

May 13.—Academy. Testimonial concert to J. J. Goulet by Symphony Orchestra. J. J. Goulet, conductor. Marche Heroique, Saint-Saens; Adagio Dol. from Pathetic Symphony, Tschaikowski; Intermezzo for strings, Rosario Bourdon; Overture William Tell. Rossini. Rosario Bourdon, 'cello—Concerto in D minor, De Swert. A. Laurendeau, baritone—Nelusko's Ballad from L'Africaine, Meyerbeer.

May 16.—Art Gallery. Emile Taranto, concert. E. Taranto, violin—Adagio from concerto, Bruch; Allegro from Symphonie Espagnole, Lalo; Caprice, Guiraud; with Miss Plouffe, piano, Improvisation from Sonata, Strauss. Miss Beccie Kellert, soprano; J. B. Dubois, 'cello. String Quartet (Taranto, Scheuer, Reichling, Dubois)—Andante and allegro, from op. 18, Beethoven.

May 20.—Windsor. Sullivan concert. Bernard Sullivan, baritone; Miss Sylvia Dunton, soprano; Mrs. D. A. Cocklin, contralto; J. B. Dubois, 'cello; Nicholas Eichhorn, piano.

October 1 and 3.—Arena. Black Watch Band. March, Pomp and Circumstance, Elgar; March Imperial, Sullivan; Salut d'Amour, Elgar; Sword dances and Scotch music.

October 10.—Karn. Labelle concert. Mlle. Adrienne Labelle, soprano—Air des Larmes, Werther, Massenet; Bonsoir, Rubinstein; Scene du Miroir Thais, Massenet; with Jos. Saucier, baritone, Duo de l'Oasis, Thais, Massenet. J. J. Goulet, violin; G. Labelle, 'cello.

October 11.—Arena. Band of the Garde Republicaine, France. Gabriel Pares, conductor. Marseillaise; Overture, Oberon, Weber; Meditation, Pares; Scenes Alsaciennes, Massenet; Rouet d'Omphale, Saint-Saens; L'Arlesienne, second suite, Bizet; Overture, Tell, Rossini. Solos: Violet, cornet; Laforgue, bugle; Fontbonne, flute; Paradis, clarinette; Gaudard, oboe; Igonnet, bass clarinet.

October 18.—Monument. Choir of Union Ste. Cecile. Conductor, Alex. Clerk. Eve, dramatic scene, Massenet; Les Norwégiennes, Leo Delibes; Duo, trio and final chorus, from Paradis Perdu, T. Dubois. Solos: Mlle. B. Dubois, E. R. Dufresne, J. E. Monday, Mlle. Albertine Gervais, Chas. Charbonneau.

October 21.—Arena. Meister Glee Singers. Wm. Sexton, alto; Ager Grover, tenor; Alfred Cunningham, baritone; Ford Waltham, bass. Ladies, fly, Balfe; Lull Me to Sleep, Kidner; Fair and Bright, Lamothe; comics, solos, etc.

October 24.—Karn. Mendelssohn Trio (Plouffe, Taranto, Bourdon). D major, op. 70, (largo and allegro), Beethoven; D minor, op. 32, Arensky. E. Taranto, violin—Symphonie Espagnole (andante and allegro), Lalo. Miss Plouffe, piano—Valse in E, op. 34, Moszkowski. Rosario Bourdon, 'cello—Concerto in D, Lalo. Jos. Saucier, baritone.

November 5 and 7.—Grenadier Guards Band. A. Williams, conductor. March Unity, A. Williams; Overture, Tannhauser, Wagner; Overture, 1812, Tschaikowski; Finale Das Rheingold, Wagner; Second Hungarian Rhapsody, Liszt; Selection, Samson et Dalila, Saint-Saens; Die Walkuere, Wagner.

November 11.—Academy. First symphony concert, eighth season, (incorrectly designated on programmes as the ninth. The error persisted until the end of the ninth, miscalled tenth, season.) J. J. Goulet, conductor. Overture, Freischutz, Weber; Symphony No. 1, Beethoven; Scenes Napolitaines, Massenet. Mlle. A. Labelle, soprano — Mirror Scene, from Thais, Massenet. J. B. Dubois, 'cello —Variations Symphoniques, Boellmann.

November 25.—Academy. Second symphony concert, eighth season. J. J. Goulet, conductor. Dernier jour de la Terreur, Litolff; Queen Symphony, Haydn; Ballet pantomime, Milenk, Jan Blockx. E. Duquette, basso—Le Cor, Flegier. Mlle. B. Rasina, harp—Ballad, A. Hasselmans.

November 28.—Art Gallery. Mrs. Ada Richardson's piano recital. Prelude and Fugue E minor, Mendelssohn; Arietta con variazione, Haydn; Sonata, op. 35, Chopin; Waldesrauschen, Liszt. With Miss Grace Clarke Murray, violin, Handel Sonata.

December 5.—Windsor. Josef Hofmann, piano recital. Prelude and Fugue E minor, Mendelssohn; Pastorale E minor, Capriccio E major, Scarlatti; Waldstein Sonata, Beethoven; Nocturne E flat major, Valse E minor, Berceuse, Mazurka F sharp minor, Scherzo B minor, Chopin; Melodie Russe D minor, Rubinstein; Caprice A flat, Leschetitzky; Through the Clouds, Josef Hofmann; Overture, Tannhauser, Wagner-Liszt.

December 9.—Academy. Third symphony concert, eighth season. J. J. Goulet, conductor. Overture in Italian style, Schubert; Hymn of Praise, Mendelssohn (orchestral part only); Norwegian Dances, op. 35, Grieg. W. Braxton Smith, tenor—Rend'il sereno, from Sosarme, Handel. E. Taranto, violin—Caprice, Guiraud.

December 12.—Art Gallery. Adamowski Trio. Trio, op. 17, Paul Juon; C minor, op. 101, Brahms. J. Adamowski, 'cello—Romance, Arensky; Gavotte A minor, Fitzenhagen. Mme. Szumowska, piano—Variations, Rameau; Improvisation, Chopin; Valse Caprice, Rubinstein. T. Adamowski, violin—Legende, Wieniawski; Scene de Czardasz, Hubay.

December 16.—Windsor. Campanari concert. Signor Campanari, baritone—Prologue to Pagliacci, Leoncavallo; Tarantella, Rossini; Largo al Factotum, Barber of Seville, Rossini. Miss Dorothy Hoyle, violin—Romanja Rondo, Wieniawski; Deluge, Saint-Saens. Mme. Ruby Cutter Savage, soprano; Ward Stephens, piano and accompaniment.

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January 6.—Academy. Fourth symphony concert, eighth season. J. J. Goulet, conductor. Overture, Charlotte Corday, Peter Benoit; Unfinished Symphony, Schubert; Prelude, Dernier Sommeil de la Vierge, and Danse Galiléenne, from La Vierge, Massenet; Spanish Dances, op. 12, Nos. 2 and 5, Moszkowski. Miss Jeanie Rankin, contralto—Der Wanderer, Schubert; Kashmir Song, Woodford-Finden; Barque at Midnight, F. Lambert.

January 16.—Art Gallery. Song recital, Francis Rogers, baritone. Mighty Lord (Christmas Oratorio), Bach; Busslied, Beethoven; Der Wanderer, Schubert; Immer Leiser, Standchen, Brahms; O Lieb', O Lieb', Liszt; Dichterliebe 4 and 7, Schumann; Invocation to Sleep, Tschaikowski; Allerseelen, Strauss; Gesang Weylas, Wolf; Embarquez-vous, Godard; Requiem (Stevenson), Prospice (Browning), Sidney Homer.

January 19.—Windsor. Montreal Oratorio Society. Horace Reyner, conductor. Elijah, Mendelssohn. Solos: Miss Effie Stewart, soprano; Miss Marguerite Hall, contralto; R. C. Campbell, tenor; Herbert Witherspoon, baritone. Principal violin, Charles Reichling.

January 20.—Academy. Fifth symphony concert, eighth season. J. J. Goulet, conductor. Overture Masaniello, Auber; Symphony E flat major, Mozart; Gavotte from Armide and Tambourin from Iphigenie in Aulide, Gluck; Scenes Alsaciennes, Massenet. F. Saucier, baritone—Air de Triomphe, from Paradis Perdu, Dubois; Serenade de Don Juan, Tschaikowski; Ariette, Paul Vidal.

January 31.—Monument. Violin recital, Eugene Ysaye. Concerto D minor, Bruch; Chaconne, Bach; Siegfried,Idyl, Wagner; Abendlied, Schumann; Rondo, Guiraud. M. de Befve, piano—Etude D flat, de Befve; Pastorale Variée, Mozart. Ysaye and de Befve—Sonata, Handel; Sonata D minor, Brahms.

February 3.—Academy. Sixth symphony concert, eighth season. J. J. Goulet, conductor. Marche Heroique, A. Contant; Symphony No. 2 D major, Beethoven; Holberg Suite, Grieg; Overture Rienzi, Wagner. Miss Mabel Barker, soprano—L'Eté, Chaminade; Absence, C. Roma; The Lark, H. Parker.

February 10.—Windsor. Soprano recital, Mme. Lillian Blauvelt. Une Voce poco fa, Rossini; Charmant Papillon, Campra; Pourquoi, Delibes; Sicilian Vespers, Verdi; Roses after Rain, Lehmann; My Bairnie, Vannah. Francis Archambault, baritone—Couplets de Vulcain, Gounod; Love's a Bubble, Allitsen; Don Juan's Serenade, Tschaikowski; Prologue Pagliacci, Leoncavallo. E. Renaud, piano—Polonaise A flat, Chopin. Blauvelt and Archambault—Duo from Hamlet, Thomas.

February 17.—Academy. Seventh symphony concert, eighth season. J. J. Goulet, conductor. Overture, Fingal's Cave, Mendelssohn; Symphonic Poem No. 11, The Ideals, Liszt; Marche du Couronnement, Saint-Saens; Miss C. Varney, soprano—Bel Raggio from Semiramide, Rossini; Year's at the Spring, Dr. True; Yestereve, Allitsen; Maids of Cadiz, Delibes. O Arnold, clarinet—Intermezzo, Haseneier.

February 21.—Windsor. Pittsburgh Orchestra (53). Emil Paur, conductor. Overture, Tannhauser, Wagner; Pathetic Symphony, Tschaikowski; Symphonic Poem, Ultava, Smetana. Carl Preusse, horn—Nocturne, R. Strauss; Adagio, Saint-Saens. Holmes Cowper, tenor—Elegie, with 'cello obligato, Massenet; Droop o'er thy head, R. Strauss.

February 23.—Monument. Piano recital, Eugen d'Albert. Sonata appassionata, Beethoven; Berceuse, op. 57, Ballade, op. 47, Chopin; Carneval, op. 9, Schumann; Barcarolle No. 5, Rubinstein; Valse Impromptu, Liszt; Impromptus, op. 90, No. 3, and op. 162, No. 4, Schubert. Mme. Finck-d'Albert, soprano—Mediæval Hymn to Venus, Sleigh of Life, Cradle Song, Secret Pledging, Robin Adair, and Zur Drossel Sprach, d'Albert.

March 6.—Art Gallery. Kneisel Quartet (Franz Kneisel, J. von Theodorowicz, Louis Svecenski, Alwin Schroeder). Quartet, F major, op. 96, Dvorak; Allegretto expr. and Assez vif, from Quartet, G minor, op. 10, Debussy; Quartet, D major, op. 76, No. 5, Haydn. Schroeder, 'cello—Sonata, Pietro Locatelli.

March 10.—Academy. Eighth symphony concert, eighth season. J. J. Goulet, conductor. Carillon, F. Lacombe; Symphony No. 7, C major, Schubert; Overture, Flying Dutchman, Wagner. Miss Marie Paulsen, soprano—Ah, Perfido, Beethoven; Un Baiser, Fontenaille; The Breakers were Flashing, Tschaikowski. J. B. Dubois, 'cello—Ave Maria, Bruch.

March 10.—Hall of Blind Institute. Grand concert des Aveugles. Chorus and orchestra under J. J. Goulet, etc. Sacred drama, Marie Magdeleine, Massenet; solos—Mlles. E. Prefontaine, J. Perry, Messrs. A. Lamoureux, A. Pruneau. Orchestra—Synod March, from Henry VIII., Saint-Saens; valse from Etienne Marcel, Saint-Saens; Dernier Sommeil de la Vierge, Massenet.

March 15.—Windsor. Violin recital, Eugene Ysaye. Concerto E minor, Mendelssohn; Serenade mélancolique, Tschaikowski; Reve d'Enfant, Ysaye; Caprice en forme de Valse, Saint-Saens–Ysaye; Faust Fantaisie, Wieniawski. M. de Befve, piano—Gavotte and Variations, Rameau; Chant Polonaise, Liszt. Ysaye and de Befve—Kreutzer Sonata, Beethoven.

March 24.—Academy. Ninth symphony concert, eighth season. J. J. Goulet, conductor. Allegro m. vivace and Adagio lam., from Pathetic Symphony, Tschaikowski; Suite, Les Erynnies, Massenet. Miss Jeanie Rankin, contralto—Mon cœur s'œuvre a ta voix, from Samson et Dalila, Saint-Saens; Love's Question, Florence Aylward; Thou Bloomest like a Flower, Rubinstein.

March 27.—Karn. Mendelssohn Trio, second concert (Plouffe, Taranto, Dubois). F major, op. 72, Godard; A minor, op. 26 (allegro and presto), Lalo. E. Taranto, violin—Zigeunerweisen, op. 20, Sarasate. Miss Plouffe, piano—Polonaise E flat, Chopin. J. B. Dubois, 'cello—Variations Symphoniques, Boellmann. J. Saucier, baritone—"Hylas," scene lyrique, Dubois.

April 7.—Academy. Tenth symphony concert, eighth season. J. J. Goulet, conductor. Scotch Symphony, Mendelssohn; Menuet et Tambour, from L'Amour Medecin, Poise; Overture Tannhauser, Wagner. Mrs. Rollie Borden-Lowe, soprano—Il est doux, il est bon, from Herodiade, Massenet; Widmung, Schumann; Shepherd thy demeanor vary, Lane Wilson.

April 18.—Windsor. Benefit Concert for Union Nationale Francaise. Chorus of 50; G. Couture, conductor; piano accompaniment, Mme. D. Masson, Mr. R. Beaudry. Chorus, Ave Verum, Saint-Saens. Duo and chorus, O Salutaris, Lavallée-Smith; solos—E. Lebel, A. Laurendeau. Chorus, Pié Jesu, T. Dubois. La Redemption, Cesar Franck; solo,Mlle. Enid Martin; recitation, Romuald Joube.

April 19.—R. V. C. Harthan recital. Dr. Hans Harthan, piano—Impromptu, op. 142, No. 2, Schubert; Kamennoi Ostrow, Rubinstein; Rhapsodie Hongroise, No.8, Liszt. With A. DeSeve, violin—Kreutzer Sonata, Beethoven. With Mlle. Rosemonde Desjardins, second piano—Concerto in F minor, op. 21, Chopin.

April 20-21.—Windsor. Montreal Oratorio Society, Handel's Messiah. Conductor, H. W. Reyner. Solos: Mme. Evta Kileski, Miss Adah Hussey, Dr. Ion Jackson, Julian Walker. Organist, Mrs. E. Latimer; accomp., Miss Sophie Myers.

April 24.—Monument. Piano recital, Ignace Jan Paderewski.
Bach-Liszt; Sonata, op. 27, No. 2, Beethoven; Nachtstuck, op. 22, No. 4, Toccata, op. 7, Schumann; Variations on Paganini Theme, op. 35, Brahms; Ballade G minor, op. 23, Etudes, op. 10, Nos. 12, 7, 3, Scherzo, op. 39, Valse A flat major, op. 42, Valse C sharp minor, Chopin; Melodie, op. 16, No. 2, Paderewski; Rhapsodie Hongroise No. 6, Liszt.

May 6.—Windsor. Piano recital, Emiliano Renaud. Twelve Etudes Symphoniques, Schumann; Prelude and Fugue, op. 35, Mendelssohn; Nocturne F sharp major, Chopin; Scherzo F minor, Brahms; Vecchio Menuetto, Sgambati; Valse Le Chauve-souris, Strauss-Schutt; Feuille d'Album, Grieg; Gavotte, Gluck-Brahms; Etude en forme de Valse, Saint-Saens. Concerto, op. 54, Schumann; second piano, F. H. Blair.

July 2.—St. Lawrence Hall. Complimentary concert by German Liederkranz of New York. Lord's Own Day, C. Kreutzer; Sword Song, Weber; Fischerlied, Raff; So weit, Engelsberg; Landerkennung, Grieg; solo baritone, Mr. Carl Schlegel. Richard Arnold, violin—Romance et Rondo, Wieniawski. Leopold Winkler, piano—Rhapsody No. 12, Liszt. Mrs. Anna Elsen, mezzo—Aria from Robert le Diable, Meyerbeer.

August 26.—Arena. Irish Guards Band. C. H. Hassell, conductor. Irish airs, ballads, etc.

October 2—Victoria Rink. Boston Symphony Orchestra (75). Wilhelm Gericke, conductor. Overture, Oberon, Weber; Menuet of Will-o'-the-Wisps, Waltz of Sylphs and Rakoczy March from Damnation of Faust, Berlioz; Waldweben from Siegfried, Wagner; Symphony No. 5, Beethoven. Prof. Willy Hess, violin—Concerto D minor, No. 9, Spohr. (Note.—Owing to exceptional weather conditions, the whole of this programme was practically inaudible.)

October 14.—Arena. Irish Guards Band, return visit. C. H. Hassell, conductor. Prelude to Act III. and Bridal Music, from Lohengrin, Wagner; Hungarian Rhapsody No. 2, Liszt; Overture, 1812, Tschaikowski.

October 26.—Arena. Irish Guards Band. C. H. Hassell, conductor. Selection, I Pagliacci, Leoncavallo; Overture, In Memoriam, Sullivan. Overture, Poet and Peasant, Suppe.

November 1.—Arena. Calvé concert party. Mme. Emma Calvé, soprano—Stances from Sapho, Gounod; Perle de Brazile, David; Habanera from Carmen, Bizet. M. Bousmann, basso—Jolie Fille de Perth, Bizet; Le Cor, Flegier. B. Von Norden, tenor—O mio piccolo Favolo, from Zaza, Leoncavallo.

November 10, Academy. First symphony concert, ninth season, (owing to the error at the beginning of the previous season, this was again incorrectly designated on the programmes as the tenth). J. J. Goulet, conductor. Overture Naiads, Sterndale Bennett; Symphony Eroica, Beethoven; Intermezzo, Haseneier; Overture Huguenots, Meyerbeer. Miss Sallie Morrison, mezzo—Far Greater in His Lowly State, from Queen of Sheba, Gounod. J. B. Dubois, 'cello—Romance, Wagner.

November 10.—Windsor.—Violin recital, Marie Hall. Sonata E major, Bach, at piano Mr. Hamilton Harty; Concerto G minor, Max Bruch, at piano Mr. Hamilton Harty; La Folia Variations Serieuses, Corelli; Les Complaisants, Ch. E. Bach; Le Bavolet Flottant, Couperin; Le Cygne, Saint-Saens; Moto Perpetuo, Novacek.

November 12.—Monument National. First production of first French-Canadian oratorio, Cain, composed by Prof. Alexis Contant. Characters—Eve, Mlle. A. Landry; Celestial Messenger, Mme. A. Desmarais; Abel, Ed Lebel; Adam, J. Saucier; Cain, E. Duquette. Conductor, J. J. Goulet. Chorus 250; orchestra 45.

November 21.—Art Gallery. First Mendelssohn Trio Concert, second season. Miss Eva Plouffe, piano; Emil Taranto, violin; J. B. Dubois, 'cello. Triple concerto, Beethoven-Reineke; Trio C minor, Brahms. J. Saucier, baritone—Adelaide, Beethoven; Nuit d'Espagne, Massenet. Plouffe and Dubois—Sonata, op. 40, Boellmann.

November 24.—Academy. Second symphony concert, ninth season. J. J. Goulet, conductor. Jubel Overture, Weber; Jupiter Symphony, Mozart; Rienzi Overture, Wagner. A. Laurendeau, baritone—Chanson du Charbonnier, Paladilhe. L. Kaster, oboe—Aubade, Lacombe.

December 1.—Stanley. Symphony concert, Montreal Amateur Orchestral Society. Conductor, J. B. Dubois, Tragic Symphony, Schubert; Dances from Henry VIII., German; Overture, Barber of Seville, Rossini. J. Saucier, baritone—O that we two were Maying, Gounod; Nuit d'Espagne, Massenet. E. M. L. Gould, violin—Elegie, Ernst.

December 5.—Piano recital, Aus der Ohe. Fugue D major, Bach; Tambourin, Rameau; Rossignol en Amour, Couperin; Variations E flat, op. 35, Beethoven; Sonata B flat minor, op. 35, Chopin; Am Springbrunnen, Aus der Ohe; Tarantella, from Venezia é Napoli, Liszt; Waltz, A flat, Brahms.

December 7.—Windsor. Soprano recital, Mme. Johanna Gadski. Er ist gekommen, Fur musik, Franz; Dichterliebe No. 1, 2, Schumann; Gretchen am Spinnard, Schubert; Slumber Song, Brahms; Traum durch die Dammerung, R. Strauss; Irish Folk-song, Arthur Foote; Serenade, Ruy Blas, Wekerlin; Engel, Schlummerlied, Wagner; Isolde's Liebestodt, Wagner. Miss Josephine Hartmann, piano—Magic Fire, Wagner-Brassin.

December 8.—Academy. Third symphony concert, ninth season. J. J. Goulet, conductor. Overture, William Tell, Rossini; Unfinished Symphony, Schubert; Reverie, Hue; Menuet Capitaine Fracasse, E. Pessard; Intro. Third Act, Lohengrin, Wagner. Mlles. Marier and Lamalice—Duet from La Vierge, Massenet.

December 18.—Art Gallery. Second Mendelssohn Trio concert, second season. Trio B flat major, Rubinstein; Trio G minor, Smetana. Mrs. James Laing, mezzo—Die Stadt, Schutt: Whether We Live, Allitsen; Serenade, R. Strauss. Miss Plouffe and E. Tarante—Sonata F major for piano and violin, Grieg.

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January 4.—Association Hall. Francis Rogers song recital. Adelaide, Beethoven; Atlas, Schubert; Der Tod, das ist, Brahms; Ihr Bild, Clara Schumann; Henry the Fowler, Loewe; Dichterliebe cycle, Schumann; Plague of Love, Arne; Cato's Advice, Bruno Huhn; D'une Prison, R. Hahn; Dis moi que tu m'aimes, Hess; Barcarolle, Bemberg.

January 9.—Windsor. Dethier-Rosenstein recital. Edouard Dethier, violin—Concerto G minor, Max Bruch; Suite, Sinding; Nocturne, op. 27, No. 2, Chopin-Wilhelmj; Mazurka, d'Ambrosio; Aria, Gaston M. Dethier; Scherzo Tarantelle, Wieniawski. Arthur Rosenstein, piano—Prelude for left hand, Scriabine; Gondoliera, Moszkowski; Etude, op. 10, No. 12, Chopin; Dethier and Rosenstein—Sonata, op. 13, Grieg. Mlle. Antoinette Cote, soprano—Aria from Louise, Charpentier.

January 12.—Academy. Fourth symphony concert, ninth season. J. J. Goulet, conductor. Overture, Mignon, Thomas; Oxford Symphony, Haydn; Prelude I Rantzau, Mascagni; March Tannhauser, Wagner. Miss Otie Chew, violin—Andante and Finale from Concerto, Mendelssohn; Romance E minor, Sinding; Moto Perpetuo, Ries.

January 16.—Windsor. Piano recital, Raoul Pugno. Sonata D Minor, op. 31, Beethoven; Fantasiestuck, op. 12, Schumann; Ballade G Minor No. 1, Posthumous Impromptu, Nocturne F Sharp Major, Valse A flat, Berceuse, Polonaise E flat, op. 88, Chopin; Rondo Brillante, Weber; La Fileuse, La Chasse, Mendelssohn; Papillons, Au Printemps, Grieg; Helvetia, D'Indy; Serenade a la Lune, Pugno; Rhapsodie, Liszt.

January 22.—Art Gallery. Third Mendelssohn Trio Concert, second season. Dumky Trio, Dvorak; Quintet, Schumann (assisted by Miss Clarke-Murray and Signor C. D'Alessio); Concerto for 'cello, Rubinstein—J. B. Dubois. Vocal solos, Miss Taschereau.

January 24.—Art Gallery. Varney song recital. Miss Clementine Varney, soprano—Scene and Aria, Rigoletto, Verdi; Vergebliches Standchen, Brahms; Filles de Cadiz, Delibes, etc. Miss Georgie Turner, violin—Variations Serieuses, La Follia, Corelli; Idylle, M. Reichel (dedicated to Miss Turner).

January 26.—Academy. Fifth symphony concert, ninth season. J. J. Goulet, conductor. Overture Zampa, Herold; Symphony No. 1 C major, Beethoven; Intermezzo, Boellman; Peer Gynt, Suite No. 1, Grieg. Miss Jeanie Rankin, contralto—O del mio dolce ardor, Gluck; Willow Song, Sullivan; World that was once a Garden, Lohn.

January 30.—Windsor. Violin recital, Marie Hall. Concerto D major, Paganini; Ave Maria, Schubert-Wilhelmj; Adagio, Ries; L'Abeille, Schubert; Hejra Kati, Wieniawski; Faust Fantaisie, Wieniawski. Piano, Hamilton Harty.

February 1.—Karn. Renaud piano recital. Variations in F minor, Haydn; Carnaval Mignon, Schuett; Valse Allemande, Rubinstein; Romance, Renaud; Roi des Aulnes, Schubert-Liszt.

February 6.—His Majesty's Song matinee. Kirkby-Lunn, aid Foundling Hospital. Come Raggio Di Sol, Caldara; O Del Mio Dolce Ardor, Gluck; Willow Song, Sullivan; For a Dream's Sake,———; Love me if I live, Cowen; Apres l'Hiver, E. M. Grant; En Priere, Faure; La Cloche, Saint-Saens; L'Amour, Godard; Verborgenheit, Hugo Wolf; Der Freund, Wolf; Traum Durch die Dammerung, Heimliche Erforderung, Richard Strauss; Roses, Love is a Dream, Percy Pitt; Slighted Swain, Pretty Creature, Old English.

February 6.—Windsor. Violin recital, Henri Marteau. Kreutzer Sonata, Beethoven (piano, M. Goellner); La Follia, Corelli; Two Hungarian Dances, Brahms; Adagio Pathetique, Godard; Farfalla, Sauret; Symphonie Espagnole, Lalo. M. Goellner, piano—Nocturne in G, Polonaise A flat, Chopin.

February 9.—Academy. Sixth symphony concert, ninth season. J. J. Goulet, conductor. Overture Rosamunde, Schubert; Scottish Symphony, Mendelssohn; Marche des Trompettes from Aida, Verdi. Miss Marie Hall, violin—Romance and Rondo finale from Concerto No. 2 D minor, Wieniawski; Intro and Rondo Capriccioso, Saint-Saens. Miss Beccie Kellert, soprano—Caro Nome from Rigoletto, Verdi.

February 12.—Karn. Renaud piano recital. Nocturne 3, Liszt; Toccata, op. 7, Schumann; Ave Maria. Schubert (transcription E. Renaud); Midsummer Night's Dream Fantasie, Mendelssohn-Liszt. E. Taranto, violin—Zigeunerweisen, Sarasate. E. Lebel, tenor—Arioso, Bemberg. Violin and piano, Sonata in A major, Brahms.

February 19.—His Majesty's. State Concert Inauguration Philharmonic Chorus, conductor, Dr. C. A. E. Harriss. Pittsburg Orchestra, Emil Paur, conductor. Siegfried Funeral March, Wagner. Canadian Rhapsodie, op. 67, Mackenzie. Choric Idyl, "Pan", Dr. Chas. A. E. Harriss; solos:Mrs. Corinne Rider-Kelsey, Clarence B. Shirley, Herbert Witherspoon; conducted by composer. Symphonic Poem, Burial of Ophelia, Bourgault-Ducoudray. Les Preludes, Liszt. Larghetto and Scherzo from New World Symphony, Dvorak. Prelude Meistersinger, Wagner.

February 20.—His Majesty's. Second concert, Philharmonic, with Pittsburg Orchestra. Lord Ullin's Daughter, Hamish MacCunn; Hear My Prayer, Mendelssohn; Leonora Overture No. 3, Beethoven; Symphony No. 5, E Minor, Tschaikowski; Love Scene from Feuersnoth, Richard Strauss; Prelude and Closing Scene, Tristan and Isolde, Wagner.

February 23.—Academy. Seventh symphony concert, ninth season. J. J. Goulet, conductor. Allegro m. vivace and Adagio Lam. from Pathetic Symphony, Tschaikowski; Valse des Sylphes, from Damnation de Faust, Berlioz; Overture, Tannhauser, Wagner. Mrs. Rollie Borden-Lowe, soprano—La petite couleuvre bleue, Widor; Sweetheart tell me, and Thy Beaming Eyes, Macdowell; Love's Philosophy, Bruno Huhn. J. B. Dubois, 'cello—Scene Religieuse, from Les Erynnies, Massenet. J. Saucier, baritone—Chanson du Ble, Masse.

February 26.—Windsor. Violin recital, Jan Kubelik. Prelude E major, Bach; Concerto F sharp minor, Ernst; Serenade Melancolique, Tschaikowski; Spanish Dance No. 8, Sarasate; La Campanella, Paganini. With Ludwig Schwab, piano—Sonata No. 4 E major, Handel. Miss Agnes Gardner Eyre, piano—Barcarolle, Leschetitzky; Etude en forme de Valse, Saint-Saens.

March 1.—Art Gallery. Fourth Mendelssohn Trio concert, second season. Trio, op. 63, Schumann; Trio in A minor, Paul Viardot. Emil Taranto, violin—Concerto G minor, Bruch. Miss Beccie Kellert, soprano—Voi che sapete, Mozart; Magic Song, Meyer-Helmund.

March 2.—Y. M. C. A. Piano recital, S. Stratford Dawson. Passacaglia C minor, Bach; Intermezzo, op. 76, No. 6, Ballade, op. 118, No. 3, Brahms; Sonate Pathetique, Beethoven; Etude, op. 25, No. 12, Nocturne, op. 27, No. 2, Mazurka, op. 24, No. 4, Waltz, op. 64, No. 2, Chopin; Pizzicato Valse, op. 38, No. 1, Schutt; Papillons, Ole Olsen; Twelfth Rhapsodie, Liszt.

March 6.—Stanley. Cello recital, Jean Gerardy. First concerto, Saint-Saens; Symphonic Variations, Boellmann; Aria, Bach; Abendlied, Schumann; Berceuse, Schubert; Papillon, Popper; Miss Jeanie Rankin, contralto.

March 9.—Academy. Eighth symphony concert, ninth season. J. J. Goulet, conductor. Italian Symphony, Mendelssohn; Danse Chinoise and Danse Russe, from Casse-Noisette Suite, Tschaikowski; Dernier Jour de la Terreur, Litolff. E. Renaud, piano—Concerto No. 2 G minor, Saint-Saens. Miss Mabel Barker, soprano—Elizabeth's Prayer, from Tannhauser, Wagner.

March 12.—Art Gallery. Kneisel Quartet (Kneisel, Theodorowicz, Svecenski, Schroeder). E flat major, Mozart; E minor, "Aus meinem Leben," Smetana; Italian Serenade, Hugo Wolf; Schezro from D minor, Raff.

March 14.—Stanley. Piano recital, Arthur Rubinstein. Toccata-Fugue D minor, Bach-Tausig; Sonata B minor, Chopin; Des Abends, Aufschwung, Warum, Grillen, Traumeswirren, Schumann; Barcarolle, op. 60, Polonaise A flat, Chopin; Mephisto Waltz, Liszt.

March 22.—Windsor Hotel Hall (hotel dining-room). Ballad concert, by Albani Concert Party. Mme. Albani, soprano; Mlle. Eva Gauthier, contralto; Albert Archdeacon, baritone; Adela Verne, piano; Haydn Wood, violin; Frank Watkis, accompaniments.

March 23.—Stanley. Baritone song recital, Francis Rogers. Vittoria, Carissimi; Plaisir d'Amour, Martini; Where'er you walk, Handel; Down among the dead men, Dyer; Traum durch die Dammerung, R. Strauss; Der Asra, Es blinkt der Thau, Good Night, Rubinstein; Visione Veneziana, Brogi; Madrigal, Thome; Come home, Beloved (Japanese), Luckstone; To Anthea, Hatton; Changing Love, J. H. Rogers; Onaway Awake, Cowen; Broken Song, Huhn; Trottin' to the Fair (Irish); Little Irish Girl, Loehr; My native Land, Hugo Kaun.

March 24.—Conservatorium. Last of series of 10 historical piano recitals by Dr. Hans Harthan. Twelve Album leaves dedicated to Miss Clara Lichtenstein, op. 75, Harthan. Phantasie-pieces dedicated to C. A. E. Harriss, op. 78, Harthan.

March 26.—Monument. Second ballad concert, by Albani Concert Party. See March 22, 1906.

April 12.—Arena. Oratorio Society Concert. Conductor, Horace Reyner. Dream of Gerontius, Elgar — Montreal Symphony Orchestra, solos: Gerontius, Dr. Ion Jackson; Priest and Angel, Julian Walker; Angel, Mme. Katherine Fisk. Orchestra—Chanson de Nuit, Chanson de Matin, Elgar.

April 13.—Arena. Oratorio Society Concert. Conductor, Horace Reyner. Messiah, Handel—Montreal Symphony Orchestra, solos: Mrs. Cutter-Savage, Mme. Fisk, Dr. Ion Jackson, Julian Walker.

April 28.—Art Gallery. Piano recital, A. Sklarewski. Kreisleriana, Schumann; Grande Sonate Romanesque, violin and piano, op. 3, A. Sklarewski (performed by the author and E. Taranto); Berceuse, Liadoff; Un poco di Chopin, Tschaikowski. Trio à la memoire d'un grand artiste, Taschikowski (Taranto, Dubois and Sklarewski).

May 7.—Stanley. Piano recital, Dr. Hans Harthan. Gavotte and Variations, Rameau; Pastorale, Scarlatti; Bourrée, Bach; Impromptu, op. 36, Chopin; Si Oiseau J'étais, Henselt; Toccata, Saint-Saens; Etude, Rubinstein. Mlle. Rosamonde Desjardins, piano—Concerto, Chopin (Dr. Harthan, second piano).

September 21 and 22.—Stanley. Westminster Abbey Choir Glee and Concert party. Mme. Marie Hooten, mezzo-soprano; boy sopranos, Masters Cyril Burgess, Harold Copper, Albert Hole, and Ronald Salmon; Haydn Fraser, male alto; Edward Branscombe and Edward Dalzell, tenors; T. Sterndale Bennett, Frederick Pitmann, basses; T. Sterndale Bennett and Edward Branscombe, accompanists.

October 9.—Guilbert-Chevalier recital, Monument National. Yvette Guilbert—chansons crinolines, chansons pompadour, and old English country songs, in costume of the period. Albert Chevalier—coster and character songs

November 2.—Art Gallery. Mendelssohn Trio (First concert, third season; reconstituted, Dr. Hans Harthan, piano; T. Desterbecq, violin; J. B. Dubois, 'cello). Trio in F, Op. 18, Saint-Saens; Sonata for piano and violin, in C Minor, Op. 36, Grieg; and Trio in C Minor, Op. 1, No. 3, Beethoven.

November 9.—Academy. First Symphony Concert, tenth season. Overture, Fingal's Cave, Mendelssohn; Symphony in E flat, Haydn; Fete Boheme. Massenet; Prelude d'Axel, A. Georges; Pas des Pierrots et Pierrettes, F, Poise; Abendlied, Schumann. 'Cello, Anton Hekking—concerto in A Minor. Saint-Saens; (with orchestra); Berceuse, Godard; Gavotte, Elves, Popper,

November 19.—Arena. First concert in Canada of Madame Pauline Donalda formerly Pauline Lightstone, of Montreal. Aria, Act I., La Boheme, Puc, cini; Aria, Rigoletto, Verdi; Grand Aria, Traviata, Verdi; Songs: The Dove- and Tis June (Landon Ronald); Colin Deep (Hope Temple), A Dream. (Bartlett). M. Seveilhac, baritone, Aria, Vision Fugitive (Massenet's Herodiade); Aria, fifth act, Traviata; Prologue, Pagliacci, Leoncavallo. Donalda and Seveilhac, duo, Act 2, Traviata, Verdi; duo, Act 3, Rigoletto, Verdi. M. Matoff, violin; Zigeunerweisen, Sarasate; Aria on G string, Bach; Hejre Kati, Hubay. Accompanist, Miss Sophie Myers.

November 22.—Monument. Piano recital, Alfred Laliberte, first after return from Germany. Sonata, op. 110, Beethoven; Variations on Bach Theme, Liszt; Ballade, op. 16, D'Albert ; Spanish Rhapsodie, Liszt; Polonaise, op. 9, Paderewski.

December 3.—Art Gallery. Mendelssohn Trio, second concert. Op. 15, Smetana; Op. 99, Schubert. Piano and 'cello Sonata, op. 123, Saint-Saens. Dr. Harthan and J. B. Dubois.

December 10.—Stanley. Piano recital, Moriz Rosenthal. Sonata, op. 109, Beethoven; Sonata, op. 58, Berceuse, Deux Nouvelles Etudes, Scherzo B flat Minor, Valse (arranged in thirds by Rosenthal), Chopin; Moment Musical, Schubert; Nocturne, Henselt; Papillons, Humoresque and Fugato on Strauss Themes; Rosenthal.

1907

January 11.—Academy. Fourth symphony concert, J. J. Goulet, conductor. William Tell Overture, Rossini; Symphony No. 2, Schumann; Menuet des Follets, from Faust, Berlioz; Overture Mignon, Thomas. H. Percy Woodley, baritone—Evening Star, from Tannhauser, Wagner. Miss Elleda Perley, soprano—Flower Song, from Faust, Gounod.

January 25.—Academy. Fifth symphony concert, J. J. Goulet, conductor. Overture Zampa, Herold; Allegro molto viv. and Adagio Lamentoso, from Pathetic Symphony, Tschaikowski; Seguedilla, Haseneier; Intro. Third Act of Lohengrin, Wagner. Miss Marie B. Hollinshead, soprano—Far Greater in his Lowly State, from Queen of Sheba, Gounod; When Love is Gone, Stebbins; What the Chimney Sang, Griswold.

February 8.—Sixth symphony concert, J. J. Goulet, conductor. Jubel Overture, Weber; Unfinished Symphony, Schubert; Rouet d'Omphale, Saint-Saens; Divertissement No. 3, from Les Erinnyes, Massenet. Edouard Dethier, violin—Concerto No. 4, Vieuxtemps; Airs Russes, Wieniawski.

February 11.—Karn Hall. Kellert-Barker Recital. Raphael Kellert, violin—Concerto G Minor, Bruch; Intro and Rondo Capriccioso, Saint-Saens; Polonaise Brillante, op. 4, Wieniawski; Reve d'Enfant, Ysaye; Mazurka in G, op. 26, Zarzycki. Miss Mabel Barker, soprano—Adieu Forets, from Jeanne d'Arc, Tschaikowski; Chansonette, T. S. Collins; Nymphs and Shepherds, Purcell; I hid my Love, d'Hardelot; Chant de Bacchante, Bemberg. Accompanist, J. Angus Winter.

February 22.—Academy. Seventh Symphony Concert, J. J. Goulet, conductor. Overture Martha, Flotow; Symphony No. 2, Beethoven; Scenes Alsaciennes, Massenet. Madame Charlotte Maconda, soprano—Voce di Primavera Waltz, Strauss; Mad Scene from Hamlet, Thomas.

March 4.—Stanley Hall. Violin recital, Miss Marie Hall. Symphonie Espagnole, Lalo; Chaconne, Bach; Aria, Tenaglia; Bourree, Handel; Menuett, Beethoven; and Gigue, De Angelis. Solo Pianist, Miss Louie Basche; Three Fantasiestucke, Schumann; Marche Militaire, Schubert-Tausig.

March 8.—Academy. Eighth symphony concert, last of Tenth Season, J. J. Goulet, conductor. Leonore Overture No. 3, Beethoven; Symphony No. 31, Mozart; Meditation, Herfurdt; Menuet des Petits Violons, Pessard; Overture Masaniello, Auber. Miss Marie Hall, violin—Andante and Finale of Concerto, Mendelssohn; Chaconne, Bach.

March 11.—Monument. Contralto Recital, Mme. Schumann-Heink. Aria from Mitrane, Rossi; Du bist die Ruh, Wohin, Wanderer, Schubert; Heimweh, Hugo Wolf; Drei Zigeuner, Liszt; Widmung, Schumann; Sapphic Ode, Brahms; Six Hungarian Gypsy Songs, Brahms; Prison Scene from Le Prophete, Meyerbeer. Josephine Hartmann, piano—Etude E Major, Chopin; Spinning Song, Wagner-Liszt, and accompaniment.

March 19.—Monument National. Ninth Annual concert, Solfeggi Classes of Monument National, Conductor J. J. Goulet. Sainte Cecile, Lefebvre: solos, Mlle. Celinie Marier, Ed. Lebel, E. Deslauriers. Resurrection, Georges Hue: solo, Mlle. Marier. Mort de Jeanne d'Arc, Bemberg: solo, Mlle. Evelina Aube. Anton Hekking, 'cello—Nocturne, Chopin; Berceuse, Godard; Arlequin, Popper; Andante Symphonique, d'Erlanger. Accompanist, Max Eisenberg.

March 25.—Karn Hall. Piano recital, Gertrude Peppercorn. Allemand, Gavotte and Musette, D'Albert; Intermezzo, op. 26, Des Abends, op. 12, Schumann; Study G minor, op. 57, Zarembski; Sonata B Minor, Liszt; Nocturne B Major, op. 62, Scherzo B Minor, Studies A flat, F Minor and F. Major, op. 10, Berceuse, Polonaise A flat, Chopin. Arthur Blight, baritone—I Love Thee, Zobeski; Prologue Pagliacci, Leoncavallo; Two Grenadiers, Wagner. Accompanist, Alice F. Evans.

March 29.—Douglas Church. Montreal Oratorio Society. Messiah, Handel: solos, Miss C. Barrie Dickson, Miss Helen Kirby Ferguson, Cecil James, Freeman Wright. Organ, Mr. Lynnwood Farnham, ; conductor, Mr. J. E. F. Martin.

April 2.—Stanley Hall. Piano recital, Josef Lhevinne. Moonlight Sonata, op. 27, No. 2, Beethoven; Presto, Mendelssohn; Toccata, Schumann; Ballade F Major, Nocturne F Minor, Etude, op. 25, No. 10, Polonaise, op. 53, Chopin; Soiree de Vienne, Liszt; Nocturne A Major, Grieg; Marche Mignonne, Poldini; Nocturne pour la Main Gauche, Scriabine; L'Alouette, Balakireff; Au Couvent, Borodine; En Route, Godard.

April 22.—Monument. Madame Donalda, soprano. Madame Seveilhac-Donalda—(a) Air d'Iphigenie, Gluck; (b) Ce Doux Martyr,Mozart; (c) My Mother Bids Me Bind My Hair, Haydn. Mr. Seveilhac—(a) Prologue de Pagliacci, Leoncavallo; (b) Adieux, Sydney C. Dalton. Madame Seveilhac-Donalda—(a) Nussbaum, Schumann; (b) Marie Liebeist Grun, Brahms. Mr. Arthur Rosenstein—(a) Waltz (C sharp minor) Chopin; (b) Prelude (left hand), Scriabine; (c) Waltz Brilliante, Arthur Rosenstein. Madame Seveilhac-Donalda—(a) Si J'Etais Jardinier, C. Chaminade; (b) Chanson des Baisers, Bemberg. M. Seveilhac—(a) Roi de Labore, Massenet; (b) Charite, Faure. Madame Seveilhac-Donalda—(a) At Dusk, Sydney

C. Dalton; (b) Only Thee, Sydney C. Dalton; (c) Witchery, Sydney C. Dalton; (d) The Year's at the Spring, Mrs. Beach; Duet from La Traviata: Mons. Seveilhac and Madame Donalda. In aid of Montreal General and Notre Dame Hospitals.

April 23.—Art Gallery. Miss Enid Martin, soprano. 1. Mr. Sydney Dalton—(a) Romance in F sharp, Schumann; (b) Arabesque in A flat, Leschetizky. 2. Miss Enid Martin—(a) The Breeze was Singing a Song, Sydney C. Dalton; (b) Separazione; (c) Devotion, Basil Marlo. Mr. Fellowes Hanson—(a) Avec Toi, Guy d'Hardelot; (b) Birds in the High Hall Garden, Arthur Somervell. 4. Miss Grace Clarke Murray—Polonaise in A, Wieniawski. 5. Miss Ethel Harvey—(a) Till I Wake; (b) The Temple Bells, Amy Woodforde-Finden. 6. Miss Martin and Mr. Hanson—Una Notte a Venezia, Lucantoni. 7. Mr. Sydney Dalton—Staccato Etude, Rubinstein. 8. Miss Enid Martin—Jewel Song (Faust), Gounod. 9. Mr. Fellowes Hanson—Serenade de Don Juan, Tschaikowsky. 10. Miss Grace Clarke Murray—Reverie, Vieuxtemps. 11. Miss Ethel Harvey—La Zingara, Donizetti. 12. Miss Enid Martin—(a) Berceuse (Paul et Virginie), Masse; (b) Perlen, Sinding; (c) Call Me Back, Denza.

April 24.—Art Gallery. Emile Taranto, violinist. Mme. D. Masson and Mons. Taranto—Sonata for Piano and Violin, Cesar Frank. Allegretto ben moderato. Allegro. Recitativa Fantasia. Allegretto poco mosso. Mons. Taranto—Concerto in A minor. Vieuxtemps. Mons. Saucier—Le Baiser Melodie, Goring Thomas. Mons. Taranto—Dedicated to Mons, Taranto, (a) Appasionata, Leroy; (b) Andante, Lalo; (c) Zephir, Hubay. Mons. Saucier—(a) Lotis Mistique, Schumann; (b) L'Improvisateur, Massenet. Mons. Taranto—Polonaise, Wieniawski.

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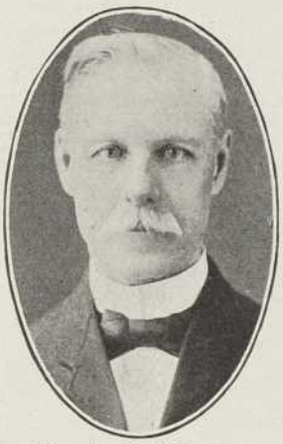

Mr. A. P. Willis

Beginning in a small way thirty years ago, the firm of Willis & Co., Ltd., has attained to-day not only the great volume of business which last winter caused its conversion into a limited company of one million dollars authorized capital, but, also, a favorable reputation, extending throughout the musical circles of two continents. In this process the name of "Willis" has become intimately interlaced with the history of the piano business in Canada.

Mr. A. P. Willis, the founder of the firm, is still its present head. Coming of a family of sterling Celtic descent, which, for some generations had been located in Nova Scotia and had contributed not a few to the famous "blue-nose" race of sturdy politicians and public men. Mr. Willis received a careful early education and was designed for the teaching profession, which he followed for six years in Pictou County with marked success. His training had equipped him, in addition to his natural qualities, with a self-possession and culture that speedily gained him the friendship of the best people of the community and made him a man of influence. Strong and hearty to-day as ever, he is still the life and soul of the business which he created. Though an extremely busy man, he is never too much engaged to chat pleasantly for a while on trade topics, or on books, art, and charitable and religious institutions, the latter of which are his chief "fad." He has seven sons, one of whom is a clergyman. He is a life governor of nearly every Protestant institution in Montreal, and a member of the Board of Governors of the Montreal Diocesan Theological College.

In his business career he has throughout been a strenuous fighter for broad principles and honest methods. He earned the gratitude of the entire piano trade of Canada by his courageous fight during nearly fifteen years, for the alteration of the Quebec Landlord Law, in so far as it accorded the right to the proprietor to seize the property on the premises of the tenant in default for rent, even when its actual owner was a merchant selling on the instalment plan and the transfer to the tenant had not been completed. He devoted a large part of his time to interviewing, canvassing and combatting Parliamentary Committees and the Legislature on this matter, until he became as well known in the lobbies at Quebec as any member of the house. Fifteen years ago there was scarcely a member of the legislative body but seemed to believe that a piano dealer had no rights before the community in respect of goods sold on the instalment plan. One by one they were converted by Mr. Willis, until, at the present time, the laws of Quebec in relation to the sale of goods by successive payments are in practically as good a position as in any other part of the Dominion. The cost to Mr. Willis was the outlay of much money and the expenditure of years of labor, some of it of a very unpleasant character; but he felt it to be a public duty in the interests of musicians, piano dealers, and the people in general. It is gratifying to be able to record that these services have been fully recognized by the trade in Canada. Mr. Willis himself is always willing to acknowledge the assistance he received from some of his confreres, notably Mr. Lindsay, who has been his faithful ally on such occasions.

In the conduct of his own business, Mr. Willis has laid down the principle that "tricks of the trade" shall be absolutely prohibited among

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Willis & Co., Ltd.

Mr. R. A. Willis

his staff. His instructions to salesmen are never to run down another company, but to exploit the views and principles of Willis & Co., Ltd., in the hope that they will be sufficient to induce the customer to forget all about the existence of competitors. He rarely speaks of any other business, except where it is necessary to speak in complimentary terms. Mr. J. F. Willis, a brother of the head of the firm, has charge of the business in the Maritime Provinces, with head office at Halifax, N.S. He has two sons who have been thoroughly trained in Montreal for their respective departments in the business.

Mr. A. P. Willis has three sons in the business, all of them at the head of departments. They are young men of good education in both languages of the province. Mr. Robert A. Willis is an accomplished musician, noted for his able execution on the instruments in the warerooms. He is, also, a persistent student of the practical construction of pianos and organs, and has frequently been credited by large manufacturers with valuable improvements suggested from the point of view of the executant, especially in the matter of tone effects and scales. Mr. W. D. Willis, another son, is an accountant, at the head of the mail order and country agency departments. He. also, is an important factor in the machinery of the enterprise. Yet another son, Mr. George H. Willis, though much younger, is steadily acquiring prominence in the business.

The shareholders and directorate of the newly-organized limited company, which has letters patent to carry on the manufacture and commerce of Pianos and Organs and a general Musical Business, are as follows: Mr. A. P. Willis, President; Mr. Robert A. Willis, Vice-President, Mr. W. D. Willis, Secretary; Mr. W. A. Willis, Treasurer; Mr. C. D. Patterson, Mr. George H. Willis, Mr. George L. Duncan, Mr. F. G. Sharpe and Mr. H. Delfosse

Willis & Co., Limited, represent in Central and Eastern Canada, many of the leading Canadian instruments, such as the Dominion Piano, the Newcombe Piano, the Dominion Organs, the Cecilian outside and inside players; the Cable Company, of Chicago; and as their great leader, the Knabe Piano. These latter instruments stand at the head of achievement in the piano-maker's art, and their high position in Canada is largely owing to the persevering campaign of the Willis house. The business of the firm amounts to about three hundred thousand dollars a year, all on a solid cash basis, purchases being paid for with spot cash. Willis & Co., Ltd., sell very few of what are known as the lower grade of Pianos, and claim that the general average of their prices and the quality of their goods are in advance of any other firm in Canada, while the volume of their business is also at the head. They dispose yearly of about two thousand pianos, featuring very largely the artistic makes. They have recently sold some of the finest Louis XV. and Louis XVI. designs of the Knabe Grand to Montreal purchasers, and their reputation is unexcelled among the aristocratic French and English families of the metropolis.

Mr. Willis and all his sons are life-long abstainers, and Mr. Willis is a strict disciplinarian both in family and commercial life. The firm has never discounted a note; they always hold them until due, and they never renew notes or paper of any kind. Thus the causes of the firm's remarkable success are not far to seek.

LAYTON BROS.

WERE brought up in the atmosphere of the piano business. For nearly seventy years their name has been identified with the manufacture and sale of Pianos. In 1837 the Layton Piano was first brought before the English public, and soon won for itself a distinguished place among the celebrated London makes. ROYAL HONOURS have been conferred upon Mr. P. E. Layton, senior partner of this firm, who is not only a certificated musician and a composer, but has taken his diploma for piano-forte tuning, and, in 1887, was presented with a tuning prize by H. R. H. the Princess Royal of England (late Empress Frederick of Germany).

The "Dominion March," which was published in 1898, and dedicated to Lord Strathcona, is the most popular of his compositions.

Layton Bros. have always been diligent students of the art of Piano construction, and owe their great success to perseverance, intellectual capacity and technical ability. The large and distinguished list of patrons names and book of testimonials recently issued by this firm are evidences of the great confidence bestowed in them by the public.

Mr. Philip E. Layton
Senior Partner

Layton Bros.' is one of the oldest piano firms in Montreal, and they carry on a very extensive business throughout the Dominion.

The celebrated Behr Bros.' pianos of New York, and the Karn Pianos, of Ontario, are their leaders.

Mr. H. A Layton
Junior Partner

The Behr Bros.' Pianos have been endorsed by Anton Rubenstein, Dr. Hans Von Bulow, Xaver Scharwenka, etc., etc. They have figured in the concerts of the New York Philharmonic Society, the Boston Symphony Orchestra, etc., and they are in use at the world famed hotel, Waldorf-Astoria, New York; the Imperial Conservatory of Music, St. Petersburg, Russia, etc., etc.

The Karn is essentially the Musician's Piano. Its tone is musical, its touch is firm and responsive; its durability is demonstrated by the fact that over twenty-five public institutions in the Province of Quebec alone have purchased many of these instruments.

The Karn Piano & Organ Co., is rated at $500.000, credit high. Branches: Ottawa; London, Ont.; Winnipeg; London, England; and Hamburg.

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L. J. RIVET

WHO, though one of the youngest, is one of the most experienced piano dealers in Montreal. He started his career in this business over a quarter of a century since; and has been in it for over 30 years. He has also been connected with the "musical movement" during all this period, having intimate recollections of the events of the remote days when concerts were given in the Mechanic's Hall and in the Crystal Palace, and has followed up the development of the art to the present time.

Mr. Rivet is a man of progress, having spent time and money to keep abreast of the times and his numerous trips abroad testify to this particular desire. A few years ago "The Music Trades, of New York, published a most interesting study from his pen on the piano manufacturing methods of the last thirty years, and only in use by agents for the odd methods former- and the Province of making sales in Montreal Quebec.

Like all practical business men, Mr. Rivet learned his trade by starting at the beginning of the ladder. He entered the repairing establishment of C. J. Craig, who was at that time, the foremost piano expert in Canada, as is well known by all the older generation of Montrealers. This was about 1877. Later, he entered the organ factory of Mitchell, another well known maker, where he developed his knowledge in this branch of the business. The piano having a most marked attraction for Mr. Rivet, however, he finally joined L. E. N. Pratte, with whom he remained for twenty years before going into business for himself. It was during his association with Mr. Pratte that L. J. Rivet became acquainted with the artistic community of this city, and formed the friendship of the best teachers and professionals. He is now giving all his time to the wholesale Piano trade. The Laffargue Piano Co., of New York, have entrusted him with the representation of their instruments in Canada, and the "RIVET" Piano is also fast becoming one of the instruments recognized as a favorite by the artists of Montreal.

Steamship tickets for all the great Transcontinental Lines can be had at Mr. Rivet's warerooms. This specialty is fast taking an important development, on account of the central situation of the establishment, and of the great experience acquired by Mr. Rivet through his numerous trips abroad, which enables him to give useful and valuable information to those who care to take advantage of it.

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Edmond Archambault

BORN St. Paul L'Ermite, 1872. Came to Montreal and started in the sheet music business in 1896, at present quarters, and in 1900 added pianos, organs and musical instruments. Imports large part of goods direct, and supplies music to nearly all the educational establishments of Province of Quebec. Rapid increase of business necessitated the taking in of two more flats to the store in 1904. The third floor is devoted to the purposes of a recital hall and studios. The firm carries an exceptionally large stock of printed music, and has the agency for several of best-known Canadian and American pianos.

Mr. Archambault himself has done much more for the art of music than simply to supply its immediate needs for his own profit. He is a devoted lover of music and a discriminating patron of musicians, and his aid is always at the disposal of deserving talent. The recitals which he has given and is continuing to give in his new hall are rapidly taking rank among the most interesting features of the local season. It is his aim to make the house of Archambault the artistic headquarters for the East End of Montreal in the same way as the greatest music houses of London and New York are the headquarters for art in those cities.

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CHAS. LAVALLEE

THE Lavallee Music House was founded in the year 1852, in St. Hyacinthe, by Mr. A. Lavallee, father of the present proprietor. About 1856 the business was moved to Montreal, on St. Gabriel Street. The only business done was repairing Musical Instruments. Mr. A. Lavallee, however, found time to make one hundred and fifty violins during the course of business. In the year 1869 the business was moved to present quarters, 35 St. Lambert Hill, cor. Fortification Lane, and shortly afterwards the firm name was changed to A. Lavallee & Son. A few years afterwards Chas. Lavallee took over the entire business under his name.

Mr. A. Lavallee died in the year 1903 at the age of eighty-seven years. He had been one of the pioneers of the music business in Montreal and enjoyed quite a reputation as a violin maker, taking first prize at the Provincial Exhibition in 1880, for the best violins and violas. The present proprietor, Mr. Chas. Lavallee was born in 1850, in Vercheres, came to Montreal about 1864, and entered the firm. He went to the front in the Fenian Raid, 1866, with the Victoria Rifle's Band. Has travelled for several years with American Companies, as a leader of the band, being himself a cornet player. In 1876 he went to Philadelphia with the famous Montreal City Band as leader. Has been, also, leader of the Victoria Rifles Band, at that time considered the best band in Montreal. Was solo cornetist with the old Philharmonic Society under Couture. Mr. Lavallee is a brother of Calixa Lavallee, the celebrated pianist and composer.

The premises at 35 St. Lambert Hill have been enlarged four times. Keeps an up-to-date stock of all kinds of musical instruments. Is agent for Besson & Cie, of London, Eng.; Pelisson, Blanchot & Cie, of Lyons, France; and J. W. York & Sons, of Grand Rapids, Mich. Mr. Lavallee is also President of the Montreal Musicians Protective Union, 406.

Casavant Bros.

The firm of Casavant Freres was founded in 1880 by J. C. and Samuel Casavant, its present head. These two brothers, the sons of Joseph Casavant, also an organ builder, are natives of St. Hyacinthe, P.Q. At the expiration of the apprenticeship in Canada, they went to France where they spent a year in the workshops of E. and J. Abbey, of Versailles, and then traveled all over Europe, visiting the best examples of organ construction.

The first organ built by the new firm was that of Notre Dame de Lourdes of Montreal. It was sufficiently successful to gain them very rapidly a large business throughout the Province. By 1885 they were able to secure the contract for the organ of Notre Dame Church, Montreal, the largest in Canada, particulars of which will be found elsewhere in this volume. With this work in view Mr. J. C. Casavant made a second tour of Europe, leaving in 1887. The organ was completed in 1891 and opened by Frederick Archer. It was not till 1896 that the Protestant Churches of Canada began to note the good work done by this Canadian Firm, but from then on the commissions for Protestant Churches multiplied rapidly. Other tours in Europe were undertaken in 1900 and 1905 in view of studying the latest development of organ building in the different countries, but especially in England.

Over 260 organs have been built by this firm, and to-day they have organs in every important town of Canada from Nova Scotia to Yukon. Their reputation has crossed the line, where they have placed several instruments, the most important being that of St. Frs. Xavier, in New York City. Among their best examples in Canada are the First Methodist, London, Ont., Brant Ave. Methodist, Brantford; St. James, Stratford; Church of the Redeemer, Toronto; Centenary, Hamilton; the Basilicas of Ottawa and Quebec; Centenary, St. John, N.B.; Trinity, St. John, N.B.; Zion, Winnipeg; Knox, Winnipeg; St. Paul's, Vancouver. A great number of Montreal Churches have organs erected by this firm, description of which will be found elsewhere. It has placed one organ in Dawson City, the first ever erected there. Among the noted foreign masters who played and commended the Casavant Organs are Frederick Archer, Alexander Guilmant, Edwin Lemare, Clarence Eddy.

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HISTORICAL SKETCH OF ONE OF THE OLDEST PIANO ESTABLISHMENTS IN CANADA.

NEARLY thirty-five years ago when the manufacture of Canadian pianofortes was in its infancy, Mr. Octavius Newcombe severed his connection with the firm of Mason, Risch & Newcombe, with which he was connected, and commenced the manufacture of pianos on his own account. The firm was known as Octavius Newcombe & Company, and with the experience gained by experiments previously made in piano building in the United States and foreign countries, this firm was able from the very first to build a piano of such high character that it was at once favorably received by the profession and the public. The aim of the Newcombe Company from its inception to the present day has been to build an instrument of the highest standard of excellence.

The first public recognition of the superiority of the Newcombe pianos was gained at the World's Industrial and Cotton Centennial Exposition held in New Orleans, in 1884 and 1885.

The next triumph was the award of a medal and diploma at the Colonial and Indian Exhibition, in London, in 1886, when Mr. Newcombe was granted a personal interview with Sir Arthur Sullivan, who personally selected for our late Majesty, the Queen of England, a Newcombe Grand Piano. This instrument was delivered in the Windsor Castle and placed in the Queen's audience chamber, and under date of 30th of December, 1886, Sir Henry Ponsonby wrote that her Majesty, the Queen, was very much pleased with the Newcombe Grand Pianoforte. Mr. James Dage, a composer, pronounced this Piano the gem of the London Exhibition.

In 1893 the Newcombe Pianos were exhibited at the World's Fair, in Chicago, and the result of the verdict of the six jurors who examined musical instruments was the award of a medal and diploma setting forth the high order of excellence of these instruments.

The crowning public triumph of the Newcombe Pianos was at the exposition recently held in Paris, France, where over three hundred Piano manufacturers exhibited their instruments and the Newcombe Piano was awarded the Gold Medal.

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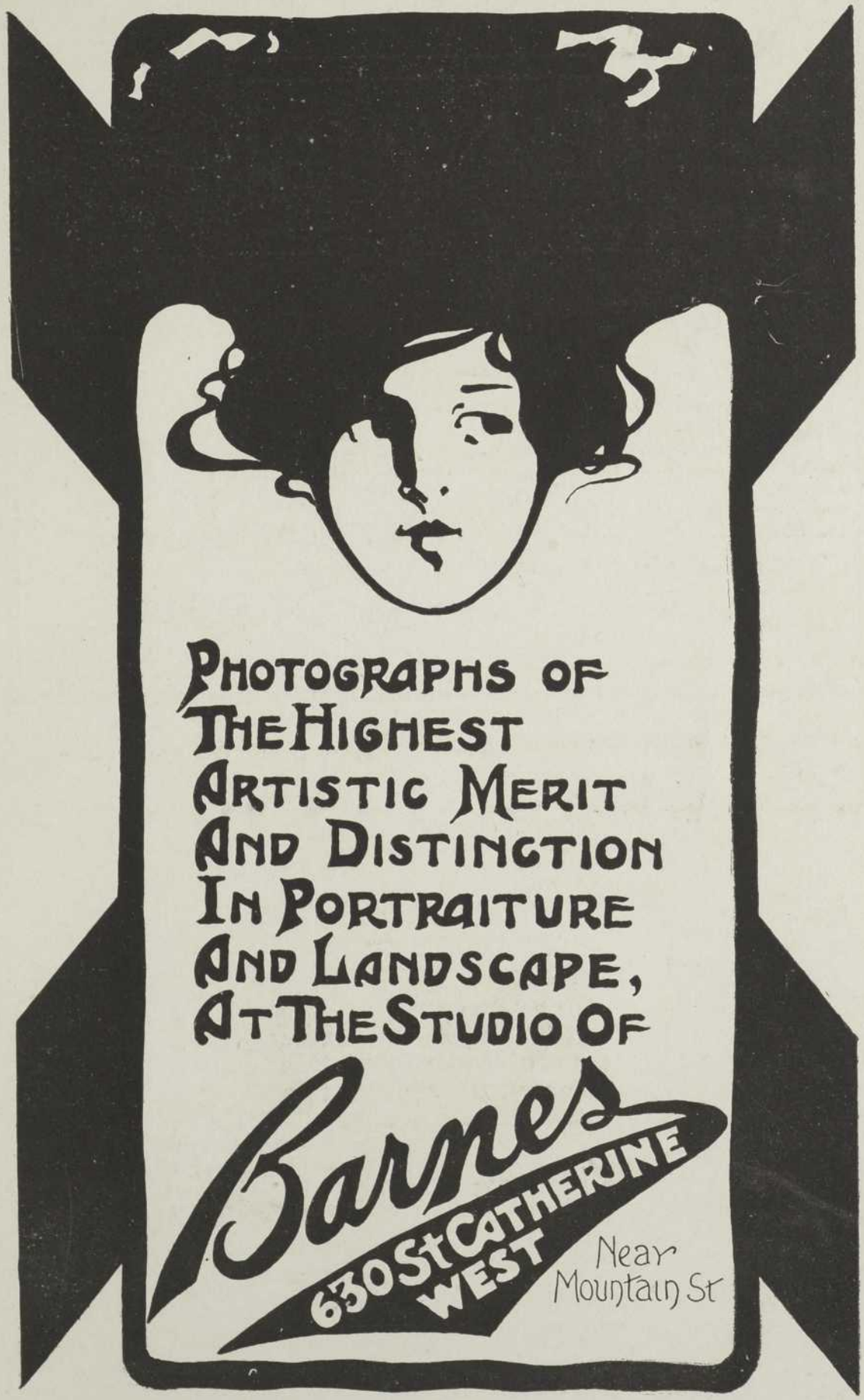

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