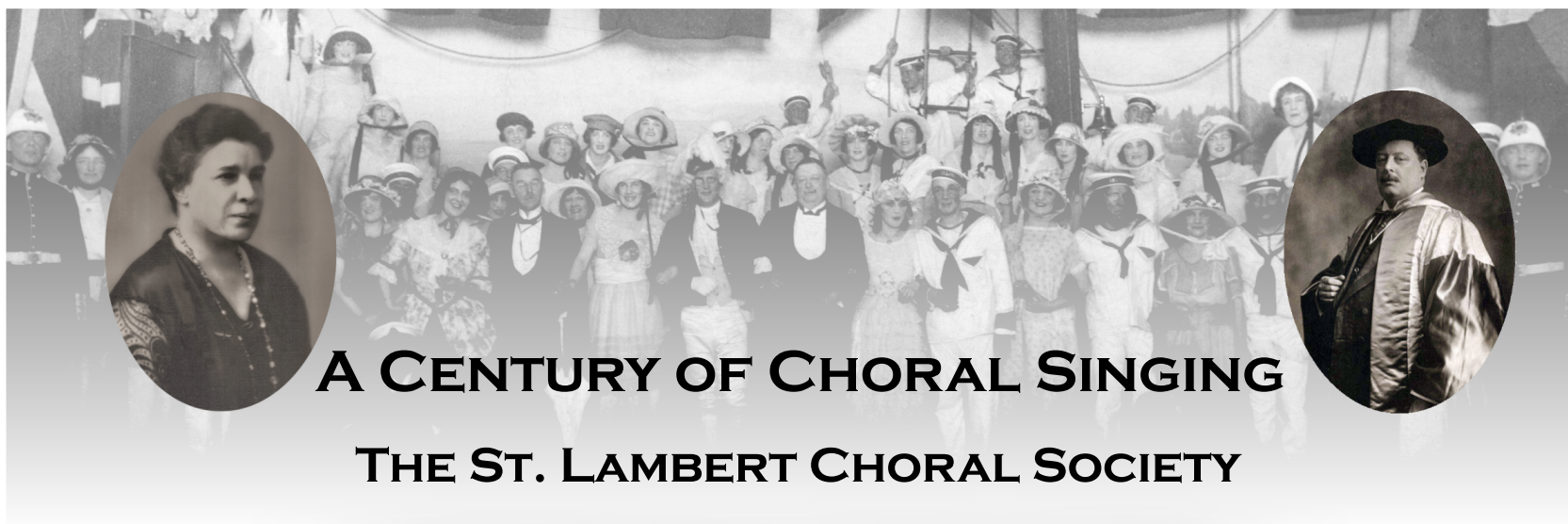




A CENTURY OF CHORAL SINGING

THE ST. LAMBERT CHORAL SOCIETY

Denyse Lemay

translated and adapted into English by Karen Marginson



Layout and digitization of photos and documents: Christian Barrette

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- Mrs. Bertha Belasco Burland. Source: Société d'histoire Mouillepiéd
- Dr Percival J. Illsley. Source: Royal Canadian College of Organists Fonds, Wilfrid Laurier University Archives
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Denyse Lemay

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Dedicated to the memory of Karin David, who died July 23, 2017

A St. Lambert Choral Society member from 1984 to 2010

She served as President of the Board of Directors from 1997 to 2001 and 2003 to 2007

She was an exemplary figure, always at the service of choir members, a valuable collaborator with the Musical Director and a creative and successful fundraiser.

And to Genevieve Sarda

Choir member since 2010

President of the Board of Directors since 2012

She was tasked with bringing the choir to its 100th anniversary and in this she ably succeeded

Thanks

The author graciously wishes to thank those who contributed to this work.

Molly Maguire, choir member and Secretary to the Board, who undertook the task of organizing the choir's archives, assembling the programmes, newspaper articles and other historical documents that served as the primary research source for this history.

Yves Guillet, board member of the Mouillepie Historical Society¹, who assisted the author in consulting the Society's archives on the musical life of St. Lambert and other relevant historical facts in the Society's files.

Yves Guillet, along with fellow Mouillepie board member Therese Corbeil and Claude Fougere, ex-journalist from Radio-Canada, were attentive readers, giving helpful comments at various stages during the writing of this history.

The following people granted me interviews: choristers Benedicte Berube, Betty-Jo Christiani, David Christiani, Karin David, Mary Linard, Charles Poulton and Genevieve Sarda, faithful subscriber Mary Cyr and Musical Director Xavier Brossard-Menard.

Christian Barrette digitized the archival documents.

Karen Marginson translated and adapted the text for this English version.

Fiona Darbyshire carried out final document proofreading.

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Introduction

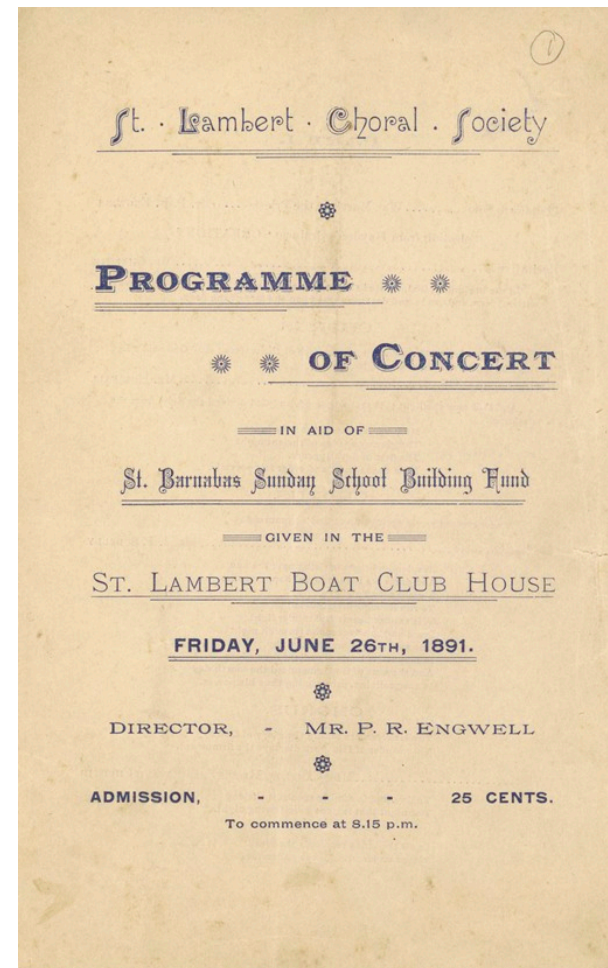
This year the St. Lambert Choral Society celebrates the 100th anniversary of its incorporation in 1919. The oldest active amateur choir in Quebec, it would also be the second oldest choral still active² in Canada, after the Toronto Mendelssohn Choir (1894).

The choral society owes its longevity to many things. High on the list would be a consistently high standard of performance, as well as artistic choices that mirrored the musical tastes of the day and enriched the musical life of St. Lambert's citizens. Equally important is the dedicated engagement of individuals who, over the years, donated their time and talent as choristers, directors, board members, subscribers and sponsors. This personal engagement is something that we will highlight in this centenary history of the St. Lambert Choral Society (SLCS).

Four distinct historical periods emerge from the records: early beginnings from 1891 to 1918; a period between 1919 and 1965 when the repertoire was dedicated to light opera; a transition period from 1966 to 1977 and, finally, a lengthy period of growth and experimentation under the baton of a single choral director, David Christiani, between 1978 and

2015. We examine some of the reasons the choir has survived so long in St. Lambert and take a look at the current period, which is still unfolding under the directorship of Xavier Brossard-Menard.

At the end of the digital version of this history, we have created a "Table of Concerts" listing all the concerts chronologically from the beginning, including musical directors, venues and ensembles that accompanied the choir, as well as guest conductors, choirs, soloists and instrumentalists. From this the reader can see, at a glance, the evolution of the SLCS repertoire and the links it forged over the years within the music community.



First page of the June 26th, 1891, concert of the St. Lambert Choral Society
Source: *Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert*

The St. Lambert Choral Society as it exists today was incorporated in 1919 but these earlier years provided the foundation upon which everything else was built. The very first St. Lambert Choral Society (SLCS) was created in 1891 to perform concerts of classical and contemporary music in the small municipality of St. Lambert. A predominantly English river town on the shores of the St. Lawrence³, St. Lambert began early in the tradition of volunteer clubs and societies. The St. Lambert Boating Club was created in 1890, the Horticultural Society in 1894, the St. Lambert Literary Society in the early 1900s and the Tuesday Musical Club in 1907, followed by the St. Lambert Amateur Operatic Society in 1919. The St. Lambert Choral Society was one of the earliest of these societies.

From its inception, the Choral Society was an integral part of the growing community of St. Lambert. Their concerts raised money to build churches and schools and to support the work of the Red Cross and other volunteer organisations. By 1913, the SLCS gradually

gave way to another choral group that increasingly dedicated itself to performing operettas. This first group and its successor were the beginnings of the St. Lambert Amateur Operatic Society. All these early choral groups are notable for establishing the tradition of generously giving back to the community. Philanthropy remained a prominent feature of the choir throughout its history.

Early Concerts

For twenty-two years, between 1891 and 1913, a group of singers performed together under the name St. Lambert Choral Society (SLCS). They performed cantatas and oratorios, as well as works by contemporary composers, mostly choral works with occasional instrumental accompaniment but without sets, costumes or any form of decor.

In its first concert, held on the evening of June 26, 1891, at the St. Lambert Boat Club House, under the direction of Mr. P.R. Engwell⁴, the choir sang extracts

from Haydn's oratorio "The Creation," as well as a choral work by P.R. Engwell himself, entitled "Comrades In Arms." They sang popular choral pieces from the period: Michael Watson's "Thy Sentinel Am I," Arthur Sullivan's "The Lost Chord," G.A. Barker's "The White Squall," "The Mountain Shepherds" (composer unknown) and Frederic Abel's "Oh Skylark for thy Wing." A ticket cost 25 cents and, as was the custom in Commonwealth countries, the concert ended with everyone standing to sing "God Save the Queen" (Queen Victoria). The money collected went towards a fund for the construction of St. Barnabas Sunday School.

On January 29, 1892, under the direction of P.R. Engwell, the choir sang a varied program at the Boat Club House⁵. The profits of a concert in June 1893 went toward a fund for the construction of the Anglican and Presbyterian churches in St. Lambert. The St. Lambert Choral Society sang at Academy Hall⁶ in 1903 and again in 1904, this time under the direction of Mr. J.T.R. Hicks⁷.

Mr. J.T.R. Hicks

Freshly arrived from England at the beginning of the 20th century, Mr. Hicks was interested in the promotion of music. In 1905, he founded a brass band, the St. Lambert Band, that often played at

the bandstand in Gordon Park. He directed the Choral Society in 1903, 1904 and 1907⁸ and the Junior Choir of the Tuesday Musical Club from 1907 to 1924⁹. His son, Ivor, followed in his footsteps, singing in several operettas in subsequent years.

Although still a relatively young choir, on February 1, 1907, the St. Lambert Choral Society participated in the music section of a competition held in Ottawa between January 28 and February 2, 1907, sponsored by the Governor-General of Canada, Lord Grey.

The week-long competition brought together representatives from major Canadian cities. The St. Lambert Choral Society was the sole choir to represent the region of Montreal. At the time, the choir had about 51 singers, judging from photos in the programme and at the event¹⁰. Mrs. Belasco Burland provided piano accompaniment for a presentation of the cantata "The May Queen," under the direction of Mr. Hicks¹¹. The music trophy was won by the Symphony Orchestra of Quebec¹². Later the same year, at the Town Hall, Mr. Hicks directed a reprise of "The May Queen" with Mrs. Belasco Burland accompanying the choir.¹³ The SLCS became less active after 1913, as the Tuesday Musical Club gradually began to occupy first place in the musical life of St. Lambert.



Mrs. Bertha Belasco Burland, 1873-1936.
Source: *Société d'histoire Mouillepiéd*

The Tuesday Musical Club (1906-1964)

Founded in 1906 by the talented pianist Mrs. Bertha Belasco Burland, the members of the Tuesday Musical Club (TMC) performed sacred, instrumental and classical concerts. The club rarely presented sung works. Between 1910 and 1931, concerts took place at the Town Hall, then situated on the square facing Taylor's department store. After that, until 1945, concerts were held at St. Lambert High School, today St. Lambert Elementary¹⁴. Concert proceeds went to different causes, often scholarships for younger members of the TMC to study music at McGill University or donations to the Red Cross. In 1906, the TMC had sixteen members. By October 1913, it numbered one hundred and, in 1931, it boasted close to two hundred members¹⁵. Men were admitted, by invitation of the ladies only, after 1916¹⁶. From its creation, the TMC founded the Junior Choral Society. In 1919, the TMC gave birth to the St. Lambert Amateur Operatic Society.

A group of singers within the Tuesday Musical Club was particularly interested in performing operettas. They produced "Sylvia" in 1912 and "Bulbul" in 1913¹⁷. In 1916, after the grand success of their performance of "A Nautical Knot" by William Rhys-Her-



. Lambert Choral Society Montreal was represented in the competition for the Governor -- General's trophy by the St. Lambert Choral Society, an organization which indicates the enterprise of the suburb across the river. The Society is constituted as follows:—
 Conductor, Mr. J. T. R. Hicks; secretary, Mr. Richard Patton; organist, Miss Peck; pianist, Mrs. Belasco Burland. Soloists—Soprano Miss Dorothy Locke; contralto, Miss Ridgedale; tenor, Mr. Percy Webster; bass, Mr. Richard Patton. Sopranos—Mrs. Corner, Miss Myrtle Corner, Miss Dick, Mrs. Grose, Miss Locke, Mrs. Kastner, Miss Christie, Mrs. Crawford, Mrs. Hicks, Mrs. Cooper, Mrs. Orehard, Mrs. Goodchild, Miss Miller, Miss Bogan, Miss Bragg, Miss Varney, Mrs. Lamontagne, Miss Lamontagne, Miss Horsfall, Mr. Hanan, Miss Johnstone. Contraltos—Miss Grose, Miss Ridgedale, Miss Finch, Miss Kydd, Miss Miller, Miss Goodchild, Mrs. Horsfall, Mrs. Walker. Tenors—Mr. Webster, Mr. Dick, Mr. Dawson, Mr. Hawthorne, Mr. Cooper, Mr. Orchard. Basses—Mr. Braithe, Mr. Milner, Mr. Bragg, Mr. Bourne, Mr. Horsfall, Mr. Brown, Mr. Lucas, Mr. Buchanan, Mr. Patton.

—Flashlight by "Illustrated Witness" photographer

Source: Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert



Source: Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert

COMPETING COMPANIES	
1st BATT. NYLD. REGIMENT, CHURCH LADS' BRIGADE (Musical)	ST. JOHN'S, NYLD.
ST. MARY'S DRAMATIC CLASS (Theatrical)	HALIFAX.
QUEBEC SYMPHONY SOCIETY (Musical)	QUEBEC.
UNIVERSITY DRAMATIC CLUB (Theatrical)	MONTREAL.
ST. LAMBERT CHORAL SOCIETY (Musical)	MONTREAL.
D. F. P. MINSTRELS (Musical)	OTTAWA.
GRINGOIRE (Theatrical)	OTTAWA.
MARGARET EATON SCHOOL OF LITERATURE AND EXPRESSION (Theatrical)	TORONTO.
GARRICK CLUB (Theatrical)	HAMILTON.
WINNIPEG DRAMATIC CLUB	WINNIPEG.

Programme of Performances for the Week.	
MONDAY	Ottawa, Minstrel Performance. Ottawa, "Gringoire."
TUESDAY	Quebec, Symphony Concert. Halifax, "Captain Swift."
THURSDAY	Hamilton, "The Deacon" and "Kitty Clive." St. John's Boys' Brigade Band.
FRIDAY	St. Lambert Choral Society. Toronto, "She Stoops to Conquer."
SATURDAY	Winnipeg, "The Release of Allan Danvers." Montreal, "Arms and the Man."

ST. LAMBERT CHORAL SOCIETY, MONTREAL.	
Cantata: "The May Queen."	
By STERNDAL BECKETT	
Conductor	Mr. J. T. R. HICKS.
Organist	Miss PECK.
Secretary	Mr. RICHARD PATTON.
Pianist	Mrs. BELASCO BURLAND.
Soloists.	
Soprano	Miss DOROTHY LOCKE.
Tenor	Mr. PERCY WEBSTER.
Contralto	Miss RIDGDAL.
Bass	Mr. RICHARD PATTON.

Sopranos:		
Mrs. COMER	Mrs. LAMONTAGNE	Miss RIDGDAL
Miss COMER	Miss LAMONTAGNE	Miss FINCH
Miss MYRTLE COMER	Miss HORSFALL	Miss KYDD
Mrs. GROSE	Miss DIX	Miss MILLER
Miss LOCKE	Mrs. PALLISTER	Miss GOODCHILD
Mrs. KASTNER	Mrs. BUCHANAN	Mrs. HORSFALL
	Miss JOHNSTONE	Mrs. WALKER
Tenors:		
Miss CHELSTE	Mr. WEBSTER	Mr. BRATHWAITE
Mrs. CRAWFORD	Mr. DIX	Mr. MILNER
Mrs. HICKS	Mr. DAWSON	Mr. BRAGG
Mrs. COOPER	Mr. HAWTHORNE	Mr. BOURNE
Mrs. ORCHARD	Mr. ANDERSON	Mr. HORSFALL
Mrs. GOODCHILD	Mr. COOPER	Mr. BROWN
Miss MILLER	Mr. ORCHARD	Mr. LUCAS
Miss BOGAN		
Alto:		
Miss BRAGG		Mr. BUCHANAN
Miss VARNET	Miss GROSE	Mr. PATTON

bert with lyrics by Maud Elizabeth Inch¹⁸, under the direction of J.T.R. Hicks, they decided to make operettas a regular part of their repertoire¹⁹.

The first meeting of the newly-created Choral Committee of the St. Lambert Tuesday Musical Club took place on October 23, 1916²⁰. Seven people were present. They decided to present selections from "Faust" at their next musical evening on December 8 at the Town Hall. An arrangement was made with St. Barnabas Anglican Church to host rehearsals on Monday evenings and Dr. Percival Illsley was chosen as musical director. Four rehearsals were held between October 30 and December 8. The choir at that time consisted of fifty-two singers. On the programme of April 20, 1917, at St. Michael Hall was "The Chimes of Normandy" (*Les cloches de Corneville*) by Robert Planquette, with lyrics by Louis Clairville and Charles Gabet²¹. In their 1917-1918 season, they presented two of Gilbert and Sullivan's²² comic operas, "Trial by Jury" and "The Mikado"; later in 1918, they reprised "The Mikado"²³. After attending a rehearsal, the editor of the *South Shore News* wrote an article praising the choir and inviting the entire South Shore community to attend the concert.²⁴ In 1920, a production of "The Gondoliers," sponsored by the Canadian Army, was performed at His Majesty's Theatre in Montreal, under the direction of Dr. Percival Illsley. Performances were

presented both in Montreal West and at Victoria Hall in Westmount, as well as in St. Lambert.

St. Lambert Amateur Operatic Society

In 1919, the Tuesday Musical Club choral singers formed a new society, the St. Lambert Amateur Operatic Society (SLAOS), with the blessing of the Tuesday Musical Club²⁵. The overall goals of this new society were the same as those of the Tuesday Musical Club: to promote music in St. Lambert, to encourage young, local talent and to support charitable works in the town. In its first five years, the SLAOS raised more than \$10,000 for various causes²⁶. To measure the relative value of this, we should note that the population of St. Lambert in 1921 was just 3,890 souls and 6,075 in 1931²⁷.

Early St. Lambert

After the opening of the Victoria Bridge in 1859, the municipality of St. Lambert quickly expanded to become a village in 1892 and a town a mere six years later, in 1898²⁸. From less than a thousand, its population tripled in the decade between 1881 and 1891 and tripled again in the following twenty years, between 1891 and 1911. In the twenty years between

the censuses of 1861 and 1881, the number of English residents in St. Lambert grew from 31.1% to 70.2%, while French residents declined from 66.5 % to 28%²⁹.

The census of 1901 counted 1,362 residents, of whom 56.4% originated from Great Britain and 43.2% were of French origin; 52.1% were Protestant and 46.4% were Catholic. Twenty years later, in 1921, there were 3,890 people living in the town. Travel between St. Lambert and the city of Montreal got easier. The Victoria Railway Bridge had initially been reserved for merchandise and mail transport but, by the early 1880s, a passenger train service was added to connect St. Lambert with the Grand Trunk Terminus in Point St. Charles, starting with five trains a day and growing to twenty a day by 1883. With the arrival of the electric streetcar in 1909, for almost fifty years until it was abandoned in 1956, St. Lambertans could get to McGill station in downtown Montreal in just under twenty minutes³⁰.

The choral life of St. Lambert mirrored the musical life of the province of the time. At the end of the 19th century, the French and English communities of Quebec had distinctly different musical traditions. Choirs and instrumental ensembles were popular in English-speaking communities, while the French showed a preference for solo singing and opera³¹. In Montreal,

the first high-calibre English choir was the Mendelssohn Choir,³² inaugurated in 1864. Unlike the French Catholic tradition, liturgical music had long been democratized in the English church, dating as far back as Luther and the 16th century. Sacred choral music was part of the St. Lambert Choral Society's repertoire from the very beginning and throughout its history.

In the late nineteenth century, English women were expected to be knowledgeable about classical music and to support religious and social activities³³. At McGill University, music education made its debut in 1884 and access to it was reserved exclusively for women until 1904. Musical and choral clubs and societies were created and run by women, with the goals of improving their members' knowledge of music while at the same time enriching the musical life of their community and supporting religious and social undertakings, such as musical studies and the construction of churches. The Quebec Ladies' Morning Musical Club in Quebec City, the Ladies' Morning Musical Club in Montreal and the Ladies' Musical Club of Sherbrooke were the products of an era when husbands occupied themselves with their careers, while wives occupied themselves with the arts and charitable work, organizing meetings and concerts at the mansions of the wealthy or in public halls. To this list, we can add the Tuesday Musical Club of St. Lambert, under the capable direction of Mrs. Belasco Burland.

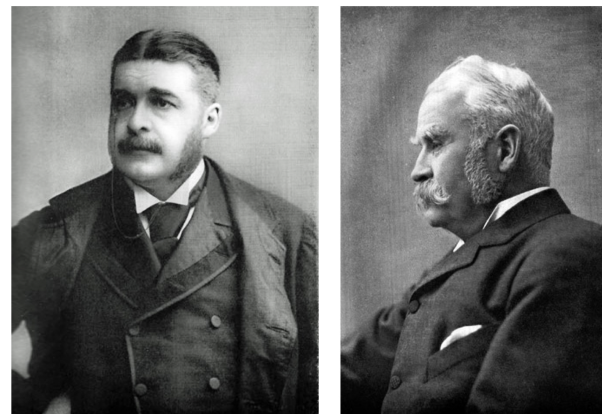
1919-1965

The Era of Light Opera

Between 1919 and 1965, the St. Lambert Choral Society really took root and found its place. It was officially incorporated under the Amusements Club Act of the province of Quebec, under the leadership of experienced musical directors, first under the name St. Lambert Amateur Operatic Society (SLAOS) in 1919, and then, dropping the word "amateur" from its name, it became the St. Lambert Operatic Society (SLOS) after 1954. The objectives remained the same: to make music better known, to promote local talent and to collect money for charitable works³⁴. The majority of choristers and audience members were English-speaking. For more than forty years, it produced an operetta every year, performed on two, three or four consecutive evenings, except during WWII, between 1942 and 1945. It earned a stellar reputation in the newspapers of the day. St. Lambert's citizens enthusiastically attended performances; through them, they had access to high-calibre performances and were able to see the Gilbert and Sullivan light operas that were so appreci-

ated by musical theatregoers in England, from whence came many of St. Lambert's inhabitants.

Gilbert & Sullivan were two 19th century Englishmen who collaborated for a significant part of their careers as librettist and composer respectively, creating fourteen of the most popular comic operas in the history of musical theatre³⁵. Their perennially popular works are still performed today throughout the English-speaking world.



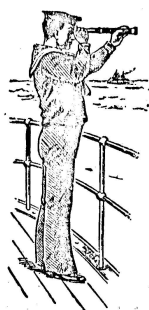
Sir William S. Gilbert, librettist, (to the right) et Sir Arthur Sullivan, composer (to the left)

Source: Wikimedias Commons

Sir Arthur Seymour Sullivan (1842-1900) showed an early talent for music, winning a scholarship to the Royal Academy of Music. As a classical composer, his orchestral symphonies and choral works, as well as his chamber music, are well-known. He composed several pieces for the marriage of the Prince of Wales, the future King Edward VII, with whom he became a close friend, and was knighted by Queen Victoria in 1883.

Sir William Schwenck Gilbert (1836-1911) had an eclectic career as a satirical writer before his association with Arthur S. Sullivan. He wrote comic ballads for a satirical review, as well as plays, short stories, theatre reviews and burlesques, inventing an absurdist style later known as his unique "topsy-turvy" style. He was knighted in 1908.

The two men worked together for twenty-six years, between 1875 and 1890. Based on Gilbert's clever libretti, their comic operas made gentle fun of the pillars of British society: the legal profession ("Trial by Jury"); the Royal Navy ("H.M.S. Pinafore"); the military ("The Pirates of Penzance"); the poets of the aesthetic movement ("Patience"); the peerage and the House of Lords ("Iolanthe"); the war between the sexes ("Princess Ida"); English bureaucracy ("The Mikado"); Victorian melodrama ("Ruddigore"), and class distinctions ("The Gondoliers"). Producer Richard D'Oyly Carte built the 1,300-seat Savoy Theatre to present



H.M.S. "Pinafore"

OR

The Lass that loved a Sailor

(GILBERT AND SULLIVAN)

PRESENTED BY

The St. Lambert Amateur Operatic Society

(By permission of R. D'OYLY CARTE)

Savoy Theatre, London

HIGH SCHOOL AUDITORIUM

ST. LAMBERT

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MARCH 7th

SATURDAY

MARCH 8th

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March 1924, "H.M.S. Pinafore" programme
Source: Société d'histoire Mouillepiep, Fonds d'archives Société chorale de Saint-Lambert



March 1924, the St. Lambert Amateur Operatic Society in "H.M.S. Pinafore", opera by Gilbert & Sullivan
Source: *Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert*

their operas, which thereafter became known as the Savoy operas. He also founded the d'Oyly Carte Opera company, which promoted and performed their works for over a century.

The comic operas of Gilbert and Sullivan formed a significant part of the St. Lambert Amateur Operatic Society's repertoire for close to forty-five years. On November 16, 1936, the society adopted this resolution: "to commemorate the 100th anniversary of the birth of William S. Gilbert (November 18, 1836) in London, the members of the chorale wish to express their admiration and appreciation of Sir Gilbert's satires which, together with the music of his collaborator, Arthur Sullivan, have created an artistic heritage recognized world-wide"³⁶.

Musical Directors

Between 1919 and 1965, four musical directors led the St. Lambert Amateur Operatic Society, later the St. Lambert Operatic Society. Often, these musical directors had flourishing careers outside St. Lambert. Here is a brief sketch of three of them.



Dr. Percival J. Illsley, 1865-1924.

Source: Royal Canadian College of Organists Fonds, Wilfrid Laurier University Archives

Percival J. Illsley: A First-Class Musical Director

Born in England in 1865, Illsley directed several parish choirs and was a church organist. Arriving in Canada in the early 1890s, he joined the teaching staff of the McGill Music Conservatory, where he taught organ, piano and music theory from 1904 to 1908. He obtained two doctorates in Music and composed numerous cantatas and hymns. He was the President of the Canadian College of Organists (1920-1922), choirmaster at St. George's Anglican

URDAY, SEPTEMBER 7, 1963

Couple Return to England

Friends Provide Singing Farewell

It was more than an ordinary farewell when Mr. and Mrs. Harry Norris sailed out of the harbor yesterday for England and left behind them scores of friends and 34 years of a Gilbert and Sullivan career here which made them well-known to many Montrealers.

It was a singing farewell provided by as many members of the Montreal West Operatic Society as could leave work in time for the morning sailing of the *Franconia*.

They gathered around a piano brought out on the deck and launched into highlights from "HMS Pinafore," the last Norris production this year with the operatic group. Harry conducted, as usual, but this time he was leaning on the

By LAUREN HICKS

piano and wearing tweeds instead of standing before a stage, baton in hand, wearing white tie and tails.

The sun shone brilliantly through a blue sky and the "Captain of the Pinafore" sang his part through several short blasts from the orange funnel.

Phyllis Evans was there as "Buttercup"; so were Fred Sheward "Sir Joseph Porter," Catherine Lochhead "Here," Evelyn Maxwell "Josephine," Bill Howieson "Ralph Rackshaw" and Colin McMichael "Captain Corporan" and many other friends.

The Norrises are returning to their homeland and plan to live in Dorset "so we can be near our son, Peter," Doris Norris said. Although

they were looking forward to starting their new life ahead, it was with a great deal of nostalgia that they left their friends. Especially Kathleen Tate.

"Kathleen and I have been friends for 43 years. We studied at the Royal Academy of Music in London and then came to Montreal together. We've been together ever since."

Both Harry and Doris were formerly with the D'Oyly Carte Opera Company before coming to Canada. He became director of the company in 1919 and Doris joined in 1923. They were married in 1929 and soon after coming to Montreal became busy with Gilbert and Sullivan here. They directed the Montreal West Operatic Society since its inception in 1939.



Harry and Doris Norris wave from upper deck to the many friends who boarded the *Franconia* to give them a sendoff as they left Canada to be near their son in England, after 34 years in Montreal.

Harry et Doris Harris waving friends from Montreal off the *Franconia* taking them back to England.

Source: *The Montreal Star*, septembre 7, 1963, Source: Société d'histoire Mouillepiéd

Church in Montreal and Director of the St. Lambert Amateur Operatic Society until his death in 1924.

Harry and Doris Norris: Former members of the D'Oyly Carte Opera Company

Harry and Doris Norris arrived in St. Lambert from England in 1931, bringing to the St. Lambert Amateur Operatic Society their experience and first-hand knowledge of Gilbert and Sullivan operas, which they acquired as members of the D'Oyly Carte Opera Company. Harry was Musical Director of the SLAOS from 1931 to 1941, when operations ceased due to the war, while Doris was sole producer from 1931 to 1935. They both directed and produced in the years between 1936 and 1941. In 1939, Harry and Doris helped found the Montreal West Operatic Society, which continues to sing the comic operas of Gilbert and Sullivan today³⁷.

Performances

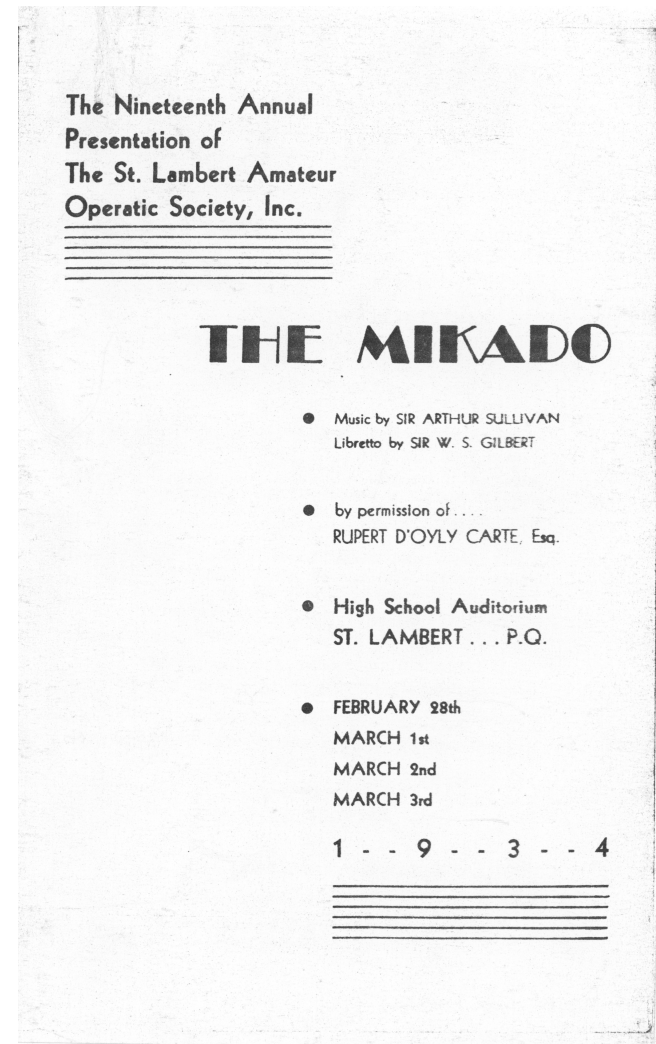
Opera performances generally took place over three or four consecutive evenings, either in the spring (February, March or April) or winter (November or December). After 1956, performances were presented over two evenings only. Rehearsals began about six to eight weeks before the performance, three evenings a

week, increasing to four as the performance dates got closer³⁸. An all-day dress rehearsal was held the week before the performance. Public performances were given first in St. Lambert and then repeated in Montreal, where they were sponsored by the Westward Rotary Club of Montreal.

In the beginning, choristers made their own costumes, enlisting the help of family members. Later, costumes were rented from Ponton or Malibar costume shops in Montreal. Sets were built by volunteers. Eventually, the choir was able to borrow sets and costumes from several other companies in Montreal that were also producing Gilbert and Sullivan operas: the choir of St. Paul's of Lachine, Hudson Operatic, Montreal West Operatic, the McGill Group and the Loyola Group.

Choir Membership

To join the choir, you had to be sponsored by a choir member and pass an audition with the musical director³⁹. Until 1947, the choir stood at about forty members; between 1948 and 1964, it was more like sixty; by the late 1960s it was close to seventy.



March 1934, programme of "The Mikado"

Source: *Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert*



March 1934, the St. Lambert Amateur Operatic Society in "The Mikado", operetta by Gilbert & Sullivan
Source: *Société d'histoire Mouillepiep, Fonds d'archives Société chorale de Saint-Lambert*

Mrs. Gladys Snelgrove: A dedicated member for forty years

Gladys Snelgrove was admitted to the St. Lambert Amateur Operatic Society in 1924, after passing her audition with music director Percival Illsley. She sang for the first time with the chorale in "H.M.S. Pinafore." After 1958, her name no longer appears in programmes as a singer. She became the choir's treasurer in 1949 and remained so until 1974, fifty years after she first joined the choir. She died in 1995; an "In Memorium" notice appeared in the 1995-1996 season programme.

Mrs. Sheila Hicks: A talented singer and set designer

Wife of Ivor Hicks and daughter-in-law of J.T.R. Hicks, one of the earliest musical directors of the St. Lambert Choral Society, Sheila (née Jackson) Hicks joined the choir in 1917 and was a leading soprano until 1934. She became a stage director during the 1940s and was invited back to supervise the staging for the April 1978 concert, "Sing for Spring", consisting of selections of celebrated Gilbert & Sullivan operas⁴⁰. In 1948, the *Courrier du Sud* wrote this glowing review of her staging of "The Gondoliers":

"The guiding light that made the entire production glow so satisfactorily came from the Stage Director, Mrs. Sheila Hicks. The large cast caught the spirit of the opera from Sheila and became real Troupers. Mrs. Hicks' work was evident in every whimsical piece of stage "business", in every concerted action, in the smoothly-done exits, entrances and pleasant stage groupings. Her handling of the brilliant choral dance "Cachucca" was a revelation and she added new touches of humour to such tuneful favorites as "Regular Royal Queen", "No Possible Doubt Whatever" and "In a Contemplative Fashion".

The 1930s saw the arrival of a number of new members and some fluctuations in performances. A newspaper of the day noted that the production of "Mountebanks" (1930) was pretty good but less captivating than usual, noting the presence of a number of young talents, more in the principal roles than in the choral pieces⁴¹. In 1939, nearly 90% of the choir members left to make room for younger choristers⁴². Eight or nine of the new arrivals had to immediately take over principal roles, which reviewers noted resulted in a weaker performance by the choir⁴³.



1935, the St. Lambert Amateur Operatic Society in *Les cloches de Corneville*, operetta by Robert Planquette and Louis Clairville-Charles Gabet.

Source: *Société d'histoire Mouillepiep*, Fonds d'archives Société chorale de Saint-Lambert

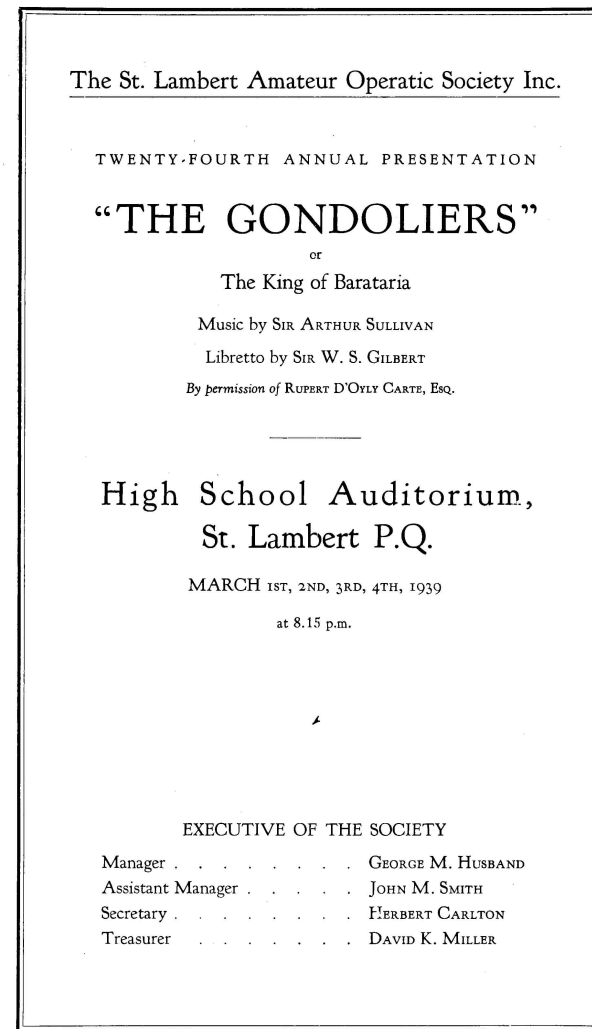
Concert Venues

At the beginning of the 1920s, the St. Lambert Amateur Operatic Society sang at St. Michael's Academy Hall on Lorne Avenue and the St. Lambert Town Hall, opposite Taylor's department store and facing the park. Later, the majority of concerts took place at St. Lambert High School auditorium on Green Street, now called St. Lambert Elementary School and, occasionally, at St. Barnabas Anglican Church on Lorne Avenue.

Outside St. Lambert, the choir sang regularly at Victoria Hall in Westmount and at Montreal West Town Hall and occasionally at St. Paul's Church of Lachine. In 1920 and again in 1949, it held productions at His Majesty's Theatre in Montreal. In 1921, they sang at Théâtre St-Denis. In 1952 and 1953, the choir participated in the Montreal Festivals annual arts festival and gave concerts at the Mount Royal Chalet.

Finances

As we can see from production stills, the operas were sumptuous productions; sets, costumes and props were elaborate and changed from one opera to the next.



March 1939, "The Gondoliers" programme

Source: *Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert*



March 1939, the St. Lambert Amateur Operatic Society in "The Gondoliers", opera by Gilbert & Sullivan
Source: *Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert*

Some money came from programme ads for various Montreal businesses; Malabar's costume shop, Montreal & Southern Counties Railway, Willis & Co. Pianos and Northern Electric, among others.

During the 1930s, the St. Lambert Amateur Operatic Society had a few economic ups and downs that had repercussions at various levels. In *Sixty years of Song: 1919-1979*, the authors mention that on two occasions, in 1933 and in 1935, the audits of the choir's financial statements revealed fraudulent activity which resulted, at least once, in 1933, in the fraudster being forced to reimburse the money and get out!

Following the first incident, in September 1934, the SLAOS Charter and Rules were suspended. The management of the choir was put into the hands of a committee tasked with revising them; in March, 1936, a new version was adopted. At the Annual Assembly in June 1940, the new Charter and rules of 1936 were annulled. The composition of the Committee was modified: there was now a President, a Secretary, a Treasurer and six additional people⁴⁴. The documents from this period don't explain the reasons for these changes but, at the very least, we can say that the 1930s were a difficult period for the choir, not only on the financial and administrative fronts, but also with the recruitment of new choristers. This appears to have had consequences, temporarily, on the quality of the concerts.

THE ST. LAMBERT AMATEUR OPERATIC SOCIETY

I N C O R P O R A T E D

w e l c o m e s y o u t o i t s

"THE PIRATES OF PENZANCE"

OR

"THE SLAVE OF DUTY"

Music by SIR ARTHUR SULLIVAN

Libretto by SIR W. S. GILBERT

▽

ST. LAMBERT

HIGH SCHOOL AUDITORIUM

ST. LAMBERT, P.Q.

MARCH 26th, 27th, 28th, 29th, 1941

March 1941, "The Pirates of Penzance" programme
Source: *Société d'histoire Mouillepie*, Fonds d'archives Société
chorale de Saint-Lambert

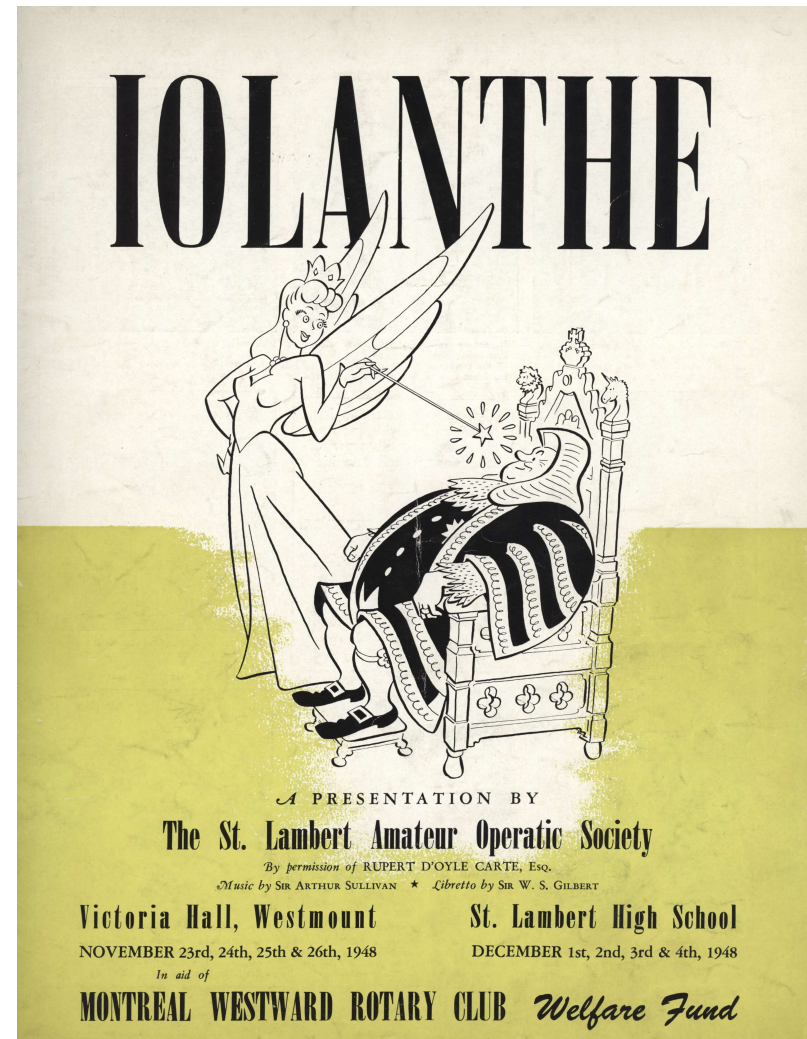


March 1941, the St. Lambert Amateur Operatic Society in "The Pirates of Penzance", opera by Gilbert & Sullivan
Source: *Société d'histoire Mouillepiep, Fonds d'archives Société chorale de Saint-Lambert*

Beginning in 1948, the concert programmes tell us what financial support the choir received. In 1948-49, financial support came from the Westward Rotary Club of Montreal and St. Lambert High School. In 1950-51, the Lions Club of St. Lambert contributed. In the early 1950s, advertisements began appearing for St. Lambert-based businesses like Waterman's Ideal Fountain Pen, Craven "A" cigarettes and A. Langevin's Shop of Fashioncraft. In the programme of November 30th, 1956, no fewer than forty-five St. Lambert merchants supported the choir with ads. In the programmes, the choir also thanked various St. Lambert partners for services rendered, such as the loan of venues for rehearsals, use of the high school auditorium and taxi services.

Towards the end of the 1950s, due to dwindling finances, it became increasingly difficult to produce extravagant operas. The Society made efforts to seek supplementary funds. In 1958, it formed a secondary choir that began to develop another type of repertoire; oratorios by Handel, Bach and Mendelssohn and masses by Mozart, Haydn and Gounod. Archive documents don't provide much information on this secondary choir.

In 1960, choir members sent out 800 solicitation letters that garnered 39 new associate members. These members paid \$10 at the beginning of each season,

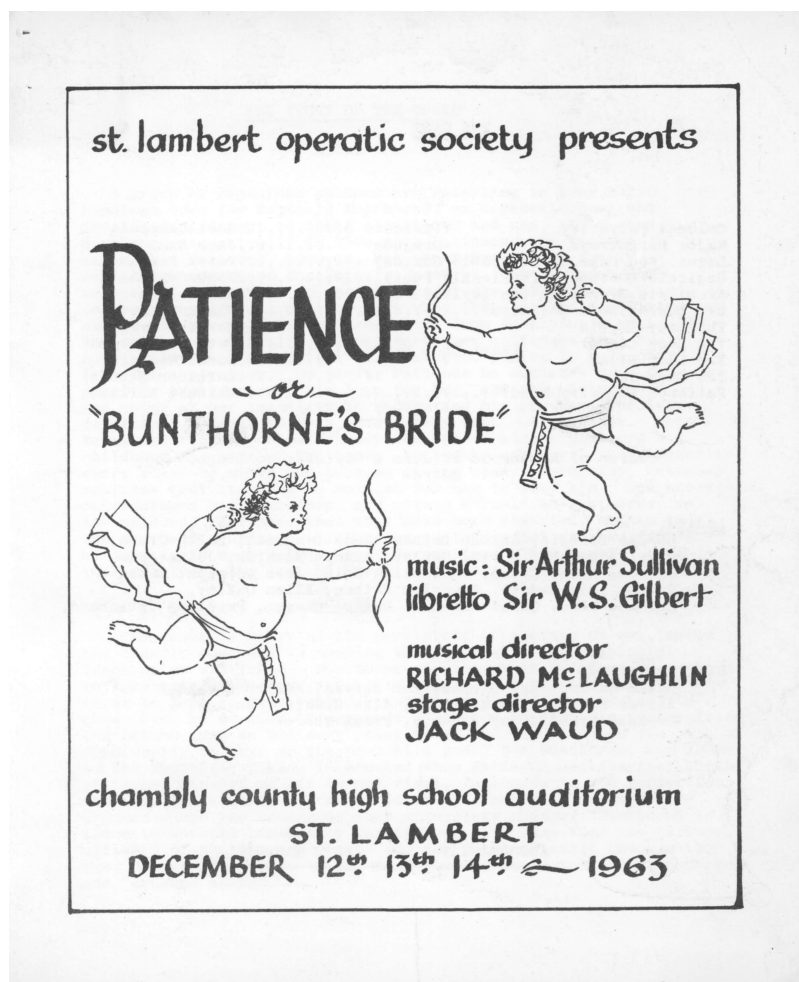


November 1948, "Iolanthe" programme

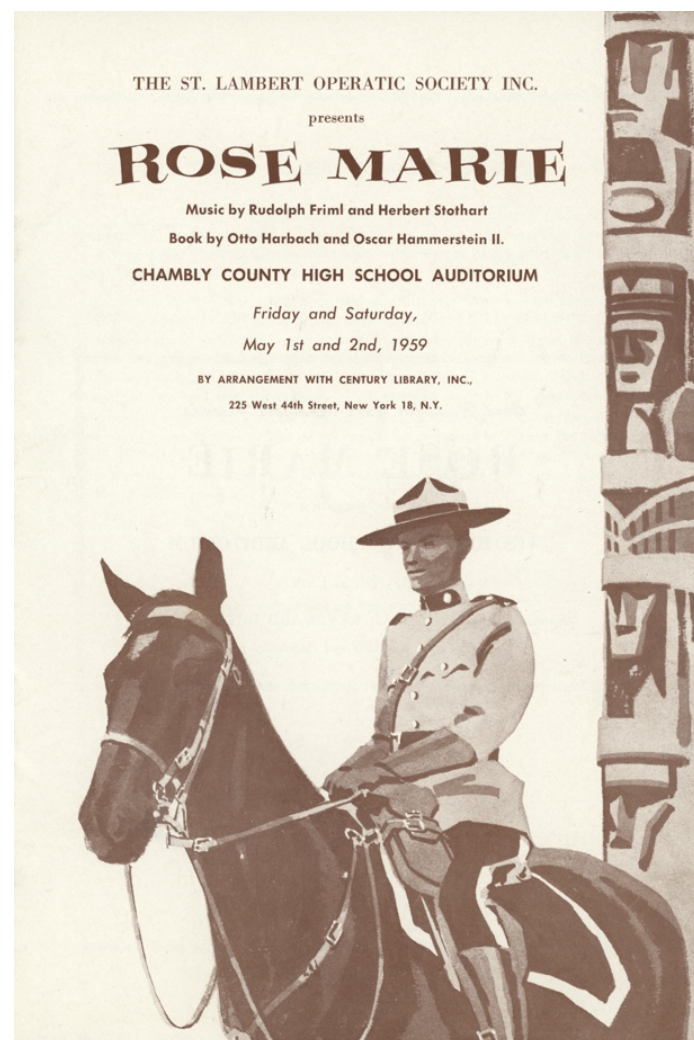
Source: Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert



November 1948, the St. Lambert Amateur Operatic Society in "Iolanthe".
Source: *Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert*



December 1963, "Patience" programme, opera by Gilbert & Sullivan presented by the St. Lambert Operatic Society
Source: Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert



May 1959, "Rose Marie" programme
Source: Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert

for which they received three free tickets and priority seating. Door prize tickets were sold and card games and coffee money were used to pay rehearsal expenses. In 1961, the choir again solicited new members. In 1964, for the first time in a number of years, the choir was solvent. The Tuesday Musical Club, when it dissolved, made a donation of \$100⁴⁵.

As in the past, the choir continued to contribute to local causes and charities. In 1919 and 1920, revenue from the productions of "The Yeomen of the Guard" and "The Gondoliers" went toward a fund for the construction of the Soldier's Memorial in St. Lambert. In 1940, proceeds from the choir's annual concert provided donations to the Red Cross and the Welfare Fund. In 1941, the choir bought \$200 worth of War Bonds to support the war effort. In 1955, it raised money to help defray the cost of equipment for the Chambly County High School auditorium (curtains, lighting, electric cables).

A Flourishing Musical Life in Quebec and St. Lambert

Musical life in St. Lambert continued to develop through its newly-established music festival. **The St. Lambert Music Festival** took place for twenty-two years, from 1957 to 1979, and was revived briefly be-

tween 1991 and 1994⁴⁶. Founded in 1957 by Mrs. B.T. Kerr with aid from the Tuesday Musical Club, the St. Lambert Music Festival was the first bilingual music competition ever held in the province⁴⁷ and one of the most successful activities held to celebrate the town's centenary⁴⁸. During its first year, 1,168 people participated in the competition⁴⁹, which was organized in categories by age and musical instrument, including voice. Choirs had their own category. Bursaries of \$50 to \$250 were awarded to close to twenty winners.

At its peak, the St. Lambert Music Festival welcomed close to one hundred choirs and 4,000 competitors in various categories: solo voice, piano, violin, recorder, accordion and sight reading, among others. Over the years, the festival's finances came from various sources, including an annual grant from the Town of St. Lambert (\$1,000 annually for 15 years⁵⁰) and from the Minister of Cultural Affairs, Pierre Laporte, who was deputy for the riding, as well as private donations from individuals and associations. Schools, churches and local merchants, as well as a large number of volunteers, all lent a hand to make this event a success. In 1964, the Festival created a Fund for Bursaries and Studies for talented young musicians.

Meanwhile, in the 1920s, choral music was beginning to develop in French-speaking Quebec. In 1917,

Arthur Laurendeau founded the *Société nationale d'opéra-comique*⁵¹, whose objective was "to promote French comic opera and to showcase Canadian talent, currently forced to leave (the province) in order to pursue a career." In 1936, Wilfrid Pelletier created the Montreal Festivals - *Festivals de Montréal*, where instrumental and choral works were performed⁵². That year also marked the creation of the *Variétés lyriques*.

The *Conservatoire de musique et d'art dramatique du Québec* - Quebec Conservatory of Music and Dramatic Art opened its doors in Montreal in 1943. Six years later, Gilles Lefebvre founded les *Jeunesses musicales du Canada*, followed by its music camp in Mount Orford in 1951, with a goal of supporting amateur musicians. In 1953, George and Madeleine Little founded Camp CAMMAC (Canadian Amateur Musicians/*Musiciens amateurs du Canada*) in a Laurentian village, with the goal of encouraging amateur musicians and their families.

1966-1977

A Period of Transition

The St. Lambert Operatic Society went through a transition period between 1966 and 1977. In 1965, it abandoned light operas and, after a short period when it sang primarily masses and oratorios, began to reorient itself to a variety of works, both secular and religious, classical and semi-classical, folksongs and modern songs. Around forty choristers were regularly present and, in this relatively short period, they worked with over six different musical directors.

1968 : Richard McLaughlin

1970 : Iwan Edwards

1972 : Arthur Thomson

1974 : Denis Whyte

1976 : Gordon White

1978 : Andrew Morens

In 1971, the St. Lambert Operatic Society changed its name to the St. Lambert Choral Society, borrowing the name from that early group of singers in the 1890s,

and redefined its identity with a shift in repertoire and a new standard programme that became increasingly bilingual. The Choral Society continued to be a vital part of life in St. Lambert, participating in "The Gift of Music" and the St. Lambert Music Festival.

The last Gilbert and Sullivan operetta presented by the Operatic Society was "H.M.S. Pinafore" in 1965. In January 1967 it staged three performances of "The Bartered Bride", a comic opera by Czech composer Bedrich Smetana with libretto by Karel Sabina, at Chambly County High School and at Westmount High School. Jacob Siskind, the Montreal Gazette's music critic, was highly critical of the performance⁵³. In his review, he found the soloists weak and off-key, the orchestra's performance mediocre, the staging rudimentary, the dances ridiculous, the artists lacking enthusiasm, the audience talking and moving during the performance, the choir direction lacking and the translation laughable. He added that the St. Lambert Operatic Society usually gave much better concerts!

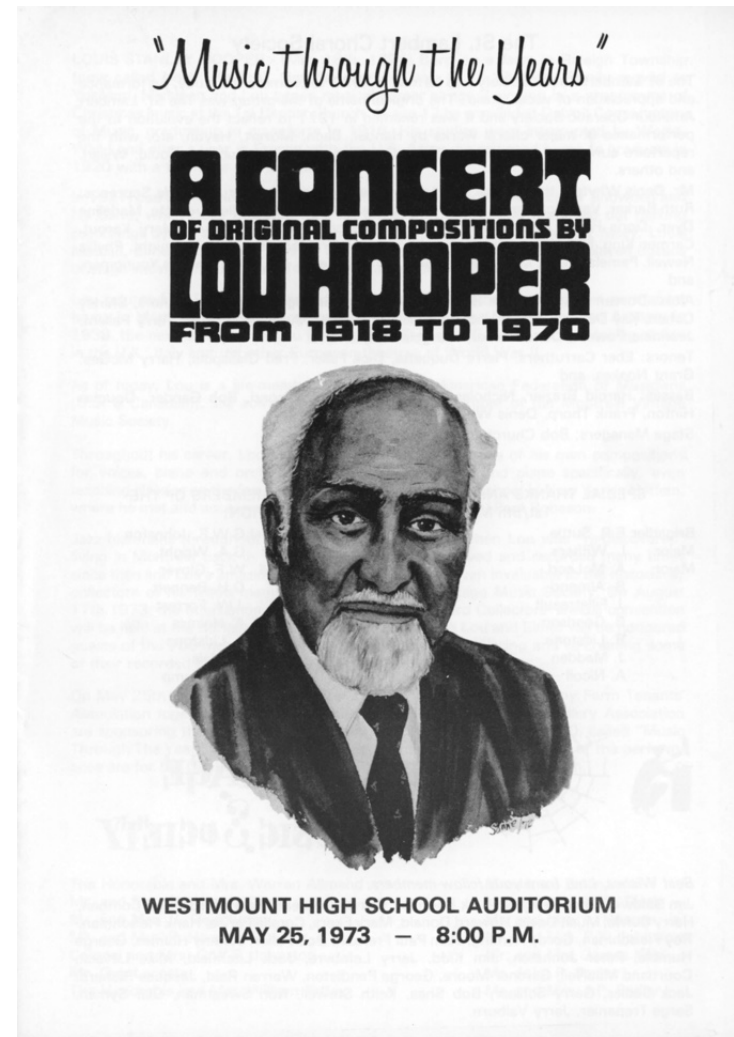
The Operatic Society had already begun to embrace a different repertoire: masses and oratorios. It sang Mozart's "Coronation Mass in D major" in 1964;

Haydn's "Lord Nelson Mass" in 1965, with additional singers from St. Paul's Operatic Society of Lachine; Gounod's "St. Cecilia Mass" in 1966 and Mozart's "Great Mass in C minor" in 1967, as well as three oratorios: Haydn's "The Creation" in 1968, Handel's "Messiah" and Haydn's "The Seven Last Words of Christ" in 1969.

The Operatic Society celebrated its 50th anniversary with two concerts on March 13th and 14th, 1970, held at St. Lambert Elementary School Auditorium. Under the direction of Iwan Edwards⁵⁴, forty-two voices sang a of Canadian English and French folk songs, negro spirituals, Scottish airs and, of course, a medley of Gilbert and Sullivan songs. This also marked the first time that the choir celebrated a landmark anniversary.

Beginning in 1971 and continuing today, the St. Lambert Choral Society participated in the annual "The Gift of Music" concert, organised by various churches in St. Lambert⁵⁵.

On May 25, 1973, in a rather big departure for the choir, the Choral Society participated in a jazz concert at Westmount High School Auditorium. The show was called "Lou Hooper, from 1918 to 1970" and was directed by well-known jazz musician, composer and teacher Louis Stanley Hooper⁵⁶ himself. In another first, at the beginning of 1978, the Canadian Broad-



May 1973, programme of a concert under the musical direction of Lou Hooper

Source: *Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert*

casting Corporation (CBC) invited the SLCS to record a half-hour of song to be broadcast on CBC-FM.

Administrative Choices

At its Annual Assembly of May 18, 1971, held at St. Barnabas Church Hall, the **St. Lambert Operatic Society** voted to become the **St. Lambert Choral Society (SLCS)**, reviving the name that had been first used in 1891. Its charter restated the Choral Society's original goals: to spread quality music on the South Shore, to showcase young, regional talent and to encourage young soloists in their careers. A new administrative council was formed. At the beginning of 1972, it put out a call soliciting new singers, in particular, male voices⁵⁷. It did not hold auditions. Rehearsals were held on Monday evenings at St. Barnabas' Anglican Church Hall. That year, the choir received its first private donation of \$350.

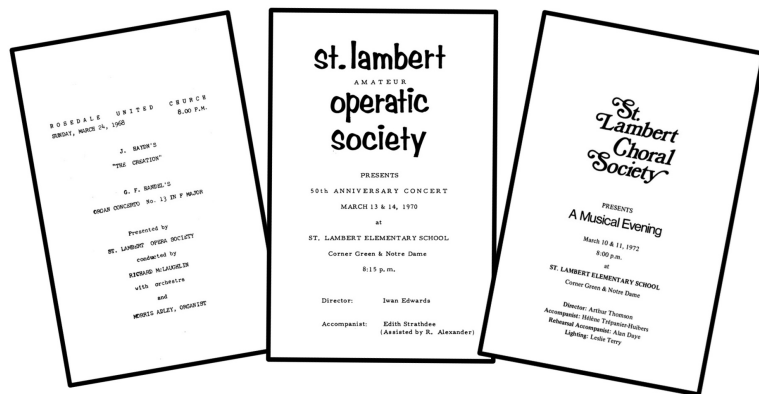
In 1973, Gladys Snelgrove and Eber Carruthers began to assemble the choir archives. When the choir suspended its activities for several years in the 1940s during WWII, its files were lost or scattered. New files were created when the choir became active again in 1946. Eber Carruthers, along with Cynthia Seath and Frank Thorp, collaborated in writing the first effort to

document the choir's history: "60th Anniversary: Sixty Years of Song: 1919-1979".

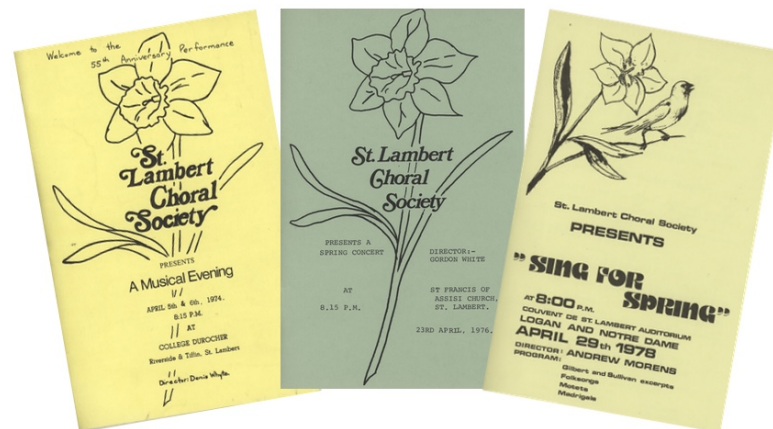
On the occasion of its 55th anniversary concert, presented on April 5th and 6th, 1974, the St. Lambert Choral Society produced its first bilingual programme. The April 23, 1976, programme contained ads from forty-six St. Lambert or adjacent merchants. A full-page ad cost \$60; a half-page \$30 and a quarter-page \$15. A concert ticket cost \$3 for an adult and \$2 for seniors and students⁵⁸.

Musical Life in St. Lambert

"**The Gift of Music**" is now a long-standing tradition in St. Lambert. The first one was held in 1970 at the initiative of Edith Strathdee, organist and choir director of St. Lambert United Church. Since then, every year in December, church choirs of all denominations in St. Lambert come together to give a concert to raise money for Christmas food baskets for less fortunate families in the community. Concertgoers are asked to contribute whatever they can afford and the Ecumenical Community Service (ECS), a group of volunteers from St. Andrew's Presbyterian Church, manage this Christmas Basket event. The choirs of St. Lambert United Church, St. Barnabas Anglican Church, St. Andrew's Presbyterian Church, St. Thomas of Aquinas,



March 1968, March 1970, March 1972, concert programmes of the St. Lambert Operatic Society and of the St. Lambert Choral Society
 Source: *Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert*



April 1974, April 1976, April 1978, concert programmes of the St. Lambert Choral Society
 Source: *Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert*

the St. Lambert Catholic Church and St. Francis of Assisi are regular participants in this Christmas concert, each presenting two or three songs and the public is invited to sing Christmas carols.

The St. Lambert Choral Society is the only secular choir invited to perform annually in "The Gift of Music" since 1971, closing every concert with a couple of Christmas carols and inviting the audience and assembled choirs and musicians to join them in a

grand finale of the Hallelujah Chorus from Handel's "Messiah."

The St. Lambert Music Festival first took place from 1957 to 1979⁵⁹ and was revived briefly between 1991 and 1994⁶⁰. The St. Lambert Choral Society didn't participate in the Festival until 1975, awarding a bursary of \$100 to a young musician from the region. The first bursary was awarded to Nicole Laplante. A year later, in 1976, it was awarded to Pierre Belleau (piano); in

1977, to Francis Colpron (flute); in 1978, to Claire Lachance (violin) and, lastly, to Marc Fournier (piano) in 1979.

Meanwhile, in the province of Quebec, choral music was becoming increasingly popular and choirs formed in various regions. In 1961, *l'Alliance chorale canadienne*, founded in the same year by François Provencher, counted four choirs and three hundred choristers in the Quebec region. By 1975, with almost 2,000 members in the province, *l'Alliance des chorales du Québec* (ACQ) was formed⁶¹.



Around March 1994, the St. Lambert Choral Society with Mæstro David Christiani
Photo courtesy: Bruce Field. Source: Private collection Betty-Jo and David Christiani

The 36 years between 1978 and 2015 represent the longest time that the choir remained under the direction of a single Musical Director, David Christiani. No other director left such a significant mark on the choir. The abundance of documentation available in the choir archives from this period reveals the choir's history in far greater detail and allows us to see clearly aspects that we can only glimpse in the earlier periods.

This era marks the flowering of the St. Lambert Choral Society: the repertoire was enlarged, other choirs and instrumental ensembles joined the SLCS in performance, there was room for dance, poetry, jazz and martial music, the choir performed in other towns around Quebec and participated in significant and far-ranging musical events. At the same time, costs increased and became a concern for the members of the administrative board. Due to demographic changes in the St. Lambert populace, more and more French-speaking singers joined the choir and became a part of its branching out.

Born and raised in Toronto, Christiani earned a Bachelor of Music with Honours from the University of Toronto and a Masters in Choral Direction from the Southern Methodist University in Dallas, Texas. In 1975, Christiani was awarded one of the first Leslie Bell Prizes for choral direction. He has worked with great Canadian conductors like Elmer Iseler and Wayne Riddell, as well as Seiji Ozawa, Karel Ancerl, Robert Shaw and the famous British choral director, David Willcocks. In 1981, with funding from a Canada Council Arts grant, he took part in a Bach Symposium in Stuttgart, Germany with Helmuth Rilling.

Christiani's passion for choral singing began well before his career as a conductor. As a young man, he sang with the Toronto Mendelssohn Choir (1968-1976) and the Festival Singers of Canada (1971-1976). In Montreal, he sang with the Tudor Singers, founded by Wayne Riddell, from 1977 until 1984, and the Montreal Symphony Orchestra choir. He was a longtime member of the choir of the Church of St. Andrew and St. Paul in Montreal (1977-2013) and, for twenty-four years, was music teacher at The Study, a private girls' school in Westmount (1980-2004).



David Christiani with the SLCS, unknown date, around 1980

Source: *Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert*

He took over the musical direction of the St. Lambert Choral Society in 1978. From 1987 until 1993, he also directed the Centennial Choir in Ottawa. In May, 2008, Christiani helped create the Liette-Turner Foundation, whose mission is to support the musical development of young choral singers and to promote choral singing.

On August 17, 2000, Christiani was awarded a Grand Lambertois Prize for his involvement in the community life of St. Lambert as director of the St. Lambert Choral Society for 22 years. In 2009, the Choral Society was awarded the first cash prize awarded by the Liette-Turner Foundation, which was used to produce their 90th anniversary concert. In 2010, Christiani was named a Great St. Lambertan by the town. In May, 2014, he was awarded the Lieutenant-Governor's Silver Medallion (Seniors) and the Jean-Pierre Guindon Prize by *l'Alliance chorale du Québec*.

The Beginning of a new era for the SLCS

The 1980s were marked by a notable increase in outreach activities, both in St. Lambert and outside, and a systematisation of the choir's operations. Admission to the choir was by audition only and Christiani held these yearly. He prepared the choir and orchestras to

perform most of the core choral-orchestral pieces of the repertoire over the 36 years that he led the choir and these performances were recognized for their professionalism. It was a prosperous time, as the Choral Society enlarged its audience considerably and received regular grants from the federal and provincial governments.

Christiani also introduced the concept of presenting a series of three concerts a year, including one full choral work with orchestra and soloists. The three concerts generally took place in December, March and May. The December concert quickly became a popular Christmas tradition, playing to a packed church. Henceforth, concertgoers could regularly count on buying a season's subscription to all three concerts.

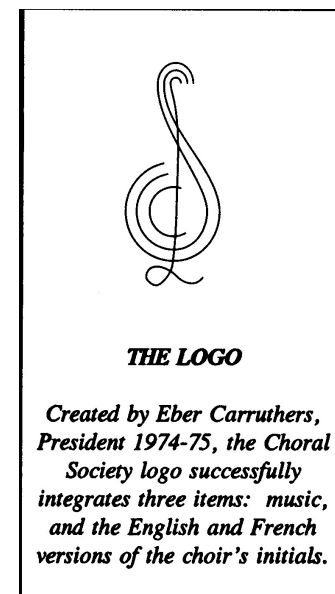
The decision to give three concerts a year brought with it important changes. Singers were now committed to one rehearsal a week during the entire season and additional rehearsals prior to each concert. During these years, choir numbers fluctuated; some concerts brought together close to one hundred singers. At the same time, a larger budget was clearly needed to hire musicians and singers, rent and transport instruments and print tickets and programmes. The responsibility to find additional funds fell on the shoulders of the board of directors. From this point on,

money became an increasing preoccupation for the board.

During the 1980s, the choir presented mostly classical music, both sacred and secular, but also introduced a variety of other musical styles, including dance music, folk songs, a rock cantata, popular musical comedy and gospel music. The Choral Society was frequently accompanied by other choirs: the Jubilee School Choir, the South Shore Children's Choir, the Montreal West Operatic Society and the Tudor Singers, among others. Concerts received a warm welcome from the public and often played to sold-out houses. In 1989, in response to a survey of concertgoers' favourite pieces from the choir's repertoire, the Choral Society presented highlights from Gilbert & Sullivan, cleverly titled "Concert a la carte".

A logo was created for the choir by Eber Carruthers, a member of the SLCS Board of Directors from 1974 to 1981. The logo first appeared in programmes starting in 1982; it represents a double clef together with the letters S, C and L, making an anagram of the choir's name in English and French.

In 1983, Christiani formed the St. Lambert Choral Society Chamber Choir, a 20-voice ensemble within the larger choir. The Chamber Choir's first public performance took place in March, 1983, at the Festival of Sacred Music. In April 1984, the chamber choir pre-



sented "Stabat Mater" by Palestrina, as well as works by J.S. Bach and Carl Orff.

Over the course of the 1990s, the SLCS continued to present a primarily classical repertoire, at Christmas as well as at other concerts during the season. During this decade, a concert was dedicated to musical comedies and another to jazz. In May, 1992, the choir sang "Cantate pour une joie", by Quebec composer Pierre Mercure. Two concerts from this period certainly stand out above all the others. The first was "Serenade to Music", held on May 31, 1992, with the participation of the Elmer Iseler Singers, a group of 20 pro-

fessional singers and one of Canada's most important vocal ensembles, and the Canadian Centennial Choir. The other was the SLCS's 75th Anniversary concert, held March 11, 1994, at Notre Dame Basilica in Old Montreal. A record audience of seventeen hundred people heard Poulenc's "Gloria", directed by David Christiani, and Brahms' "German Requiem", directed by Bramwell Tovey, Artistic Director of the Winnipeg Symphony Orchestra, accompanied by the vocal ensemble Musica Viva and members of the Montreal Symphony Orchestra.

During the 1990s, David Christiani shared the podium with others, co-directing the Choral Society with Alexander Brott, Elmer Iseler, Jeanne-Pierre Brunet, Geneviève Boulanger, director of Musica Viva, Marc David, Artistic Director of the Longueuil Symphony Orchestra, and Betty-Jo Christiani, director of the South Shore Children's Chorus. Concerts frequently included orchestral accompaniment, often by one of the following orchestras or musical ensembles: *l'Orchestre symphonique de la Montérégie*, *I Musici*, Pierre Bédard's Brass Quintet, *Le petit ensemble de l'Orchestre métropolitain*, the Great Lakes Brass of Toronto, Montreal Symphony Orchestra, Peter Freeman Orchestra, Strauss-Lanner Ensemble of Montreal.

In the early 2000s, novelty was at the forefront of programming choices: two jazz concerts, a Broadway



February 2010, David Christiani directing the concert "Verdi, Puccini, Rossini... Chants de louange et de passion / Songs of praise and passion... classic and operatic"
Photo courtesy of Christian Barrette

concert and a Popular Brass Band concert with musicians from the 34th Canadian Brigade. At the suggestion of choir member Real Arseneau, the choir performed a concert of "Kyrie Through the Ages", performing versions of this section of the Mass by composers from various eras; Palestrina, Bach, Mozart, Haydn and others.

During this decade, the SLCS continued to share the stage with other choirs: *l'Harmonie vocale* from Saint-Hyacinth, the South Shore Children's Choir, the professional ensemble *Viva Voce*, the Pratt & Whitney choir, St. Lambert United Church Bell Choir, the CHUM Chantevoix choir, les *Petits chanteurs de Laval*, les *Muses orphelines* and le *Chœur de l'Art neuf*. David Christiani brought together fifteen Quebec-based choral directors to direct the SLCS in *Le Chœur des chefs I* in 2006 et *Le Chœur des chefs II* in 2009.

The SLCS was also accompanied by various orchestras and instrumental ensembles: the Monterege Symphony Orchestra, musicians from the 34th Canadian Brigade Group, the Percussion Ensemble, the Longueuil Symphony Orchestra, the Monterege Symphony Youth Orchestra, the St. Lambert String Orchestra and 438 Tactical Helicopter Squadron band of the Royal Canadian Air Force (RCAF).

Between 2010 and 2015, the Choral Society continued to pursue its objectives of excellent performances and community engagement. In St. Lambert, in March 2011, it presented "Symphony of Psalms" by Stravinski and an original work by Montreal composer Enrico Dastous, entitled "Psalm 63". During these five years, the choral society invited various choirs to join them in concert: the South Shore Children's Choir (December 2011 and May 2013), the Quebec Youth Choir (May

The St. Lambert Choral Society is indebted to the following persons and organizations whose financial assistance has helped in the presentation of the 1988-1989 concerts.

La Société chorale de Saint-Lambert remercie les personnes et les organismes ci-après qui, grâce à leur générosité, ont facilité la présentation des concerts de la saison 1988-1989.

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ACKNOWLEDGEMENTS • REMERCIEMENTS

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Russell Hamilton (Hamilton, Ontario)

May 1989, programme of the concert "Creation", p. 21

Source: *Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert*

2012), le *Chœur Harmonie de Longueuil* and the vocal ensemble Vibrato (December 2012), the McGill Society Chamber Choir (December 2012 and November 2013) as well as the vocal ensemble *Polymnie* (April 2015) accompanied by the Sinfonia Ensemble.

In 2015, as in 1983, a chamber choir of twenty singers was again formed within the SLCS and performed in the concerts of February 14 and November 29, 2015.

The long list of Christiani's artistic choices to expand the choir's repertoire, his generous collaboration with other choirs, musical directors, soloists and instrumentalists, testify to the immense effort of this musical director that lies unsung behind the many years of concerts that gave such joy to St. Lambertans. By way of example, he taught choir members everything from German opera arias, the South African hymn "Haleluya Pelo Tsa Rona" to Gilles Vigneault's "Tam Di Delam". For English and French choir members alike, these were big challenges, as much for the pronunciation as for the rhythm. He enabled the choir to sing under the batons of Elmer Iseler and Wayne Riddell, professional choral directors with the highest standards. It was accompanied by *l'Orchestre I Musici* and the 34th Canadian Brigade. All testify to Christiani's talent and vision as an innovator, tireless in his efforts to pose new musical challenges, and to put in the hours of

work needed to learn these works and to give choir members the confidence to be proud of the results.

Financial Concerns

At the beginning of the 1980s, financing came from provincial and federal grants, ticket sales, commercial sponsors in St. Lambert and surrounding areas, private donations and fundraising activities organised by choir members. Donors were all regularly thanked in concert programmes.

Support also took the form of services donated by individuals and businesses, primarily from St. Lambert. By way of example, in the concert programme of April 26 & 27, 1985, a list of thanks mentions the town of St. Lambert for donating rehearsal space⁶², Pratt and Whitney Canada for printing posters and tickets, Collins, Clark, MacGillivray, Blue and Grey and to Zodiac Audio-visual for being points of sale for concert tickets and B.H. Han for lettering.

In addition to contributions in kind, the SLCS sought other ways to replenish its coffers. On October 26, 1985, it organised its first fundraising gala dinner and dance, with a nine-course Chinese meal followed by dancing, at the Kenny Wong South Shore Inn. A ticket cost \$50. This was the first of many activities undertak-

en to permit the Choral Society to produce concerts with soloists and instrumentalists. In 1990, the federal government reduced its semi-annual grants and, four years later, in 1994, the provincial government followed suit. The abrupt loss of both these major sources of revenue for the choir led to a frantic search for alternative sources of funding.

In September 1993, one hundred and twenty people attended a musical brunch hosted by the choir. Two months later, the choir hosted a dinner-dance at Hélène-de-Champlain restaurant on St. Helen's Island. The following year, in November 1994, the choir held its 10th annual dinner-dance at the same venue. In February 1996, it organised a fundraising cabaret at the St. Lambert Lions Club.

In an unsuccessful effort to restore federal funding to the choir, then-President of the SLCS Board, Christine Stockdale, applied to the Honourable Sheila Copps, Minister of Heritage Canada, mentioning to Minister Copps that the choir had ended the year with a deficit of \$3,000, despite a very tight budget, successful ticket sales and creative financing activities⁶³. She also wrote to Pauline Marois, then Quebec's Minister of Education, with no better luck⁶⁴. In 1997, Mary Linard, the next President of the Board, sent another unsuccessful request to federal Heritage Minister Sheila Copps, emphasizing that the choir had worked hard



Pamela Carter
remettant son
tableau
à madame
Olga McCormack
lors de l'encan
secret tenu
l'an dernier

**FAITES
L'ACQUISITION
D'UNE ŒUVRE D'ART !**

Pour la troisième année consécutive, Pamela Carter, artiste-peintre lambertoise renommée, a fait don d'une de ses œuvres à la Société chorale de Saint-Lambert. Cette œuvre sera exposée pendant nos concerts, tout au long de la saison. Ainsi, les personnes intéressées pourront déposer leurs offres dans le cadre d'un «encan secret». Le tableau sera remis au plus haut soumissionnaire lors de notre dernier concert, le 4 mai 2003. Pendant ce concert, nous soulignerons également le 25^e anniversaire de David Christiani en tant que directeur artistique de la chorale. Vice-présidente de la «Pastel Society of "Eastern Canada" (P.S.E.C.)», M^{me} Carter a remporté le grand prix du *Pastel Magazine International* et a, par conséquent, été invitée à donner une démonstration au congrès 2003 de l'Association internationale des sociétés de pastel au Nouveau-Mexique. Elle a déjà tenu sa propre exposition à la galerie Stable du Musée des beaux-arts de Montréal. Elle s'est fait connaître des résidents de Saint-Lambert par ses paysages et ses natures mortes. Elle est aussi très populaire en tant que portraitiste. Nous sommes très reconnaissants de sa grande générosité. Une fois encore, nous avons le plaisir d'offrir à tous nos fidèles mélomanes, une œuvre de qualité au profit de la Société chorale de Saint-Lambert.

**BECOME
THE OWNER OF A
BEAUTIFUL PAINTING!**

Prize-winning
artist,
Pamela Carter,
presents
Olga McCormack
with her
oil painting
at last year's
Silent Auction

For a third time, Pamela Carter, the well-known St. Lambert artist, has donated one of her works to benefit the St. Lambert Choral Society. The painting is on display at each of this season's concerts. Members of the audience will have an opportunity to bid for the picture in a "silent auction" on each occasion. The painting will be presented to the highest bidder at David Christiani's 25th Anniversary Concert on May 4, 2003. Pamela Carter, Vice President of the Pastel Society of Eastern Canada, was awarded the 2002 Grand Prize by the selection committee of *Pastel Magazine International* and, in consequence, asked to give a demonstration at the International Association of Pastel Societies' 2003 convention in New Mexico. She is known to St. Lambert residents for her beautiful local landscapes and still life studies. She is also much sought after as a portrait painter and has presented her own one-person exhibition at the Stable Gallery of the Montreal Museum of Fine Arts. We are very grateful for her generous donation and pleased to offer our audience the chance to own this fine painting – while benefiting the Choral Society.

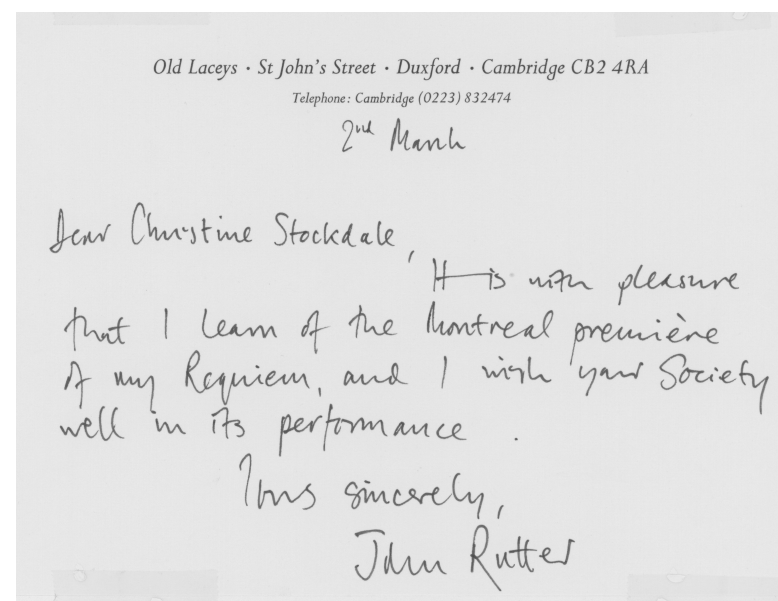
1-877-451-1232 455-456-8413



March 2003, programme of the concert "Carmina Burana"
Source: Société d'histoire Mouillepiéd, Fonds d'archives Société chorale de Saint-Lambert



March 1988, programme of the concert "Requiem"
 Source: Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert



March 2nd 1988, personal message from John Rutter to the
 SLCS for the Montreal opening of its concert "Requiem"
 Source: Société d'histoire Mouillepie, Fonds d'archives So-
 ciété chorale de Saint-Lambert

to adjust to fewer and smaller government grants. The choir had successfully sought donations from generous private donors and had managed its revenues well. It had presented two benefit concerts: "Rejoice and Be Merry" at Christmas, 1997 and "Voices of Earth" in the Spring of 1998⁶⁵.

In February 1999, the Town of St. Lambert gave the SLCS a donation of \$1,000 for the choir's 80th anniversary⁶⁶. For six years between 2000 and 2006, choir member and local artist Pamela Carter donated a painting to be sold at a silent auction, bringing in a substantial amount to the choir's coffers each year. In November 2004, the SLCS received a contribution of \$1,000 from the Town of Longueuil and the district of St. Lambert - Le Moyne for its 85th Anniversary⁶⁷. In 2008-09, the SLCS received a grant of \$5,000 from the Town of St. Lambert.

Contribution to the Musical Life of St. Lambert

On November 27 and 28, 1982, the Choral Society celebrated the 125th anniversary of the Town of St. Lambert with a presentation of Handel's "Messiah" at the St. Lambert Catholic Parish church, accompanied by a 20-piece orchestra and 4 well-known soloists. In March 1988, the choir gave another major concert, presenting Gabriel Fauré's "Requiem" and the Montreal premiere of the "Requiem" by contemporary British composer John Rutter.

La Presse Critic Claude Gingras wrote favourably about the concert and its director in his March 14, 1988, review:

"It (the concert) stood out enormously from what is usually offered to us by amateur choirs: by the discipline, the beauty of the voices and the inspired interpretation, qualities that underline David Christiani's work, a musician who is certainly not well-enough known."

At the May 1, 1988, concert "Canadian Music in Concert", St. Lambert mayor Eric Sharp expressed his appreciation to David Christiani for his work with the choir and contribution to the culture of the community.

The St. Lambert Music Festival started up again briefly in 1991 for three years, after a twelve-year hiatus. The SLCS presented the festival's closing concert in June 1991, Mozart's "Requiem", with the participation of ten choirs, the Longueuil Symphony Orchestra (*Orchestre symphonique de Longueuil*; OSDL) and OSM solo flautist Timothy Hutchins, at the St. Lambert Catholic church. This concert was one of about a dozen performances directed by Christiani with the OSDL to celebrate the 200th Anniversary of the Mozart Requiem.

"The residents of St. Lambert are lucky not only to have such a talented choral director (as David Christiani) in their town; they can also be proud of his work with the Choral Society, one of the oldest and most respected choirs

in Canada and one that we are fortunate to have in our community." Christine Stockdale, St. Lambert Journal, May 20, 1992.

On May 31, 1992, the Canadian Centennial Choir and twenty singers from the Elmer Iseler Singers, a professional Toronto choir, joined the Choral Society under the baton of David Christiani and Elmer Iseler to present a concert of choral works by Aaron Copland, Ralph Vaughan Williams and J.S. Bach at the St. Lambert Catholic church.

Despite a shortage of money, the choir remained true to its goals, bringing financial support to causes that were close to its heart. During this period, the SLCS gave a Thanksgiving concert and raised \$1,520 for the benefit of St. Barnabas Anglican church, in return for the church having provided a space, at minimum cost, for choir rehearsals over the years. In the Spring of 1997, the SLCS donated to the fund for victims of the exceptional floods that occurred in Manitoba that year⁶⁸. A portion of revenues from concerts were given to the South Shore Christmas Basket Fund, the Quebec Foundation for Heart Disease and the St. Lambert Hospital Foundation. The association with the hospital was a decade-long collaboration that generated some \$15,000 for the Foundation. At a benefit concert on May 12, 2001, the SLCS offered a grant of \$250 to two young South Shore musicians, Jennifer

Audet and Guylaine Chartier, to help them further their musical studies⁶⁹. In August 2001, the choir performed a free opening concert under the big tent at the St. Lambert Days Festival.

On March 19, 2006, David Christiani presented *Le Chœur des chefs*, a musical created in collaboration with the conductors of a diverse variety of vocal ensembles from the region, including church choirs, children's choirs, community and theatre choirs, student choirs and retirees' choirs, both classical and popular choirs⁷⁰. Ghislain Bouchard, President of the Regional Alliance of Seigneuries, congratulated Christiani for planning such a unique event:

"This gathering is something really new. We congratulate you for this unique initiative. It marks a premiere not only in the Monteregie region but, I believe, in all of Quebec." ⁷¹

From October 5-7, 2007, the SLCS hosted the Autumn assembly of the Quebec Choral Alliance in St. Lambert, during which music workshops and other choral activities were offered to choirs across Quebec. The final concert was presented under the banner of the 150th Anniversary of the Town of St. Lambert. The Choral Society was the first host choir to assist with the planning of this annual event. As a result, it was the first such event to generate a financial surplus.

TÉMOIGNAGE DE RECONNAISSANCE / EXPRESSION OF THANKS

**À Monsieur David Christiani à l'occasion
de son 25^e anniversaire de direction à la
Société chorale de Saint-Lambert**

David Christiani a consacré de nombreuses années à l'art du bel canto en répondant à souhait aux attentes des mélomanes les plus avertis; très tôt il a été attiré par la vie culturelle de Saint-Lambert, à laquelle il a largement contribué.

En transmettant son enthousiasme, il a su faire apprécier son talent dans le cadre d'activités éducatives, de concerts qu'il a lui-même mis sur pied. En fait son succès n'a d'égal que sa maîtrise et tend à démontrer plus que jamais l'importance de la diffusion de ce grand art partout mais d'abord chez nous. Redoublons donc de confiance envers celui qui soutient inlassablement nos artistes et les encourage en leur manifestant une note, une touche de récompense qui, en retour, nous est tellement bénéfique. Nous devons beaucoup à Monsieur Christiani tant pour la joie que pour la vibrante approche qu'il a suscitées dans l'élaboration de programmes exécutés d'une façon exceptionnelle et appréciés de tous les amateurs du chant choral.

Une telle générosité, prévaut en ces temps bouleversants qui rendent difficile la propagation de cet envoûtant moyen d'expression qu'est la musique classique. L'éthique, la qualité du contenu des programmes, la manifestation évidente de compétence de musiciens engagés, la continuité dans l'accomplissement sont autant de fleurons ajoutés à l'achèvement de l'ouvrage.

Mais devant l'immense tâche qui lui échoit invariablement, Monsieur Christiani bénéficie cependant amplement du soutien de sa muse de prédilection, Madame Christiani elle-même, qui soulève notre admiration et notre gratitude pour la belle collaboration qu'elle apporte à leurs réalisations réciproques.

Nous présentons donc ici une attestation de mérite et d'estime à un ami loyal, artisan de l'orchestration de moult projets enrichis d'une passion évidente, dans un style de musicalité rare et aux qualités artistiques indéniables.

Mille mercis et longue vie dans la plus parfaite harmonie,
Monsieur Christiani !

**To David Christiani on his 25th
Anniversary as Music Director of the
St. Lambert Choral Society**

For many years, David Christiani has devoted himself to the art of fine singing, always striving to fulfill the expectations of discerning music lovers. From his earliest days in St. Lambert he has been attracted to its cultural life, to which he has in turn made such a great contribution.

In sharing this enthusiasm, he has shown his talent both as educator and artistic director. His success has been masterly, highlighting the importance of making this great art known everywhere and especially here in our community. Let us, therefore, redouble the support we give him, just as he gives unfailing support to our artists, both evaluating and encouraging them so that we, in turn, may benefit.

We owe a great deal to Mr Christiani, for the joy he arouses through his passionate direction of excellent performances which are deeply appreciated by all lovers of choral music.

His generous talent shines out in these changing times when it is difficult to perform this most inspiring of the arts – classical music. A clear vision, choice of the finest works to perform, the evident ability of accompanying musicians, and the maintenance of these high standards over time – all these fine attributes contribute to his success.

Faced with this large task, Mr Christiani has been fortunate to have the complete support of his personal muse – Mrs Christiani herself. She has earned our grateful admiration for being an essential partner in their joint projects.

For these many reasons, we hold in high esteem a faithful friend, the passionate creator of countless fine performances, and one whose musicianship and artistic ability are undeniable.

Many, many thanks, Mr Christiani.

Here's wishing you long life in perfect harmony!

Claire Séguin Vaillancourt

...1300...1400...1500...1600...1700...1800...1900...2000...

April 2004, programme of the concert "Kyrie de siècle en siècle"

Source: *Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert*



December 2012. "Chantons Noël concert", catholic parish of St. Lambert
Photo courtesy of Christian Barrette

Influence Beyond Saint-Lambert

In the fall of 1980, the SLCS was a semi-finalist in the CBC national contest for amateur choirs. In 1988, it was invited by Radio-Canada and the Festival of Lanaudiere to participate with other choirs in a production of the Russian opera Boris Goudonov by

Modest Mussorgsky, directed by Semyon Vekshtein. For four years in August, between 1988 and 1991, the choir participated in *ChaNteauguay en chœur: International meetings with polyphonic voices*, drawing the largest audience when it performed Mozart's "Requiem" on August 9, 1991.

Under Christiani's baton, the choir pre-recorded William Byrd's "Mass for Four Voices in G minor" and Joseph Antonio Thompson's "The Seven Words of Christ" for broadcast on Radio-Canada at the chapel of the Maristes brothers in Iberville on March 19, 1989. The concert was broadcast on Radio-Canada's FM network on the afternoon of May 28, 1989, as part of its *In Concert* series.

On April 3, 1993, the SLCS presented Vivaldi's "Gloria" and participated in the premiere of Michel Masse's "Requiem for Roxanne" at St. Anthony of Padua Cathedral in Longueuil, a benefit concert for the Cystic Fibrosis Foundation sponsored by Pratt & Whitney Canada.

On June 27, 2006, the SLCS took part in the Mondial Choral Music Festival in Laval. Four months later, on October 28, the SLCS again performed, along with other choirs, "Requiem for Roxanne" at a benefit concert for the Cystic Fibrosis Foundation. In 2008, David Christiani was appointed Director-General of the newly-created Liette Turner Foundation, whose mission is to support choirs like the SLCS to produce an annual concert with choir and orchestral accompaniment. The first Foundation concert took place in May, 2009 on the occasion of the SLCS's 90th anniversary.

After 36 years on the podium, innovating, guiding and stimulating the St. Lambert Choral Society, David



Mæstro David Christiani

With the authorization of Johan Barkhuis, photographer

Source: *Lambert Express*, vol. 1, no 3, Novembre 2013, p. 10

Christiani directed his last full concert as Artistic Director on April 23, 2015. At that time, he was given the title of Director Emeritus and invited to take part in the April 30 concert the following year, in 2016.

Over the years, people have expressed their admiration for Christiani's work. Mentioned most often by singers is his ability to motivate and inspire them to perform challenging or difficult works, with the goal of stimulating them to surpass themselves. As a result, the choir tackled some of the greatest works in the choral repertoire. He kept people interested by including a great variety of musical styles. The following testimonials eloquently illustrate the admiration his work inspired.

"Toutes mes félicitations à David.

30 ans à la tête d'un chœur, voilà un bel exemple de stabilité et d'engagement."

Luc Chaput, Directeur de production, *Orchestre symphonique de Longueuil*.

"Je désire féliciter la Société chorale de Saint-Lambert à l'occasion de son 90ème anniversaire ainsi que Mæstro David Christiani et les citoyens de Saint-Lambert pour la célébration de cet événement marquant. "

"I wish to offer my congratulations to the St. Lambert Choral Society on their 90th anniversary, and send my best wishes to Mæstro David Christiani and to the people of St. Lambert in celebration of this wonderful milestone."

Letter from Mæstro John Williams, California, November 2008.

"Nous voulons féliciter la Société chorale de Saint-Lambert pour son 90ème anniversaire. Les échelons sont difficiles à franchir et je prends plaisir à

souligner cet important repère pour votre organisation."

Lydia Adams, Directrice musicale, Elmer Iseler Signers & Amadeus Choir, Toronto.

"Thank you David, for conducting a great Canadian choral legacy for 30 wonderful years. Your creative choral leadership has been a gift to hundreds of singers and supporting volunteers who have provided the joy of music to so many. "

Jesse Iseler, Toronto.

"Ici Arthur Kaptainis de la Gazette. Je n'ai pas traversé le fleuve récemment mais j'ai encore en mémoire les très beaux concerts auxquels j'ai assisté. C'est un anniversaire important et je veux dire à chacun de vous que les marchés peuvent dégringoler et les majorités peuvent s'effondrer, tant que les gens chanteront, il y aura quelque chose de bon dans le monde. Veuillez accepter toutes mes félicitations pour cet anniversaire et il en va de même pour Mæstro David !"

Arthur Kaptainis, musical critic, *Montreal Gazette*

May 2009, programme of the concert "Haydn-Händel Gala"

Source: *Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert*

The Start of a New Era

Beginning with the 2015-16 season, after one season as Assistant Director to David Christiani, Xavier Brossard-Menard took over as the new conductor and Artistic Director of the St. Lambert Choral Society.

Brossard-Menard has directed several well-known choirs, including the Toronto Children's Chorus, the McGill Conservatory Singers, the youth choir of the University of Montreal's Faculty of Music and the choirs of the Vincent-d'Indy School of Music. He was Artist-in-Residence at F.A.C.E. school and is the conductor and Artistic Director of the professional choir Les Rugissants in Montreal and Les Muses Chorale, a young women's choir at McGill University. A well-known clarinetist and chamber music performer, he is Artistic Director of the QAT Ensemble, which received a LOJIQ-Rideau bursary and a Montreal Arts Council Touring Prize for its show "1938".

Brossard-Menard is well aware that the choir has an illustrious history and high standards and he hopes to build on these strengths and explore new possibilities. For him, innovation is a priority. The repertoire is essentially classic and romantic, but he likes raising the bar to include little-known works and to twin contrast-

ing pieces. He relies on his knowledge of choral conducting, his rigour and his charisma to get choristers to follow him down new roads. His goal is ultimately to create beauty, for himself, the choristers and the audience.

At every rehearsal, after a vocal warm-up, he works on vocal technique, reading music and pronunciation, the sound of the vowels and consonants, all very important in singing. He is always developing his ability to listen to the group and locate precisely where problems lie, with a view to correcting them as quickly as possible. All new singers must pass an audition and choir members must re-audition every two years.

Since taking over, he has relaunched the chamber choir⁷². He takes care in designing the dynamics of a concert, alternating full choir and chamber choir pieces. He changes the choristers' positions on stage according to the needs of the concert pieces and so that the audience can better hear the different dynamics of the music according to the placement of the singers.



Mæstro Xavier Brossard-Ménard
Photo courtesy of Christian Barrette

On August 13, 2017, the Choral Society was chosen, along with six other Montreal and regional choirs, to sing in the closing concert of the Montreal Symphony Orchestra's "Classical Spree" under the baton of Kent Nagano at the Maison Symphonique Montreal. In April 2018, the choir was invited to sing Carl Orff's "Carmina Burana" with les *Petits chanteurs de Laval*, as well as soloists Raphaëlle Paquette, soprano, Marc Boucher, baritone and the Longueuil Symphony Orchestra under the baton of Marc David.

Brossard-Menard is well aware of the challenges that the Choral Society faces. A close collaboration with the Board members is helpful in choosing the repertoire and developing the resources of the choir. One of the greatest challenges in recent years is to stand out in a milieu where the number of choirs has multiplied but audiences have diminished. The St. Lambert Choral Society offers prospective choristers and audiences original programming, a high standard of quality and creative concert formats.

The challenge of financing remains. Obtaining government grants is increasingly difficult and time-consuming, support from the town of St. Lambert is more restricted and merchants and private donors are inundated with requests to support various causes. It is necessary to constantly seek alternative sources of fi-

nancing and to attract and keep new sponsors seeking to expand their profiles.

Finding and keeping committed choristers is another challenge. Aspiring choir members can now choose a choir based on the repertoire, what day of the week rehearsals are held, the cost of membership, the location of rehearsals in relation to their homes and the degree of availability required by the choir.

The SLCS has long had deep roots in the English-speaking community of St. Lambert but today the context has changed. The town has grown and is less homogeneous; young families are preoccupied with balancing the increased demands of work and family life. How do you motivate people to volunteer their time? How do you keep the choir rooted in St. Lambert while at the same time enlarging its base?



February, 24th, 2019, St. Lambert Choral Society under the direction of Mæstro Xavier Brossard-Ménard, "Le chœur en fête ! A Choral Celebration Concert!"

Photo courtesy of Christian Barrette

How do we Explain the Longevity of the St. Lambert Choral Society?

The Choral Society has survived four quite different eras, two short periods of finding its way, and two long periods of stability, either by way of the repertoire or through the longevity of its conductor's tenure. Throughout its history, the Choral Society has proven to be flexible and able to adapt to new circumstances. Each time old methods no longer work, it has evolved, with all the work and instability that brings. It took brave leadership to make these often-unpopular decisions and propose new directions. In many ways, the life of the choir reflected the evolution of the town itself. The choir set high standards for itself and, in return, St. Lambert's citizens supported it with their time and money.

Inspired Conductors and Excellent Singers

Throughout its history, the Choral Society has remained true to its principal mission, that of maintaining the highest standard of performance for an ama-



Betty-Jo Seath Christiani and David Christiani, unknown date, around 1980

Source: *Société d'histoire Mouillepie, Fonds d'archives Société chorale de Saint-Lambert*

teur choir. Whether it be through its choice of musical directors, accompanists or soloists, the St. Lambert Choral Society has consistently attracted highly qualified musicians.

Prior to 1974, concert programmes contained no information on musical direction and gave very little information about the Choral Society's music directors. During the light opera period, attention was given to describing the libretto and principal roles of the opera but the only information we have about conductors was taken from newspaper articles or musical dictionaries.

We have also noted the contributions of certain choristers. One in particular has contributed in an exceptional way to the present-day Choral Society and to musical life and education on the South Shore.

Betty-Jo Seath Christiani

Betty-Jo Christiani is a chorister who exemplifies all of the ingredients that have made the SLCS a success over the years: a passion for musical excellence, a personal engagement with her church and choir and a career in education and music that has enriched the musical life of the town and led to recognition of her work by peers locally and abroad.

Born and raised in St. Lambert, Betty-Jo has been a soprano with the Choral Society for over forty years, since first joining in 1975. Over the years, the entire Seath family has made a notable contribution to the choral musical life of St. Lambert. Cynthia Seath, Betty-Jo's mother, studied voice with Sheila Hicks, the daughter-in-law of one of the first musical directors of the Choral Society⁷³, and sang in St. Andrew's Church choir in St. Lambert and in the soprano section of the St. Lambert Choral Society for close to half a century, from 1948 until 1996. She acted as treasurer for the Choral Society from 1977-79 and thereafter remained involved in seeking financing for the choir and selling subscriptions⁷⁴, as well as participating in the writing of "Sixty Years of Song: 1919-1979" for the choir's 60th anniversary. Betty-Jo's father, Andrew Seath, helped put up stage sets for the concerts and was a generous donor, while her younger sister, Candy, sang in the choral society for thirty years, from 1977 to 2007.

Following in her mother's footsteps, Betty-Jo studied voice with Sheila Hicks for five years, and sang in her school choir. Starting at age ten, she won numerous prizes and bursaries from the St. Lambert Music Festival as a soloist and duettist. In 1968, she won the Music Festival Association Award, in 1972 the Louis-Philippe Dupuy bursary and in 1974, the Mrs. B.T. Kerr bursary and the Rose Bowl Trophy. She obtained a Bachelor degree in Music Education (voice) and was a recipient of the

Constance Hamilton Prize at McGill University and earned a Certificate in the Kodaly Method of Music Education at Wellesley College, Massachusetts and Kecskemet, Hungary.

As a young adult, she sang in the Tudor Singers for one year. In 1972, she was invited to sing a solo in Vivaldi's "Gloria" with the St. Lambert Choral Society and eventually became a member of the choir in 1975. Over the next twenty years, she and her mother and sister sang together in the Choral Society. In 1973, she joined the choir of The Church of St. Andrew and St. Paul in Montreal where, in 1978, she met David Christiani, a young choral director newly arrived from Toronto, and suggested he apply for the newly vacant position of choral director in St. Lambert. He got the job and the two eventually married and had a family. Together they have worked, each in their own way, to enrich the musical life of St. Lambert and the South Shore for over four decades.

In 1975, she began teaching music in the South Shore Protestant Regional School Board (now Riverside School Board), and worked there as a music specialist for the next 35 years. She created and directed choirs in the two schools where she taught, Jubilee School and St. Jude School in Greenfield Park, and was the studio teacher for a radio series called "Making Music Two," produced by the Quebec Ministry of Education and broadcast on Radio-Quebec. In 1984, she founded the

South Shore Children's Chorus (SSCC) and was its musical director for the next thirty years. The SSCC under her direction performed with the Choral Society many times over the years and she assisted her husband by conducting Choral Society rehearsals and soprano sectionals when needed.

For many years, she mentored music teachers for the McGill University Faculty of Education. In 2011, she was honoured as Teacher of the Year by the Quebec Music Educators Association (QMEA). She presently supervises student teachers in music education for McGill University.



December 2011, Betty-Jo Christiani directing the SLCS and *La Chorale des Enfants de la Rive-Sud* at the concert "Noël dans toute sa splendeur/Christmas Fantasy"

Photo courtesy Christian Barrette

Talented accompanists

Over the years, various pianists have provided invaluable musical accompaniment to the choir at its weekly rehearsals, as well as in concert. Accomplished musicians in their own right, these accompanists often performed piano solos or duets as part of the choral concerts. With a few exceptions, they did not receive a programme credit until 1982 and their biographical sketches only began to be included starting in 1991.

Accompanists from 1982 to the present include:

Anne-Marie Denoncourt (1982-1984, 1990-1998, 2005) holds a Bachelor of Music in Piano Performance and Music Education from McGill University and a Master of Music from Westminster Choir College in Princeton, NJ. She is a successful piano teacher and accompanist for many Montreal choral groups, as well as artistic co-director at CAMMAC Music Centre in the Laurentians.

Hugh Cawker (1998-2009) has a Masters in piano accompaniment from McGill University, was musical director for the Montreal West United Church and is currently a faculty governor and music professor at Marianopolis College in Montreal.

Kimberley-Ann Bartczak (2009-2011) holds a Bachelor's degree and an Advanced Performance Studies diploma in Solo Piano from Concordia University. She was musical director of the vocal ensemble *Chant-O-Vent* before moving to western Canada and developing a successful international career in opera, conducting and as a vocal coach and pianist.

Gabrielle Gaudreault (2012-2013) holds a Bachelor of Music from McGill University, a Masters in Choral Direction from Indiana University and is working on a Doctorate in Choral Conducting from McGill. She has been the Musical Director of the South Shore Children's Chorus for the past two years.

Benjamin Kwong (2014- present) completed his Masters at McGill University and performed as soloist with the McGill Symphony Orchestra after winning the 2002 McGill Classical Concerto Competition. In addition to accompanying the St. Lambert Choral Society, he works as a solo and collaborative pianist, coach and music director with a number of vocal and chamber groups in the Montreal area.

Behind the Scenes: Giving Life to the St. Lambert Choral Society

For a choir to succeed, the musical quality of its concerts is certainly essential but, in order to achieve that, choir members must contribute to the organisation, in different ways and degrees. It is only through this collective effort towards the same goal that the choir is assured of success.

There are a great number of tasks to be done to produce a concert. A text in the concert programme of April 28, 2002, described it thus:

"Unlike many other excellent choirs, the St. Lambert Choral Society has never been subsidized by any church, university, corporate business, municipality or other institution. It is a non-profit incorporated organisation that functions entirely thanks to the work of volunteers and the efforts of its members, their families and friends. The Society is directed by a board of administration formed of volunteer members. In collaboration with the artistic director, the board plans each season's repertoire, finds the musical scores, organises rehearsals, rents halls, hires soloists and musicians, organises the instruments, sets up the lighting, risers, and installs the microphones, writes and prints the concert programmes, edits and distributes press releases and finds

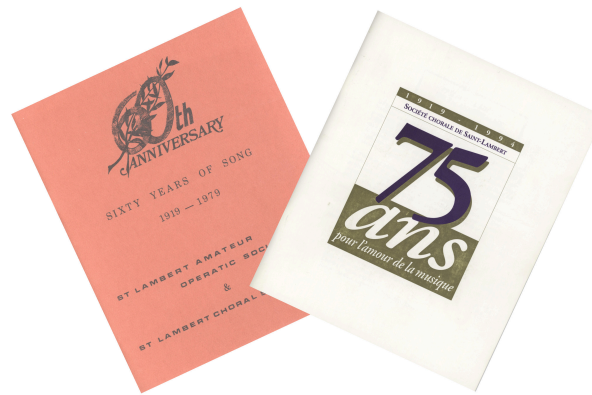
yet more volunteers to sell tickets, welcome the public, supply costumes and see to a thousand other essential details."⁷⁵

In addition to this, there are all the human, artistic and financial factors that must be managed; countless hours spent researching and soliciting financial gifts, sponsorships and grants, situating the choir in a competitive musical environment; keeping open good lines of communication with the musical director and managing budget expenditures.

Since 1919, from one season to the next, dedicated members of the choir have volunteered their precious time and energy to ensure the continuity of the choir. In these pages, we have attempted to highlight a few of these people and to provide a sketch of the community that gives the St. Lambert Choral Society its life and breath. The countless individuals who are not mentioned are nevertheless represented here in these pages. Rest assured, the St. Lambert Choral Society would not exist today without their hard work and dedication.

Sources

Our information is gathered principally from old concert programs in the Choral Society's archives. These have been preserved since the choir's earliest years, from 1891 until today, and they contain a wealth of information. We have also drawn on documents produced by the boards of directors, as well as newspaper articles preserved in the SLCS's archives. Additionally, we interviewed choir members who have contributed to the life of the SLCS. We would like to thank the St. Lambert Choral Society archivists and all those individuals who have contributed to the preservation of the choir's history through the years by donating their documents and stories to the choir archives. The Mouillepied Historical Society of St. Lambert kindly gave us access to their records on the Choral Society and on the musical life and history of St. Lambert.



Programmes of the 60th (1979) et 75th (1994) anniversaries of the St. Lambert Choral Society
Source: *Société d'histoire Mouillepied, Fonds d'archives Société chorale de Saint-Lambert*

This centenary history builds on earlier efforts of the St. Lambert Choral Society to record its activities. The first of these is a short journal dated May 19th, 1973, edited by choristers Gladys Snelgrove, Ruth Barker, Susanne Jonas and Eber Carruthers, primarily relating how the Choral Society works.

"Sixty Years of Song: 1919-1979", written by choristers Cynthia Seath, Eber Carruthers and Frank Thorp, appeared in time for the choir's 60th anniversary in 1979, while "75 Years for the Love of Music: 1919-1994", written in 1994 by choral society members Karin David, Charles Poulton and Christine Stockdale, added 15 years of information to the previous article.

The following people with a keen interest in history contributed their personal perspectives of the Choral Society Thérèse Corbeil, Mary Hindess, Jacqueline Beaudry Dion and Jean-Pierre Dion.

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Table of Concerts Given by the St. Lambert Choral Society Under its Different Names

The sign - indicates missing information from the documents consulted.

We have named the locations in St. Lambert as they were named in the year that they appear in the table. We show in a note at the bottom of the page where these locations were.

The titles of the concerts are as they appeared in the programme; towards the end of the 1970s, the choir's documents were increasingly bilingual and the concert titles were given in French and English.

St. Lambert Choral Society, 1891-1908

Year	Concert	Music Director	Location in St. Lambert	Outside St. Lambert
1891	June 26 Extracts from the oratorio "The Creation" by Haydn, "Comrades in Arms" by P.R. Engwell and songs from composers of the time	P.R. Engwell	S. Lambert Boat Club*	
* Between 1886 and 1934, the St. Lambert Boating Club, an amateur aquatic association, organised regattas on the river, among other activities, The St. Lambert Boat Club was situated along the river, facing the current St. Denis Street.				

1892	January 29 Songs by contemporary composers for choir, soloists and quartets	P. R. Engwell	S. Lambert Boat Club	
1892	April 8 Cantata "The May Queen"*	P.R. Engwell		
1903	February 6 Cantata "The Daughter of Jairus"***	J.T.R. Hicks	St. Lambert Academy	
	November 13 Cantata "The Daughter of Jairus"	J.T.R. Hicks	St. Lambert Academy	
1904	April 8 Extracts from Handel, P. Buck and Pinsuti	J.T.R. Hicks	St. Lambert Academy	
1907	February 1 Cantata "The May Queen"	J.T.R. Hicks		Ottawa Participation in the Governor General of Canada's competition, musical section
1908	October 16 Cantata "The May Queen"		St. Lambert Town Hall***	
* This concert was reported in the Victoria Park News in April 1892. ** Cantata by Sir John Stainer. *** At this time, the St. Lambert town hall is situated where there is now a park in front of the Taylor shop.				

Transitional choir, 1916-1918 (sub-group of the Tuesday Musical Club)

1916 52 voices	January 27-28 "A Nautical Knot"*	J.T.R. Hicks	St. Lambert Town Hall	
	February 13 "A Nautical Knot"			
	March 1 "A Nautical Knot"			Stanley Hall à Montreal
	December 8 Extracts from "Faust" by C. Gounod	Dr. Percy Illsley	St. Lambert Town Hall	
	December 18	Dr. Percy Illsley		
1917	April 20-21 "Chimes of Normandy"**	Dr. Percy Illsley	Académie St-Michel***	
1918	February 14-16 "The Mikado"	Dr. Percy Illsley	Académie St-Michel	
* Operetta by William Rhys-Herbert (music) - Maud Elizabeth Inch (libretto). ** Operetta <i>Les Cloches de Corneville</i>, by Robert Planquette and Louis Clairville – Charles Gabet. *** From 1915, this is the boys' school directed by the Clercs de Saint-Viateur and situated on Avenue Lorne.				

St. Lambert Amateur Operatic Society, 1919-1953

1919	"The Yeomen of the Guard"			
1920	February 26-28 "The Gondoliers"	Dr. Percy Illsley	St. Michael School Hall	His Majesty's Theatre in Montreal
1921	May 5-7 "Iolanthe"	Dr. Percy Illsley		Théâtre St-Denis in Montreal
	December 1-3 "Iolanthe"	Dr. Percy Illsley	St. Lambert Town Hall	
1922	May 18 "The Pirates of Penzance"	Dr. Percy Illsley	St. Lambert Town Hall	
1923	"Trial by Jury"	Dr. Percy Illsley		
1924	March 6-9 "H.M.S. Pinafore"	Dr. Percy Illsley	St. Lambert High School*	
* This is the new name of the school on Green Street, between Notre-Dame and Mercille, which now includes both primary and secondary classes, between 1921 and 1949.				

1925	April 15-18 "Princess Ida"	R. Hunt Dumbille	St. Lambert High School	
	November 14 "Operatic Gems"*		St. Lambert Town Hall	
1926	April 7-10 "The Yeomen of the Guard"	R. Hunt Dumbille	St. Lambert High School	
1927	February 23-26 "Ruddigore"	James S. Spiers	St. Lambert High School	
1928	"Miss Hook of Holland"***			
1929	"The Chimes of Normandy"			
1930	"The Mountebanks"*	B.E. Chadwick	St. Lambert High School	
1931 45 chor.	March "Iolanthe"	Harry Norris	St. Lambert High School	
1932 47 chor.	March 30 – April 2 "The Gondoliers"	Harry Norris	St. Lambert High School	
* Extracts from various operettas by Gilbert and Sullivan. ** Muscial theatre by Paul Rubens and Austen Hurgon - Rubens. *** Comic opera by Alfred Cellier and W.S. Gilbert.				

1933	April 27-29 "The Yeomen of the Guard"	Harry Norris	St. Lambert High School	Montreal West
1934	February 28 – March 3 "The Mikado"	Harry Norris	St. Lambert High School	Montreal West
1935	"The Chimes of Normandy"	Harry Norris	St. Lambert High School	
1936 44 chor.	February 5-8 "Patience"	Harry Norris	St. Lambert High School	Montreal West
1937	February 3-6 "H.M.S. Pinafore"	Harry Norris	St. Lambert High School	Montreal West
1938	March 9-12 "Ruddigore"	Harry Norris	St. Lambert High School	Montreal West
1939	March 1-4 "The Gondoliers"	Harry Norris	St. Lambert High School	
1940	February 7-10 "The Yeomen of the Guard"	Harry Norris		
1941	"The Pirates of Penzance"	Harry Norris	St. Lambert High School	December 8, 1941: suspended due to the war

1946	November 27-30 "H.M.S. Pinafore"	Jerry Shea	St. Lambert High School	
1947	"The Gondoliers"	Jerry Shea	St. Lambert High School	April. Musical theatre "April Follies" supported by I.O.D.E.
1948 57 chor.	January 20-23 "The Gondoliers"	Jerry Shea		Victoria Hall, Westmount
1949	"The Pirates of Penzance"	Jerry Shea		Victoria Hall, Westmount Participation by 20 choristers in the Light Opera Company's "Madame de Pompadour" at His Majesty's Theatre, in Montreal (300 \$ profit for the choir)
1950 51 chor.	January 25-28 "The Pirates of Penzance"	Jerry Shea	Chambly County High School*	
1951 65 chor.	February 20-23 "The Yeomen of the Guard"	Jerry Shea		Victoria Hall, Westmount Sponsored by the Kinsmen Club of Montreal
	February 28 – March 3 "The Yeomen of the Guard"	Jerry Shea	Chambly County High School	

* From 1949, the St. Lambert High School becomes the Chambly County High School; from 1954, it leaves the establishment that it shared with the primary classes to establish itself at 675 Green Street.

1952 63 chor.	March 26-29 "The Mikado"	Jerry Shea	Chambly County High School	
	April 5 "The Mikado"	Jerry Shea		At Brockville (Ontario), supported by the Railwaymen's Club
	August 26-27 "The Mikado"	Jerry Shea		Chalet du Mont-Royal (<i>Festivals de Montréal</i>)
1953 65 chor.	February 11-14 "Patience"	Jerry Shea	Chambly County High School	
	August 26 "The Gondoliers"	Jerry Shea		Chalet du Mont-Royal (<i>Festivals de Montréal</i>)

St. Lambert Operatic Society, 1954-1970

1954 54 chor.	January 29-30 "H.M.S. Pinafore"*	Jerry Shea	Chambly County High School	
* In 1954, the Society presented extracts from "H.M.S. Pinafore" during the telethon that took place over one night to raise funds for Cerebral Palsy (The Echo, December 1, 1964).				

	February 25-26 "H.M.S. Pinafore"	Jerry Shea		Victoria Hall, Westmount
	April 3 "H.M.S. Pinafore"	Jerry Shea		Lake of Two Mountains High School
1955 51 chor.	February 25 "Merrie England"*	Eric Adams		Lachine High School
1955 51 chor.	March 18-19 "Merrie England"	Eric Adams	Chambly County High School	
	October 26 "An evening with Gilbert and Sullivan"	-		Webster Hall, Westmount
1956	November 30 – December 1 "Iolanthe"	Jack Waud	Chambly County High School	
1957	"Iolanthe"		Chambly County High School	
* Comic opera by Edward German and Basil Hood.				

1958	January 31 – February 1 "The Mikado"	Eric Adams	Chambly County High School	
1959 63 chor.	May 1-2 "Rose Marie"*	Eric Adams	Chambly County High School	
	May 8-9 "Rose Marie"	Eric Adams		Westhill High School Auditorium, Montreal
1960 52 chor.	January 15 Mendelssohn's "Elijah"	Eric Adams	St. Lambert United Church	
	April 29-30 "The Pirates of Penzance"	Eric Adams	Chambly County High School	
1961 57 chor.	April 28-29 "The Yeomen of the Guard"	Eric Adams	Chambly County High School	
	December "The Christmas Oratorio" J.S. Bach	Eric Adams		
*The Society performs this operetta with West Hill High, sung in both English and French, with financial support from the Rotary Group. Claude Charrette was one of the male lead performers. (<i>The Echo</i>. 1er décembre 1964).				

1962 57 chor.	April 13-14 <i>"The Gondoliers"</i>	Eric Adams	Chambly County High School	
	December 7 Handel's <i>"Messiah"</i>	Eric Adams	St. Barnabas Church	
1963 51 chor.	May 3-4 <i>"Ruddigore"</i>	Eric Adams	Chambly County High School	
	December 12-14 <i>"Patience"</i>	Richard McLaughlin	Chambly County High School	
1964 61 chor.	April 24 Mozart's <i>"Coronation Mass in C major"</i>	Richard McLaughlin	St. Barnabas Church	
	May 3 Mozart's <i>"Coronation Mass in C major"</i>	Richard McLaughlin		Montreal West United Church
	Mozart's <i>"Coronation Mass in C major"</i>	Richard McLaughlin		Cowansville
	December 3-5 <i>"Engaged"</i>	Richard McLaughlin	Chambly County High School	

1965 69 chor.	May 7 Haydn's "Lord Nelson Mass"	Richard McLaughlin	Church of St. Barnabas	
	December 2-4 "H.M.S. Pinafore"	Richard McLaughlin		
1966 67 chor.	May 1 "Messe solennelle de sainte Cécile" by Gounod	Richard McLaughlin		Montreal West United Church
	May 14 "An Ecumenical Evening Music"	Richard McLaughlin		St. John Brebeuf Church (Lasalle)
	May 15 "Messe solennelle de sainte Cécile" by Gounod			St. Paul's anglican Church (Lachine) avec le St. Paul Operatic Society
1967 69 chor.	January 21, 27, 28 "The Bartered Bride"*	Richard McLaughlin	Chambly County High School	Westmount High School
	May 26 Mozart's "Coronation Mass in C major"		St. Barnabas Church	Centennial Festival of Arts
* Opera by Smetana.				

1968 52 chor.	March 15 Haydn's "The Creation"	Richard McLaughlin	St. Barnabas Church	
	March 24 Haydn's "The Creation"	Richard McLaughlin		Rosedale United Church, Montreal
	April 29 Haydn's "The Creation" and "Concerto for organ No. 13" by Handel	Richard McLaughlin		The Church of Jesus Christ of Latter-day Saints, Montreal
	December 14-15 Handel's "Messiah"	Richard McLaughlin Neil Beauchamp directs the rehearsals	St. Barnabas Church	
1969 66 choristers	April 1-2 "Seven Last Words of Christ" by Theodore Dubois and works by Bach	Neil Beauchamp	St. Barnabas Church	
1970 42 chor.	March 13-14 "50th Anniversary concert" Popular English- and French- Canadian songs, extracts from Gilbert and Sullivan operettas, negro spirituals	Iwan Edwards	St. Lambert Elementary School	Lachine
	April 24 "50 th Anniversary concert"	Iwan Edwards		St. Andrew's United Church, Beloeil

	May 13 "A choral Extravaganza"	Iwan Edwards		Participation in Lachine Festival of Music with the Lachine High School Singers, The Glanllyn Singers, the Montreal Welsh Male Voice Party
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St. Lambert Choral Society / Société chorale de Saint-Lambert, 1971-2018

1971 60 chor.	February 19-20 "Choral Extravaganza Two"	Iwan Edwards		Participation of the SLCS with the Lachine High School Band, The Glanllyn Singers, Lachine High School Singers
	April 2-3 "A Choral Concert" Canadian folkloric and contemporary music, from the 16 th century onwards, spirituals	Iwan Edwards	St. Lambert Elementary School	
	16 déc. 1971 "Gift of Music"	Arthur Thomson	St. Lambert United Church Participation of the SLCS with church choirs from St. Lambert	

1972 37 chor.	March 10-11 "A musical Evening" Vivaldi's "Gloria", and other songs from the 17 th century by A. Vivaldi, T. Morley and G.F. Handel; vocal arrangements of instrumental works by Bach, North American folk music, spirituals, popular works (by Joni Mitchell, Jose Marti-Hector Angulo-Peter Seeger, Lionel Bart)	Arthur Thomson, guest conductor	St. Lambert Elementary School	
	April 23 Vivaldi's "Gloria", psalms	Arthur Thomson	St. Andrew Presbyterian Church	
1973 47 chor.	April 13-14 "Choral Fest '73" Music from the Renaissance, the 18 th and 19 th centuries, modern pieces such as extracts from the rock opera "Jesus Christ Superstar" and "The Godfather" and antiphonal singing	Denis Whyte	St. Lambert Elementary School	With members of the Centennial Regional High School Band

May 4 "Spring Bandsing '73"	Denis Whyte		Centennial Regional High School Participation of the SLCS with choirs and bands of the Centennial
May 25 A concert of original compositions by Lou Hooper, from 1918 to 1970	Denis Whyte Lou Hooper		Westmount High School Auditorium Participation of the SLCS with soloists, musicians and dancers
November 10 "A singing Saturday" Romantic and folkloric songs sung with the audience	Denis Whyte	St. Andrew's Presbyterian Church With the participation of the St. Lambert interchurch and Community Council for Senior Citizens	
December 12 "Gift of Music"	Denis Whyte	St. Andrew's Presbyterian Church	

1974 30 chor.	April 5-6 "A Musical Evening" 55 th Anniversary Concert Pieces from the 16 th and 19 th Centuries, the "Misa Criolla" by Argentinian composer Ariel Ramirez, a Paul Simon song ("Sound of Silence"), the "Cantate Domino" by Heinrich Schutz	Denis Whyte	Collège Durocher	
	Concert and sing-along for elderly people		St. Andrew's Presbyterian Church	
	"Gift of Music"		St. Andrew's Presbyterian Church	
	Various songs and sing- along		Church of Good Shepherd	
1975 30 chor.	May 9-10 "A Musical evening" by J. Haydn, "Brandenburg Concerto No. 5" by Bach, various works from the 15 th to 20 th Century	Gordon White	Collège Durocher	

	"Gift of Music"	Gordon White	St. Francis of Assisi Church	
1976 33 chor.	April 23 "A Spring Concert" Pieces from the repertoire of the 15 th , 16 th , 18 th and 19 th centuries, the "Mass in G major" and "Fantasie" by Schubert, the "Liebeslieder-Walzer, opus 52" by Brahms	Gordon White	St. Francis of Assisi Church	
	December 5 "Sings Noël" Christmas psalms and songs	Andrew Morens	St. Francis of Assisi Church	
	December 12 "Sing Noël"	Andrew Morens		St. Thomas Anglican Church, N.D.G.
	"Gift of Music"		St. Lambert United Church	
1977 39 chor.	February 12 "Mass in G" by Schubert	Andrew Morens	St. Francis of Assisi Church	Église Saint-Ignace de Loyola, Montreal

	May 7 "Sing for Spring" Pieces by G. Donizetti, B. Bartók, M. Ravel, spirituals, English and Hungarian folk songs, Iroquois lullaby	Andrew Morens	St. Francis of Assisi Church	
	December 10 "Sing Noël" Works by J.S. Bach, R. Thompson, B. Britten, and carols	Andrew Morens	St. Lambert United Church	
	"Gift of Music"		St. Francis of Assisi	
1978	April 29 "Sing for Spring" Extracts from the operettas of Gilbert and Sullivan ("H.M.S. Pinafore", "The Gondoliers", "Pirates of Penzance", "The Mikado"), motets, and folk songs	Andrew Morens	Couvent de Saint-Lambert With instrumentalists and soloists	

1978-1979*	October 29 "Chansons d'automne" Songs by W.H. Anderson, G. Ridout, K. Nystedt, W. Byrd, R. Baska, F. Colpurn, R.W. Williams, and J. Rutter	David Christiani	St. Lambert United Church With flautist Francis Colpron	
	December 9 "Chansons de Noël / Christmas Music and Carols"	David Christiani Betty-Jo Seath	St. Francis of Assisi Church With the Jubilee Elementary School Choir	
	"Gift of Music"		St. Francis of Assisi	
* Starting from 1978-1979, the SLCS sings at least three concerts per year, generally in December, March and May.				
	February 17-18 "Missa Brevis in D" by Mozart	David Christiani	With organ and strings	Église Saint-Ignace de Loyola, Montreal Trinity Anglican Church, Saint- Bruno

	May 2 "60th Anniversary concert" English works by Thomas Morley and French Renaissance composers, extracts from "Trial By Jury" by Gilbert and Sullivan	David Christiani	Collège Durocher	
1979-1980 48 chor.	December 8 "Chansons de Noël" Ancient Christmas songs from England, France and Germany, and the Italian legend of Befana (danced)	David Christiani	Collège Eulalie Durocher With choreography by Lazlo Tamasik and instrumentalists	
	March 9 "Sing Joyfully" (works by Byrd, di Lasso, Copland, Kodály)	David Christiani	St. Francis of Assisi Church	
	May 10 "Swing into Spring" ("African Mass" by Norma Luboff, <i>The Creation</i>, rock cantata by David Bobrowitz and Steven Porter)	David Christiani	Paroisse Saint-Lambert	

1980-1981	October 25 "Sing We all Together – Chantons tous ensemble" Works by Byrd, J. Haydn, Orlando di Lasso, B. Britten, P. Tchaikovsky, M. Duruflé and G. Fauré	David Christiani Betty-Jo Seath Bernadette Donovan	Paroisse Saint-Lambert With the Jubilee School Choir and <i>Les Chanteurs d'Orphée</i>	
	December 13 "Syng We Nowell Chantons Noël" Texts from Medieval times: "Ceremony of Carols" by Benjamin Britten, "Sir Christmas" by American composer Thomas Yeakle	David Christiani	Paroisse Saint-Lambert	
	April 11 Avril "Sing We Merrily" "Magnificat" by Pergolesi, "Suite in D" by Bach, "Sing We Merrily" by Greene	David Christiani	Paroisse Saint-Lambert With chamber orchestra of 18 musicians and 4 soloists	
1981-1982 49 choristes	October 4 "In Celebration" 25 Pieces by Greene, Handel, Mozart, Pergolesi, Evans, Bobrowitz and Porter	David Christiani	St. Francis of Assisi With instrumentalists	

December 5 "Noël à la chandelle" Traditional Christmas songs interspersed with texts taken from the "Festival of Nine Lessons and Carols" of King's College Cambridge, England.	David Christiani		
December 15 "Gift of Music"		St. Francis of Assisi Church	With seven church choirs from St. Lambert
February 27 "Captain Noah and his floating zoo" Popular tale	David Christiani	Paroisse Saint-Lambert With Mary Lou Basara	
May 1 "Salut Printemps" Madrigals from the Renaissance and works from the 20 th century from several countries, folk songs from Canada and Britain.	David Christiani and Wayne Riddell	Paroisse Saint-Lambert With the Tudor Singers (professional choir) directed by Wayne Riddell	

1982-1983 60 choristers	November 27-28 Handel's "Messiah"	David Christiani	Paroisse Saint-Lambert 125th anniversary of St. Lambert With orchestra of 20 musicians and 4 well-known soloists	
	March 12-13 "Festival de musique sacrée" Works by Handel, Pachelbel, Mendelssohn, Schubert, Franck, Fauré, Butler	David Christiani	Paroisse Saint-Lambert	
	May 1 "Festival de musique sacrée"	David Christiani Betty-Jo Seath Christiani	Greenfield Park United Church With the participation of the Jubilee School Choir and the SLCS Chamber Choir	
	May 14-15 "Musique Chorale et Danse/ Choral Music and Dance" Musical works for Renaissance dance and more recent Viennese, English, American and Quebecois works.	David Christiani	Paroisse Saint-Lambert	

	June 15 "Works by William Byrd, Jean Mouton, Randall Thompson, Ralph Vaughan Williams"	David Christiani	St. Francis of Assisi Church Debut concert of the SLCS Chamber Choir – 30 choristers	
1983-1984 50-60 choristers	December 3-4 "Noël et cuivres / Christmas Fanfare" Christmas songs from early music and the 20th century. A premier: "Noël ancien", a potpourri of French-Canadian Christmas songs created by Toronto composer Howard Cable.	David Christiani	Paroisse Saint-Lambert With organ, wind instruments and percussion.	
	March 10-11 "Chants d'Amour et de la Mer – Songs of Love and the Sea" Folk songs from England, Hungary, France, the USA, Newfoundland and Nova Scotia. Extracts from the opera "Peter Grimes" by B. Britten.	David Christiani		

	March 5-6 "50 ans de grands airs populaires / Pops to remember"	David Christiani	Paroisse Saint-Lambert With orchestra	
	April 8 "Mélodies de grands maîtres"	David Christiani	St. Barnabas Church With organ. 2 nd concert of the Chamber Choir (26 choristers)	
	May 5-6 "50 ans de grands airs populaires / Pops to remember" Extracts from musical productions from the 1930s to the 1970s	David Christiani	With soloist and master of ceremonies Mary Lou Basaraba and a small orchestra	Centennial Regional High School, Greenfield Park
1984-1985 39 chor.	November 24-25 "Récital de l'Avent/ Lessons and Carols"	David Christiani	Paroisse Saint-Lambert With organ To the memory of Mrs. Alberta Hall, benefactor of the SLCS	
	March 2-3 "De l'Orient à l'occident / Choral Contrasts" French works from the 16th century, by Schumann, Brahms and Gustav Holst.	David Christiani	Paroisse Saint-Lambert	

	April 26-27 "Place à la joie / Rejoice" Handel, Bach and Haydn's "Lord Nelson Mass"	David Christiani	Paroisse Saint-Lambert With four soloists	
	June 14 Various well-known songs	David Christiani	Maison Alcan	
1985-1986	October 6 "Magnificat" by Pergolesi, Vivaldi's "Gloria", the "Baletti" by Gastoldi	David Christiani Wanda Kaluzny	Paroisse Saint-Lambert Free concert by the SLCS Chamber Choir	With the Montreal Chamber Orchestra
	December 7-8 "Fantaisie de Noël / Christmas Fantasia"	David Christiani	Paroisse Saint-Lambert With harp and organ	
	January 25-26 "Une soirée avec Robert Burns/A Robbie Burns Evening" A homage to the 18 th - century Scottish poet and musician	David Christiani	Paroisse Saint-Lambert With soloists and bagpipes	

	March 15-16 "Quand les enfants s'unissent pour chanter / When children join hands and sing" Folk songs	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With The South Shore Children's Chorus	
	April 18-19 "Une soirée de musique royale/ An Evening of Royal Music" Oratorio "King David" by Honegger and works sung during the coronations of the kings of England	David Christiani	Paroisse Saint-Lambert With orchestra and soloists	
1986-1987	October 1 "World Music Day"	David Christiani	With the <i>Orchestre Symphonique de la Montérégie</i> Dir. Jean-Pierre Brunet	
	December 6-7 "Le Messie / Messiah" by Handel	David Christiani Jean-Pierre Brunet	Paroisse Saint-Lambert With the <i>Orchestre Symphonique de la Montérégie</i> and four soloists	

	February 14-15 "Spirituals et Syncopes / Spirituals and Syncopation" Gospel and other rhythmic religious music	David Christiani	Paroisse Saint-Lambert With soloist and orchestra	
	April 4-5 "Gloria" Works by Bach, Mozart and Harry Somers, Canadian 20 th -century composer	David Christiani	Paroisse Saint-Lambert With three soloists	
	May 13 "Concert de mai / Music in May" Works by Palestrina and Durufié	David Christiani	Paroisse Saint-Lambert Chamber Choir concert	
1987-1988 80 choristers	November 14 "Celebration of the Sixties"		Club de golf de Saint- Lambert 3 rd annual dinner-dance	
	December 5-6 "Noël et cuivres / Christmas Fanfare" Works by Canadian and foreign composers	David Christiani	Paroisse Saint-Lambert With trumpets, horn, trombone, tuba, percussion and organ. Repeat of the 1983 Christmas concert.	

	March 12-13 "Requiem" by Fauré Montreal-region premier of "Requiem" by Rutter	David Christiani	Paroisse Saint-Lambert With musicians of the OSM and two soloists	
	April 30 – May 1 "Musique canadienne en concert / Canadian Choral Concert" Including a piece by Patrick Wedd ("Choral Prelude on Down Ampney") composed for the SLCS and sung for the first time	David Christiani	Paroisse Saint-Lambert With two pianists and one soloist	
	May 18 "Extracts from the year's concerts"	David Christiani		Église Notre Dame de la Garde, Longueuil
1988-1989 70-96 choristers	November 26-27 "Noëls d'ici et d'ailleurs / Christmas in many lands"	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children's Chorus and two pianos, organ and soloist	
	March 11-12 "Concert à la carte" Audience-preferred works from the 36 pieces previously presented	David Christiani	Paroisse Saint-Lambert	With the Montreal West Operatic Society*

	May 6 -7 "70th Anniversary concert" Oratorio "La Création / Creation" by J. Haydn	David Christiani	Paroisse Saint-Lambert With large orchestra and soloists Liette Turner, Paul Trépanier and Charles Prévost	St. Andrew and St. Paul church, Montreal
1989-1990 89 choristers	December 2-3 "Concert de Noël/ Christmas Concert" Italian story "Befana" and "Dancing Day" by John Rutter	David Christiani	Paroisse Saint-Lambert Choreography of <i>Befana</i> , with the dancers of the <i>Ballet-Théâtre de Montreal</i> by Sona Vartanian, and with harp and instrumentalists	
	March 3-4 "Stabat Mater" by Rossini, "Ouverture à l'italienne" by Schubert and "Nänie" by Brahms	David Christiani	Paroisse Saint-Lambert With orchestra, enlarged choir and four soloists	Salle Claude-Champagne, Montreal
* The Montreal West Operatic Society is the oldest Gilbert and Sullivan society in Canada. It was founded in 1939 by a group of Montrealers, including Doris and Harry Norris. He was director of the St-Lambert Amateur Operatic Society from 1931 to 1941. From the programme of "Concert à la carte", March 11-12, 1989, p. 7.				
	May 5-6 "Chants de louange / Songs of Praise" Sacred music of Bach, Handel, Fauré, Vaughan Williams, Brahms, Mendelssohn and others	David Christiani Wayne Riddell	Paroisse Saint-Lambert with Weslev Warren at the organ	

1990-1991 78 choristers	December 1-2 "Paix sur la terre / Joy of the World" Hymns and songs known in the manner of Robert Shaw: sequence of songs and readings on episodes of the view of the Child Jesus	David Christiani	Paroisse Saint-Lambert	
	February 23-24 Mozart's "Requiem" and "Symphony No. 38 (Prague)"	David Christiani	Paroisse Saint-Lambert	With the <i>Orchestre symphonique de la Montérégie</i> directed by Jean-Pierre Brunet and four soloists
	April 14 "Extracts from works by Mozart"		Église Saint-Jean-Baptiste	
	May 4-5 "Fête celtique / A Celtic Celebration" Songs from Scotland, Ireland and Wales	David Christiani	Paroisse Saint-Lambert	
	June 9 "Requiem", "Exultate Jubilate" and "A Little Night Music" by Mozart	David Christiani	Paroisse Saint-Lambert	With the <i>Orchestre symphonique de la Montérégie</i> Participation in the St. Lambert Music Festival

	June 19 "Pieces from Irish, English, Welsh and Scottish folklore"	David Christiani		Maison Alcan, Montreal
1991-1992	November 30 – December 1 "Bouquet de Noël / A Community of Carols Songs and readings", including songs taken from "Many Moods of Christmas" by R. Shaw and the "Christmas Cantata" by R. R. Bennett	David Christiani	Paroisse Saint-Lambert With organ accompaniment	
	December 19 Extracts from "Messiah" and the "Concerto Grosso" by Handel. Potpourri of Christmas songs	David Christiani		Benefit concert with the Orchestra <i>I Musici</i> and the South Shore Children's Chorus In support of Sun Youth and the South Shore Christmas Basket Fund
	February 9 "Requiem" and "A Little Night Music" by Mozart	David Christiani		Cathédrale Sainte-Cécile de Valleyfield With the <i>Orchestre symphonique de la Montérégie</i> and four soloists

	February 22-23 "Avec l'éclat des cuivres / A Brilliance of Brass"	David Christiani	Paroisse Saint-Lambert With the Pierre Bédard brass quintet	
	March 22 "Musique sacrée"			Église Saint-Jean-Baptiste, Montreal
	May 25 "Stabat Mater" by Rossini "Cantata pour une joie" by Pierre Mercure	David Christiani Alexander Brott		Basilique Notre-Dame à Montréal With the McGill Chamber Orchestra Concert for the 350 th anniversary of Montreal
	May 30-31 "Sérénade à la musique / Serenade to Music" Works by R. Vaughan Williams, A. Copland, J.S. Bach and others	David Christiani Elmer Iseler	Paroisse Saint-Lambert With 20 professional choristers from the Elmer Iseler Singers and the Canadian Centennial Choir	St. Andrew and St. Paul church, Montreal
1992-1993	December 4-5 Handel's "Messiah"	David Christiani	Paroisse Saint-Lambert With the <i>Petit Ensemble</i> of the <i>Orchestre Métropolitain</i> and four soloists	

March 27-28 Concert of Vivaldi "Gloria, Magnificat, Four Seasons"	David Christiani	Paroisse Saint-Lambert With the ensemble <i>I Musici</i> and soloists	
April 3 "Gloria (RV 589)" by Antonio Vivaldi and the premier of "Requiem" by Michel Massé	David Christiani Jean-Pierre Brunet	With the <i>Orchestre symphonique de la Montérégie</i> and five soloists With the participation of <i>l'Ensemble vocal Polymnie</i> , the <i>Chœur de Pratt & Whitney</i> , the <i>Chorale de Saint-Bruno</i> , the <i>Petits Chanteurs de Beloeil</i> , the South Shore Children's Choir, l'OSMONT Benefit concert for the Cystic Fibrosis Foundation sponsored by Pratt and Whitney	Cocathédrale Saint-Antoine-de-Padoue, Longueuil
May 1-2 "À la française" Works by Ravel and Debussy, "Phantom of the Opera" and extracts from "Les Misérables"	David Christiani	Paroisse de Saint-Lambert With a trio of instrumentalists	
May 16 Handel's "Messiah"	David Christiani	With the <i>Petit Ensemble</i> of the <i>Orchestre Métropolitain</i> and four soloists	Cathédrale Ste-Cécile de Valleyfield

	June 6	David Christiani	Closing concert of the St. Lambert Music Festival	
1993-1994 88 choristers	December 4-5 "Concert de Noël/Noël Birthday Carol" Traditional songs, "Gloria" by John Rutter, "The Mystery of Bethlehem" by Healey Willan	David Christiani	Paroisse Saint-Lambert With The Great Lakes Brass of Toronto (brass, harp and organ)	
	December 12 "Gift of Music"		St. Lambert United Church	
	March 11 "75th Anniversary concert" "Requiem" by Brahms "Gloria" by Poulenc	David Christiani Bramwell Tovey Geneviève Boulanger	With the Winnipeg Symphony Orchestra, the <i>Ensemble vocal Musica Viva</i> and two soloists Concert recorded and broadcast at CBC Stereo, March 27, 1994, at 12:05	Basilique Notre-Dame à Montréal (2 000 spectators)
1994-1995	December 3-4 "Noël en douceur / Sweet was the song" Traditional songs, and music by Bach, Charpentier, Gorecki and Poulenc	David Christiani	Paroisse Saint-Lambert With organ	

	February 11-12 "Mélodies d'amour / Heart to heart" Romantic and popular songs from folklore, and waltzes	David Christiani	Paroisse Saint-Lambert With piano duo	
	April 1-2 "Israel in Egypt" Oratorio by Handel	David Christiani	Paroisse Saint-Lambert With three soloists and organ	Salle Pollack, Montreal
	April 30 – May 1 "An evening with Rodgers and Hammerstein"			With the orchestra of Peter Freeman, the South Shore Children's Choir and 21 soloists
1995-1996	November 30 "Esprit des Fêtes / In the Christmas Spirit" Works by J. Strauss, Haydn and Vaughan-Williams, and Christmas songs	David Christiani		With Marc David and the <i>Orchestre symphonique de la Montérégie</i> , one soloist and two laureates of the <i>Concours Montérégie en Musique</i> (violin, piano)
	March 30 "Une soirée à l'opéra! / An Evening at the Opera" Airs from "Carmen" by Georges Bizet, and works by Verdi and Puccini	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children's Choir, four soloists, and musicians	

1997-1998	November 29 "Chantons Noël / Rejoice and Be Merry" Works by G.F. Handel. B. Britten, J. Rutter, J.S. Bach, and others	David Christiani	Paroisse Saint-Lambert With organ, flute and harp	
	April 19 "Voix humaines / Voices of Earth" Works by J.S. Bach, L. van Beethoven, F. Mendelssohn, Ruth W. Henderson and A. Copland	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children's Choir and a pianist	
	May 23 "Une soirée viennoise / A Viennese Evening" Works for choir and orchestra by Joseph Strauss, Johann Strauss I and II, Eduard Strauss and F. Lehar	David Christiani	Paroisse Saint-Lambert	Benefit concert with Jean Deschênes and the <i>Ensemble Strauss-Lanner de Montreal</i> , and one soloist
1998-1999 50 choristers	December 6 "Chantons son avènement" Handel's "Messiah", "Cantata de Noël" by Pinkham		Paroisse Saint-Lambert With two soloists and an organist	

March 28 "Sacré et profane/ Sacred & Secular" Music by Mozart (extracts from "Missa Brevis", "Ave Verum" and "Vesperae Solennes" – plus extracts from "The Magic Flute", "The Marriage of Figaro", "Cosi Fan Tutti", "Idomeno" and "The Abduction from the Seraglio")	David Christiani	Paroisse Saint-Lambert With two soloists, string quartet, organ and piano	
May 29 "Les Hits de Broadway / Show Stoppers" Songs from the musicals: "Camelot", "Gigi", "My Fair Lady", "Brigadoon"	David Christiani	Paroisse Saint-Lambert With instrumentalists and three soloists Benefit concert for the 80th anniversary, in support of the Canadian Heart and Stroke Foundation in Quebec	

1999-2000 73 choristers	November 28 "A Christmas Cantata" by Arthur Honegger and "Many Moods of Christmas" with arrangements by American composers Robert Shaw and Robert R. Bennett	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With organ and the South Shore Children's Choir	
	March 19 "Te Deum Laudamus" Sacred music and opera extracts on sacred themes: "Requiem" by Duruflé, "Stabat Mater" by Pergolesi, "Cantique de Jean Racine" by Fauré, "Te Deum" by Bruckner, extracts from the "Pilgrims' Chorus" by Wagner and "The Pearl Fishers" by Bizet.	David Christiani	Paroisse Saint-Lambert With organist and four soloists, and the winners of the <i>Concours jeunesse musicale du Québec</i>	
	May 13 "Concert jazz .../ Good Vibrations!" Gershwin, Ellington, Peterson, Bach- Swingles and others	David Christiani	Paroisse Saint-Lambert With the Robert Angelillo jazz ensemble Benefit concert in support of the Canadian Heart and Stroke Foundation in Quebec	

2000-2001 58 choristers	March 25 "Cent voix ensemble ! / 100 Voices in Harmony!" Works by Gabriel Fauré et Charles Gounod	David Christiani James Copland	Paroisse Saint-Lambert With <i>L'Harmonie vocale de Saint-Hyacinthe</i> and five soloists	
	May 12 "Opéra Fest!" Pieces by Mussorgsky, Tchaikovsky, Borodin, Berlioz, Rossini, Gounod, Saint-Saëns, Glinka, Forrest	David Christiani	Paroisse Saint-Lambert Fourth benefit concert to offer bursaries to young South Shore singers. Two \$250 bursaries offered to Jennifer Audet and Guylaine Cloutier	
2001-2002	November 25 "Festival de Noël" Traditional Christmas songs, extracts from the "Christmas Oratorio" by J.S. Bach and "Panis Angelicus" by C. Franck	David Christiani Marc David	Paroisse Saint-Lambert With the <i>Orchestre symphonique de la Montréal</i> and one soloist	
	December 12 "Concert de Noël"	Marc David David Christiani		Église de Saint-Hubert With the <i>Orchestre symphonique de la Montréal</i> , the pupils of Charles Le Moyne School, and one soloist

	December 16 "Concert de Noël"	Marc David David Christiani		Église de la Nativité, La Prairie With the <i>Orchestre symphonique de la Montérégie</i> and one soloist
	February 24 "Beethoven Plus" Works by G. Ridout, P. Hindemith, J.S. Bach and L. van Beethoven	David Christiani	Paroisse Saint-Lambert	
	April 28 "Fanfare populaire !" Arrangements of classical works, folkloric pieces and traditional melodies	David Christiani and Captain Richard Émond	Paroisse Saint-Lambert With the musicians of the 34 th Canadian Brigade Fifth benefit concert for <i>Jeunesse au Soleil</i>	
2002-2003 60 choristers	December 1 "Célébrons Noël !" Multicultural mass and traditional Christmas songs from many countries	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children's Choir In support of the Foundation for the St. Lambert Hospital	
	March 23 "Carmina Burana" by Carl Orff and pieces by L. Bernstein, S.I. Glick, M. Ravel, C. Debussy	David Christiani Peter Schubert	Paroisse Saint-Lambert With four soloists, the professional vocal chamber ensemble <i>Viva Voce</i> , and the <i>Ensemble Percussions</i>	

	May 4 "Broadway Encore !" Extracts from "Annie get your gun", "Show Boat", "Romeo and Juliette", "Starmania" and extracts from works by Gershwin	David Christiani	Paroisse Saint-Lambert With soloist	
2003-2004	November 30 "Noël autour du monde / Christmas Around the World" "85th Anniversary concert" Traditional songs from many countries harmonised by Gilbert Patenaude, and pieces by J. Rutter, R. Vaughan Williams	David Christiani	Paroisse Saint-Lambert With instrumentalists In support of the Foundation for the St. Lambert Hospital	
	April 25 "Kyrie de siècle en siècle ... / Kyrie from age to age" From the Middle Ages to the end of the 20th century, and the "Requiem" by Rutter	David Christiani	Paroisse de Saint-Lambert With two soloists	
	May 29 "Soirée « Moulin Rouge ! »"	David Christiani	St. Lambert United Church	

2004-2005 66 choristers	November 27 "Gloria in excelsis" ! Traditional Christmas songs, the "Oratorio" by C. Saint- Saëns, the "Hallelujah chorus" G.F. Handel	David Christiani Marc David	Paroisse Saint-Lambert With the <i>Orchestre symphonique de Longueuil</i> and soloists In support of the Foundation for the St. Lambert Hospital	
	February 13 "Chansons d'amour !" Waltzes and other pieces by J. Brahms	David Christiani	Paroisse Saint-Lambert	
	April 17 2005 "Dona Nobis Pacem" Works on the theme of war and peace by Tchaikovsky, R.V. Williams, R. Wagner, A. Copland, M. Wilberg.	David Christiani, Captain Richard Émond and Adjum Pierre Leblanc	Paroisse Saint-Lambert With the musicians of the 34th Canadian Brigade	
2005-2006	December 4 "Christmas Cantata" by Honegger and various Christmas songs	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children's Choir In support of the Foundation for the St. Lambert Hospital	

	March 19 "Le Chœur des chefs" Varied works, mostly from the classical repertoire	David Christiani and 18 other directors	Paroisse Saint-Lambert	In collaboration with <i>l'Alliance des chorales du Québec, régionale des Seigneuries</i>
	April 28 "Grands chœurs d'opéra" Airs by Verdi, Bizet, Rossini, Bellini, Leoncavallo, Mozart, Puccini, Délibes and Mascagni.	David Christiani	Collège Durocher, Saint-Lambert With three soloists	
2006-2007 65 choristers	October 28 "Requiem pour Roxane"	David Christiani Betty-Jo Christiani		Église de la Nativité, La Prairie With the Pratt & Whitney choir, the South Shore Children's Choir, and the <i>Orchestre symphonique des jeunes de la Montérégie</i>
	November 26 "Hallelujah ! Concert de Noël / Celebrating the joy of Christmas" Various Christmas songs and grand choruses from Handel's "Messiah"	David Christiani	Paroisse Saint-Lambert In support of the Foundation for the St. Lambert Hospital	

	March 3 "Jazz !" Jazz songs, including pieces by André Mathieu and Rachelle Jeanty	David Christiani	Collège Durocher, Saint- Lambert With soloist and musicians	
	May 6 "Douces mémoires" "Ein Deutsches Requiem" by J. Brahms and "Douces mémoires" by Alain Payette	David Christiani Jean-Pierre Guindon	Paroisse de Saint-Lambert With three soloists	
	June 16 "Soirée Fiesta !"	David Christiani	St. Lambert United Church	
2007-2008 80 choristers	October 7 "Héritage choral du Québec"	David Christiani Daniel Lafleur Patricia Abbott François Ouimet	Collège Durocher, Saint- Lambert	For the 150th anniversary of the Town of St. Lambert, the <i>Automnie</i> of the <i>Alliance des chorales du Québec</i> is organised by the SLCS
	November 25 "C'est Noël / It's Christmas Time!" Traditional Christmas songs and songs by J.F. Wilson, J. Rutter, K.K. Davis, G. Holst, P. Warlock, B. Kinyon and N. Sleeth	David Christiani Jane Mackay	Paroisse Saint-Lambert With the bell choir of the St. Lambert United Church	

	March 16 “Chantons ensemble ! / Let’s Sing Together” Sacred works by G.F. Handel, G. Fauré, F. Couperin, T. Dubois, M. Praetorius, S. Rachmaninov, four chorales by J.S. Bach, extracts from “Romeo and Juliette” by H. Berlioz, four works from South America, piece by S.I. Glick	David Christiani Lorraine Gariépy	Paroisse Saint-Lambert	With the choir <i>Chantevoix</i> from CHUM
	May 4 “Choristes, cordes ... Vivaldi ! / Singers, Strings ... Vivaldi!” Works by G. Pergolesi, A. Vivaldi, G. Telemann	David Christiani Eric Madsen Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children’s Choir and the St. Lambert String Orchestra	
2008-2009	November 23 “La magie de Noël Christmas songs”	David Christiani Assisting Officer Tim Cummings	Paroisse Saint-Lambert With music from the 438th tactical helicopter squadron, Canadian Armed Forces In support of the Foundation for the St. Lambert Hospital	

	March 8 “Le Chœur des Chefs II / A Choir of Choir Directors II!” Various works from the 19th and 20th centuries	David Christiani Claude-Marie Landré Margo Valade-Beaudet Maureen Émond Hélène Liessens Gaétane Burton Catherine Girard Robert Sigmund James Copland Paul Belzile Jeanette Wong Ghislain Bouchard Marlène Gaudet Betty-Jo Christiani Hugh Cawker	Paroisse Saint-Lambert	With the <i>Chœur Do-Ré-Mi</i>, <i>Chœur en Liesse</i>, <i>Chœur</i> <i>Saint-Antoine-de-Padoue</i>, <i>Chœur Sainte-Maria Goretti</i> and the <i>Chorale St-Basile-le-</i> <i>Grand</i>
	May10 “Concert gala du 90e anniversaire / 90th Anniversary Gala Concert” “Dixit Dominus” by G.F. Handel and the “Lord Nelson Mass” by F.J. Haydn	David Christiani Marc David	Paroisse Saint-Lambert With the <i>Orchestre</i> <i>Symphonique de Longueuil</i> and five soloists Inaugural concert of the <i>Fondation Liette-Turner</i>	Église de la nativité de la Sainte-Vierge, La Prairie
2009-2010	November 29 “Noël cadencé ... / Christmas Rhythms !” A jazz mass, classic Christmas pieces, traditional hymns	David Christiani Philippe Ostiguy	Paroisse Saint-Lambert With <i>Les Petits Chanteurs de</i> <i>Laval</i>, <i>Les Voix Boréales</i> and instrumentalists In support of the Foundation for the St. Lambert Hospital	

February 21 "Verdi, Puccini, Rossini ... Chants de louange et de passion / Songs of praise and passion ... classic and operatic"	David Christiani	Paroisse Saint-Lambert With two soloists	
April 18 "Requiem" Works by L. van Beethoven, G. Fauré, M. Lauridsen and an Afro-American work	David Christiani Pierre Barrette	Paroisse Saint-Lambert With the <i>Chœur de l'Art Neuf de Montréal</i> and two soloists	
May 8 "Grande Fête chorale" Works by L. van Beethoven, G. Fauré and M. Lauridsen	David Christiani Pierre Barrette		Église de la Nativité de La Prairie With the <i>Chœur de l'Art Neuf</i> , the <i>Chorale de chambre du Collège Jean de la Mennais</i> and one soloist Benefit concert for the <i>Fondation Liette-Turner</i>
May 13 "Requiem" by G. Fauré	David Christiani		Église Sainte-Famille, Boucherville With Marc David, the <i>Orchestre symphonique de Longueuil</i> and two soloists

2010-2011	December 5 "Minuit, chrétiens La joie .../ Joy!" "Sanctus" by J.S. Bach, Extracts from Handel's "Messiah", Christmas songs, "Panis Angelicus" by C. Frank and "Minuit, Chrétiens" by A. Adams	David Christiani	Paroisse Saint-Lambert With one soloist In support of the Foundation for the St. Lambert Hospital	
	March 13 "Une symphonie de psaumes / A symphony of psalms" "La beauté / Beauty" Psalms by R.V Williams, W.A. Mozart, I. Stravinsky, L. Foss, Enrico O. Dastous (young Montreal composer)	David Christiani	Paroisse Saint-Lambert In support of the Canadian Cancer Society (Relay for Life in Boucherville)	
	May "Un après-midi Broadway : de Paris à Londres / A Broadway Afternoon: tales of Two Cities" Extracts from "Phantom of the Opera", "Les Misérables" and "Sweeney Todd"	David Christiani	Chambly Academy High School	

2011-2012	December 4 "Noël dans toute sa splendeur / Christmas Fantasy" Christmas songs, "Hope for Resolution", "Freedom Trilogy" and three chorales from the "Cantata BWV 140" by J.S. Bach	David Christiani Betty-Jo Christiani	Paroisse Saint-Lambert With the South Shore Children's Choir and instrumentalists In support of the Foundation for the St. Lambert Hospital	
	March 25 "Figures de danse / Invitation to the Dance" Waltzes by J. Brahms, works by L. Daunais, F. Lehar, J. Strauss I and II	David Christiani	Paroisse Saint-Lambert	
	May 6 "Bouquet de chants mystiques / A bouquet of Mystical Songs" "Credomesse" by Mozart, "Magnificat Anima Mea" by J. Rutter, "Five Mystical Songs" by V. Williams and other works	David Christiani Pierre Barrette	Paroisse Saint-Lambert With the <i>Chœur des Jeunes du Québec</i> and four soloists In support of the Canadian Cancer Society (Relay for Life in Boucherville)	

2012-2013	December 1 "Chantons Noël" Christmas songs from various countries and carols to sing with the public	David Christiani Claire Morin Ghislain Bouchard Kris Epps	Paroisse Saint-Lambert With the <i>Chœur Harmonie de Longueuil</i> , the <i>Ensemble vocal Vibrato</i> , the McGill Society Chamber Choir and one soloist In support of the Foundation for the St. Lambert Hospital	
	May 4 "Fête des musiques du monde / World Music Celebration"	David Christiani Betty-Jo Christiani	Chambly Academy With the South Shore Children's Choir, soloists and musicians In support of the Canadian Cancer Society (Relay for Life in Boucherville)	
2013-2014	November 30 "Chantons Noël" Classic and traditional Christmas songs	David Christiani Kris Epps	Paroisse Saint-Lambert	With the McGill Choral Society and four soloists
	March 16 "Jubilate Deo" "95th Anniversary concert" Sacred music by G. Gabrieli, J. Wachner, C. Franck, J. Rutter and F. Lewis	David Christiani	Paroisse Saint-Lambert With musicians and one soloist	

	May 4 "Poésie en musique" Poems from the 19th and 20th centuries set to music by European and Quebecois musicians	David Christiani	Paroisse Saint-Lambert	
2014-2015 40 choristers	November 30 "Noël autour du monde / Christmas Around the World" Christmas pieces by B. Britten, Z. Kodály, O. Respighi, H. Wilan, J. Rutter, D. Fraser	David Christiani Xavier Brossard-Ménard	Paroisse Saint-Lambert With wind ensemble, harp, piano and three soloists	
	February 14 "Plaisir d'Amour" Popular and classical love songs	David Christiani Xavier Brossard-Ménard	Chambly Academy High School St. Valentine benefit concert	
	April 23 "Magnificat" Settings by C.P.E. Bach and J.S. Bach	David Christiani Louis Lavigueur	Paroisse Saint-Lambert	With the <i>Ensemble vocal Polymnie</i> , the <i>Ensemble Sinfonia</i> and four soloists

2015-2016	November 29 "Paris et Londres sous la neige / Snow on Paris & London" Works by B. Britten, G. Fauré, H. Berlioz, C.V. Stanford, C. Saint-Saëns, M. Head, H. Howells, C. Debussy, J. Rutter, R.V. Williams, F. Loewe, F. Poulenc, J. Offenbach	Xavier Brossard-Ménard	Paroisse Saint-Lambert With two soloists	
	March 20 "Ombre et lumière / Light and Shadow" Tribute to Maurice Duruflé; "Psalms" by S.I. Glick, "Quatre motets", "Notre Père" and "Requiem" de M. Duruflé	Xavier Brossard-Ménard	Paroisse Saint-Lambert With the participation of <i>Les Muses Chorale</i> , two soloists, organ, and <i>Les Chambristes de la Montérégie</i>	
	April 30 "Voix d'Amérique / Voices of America" Works by American composers A. Copland, S. Barber, L. Bernstein, R. Thompson, D. Sheik, R. Rodgers, K. Hampton	Xavier Brossard-Ménard David Christiani	St. Lambert International High School	

2016-2017	November 27 "Moscou sous la neige / Winter in Moscow" Works by Tchaikovsky, Cui, Rachmaninov, Chesnokov, Mussorgsky and Borodin	Xavier Brossard-Ménard	Paroisse Saint-Lambert With <i>Les Muses Chorale</i> and dancers	
	19 mars 2017 "Splendeur et contemplation / Glory and Contemplation" "Agnus Dei" by Barber, "Gloria" by Poulenc, and works by Brahms and Ives	Xavier Brossard-Ménard	Paroisse Saint-Lambert With <i>Les Muses Chorale</i> , one soloist and organ	
	May 7 "Voces de España" Extracts from "Carmen" by Bizet and works by Elgar, Oltra, Granados, Althouse and Castelnuovo-Tedesco	Xavier Brossard-Ménard Betty-Jo Christiani	St. Lambert United Church With the South Shore Children's Choir, two soloists, guitar, organ and piano	
2017-2018	November 19 Brahms, "Ein Deutsches Requiem"	Xavier Brossard-Ménard	Paroisse Saint-Lambert With two soloists and piano duo	
	February 18 "Voci d'Italia"	Xavier Brossard-Ménard	Paroisse Saint-Lambert With one soloist	

	April 26 "Carmina Burana" by Carl Orff	Marc David		Salle Pratt & Whitney With the <i>Orchestre symphonique de Longueuil</i> , three soloists, <i>Les Voix boréales</i> , <i>Les Petits chanteurs de Laval</i>
2018-2019	November 11 "Concert Tango" "Misatango" by M. Palmeri, works by J. Turina, M. de Falla and H. Villa-Lobos	Xavier Brossard-Ménard	Paroisse Saint-Lambert With one soloist and musicians from the <i>Orchestre symphonique de Longueuil</i>	
	February 24 "Le chœur en fête!/A Choral Celebration Concert"	Xavier Brossard-Ménard Jérôme Savoie	Paroisse Saint-Lambert With The Village Ringers of St. Lambert United Church	

Outside St. Lambert

The SLCS has presented several concerts outside St. Lambert; often in Montreal (West Island, Théâtre St-Denis, the Église St-Jean-Baptiste, at His Majesty's, at the Mont-Royal chalet, at the Église Notre-Dame, the Salle Claude-Champagne, the Church of St. Andrew and St. Paul), also in Ottawa, Sherbrooke, Valleyfield, Joliette, Iberville, Châteauguay (where it participated in the *ChaNteauguay* festival from 1988 to 1991) and at the *Festival de Lanaudière*.

End Notes

¹ The *Société d'histoire Mouillepie* was created in 1980. "Since its foundation 40 years ago, the Society has been constantly enlarging its collection of historical documents, research papers, photographs, media articles, books and artifacts. It continues its mission to make the history of our community known to a wider audience and shares through expositions and printed matter the latest findings of historical research. It also keeps an ever-watchful eye on the preservation of our built heritage."

Extract from the Société's Web page, <http://histoiresaintlambert.org>

² The St. Lambert Choral Society has had continuous activities since its beginning, except between 1942 and 1945 due to the Second World War.

³ In the 1891 census, the population of St. Lambert was 68.8% of British origin and, in the 1901 census, it was at 56.4%. Corbeil, Thérèse, *Population et société (1861-1971)*, in Chartrand Copti, Huguette (under direction of), *Saint-Lambert au fil des ans 1857-2007*, *Société d'histoire Mouillepie*, p. 61.

⁴ P.R. Engwell was the first director of the St. Lambert choir in 1891 and he would stay for 2 years. *The St. Lambert News and South Shore* reported on November 6, 1897, his death on October 26, 1897 at the age of 29 years.

⁵ The St. Lambert Boat Club House was situated along the river at the end of Saint Denis Street.

⁶ This was probably the St. Lambert Academy, the first name of the St. Lambert Elementary School constructed in 1896, an English-language school.

⁷ Seath, Carruthers & Thorp, 1979.

⁸ Seath, Carruthers & Thorp, 1979, p 204.

⁹ Dion & Beaudry Dion, p 205.

¹⁰ Archives of the St. Lambert Choral Society and the *Société d'histoire Mouillepie*.

¹¹ Dion & Beaudry Dion, p 205.

¹² *La Patrie*, February 4, 1907.

¹³ Dion and Beaudry Dion, p. 205.

¹⁴ Hindess, 1987, p 9.

¹⁵ Hindess, 1987, p 9.

¹⁶ Dion & Beaudry Dion, p 7.

¹⁷ Dion & Beaudry Dion, p 206-207.

¹⁸ The usual way to present an operetta or an opera is to place the name of the composer first, followed by that of the librettist.

¹⁹ Dion & Beaudry Dion, p 207.

²⁰ Archives of the SLCS, notebook of notes taken during committee meetings in 1916 and 1917.

²¹ Note the two librettists for this production.

²² The way of presenting the operettas of Gilbert and Sullivan is the exception to the usual rule; Sullivan was the composer and Gilbert the librettist.

²³ Dion & Beaudry Dion, p 207-208.

²⁴ *South Shore News*, January 25, 1918 and February 7, 1918.

²⁵ Hindess, 1987, p. 10-11.

²⁶ Hindess, 1987, p. 10-11.

²⁷ Corbeil, p 62.

²⁸ Corbeil, p 61.

²⁹ Corbeil, p 59-63.

³⁰ Chartrand Copti, p 45.

³¹ Vincent, 2000, p. 48.

³² Vincent, 2000, p. 48.

³³ Vincent, 2000, p. 45.

³⁴ Hindess, 1987, p. 11 and *Société d'histoire Mouillepie*, 2013, p. 12.

³⁵ Gefen, 1992, p. 204-212.

³⁶ Archives of the SLCS, November 16, 1936.

³⁷ *Concert à la carte*, March 11-12, 1989, p. 7.

³⁸ Journal of May 19, 1973 written by Gladys Snelgrove, Ruth Barker (who joined the choir in 1955), Susanne Jonus (1957) and Eber Carruthers.

³⁹ Journal of May 19, 1973 written by Gladys Snelgrove, Ruth Barker, Susanne Jonus and Eber Carruthers.

⁴⁰ *Courrier du Sud*, Wednesday April 19, 1978, p. A7.

⁴¹ *The South Shore Press*, Tuesday March 6, 1930.

⁴² Article from an unidentified journal.

⁴³ *Suburban News*, South Shore, Thursday, March 9th 1939 + article from an unidentified journal.

⁴⁴ SLCS, *Sixty Years of Song*, 1919-1979.

⁴⁵ SLCS, *Sixty Years of Song*, 1919-1979.

⁴⁶ Committee for the creation of cultural policy, *État de situation de la vie culturelle lambertoise*, March 1996, p. 10.

⁴⁷ Hindess, 1987, p 11-12.

⁴⁸ The St. Lambert Music Festival is affiliated to the Canadian Federation of Music Festivals and the British Federation of Music Festivals.

⁴⁹ Hindess, 1987, p. 13-14.

⁵⁰ *Le Courrier du Sud*, May 17, 1978, p. A9.

⁵¹ Vincent, 2000, p. 67-78.

⁵² Vincent, 2000, p. 67-78.

⁵³ *The Gazette*, Monday, January 30, 1967, p. 14.

⁵⁴ Mr. Edwards was to become an illustrious director of several choirs, but at this time, he had just arrived from England and inserted himself into the medium of teaching young people and into choral direction in Montréal.

⁵⁵ See section below.

⁵⁶ *The Canadian Encyclopedia*, article by Edward B. Moogk.

⁵⁷ Calls were published in *The Montreal Star*, September 2 and 9, 1972, *Echo Expansion*, Wednesday September 6, 1972, p. 3, *Le Courrier du Sud*, Wednesday September 6, 1972, p. 31.

⁵⁸ Texts in the programme included a note from the mayor, presentation of the musical director and accompanist, a brief history of the choir, the names of choristers, the names of the administrative board, a solicitation to future members and, finally, the advertisements. The pieces presented in the programme occupied the central pages. Such texts are still those of today's programmes which constitute excellent archives for the choir's history!

⁵⁹ Hindess, 1987, p. 14.

⁶⁰ Committee for the creation of cultural policy, *État de situation de la vie culturelle lambertoise*, March 1996, p. 10.

⁶¹ Now called *Alliance chorale du Québec*. <https://www.chorales.ca/mission-et-historique.html>

⁶² Concert on April 26-27, 1985, *Place à la joie / Rejoice*.

⁶³ Archives of the St. Lambert Choral Society, letter from July 1996.

⁶⁴ Letter from Christine Stockdale to Pauline Marois, July 23, 1996, Archives of the SLCS.

⁶⁵ Archives of the St. Lambert Choral Society.

⁶⁶ *Journal de Saint-Lambert*, February 24, 1999, p 2.

⁶⁷ *Le Courrier du Sud*, November 20, 2004, p. 41.

⁶⁸ *St. Lambert Journal*, May 21, 1997, p. 1.

⁶⁹ *St. Lambert Journal*, May 16, 2001, p. 14.

⁷⁰ A regional alliance of the *Alliance chorale du Québec*.

⁷¹ Programme from the concert *Le Chœur de chefs*, March 19, 2006, welcome page.

⁷² First launched in 1983 by D. Christiani.

⁷³ Recall that Sheila Hicks was the wife of Ivor Hicks and daughter-in-law of J.T.R. Hicks, first musical director of the SLCS. Her qualities as a soprano and a scene-manager were recognised when she sang in the St. Lambert Amateur Operatic Society and created the scenes.

⁷⁴ *Concert à la carte*, March 11-12, 1989, p. 17.

⁷⁵ Programme from April 28, 2002, *Fanfare populaire*, p. 6, *Le bénévolat source d'énergie*.

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