

MONTREAL'S MUSICAL LIFE UNDER THE UNION

MONTREAL'S MUSICAL LIFE UNDER THE UNION,

WITH AN EMPHASIS ON THE TERMINAL YEARS,

1841 AND 1867

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ABSTRACT

Music in Montreal during the Union period, 1841 to 1867, manifested itself in many areas. Major performing activities included concerts, balls, and soirées. Music also played an incidental but important role in the theatre, church, pleasure outings, and ceremonies. Music as a business occurred not only in performing activities (individuals and groups) but in the areas of instrument building and selling (especially keyboard instruments), publishing, and teaching (both private and institutional). Musical activity experienced a temporary growth in the mid-1840's, declined, and then began to increase once more in the late 1850's until there was a comparative flourishing of musical life about 1862-63. Thus the changes in musical life parallel closely, and perhaps reflect, the economic and political fortunes of Montreal.

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RESUME

La musique à Montréal pendant l'Union, 1841 à 1867, s'est manifestée en plusieurs secteurs d'activités. Les événements musicaux importants inclurent des concerts, des bals et des soirées. La musique a également joué un rôle d'accompagnement important au théâtre, à l'église, pendant les promenades de plaisir et au sein des cérémonies. On a fait commerce de la musique non seulement au moyen du concert (ensembles et soli) mais encore par la facture et la vente d'instruments de musique (particulièrement les instruments à clavier), par l'édition et par l'enseignement (privé et institutionnalisé). L'activité musicale connut une croissance temporaire au milieu des années 1840, puis, déclina; elle se développa à nouveau à la fin des années 1850 jusqu'à ce qu'il y eut un épanouissement comparable de la vie musicale vers 1862-63. Ainsi, les fluctuations de la vie musicale sont en parallèle et, peut-être, reflètent le destin économique et politique de Montréal.

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INTRODUCTION

This thesis will discuss the musical life of Montreal during the period 1841 to 1867, when Canada was governed under the Act of Union. While the specific dates of the period are February 10, 1841 to June 30, 1867, this paper will begin with January 1, 1841 and cover the twenty-seven years until December 31, 1867. While the bulk of activities considered took place within the City of Montreal as then constituted¹, some will be mentioned which occurred within the present metropolitan area of Montreal.

Each aspect of the musical life will be considered as it manifested itself in 1841 and develops through 1867. Thus one chapter will discuss the major performing activities, that is, concerts, balls, and soirées. Another will treat incidental music as it was found in such situations as the theatre, the church, outings, and ceremonies. The next chapter will summarize some performing conditions and mention some important performers and groups. The music business will be dealt with in one chapter covering teaching, instrument making and sales, and publication. A final chapter will summarize and draw some conclusions. The entire text will be prefaced with an historical introduction, giving both a brief general history of Montreal, and some musical historical background.

Following the text of the thesis, a section of appendices will be presented containing most of the data. They will be grouped to parallel the layout of the text and will supplement the more general comments of the preceding chapters with specific facts. All entries will contain bibliographic references. A selected bibliography will follow the section of appendices.

The period 1841-1867 was chosen because it is well-defined politically for Canada and especially for Montreal.² It was also a time of great growth and change, as will be seen in the following chapters. The twenty-seven year time-span is a convenient one for a study of this nature. Moreover, the specific dates offer the additional advantage of the possibility of comparison with recent researches on other cities.³

Those researches, plus some general works and articles, form the large part of the information available on music in pre-Confederation Canada. The most important tool is Kallmann's book,⁴ now fifteen years old but full of valuable data and presenting a detailed but complete picture, as well an extensive bibliography. Amtmann's recent work⁵ provides an up-dating of the earlier period of Canada's music history. Some dissertations⁶ and more general books⁷ about music in Canada offer little more than Kallmann. A great boon will be the Encyclopedia of Canadian Music, currently in progress.

For Montreal, little is available in the way of secondary source material. Sandwell⁸ deals very little with the pre-Confederation period. Some historical journals⁹ carry relevant articles, and details can be culled from biographical books¹⁰ and articles¹¹ about musicians living during the period.

Because of the paucity of secondary material on music in Montreal during the Union, then, the basic source of data for this paper is some periodicals of the time. The years 1841 and 1867 are emphasized, with a more summary coverage given to the intervening years. Thus, the year 1841 was researched by noting all references to music in the Montreal Gazette, the Montreal Transcript, and L'Aurore des Canadas, the only papers readily available for that year. 1867 was similarly covered in the Gazette, La Minerve, and Le Pays. Those papers were chosen for variety, being, respectively, a large English Conservative daily, a French Conservative tri-weekly, and one of the petits journaux rouges, an organ of the reform political movement. This was supplemented with surveys of advertisements in the 1844 Transcript, the 1848 Pilot, the 1851 Pilot, and the 1855 Pilot and Gazette. For the 1860's, local journals such as L'Echo du Cabinet de Lecture Paroissial, Les Beaux-Arts, and Le Canada Musical were covered.

While newspapers form a fairly accessible source of data, they hold several disadvantages. The tedium of a long,

steady surveillance increased the possibility of oversights. Illegibility is an ever-present problem, especially in those old papers, often poor in shape, greatly reduced on microfilm. Copies are occasionally missing, and there is always the possibility that a certain event missed being mentioned through lack of knowledge, interest, or space. Some customs, abbreviations, and words whose meanings at the time were known and taken for granted as such, may now be a mystery.

The aim of this thesis, then, is to investigate the musical life of Montreal in as many aspects as possible for the period of the Union, 1841 to 1867. Given the available sources and the limitations of scope for a master's level thesis, it is obvious that gaps will still exist and that complete detail is impossible. But is hoped that something of the cultural atmosphere of mid-nineteenth century Montreal will become evident.

NOTES, INTRODUCTION

1. The approximate boundaries in 1846 were the modern Mountain, Sherbrooke, and Papineau Streets.

2. See Chapter I, "Historical Background."

3. For example, David John Sale, "Toronto's Pre-Confederation Music Societies, 1845-1867" (unpublished M. A. thesis, University of Toronto, 1968), and France Malouin-Gelinas, "La Vie Musicale dans la Ville de Québec de 1840-45 à travers les Journaux," Journal of the Canadian Association of University Schools of Music, III (Autumn, 1973), 1.

4. Helmut Kallmann, A History of Music in Canada 1534-1914 (Toronto: University of Toronto Press, 1969).

5. Willy Amtmann, Music in Canada 1600-1800 (Montreal: Habitex Books, 1975).

6. Gordon P. Howell, "The Development of Music in Canada" (unpublished Ph. D. dissertation, University of Rochester, 1959), and Marcelle Rousseau, "The Rise of Music in Canada" (unpublished M. A. thesis, Columbia University, 1951).

7. Sir Ernest MacMillan, ed., Music in Canada (Toronto: University of Toronto Press, 1955), and Arnold Walter, ed., Aspects of Music in Canada (Toronto: University of Toronto Press, 1969).

8. Bernard K. Sandwell, The Musical Redbook of Montreal (Montreal: F. A. Veitch, 1907).

9. For instance, Bulletin des Recherches Historiques and Cahiers des Dix.

10. Hélène Charbonneau, L'Albani: Sa Carrière Artistique et Triomphale (Montreal: Impr. Jacques Cartier, 1938), and Eugène Lapierre, Calixa Lavallée, Musicien National du Canada (Montreal: Granger, 1950).

11. For instance, in the journals Qui? and L'Action Nationale.

CHAPTER I

HISTORICAL BACKGROUND

This chapter will give a brief background history in three areas. The first will be a summary of Montreal's history until 1841. The 1841 to 1867 period in Montreal will be covered in more detail in a second section. Finally, Canada's musical history before 1841 will be outlined.

A. Montreal Before 1841¹

Jacques Cartier (1491-1557) was the first known European to visit the island that was to become Montreal. In 1535 he arrived, was greeted by the Indians of the village of Hochelaga, and climbed Mount Royal.² However, it was only in 1642 that a permanent settlement was attempted. In that year, Paul de Chomedey, Sieur de Maisonneuve (1612-1676), established the colony of Ville-Marie on the island of Montreal.³ Sponsored by a pious and wealthy French society known as the Ordre du Saint Sacrement, the small colony was set up with the specific aim of evangelizing among the Indians of New France. In spite of constant attacks by the Iroquois, economic hardships, and bureaucratic problems, the settlement survived.

With the accession of Louis XIV (1638-1715) in

France in 1661 came new policies towards the colonies.⁴ Coupled with closer attention and support from the mother country was a temporary peace with the Indians which allowed for a great growth in the fur trade and some more substantial efforts at agriculture. Already Montreal had lost its aspect as a mission colony and was assuming that commercial orientation which was to mark its development right until the present century.

The final decades of the seventeenth century are characterized not only by the tremendous increase in exploration and the fur trade throughout the north and west, centred on Montreal, but also by bitter conflicts with the Iroquois, as well as with the British now established to the south of New France. Final peace with the Iroquois came in 1701,⁵ and the town settled into a half-century of calm and prosperity. The population grew from about 1500 to 5000⁶ or more and many important religious, educational, commercial and social institutions were founded.

Much changed with the British conquest and takeover of Montreal in 1760.⁷ The majority of the nobles and upper class who had ruled the community returned to France, leaving behind the clergy, habitants, and a few small merchants. In their stead came the British military establishment. This group set the atmosphere of Montreal as a garrison town and

determined its cultural life for years to come. Along with the military came English merchants. This group, small but vociferous, soon assumed control of most of the commerce and wealth in Montreal. The fur trade now saw the development of the North West Company, a vital business operation, which amalgamated with its great competitor, the Hudson Bay Company, in 1821.⁸

Clashes of interest of various economic and political groups form the basis of Montreal's history after the British conquest. There were armed encounters with the revolutionary army of the southern colonies in 1775⁹ (including an enemy occupation of the city) and with the Americans in 1813.¹⁰ However, while there were also attempts to join British North America with the United States and a potential revolution towards this end,¹¹ the main stream of Montreal's history at this time involves the rise of the English commercial middle class and its struggle with the reform elements (including both French and English adherents). Attempts to resolve the many problems included the Quebec Act of 1774,¹² which secured language and religion rights of the conquered Canadiens, and the Constitutional Act of 1791,¹³ which split the territory into two provinces, Upper and Lower Canada. Neither was successful in placating some of the population, and the clashes grew into armed conflicts. The culmination came

with the Rebellion of 1837-38,¹⁴ which was based as much on economic and political as ethnic divergences. Much of the Patriote activity in those troubled years grew in and centered around Montreal, although the main battles occurred in the Richelieu¹⁵ and in St. Eustache¹⁶ to the west. The outcome was Lord Durham's Report¹⁷ the Act of Union of 1841.¹⁸

B. Montreal, 1841-1867

When the Act of Union of 1841 united the two areas of Upper and Lower Canada under one government, Montreal was just recovering from the effects of the Rebellion. The city charter, which had been suspended, was renewed in 1840¹⁹ so that municipal government was once more functional. The population of 40,000²⁰ made it the largest urban area of the Canadas, and its commercial pre-eminence continued. Montreal's importance as a transportation centre was being further enhanced with the building of canals. The mid-forties became a relatively stable period of growth for the city, symbolized in 1844 by the move of the Canadian parliament to the city.²¹

The stability was broken towards the end of the decade by several events. Immigration, especially from Ireland, had sky-rockèted during the decade, particularly after 1846, because of famine overseas. Ships arriving in

early 1847 brought not only crowds of these starving immigrants, but typhoid fever as well.²² Montreal was struck hardest of the British North American cities, and lost many prominent citizens besides numerous new-comers. The next year saw a disastrous economic decline, part of a world-wide one but worsened by new British trade laws²³ and increasing competition from U.S. ports and the new Erie Canal. In 1849, the signing of the Rebellion Losses Bill by Lord Elgin,²⁴ one of the first acts of true responsible government in Canada, sparked the violence that saw the burning of the Parliament Building in Montreal and the move of the legislature to less agitated cities. At this time also, disillusionment among both the conservative merchants and the Canadian reformers led to a movement for annexation to the United States, which found much support for a time, but died eventually.²⁵

The city was slow to recover during the 1850's. A disastrous fire in 1852²⁶ wiped out a large portion of the city. Violence erupted again in 1853 over the address by a controversial monk, Gavazzi,²⁷ and flood and plague (cholera in 1852) continued to bring distress. It was, however, the time of the railroad boom, and once again Montreal assumed a major role in transportation developments. Symbolic, perhaps, of this new-found importance, was the Victoria Bridge, an engineering marvel of the time, and the 1860 opening

ceremonies,²⁸ at which the Prince of Wales presided over a week of festivities. Reciprocity in 1854²⁹ brought ten years of free trade with the U.S., another spark to the city's commercial growth. While there were military threats to the city during the 1860's as a result of the American Civil War³⁰ and the Fenian movement,³¹ they were never actualized and had little effect on Montreal itself. By 1867 the old Ville-Marie was already the metropolis of Canada, with a population of over 100,000, and commercial and transportation centre for the new Dominion.

C. Canadian Music Before 1841

Music in New France fell into two general currents. The first of these, and the one which still exists to some extent, is the folk music of the settlers, its most vital manifestation being found in the habitants of Québec³² and the fishing villages of the Maritimes.³³ A second stream of musical development lies within the church in the new world. It seems that music very early came to play its role within the worship services of New France, and indeed some of the earliest records of musical instruments in North America deal with the Church in Québec.³⁴ Not only was sacred music a part of life for the French immigrants, but it became a powerful tool in winning over the Indians to the Christian faith.³⁵

These two streams, often coming into direct conflict, are the dominant ones until the British conquest. It appears that there was little attempt by the French colonial government to foster a secular musical culture in New France, as was often the case in other North American colonies.³⁶ And it was to be left to the British conquerors to lay the groundwork for the growth of a viable musical life in Canada.

With the change from French to British rule came the English military with its regimental bands. This has been perhaps the single most important influence on Canada's musical growth.³⁷ The bands, spread throughout the British colonies, became the nucleus of musical activity in each center, playing not only for military events, but for balls and other social occasions, concerts, and theatrical productions.³⁸ With a reliable and usually available group of competent musicians such as this, it was possible for the larger centres to develop gradually a quite varied cultural scene. Thus, by the end of the eighteenth century both Québec and Halifax had musical lives that could be called thriving, although they could in no way compare with those of the larger cities of the United States. On this groundwork, growth continued into the nineteenth century with other cities such as Saint John, Montreal, and Toronto following the lead of those first two musical centres. By 1841, the foundations laid by the military bands

were secure enough that independent musical societies were being formed,³⁹ and foreign artists visited more and more frequently on the growing transportation networks.

Two names stand out in Canadian musical life in the early British period. The first is Friedrich Heinrich Glackemeyer (1751-1836)⁴⁰ who came from Germany with a British band and remained, taking up residence in Québec. There he devoted his life to fostering musical development by playing, teaching, writing, conducting, importing and organizing. This first of Canadian professional musicians gave an impetus to Québec's cultural life which endured long after his death.

The second person stands as something of an anomaly, for he had no abiding influence, and gave up his activities in disappointment. Joseph Quesnel⁴¹ came to Canada accidentally (his ship was captured by the British), but he decided to remain. Taking up residence at Montreal, he sought to foster the cultural life by writing numerous theatrical pieces, which often included his own original music. The best known is a three-act comedy, "Colas et Colinette",⁴² performed in Montreal in 1790.⁴³ The city was probably not ready for this class of entertainment at the time and Quesnel's efforts met only with lack of interest. He retired to Boucherville where he owned a store and wrote the occasional, sometimes bitter, poem.

NOTES, CHAPTER I

1. The standard reference in English for the history of Montreal is William Henry Atherton, Montreal 1535-1914 (3 vols.; Montreal: S. J. Clarke, 1914). A more recent work in French is Robert Rumilly, Histoire de Montréal (5 vols.; Montreal: Fides, 1970). Others of a more popular nature include Kathleen Jenkins, Montreal. Island City of the St. Lawrence (New York: Doubleday and Co. Inc., 1966); Stephen Butler Leacock, Montreal. Seaport and City (Toronto: McClelland and Stewart, 1948); and Leslie Roberts, Montreal, From Mission Colony to World City (Toronto: MacMillan, 1969). The first two sections of this chapter are drawn mainly from Atherton and Roberts.
2. William Henry Atherton, Montreal 1535-1914, Vol. I: Under the French Regime 1535-1760 (Montreal: S. J. Clarke, 1914), pp. 6-12.
3. Ibid., pp. 73-74.
4. Leslie Roberts, Montreal, From Mission Colony to World City (Toronto: MacMillan, 1969), p. 29.
5. Atherton, French Regime, p. 317.
6. Roberts, Montreal, pp. 74-75.
7. Atherton, French Regime, pp. 431-39.
8. William Henry Atherton, Montreal 1535-1914, Vol. II: Under British Rule 1760-1914 (Montreal: S. J. Clarke, 1914), p. 103.
9. Ibid., p. 76.
10. Ibid., p. 119.
11. Ibid., pp. 107-13.
12. Ibid., pp. 60-61.
13. Ibid., pp. 92-93.
14. Ibid., pp. 149-57.
15. Roberts, Montreal, pp. 165-68.

16. Ibid., p. 168.
17. Atherton, British Rule, pp. 159-60.
18. Ibid., p. 160.
19. Ibid., p. 183.
20. Roberts, Montreal, p. 175.
21. Atherton, British Rule, p. 165.
22. Ibid., pp. 202-03.
23. Roberts, Montreal, pp. 185-87.
24. Atherton, British Rule, pp. 166-68.
25. Ibid., p. 169.
26. Ibid., p. 205.
27. Ibid., pp. 170-72.
28. Ibid., pp. 208-09.
29. Ibid., pp. 172-73.
30. Ibid., p. 175.
31. Ibid., p. 176.
32. See the numerous works by Marius Barbeau regarding French-Canadian folk music listed in Fred Hall, et al., A Basic Bibliography of Musical Canadiana (Toronto, 1970).
33. See, for example, Helen Creighton and Doreen H. Senior, Traditional Songs from Nova Scotia (Toronto: Ryerson Press, 1950).
34. Helmut Kallmann, A History of Music in Canada 1534-1914 (Toronto: University of Toronto Press, 1960), pp. 18-21. The material in this section is taken mainly from the Kallmann book.
35. Information on this subject may be found in The Jesuit Relations and Allied Documents, ed. by Reuben Gold Thwaites (73 vols., Cleveland: The Burrows Brothers Company, 1896-1901).

36. Willy Amtmann, Music in Canada 1600-1800 (Montreal: Habitex Books, 1975), pp. 251-52.

37. Helmut Kallmann, "Historical Background," in Music in Canada, ed. by Ernest MacMillan (Toronto: University of Toronto Press, 1955), p. 14.

38. Kallmann, History of Music in Canada, pp. 46-48 mentions in particular the band of the Royal Fusiliers or 7th Regiment (Québec, 1791, and Halifax, 1794), the band of the 1st battalion, 60th, or Royal American, Regiment (Montreal, c. 1792), and the band of the 41st Regiment (Niagara, 1807).

39. For instance, in Halifax (1769), Québec (c. 1790), Saint John (1824), Montreal (1837?), and Toronto (1845); see Ibid., pp. 68-69.

40. Ibid., pp. 50-52.

41. Ibid., pp. 62-67. See also Helmut Kallmann, "Joseph Quesnel, Pioneer Canadian Composer," Canadian Composer, III (October, 1965), 22, and Helmut Kallmann, "From the Archives: The Montreal Gazette on Music from 1786 to 1797," Canadian Music Journal, VI (Spring, 1962), 3-11.

42. The work has been revived in an arrangement by Godfrey Ridout and is available on disc (Select SSC 24.160).

CHAPTER II

MAJOR PERFORMING ACTIVITIES

The main musical activities in Montreal during the Union may be categorized under three general headings. The first, concerts and opera, and the second, balls, are self-explanatory. The third may be termed soirées. These are distinguished from concerts sometimes in name only, but usually by a smaller scale and by the inclusion of other, non-musical events. Each heading will be dealt with separately. Reference should be made to Appendices A, B, and C for the three sections respectively.

A. Concerts and Opera

Making allowance for different performers, one must nevertheless admit that concert activity changed little through two-thirds of the period 1841-67. Only in the late 1850's do aspects of the musical life begin to alter. For the first part of the period, it can be said that the bulk of actual concerts was performed by visiting artists, usually on tour during the months of July to September. Local efforts of various natures occupied some of the long winter, but in a rather scattered way. Although some attempts were made, there is nothing like an organized series or musical society lasting

for any length of time.

The year 1841 is typical of the earlier part of the Union period. The musical highlight of the year was no doubt the three-week visit of a troupe of opera singers including Mr. and Mrs. Seguin and Mr. Manvers. Even at this time, the opera was a fashionable event for Montreal audiences, as several of the reviews note.¹ Included in the repertoire of the company were Auber's Fra Diavolo, Bellini's La Sonnambula, Rossini's Cinderella ("with all its original splendour, Beautiful Scenery, Dresses and Decorations"²), Donizetti's L'Elisir d'Amour (for the first time in Montreal), Rob Roy, and Guy Mannering.³ Often the complete opera was not presented. For instance, the July 30 program consisted of the second and third acts of Fra Diavolo and the last act of Cinderella. The type of instrumental accompaniment is not known although "The instrumental music was delicately and appropriately managed" for La Sonnambula and for Fra Diavolo "The overture was performed in a most masterly manner by Mr. Marks and the orchestra generally."⁴ While the troupe was in Montreal it was engaged by Maffré to take part in a Giant Musical Festival to include selections from Messiah and The Creation, with orchestra. It was advertised as "the first time that an Oratorio, on a liberal scale, has ever been attempted in British North America"⁵ but there is no evidence that it ever took place.

Other performers visiting Montreal included Mr. Braham and Mlle. Borghese. The former gave five concerts, four of them consisting mainly of folk songs from Great Britain. The remaining concert, at Christ Church, was made up of vocal solos from Messiah. Borghese was a European operatic singer who toured with a tenor and a cellist. She presented three concerts in Montreal, mostly of operatic selections. All of the four concerts by local performers that were advertised in 1841 were of sacred vocal music presented by various churches.⁷

By 1844, some local performing groups were making appearances. Two concerts of sacred music were presented by the Montreal Choral Society, at least one having an orchestra conducted by Joseph Maffré. The Glee and Solo Singers of the Montreal Harmonic Society and Mr. Nichols' Class in Social Music both performed full programs as well. It is not known how long any of these groups continued, or whether a series of promenade concerts "à la Musard" existed after its second offering on January 2. Visiting artists of 1844 included the famous violinist Ole Bull and the team of Mme. Arnoult and the Casellas, performing vocal, piano, and cello selections. Each gave at least two concerts during their Montreal visits.

Concerts of 1846 included vocal and instrumental music by M. Gilbert and Mrs. Syrus of Paris, with Messrs. Brady and Winter; the vocalist, Mr. Templeton; Mr. Schallehn,

(assisted by Mr. Van Maanen and Mr. Berlyn (a local pianist and organist); and Mr. Mooney with Irish musical entertainments. In 1847 some of the performers were G. Anderson (a Montreal piano and voice teacher), Mr. Berlyn and Mr. Van Maanen again, the Musical Amateurs, and Miss Livingston, a local singer, assisted by G. Anderson, Mr. Butlin from New York, and some of the Glee Singers of Montreal.

The year 1848 reverts to the pattern of 1841, with a predominance of visitors highlighted by a summer season of opera. It was the Seguin troupe again, giving a three-week series including at least nine different works, with a "Powerful Chorus" and an orchestra of 30 instruments. Anna Bishop also brought opera to Montreal that summer, but in the form of scenes or selections, interspersed with songs and ballads. Instrumental music was represented by violinist Joseph Burke and his accompanist, Richard Hoffman, while Lothrop's Ethiopian Harmonists' extended run points to the beginnings of a long-lasting taste for the minstrel show. Only two local performers appear to have concertized in 1848. F. Gardner gave three vocal programs and F. Seebold ended the year with a piano recital.

(The concert fare of 1851 was even more meagre. The main event was again the summer visit of a performing troupe. This time it was Teresa Parodi who, along with her compatriots, presented operatic selections and violin and piano music.

Minstrel groups continued to arrive regularly, and only two concerts were presented by Montreal residents (the Olivers and Mr. Chambers).

After the problems of the years before and after 1850, "it was not until 1855 that public life resumed its normal activities."⁶ Lapierre speaks of "un certain mouvement théâtral et artistique"⁷ at this time. And the list of concerts for that year shows this new stability. There were more visiting artists, some of them prominent musicians whose names are still remembered. Among these were a young Adelina Patti, appearing with pianist Paul Julien, the violinist Camille Urso⁸ with a trio of singers, and another famous violinist, Ole Bull. Kook's Celebrated English Opera Troupe came to give to Montreal "Choicest Gems from the best Operas, with English Words, in Italian and French Costumes, and with elegant scenery."⁹ Local musicians also began making more appearances. Several vocal and instrumental concerts were presented in aid of various funds, and on December 14 the first of an intended series of Concerts for the People was given.

The trends which appear very briefly in the mid-40's and in 1855 continue to develop without interruption. The concert for charity becomes a frequent feature of Montreal's musical life, composed almost always of city musicians. Visiting artists and minstrel groups arrive as frequently as before,

but they eventually become overshadowed by local productions. The greatest manifestation of this change is the growth of more or less permanent performing groups, which will be discussed later.

As the concert life in Montreal in the decade before Confederation grew rather strikingly, only some of the highlights will be mentioned here. Certainly the biggest event was the concert for the Prince of Wales on August 28, 1860.¹⁰ The five-hour concert played to an audience estimated at 8,000 people and included a cantata specially composed for the occasion by C.W. Sabatier. A favourite work of the time was Le Désert, a symphonic ode by Félicien David (1810-76). It was given gala productions in Montreal in 1861 and 1866 with local musicians. Some of the prominent guest artists during the decade were Louis Moreau Gottschalk, the American composer-pianist, and the Belgian violinist, F. Jéhin-Prume, who visited Montreal on a fishing trip in 1865 and stayed to give several triumphant concerts, as well as to meet a local singer, Rosita del Vecchio, whom he later married. Familiar troupes and artists, such as Anna Bishop, Strakosch and Patti, Camille Urso, and the ubiquitous minstrel shows, continued to visit regularly.

The year 1867 may be taken as representative of this changed musical life, although the apex of activity occurred

perhaps earlier, about 1862. The appendix shows a long and varied list of concerts for 1867, completely dominated by local musicians. Montreal was visited that year by the usual touring European opera singers (Parepa-Rosa in June, Gazzaniga in October), by two minstrel groups, and by three individual performers (Ferguson, "Blind Professor of the Irish Union Harmonic Pipes", Kennedy, a Scottish balladeer, and the violinist, Jéhin-Prume). These concerts form only a small proportion of the total, however. The local productions were usually mixed vocal and instrumental concerts given in aid of some group or charity by mostly amateur musicians. There were also several presentations by a teacher of his students (Moise Saucier, Miss Porter, and two by Gustave Schilling). Patron saints' days were marked with music by the Irish, French and Scottish groups in the city. A series of six concerts existed under the name "Crystal Palace Concerts" although they do not seem to have taken place in the Crystal Palace. Three of these occurred in January, March and April of 1867 but the series appears not to have revived for 1867-68. The grandest production was probably that given for a convention of the Y.M.C.A. Three to four thousand people heard an orchestra of forty to fifty and a chorus of 180, all local musicians. Another local production which is sometimes cited is Boucher's concert of selections from Bellini's La Somnambula and the

Bohemian Girl by Balfe. A mixed chorus of 60 was accompanied by a 24-piece orchestra. Less-mentioned is Boucher's later production of Donizetti's La Fille du Régiment with a chorus of 200 to a Crystal Palace audience of 6000.

B. Balls

Dancing and dance music had been a part of Montreal's life since the first French settlers arrived with their fiddles and chansons. The coming of the British with their bands enhanced this tradition, so that by 1841, balls were a standard feature in Montreal. In the earlier part of the Union period they were often given by the dance instructors to mark some special day. Thus, in 1841, Mr. Adams presented a St. George's Ball, a St. Andrew's Ball, and a New Year's Ball, while Mr. Crerar had a St. Patrick's Ball.¹² One of the favourite dances of the time was the quadrille, so that one also finds Mr. Adams advertising Quadrille Parties at his assembly rooms.¹³ Similarly, in 1844, Mr. Adams gave five of these events, while Mrs. Charles Hill, a teacher of dancing and calisthenics, presented her first ball in the new saloon of the Theatre Royal.¹⁴ Mr. Flynn advertises a ball to be given June 24 at which "a professional string band will be in attendance".¹⁵

By 1847 the charity ball had begun to appear in Montreal. One was given October 26, 1848 at Donegana's Hotel.¹⁶ Another common practice is evident in Miss Livingston's presentation of February 29 at the Odd Fellows' Hall which combined a concert with a ball having a quadrille band.¹⁷ Music was provided by Mr. Maffré's Quadrille Band for Miss Maffré's Ball, March 17,¹⁸ and by the bands of the 19th and 22nd Regiments for the St. Catherines' Ball on November 24 of 1848.¹⁹ Donegana's Hotel was the scene of the final ball of the year, given by the St. Andrew's Society on November 20.²⁰

As was the case with the concerts, the number of balls in 1851 was reduced considerably. A New Year's Ball was given by Mr. Flanagan at A. A. Adams' Assembly Rooms.²¹ The only other incidence of this type of event, however, was the October 16 celebration of the opening of the Montreal-Richmond railroad. It included fireworks, a grand procession with band, and dancing in the Ball Room of Hays House (a hotel). As part of the entertainment, a group called the Warblers volunteered to "sing some of their best pieces."²² Again in 1855, the number of balls is somewhat reduced. A Citizen's Ball was given July 31 at the City Hall (Bonsecours Market) to honour the crew of the visiting French Corvette, La Capricieuse.²³ (This was the first French ship to visit Canada since the conquest, and received a tumultuous welcome.) The Young Men's St. Patrick's

Association gave a Complimentary Ball with a quadrille band at the City Concert Hall September 4.²⁴ The only other ball was a St. Andrew's Celebration at the City Hall on November 30 which had two local music groups, Nunn's Sax-Cornet Band and Prince and Maffré's Quadrille Band.²⁵

By the 1860's, the ball had become an even more integral part of the city's musical and social life. This may be illustrated by the celebrations during the Prince of Wales' visit in 1860, which included two balls. The first was a grand ball given in the Prince's honour in a specially-built pavilion, at which he charmed the elite of Montreal until early the next morning. The program is given in Appendix B. The Prince also made an appearance at a People's Ball which was held in a grand ballroom capable of holding 8,000.²⁶

At least eighteen balls occurred in the year 1867, the great majority in the first two months of the year. By then, the military had taken over as the prime initiator of this form of entertainment. Many of their balls (and others') were supplied with music by the regimental bands, which by now often had separate quadrille or string bands. Two local dance bands were the other sources of music: Renaud's and Thorbahn's Quadrille Bands. The military sometimes used their own quarters for their balls, but others were held at local hotels (St. Lawrence Hall or Rasco's) or halls (Nordheimer's or

(City Hall). Aside from the military, other sponsors of balls included Mr. MacDonald (a dancing instructor), the Germania Glee Club, the Firemen, Major-General Averill (the American Consul-General), and the bachelors of Montreal. Some of these events included a dinner before, others a concert. Aside from the balls themselves, it was often the custom to end some other event (concert, dramatic entertainment, or meeting) with dancing to a quadrille band, and a Garrison Quadrille Club met every Thursday night at Rasco's Hotel for an evening of social dance.²⁷

Closely allied with the traditional ball was the skating party, a frequent event of the Montreal winters by the 1860's. In 1867 both the Victoria Skating Rink and Guilbault's Glaciarum presented parties or masquerades as long as the weather permitted good ice. Music was usually provided by one or sometimes two military bands. Some programs are included in Appendix B.

C. Soirées

(The third type of major musical activity in Montreal is the soirée, which may also be called an Entertainment, Reading, Conversazione, Séance, Festival or Fête. The distinctions between this type of event and others are somewhat

arbitrary and some rather similar activities will be treated in other sections.

The first instances of the soirée to be found in the Union period are in 1844, although these are probably not the first. The Mercantile Library Association presented one in its rooms at St. Ann's Market on January 11 in which the intervals were "occupied by Vocal and Instrumental Music."²⁸ On February 16 the Mechanics' Institute had a festival at the same market with a band and Mrs. Gibbs singing "some of her most popular songs."²⁹ Finally, a Farewell Soirée for the Rev. Henry Esson on November 19 was "enlivened by appropriate Music."²⁹

A similar pattern continues through to the 1860's. In 1848, for instance, a quadrille band and Miss Livingston provided instrumental and vocal music for the Festival of the Montreal Typographical Society.³¹ The soirée of the University Lying-In Hospital at Donegana's Hotel on May 4 heard the band of the 77th Regiment and Maffré's Quadrille Band,³² while the Fête St. Jean Baptiste had two bands at Clifton Hotel.³³ 1851 saw even more of this sort of entertainment. The Young Men's St. Patrick's Association presented on January 28 a Grand Charitable Soirée in which Maffré's Quadrille Band participated.³⁴ A Soirée Musicale took place on January 27 at Donegana's which was in reality a full band concert. The program may be found in the appendix. The Mechanics' Institute

advertised the presence of "Mr. Anderson and a party of Glee Singers"³⁵ for a February 11 Festival. The Mercantile Library Association had the band of the 20th Regiment at Hays House on May 23,³⁶ while the St. Jean Baptist Grand National Soirée at the same place included instrumental music, national songs, and Maffré's Band.³⁷ The 20th Regiment band also appeared at the Ladies' Benevolent Institute Evening Entertainment on December 9 at Hays House.³⁹

This type of entertainment grew in popularity and was very common in the 1860's with the French as well as the English. The inauguration of the Cabinet Paroissial in early 1860 began a long series of séances there, while Soirées Littéraires et Musicales became popular especially at Collège Ste. Marie and Collège de Montréal. Private musical soirées occurred too, as Gustave Smith later reminisced.⁴⁰ By 1867 there were numerous soirées. (Those for which music was specified are listed in Appendix C.) Included are a series of Monday Popular Readings; Conversaziones given by the Montreal Art Association, the Natural History Society, and the St. Andrew's Society; dramatic evenings at Collège Ste. Marie, Ecole St. Jacques, the Grand Trunk Institute, Villa Maria, Lachine Convent, and L'Hospice St. Joseph; and festivals of the Y.M.C.A., St. Andrew's Day, Sailor's Institute, McGill Founders, and the Montreal Typographical Union. The musical part varied from

vocal and instrumental selections by a few amateurs, to choral, military band or quadrille band programs. For example, the Military Industrial Exhibition of June 1 had "Grand Military Promenade Concert by the whole amalgated Military Bands. Glee and Part Singing, Clog and Hornpipe Dancing. Comic Singing in character. Grand performance by the celebrated Christy's Minstrel Troupe of H.M.S. 'Wolverine'" with "The services of the excellent String Band of the 25th K.O.B."⁴¹

NOTES, CHAPTER II

1. Montreal Gazette, July 21, 1941, p. 2. References to other concerts mentioned in this section may be found in Appendix A.

2. Montreal Gazette, July 21, 1941, p. 2.

3. Rob Roy and Guy Mannering were both composed by Sir Henry Rowley Bishop. They were popular works in Montreal and it appears that often there were substitutions of more popular songs within the operas.

4. Montreal Transcript, July 17, 1841, p. 2, and July 22, 1841, p. 2.

5. Advertisement, Montreal Gazette, July 26, 1841, p. 3.

6. Helmut Kallmann, A History of Music in Canada 1534-1914 (Toronto: University of Toronto Press, 1960), p. 94.

7. Eugène Lapierre, Calixa Lavallée, Musicien National du Canada (Montreal: Granger, 1950), p. 33.

8. Patti, Julien, and Urso were all at this time touring child prodigies.

9. Advertisement, Pilot and Journal of Commerce (Montreal), September 28, 1955, p. 3.

10. Henry J. Morgan, The Tour of H. R. H. The Prince of Wales (Montreal: J. Lovell, 1860), pp. 119-123.


11. "Nouvelles Musicales du Canada," Le Canada Musical, I, No. 3 (1866), 45.

12. Advertisements, Montreal Transcript, April 20, 1841, p. 2; November 11, 1841, p. 3; December 30, 1841, p. 2; March 4, 1841, p. 2.

13. Advertisement, Montreal Transcript, November 13, 1841, p. 2.

14. Advertisement, Montreal Transcript, January 2, 1841, p. 2.

15. Advertisement, Montreal Transcript, June 22, 1844, p. 2.
16. Advertisement, Pilot (Montreal), October 19, 1848, p. 3.
17. Advertisement, Pilot (Montreal), February 29, 1848, p. 3.
18. Advertisement, Pilot (Montreal), March 14, 1848, p. 3.
19. Pilot (Montreal), November 28, 1848, p. 2.
20. Pilot (Montreal), November 28, 1848, p. 2.
21. Advertisement, Pilot (Montreal), December 23, 1851, p. 3.
22. Advertisement, Pilot (Montreal), October 16, 1851, p. 3.
23. Advertisement, Pilot (Montreal), July 25, 1855, p. 3.
24. Advertisement, Pilot (Montreal), August 24, 1855, p. 3.
25. Advertisement, Montreal Gazette, November 21, 1855, p. 3.
26. Nicholas Augustus Woods, The Prince of Wales in Canada and the United States (London: Bradbury and Evans, 1861), p. 143.
27. "City Items," Montreal Gazette, February 13, 1867, p. 3.
28. Advertisement, Montreal Transcript, January 6, 1844, p. 2.
29. Advertisement, Montreal Transcript, February 13, 1844, p. 2.
30. Advertisement, Montreal Transcript, November 16, 1844, p. 2.
31. Pilot (Montreal), February 25, 1848, p. 3.
32. Advertisement, Pilot (Montreal), April 8, 1848, p. 3.

33. Advertisement, Pilot (Montreal), June 17, 1848, p. 3.
 34. Advertisement, Pilot (Montreal), January 18, 1851, p. 3.
 35. Advertisement, Pilot (Montreal), February 4, 1851, p. 3.
 36. Advertisement, Pilot (Montreal), May 22, 1851, p.2.
 37. Advertisement, Pilot (Montreal), June 17, 1851, p. 3.
 38. Advertisement, Pilot (Montreal), November 22, 1851, p. 3.
 39. Advertisements, Pilot (Montreal), January 2, 1855, p. 3 ; January 19, 1855, p. 3 ; January 31, 1855, p. 3.
 40. Gustave Smith, "Du Mouvement Musical en Canada," L'Album Musical, I, No. 4 (1882), 18.
 41. Advertisement, Montreal Gazette, May 30, 1867, p. 2.
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CHAPTER III

INCIDENTAL MUSIC

A good deal of music in Montreal from 1841 to 1867 occurred as a side-light to some other event. Live music was a part of many activities, including the theatre, church, meetings, dinners, ceremonies, outings and recreations. Each area will be dealt with separately.

A. Theatre

In 1841 there was already a well-established theatrical life in Montreal.¹ Local performers, visiting actors, and civilian and military amateurs all took a part in this activity and it was supplemented by music in several ways. An orchestra was usually present, often supplied by the military. It occasionally seems that the theatre had its own musicians; in the July 8, 1841 Gazette, for instance, Mr. Marks is listed as "Leader of the Orchestra."² The October 16 issue of L'Aurore complains that there had been no music the previous night at the theatre and later speaks of "L'orchestre accoutumé".³ In that year both the 73rd and 85th Regiment bands played at theatre performances, in particular for the gymnast,

El Diavolo Antonio.⁴ The 73rd Band also provided "Some favourite Overtures" before the performance of a Mons. Alexandre.⁵ Charles Dickens, during his 1842 visit to the city, took part in an amateur dramatic night which had the "band of the 23rd (one of the finest in the service) in the orchestra."⁶ In 1848, the band of the 19th Regiment attended in the orchestra, and, at one point at least, sang the choruses in the stage performance. The Garrick Theatre had an orchestra of three for a July, 1851 production.⁷ By 1867, it appears that the military bands were used mainly for amateur performances, often given by the military itself. Those involved were the 23rd R.W.F., the 25th K.O.B., the 60th Royal Rifles, and the Grand Trunk Brigade. A clue to the kind of music played is given by the April 26 Gazette, which lists "a duet, and trio, and clog dancing" as part of the entertainment.⁸ The June 4 Gazette suggests that the theatre had its own permanent group of musicians. For the opening of the season, "The Orchestra was under the leadership of Mr. Thorbahn, and performed a variety of operatic selections."⁹ A July 13 advertisement in the same paper lists "New Dominion Galop by Orchestra" as part of the program.¹⁰

Music also occurred at the theatre in the form of interludes of song or dance. These were mostly performed by local musicians and were inserted between or into dramatic

pieces. In 1841, Mrs. J. A. Smith, Mr. Merryfield, and Mr. Fuller contributed such songs as "Rory O'More", "The Teetotal Society", and "The Nervous Family". In a similar vein, but rather exceptional, is the announcement in L'Aurore of December 7 that Mr. Maffré would play a solo on the violin. The Child of Avon, an eight-year-old singer and dancer, frequently provided these interludes during her visit to Montreal. In 1844, the musical entertainers at the theatre included dancers Mrs. Hill (a local dance teacher) and Adami, the singers Mr. Hill, Miss Rock, Mr. Robinson, and Mrs. Gibbs.¹² In 1848, Miss St. Clair danced at the theatre, sometimes with the singer, Mr. Collins.¹³ Two visiting child performers, Fanny and Charles Deane, appeared with songs and duets.¹⁴ Dancing again was popular for these interludes in 1855 with Miss Taylor and Mrs. Hale on the stage.¹⁵ 1867 saw singers in the persons of Effie Germon, the Gomersals, Lady Don, Hugh Hamall, J. Cole, and Mr. Isaacson, and dancers Marietta Ravel and Annie Morton.¹⁶ Some singing at the theatre did not reach a high standard, as a review notes:

The performance concluded with 'God Save the Queen', sung by the Amateurs and assisted by several ladies. We can only trust that the performers were more unanimous in their good wishes, for our Gracious Sovereign's Welfare, than they were in expressing them. There was a marvelous diversity of time, and even keys; probably there were representatives from many of our North

American Colonies, and each sung in their own familiar style. If such was the case it proves, more than ever the necessity in music, at least, of Confederation. 17

A third place of music in Montreal's theatre was in pieces in which music played an integral part. These were usually comic and went under such names as "musical farce" (Love in a Village in 1841, Swiss Swains of 1867, Swiss Cottage in both years), "Musical burletta" (Out of Place! and Foreign Airs and Native Graces in 1841, Jenny Lind in 1867), "Musical interlude" (Loan of a Lover in 1867), "Musical extravaganza" (Invisible Prince in 1867), "operatic comedy" (Pet of the Petticoats in 1867), or "Operatic drama" (Daughter of the Regiment, Don Caesar de Bazan, and Guy Mannering in 1867). Mr. Braham and Fanny Fitzwilliam both played often in these pieces in 1841. The latter had a special number, entitled "The Widow Wiggins! Or Music Mad! In which Mrs. Fitzwilliam will sustain six characters, sing six songs, and play on the Violin, Guitar, Harp and Piano Forte!!"¹⁸ In 1851 the visiting Heron Family presented theatrical evenings interspersed with Musical Melanges or Musical Olios (see Appendix C).

Also considered part of the category of theatre pieces incorporating music are visiting dance companies and ballet troupes. These included Les Danseuses Viennoises and

Monplaisirs Ballet in 1848,¹⁹ the French Ballet in 1855,²⁰ and Cole's American Ballet Troupe in 1867.²¹

If the circus may be thought of as theatre, it should be mentioned here, for music was a part of it. Howes and Company's Great United States Circus visited in July, 1848, bringing with it Joe Mills' Celebrated Band of Ethiopian Minstrels.²² The Pilot complained on July 13 that the circus audiences were overflowing while the opera concurrently played to empty houses.²³ Three circuses visited Montreal in 1867, all bringing their own bands. The Circus of New York brought Prof. Chs. Boswold's Opera Band, G. W. de Haven's Imperial Circus had the Metropolitan Opera Band under Capt. J. Olderenshaw, and the Grand Circus and Menagerie of the United States featured the military band of O. A. Whitmore.²⁴ It is curious, by the way, that all three of these circuses took place at the Jardin Guilbault and were advertised only in the French newspaper, La Minerve.

Another theatrical sort of entertainment which often used accompanying music was the diorama or panorama. These were popular more in the earlier years of the Union and consisted of a series of painted pictures or one long unrolling illustration on a particular theme. A diorama of the Queen's Coronation in 1841 was accompanied by violin, clarinet, and

horn.²⁵ Mr. J. H. Wilton's Grand Oriental Panorama in 1848 included a descriptive lecture and a band playing a "carefully selected series of the Newest Music, arranged expressly for Mr. W."²⁶ Maffré's band played for Lewis Mammoth Panorama in 1851,²⁷ and later that year, a Gigantic Panorama employed a "grand Aeolian Piano-Forte, made expressly for Mr. Bayne, by the celebrated maker, Timothy Gilbert, of Boston."²⁸

B. The Church

Another place where music played an important, albeit incidental, part was in the church. Church choirs and organists were numerous and active throughout the period; lists of these are included in the appendices. Little can be said about the size of the choirs or the extent of their participation in the weekly service, although a visitor to Montreal (probably in the 1860's) mentions a choir of one hundred at Notre Dame.²⁹ An editorial on "Singing in Churches" in the February 2, 1867 Gazette suggests that Christ's Church had a choir of men and boys, and there had been a choir school at St. Pierre at least in 1858-60 and at St. Jacques in 1867. An idea of the music performed may be gleaned from the programs of concerts of sacred music in Appendix A. The only other choral music mentioned for a regular service was a mass arranged from

the music of Félicien David at Notre Dame in 1867.³¹ Occasionally non-keyboard instrumental music entered into the services. For instance, Calixa Lavallée played an Elegie on the violin at Notre Dame on April 18, 1864,³² and the Montreal violinist Jules Hone played Bellini at the offertory at St. Jacques on July 15, 1866.³³ Visiting artists sometimes contributed their services as well. The Seguins sang an anthem at Christ's Church in the summer of 1841,³⁴ and Herr Rudolphsen of the Cooper's English Opera sang a "Pro Peccatis" by Rossini at Notre Dame on August 12, 1866.³⁵ Not all was easy for church music at this time, however. During 1867, the Organ Question was continually debated in the Canadian press. This was the controversy over the use of music, and especially organs, in the Presbyterian churches.

Special days and ceremonies offered the churches a chance for greater musical activity. The Fête Dieu procession of 1841 included the band of the 23rd Regiment,³⁶ while the 85th Regiment band played at a Messe Solennelle for the Institut.³⁷ By the 1860's, these churchly celebrations had become more frequent and more elaborate. Band music was furnished for Christmas Day, 1861 at St. Jacques.³⁸ St. Patrick's Day, 1863, at St. Patrick's Church was celebrated with the Beethoven C Major Mass³⁹ and in 1864 with Haydn's 3rd (Imperial) Mass,⁴⁰ both with orchestra. For the February, 1864 inauguration of

a new organ (by Warren) and statue at Ste. Anne's, Griffintown, the choir of St. Patrick's sang the 1st Mass of Haydn and a Magnificat.⁴¹ In 1866, an augmented choir at the cathedral (St. Jacques) performed the Kyrie, Gloria and Credo from Mozart's 9th Mass in G Major and a Sanctus and Agnus Dei by Octave Peltier, the organist. A duet, "Justus", by Lambillotte was sung at the offertory by l'Abbé Barbarin, the choir director, and Napoléon Beaudry.⁴² On August 8 the parish church (Notre Dame) choir presented the Haydn 3rd Mass and, for the offertory, an "O Salutaris" adopted from The Creation.⁴³ The wedding of Jéhin-Prume took place at Notre Dame on July 17, 1866 with an orchestra and choir performing the violinist's own compositions.⁴⁴

Music played a part also in many types of church gatherings. At this point may be mentioned a closely related phenomenon of the time, the temperance movement. Although separate societies grew up, they were often closely allied with the churches and used the church buildings for their activities. With both church and temperance groups, then, one finds various events involving music in some way. Most often this was some sort of meeting at which the music might have been as simple as the singing of the Doxology or a hymn such as "Jesus shall reign where'er the sun", "Our Mission", or "From Greenland's Icy Mountains". Often however, a choir was present, ususally

a church group, and performed for the meeting. There was a repertoire of popular temperance melodies and hymns which was used along with the usual church material. In 1841 there was even a special group called the Teetotal Choir under Lyman and Baker, which performed at the temperance gatherings.⁴⁵ And in 1848 the St. Jean Baptiste Temperance Society had its own band for these occasions.⁴⁶ In fact, an 1841 editor claims the temperance movement responsible for an increased taste for sacred music.⁴⁷ Tea parties, soirées and festivals also occurred at the churches and presented an opportunity for performance by the choir or the Sunday School. At the Congregational Soirée of the Erskine Church in February, 1867, for example, the choir gave a program including the anthem "The Earth is the Lord's".⁴⁸ Sometimes, too, a band might be present. The bazaar became a popular money-raiser for charities, and if not run directly by a church, was at least usually held on their premises. In 1867 these bazaars often included a military band, or sometimes several trading off from night to night. For instance, the Trinity Church Bazaar in January had three regimental bands: the 23rd Welsh Fusiliers, Prince Consorts Own, and 25th King's Own Borderers.⁴⁹ In June, the Wesleyan Bazaar had the 25th Band too, but also the Amateur Musical Union of Montreal.⁵⁰

C. Pleasure Outings

A common type of gathering in mid-century Montreal was the picnic or pleasure outing, and this was often sponsored by a religious or temperance group. The 85th Band in 1841 played for several temperance picnics on the mountain.⁵¹ An 1851 Temperance picnic at Beloeil Mountain included the 20th Regiment band.⁵² In 1867 the Grand Trunk took its own brass and string bands with a special railroad platform car for them to their picnic in St. Hyacinthe.⁵³ (This event unfortunately erupted into a riot.) The most popular place within Montreal in 1867 was Guilbault's Gardens, which saw a variety of picnics: the United Protestant Workingmen's Benefit Society with the band and pipers of the 78th Highlanders regiment and Renaud's quadrille band;⁵⁴ the Irish Protestant Benevolent Society with a brass band, a quadrille band, and the minstrels of the H.M.S. Wolverine;⁵⁶ and others. Part of these festivities was often a series of games and contests which sometimes included dances such as hornpipes, jigs, or clog dances.

Another form that these outings might take was a boat trip. In June 1841 the Montreal Temperance Society made such a pleasure trip on the steamer Sydenham, taking along the band of the 85th Regiment.⁵⁷ The St. Patrick's Society excursion in 1855 boasted two quadrille bands and a brass band on

two boats.⁵⁸ By 1867 the steamer outing had become very much of a commercial venture; those ships carrying pleasure excursions included the Maid of Canada, Chambly, Beaver, Laprairie, and L'Aigle. All advertised some type of music, be it band, a string orchestra, or a piano for the use of the passengers. The only specific bands mentioned are those of the 25th Regiment (on the Chambly) and the Chasseurs Canadiens (on the Beaver).⁵⁹

Somewhat related to the above practices is the one of outdoor performance in a public area. This was a frequent occurrence in Montreal throughout the period of the Union. John Martin's Pleasure Gardens, for instance, advertised a daily orchestra in 1841.⁶⁰ More traditional, however, were the evening military band performances on the Champs de Mars. The Royal Welsh Fusiliers band played every Monday and the other corps on Wednesday and Friday, weather permitting, for the whole summer.⁶¹ In 1848 the practice was being continued on Wednesday afternoons by the 77th and 19th Regiment bands.⁶² The scene shifted to Dalhousie Square in 1861⁶³ and by 1867 there were two equally popular places for these military band performances, McGill College Gardens and Viger Square Gardens.⁶⁴ They were frequent, at least three times per week during the summer, and included all the city's major military bands, alternating from night to night and place to place.

D. Ceremonies

Another heading under which incidental music might be considered is ceremonies, although some of these will have been covered already. Some ceremonies were military in nature and were accompanied, naturally enough, by the regiment bands. Such an event was the presentation of a stand of colours to the 74th Regiment in July, 1841, the band playing "God Save the Queen" at several points.⁶⁵ The departure of the Governor-General in May of 1841 called for a military guard of honour and accompanying band.⁶⁶ In 1867 there was a variety of military ceremony, including march outs and escorts, reviews and inspections, and funerals (a favourite piece was the "Dead March", probably the one from Handel's Saul), all accompanied by military bands. Of non-military ceremonies, there were events both civic and social which used some music. The national societies often celebrated their name-saint's day with a procession with band. The September 1841 launching of a steamer called forth participation of two regimental bands, one on board.⁶⁷ Club dinners often had an elaborate series of toasts, each one responded to by a piece of music, either sung or played by a band. Such dinners were given in 1867, for instance, by the McGill College Medical Students, the Loyal Montreal Lodge of Odd-Fellows, and the Grand Trunk Railway

Carters. Several programs are included in Appendix C. Schools often presented closing programs or public examinations at the year's end which included music. Appendix C lists some of these programs.

Two important civic ceremonies of the period must be noted here. The first has been discussed somewhat already: the week-long visit of the Prince of Wales in August 1860. Aside from the concert and balls there were several instances of musically-accompanied events. The Prince was, of course, welcomed with the National Anthem, played by bands which later led a procession to the Crystal Palace, which he was to inaugurate. There, the Oratorio Society sang the National Anthem and the "Hallelujah Chorus" and "the organ pealed forth".⁶⁸ A band concluded the opening of the Victoria Bridge, and at some Indian Games the Prince heard both an American military band (the Boston Fusiliers) and a temperance group in procession. On his final day, the Prince reviewed the Volunteer Militia and again heard God Save the Queen several times. During a visit to Isle Dorval, the band of the Royal Canadian Rifles "performed on the lawn".⁶⁹

The other important ceremony is, of course, the commencement of Confederation. The ringing in of the Union had been inauspicious. Rumilly⁷⁰ quotes Jacques Plinguet:

"L'Union est proclamée demain, au son des canons et des trompettes des militaires, et probablement au son des pleurs des Canadiens." The Dominion Day celebrations too, were not as grand as one might have thought. They were arranged in rather a hurry by a committee of citizens, and lack the expected distinguishing marks of the witness of a great day. The musical contribution consisted of fanfares and bands for the mayor's reading of the proclamation in the morning, and the dispersal of bands throughout the city's public area and in vehicles during the evening. Nowhere is there evidence of special concerts, performances, or religious services to mark the day. Later in the year, it is true, Jean-Baptiste Labelle composed his cantata on Confederation, but it was not performed until 1868.

E. Miscellaneous

A mention must be made in this chapter of street music. What evidence exists is scanty and anecdotal. Le Pays of July 11, 1867 notes that an organ player and his monkey gave a show on Duke Street.⁷¹ In March of that same year there was an exhibition of a fat woman and a small man with a very large head. The Gazette states that "an organ lent its charm, but the spasmodic efforts of this instrument to

perform the desired [sic] tune was the opposite to a source of attraction."⁷² Finally, the Gazette of April 8, 1867 relates the following tale:

At the termination of the address of Mr. Carter Q.C., for the defence of Lieut.-Col. Brown this morning, an itinerant band passed the windows of the Court of Queen's Bench, playing some harsh though lively airs. The attention of the 'unwashed' who throng the gallery on the occasion of a case of infamy or interest being heard, was directed towards the windows to get a glimpse of the musicians. Their disturbance excited the irritability of 'Tipstaff' who gave the following advice to them: 'Sit down all of you and go out to see the music if you want.' The impossibility of complying with the wish of the knight of the long pole caused considerable merriment in court, and even the presiding judge noted for his gravity, indulged in a faint smile. 73

NOTES, CHAPTER IIT

1. For a detailed survey, see Patricia Conroy, "A History of the Theatre in Montreal Prior to Confederation" (unpublished M. A. thesis, McGill University, 1936).
2. Advertisement, Montreal Gazette, July 8, 1841, p. 3.
3. L'Aurore des Canadas (Montreal), October 16, 1841, p. 2, and December 10, 1841, p. 2.
4. Montreal Transcript, March 23, 1841, p. 2, and April 3, 1841, p. 3.
5. Advertisement, Montreal Transcript, January 1, 1841, p. 3.
6. Quoted in Conroy, "Theatre in Montreal", p. 131.
7. Advertisement, Pilot (Montreal), July 3, 1851, p. 3.
8. "City Items," Montreal Gazette, April 26, 1867, p. 2.
9. "City Items," Montreal Gazette, June 4, 1867, p. 3.
10. Advertisement, Montreal Gazette, July 13, 1867, p. 3.
11. Advertisement, L'Aurore (Montreal), December 7, 1841, p. 3.
12. Advertisements, Montreal Transcript, April 30, 1844, p. 2; June 27, 1844, p. 2; June 29, 1844, p. 3; December 7, 1844, p. 3.
13. Advertisement, Pilot (Montreal), July 18, 1848, p. 3.
14. Pilot (Montreal), December 5, 1848, p. 3.
15. Advertisements, Pilot (Montreal), June 8, 1855, p. 3, and August 15, 1855, p. 3.
16. Montreal Gazette, June 7, 1867, p. 3; July 19, 1867, p. 2; June 27, 1867, p. 3; August 30, 1867, p. 3; October 17, 1867, p. 3; December 7, 1867, p. 3; August 21, 1867, p. 3; September 18, 1867, p. 3.

17. "Garrison Amateur Theatricals," Montreal Gazette, February 25, 1867, p. 2.
18. Advertisement, Montreal Transcript, September 9, 1841, p. 3.
19. Pilot (Montreal), July 4, 1848, p. 2, and August 1, 1848, p. 3.
20. Advertisement, Pilot (Montreal), October 22, 1855, p. 3.
21. Advertisement, Montreal Gazette, November 2, 1867, p. 3.
22. Advertisement, Pilot (Montreal), July 4, 1848, p. 3.
23. Pilot (Montreal), July 13, 1848, p. 2.
24. La Minerve (Montreal), June 11, 1867, p. 4; August 1, 1867, p. 3; September 17, 1867, p. 3.
25. L'Aurore (Montreal), November 11, 1841, p. 3.
26. Advertisement, Pilot (Montreal), April 25, 1848, p. 3.
27. Advertisement, Pilot (Montreal), June 17, 1851, p. 3.
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29. Henri Kowalski, A Travers l'Amérique; Impressions d'un Musicien (Paris, 1872), p. 227.
30. "Singing in Churches," Montreal Gazette, February 2, 1867, p. 2.
31. La Minerve (Montreal), January 10, 1867, p. 2.
32. "Les Arts et les Artistes en Canada. M. Lavallée," Les Beaux-Arts, II (April, 1864), 54.
33. "Nouvelles Musicales du Canada," Le Canada Musical, I, No. 1 (1866), 3.
34. Montreal Gazette, July 24, 1841, p. 2.

35. "Bulletin Religieux," Le Canada Musical, I, No. 1 (1866), 7.
36. Montreal Transcript, June 15, 1841, p. 2.
37. L'Aurore (Montreal), January 29, 1841, p. 3.
38. "Chronique Musicale," L'Echo du Cabinet de Lecture Paroissial, IV, No. 1 (1862), 7.
39. "Causerie," Les Beaux-Arts, I (April, 1863), 3.
40. "La Fête de St. Patrice," Les Beaux-Arts, II (March, 1864), 44.
41. "Inauguration de l'Orgue et Bénédiction d'une Statue à l'Eglise Ste. Anne," Les Beaux-Arts, II (February, 1864), 23-24.
42. "Bulletin Religieux," Le Canada Musical, I, No. 1 (1866), 7.
43. Ibid.
44. F. Jehin-Prume, Fils, Une Vie d'Artiste (Montreal: Constantineau, n. d.), p. 190.
45. Montreal Transcript, April 6, 1841, p. 2.
46. Advertisement, Pilot (Montreal), October 3, 1848, p. 3.
47. Montreal Transcript, April 15, 1841, p. 2.
48. "City Items," Montreal Gazette, February 1, 1867, p. 2.
49. "City Items," Montreal Gazette, January 7, 1867, p. 2.
50. Advertisement, Montreal Gazette, June 12, 1867, p. 3.
51. Montreal Transcript, August 12, 1841, p. 2, and L'Aurore (Montreal), August 7, 1841, p. 2.
52. Advertisement, Pilot (Montreal), September 2, 1851, p. 3.

53. "Pic-nic at St. Hyacinthe," Montreal Gazette, July 29, 1867, p. 2.
54. "City Items," Montreal Gazette, July 31, 1867, p. 2.
55. "St. Patrick's Orphan Asylum," Montreal Gazette, August 9, 1867, p. 2.
56. Advertisement, Montreal Gazette, September 10, 1867, p. 3.
57. Advertisement, Montreal Transcript, June 19, 1841, p. 2.
58. Advertisement, Pilot (Montreal), July 11, 1855, p. 2.
59. Advertisement, Montreal Gazette, July 18, 1867, p. 3, and La Minerve (Montreal), June 28, 1867, p. 3.
60. Advertisement, L'Aurore (Montreal), July 1, 1841, p. 2.
61. Montreal Gazette, June 5, 1841, p. 2, and July 5, 1841, p. 2.
62. Pilot (Montreal), May 6, 1848, p. 2.
63. William Henry Atherton, Montreal 1535-1914, Vol. II: Under British Rule 1760-1914 (Montreal: S. J. Clarke, 1914), p. 211.
64. "City Items," Montreal Gazette, April 25, 1867, p. 3, and July 11, 1867, p. 3.
65. Montreal Transcript, July 22, 1841, p. 2.
66. Montreal Gazette, May 27, 1841, p. 2.
67. Montreal Gazette, September 15, 1841, p. 2.
68. Morgan, Prince of Wales, p. 94.
69. Ibid., p. 126.
70. Robert Rumilly, Histoire de Montréal, II (Montreal: Fides, 1970), p. 263.

71. Le Pays (Montreal), July 11, 1867, p. 3.
72. "City Items," Montreal Gazette, March 23, 1867,
p. 3.
73. Montreal Gazette, April 8, 1867, p. 2.

CHAPTER IV

PERFORMERS AND PERFORMING CONDITIONS

Some material relevant to this chapter is mentioned in other chapters and the bulk of the data will be found in the appendices. This, then, is a brief summary on individual performers and performing groups, plus some comments on conditions such as places of performance and audiences.

A. Performers

Some of the major visiting artists have been discussed in the two previous chapters, and mention has also been made of several local musicians. Many names will be found in the appendices, and an index of performers has been included at the end of the paper. It remains here to treat briefly the most prominent of them.

The only individual performers whose names appear over an extended time span during the earlier half of the Union period are the organists, W. H. Warren and J. C. Brauneis (1814-1871). The former was active in Montreal until at least 1851, while Brauneis spans the entire 1841-1867 period. Both are mentioned in other connections in this paper. In the second half of the period, a great many names begin to appear regularly. Often musicians involved themselves with

conducting as well as playing. These include Baricelli (oboe), Carl Thorbahn (clarinet), F. H. Torrington (piano, organ, violin), Henry Prince (cornet), Ranieri (viola), Jules Hone (violin), l'Abbé (Lazare-Arsène) Barbarin (singer), and the church organists (see Appendix F), who usually conducted the choir as well. Of those who concentrated on performance only, the following were active in Montreal's musical circles: A. Trottier and J. Boucher (comic singers); H. Gauthier (flute); A. Lavigne and Oscar Martel (violin); Mme. Bethune, Victoria de Angelis, Miss Arnold, Hugh Hamall, L. Maillet and N. Beaudry (singers); and S. Mazurette, Moise Saucier, and Wilhelm Bohrer (pianists).

An interesting aspect of the Union period is that many musicians who would later become prominent in Canadian music were born and received their first grounding in music at this time. The foundation was laid, as it were, before Confederation. Among those born or started in Montreal were Romain-Octave Pelletier (b. 1844), Arthur Lavigne (b. 1845), Guillaume Couture (b. 1851), Salomon Mazurette (b. 1848), Alexis Contant (b. 1858), Achille Fortier (b. 1864), Ernest Lavigne (b. 1851), and Oscar Martel (b. 1848). Two persons, both of whom debuted in Montreal, rise above all the others mentioned. The first, Calixa Lavallée (1842-1891), has been called "Notre Musicien National".¹ This composer and

instrumentalist received some early training in Montreal from Paul Letondal and C. W. Sabatier, prior to his departure for the U.S. in 1859. During this time he made his debut at the Theatre Royal at the age of 13. Back in Montreal from 1863 to 1865, Lavallée supported himself with performing (his successful return concert of January 24, 1864, included solos on piano, violin, and cornet) and teaching. But adventure lured him away once more and it was not until much later in the 1870's that he more firmly established himself in Canada (Montreal and then Québec). The other great star who started off in Montreal is Emma Lajeunesse (b. 1847), later known as "Albani".² This world-renowned soprano grew up in Chambly and then Montreal, where her father taught music at the Sacré-Coeur convent. After a meeting with Mr. Crawford, a Scots ballad singer, in Seebold's music store, she made her debut under his auspices, singing "Robert, toi que j'aime" from Meyerbeer's Robert le Diable and accompanying herself. This led to a series of concerts, and she continued to study and sing in Montreal (she had a solo part at the Prince of Wales' concert in 1860) until her departure in 1864.

B. Performing Groups

The military bands form the largest and most consistent factor in the consideration of performing groups for the

period 1841 to 1867. As many as were found are listed in Appendix D. The major development through the period seems to be the growth in the number present in the city at any one time. This is due not only to the natural increase in population and the concurrent increase in regiments, but also to the establishment of volunteer militia groups, also maintaining bands, in addition to the regular British regiments. Another aspect to this increase is that by 1867, several of the regiments had two or even three bands. The 25th K.O.B., for instance, had a military band and a quadrille band, the Grand Trunk Brigade had a brass band as well as their fife and drum group, and the 78th Highlanders had a band along with their pipers. The terminology here is somewhat confusing. It appears that a "string band" is a quadrille band, but that "band" could refer to fifes and drums, brass band, or even full orchestra.

As to other performing groups in Montreal, it is a complex story that needs further research to become clear. There are groups that appear for a year or two, mainly choral, which are listed in Appendix E. It is only with the 1860's that a certain stability becomes evident, with some more or less permanent groups.

One fairly constant factor in the early part of the period, however, is the person of Joseph Maffré, who has been

already mentioned several times. As early as 1841 he proposed orchestral and choral societies for Montreal. They were to be based on the model of existing British societies. Several attempts had been made in this direction already, and Maffré's, like the others, seems to have failed. Nevertheless, in 1844 he appeared as Leader of the Orchestra in a Grand Concert of the Montreal Choral Society,⁴ but by 1848 was involved mainly with his quadrille band. This band still existed in 1851 but by 1855 was led jointly by Maffré and Henry Prince.

F. H. Torrington, writing later in the 19th century, states "In 1848 Mr. R. J. Fowler, Professor of Music, came to Montreal from England and organized a Philharmonic Society."⁵ The first evidence of this occurs in the March 26, 1849, issues of the Gazette and the Pilot,⁶ in the form of an advertisement for the first concert (on that day). Fowler is listed as "Chorus Master" along with "Conductor -- Mr. Berlyn" and "Leader of the Orchestra -- Mr. Smyth." The concert, at Donegana's Hotel, consisted of selections from The Creation and "several Classical Overtures and other Concerted Pieces." Torrington goes on in his article to say that the society continued to exist, although under various names and despite some problems in mixing the French and English performers. The only mention later found, however, is of the "Harmonic Society" under Musical Director, J. Fowler, listed in the 1855 edition

of the Starke's Pocket Almanac.⁷ Gustave Smith's reminiscences of Montreal in the late 1850's⁸ recall Fowler and his Oratorio Society. By 1860, Fowler was closely involved with this Oratorio Society, an active group that existed for several years and performed, among other things, for the Prince of Wales' concert. Incidentally, there are two Fowlers listed in the 1867-68 Mackay's Montreal Directory, Joseph A. and Robert John, both Professors of Music.⁹ Given the carelessness of publishers of the time with names and initials, it is often difficult to know to which an author refers.

The early 1860's was an active time for performing groups. In particular might be mentioned the Germania Glee Club, Société Ste. Cecile, Tom Moore Musical Club, les Montagnards Canadiens, and the Amateur Musical Union. The Société Philharmonique Canadienne in 1863 consisted of four first violins, two second violins, one viola, two cellos, two basses, two oboes, two clarinets, two flutes, two horns, two trumpets, three trombones, one bassoon, one tympani, one bass drum, and one piano.¹⁰ By April 1864, however, Les Beaux-Arts was bemoaning the demise of Montreal's performing groups. Labelle's Société Philharmonique and the Oratorio Society died that year, the latter because of pride and jealousy (earlier there had been a split over directors, some members favouring Carter over Fowler). The long-standing groups which survive

until, and were still active in, 1867 were the Amateur Musical Union, the Germania Glee Club, the St. Cecilia Society, and Les Orphéonistes. Logan¹¹ records that a Joseph Gould in 1864 established the Mendelssohn Choir of Montreal, a group which lasted for thirty years. A Gould appears as basso in an April 16, 1863 concert¹² but no mention of the Mendelssohn Choir was found. An article of 1885¹³ states that the choir began "nearly twenty years ago", so perhaps Logan's date is incorrect.

C. Place of Performance

The first decade of the Union period saw most musical performances in churches, hotels and theatres. In particular, the Theatre Royal was something of a cultural centre for the city. It had been in existence since 1825 and in 1841 was in its second location. This building was destroyed by fire in 1851 and a new one built seating 1500, (on Coté Street (now the site of the Trans-Canada Highway)).¹⁴ Other theatres appeared and contained musical performances: the Olympic Theatre was opened in 1845;¹⁵ the Garrick was in use by 1851;¹⁶ and in 1862 a church was converted into the Dominion Theatre.¹⁷ The Theatre Royal always dominated, however, in spite of its being in 1867 "a mere shell put up for the purpose of making money...neither conveniently situated, properly arranged, nor is it of a size to meet the requirements of the city."¹⁸ Other

hints occasionally appear regarding the conditions at the theatre. In 1844 "Hot Air Stoves" were advertised as a feature of the new Saloon at the Theatre Royal. Dickens comments in talking of his performance there: "The theatre was lighted with gas, the scenery was excellent, and the properties were all brought from the private houses."¹⁹ Again in 1851, the public was assured that "Care will be taken that the House will be thoroughly heated."²⁰

Of the hotels used for performances, only Rasco's appears to have been utilized throughout the period. A concert there in 1841 accommodated an audience of three to four hundred.²¹ Donegana's Hotel was popular by 1848 and St. Lawrence Hall by 1851. By that time, a new trend was under way, however, and musical events began shifting their locales to public halls.

The first of these halls to appear was the City Concert Hall, built in 1851 on the second floor of the east wing of Bonsecours Market. It was frequently used for both performances and balls. A St. Patrick's Hall is mentioned also in 1851.²² This may be the same that Kowalski attended a few years after the roof had fallen in.²³ The Mechanics' Hall was officially opened in May, 1855 with a week of festivals (including two concerts -- see Appendix A). It was still in constant use in 1867, as was Nordheimer's Hall, which

appeared in 1860. Possibly the latter is the "Music Hall", first mentioned in the 1859-60 Montreal Directory,²⁴ which may formerly have been the Odd Fellows' Hall (they are given the same location in the Directories, and the 1852-53 Montreal Directory gives Nordheimer's address as the Odd Fellows' Hall²⁵). The Crystal Palace, which the Prince of Wales inaugurated in 1860, was used only for very large scale performances. Other public halls included the Bonaventure Hall (1857?) and Victoria Hall (1862) but neither of these was used for musical purposes in 1867. A new Tiffin Hall is mentioned occasionally for music events in 1867.²⁶ Small scale events often took place in halls of institutional buildings (schools and colleges, churches, or society premises) while in 1867, the very large performances were also accommodated in the Victoria Skating Rink.

D. Performing Conditions

Only a few hints are given about performing conditions. While some performers seem to be constantly encored, if reviews are to be believed, audiences were not always so kind. L'Aurore of December 7, 1841 notes that the singer of the "Bay of Biscay", a popular song of the time, took three tries to get started, "ayant été terriblement sifflés les deux premières."²⁷ One wonders what sort of audiences prompted Lothrop's Ethiopian Harmonists to advertise in 1848 that "The Police will be

stationed in the Gallery to keep order."²⁸ Another minstrel group in 1851, Butler's Real Ethiopian Serenaders, also required police to preserve order.²⁹ L. M. Gottschalk, the American pianist, describes a Montreal audience of 1866:

The parterre is generally occupied by those who care less for being seen than for listening to the music. They applauded with enthusiasm, and listened with an attention which singularly contrasted with the noise made by some elegant English officers, who were determined to attract attention to their blonde whiskers, their convex chests, and their white gloves, which they held at a foot's distance outside of the box. The conversation, which with noble condescension they made in a loud voice in order to permit the whole hall to enjoy their high-flown humour, was disagreeably interrupted from time to time by my piano, which I willingly would have taken away from the programme, these gentlemen replacing me in a very advantageous manner, if I had not thought that, perhaps, the public, accustomed as it must be to them, would have much preferred me. ³⁰

On the other hand, the military in 1841 formed half of the audience for the visiting opera troupe; without their support the artists would have left bankrupt.³¹

Only a few items give any indications of financial conditions. In 1848, ticket prices were often lowered to attract audiences in what were termed "these lugubrious times".³² In 1867, while the fourth Crystal Palace Concert lost money,³³ several smaller ventures reported a profit. The St. George's Society made \$90.00 at their concert (in spite of statements to the contrary by some members of the St. Andrew's Society).³⁴ A February 25 concert returned \$100.00 net to l'Asile de la Providence,³⁵ and friends raised \$217.35 with a concert on

April 22 to send to Dominique Ducharme, a young Montreal musician studying in Paris.³⁶ The total receipts for a concert at l'Asile Nazareth reportedly reached \$1,000.00³⁷ while Boucher's presentation of La Fille du Régiment realized profits of \$443.56.³⁸ Finally, a bazaar and musical-literary soirée for l'hospice St. Joseph "ont fait verser \$125 dans la caisse de l'Hospice!"³⁹ For the musicians themselves, the case was different. There was no public concert for four years after Boucher's production of Le Désert which paid the participants.⁴⁰

There does not appear to be any great change in concert repertoire during the period of the Union. Vocal music reigned, and in particular, Italian Opera. Even in church, Italianism dominated,⁴¹ although Torrington and Pelletier tried to change this by introducing other composers such as Bach.⁴² The vocal trend is evident in concerts not only of visiting singers or local opera groups, but also in solo instrumentalists whose main bill of fare was very often fantasias based on operatic airs. Late in the period, piano concert pieces began to change. For instance, Moise Saucier returned from Europe with the following repertoire in 1866: "fantaisies grandioses de Thalberg, rondos légers de Weber, scherzos fantastiques de Chopin, sonates classiques de

Beethoven, inspirations féeriques de Gottschalk, transcriptions gracieuses de Stamaty."⁴³ As musicians grew in number, more large oratorios were heard too. In fact, Kallmann states that "in 1866 a Montreal critic uttered a sigh of relief when for once a concert of sacred music presented something other than The Messiah, The Creation and the (spurious) Twelfth Mass of Mozart."⁴⁴

Several other complaints about programs were found. A reviewer comments on an 1841 sacred concert: "but we think many of the pieces were rather intricate, and would have been much better appreciated by connoisseurs only, than by a mixed audience, the majority of whom would probably have preferred the Old Hundred to the most complex piece of music, no matter however well executed."⁴⁵ Another rather intriguing, if somewhat rambling, statement is found in the May 8, 1867 Gazette review of a concert at the Wesleyan Church: "it is not at all necessary to mix up sacred and profane songs, with a sprinkling of dramatic performances, and the singing of the 'Old Hundredth' Psalm in the middle of a farce, as we heard only a short time ago not many miles off to make a palatable programme for the audience, but then it was in a cellar under a church, which, perhaps, accounts for the difference."⁴⁶ The 1841 practice of splitting up of operas to present one or two acts of several works drew criticism.⁴⁷ One also finds some rather curious

mixtures of opera or serious drama with concluding farces of a very light nature.

A certain amount of national partisanship is evident in Montreal's musical life during the Union. This is quite innocently manifested in the popularity of folk songs and ballads on concert programs and in the growth of a taste among the French for patriotic songs (especially Sabatier's "Le Drapeau du Carillon" and Labelle's "O Canada, Mon Pays, Mes Amours"). When the St. Andrew's Society decided to omit the governor from the list of toasts at its 1850 banquet, "La fanfare du 20e Régiment, dans ces conditions, refuse son concours."⁴⁸ The partisanship becomes more evident in the concerts sponsored by the national societies, evident enough that a newspaper editor in 1867 was led to complain of it.⁴⁹ This was particularly true of the Irish St. Patrick's Society and the Scottish Caledonian Society. For instance, the Caledonian Society sponsored a violin competition in Scottish music. The performer had to play "a Reel and Strathspey, and a selection of Scottish Airs of his own choosing."⁵⁰ This political aspect of music occasionally becomes quite overt. At a St. Patrick's Society concert in January, 1867, for example, some in the audience called for a well-known Fenian song. "On a sign from one of the officers the band struck up another piece (not on the programme) and so stifled the seditious cry."⁵¹ An earlier letter regarding the same concert accused

the Society of being Fenian for not including the National Anthem on the program.⁵² Another aspect of this political use of music is illustrated by the 1867 composition of a workers' song by Elzéar Labelle to the tune of "Partant pour la Syrie". The song was first sung before a workers' demonstration of 8,000.⁵³

As to the division between French and English, it is only slightly evident. The French were not overtly nationalistic at this time, although the St. Jean Baptiste Society was approaching its third decade and had had the occasional piece of music composed for it.⁵⁴ The split reveals itself more in comparing the events of music as reported in the two languages. It is found that often, especially in the 1860's, there are two groups of events, performers, and audience, with little overlap. Any sort of judgment about the detailed nature of this division or about the comparative activity of the two groups must await further research.

NOTES, CHAPTER IV

1. Jules Bourbonnière, "Notre Musicien National," Le Passe-Temps, XXXIX (August, 1933), 29. This issue is dedicated to Lavallée. For further information see also Eugène Lapierre, Calixa Lavallée, Musicien National du Canada (Montreal: Granger, 1950).

2. See also Hélène Charbonneau, L'Albani: Sa Carrière Artistique et Triomphale (Montreal: Impr. Jacques Cartier, 1938).

3. Advertisement, Montreal Transcript, April 29, 1841, p. 2.

4. Advertisement, Montreal Transcript, March 19, 1844, p. 2.

5. Frederick Herbert Torrington, "Musical Progress in Canada," Canada: An Encyclopedia of the Country, IV, 386.

6. Advertisements, Montreal Gazette, March 26, 1849, p. 3, and Pilot and Journal of Commerce (Montreal), March 26, 1849, p. 3.

7. Starke's Pocket Almanac, Advertiser and General Register for 1855 (Montreal: J. Starke and Co., 1855), p. 114.

8. Gustave Smith, "Du Mouvement Musical en Canada," L'Album Musical, I (January, 1882), 6.

9. Mackay's Montreal Directory (Montreal: J. Lovell, 1867), p. 149.

10. "Causerie," Les Beaux-Arts, I (May, 1863), 11.

11. John Daniel Logan, "Musical Tendencies in Canada: a Review and a Forecast," Canadian Magazine XLI (June, 1913), 144.

12. "Revue du Mois," Les Beaux-Arts, I (May, 1863), 10.

13. "Music in Canada," The Musical Times, XXVI (April 1, 1885), 219. William Henry Atherton, Montreal 1535-1914, Vol. II: Under British Rule 1760-1914 (Montreal: S. J. Clarke, 1914), p. 364 gives the starting date in 1884.

14. Alfred Sandham, Ville-Marie, or, Sketches of Montreal, Past and Present (Montreal: George Bishop and Co., 1870), p. 367.

15. Patricia Conroy, "A History of the Theatre in Montreal prior to Confederation" (unpublished M. A. thesis, McGill University, 1936), p. 133.

16. Advertisement, Pilot (Montreal), July 3, 1851, p. 3.

17. Charbonneau, L'Albani, pp. 36-37.

18. Letter, Montreal Gazette, December 3, 1867, p. 1.

19. Forster, Life of Charles Dickens, quoted in Conroy, "Theatre in Montreal," pp. 131-32.

20. Advertisement, Pilot (Montreal), March 4, 1851, p. 3.

21. Montreal Transcript, August 14, 1841, p. 2.

22. Advertisement, Pilot (Montreal), October 16, 1851, p. 3.

23. Henri Kowalski, A Travers l'Amérique; Impressions d'un Musicien (Paris, 1872), p. 231.

24. Mackay's Montreal Directory (Montreal: J. Lovell, 1859), p. 262.

25. Mackay's Montreal Directory (Montreal: J. Lovell, 1852), p. 315.

26. Advertisement, Montreal Gazette, May 21, 1867, p. 2.

27. L'Aurore des Canadas (Montreal), December 10, 1841, p. 2.

28. Advertisement, Pilot (Montreal), November 9, 1848, p. 3.

29. Advertisement, Pilot (Montreal), March 4, 1851, p. 3.

30. Louis Moreau Gottschalk, Notes of a Pianist (Philadelphia: J. B. Lippincott and Co., 1881), p. 277.

31. Letter, Montreal Gazette, July 27, 1841, p. 2.
32. Pilot (Montreal), October 31, 1848, p. 2.
33. "Crystal Palace Concert," Montreal Gazette, January 3, 1867, p. 2.
34. Letter, Montreal Gazette, November 18, 1867, p. 1.
35. La Minerve (Montreal), February 28, 1867, p. 2.
36. La Minerve (Montreal), May 14, 1867, p. 2.
37. La Minerve (Montreal), April 2, 1867, p. 1.
38. La Minerve (Montreal), October 10, 1867, p. 2.
39. La Minerve (Montreal), September 21, 1867, p. 2.
40. Lapierre, Lavallée, p. 83.
41. Arthur Laurendeau, "Musiciens d'Autrefois: Romain-Octave Pelletier," L'Action Nationale, XXXV (Juin, 1950), 439.
42. Marcelle Rousseau, "The Rise of Music in Canada" (unpublished M. A. thesis, Columbia University, 1951), p. 60.
43. "Nouvelles Musicales du Canada," Le Canada Musical, I (October, 1866), 20.
44. Helmut Kallmann, A History of Music in Canada 1534-1914 (Toronto: University of Toronto Press, 1960), p. 111.
45. Montreal Transcript, April 8, 1841, p. 4.
46. "Concert of Sacred Music," Montreal Gazette, May 8, 1867, p. 2.
47. Montreal Transcript, August 3, 1841, p. 2.
48. Robert Rumilly, Histoire de Montréal, II (Montreal: Fides, 1970), p. 332.
49. Editorial, Montreal Gazette, November 2, 1867, p. 2.
50. Advertisement, Montreal Gazette, October 12, 1867, p. 3.

51. Letter, Montreal Gazette, January 15, 1867, p. 3.
52. Letter, Montreal Gazette, January 12, 1867, p. 2.
53. Le Pays (Montreal), June 13, 1867, p. 2.
54. For instance, J. C. Brauneis composed a march for the Society in 1848.

CHAPTER V

THE MUSIC BUSINESS

Business activities connected with music, aside from actual performance, can be roughly categorized under instruments, publishing, and teaching. While these headings overlap and sometimes include material which has already been dealt with, they will be separately treated here.

A. Musical Instruments: Building and Sales

Both the making and the selling of instruments in Montreal in 1841-1867 was completely dominated by the keyboard instruments, and those in turn by pianos. That trend, in fact, becomes even more pronounced towards the end of the period.

The method of sales of musical instruments changed during the Union in Montreal. With only two music stores (Mead's and Herbert's), the city of 1841 saw most of its trade in instruments done by way of the auction sale. Most prominent was the firm of Bethune & Kittson, but Bridge & Carré and James Young also auctioned instruments. Pianos were always the major item, but occasionally stringed and wind instruments, accordions, drums, or printed music were also put on the block.

In 1844, Herbert advertised these instruments being sold at his store:

London Piano-Fortes...Cottage, Boudoir and Piccola
Piano-Fortes...
Wind and Stringed Instruments...
Harps, Double and Single Action, by Erat and Erard
Flutes, by "Ruddall", "Ice", "Camp", (elegantly
mounted)
Musical Boxes, Harmonicons
Accordians
Double Bass, Violincellos, Violins
Guitars
Opheclides, Valve Horns, Cornopeans,
Cornettas,
Clarionets, Flutes, Fifes, etc., etc.¹

Seebold, Bros. in 1853 had "Constantly on hand Piano Fortes, Semi Grand, Square and Cottage; Violins, Violincellos, Guitars, Banjos, Accordeons, Clarionets, Flutes, Fifes, Ophyclides, Saxhorns, Posthorns, Trumpets, Cornopeans, French Horns, Trombones, etc."²

By 1867 there were several piano stores such as Gould & Hill's, Laurent & Laforce, T. D. Hood, and J.P. Craig, selling both imported and local, new and used pianos. Auctioneers were still active -- one, Henry Shaw, also rented pianos -- but did not so nearly dominate instrument sales. Curiously, in 1867 newspaper advertisements, while a wide variety of piano brands from Montreal, New York, Boston and London is named, there is little hint of other instruments. What references do exist deal with concertinas, music boxes, and such, with one pawnbroker (G. McGregor) mentioning flutes.

The story of instrument building in Montreal during the Union period seems to be one of a rise and demise and of a grouping and regrouping of firms. Three firms are mentioned in the 1841 papers: John McCallum, Samuel Warren, and J. W. Herbert.³ The second was still active and prominent as an organ maker in 1867. Warren's position was a strong one (he had a prominent local performer and writer in the person of Gustave Smith as a publicist) but was not without its opponents. Letondal caused something of a controversy in 1850 with his criticisms of Warren's use of orchestral mixtures.⁴ Another well-known organ builder was Louis Mitchell who apprenticed with Warren but later came into competition and even conflict with him. Mitchell built organs for the Hotel-Dieu⁵ (in partnership with Forté) and for l'Eglise St. Jacques, a large work which achieved some renown.⁶

As the appendix shows, there were a number of piano builders active in Montreal during the Union, and many of the firms survived a good number of years. Most prominent were Mead, Brown, Hood, and Seebold. Nordheimer's, a large Toronto firm, established a Montreal branch in 1848⁷ and maintained a prominent position in the Montreal piano business past Confederation, but principally as an importer.

As to other instruments, there is little information.

Brown, Munro & Co., a firm from Boston, made violins at least during the years 1860-64.⁸ Pierre Martel also made violins,⁹ as did the father of Calixa Lavallée, Augustin, who resided in Montreal for a period in the 1860's.¹⁰

Sales of printed music followed a similar trend to that of the instruments. The two music stores of 1841 competed with the auctioneers Bethune & Kittson and J. & J. Leeming in music sales. By 1867, not only were there the above-mentioned piano stores dispensing music, but other well-established places such as Prince's and Boucher's. A certain amount of this business was also carried on in bookstores such as Armour & Ramsay (1841) and Dawson Bros. (1867).¹¹

The music sold in 1841 was almost entirely imported, from New York, London, or Paris. The only local composition mentioned in the papers is Maffré's New Set of Quadrilles.¹²

Below is a list of music advertised in 1841:

Wesley's Hymns
 Psalms of David
 Watt's Hymns
 Watt's Psalms and Hymns
 John Gilpin set to music
 Graham's National Melodies
 Le Gambist Universal
 Tate's Modern Gambist
 Irish Melodies, by Thomas Moore, Esq.
 Songs of Domestic Afflictions, by Mrs. Hemans
 The Poems and Songs of Robert Tannahill
 Songs of the Ettrick Shepherd
 American Melodies
 Hymns and Fireside Verses, by Mary Howitt
 The Cyclopedia of Popular Songs
 The Thistle, a collection of the best Scotch songs

Whistle Binkie, or the Piper of the Party
 The Canadian Songster
 The National Minstrel
 The Comic Minstrel
 Il Pirata, by Bellini
 Don Giovanni -- Mozart
 Le Nozze di Figaro -- Mozart
 Il Barbiere di Siviglia -- Rossini
 Il Matrimonio Secreto -- Cimarosa
 La Donna del Lago -- Rossini
 Otello -- Rossini
 L'Elisir d'Amore -- Donizetti¹³

Music sales in 1867 concentrated on sheet music, a market increasingly involved with local products.

B. Music Publishing and Composition

During the 1841-1867 period, the publishing of printed music took on two aspects in Montreal. The first was the inclusion of pieces of printed music within regular journals. As may be seen from Appendix H, most of the journals carrying on this practice were not musically-oriented, the best-known being the fairly long-lived Literary Garland (W. H. Warren, organist and teacher, was the music editor). The vast majority of these pieces were short and light, for either voice and keyboard, or keyboard alone. Occasionally a sacred piece or even a choral work may be found, but generally, the works are the typical salon music of the time. Most were imported from the U.S., England, or France, although Canadian works do appear and become more frequent later in the period.

The second aspect was the publishing of sheet music, an industry which was flourishing by the 1860's. This growth was due partly to the work of A. J. Boucher and his music businesses, which were first formed in 1861. Other Montreal firms which published music included Henry Prince, Laurent & Laforce, Eusèbe Sénécal, and J. W. Herbert (with the printer, John Lovell). Many of these works which are still extant are listed by the National Library Music Division and in the Lande Collection at McGill University. A perusal of these shows a variety of light music, including dance pieces (quadrilles, galops, polkas, and waltzes), patriotic songs (mostly French), comic or satiric songs, sentimental romances, and a few sacred or inspirational works. Published collections seem to be less frequent.

Of the Canadian composers represented in the music published, many were familiar names in performance and teaching. W. H. Warren's part is evident in almost every issue of the Literary Garland, either as composer (often setting words written by other Canadians) or arranger. Another frequent contributor, who also composed some sheet music, was Francis Woolcott. Other prominent Montreal musicians who had music published in either area include Henry Prince, Octave Peltier (or Pelletier), Calixa Lavallée, Gustave Smith, John Follenus, Mathias Jung, R. J. Fowler, J. C. Braunsis, Wilhelm Böhrer,

and Joseph Maffré.

Large scale compositions and prolific composers were almost non-existent in the period of the Union. Jean-Baptiste Labelle, who was organist at Notre Dame from 1849 on, managed to compose a fair amount aside from his many performing activities. Some short works were published, and he is known to have written several operettas. His cantata for Confederation, although not performed until 1868, was certainly one of the musical highlights in Montreal at the time. Another francophone church musician who composed music in pre-Confederation Montreal was Joseph Julien Perreault (1826-66), whose works include a Salve Regina (performed by students of the Collège de Montréal), a Passion (sung on Palm Sunday at Notre Dame), a Stabat Mater for Holy Week at the Récollets Church, Lumen ad Revelationem, O Salutaris, Beatus Vir, Laudate Puerum, Nunc Dimittis, a mass for men's voices for the Récollets, and a Tantum Ergo for choir and orchestra. Best known of Perrault's works is a Messe de Noël which received several performances (for example, at l'Eglise St. Jacques under Boucher) and has been revived by Eugène Lapierre. 14

Perhaps the most significant composer of the time was the European Charles Wugk Sabatier (1820-62). Before his bizarre and tragic death in 1862, he published a good deal of music in both periodicals and in sheet music form, most of it

either piano salon music or vocal with keyboard accompaniment. Some of his published compositions are La Prière Des Anges of 1858, Marche aux Flambeaux of 1859, Grande Marche Canadienne of 1860 (for the arrival of the Prince of Wales), Le Mendiant des Basses-Alpes of 1860, and Sancta Maria of 1862.¹⁵ The last piece written before his death was a Sancta Maria succurre miseris! Sabatier is best known for a cantata written for the visit of the Prince of Wales in August, 1860. It received a gala performance at that time and was performed during the following decade. Parts of the cantata appear in various arrangements in journals, but only the libretto, by Eduard Sempé, is completely extant.¹⁶

Sabatier and Sempé, along with Paul Stevens (a Montreal conteur and teacher of French and drawing), possibly founded Canada's first journal of the arts, L'Artiste, Journal Religieux, Critique, Littéraire, Industriel et Musical. In the two issues which appeared in May, 1860 the only specifically musical item was a piano piece by Sabatier. Les Beaux-Arts, begun by Gustave Smith and A. J. Boucher in April, 1863, was billed as a "Revue Mensuelle des Sciences, des Lettres, de l'Industrie." In its fourteen numbers is contained a considerable amount of information on the musical life of the time, as well as advertisements for teachers and new publications, and selections of printed music. The most ambitious journal of

the arts, and the first purely musical one, to appear before Confederation, was A. J. Boucher's Le Canada Musical, which was issued monthly from September, 1866 until August, 1867. (It was later revived and published from 1875-81). Again one finds a good deal of information on the current musical affairs, with an emphasis on the French musicians', and particularly Boucher's, various activities. The bulk of the articles, however, deals with European music and musicians.

The treatment of music in other periodicals varies widely. Some information can be found in newspapers, but it is mainly in the form of notices and advertisements. There is no real music criticism; reviews tend to be predictably laudatory and any adverse comment is quickly cushioned and excused. The literary monthlies contain little aside from the printed music. Indeed, the only other periodical found to have any valuable information was L'Echo du Cabinet de Lecture Paroissial de Montréal, which for several of its fifteen years of publication contained both printed music and musical commentary. In the year 1862 in particular one finds a good deal, especially in a regular column entitled "Chronique Musicale", signed by either Caecilius or Diérix (Gustave Smith). Evident in all the periodicals is the inevitable racial chauvinism which plagued Montreal's musical life at the time and often since.

C. Teaching

Montreal seems to have been adequately supplied with music teachers throughout the period of the Union, information gleaned as much from city directories as periodicals. It is often impossible to know the instrument taught, but existing evidence shows that the great preponderance was piano teachers, with vocal teachers filling much of the balance. Pedagogy of orchestral instruments was much rarer; the sparsity may be shown by the fact that in 1863, C. Desjardins was the city's only Canadian violin teacher.¹⁷ Often one instrumentalist would teach many of the non-keyboard instruments, usually falling back on some military band experience. For instance, Maffré, who had been Master of the Band of the 71st Highland Light Infantry, advertised in 1841 that he had "a perfect Knowledge of the following Instruments: -- Pianoforte, Organ, Violin, Viola, Violincello, Clarionet, Flute, Oboe, and all Wind Instruments -- also teaches the Elements of Singing, and thorough Bass, with the art of Scoreing Music for Orchestra or Military Band."¹⁸

There is no evident nationality trend in the teachers. If English names seem more prominent in the earlier years, this may only reflect the bias of the available sources. Certainly by 1867 there were as many French Canadians teaching as English.

The names indicate no strong stream of German musician-teachers, as had earlier been the case in Canada.

Music teaching, understandably, was a supplementary means of income, done in conjunction with either performing, a business, or other teaching. In the last case, it may have been as a part of a school for young ladies, or, as in Miss Webster's establishment in 1841, a Painting Academy.¹⁹ Towards 1867, however, the first case became much more frequent as the number of local performers grew. Indeed, it is only because many teachers were prominent performers that we have any idea of their activities. For the rest, the record is a spotty one of names that appear for a year or two and then fall from sight. Did these people move on to greener pastures, change careers, or establish a clientele and disappear from public view?

By 1867, music had taken its proper place in the curricula of many of the educational institutions. Often the teacher was a prominent performer who taught classes in the schools as well. As early as 1856, music was offered at the High School of McGill University,²⁰ and by 1858 at the McGill Normal School.²¹ R. O. Pelletier taught solfège at the Jacques Cartier Normal School starting in 1857.²² By 1863 a Faculty of Music had already been proposed for McGill several times. Most of the Roman Catholic convents and colleges had active

music programs, as is evidenced by newspaper reports of their year-end exercises. Music prizes were given at Chambly College in 1841²³ and at the Collège de Montréal in 1848.²⁴ Paul Letondal taught music at Collège Ste. Marie from 1852 to 1856.²⁵ Gustave Smith's recollections of the late 1850's²⁶ state that the convents often had problems teaching music.

Some of the more prominent of Montreal's music teachers should be mentioned. Two span the complete period of the Union. Jean-Chrysostome Brauneis, Jr. became organist at Notre Dame in 1833 and remained in Montreal, playing and teaching, until his death in 1871. For some years after 1864 he was on the staff of the Jacques Cartier Normal School,²⁷ teaching harmony and singing. John Follenus, a former band master who had studied Italian opera, was Music Teacher at the High School of McGill College from 1856-62.²⁸ He continued his teaching activities, begun in 1841, at least until 1867. Jules Hone, active as a violinist and conductor, in 1866 had forty pupils, including twenty-seven in violin and seven in solfège.²⁹

Perhaps the best-known teacher of the period is Paul Letondal (1831-94), a blind cellist and keyboard player who came from France in 1850 and taught many of those born during the Union period who later became prominent and influential Canadian musicians. Mention should also be made

of W. H. Warren, organist and teacher in Montreal until at least 1851, and F. H. Torrington (1837-1917), who, although later achieving greater fame in Toronto, was very active as a performer on several instruments, a conductor, and a teacher until his departure in 1869.

Several European methods were introduced in Montreal during the Union. Letondal applied the Kalkbrenner method which he had studied in France³⁰ and Moise Saucier returned from studies abroad with the Stamaty method.³¹ New etudes were brought by Brauneis (Cramer and Czerny), and Gustave Smith, who trained at the Paris Conservatory (Bertini, Ravina, Lecoupey, Gorla, and Prudent).³² In 1844 E. W. Nichols offered a course called "Music for the Million. The Course of Lessons in Singing upon the Pestalozzian System."³³ This system was also used by Alba Baker in 1841.³⁴

Activity and interest in the teaching of music is demonstrated in the periodicals, not only by the frequent advertisements, but also by pedagogically oriented articles. Gustave Smith published a series on music teaching in Le Pays of 1858, and A. H. Baker, a local choral conductor, wrote six articles on vocal music for the 1841 Transcript. Another source was the arts journals. Les Beaux-Arts, for example, ran a series entitled "L'Organiste", and some of the articles in L'Echo du Cabinet de Lecture Paroissial and Le Canada Musical.

deal with problems related to teaching. Musical instruction books were available at the music stores. A list of these available in 1860 included Preceptors and Tutors for accordion, concertina, flute, and violin, Music Made Easy for accordion, flute, and violin, and Handbooks for flute and violin.³⁵

Gustave Smith's Abécédaire Musical went through at least 38 editions.³⁶ John Follenus arranged a class-singing method to be sold in Montreal in 1851.³⁷ Several journals also take note of lectures on music. Gustave Smith spoke on religious music, A. Boucher on "Eloquence dans les Beaux-Arts", and G. F. d'Eschambault on music during 1859, and a M. Gibaud spoke on Mozart's religious sentiments in 1860.³⁸ In May, 1867 Dr. J. Barker Edwards read a paper on "The Forms of Musical Sounds."³⁹

Note must be taken of the rôle of the church in teaching. The church choir is always a good vehicle for the learning of music, and there was a good number in Montreal. In addition there were affiliated temperance groups which sometimes maintained choirs. In spite of the Anglican choral tradition whose influence was certainly felt in Canada, the Roman Catholic Church was just as musically active. Indeed, J. Maffré taught a special music class at Notre Dame in 1843⁴⁰ and in 1857, Revd. J. S. Sykes established the Montreal Choral Society "For the Improvement of Congregational Psalmody, and the study and practice of Sacred and Secular music."⁴¹

St. Pierre had a choir school under Boucher by 1858 and St. Jacques by 1867. A concert of sacred music in 1841 contained in the choir some small boys who had "commenced learning music the past winter at Mr. Baker's juvenile school."⁴²

Brief mention should also be made of the dancing schools which seem to be a constant feature of Montreal's life in the period under study. These were usually in one person's name and offered classes or individual lessons for children and adults in the current social dances. Little clue is given as to the music supplied for these lessons although the students of Mr. MacDonald's school gave a benefit ball in 1867 for the group's pianist, Miss St. Dennis.⁴³

NOTES, CHAPTER V

1. Advertisement, Montreal Transcript, June 13, 1844, p. 2.
2. Mackay's Montreal Directory (Montreal: J. Lovell, 1853), p. 345.
3. Advertisements, Montreal Transcript, January 2, 1841, pp. 3-4.
4. John Beckwith and Helmut Kallmann, "Musical Instruments," Encyclopedia Canadiana, VII, 214.
5. Gerard Morisset, Coup d'Oeil sur les Arts en Nouvelle-France (Quebec, 1941), p. 117.
6. Ibid.
7. Advertisement, Pilot and Journal of Commerce (Montreal), May 18, 1848, p. 3.
8. Mackay's Montreal Directory (Montreal: J. Lovell, 1860-64); 1860, p. 273; 1861, p. 291; 1862, p. 299; 1863, p. 347; 1864, p. 419. The two final entries are under the heading "Pianofortes."
9. Beckwith and Kallmann, "Musical Instruments," p. 217.
10. Eugène Lapierre, Calixa Lavallée, Musicien National du Canada (Montreal: Granger, 1950), p. 21.
11. Advertisements, Montreal Gazette, September 16, 1841, p. 3, and January 2, 1867, p. 3.
12. Advertisement, Montreal Transcript, March 9, 1841, p. 3.
13. Advertisements; Montreal Transcript, June 29, 1841, p. 2, October 2, 1841, p. 3, October 7, 1841, pp. 2-3; Montreal Gazette, September 16, 1841, p. 3, and October 10, 1841, p. 4.
14. "Feu Messire Joseph Julien Perreault," Le Canada Musical, I (October, 1866), 18-19.

15. See also the list of compositions in Helmut Kallmann, ed., Catalogue of Canadian Composers (Toronto: Canadian Broadcasting Corporation, 1952), p. 210.

16. At least in English; see Henry J. Morgan, The Tour of H. R. E. the Prince of Wales (Montreal: J. Lovell, 1860), pp. 119-23.

17. "Causerie," Les Beaux-Arts, I (May, 1863), 11.

18. Advertisement, Montreal Transcript, March 9, 1841, p. 3.

19. Advertisement, Montreal Transcript, May 20, 1841, p. 2.

20. Mackay's Montreal Directory (Montreal: J. Lovell, 1856), p. 401.

21. Mackay's Montreal Directory (Montreal: J. Lovell, 1858), p. 544.

22. Gordon P. Howell, "The Development of Music in Canada" (unpublished Ph. D. dissertation, University of Rochester, 1959), p. 114.

23. L'Aurore des Canadas (Montreal), July 31, 1841, p. 2.

24. Pilot (Montreal), July 29, 1848, p. 2.

25. Arthur Laurendeau, "Musiciens d'Autrefois: Paul Letondal," L'Action Nationale, XXXVI (Decembre, 1950), 274.

26. Gustave Smith, "Du Mouvement Musical en Canada," L'Album Musical, I (August, 1882), pp. 34-35, and I (September, 1882), pp. 39-40.

27. Mackay's Montreal Directory (Montreal: J. Lovell, 1864-67); 1864, p. 452; 1865, p. 431; 1866, p. 455; 1867, p. 471.

28. Mackay's Montreal Directory (Montreal: J. Lovell, 1856-62); 1856, p. 401; 1857, p. 470; 1858, p. 544; 1859, p. 193; 1860, p. 25; 1861, p. 238; 1862, p. 26.

29. "Variétés," Le Canada Musical, I (December, 1866), 57.
30. Laurendeau, "Letondal," p. 271.
31. "Nouvelles Musicales du Canada," Le Canada Musical, I (October, 1866), 20.
32. Gustave Smith, "Du Mouvement Musical en Canada," L'Album Musical, I (May, 1882), 23.
33. Advertisement, Montreal Transcript, March 9, 1844, p. 2.
34. Advertisement, Montreal Transcript, January 12, 1841, p. 3.
35. Starke's Pocket Almanac, Advertiser and General Register for 1860 (Montreal: J. Starke and Co., 1860), pp. 142-43.
36. "Nouvel Abécédaire Musical par Gustave Smith," Les Beaux-Arts, II (May, 1864), 67.
37. Advertisement, Pilot (Montreal), March 17, 1851, p. 3.
38. L'Echo du Cabinet de Lecture Paroissial, I, No. 2 (1859), 29, I, No. 7 (1859), 99, and II, No. 23 (1860), 355.
39. Advertisement, Montreal Gazette, May 4, 1867, p. 3.
40. Marcelle Rousseau, "The Rise of Music in Canada" (unpublished M. A. thesis, Columbia University, 1951), p. 58.
41. Mackay's Montreal Directory (Montreal: J. Lovell, 1858), p. 473.
42. Montreal Transcript, May 25, 1841, p. 2.
43. Advertisement, Montreal Gazette, April 20, 1867, p. 3.

CONCLUSION

The main conclusion that may be drawn from the data is that Montreal experienced something of an upsurge in musical activity beginning in the late 1850's and culminating in the early 1860's. This is indicated in several ways. The number of concerts and performers reported grows greatly, as is evident in Appendix A. This will be most obvious in comparing the years 1841 and 1867, which both have detailed documentation. The increase in activity is far out of proportion to the growth in population for the period.

There are other reasons to believe that musical life flourished and found a new maturity in the 1860's. Local groups were formed which had stable careers over a period of several years at least. The number of music teachers and institutions teaching music grew greatly, especially around 1863. New and successful music businesses were formed at this time. In particular, music publishing became an important aspect of Montreal's musical activity. Finally, the mere fact that several music journals appeared and existed for at least a year is indicative as well of increased support for music.

It should be noted that this acceleration in musical growth appears to level off in the later 1860's. This is

shown not only by the drop in numbers of performing groups but by the departure of several prominent city musicians (Calixa Lavallée, Gustave Smith, and F. H. Torrington).

There are certain intangible aspects to this growth that cannot be proven but should be mentioned. A new maturity begins to appear in attitudes towards music, reflected in tastes in repertoire and in fashions of writing about music. Local involvement in performance, on both an amateur and a professional level, grows a great deal, indicating a more serious approach to music which lays to rest some of the quaint provincialism of the earlier years. This is also evident in the establishment of the music journals and in a certain amount of specialization which begins to appear both in performance (for instance, in the military bands) and in business. Music becomes a thing to be avidly pursued, rather than a pleasant but minor aspect of city life. Another aspect to this growth is that it is possibly in fairly large measure a French-Canadian phenomenon (a more positive statement must await further research). The three arts journals of the time were all French, as were many of the regularly-appearing local performers. One wonders if this is part of a general renaissance in French Canada which is also reflected in Québécois literature of the time.

It has been mentioned already in Chapter II that

some of the above criteria (amount of performance activity and appearance of local performing groups) indicate a minor upsurge in musical life about 1844. It might then be postulated for the Union period as a whole that musical activity tends to follow rather closely the rise and fall of the city's fortunes, economic and political. For it is just those two periods of increased musical life, the mid-1840's and the decade before Confederation, that are also the most stable and prosperous for Montreal. The decline in musical activity of the late 1840's and early 1850's is concurrent with many economic, political, and natural disasters that the city was facing.

Much of the economic and political foundation of the nation of Canada was laid in the 1860's. It may be said that, similarly, the foundation of Montreal's musical culture began to be laid as well. With this in mind, I think we can be sure that the following item has little to do with the musical state of Montreal at Confederation: "The accused, who is an old offender and was at one time a regimental bandmaster, is believed to be insane."¹

NOTES, CONCLUSION

1. "City Items," Montreal Gazette, June 22, 1867, p. 3.

APPENDICES

Each item in the following appendices is supplied with a reference in parentheses. Periodicals of the time are identified by an abbreviation, explained below, plus a date in the form day/month/year, month/year, or year. Only one entry, the earliest, is made for a given year. Books or articles are identified by the author; please refer to the bibliography. Books or articles are also given a year for which the reference is relevant. Thus (Conroy 60) would refer to a person or organization or event mentioned by Conroy as existing in Montreal in 1860. All years are in the 1800's, and are thus shown with the final two digits only.

Abbreviations:

Newspapers

G	<u>Montreal Gazette</u>
T	<u>Montreal Transcript</u>
P	<u>Montreal Pilot</u>
A	<u>L'Aurore des Canadas</u>
M	<u>La Minerve</u>
Pa	<u>Le Pays</u>

Journals

LG	<u>Literary Garland</u>
AM	<u>Album Littéraire et Musical de la Minerve</u>
EC	<u>Echo du Cabinet de Lecture Paroissial</u>
BA	<u>Les Beaux-Arts</u>
CM	<u>Le Canada Musical</u>
ARC	<u>Album Littéraire et Musical de la Revue Canadienne</u>

Annuals

MMD	<u>Mackay's Montreal Directory</u>
SPA	<u>Sparke's Pocket Almanac</u>

Miscellaneous

MCBD	<u>Mitchell's Canada Gazeteer and Business Directory</u>
CD	<u>The Canada Directory 1851</u>
NL	<u>Files in the Music Division, National Library</u>

APPENDIX A.

CONCERTS AND OPERA

Original spelling and punctuation have been maintained as much as possible within the concert programs.

February 3, 1841 St. Paul's Church (T 28/1/41)
Concert of Sacred Music

April 1, 1841 St. Gabriel St. Church (T 30/3/41)
Concert of Sacred Music
J. Cameron and leaders of other Protestant churches

Italian Hymn and Doxology.
Woodstock.
Melchesidech....Stodhart.
The Dying Christian's Happy End....Knowles.
Dead March in the Oratorio of Saul....Handel.
"Praise God, from whom all blessings flow,"--
Doxology.
Anthem from the 5th Psalm....R. A. Smith.

Montague and Doxology.
"Before Jehovah's awful throne -- (Denmark)....
Dr. Madan
Anthem from the 100th Psalm....R. A. Smith.
"O! praise God in his holiness." -- (Anthem
from 150th Psalm)....L. Mason.
"Awake! put on thy strength" -- (Anthem from
Isaiah 52d.)
Anthem from the 68th Psalm....R. A. Smith.
"I'll wash my hands in innocence," -- (Anthem
from 26th Psalm)....Chapel.

April 20, 1841 Christ Church (T 15/4/41)
Concert of Sacred Music
Christ Church Choir, assisted by members of other
churches; W. H. Warren, organ

May 18, 1841 American Presbyterian Church (T 18/5/41)
Concert of Sacred Music
Choir under A. H. Baker; J. C. Brauneis, organ

Voluntary on the Organ,
 Holy! Holy is the Lord,....Motett.
 Make a Joyful Noise unto the Lord, Anthem.
 Joy to the World (Antioch)....Hymn.
 And ye shall seek me!....Sentence.
 The Lord is risen indeed. Then is his work
 performed,....Hymn.
 Jerusalem! my glorious home,....Hymn.
 The earth is the Lord's, and the fullness
 thereof,....Anthem.
 Now the Sacred Seal is set,....Wedding Hymn.

Voluntary.
 Lift up your heads,....Psalm.
 O give thanks unto the Lord, Ps. 96,....Chant.
 Peace, Troubled Soul,....Hymn.
 Great is the Lord,....Anthem.
 Hark! what mean those Holy Voices,....Hymn.
 Praise the Lord, (Perez),....Psalm.
 O praise the Parent of all Good,....Motett.
 Watchmen tell us of the Night,....Hymn.

(Selections taken from the Modern Psalmist)

July 15, 1841 Theatre Royal (G 15/7/41)
 Bellini's La Sonnambula
 Mr. Seguin, Mrs. Seguin, Mr. Manvers, and company

July 19, 1841 Theatre Royal (G 19/7/41)
 Auber's Fra Diavolo
 Seguin Company

July 20, 1841 Theatre Royal (T 20/7/41)
 Auber's Fra Diavolo
 Seguin Company

July 21, 1841 Theatre Royal (G 21/7/41)
 Rossini's Cinderella
 Seguin Company

July 22, 1841 Theatre Royal (T 22/7/41)
 Rossini's Cinderella
 Seguin Company

July 23, 1841 Theatre Royal (A 24/7/41)
 Bellini's La Sonnambula
 Seguin Company

July 26, 1841 Theatre Royal (G 26/7/41)
 Bishop's Guy Mannering
 Seguin Company

(no date) Christ Church (G 26/7/41)

Grand Musical Festival

Mrs. Seguin, Miss Manvers, Mr. Manvers, Mr. Seguin, vocalists; Mr. Marks, principal violinist and leader; Mr. J. Maffré, Jr., second violinist; Mr. Jacoby, principal double basso; Mr. W. H. Warren, organ; Mr. Maffré, director.

Selections from Handel's Oratorio of the
"Messiah"

Selections from Hayden's Oratorio of the
"Creation"

Sacred Musical Works

July 30, 1841 Theatre Royal (G 30/7/41)

Auber's Fra Diavolo (2d and 3d Acts) and Rossini's
Cinderella (Last Act)

Seguin Company

July 31, 1841 Theatre Royal (G 31/7/41)

Donizetti's L'Elixir d'Amour Or, the Love Spell

Seguin Company

August 3, 1841 Theatre Royal (G 3/8/41)

Bishop's Rob Roy and Donizetti's L'Elixir d'Amour

Seguin Company

August 11, 1841 Rasco's Hotel (G 9/8/41)

Vocal Concert, Mr. Braham

"Blue Bonnets"

"Scots Wha Hae"

"Last Words of Marmion"

"The Rover's Bride"

"The Bay of Biscay"

"Jeptha's Vow" by Handel

August 16, 1841 Rasco's Hotel (G 16/8/41)

Vocal Concert, Mr. Braham

"The Death of Nelson"

"John Anderson My Joe"

"Kelvin Grove"

"The Old English Gentleman"

"Wm. Tell"

"The Miniature"

August 19, 1841 Rasco's Hotel (G 18/8/41)

Vocal Concert, Mr. Braham

"The Rose and the Lily"

"The Trumpet Sounds a Victory"

"Oh, the days are gone"

"Then Farewell my Trim built Wherry"
 "God Save the Queen"

August 30, 1841 Christ Church (G 21/8/41)
 Grand Performance of Sacred Music
 Mr. Braham, vocalist; Mr. Warren, organ
 "The opening of the Messiah"
 "Comfort Ye my People"
 "Thy rebuke hath broken his heart"
 "He was despised"
 "I know that my redeemer liveth"
 "Behold and see whether there is any sorrow
 like unto his sorrow"
 Other Sacred Pieces by Handel
 "Overture in Sampson" (organ)
 "Day by day we magnify thee" (organ)

August 27, 1841 Rasco's Hotel (G 27/8/41)
 Grand Vocal and Instrumental Concert
 Eufrasia Borghese, Etienne Voizel, vocalists;
 Henry Billet, cello

Bellini and Donizetti
 Two French airs by E. Voizel

August 31, 1841 Rasco's Hotel (G 28/8/41)
 Second Grand Vocal and Instrumental Concert
 Borghese, Voizel, Billet; band of 7th Hussars

Overtures by band

September 2, 1841 Rasco's Hotel (G 2/9/41)
 Grand Vocal and Instrumental Concert
 Borghese, Voizel, Billet, 7th Hussars

Two overtures by band

September 2, 1841 Theatre Royal (G 2/9/41)
 Bickerstaff's "Love in a Village"
 Mr. Braham

With songs:

"There was a jolly miller"
 "There's a charm in spring"
 "We all love a pretty girl"
 "The death of Nelson"
 "Friend of my soul"

"The Bay of Biscay"

September 3, 1841 Theatre Royal (T 2/9/41)
 As for September 2, 1841

September 4, 1841 Theatre Royal (T 4/9/41)

Mr. Braham

Bishop's Guy Mannering, with songs:

"All the Blue Bonnets are over the Border"

"Oh, the Days are gone"

"Scots wha hae wi Wallace bled"

"The Echo Duett"

"Without a Companion"

The Waterman!, with songs:

"And did you not hear of a jolly young Waterman"

"My trim built Wherry"

"The Bay of Biscay"

January 2, 1844 Theatre Royal (T 2/1/44)

Second Grand Promenade Concert A la Musard

January 10, 1844 Theatre Royal (T 4/1/44)

Grand Musical Festival

Glee and Solo Singers of the Montreal Harmonic Society

January 25, 1844 Old Government House (T 20/1/44)

Concert for St. George's Chapel Bazaar

Bands of the 43rd and 89th Regiments

February 22, 1844 American Presbyterian Church (T 17/2/44)

Concert

Class in Social Music under Mr. Nichols; Mr. Brauneis, organ

March 18, 1844 Theatre Royal (T 16/3/44)

St. Patrick's Society Musical Festival

March 21, 1844 St. Gabriel St. Church (T 19/3/44)

Grand Concert of Sacred Music

Montreal Choral Society; orchestra under Mr. Maffré

July 9, 1844 Rasco's Saloon (T 9/7/44)

Ole Bull Concert

Ole Bull, violin; Mr. H. Berlin, piano; Band of H. M. 89th Regiment

Overture Zu Precosi, C. M. Von Weber....The Band.
Concerto in A, in three Parts:

1. Allegro Maestoso,

2. Adagio Sentimentale,

3. Rondo Pastorale,

composed and performed by Ole Bull.

Carnival of Venice, composed by Nicolo Paganini,
and performed by....Ole Bull.

Cavatina Casta Diva, Nel. op. La Norma,
Bellini....The Band.
Quartette, composed for four instruments,
and performed on one, by....Ole Bull.
Polacca Guerrera, composed and performed by,
....Ole Bull.

July 11, 1844 Rasco's Hotel (T 11/7/44)
Last Concert
Ole Bull, Berlin, 89th Band

August 9, 1844 St. Andrew's Church (T 6/8/44)
Concert of Sacred Music
Mr. Anderson, leader; principal amateur choristers
of the city

August 12, 1844 Rasco's Hotel (T 8/8/44)
Grand Concert of Vocal and Instrumental Music
J. K. Kendall, clarinet and ophicleide; E. Kendall,
bugle; T. M. White, vocalist; J. G. Jones, harp

September 5, 1844 Rasco's Hotel (T 3/9/44)
Grand Concert of Piano Forte Music
Baron De Fleur, Band of the 89th Regiment

September 12, 1844 Rasco's Hotel (T 12/9/44)
Grand Vocal and Instrumental Concert
Madame Arnoult, Signora Casella, Signor Casella
Overture of "Semiramide," on the Piano,
Madame Arnoult and Signora Casella
....Rosini.
"Adagio e Bollero," on the Violoncello,
composed and executed by,..., Signor
Casella.
"Ouvrez," (ballad) by Madame Arnoult....Haens.
Grand fantasie de Concert, on the Piano Forte,
by Signora Casella,...Talberg.
"Nobles Seigneurs Salut," air des Huguenots,
by Mdme. Arnoult, Myerbeer.

Variations on a favourite motive -- "The last
rose of summer", on the Violoncello,....
Casella
"Le ranz des Vaches Tyrolienne," by Mdme.
Arnoult,...Mayerbeer.
"Souvenir de Gênes," (Adagio, e Movimento di
Polacco)....Casello.
"Ah! quelle nuit!" Cavatina from the Black
Domino, by Madame Arnoult....Auber.

- September 16, 1844 Rasco's Hotel (T 14/9/44)
Last Grand Vocal and Instrumental Concert
Arncult, Casella, Casella
- September 30, 1844 Rasco's Hotel (T 24/9/44)
Concert of Vocal and Instrumental Music
Mr. Wall, The Blind Harper
- December 10, 1844 Wesleyan Methodist Chapel (T 3/12/44)
Grand Concert of Sacred Music
Montreal Choral Society
- August 15, 1846 (Conroy)
Concert of Vocal and Instrumental Music
M. Gilbert, Mrs. Syrus, M. Brady, M. Winter
- September 4, 1846 Donegana's Hotel (Conroy)
Vocal concert by Mr. Templeton: Scottish Airs
- September 17, 1846 Donegana's Hotel (Conroy)
Vocal concert by Mr. Templeton
- September 21, 1846 Donegana's Hotel (Conroy)
Vocal concert by Mr. Templeton
- November 18, 1846 (Conroy)
Concert; Mr. Schallehn, Mr. Van Maanen, Mr. Berlyn
- December 26, 1846 (Conroy)
Vocal and instrumental concert
- Mid-February, 1847 (Conroy)
Concert; Mr. Berlyn, Mr. Van Maanen, Musical Amateurs
- March, 1847 (Conroy)
Concert; Miss Livingston, Mr. G. Anderson, Mr. Butlin,
principal Glee Singers of Montreal
- February 29, 1848 Odd Fellows' Hall (P 29/2/48)
Concert and Ball; Miss Livingston, Quadrille Band
- June 27, 1848 Theatre Royal (P 24/6/48)
Wallace's Maritana
The Seguin Operatic Troupe: Mrs. Seguin, Mr. W. Reeves,
Mr. Seguin, Miss Lichtenstein, Mr. Step. Leach,
Mr. Gardner, Mrs. Rosenthal, Mrs. Brunton,
Mrs. Palmer, Mr. Reim, Mr. Anderson, Mr. Schnepff,
a Powerful Chorus, orchestra of 30 instruments,
Musical Director -- Mr. O'Flaherty

- June 26, 1848 Theatre Royal (P 1/7/48)
Bellini's La Sonambula; Seguin Troupe
- June 29, 1848 Theatre Royal (P 1/7/48)
Wallace's Maritana; Seguin Troupe
- June 30, 1848 Theatre Royal (P 1/7/48)
Auber's Fra Diavolo; Seguin Troupe
- July 1, 1848 Theatre Royal (P 1/7/48)
Bellini's Norma; Seguin Troupe
- July 3, 1848 Theatre Royal (P 4/7/48)
Balfe's Bohemian Girl; Seguin Troupe
- July 4, 1848 Theatre Royal (P 4/7/48)
Balfe's Bohemian Girl
- July 5, 1848 Theatre Royal (P 8/7/48)
Bellini's Norma; Seguin Troupe
- July 6, 1848 Theatre Royal (P 6/7/48)
Donizetti's Elixir of Love; Seguin Troupe
- July 8, 1848 Theatre Royal (P 8/7/48)
Rossini's Cinderella; Seguin Troupe
- July 13, 1848 Theatre Royal (P 13/7/48)
Weber's Der Freischutz; Seguin Troupe
- July 15, 1848 Theatre Royal (P 15/7/48)
Auber's Masaniello, Incantation Scene from Der Freischutz; Seguin Troupe
- July 24, 1848 Donegana's Hotel (P 22/7/48)
Grand Concert
Joseph Burke, violin; Richard Hoffman, piano
- July 27, 1848 Donegana's Hotel (P 25/7/48)
Second Concert; Burke and Hoffman
- July 29, 1848 Theatre Royal (P 29/7/48)
Bishop's Guy Mannering; Seguin Troupe
- August 4, 1848 Donegana's Hotel (P 1/8/48)
Farewell Concert; Burke and Hoffman
- August 12, 1848 Donegana's Hotel (P 17/8/48)
Concert
Madame Anna Bishop, Signor Valtellina, vocalists;

Mr. Bochsa, harp and piano

Cavatinas, songs and ballads

August 21, 1848 Donegana's Hotel (P 19/8/48)
Second Concert of Madame Anna Bishop

August 23, 1848 Donegana's Hotel (P 22/8/48)
Grand Concert in Costume by Madame Anna Bishop
Scenes from "The Barber of Seville", "Linda
of Chamouni", "Anna Bolena", "Sonnambula"
M. Bochsa will perform his "Voyage Musical"
and "La Valse de Feu"

August 31, 1848 Theatre Royal (P 31/8/48)
Bishop, Valtellini, Bochsa; Mr. Arthurson, vocalist

A Concert.

Selection from Bellini's First Act (in English)
of La Sonnambula.

Grand Cavatina from Semiramide.

The celebrated Scena and Cavatina from Rossini's
Tancredi.

In the course of the Second Part, Mr. Bochsa will
perform on the Harp an Extemporaneous
Effusion, on subjects given by the audience

September 1, 1848 Theatre Royal (P 29/8/48)
Grand Scenes from Celebrated Operas
Bishop, Valtellini, Bochsa, Arthurson

September 2, 1848 Theatre Royal (P 2/9/48)
Grand Concert of Anna Bishop

"Vive la Canadienne!"

Scenes in Costumes:

Linda of Chamouni

Sonnambula (the Third Act)

Tancredi

French Scene, introducing "La Marseillaise!"

September 19, 1848 Donegana's Hotel (P 16/9/48)
Grand Musical Entertainment; Mr. F. Gardner

English, Irish, Scotch, and Italian Songs

October 3, 1848 Donegana's Hotel (P 30/9/48)
Mr. F. Gardner's Second Grand Musical Entertainment

October 16, 1848 Donegana's Hotel (P 14/10/48)
 Soiree Musicale
 Mr. Arthurson, Mr. and Mrs. Smyth, Mr. Garcia (piano)

October 17, 1848 Donegana's Hotel (P 12/10/48)
 Mr. F. Gardner's Third Musical Entertainment

"The Thorn"
 "Oft in the Stilly Night"
 "Molly Bawn"
 "I will love thee to the last, Mary"
 "Potteen, good luck to ye, dear"
 "Widow Machree"
 "Proudly and Wide"
 "The Fair Land of Poland", air from Balfe's
Bohemian Girl

October 26, 1848 Theatre Royal (P 26/10/48)
 Second Grand Concert
 Lothrop's Ethiopian Harmonists
 (Played until December 21; also appeared at
 Odd Fellows' Hall, Adam's Dancing Academy)

December 28, 1848 Donegana's Hotel (P 26/12/48)
 Concert; F. Seebold, piano

March 26, 1849 Donegana's Hotel (P 26/3/49)
 First Vocal and Instrumental Concert
 Montreal Philharmonic Society; Mr. Berlyn, conductor;
 Mr. Smyth, leader of the orchestra; Mr. Fowler,
 Chorus Master; Band of the 19th Regiment

 Selections from Haydn's "The Creation"
 Several Classical Overtures
 Other Concerted Pieces

1850 Theatre Royal (Kallmann)
 The Germanians; nine concerts in two-week period
 during tour of Canada

November 29, 1850 (Conroy)
 Concert; Band of the 20th Regiment under Mr. F. Oliver

January 27, 1851 Donegana's Hotel (P 25/1/51)
 Soiree Musicale. Third Grand Concert
 Mr. F. Oliver, Band Master 20th Regiment; Mr. Ambrose,
 piano

Overture -- Don Giovanni....Mozart.
 Glee -- Day Break....Tyrolienne.
 Waltzer -- Eringarungen Montzbourg....Strauss.
 Concertina Solo -- Grand Fantasia on Scotch
 Airs....Geo. Case.
 Hungarian National March -- (Full Orchestra)
Liszt.
 Selections from Lucrezia Borgia -- (Full Band)
Donizetti.

Overture -- La Dame Blanche....Boieldieu.
 Glee and Chorus -- Willie Brew'd a Peck o'
 Maut....Shore.
 Sounds from Home -- (Four Concertinas)....Gung'l.
 Robert! Robert! Toi que J'aime....Meyerbeer.
 Darmstadt Polka....Labitzky.

March 5, 1851 Theatre Royal (P 4/3/51)
 Butler's Real Ethiopian Serenaders

(Played until at least March 11; also appeared
 at Odd Fellows' Hall, Amateur Theatre)

March 14 and 15, 1851 Odd Fellows' Hall (P 11/3/51)
 Monster Concert
 Comic Nightingale Pete Morris, A. L. Thayer,
 W. W. Newcomb

May 24, 1851 Odd Fellows' Hall (P 24/5/51)
 Nubian Minstrels

(Played until at least June 17)

July 21, 1851 St. Lawrence Hall (P 19/7/51)
 M'lle. Teresa Parodi, Amalia Patti, vocalists;
 Maurice Strakosch, piano; Miska Hauser, violin

"Souvenir de Bellini," Grand Fantasia de Concert,
 on Airs, from La Somnambula, composed and
 executed on the Piano Forte, by M. Strakosch.

"Casta Diva," Grand Aria from Bellini's Opera
 sung by M'lle Teresa Parodi.

Romanza, from Donizetti's Opera of "Roberto
 D'Evereux," sung by M'lle Amalia Patti.

Fantasia, on a favorite air by Donizetti, com-
 posed and executed on the Violin by Miska
 Hauser.

Variations de Bravura, composed by Rode, sung
 by M'lle Teresa Parodi.

Grand Duetto, for the Piano and Violin, on
 Airs from William Tell, executed by
 M. Strakosch and Miska Hauser.
~~The Famous~~ Drinking Song, from "Lucretia
 Borgia," by Donizetti, sung by Mlle.
 Amalia Patti.
 The Celebrated Aria from "Il Barbiere di
 Seviglia", sung by Mlle. Teresa Parodi.
 Fantasia, on a National Air, composed and
 executed by M. Strakosch.
 The Carnival of Venice, composed by Paganini,
 executed on the Violin by Miska Hauser.
 The Favorite Duetto from "Norma"; Norma,
 Mlle Teresa Parodi; Adalgisa, Mlle
 Amalia Patti.

July 23, 1851 St. Lawrence Hall (P 22/7/51)
 Second Grand Concert
 Parodi, Patti, Strakosch, Hauser

Grand Fantasie de Concert, on favorite Airs
 from "The Child of the Regiment" composed
 and executed by M. Strakosch.
 Grand Air and Recitative, from Verdi's Ernani
 by Mlle. Teresa Parodi.
 Aria, from Rossini's masterwork, Semiramide,
 by Mlle Amalia Patti.
 Fantasie Dramatique, for the Violin, on theme,
 from Otello, Miska Hauser.
 The Favorite Grand Duetto, from Rossini's
 Semiramis, by Mlle Teresa Parodi and
 Amalia Patti.
 Adagio Religioso, composed by Ole Bull, exe-
 cuted by Miska Hauser.
 On the Banks of Guadalquiver, a beautiful
 English Song, sung in English by Mad'lle.
 Amalia Patti.
 The famous Rica Valse, sung by Mad'lle Teresa
 Parodi.
 The Magic Bell, a Reverie Sentimentael, composed
 and executed by M. Strakosch.
 The famous Capricho, called the Bird on the Tree,
 a fable written for children, composed and
 executed by Miska Hauser. (This piece de-
 scribes the sensation of a bird, which,
 after having escaped from its cage, flies
 off into the forest, and hopping from twig
 to twig, and from tree to tree, repeats
 the little airs it has been taught by its
 mistress.)

Grand Duetto Brillante from the lamented
Donizetti's Masterwork and Grand Opera
"Maria Padilla", sung by Mad'lle. Teresa
Parodi and Amalia Patti.

July 24, 1851 St. Lawrence Hall (P 24/7/51)
Parodi, Patti, Strakosch, Hauser

Grand Fantasia Dramatique on favorite Airs from
"Lucia di Lammermoor," composed and executed
by Maurice Strakosch.

The Celebrated Scene and Aria from Donizetti's
Grand Opera "Lucrecia Borgia", sung by
M'lle. Teresa Parodi.

"Then will you remember me," from Balfe's Opera,
"Bohemian Girl", sung in English by M'lle.
Amalia Patti.

La Siculiana Fantasia Characteristica composed
and executed by Miska Hauser.

Serenata Andalus, composed expressly by
M. Strakosch, for and sung by M'lle. Teresa
Parodi.

Capriccio, on one String, the G. on Airs from
"La Somnambula," composed and executed by
Miska Hauser.

The Drinking Song, from "Lucrecia Borgia," sung
by M'lle. Amalia Patti.

By particular request -- The Grand Aria from
Rossini's Celebrated opera, "Il Barbiere
di Siviglia," sung by M'lle. Teresa Parodi.

La Silfide, Grand Fantaisie Romantique, composed
and executed by M. Strakosch.

The famous Caprichio, called the Bird on the Tree
The Celebrated Duetto, from Bellini's Masterwork,
"Norma", sung by Mad'lle. Teresa Parodi and
Amalia Patti.

August 5, 1851 Old St. Andrew's Church (P 2/8/51)
Grand Concert
Parodi, Patti, Strakosch, Hauser

Grand Fantasia, "The Child of the Regiment"
Aria from Tancredi, "Di Tanti Palpiti", sung by
Md'lle. Teresa Parodi.

On the Banks of the Guadalquivir

Fantasia Dramatique, for the Violin, on themes
from Othello, by Rossini, composed by Ernst,
executed by Miska Hauser.

The Favorite Grand Duetto, from Rossini's
"Semiramid"

Adagio Religioso, Ole Bull's Masterpiece,
 executed by Miska Hauser.
 The Famous Drinking Song, from Lucrecia Borgia
 Grand Aria from Barbieri di Siviglia
 The Magic Bell
 The Famous Capriccio, called the Bird on the Tree
 The Favorite Duetto, from Norma

August 16, 1851 St. Lawrence Hall (P 16/8/51)

Grand Concert

Miska Hauser, violin; M'lle. A. E. Oliver, concertina
 (7 years old); Mlle. E. Oliver, piano; Band of
 the 20th Regiment

August 25-27, 1851 St. Lawrence Hall (P 21/8/51)

New Orleans Serenaders

September 10, 1851 Hays House (P 9/9/51)

Scotch and Irish Ballad Concert

Mr. and Mrs. McIntyre

Cauld Kall in Aberdeen
 Coming thro' the Rye
 Widow Machree
 The Low Back'd Car
 Saw ye my Wee Thing?
 John Anderson my Joe
 Hame cam' our Gude Man at E'en

The Bould Soger Boy
 Flowers of the Forest
 O this is no' my ain Lassie
 So Miss Myrtle is going to Marry?
 The Fairy Boy
 Dermot Asthore
 Get up and Bar the Door
 Imitation of the Scotch Bagpipes

September 20, 1851 Odd Fellows' Hall (P 20/9/51)

Farewell Concert, Mr. and Mrs. McIntyre

Burns' Description of Himself.
 Duncan Gray cam' here to Woo!
 Mary Morrison.
 My Tocher's the Jewel.
 Lagie o' Bucher, (by desire).
 Hame cam' our Gudeman at E'en.

Burns' Description of his Jean.
 My Jo' Janet.
 John Anderson my Jo', John.
 Whistle and I'll come to ye my Lad.

A Man's a Man for a' That.
Get up and Bar the Door.

Popular Airs on the Accordeon

October 16, 1851 St. Patrick's Hall (P 16/10/51)
Sacred and Miscellaneous Concert
The Misses Heron; Mrs. Heron, piano

Recitation and Aria from the Creation --
"With Verdure Clad." -- (Haydn.) --
Miss Fanny.
"Faith" -- (Glover,) -- Miss Heron.
Duett. -- "Te ergo qua erumus" -- (Bellini.)
-- Miss Heron and Fanny.
"Angels Ever Bright and Fair." -- (Handel.)
Miss Fanny.
"Sound the Loud Timbrel." -- (Moore.) --
The Misses Heron.

November 26, 1851 Hays House (P 22/11/51)
Farewell Concert
The Oliver Family; Band of the 20th Regiment

December 30, 1851 Garrick Club Theatre (P 30/12/51)
Concert; Mr. Chambers, the French flutina

May 3, 1852 City Concert Hall (Conroy)
Concert
Mrs. Emma G. Bostwick, Signora R. Pico, Signor
Vietti, vocalists; M. Ebben, flute; Mr. Chas.
Mueller, piano

May 5, 1852 City Concert Hall (Conroy)
Concert; Bostwick, Pico, Vietti, Ebben, Mueller

Fantasie from Lucia di Lammermoor -- Strakosch
Chas. Mueller
Cavatina from "Ernani" -- Verdi
Signor Vietti
Cavatina from I Puritani "Qui la Voce" -- Bellini
Mrs. E. Gillingham Bostwick
Grand Solo -- Flute -- Briccialdi
Herr Eben
Irish Song "Erin Weeps Forsaken" composed expressly
for Mrs. E. Gillingham Bostwick by G. Laeder
Spanish Song "La Sandunga" composed expressly for
Signora Pico-Vietti by Blanco

Fantasia of Scotch Airs, Composed by Case
Miss A. E. Oliver on the Concertina

Grand Polka de Concert -- Wallace
Chas. Mueller

Duo from "Don Pasquale" -- Donizetti
Mad. Pico and Sig. Vietti

"Springtime is Coming," written and composed
for Mrs. Bostwick by G. F. Bristow

Fantasie on an Air from "La Sonambula" -- Haake
Felin J. Eben

Rondo et Variatione from Cinderella -- Rossini
Signora Pico-Vietti

Duo from "Linda di Chamonnix" -- Donizetti
Mrs. Bostwick and Sig. Vietti

Finale -- Scotch Song -- "Down the burn Davie,
love"

Summer, 1852 (Conroy)
Concerts; Frost's Juvenile Musical Association

July, 1853 (Kallmann)
Italian Opera Company

1854 (Atherton)
Concerts for Crimean War patriotic fund

January 11, 1855 City Concert Hall (P 3/1/55)
Grand Vocal and Instrumental Concert

February 15, 1855 City Concert Hall (P 5/2/55)
Concert of Sacred Music
Prince's Brass Band; Mr. Warren, organ

April 25, 1855 Theatre Royal (P 20/4/55)
Grand Concert
Paul Julien, violin; Adelina Patti, vocalist;
August Gockel, piano

Solo -- Piano Forte -- Grand Concert. --
C. Weber. Executed by August Gockel.

Grand Cavatina -- Ernani Involami -- Verdi.
Sung by Adelina Patti.

Solo -- Violin -- Fantasie from La Favorita. --
Alard. Executed by Paul Julien.

Aria -- Ah! non Giunge -- from La Somnambula. --
Bellini. Sung by Adelina Patti.

Solo -- Violin -- Grand Fantasie Caprice. --
Vieuxtemps. Executed by Paul Julien.

Solo -- Piano Forte -- Polichinelle Grand
Caprice Burlesque. -- A. Gockel.
Solo -- Violin -- The Enchanted Violin --
new, first time played in public. --
Paul Julien. Executed by Paul Julien.
Jenny Lind's Celebrated Echo Song; or, the
Herdsman. -- Ahlstrom. Sung by Adelina
Patti.
Solo -- Piano Forte, --
A -- A Night on the Ocean -- Nocturne
B -- Alarm March -- new Nocturne
August Gockel.
Solo -- Violin -- The Witches Dance, by request.
-- Paganini. Executed by Paul Julien.

May 11, 1855 City Concert Hall (P 10/5/55)
Concert for Ladies' Benevolent Institution
Paul Julien, violin; Madame Martini Dormi, vocalist;
Auguste Gockel, piano

May 16, 1855 Theatre Royal (P 10/5/55)
Grand Concert
Mlle. Nau, Mr. St. Albyn, Miss St. Albyn Stewart,
vocalists; Mlle. Camille Urso, violin

May 17, 1855 Theatre Royal (P 17/5/55)
Nau, St. Albyn, Stewart, Urso; Mr. d'Albert, piano

Capriccio -- Pour le Piano, composed and executed
by Mr. d'Albert.
Song -- When Sweetest Melody -- Mercadante --
Miss A. Stewart.
English Ballad -- My Pretty Jane -- Bishop --
Mr. St. Albyn.
Grand Scena -- Casta Diva -- Bellini -- Mlle. Nau.
Solo, Violin, On themes from La Favorita, (first
time) -- Donizetti -- Executed by Mlle.
Camille Urso.
Grand Duett, By the Lone Tomb, from the Opera of
Lucia di Lammermoor -- Sung by Mlle. Nau and
Mr. St. Albyn.
Scotch Ballad -- What's o'er the Steer -- Kimmer
-- Miss Albyn Stewart.
Romanza -- When the Swallows Homeward Fly --
Franz Abt. -- Mr. St. Albyn.
The Celebrated Bird Song -- As Sung only by Jenny
Lind and Mlle. Nau -- (By Request) -- Mlle.
Nau.

Solo, Violin -- On themes from La Fille du
Regiment -- Mlle. Camille Urso.
Ballad -- I love the Merry Sunshine -- Glover --
Miss Albyn Stewart.
Duo -- Torna mi dir -- From the Opera of Don
Pasquale -- Mlle. Nau and Mr. St. Albyn.

May 22, 1855 Mechanics' Hall (P 17/5/55)
Grand Concert of Secular Music, Opening of New
Mechanics' Hall

May 25, 1855 Mechanics' Hall (P 17/5/55)
Grand Concert of Sacred Music, Opening of New
Mechanics' Hall
Accompanied by an Orchestra

May 25, 1855 Theatre Royal (P 23/5/55)
Farewell Operatic Concert
Madame Rosa Devries, vocalist; Martin Lazare, piano;
Mlle. Camille Urso, violin

Fantasie on themes from the Opera of Les Huguenots
-- Prudent -- Martin Lazare.
Grand Recitative Aria from Norma, "Casta Diva,"
Bellini -- Madame Rosa Devries.
Souvenir de Bellini, Artot -- Mlle. Urso.
Prayer, Ave Maria, Schubert -- Madame Rosa
Devries.
Variations on the Brindisi, from "Lucretia
Borgia," De Meyer -- Martin Lazare.
Swiss Echo Song, Echart -- Madame Devries.

Salut a la France, from the Daughter of the
Regiment, Donizetti -- Madame Devries.
Romance (left hand only) -- Martin Lazare.
Banner -- Gottschalk -- Martin Lazare.
English Ballad, The Last Rose of Summer --
Moore -- Madame Rosa Devries.
Fantasie on themes from La Favorita -- Allard
-- Mlle. Urso.
Grand Finale from "La Sonnambula" -- Ah! non
Credear -- Ah! non Guigne, Bellini --
Madame Rosa Devries.

May 28, 1855 Theatre Royal (P 28/5/55)
Second and Last Grand Operatic Concert
De Vries, Lazare, Urso

Fantasie on themes from the Opera of Don Pasquale
-- Prudent -- Executed by Martin Lazare.
Grand Aria from Lucretia Borgia, "Come e Bello,"
Donizetti -- Madame Rosa DeVries.

Solo, Violin, on themes from La Fille du
Regiment -- Mlle. Camille Urso.
Ah! mon fils! from the Prophet -- Meyerbeer
-- Madame Rosa DeVries.
Grand Valse pour le Piano, composed and executed
by Martin Lazare.
(By desire) Swiss Echo Song -- Eckart -- Madame
Rosa de Vries.

Carnival de Venice, Paganini -- Mlle. Urso.
Grand Aria, from Martin Lazare's Prize Opera of
Le Roi de Boheme -- Mme. De Vries.
Fantaisie on the Brindisi, from Lucretia Borgia
-- De Meyer -- Martin Lazare.
Cavatina: Grace, Grace! Robert Le Diable
-- Meyerbeer -- Madame De Vries.
Grand Duett, on themes from the Opera of William
Tell -- Mlle. Urso and Martin Lazare.
For the first time in this city, Mozart's vocal
wonder, the Magic Flute Aria, Madame Rosa
De Vries.

May 29 to June 2, 1855 Theatre Royal (P 25/5/55)
West and Peel's Old and Original Campbell Minstrels

May 30, 1855 New Mechanics' Hall (P 30/5/55)
DeVries, Urso, Lazare

Selections from Rossini's Oratorio of the
Stabat Mater and the Operas of Lucia di
Lammermoor, Ernani, Lucretia Borgia

June 4 - 6, 1855 Mechanics' Hall (P 1/6/55)
Grand Vocal and Instrumental Concerts
The Black Swan with her Troupe

Gems from Operas and Oratorios
"I know that my Redeemer liveth"
Scotch Ballads

June 11, 1855 Mechanics' Hall (P 8/6/55)
Donna Valery Gomez, vocalist; Ferdinand Musard,
piano

June 12, 1855 Mechanics' Hall (P 11/6/55)
The Black Swan
English, Scotch, Irish, and French Songs

June 14 - 15, 1855 Mechanics' Hall (P 13/6/55)
The Black Swan

July 30, 1855 Ronsecours Hall (P 30/7/55)
 Grand Farewell Concert
 Mlle. Camille Urso, violin; Signor Arnoldi, vocalist

September 29, 1855 Mechanics' Hall (P 28/9/55)
 Second and Last Grand Vocal and Instrumental Concert
 Kook's Celebrated English Opera Troupe: Louis Kook,
 Louisa Kook, vocalists; Sebastian E. Kook,
 piano; Mr. Haymann, violin

Choicest Gems from the best Operas, with English
 Words
 Comic Songs

November 12, 1855 Theatre Royal (P 2/11/55)
 Grand Concert
 Ole Bull, violin; Sophie Mariani, Signor Manzocchi,
 vocalists; Franz Roth, piano

November 14, 1855 Theatre Royal (G 13/11/55)
 Second and Last Grand Concert
 Bull, Mariani, Manzocchi, Roth

Solo Piano Forte (Papageno Rondo) by request --
 F. Roth -- F. Roth.

Grand Cavatina (Figalia del Regimento) en
 Français -- Donizetti -- Sophie Mariani.

Solo Violin, Grand Concert in E's (Allegro,
 Adagio, Rondo) Paganini -- Ole Bull.

Romanza (Giuramento) -- Mercadante -- Signor
 Manzocchi.

Souvenir de Montreal, dedicated to the Ladies
 of Montreal (first time) -- F. Roth --
 F. Roth.

Balad in English -- Sophie Mariani.

Solo Violin (Arabesque Canadien), First time --
 Ole Bull -- Ole Bull.

Aria -- Ah! non Giunge -- from La Sonnambula,
 by request -- Bellini -- Sophie Mariani.

Solo Piano Forte (Variations on God Save the
 Queen), First Time -- F. Roth -- F. Roth.

Grand Duo (from Linda di Chamonnix), by request
 -- Sophie Mariani and Signor Manzocchi.

Solo Violin (La Polacca Guerriera) Ole Bull --
 Ole Bull.

November 16, 1855 Theatre Royal (G 15/11/55)

Farewell Grand Concert

Bull, Mariani, Manzocchi, Roth

Solo Piano Forte, (North Star Fantasia) --
F. Roth -- F. Roth.

Adagio and Grand Valse, (Date Lontano,) express-
ly composed for Sophie Mariani, by Luigi
Venzano -- Sung by Sophie Mariani.

Solo Violin, (Cantabile and Rondo Giocoso)
Ole Bull -- Ole Bull.

Solo Piano Forte, grand variations in D, F. Roth
-- F. Roth.

Romanza (Donizetti) -- Signor Manzocchi.

Balad in English -- Sophie Mariani.

Solo Violin, The Mother's Prayer (by particular
request), Ole Bull -- Ole Bull.

Arie -- Partant pour la Syrie -- Sophie Mariani.

Solo Piano Forte (Souvenir de Montreal)

Grand Duo (from Athila) Verdi -- Sophie Mariani
and Signor Manzocchi.

Solo Violin (Le Carneval de Venice, by particu-
lar request,) -- Paganini -- Ole Bull.

December 28, 1855 City Concert Hall (G 10/12/55)

Grand Promenade Concert of Vocal and Instrumental
Music for Montreal Protestant Industrial
House of Refuge

December 14, 1855 City Concert Hall (G 11/12/55)

Concerts for the People! First Grand Vocal and
Instrumental Concert of an Intended Series
Eglauch, Maffre, Prince; Karl Spielman, vocalist

Solos on the Cornet à Piston, Oboi, and
Pianoforte

A Soiree Dansante (Music by Full Orchestra)
will follow each Concert

January 18, 1856 Music Hall, Mechanics' Institute

(G 15/12/55)

Grand Vocal and Instrumental Concert, For obtaining
an Organ for Saint Luke's Church

January, 1856

(Conroy)

Vocal and instrumental concert

Mrs. Unsworth and daughter

1856 (Kallmann)
Les Montagnards Basques on tour

September 15, 1856 (Charbonneau)
Concert; Crawford, vocalist

Scott Ballads
"Robert, toi que j'aime" from Robert Le Diable,
sung by Emma Lajeunesse (debut)

1856 (Charbonneau)
Second concert of Emma Lajeunesse

Cujus Animam from Stabat Mater of Rossini
Grand cavatina of Roberto de Verius

September, 1857 (Kallmann)
Grand Military Concert of Vocal and Instrumental
Music
Henry Prince, Volunteer Militia Rifle Band

November, 1857 Mechanics' Hall (Kallmann)
Grand Concert Opératique
Jean-Baptiste Labelle
Works by Bellini, Donizetti, Adam, Schubert,
Meyerbeer

January 19, 1858 (Conroy)
Military concert; Major Devlin's Company

April 6, 1858 (Conroy)
Concert of vocal and instrumental music

Solo -- Pianoforte....Mr. Cherrier
Song -- "March the Cameron Men"....Mr. Muir
Duet -- "Speak Gently" (Glover)....Miss A. and
Mrs. Unsworth
Song -- "The Nightingale," dedicated to Florence
Nightingale by J. A. Harrower....Mr. C.
Harrower
"Ah Che la Morte" (Il Trovatore)....Mr. C.
Clarence
Cavatina -- The Mocking Bird, (The Slave)....
Mrs. Unsworth
Flute Obligato....M. H. Gauthier
Duet -- "What are the Wild Waves Saying"....
Miss A. Unsworth and Mrs. C. Bennett
Solo -- Violin....Mr. G. Herbert
Song -- "Jessie's Dream, or the Relief of Lucknow"
(Crawford)....Mrs. Unsworth
Song -- "Like the Song of Birds in Summer"....
Miss A. Unsworth

Song -- Caller Herrin....Mr. Muir
 Irish Ballad -- "Rory O'More"....Mrs. Unsworth
 Grand Finale -- God Save the Queen

February 7, 1860 Cabinet de Lecture Paroissial (EC 19/1/60)
 Société Ste. Cécile under Boucher

Rossini's Stabat
 Prière de Moïse

February 20, 1860 (Maurault)
 Société Ste. Cécile under Boucher

April 17, 1860 (Maurault)
 Société Ste. Cécile under Boucher

May 28, 1860 (Conroy)
 Concert for 81st Anniversary of Moore

August 28, 1860 Crystal Palace (Morgan)
 Grand Musical Festival for the Prince of Wales
 Montreal Choral Society (Kallmann says Montreal
 Musical Union under Fowler, including F. H.
 Torrington, concertmaster; Adelina Patti
 and Emma Lajeunesse, singers); Strakosch
 Opera Troupe: Adelina Patti, Amelia Strakosch,
 Brignoli, Amodi, Banili, Susini

Selections from Haydn's Creation
 Selections from unidentified mass

Cantata for the Prince of Wales by C. W. Sabatier

Excerpts from operas of Rossini, Donizetti,
 Bellini, Verdi

October 29, 1860 (Maurault)
 Société Ste. Cécile under Boucher

January, 1861 (Conroy)
 Wood's Minstrels

January 25, 1861 (Conroy)
 Grand Promenade Concert for Burns' Anniversary
 by Thistle Society

January, 1861 (Conroy)
 Benefit Concert; Band of the Royal Canadian Rifles

March....Hardy
 Selection....L'Italiana in Algeri, Rossini
 Selection 2nd....La Traviata, Verdi

Valse....Beloved Star, Laurent
 Selection 1st....Don Pasquale, Donizetti
 Galop....Politechnicker, Kuhner

January, 1861 (Conroy)
 Montreal Oratorio Society

Mozart's 12th Mass

February 21, 1861 Cabinet de Lecture (EC 16/2/61)
 Concert and lecture; Nap. Bourassa and amateurs

March 1, 1861 (Conroy)
 Montreal Oratorio Society

March 11, 1861 (Conroy)
 Concert of Sacred Music for Building Fund of the
 Free Day School, Griffintown

March 19, 1861 (Conroy)
 Benefit for Irish Protestant Benevolent Society
 Youmans' Juveniles

April 4, 1861 (Conroy)
 Concert; Young Mozart Society under W. W. Davis
 with Torrington, Pyle

April 5, 1861 (Conroy)
 Montreal Oratorio Society

Haydn's 1st Mass
 Selections from the Messiah

April, 1861 (Conroy)
 Ethiopian Troupe

April, 1861 (Conroy)
 Mrs. Matt Peel's Original and Only Campbell Minstrels

May, 1861 (Conroy)
 Unsworth's Minstrels

May 10, 1861 (Conroy)
 Madame Inez Fabbri, Miss Anina Rosetti, Mr. Charles
 R. Adams, vocalists; Herr Richard Mulder, piano

May 15, 1861 (Conroy)
 Fabbri, Rosetti, Adams, Mulder

Verdi's La Traviata, 1st act

May, 1861 (Conroy)
 Fasbri, Rosetti, Adams, Mulder

Vocal and instrumental selections
 Verdi's Il Trovatore, last act

May 16, 1861 (Conroy)
 Christ Church Cathedral Choir under Carter

May 20, 1861 (Conroy)
 Christy's Minstrels and Brass Band

May, 1861 (Conroy)
 Peel and Trowbridge's Minstrels

"Listen to the Mocking Bird"

June 3 - 4, 1861 Theatre Royal (Conroy)
 Mr. Strakosch's Grand Concert Company: Carlotta
 Patti, Signor Brignoli, Amalia Strakosch,
 Signor E. Barili

June 24, 1861 Bonsecours Hall (Maurault)
 St. Jean Baptiste Concert
 Boucher, conductor

July 1, 1861 (Conroy)
 Vocal and instrumental concert
 Madame L. Gomez de Wolowska, Signor Girolamo de
 Fossati, vocalists

July, 1861 (Conroy)
 Musical Festival; W. W. Davis' seminary classes

July 5, 1861 (Conroy)
 Concert; Hungarian Brothers, Band of the Royal
 Canadian Rifles

July, 1861 (Conroy)
 Mr. Sam Cowell, Mr. Gustavus Geary, Mina Geary,
 vocalists

October, 1861 (Conroy)
 Christy's Minstrels

October, 1861 (Conroy)
 Blaisdell Brothers (Swiss Bell Ringers)

October 29, 1861 (Conroy)
 Concert of classical chamber music
 (Concert Classique of Carter? EC 3/1/62)

November 22, 1861 (Conroy)
 Saint Cecilia's Day Concert
 Montreal Oratorio Society

Pomberg's Lay of the Bell
 Mozart's Twelfth Mass

December 20, 1861 (Conroy)
 Handel's Messiah
 Montreal Oratorio Society

December, 1861 (EC 14/12/61)
 David's Le Désert; Les Amateurs Canadiens

1861 (Kallmann)
 Opening performance on new organ; F. H. Torrington

Works by Mozart, Mendelssohn, Cherubini, Haydn,
 Handel

1861 (EC 3/1/62)
 The People's Concerts
 (Started by Dr. Guilmette)

February 18, 1862 Cabinet de Lecture (EC 15/2/62)
 Concert; Choir of St. Jacques under Boucher;
 G. Smith, Manseau, M. Saucier, piano

Sabatier's Cantata, 1st part
 Choeur de Fantôme de l'Opéra de la Somnambule
 Ascher's Fantaisie on theme from Lucrezia Borgia,
 M. Saucier
 J. C. Quadrille, G. Smith and Manseau

February 19, 1862 Nordheimer's Hall (EC 15/3/62)
 Bellini's Norma

February 20, 1862 (EC 15/3/62)
 Ducharme Concert

"Bivouac" by Kucken, Montagnards Canadiens under
 Benoit, accompanied by G. Smith
 Air varié from Barbier de Seville, H. Prince
 on cornet à piston
 Flute solo, H. Gauthier, accompanied by Torrington
 Ascher's Fantaisie on theme from Lucrezia Borgia,
 M. Saucier
 Kalkbrenner's fantaisie on "L'Ange Déchu",
 D. Ducharme

March, 1862 Cabinet de Lecture (EC 1/4/62)
 Union St. Joseph Concert
 Choir of St. Jacques under A. Boucher

April, 1862 (EC 1/5/62)
 4th Concert Classique of Carter

April, 1862
 Haydn's Creation
 Montreal Oratorio Society

April, 1862 Cabinet de Lecture (EC 1/5/62)
 Les Montagnards Canadiens under Benoit

April, 1862 (EC 1/5/62)
 Young Mozart Association under Davis

April 17, 1862 (EC 1/5/62)
 Young Mozart Association

April, 1862 Mechanics' Institute (EC 1/5/62)
 Mr. Clark, vocalist

May 22, 1862 Mechanics' Institute (EC 1/5/62)
 Gustave Smith Concert

Violin Solo, Torrington
 Cornet à piston solo on a motif of Tancredi,
 Prince
 Clarinet solo, Ackermann
 Norma by Jaëll, D. Ducharme
 Duo from Euryanthe of Weber, Ducharme and Smith
 Banjo by Gottschalk, Saucier
 "Chalet", sung by Ducharme, Sr.
 "Casta Diva" from "Maritana", Mde. L. H. Stevenson
 ("Salut à la France" for encore)
 Selection from Le Désert, sung by M. Guénette
 ("Ma belle nuit, ô sois plus longue" for
 encore)
 "Bivouac" by Kucken, Montagnards Canadiens
 "En Avant" by G. Smith, Montagnards Canadiens
 "Aime, Travaille, et prie", sung by Lavoie
 Choeur de Norma, Société Ste. Cécile, accompanied
 by Smith
 G. Smith's Le Pape-Roi (Cantata)

July, 1862 (EC 15/8/62)
 L. M. Gottschalk Concert

Marche Funèbre by Chopin
 Les Murmures Eoliens
 Pastorella e Cavaliere

August, 1862

(EC 15/8/62)

Two Concerts

Madame Anna Bishop, Ed Seguin, vocalists; M. de Speiss,
Piano

The Beggar Girl

Do they think of me at home?

September 13, 1862 Mechanics' Hall (Charbonneau)

Farewell (?) Concert of Emma Lajeunesse

January 6, 1863

(Conroy)

Concert of vocal and instrumental music for
Irish Protestant Benevolent Society

January, 1863

(Conroy)

Concert of vocal music by J. W. Youmans' Juveniles

January 15, 1863

(Conroy)

Classical Chamber Concert

Works of Mendelssohn

January 27, 1863

(Conroy)

Vocal and Instrumental Music with the Sedgwicks

January, 1863

(Conroy)

Military Concert

Glee Club of the Second Battalion Scots Fusiliers

February, 1863

(Conroy)

Duprez and Green's Minstrels and burlesque opera troupe

March 19, 1863 Cabinet de Lecture (BA 5/63)

Union of St. Joseph Concert

Lavoie, Carpentier, T. Ducharme, Trøttier, Boucher,
Montagnards Canadiens

"France, France!" by Ambroise Thomas, Montagnards
Canadiens

March 19, 1863 Nordheimer's Hall (BA 5/63)

3rd Concert Classique; Geo. Carter, Frs. Lavoie

March 26, 1863

(BA 5/63)

Debut of Société Philharmonique Canadienne under

J. B. Labelle with Mme. Labelle, Mlle. Hudon,

Dupré, C. Terroux, Regnaud, Perrin, MM. Carpentier,

Ducharme, Guénette, Harwood

Ouverture de la Muette
 Mazourka des Traineaux, Mme. Terroux, Mlles.
 Terroux and Brault, pianos
 Stabat Mater, accompanied by Mlle. Lecours
 Wollenhaupt grande marche de concert and
 Sabatier grande marche Canadienne, Mlle.
 Lecours

March 31, 1863 (BA 5/63)
 Third Concert of Oratorio Society under Fowler
 with soloists Mlle. Lejeune, M. Muir, M. Norris
 Haydn's Creation

April 6, 1863 (Conroy)
 Grand Promenade Concert
 Band, Bugle Band and Glee Club of 47th Lancashire
 Regiment

April 10 and 17, 1863 Mechanics' Hall (BA 5/63)
 Les Petits Rossignols, students of Mr. Youmans

April 16, 1863 (BA 5/63)
 Vocal Concert of Mlle. Idler
 Mlle. Workman, Mr. Gould, Mr. Geddes

April 21, 1863 Nordheimer's Hall (BA 6/63)
 Second Concert of Société Philharmonique Canadienne

Rossini: Stabat Mater
 Hérolf: Zampa Overture

April 27, 1863 Nordheimer's Hall (BA 6/63)
 Montagnards Canadiens Concert

"Miserere" from Trovatore
 Tarantelle by Döhler, Mlle. Lecours on piano
 Les pauvres hommes, sung by Trottier

April 28, 1863 Cabinet de Lecture (BA 6/63)
 Lavoie, Ducharme, Trottier, Sénécal, Sancerre,
 Leclaire, Saucier, Desjardins, Band of the
 16th Regiment under Signor D'Angélis

May, 1863 (BA 6/63)
 Oratorio Society

Haydn 1st Mass
 Mozart 12th Mass
 Haydn Seasons

- May, 1863 (BA 6/63)
Fourth Concert Classique of Carter
- May 11, 1863 Nordheimer's Hall (BA 6/63)
D. Ducharme Benefit
Les Montagnards Canadiens
- May 14 and 21, 1863 (BA 6/63)
Young Mozart Society under Davis, with Carpentier,
vocalist
- June 5, 1863 Theatre Royal (BA 8/63)
L. M. Gottschalk, piano

Berceuse by Gottschalk
Polka "La Colombe"
Improvisation on motif of Malbrouck
- June 6, 1863 Theatre Royal (BA 8/63)
L. M. Gottschalk, piano

Malbrouck improvisation
Quartet of Rigoletto
New March
l'Apothéose
Miserere
Pastorella
Impromptu by Chopin

"Ah! mon fils" from the Prophet, sung by
Mme. Patti-Strakosch
Rataplan de la Malibran, Patti-Strakosch
- July 9, 1863 (Conroy)
Concert by Anna Bishop, with Edward Seguin, Gustave
de Speiss, the Sedgwicks, Montagnards Canadiens
- July 20, 1863 (Conroy)
Mme. Anna Bishop's Musical Festival
- August, 1863 (Conroy)
Morris Minstrels and Band
- November, 1863 (Conroy)
Promenade Concert, Prince of Wales Volunteer Rifles
- November, 1863 (Conroy)
St. Andrew's Day Festival of Music
- December 4, 1863 (Conroy)
Canadian Philharmonic Society Concert

- December 4, 1863 (Conroy)
Mr. Fred May, Irish comic singer
- December 7, 1863 (Conroy)
Woods' Metropolitan Minstrels and Julien Burlesque
Opera Troupe
- December 16, 1863 (BA 1/64)
Concert of l'Union Catholique
Mlle. Dupré, Mlle. Regnaud, vocalists; Mme. Bourassa,
piano
- December 18, 1863 (Conroy)
Les Montagnards Canadiens Concert
- January 24, 1864 Mechanics' Hall (Lapierre)
Calixa Lavallée's return concert
- February 3 - 6, 1864 (Conroy)
Duprez and Green's Original New Orleans and Metro-
politan Minstrels
- February, 1864 (Conroy)
Concert of instrumental music, Miss Eudora Mitchell's
benefit
- February 25, 1864 (Conroy)
Montreal Orchestral Union Concert
- March 17, 1864 (Conroy, BA 3/64)
St. Patrick's Society Promenade Concert
Baricelli, G. Smith, Torrington, Sénécal
- March, 1864 (Conroy)
Concerts of instrumental music with the Sedgwicks
- March, 1864 Mechanics' Hall (BA 3/64)
Concert of l'Union St. Joseph
Montagnards Canadiens under Benoit; Mlle. Renaud, piano

Jeunes Filles et Fauvettes, sung by Mlle. Dupré
Appel à la Bienfaisance, sung by M. Lavoie
Comic songs by Trottier and Boucher
- April 27 - 28, 1864 (Conroy)
L. M. Gottschalk, piano; Mme. Amalia Patti, Signor
Carlo Patti, vocalists
- May 16, 1864 (Conroy)
Stanley and Mason's Minstrels
- May 19, 1864 Mechanics' Hall (BA 5/64)
Concert of Cercle Littéraire

Overture to Barber of Seville
 Ode à la Pologne, sung by T. Ducharme
 Oboe solo, Baricelli
 La Voile Egarée, sung by Mlle. Regnault
 Air from Halévy's Reine de Chypre, sung by Lavoie
 Meyerbeer's Marche from The Prophet, Gauthier,
 Baricelli, Lavallée, Sancer

Les Deux Aveugles (Operetta), Trottier and Boucher
 Overture to Verdi's Jeanne d'Arc, arranged by
 Baricelli, played by Gauthier, Baricelli,
 and others
 Air from Gounod's Faust, sung by Ludger Maillet
 Piece on Rossini's Prière de Moïse, Lavallée
 Overture to Bellini's Norma

May, 1864 (Conroy)
 Benefit concert of vocal and instrumental music

June, 1864 Theatre Royal (Conroy)
 Tromb Al Cazar, comic opera with music by Offenbach

June 13, 1864 (Conroy)
 Rossini's Barber of Seville
 Italian Academy of New York: Signor Brignoli, Adelaide
 Phillips, Signor Marcusi, Signor Susini, Madame
 Zampucci, Signor Nardini, Signor Locatelli

June 14, 1864 (Conroy)
 Donizetti's Don Pasquale
 Italian Academy

June 15, 1864 (Conroy)
 Opera Selections by Italian Academy

September 14 - 15, 1864 (Conroy)
 Madame Anna Bishop's Musical Festival

September 21 - 22, 1864 (Conroy)
 Concerts of Madame Anna Bishop

October 12, 1864 (Conroy)
 Concert of vocal and instrumental music by
 Mrs. Wentworth Stevens

October 20, 1864 Theatre Royal (Conroy)
 Signora Anna Steffani, vocalist

October 28, 1864 (Conroy)
 Concert of the Prince Consort's Own Rifle Brigade

- October, 1864 (Conroy)
Morris Minstrels, Brass Band and American Opera
Troupe
- November, 1864 (Conroy)
Benefit concert for Acton Vale church
- November, 1864 (Conroy)
Duprez and Green's Minstrels
- November 14, 1864 Theatre Royal (Conroy)
Bellini's Norma, 2nd act, and Donizetti's Lucretia
Borgia, 2nd act
- November 15, 1864 Theatre Royal (Conroy)
Verdi's Il Trovatore
- November, 1864 Theatre Royal (Conroy)
Italian Opera: Lucia, Favorita, Il Trovatore
- November 23, 1864 (Conroy)
Benefit concert of vocal and instrumental music
for Miss Eudora Mitchell
- November, 1864 (Conroy)
Benefit concert of vocal and instrumental music
for St. Andrew's Home
- November 30, 1864 Nordheimer's Hall (Conroy)
Camille Urso, violin
- December 19, 1864 Theatre Royal (Conroy)
Balfe's The Bohemian Girl
Campbell and Castle's English Opera Troupe
- December, 1864 Theatre Royal (Conroy)
Campbell and Castle's English Opera Troupe:
Rose of Castile, Maritana, La Somnambula
- December, 1864
Concert of vocal and instrumental music
Elena de Angelis and pupils
- December, 1864
Concert, English Workingmen's Benevolent Society
- May, 1865 Salle Academique, Collège Ste. Marie
(Jehin-Prume)
Jesuit charity concert
Jehin-Prume

- June 1, 1865 Nordheimer's Hall (Jehin-Prume)
 Jehin-Prume Concert
 Les Orphéonistes, Les Montagnards Canadiens, Mlle.
 Régnauld, M. Trottier, M. Boucher, M. Labelle,
 M. Smith, M. Lavallée
- June 8, 1865 Mechanics' Institute (Jehin-Prume)
 Jehin-Prume Concert
 Mlle. Regnaud, G. Smith, Mayer Hofer, Band of the
 65th Regiment
- March, 1866 (Kallmann)
 Concert of Sacred Music
 Choir of St. James St. Methodist Church
- July 17, 1866 (CM 9/66)
 Oct. Peltier, organ; Maillet, vocalist
- August 8, 1866 (CM 9/66)
 Hotel de Ville Benefit Concert
 Les Orphéonistes; Band of the 25th Regiment
- Russian Carriage Song
- September 17, 1866 Nordheimer's Hall (CM 10/66)
 Concert of Mme. Picard
 J. Boucher, Lavoie, Maillet, Trottier, Mme. DeCoigne
- Air de l'Esclave Mauresque
 Les filles du braconnier, duo with Mme. DeCoigne
 Carnaval by Bordèse, Laurent and Roussel
- September 27, 1866 (CM 11/66)
 Jules Hone and Jehin-Prume, violins
- Concerto by Vieuxtemps
 Grande Fantaisie by Sivori on le Trouvère
 Duo by Dancla
- October 18, 1866 (CM 11/66)
 M. Saucier, piano
- Fantaisies by Thalberg
 Scherzo in B^b by Chopin
 Etude by Stamaty on Obéron
 Rondo by Weber
- October 25, 1866 Crystal Palace (CM 11/66)
 David's Le Désert
 Choir drawn from Les Orphéonistes, Montagnards
 Canadiens, La Société Allemande, churches,
 including Lavoie, Valade, Lamothe, Hudon,

Beaudry, Maillet, Morache, Christin, Lussier,
Valois, Laurent, Trottier, Roussel, Boucher,
Duquet, Thériault, Payette, Benoit, Mazurette;
orchestra of 9 1st violins, 9 second violins,
2 violas, 3 celli, 3 basses, 3 flutes, 1 oboe,
3 clarinets, 2 bassoons, 2 cornets, 3 horns,
3 trombones, 1 ophicleide, 1 euphonium, 1 bass
drum, tambour de basque, piano, harmonium;
soloists Mme. Picard, Joseph Hudon, Napoléon
Beaudry, Ludger Maillet

January 3, 1867 (G 2/1/67)
Crystal Palace Concert

March -- "Le Prophete" Meyerbeer
Conducted by Sergt. Emery, 23rd
Overture -- "Zampa" Herald
Conducted by Mr. Ehrman, B. M. 23rd
Selection -- "Semiramide" Rossini
Conducted by Sergt. M'Ewan, 25th Regt. K.O.B.
Valse -- "Atmospheric"....Gungl
Conducted by Mr. Carr, B. M., P.C.O.R.
Brigade
Selection -- "Un Ballo in Maschera",...Verdi
Conducted by Mr. Carr
Quadrille -- "St. Patrick"....Julien
Conducted by Mr. Carr
Galop -- "Strohfiedel"....Herschenroeder
Conducted by Sergt. M'Ewan, 25th Regt. K.O.B.
"God Save the Queen"

January 3, 1867 City Concert Hall (G 2/1/67)
Eleventh Annual Concert, Irish Protestant Benevolent
Society; Band of 25th Regiment K.O.B.

Entry of President and Guests -- The Band
playing "St. Patrick's Day"
Overture -- Fest....Military Band....Leutner
Song -- Mr. Rickaby
Selection -- Traviata....String Band....Verdi
Song -- "I've a welcome for thee, come when you
will"....Mr. Hamall
Valse -- Il Bacio....S. B.....Arditi
Song -- "The Haunted Stream"....Miss Arnold
....Baker
Quadrille -- St. Patrick's...M. B.....Laurent
Quick March -- Danish Singers....M. B.....Godfrey
Song -- "The Captive Greek Girl"....Miss Arnold
....Hobbs
Duet from Linda -- Cornet and Euphonium....S. B.
....Donizetti

Song -- "You'll soon forget Kathleen"....

Mr. Hamall

Trio -- Te sol quest anima, from Attila....

Miss Arnold and Messrs. Robinson and Miller

Cavatina from Marco Viscount -- Solo Flute....

String Band....Petrella

Waltz -- Passion Flower....Military Band....Cpote

Song -- Mr. Rickaby

Concertina for Cornet....String Band....Muller

Song -- "Father come home"....Mr. Hamall

Galop -- Valentine....Military Band....Reilo

January 4, 1867 Grand Trunk Reading Room (G 5/1/67)

Concert and Ball, Grand Trunk Annual Festival

Comic songs by Mr. Wright

"Where the Swallows homeward Fly" sung by Mr. Tardy

January 9, 1867 City Concert Hall (G 2/1/67)

St. Patrick's Society Annual Promenade Concert

Band of the 25th Regiment, Mme. Betty, Mr. Rickaby

"Dublin Bay", sung by Mr. Hamall

"Welcome of Molly to her own sweet Pat Milloy",
sung by Mr. Hamall

"The Blind Girl to her Harp", Miss J. M. Burns
Overture from Zampa

January 15, 1867 City Hall (G 16/1/67)

United Protestant Workingmen's Concert

Band of P.C.O.R. Brigade

"God Bless the Prince of Wales", patriotic
song and chorus

January 27, 1867 Market Hall, Laprairie (M 26/1/67)

Grande Soirée for the benefit of Providence House

Grand Galop de Bravura de Schuloff. -- Morceau
de Piano à quatre mains -- MM. Fowler et
Mazurette.

Cri de Guerre! -- Huberti. MM. Lavoie et Lamothe.

Fantaisie pour le Violon. -- Prume. -- M. Lavigne.
Marthe, chant pour Tenor. -- Floton. -- M. Maillet.

Grande Fantaisie pour la Flûte. -- Gauthier. --
Exécutée par M. Gauthier, accompagné par
A. Trottier.

Le Leçon de Chant, opérette bouffe. -- Musique
d'Offenbach, Personnages: Le Professeur....
M. Boucher. Jean Matois, Paysan....M. Trottier.

January 29 - , 1867 Mechanics' Hall (G 24/1/67)
Whitmore and Clark's Minstrels

February 4, 1867 Mechanics' Hall (G 29/1/67)
Grand Concert in aid of Home and School of Industry
Dr. Gustave Schilling and pupils

Les Octaves, "Morceau de Concert," pour Piano
....Littolff
"Within this Sacred Temple," from "Magic Flute"
....Mozart
Fantaisie brillante pour Piano, (I Puritani)
....Leybach
"Largo Factotum" from "Barber of Seville"
....Rossini
"Miserere" (Duo for Soprano and Tenor) from
Trovatore....Verdi
Duet for Piano, (Theme by Donizetti) played by
two young children (sister and brother)
....Roselieu
"Scena e Aria" from "Freischutz"....C. M. v. Weber
Overture to "Egmont" for two Pianos, four per-
formers....Beethoven

Duo from "Don Giovanni"....Mozart
Oberon -- fantaisie pour Piano....C. M. v. Weber
"O Come to Me," Gondola Duet....Kucken
*Fantasie brillante pour Piano (Somnambula)
....Leybach
"My heart's on the Rhine". German Ballad
....Speyer
Duo for Piano (Barber of Seville)
....Vilbac
"Salut a la France," from "La Fille du Regiment"
....Donizetti
Duet, from "Lucia de Lammermoor" (Soprano and
Baritone)....Donizetti
Pompa di Festa, Grand Concert Etude pour Piano
....Willmerz

February 19, 1867 Nordheimer's Hall (G 5/2/67)
Grand Concert
Orchestra and chorus under A. J. Boucher

Selections from La Somnambula and Bohemian Girl

February 19, 1867 Wesleyan Methodist Church (G 20/2/67)
 Concert for the benefit of the Parsonage Fund
 Wesleyan Methodist Choir under Torrington, Miss Arnold
 and Miss Heavysege, vocalists

Selections from oratorios of Beethoven, Mozart,
 Mendelssohn, Haydn
 "As pants the Heart" by Spohr

February 21, 1867 Mechanics' Hall (G 22/2/67)
 Vocal and Instrumental Concert
 St. Ann's Band under Signor Baricelli; Miss M. J.
 Wilson, vocalist; Mr. Ackerman

February 25, 1867 Nordheimer's Hall (M 21/2/67)
 Grand Concert au profit du L'Asile de la Providence
 de la Longue-Pointe

Choeur...Le départ....Les Orphéonistes (sous
 Frs. Benoit)....Denefve.
 La Banque du Malheureux....M. Lavoie....Abadie.
 Jeanne La Folle....Mme. Picard....Bordèse.
 Aria de Concert -- Solo de Flûte....M. H. Gauthier
Tulon.
 Inflammatus....Madame St. Louis et Choeur
Rossini.
 Air Varié -- Solo de violon composé et exécuté
 par M. O. Martel.
 Scène comique....M. Jos. Boucher....Parisot.

 Choeur -- Les Traineaux....Les Orphéonistes
Thomas.
 Oiseaux Légers -- Solo de Tenor....M. Hudon.
 Ah why desire....Mme. Picard....Donizetti.
 Whispering Wind -- Solo de piano....Mademoiselle
 Derome....Wollenhaupt.
 Premier Concerto -- Solo de violon....M. Martel
Deberiot.
 Pro-Peccatis....M. T. Ducharme....Rossini.
 Le Miserere....Mme. St. Louis, M. Hudon et Choeur
Verdi.

March 4, 1867 Nordheimer's Hall (G 21/2/67)
 Germania Glee Club Grand Concert

March 5 - 9, 1867 Mechanics' Hall (G 27/2/67)
 Skiff and Gaylord's Minstrels

March 11, 1867 Nordheimer's Hall (G 7/3/67)

Torrington's Concert

Miss Arnold, Monsieur Lavoie, Montreal Choral Class,
Herr Carl Thorbahn (Solo Clarionet), String
Band of the 25th Regiment K.O.B. under Torrington

Overture "Prometheus"....Beethoven
Chorus "Away, away, the Morn is Freshly Breaking,"
(Marsaniello)
Choral Class....Auber
Solo Violin...."La Fille de Reg." (Mr. Torrington)
....Sainton
Song, Soprano...."Bid me Discourse," (Miss Arnold)
....Bishop
Two Part Song...."Ye Banks and Braes," "Home,
sweet Home"
Valse...."Ammoretten Tanze"....Gungl

Selection...."Rigoletto"....Verdi
Part Song...."Sweet is the Hour of Rest"....
Mercadante
Fantasie....for Clarionet(Herr Carl Thorbahn)
....Jwan Muller
Song...."Pour tant d'Amour," "La Favorita"
(Monsieur Lavoie)....Donizetti
Trio (Soprano, Tenor and Bass) "Te Sol qu'est
Anima", "Attila" (Miss Arnold, Messrs.
Robinson and Miller)....Verdi
Anvil Chorus...."Il Trovatore"....Verdi
God Save the Queen

March 18, 1867 Mechanics' Hall (G 13/3/67)

Grand Musical Tableaux by Miss Porter's Pupils

Overture....Duet....La Gazza Ladra
Chanson Français
Song...."Where there's a will there's a way"
Italian Song
Duet....Il Trovatore....Piano
Scotch Song
Solo....Piano
Trio....Summer
Song....The Harp in the Air
Overture....The Poet and Peasant
English Song
Song....The men of Merrie England
Solo....The Storm
Song
Duet....Lucrezia Borgia
Song
Trio....Winter
Grand Duet from Liszt
Finale....God Save the Queen

March 18, 1867 City Concert Hall (G 14/3/67)

St. Patrick's Day Concert

String and Brass Bands of the 25th Regiment K.O.B.,
Miss M. Fallon, Miss M. J. Burns, Miss M. Reilly,
Miss M. Wilson, Mrs. A. Boucher, Messrs. Lavoie,
Lamothe, Beaudry, Shea, Hudson, Streeter, Tuelon,
Moyan

"St. Patrick's Day"
Balfe's Bohemian Girl

March 21, 1867 Nordheimer's Hall (G 15/3/67)

Lejeune's Concert of Vocal and Instrumental Music
Conducted by George F. Lejeune

Selections from Rossini, Verdi
Cornet a Piston fantasia and variations on
Balfe's opera, the Bohemian Girl

March 25, 1867 Nordheimer's Hall (G 20/3/67)

Fifth Crystal Palace Concert

Overture -- Nebuco....Verdi

Flute Solo -- "Souvenir de Lucia di Lammermoor"
-- Mr. Mackenzie....Clinton

Andante and Finale from the First Symphony
....Beethoven

Part Song -- "Praise of Spring"....Mendelssohn

Violin solo -- "Souvenir de Bellini"....Artot
Orchestral accompaniment -- Capt. Stephens,
P.C.O.R.B.

Song -- "The Day is done"....Balfe

Andante and Finale from Concerto in G
....Mendelssohn
Piano....Mr. Benson

Selection from Mass in G....Weber

a. Quartette and Chorus....Sanctus

b. Chorus....Hosannah

c. Quartette....Benedictus

d. Solo, Alto....Agnus Dei

e. Solo, Soprano and Chorus....Dona Nobis

Solo -- "But the Lord is mindful" -- St. Paul
....Mendelssohn

Solo and Chorus -- "Inflamabus" -- Stabat Mater
....Rossini

Hallelujah Chorus....Mount of Olives
....Beethoven

March 27, 1867 Salle d'Asile Nazareth (M 23/3/67)

Grand Concert En Faveur Des Aveugles de l'Asile Nazareth

Chant Montagnard....Choeur (MM. Boucher, Lamothe,
Christin, Maillet, Payette, Lavigne)
....Rolland.
Duo de Piano par MM. Mazurette et Fowler.
Solo de Violin par M. Lavigne -- grande fantaisie
caprice....Vieux temps.
Chant de la petite Marie, aveugle.
La leçon de solfège, par M. J. Boucher et D'elle.
Clémentine Boucher.
Le Pays, romance canadienne, chantée pour la
première fois....M. Lavoie.
Chant Montagnard.

April 1, 1867 Mechanics' Hall (G 25/3/67)
Second Grand Concert, given by Dr. Gustav Schilling,
With several of his pupils, in aid of the Home
and School of Industry.

Duo for Puano (Norma)...de Vilbac
"O Isis e Osiris," Invocation from the Magic
Flute (Basso Profundo)....Mozart
Fantaisie Brillante pour le Piano (Ballo in
Maschera)....Leybach
"Jo ti laschio" Song for Contralto....Mozart
Judith, Scena e Aria....Concone
Sonata (C sharp minor)....Beethoven
German Song....Gumbert
Beethoven's Waltz "Le Desire", illustrated,
for Piano....Czerny
"The marv'lous work," from the "Creation"
(with Piano and Organ accompaniment)
....Haydn

Evocation (Song for Basso profundo) from "Robert
le Diable"....Meyerbeer
Fantaisie concertante, pour le Piano, (Lucia di
Lammermoor)....Donizetti
Terzetto for two Soprani e Alto from "Magic
Flute"....Mozart
"Last Hope." Paraphrase for Piano....Gottschalk
"O Luce di quest anima," Cavatina from Linda
di Chamounix....Donizetti
Duo for Piano (Theme by Donizetti) played by two
children....Posellen
Grand Sextuor Finale from "Lucia di Lammermoor,"
transposed and illustrated for Piano
....Willmers
Cabaletta, "Sempre libera," from Traviata....Verdi
Overture to "Oberon," for two Pianos, for four
performers....C. M. v. Weber

Lacbuer's "Thou Every Where," sung by Miss Teller
with obligato accompaniment for cornet &
piston played by Mr. Prince

April 9, 1867 Crystal Palace (G 4/4/67)
Sixth Crystal Palace Concert
Bands of the 23rd, 25th and Rifle Brigade Regiments

War Song on "Themes" by --Mozart
Selection -- "Lucrezia Borgia"....Donizetti
Soldier's Chorus -- "Let me like a Soldier
fall"....Ehrman
Concertino for Cornet -- Solo -- Sergeant Ward
....Muller
Valse -- "Venus Reigen"....Gunzl

Overture -- "Masaniello"....Auber
Selection -- "Norma"....Bellini
Galop -- "4th Rifle Brigade"....Carr
Chorus -- "God Preserve the Queen"....Carr
Russian Carriage Song
March, "The Relief of Lucknow," by Pipers of
K.O.B. Regiment with Band accompaniment
God Save the Queen

April 22, 1867 Collège Ste. Marie (G 20/4/67)
Grand Concert for the benefit of Dominique Ducharme

Overture -- Nabucco -- Verdi -- Orchestra of
H.M. 25th Regiment
Amis la matinee est belle -- Chorus from La Muette
de Portici -- Auber
St. Cecilia Society of St. Mary's College
Norma -- Concert Fantasia -- Thalberg -- M. Saucier
The Uncle and the Nephew Duo -- Concone --
M. M. Roussel and P. Laurent
Seventh Concerto -- Violin Solo -- De Beriot --
M. O. Martel
Duo from Linda di Chamounix for Cornet and Euphone
-- Donizetti

Selections from La Traviata -- Verdi -- Orchestra
of H.M. 25th Regiment
Chorus from the Crown Diamonds -- Auber --
St. Cecilia Society
La Geronstere -- Violin Solo -- Prume --
M. O. Martel
Grand Concert -- Variations Flute Solo --
Tulon -- M. H. Gauthier
Le Charite -- Trio -- Rossini -- Messrs. Valois,
F. Davoie, P. M. Lamothe and Menard
The Miserere from Il Trovatore -- Piano Solo --
Gottschalk -- M. Saucier

Amrorretten Tanze -- Waltzes -- Gungl --
Orchestra of H.M. 25th Regiment
God Save the Queen

April 29, 1867 'Nordheimer's Hall (G 25/4/67)
Concert and Popular Readings for the benefit of
the Church of England Ottawa Missions
Miss Arnold, Messrs. Robinson and Millar,
Mr. Torrington

April 29, 1867 City Hall (G 30/4/67)
The Royals Annual Concert and Ball
The full band, military, string, and pipes of the
25th K.O.B. Regiment

Selections by Kuhnor, Rossini, Ralle, D'Albert
Flotow's "Martha" by the band
"March of the Cameron Men" sung by Drum-Major
Taylor, K.O.B.
"True Hearted Soldier" by Mr. Rosser
"Highland Fling" executed by Pipers Gow and
Simpson
"God Save the Queen", verses sung by Drum-
Major Taylor

April 29, 1867 Salle St. Denis (Pa 27/4/67)
Grand Concert of M. Isidore Bourguignon

May 7, 1867 Great St. James St. Wesleyan Methodist Church
(G 30/4/67)

Concert of Sacred Music
Great St. James St. Church Choir; Mr. Torrington,
conductor and organist

Chorus -- "Hallelujah" (Messiah)....Handel
Anthem -- "Cry aloud and shout"....Dr. Croft
Aria -- "Angels ever bright and fair" (Theodora)
....Handel
Solo and Chorus -- "As pants the heart"
(Crucifixion)....Spohr
Chorus -- "Then round about yon starry throne"
(Sampson)....Handel
Trio and Chorus -- "The Heavens are telling"
(Creation)....Haydn

Organ solo, andante from Sym. No. 2, Beethoven
....by Mr. Torrington
Trio and Chorus -- "Gloria in Excelsis"....Gounod
Duet and Chorus -- "I waited for the Lord"
(Lobgesang)....Mendelssohn
Chorus -- "Splendente te"....Mozart
Aria -- "With verdure clad" (Creation)....Haydn
Chorus -- "Hallelujah" (Mt. of Olives)
....Beethoven

May 9, 1867 Mechanics' Hall (G 10/5/67)
 St. Ann's Band Concert
 Mr. Hamall, vocalist; Mr. Thorbahn, clarinet;
 Master John Wilson, violin; Mr. Torrington,
 piano

May 13, 1867 Mechanics' Hall (G 14/5/67)
 Jehin Prume's Farewell Concert

Overture from "Zampa"
 Morceau de Concert sur "Il Trovatore", by Prume
 Legende, Miss de Angelis
 Two piano solos, by Mr. Bohrer
 "Caprice Militaire", by Prume
 "Carnival de Venice", by Prume
 God Save the Queen, by the band

May 16, 1867 "new hall" (G 17/5/67)
 Bellini's Norma
 Montreal Operatic Society, under Mr. G. A. Pearce;
 Mr. Liebermann, piano

May 17, 1867 (G 15/5/67)
 Mr. Lejeune's Concert

May 22, 1867 Tiffin's New Hall (G 21/5/67)
 F. Jehin-Prume, Grand Concert of Classical Music
 MM. Hone, Torrington, Prince

Works of Beethoven, Haydn, Schubert

May 23, 1867 (G 17/5/67)
 Concert of G. A. Pearce, with Montreal Operatic
 Society

June 6, 1867 Mechanics' Hall (G 6/6/67)
 Vocal and instrumental concert

"Oh! would I were a bird," sung by Miss Barrett
 Comic song, sung by Mr. Davidge
 Variations on the concertina, by Mr. Sedgwick
 "Willikens and hys Dinah" by Mr. Davidge

June 12, 1867 St. Andrew's Church (G 13/6/67)
 The New Organ, played by Henry Eyre Brown of New York

Overture (Fra Diavolo), Auber
 Larghetto (from Symphony in D), Beethoven
 Fantasia, Browne
 Grand Prelude and Fugue in G, Bach
 Overture (Rosamunde), Schubert
 Introduction and Fugue, Mozart

Nocturne (for flute), Kalkbrenner
 Fantasia (Scotch Sirs), Browne
 Overture (William Tell), Rossini
 National Anthem (with variations), Browne

June 17 - 18, 1867 Theatre Royal (M 15/6/67)
 Grands Concerts de Madame Parepa-Rosa
 Mr. Theodore Habelman, Sig. Ferranti, Sig. Fortuna,
 Mr. Carl Rosa, Mr. S. Behrens

June 20, 1867 Victoria Skating Rink (G 21/6/67)
 Y. M. C. A. Convention Concert
 String Band of the 25th Regiment; chorus under
 Prof. Howe, M. A.; Mr. Torrington, conductor

Mendelssohn's "Wedding March"
 Hallelujah Chorus from the Messiah
 Selection from the St. Paul, recitatives sung
 by Mr. Davis
 Chorus from Handel's "Samson", "Let their
 celestial concerts all unite"
 Motett in C by Mozart
 Hallelujah from the "Mount of Olives" by
 Beethoven
 "Jerusalem thou that killest the prophets",
 sung by Miss Arnold
 "With Verdure Clad" from "The Creation", sung
 by Miss Arnold
 "Let the bright Seraphim," sung by Miss Idler
 with trumpet obligato by Mr. Prince

June 21, 1867 Academie St. Denis. (G 20/6/67)
 Concert for the benefit of the Providence Asylum

June 24, 1867 City Hall (M 22/6/67)
 Grand Promenade Concert for St. Jean Baptiste Day

Vive la Canadienne....Band of 25th Regiment
 Ouverture -- Le Roi d'Yvetot....Adam.
 Band.

Le Départ....Jules Deneffe. Les Orphéonistes.
 Domino Noir (Motifs choisis)....Auber. Band.
 En Avant!Edmond Cottin. Orphéonistes.
 Russian Carriage Song.... -- Band.

Chant du Bivouac....Kucken. Orphéonistes.
 Il Trovatore (Motifs choisis)....Verdi. Band.
 Choeur des Soldats....Sacchini. Orphéonistes.
 Solo de Clarinet....Bergson. T. Goodall (avec
 accompagnement de l'orchestre complet).
 Valse -- Farewell....Reille. Band.
 Dieu Sauve la Reine! Band.
 Danse.

June 24, 1867 Beauharnois Market Hall (Pa 15/6/67)
 Concert of Vocal and Instrumental Music
 Bands under M. F. Lavallée

June 26, 1867 Mechanics' Hall (G 24/6/67)
 Concert in aid of the Sailors' Home

Instrumental quartettes, songs

"Ernani Involami", sung by Miss McCarthy
 "Nightingale's Trill", by Miss Ryland
 Violin solos by Mr. McCulloch

June 28, 1867 Victoria Skating Rink (G 27/6/67)
 Y. M. C. A. Concert
 Madame Parepa-Rosa and her troupe

July 1, 1867 Guilbault's Gardens (G 29/6/67)
 Grand Promenade Concert and Bal Champetre

July 2, 1867 Collège Ste. Marie (M 4/7/67)
 David's Christophe Colomb (symphonic ode)

July 23, 1867 Laflamme's Hall, Lachine (G 17/7/67)
 Grand Vocal and Instrumental Concert for the benefit
 of the Organ Fund of the English Church

July 26, 1867 Mechanics' Hall (G 23/7/67)
 Prof. Ferguson, Blind Professor of the Irish Union
 Harmonic Pipes; with St. Ann's Band

March -- by Brass Band
 Paddle Your Own Canoe -- Fife and Drum Band
 Song by Mr. Ferguson -- "The Harp that once
 through Tara's Hall."
 The Last Rose of Summer -- On the Pipes.
 Song -- "Oh Mother, He's Going Away." --
 Mr. Ferguson
 Go Where Glory Waits Thee -- On the Pipes.
 Song -- "Terence's Farewell to his Kathleen"
 -- Mr. Ferguson
 Auld Lang Syne -- On the Pipes.
 Swiss Song, with very jolly chorus -- Mr. Ferguson
 Tullochgorum -- The Fox Hunt -- On the Pipes.
 National Anthem

August 14, 1867 City Concert Hall (M 8/8/67)
 Union of French Societies Concert

Vive la Canadienne....Bande.
 Marche Napoléon....Bande.
 Chant des Ouvriers (Lanoy)....Orphéonistes.
 Chant des Bardes....Bande.

Cri du Zouave....Orphéonistes.
 Quadrille Français....Bande.
 La Valse commence (C. Blum)....Orphéonistes.
 Pas redoublé....Bande.
 Chœur des Soldats (Sacchini)....Orphéonistes.
 Dieu Sauve la Reine....Bande.

Danse -- Corps de Musique Hardy

September 11, 1867 Mechanics' Hall (G 12/9/67)
 Concert by St. Ann's Band (Brass, Drum and Fife)
 Masters Nolan, Wilson, McElroy, Messrs. Barcelli,
 Hamall, Moffat

September 16, 1867 Mechanics' Hall (G 11/9/67)
 Songs of Scotland; Mr. Kennedy

Come a' ye Jolly Shepherds.
 Get up and bar the door, O.
 Thou Ling'ring Star.
 Oh, Whistle and I'll come to ye, my lad.
 Irish song -- Tara's Hall.
 English song -- The Death of Nelson

A Man's a Man for a' that.
 Gi'e me a Lass wi' a Lump o' Land.
 When ye gang awa' Jamie.
 The Land o' the Leal.
 Scots wha ha'e wi' Wallace bled.

September 18, 1867 Mechanics' Hall (G 17/9/67)
 Songs of Scotland; Mr. Kennedy

My ain Fireside
 My boy Tammie
 My Heather Hills
 Hame cam' our guid man at e'en
 Annie's Tryste
 Irish Song -- Kathleen Mavourneen
 English Song -- The Bay of Biscay, O
 Jessie, the Flower o' Denblane
 There cam' a young man
 Thou art gane awa' frae me, Mary
 John Grumlie
 Green Grow the Rashes, O
 Auld Lang Syne.

September 19, 1867 Crystal Palace (M 19/9/67)
 Donizetti's La Fille du Régiment
 Chorus and orchestra under A. J. Boucher

September 20, 1867 Mechanics' Hall (G 19/9/67)
Songs of Scotland; Mr. Kennedy

Ye Banks and Braes of Bonnie Doon.
There's nae luck about the house.
Auld Robin Gray.
Tak ye'r auld cloak about ye.
Allister Macallister.
French National Song -- The Marseillaise.
English Sea Song -- The White Squall.
Bird of the Wilderness (the Sky-lark).
Jenny's Bawbee.
Gloomy Winter's noo awa.
Come under my Plaidie.
Johnny Cope.
Bonnie Prince Charlie.

September 30, 1867 Mechanics' Hall (G 24/9/67)
Grand Operatic Concert
Madame Gazzaniga, Sig. Rocco

October 21, 1867 (Pa 17/10/67)
Grand Concert and Ball

October 21, 1867 Theatre Royal (G 16/10/67)
Gazzaniga's Grand Concerts
Mr. Fortuna, Sig. Maccaferri, vocalists; Herr Balk,
violin; Mons. Alberto, musical director;
Band of 1st Battalion, 60th Rifles under
Sig. Ranieri

Last Act of Verdi's "Traviata" in full costume

October 22, 1867 Theatre Royal (G 22/10/67)
Second Grand Operatic Concert
Gazzaniga Troupe

Grand Aria and Duetto from Lucrezia Borgia
First Act of Trovatore, in full Costume

October 23, 1867 Theatre Royal (G 23/10/67)
Gazzaniga's Last Concert
Gazzaniga Troupe, Band of the 60th Royal Rifles

First Act of Trovatore and last Act of Traviata,
in full costume

October 31, 1867 Theatre Royal (G 19/10/67)
Grand Annual Concert of the Caledonian Society

"March to Lucknow", Pipers of 78th Highlanders
Song -- "A Man's a man for a' that".... Mr.
Maitland

Song -- "Scotland Yet"....Mr. Galletly.
 Duet -- "I know a Bank," Miss Sutherland and Mr. Maitland.
 Song -- "Won't you tell me why, Robin".... Miss Sutherland.
 Song -- "Tak yer auld cloak about ye.".... Mr. Galletly.
 Song -- "My Nannie's awa' ".... Mr. Maitland
 Solo on Pipes -- "The Earl of Seaforth's Salute," (Mackenzie)....Pipe Major Ronald Mackenzie, 78th Highlanders.
 "The Flowers of the Forest"....Mr. Galletly.
 Concertina Solo (by request)....Mr. Maitland.
 Song -- "Hurrah for the Thistle"....Mr. Galletly.
 Duet....Miss Sutherland and Mr. Maitland.
 Violin Competition.
 Song -- "Cam ye by Athol"....Mr. Maitland.
 Song -- "I'm wearin' awa', Jean"....Mr. Galletly.
 Song -- "Jessie the Flower o' Dunblane".... Mr. Maitland.
 Song -- "Wi' a Hundred Pipers an' a' "....Miss Sutherland.
 Song -- "Laird o' Cockpen"....Mr. Galletly.
 Song -- "Will ye no come back again".... Mr. Maitland.
 "Auld Lang Syne"....Whole Company.
 God Save the Queen.

November 4, 1867 Victoria Skating Rink (G 18/10/67)
 Grand Promenade Concert of the Montreal Workingmen's
 Mutual Benefit and Widow and Orphans Provident
 Society

Band (under Herr Mangtesdorff) and Pipers (under Donald Mackenzie) of the 78th Highlanders;
 Mr. Torrington, piano

Overture -- "Military," Band of 78th Regiment
 -- Emburg.
 Song -- "Battle of the Baltic," Mr. D. Galletly
 -- Campbell.
 Song -- "My ain fireside" Miss Gerie -- Miss Hamilton.
 Oboe Solo -- "Il Trovatore," Sig. Baracelli
 -- Verdi.
 Song "Salute a la France," Mrs. Sanderson.
 Clarionet Solo -- "Fantaisie on Scotch airs," Herr Carl Thorbahn -- Muller.
 Duett -- "When ye gang awa', Jamie," Miss Gerie and Mr. Galletly.
 Song -- "Alladdin's Lamp", Mr. Patterson
 -- Montgomery.

Song -- "Afton Water," Mr. D. Galletly -- Burns.
 Walse -- "Flower Girl," Band -- Godfrey.

Intermission -- selection by Pipers.

Selection -- "Orphu aux Enfers," Band of 78th
 Regiment -- Offenbach.

Song -- "My Nannie's awn," Mr. D. Galletly
 -- Burns.

Oboe Solo -- "Ernani," Sig. Barricelli -- Verdi.

Song -- "Then you'll remember me," Mrs. Sanderson.

Song -- "O, dinna cross the burn," Mr. Patterson
 -- Simpson.

Quadrille -- "Highlanders," Band of 78th Regt.
 -- Laurent.

Duett -- "The Echo," Miss Gerie and Mr. Galletly
 -- Brahm.

Galop -- "Bon Soir," Band -- T. Godfrey.

Song -- "Come under my pladdie," Mr. Galletly
 -- H. McNeil.

"God Save the Queen," Band.

November 4, 1867 City Concert Hall (G 26/10/67)
 Grand Promenade Concert of St. Patrick's Society
 Band of the 1st Batt., 60th Rifles, under Signor
 Ranieri; A. J. Boucher, piano

St. Patrick's Day, by the Band

Overture -- Giovanni D'Arco -- Verdi -- Band.

Song -- Ah! why desire to light that face --
 Donizetti -- Madame Picard.

Variations -- Has sorrow thy young days shaded
 (Cornet Solo) -- Moore -- Band.

Song -- The Exile of Erin -- H. Hamall

Comic -- Angelina was fond of soldiers --
 H. F. Wise.

Cavatina -- Elreo Appolloni -- Moore -- Band.

Quadrilles -- St. Patrick -- Laurent -- Band.

Song -- Kathleen Mavourneen -- Crouch --
 Mde. Picard.

Song -- I am sitting on the style, Mary --
 H. F. Wise.

Selections -- Toscani -- Verdi -- Band.

Song -- Shamus O'Brien -- H. Hamall.

Comic -- Mousetrap Man -- H. F. Wise.

Polka -- Angry Mamma -- Eckner -- Band, with
 Cornet Solo.

National Anthem by the Band.

November 11, 1867 Victoria Rink (G 19/10/67)
 Grand Promenade Concert of St. George's Society
 Full Band of Her Majesty's 78th Regt.; G. A. Pearce,
 conductor

November 25, 1867 Mechanics' Hall (G 25/11/67)
 Vocal and instrumental concert by St. Ann's Band
 Orchestra of "Montreal Merchants' Clerks"; Signor
 Barcelli; Miss M. Calahan

November 26, 1867 City Concert Hall (G 19/11/67)
 Grand Musical Festival in aid of the Montreal
 Dispensary
 Band of the 60th Rifles; Mr. Liebermann, piano

Overture -- "Giraldi" -- Adam -- Band
 Chant -- "Patriotique" -- Glee -- Medical
 Students French School
 Song -- "The Deep, Deep Sea" -- Mr. Grant
 Waltz -- "Ben Lomond" -- Mosa -- Band
 Song -- "Man the Life Boat" -- Gentleman
 Amateur
 Valse -- "Marie Wilton" -- Medical Students
 French School
 Selections -- "Traviata" -- Verdi -- Band
 Grand Polka -- "Whirlwind" -- (Cornet Solo)
 -- Levi -- Band
 Song -- "The Bay of Biscay" -- Mr. Grant
 Song -- Gentleman Amateur
 "Last Rose of Summer", with variations --
 (oboe solo) -- Stevenson -- Band
 Song -- "Desepoir du Judas" -- Mr. L. Proulx
 Galop -- "Eisenbakin Berliner Pferde" -- Arndt
 -- Band

November 30, 1867 Mechanics' Hall (G 28/11/67)
 Caledonian Society's "Saturday Night"
 Prof. Torrington, piano

Scottish Quadrille -- Faust -- Rifle Brigade
 Orchestra (under Signor Raineri)
 Song -- Auld Robin Gray (Scotch) -- Mrs.
 Saunderson
 Song -- Beautiful Dream -- Master Baillie
 Song -- Alleen Mavourneen (Irish) -- Mr. John
 Muir
 Mary of Argyle, with variations -- Watson
 -- Rifle B. Orchestra
 Song -- Jock o' Hazledean (Scotch) -- Mrs.
 Saunderson

Song -- Pretty Girl Milking her Cow, from
Colleen Bawn -- Master Baillie
Song -- Bay of Biscay, O -- Dibdin --
Mr. J. Muir
Song -- Will ye no come back again --
Mrs. Saunderson
Caledonian Quadrilles -- C. H. Marriatt --
Rifle Brigade Orchestra
"Auld Lang Syne"
God Save the Queen

December 2, 1867 Mechanics' Hall (G 3/12/67)
Hamall's Serenaders

December 10, 1867 Beauharnois Market Hall (Pa 7/12/67)
Vocal and instrumental concert
MM. Fowler, Brazeau, Boucher

December 13, 1867 Mechanics' Hall (G 13/12/67)
Mr. Torrington's Concert
Vocalists -- Miss de Angelis, Mons. J. Hudon,
Mons. N. Beaudry, Mons. F. Lavoie, The St.
Cecilia Society, under Mr. A. J. Boucher
Instrumentalists -- Violin: Mons. Lavigne, Mr.
Torrington, Mr. McInnes. Viola: Signor Raineri,
Mr. McInnes. Violincello: Dr. Leclaire.
Contra Bass: Mr. Foster. Flute: Mons. Gauthier.
Oboe: Signor Barracelli. Clarionett: Herr Carl
Thorbahn. Cornet: Mr. H. Prince. Piano:
Miss St. Jean, Pupil of Mr. Torrington; Mr. A. J.
Boucher.
Conductor: Mr. F. H. Torrington.

Overture -- "Martha" -- Flotow -- Orchestra.
Aria for Tenor, "Pour me rapproche de Marie"
(La Fille du Regiment) -- Donizetti --
Mons. Jos. Hudson.
Oboe Solo, "Das birtenmadchen" -- Linder --
Signor Barracelli -- Violin Obligato,
Mr. Torrington.
Grand Aria "Tu al cui sguardo onniposento"
(Dre Foscari) -- Verdi -- Miss V. De Angelis.
Concertante Duett for two Violins -- Kalliowla
-- Mr. Torrington and Mons. Lavigne.
Solo Tenore, "Serenade" -- (Don Pasquale) --
Donizetti -- Mons. N. Beaudry.
Chorus, "Chant du Bivouac" -- Kucken -- St. Cecilia
Society.

Overture, "Oberon" -- Weber -- Orchestra.
 Cavatina (Favorita) "O mio Fernando" --
 Donizetti -- Miss V. De Angelis.
 Piano Solo, "Marche de Concert" -- Wollenhaupt
 -- Miss St. Jean.
 Cavatina, "In felice e tu crederi" (Ernani) --
 Verdi -- Mons. F. Lavoie.
 Valse, "Ammorretten Tanze" -- Gungl -- Orchestra.
 Chorus (Orchest. accompt.) "Rataplan" (La Fille
 du Regiment) -- Donizetti.
 God Save the Queen.

December 16, 1867 Mechanics' Hall (Pa 10/12/67)
 Concert et Lecture au profit de l'Institut-Canadien
 Band of the 60th Regiment

Giralda (ouverture) par Auber;
 Mélodie irlandaise avec variations (solo de
 cornet) par Moore;
 Don Pasquale (pot pourri) par Donizetti
 Gazzaniga (polka) par Raineri;
 Ernani (selection) par Verdi;
 Berlin horse railway (galop) par Perdt

December 17, 1867 (Pa 14/12/67)
 Institut-Canadien. Célébration du 23e anniversaire.
 Band of the 60th Regiment

Le cheval de bronze (ouverture) par Auber;
 Les lanciers français (quadrilles) par Kennedy;
 Solo de cornet (polka) par Robinson;
 Airs anglais (fantaisie) par Kennedy;
 Belgravia (valse) par Godfrey;
 Réminiscence (pot-pourri) par Mozart;
 Kafoozleum (galop) par Levey;
 Partant pour la Syrie;
 Vive la Canadienne;
 God save the Queen

December 23, 1867 (G 12/12/67)
 Matinee Musicale; Dominique Ducharme

APPENDIX B.

BALL PROGRAMS

August 27, 1860 (Morgan)
Grand Ball for the Prince of Wales

Quadrille The Queen's Canadian.
Polka....Minnehaha.
Waltz....Sultana.
Lancers....Original.
Mazurka....Billet Doux.
Galop....Reception.
Quadrille....Palermo.
Waltz....Trovatore.
Polka....Ariadne.
Lancers....English.
Galop....The Prince of Wales.
Mazurka....Sweet Thought.
Quadrille....Lucia.
Waltz....Satanella.
Polka....Sleeping Beauty.
Lancers....Original.
Galop....Laughing.
Mazurka....Lurline.
Lancers....Queen.
Waltz....Bertha.
Galop....Charivari.

January 3, 1867 Victoria Skating Rink (G 3/1/67)
Victoria Skating Club
Band of the P.C.O. Rifle Brigade

March, "Turner"....Harnn
Valse, "Stella Colas"....Maanen
Selec., "Op Un Ballo in Maschera"....Verdi
Quadrille, "Royal Boudoir"....Coate
Mazurka, "Spanish"....Colas

Introduction, "Op' William Tell"....Rossini
Valse, "Die Werber"....Lanner
Airs, "Spanish"....Zitia
Galop, "German"....Schacht
Rifle Brigade March
National Anthem

January 4, 1867 Nordheimer's Hall (G 5/1/67)
 Sergeants' Ball of the 25th
 Band of the 25th Regiment

Country Dance	Borderers
Polka	Beating of the Heart
Quadrille	Edinburgh
Galop	Fire Brigade
Polka Mazurka	Emily
Lancers	Merry Tunes
Waltz	St. Lawrence
Schottische	Lady Fair
Quadrille	Effie Dean's
Polka	Sneider
Galop	Weber, Stock and Stein
Lancers	Core
Scotch Reel	Reel of Tulloch
Waltz	La Murska
Polka Mazurka	Brunette
Parisians	Pacifique
Schottische	Lady Fair
Polka	Beating of the Heart
Quadrille	Off to Charlestown
Galop	Valentine
Polka Mazurka	Emily
Circassian Circle	
Waltz	Farewell
Polka	String Band
Lancers	D'Albert's New
Galop	Night Bell
Sir Roger de Coverly	

January 11, 1867 Victoria Skating Rink (G 11/1/67)
 Victoria Skating Club
 Band of the P.C.O. Rifle Brigade

March, Op. Ernani....Geo. Carr
 Valse, Vara dis Vogel....Koenig
 Aria, L'Orlogia Scherzo....Arait
 Selection, Op. La Somnambula....Bellini
 Polka, Vive la Joie....Stasny

Quadrille, The German Band....Mariott
 Overture, Coronation of King William of Prussia
Meyerbeer
 Valse, Claribel....Coote
 Galop, Tedpost Rolais....Viefke
 Rifle Brigade Marches
 National Anthem

January 18, 1867 Victoria Skating Rink (G 18/1/67)
 Victoria Skating Club
 Band of the 25th Regiment K.O.B.

"L'Esperance"....Ziegler
 Quadrille...."Serenade"....Balfe
 Valse...."Wondrous Sounds"....Whittman
 Polka Mazurka...."Marien"....Kuhner
 Russian Carriage Song

Selection...."Lucrezia Borgia"....Donizetti
 Quadrille...."Lancers", original
 Valse...."Passion Flower"....Coote
 Polka Mazurka...."Mathew"....Kuhner
 Galop...."Jockey"....Reile
 National Anthem

January 26, 1867 Victoria Skating Rink (G 26/1/67)
 Victoria Skating Club
 Band of the 23rd Regiment Royal Welsh Fusiliers

March -- Le Parisienne....E. Ehrman
 Selection -- Le Preaux Clercs....Herold
 Waltz -- Claribel....Coote
 Mazurka -- Marie....Rubner

Quadrilles -- Echoes of London....Coote
 Selection -- Rigoletto....Verdi
 Waltz -- Forest Flowers....Mariot
 Galop -- Fortune....La Miere
 God Save the Queen

January 31, 1867 Victoria Skating Rink (G 1/2/67)
 Fancy Dress Entertainment
 Band of the 25th Regiment K. O. B.

The Pipers -- Highland Laddie
 March -- La tête de Bronze....Auber
 Polka Mazurka -- Violetta....Kuhner
 Quadrille -- Bonny Dundee....D'Albert
 The Pipers -- Over the hills and far awa'
 Quadrille -- Lancers....Original
 Valse -- Climax....Rickleman
 Quadrille -- Little Bo-peep....D'Albert
 Galop -- Valentine....Relle

The Pipers -- Strathspey and Reel
 Polka -- La Ceignette....Relle
 Quadrille -- Serenade....Balfe
 Song and Chorus -- Jolly Dogs....Relle
 Quadrille -- Lancers....Original
 The Pipers -- Strathspey and Reel
 Valse -- Royal Mountain....Relle

Galop -- Jockey....Relle
God Save the Queen

February 13, 1867 Victoria Skating Rink (G 14/2/67)
Victoria Skating Club Children's Fancy Dress
Entertainment
Bands of the 25th Regiment K.O.B. and Royal Welsh
Fusiliers

Troop -- Blue Bells of Scotland
The Pipers -- Wha would na fecht for Charlie
Galop -- Valentine (Singing)....Relle
Quadrille -- Little Bo-Peep....D'Albert
Song and Chorus -- Paddle your own canoe
Troop -- Beautiful Star....Original
The Pipers -- McPherson's Rant
Waltz -- Il Bacio....Arditi
Quadrille -- Bonnie Dundee....D'Albert
Polka -- La Coquette....Relle
Waltz -- Wondrous Sounds....Whittman
Quadrille -- Serenade....Balfe
The Pipers

February 22, 1867 St. Lawrence Hall (G 23/2/67)
Maj.-Gen. Averill's Ball
Thorbahn's quadrille band

March....Faust
Waltz....Adieu
Quadrille....Pulaski
Galop....Hurly Burly
Lancers....Victoria
Waltz....Bonnay
Quadrille....Off to Charleston
Galop....Wildfang
Waltz....Faust
Lancers....New
Galop....Through the Air
Polka Mazurka....Emily
Quadrille....Medley
Waltz....Belle of the Harvest
Galop....Brightest Eyes
Lancers....Queen's
Waltz....Claribel
Galop....Black Crook
Quadrille....Zurich
Waltz....Humming Bird
Galop....Midnight

November 20, 1867 (G 21/11/67)
 The Hundredth Ball
 Band of the 100th Regiment under Mr. Walsh

Quadrille, Cameronians, D'Albert;
 Valse, Hilda, Godfrey;
 Galop, Stuttgarter Konigsbau, Kuhner;
 Lancers, Original, D'Albert;
 Valse, Die Grafenberger, Gung'l;
 Polka, Selenen, Kuhner;
 Galop, Valentine, Relle;
 Valse, La Vie Parisienne, Offenbach;
 Lancers, Somebody's Luggage, Coote;
 Valse, Amoretentanse, Gung'l;
 Quadrille, Chansonnetten, Strauss;
 Galop, Flick and Flock, Hertel;
 Mazurka, Veronika, Faust;
 Lancers, Echoes of London, Coote;
 Valse, Soldaten-Lieder, Gung'l;
 Galop, Ka-Footie-um, Levy;
 Quadrille, Minstrels Songs, Kuhner;
 Valse, Yseult, Capt. Bayliff (of the regiment);
 Lancers, New, D'Albert;
 Valse, Claribel, Coote;
 Galop, Street Cars of Montreal, Arnd't.

December 14, 1867 Victoria Skating Rink (G 14/12/67)
 Victoria Skating Club
 Band of the 1st Battalion Royal Rifles

March...."Imperial"....----
 Waltz...."Atmospheric"....Gungl
 Overture...."Italiana in Algeria"....Rossini
 Quadrille...."Scotch"....Faust
 Polka...."Fortune Teller"(Cornet Solo)
 Erkner

Selection...."Rigoletto"....Verdi
 Lancers...."Echoes of London"....Coote
 Mazurka...."Peria"....Morandi
 Quadrille...."St. Patrick's"....Laurent
 Galop...."Strohfiedel"....Herchenrode

December 19, 1867 Victoria Skating Rink (G 19/12/67)
 Victoria Skating Club
 Band of the 16th Regiment

March -- The Men of Harlech.
 Waltz -- We Meet by Chance....Kennedy.
 Fantasia -- Reminiscences of Killarney....Money.
 Quadrilles -- My Maryland....Collins.
 Galop -- Orpheus....Godfrey.

Waltz -- Belgravia....Godfrey.
 Lancers -- Merry Tunes....Godfrey.
 Fantasia -- Reminiscences of England....Kennedy.
 Mazurka -- Enchantress....D'Archambeau.
 Galop -- Ka-feozle-um....Levey.
 National Anthem.

December 22, 1867 Victoria Skating Rink (G 21/12/67)
 Band of the 100th Regiment

Mazurka -- Veronika....Faust.
 Waltz -- Der Graffenberg....Gung'l.
 Overture -- O. P. Oberon....Weber.
 Quadrille -- Chickamauga....Kuhner.
 Obligato -- Cornet Solo....Suppe.

Selection -- O. P. Nacht lager in Granada
Kreutzer.
 Lancers -- Somebody's Luggage....Coote.
 Polka -- Louis D'Or....Schroeder.
 Waltz -- Pastoral Songs....Bosquit.
 Galop -- Berliner Pferde Eisenbahn....Arnd't.

December 24, 1867 Victoria Skating Rink (G 24/12/67)

March -- Garb of Old Gaul.
 Waltz -- Der Morgenstern....Labitzky.
 Scotch Medley -- Cavallini.
 Quadrille -- Paul-y-To-lery-Technic....Coote.
 Galop -- Eclipse....Godfrey.

Selection -- Lucia de Lammermoor....Donizetti.
 Lancers -- Changaganak....Kennedy.
 Song -- Mabel....Godfrey.
 Waltz -- Claribel....Coote.
 Galop -- Tete-e-Tete....Helmz.
 Muller.
 National Anthem.

December 31, 1867 Mechanics' Hall (G 2/1/68)
 Montreal Typographical Union 1st Annual Festival
 Mr. Renaud's string band

Cotillion....Benj. Franklin.
 1st Set Quadrilles....Dominion.
 Waltz and Polka Mazurka...."M. P. and P. C."
 Lancers....Our Friends.
 2nd Sett Quadrilles....Volunteers.
 Schottische and Polka....Germania.

Caledonians...."News"
Waltz and Galop...."Telegraph"
1 Sett Quadrilles....Canadian.
Mazurka Quadrilles....Montreal.
Varsovianna and Polka Mazurka....Love me.
Scotch Reel....Tullochgorum.

2nd Sett Quadrilles....More Copy.
Waltz and Schottische...."Herald"
Lancers....Original.
Cotillion...."Gazette"
Polka and Varsovianna....London Fashionables.
1st Sett Quadrilles....Midsummer.
Irish Jig....Kate Kearney.
Waltz and Galop....Paddle Your Own Canoe.
Caledonians...."Witness".
Lancers....N.Y.'s (1868)
Schottische and Polka Mazurka....Fairy Land.
2nd Sett Quadrilles....Military.
Spanish Contra Dance....Good Friends.
Circassian Circle....Lock Up.

APPENDIX C.

OTHER EVENTS WITH MUSIC SPECIFIED

February 16, 1841 (G 18/2/41)
 Curling match and dinner
 Songs during toasts:

"The Music of the year is hushed"
 "The Curlers"
 "The Kailbrose of auld Scotland"
 "Donald Caird"
 "The Barring of the Door"
 "The Laird o' Cockpen"

November 30, 1841 (T 2/12/41)
 St. Andrew's Day Dinner
 During toasts:

God Save the Queen.
 The Garb of Old Gaul.
 Welcome Royal Charlie.
 The Old English Gentleman.
 See the Conquering Hero Comes.
 British Grenadiers -- Rule Brittania.
 Roast Beef of Old England -- St. Patrick's Day
 in the Morning -- German Air.
 Old Hundred.
 A Man's a Man for a' that.
 Canadian Quadrille.
 The Meeting of the Waters.
 When I was a wee thing.
 The Land o' the Leal.
 The Boatie Rows.
 Auld Lang Syne.
 Here's a health to all good Lassies.

Incidental Tunes:

"Auld Lang Syne"
 "Robin Gray"
 "Blue Bonnets over the Border"
 "Duncan Gray"
 "Roy's Wife"
 "Comin' through the Rye"
 "There's nae Luck about the House"

"Ye Banks and Braes o' Bonny Doon"
 "The Lass o' Gowrie"
 "The Laird o' Cockpen"
 "Blue Bells o' Scotland"
 "Cock o' Hazledean"
 "Green Grows the Rashes O"
 "My Love she's but a Lassie yet"
 "John Anderson my Joe"
 "O' a' the Airts the Win' can Blaw"
 "Hey Johnnie Cope"
 "Maggy Lauder"
 "Kelvin Grove"

April 8, 1844 Theatre Royal (T 2/4/44)
 Musical and Dramatic Entertainment for the Benefit
 of Mr. Maffre, Leader and Musical Conductor
 of the Orchestra Choral Society etc.
 Mr. Warren, Mr. Wolcott, Mr. Anderson, Mr. Fax

Overture to Der Freischutz
 Grand Battle Piece by Kotzwarr, arranged
 expressly for the occasion by Mr. Maffre

June 9, 1848 Donegana's Hotel (P 8/6/48)
 Lecture on the Shamrock; Mr. Besnard
 With the following songs:

The Blarney.
 Oh! Erin, My Country.
 Molly Carew.
 Widow Machree.
 Mickey Free.
 The Bould Soger Boy.
 Oh! The Shamrock.
 I'm a Ranting Roving Blade.

September 18, 1848 Tetu's Hotel (P 21/9/48)
 Anniversary Dinner of the Shakspeare Club

"God Save the Queen" by Mr. Augustus Heward
 Monody -- "Thou soft flowing Avon," by Mr.
 Arthurson
 Song -- by Mr. Heward -- "The Red and the Blue"
 Song -- "Theseus and Ariadne" by Mr. Arthurson
 Song -- by Mr. Arthurson -- "Here's a health to
 thee, Mary"
 Song -- Mr. Strachan Bethune -- "The Flying
 Dutchman"
 Song -- Mr. Clark -- "The Englishman"

July 12, 1851 St. Lawrence Hall (P 12/7/51)
 Heron Family of Juvenile Vocalists and Artistes.
 A Musical Olio!

"Salut à la France" -- by desire, Miss Fanny.
 "The Foam of the Atlantic Wave"....Miss Heron.
 The celebrated Duett from the Opera of Norma --
 "For the sake of these I pray thee,"
 Miss Heron and Fanny.
 "The Angel's Whisper"....Miss Fanny.
 The five following pieces by particular request:
 "Rosa Lea"
 "Birks of Aberfeldy"
 "Be kind to the Loved Ones"
 "Camptown Races"
 "Rule Britannia"
 by the Misses Heron.
 Operetta of Luck in a Name.

July 15, 1851 St. Lawrence Hall (P 15/7/51)
 Heron Family
 A Musical Olio!

"Where are now the hopes I cherished" --
 From Norma -- Miss Fanny.
 "The Foam of the Atlantic Wave" -- by desire
Miss Heron.
 Duett -- "Gently, gently sighs the breeze"
Miss Heron and Fanny.
 "The hour before day"....Miss Fanny.
 Trio -- "Tis midnight hour," the Misses Heron.
 "Life by the galley fire"....Agnes and Sisters.

July 18, 1851 St. Lawrence Hall (P 17/7/51)
 Heron Family
 Songs in the Italian, French, German, English and
 Spanish Languages

Robert toi que jamai from Robert le Diable
Miss Fanny.
 Spanish Duett....Miss Heron and Fanny.
 Finale to Lucia de Lammermoor....Miss Fanny.
 English Duett -- "I know a Bank"....Miss Heron
 and Fanny.
 Old Dan Tucker, with Dutch, Yankee, and Irish
 Verses.

January, 1960 Cabinet de Lecture Paroissial (EC 19/1/60)
 Inauguration of new Cabinet de Lecture
 Labelle, Gauthier, Smith, Ducharme fils

"Partant pour la Syrie", sung by M. Bourassa,
 accompanied by Labelle

January, 1960 Collège de Montréal (EC 19/1/60)
 Soirée Littéraire

"Un chœur de Montagnards" -- chant de la
 Sainte Bannière
 M. Vilbon, violin, acc. by M. Pelletier
 Duo: M. Allard, M. Lefebvre
 "Bonsoir Amical des Montagnards"

November, 1960 Cabinet de Lecture (EC 6/12/60)
 Séance au Cabinet

Chant des Montagnards
 Chœur de Soldats

March, 1961 Cabinet de Lecture (EC 9/3/61)
 Séance au Cabinet

"Drapeau du Carillon", sung by M. Lefebvre
 Un chœur sur la charité, par M. P. Clément,
 l'illustre restaurateur des chants
 antiques du Moyen-Age

July 10, 1966 Collège Ste. Marie (CM 9/66)
 Exercices de la fin d'année; directed by R. P. Laury

Overture from Verdi Trovatore
 Four opera choruses
 La Muette
 William Tell of Rossini
 Chœur des Cloches from Flotow's Stradella

July 11, 1966 Collège Ste. Marie (CM 9/66)
 Exercices de la fin d'année

Two choruses, piano accompaniment
 La Soeur des Rossignols, romance by Luigi
 Bordèse, sung by M. René Hudon, soprano

January 8, 1967 Collège Ste. Marie (M 8/1/67)
 Séance Musicale et Littéraire

Ouverture du Barbier de Seville, -- Orchestre
Rossini

Le Cantique de Noël -- M. F. Lavoie, Adam.
 Le Beau Nicholas, chansonette -- M. P. Laurent
Daquier.
 Rondo (en mi bémol) Piano Solo -- M. M. Saucier
Weber.
 La Sota Wigen (Martha) M. L. Maillet....Flotow.
 La Muraya Valse -- Orchestre....Godfrey.
 Fantaisie-Improptu, Piano Solo....M. M. Saucier
Chopin.
 Chansonette -- Un Amateur.
 Ouverture de Massaniello -- Orchestre....Auber.

January 9, 1867 Couvent Ste. Croix, St. Laurent (CM 2/67)
 Fêtes littéraires et musicales

Wollenhaupt -- Grande Marche de Concert
 (2 pianos, 8 hands)
 Bordèse -- Les Orphelins, ou la Petite Maman
 (operetta)
 Convers -- Spring Holiday (cantata)
 Leybach -- fantaisie sur la Somnambule -- piano
 Leybach -- fantaisie sur Faust -- piano
 Bordèse -- la Fête des Fleurs-- drame-opérette
 Ballade anglaise

February, 1867 (M 5/2/67)
 Soirée des Gardes de l'Eveque

Marche des vétérants, par la Musique des
 Chasseurs Canadiens
 Coquelicot, chanson comique
 Anvil Chorus, intermède par la Musique
 Un rieux monsieur de l'orchestre, chanson
 comique, par Trottier
 Vive la Canadienne, par la Musique
 Le Distract, chanson comique, par M. Boucher
 God save the Queen, par la Musique

February 11, 1867 Central Fire Station (G 12/2/67)
 Social and musical entertainment
 English Workingmen's Benefit Society

Piano solo by Miss C. Isaacson
 Song by Mr. Clare
 Song by Mr. Wright
 Song by Miss Clare
 Quartette
 National Anthem

February 16, 1867 Natural History Society (G 16/2/67)
 Conversazione, Natural History Society
 Band of the 4th Battalion, P.C.O.R.'s

Intro....Op. Euryanthe....Weber
 Choeur des Girondins....Varney
 Valse....Atmospheric....Gung'l
 Selection....Op. La Somnambula....Bellini
 Aria....Spanish National....Don Carlo
 Quadrille....Fest....Faust
 Grand Selection, Op. Crispino e la Comare
 Ricci
 Galop....Ohne Rast und Ruh....Doppler
 God Save the Queen

February 2, 1867 Couvent de Lachine (M 26/2/67)
 Séance Littéraire et Musicale, par les élèves

"Musique-Quatuor" --Piano, harmonium, harpe
 "Duo"
 Quatuor
 "Chant"

"Quatuor" -- Accompagnement de Harmonium,
 Harpe
 "Chant"
 "Trio"
 "Duo" (2 pianos)

March 11, 1867 (G 12/3/67)
 Monday Popular Readings

Several duets were sung

March 26, 1867 Natural History Society (G 26/3/67)
 Monday Popular Readings

Solo -- "O ruddier than the Cherry"....Handel
 Duett -- "Voglie Dire" (l'Elisir d'Amour)
 -- Donizetti
 Duett -- "Violin and Pianoforte" (Sonata) --
 Beethoven
 Part Song -- "The Red Nose"....J. L. Halton
 God Save the Queen

April 1, 1867 (G 1/4/67)
 Monday Popular Readings

Duet -- Flute and Piano....Linda di Chamounix
 Ballad -- Pretty things young lovers say --
 Wallace

Solo, Piano, Sonata....Mozart
 Duet -- Violin and Piano....Jehin Prume

April 8, 1867 (G 6/4/67)
 Monday Popular Readings

Duett -- Piano, "Les Glux Creoles"....
 L. M. Gottschalk
 Solo -- Flute, Souvenirs from "Lucia" --
 Donizetti
 Song -- "Come t'adoro"....Bellini
 Solo -- Violin, Elegie....Ernst
 Song -- "Non pui andrai"....Mozart
 God Save the Queen (As arranged by Henry
 Leslie)

April 25, 1867 Mechanics' Hall (G 24/4/67)
 Monday Popular Readings

Song, "Ages, Anger and Repentance"....
 G. LeJeune
 Duett "M'Abbraccio Argirio" ("Tancredi")....
 Rossini
 Cavatina "Una voce poco fa" (Barbieri)....
 Rossini
 Duett "Sir, a Secret" (Cinderella)....Rossini
 Gos Save the Queen

April 25, 1867 Collège Ste. Marie (M 25/4/67)
 Soirée Dramatique et Musicale, Les Chasseurs
 Canadiens

Ouverture -- Les chants des Bardes...Aubery
 du Bouley....Orchestre des Chasseurs
 Canadiens
 Fête Champêtre -- Choeur -- Guillaume Tell....
 Rosini....La Société Ste. Cécile du
 Collège Ste. Marie
 Le Hussard au Bal....Var. Cambier....Orchestre
 Le Magister du Village -- Paroles d'Emile
 Barateau, musique de Paul Henrion
 Le Camp de Chalons....Schiltz....Orchestre
 Le propriétaire -- Paroles de E. Bourget....
 Musique de P. Parizot
 Mes premières armes....E. Marie....Orchestre
 L'accordeur de pianos -- Paroles de E. Bourget
Musique de C. Plantade.
 Venise; salut cité chérie -- Choeur, Haydée....
 Auber....La société Ste. Cécile
 Finale
 God Save the Queen!

June 22, 1867 (G 24/6/67)
Y. M. C. A. Convention, fourth day

"By the Grace of God we'll meet you"
Duet, "Where do you journey, my brother?"
Quartette

June 27, 1867 (G 28/6/67)
McGill Normal School, Presentation of Diplomas

Piece sung by candidates, accompanied by
Mr. Fowler, piano
Duet sung by Miss Warren and Miss Young
National Anthem

July, 1867 Collège de Montréal (M 6/7/67)
Distribution des Prix

Prières et Adieux par Félicien David
Choeur de la Récolte, idem.

July 2, 1867 Collège Ste. Marie (M 4/7/67)
Séance par les élèves

Christoph Colomb, ode symphonique

July 3, 1867 Pensionnat des Sts. Noms de Jésus et Marie
de Longueuil (M 6/7/67)
Distribution des Prix

Ouverture de Fra Diavolo, à 16 mains
Marche de Czerny, à 24 mains

July 3, 1867 Villa Maria (M 6/7/67)
Distribution des Prix

Piece for piano and harp
"Il Bacio" for piano and harp
Final chorus, "le chant des oiseaux"

July 8, 1867 Collège St. Laurent (G 9/7/67)
Distribution of Prizes

Piano. Marche du Prophete, Meyerbeer
L'appelle au Combat, Orpheor. Choir
David chantant devant Saul (Solo Basse)
Hail us ye free. Verdi. Choir.
Piano -- Norma de Bellini.
Cantate pour la distribution des prix,
Lambinet. Choir.
Galop di Bravura, Schulhoff.
Octave Galop

September 13, 1867 (G 14/9/67)
 Agricultural and Horticultural Exhibition
 Band of the Grand Trunk Brigade under Mr. Ziegler

Slow March....Streck
 Walzer....Galantirn....Morelli
 Ouverture....Grizelda....Rossini
 Galop....Josepha....Streck
 Walzer....Schlittenpost....Streck
 Cavatina....All's Lost....Bellini
 Quadrilles (Alma)....Jullien
 Walzer....Streck
 Troop....Sly Patrick....Ziegler
 Polka....Stradella....Pergler

September 18, 1867 Salle d'Asile (M 17/9/67)
 Soirée Littéraire et Musicale de l'Hospice St.
 Joseph

Choeur des Orphelines
 Duo de violin et piano, par MM. Labelle et
 Lavigne
 Chant comique, par M. G. D. Mailloux
 Choeur des Orphelines

September 21, 1867 (G 21/9/67)
 Fête
 Band of the 78th Regt., under Mr. Mangtesdorff

March, "Castles in the Air"
 Overture, "Nabucodonser", Verdi
 Quadrilles, "Highlanders' Lament"
 Selection, "Orphee aux Sufers", Godfrey
 Waltz, "Flower Girl"
 "Reminiscences of Scotland," Cavallin
 "Echoes of the Night," Reverie
 Gallop, "Bon Soir," Godfrey

Pipers, Ronald MacKenzie, Pipe Major:
 March, "Lochiel's Warning"
 Strathspey, "The Tartan"
 March, "McKenzie's Farewell to Sutherland"
 Reel, "The Highland Wedding"
 March, "Over the Hills and Far away", with
 additional selections
 Quickstep, "The Highland Plaid"
 March, "Highland Laddie"
 Reel, "Tullochgoram"

October 13, 1867 (G 19/10/67)
Fourth Annual Convention of Teachers

"Flow softly flow thou murmuring stream",
Choir
Glee -- "Crabbee Age and Youth", Choir

November 7, 1867 Stearns' "Crown and Sceptre" (G 8/11/67)
Loyal Montreal Lodge of Odd-Fellows

The Flag That's Braved, etc., sung by Brother
Briggs
Song by Corp. Allison
Humorous song by brother Brown
Song by Brother Bently
Song by Brother Ellison
Songs by Brother Sanders and Brother Ford
Songs by Brother Cunningham and Brother Dixon
"Auld Lang Syne"
National Anthem

November 15, 1867 Collège Ste. Marie (M 9/11/67)
Soirée Dramatique et Musicale, au profit de
l'Institution des Sourds-Muets

Musique....Morceau d'ensemble
Choeur....par les élèves du Collège Ste. Marie
Duo de Piano et de Violon -- M. Torrington
et M. A. Brais, son élève
Duo de Clarinette et de Piano, par MM. Thorbahn
et Torrington
Duo de Piano et de Hautbois, par MM. Baricelli
et Torrington
Romance pour Ténor....M. L. Maillet
Choeur....par les élèves du Collège Ste. Marie

November 25, 1867 The Terrapin (G 27/11/67)
Annual Dinner, McGill College Medical Students
Songs during toasts:

"Red, White and Blue", Mr. Hammond
"Mavourneen", Mr. Geo. Baynes
"Alma Mater", Messrs. Alloway and Baynes
Chorus: "Glee Club"
"Motto for every man," Mr. Rodgers
"Auld Lang Syne"
National Anthem

November 29, 1867 (G 30/11/67)
 McGill University. The Founder's Festival
 Select orchestra under Mr. Torrington

Overture, "La Dame Blanche"
 Chorus, "Gaudeamus", students
 "The Fisherman", vocal duet

November 30, 1867 (G 2/12/67)
 St. Andrew's Day Dinner

"The Campbells are Coming", pipers of the 78th
 "All hail to the Chief", pipers
 Band of the 78th under Herr Thorbahn --
 National Anthem
 Song -- "God save the Queen" by Mr. Stewart
 Band -- "Garb of old Gaul"
 Song -- "My Heather Hills," Mr. Stewart
 Song, by Mr. Moir -- "For He's a Jolly Good
 Fellow"
 Band -- "God bless the Prince of Wales"
 Band -- "The Meeting of the Waters"
 Band -- "Yankee Doodle"
 Band -- "Hearts of Oak"
 Song by Mr. A. A. Stevenson -- "Red, White,
 and Blue"
 Band -- "Let Whig and Tory a' Agree"
 Song by Mr. Graham -- "Paddle Your Own Canoe"
 Band -- "O'er the Hills and Far Away"
 Band -- "Jolly Dogs"
 Band -- "Come o'er the stream, Charlie"
 Band -- "Lass of Gowrie"
 Band -- "Bonnie Dundee"
 Band -- "Green Grows the Rashes, O"

Scottish Quadrilles, Band of the Rifle Brigade
 "Auld Robin Gray", sung by Mrs. Saunderson
 "Beautiful Dreamer", sung by Master Baillie
 "Aileen Mavourneen" and "Bay of Biscay", sung
 by Mr. John Muir
 "Jock O' Hazledean" and "Will Ye No Come Back
 Again", sung by Mrs. Saunderson
 "Purty Girl Milking her Cow", Master Baillie
 "Auld Lang Syne"
 "God Save the Queen"

December 10, 1867 Villa Maria (G 13/12/67)
Séance

Grand operatic piece on harps and pianos
Vocal music, solo and chorus
Operette, "A mother's heart belongs to her
child"

December 31, 1867 Mechanics' Hall (G 2/1/68)
Montreal Typographical Union 1st Annual Festival

"My Happy Home O'er the Sea", sung by Hugh
Hamall, accompanied by Torrington, piano
Comic French Song, Mr. A. Blondin, accompanied
by Torrington
"It's wonderful how we do it, but we do" and
"The teamleg", sung by Mr. T. Hurst
Air from Il Trovatore, sung by Mons. Lavoie
"Nora O'Neal" and "Mother, kiss me in my dreams"
sung by Mr. Hamall
"Ka-foo-zle-um" and "Pretty Jermima", sung by
T. Hurst
Comic song by A. Blondin
"Auld Lang Syne" sung by Mr. Jas. McLachlan

APPENDIX D.

MILITARY BANDS

The conductor, when known, is shown in parentheses directly following the name of the band. Subsections of the band are shown with separate references.

73rd Regiment (John Follenus) (G 2/1/41)
 85th Regiment (A 29/2/41)
 Bugle Band (G 12/8/41)
 23rd Regiment (T 15/6/41, Conroy 42)
 71st (Highlanders) Regiment (A 10/12/41, Rumilly 43)
 Brass Band (T 21/12/44)
 7th Hussars Regiment (A 31/8/41)
 34th Regiment (G 12/6/41)
 (possibly only passing through Montreal)

43rd Regiment (T 20/1/44)
 89th Regiment (T 20/1/44)

60th Regiment (Conroy 46)

77th Regiment (P 11/2/48)
 19th Regiment (P 1/6/48, Atherton 50)
 Volunteer Light Infantry (P 26/8/48)

20th Regiment (Conroy 50, Rumilly 50, P 25/2/51)

Royal Canadian Rifles (Morgan 60, Conroy 61)

16th Regiment (d'Angéllis) (BA 1/6/63)
 47th Regiment (Conroy 63)
 Brass Band (Conroy 63)
 Bugle Band (Conroy 63)

Prince Consort's Own Rifle Brigade (Mr. Carr)
 (Conroy 64, G 3/1/67)
 Quadrille Band (G 12/1/67)

25th King's Own Borderers Regiment (Moritz Relle)
(Jehin-Prune 65, CM 10/66)
Pipers (G 2/1/67)
Military and Quadrille Bands (G 7/1/67)
String Band (G 9/1/67)

Chasseurs Canadiens (volunteer) (G 3/1/67)
23rd Royal Welsh Fusiliers Regiment (G 7/1/67)
Quadrille Band (Mr. Ehrman) (G 19/1/67)
4th Rifle Brigade (G 26/1/67)
1st Company, Prince of Wales Rifles (volunteer)
(G 15/2/67)
Fife and Drum Band (G 29/3/67)
Royals (volunteer) (G 4/4/67)
Fife and Drum Band (G 4/4/67)
Grand Trunk Brigade (G 29/4/67)
Brass Band (Mr. Zeigler) (G 14/9/67)
Fife and Drum Band (Mr. MacArthur) (G 11/6/67)
100th Regiment (Mr. Walsh) (G 28/6/67)
7th Fusiliers (G 27/7/67)
(visiting from Brantford)
78th Highlanders (Ross-shire Buffs) (G 31/7/67)
Band (Mr. Mangtesdorff) (G 21/9/67)
Pipers (Ronald McKenzie) (G 21/9/67)
29th Regiment (G 31/7/67)
1st Battalion, 60th Royal Rifles (Sig. Ranieri)
(G 22/11/67)
Orchestra (G 29/11/67)
16th Regiment (Mr. Kennedy) (G 18/12/67)

APPENDIX E.

OTHER LOCAL PERFORMING GROUPS

The conductor, when known, is shown in parentheses.

Teetotal Choir (A. H. Baker) (T 13/4/41)

Montreal Harmonic Society, Glee and Solo Singers (T 4/1/44)
 Class in Social Music (Mr. Nichols) (T 17/2/44)
 Montreal Choral Society (T 19/3/44)
 Orchestra Choral Society (J. Maffré) (T 2/4/44)

Musical Amateurs (Conroy 47)
 Glee Singers of Montreal (Conroy 47)

Maffré's Quadrille Band (P 14/3/48, P 18/1/51)
 Band of the St. Jean Baptiste Temperance Society (P 3/10/48)

Montreal Philharmonic Society (Berlyn and Fowler) (G 26/3/49)

Montreal Social Choir (John Fletcher ?) (P 13/2/51,
 SPA 51-52)

Frost's Juvenile Musical Association (Conroy 52)

Harmonic Society (J. Fowler) (SPA 55)
 Nunn's Sax Cornet Brass Band (P 31/1/55)
 Prince and Maffré's Quadrille Band (P 31/1/55)
 Prince's Brass Band (P 5/2/55)

Montreal Choral Society (Rev. J. S. Sykes) (MMD 58)

L'Orphéon Canadien (Boucher) (Maurault 60)
 Société Ste. Cécile (Boucher) (EC 2/2/60, EC 1/6/62,
 MMD 63-64, G 13/12/67)
 Oratorio Society (Fowler, Schilling, Carter)
 (Morgan 60, SPA 61-62, EC 1/11/62, BA 1/5/63, BA 25/4/64)
 Montreal Musical Union (Fowler, Carter) (Kallmann 60,
 SPA 64)
 Amateur Musical Union (Boucher) (Kallmann 60, G 12/6/67)

Young Mozart Association (Davis) (Conroy 61, EC 1/5/62,
 BA 1/6/63)

Tom Moore Musical Club (MMD 62-64)
 Montagnards Canadiens (Benoit, Christin 1865, Hone 1866-67)
 (EC 15/2/62, BA 1/4/63, BA 1/1/64, MMD 64-67, Prume 65,
 CM 10/66)
 Concerts Classiques (Carter) (EC 3/1/62, BA 1/5/63)
 Les Amateurs Canadiens (EC 3/1/62)

 Société Philharmonique Canadienne (Labelle)
 (BA 1/4/63, MMD 63-64, BA 25/4/64)
 Germania Glee Club (T. Simon) (MMD 63-67, G 19/1/67)
 Les Petits Rossignols (BA 1/5/63)
 Glee Club of 2nd Battalion, Scots Fusiliers (Conroy 63)
 Glee Club of His Majesty's 47th Lancashire Regiment
 (Conroy 63)

 Les Orphéonistes (Benoit) (Kallmann 64, Prume 65,
 MMD 65-67, CM 9/66, M 21/2/67)
 L'Union Orchestral (Dr. Peck) (BA 25/4/64, MMD 64)
 Mendelssohn Choir (Gould) (Logan 64)

 Société Ste. Cécile du Collège Ste. Marie (CM 4/67,
 G 20/4/67)
 Glee Club of No. 5 Victoria Lodge of Good Templars
 (G 29/1/67)
 Montreal Choral Class (G 7/3/67)
 Montreal Operatic Society (G 25/5/67)
 St. Ann's Band (Baricelli) (G 22/2/67)
 Orchestra of Montreal Merchant's Clerks (G 25/11/67)
 Hamall's Serenaders (G 3/12/67)
 Choeur des Elèves de l'Ecole de Médecine (Pa 26/11/67)

APPENDIX F.

CHURCH MUSIC

The conductor of the choir, when known, is shown in parentheses.

Christ Church (English Church)

Organist

W. H. Warren (T 2/1/41, LG 48)

H. Carter (Conroy 61, EC 1/11/62, G 19/3/67)

Choir (T 15/4/41, G 19/6/67)

St. Paul's Church

Choir (T 28/1/41)

St. Gabriel Street Church

Choir (J. Cameron) (T 8/4/41)

Methodist Chapel

Choir (T 31/12/41)

Baptist Church

Choir (T 31/12/41)

American Presbyterian Church

Organist

George F. Graham (P 3/1/55)

Choir

A. H. Baker (?) (T 15/5/41)

Notre Dame (Parish Church)

Organist

J. C. Brauneis (Lapalice 33-44)

L. Eglauich (Lapalice 44-45)

H. Berlyn (Lapalice 45-49)

J. B. Labelle (Lapalice 45-90)

Choir

J. Maffré (Rousseau 43-46)

L. A. Barbarin (CM 2/75 55-67)

St. Patrick's

Organist

A. Boucher (Maurault 53-58)

G. Smith (Pelletier 57, EC 15/9/62, BA 1/9/63)

J. A. Fowler (Gour)

Choir (G 24/12/67)

J. Maffré (Rousseau 47)

G. Smith (BA 1/4/63, BA 25/2/64)

L. A. Barbarin (BA 5/3/64)

St. Jacques

Organist

Aristide Cherrier (Pelletier)

Damis Paul (AM 2/49)

J. C. Brauneis (Massicotte 52-57)

R. O. Pelletier (Howell 57-65)

M. Saucier (BA 1/1/64)

A. Boucher (Maurault 60-63)

Choir

Pepin Laforce (BA 1/1/64)

A. Boucher (EC 15/2/62, Maurault 65-68)

(Further research is necessary to untangle the conflicting evidence regarding music at St. Jacques.)

Great St. James Street Wesleyan Methodist Church

Organist

F. H. Torrington (Roberts and Tunnell 56-68)

Choir (F. H. Torrington) (Pa 7/5/67)

St. Pierre

Organist

A. Boucher (Maurault 58-60)

German Catholic Congregation

Organist

M. Jung (EC 1/11/62)

Trinity Church

Organist

Barnby (MMD 63)

Mrs. Jones (G 27/2/67)

Choir (G 9/11/67)

Gesu Church

Organist and Choir

P. Letondal (CM 2/67)

Knox Church

Choir

F. W. Torrance (G 13/2/67)

Mr. Dickens (G 28/12/67)

St. George's Church

Organist and Choir

George F. Lejeune (G 15/3/67)

St. James' Church

Organist and Choir

G. A. Pearce (G 17/5/67)

Erskine Church

Choir (G 1/2/67)

APPENDIX G.

MUSIC BUSINESSES

The instruments upon which the businesses concentrated are indicated in parentheses following the name. An asterisk marks those involved in instrument building.

- *Isaac Reinhardt (NL 41-46)
- *D. Darling (violins, cellos) (T 2/1/41)
- *John McCallum (piano) (T 2/1/41, MMD 42, MCB 64)
- *Samuel R. Warren (piano, organ) (T 2/1/41, MMD 42, T 25/4/44, CD 51, MCB 64)
- *J. W. Herbert (piano) (T 2/1/41, MMD 42, T 30/4/44, MMD 44-61, P 8/2/48, CD 51, Smith 56)
- *William Dennis (piano, organ) (MMD 42-52, T 25/5/44, CD 51)
- *Mead, Bros. and Co. (piano) (MMD 42-52, CD 51, P 6/12/51)
- *Abner Brown (piano, organ) (MMD 43-56, CD 51, P 3/1/55, MCB 64)
- H. Berlin (MMD 44)
- R. Egar (P 4/1/48)
- W. J. Davis (P 4/1/48)
- A. and S. Nordheimer (piano) (P 18/5/48, MMD 52-63)
- *John McPherson and Son (band instruments, violins, cellos, bagpipes) (P 6/6/48, MMD 50-57, CD 51, MMD 63)
- Boston Piano-Forte Showrooms (P 4/10/51)
- H. Owen (piano) (CD 51)
- Jos. Jackotel (organ) (CD 51, MCB 64)
- *Thomas D. Hood (piano) (MMD 52-67, MCB 64, G 22/3/67)
- Seebold Bros. (MMD 52-54, MMD 56-58)
- Henry Prince (pianos) (MMD 53-67, Smith 56, G 16/5/67)
- Owen and Tranter (MMD 54-55)

J. P. Belair (MMD 55-57)
 *Seebold, Manby and Co. (piano) (MMD 55, P 28/9/55,
 MMD 57-58,
 *Louis Mitchell (organ) (Morisset 55-60, MMD 67)
 *J. McCallum and Sons (piano) (MMD 56-59)
 L. Eglauch (piano) (MMD 57)
 Stephen T. Pearce (MMD 58-59)
 F. H. Andrews (MMD 58-61)
 *James Peter Craig (piano) (MMD 59-67, MCB 64,
 G 31/12/67)
 John G. Seebold (piano) (MMD 59)
 George Anderson (piano) (MMD 59-60, MMD 63, MCB 64)
 *W. H. Manby (piano) (MMD 60-64, MCB 64)
 Brown, Munro and Co. (violin, piano) (MMD 60-64,
 MCB 64)
 Pearce and Warren (MMD 61-62)
 Boucher and Manseau (piano) (MMD 62, MCB 64, MMD 64)
 Wm. G. Vogt and Co. (piano) (MMD 62-64, G 7/3/67)
 Laurent and Laforce (piano) (MMD 63-67, MCB 64,
 M 2/1/67)
 Edward Thornton (piano) (MMD 63-65, MCB 64)
 *Mitchell and Forté (organ) (MMD 63-66, MCB 64)
 Thomas Kater (piano) (MMD 63-65, MCB 64)
 Adolard Boucher (piano) (MMD 64-67, G 18/7/67)
 Michael Nugent (MMD 64)
 Gould and Hill (piano) (MMD 64-67, G 21/4/67)
 Calixte Canon (organ) (MCB 64)
 Charles Paquin (MCB 64)
 C. A. Craig (MCB 64)
 P. Gosselin (MCB 64)
 F. Hill (MCB 64)
 Daniel MacGregor (MCB 64)
 Alexander Patterson (MCB 64)
 James Thomas (MCB 64)
 Edouard Vincent (MCB 64)
 Christopher Vogt (MCB 64)
 Eusébe Vogt (MCB 64)

J. A. Graham (MMD 65-67)
Labelle and Rodier (MMD 65)
George Seebold (MMD 65-67)

Charles Forté (MMD 67)

APPENDIX H.

PERIODICALS PRINTING MUSIC

Montreal Transcript -- sporadically , 1841 - 43

Literary Garland -- monthly pieces, 1841 - 51

Album Littéraire et Musical de la Revue Canadienne --
monthly pieces, 1846 - 48

Montreal Witness -- sporadically, 1846 - 67

Album Littéraire et Musical de la Minerve -- monthly
pieces, 1849 - 50

Journal de l'Instruction Publique -- two pieces only, 1859

L'Artiste -- one piece only, 1860

L'Echo du Cabinet de Lecture Paroissial -- twice monthly
pieces, 1862 - 63

Les Beaux-Arts -- monthly pieces, 1863 - 64

APPENDIX I.

MUSIC TEACHERS

The instrument taught and institutional affiliation, when known, are indicated in parentheses following the name of the teacher.

D. Darling (T 2/1/41)
 A. H. Baker (Miss Lyman's Seminary; voice) (T 12/1/41)
 Joseph Maffré (piano, organ, violin, viola, cello, flute, clarinet, oboe, voice) (T 9/3/41, Rousseau 43, CD 51)
 Miss Webster (Painting Academy; voice) (T 20/5/41)
 John Follenus (McGill College High School; piano, voice) (G 9/6/41, ARC 10/46, CD 51, MMD 52-64)
 Mr. Strimenski (guitar) (A 12/2/41)
 Miss Samuel (piano) (G 4/8/41)
 Mr. Swain (voice) (G 6/11/41)
 Miss Lett (Mrs. and Miss Lett's Seminary for Young Ladies; piano) (LG 41)
 W. H. Warren (organ, piano, harp, guitar, violin, cello, voice, thoroughbass) (LG 41, MMD 43-47, T 6/4/44, CD 51)

 H. Berlin (MMD 43-44)
 Frederick Veit (MMD 43-47, CD 51)
 Miss Wood (piano, harp, singing) (MMD 43)
 George Anderson (piano, voice) (T 2/1/44, MMD 56-57, MMD 59-63)

 Miss Rock (harp, guitar) (T 2/1/44)
 E. W. Nichols (voice) (T 11/1/44)
 William Flynn (Dancing Academy; violin) (T 6/6/44)
 L. Benoit (violin, flute) (T 25/7/44, CD 51)
 Miss Malve (Seminary for Young Ladies) (T 6/8/44)
 Miss Emma R. Andrews (piano) (T 3/12/44)
 Mrs. J. E. Worrell (Worrell's School) (T 2/9/44)
 Mr. V. Mazzochi (MMD 44-45)

 Mrs. Stennett (piano, guitar, voice) (MMD 47, P 2/3/48)

Miss O'Connor (Select School) (P 28/10/48, LG 48)
 Miss C. D. Hignan (piano) (P 8/2/48)
 Misses A. and I. Livingston (Livingstons' School;
 piano, voice) (P 24/6/48)
 J. C. Brauneis (Jacques Cartier Normal School; piano,
 harp, guitar, voice) (P 7/11/48, CD 51, Smith 56,
 BA 1/5/63, MMD 64-67, CM 11/66)
 F. Seebold (piano) (P 30/12/48, CD 51)
 Miss A. Barrowcliffe (voice) (G 7/10/48)
 Mr. F. Gardner (voice) (G 10/10/48)

Toussaint Cherrier (MMD 49, CD 51)

Mrs. R. Fuller (piano, voice) (MMD 50, LG 50, MMD 56)
 J. B. Labelle (piano) (MMD 50, CD 51, BA 1/5/63)
 Paul Letondal (piano) (Laurendeau 50, Smith 56,
 BA 1/5/63, MMD 65-67)

A. N. Lamothe (band and orchestral instruments)
 (P 5/6/51)
 Mr. Chambers (accordion) (P 6/12/51)
 Mrs. Donoghue (CD 51)
 Leonard Eglau (piano) (CD 51, Smith 56, MMD 57-59)
 R. J. Fowler (McGill Normal School) (CD 51, MMD 58-67)
 T. Hewitt (CD 51)
 Edward H. Hird (CD 51)
 Miss Kerr (CD 51)
 George H. Lemaitre (CD 51)
 Mrs. McIntosh (CD 51)
 Miss Porter (CD 51, MMD 63, G 12/3/67)
 Mrs. Unsworth (CD 51, MMD 56-59)

George F. Graham (organ, piano, singing) (MMD 53,
 MMD 55, P 3/1/55)

Edward Benoit (piano, violin, cello, flute) (P 23/5/55)

Miss Burrows (voice) (MMD 56, MMD 59, MMD 62-63)
 Mrs. and Miss Andrews (MMD 58-67)
 F. Herbert Torrington (School of the Proprietary College,
 British and Canadian School, Collège Sainte Marie;
 organ, piano, violin) (MMD 58-67, BA 1/12/63,
 SPA 66-67)
 Rev. J. S. Sykes (voice) (MMD 58)

Frederick Barnby (organ, piano, voice) (MMD 61-65)

Alexander Gibbs (MMD 62)

Gustave Smith (Sacré-Coeur Convent; piano)
(EC 15/9/62, BA 1/5/63, MMD 65)

Mathias Jung (guitar) (EC 15/10/62, BA 1/5/63,
MMD 63, G 13/11/67)

Dr. James Peck (EC 1/11/62, MMD 65)

C. Desjardins (violin) (BA 1/5/63)

Dr. Gustave Schilling (Conservatory of Music; voice)
(BA 1/5/63, MMD 63, G 29/1/67)

Mme. Arcouet (piano) (BA 1/5/63)

Mlle. Cusson (Ecole de Demoiselles) (BA 1/5/63)

Mlle. Décareau (piano) (BA 1/5/63)

Dominique Ducharme (piano) (BA 1/5/63, G 16/10/67)

Mlle. Lecours (piano) (BA 1/5/63)

Moise Saucier (piano) (BA 1/5/63, MMD 63, CM 9/66,
Pa 15/6/67)

Mlle. Vincelette (piano) (BA 1/5/63)

Julius Werner (piano) (BA 1/5/63, MMD 63)

M. Youmans (voice) (BA 1/5/63)

Ed. Lacroix (piano) (BA 1/6/63)

Mlle. Larivière (Ecole de Demoiselles) (BA 1/6/63)

H. A. Gauthier (flute, violin) (BA 1/7/63, CM 3/67)

Mrs. Arthur Bell (voice) (MMD 63, MMD 65)

George Carter (voice) (MMD 63-64)

Misses De Angelis (voice) (MMD 63, MMD 65)

Sig. Gaetano De Angelis (McIntosh's Academy; voice)
(MMD 63, MMD 65, Pa 20/7/67)

Mrs. Alexander Gibbs (voice) (MMD 63)

George Lejeune (voice) (MMD 63-64)

George Marois (Academy of Music) (MMD 63)

Mrs. Young (MMD 63)

Mrs. Zoë Betty (piano, voice) (MMD 64)

C. Lavallée (MMD 64)

Carl Thorbahn (MMD 65)

Mr. Davis (British and Canadian School, Hamilton Institute)
(CMA 65, G 7/1/67)

Solomon Mazarette (MMD 66)

Mrs. P. Mercier (MMD 66)

Richard Renaud (MMD 66)

Théophile Viau (Collège Ste. Thérèse, Collège St. Laurent)
(CM 9/66, G 23/3/67)

Placide Renaud (Collège Ste. Thérèse) (CM 9/66,
CM 2/67)

Abbé Sauvé (Collège Ste. Thérèse) (CM 9/66, CM 2/67)

Rev. Père Fleck (Collège Ste. Marie) (CM 9/66)

Mlle. Grant (Pointe Claire Convent) (CM 9/66)
 Mlle. Charbonneau (Ste. Thérèse Convent) (CM 9/66)
 Mlle. Jarvière Beaudoin (St. Vincent de Paul Convent)
 (CM 9/66)
 Jules Hone (Collège Ste. Marie; violin) (CM 10/66,
 CM 12/66)
 Oscar Martel (Collège de Montréal) (CM 11/66)

William Bohrer (piano) (MMD 67, M 2/1/67)
 Mrs. Cossar and daughters (piano, voice) (G 26/6/67)
 Ferdinand Baricelli (Collège Ste. Marie) (MMD 66-67)
 Mr. Liebermann (G 25/5/67)

APPENDIX J.

INSTITUTIONS TEACHING MUSIC

The teachers' names, when known, are given in parentheses following the name of the institution.

Miss Lyman's Seminary (A. H. Baker) (T 12/1/41)
 Painting Academy (Miss Webster) (T 20/5/41)
 Mrs. and Miss Lett's Seminary for Young Ladies (LG 41)

Notre Dame Church (Joseph Maffré) (Rousseau 43-46)

Miss Malvo's Seminary for Young Ladies (T 6/8/44)
 Mrs. J. E. Worrell's School (T 2/9/44)

Misses A. and I. Livingston's School (P 24/6/48)
 Select School (Miss O'Connor) (LG 48)

Collège Sainte Marie (Letondal, 1852-56; Follenus,
 Letondal, Torrington, Baricelli, Fléck, Hone, 1866)
 (Laurendeau 52, MMD 66; CM 9/66, CM 10/66)
 High School of Montreal (J. Follenus) (MMD 52-53)

University of McGill College, High School Department
 (J. Follenus) (MMD 54-64, CMA 56-64)

Jacques Cartier Normal School (R. O. Pelletier,
 J. C. Brauneis)
 (Howells 57, SPA 64-67, CM 11/66)

Sacré-Coeur Convent (Lajeunesse, Gustave Smith)
 (Charbonneau 58, EC 15/9/62, BA 1/5/63)
 McGill Normal School (R. S. Fowler) (SPA 58-67,
 G 28/6/67)

Thomas Molson College (SPA 59)

Collège Sainte Thérèse (Théophile Viau, 1862-66;
 l'Abbé Sauvé, Placide Renaud, 1866)
 (CM 9/66)

School of the Proprietary College (F. Torrington)
(MMD 63-67)

Ecole de Demoiselles (Mlle. Cusson) (BA 1/5/63)

Ecole de Demoiselles (Mlle. Larivière) (BA 1/6/63)

Sainte Croix Convent, St. Laurent (G. D. Mailloux 1864-67)
(CM 2/67)

British and Canadian School (Davis, 1865; Torrington,
1866-67) (SPA 65-67)

The Montreal Institute for the Education of Young Ladies
(J. M. Reid, Miss McGinn) (MMD 65)

Collège St. Laurent (Théophile Viau) (CM 9/66,
M 9/7/67)

Collège de Montréal (Oscar Martel) (CM 11/66)

Sainte Thérèse Convent (Mlle. Charbonneau) (CM 9/66)

Pointe Claire Convent (Mlle. Grant) (CM 9/66)

St. Vincent de Paul Convent (Janvière Beaudoin)
(CM 9/66)

Hamilton Institute for Young Ladies (Davis) (G 7/1/67)

Académie des Demoiselles McIntosh (de Angelis)
(Pa 20/7/67)

APPENDIX K.

DANCE INSTRUCTORS

Miss Aspinall (T 2/1/41, LG 41)
Mr. A. A. Adams (T 2/1/41, P 12/12/48, CD 51)
Mr. Creer (T 4/3/41, LG 41, T 2/1/44, LG 48)

Mrs. C. Hill (T 2/1/44)
John Flyn (T 2/1/44)

R. MacDonald (CD 51, G 20/4/67)

Mrs.owler (MMD 56-64)

Miss Burroughs (MMD 57, MMD 59)

Alexander Gibbs (MMD 61-62)

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