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C156 Performing Arts Collection

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CONCERT

BY THE

Montreal Handel and Haydn Society,

(UNDER THE DIRECTION OF MR. H. H. COOLIDGE.)

The Members of this Association, (at the earnest request of a number of Friends,) propose giving a

CONCERT OF SACRED MUSIC,

ON THURSDAY EVENING, AUGUST 18th, 1831,

IN THE

Presbyterian Church, St. James's Street,

WHEN A COLLECTION WILL BE MADE IN AID OF THE FUNDS OF THE

MONTREAL ORPHAN ASYLUM,

AND

MONTREAL INFANT SCHOOL INSTITUTION.

ORDER OF PERFORMANCE.

Part I.

Chant . . "O come loud Anthems,"
Chorus . "Salvation belongeth unto the Lord,"
Sentence "I will arise and go to my Father,"
Chorus . "Hallelujah to the God of Israel,"
Solo . . . "Father of Mercies,"
Anthem "Blessed be thou Lord God of Israel,"
Sentence "The Lord will comfort Zion,"
Anthem "I'll wash my hands in innocence,"

Part II.

Duett . . "There is a Stream,"
Duett & Chorus "The fall of Babylon,"
Anthem "Mortals awake, with Angels join,"
Solo . . . "Must I leave thee, Paradise?"
Anthem "Strike the Cymbal,"
Solo . . . "Jephtha's Daughter,"
Anthem "Awake, put on thy strength, O Zion,"
Storm . . "When the north wind, &c."

NATIONAL ANTHEM—"GOD SAVE THE KING,"

TICKETS ready for delivery (GRATIS) at the BRITISH AMERICAN HOTEL, EXCHANGE COFFEE HOUSE, RASCO'S HOTEL, in St. Paul's Street, and J. LUCKIN'S, Notre Dame Street, And of the different BOOKSELLERS.

Doors opened at Six o'clock and Singing to commence precisely at half-past Seven;

At which hour the Doors will be closed to prevent noise during the Performance.

MONTREAL, 16th August, 1831.

T. A. STARKE, PRINTER, NOTRE DAME STREET.

FAREWELL MUSICAL SOIREE.



MONTREAL,
FRIDAY EVENING, 9th NOV., 1855.

PROGRAMME.

- 1.—"The Hardy Horseman," (Chorus,).....PEARSALL.
MRS. SCOTT, MRS. LOVELL, MISS PREDDY, MESSRS. J. S. MARTIN, LAWFORD AND ROACHE.
- 2.—"Sleep Gentle Lady," (Glee,).....BISHOP.
MRS. SCOTT, MRS. LOVELL, AND MR. J. S. MARTIN.
- 3.—"We come to thee, Savoy," (Duett,).....GLOVER.
MRS. SCOTT AND MR. J. S. MARTIN.
- 4.—"Fair stars, shed your pale light," (Song,).....SCHUBERT.
MRS. LOVELL.
- 5.—"Home again," (Quartette,).....PIKE.
MRS. LOVELL, MRS. SCOTT, MR. J. S. MARTIN, MR. C. LAWFORD.
- 6.—"The Erl King," (Glee,).....CALCOTT.
MRS. SCOTT, MISS SCOTT, AND MR. J. S. MARTIN.
- 7.—"When the swallows homeward fly," (Duett,).....FRANZ ABT.
MRS. LOVELL AND MR. J. S. MARTIN.
- 8.—"Sally in our alley," (Song,).....CAREY.
MR. LAWFORD.
- 9.—"The Indian Drum," (Round,).....BISHOP.
MRS. LOVELL, MRS. SCOTT, AND MR. J. S. MARTIN.
- 10.—"My sighs shall on the balmy breeze," (Duett,).....DONIZETTI.
MRS. LOVELL AND MRS. SCOTT.
- 11.—"Beautiful England," (Song,).....RIMBAULT.
MR. J. S. MARTIN.
- 12.—"Hail Smiling Morn," (Glee,).....SPOFFORTH.
MRS. LOVELL, MRS. SCOTT, MR. J. S. MARTIN, AND MR. LAWFORD.
- 13.—"There's a sigh in the heart," (Duett,).....WALLACE.
MISS SCOTT AND MR. J. S. MARTIN.
- 14.—"Think, think of me," (Song,).....LINLEY.
MRS. SCOTT.
- 15.—"Rest, Spirit, rest," (Quartette,).....ROOKE.
MRS. LOVELL, MRS. SCOTT, MR. LAWFORD, AND MR. J. S. MARTIN.
- 16.—"Non Piu Mesta," (Duett,).....BARNETT.
MRS. SCOTT AND MR. J. S. MARTIN.
- 17.—"The last greeting," (Song,).....SCHUBERT.
MRS. LOVELL.
- 18.—"Oh! Lady fair," (Glee,).....MOORE.
MESSRS. J. S. MARTIN, LAWFORD, AND ROCHE.
- 19.—"Holy Mother," (Duett,).....WALLACE.
MRS. AND MISS SCOTT.
- 20.—"The red and the blue," (Song,).....SHAW.
MR. J. S. MARTIN.
- 21.—"The Wreath," (Glee,).....MAZZINGHI.
MR. ROCHE, MR. LAWFORD, AND MR. J. S. MARTIN.
- 22.—"I would that my love," (Duett,).....MEN DELSOHN.
MRS. SCOTT AND MR. J. S. MARTIN.
- 23.—"O! tell me not that early love," (Song,).....CONVERSE.
MRS. SCOTT.
- 24.—"Hazel Dell," (Glee,).....WURZEL.
MRS. SCOTT, MISS SCOTT, MR. J. S. MARTIN.
- 25.—"The Swallows," (Duett,).....MISS GELLIE.
MRS. SCOTT AND MRS. LOVELL.
- 26.—"The Treasures of the Deep," (Song,).....MRS. HEMANS.
MR. J. S. MARTIN.
- 27.—"The Sea Flowers," (Trio,).....BARNETT.
MRS. LOVELL, MRS. SCOTT, MR. J. S. MARTIN.
- 28.—"Sleeping I dreamed, love," (Song,).....WALLACE.
MR. LAWFORD.
- 29.—"Lady of Beauty," (Glee,).....KNYVETT.
MRS. SCOTT, MRS. LOVELL, AND MR. J. S. MARTIN.
- 30.—"Now is the month of maying," (Madrigal,).....MORLEY.
MRS. SCOTT, MRS. LOVELL, MR. J. S. MARTIN, MR. ROCHE, AND MR. LAWFORD.
- 31.—"The Flag that braved," (Song,).....NELSON.
MR. J. S. MARTIN.
- 32.—"Partant pour la Syrie," (Glee,).....MULLEN.
MRS. SCOTT, MRS. LOVELL, AND MR. MARTIN.
- 33.—"The Vesper Hymn," (Quartette,).....STEVENSON.
MRS. SCOTT, MRS. LOVELL, MR. J. S. MARTIN, AND MR. ROCHE.
- 34.—"Excelsior," (Duett,).....LONGFELLOW.
MRS. SCOTT, MR. J. S. MARTIN.
- 35.—"The sad hour of parting," (Duett,).....BELLINI.
MRS. SCOTT, AND MR. J. S. MARTIN.
- 36.—"God save the Queen,"NOVELLO.
(Solo) MRS. LOVELL.
(Duett) MRS. SCOTT, AND MR. J. S. MARTIN.
(Trio) MRS. SCOTT, MISS SCOTT, AND MR. MARTIN.
(Quartette) MRS. SCOTT, MRS. LOVELL, MR. ROCHE, AND MR. J. S. MARTIN.

Montreal, 9th November, 1855.

Feb 24 1860 M14189
David P. Brown

MONTREAL
ORATORIO SOCIETY.



HAYDN'S ORATORIO,
"THE CREATION."

PERFORMED IN
NORDHEIMER'S HALL, 1860.
FEB. 24th.

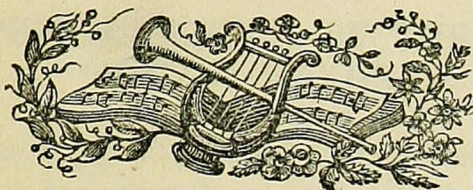
CONDUCTOR,..... PROFESSOR FOWLER.
LEADER OF ORCHESTRA,..... F. H. TORRINGTON.

PRINTED BY JOHN LOVELL, ST. NICHOLAS ST., MONTREAL
1860.



David R. Wood
Feb. 24. 86

MONTREAL
 ORATORIO SOCIETY.



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PERFORMED IN

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MONTREAL
ORATORIO SOCIETY.



HAYDN'S ORATORIO
"THE CREATION"

PERFORMED IN
CONVENTION HALL, 1860

CONDUCTED BY..... PROFESSOR TOWLER.
LEADER OF ORCHESTRA..... T. W. TOWLER.

PRINTED BY JOHN J. GARDNER, ST. KATHARINE ST., MONTREAL.
1860.

BIOGRAPHICAL SKETCH OF THE LIFE OF JOSEPH HAYDN.

Joseph Haydn, by whom modern instrumental music may be said to have been created, was born at Rorhau, a small village not many leagues distant from Vienna, on the 31st of March, 1732. His father was a wheelwright, and also sexton of his parish: he had a good tenor voice, and could play sufficiently well on the harp to accompany his wife, who, on Sundays, amused her family and neighbours by singing Hungarian and other national airs. At the age of five, the young Haydn exhibited, at these little concerts, so fine an ear for music, that the schoolmaster of a neighbouring town gratuitously took him under his care, and at Haimbourg he received his first instructions in reading, writing, and Latin, and on the violin and other instruments. After two years, M. Reiter, imperial kapellmeister, entered him as a chorister of St. Stephen's, at Vienna, where he remained eight years, when his voice changed. He was now left to provide for himself, and just contrived to subsist by giving a few lessons, and occasionally playing at inferior concerts. Not having the means to enjoy society, he devoted himself wholly to his musical studies, and to the *Gradus* of Fux, and the first Six Sonatas of E. Bach, considered himself indebted for his early knowledge and taste. About this time he was introduced to Metastasio, the poet, through whom he became acquainted with Porpora,

then at the height of his celebrity, and from this composer gained much valuable instruction, not only in harmony and singing, but in the Italian language. At the age of eighteen, he produced his first quartet, which met with general applause, though the old musicians criticised it severely. The following year, he composed an opera, on the subject of *Le Diable Boiteux*, the performance of which was forbidden after the third representation. His increasing reputation now induced the Prince Esterhazy to engage him as his *maître de chapelle*, in which capacity he produced many of his early symphonies and other works, enjoying the singular advantage of having the Prince's band daily at his command, to try the effect of his compositions, as he proceeded in them. In 1785, he was commissioned by a Spanish ecclesiastic to compose instrumental music for a religious ceremony, in which the seven last words of our Saviour were introduced in a very peculiar manner, a work which is annually performed in the Cathedral of Cadiz.

Haydn's first visit to this country took place in 1790, when he was engaged by Salomon to compose six symphonies for his concerts, and to conduct them. In 1794, he returned to London, under a similar engagement from the same liberal professor, and produced other symphonies, making up twelve, which now are known by the epithet *Grand*, a distinction they richly merit, being, beyond dispute, his instrumental chefs-d'œuvre. In England, Haydn was very honourably received: the university of Oxford conferred on him the degree of doctor in music; he was invited by the King to Buckingham House; and the nobility treated him with great hospitality. His time

was also profitably passed, for the independence which he enjoyed to the end of his life was acquired in this country. In his sixty-fifth year, he commenced his greatest work, the oratorio of *The Creation*, which was completed and performed in the Schwarzenberg Palace, during the Lent of 1798, at the expense of the Dilettanti Society of Vienna. The score of the work was received in London on Saturday the 22nd March, 1800, at nine o'clock in the evening, by a King's messenger from Vienna, was copied into parts by Mr. Thomas Goodwin for 120 performers, and rehearsed and performed at Covent Garden Theatre on the Friday following, under the direction of Mr. John Ashley and Sons. Two years after this he wrote his oratorio, *The Seasons*, the words imitated in German from Thomson's poem, by the same friend who had translated the *Creation* from English into German, and back again into English. His fame was now at its zenith; the *Institut National* of France elected him a member, from among many distinguished competitors for the honour, of whom Richard Brinsley Sheridan was one; and though the justice of the choice was at the time disputed by a few captious persons it is now universally admitted. He died at Vienna, on the 20th of May, 1809, in his 77th year, and the capital of the Austrian empire then being in the possession of the French, was privately buried at Gumpendorff. Haydn married early, but not happily, and was soon separated from his wife. He left no issue, and his property was inherited by a blacksmith; though he bequeathed about £500 to two faithful servants. His compositions are almost incredibly numerous, and include every class of music. Many are irretrievably lost, the only copies of them having

been destroyed in the fire which consumed the palace of Prince Esterhazy, a few years before the death of the composer.*

* It is a remarkable fact, that the score of a grand opera, in Haydn's own handwriting, composed for the King's Theatre, but never performed, is now reposing in the library of a gentleman in London, totally unknown, except to its possessor!

THE CREATION.

CHARACTERS INTRODUCED.

GABRIEL	-	(SOPRANO).	ADAM	-	(BASS).
URIEL,	-	(TENOR).	EVE	-	(SOPRANO).
RAPHAEL	-	(BASS).			

PART THE FIRST.

- 1 Representation of Chaos.
- 2 Recit. & Chorus.—In the beginning God.
- 3 Air.—Now vanish before the holy.
- “ Chorus.—Despairing, cursing rage.
- 4 Recit.—And God made the firmament.
- 5 Solo & Chorus.—The marvellous work.
- 6 Recit.—And God said : Let the waters.
- 7 Air.—Rolling in foaming billows.
- 8 Recit.—And God said : Let the earth.
- 9 Air.—With verdure clad.
- 10 Recit.—And the Heavenly Host.
- 11 Chorus.—Awake the harp.
- 12 Recit.—And God said : Let there be lights.
- 13 Recit.—In splendour bright.
- 14 Chorus.—The heavens are telling.

PART THE SECOND.

- 15 Recit.—And God said : Let the waters.
16 Air.—On mighty pens.
17 Recit.—And God created great whales.
18 Recit.—And the Angels.
19 Terzetto.—Most beautiful appear.
20 Trio & Chorus.—The Lord is great.
21 Recit.—And God said : Let the earth.
22 Recit.—Straight opening her fertile.
23 Air.—Now heaven in fullest glory shone.
24 Recit.—And God created man.
25 Air.—In native worth.
26 Recit.—And God saw everything.
27 Chorus.—Achieved is the glorious work.
27A Trio.—On thee each living soul awaits.
27B Second Chorus.—Achieved is the glorious work.

PART THE THIRD.

- 28 Introduction.—Morning.
“ Recit.—In rosy mantle appears.
29 Duet & Chorus.—By thee with bliss.
“ Duet & Chorus.—Of stars the fairest.
30 Recit.—Our duty we have now.
31 Duet.—Graceful consort.
32 Recit.—Oh happy pair.
33 Chorus.—Sing the Lord, ye voices all.

THE CREATION.

PART THE FIRST.

INTRODUCTION.—REPRESENTATION OF CHAOS.

RECIT.—*Raphael.*

In the beginning, God created the heaven and the earth ;
and the earth was without form and void ; and darkness was
upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters ;
and God said, Let there be light, and there was light.

Before this fiat of the Creator, the musician has gradually diminished the chords—the piano still growing softer, as the suspended cadence approaches. Then, the burst of the whole orchestra, prepared by the previous gradual fading of the sounds, actually produces upon us the effect of a thousand torches suddenly flashing light into a dark cavern.

RECIT.—*Uriel.*

And God saw the light that it was good; and God divided the light from the darkness.

AIR.

Now vanish, before the holy beams,
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends and order fair prevails:
Affrighted fled, hell's spirits black in throngs;
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing cursing rage attends their rapid fall:
A new-created world springs up at God's command.

This short chorus is expressive and full of masterly contrivance. The stern and gloomy character of the music changes at once into mildness, cheerfulness, and beauty, at the words "a new created world." This again gives place to the rout and disappearance of the infernal spirits, whose terrific interruption is once more relieved by the delightful image of a "new created world," powerfully aided by all the charms of the former melody. The faithful angels describe in a fugued passage, the rage of Satan and his accomplices precipitated into an abyss of torments by the hand of Him whom they hate.

RECIT.—*Raphael.*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so.

Now furious storms tempestuous rage ;
As chaff, by the winds are impelled the clouds ;
By heaven's fire, the sky is inflamed ;
And awful thunders are rolling on high ;
Now from the floods in steams ascend reviving showers of
rain.
The dreary wasteful hail, the light and flaky snow.

Perhaps in no one instance has Haydn shown greater skill or made a more serious demand upon the attention of the auditory than in the small descriptive symphonies which so richly embellish many of the recitatives in this Oratorio. The tempest is increasing during the whole of the first section of the above, and the mighty rush of violins, the blasts of the wind instruments, and appalling roll of the kettle drums, previous to the words "and awful rolls the thunder on high," and the gentle falling notes in a piano tone, previous to "reviving showers of rain," are, as far as music can impress images on the mind, in fine keeping. Tremando passages on the violins announce the "dreary wasteful hail," as does the softly dropping of the staccato notes, "the light and flaky snow."

AIR.—*Gabriel.*

The marvellous work behold amaz'd
The glorious hierarchy of heaven ;
And to th' ethereal vaults resound
The praise of God and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God and of the second day.

The songs of the archangel Gabriel, especially, who is the Coryphæus, display, in the midst of the choruses, uncommon

energy and beauty. This chorus is very beautiful, simple, and brilliant. It is written in what is termed "plain counterpoint;" which is, that the voice and instruments keep even pace with each other, without the intersection of any fugue subject. A fugue is a composition in which the subject or air is given out by one voice or instrument, which is answered by the rest in succession, forming an elaborate maze of modulation, highly honorable to him that is able to produce these masterly pieces of harmony, and yielding no small delight to the scientific auditor.

RECIT.—*Raphael.*

And God said, Let the waters under the heavens be gathered together into one place, and let the dry land appear, and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

AIR.

Rolling in foaming billow
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through the open plains out-stretching wide,
In serpent error rivers flow.
Softly purling glides on
Through silent vales the limpid brook.

The above air is employed to represent the effects of the waters, from the mighty roaring billows of the agitated sea, to the little brook which gently murmurs at the bottom of the valley.

RECIT.—*Gabriel.*

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant;
With copious fruit the expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

The charming melody of this song, and its exquisite orchestral accompaniments are beautifully descriptive. The scenes of bleak desolation, are changed to pastures of living green, the balmy scent of fragrant herbs float on the air, and giant rocks just upheaved from the waters have become mountains studded with stately trees covered with luxuriant foliage.

RECIT.—*Uriel.*

And the heavenly host proclaimed the third day, praising God, and saying—

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound,
Rejoice in the Lord, the mighty God:
For he both the heaven and the earth
Hath clothed in stately dress.

This chorus commences with a simple but brilliant *thema*. At the words. "For he the heavens and earth," the bass voices give out a marked subject, which is taken up by the other voices in fugue, and followed out with great skill and ingenuity.

RECIT.—*Uriel*.

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth ; and let them be for signs and for seasons, and for days and for years. He made the stars also.

RECIT.—*Accompanied*.

In splendour bright is rising now the sun,
And darts his rays ; a joyful, happy spouse,
A giant proud and glad
To run his measured course.
With softer beams and milder light,
Steps on the silver moon through silent night ;
The space immense of azure sky,
In numerous hosts of radiant orbs adorns.
The sons of God announce the fourth day,
In song divine, proclaiming thus his power—

The introductory symphony to the last recitative opens (*andante pianissimo*) with the flute and first violin ; and in the *crescendo*, during which the other instruments gradually enter and rise to *fortissimo*, the hearer's imagination may be permitted to conceive the new and glorious light of the world for the first time slowly and majestically emerging from the cloudy chambers of the East, and at length bursting forth, and pouring a flood of brightness upon the dark bosom of the infant earth.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.—*Gabriel, Uriel, Raphael.*

To-day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

In all the land resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

The nearest approach to Handel's sublimity, in the works of any subsequent composer, may be discerned in "The heavens are telling the glory of God," by the immortal Haydn; a chorus which may fairly dispute the palm with almost any composition that has ever yet been produced. And in the Trio, "Day unto day," is a passage set with much solemn effect, and well contrasted with the general air of cheerfulness which pervades the chorus which toward the close rises rapidly to a climax of astonishing power and grandeur. Here, indeed, everything conspires to "tell the Glory of God," in a language of sublimity which shakes the frame and makes the very soul tremble.

A charming harmonic artifice is observable toward the close of this chorus. When arrived at the cadence, or seemingly concluding strain, Haydn does not arrest the orchestra, as is sometimes the case in his symphonies, but falls into modulations ascending by semitones. The transitions are reinforced by sonorous chords, which seem at every bar to announce the conclusion so much desired by the ear, but which is always delayed by some unexpected modulation.

PART THE SECOND.

RECIT.—*Gabriel.*

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From every bush and grove resound
The nightingale's delightful notes ;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

This air is replete with varied beauties, springing from Haydn's rich and cultivated imagination. Its different characters well represent the audacious eagle, which, just created, seems to spurn the earth and dart toward the sun—the gaiety of the lark, the amorous doves—and lastly, the plaintive nightingale. The accents of the songstress of the night are imitated as near to nature as possible.

RECIT.—*Raphael.*

And God created great whales, and every living creature that moveth : and God blessed them, saying, Be fruitful all and multiply,

Ye winged tribes, be multiplied,
And sing in every tree ; multiply,
Ye finny tribes, and fill each watery deep ;
Be fruitful, grow and multiply,
And in your God and Lord rejoice.

And the Angels struck their immortal harps, and the wonders of the fifth day sung.

The Adagio movement "Be fruitful all," accompanied by two tenors, is particularly fine.

TRIO.

Gabriel.

Most beautiful appear, with verdure young adorn'd
The gently sloping hills ; their narrow sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds ; and in the flying whirl,
The glittering plumes are dyed as rainbows by the sun.

Raphael.

See flashing through the wet in thronged swarms
The fish on thousand ways around,
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are thy works, O God !
Who may their numbers tell !

This is a most delightful and interesting composition ; the subject is flowing and elegant—of a pastoral nature, and the accompaniments are rich and masterly. There are some effective and ingenious imitative passages in these accompaniments ; for example, “ Upheaved from the deep the immense leviathan,” where the motion of this gigantic creature is attempted to be expressed in the bass. The lashing of the tail of this monster, and the dashing of the spray, are admirably given by sonorous flourishes which start from the double basses.

TRIO & CHORUS.

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

The rich and brilliant accompaniment throughout this chorus, and its almost unearthly wildness at the long holding notes at the words “ For ever” is unusually effective.

RECIT.—*Raphael.*

And God said, Let the earth bring forth the living creature after his kind ; cattle, and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.

Cheerful roaring stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.

The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground as plants are spread
The fleecy, meek, and bleating flocks.
Unnumbered as the sands in swarms arose
The hosts of insects. In long dimension
Creeps with sinuous trace the worm.

AIR.

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
Th' room of air by fowl is fill'd;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

Nothing that the art contains is to be compared, for various and beautiful description, with the recitative in which the creation of the beasts is related. It begins with the lion, where the music is made to fall on a deep unexpected note, so as to imitate the tremendous roar of the animal; next, "the sudden leaps of the flexible tiger" are depicted in rapid flights, by the stringed instruments; and "the nimble stag," in a *presto* which succeeds. By the accent here given, the notes are ingeniously made to bound, as it were, in short convulsive steps, which admirably represent the light motions of that graceful animal. "The flying steed" follows next, and affords a further illustration of the power of accent. The music is made to prance, and in a darting flourish which is affixed to this vigorous passage, the snorting of the noble courser is well conveyed. The author

in his part of the recitative, has introduced a transition which captivates us. To the rude strokes and sudden jerks of the former strains, succeeds a gentle and placid movement, which depicts the cattle going out "to feed on meadows green." The flute and bassoon begin this pastoral strain, which expresses by its gentleness, the slow-moving fleecy flocks; when on a sudden there arises a flutter of tremulous sounds, announcing "the hosts of insects," from which we fall into a slow-moving line of harmony, to represent "in slow dimension creeps with sinuous course, the worm." All these striking imitations are found within the compass of a single recitative.

RECIT.—*Uriel.*

And God created man in His own image, in the image of God created He him. Male and female created He them.

He breathed into his nostrils the breath of life, and man became a living soul.

AIR.

In native worth and honour clad,
 With beauty, courage, strength, adorn'd,
 Erect, with front serene, he stands
 A man, the lord and king of nature all.
 His large and arched brow sublime,
 Of wisdom deep declares the seat!
 And in his eyes with brightness shines
 The soul, the breath and image of his God.
 With fondness leans upon his breast
 The partner for him form'd,
 A woman, fair and graceful spouse.
 Her softly smiling, virgin looks,
 Of flow'ry spring the mirror,
 Bespeak him love, and joy, and bliss.

In the recitative, the elaboration of the master work of the Almighty from the dust of the earth is most graphically described, we think we see before us the process of creation, the rough clod just fashioned by the hand of the Creator breathed upon, and suddenly starting into life. At the words "And man became a living soul," the effect is startling.

In the Air also, how grandly is depicted the wondrous frame enshrining the soul of man "A man, the Lord, and King of nature all," and how equally beautiful the description of woman, his, "fair and graceful spouse."

RECIT.—*Raphael.*

And God saw everything that he had made, and behold it was very good: and the heavenly choir, in song divine, thus closed the sixth day:

CHORUS.

Achieved is the glorious work;
The Lord beholds it, and is pleased.
In lofty strains let us rejoice,
Our song let be the praise of God.

This chorus is spirited and masterly. At the 8th bar, a fugue subject is given out, and is carried on with great ability.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits,
From Thee, O Lord, all seek their food.
Thou openest thy hand,
And all are filled with good.

Raphael.

But when thy face, O Lord, is hid,
With sudden terror they are struck;

Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth Thy breath again,
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

The symphony opens with the wind instruments, mingling in a melody, so full and delicious, as to produce that sated effect which the words demand. The violas, violincellos, and double basses follow in a separate band, and gradually sink into the depths of the darkest melody to express, "But when thy face, O Lord, is hid." At the words, "With sudden terror they are struck," a sensation of peculiar force is produced by a singular junction of time and accent.

"Thou takest their breath away;
They vanish into dust,"

is so forcible and commanding, that we almost doubt whether it is the sound of strings that we have heard. At the passage, "Life with vigor fresh returns," all contrariety is banished, and the different bands coalesce with a smoothness which produces "new force and new light."

This trio is in a style of uncommon richness and beauty. The solo, "But when thy face, O Lord," &c., is truly noble in conception, and admirable in expression. The judicious and impressive modulation here cannot be too much admired. At the words, "Thou sendest forth thy breath," &c. the subject is resumed and formed into a trio with great judgment and effect. This trio closes with a short symphony, conducting the modulation back to the key of the chorus.

Achieved is the glorious work;
Our song let be the praise of God.

Glory to his name for ever.

He, sole, on high, exalted reigns,
Hallelujah.

The chorus is recommenced with great effect, while the nerves yet vibrate with the delightful impression of the trio. The chorus soon presents a new fugue subject, ingeniously combined with a second subject, which consists of a passage formerly used in the accompaniment. The fugue is carried on with great fire and science; the employment of the orchestra is admirable, and the whole chorus is wound up in a most masterly and magnificent manner.

PART THE THIRD.

INTRODUCTION.—MORNING.

The third part of this Oratorio is introduced by a delightful symphony for flutes, sustained by horns and stringed instruments, and full of feeling and delicacy.

RECIT.—*Uriel.*

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair ;
From heaven's angelic choir
Pure harmony descends, on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go : their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon ; then let our voices ring
United with their song.

DUET.—*Adam and Eve.*

By Thee with bliss, O bounteous Lord,
The heaven and earth are stored.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be His power,
His name be ever magnified.

This short and beautiful duo precedes the very effective chorus in simple counterpoint. The distant effect of the responsive choir gives us an idea of space, amplitude, which nothing but soft music can produce. It is like that misty atmosphere which artists in painting introduce, for the same purpose in their designs.

DUET.—*Adam and Eve.*

Of stars, the fairest pledge of day,
That crown'st the smiling morn;
Thou sun that bright'nest all the world,
Thou eye and soul of all;

"Of stars the fairest," for a bass voice, (*Adam*,) is remarkable for the beautiful flow of the melody, and the appropriate texture of the accompaniments.

CHORUS.

Proclaim in your extended course,
Th' Almighty power and praise of God;

Eve.

And thou that rul'st the silent night,
And all ye starry host ;
And everywhere spread wide His praise
In choral songs about.

Adam.

Ye mighty elements, by His pow'r
Your ceaseless changes make ;
Ye dusky mists and dew'y steams
That rise and fall thro' the air ;

CHORUS.

Resound the praise of God our Lord :
Great His name and great His might !

This chorus is finely contrasted by the soprano voice (*Eve*) which flows peacefully along, and introduces a bass solo (*Adam*) supported by highly ingenious accompaniments, followed by another beautiful short chorus, "Resound his praise," &c.

Eve.

Ye purling fountains tune His praise,
And wave your tops ye pines :
Ye plants exhale, ye flowers breathe,
To him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep ;

Ye birds that sing at heaven's gate,
And ye that swim the stream.

Eve and Adam.

Ye creatures all, extol the Lord ;

CHORUS.

Ye creatures all, extol the Lord ;
Him celebrate, Him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song ;
From morn to eve you shall repeat
Our grateful hymn of praise.

"Ye purling fountains," is given to the soprano voice (*Eve*) in the former predominant and grateful melody, but in a different key, and with varied accompaniments. The passage, "Ye that on mountains," for the bass voice is striking in modulation and in effect. In the short chorus which follows, "Ye creatures all," the abrupt and highly emphatical chords given to the words, *Ye* and *Him*, are quite electrical.

CHORUS.

Hail, bounteous Lord ! Almighty, hail !
Thy word call'd forth this wond'rous frame ;
The heavens and earth Thy power adore ;
We praise Thee now and evermore.

The ever pleasing melody* again appears in the duet between Adam and Eve, "Ye vallies," followed by the chorus, "Hail bounteous Lord," which is very effective. At the words, "Almighty hail," and, "We praise thee now," the combined power of the orchestra is judiciously used. "The heavens," &c., is set with forcible effect; and, on the repetition of these words, the two lower and two higher voices entering successively *piano*, with their accompaniment, and the instantaneous *tutti fortissimo*, at the word, "power," is a masterly idea.

RECIT.—*Adam.*

Our duty we have now perform'd
 In offering up to God our thanks.
 Now follow me, dear partner of my life
 Thy guide I'll be; and every step
 Pours new delight into our breasts,
 Shows wonders everywhere.
 Then may'st thou feel and know the high degree
 Of bliss the Lord allotted us,
 And with devoted heart His bounties celebrate:
 Come, follow me, thy guide I'll be.

Eve.

O thou! for whom I am, my help, my shield,
 My all, thy will is law to me;
 So God our Lord ordains, and from obedience
 Grows my pride and happiness.

* There is a dignified humility in all the short solos appropriated to Adam, and a sweet pastoral simplicity in those relating to Eve, that are truly enchanting.

DUET.—*Adam and Eve*

Adam. Graceful consort, at thy side
Softly fly the golden hours ;
Ev'ry moment brings new rapture,
Ev'ry care is lulled to rest.

Eve. Spouse adored, at thy side,
Purest joys o'erflow the heart :
Life and all I have is thine,
My reward thy love shall be.

Both. The dew-dropping morn, O how she quickens all !
The coolness of ev'n, O how she all restores !
How grateful is of fruits the savour sweet !
How pleasing is of fragrant bloom the smell !
But, without thee, what is to me
The morning dew,—the breath of ev'n,—
The sav'ry fruit,—the fragrant bloom.
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

This exquisite duet so "polished in melody and rich in harmony," forms a noble climax, as it respects the *voce principale*, to the splendid treat Haydn has furnished us with, in this noble, and perhaps greatest effort of his genius.

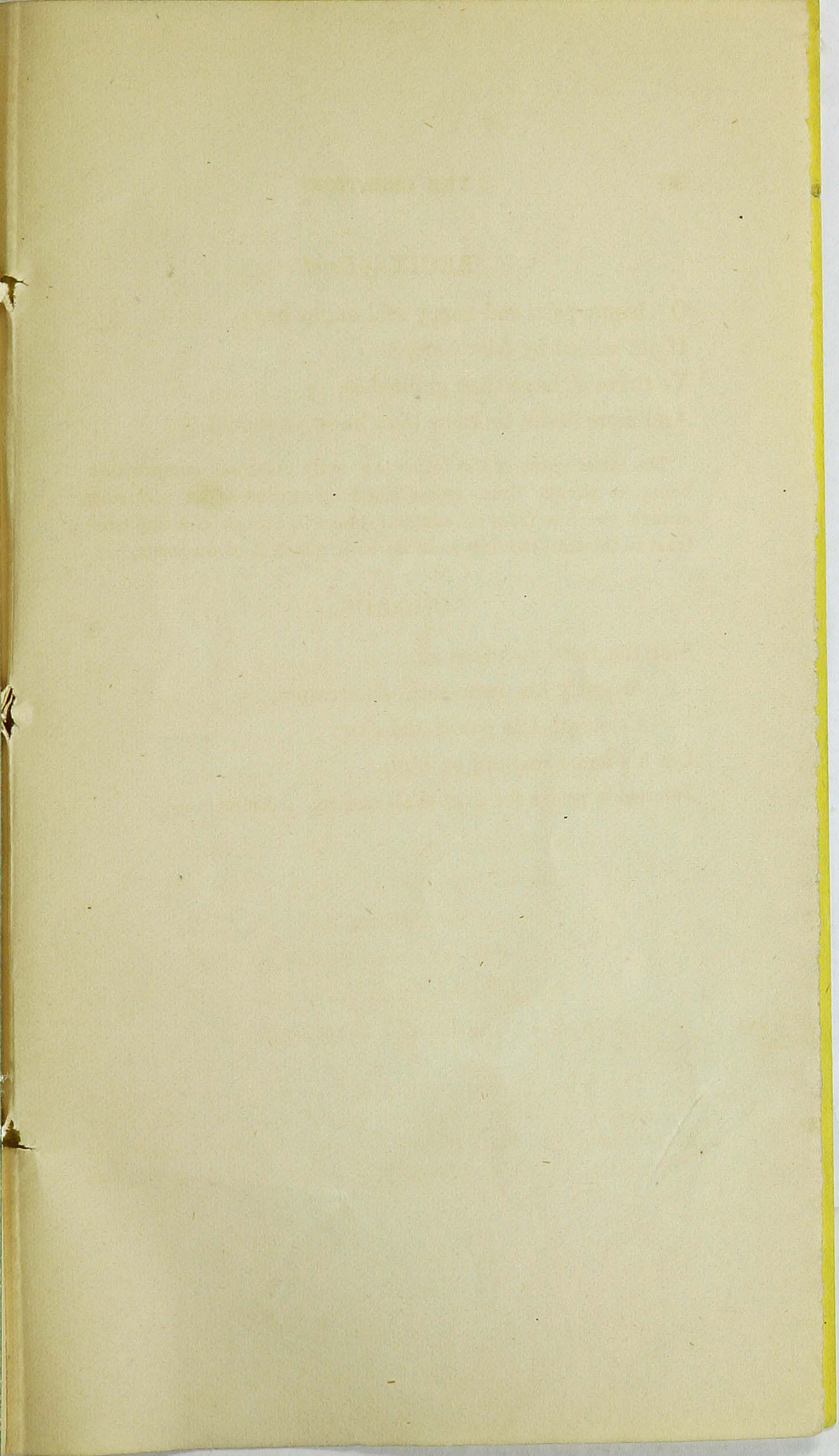
RECIT.—*Uriel.*

O ! happy pair, and happy still might be,
If not misled by false conceit
Ye strive at more than granted is,
And more desire to know than know ye should.

The latter part of the following truly classical composition being in allegro time, embellished by strains of an inspiring nature, yet free from all common-place lightness, is a fine contrast to the soul-moving andante with which it commences.

CHORUS.

Sing the Lord ye voices all,
Magnify his name thro' all creation,
Celebrate His power and glory,
Let his name resound on high.
Jehovah's praise for ever shall endure. Amen.



The first of these is the

second is the

third is the

fourth is the

fifth is the

sixth is the

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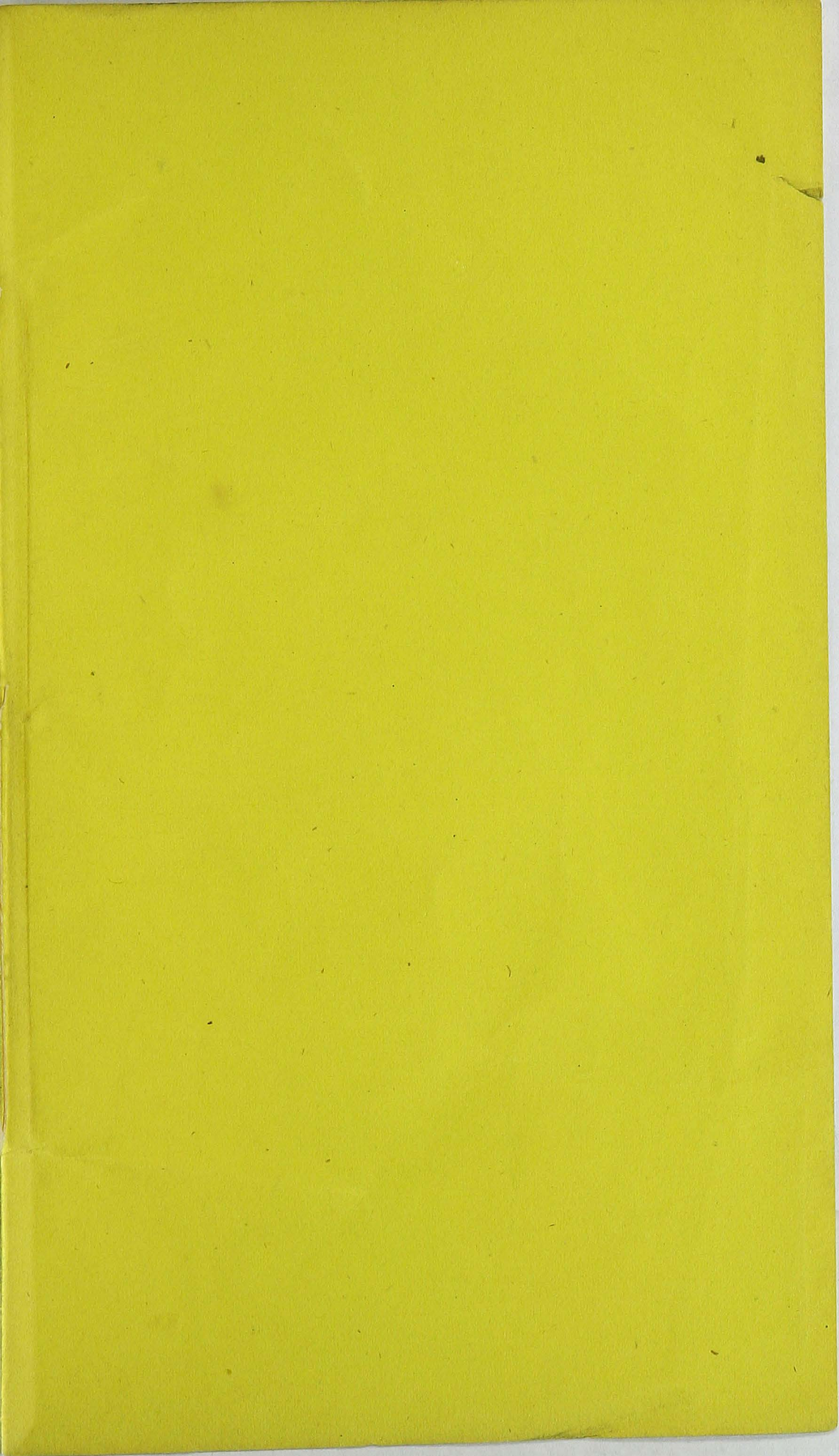
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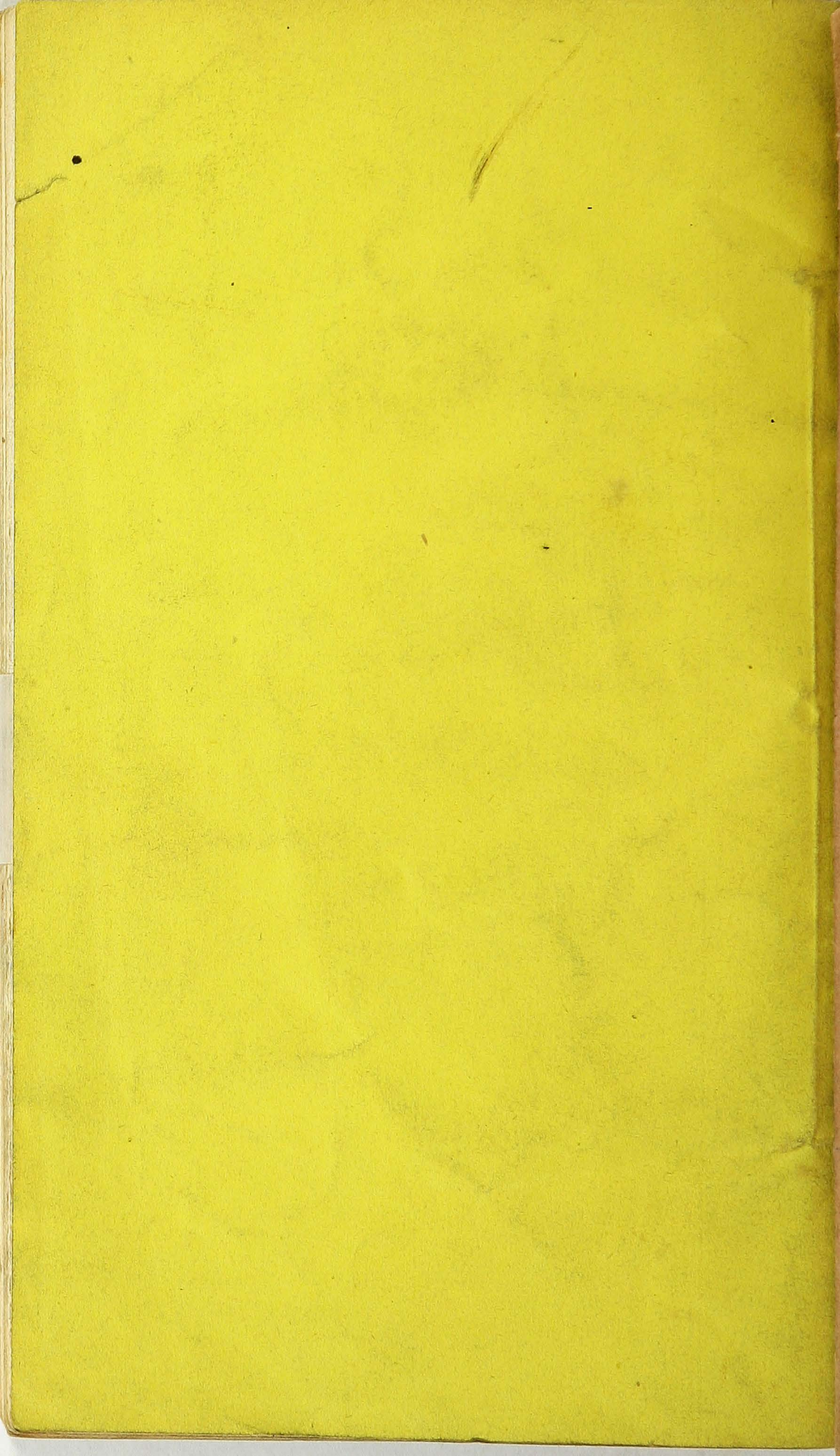
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HAYDN'S ORATORIO,
"THE CREATION."

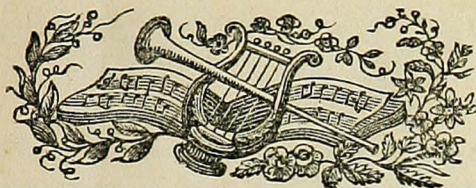
PERFORMED IN
NORDHEIMER'S HALL, 1860.

CONDUCTOR, PROFESSOR FOWLER.

LEADER OF ORCHESTRA, F H. TORRINGTON.

PRINTED BY JOHN LOVELL, ST. NICHOLAS ST., MONTREAL
1860.

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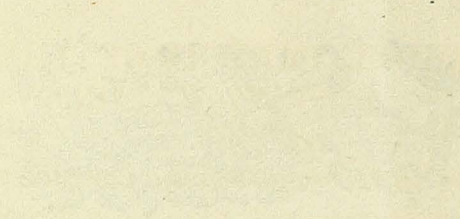
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BIOGRAPHICAL SKETCH OF THE LIFE OF JOSEPH HAYDN.

Joseph Haydn, by whom modern instrumental music may be said to have been created, was born at Rorhau, a small village not many leagues distant from Vienna, on the 31st of March, 1732. His father was a wheelwright, and also sexton of his parish: he had a good tenor voice, and could play sufficiently well on the harp to accompany his wife, who, on Sundays, amused her family and neighbours by singing Hungarian and other national airs. At the age of five, the young Haydn exhibited, at these little concerts, so fine an ear for music, that the schoolmaster of a neighbouring town gratuitously took him under his care, and at Haimbourg he received his first instructions in reading, writing, and Latin, and on the violin and other instruments. After two years, M. Reiter, imperial kapellmeister, entered him as a chorister of St. Stephen's, at Vienna, where he remained eight years, when his voice changed. He was now left to provide for himself, and just contrived to subsist by giving a few lessons, and occasionally playing at inferior concerts. Not having the means to enjoy society, he devoted himself wholly to his musical studies, and to the *Gradus* of Fux, and the first Six Sonatas of E. Bach, considered himself indebted for his early knowledge and taste. About this time he was introduced to Metastasio, the poet, through whom he became acquainted with Porpora,

then at the height of his celebrity, and from this composer gained much valuable instruction, not only in harmony and singing, but in the Italian language. At the age of eighteen, he produced his first quartet, which met with general applause, though the old musicians criticised it severely. The following year, he composed an opera, on the subject of *Le Diable Boiteux*, the performance of which was forbidden after the third representation. His increasing reputation now induced the Prince Esterhazy to engage him as his *maître de chapelle*, in which capacity he produced many of his early symphonies and other works, enjoying the singular advantage of having the Prince's band daily at his command, to try the effect of his compositions, as he proceeded in them. In 1785, he was commissioned by a Spanish ecclesiastic to compose instrumental music for a religious ceremony, in which the seven last words of our Saviour were introduced in a very peculiar manner, a work which is annually performed in the Cathedral of Cadiz.

Haydn's first visit to this country took place in 1790, when he was engaged by Salomon to compose six symphonies for his concerts, and to conduct them. In 1794, he returned to London, under a similar engagement from the same liberal professor, and produced other symphonies, making up twelve, which now are known by the epithet *Grand*, a distinction they richly merit, being, beyond dispute, his instrumental chefs-d'œuvre. In England, Haydn was very honourably received: the university of Oxford conferred on him the degree of doctor in music; he was invited by the King to Buckingham House; and the nobility treated him with great hospitality. His time

was also profitably passed, for the independence which he enjoyed to the end of his life was acquired in this country. In his sixty-fifth year, he commenced his greatest work, the oratorio of *The Creation*, which was completed and performed in the Schwarzenberg Palace, during the Lent of 1798, at the expense of the Dilettanti Society of Vienna. The score of the work was received in London on Saturday the 22nd March, 1800, at nine o'clock in the evening, by a King's messenger from Vienna, was copied into parts by Mr. Thomas Goodwin for 120 performers, and rehearsed and performed at Covent Garden Theatre on the Friday following, under the direction of Mr. John Ashley and Sons. Two years after this he wrote his oratorio, *The Seasons*, the words imitated in German from Thomson's poem, by the same friend who had translated the *Creation* from English into German, and back again into English. His fame was now at its zenith; the *Institut National* of France elected him a member, from among many distinguished competitors for the honour, of whom Richard Brinsley Sheridan was one; and though the justice of the choice was at the time disputed by a few captious persons it is now universally admitted. He died at Vienna, on the 20th of May, 1809, in his 77th year, and the capital of the Austrian empire then being in the possession of the French, was privately buried at Gumpendorff. Haydn married early, but not happily, and was soon separated from his wife. He left no issue, and his property was inherited by a blacksmith; though he bequeathed about £500 to two faithful servants. His compositions are almost incredibly numerous, and include every class of music. Many are irretrievably lost, the only copies of them having

been destroyed in the fire which consumed the palace of Prince Esterhazy, a few years before the death of the composer.*

* It is a remarkable fact, that the score of a grand opera, in Haydn's own handwriting, composed for the King's Theatre, but never performed, is now reposing in the library of a gentleman in London, totally unknown, except to its possessor!

THE CREATION.

CHARACTERS INTRODUCED.

GABRIEL	-	(SOPRANO).	ADAM	-	(BASS).
URIEL,	-	(TENOR).	EVE	-	(SOPRANO).
RAPHAEL	-	(BASS).			

PART THE FIRST.

- 1 Representation of Chaos.
- 2 Recit. & Chorus.—In the beginning God.
- 3 Air.—Now vanish before the holy.
- “ Chorus.—Despairing, cursing rage.
- 4 Recit.—And God made the firmament.
- 5 Solo & Chorus.—The marvellous work.
- 6 Recit.—And God said : Let the waters.
- 7 Air.—Rolling in foaming billows.
- 8 Recit.—And God said : Let the earth.
- 9 Air.—With verdure clad.
- 10 Recit.—And the Heavenly Host.
- 11 Chorus.—Awake the harp.
- 12 Recit.—And God said : Let there be lights.
- 13 Recit.—In splendour bright.
- 14 Chorus.—The heavens are telling.

PART THE SECOND.

- 15 Recit.—And God said : Let the waters.
16 Air.—On mighty pens.
17 Recit.—And God created great whales.
18 Recit.—And the Angels.
19 Terzetto.—Most beautiful appear.
20 Trio & Chorus.—The Lord is great.
21 Recit.—And God said : Let the earth.
22 Recit.—Straight opening her fertile.
23 Air.—Now heaven in fullest glory shone.
24 Recit.—And God created man.
25 Air.—In native worth.
26 Recit.—And God saw everything.
27 Chorus.—Achieved is the glorious work.
27A Trio.—On thee each living soul awaits.
27B Second Chorus.—Achieved is the glorious work.

PART THE THIRD.

- 28 Introduction.—Morning.
“ Recit.—In rosy mantle appears.
29 Duet & Chorus.—By thee with bliss.
“ Duet & Chorus.—Of stars the fairest.
30 Recit.—Our duty we have now.
31 Duet.—Graceful consort.
32 Recit.—Oh happy pair.
33 Chorus.—Sing the Lord, ye voices all.

THE CREATION.

PART THE FIRST.

INTRODUCTION.—REPRESENTATION OF CHAOS.

RECIT.—*Raphael.*

In the beginning, God created the heaven and the earth ;
and the earth was without form and void ; and darkness was
upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters ;
and God said, Let there be light, and there was light.

Before this fiat of the Creator, the musician has gradually diminished the chords—the piano still growing softer, as the suspended cadence approaches. Then, the burst of the whole orchestra, prepared by the previous gradual fading of the sounds, actually produces upon us the effect of a thousand torches suddenly flashing light into a dark cavern.

RECIT.—*Uriel.*

And God saw the light that it was good; and God divided the light from the darkness.

AIR.

Now vanish, before the holy beams,
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends and order fair prevails:
Affrighted fled, hell's spirits black in throngs;
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing cursing rage attends their rapid fall:
A new-created world springs up at God's command.

This short chorus is expressive and full of masterly contrivance. The stern and gloomy character of the music changes at once into mildness, cheerfulness, and beauty, at the words "a new created world." This again gives place to the rout and disappearance of the infernal spirits, whose terrific interruption is once more relieved by the delightful image of a "new created world," powerfully aided by all the charms of the former melody. The faithful angels describe in a fugued passage, the rage of Satan and his accomplices precipitated into an abyss of torments by the hand of Him whom they hate.

RECIT.—*Raphael.*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so.

Now furious storms tempestuous rage ;
As chaff, by the winds are impelled the clouds ;
By heaven's fire, the sky is inflamed ;
And awful thunders are rolling on high ;
Now from the floods in steams ascend reviving showers of
rain.
The dreary wasteful hail, the light and flaky snow.

Perhaps in no one instance has Haydn shown greater skill or made a more serious demand upon the attention of the auditory than in the small descriptive symphonies which so richly embellish many of the recitatives in this Oratorio. The tempest is increasing during the whole of the first section of the above, and the mighty rush of violins, the blasts of the wind instruments, and appalling roll of the kettle drums, previous to the words "and awful rolls the thunder on high," and the gentle falling notes in a piano tone, previous to "reviving showers of rain," are, as far as music can impress images on the mind, in fine keeping. Tremando passages on the violins announce the "dreary wasteful hail," as does the softly dropping of the staccato notes, "the light and flaky snow."

AIR.—*Gabriel.*

The marvellous work behold amaz'd
The glorious hierarchy of heaven ;
And to th' ethereal vaults resound
The praise of God and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God and of the second day.

The songs of the archangel Gabriel, especially, who is the Coryphæus, display, in the midst of the choruses, uncommon

energy and beauty. This chorus is very beautiful, simple, and brilliant. It is written in what is termed "plain counterpoint;" which is, that the voice and instruments keep even pace with each other, without the intersection of any fugue subject. A fugue is a composition in which the subject or air is given out by one voice or instrument, which is answered by the rest in succession, forming an elaborate maze of modulation, highly honorable to him that is able to produce these masterly pieces of harmony, and yielding no small delight to the scientific auditor.

RECIT.—*Raphael.*

And God said, Let the waters under the heavens be gathered together into one place, and let the dry land appear, and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

AIR.

Rolling in foaming billow
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through the open plains out-stretching wide,
In serpent error rivers flow.
Softly purling glides on
Through silent vales the limpid brook.

The above air is employed to represent the effects of the waters, from the mighty roaring billows of the agitated sea, to the little brook which gently murmurs at the bottom of the valley.

RECIT.—*Gabriel.*

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant;
With copious fruit the expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

The charming melody of this song, and its exquisite orchestral accompaniments are beautifully descriptive. The scenes of bleak desolation, are changed to pastures of living green, the balmy scent of fragrant herbs float on the air, and giant rocks just upheaved from the waters have become mountains studded with stately trees covered with luxuriant foliage.

RECIT.—*Uriel.*

And the heavenly host proclaimed the third day, praising God, and saying—

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound,
Rejoice in the Lord, the mighty God:
For he both the heaven and the earth
Hath clothed in stately dress.

This chorus commences with a simple but brilliant *thema*. At the words. "For he the heavens and earth," the bass voices give out a marked subject, which is taken up by the other voices in fugue, and followed out with great skill and ingenuity.

RECIT.—*Uriel.*

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.

RECIT.—*Accompanied.*

In splendour bright is rising now the sun,
And darts his rays; a joyful, happy spouse,
A giant proud and glad
To run his measured course.
With softer beams and milder light,
Steps on the silver moon through silent night;
The space immense of azure sky,
In numerous hosts of radiant orbs adorns.
The sons of God announce the fourth day,
In song divine, proclaiming thus his power—

The introductory symphony to the last recitative opens (*andante pianissimo*) with the flute and first violin; and in the *crescendo*, during which the other instruments gradually enter and rise to *fortissimo*, the hearer's imagination may be permitted to conceive the new and glorious light of the world for the first time slowly and majestically emerging from the cloudy chambers of the East, and at length bursting forth, and pouring a flood of brightness upon the dark bosom of the infant earth.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.—*Gabriel, Uriel, Raphael.*

To-day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

In all the land resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

The nearest approach to Handel's sublimity, in the works of any subsequent composer, may be discerned in "The heavens are telling the glory of God," by the immortal Haydn; a chorus which may fairly dispute the palm with almost any composition that has ever yet been produced. And in the Trio, "Day unto day," is a passage set with much solemn effect, and well contrasted with the general air of cheerfulness which pervades the chorus which toward the close rises rapidly to a climax of astonishing power and grandeur. Here, indeed, everything conspires to "tell the Glory of God," in a language of sublimity which shakes the frame and makes the very soul tremble.

A charming harmonic artifice is observable toward the close of this chorus. When arrived at the cadence, or seemingly concluding strain, Haydn does not arrest the orchestra, as is sometimes the case in his symphonies, but falls into modulations ascending by semitones. The transitions are reinforced by sonorous chords, which seem at every bar to announce the conclusion so much desired by the ear, but which is always delayed by some unexpected modulation.

PART THE SECOND.

RECIT.—*Gabriel.*

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From every bush and grove resound
The nightingale's delightful notes ;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

This air is replete with varied beauties, springing from Haydn's rich and cultivated imagination. Its different characters well represent the audacious eagle, which, just created, seems to spurn the earth and dart toward the sun—the gaiety of the lark, the amorous doves—and lastly, the plaintive nightingale. The accents of the songstress of the night are imitated as near to nature as possible.

RECIT.—*Raphael.*

And God created great whales, and every living creature that moveth : and God blessed them, saying, Be fruitful all and multiply,

Ye winged tribes, be multiplied,
And sing in every tree ; multiply,
Ye finny tribes, and fill each watery deep ;
Be fruitful, grow and multiply,
And in your God and Lord rejoice.

And the Angels struck their immortal harps, and the wonders of the fifth day sung.

The Adagio movement "Be fruitful all," accompanied by two tenors, is particularly fine.

TRIO.

Gabriel.

Most beautiful appear, with verdure young adorn'd
The gently sloping hills ; their narrow sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds ; and in the flying whirl,
The glittering plumes are dyed as rainbows by the sun.

Raphael.

See flashing through the wet in thronged swarms
The fish on thousand ways around,
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are thy works, O God !
Who may their numbers tell !

This is a most delightful and interesting composition ; the subject is flowing and elegant—of a pastoral nature, and the accompaniments are rich and masterly. There are some effective and ingenious imitative passages in these accompaniments ; for example, “ Upheaved from the deep the immense leviathan,” where the motion of this gigantic creature is attempted to be expressed in the bass. The lashing of the tail of this monster, and the dashing of the spray, are admirably given by sonorous flourishes which start from the double basses.

TRIO & CHORUS.

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

The rich and brilliant accompaniment throughout this chorus, and its almost unearthly wildness at the long holding notes at the words “ For ever” is unusually effective.

RECIT.—*Raphael.*

And God said, Let the earth bring forth the living creature after his kind ; cattle, and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.

Cheerful roaring stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.

The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground as plants are spread
The fleecy, meek, and bleating flocks.
Unnumbered as the sands in swarms arose
The hosts of insects. In long dimension
Creeps with sinuous trace the worm.

AIR.

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
Th' room of air by fowl is fill'd;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

Nothing that the art contains is to be compared, for various and beautiful description, with the recitative in which the creation of the beasts is related. It begins with the lion, where the music is made to fall on a deep unexpected note, so as to imitate the tremendous roar of the animal; next, "the sudden leaps of the flexible tiger" are depicted in rapid flights, by the stringed instruments; and "the nimble stag," in a *presto* which succeeds. By the accent here given, the notes are ingeniously made to bound, as it were, in short convulsive steps, which admirably represent the light motions of that graceful animal. "The flying steed" follows next, and affords a further illustration of the power of accent. The music is made to prance, and in a darting flourish which is affixed to this vigorous passage, the snorting of the noble courser is well conveyed. The author

in his part of the recitative, has introduced a transition which captivates us. To the rude strokes and sudden jerks of the former strains, succeeds a gentle and placid movement, which depicts the cattle going out "to feed on meadows green." The flute and bassoon begin this pastoral strain, which expresses by its gentleness, the slow-moving fleecy flocks; when on a sudden there arises a flutter of tremulous sounds, announcing "the hosts of insects," from which we fall into a slow-moving line of harmony, to represent "in slow dimension creeps with sinuous course, the worm." All these striking imitations are found within the compass of a single recitative.

RECIT.—*Uriel.*

And God created man in His own image, in the image of God created He him. Male and female created He them.

He breathed into his nostrils the breath of life, and man became a living soul.

AIR.

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime,
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling, virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

In the recitative, the elaboration of the master work of the Almighty from the dust of the earth is most graphically described, we think we see before us the process of creation, the rough clod just fashioned by the hand of the Creator breathed upon, and suddenly starting into life. At the words "And man became a living soul," the effect is startling.

In the Air also, how grandly is depicted the wondrous frame enshrining the soul of man "A man, the Lord, and King of nature all," and how equally beautiful the description of woman, his, "fair and graceful spouse."

RECIT.—*Raphael.*

And God saw everything that he had made, and behold it was very good: and the heavenly choir, in song divine, thus closed the sixth day:

CHORUS.

Achieved is the glorious work;
The Lord beholds it, and is pleased.
In lofty strains let us rejoice,
Our song let be the praise of God.

This chorus is spirited and masterly. At the 8th bar, a fugue subject is given out, and is carried on with great ability.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits,
From Thee, O Lord, all seek their food.
Thou openest thy hand,
And all are filled with good.

Raphael.

But when thy face, O Lord, is hid,
With sudden terror they are struck;

Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth Thy breath again,
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

The symphony opens with the wind instruments, mingling in a melody, so full and delicious, as to produce that sated effect which the words demand. The violas, violincellos, and double basses follow in a separate band, and gradually sink into the depths of the darkest melody to express, "But when thy face, O Lord, is hid." At the words, "With sudden terror they are struck," a sensation of peculiar force is produced by a singular junction of time and accent.

"Thou takest their breath away;
They vanish into dust,"

is so forcible and commanding, that we almost doubt whether it is the sound of strings that we have heard. At the passage, "Life with vigor fresh returns," all contrariety is banished, and the different bands coalesce with a smoothness which produces "new force and new light."

This trio is in a style of uncommon richness and beauty. The solo, "But when thy face, O Lord," &c., is truly noble in conception, and admirable in expression. The judicious and impressive modulation here cannot be too much admired. At the words, "Thou sendest forth thy breath," &c. the subject is resumed and formed into a trio with great judgment and effect. This trio closes with a short symphony, conducting the modulation back to the key of the chorus.

Achieved is the glorious work;
Our song let be the praise of God.

Glory to his name for ever.

He, sole, on high, exalted reigns,
Hallelujah.

The chorus is recommenced with great effect, while the nerves yet vibrate with the delightful impression of the trio. The chorus soon presents a new fugue subject, ingeniously combined with a second subject, which consists of a passage formerly used in the accompaniment. The fugue is carried on with great fire and science; the employment of the orchestra is admirable, and the whole chorus is wound up in a most masterly and magnificent manner.

PART THE THIRD.

INTRODUCTION.—MORNING.

The third part of this Oratorio is introduced by a delightful symphony for flutes, sustained by horns and stringed instruments, and full of feeling and delicacy.

RECIT.—*Uriel.*

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair;
From heaven's angelic choir
Pure harmony descends, on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go : their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon ; then let our voices ring
United with their song.

DUET.—*Adam and Eve.*

By Thee with bliss, O bounteous Lord,
The heaven and earth are stored.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be His power,
His name be ever magnified.

This short and beautiful duo precedes the very effective chorus in simple counterpoint. The distant effect of the responsive choir gives us an idea of space, amplitude, which nothing but soft music can produce. It is like that misty atmosphere which artists in painting introduce, for the same purpose in their designs.

DUET.—*Adam and Eve.*

Of stars, the fairest pledge of day,
That crown'st the smiling morn ;
Thou sun that bright'nest all the world,
Thou eye and soul of all ;

"Of stars the fairest," for a bass voice, (*Adam*), is remarkable for the beautiful flow of the melody, and the appropriate texture of the accompaniments.

CHORUS.

Proclaim in your extended course,
Th' Almighty power and praise of God ;

Eve.

And thou that rul'st the silent night,
And all ye starry host ;
And everywhere spread wide His praise
In choral songs about.

Adam.

Ye mighty elements, by His pow'r
Your ceaseless changes make ;
Ye dusky mists and dew'y steams
That rise and fall thro' the air ;

CHORUS.

Resound the praise of God our Lord :
Great His name and great His might !

This chorus is finely contrasted by the soprano voice (*Eve*) which flows peacefully along, and introduces a bass solo (*Adam*) supported by highly ingenious accompaniments, followed by another beautiful short chorus, "Resound his praise," &c.

Eve.

Ye purling fountains tune His praise,
And wave your tops ye pines :
Ye plants exhale, ye flowers breathe,
To him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep ;

Ye birds that sing at heaven's gate,
And ye that swim the stream.

Eve and Adam.

Ye creatures all, extol the Lord ;

CHORUS.

Ye creatures all, extol the Lord ;
Him celebrate, Him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song ;
From morn to eve you shall repeat
Our grateful hymn of praise.

"Ye purling fountains," is given to the soprano voice (*Eve*) in the former predominant and grateful melody, but in a different key, and with varied accompaniments. The passage, "Ye that on mountains," for the bass voice is striking in modulation and in effect. In the short chorus which follows, "Ye creatures all," the abrupt and highly emphatical chords given to the words, *Ye* and *Him*, are quite electrical.

CHORUS.

Hail, bounteous Lord ! Almighty, hail !
Thy word call'd forth this wond'rous frame ;
The heavens and earth Thy power adore ;
We praise Thee now and evermore.

The ever pleasing melody* again appears in the duet between Adam and Eve, "Ye vallies," followed by the chorus, "Hail bounteous Lord," which is very effective. At the words, "Almighty hail," and, "We praise thee now," the combined power of the orchestra is judiciously used. "The heavens," &c., is set with forcible effect; and, on the repetition of these words, the two lower and two higher voices entering successively *piano*, with their accompaniment, and the instantaneous *tutti fortissimo*, at the word, "power," is a masterly idea.

RECIT.—*Adam.*

Our duty we have now perform'd
In offering up to God our thanks.
Now follow me, dear partner of my life
Thy guide I'll be; and every step
Pours new delight into our breasts,
Shows wonders everywhere.
Then may'st thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounties celebrate:
Come, follow me, thy guide I'll be.

Eve.

O thou! for whom I am, my help, my shield,
My all, thy will is law to me;
So God our Lord ordains, and from obedience
Grows my pride and happiness.

* There is a dignified humility in all the short solos appropriated to Adam, and a sweet pastoral simplicity in those relating to Eve, that are truly enchanting.

DUET.—*Adam and Eve*

Adam. Graceful consort, at thy side
Softly fly the golden hours ;
Ev'ry moment brings new rapture,
Ev'ry care is lulled to rest.

Eve. Spouse adored, at thy side,
Purest joys o'erflow the heart :
Life and all I have is thine,
My reward thy love shall be.

Both. The dew-dropping morn, O how she quickens all !
The coolness of ev'n, O how she all restores !
How grateful is of fruits the savour sweet !
How pleasing is of fragrant bloom the smell !
But, without thee, what is to me
The morning dew,—the breath of ev'n,—
The sav'ry fruit,—the fragrant bloom.
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

This exquisite duet so "polished in melody and rich in harmony," forms a noble climax, as it respects the *voce principale*, to the splendid treat Haydn has furnished us with, in this noble, and perhaps greatest effort of his genius.

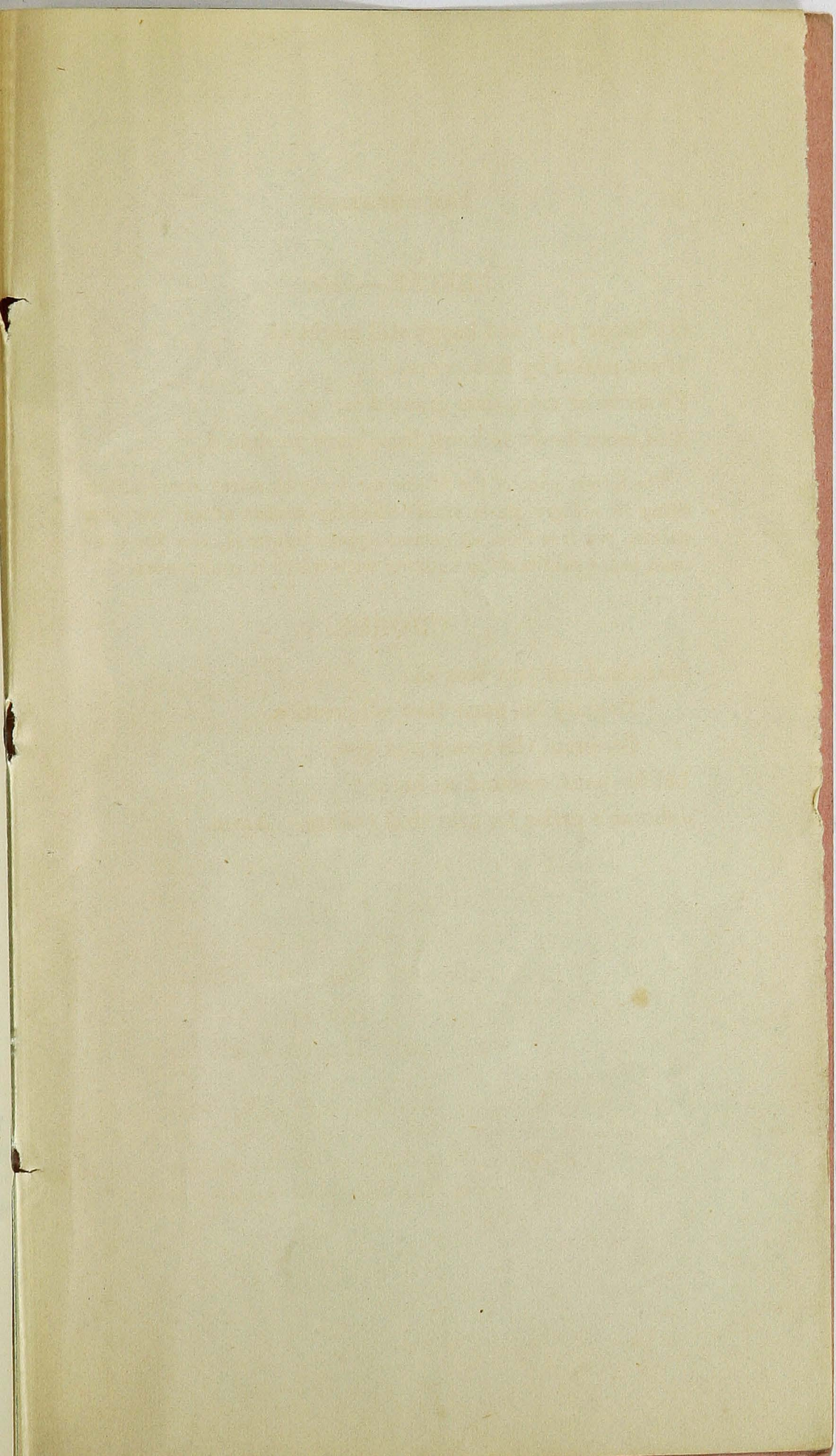
RECIT.—*Uriel.*

O ! happy pair, and happy still might be,
If not misled by false conceit
Ye strive at more than granted is,
And more desire to know than know ye should.

The latter part of the following truly classical composition being in allegro time, embellished by strains of an inspiring nature, yet free from all common-place lightness, is a fine contrast to the soul-moving andante with which it commences.

CHORUS.

Sing the Lord ye voices all,
Magnify his name thro' all creation,
Celebrate His power and glory,
Let his name resound on high.
Jehovah's praise for ever shall endure. Amen.



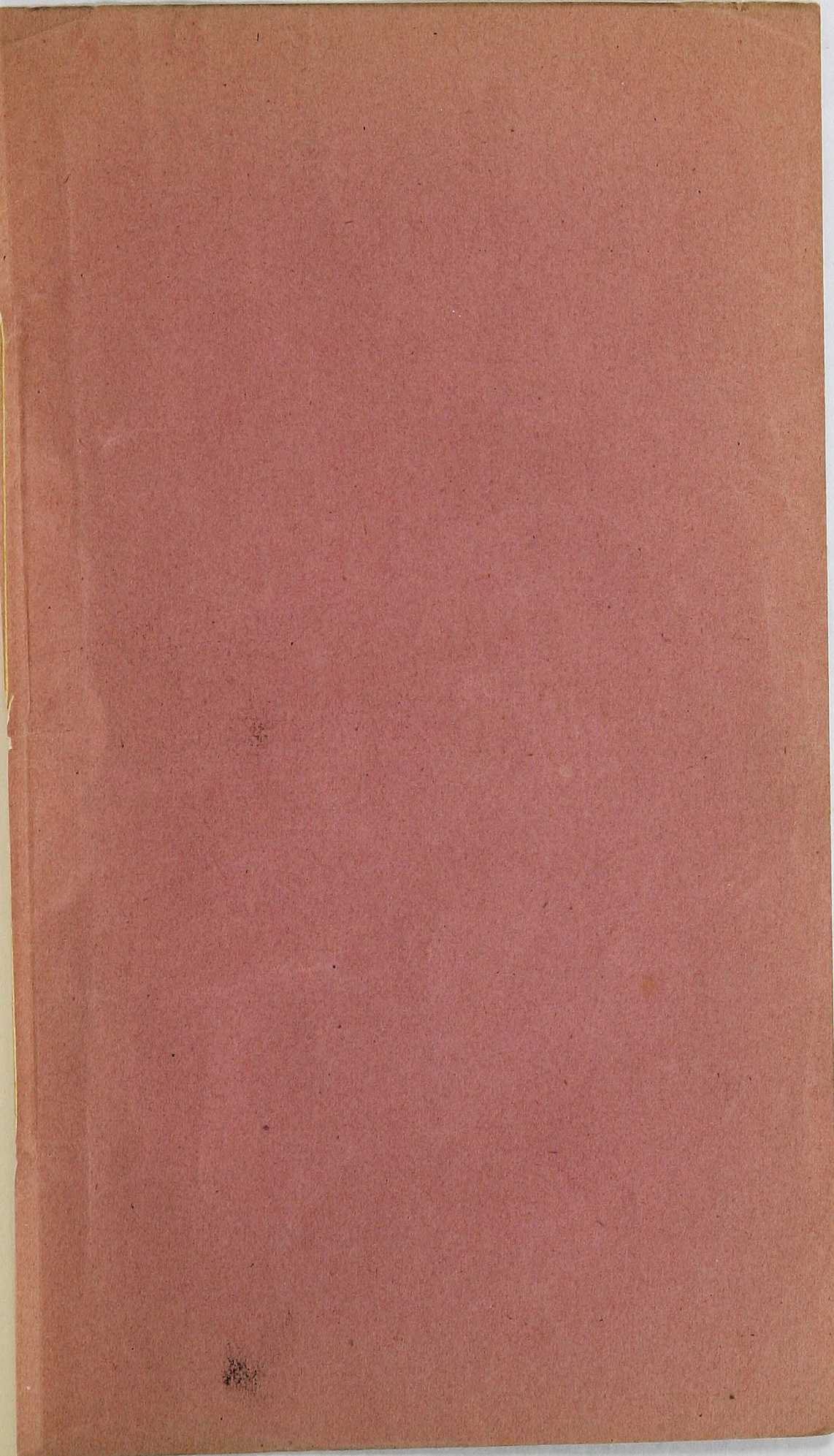
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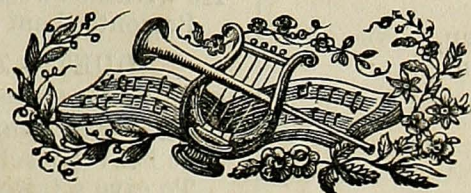
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Montreal Oratorio Society.



THE TWELFTH CONCERT,

AND FIRST OF THE SEASON OF THIS SOCIETY,

WILL TAKE PLACE IN

NORDHEIMER'S MUSIC HALL,

GREAT SAINT JAMES STREET,

ON

Friday Evening, the 22nd November, 1861,

(ST. CECELIA'S DAY),

AT EIGHT O'CLOCK, P.M.

PROGRAMME.

ROMBERG'S "LAY OF THE BELL"

AND SELECTIONS FROM

MOZART'S "12th MASS."

TICKETS—To admit one, 50 cts.; two, 75 cts.; three, \$1.; with Programme of Concert to be had at Dawson's, Pickup's, and Nordheimer's Music Stores.

Conductor - - - - - Mr. Geo. Carter.

Leader of the Orchestra, - - Mr. F. H. Torrington.

STARKE & CO., PRINTERS.

ROMBERG'S "LAY OF THE BELL."

SOLO.—*Bass.*—(THE MASTER BELL-FOUNDER.)

Firmly by the earth surrounded
Stands our mould to form the Bell ;
Hopes, my men, on you are founded,
That this cast will all excel :
Drops on every brow
Must our efforts show ;
Then shall praise by Man be given,
And a blessing come from Heaven.

CHORUS.

Good Master, rightly you advise ;
Rely that we'll all zeal attest ;
Think what a tell-tale to the skies
If we neglect to do our best.
Our deepest thought we need in casting ;
Reflection will great aid supply :
To toil is time and labour wasting
Unless the mind its might apply.
'Tis reason that our nature graces ;
There kindred with the skies we claim ;
Free in itself the spirit traces
Whate'er the hand shall fitly frame.

SOLO.—*Bass.*—(THE MASTER.)

Let dry pine logs be selected,
Such the fiercest flames supply,
Which from furnace roof reflected,
Twice the ore's resistance try ;
Throw the copper in ;
Quickly add the tin ;
Then they, mingling as one mass,
To their son'rous nature pass.

CHORUS.

We'll spare no pains ; what earth's concealing,
If form'd with all our skill and care,
High in the tower will soon be pealing
Our praises widely through the air ;
To distant times life's changes telling,
A warning voice it oft shall raise ;
Now on the ear of sorrow knelling,
Now mingling in the anthem's praise ;
Whatever in Fate's book is sealed,
Cause for joy or cause for woe,
Shall by the Bell be first revealed,
As from on high be heard below.

SOLO.—*Bass.*—(THE MASTER.)

See the fire and ores contending !
Now the yielding solids flow ;
To ensure a perfect blending
In the aiding potash throw :
Utmost praise to gain,
Let no scum remain ;
Then from metal pure and clear
Shall tones melodious charm the air.

SOLO.—*Treble.*

Hark ! 'tis some birth-day's joyful meeting ;
The bells a new-born babe declare ;
As thus with sweetest music greeting
Life's young fleet hours, unknown to care :
Ye hours of innocence and pleasure !
Our infancy's oft envied treasure ;
When tend'rest anxious care's are near }
To guard a morn of life so fair,
Which swift as dart shall disappear. }

SOLO.—*Tenor.*

That morn has fled—now scorning danger,
The youth from home and playmate speeds,
The world he roams, and then, a stranger,
Again the dear-loved threshold treads ;
And there a form of purest grace,
As if just lighted from the skies,
The chaste blush mantling o'er her face,
He sees, and blissful feelings rise :

Tender pains that seem to ease him ;
He muses deeply, leaves mankind ;
Old companions cease to please him,
His heart new duty now assigned :
The pretty maid that heart has captured ;
Her voice is music to his ear ;
He wreaths sweet flowers, and then, enraptured,
Presents them on her brow to wear.

DUET.—*Treble and Tenor.*

Oh tenderest passion known to mortals !
Oh golden hours first blessed with love !
Sure heaven's self then opes its portals,
To give a taste of joys above :
Oh that delight in birth so pure
From all life's changes were secure !

SOLO.—*Bass.*—(THE MASTER.)

Briskly round the flames are playing ;
Now I'll dip my test rod in !
Ah ! that gloss the rod displaying,
Shows the casting may begin.
Now, my men, prepare ;
Give your utmost care :
As one mass the ores have blended,
Sign which ne'er in failure ended.

SOLO.—*Bass.*

When metals brittle, ductile, tender,
Thus mutual help and service render,
The bell with sweetest tone will prove ;
So learn ye, ye whose vows are plighted,
That hearts be suited ere united,
Nor risk through haste a life of love.
Lovely 'tis the bride to see,
With the village all delight ;
When the bells so merrily
To the nuptial feast invite ;
Ah ! of Life it is the May ;
Rich moments lent us from above ;
A ray from heaven to gild the way
To endless harmony and love.

SOLO.—*Tenor.*

Though passion may fly,
Yet love will endure ;
The blossom must die,
The fruit to ensure.
To care for sweet home,
And wants that now come,
The husband is striving,
Is plotting, contriving ;
To toil is his pleasure,
It leadeth to treasure ;
Fortune smiles beyond measure, }
The sight of his land is plenty and peace ;
His coffers o'erflow, friends, riches increase ;
His stores all surprise,
Yet new buildings arise.
At home well directing
Her household inspecting,
Sits the fondest of mothers,
Ever caring for others ;
Her children instructing ;
Their minds well conducting ;
Boys from mischief protected,
With kindness corrected ;
She's sewing or spinning,
Day early beginning ;
Her neighbours befriending ; }
Kind help to all lending,
With toil never ending
Her neat cupboards filling :
Her perfumes distilling ;
And when the day closes,
And tired nature reposes,
Delight and fresh cheer
For her husband appear :
Lovely woman, how fashioned our cares to sustain ;
Of trials thy nature bids thee never complain.

QUARTETT.—*Tenors and Basses.*

Now the father with glowing pride,
O'er his land looks with heart delighted
At the blessings on every side :
Noteth his meads where the streamlet is leading,
Where in rich pasture his oxen are feeding ;
Marks his vines o'er the plain far extending,
And his corn with earth's bounty bending ;
"See," he exclaims, "around,
Fortune that scarce has bound ;
Here in my wide domain
Plenty shall long remain."

SEPTETT.

Trebles, Counter-Tenor, Tenors, and Basses.

Vain man to be thus confiding
When so counter Fate's deciding ; }
All your boasted schemes deriding ! }

SOLO.—*Bass.*—(THE MASTER.)

Let the dam, my men, be broken :
Each unto his post repair :
But before the word be spoken,
Let us join in humble prayer.
Out the plugs be driven ;
Be propitious, Heaven !
See the molten torrent splashing !
See the fiery billows dashing !

CHORUS.

How great the might of subtle fire,
To set the captive atoms free.
Of hardest rock, at man's desire,
And give earth's pris'ners liberty :
But fierce and dreadful is that force,
When from control and guidance free,
It rushes headlong on its course,
In all its native anarchy ;
Nature's wildest power displaying,
Forth it tears, worse foe than war ;
In death and waste whole cities laying,
Undisputed conqueror !
Oft man's work of toil and gain
The elements thus render vain.
See from the clouds ! sight appalling,
Torrents falling !
Through the Heavens, the tempest height'ning,
Darts the lightning !
Hark th' alarm bell ! awful sound,
Warns around :
Flames red as blood the skies array !
Sad contrast to the glow of day :
What a tumult through the town !
Hope as flown.

Through the streets dense vapour rushing ; }
Out the houses fire is gushing ; }
All in desolation hushing ! }
Air as from a furnace blowing ;
Death his tombs with victims stowing ;
Roofs are falling—crash replying ; }
Mothers shrieking—Children crying ; }
Creatures yelling, crushed and dying ; }
All is uproar, hurry, flight ;
Light as day the horrid night :
Numbers run, full buckets bringing,
Water flinging ;
Some with engine water throwing,
Where the flame on high is growing ;
Still, still it spreads in frightful form,
The tempest feeds it, and it drinks the storm.
Now the stores of arid grain
Yield fresh fuel to the flame ;
The storm increasing sweeps its way ;
Uprooted trees its power display :
Each gust more furious than the last,
Leaves nought to blast ;
Hope nor home.
Man to God submissive yieldeth ;
Owns the mighty power Heaven wieldeth ;
The ruins storm's wild home become.
All around
Razed to ground.
Roofs nor windows now refusing

Free admission to the howling storm :
Horror reigneth, dread diffusing
In every form.

SOLO.—*Bass.*—Recitative and Quartett.

The sufferer leaves the spot so late sweet home,
Oft looking back upon his treasure's tomb ;
A tear that home now claims he sheds,
As on stranger's land he treads ;
But joy returns ; he finds around him }
All to whom affection bound him, }
His wife, his children, safe surround him. }

SOLO.—*Bass.*—(THE MASTER.)

Now dark earth the Bell is hiding ;
May the searching light of day
Free from fault the cast deciding,
Well our art and toil repay :
Should the fusion fail,
Or the Mould prove frail,
Then the hopes we fondly cherish
Must, like most we treasure, perish.

CHORUS.

In fertile womb of earth confiding,
We now await our hands' good deed,
As trusts the sower in his seed,
Who hopes, kind Heaven's good time abiding,
For blessing as his labour's meed.
But dearer seeds in earth w' intomb—
Far dearer in her bosom lay—
And fondly trust they'll rise and bloom
In joy and bliss some future day.
Hark ! the tower's deep-toned bell
Tolls some parting pilgrim's knell !
Sadly solemn—see what numbers, weeping,
One now follow who in death is sleeping.

TREBLE RECITATIVE.—(Accompanied.)

Lo, it is the wife beloved !
Mother loveliest of her race,
By untimely death removed
From her husband's fond embrace :
From the little rosy troop
Which in healthful day she bare,
Which around her oft did group,
'The smile and envied kiss to share.

AIR.

All these tender ties are broken,
Never more fond hearts to chain ;
Save indeed such links betoken
They'll meet where all is love, again.
Never more her mild direction
Can that house of sorrow share ;
Stranger, wanting her affection,
Can but feign a mother's care.

SOLO.—*Bass.*—(THE MASTER.)

While the Bell is slowly cooling,
Pastime seek, and take your ease ;
Now no duty overruling,
Each his inclination please ;
Join the cheerful scene
On the village green ;
Sports are yours, day's toil releasing,
Care with Master never ceasing.

SOLO.—*Treble.*

Wearied now with toil of day,
The husbandman home bends his way :
The nightingale her song beginning,
To parting day her vespers singing :
Shepherd to their fold is leading }
Flocks that on the mountains feeding, }
Shelter from the night were needing ; }
Laden high with grain,
Home rocks the waggon train :
Wreaths of sweet wild flowers adorn
The sheaves of corn ;
Youthful reapers next advance,
And merrily dance,
Till the night within invites them,
And with social tale delights them

All from labour now proposing,
 And the city's gates are closing :
 Night now bids to tranquil slumbers
 All with state's protection blest ;
 With watchful eye law guards the numbers,
 And robs the robber of his rest.

DUET.—*Tenor and Bass.*

Holy Order! bliss securing—
 Heaven's own daughter! man insuring
 All those social ties that bind us—
 That Heaven on Earth which God designed us,
 Who caused the busy town to rise,
 Where men the peaceful arts devise ;
 Who tempted thus to social home,
 The savage from his wilds to come ;
 And wove that dear and sacred band
 That binds us to our native land.

CHORUS.

Thousands, when in union joined,
 Can mutual aid and thought supply,
 Building up with strength combined
 The giant tower of industry.
 Man like master lives protected
 Under Freedom's sacred-wing ;
 Each contented, laws respected,
 Honour to their country bring.
 Labour should be man's ambition,
 For God's blessings are its prize ;
 Envied though the King's condition,
 Health and peace from handcraft rise.

QUARTETT AND CHORUS.

Peace, sweet Concord! thee caressing,
 Ever on us shed thy blessing ;
 Never may that day befall us,
 When war from peaceful home shall call us,
 Or in this quiet vale appal us ;
 When the Heavens, which evening paints so fair,
 From light of home in flames shall glare.

SOLO.—*Bass.*—(THE MASTER.)

Let the mould my men be broken,
 It hath done its duty well ;
 Soon shall loud huzzas betoken
 That we've bared the hidden bell.
 Heavy hammers wield,
 Till the clay walls yield ;
 Firmly has the work been guarded :
 Richly may we be rewarded.

CHORUS.

The Master, when the mould destroying,
 Can safely on his skill depend ;
 But woe, when self-freed force employing,
 The melted ores their prison rend ;
 'Twould seem some mouth of Hell were gaping,
 Whence thunderings belch with dreadful sound,
 The fiery torrents thence escaping,
 To blast and ruin all around.
 See when licentious power rages,
 When rude brute force the law may give,
 Save plunder nought the mob engages,
 And traitors spout while robbers thrive.
 O Liberty, how thou are treated!
 Professed, adored, in every clime,
 How oft by foe of country greeted,
 To gain a passport to all crime!
 The bells now sound for insurrection,
 No peaceful call to pray'r and praise ;
 But mobs with schemes of state's perfection
 The standard of rebellion raise ;

Freedom, Equality, all bawling—
 The public good their high pretence—
 From home the peaceful yeoman calling,
 To seek in arms his town's defence.
 Then woman, all her nature changing,
 With tiger's fierceness can appear .
 Midst dead and dying, plundered, ranging,
 Nor heed, as wont, the sufferer's prayer.
 No longer human ties respected,
 Vice revels, owning no control ;
 The peaceful but in flight protected,
 And crimes in fearful torrents roll.
 To meet the roaring lion's dreadful,
 Or fall within the tiger's paw :
 But worse to meet, nor flight less needful,
 Man, when brute passion is his law.
 Then woe to those who, disaffected,
 The reckless mob to license urge ;
 To cloak ambition schemes projected,
 That soon become a country's scourge.

SOLO.—*Bass.*—(THE MASTER.)

To our labour's end now verging,
 See the Bell, a golden star,
 From its shell of clay emerging,
 Long our praise to sound afar.
 On its surface bright
 Plays the radiant light ;
 And the arms, devices, name,
 All boldly raised, bespeak our fame.

RECITATIVE.—*Bass.*—(THE MASTER.)

Hurrah! Hurrah!
 Our work is done, all peril's past,
 Now to the welcome christ'ning haste :
 Its name shall be CONCORDIA.

SOLO.—*Bass.*—(THE MASTER.)
 Repeated in Chorus.

And long may Concord and her blissful train
 With joyful peals the village entertain.

SOLO.—*Bass.*—(THE MASTER.)

Henceforth shall the Bell attend on Fate ;
 Its iron lips her deeds shall state :
 Soon high above the earth in splendour
 With conscious pride we'll see it rise ;
 The rolling mighty thunder's neighbour,
 The guest, the tenant of the skies.
 There oft a voice to God be raising,
 Joining the chorus of the spheres
 That ceaseless roll, their Maker praising,
 And with them lead the circling years.
 Eternal things of import high
 It shall announce in voice sublime ;
 On it each hour in passing by
 Shall strike, and give a tongue to time.
 And though within itself no feeling,
 By turns all feelings shall it move ;
 Lend Fate a tongue, and tolling, pealing
 The chequered life of mortals prove.
 And as its circling transient chords
 Upon the listening ear decay,
 So learn that all this earth affords
 Unfixed as sound shall pass away.
 Now with tackle all upheaving,
 Soon the Bell aloft shall swing ;
 Let the skies, their guest receiving,
 With his first vibrations ring.

CHORUS.

See! see! it quits the ground
 For the lofty realms of sound :
 There enthroned may't oft be pealing,
 Blessings of sweet peace revealing.

AND THE FOLLOWING

SELECTIONS FROM MOZART'S "12th MASS."

KYRIE, GLORIA, QUI TOLLIS, QUONIAM, CUM SANCTO, AGNUS DEI, SANCTUS
 AND DONA NOBIS.

TO-NIGHT!

THE SECOND PEOPLE'S CONCERT!

THIS EVENING, (FRIDAY,) DEC. 6, 1861,
AT 8 P. M., IN
NORDHEIMERS' HALL.

PROGRAM.

GOD SAVE THE QUEEN.

10 PIANOS, 10 PIANISTS, 60 VOICES.

TRIO — "Venetian Boat Song." COMPAGNE
WILLINK, DAY & GUILMETTE.

SOLO VIOLIN — "Fantasia." DeBERIOT
TORRINGTON.

MARCH — "See! the Conquering Hero comes." HANDEL
10 PIANOS AND 10 PIANISTS.

DUET — "Lucia and Ashton." DONIZETTI
DAY & GUILMETTE.

ARIA — "La Mia Letizia." VERDI
WILLINK.

SOLO PIANO — "Somnambula." BELLINI
DUCCHARME.

HARMONIFLUTE SOLO by a Gentleman Amateur who volunteers his services.

PIANO DUET
LABELLE & SMITH.

MARCH — "Rule Britannia." ENGLISH
10 PIANOS, 10 PIANISTS.

DESCRIPTIVE SONG — "The Maniac." RUSSEL
GUILMETTE.

NATIONAL SONG — "La Marseillaise." FRENCH
10 PIANOS, 10 PIANISTS, 60 VOICES.

BALLAD — "Jock o' Hazeldeen." SCOTCH
DAY.

COMIC SONG by a Gentleman Amateur ENGLISH

VOCAL TRIO — "Good Night." ENGLISH
WILLINK, DAY & GUILMETTE.

GOD SAVE THE QUEEN.

10 PIANOS, 10 PIANISTS, 60 VOICES.

The principal Vocal Artists are:—HATTIE DAY, PAULINA WIL-
LINK, and Dr. GUILMETTE.

The principal Solo Pianists are:—M. SMITH, (Organist of St. Patrick's
Church); M. LABELLE, (Organist of the Notre-Dame Cathedral); M. DUCCHARME,
(Artiste Pianiste); M. SAUCIER, (Artiste Pianiste); M. PELTIER, (Artiste Pianiste);
M. WOOD, (Pianist); and F. H. TORRINGTON, (Solo Violinist). Mesdames McDONALD,
WILLINK, and DAY will also take part in the Piano Performances.

God Save the Queen.

God save VICTORIA;
Long live our noble QUEEN,
God Save the QUEEN.
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the QUEEN.

Thy choicest Gifts in store
On her be pleas'd to pour,
Long may she reign;
May she defend our Laws,
And ever give us cause,
To sing with Heart and Voice,
God save the QUEEN.

Hymne des Marseillais.

Allons, enfants de la patrie!
Le jour de gloire est arrivé.
Contre nous de la tyrannie,
L'étendard sanglant est levé,
L'étendard sanglant est levé.
Entendez vous dans les campagnes
Mugir ces féroces soldats?
Ils viennent, jusques dans vos bras,
Egorger vos fils, vos compagnes!
Aux armes, citoyens!
Formez vos bataillons:
Marchez! marchez! qu'un sang impur
Abreuve vos sillons!

Amour sacré de la patrie,
Conduis, soutiens nos bras vengeurs;
Liberté, Liberté chérie,
Combats avec tes défenseurs:
Sous nos drapeaux que la victoire
Accoure à tes mâles accents;
Que tes ennemis expirans
Voient ton triomphe et notre gloire.
Aux armes, &c.

TICKETS

25 CENTS.

PROGRAMME.

PART I.

1. Band.....*Vive la Canadienne.*
2. Chorus.....*I love my Love in the morning.*.....G. Allen.
3. Song.....*Kathleen Mavourneen.*
MRS. CHAPMAN.
4. Quadrille.....*La Poste.*.....C. Schubert.
Piano Forte....P. REEVES.
5. Duett.....*I know a bank.*.....C. E. Horn.
MRS. WELDON, MRS. WILLIAMS.
6. Ballad.....*Jeanie with the Light brown Hair.*.....S. C. Foster.
MRS. WELDON.
7. Violin Solo.....*Vi Ravviso. Selection. Sonnambula.*.....Bellini.
MR. SCHILLER.
8. Duett.....*Die Schwalben.*.....Kucken.
MRS. WELDON, MISS LANGWORTHY.
9. Comic Song.....*My Johnnie was a Shoemaker.*.....F. Corner.
Private COCKSON.
10. Band.....*Prince of Wales' Galop.*

PART II.

1. Band.....*Partant pour la Syrie.*.....Reine Hortense.
2. Song.....*The Monks of Old.*.....S. Gloyer.
Private HYNDMAN.
3. Chorus.....*O by rivers.*.....Sir H. Bishop.
4. Ballad.....*The Standard Bearer.*.....Lindpainter.
MR. EDGELL.
5. Duett.....*Les Dames de Seville.*.....C. Schubert.
Violin,.....Mr. SCHILLER.
Piano,.....Corporal GIBB, Sergeant FOSTER.
6. Trio.....*Sweet Repose is reigning now.*.....Benedict.
MRS. WELDON, MISS RAWSON, MRS. WILLIAMS.
7. Ballad...*When at dawn the Elves do pass. The Amber Witch.*.....Vincent Wallace.
MRS. WELDON.
8. Chorus.....*I went to the Fair.*.....Whittaker.
9. Comic Song.....*Alonzo the Brave.*
Private A. D. CAPEL.
10. Horn Solo.....*Operatic Selection. The Huguenots.*.....Meyerbeer.
MR. SCHILLER.
11. Chorus.....*Dame Durden.*

GOD SAVE THE QUEEN.

ADDITIONAL VERSE FOR CANADA.

Though far from Britain's Isle,
Her flag shall o'er us smile,
And wave supreme,
And come whate'er betide,
Heart, hand and voice allied,
We'll sing with loyal pride,
GOD SAVE THE QUEEN.

FOURTH
GRAND VOLUNTEER AMATEUR CONCERT.

IN AID OF THE FUNDS OF THE

Bishop's College Volunteer Rifle Corps.

MONDAY, 24th MARCH, 1862.

CHORUS.

SOPRANI.

MRS. A. D. CAPEL
MRS. CHAPMAN
MISS LANGWORTHY
MRS. PADDON
MRS. RAWSON
MISS EVELYN RAWSON
MISS TOWLE
MRS. WELDON

ALTI.

TRISTRAM COFFIN
PRIVATE ELLIOTT GALT
WILLIAM RHODES
EDWARD TYLEE

TENORI.

PRIVATE A. D. CAPEL
PRIVATE HENRY HEWARD
MR PADDON
PRIVATE P. VANKOUGHNET
PRIVATE GEORGE WHITE
LIEUT. WILSON

CONTRA/ITI.

MISS O'BRIEN
MISS RAWSON
MISS A. SAVAGE
MRS. WILLIAMS
MRS. WURTELE

BASSI.

MR. EDGELL
CORPORAL GIBB
PRIVATE HYNDMAN
LIEUT. STEVENS
MR. EDWARD TOWLE
CAPTAIN WELDON
ENSIGN WILSON

TREBLES.

KENNET BLACKWELL
LEWIS BLACKWELL
EDWARD BURSTALL
WYATT RAWSON
PRIVATE E. VANKOUGHNET

THE BAND.

E b Soprano Sax Horns... Corporal EGLESTON, Ensign WILSON, Private WURTELE
B b Alto " Mr. ABBOTT, Mr. ROBBINS
B b Cornet à piston..... Private STEELE
E b Alto Sax Horns..... Mr. SEVERANCE, Mr. TOWLE, Private WILSON
B b Tenor " Private ANDREWS, Mr. LOUGEE
B b Barytone " Private M'KENTY, Lieut. STEVENS
E b Contra Bass Horns.... Mr. HAMEL, Mr. OLIVER
Drums..... Private HUBBARD, Private STIRLING.

LEADER....MR. SCHILLER.

GRAND CONCERT
DE
MUSIQUE SACRÉE

DONNÉ DANS LA

Salle Academique du College Ste. Marie,

(RUE BLEURY,)

Mardi, le 15 Septembre, 1868,

PAR LES MEMBRES DU

CHŒUR DU GÉSU,

(Sous la direction de M. Ad. J. BOUCHER)

ASSISTÉS DE

MADAME PETIPAS,

PRIMA DONNA, MEMBRE DE LA CHAPELLE DE L'EMPEREUR,

(Actuellement Professeur de Musique en cette ville,)

ET DES

Amateurs les plus distingués de cette ville.

LE CÉLÈBRE

Stabat Mater, de Rossini

SERA EXÉCUTÉ EN ENTIER, AVEC

CHŒURS ET ORCHESTRE COMPLETS.

ENTRÉE, - - - - - 50 Cents.

PROGRAMME,—avec texte latin, français et anglais,—accom-
pagné d'une analyse critique du "Stabat Mater,"
par Adolphe Adam, 10 cents.

MUSIQUE SACRÉE

Op. 100

1890

1890

1890

1890

EXÉCUTIONS A DIFFÉRENTES ÉPOQUES,

DU

Stabat Mater de Rossini, à Montréal.

Le *Stabat Mater* de Rossini fut exécuté en entier, avec accompagnement d'orchestre, pour la première fois, croyons-nous, à Montréal, à la salle Bonsecours, le Juin, 1853, par la compagnie d'opéra Italien De Vries, sous la direction de Signor Luigi Arditì. Madame Rosa De Vries, soprano; Signor Forti, ténor; Signor Tafanelli, basse. Cette première exécution, par des artistes du plus haut mérite musical, auxquels s'adjoignirent les principaux amateurs de la ville, eût un très-grand succès.

Les sept premiers morceaux du *Stabat* furent donnés, à la salle Bonsecours, Dimanche, 31 Juillet 1859, par la compagnie italienne Parodi. Madlle. Parodi, soprano; Madlle. Alaimo, contralto; Signor Sbriglia, ténor; Signor Barili, basse.

Une troisième exécution, sans la fugue, par la troupe d'opéra Anglais Pyne-Harrison, eut lieu vers ce même temps. (1859.)

La quatrième exécution du morceau *entier*, avec accompagnement de piano par M. Gustave Smith, fut celle de la Société Ste. Cécile, sous la direction de M. Ad. J. Boucher, au Cabinet de Lecture Paroissial, mardi, le 7 Février, 1860. Madame Boucher, soprano; Madlle. Grant, contralto; MM. P. Lacombe et S. Beaudoin, ténors; M. T. Ducharme, basse. Il fut répété en partie, par la même société, au même lieu, lundi, le 20 Février, 1860,—puis, à l'église des Récollets, le Vendredi-Saint suivant.

La troupe d'opéra Anglais Milner-Cooper, (Mdlle. Milner, soprano, M. ténor, M. Rudolphsen, baryton, M. Ainsley Cook, basse,) le donna, en entier, pour la cinquième fois, à Montréal, à la salle Nordheimer, 1860.

La Société Philharmonique Canadienne, dirigée par M. J. B. Labelle, l'exécuta pour la sixième fois, moins la fugue, mais avec accompagnement d'orchestre, à la salle Nordheimer, le 26 Mars 1863. Madame Labelle, soprano, Mdles. Dupré et Terroux, contraltos, MM. Carpentier et Guénette, ténors, MM. Ducharme, Harwood et Legendre, basses.

La présente exécution, (la septième) est la première du morceau entier, avec accompagnement d'orchestre, par des amateurs Canadiens.

LISTE ALPHABÉTIQUE

DES

EXECUTANTS.

Chant.

PRIMA DONNA.....MADAME PETIPAS.

Soli.

Soprani et Altii :

Madame A. J. BOUCHER.
(*Elève de Mme. Petipas.*)
Mesdmes JOLY, M. A.
JACQUES, J.
MORACHE, J.
PARENT, R.

Ténors :

MM. BEAUDRY, N.
MENARD, J. B.
PAYETTE.

Basses :

MM. DUCHARME, T.
LAMOTHE, P. N.
(*Elève de Mme Petipas.*)
LAURENT, P.
LAVOIE, F. A.

Chœur.

Soprani et Altii :

Mesdmes CRAIG, J. P.
PIGEON.
Mesdmes. ARCAD.
BERGIN, M.
BERNIER, D.
BOUCHER, P.
CARPENTIER, H.
CORLEY, A.
CORLEY, E.
CORLEY, M.
GALIPEAU, A.
GOUGE.
HUBERDEAULT, A.
HUBERDEAULT, M.
JACQUES, D.
JOURDAIN.
POUDRETTE.
RIENDEAU.
SCHILLER, V.
ST. JEAN, A.
THERIAULT, A.
THERIAULT, V.

Ténors :

MM. BEAUDOIN,
BENOIT, F.
BERTRAND, T.
GOSSELIN, A.
HUDON, J.
McCALLUM, A.
McMAHON, A.
O'BRIEN.
PAUZE, A.
SHERIDAN.
THERIAULT, F.
VALADE, J.
VALOIS, AUG.

Basses :

MM. ALLARD, J.
BERTRAND, A.
BERTRAND, P.
DENIS, U.
DESJARDINS, E.
DUQUET, F. X.
GALIPEAU.
GOSSELIN, V.
HOGUE, O.
O'BRIEN.
LANTIER.
LARSENEUR, T. F.
ROY, B.
ST. PIERRE.
TAILLON, L. O.
TEULON, H.

Orchestre.

<i>iers. Violons.</i>	<i>Flûte.</i>	<i>Cors.</i>
MM. COWAN, R. L.	M. BATES.	MM. MULLIGAN,
MONSEL, G.	100e. Regt.	URRY,
SHEA, B.		POOLE,
STRATTON.	<i>Hautbois.</i>	CLIFTON,
WARNOCK.	M. WALSH.	
	(<i>Maître de Bande</i> 100e. Regt.)	<i>Trompettes.</i>
<i>2nds. Violons.</i>	Capl. SKIFFINGTON.	MM. MULLIGAN.
MM. BIENVENU, C.	100e. Regt.	WILSON, JAMES.
CHRISTIN, C.		
HOLLAND, G. H.	<i>Clarinettes.</i>	<i>Trombones.</i>
WILSON, JOHN.	Sergt. HEALY.	MM. WRIGHT,
	100e. Rgt.	MURPHY,
<i>Violas.</i>	M. GIBBS.	FLURY,
MM. FOWLER, R. J.	100e. Regt.	
SANCER, G.		<i>Opicléïde.</i>
	<i>Basson.</i>	M. CHICK.
<i>Violoncelles.</i>	MM. KINSELLA.	100e. Regt.
MM. BARBEAU, E. J.	100e. Regt.	
BOURASSA, N.	PARSONS.	<i>Timballes.</i>
LECLERE, G.	100e. Regt.	M. NOLAN.
VAREY, G.		100e. Regt.
<i>Contre-Basses.</i>		
MM. FOSTER.		
BARWICK, O.		
<i>Piano.</i> . . . M. D. DUCHARME : <i>Harmonium.</i> . . . M. OCT. PELLETIER.		
<i>Chef d'Orchestre.</i>	<i>Directeur Musical.</i>	
M. F. H. TORRINGTON.	M. AD. J. BOUCHER.	



LE STABAT MATER

DE
ROSSINI.

* L'apparition d'une œuvre nouvelle de Rossini, après un silence que déplorent tous les admirateurs de ce puissant génie, était un événement trop important pour ne pas mettre en émoi tout le monde musical : aussi à peine l'annonce de ce *Stabat* fut-elle faite que déjà la propriété en était revendiquée par ceux mêmes qui savaient n'y avoir aucuns droits ; mais sa supériorité n'était contestée par personne.

Rossini me paraît avoir été, dans son *Stabat*, plus mélodique, que tous ceux, sans exception aucune, qui ont écrit de la musique religieuse, sans que le style fût pour cela moins élevé et moins approprié au sujet. Et ce n'est pas un mince mérite que celui de n'avoir employé qu'accessoirement les ressources de l'art, qui ne manquent jamais de fournir à ceux qui savent s'en servir la sévérité de couleur qu'ils recherchent, et d'être arrivé à ce but par des moyens d'invention et des mélodies, ce qui se trouve beaucoup plus difficilement que des combinaisons d'harmonie et de contre-point, quelque intéressantes qu'elles puissent être. Rossini a, du reste, prouvé, dans son dernier morceau *In sempiterna sæcula*, qu'il pouvait faire de la science aussi bien que tout autre ; et sans l'influence de son génie qui, malgré lui, perce encore à travers l'aridité de la fugue, ce morceau aurait pu devenir assez sec et assez mathématique pour contenter pleinement ceux qui ne considèrent l'invention et l'inspiration que comme inférieure au savoir.

Une lecture de quelques-uns des principaux morceaux avait été faite chez Zimmermann, et quelque restreint que fût le nombre des invités à cette presque-réunion de famille, partout on s'entretenait des beautés de premier ordre que renfermaient les divers versets.....

.....Une première audition, de six morceaux du *Stabat*, a eu lieu ces jours derniers, dans les salons particuliers de M. Herz. Le piano était tenu par M. Labarre, les chœurs dirigés par M. Panseron, le double quatuor conduit par M. Girard ; les solistes étaient Madame Viardot-Garcia, Madame Labarre, M. A. Dupont et M. Gerald. L'auditoire était digne des exécutants ; il était entièrement composé d'artistes et d'hommes éminents dans les sciences et les lettres : aussi vit-on rarement une pareille sympathie et un aussi juste échange de sentiments et d'émotions, de talents et d'applaudissements.....

* Nous avons cru ajouter à l'intérêt qu'éveille invariablement l'exécution de cette incomparable composition, en faisant précéder ce programme de quelques notes et réflexions intéressantes, extraites des "Derniers souvenirs d'un musicien," par Adolphe Adam. A. J. B.

PROGRAMME.

PREMIERE PARTIE.

Stabat Mater, de Rossini.

I. STABAT MATER DOLOROSA.....CHŒUR ET QUATUOR.

Soli : MESDLES. MORACHE, PARENT, MM. MENARD ET LAURENT.

Stabat Mater dolorosa
Juxta crucem lacrymosa
Dum pendebat Filius.

Debout au pied de la croix
Où son Fils était suspendu,
La Mère de douleur pleurait.

Near the cross the Mother weeping
Stood—her watch in sorrow keeping,
While was hanging there her Son.

Un silence religieux s'établit dès que M. Girard eut donné le signal de l'attaque aux violoncelles qui exécutent les premières mesures de la strophe *Stabat Mater*; et bientôt l'assemblée a été vivement impressionnée par le début grandiose de ce morceau. Le motif fait son entrée par une imitation à l'octave entre les basses, les ténors, et les soprani.....

Ce premier verset a produit une vive impression : l'exécution en a d'ailleurs été excellente. A. Dupont (ténor) a merveilleusement chanté sa partie ; le timbre doux et égal de sa voix est ce qu'on peut imaginer de plus favorable à ce genre de musique dont le caractère passionné doit être exclu ; et les autres artistes l'ont secondé à merveille.

2. CUJUS ANIMAM.....TENOR SOLO.

M. N. BEAUDRY.

Cujus animam gementem,
 Contristatam et dolentem
 Pertransivit gladius.
 O quam tristis et afflicta
 Fuit illa benedicta
 Mater Unigeniti !
 Quæ mærebat, et dolebat,
 Et tremebat cum videbat
 Nati pœnas inclyti.

Un glaive d'affliction
 perça son âme
 abattue et gémissante.
 Oh ! qu'elle fut triste et affligée
 cette Mère bénie du
 Fils unique de Dieu !
 Tremblante et désolée, elle
 ressentait en elle-même toutes
 les angoisses de son adorable Fils.

Through her soul in anguish groaning
 O most sad, his fate bemoaning,
 Through and through that sword was run.
 Oh ! how sad, with woe oppressed,
 Was she then, the mother blessed,
 Who the sole begotten bore :
 As she saw his pain and anguish
 She did tremble, she did languish,
 Weep her only Son before.

Le No. 2.—*Cujus animam*—est un air de ténor en *la bémol*. Le motif, chanté d'abord à l'unisson avec les violons et violoncelles, soutenus par une harmonie plaquée, est ensuite répété à pleine voix avec toutes les puissances de l'orchestre, pendant que les deuxièmes violons, les altos et les basses promènent des arpèges en triolets sous la mélodie. La coda se termine par une pédale qui s'éteint pianissimo.

3. QUIS EST HOMO.....DUO—SOPRANO ET CONTRALTO.

MADAME PETIPAS ET MADAME BOUCHER.

Quis est homo qui non fleret
 Christi Matrem si videret
 In tanto supplicio ?
 Qui non posset contristari,
 Piam Matrem contemplari
 Dolentem cum Filio ?

Qui pourrait retenir ses larmes
 en voyant la Mère de Jésus
 dans cet excès de douleur ?
 Qui pourrait contempler, sans une
 profonde tristesse, cette tendre mère
 souffrant avec son Fils ?

Who is he his tears concealing,
 Could have seen such anguish stealing
 Through the Saviour Mother's breast ?
 Who his deepest groans could smother,
 Had he seen the Holy Mother
 By her Son with grief oppressed.

Le No. 3—*Quis est homo*—est un délicieux duo entre soprano et contralto. Sa phrase principale est constamment accompagnée par un dessein de notes répétées dans les premiers violons, qui suit toutes les allures de la voix, sans que le chant soit jamais gêné par cet accompagnement obligé. La mélodie en est d'une grâce enchanteresse et d'une élégance extrême.

4. PRO PECCATIS.....Basso Solo.

M. P. N. LAMOTHE.

Pro peccatis suæ gentis
Vidit Jesum in tormentis
Et flagellis subditum,
Vidit suum dulcem Natum
Morientem, desolatum,
Dum emisit spiritum.

Elle voit Jésus dans les tourments
pour les péchés de sa nation ; elle le
voit déchiré de coups de fouet.
Elle voit ce Fils bien-aimé
mourant et délaissé jusqu'au
dernier soupir.

Christ, for Israel's transgression
Saw she suffer thus oppression,
Torment and the cruel blow :
Saw Him desolate and dying,
Him she loved, beheld Him sighing
Forth his soul in deepest woe.

Le No. 4.—*Pro peccatis*—est un air de basse en *la mineur*. J'ai déjà parlé de la difficulté de donner une idée d'un morceau de musique sans citer la note écrite. J'ai cependant vu souvent des auteurs d'articles de musique, d'ailleurs fort bien faits, s'évertuer à analyser des modulations en faisant la nomenclature des accords et en indiquant leur succession. J'ai remarqué que les gens du monde sautaient à pieds joints par dessus ces descriptions, craignant de ne pas les comprendre, et que les musiciens se repentaient de n'en avoir pas fait autant, vu qu'ils n'y comprenaient pas davantage. Je ne m'efforcerai donc pas de vous faire l'analyse fort peu claire d'une ravissante modulation qui, partant de *la naturel*, arrive en *ré bémol*, et retourne au ton primitif en moins de six mesures, sans que l'oreille soit le moins du monde choquée de cette brusque transition, qui est sauvée avec tant d'art, qu'on croirait entendre la chose la plus naturelle et la plus usitée. La phrase majeure qui sépare les deux reprises du motif est de la plus grande suavité. Cet air m'a paru être un des meilleurs morceaux du *Stabat*.

5. EIA ! MATER.....CHŒUR ET SOLO DE BASSE.

BASSO-SOLO, M. P. N. LAMOTHE.

Eia ! Mater, fons amoris,
 Me sentire vim doloris
 Fac ut tecum lugeam.
 Fac ut ardeat cor meum
 In amando Christum Deum,
 Ut sibi complaceam.

O Mère pleine d'amour, faites
 que je sente votre douleur,
 que je pleure avec vous.
 Faites que mon cœur brûle
 d'amour pour Jésus-Christ,
 et ne songe qu'à lui plaire.

Source of love—thy grief—O Mother
 Grant with thee to share another,—
 Grant that I with thee may weep.
 May my heart with love be glowing,
 All on Christ, my God bestowing,
 In his favor ever keep.

On a ensuite dit un chœur—*Eia Mater*—sans accompagnement, avec solo de basse, dont l'effet a été profondément senti, malgré le petit nombre des choristes et le peu de sûreté des voix, que l'accompagnateur était quelquefois obligé de soutenir par des accords, quoique la partition ne renferme aucune espèce d'accompagnement.

La partie de basse-solo qui domine tout ce morceau était confié à M. Gerald, c'est dire qu'elle a été parfaitement exécutée. L'entrée des ténors unissons avec la basse-solo sur ces paroles *Fac ut ardeat cor meum* est d'une énergie entraînant. Les quatre mesures de six-huit qui, à deux reprises différentes, viennent interrompre l'uniformité du quatre-temps, font un excellent effet. Ce qu'il y a de plus remarquable dans ce chœur, c'est l'extrême variété qui y règne, quoique le compositeur s'y soit volontairement privé des ressources de l'orchestre.

*6. SANCTA MATER.....QUATUOR.

MADLE. M. A. JOLY, MADAME BOUCHER, MM. PAYETTE ET T. DUCHARME.

Sancta Mater istud agas,
 Crucifixi fige plagas
 Cordi meo valide.
 Tui Nati vulnerati,
 Tam dignati pro me pati,
 Pœnas mecum divide.
 Fac me vere tecum flere,
 Crucifixo condolere,
 Donec ego vixero.
 Juxta crucem tecum stare,
 Te libenter sociare
 In planctu desidero.
 Virgo virginum prœclara,
 Mihi jam non sis amara :
 Fac me tecum plangere.

* Dans l'exécution du programme, ce morceau sera précédé du No. 7.

O sainte Mère, imprimez
profondément dans mon cœur les
plaies de Jésus crucifié.
Votre divin Fils a tant souffert
pour mon amour ; partagez
avec moi ses tourments.
Faites que je pleure avec vous,
et souffre avec Jésus crucifié,
pendant tous les jours de ma vie.
Au pied de la croix, avec vous,
Oh ! que ne puis-je m'associer
à vos douleurs !
Vierge bénie entre toutes les vierges, ne
rejetez point ma prière ; faites que je
pleure avec vous.

This, oh ! holy Mother, granting,
In my heart the wounds implanting
Of his cross, Oh ! let me bear :
Pangs with which thy son when wounded
Deigned, for me, to be surrounded,
Grant, oh ! grant that I may share.
Be my eyes with tears o'erflowing,
For the Crucified bestowing,
Till my eyes shall close in death ;
Ever by that cross be standing
Willingly with thee demanding
But to share each mournful breath.
Thou, of virgins blest forever,
Oh ! deny, I pray thee, never
That I may lament with thee.

Le quatuor en *la bémol*, composé sur les paroles *Sancta Mater istud agas*, débute par une phrase de ténor qui peut passer pour une des plus heureuses inspirations de Rossini. Elle renferme surtout une modulation en *sol bémol* si inattendue, et dont le retour au ton primitif de *la bémol* est si simple et si naturel, qu'on s'étonne que l'idée n'en soit encore venu à nul compositeur.

Tout ce morceau est traité de main de maître. Le motif principal a tant de charme que, quoique répété quatre fois dans les différentes parties récitantes, sans aucun changement harmonique, il paraît toujours nouveau ; et pourtant la diversité ne provient que de la différence du timbre des voix.

Quoique cette strophe soit celle dont l'effet a été le plus général, nous nous garderons cependant de la déclarer supérieure aux autres, ni surtout au verset qui la précédait. L'effet qu'elle a produit tient surtout à ce que n'étant écrite que pour quatre voix seules, l'exécution en a été beaucoup plus complète que celle des autres morceaux.

7. FAC UT PORTEM.....CONTRALTO SOLO.

MADAME PETIPAS.

Fac ut portem Christi mortem
Passionis ejus sortem,
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hâc inebriari,
Ob amorem Filii.

Que je porte en moi la croix de
Jésus-Christ et le poids de sa passion,
et le souvenir de ses plaies.
Que, blessé par ses plaies adorables,
je m'enivre de la croix et de
l'amour de votre Fils.

Be, my soul, his death enduring,
And his passion—thus securing
Of his pains the memory.
With those blows may I be smitten,
In my heart that cross be written,
For thy Son's dear love alway.

L'air de contralto—*Fac ut portem*—en *mi-majeur*, chanté par Madame Viardot, nous a semblé le morceau le moins frappant des dix que nous avons entendus : il a cependant été admirablement rendu par la cantatrice qui l'a terminé par un point d'orgue de fort bon goût et tout à fait approprié à la nature de l'air ; ce que peu de chanteurs savent faire comme Mme. Viardot, parce que peu possèdent une science et une organisation musicales comme cette cantatrice.

8. INFLAMMATUS.....SOPRANO SOLO ET CHŒUR.

MADAME PETIPAS.

Inflammatu et accensu,
Per te Virgo sim defensu
In die judicii.
Fac me cruce custodiri,
Morte Christi premuniri,
Confoveri gratiâ.

Qu'enflammé et consumé de cet
amour, je sois, ô Vierge sainte, défendu
par vous au jour du jugement.
Que la croix de Jésus-Christ soit
ma sauvegarde, sa mort ma confiance
et ma force, sa grâce mon appui.

Glowing, burning with affection,
Grant, me Virgin, thy protection,
In the dreaded judgment day.
May that cross its aid extend me,
May the death of Christ defend me
With its saving grace surround.

Le huitième morceau—*Inflammatu*—est un air de soprano avec chœur, que Madame Viardot a chanté avec une énergie profonde.

Le rythme du dessein des violons qui accompagnent la phrase principale est d'une grande chaleur, et à l'entrée des chœurs, sur les paroles : *In die judicii*, l'attaque des instruments de cuivre, que le piano rendait si imparfaitement, doit produire une impression d'autant plus grande que jusque là ces instruments sont extrêmement ménagés.

La péroration de ce morceau est peut-être un peu courte, mais on voit que le compositeur n'a pas voulu trop donner d'importance aux chœurs, pour laisser la voix principale déployer toutes ses ressources ; et ce morceau exige une telle énergie de la part de la cantatrice, que de plus longs développements auraient rendu l'exécution au-dessus des forces humaines.

9. QUANDO CORPUSQUATUOR.

MADAME BOUCHER, MADLLE. JACQUES, MM. PAYETTE ET F. A.LAVOIE.

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria.

Et quand mon corps mourra, faites
que mon âme obtienne la gloire
du Paradis.

And when life's last link is riven,
To my soul be glory given,
That in Paradise is found.

Un quatuor—*Quando corpus*—sans accompagnement, d'un style très-sévère, a été le neuvième fragment exécuté. Il y a de superbes effets d'harmonie dans ce morceau, auquel nous ne reprochons qu'une trop fréquente répétition des deux mots *Paradisi gloria*. Ce léger défaut serait facilement évité en coupant la répétition de huit mesures qui précèdent le petit travail en imitation, conduisant à la pédale, dont l'effet serait rendu encore plus grand par cette suppression.

10. IN SEMPITERNA SÆCULA. AMENCHŒUR.

Le No. 10 est l'*Amen*, portant la fugue que Rossini s'est cru obligé de faire comme tous ses devanciers. Peut-être un si puissant génie aurait-il dû se mettre au-dessus de l'usage, et ne pas sacrifier au préjugé qui impose l'obligation de faire une fugue, le moins religieux de tous les morceaux ; mais, peut-être aussi a-t-il voulu répondre en une fois et pour toutes à ceux qui prétendent qu'il n'est pas savant, et leur prouver qu'il n'a dédaigné le titre d'homme de science que parcequ'il préférerait celui d'homme de génie. Car, il est assez singulier qu'en musique le titre de savant s'accorde généralement moins à ceux qui le sont véritablement qu'à ceux qui font abus de la science.

Quoiqu'il en soit, la fugue du *Stabat* est irréprochable comme régularité ; mais Rossini n'a pu résister, après cette concession, au désir de revenir lui-même, et après la pédale, suivi des strettes et de tout ce qui amène ordinairement la péroraison de la fugue, il arrête tout d'un coup l'élan du morceau lancé vers la conclusion, pour reprendre les premières mesures du début du premier morceau, et après ce repos d'un mouvement lent, il attaque une vigoureuse strette qui termine brillamment ce verset chaleureux, en reproduisant avec toutes les puissances de l'orchestre une des phrases principales de la première strophe.....

Voici donc achevée cette œuvre admirable, dont le mérite n'est peut-être que mieux attesté par la vivacité de quelques critiques dont il a été l'objet.....

.....Et quant à ceux qui ne considèrent l'invention et l'inspiration que comme inférieures au savoir, nous leur rappellerons que c'est précisément l'excès de la science qui amena ce scandale qui, sous Palestrina, faisait à jamais proscrire la musique des églises.

Et si un jour à venir, quelque Marcel futur voulait renouveler cette réforme dans la musique sacrée, qu'on lui fasse entendre le *Stabat* de Rossini, et bien certainement la musique rentrera en grâce auprès du chef de l'Eglise.

DEUXIEME PARTIE.

1. LA MARCHÉ DU SACRÉ, DU PROPHÉTÉ.....MEYERBEER.

ORCHESTRE.

2. JÉSUS DE NAZARETH.....GOUNOD

SOLO DE BASSE, M. P. N. LAMOTHE.

Né dans une crèche,
Divin Rédempteur,
Ici bas je prêche
Les vertus du cœur.

N'étouffez plus la voix des saints oracles,
Pestiférés, lépreux du Lazareth,
Espoir en Dieu—qui seul fait des miracles
Jésus son Fils, Jésus de Nazareth.
Né dans une crèche, etc.

Plein de pitié pour la femme adultère
Qui s'agenouille et pleure en mon chemin,
Je dis à ceux qui lui jettent la pierre
Sur votre cœur avez-vous mis la main ?
Né dans une crèche, etc.

Aveugles nés, muets paralytiques,
Pauvres perclus, boiteux, sourds approchez
Du Roi des rois chantez les saints cantiques
Ouvrez les yeux, lèvez-vous et marchez.

Tho' poor be the chamber,
Come here, come and adore ;
Lo ! the Lord of Heaven
Hath to mortals given life for ever more.

Shepherds, who folded your flocks beside
you,
Tell what was told by angel voices near :
To you this night is born He who will
guide you [clear.
Thro' the paths of peace to living waters
Tho' poor be the chamber, etc.

Kings from a far land, draw near and
behold Him, [come ;
Led by the beam whose warning bade ye
Your crowns cast down, with robe royal
enfold Him, [home,
Your King descends to earth from brighter
Tho' poor be the chambers, etc.

Wind, to the cedars, proclaim the joyful
story,
Wave of the sea, the tidings bear afar,
The night is gone ! Behold, in all its glory.
All broad and bright,
Rises the eternal morning star !

Tutti.

Né dans une crèche,
Divin Rédempteur,
Ici bas je prêche
Les vertus du cœur.

Tho' poor be the chamber,
Come here, come, and adore ;
Lo ! the Lord of Heaven
Hath to mortals given life for ever more.

3. OUVERTURE DE SEMIRAMIDE.....ROSSINI.
ORCHESTRE.

4. PRIERE DE MOISE.....SOLI ET CHŒUR.....ROSSINI.

SOLI : MADLLE. M. A. JOLY, MM. N. BEAUDRY ET T. DUCHARME.

Des cieux où Tu résides
Grand Dieu, Toi qui nous guides
Comble les vœux timides
D'un peuple obéissant.

Après un long orage,
Conduis-nous au rivage
Et sauve du naufrage
Les fidèles Hébreux.

O Toi que tout révère,
Aux cieux et sur la terre,
Ecoute ma prière,
Protège tes enfants.

Des cieux où Tu résides
Grand Dieu, Toi qui nous guides
De tes enfants timides
Termine les revers.

Bow down thine ear, O Lord,
O Lord and hear thou me,
For daily I will call
O Lord will call on Thee.

Be gracious Lord to me,
Be gracious Lord to me,
For daily I will call
O Lord will call on Thee.

Give ear, O Lord,
Give ear unto my prayer,
For daily I will call,
O Lord will call on Thee.

And I will thank Thee, Lord,
Will thank Thee, O my God,
And I will praise thy name
O Lord for ever more.

5. HYMNE A PIE IXROSSINI.

CHŒUR.

HYMNE A PIE IX.

Chrétiens, plus de larmes,
Chantons en ce jour
Un nom plein de charmes,
D'espoir et d'amour.

Chantons de l'Eglise
Le saint protecteur,
Que Dieu favorise
De toute splendeur.

Chantons le grand homme,
L'apôtre immortel,
L'idole de Rome,
Le présent du ciel.

De paix doux symbole,
Ses jours nous sont chers,
Déjà son nom vole
Par tout l'univers.

Louange éternelle
Au digne pasteur,
Dont le noble zèle
Nous rend le bonheur.

HYMNE A MGR. BOURGET.

O ville éternelle,
De ton chef pieux
Le portrait fidèle
Brille sous nos yeux.

Dans notre hémisphère
Aucun plus que lui
De la Foi de Pierre
N'est le ferme appui.

La cité modèle,
Rome en raccourci,
Grâce à tant de zèle,
Se retrouve ici.

Soleil catholique,
La ville aux sept monts,
Sur notre Amérique
Verse ses rayons.

Comme aux bords du Tibre,
Son disque répand
Sa lumière libre
Sur le St. Laurent.

GOD SAVE THE QUEEN.

1805
FIDELIO

LOUIS VAN BEETHOVEN
BORN AT BONN 17TH DECEMBER 1770

1806
EGMONT

GRAND CENTENNIAL CELEBRATION

OF THE BIRTHDAY OF THE ILLUSTRIOUS

BEETHOVEN

AT

ST. PATRICK'S HALL

(APPROPRIATELY DECORATED FOR THE OCCASION)

Thursday, 15th December, 1870

A select and well trained CHORUS,—numbering about **100 VOICES**,—assisted by an efficient ORCHESTRA of **30 MUSICIANS**,—will perform favorite extracts from the principal *Chef-d'Œuvres* of BEETHOVEN.

SOLISTS:

Madame A. J. BOUCHER, Soprano

Monsieur F. A. LAVOIE, Baryton

Monsieur P. N. LAMOTHE, Basso Profundo

Monsieur ARTHUR LAVIGNE, (of Quebec) Violin Solo

Monsieur GUSTAVE JACQUARD, Violincello Solo

Monsieur J. A. FOWLER, Piano Solo

Miss MARIA FORTIER, (Pupil of M. D. Ducharme) and Miss PHILOMENE BOUCHER, Pianistes Accompagnatrices

Musical Director,

M. A. J. BOUCHER,

Member of the Academy of Music of Quebec.

PROGRAMME

PART I

- 1.—OVERTURE: "PROMETHEUS"..... BEETHOVEN
ORCHESTRA
- 2.—SLEEPERS WAKE!—Choral from "St. Paul"..... MENDELSSOHN
CHORUS and ORCHESTRA
- 3.—ABSENCE—Melody BEETHOVEN
Sung by Mr. P. N. LAMOTHE
- 4.—DEBERIOT'S TREMOLO—Caprice on a Theme of BEETHOVEN
Violin Solo—Mr. A. LAVIGNE, A.M.Q., with Orchestral Accompaniment
- 5.—LASCIA CH'IO PIANGA—Romance from "Rinaldo" HANDEL
Madame A. J. BOUCHER, with Orchestral Accompaniment
- 6.—CUM SANCTO SPIRITU—Fugue from the "Messe Solennelle" ROSSINI
CHORUS and ORCHESTRA

PART II

- 7.—OVERTURE: "The Ruins of Athens" BEETHOVEN
ORCHESTRA
- 8.—KYRIE—from the Mass in C. BEETHOVEN
QUARTETTE, CHORUS and ORCHESTRA
- 9.—ANDANTE AND ALLEGRO—*Sonate Pathétique* BEETHOVEN
Piano Solo—Mr. J. A. FOWLER, A.M.Q.
- 10.—ADELAIDE—Romanza (transposed) BEETHOVEN
Sung by Mr. F. A. LAVOIE
- 11.—THEME FROM MOZART'S "ENCHANTED FLUTE"—varied by BEETHOVEN
Violincello & Piano Concertants: M.M. G. JACQUARD & J. A. FOWLER
- 12.—GRAND HALLELUJAH CHORUS—"Mount of Olives" BEETHOVEN
CHORUS and ORCHESTRA
- GOD SAVE THE QUEEN—with original variations by BEETHOVEN
(Out of respect for the memory of the illustrious composer, the audience is respectfully requested not to withdraw before the performance of this last *Morceau*, on the piano, by Mr. J. A. FOWLER, A.M.Q.)

ADMISSION,

50 Cents

TICKETS to be had at all the Music Stores,—of members of the committee,—and at the door of the Hall, on the evening of the concert. Doors open at 7 P.M., Concert to commence punctually at 8 P.M. Carriages may be ordered for 10.15.

1805
Creations of
Prometheus

DIED AT VIENNA 26th MARCH 1827

1812
Ruins of
Athens

My last concert
public ~~play~~ playings

A LYTE
OF
SACRED HYMNES AND TUNES,

AND LIKEWISE
WORLDLYE SONGS,
Certain of w^b were sung in y^e yere of Our Lord

1774,

AND W^H PIECES WILL BE ONCE MORE PLAYED AND SUNG

AT A

GREATE CONCERTE,

TO BE ATTENDED AT Y^E MEETING HOUSE,

CALLED Y^E

MECHANICS' HALL,

IN Y^E TOWNE OF MONTREAL,

ON

FRIDAY, 24TH OF Y^E MONTH OF APRILE,

In y^e yere of Our Lord

1874.

All y^e Money w^h shall be paid in for y^e hearing of thys Singing is
to go for y^e Benefit of y^e Home for y^e Protestant Infants.

G R E A T E C O N C E R T E .

TIMEIST:—ZEPHANIAH HOLDENOUGH.

HARPSICHORDERS AND TREBLE FIDDLERS :—Zachary Debble, Harp-of-David Stuyvuyfant, Melanchton von Gulick, Paganini von Zundel.

WOMEN SINGERS :—Charity Standish, Mistress Mercy Courtney, (she that was a Raymond) Patience Putnam, Experience Billings, Goodwife Debro, (she that was the desire of Lihularkin,) Mistress Jerusha Cooper, Katrina Van Tassel, Mehitable Vanderwater.

MEN SINGERS—George Washington Treble, Ichabod Peabody, Ebenezer Scubbam, Deacon Faithful Fatherly, Ezekiel Barebones, Waitstill Simskins, Hans Gladdenhuysen Vonderschmidt, Nicholas Von Schaick, Father Hodijah Owenfon, and certain other men and women.

YE FIRSTE PARTE.

1. Auld' Lang Syne..... *All ye Men and Women Singers.*
2. Tune—"Majesty"..... *All ye Men and Women Singers.*
3. Worldlye Song—"The Return"..... *Mistress Mercy Courtney.*
4. Hymne—"David's Lamentation"..... *All ye Men and Women Singers.*
5. Three-Parte Tune—"Appollo lend me your lyre"..... *Three Men Singers.*
6. Tune—"Rainbow"..... *All ye Men and Women Singers.*
7. Three-Parte Tune—"The Reapers"..... *Three Women Singers.*
8. Tune—Invitation..... *All ye Men and Women Singers.*
9. Tune on ye new-fangled Instrument called a Piano, by..... *Amon Headston.*

Ye last Tune, GOD SAVE THE QUEEN.

N.B.—All those wh are so much blessed as to have good lungs and religious training are expected to stand up and help sing ye last tune.

N.B.—Any olde ladyes whose foot-stoves need fresh coals can now have them sent in from neighbour Holblack's kitchen, as hys women folk will keep up a big fire on purpose.

N.B.—Ye new-fangled Instrument called a Piano was made by one Steinway for this Greate Concerte, and Amon Headston will make a noise with it.

YE SECONDE PARTE.

1. Anthem—"Before Jehovah's awful throne"..... *All ye Men and Women Singers.*
2. Worldlye Song of 1650—"The Oak and the Ash; and the bonny Ivy Tree"
Charity Standish.
3. Tune on ye new-fangled Instrument called a Piano, by..... *Amon Headston.*
4. Tune—Sherburne..... *All ye Men and Women Singers.*
5. Three Parte Tune..... *Three Women Singers.*
6. Easter Anthem..... *All ye Men and Women Singers.*
7. Tune—Complaint..... *All ye Men and Women Singers.*
8. Strike ye cymbal..... *All ye Men and Women Singers.*
9. Worldlye Song—..... *Father Hodijah Owenfon.*

N.B.—Forasmuch as ye younge women who sing are shamefaste, ye younge men are desired to looke awaie from them when thai sing.

N.B.—Between ye Firste and Seconde Parte, there will be a resting spell for ye Singers to get their breath and ye audience may do likewise, and all ye discreet women wh bringe fryed cakes to ete, are requested to ete ym now.

AULD LANG SYNE.

Should auld acquaintance be forgot,
And never brought to mind ;
Should auld acquaintance be forgot,
And songs of auld lang syne.
For auld lang syne we meet to-night,
For auld lang syne ;
To sing the songs our fathers sang
In days of auld lang syne.

We've passed through many varied scenes,
Since youth's unclouded day ;
And friends, and hopes, and happy dreams,
Time's hand hath swept away.
And voices that once joined with ours,
In days of auld lang syne,
Are silent now, and blend no more
In songs of auld lang syne,

Yet ever has the light of song
Illumed our darkest hours ;
And cheered us on life's toilsome way,
And gemmed our path with flowers :
The sacred songs our fathers sang,
Dear songs of auld lang syne ;
The hallowed songs our fathers sang
In days of auld lang syne.

Here we have met, here we may part,
To meet on earth no more ;
And we may never sing again
The cherished songs of yore :
The sacred songs our fathers sang,
In days of auld lang syne ;
We may not meet to sing again
The songs of auld lang syne.

But when we've crossed the sea of life,
And reached the heav'nly shore,
We'll sing the songs our fathers sing,
Transcending those of yore :
We'll meet to sing diviner strains
Than those of auld lang syne ;
Immortal songs of praise, unknown
In days of auld lang syne.

GOD SAVE THE QUEEN.

God save our gracious Queen
Long may Victoria reign,
God save the Queen,
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen,

Thy choicest gifts in store,
On her be pleased to pour,
God save the Queen ;
May she defend our laws
And ever give us cause
To sing with heart and voice,
God save the Queen.

A LYTE
OF
SACRED HYMNES AND TUNES,
AND LIKEWISE
WORLDLYE SONGS,
Certain of w^b were sung in y^e yere of Our Lord
1774,
AND W^h PIECES WILL BE ONCE MORE PLAYED AND SUNG
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CALLED Y^E
MECHANICS' HALLE,
IN Y^E TOWNE OF MONTREAL,
ON
FRIDAY, 24TH OF Y^E MONTH OF APRILE,
In y^e yere of Our Lord
1874.

All y^e Money w^h shall be paid in for y^e hearing of thys Singing is
to go for y^e Benefit of y^e Home for y^e Protestant Infants.

G R E A T E C O N C E R T E .

TIMEIST:—ZEPHANIAH HOLDENOUGH.

HARPSICHORDERS AND TREBLE FIDDLERS:—Zachary Debble, Harp-of-David Stuyvuyfant, Melanchton von Gulick, Paganini von Zundel.

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Y^E FIRSTE PARTE.

1. Auld Lang Syne.....*All y^e Men and Women Singers.*
2. Tune—"Majesty".....*All y^e Men and Women Singers.*
3. Worldlye Song—"The Return".....*Mistrifs Mercy Courtney.*
4. Hymne—"David's Lamentation".....*All y^e Men and Women Singers.*
5. Three-Parte Tune—"Appollo lend me your lyre".....*Three Men Singers.*
6. Tune—"Rainbow".....*All y^e Men and Women Singers.*
7. Three-Parte Tune—"The Reapers".....*Three Women Singers.*
8. Tune—Invitation.....*All y^e Men and Women Singers.*
9. Tune on y^e new-fangled Instrument called a Piano, by.....*Amon Headston.*

Y^e last Tune, GOD SAVE THE QUEEN.

Y^E SECONDE PARTE.

1. Anthem—"Before Jehovah's awful throne".....*All y^e Men and Women Singers.*
2. Worldlye Song of 1650—"The Oak and the Ash, and the bonny Ivy Tree"
Charity Standish.
3. Tune on y^e new-fangled Instrument called a Piano, by.....*Amon Headston.*
4. Tune—Sherburne.....*All y^e Men and Women Singers.*
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AULD LANG SYNE.

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 And never brought to mind;
 Should auld acquaintance be forgot,
 And songs of auld lang syne.
 For auld lang syne we meet to-night,
 For auld lang syne;
 To sing the songs our fathers sang
 In days of auld lang syne.

We've passed through many varied scenes,
 Since youth's unclouded day;
 And friends, and hopes, and happy dreams,
 Time's hand hath swept away.
 And voices that once joined with ours,
 In days of auld lang syne,
 Are silent now, and blend no more
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Yet ever has the light of song
 Illumed our darkest hours;
 And cheered us on life's toilsome way,
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 The sacred songs our fathers sang,
 Dear songs of auld lang syne;
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Here we have met, here we may part,
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 The cherished songs of yore:
 The sacred songs our fathers sang,
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 We may not meet to sing again
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But when we've crossed the life,
 And reached the ho-bione
 We'll sing the songs our fathers sing,
 Transcending those of yore:
 We'll meet to sing diviner strains
 Than those of auld lang syne;
 Immortal songs of praise, unknown
 In days of auld lang syne.

GOD SAVE THE QUEEN.

God save our gracious Queen
 Long may Victoria reign,
 God save the Queen,
 Send her victorious,
 Happy and glorious,
 Long to reign over us,
 God save the Queen,

Thy choicest gifts in store,
 On her be pleased to pour,
 God save the Queen;
 May she defend our laws
 And ever give us cause
 To sing with heart and voice,
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Y^E FIRS^TE PARTE.

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2. Tune—"Majesty".....*All y^e Men and Women Singers.*
3. Worldlye Song—"The Return".....*Mistrefs Mercy Courtney.*
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Long to reign over us,
God save the Queen,

Thy choicest gifts in store,
On her be pleased to pour,
God save the Queen ;
May she defend our laws
And ever give us cause
To sing with heart and voice,
God save the Queen.

A LYTE
OF
SACRED HYMNES AND TUNES,
AND LIKEWISE
WORLDLYE SONGS,

Certain of w^h were sung in y^e yere of Our Lord

1774,

AND W^H PIECES WILL BE ONCE MORE PLAYED AND SUNG

AT A

GREATER CONCERTE,

TO BE ATTENDED AT Y^E MEETING HOUSE,

CALLED Y^E

MECHANICS' HALL,

IN Y^E TOWNE OF MONTREAL,

ON

FRIDAY, 24TH OF Y^E MONTH OF APRILE,

In y^e yere of Our Lord

1874.

All y^e Money w^h shall be paid in for y^e hearing of thys Singing is
to go for y^e Benefit of y^e Home for y^e Protestant Infants.

G R E A T E C O N C E R T E .

TIMEIST:—ZEPHANIAH HOLDENOUGH.

HARPSICHORDERS AND TREBLE FIDDLERS :—Zachary Debble, Harp-of-David Stuyvuyfant, Melanchton von Gulick, Paganini von Zundel.

WOMEN SINGERS :—Charity Standish, Mistrefs Mercy Courtney, (she that was a Raymond) Patience Putnam, Experience Billings, Goodwife Debro, (she that was the desire of Lihu Larkin,) Mistrefs Jerusha Cooper, Katrina Van Taffel, Mehitable Vanderwater.

MEN SINGERS—George Washington Treble, Ichabod Peabody, Ebenezer Scubbam, Deacon Faithful Fatherly, Ezekiel Barebones, Waitstill Simskins, Hans Gladdenhuysen Vonderfchmidt, Nicholas Von Schaick, Father Hodijah Owenfon, and certain other men and women.

Y^E FIRSTE PARTE.

1. Auld Lang Syne..... *All y^e Men and Women Singers.*
2. Tune—"Majesty"..... *All y^e Men and Women Singers.*
3. Worldlye Song—"The Return"..... *Mistrefs Mercy Courtney.*
4. Hymne—"David's Lamentation"..... *All y^e Men and Women Singers.*
5. Three-Parte Tune—"Appollo lend me your lyre"..... *Three Men Singers.*
6. Tune—"Rainbow"..... *All y^e Men and Women Singers.*
7. Three-Parte Tune—"The Reapers"..... *Three Women Singers.*
8. Tune—Invitation..... *All y^e Men and Women Singers.*
9. Tune on y^e new-fangled Instrument called a Piano, by..... *Amon Headston.*

Y^e laft Tune, GOD SAVE THE QUEEN.

N.B.—All thofe wh are so much bleffed as to have good lungs and religious training are expected to stand up and help sing y^e laft tune.

N.B.—Any olde ladyes whose foot-stoves need fresh coals can now have them sent in from neighbour Holblack's kitchen, as hys women folk will keep up a big fire on purpose.

N.B.—Y^e new-fangled Instrument called a Piano was made by one Steinway for this Greate Concerte, and Amon Headston will make a noife with it.

Y^E SECONDE PARTE.

1. Anthem—"Before Jehovah's awful throne"..... *All y^e Men and Women Singers.*
2. Worldlye Song of 1650—"The Oak and the Ash, and the bonny Ivy Tree"
Charity Standish.
3. Tune on y^e new-fangled Instrument called a Piano, by..... *Amon Headston.*
4. Tune—Sherburne..... *All y^e Men and Women Singers.*
5. Three-Parte Tune..... *Three Women Singers.*
6. Easter Anthem..... *All y^e Men and Women Singers.*
7. Tune—Complaint..... *All y^e Men and Women Singers.*
8. Strike y^e cymbal..... *All y^e Men and Women Singers.*
9. Worldlye Song—..... *Father Hodijah Owenfon.*

N.B.—Forasmuch as y^e younge women who sing are shamefaste, y^e younge men are desired to looke awaie from them when thai sing.

N.B.—Between y^e Firfte and Seconde Parte, there will be a resting spell for y^e Singers to get their breath and y^e audience may do likewise, and all y^e discreet women wh bringe fryed cakes to ete, are requested to ete ym now.

AULD LANG SYNE.

Should auld acquaintance be forgot;
And never brought to mind;
Should auld acquaintance be forgot,
And songs of auld lang syne.
For auld lang syne we meet to-night,
For auld lang syne;
To sing the songs our fathers sang
In days of auld lang syne.

We've passed through many varied scenes,
Since youth's unclouded day;
And friends, and hopes, and happy dreams,
Time's hand hath swept away.
And voices that once joined with ours,
In days of auld lang syne,
Are silent now, and blend no more
In songs of auld lang syne,

Yet ever has the light of song
Illumed our darkest hours;
And cheered us on life's toilsome way,
And gemmed our path with flowers:
The sacred songs our fathers sang,
Dear songs of auld lang syne;
The hallowed songs our fathers sang
In days of auld lang syne.

Here we have met, here we may part,
To meet on earth no more;
And we may never sing again
The cherished songs of yore:
The sacred songs our fathers sang,
In days of auld lang syne;
We may not meet to sing again
The songs of auld lang syne.

But when we've crossed the sea of life,
And reached the heav'nly shore,
We'll sing the songs our fathers sing,
Transcending those of yore:
We'll meet to sing diviner strains
Than those of auld lang syne;
Immortal songs of praise, unknown
In days of auld lang syne.

GOD SAVE THE QUEEN.

God save our gracious Queen
Long may Victoria reign,
God save the Queen,
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen,

Thy choicest gifts in store,
On her be pleased to pour,
God save the Queen;
May she defend our laws
And ever give us cause
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And voices that once joined with ours,
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And ever give us cause
To sing with heart and voice,
God save the Queen.

GRAND CONCERT

The Montreal



Workingmen's

Mutual Benefit and W. & O. P. Society

WILL HOLD THEIR

9th Annual Grand Concert

IN THE

ACADEMY OF MUSIC,

(For the Benefit of the Protestant Orphan Asylum),

On FRIDAY, 14th DEC., 1877.

PROGRAMME.

- 1.—Overture, "Rob Roy," *Foster*, HECKER & BAYLEY'S ORCHESTRA.
- 2.—Address by the President.
- 3.—Quartette, "Farewell to the Forest," *Mendelssohn*, ST. ANDREW'S CHURCH QUARTETTE.
- 4.—Song, "I Dreamt," *Shirra*, MRS. SAUNDERSON.
- 5.—Song, "We're a' John Tamson's Bairns," MR. HARDY.
- 6.—Recitation, MR. WARNER.
- 7.—Song, "Flower Girl," *Bevignani*, MRS. LEACH.
- 8.—Violin Solo, Fantasia, "I Lombardi," *Vicuxtemps*, MR. J. BAYLEY.
9. Address, Hon. A. MACKENZIE, Premier.
- 10.—Grand Selection, "Martha," *Flotow*, HECKER & BAYLEY'S ORCHESTRA.
- 11.—Song, "Si Romeo t'ucc's un fiore," *Bellini*, MISS M. MALTBY.
- 12.—Recitation, MR. WARNER.
- 13.—Song, "For ever and for aye," *Marston*, MRS. SAUNDERSON.
- 14.—Song, "Nancy Lee," *Adams*, MR. MALTBY.
- 15.—Quartette, "The Nightingale," *Mendelssohn*, ST. ANDREW'S CHURCH QUARTETTE.
- 16.—Song, "Fair Canada," MR. HARDY.
- 17.—March, "Berliner Tonhalle," *Gung'l*, HECKER & BAYLEY'S ORCHESTRA.

God Save the Queen.

Mr. L. A. MAFFRE will preside at the Piano.

Rent of Office: \$2.80
 Rent of basement

11.04
 05
 05

300

286

5

17.15

270
 276

\$36.

2.

386.

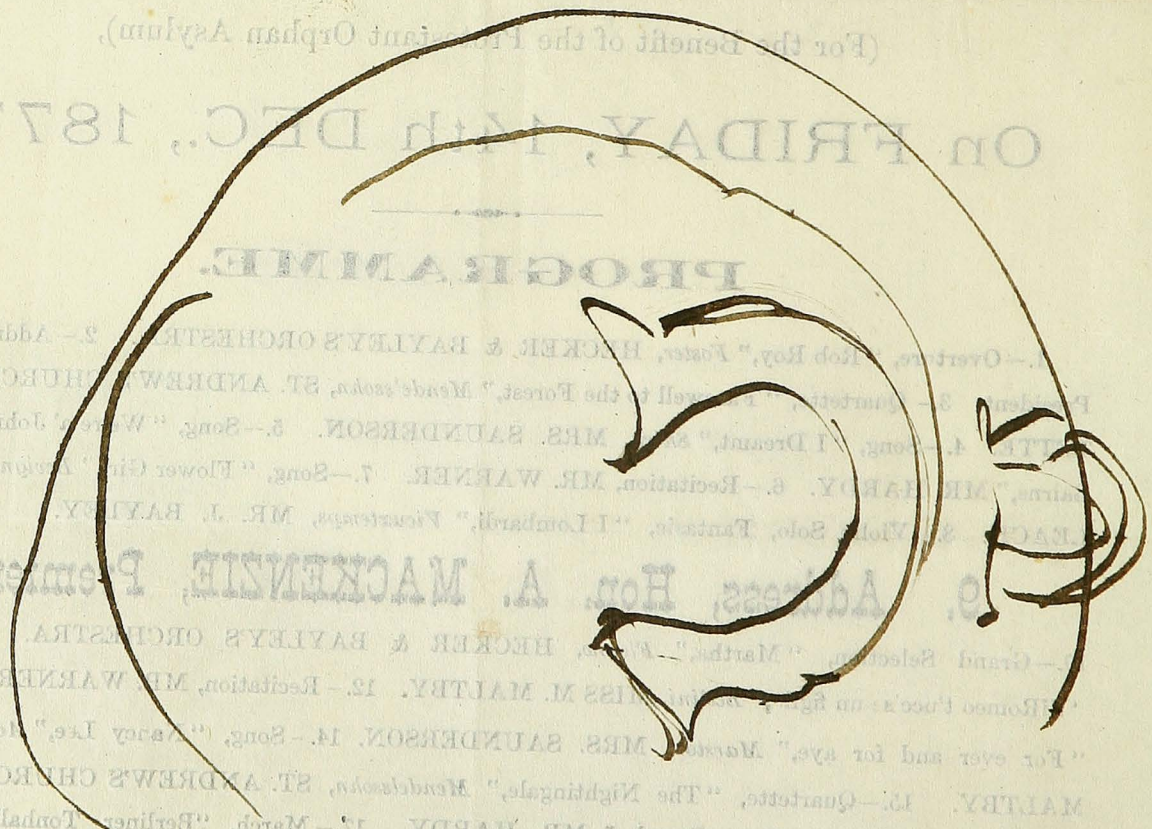
30.

280

306

36

\$270



God Save the Queen.

Mr. J. A. Mackenzie will provide at the Piano.

MUSIC HALL,

Thursday Evening, December 6th,
1877.

MR. R. H. L. WATSON,

R. A. M., late Organist of St. Patrick's Church, respectfully informs his friends
and the citizens of Quebec that his

FIRST CONCERT

Will take place on the above date, under the immediate patronage of

THE LIEUTENANT-GOVERNOR,

REV. FATHER HENNING, C.S.S.R.,	COUNCILLOR McLAUGHLIN,
" " BURKE, C.S.S.R.,	ANDREW THOMSON, Esq.,
R. ALLEYN, Esq., Q. C.,	IEBER BUDDEN, Esq.,
WILLIAM HOSSACK, Esq.,	SIMON PETERS, Esq., AND
ALDERMAN HENCHEY, J. P.,	ADOLPHE HAMEL, Esq.

Mr. WATSON will be assisted by the leading Artists in Quebec, who have kindly given
their services for his benefit, viz.:

GENTLEMEN OF THE GLEE CLUB, AND

MRS. CAULDWELL, MISS DESSANE, MISS HARDMAN, MISS WYSE, MISS O'CONNELL,
MISS CORRIGAN AND MISS FITZGERALD.

MESSRS. E. A. BISHOP, BURWOOD, KENT, CHAMBERLAIN, GOURDEAU, NORRIS, CAPT.
DUCHESNAY AND H. WYSE.

Also, the following Members of St. Patrick's Choir:

<i>Soprano.</i>	<i>Alto.</i>	<i>Tenor.</i>	<i>Basso.</i>
MISS ROSS,	MISS A. CANNON,	MESSRS. LANE,	MESSRS. P. CURRAN,
" BURNS,	" VEZINA,	SEATON,	BARROW,
" LOFTUS,	" DUGGAN,	WHITTY,	SUTTON,
" MALONEY,	" SMITH,	DOBBINS.	BURNET.
" NEVIL,	" CORRIGAN.		
" O'CONNELL.			

Mr. R. MORGAN kindly furnishes one of his magnificent Pianos.

Reserved Seats, 50c. each; Gallery, 25c.

Plan of Hall at Capt. C. E. Holiwell's, where Seats can be secured
Tickets for sale at the usual places.

Concert will commence punctually at 8, and terminate at a quarter past ten,
sharp.

Programme.

PART FIRST.

1. CHORUS,.....“ The Early Settlers,” *Stirling*
ST. PATRICK'S CHOIR.
2. SONG,.....“ Do the best for one another,” *Clifton*
MR. WATSON.
3. DUETT,...“ Holy Mother guide his footsteps,”... *Wallace*
MISS O'CONNELL AND MISS CORRIGAN.
4. PIANO SOLO,...“ Alice, where art thou ?” *Ascher*
MISS FITZGERALD.
5. SONG,.....“ Adelaide,” *Beethoven*
MR. BURWOOD.
6. GLEE,.....
GLEE CLUB.
7. SONG,.....“ Il Ballo (Come join the Dance),” *Schira*
MISS WYSE, (with string accompaniment.)
8. GLEE,.....“ The Magic Wove Scarf,” *Barnet*
MRS. CAULDWELL, MESSRS. GOURDEAU AND KENT.
9. ROMANZA,...“ Non Torno, (He comes no more),”... *Matti*
MISS HARDMAN.
10. COMIC SONG,.....
MR. WYSE.

In place of any interval, Mr. WATSON will play three of his compositions, viz.: “Prayerful Thoughts,” A Song without words, “Singing Bird Mazurka,” (both composed at the age of 13), and the “Mile Stream Waltz M. S.,” composed in Quebec.

PART SECOND.

—:O:—

1. CHORUS,..... "Farewell to the Forest,"....*Mendelssohn*
ST. PATRICK'S CHOIR,
With the addition of all taking part in the Concert.

2. DUETT,.....
MISS O'CONNELL AND MISS CORRIGAN.

3. SONG,.....
MISS DESSANE.

4. SONG,..... "The Wolfe,".....*Scheild*
MR. KENT.

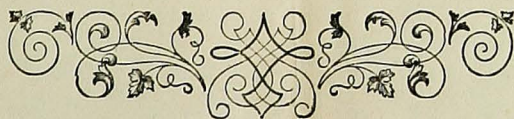
5. SOLO—PIANO,..... "Erin,".....*Benedict*
MR. BISHOP.

6. SONG,..... "Ernani, Ernani,".....*Verdi*
MRS. CAULDWELL.

7. QUARTETTE & CHORUS.. "Last Rose of Summer,"..*Moore*
Behind the Scenery.
MISS O'CONNELL, MISS VEZINA, MESSRS. WHITTY AND BARROW.

8. SONG,..... Romance,.....
CAPT. DUCHESNAY,
Accompaniment by Mr. Adolphe Hamel.

9. SONG,.....
MR. WYSE.



1. Chapter 1. The first part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

2. Chapter 2. The second part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

3. Chapter 3. The third part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

4. Chapter 4. The fourth part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

5. Chapter 5. The fifth part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

6. Chapter 6. The sixth part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

7. Chapter 7. The seventh part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

8. Chapter 8. The eighth part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

9. Chapter 9. The ninth part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

10. Chapter 10. The tenth part of the book is devoted to a description of the country and the people. It is a very interesting and useful work.

—MONTREAL—

—PHILHARMONIC—SOCIETY—



—THIRD CONCERT—

SEASON 1878-'9.

UNDER THE DISTINGUISHED PATRONAGE OF

HIS EXCELLENCY THE GOVERNOR GENERAL

AND

H R H THE PRINCESS LOUISE.



—VICTORIA + SKATING + RINK—

Wednesday Evening, May 28th,

AT 8.30 O'CLOCK.

Bentley, Typ.

pro. Mrs. Gaud

Nov 23

PERFORMERS

Miss FANNY KELLOGG, Soprano.

Mr. THEODORE J. TOEDT, Tenor.

Mr. JOHN F. WINCH, Basso.

Mr. WULF FRIES, Cello.

Signor De RIBAS, Oboe.

Herr ERNST REGESTEIN, Bassoon.

Mr. BELZ, }
Mr. HARZE, } French Horn.

Mr. H. D. SIMPSON, Tympani.

AND

An Orchestra of Thirty-Five Pieces.

THE CHORUS OF THE SOCIETY

Having been re-inforced by the Members of the

Mendelssohn Choir

Will number about 120 Voices.

CONDUCTOR, MR. JOSEPH GOULD.

PROGRAMME

PART I.

NATIONAL ANTHEM.

Selections from "Elijah," *Mendelssohn.*

INTRODUCTORY RECITATIVE—"As God the Lord."

OVERTURE.

CHORUS—"Help, Lord."

RECITATIVE—"The deep affords no water."

DUETT AND CHORUS { "Zion spreadeth her hands."
"Lord bow thine ear."

TENOR RECITATIVE AND ARIA { "Ye people rend your hearts"
"If with all your hearts."

CHORUS—"Yet doth the Lord see it not."

SOPRANO SOLO—"Hear ye, Israel."

CHORUS—"Be not afraid."

PART II.

Selections from the "Creation," *Haydn.*

INTRODUCTION—(Representation of Chaos.)

RECITATIVE AND CHORUS—"In the beginning."

ARIA AND CHORUS—"Now vanish before the holy beams."

RECITATIVE—"And God made the firmament."

SOPRANO SOLO AND CHORUS—"The Marvellous Work."

RECITATIVE AND ARIA { "And God said, Let the waters"
"Rolling in foaming billows."

RECITATIVE AND ARIA { "And God said, Let the earth bring
forth grass."
"With verdure clad."

RECITATIVE AND CHORUS { "And the heavenly host pro-
claimed."
"Awake the harp."

RECITATIVE—"And God said, Let there be light."

RECITATIVE—"In splendor bright."

CHORUS WITH TRIO—"The Heavens are telling."

PART III.

TENOR ARIA—"Be thou faithful"—*St. Paul. Mendelssohn.*
(*Violoncello obbligato, Mr. Wulf Fries*)

BASS SOLO—"Why do the nations"—*Messiah. Handel.*

SOPRANO SOLO AND CHORUS { "Inflamatus"—*Stabat Mater.*
Rossini.

CHORUS—"Hallelujah"—*Messiah Handel.*

≡*MONTREAL*≡

Philharmonic Society.

Officers.

President GILBERT SCOTT, ESQ.
Vice-Presidents { RUSSELL STEPHENSON, ESQ.
 { JOSEPH GOULD, ESQ.
Secretary-Treasurer ARTHUR M. PERKINS.

Committee.

REV. CANON NORMAN.	W. C. MCCARTNEY.
J. A. BAZIN.	ROBT. HALL.
R. A. BECKET.	ALEX. WILLS.
M. E. BETHUNE.	T. C. STRATTON.
D. BENTLEY.	J. W. WOODLEY.
WM. MILLAR.	H. N. REDFERN.
J. P. WITHERS.	

Programmes

Church of St. James the Apostle.

MONDAY EVENING, MAY 11th, 1885.

AN ORGAN RECITAL

BY

MR. EDWIN HARRISS,

Organist & Choirmaster of the Church of St. James the Apostle, and

MR. CHAS. A. E. HARRISS,

Organist & Choirmaster of the Christ Church Cathedral,

AND A

SERVICE OF SONG,

Will be given by the combined Choirs of St. James the
Apostle and Christ Church Cathedral, on

MONDAY EVENING, MAY 11TH, 1885.

AT EIGHT O'CLOCK.

PROGRAMME.

PROCESSIONAL HYMN, No. 436,

"Hark! the sound of holy voices," LANGRAN.

ORGAN SOLO, "Festival March." - - - - - CALKIN.

DUET, "Now are we ambassadors." }
MESSRS. STEWART & QUELCH. (St. Paul) MENDELSSOHN.

CHORUS, "How lovely are the Messengers." }
THE CHOIR.

ORGAN SOLO, "Grand Choeur." - - - - - GUILMANT.

ARIA, "Woe unto them that forsake Him." (Elijah,) MENDELSSOHN.
MISS KINGSTON.

ORGAN SOLO, Fantasia and Andante in G. (by desire) EDWIN HARRISS.

VOCAL SOLO, "Agnus Dei." (1st Mass.) - - - - - MOZART.
MISS LOCKE.

ORGAN SOLO, Poco Adagio, and Variations. - - - - - HAYDN.

ARIA, "O rest in the Lord." (Elijah,) MENDELSSOHN.
MISS MCLEA.

ORGAN SOLO, "Hymn of the Nuns," - - - - - BATISTE.

ANTHEM, "Plead Thou my cause." (12th Mass.) - - - - - MOZART.
THE CHOIR.

ORGAN SOLO, "First Symphony." - - - - - HAYDN.

ORGAN SOLO, Selection from "Meyerbeer," arranged by EDWIN HARRISS.

HYMN 222, "Ten thousand times ten thousand." - - - - - DYKES.

RECESSIONAL HYMN 296, "Sing Alleluia." - - - - - BARNBY.

ALL ARE INVITED TO ATTEND.

*The Church doors will be opened at ten minutes to Eight o'clock.
The Recital will commence at Eight o'clock precisely.*

During the Recital a COLLECTION will be made which
will be presented to the Organist.

ADMIT BEARER AND FRIENDS,

(On presentation of this Programme),

BY THE VESTRY DOOR,

*Until ten minutes to Eight o'clock, after which time
the CHURCH DOORS will be open to the Public.*

B Gibson

WINDSOR }
HOTEL. }

} LADIES'
} ORDINARY.

→ Song Recital. ←

Mr. Max Heinrich. Miss Ella Earle.

Friday Evening, March 26th, 1886.

Reserved Seats, 75c.

DE ZUCHE & ATWATER,

AT J. L. LAMPLOUGH'S }
MUSIC STORE. }

63 BEAVER HALL.

WINDSOR }
HOTEL. }

{ LADIES'
ORDINARY. }

Song Recital.

Mr. Max Heinrich—Miss Ella Earle.

It was the universal verdict of those who attended the Song Recital, of above artists, at Natural History Hall, on February 1st last, that it was the most—the very most—enjoyable little Concert that had ever been given in Montreal.

There, one heard the perfection of Song Singing, and both saw and heard the highest development of the Accompanist's art.

It was simply a charming musical feast; which a large majority of the audience desired again to enjoy.

*And now, taking advantage of their presence once more in Montreal, the undersigned have made arrangements for a **SIMILAR RECITAL**, to be given at **WINDSOR HOTEL**, [LADIES' ORDINARY,] on the evening of **FRIDAY**, 26th **MARCH**, and present a program fully as attractive as the last.*

DE ZOUCHE & ATWATER.

*Reserved Seats may be had at Mr. LAMPLOUGH'S Music Store,
PRICE. 75 CENTS.*

* Program *

- | | | | |
|---|--------------------------|---|------------------------|
| 1 | The Green Ribbon. | | |
| 2 | Faith in Spring. | | |
| 3 | The Trout. | | |
| 4 | Death and the Maiden. | | |
| 5 | Ideal Hope. | | |
| | MR. MAX HEINRICH. | } | FRANZ SCHUBERT. |

SELECTION OF BALLADS:

- | | | | |
|---|---------------------------------|--|-----------|
| 1 | It is not always May | | GOUNOD. |
| 2 | Orpheus and his Lute | | SULLIVAN. |
| 3 | Rose and Nightingale | | BARNBY. |
| 4 | Venetian Gondola Song | | STIGELLI. |
| 5 | Maid of Athens | | GOUNOD. |

MISS ELLA EARLE.

- | | | | |
|---|-----------------------------------|--|-------------|
| 1 | The Asra | | RUBENSTEIN. |
| 2 | O Loving Heart trust on | | GOTTSCALK. |
| 3 | Rose Marie | | MOLLOY. |
| 4 | Punchinello | | MOLLOY. |
| 5 | Bid me to live | | HATTON. |
| 6 | When Summer comes | | CASA. |

MR. MAX HEINRICH.

- | | | | |
|---|---------------------------------|---|------------------------|
| 1 | Margaret at the Spinning Wheel. | | |
| 2 | Hedge Roses. | | |
| 3 | Young Nun. | | |
| 4 | Ave Maria. | | |
| 5 | The Fisher. | | |
| | MISS ELLA EARLE. | } | FRANZ SCHUBERT. |

- | | | | |
|---|--------------------------|---|-----------------------|
| 1 | Sunday on the Rhine. | | |
| 2 | Blondels Song. | | |
| 3 | I will not grieve. | | |
| 4 | Wanderer's Song. | | |
| 5 | The Two Grenadiers. | | |
| | MR. MAX HEINRICH. | } | ROB. SCHUMANN. |

- | | | | |
|---|-------------------------|---|-----------------------|
| 1 | Almond Tree. | | |
| 2 | Evening Song. | | |
| 3 | Humility. | | |
| 4 | The Ring. | | |
| | MISS ELLA EARLE. | } | ROB. SCHUMANN. |

- | | | | |
|---|---------------------------------------|---|---------------------|
| 1 | Duo from "Toggenburg." | | |
| | MISS E. EARLE and M. HEINRICH. | } | RHEINBERGER. |

Mr. Heinrich will play all the Accompaniments.

THE DECKER BROS. PARLOR GRAND WILL BE USED.

There are many Excellent Pianos, but those made by
DECKER BROTHERS *are the Best.*

De Zouche & Atwater, Sole Agents.

St. George's Society



Olde Folkes Concerte

Queen's Hall,

Montreal, January 7th, 1887.

LIST

OF

Madrigals, Rounds & Songs

SUNG AT THE

Olde Folkes Concerte.

Queen's Hall,

Montreal, January 7th, 1887.

Bentley & Co , Printers, Notre Dame Street.

Twelfth Night Carol.

We three kings of Orient are
Bearing gifts we traverse afar,
Field and fountain moor and mountain,
Following yonder Star.

CHORUS.

Oh, star of wonder, star of night,
Star of royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.

1st King.

Born a King on Bethlehem's plain,
Gold I bring to crown him again,
King for ever, ceasing never,
Over us all to reign.

Chorus,—Oh, star of wonder, etc.

2nd King.

Frankincense to offer have I,
Incense owns a Deity nigh,
Prayer and praising all men raising,
Worship him God most high.

Chorus,—Oh, star of wonder, etc.

3rd King.

Myrrh is mine, its bitter perfume,
Bodes a life of gathering gloom,
Sorrowing, sighing, bleeding, dying.
Sealed in the cold tomb.

Chorus,—Oh, star of wonder, etc.

"Summer is a Comin in."

A Rota or Round.

Summer is a-coming in
Loud now sing Cuckoo,
Groweth seed and bloweth mead
And spring the woods anew, sing Cuckoo.
Ewe now bleateth after lamb, loweth after calf
the cow,
Bullock starteth, buck now verteth, merry sing
Cuckoo.
Well sing'st thou cuckoo, nor cease thou never now.

Come Lasses and Lads

Come lasses and lads, Get leave of your dads,
And away to the may-pole hie,
For ev'ry fair has a sweetheart there,
And the fiddler's standing by!
For Willy shall dance with Jane,
And Johnny has got his Joan,
To trip it, trip it, trip it, trip it,
Trip it up and down,
To trip it, trip it, trip it, trip it,
Trip it up and down.

Begin, says Hal, O yes, says Mall,
We'll lead up *Packingtons Pound*.
Do, do, says Jess, No, no, says Bess,
We'll first have *Selenger's Round*.
Then ev'ry lad did take
His hat off to his lass,
And ev'ry girl did curtsy, curtsy,
Curtsey on the grass,
And ev'ry girl did curtsy, curtsy,
Curtsey on the grass,

Then after an hour, they went to a bow'r,
And play'd for ale and cakes,
And *kisses* too, until they were due
The lasses held the stakes;
The girls did then begin
To quarrel with the men,
And bid them take their *kisses* back,
And give them their own again,
And bid them take their *kisses* back,
And give them their own again.

Good night, says Harry, good night says Mary,
Good night, says Dolly to John,
Good night says Sue, to her sweetheart Hugh,
Good night, says everyone;
Some walk'd and some did run,
Some loiter'd on the way,
And bound themselves by *kisses* twelve,
To meet the next holiday,
And bound themselves by *kisses* twelve,
To meet the next holiday.

Down in a flow'ry Vale.

Down in a flow'ry vale, all on a summer morning,
Phillis I spied, fair Natures self adorning,
Swiftly on wings of love I flew to meet her
Coldly she welcomed me when I did greet her.
I warbled thus my ditty :
O shepherdess, have pity,
And hear a faithful lover,
His passion true discover,
Ah! why are thou to me so cruel?
Then straight replied my jewel :
If gold thou hast, fond youth, 'twill speed thy suing ;
But if thy purse be empty, come not to me a-woo-ing.

Sequel.

Soon as I careless strayed, fond youth, with eyes
averted.
Phillis I met, by all the swains deserted ;
Swift she (tho' late so coy) then flew to meet me ;
My back I turned, all deaf to her entreaty ;
She warbled thus her ditty :
O Shepherd, now have pity,
And to your faithful lover,
Your passion true discover.
Then did I, cold and haughty, view her,
And thus replied unto her ;
The love that's won by gold will prove undoing
So since my purse is empty
I'll go no more a wooing.

Round.

Ah! how Sophia can you leave your lover and
of hope bereave,
Go fetch the Indian's borrowed plume, yet richer
far than that you bloom;
I'm but a lodger in your heart, and more than
me I fear have part.

Duett.

As it fell upon a day
In the merry month of May,
Sitting in a pleasant shade
With a grove of myrtles made,
Beasts did leap and birds did sing,
Flow'rs did bloom and leaves did spring,
Everything did banish moan
Save the nightingale alone.
She poor bird as all forlorne,
Leaned her breast up til a thorn,
Fie-fie now did she cry,
Tereu-tereu bye and bye
That to hear her so complain
Scarce I could from tears refrain,
For her grief so lovely shewn
Made me think upon my own.

Madrigal.

Now, oh now, I needs must part,
Parting though I absent mourn,
Absence can no joy impart,
Joy once fled can not return.
While I live I needs must love ;
Love lives not when life is gone.
Now at last despair doth prove
Love divided loveth none,
Sad despair doth drive me hence
This despair unkindness sends.
If that parting be offence
It is she which then offends.

Dear, when I from thee am gone,
Gone are all my joys at once ;
I lov'd thee and thee alone,
In whose love I joyed once.
And although your sight I leave,
Sight wherein my joys do lie,
Till that death do sense bereave
Never shall affection die.

Dear, if I do not return,
Love and I shall die together,
For my absence never mourn,
Whom you might have joyed ever.
Part we must though now I die,
Die I do to part with you ;
Him despair doth cause to lie
Who both lived and dieth true.

Dittie.

There was a youth and a well beloved youth
And he was a squire's son ;
He loved the bailiff's daughter dear,
That lived in Islington.
But she was coy, and never would
On him her heart bestow,
Till he was sent to London town,
Because he lov'd her so.

When seven years had pass'd away
She put on mean attire,
And straight to London she would go
About him to enquire.
And as she went along the road,
Through weather hot and dry,
She rested on a grassy load,
And her love came riding by.

Give me a penny, thou 'prentice good,
Relieve a maid forlorn ?
Before I give you a penny, sweetheart,
Pray tell me where you were born ?
Oh, I was born at Islington ;
Then tell me if you know
The bailiff's daughter of that place ?
She died, Sir, long ago.

If she be dead, then take my horse,
My saddle and bridle also,
For I will to some distant land,
Where no man shall me know.
Oh stay, oh stay, thou goodly youth,
She standeth by thy side,
She's here alive, she is not dead,
But ready to be thy bride ?

Madrigal.

Since first I saw your face,
I resolved to honour and renown you;
If now I be disdain'd,
I wish my heart had never known you.
What, I that lov'd, and you that lik'd,
Shall we begin to wrangle?
No, no, no, my heart is fast
And cannot disentangle.

The sun, whose beams most glorious are,
Rejecteth no beholder,
And your sweet beauty, past compare,
Made my poor eyes the bolder,
Where beauty moves, and wit delights,
And signs of kindness bind me,
There, O there, where'er I go,
I leave my heart behind me.

Round or Catch.

Here lies poor Thomas Day, dead and turned
to clay ;

Does he sure. What! Young Thomas?
What! Old Thomas? lack, lack-a-day,
Poor soul—poor soul—lack, lack-a-day.

Slender's Ghost.

Beneath the churchyard yew,
Decay'd and worn with age,
At dusk of eve, methought I spied
Poor Slender's Ghost, that whim'pring cried,
O Sweet! O sweet An-ne Page
Ye gentle bards give ear,
Who talk of am'rous rage
Who spoil the lily, rob the rose
Come learn of me to weep your woes,
O Sweet! O sweet An-ne Page.

Vicar of Bray.

In good King Charles' golden days,
When loyalty no harm meant,
A zealous high-churchman was I,
And so I got preferment.
To teach my flock I never missed,
Kings were by God appointed,
And lost are those that dare resist,
Or touch the Lord's anointed.

And this is law, that I'll maintain
Until my dying day, sir;
That whatsoever king shall reign,
I'll be the Vicar of Bray, sir.

When royal James obtained the crown,
And Popery came in fashion,
The penal laws I hooted down,
And read the Declaration.
The Church of Rome I found would fit
Full well my constitution;
And had become a Jesuit,
But for the Revolution.

And this is law, &c.

When William was our king declared,
To ease the nation's grievance,
With this new wind about I steered,
And swore to him allegiance.
Old principles I did revoke,
Set conscience at a distance;
Passive obedience was a joke,
A jest was non-resistance.

And this is law, &c.

When gracious Anne became our queen,
The Church of England's glory,
Another face of things was seen,
And I became a Tory.
Occasional Conformists base,
I blamed their moderation,
And thought the Church in danger was
By such prevarication.

And this is law, &c.

When George in pudding time came o'er,
And moderate men looked big, sir ;
I turned a cat-in-pan once more,
And so became a Whig, sir.
And thus preferment I procured
From our new faith's defender.
And almost every day abjured
The Pope and the Pretender.

And this is law, &c.

The illustrious house of Hanover,
And Protestant succession,
To these I do allegiance swear,
While they can keep possession.
For in my faith and loyalty,
I never more will falter ,
And George my lawful king shall be
Until the times do alter.

And this is law, &c.

Lullabye.

Good night, good night, beloved
I come to watch o'er thee,
To be near thee alone is peace for me,
Good night, good night, beloved
I come to watch o'er thee.

Thine eyes are stars of morning,
Thy lips are crimson flow'rs,
Good night, good night, beloved
While I count the weary hours.
Good night, good night, beloved ;
I come to watch o'er thee.

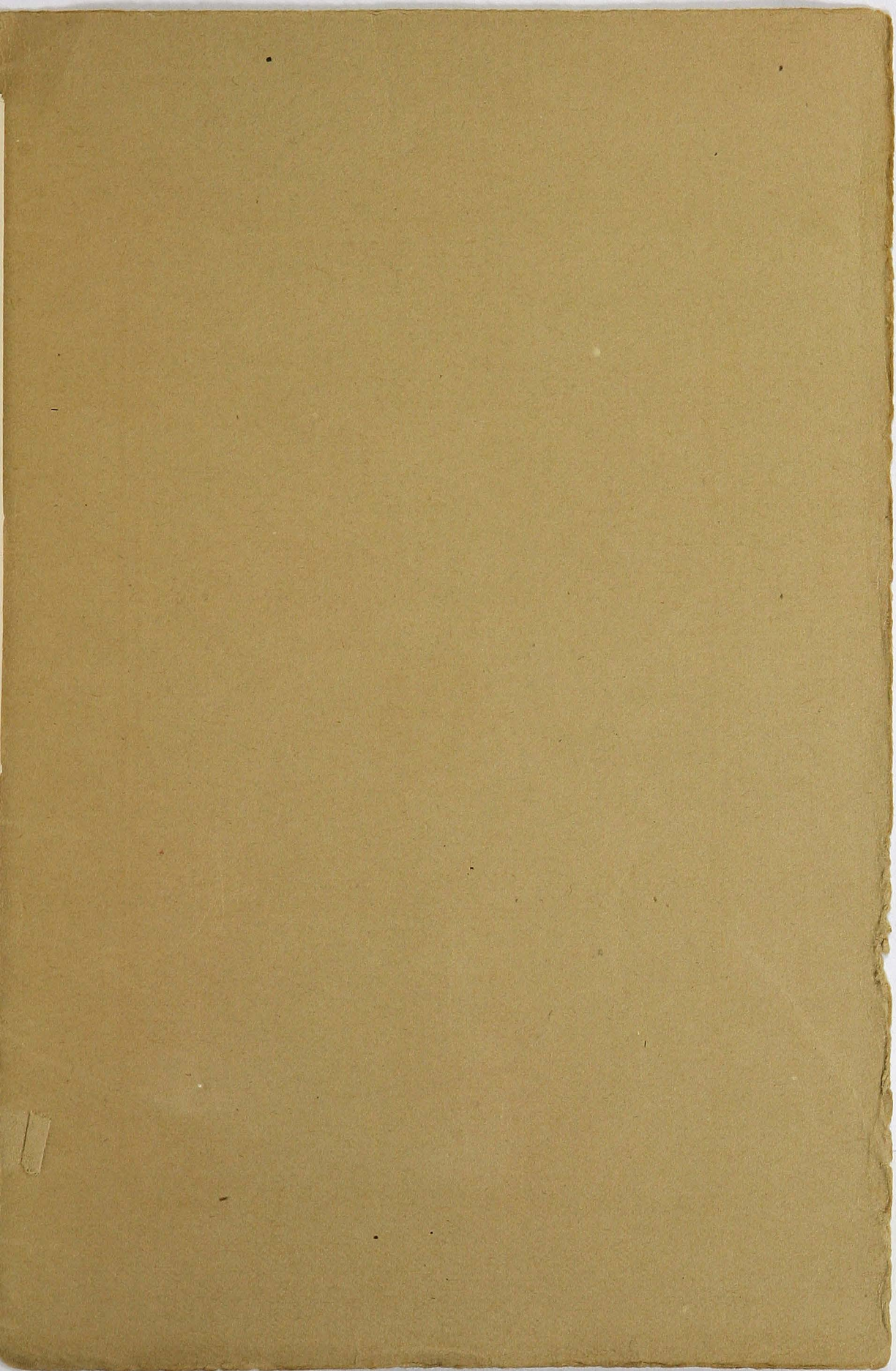
God Save the Queen.

God save our gracious Queen,
Long live our noble Queen,

God save the Queen.

Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen.







LYSTE OF
MADRIGALS, ROUNDS & SONGS
Wh wylle be Chaunted or Sung at
Y^e Matinee Concerte
Sainte George & Merrie Englande
QUEENE'S HALLE,
Montreale, Janvarie y^e 8th, 1887, at 3 P.M.

*Alle y^e Syngers wylle walke yn theyre costumes chauntynge merryllye
a Twelvthe Nyghte Carol.*

YE FANNE DRYLLE

wylle be shewne bye some fayre damselles who wyshe welle toe thys
Charyttee, vndere charge of y^r Maister of Drylle.

Nvumber 1.—A ROTAyclept "Summer y^s ycummen y^s"

Nvumber 2.—A DYTTE.By MRS. SAUNDERSON.

Nvumber 3.—MADRYGALyclept "Down yⁿ a Flow'ry Vayle,"

Nvumber 4.—A ROUNDELAIYclept "Ah! how Sophia."

MR. WM. MILLAR, MR. G. K. CREIGHTON, MR. ROBT. LLOYD.

Nvumber 5.—A SONNETTE....By MRS. STOREY, & MISS LUSHER.

Nvumber 6.—MADRYGALyclept "Nowe, oh Nowe, I needs must parte."

Theyre wyffe nowe be a reſte.

Nvumber 7.—CHARYTTE STANDYSHE

Wylle nowe chaunte y^e ancyente dyttie "Y^e Baylyff's Daughtere of Islyngtonne."

MRS. PAGE THROWER.

Nvumber 8.—MADRYGALyclept "Synce fyrste I saw y^r Face."

Nvumber 9.—A ROUNDE OR CATCH,...Yclept "Heyre lyes poor Tho^s Daye,"

MR. WM. MILLAR. MR. G. K. CREIGHTON. MR. ROBT. LLOYD.

Nvumber 10.—A MELANCHOLIE MEMORIE OF POOR
MASTER SLENDER,

Who dyde for love of sweete An-ne Page.

Nvumber 11.—A BALLADEYclept "Y^e Vycar of Braye."

MR. A. H. MASON, F. S. Sc.

Nvumber 12.—A SWEETE LULLABYE.

Yclept "Goode nyghte, goode nyghte, Belovede."

"God Save ye Queene."

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Nvember 6.—MADRYGALyclept "Nowe, oh Nowe, I needs must parte."

Theyre wyffe nowe be a reste.

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Wylle nowe chaunte y^e ancyente dytte "Y^e Baylyff's Daughtere of Islyngtonne."

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Montreal Quintett Club

SECOND CONCERT

CLASSICAL CHAMBER MUSIC

C. REICHLING, - - 1st Violin.

G. SANCER, - - 1st Alto.

L. CHADWICK, - - 2nd Violin.

G. MONCEL, - - 2nd Alto.

I. WICHTENDAHL, - - Violoncello.

PROGRAMME

QUINTETT.—*BEETHOVEN*, op: 28 - - C Major

Allegro Moderato

Adagio molto espressivo

Tresto

QUARTETT.—*HAYDN*, op: 76 - - D Minor

Allegro

Allegretto con moto

Allegro non troppo

Vivace assai

QUARTETT.—*RAFF*, op: 182 - - - - -

Andantino quasi Allegretto

Andante quasi Adagietto

QUINTETT.—*REISSIGER*, op: 80, - - C Major

Allegro moderato

Andante



Allegro Rondo Finale.

Natural History Society's Rooms

—ON—

THURSDAY EVENING, APRIL 14TH, 1887

AT EIGHT O'CLOCK.

THE

GEBHARDT - BERTHIAUM E
LITHOGRAPHING AND PRINTING CO.

28 & 30, ST. GABRIEL STREET
MONTREAL.

FRED. THIBAUT, President.

W. DAGG, Sec.-Treas.

T. BERTHIAUME, Manager.

2—
St. : James' : Church : Concert.

UNDER THE DIRECTION OF

Prof. A. J. J. McKiernan,

—AT—

PHILHARMONIC HALL

Tuesday 13th November, 1888.

8 P. M. Sharp.

CONCERT

Programme.



PART FIRST.



Chorus - *The Stars in their Gladness* - *Weber*

Song - - *They all Love Jack* - - *Adams*
Mr. J. K. Worsfold.

Pianoforte Duet - *Faust* - *Sydney Smith*
Miss Arrowsmith and Mrs. Dempster.

Romanza - *Sei Vendicata* - *(Dinorah) Meyerbeer*
Mr. A. I. F. McKiernan.

Double Quartette - *A Vintage Song* - *(Loreley) Mendelssohn*
Mr. A. I. F. McKiernan, Mr. G. F. Mathews, Mr. J. Worsfold,
Mr. C. A. Lombard, Mr. Jay, Mr. J. G. Pullinger,
Rev. A. Beanlands and Mr. L. H. Weber.

Song - - *The Beautiful City* - - *Edwards*
Mr. Robson.

Chorus - *The Sea hath its Pearls* - *Pisuti*

PART SECOND.



Chorus - Faithful and True - (Lohengrin) Wagner

Quartette - Home they Brought - J. Barnby

Mrs. Dempster, Miss Vidler, Mr. J. Worsfold, Rev A Beanlands

Song - - The Old Wherry - - Behrend

Mr. C. A. Lombard.

Quintette - Blow Gentle Gales - Bishop

Miss Bowden, Mrs. Jay, Messrs. McKiernan, Jay and Leggatt

Solo and Chorus - Ave Maria - (Loreley) Mendelssohn

Miss Arrowsmith.

Sextette - - The Tars' Farewell - - Adams

Messrs. McKiernan, Worsfold, Lombard Dempster,

Jay and Pullinger.

Chorus - - Good night - - Pinsuti

ACCOMPANIST, CONDUCTOR.

MR. R. BENEDICT.

MR. A. I. F. MCKIERNAN

To Conclude with the Farce,

BOX AND COX.

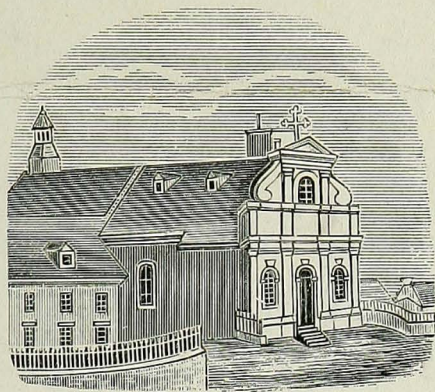
Mr. Box, a journeyman printer - - - - - Mr. C. H. Godden

Mr. Cox, a journeyman hatter - - - - - Mr. J. G. Pullinger

AND

Mrs. Bouncer, a lodging house keeper - - - - - Mr. L. H. Webber

St. Patrick's T. A. & B. Society



RECOLLET CHURCH

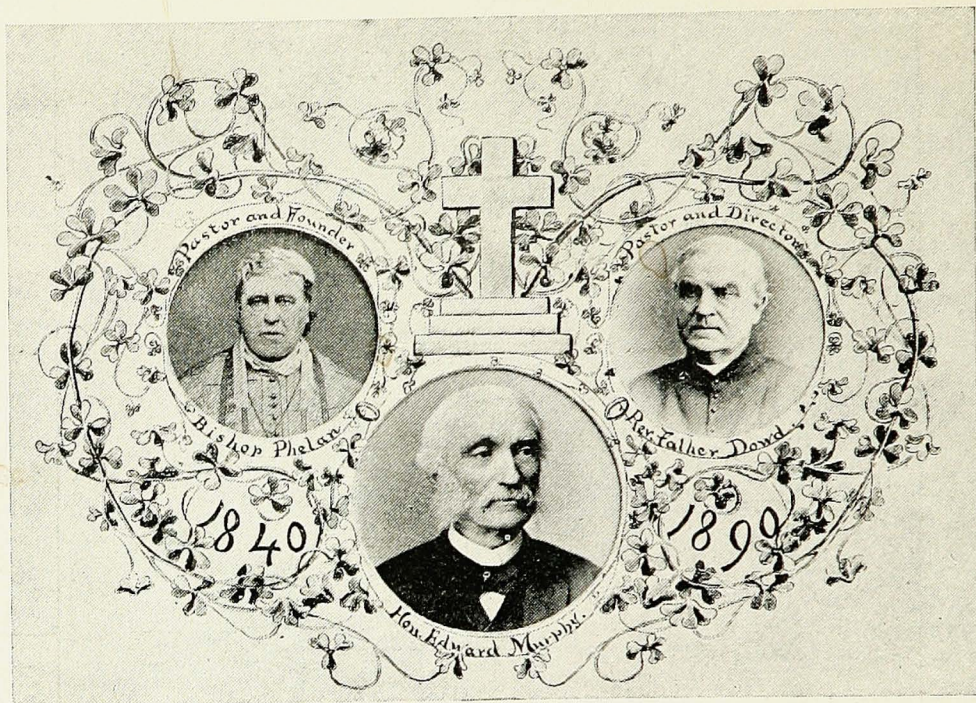
Golden 1840 Jubilee

Social Celebration

Queen's Hall, Monday Evening, 17th February

1890

SOUVENIR



ST. PATRICK'S T. A. & B. SOCIETY, organized and established in the old Recollet Church, on Sunday, February 23rd, 1840, by the Rev. P. Phelan, S.S., afterwards Bishop of Kingston, claims the honor of being the oldest Catholic Temperance Society on this Continent.

Its title at its foundation was the "Irish Catholic Temperance Association"; changed in 1841 to the "Irish Catholic Total Abstinence Society," and finally, when St. Patrick's Church was opened in 1847, to "St. Patrick's Total Abstinence Society" which it still retains. (The word "Benefit" was added some years ago when a benefit branch was founded.)

The following are the names of the Rev. Presidents of the Society in the order of their succession: Rev. P. Phelan, S.S., Rev.—Richards, S.S., Rev. J. J. Connelly, S.S., Rev. P. Dowd, S.S., Rev. James Hogan, S.S., Rev. F. Bakewell, S.S., Rev. L. W. Leclair, S.S., Rev.—McDonald, Rev. P. J. Kennan, S.S., Rev. M. Callaghan, S.S., and Rev. J. A. McCallen, S.S.

The oldest member of the Society is our present chief lay officer, Hon. Edward Murphy, who joined the Society on the day of its formation, and who, during fifty years of membership, has served forty-nine as an active office bearer.

It would be well to remember that St. Patrick's Total Abstinence and Benefit Society is composed not only of those who on the payment of fixed monthly dues are entitled to certain pecuniary benefits, but to all the members of St. Patrick's Congregation who have pledged themselves to total abstinence, and who have had their names enrolled on the books of the Society.



PROGRAMME

PART FIRST

HISTORICAL ADDRESS HON. EDWARD MURPHY

1 OVERTURE "Ste Cecile" *Arnaud*

BY THE ORCHESTRA

2 CHORUS "Birds of Spring" *Brinkworth*

BY THE CHOIR

3 SONG "Smiling Hope" *Lavallée*

MISS EUGENIE TESSIER

4 SOLO AND CHORUS—"Valse from the Opera Faust" *Gounod*

MR. F. J. GREENE AND CHOIR

5 SOLO AND CHORUS—"The Harp that once thro' Tara's Hall"—*Moore*

MR. J. P. HAMMILL AND CHOIR

LECTURE . . "Lights and Shades in Human Character"

REV. J. A. MCCALLEN, S.S.

PART SECOND

1 SELECTION "Erminie" *Jacobiroski*

BY THE ORCHESTRA

2 SOLO AND CHORUS . "The Minstrel Boy" *Moore*

M. J. J. ROWAN AND CHOIR

3 SONG "Little Birds go to Sleep" *Howson*

MISS EUGENIE TESSIER

4 CHORUS "Happy and Light" *Balfe*

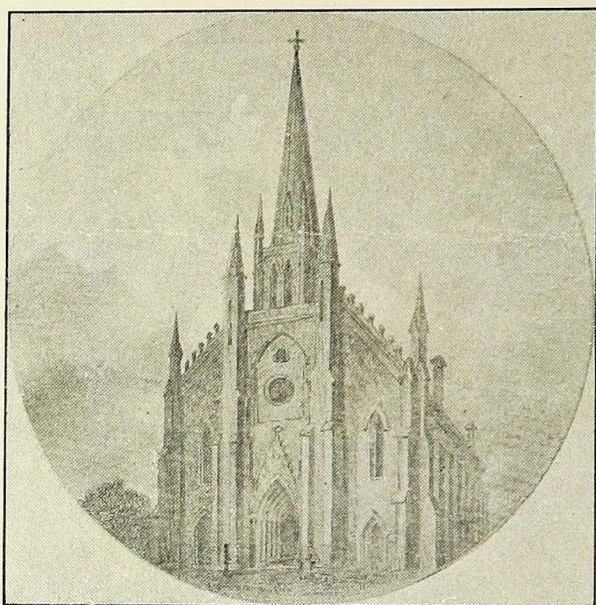
BY THE CHOIR

5 CHORUS "God Save Our Native Land" *Sullivan*

BY THE CHOIR

PROF. J. A. FOWLER, *Director*

P. F. MCCAFFREY, *Conductor*



Office Bearers 1840



REV. P. PHELAN <i>President.</i>	
R. J. BEGLEY <i>Vice-President.</i>	PETER DEVINS <i>Treasurer.</i>
JOHN CASSIDY <i>Secretary.</i>	THOS. HEWITT <i>Asst. Secretary.</i>



Office Bearers 1841



REV. P. PHELAN <i>President.</i>	
THOS. NEAGLE <i>Vice-President.</i>	THOS. MCGRATT <i>Secretary.</i>
PETER DEVINS <i>Treasurer.</i>	EDWARD MURPHY <i>Asst. Secretary.</i>



Office Bearers 1890



REV. J. A. MCCALLEN <i>President.</i>	
HON. E. MURPHY <i>Vice-President.</i>	JAMES TIERNAY <i>Treasurer.</i>
PATRICK DOYLE <i>2nd Vice-President.</i>	THOS. LATIMORE <i>Asst. Treasurer.</i>
JAS. J. COSTIGAN <i>Secretary.</i>	JAMES MILLOY <i>Marshall.</i>
JOHN H. FEELEY <i>Asst. Secretary.</i>	JOHN LAPPIN <i>Asst. Marshall.</i>

Committee of Management.

JAS. MEEK	A. BROGAN,	M. SHARKEY,
JAS. CONNAUGHTON,	B. EMERSON,	J. H. KELLY,
THOS. FINN,	P. CALLARY,	JOHN KERBY,
JOHN WALSH,	A. T. MARTIN,	JOHN HOWARD.

... STRAUSS ...

Famous Imperial Court Orchestra,

VICTORIA RINK,

September 15th, 1890.



EDUARD STRAUSS,

— IMPERIAL —

• • Court Ball Musical Director • •

VIENNA, AUSTRIA.

PROGRAMME

MATINEE

- 1 Overture, "The Gipsy Baron," Johann Strauss
- 2 "Merry Spirits" Waltz, Eduard Strauss
- 3 Spinning Song from the "Flying Dutchman" Wagner
- 4 "Phonograph Polka," Eduard Strauss
(Dedicated to THOS. EDISON.)
- 5 Minuet, from the Year 1740, Boccherini
(For String Quartette.)
- 6 "Thousand and One Night" Waltz, Johann Strauss
- 7 "Potpourri," from "Carmen," Bizet
- 8 "From the Silesian Mountains," } Eduard Strauss
Polka Mazurka, }
- 9 "The Dove" Entr'acte, Gounod
- 10 Moulinet Polka, Joseph Strauss
- 11 Spring Song, Mendelssohn
- 12 "Hello, Forward," Polka, Eduard Strauss

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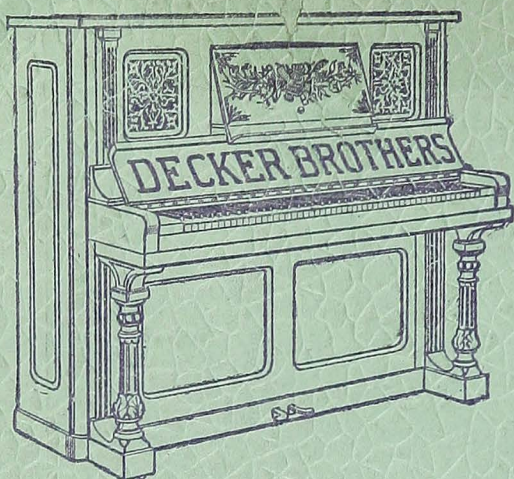
FIRST EVENING CONCERT

- 1 Overture to the Opera "If I Were a King," Adam
- 2 "Charming Myrtles" Waltz, Eduard Strauss
- 3 Entr'acte to the Opera "Lohengrin," R. Wagner
- 4 Pierrot Polka, Eduard Strauss
- 5 "Once I Loved a Maiden Fair," } Composer Unknown
Old English Song, }
(Arranged by EDUARD STRAUSS.)
- 6 "Vienna Blood" Waltz, Johann Strauss

INTERMISSION

- 7 "Potpourri," from "Carmen," Bizet
- 8 Annen Polka Johann Strauss
- 9 Meditation over Johann Seb. Bachs, }
I. Praludium, } Gournot
(Arranged by EDUARD STRAUSS.)
- 10 "By us at Home" Waltz, Johann Strauss
- 11 Serenade, Moszkowski
(Arranged by EDUARD STRAUSS.)
- 12 "In the Whirl" Polka, Eduard Strauss

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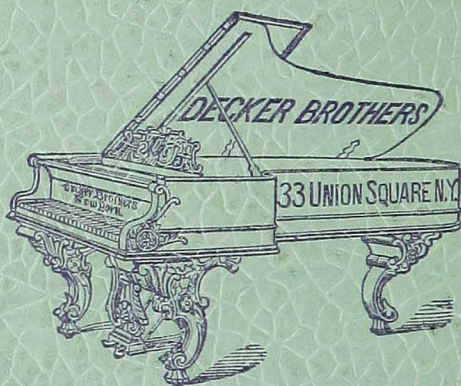
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SONGS

— FOR THE —

CONVERSAZIONE

— OF THE —

Can. Soc. C. E.

JAN. 12TH, 1892.

P.T.O.

LITORIA.

1. As freshmen first we come to McGill, Swe-de-le-we-dum bum.
Examinations make us ill, Swe-de-le-we-dum bum.
But when we reach our Senior year, Swe-de-le-we-tchuhirasa.
Of such things we have lost our fear, Swe-de-le-we-dum bum.
CHORUS—Litoria! Litoria! Swe-de-le-we-tchuhirasa,
Litoria! Litoria! Swe-de-le-we-dum bum.
2. As Sophomores we have a task, Swe-de-le-we-dum bum.
'Tis best performed by torch and mask, Swe-de-le-we-dum bum.
For subjects dead, the students weep, Swe-de-le-we-tchuhirasa.
And snatch them while the sextons sleep, Swe-de-le-we-dum bum.—CHORUS.
3. In Junior year we take our ease, Swe-de-le-we-dum bum.
We smoke our pipes and sing our glees; Swe-de-le-we-dum bum.
When college life begins to swoon, Swe-de-le-we-tchuhirasa.
It drinks new life from the wooden spoon, Swe-de-le-we-dum bum.—CHORUS.
4. In Senior year we act our parts, Swe-de-le-we-dum bum.
In making love, and winning hearts Swe-de-le-we-dum bum.
The saddest tale we have to tell, Swe-de-le-we-tchuhirasa.
Is when we bid our friends farewell, Swe-de-le-we-dum bum.—CHORUS.

McGILL STUDENTS' SONG.

1. When Freshman I sought Old McGill's classic shade,
O McGill! Alma Mater, McGill.
I trembled with fear at the learning displayed,
O McGill! Alma Mater, McGill.
For each Don looked so wise in his trencher and gown,
And each Freshman so green in a study so brown,
That I vow from thy precincts I nearly had flown,
O McGill Alma Mater, McGill.
2. In due time behold me a bold Sophomore,
CHORUS.—O, McGill! etc.
When I chaffed all the Freshmen who envied my lore,
CHORUS.—O, McGill! etc.
Then I tried to forget that I'd e'er been a boy,
But manhood came slowly my pride to annoy,
And I lounged through thy halls a great hobble-de-hoy;—
CHORUS.—O, McGill! etc.
3. Next a Junior, I learned that for each undergrad.,
CHORUS.—O, McGill! etc.
By hard work alone true success can be had,
CHORUS.—O, McGill! etc.
So with ardour supreme I at last "buckled to,"
And the true sweets of learning came clearly in view,
And I quaffed the rich nectar that's furnished by you,—
CHORUS.—O McGill! etc.
4. Can I tell all the pride of my Senior year?
CHORUS.—O, McGill! etc.
How I dangled so long between hope and great fear,
CHORUS.—O McGill! etc.
But exam's soon all over, and shortly I see
That I've passed with due honor and gained my degree;
Then I say as the fair sex look smiling on me,
CHORUS.—O, McGill! Alma Mater, Farewell!—
5. Here's a song for the Founder, who'll ne'er be forgot.
CHORUS.—O, McGill! live forever, McGill!
Here's the Chan'lor and Gov'nors, the whole jolly lot.
CHORUS.—O, McGill! Alma Mater McGill!
Here's our good Benefactors—benevolent elves,
Here's the Deans and Professors and Old Grads, themselves,
And last, but not least, here's our own noble selves.—
CHORUS.—O, McGill! Alma Mater, Farewell.

GAUDEAMUS IGITUR.

1. Gaudemus igitur
Juvenes dum sumus;
Post jucundam juventutem,
Post molestam senectutem,
Nos habebit humus.
2. Vivat academia,
Vivant professores,
Vivant membrum quodlibet,
Vivant membra quaelibet
Semper sint in flore.
3. Vivant omnes virgines
Faciles, formosæ!
Vivant et mulieres.
Teneræ amabiles,
Bonæ, laboriosæ.
4. Alma mater floreat,
Quæ nos educavit,
Caros et commilitones,
Dissitas in regiones
Sparsos, congregavit.
5. Pereat tristitia
Pereant osiores,
Pereat diabolus,
Quivis antiburschius,
Atque irrisores.

WAY UP ON THE MOUNTAIN - TOP - TIP - TOP.

1. Hark! I hear a voice,
Way up on the mountain top,
Descending down below,
Hark! I hear a voice,
Way up on the mountain top,
Descending down below,
CHORUS.—Let us all unite in love,
Trusting in the powers above.
2. Little Jacky Horner,
A-sitting in a corner,
Eating a Christmas pie;
He stuck in his thumb,
And pulled out a plum,
And said, "What a big boy am I."
CHORUS.—Let us all, etc.
3. Old Mother Hubbard,
She went to the cupboard,
To get her poor dog a bone;
But when she got there,
The cupboard was bare.
And so the poor doggy had none.
CHORUS.—Let us all, etc.

KEMO KIMO.

1. Away down south in Centre Street,
Sing song sitty won't you kimeo!
Dere's where de darkeys grow ten feet,
Sing-song sitty won't you kimeo,
2. They go to bed but it ain't no use,
Sing-song sitty, won't you kimeo!
For their legs hang out for a chicken roost,
Sing-song sitty, won't you kimeo!
3. Each darkey wakes up almost dead,
Sing-song sitty won't you kimeo!
With a hundredweight of chickens on each leg,
Sing-song sitty won't you kimeo!
4. And when each chick is pretty full,
Sing-song sitty won't you kimeo!
He sticks his claw in the darkey's wool,
Sing-song sitty won't you kimeo!
5. I looked behind de kitchen stairs,
Sing-song sitty won't you kimeo!
I saw a catterpillar saying his prayers.
Sing-song sitty won't you kimeo.
6. The horse and the sheep were going to the pasture,
Sing-song sitty won't you kimeo!
Says the horse to the sheep, "Won't you go a little faster?"
Sing-song sitty won't you kimea.

P.T.O.

*o kimo Darkey wah Meghigh me ho me run
sing a diddle soup back fiddle with hum-
pum-rip cat Sing song sitty won't you kimeo*

MICHAEL ROY.

1. In Brooklyn city there lived a maid,
And she was known to fame ;
Her mother's name was Mari Ann,
And her's was Mari Jane ;
And every Saturday morning
She used to go over the river,
And went to market where she sold eggs,
And sassages, likewise liver.

CHORUS.—For oh ! for oh ! he was my darling boy,
For he was the lad with the auburn hair,
And his name was Michael Roy !

2. She fell in love with a charcoal man, *engine*
McCloskey was his name,
His fighting weight was seven stone ten,
And he loved sweet Mari Jane ;
He took her to ride in his char-coal cart *electric*
On a fine Saint Patrick's day,
But the donkey took fright at a Jersey man, *media*
And started and ran away.

CHORUS.—For oh he was, etc.

3. McCloskey shouted and hollered in vain,
For the donkey wouldn't stop ;
And he threw Maria-Jane *right* over his head,
Right into a policy shop ; *Blacksmith*
When McCloskey saw that terrible sight,
His heart it was moved with pity,
So he stabbed the donkey with a bit of charcoal,
And started for Salt Lake city.

CHORUS.—For oh he was, etc.

File - McGill 1860-1900

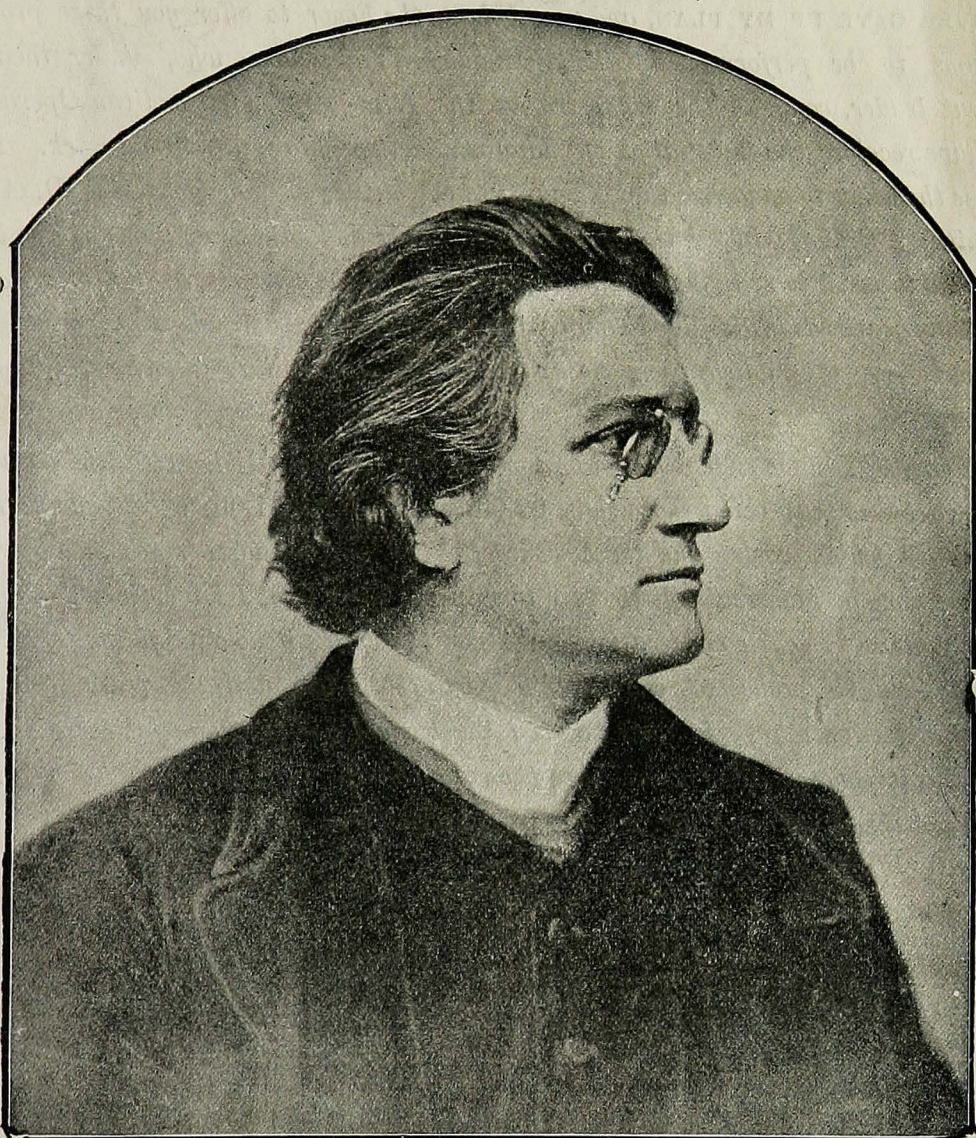
NOV. 14 & 15, 1890



and Matinee.

AND ORCHESTRA OF METROPOLITAN OPERA HOUSE, NEW YORK.

CLIFFORD SCHMIDT, CONCERT MASTER, - - - - VIOLIN
VICTOR HERBERT, - - - - VIOLONCELLIST
JOHN CHESHIRE, HARPIST TO H.R.H. DUKE OF EDINBURGH, - - HARPIST



SUBSCRIPTION.—Two \$2.00 tickets for all performances, \$10.00. Two \$1.00 tickets for all performances, \$5.00. Reserved Seats \$2.00 and \$1.00 according to location. Box Plan open at 10 a.m., October 27th, at Nordheimer's Music Store.

Montreal, October 10th, 1890.

To my Friends, Patrons, and the Montreal Public;—

Somewhat more than a year ago, it was my good fortune to hear a concert given by the orchestra of the Metropolitan Opera House, New York, under their distinguished leader, Herr Anton Seidl. I then realized what an immense impetus would be given to the growth of music in Montreal, and what a pleasure would be enjoyed by those cultivated amateurs, whose studies were already finished, if I could be the means of bringing the Montreal public face to face with Mr. Seidl and the M. O. O. A year ago, I made an attempt to realize this enterprize, but was obliged to abandon it for the time. But I NEVER GAVE UP MY PLAN, and now I have the honor to offer you three programs to be performed by the distinguished musicians who, under their great leader, compose the orchestra of the New York Metropolitan Opera. I have received the endorsation of many who desire the success of my work. I have the honor to announce that I may use the names of the Hon. Sir. D. A. Smith, K.C.M.G., M.P., the Hon. J. J. C. Abbott and others, as some of those willing to assist in securing the financial success of the concerts, as guarantors; and my gratitude is also due to my confrères in the profession, who so generously allowed me to publish their names in my first circular as endorsing my enterprize.

The fees I have endeavored to place as low as compatible with the large expenses—no seat being more than \$2.00 or less than \$1.00, except by subscription which covers the three concerts. If in the past, since my first appearance in Montreal a little over twenty-one years ago, I have, in any way, won a claim to your consideration, I ask you to express it now by giving to Mr. Seidl and his orchestra, a reception worthy of them and the music-loving public of Montreal. In your hands I must now leave the financial success of the Seidl concerts, and I feel sure the record of the 14th and 15th November will not shew that my trust has been misplaced.

I have the honor to be,

Respectfully,

CAROLINE E. PAGE-THROWER.

12 Prince Arthur Street.

ANTON SEIDL

AND HIS

Metropolitan Orchestra from New York.

GRAND ORCHESTRAL CONCERTS

MR. CLIFFORD SCHMIDT, *Concert-master.* (Violin.)

FRIDAY EVENING, NOV. 14th.

PROGRAM.

1. GRAND POLONAISE.....*Liszt.*

2. SYMPHONIA EROICA.....*Beethoven.*

(a) Allegro con brio.

(b) Funeral March.

(c) Scherzo.

(d) Finale.

3. LARGO.....*Haendel.*

Violin Solo : MR. CLIFFORD SCHMIDT.

This favorite Largo is an air taken from "*Serse*" (or Xerxes), which was one of Handel's latest operas, and was written in 1738.

4. (a) IN THE MILLS... } For String Orchestra.....*Gillet.*
(b) NEAR THE BALL }

Nothing more rhythmic and melodious for string orchestra is heard in the concert hall than Gillet's "In the Mills" and "Near the Ball," as performed by the Seidl Orchestra; they are exquisite in finish and beauty.

5. PRELUDE AND ISOLDE'S DEATH.....*Wagner.*

From "Tristan and Isolde."

M. Edward Scheure, the French literateur and musical critic, in writing of this opera, says:—"The music of 'Tristan' is endless melody. It is a great advance on 'Lohengrin.' In this opera the harmonic wof and the motives dominate the characters. In 'Tristan' the organism of the soul, the incessant working of sentiment and thought, are revealed. During the course of the drama, especially at certain moments—as in the love-potion scene—the attentive spectator imagines that the music pulsates with the throbbings of the inner life of the characters. Harmony and melody resemble a deep river of passion, which now rushes on confined between its banks, now dashes and foams upon the rocks; now widens out into an immense lake, now precipitates itself over cataracts, finally to be lost (as with Isolde's last song) in the silence and majesty of the ocean. It is a work of profound passion, fiery and concentrated, born of strong personal emotions, yet moving in a region beyond that of reality. At once the boldest, most audacious, yet spontaneous expression of the genius of Richard Wagner, it is the most moving, the most human of dramas, but transfigured by the double magic of Legend and Music."

6. BALLET-SUITE, "COPPELIA".....*Délibes.*

(a) Slavonic Folksong, with variations.

(b) Festival Dance.

(c) Notturmo.

(d) Dances of the Automats.

These dances are scored most daintily, and are distinguished by the elegance and gracefulness in which French composers of ballet music particularly excel, and which has made Délibes' Suites from "Sylvia" and "Coppelia" favorites in orchestral programs. The music of the dance of the automats accompanies the scene where all the wax figures are wound up and act as in life, while the big soldier lustily beats his drum until the clockwork runs down, to the enjoyment of Coppelia, who takes the place of the old toymaker's favorite figure of a beautiful girl.

Doors will be closed during the performance of each number.

ANTON SEIDL
AND HIS
Metropolitan Orchestra from New York.
—•—
GRAND
ORCHESTRAL MATINEE.

SOLOIST: MR. JOHN CHESHIRE,
Harpist to H. R. H. the Duke of Edinburgh.

SATURDAY AFTERNOON, NOV'R 15th.

—•—
PROGRAM.

- | | | |
|----------------------------------|---|---|
| 1. OVERTURE..... | } | |
| 2. SCHERZO..... | } | From |
| 3. NOTTURNO..... | } | Midsummer Night's Dream... .. <i>Mendelssohn.</i> |
| 4. WEDDING MARCH.... | } | |
| 5. THE RIDE OF THE VALKYRIES.... | } | |
| 6. WOTAN'S FAREWELL AND MAGIC | } | From "Die Walkuere," <i>Wagner.</i> |

FIRE SCENE.....

A musical picture of the mythical nature and mission of the Valkyrs—a picture in music of the most exalting character, describing the wild rushing through the air; the calling to the conflict; the neighing and whinnying of a thousand steeds; the gladness and laughter of merry voices, intermingled with the shouts and cries of the Valkyrs greeting each other in their wild ride through the sky.

In the third act of "Valkyrs" occurs the most wonderful and impressive scene. Wotan's anger has been kindled by Brunnhilda's protection of Siegmund in his conflict with Hunding, and he comes to mete out punishment to her. The penalty she has incurred is severe. On the rocks, where she stands, she shall remain sunk in sleep, and become the wife of the man who sees and awakens her. Horror-struck at the threatened disgrace, she begs the god to grant her one request—to prevent her from falling into the hands of the first passer-by. Around her sleeping place let there arise a wall of flame, so that none but the boldest shall seek to pass through it to awaken her.

Deeply affected by the Valkyr's despair, Wotan's heart yearns as of old in love of his favorite child. She is banished from Walhalla, but in answer to her appeal, Wotan consents that around her place of sleep a circle of fire shall arise, so that only the bravest can ever approach her. Deeply moved, he then bids his favorite daughter farewell. He kisses the Valkyr tenderly on both eyes, which immediately close; he places her on a soft mossy plot, closes the helmet over her face, and covers her body with her steel shield. The soft, enchanting strains of the sorrowful slumber follows, and Wotan invokes the aid of Lokt for the completion of his work.

With the first burst of fire there comes from the orchestra the most surprising effect; the sparkling, springing, exulting, flaming, dancing play of sound, that grows in intensity and wildness with every fresh flame that shoots up to the sky, until the whole scene is framed in a circle of flame, when the orchestra calms down, the tender strains of the Slumber motive is heard again, and its tender notes bring the scene to a close.

7. FANTASIA ON OLD ENGLISH AIRS..... *Cheshire.*
Harp Solo: MR. JOHN CHESHIRE.

8. SUITE—"PEER GYNT"..... *Grieg.*
(a) Morning.
(b) Asa's Death.
(c) Anitra's Dance.
(d) Dance in the Hall of the Mountain King.

No. 4. SUITE, "PEER GYNT" (*Grieg*).—Edward Grieg, the Norwegian composer, is a fierce opponent of what he considers effeminate in Scandinavian music. and Ibsen's poem, "Peer Gynt," proves exactly adaptive to his pronounced ideas in composition. "Peer Gynt" is a young Norwegian peasant, who lives with his widowed mother, Aase, and who drinks and fights, suffers, and brags his time away. His rival is to marry the daughter and heiress of the richest peasant at Haegstad, and the latter's house is full of company in the early morning, when "Peer" steals her and escapes to the mountains. Morning in the mountains, and the death of Asea, are true pictures scarcely less strong than the words of the tragedy itself. "Peer" is loved by Solveig, his good angel, whom he rejects and deserts through years of his life, while he sinks his stronger individuality into a commonplace sinner. In the mountains awaits Solveig for his return to his better self. There in the hall he built so long ago he seeks her—when an old man he ends his wanderings—and recognizes her voice as she sings her Whitsun song within. The supernatural and symbolic character of the drama render it almost impossible to properly indicate its salient points, but the music clearly outlines the significant episodes and contrasts of the poem, whose underlying philosophy is, that self-realization is life, and self-assertion is death, and that the path to self-realization lies through self-discipline and self-sacrifice, and directly away from self-indulgence and selfishness.

9. (a) ANGELUS..... }
(b) FÊTE BOHÈME... } From "Scenes Pittoresques"..... *Massenet.*

Doors will be closed during performance of each number.

ANTON SEIDL

AND HIS

Metropolitan Orchestra from New York.

GRAND ORCHESTRAL CONCERT

SOLOISTS: { VICTOR HERBERT, - - 'Cello.
JOHN CHESHIRE, - - - Harp.

SATURDAY EV'G, NOVEMBER 15th.

PROGRAM.

1. SYMPHONIE D-MINOR.....Schumann.
(Four connecting parts.)

2. FANTASIE CHARACTERISTIQUE.....Servais.
Violoncello: MR. VICTOR HERBERT.

3. PRIZE SONG from "Die Meistersinger." .. Wagner.

This song is one of the most beautiful ever written, and is sung by the young Franconian knight, Walter von Stoltzing, whereby he wins the hand of Eva, the lovely daughter of the rich goldsmith, and oldest of the Meistersingers, Vett Pogner, who has announced that he will give his daughter's hand and all his wealth to the winner of the prize at the contest of song.

4. GRAND FUNERAL MARCHWagner.
From "The Dusk of the Gods."

5. (a) CRADLE SONG..... }
(b) GALOPP BRILLANTE. }Cheshire.

Harp Solo: MR. JOHN CHESHIRE, Harpist to H. R. H. the
Duke of Edinburgh.

6. (a) VIRGIN'S PRAYER... }Massenet.
(b) ENTREACT-GAVOTTE } For String Orchestra.Gillet.

Gillet's music possesses a daintiness, grace and melodious rythm that are unique as charming. He has written a number of compositions for string orchestra, but nothing more exquisite in finish than this gavotte. M. Gillet is an excellent violoncellist, and is connected with an orchestra at Nice. Mr. Seidl was the first to introduce him to American audiences.

7. SCENES NAPOLITAINES.....Massenet.
(a) La Danse.
(b) La Procession et l'Improvisateur.
(c) La Fête.

Massenet, the composer of "L'Hérodiade," is one of the most gifted and learned composers of the modern French school; and his dance music is remarkable for its grace, finish and easy-flowing melodic rhythm, while he at all time displays his command of the technics of composition and instrumentation.

Doors will be closed during performance of each number.

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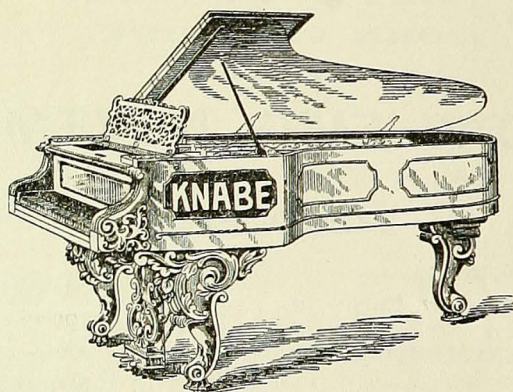
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D'ALBERT.

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BEST PIANOS
IN AMERICA.

VON BÜLOW'S LETTER

After Concert Tour, 1890.

To WM. KNABE, ESQ., Baltimore.

Dear Sir:—My renewed and by more use—under aggravating circumstances, as bad health and tiresome travelling—enlarged experience of your Pianos this (second and last transatlantic) season has throughout confirmed myself in the opinion I expressed last year, viz That sound and touch of the Knabe Pianos are more sympathetic to my ears and hands than sound and touch of any other Pianos in the United States. As I met with frequent opportunities of establishing comparisons between the Knabe Pianos and instruments of rivalizing or would-rivalizing producers, I dare now add that I declare them the absolutely best in America.

With sincere regards,

Yours truly,

DR. HANS VON BULOW.

Hamburg, 27th May, 1890.

EUGEN D'ALBERT'S LETTER

—TO—

WM. KNABE & Co.

(Translated from the German.)

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America*. Should I return here for artistic purposes—which may be the case very soon—I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* for by the house of Knabe

EUGEN D'ALBERT.

New York, May 16th, 1890.



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ALBERT OESTREICHER,
G. BREHM,
F. GABLER,
F. KELLER,

Second Violins.

ADOLF ROTHMEYER,
JOHANN CHLUPSA,
HEINRICH BOENIG,
FRANZ KIRCHHUEBEL,
E. HOERNIG,
J. DE BONA,
WILL E. BATES, (Also 3rd Trumpet).

VIOLAS.

K. KURTH,
JOHN ELLER,
CARL BROSCHE, (Also Zither & Cymbalon.)
HANS SCHUY,
L. HALMISCH, (Also 3rd Clarionet.)

VIOLONCELLOS.

VICTOR HERBERT,
CARL HEMMANN,
FRITZ BUCKHARDT,
ROB. REITZ,
NICOLAI ZEDELER.

BASSOS.

LUDWIG MANOLY,
LUDWIG HANSKNECHT,
ALBIN WIEGNER,
PAUL EIM.

FLUTES.

CHAS. WEHNER, (I.)
OTTO STOCKERT, (II.)
CHARLES KURTH, (Piccolo).

OBOES.

JOSEF ELLER, (I.)
JULIUS NEUMANN, (II.)
CARL STOWASSER, (Eng. Horn).

CLARIONETS.

H. KAISER, (I.)
H. GIESE, (II.)

BASSONS.

FEDOR BERNARDI, (I.)
PAUL PIESCHEL, (II.)

HORNS.

A. REUTER, (I.)
F. SCHUMANN, (II.)
W. SCHULZE, (III.)
A. REISE, (IV.)

TRUMPETS.

ADAM SEIFERTH, (I.)
OSCAR FRENTZKI, (II.)

TROMBONES.

JUSTUS PFEIFENSCHNEIDER, (I.)
CARL BOEBER, (II.)
OTTO DEIS, (III.)
A. REITER, (IV.)

TYMPANI.

S. BERNSTEIN.

HARP.

JOHN CHESHIRE, Harpist to
H. R. H. Duke of Edinburgh.