

JOSEPH GOULD AND THE MONTREAL MENDELSSOHN CHOIR

by

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ABSTRACT

Joseph Gould was an important figure in the musical life of late nineteenth-century Montreal. His activities as a church musician, piano and organ dealer, and journalist made a considerable impact on artistic life in the city. But it was as the founder and conductor of the Montreal Mendelssohn Choir that Gould's influence was most keenly felt. Founded in 1864, the Mendelssohn Choir enjoyed a thirty-year lifespan and became famous for its high standard of performance. The library of the Choir, housed at the Marvin Duchow Music Library of McGill University, is an important collection, not only because of the presence of a number of interesting pieces of Canadiana within it, but as a basis for further study of nineteenth-century choral music. Included in this thesis is a catalogue of this collection as well as a list of Gould's known compositions.

RESUME

Joseph Gould a occupé une place importante dans le milieu musical montréalais de la fin du XIXe siècle. À la fois journaliste, musicien d'église et marchand d'orgues et de pianos, il a eu une influence considérable sur la vie artistique de la ville, particulièrement à titre de fondateur et de directeur du Choeur Mendelssohn de Montréal. Formé en 1864, le Choeur Mendelssohn fut reconnu pendant ses trentes années d'activités pour le niveau élevé de ses exécutions. La bibliothèque du Choeur, située dans le «Marvin Duchow Music Library» de l'Université McGill, constitue une collection importante par les pièces typiquement canadiennes et pour les possibilités qu'elle offre d'approfondir l'étude de la musique chorale du XIXe siècle. Cette thèse comprend également un catalogue de la collection ainsi qu'une liste des compositions de Gould connues jusqu'à ce jour.

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PREFACE

While working as a "shelver" at the Marvin Duchow Music Library of McGill University, I happened upon a dozen neglected and rapidly disintegrating volumes of choral music. I was intrigued to learn that the collection was of music that had been in the library of the Montreal Mendelssohn Choir. The library of a successful nineteenth-century Canadian choral ensemble seemed to me deserving of some attention and recognition, especially one containing more than 250 titles, including some Canadian compositions and publications.

But as I dug deeper into the history of the Choir, I grew increasingly interested in the life and career of its director, Joseph Gould. The variety of Gould's interests--journalism, church music, choral conducting, composition, and business--struck me as quite remarkable. Furthermore, the impact Gould seems to have made on musical life in Montreal and the respect he earned from his fellow musicians singled him out as a personage worthy of study.

It also seemed to me, as I examined the literature on nineteenth-century musical life in Montreal, that there was a distinct lack of information on English musicians of the period. Next to Guillaume Couture, Joseph Gould was probably the most important figure in the musical life of Montreal from 1870-95, yet little had been written on him or

his Choir.

The original plan for this thesis was to document all aspects of the life and work of Joseph Gould and to discuss in greater depth the repertoire of the Mendelssohn Choir. This became impossible as I began to appreciate the vastness of the project. It was my intention, for example, to provide a more detailed examination of the repertoire and library of the Mendelssohn Choir, as well as a stylistic analysis of Gould's compositions. A discussion of Presbyterian church music during this period would also have been interesting, especially in light of the Gould Organbooks, Joseph Gould's personal manuscript books containing hymn tunes and choral introits for use at the two Presbyterian churches in Montreal where he was choir director. I would ask the reader's indulgence if these discussions are left for another forum, for they all warrant inclusion in this thesis.

My study, then, is a brief foray into the life and times of Joseph Gould and his greatest love, the Montreal Mendelssohn Choir. Chapter One is a short biography of the life and work of Joseph Gould apart from his connection with the Choir. Chapter Two focuses exclusively on the history and organization of the Montreal Mendelssohn Choir and Gould's relationship with it. Joseph Gould's personality is the subject of Chapter Three, with a discussion of his compositions appearing at the end of the chapter. Chapter

Four is an analysis of the repertoire of the Mendelssohn Choir, concluding with a catalogue of the Choir's music library.

ACKNOWLEDGEMENTS

As this thesis took me to a number of libraries and archives, I owe a word of thanks to many kind and patient people. Judy LeBaron, then archivist at the United Church of Canada Archives at Bishops' University, Lennoxville, Qc, was extremely helpful, as was Prof. Donald Patriquin of McGill University, who allowed me the use of his farm near Bishops' and, more importantly, taught me the ways of the Eastern Townships.

Cynthia Leive, Head Librarian of the Marvin Duchow Music Library, was not only helpful and supportive, but nothing short of an inspiration when one was sorely needed. The staff of the National Library of Canada, Music Division was both kind and generous, as was the staff of the McGill University Archives. The Kirk Session of the Church of St. Andrew and St. Paul generously allowed me access to its archives, for which I am most grateful.

Aruna Handa proofread much of the catalogue; Russell Krause formatted some of the word processing files; and Mrs. Kay Clarke, granddaughter of Joseph Gould, granted me access to many important family documents. Historian and music critic Eric McLean took of his time to give important advice and guidance. Prof. Stephen Huebner of McGill University was patient and supportive in the odious role of Thesis Advisor.

Mary Stinson, whose name appears in hundreds of other such acknowledgements, more than earned her place in this one: her care, attention, and succour will not be forgotten by me.

Finally, I would like to dedicate this thesis to that which provoked me to write it, this great city of Montreal, my adopted home: to what it was, and is, and could have been.

CHAPTER ONE

A BRIEF BIOGRAPHY OF JOSEPH GOULD

Joseph Gould was born in Penn Yan, New York on 28 January 1833, the fourth of six sons of Ira Gould (1779-1872) and Martha Hubbard (1799-1872): Nathaniel Weed Gould (1823-1907), Henry Dwight Gould (1826-45), Charles Hubbard Gould (1829-94), Edwin ("Ned") Gould (1835-1907), and Ovid Miner Gould (1838-1911).¹ An American by birth, Ira Gould began business in flour mills in New York State, and later moved to Gananoque, Ontario.² In 1848 the Gould family relocated to Montreal where Ira founded "City Mills," another flour mill business. He seems to have been a well-respected member of the Montreal business community, serving as president of the Corn Exchange at least twice and helping to develop Montreal as the overseas port for the Great Lakes trade with Europe.³ He was the first producer of Canadian flour for export to Great Britain.⁴

The appearance of Ira Gould's name in American Presbyterian Church documents as early as 1849 suggests that

¹ Handwritten genealogy in the Gould family bible, now in the possession of Mrs. Kay (Jacquays) Clarke, granddaughter of Joseph Gould. Mrs. Clarke was the daughter of Emily Dewitt (Gould) Jacquays, Joseph Gould's youngest daughter and his only child through his second wife, Isabel Eastley.

² Obituary, Ira Gould, Montreal Star, 1 July 1872.

³ Obituary, Ira Gould, Montreal Daily Herald, 2 July 1872.

⁴ J.H. Morgan, Canadian Men and Women of Our Time (Toronto: William Briggs, 1912), p. 462.

the family must have been well established in Montreal by that time.⁵ American Presbyterian was formed in 1823 by a split in the congregation of St. Gabriel Street Presbyterian Church: those members of the congregation who preferred to call a minister from a seminary in the United States formed the new "American Presbyterian" church, and those who insisted on Scottish-trained clergy stayed on, later forming St. Andrew's Presbyterian. American Presbyterian's tie to the United States (the clergy and church authority came from south of the border) resulted in the church becoming something of an unofficial place of worship for expatriate Protestant Americans in the nineteenth century.⁶ It was therefore natural that the Gould family would worship there, leading to a musical connection with the church that would last some forty years.

For this period, and indeed for much of its history, the records of musical activities at American Presbyterian are scant. Documentation improves somewhat towards the end of the century, but the church rarely listed its musicians and music directors on any of its service leaflets, newspaper notices, yearbooks, and annual reports, making

⁵ Ira Gould was present at a meeting of the Board of Trustees of American Presbyterian Church, 25 December 1849.

⁶ A memorial service for James Abram Garfield, President of the United States, was held at American Presbyterian on 26 September 1881. A copy of the service leaflet is held in the American Presbyterian collection of the United Church of Canada Archives, Bishops' University, Lennoxville, Qc.

research difficult.⁷

The first known organist at American Presbyterian was the well-known organ builder Samuel Russell Warren (1809-82).⁸ When exactly S.R. Warren began his work at American Presbyterian is not clear, but he arrived in Montreal from the United States in 1836 and probably made that church his home soon after.⁹ He is mentioned as having donated his services as organist to the church in 1850.¹⁰ Even after his time as organist, S.R. Warren continued to take an interest in the life of the church and to do organ repair work there.¹¹ In 1872 he was contracted to build a new organ which was installed in the church the following year,¹² and in 1878 he undertook renovations to the bellows chamber.¹³

On 5 November 1851 a special meeting was convened by

⁷ For information about musical life at American Presbyterian before 1850 see D.C. Knowles, "The American Presbyterian Church of Montreal" (unpublished M.A. Thesis, McGill University, 1957), p. 176.

⁸ George R. Lighthall, A Short History of American Presbyterian Church (Montreal: The Herald Press Limited, 1923), p. 21.

⁹ Antoine Bouchard, "Warren Family," in the Encyclopedia of Music in Canada, ed. Kallmann, Potvin, Winters (Toronto: University of Toronto Press, 1981), pp. 985-86.

¹⁰ Board of Trustees, American Presbyterian, 16 January 1851.

¹¹ Ibid., 26 July 1866.

¹² Lighthall, p. 8.

¹³ Board of Trustees, American Presbyterian, 23 May 1878.

the Board of Trustees of American Presbyterian expressly to discuss the problem of improving the choir and congregational singing.¹⁴ During this meeting a long motion to improve the church's music programme was carried, and Ira Gould was appointed to a special committee to assist in hiring "a competent person to take charge of the singing on the sabbath, to select and train such persons of the congregation as will avail themselves of the benefits of such instruction thereby qualifying them to take their places in the choir, as occasion may demand."¹⁵ The sum of 150 pounds was reserved for this purpose.

At some point in the early 1850s, probably in 1853, George F. Graham became organist, possibly as a result of this meeting. No mention is made of Graham in George Lighthall's history of American Presbyterian, but Graham's business card (announcing him as organist at American Presbyterian) first appears in the 1853 Montreal Directory, thus suggesting that he had recently arrived in Montreal. His name appears in the 1854 and 1855 directories but not afterwards: he is known to have moved to Toronto in 1855 where he became organist-choirmaster at St. George's Anglican.¹⁶ Graham is noted for having written The Vocal

¹⁴ Ibid., 5 November 1851.

¹⁵ Ibid.

¹⁶ William Rowland Lock, "Ontario Church Choirs and Choral Society - 1819-1915" (D.M.A. Thesis, University of Southern California, 1972), p. 37.

Tutor, a textbook of musical rudiments published in Montreal in 1854.¹⁷ His departure may have been prompted by incidents that resulted in a meeting of the Board of Trustees in 1854 during which complaints about the music at the church were aired.¹⁸ Another committee of three was then struck "to see what can be done towards procuring a teacher of sacred music,"¹⁹ this time with the participation of Charles Gould, older brother of Joseph and a singer in his own right.²⁰

Samuel Prowse Warren (1841-1915), son of Samuel Russell, probably took over the position of organist upon Graham's departure in 1855, though he was then only thirteen years of age. A talented and versatile musician, S.P. Warren remained in Montreal until 1861, when he began advanced music studies in Germany. Upon returning home to North America he launched an illustrious career as a virtuoso organist based in the United States, and was for a

¹⁷ Helmut Kallmann, "George F. Graham," in the Encyclopedia of Music In Canada, p. 389.

¹⁸ Board of Trustees, American Presbyterian, 25 December 1854.

¹⁹ Ibid.

²⁰ Charles Gould (brother of Joseph) appears in a photograph of the choir dated 1865 included in an article on American Presbyterian Church in The Protestant Church News, 8 August 1934. A "M. Gould, basso" is mentioned in the May 1863 Beaux Arts (p. 10) as having sung in a concert on the 16 April. Charles was one of the eight founding members of the Mendelssohn Choir and sang a solo with the Choir at its concert on 14 January 1876.

long time organist at Grace Church, New York. Even after he left Montreal for good in 1865, Warren continued his connection with Joseph Gould, performing occasionally as guest soloist with the Mendelssohn Choir.²¹ Moreover, his sister, Mrs. Henry Atwater, was a founding member of the choir and remained until its dissolution in 1894.

Little is known about Joseph Gould's education, though he did complete his studies in Montreal.²² He may have studied organ with Samuel Russell Warren, or possibly with George F. Graham. In 1855, Joseph married Abigail ("Abby") DeWitt (1826-68), daughter of Jacob DeWitt (1786-1859), a prominent member of American Presbyterian, further strengthening his family's connection to that church.²³

A well-known businessman, Jacob DeWitt served as president of La Banque du Peuple as well as a board member of the Montreal City and District Savings Bank. He was the representative for the Beauharnois constituency to the House of Assembly for Lower Canada and later the Provincial Parliament of Canada. His name figures prominently in annual reports, minutes of meetings, and histories of the

²¹ Warren performed with the Mendelssohn Choir on the 28 April 1881 and 29 December 1882.

²² Obituary, Joseph Gould, Gazette, 28 March 1913.

²³ Gould family bible.

church.²⁴

Joseph and Abby Gould were not living in Montreal around the time of their marriage, since their first child, Charles Henry Gould (1855-1919), was born on 6 December in Graveston, New Hampshire, the same year of their marriage.²⁵ The following year they returned to Montreal²⁶ where two more children were born, one of whom survived infancy, Mary Clinton Gould (1857-1940). Joseph, with his brother Charles, travelled in Europe from the fall of 1856 to the early summer of 1857 where they visited most major cities.²⁷ Upon returning from his Grand Tour, Gould probably earned a living in the family milling business.

How and when Joseph Gould came to be part of musical life at American Presbyterian is not recorded, but Lighthall states that he had already assumed responsibilities as choir director by 1858 when he presumably also took over as church organist.²⁸ Lighthall might be mistaken with this date as S.P. Warren probably played organ until his departure for

²⁴ Knowles, p. 230.

²⁵ Gould family bible.

²⁶ "Mrs Abby Gould's" letter to the Session of American Presbyterian Church, 2 December 1856.

²⁷ The correspondence between members of the Gould family during the voyage is held at the McGill University Archives (M.G. 2063).

²⁸ Lighthall, p. 21.

Germany in 1861.²⁹ Gould might well have begun work with the church choir soon after his return from Europe in the summer of 1857, and probably took over the full responsibility as organist only after Warren left for Germany in 1861. Gould and the young Warren, who was still in his teens in the late 1850s, might have shared the duties of organist.

The Gould family's connection to American Presbyterian was not entirely without controversy. In 1856 a letter from Abby Gould was discussed at a meeting of the church's Session (the body concerned with membership and spiritual concerns of the congregation),³⁰ in which some unnamed sin was asked to be pardoned.³¹ In such a situation it was the Session's responsibility to determine whether the confessor could indeed be pardoned and again be permitted to take communion. In this case the Session willingly granted pardon to Mrs. Gould, as it usually did where some sign of repentance was evident.

The Session was less generous in a second appeal concerning members of the Gould family. When Abby and Ira

²⁹ Bouchard, Encyclopedia of Music in Canada, p. 985.

³⁰ Session, American Presbyterian, 2 December 1856.

³¹ It may be possible that this temporary residence in New Hampshire had to do with an "early" pregnancy. This would explain both the nature of the sin in the letter and why Gould and his wife took up residence in New Hampshire in 1855, the year of their marriage. No date for the wedding is ever mentioned in family documents. Their first child Charles was born in December 1855.

Gould applied to the Session in 1863 to transfer their membership from American Presbyterian to the Church of the New Jerusalem (Swedenborgian), the Session not only denied the request but, as well as expressing its disapproval, removed their names from the church rolls. It did not excommunicate them, however, as was sometimes done in similar cases.³² Perhaps the Session held off from the drastic step of excommunication because of the Gould family's prominent position in the church and community. The minister of the New Jerusalem congregation was Rev. Edwin Gould, Joseph's younger brother, who began his ministry that same year, 1863.³³

Joseph Gould is first mentioned in church documents in 1859 as having attended a Board of Trustees meeting to discuss the possibility of purchasing a new hymnbook for congregational use, at which he insisted that the choir be consulted in its selection.³⁴ Gould's work as a church musician soon began to have some impact at the church, for at the following annual meeting of the Board, a motion was made "that a note of thanks be given the choir for its services the past year."³⁵

³² Knowles, pp. 123-24.

³³ Montreal Directory, 1863.

³⁴ Board of Trustees, American Presbyterian, 27 December 1859.

³⁵ Ibid., 26 December 1860.

Apart from the mention of a letter concerning "Congregational Singing on Sunday" sent by the Pastor to the Board in 1863,³⁶ music does not appear in the agenda again until 1865. At this time the Music Committee recommended to the Board that it try to secure the services of a Mr. Davies as organist and "if he did [come], if he would be acceptable to the young in the Society whom he would have to depend upon."³⁷ The Mr. Davies referred to here was probably Dr. Charles F. Davies, a Montreal organist active during this period.³⁸ Whether this initiative was meant as some kind of attempt to remove Gould from his position as organist and choir director will never be known, but it is significant that "the young of the Society" would have to be placated in some way. This could very well be a reference to Gould, who was then a mere thirty years old, and his choir. It is also significant that the church was looking for some change in its music at a time when a new and much larger building on the corner of Dorchester and Drummond was being constructed following the sale of the old structure on Victoria Square. The result of this action by the Board is not known, but there is no evidence of Davies ever coming to the church.

The choosing of a hymnbook seems to have occupied the

³⁶ Ibid., 29 December 1863.

³⁷ Ibid., 7 February 1865.

³⁸ Many music articles in Volumes 1 and 2 (1878 and 1879) of the Canadian Spectator mention the recital activities of "Dr. Davies."

Board in 1866: on 3 May the idea of a new book was discussed, and during its next meeting a motion to accept a new hymnbook by "Dr. Robinson" passed by one vote.³⁹ The controversy was so intense that later that month another meeting was convened and the new book rejected.⁴⁰

It is difficult to determine the exact size of the choir at American Presbyterian, though it never was very large: it numbered seven in 1865⁴¹ and by 1888, two years after the Goulds had left the church, only eight members were listed.⁴² In 1866 four choristers were paid, all receiving various rates: Mr. Davis \$272.47, Mrs. Shaw \$60.00, Miss Degolyer \$25.00, and Miss Hitchcock, \$16.67.⁴³ As Treasurer's Reports only exist after 1867, it is impossible to determine exactly when the choir was first paid. After a decade of relatively modest music budgets, a marked change in the choir salaries occurred in the 1870s when, between 1871 and 1874, the budget for them almost tripled.⁴⁴

³⁹ Board of Trustees, American Presbyterian, 5 June 1866.

⁴⁰ Ibid., 21 June 1866.

⁴¹ Lighthall, p. 6.

⁴² Annual Report of American Presbyterian Church for 1888, p. 23.

⁴³ Annual Report of American Presbyterian Church for 1866.

⁴⁴ Choir budgets from the Annual Reports of American Presbyterian Church (1868-80):
 1868 - \$285.68; 1870 - \$244.59; 1871 - \$288; 1872 - \$399.15;
 1874 - \$805.15; 1876 - \$1058.93; 1878 - \$1270.04;

Many church documents attest to Gould having volunteered his services to the church,⁴⁵ and Treasurer's Reports list Gould as having received moneys for "choir disbursements." Gould seems to have taken full financial control of choral matters and did not hesitate, on at least one occasion, to spend moneys without the prior approval of the Board: in 1874, he paid to have the choir gallery carpeted and adjoining pews fitted, for which he was reimbursed.⁴⁶ And if additional money were needed, Gould would make an effort to help raise it. When Gould wanted alterations to the organ (moving of the bellows to a chamber beneath the choir gallery) in 1878, just five years after its installation by S.R. Warren, Gould held a successful "musical concert" to raise a portion of the requisite funds.⁴⁷

The extent to which Gould was involved in the financing of the choir is indeed exceptional: not only did he volunteer his professional services, he seems also to have invested his own financial resources in the choral programme. An example of this is clearly shown in another situation that confronted the Board. In an attempt to deal

1879 - \$1025; 1880 - \$1269.51.

⁴⁵ Board of Trustees, American Presbyterian, 26 December 1871.

⁴⁶ Ibid., 31 March 1874.

⁴⁷ Annual Report of American Presbyterian Church, 26 December 1877.

with a deficit in 1878, the Board "moved that the expenses of the choir be limited to \$1000." An alternative motion followed, "that the expenses of the choir for music during the current year be left in the hands of Mr. Joseph Gould." Though Gould asked for the second motion to be withdrawn and the first to stand, it is unlikely that the Board would even propose such a motion without some prior consultation and agreement with Gould.⁴⁸ It can only point to Gould's willing financial support of the music at American Presbyterian.

Gould's duties as the organist and choir director of American Presbyterian Church were many. Not only did he play organ during worship services, he would also have been responsible for the engaging of choristers and seeing to the remuneration of those paid members. He likewise saw to the choosing of music for the service, which usually involved an opening choral introit, a number of hymns (usually three or four), and an anthem or two.

A good source of the kind of repertoire performed at American Presbyterian worship services can be found in two bound volumes of manuscript that were Gould's service playing books.⁴⁹ The Gould Organbooks contain a series of hymn tunes by various European composers such as Haydn,

⁴⁸ Ibid.

⁴⁹ In the Gould collection at the McGill University Archives (M.G. 2063).

Mendelssohn, Smart, and Mozart. Also included are a number of tunes by North American composers, of which four are by G.F. Graham, former organist at American Presbyterian, and four by American composer G.J. Webb. Gould has ten of his own tunes included in the volumes. Over 120 choral sentences are included in the Organbooks, and most of these were probably composed by Gould. Also contained in the Organbooks are a number of longer anthems by a variety of composers, including Gould himself.

That composition and arranging were a time-consuming part of Gould's work as organist and choir director is clear from a letter he sent to conductor and fellow organist Guillaume Couture: "I have been almost sick with a very bad cold and sore throat for ten days or more and am so behind with my Christmas music that I am (forced) to remain at home today to copy + arrange parts for that day."⁵⁰

In 1864--the same year he established his secular amateur group, the Mendelssohn Choir--Gould, in partnership with piano maker Freedom Hill, bought out the A & S Nordheimer Montreal branch and opened a sheet music and piano store. A & S Nordheimer was a Toronto-based music dealer specializing in sheet music, pianos, and music publishing. The firm had a number of branches in different Canadian cities, though most were short-lived and often

⁵⁰ Letter from Joseph Gould to Guillaume Couture, 17 December 1886. Fonds Guillaume Couture, Université de Montréal.

local firms such as Gould & Hill took over as agents. The Montreal branch of Nordheimer had the most success, being in business from ca. 1848 until 1864, when Gould & Hill bought out the branch. After a year's hiatus from 1864-65, Nordheimer was represented until 1867 in Montreal by its own agent F.C. Veith. The company later established another branch in Montreal that lasted from ca. 1880-1911.⁵¹

Gould & Hill was first located on 59 Great St. James Street. By 1865 Gould & Hill had moved to 115 Great St. James St., only a few doors from Nordheimer's agent at 119. Freedom Hill had had previous experience in the piano business working for Nordheimer's Montreal Branch from 1855-62 and possibly as early as 1852.⁵² He must have left the firm by 1863 as he is then listed in the Montreal directory as an independent piano maker.⁵³ Gould's business experience seems to have been limited to working at his father's mill: he first appears in the Montreal directories in 1858, though listed without a profession, and does so until 1863 when his name appears as a member of his father's business. In 1864 he is listed as being with Gould & Hill.

⁵¹ Helmut Kallmann, "A & S Nordheimer," in The Encyclopedia of Music In Canada, pp. 680-81.

⁵² In the Montreal Directory of 1852, Hill is listed as working for the Boston piano-forte warehouse, at the same address as Nordheimer's.

⁵³ Maria Calderisi, "Music Publishing in Canada: 1800-1867" (unpublished Master's dissertation, School of Graduate Studies, McGill University, 1976), p. 75.

Gould & Hill was involved with a small amount of music publishing. At least five items were published from 1864-67, though the firm played a very minor role in this area, the quality of workmanship being, on the whole, quite poor.⁵⁴

The sheet music and publishing business must have proved either unprofitable or troublesome, for Gould & Hill sold that part of the business to Adélarde Boucher in 1867.⁵⁵ Boucher, a versatile musician, publisher and importer, had founded a music store in 1865, and the additional stock of sheet music now made his printed music collection "le plus considérable et le plus varié de ce pays."⁵⁶

One unfortunate result of this business venture was the temporary closing of Canada's first French language music periodical, Le Canada Musical. Boucher, the journal's publisher, claimed that poor subscriptions and too much work in his takeover of Gould & Hill's sheet music division forced the periodical's closing.⁵⁷ Fortunately, Le Canada Musical would be revived for a second lease on life in 1875.

Gould & Hill continued until 1870, when the partnership

⁵⁴ Ibid.

⁵⁵ Gilles Potvin, "Adélarde Boucher," in The Encyclopedia of Music in Canada, pp. 101-2.

⁵⁶ Le Canada Musical, Vol. 1, No. 10 (July 1867), p. 153.

⁵⁷ Ibid., Vol. 1, No. 12 (August 1867), p. 188.

dissolved and both men opened separate firms. Gould moved to 211 St. James where he opened a piano warehouse, while Hill moved to 28 St. Patrick's Hall and specialized in "Pianofortes and Cabinet Organs."⁵⁸ Gould stayed at 211 St. James until June of 1879, when he moved to newer premises at 1 Beaver Hall Square, following the business movement up the hill away from the traditional Notre Dame--St. James commercial area to St. Catherine and Dorchester streets. The move may have been prompted by a fire in March of 1879 at the Nordheimer Concert Hall Building. Gould's store was located there and the fire resulted in some damage to his stock.⁵⁹

Besides giving Gould larger showrooms, his new address at 1 Beaver Hall Hill afforded a facility Gould claimed was wanting in the city:

The want of a central and suitable place in the city for musical appointments, morning or afternoon rehearsals, access to music papers and periodicals, and the many other requirements of our musical amateurs, has long been a source of inconvenience to them. The subscriber has great pleasure in informing his musical friends, both ladies and gentlemen, that he has endeavored to meet this want by reserving for their exclusive use a large room provided with Piano Books, Music, Musical Journals, &c., &c., and extends a cordial invitation to all who may choose to avail themselves of its advantages. A wire, in connection with the City District Telegraph, will also be placed in the room, enabling parties to summon one at any moment. In a word, the intention of the subscriber is to make new

⁵⁸ Montreal Directory, 1870.

⁵⁹ Le Canada Musical, Vol. 5, No. 11 (March 1879), p. 173.

Warerooms what his old ones so long have been - the Musical Centre and Rendezvous of the City.⁶⁰

Gould may have had his growing Mendelssohn Choir in mind when he chose to create these rehearsal rooms. The new reading room did not go unnoticed by Adélard Boucher, Gould's French competitor. He had established one earlier in the spring of 1879 and noted the opening of Gould's new "cabinet de lecture musical" in Le Canada Musical.⁶¹

Gould was involved in the executive of the Montreal Philharmonic Society, as vice-president from 1879-82 and again from 1884-88.⁶² Created in 1875, the Philharmonic Society was Montreal's premier choral and orchestral organization until its demise in 1899. It performed chiefly the oratorio repertoire, those works calling for large chorus and orchestra, though it sometimes explored the orchestral and operatic repertoires.⁶³

On one occasion Gould's involvement went beyond the merely administrative. Gould was vice-president when in March of 1879 the Society's conductor, Dr. P.R. MacLagan, resigned because of failing health. Gould was elected by the executive committee as Music Director to replace

⁶⁰ Gazette, 29 May 1879.

⁶¹ Le Canada Musical, Vol. 6, No. 2 (June 1879), p. 26.

⁶² Stephen Willis, "Research File: Joseph Gould," Joseph Gould Collection, National Library of Canada, Music Division, 1976.

⁶³ Nadia Turbide, "The Montreal Philharmonic Society," in the Encyclopedia of Music In Canada, pp. 638-39.

MacLagan "and we need not say that a better selection could hardly have been made."⁶⁴ The original idea was for two concert performances, but this ambitious plan was soon dropped.

The Philharmonic concert was held on 28 May, just two months after Gould's appointment, at the Victoria Skating Rink, then the preferred venue in Montreal for any concert using orchestra. On the programme were various selections from Mendelssohn's Elijah and Haydn's Creation. "The chorus was a combination of the Philharmonic Society and many members from the Mendelssohn Choir, numbering about one hundred and twenty voices."⁶⁵ Many members of the orchestra "were imported from New York and Boston at considerable expense, rendering the orchestra, as a whole, the most complete that has yet been heard in this city."⁶⁶ Dr. MacLagan must have recovered his health somewhat for at the concert he played the recitatives at the piano.

The concert had mixed reviews: both the Gazette and Star reported the concert more as a social event than a musical one. The Spectator commented on the "lack of finish" and problems of balance in the orchestra, but added that "Mr. Gould deserves much praise for the able manner in

⁶⁴ Canadian Spectator, Vol. 2, No. 12 (22 March 1879), p. 625.

⁶⁵ Ibid., Vol. 2, No. 22 (31 May 1879), p. 744.

⁶⁶ Ibid.

which he conducted, and for the perseverance, under difficulties, in bringing to a close the musical season, with so much éclat."⁶⁷ This was to be Gould's only concert with the Philharmonic Society: by August of 1879,⁶⁸ organist Fred Lucy-Barnes had been elected music director of the Philharmonic and could be contacted at "Mr. Gould's Pianoforte Rooms, 1 Beaver Hall Square."⁶⁹

One wonders why Gould did not continue as conductor of the Philharmonic Society. He seems to have been a supporter of Lucy-Barnes' appointment: as noted above, Barnes used Gould's store as a base of operations even before his appointment to the Philharmonic Society, and the meeting that elected Lucy-Barnes was held at Gould's premises.⁷⁰ Originally organist at Christ Church Cathedral in Montreal, Lucy-Barnes succeeded Gould as director of the Philharmonic Society while still holding the position of assistant organist at Trinity Church, New York,⁷¹ and continued to commute to New York even after his appointment. Gould had premiered a piece by Lucy-Barnes at a Mendelssohn Choir

⁶⁷ Ibid.

⁶⁸ Ibid., Vol. 2, No. 35 (30 August 1879), p. 901. The meeting was held on 28 August.

⁶⁹ Ibid., Vol. 2, No. 30 (26 July 1879), p. 841.

⁷⁰ Ibid., Vol. 2, No. 34 (23 August 1879), p. 889.

⁷¹ Le Canada Musical, Vol. 6, No. 6 (October 1879), p. 94.

concert that spring,⁷² and it was Lucy-Barnes whom Gould must have recommended replace him when he later left American Presbyterian. Perhaps Gould did not feel up to the pressures of the Philharmonic position and considered it his duty to act as "MacLagan's deputy." Or perhaps he believed he could work more effectively for the cause of music in Montreal in other ways.

In reading between the lines, one suspects that the circumstances surrounding the 28 May concert were difficult and the results somewhat mediocre. And perhaps it was this brief contact with the more "professional" music-making of the Philharmonic Society that caused Gould to shy away temporarily from public performance, as implied by a notice in the 6 September 1879 Spectator:

The Mendelssohn Choir will soon re-assemble for practice, under the able direction of Mr. Joseph Gould. No more public performances will be given, but the organization will be maintained as a strictly amateur one.⁷³

But Gould's contribution to the Philharmonic Society should not be underestimated. Because he was willing to conduct it at a crucial moment, the Society kept its public face and could at least honour its promises to subscribers and vice-regal guests alike.⁷⁴ What could have been a

⁷² 17 April 1879 and again on 24 April 1879.

⁷³ Canadian Spectator, Vol. 2, No. 36 (6 September 1879), p. 913.

⁷⁴ The Marquis of Lorne, then Governor-General of Canada, and his wife Princess Louise attended the performance.

fatal crisis for this fledgling organization was averted. The Philharmonic was kept alive long enough to allow the capable Guillaume Couture to take the helm, and under him produce a higher standard of orchestral playing than ever before heard in Montreal.

In April of 1880, Gould sold his music business⁷⁵ and resigned from American Presbyterian Church,⁷⁶ probably returning to work at the family firm. Ira Gould had died in 1872 and "City Mills" was being run by Gould's two brothers, Ovid and Charles. Gould's sudden career change might have had to do with his marriage on 30 October 1880 to Isabel Eastley, one of his former choristers at American Presbyterian.⁷⁷ His first wife Abby had died on 26 March 1868,⁷⁸ and perhaps the prospects of a new wife and a return to married life prompted him to retire from his piano dealership to the relative security of the family milling business. He seems to have stayed in the family business, except for a year's hiatus from 1892-93, for the rest of his working life. The only child of this second marriage, Emily

⁷⁵ Le Canada Musical, Vol. 6, No. 11 (March 1880), p. 172. Gould ran a notice of closure from 27 February until 26 March in the Gazette.

⁷⁶ Board of Trustees, American Presbyterian, 23 August 1880.

⁷⁷ Treasurers Report, 1872, from American Presbyterian lists a payment to "the Misses Eastley" by Gould.

⁷⁸ Gould Monument, Mount Royal Cemetery, Montreal.

Dewitt Gould, was born the following year.⁷⁹

On 23 August 1880, the Board of Trustees of American Presbyterian met to discuss Gould's letter of resignation. Gould seems to have parted with the church on good terms as the Board set up a special committee "to wait on Mr. Gould and confer with him as to the best course to pursue to maintain in the future this part of the church service."⁸⁰ Upon the recommendation of Gould, the church approached Fred Lucy-Barnes, then director of the Philharmonic Society. Lucy-Barnes accepted the position,⁸¹ but died just a few months after.⁸²

Once again without an organist, the church appointed Charles H. Gould, Joseph's oldest child, as organist and choir director in October of 1880 with a salary of \$500.⁸³ Joseph stayed on as a consultant and advisor to the church in any matter pertaining to the church's music programme, for whenever a problem arose in this area, he was consulted.

And problems arose almost immediately after the new appointment. Dissatisfaction among some members of the congregation about the amount of money spent on the music

⁷⁹ Gould family bible.

⁸⁰ Board of Trustees, American Presbyterian, 23 August 1880.

⁸¹ Lighthall, p. 21.

⁸² Board of Trustees, American Presbyterian, 27 December 1880.

⁸³ Ibid., 23 October 1880.

programme was brought to the attention of the Board only two months later: Joseph was to be consulted "for the purpose of ascertaining how far the expenses can be reduced and the efficiency of the choir maintained."⁸⁴ The exact action of the Board in this matter is not recorded, but the Treasurer's Report for 1881 shows a drop of \$400 in the choir disbursements, almost making up for the extra \$500 now needed to pay the organist.⁸⁵ A similar reduction was attempted by the Board in 1882 when a proposed cut of \$300 to the choir budget was discussed.⁸⁶ This plan was abandoned after the Board found a "guarantee" or benefactor for the music programme.⁸⁷

Though his son was officially organist, Joseph Gould continued to take an active interest in the church's musical life. After being elected a trustee of the church in December of 1883,⁸⁸ Gould helped to plan concerts sponsored by the Young People's Society of the church and directed a choir for at least two of them. On 22 December 1884, just

⁸⁴ Ibid.

⁸⁵ Treasurer's Report, American Presbyterian, 1881.

⁸⁶ Board of Trustees, American Presbyterian, 7 December 1882.

⁸⁷ Ibid. I would like to think that the "guarantee" was Gould himself!

⁸⁸ Board of Trustees, American Presbyterian, 26 December 1883.

two months after the Society was founded, Joseph organized a benefit concert on its behalf. It was the first public event sponsored by the Society: the church choir performed three part-songs, vocal soloists sang trios and duets, and a few pieces for flute and piano were also included.⁸⁹

Another choir concert was held on 26 March 1886, this time with the assistance of the Harmony Male Quartette, a group which must have been popular for they were invited to sing again at the next concert in December of 1887.⁹⁰

This 26 March 1886 concert may well have been Joseph's last service to the church, for on 17 March of the same year he signed a contract with St. Andrew's Presbyterian for the position of organist and choir director there.⁹¹ He resigned from the Board of Trustees and severed his official connections with the church, though his son Charles stayed on as organist and his daughter Mary continued to worship there until her death in 1940.

Almost immediately upon Gould's complete withdrawal from American Presbyterian, the Board took a more active role in the management of the choir by the forming of a

⁸⁹ Mary Clinton Gould Papers, McLennan Library, McGill University (FC2947.6 A43R4).

⁹⁰ Young People's Society, American Presbyterian, 5 December 1887.

⁹¹ Board of Trustees, American Presbyterian, 20 November 1886.

committee in December 1886 to oversee the music programme.⁹² Joseph must have been a great supporter of his son's work at American Presbyterian, and without that assistance it is not surprising that Charles' situation became increasingly uncomfortable. When Charles applied the following year to the new Music Committee for a salary increase from \$500 to \$1000, the request was rejected.⁹³ Gould (son) resigned and William Reed, an organist and composer of considerable ability from Sherbrooke⁹⁴ was eventually hired at the salary of \$700.⁹⁵ This marked the end of the Gould family's thirty-year involvement in church music at American Presbyterian, though the Mendelssohn Choir continued to rehearse there until 1890.⁹⁶ Charles Gould's musical career seems to have stopped at this point, though he still continued to sing in his father's choir and remained a keen amateur his entire life.⁹⁷ Charles later achieved distinction as McGill's first University Librarian.

It is ironic that Joseph Gould would accept a position

⁹² Ibid., 23 December 1886.

⁹³ Ibid., 27 July 1887.

⁹⁴ Helmut Kallmann, "William Reed," in The Encyclopedia of Music in Canada, p. 800.

⁹⁵ Board of Trustees, American Presbyterian, 6 January 1888.

⁹⁶ Ibid., 4 November 1890.

⁹⁷ Personal interview, 18 May 1989, with Mrs. Kay (Jacquays) Clarke, granddaughter of Joseph Gould.

at the "other" Presbyterian church, for St. Andrew's was built by the Scottish Presbyterian church after the closure of St. Gabriel Street Presbyterian, the congregation from which the American Presbyterian split upon its formation in 1823. Gould was appointed organist and choir director of St. Andrew's Presbyterian church on 1 May 1886⁹⁸ to replace Mr. L.A. Maffré.⁹⁹

The terms of Gould's employment were carefully laid out in a contract between the church Session and Gould: he was to receive \$2000 per annum, from which he was "to provide for such male and female voices as he may consider necessary to maintain the service of praise in a high state of efficiency."¹⁰⁰ This meant that at least half of his salary would go to choir stipends. St. Andrew's had a tradition of paying choristers: in 1876 the church paid Maffré \$500 and the choir \$650 for their services.¹⁰¹ What seems to be different in the new contract with Gould is the complete control he had over the budgets: he had no fixed salary and could pay himself as much or as little as he wanted, the latter being the case since he probably diverted as much money as he could into the choir, just as he had done at

⁹⁸ Session, St. Andrew's Church, 17 March 1886,

⁹⁹ Maffré is mentioned in The Canadian Spectator, Vol. 1, No. 45 (9 November 1878), p. 392 as having returned to his position as clerk at De Zouche's Music Store: "Mr Maffré is well known for his courtesy and politeness, and we are glad to see him back again."

¹⁰⁰ Session, St. Andrew's Church, 17 March 1886.

¹⁰¹ Treasurer's Report, St. Andrew's, 1876.

American Presbyterian.

Records of Gould's work with the Young Men's Society at St. Andrew's show his immediate interest and support of social life at the church. It had been the previous organist's custom to organize the music for the annual St. Andrew's Day concert, and Gould did the same in 1886.¹⁰² The Society also sponsored a series of lectures on topics of general interest such as science, religion, travel and art, for which an admission fee was charged and monies thereby raised for the administration of the Society and the support of its chosen charities. Gould lectured on Schumann on 1 March 1887, with musical examples performed by a pianist and four singers.¹⁰³ Gould also assisted in providing musical entertainment at one of the Society's annual Converzatione.¹⁰⁴

As in American Presbyterian, dissatisfaction with the increased cost of the music programme was soon expressed by members of the congregation to the Board of Trustees.¹⁰⁵ Unlike American Presbyterian, where the Session took care of the membership and spiritual concerns of the church and the

¹⁰² Young Men's Society, St. Andrew's Church, 30 November 1886.

¹⁰³ Gould may have delivered the same lecture to the Art Association of Montreal in 1882. See APPENDIX 1, p. 200.

¹⁰⁴ Young Men's Association, St. Andrew's Church, 8 November 1887.

¹⁰⁵ Session, St. Andrew's Church, 4 January 1888.

Board of Trustees took care of the financial management of the church, the Session of St. Andrew's had its own account to administer the music programme. Matters came to a head in January of 1888 when the Board, claiming to represent the interests of the congregation, tried to force Session to change the choir from being a paid group to a volunteer one, a move the Session was able to resist temporarily.¹⁰⁶

Gould resigned in February of 1889 and the minutes of the meeting convened by Session to deal with the resignation were quite specific as to the reason: "the action had been taken solely on the grounds of business engagements."¹⁰⁷ Again his reasons for resigning were stressed in the official "thank you" expressed by the Board.¹⁰⁸ The defensive language of the Board minutes reveal that conflict over the music programme still existed. Gould probably saw the writing on the wall and bowed out gracefully before changes in the music programme funding were made for him.

Music critic Guillaume Couture wrote in the Star not long after Gould's resignation:

Mr. Joseph Gould has resigned his position as organist of St. Andrew's and will retire on May 1. The tranquil, placid style of Mr. Gould seemed particularly adapted to the character of the Scotch congregation who sincerely lament his departure. If, however, dame rumor be correct in her surmise, that Mr. Charles Gould has been

¹⁰⁶ Ibid.

¹⁰⁷ Ibid., 18 February 1889.

¹⁰⁸ Ibid., 3 March 1889.

appointed successor, the transition will be a smooth one, the son having inherited his father's temperament and being a good, solid amateur, having made a special study of the organ, where he presides in a manner far superior to many other so-called organists.¹⁰⁹

Whatever became of the plan to have Charles take over from his father is not known, but it is ironic that none other than Guillaume Couture himself, Montreal's most eminent musician at this time, was hired to replace Gould. For this talented critic, teacher, composer, choirmaster, baritone, and organist, the position at St. Andrew's was one of a long string of appointments held in various Montreal churches: Trinity Anglican, Christ Church Cathedral, the Gésu Church, Notre Dame, and finally in 1893, St. James Cathedral.¹¹⁰

The contract Couture signed with the Session of St. Andrew's is interesting in comparison with Gould's: the terms made it clear that the music director's responsibilities were to the Minister of the church "in all that concerns public worship according to the law and practice of the church of Scotland."¹¹¹ Couture's contract clearly expressed the desire that a volunteer choir be the ultimate goal of the new music programme, for:

it shall be one of Mr. Couture's duties as soon as possible to train the musical elements in the Congregation and introduce them to the choir - it

¹⁰⁹ Symphony [Guillaume Couture], Star, 3 April 1889.

¹¹⁰ Alix de Vaulchier, "Couture," in The Encyclopedia of Music in Canada, pp. 238-39.

¹¹¹ Session, St. Andrew's Church, 10 April 1889.

being the desire of the Congregation to utilize to the fullest extent for choir service the membership of the church

but

until such time as Mr. Couture shall have had the opportunity to develop the musical resources of the Congregation the church shall hire for leading parts in order to maintain the choir in a high state of efficiency such ladies and gentlemen as may be necessary.¹¹²

The Board and the congregation won the day and the choir was on its way to becoming a different sort of body from the one Gould had established.

It is clear from the difference between Gould's and Couture's contracts that some members of the church felt threatened by the kind of music Gould must have selected and the kind of choir he ran. Gould may have liked to run things his way, with high standards that would not be compromised. This the Session must have known when, in defense of Gould and the music programme during the 1888 attempt by the Board to establish a volunteer choir, it claimed that "they [members of Session] have reason to believe that the praise service in St. Andrew's Church is second to none in the City."¹¹³

Not eight months after Couture's appointment, fresh complaints were made to the Board about the music programme. General dissatisfaction "with the musical rendering of the

¹¹² Ibid.

¹¹³ Ibid., 4 January 1888.

service of praise by the present organist and choir"¹¹⁴ and with the cost of the programme resulted in the appointment of a new Session and congregational joint committee to look into the matter. In a drastic move the Session, seemingly in utter frustration with the situation, relinquished all financial responsibility for the music programme to the Board of Trustees.¹¹⁵ From this meeting until 1898 only one Session meeting was held, and that only to recognize the death of one of its members.¹¹⁶ Regular minutes of meetings only resume in 1911!

Conducting research into Protestant church music of the nineteenth century presents some difficulties, if the two Presbyterian churches discussed in this chapter are a fair sampling. Whenever programmes of church sponsored concerts or service leaflets at American Presbyterian Church are extant, they often omit the names of performers, organist, or even composers of the music. Lists and directories of adherents and members sometimes omit the organist altogether; lists of church activities even lump music in with the "decoration committee."

Nevertheless there was an increasing interest in and concern with the church music on the part of the governing Boards (or Session in the case of St. Andrew's) through the

¹¹⁴ Ibid., 30 January 1890.

¹¹⁵ Ibid.

¹¹⁶ Ibid., 18 December 1898.

latter half of the century: committees are struck to deal with the particular problems caused by the choir loft; budgets are gradually increased to attract good organists and pay soloists; choral or organ concerts are more frequent. This is consistent with the rise of choral culture everywhere in North America in the form of choral societies and the formation of church choirs.

With the rise of interest in music came the backlash, those who felt that music should not be paid for, that each member of the congregation should bear a part in the singing. But even these conservative people were now supportive of hiring a professional "to train the musical elements in the Congregation and introduce them to the choir--it being the desire of the Congregation to utilize to the fullest extent for choir service the membership of the church."¹¹⁷

By 1890, Gould seems to have built a solid reputation as a choral conductor and businessman in both the English and French musical communities in Montreal. Thus it was natural that he was the person approached in January of 1892 by an influential group of Montreal musicians to found a new conservatory.¹¹⁸ The list of signatories to a letter sent to convince Gould to undertake the project reads like a

¹¹⁷ Ibid., 10 April 1889.

¹¹⁸ Joseph Gould Collection, Music Division, National Library of Canada.

Who's Who of the Montreal music scene at the time:

Dominique Ducharme, William Reed, R.O. Pelletier, Horace Reyner, Emery Lavigne, Joseph A. Fowler, Achille Fortier, J. Edgar Birch, Percival J. Illsley, and Guillaume Couture, amongst others.

We believe that the time has come to have a Conservatory of Music, and that the greatest success--financial and artistic--is beforehand assured if it is, from the outset, firmly established upon a solid basis and managed by a man combining the necessary musical requirements with suitable business capacity and experience, possessing the confidence of all and having the respect of all.¹¹⁹

The letter then continues to suggest that Gould might like to try a new business venture since he was giving up his old business. "We hear that you are giving up business + will soon be free to divert your activity into some new channel. Will you then add something to the artistic labor you have so nobly achieved in our midst?"¹²⁰

There is no available evidence that this project was ever undertaken by Gould, and it is doubtful that he would have had either the time or resources for it considering the next direction he was about to take. The need in Montreal for a conservatory of music was eventually met by the founding of the Dominion College of Music two years later (1894) by three signatories of the 1892 letter to Gould: Reyner, Birch, and Illsley. Ducharme, Pelletier, and Reed

¹¹⁹ Ibid.

¹²⁰ Ibid.

also taught at the college.¹²¹

Gould's next business venture was the creation in 1892 of the arts journal Arcadia, a remarkable multi-disciplinary magazine published fortnightly in Montreal. It lasted, like so many other magazines of the period, for just under a year. Whether Gould made any money on the venture is unknown; it was probably a labour of love on the part of a man deeply committed to the arts. The journal was first published on 1 May 1892 and ran twice a month (the 1st and 15th) until 1 March 1893.

Arcadia was divided into three distinct sections, each of which had a separate editor: music, art, and literature.¹²² Each contained articles, reviews, and news items. Gould was the editor and publisher of the entire journal, as well as editor of the music section. Though music was Gould's primary area of interest, that section does not seem to have taken up an undue portion of space in the journal; each section was more or less evenly weighted. Its appearance was soon applauded:

Two dollars per annum. Three numbers of this journal have been issued, and in shape, typography and paper it is admirable... Arcadia deserves well of the audience to which it is addressed. Indeed, so good a journal could not well be expected for the price; but the character of the editor and

¹²¹ Nadia Turbide, "Dominion College of Music/Collège de musique Dominion," in the Encyclopedia of Music in Canada, p. 276.

¹²² Obituary, Joseph Gould, Gazette, 28 March 1913, p. 13.

proprietor is an assurance that this high standard will be maintained. We heartily trust that the new bi-weekly receive the support it is evidently bent on deserving.¹²³

The format of the music section was standard from issue to issue: articles of a more general nature on the science and history of music; letters from readers; articles by regular correspondents on the musical life in other cities; reviews of local concerts; a "Notes and Gleanings" column of music gossip from Montreal and around the world; reviews of new publications; a poem based on some musical topic or a composer.

The principal music articles in Arcadia were varied in subject matter and reflected the broad interests of the journal's editor. Detailed articles on contemporary music and music history¹²⁴ could be found alongside articles concerning amateur singing pedagogy,¹²⁵ as well as translations of texts from other languages.¹²⁶ Reminiscences of famous performers and composers were frequent, including those of Guillaume Couture's student

¹²³ The Monetary Times (Toronto), 10 June 1893, p. 1483.

¹²⁴ Norman T. Rielle, "French Songs and Song Writers," Vol. 1, No. 1 (1 May 1892), pp. 2-3 and No. 2 (16 May 1892), pp. 25-27. Nerino Bianche, "Rossini and His Character," Vol. 1, No. 4 (15 June 1892), pp. 70-71.

¹²⁵ "Reading Music," Vol. 1, No. 12 (15 October 1892), p. 229. "The Best Method," Vol. 1, No. 13 (1 November 1892) p. 249. Both articles are unsigned.

¹²⁶ Lee Bacon, trans., "Saint-Saëns at Home," Vol. 1, No. 19 (1 February 1893), pp. 390-91.

years in Paris.¹²⁷

The reports from foreign correspondents about musical life in other cities mostly concentrated on Toronto, New York, and London, though there were occasional reports from Chicago, Boston, Washington, Beyreuth, Paris, Ottawa, and Philadelphia. The well-known critic Richard Aldrich, then assistant music critic at the New York Tribune,¹²⁸ wrote the New York reports, a "W.C." from London, and "Viola" wrote from Toronto. The "Viola" Toronto reports are of interest to the Canadian scholar as they were quite detailed and critical, enough to make the Toronto organist and choir director F. H. Torrington write to Arcadia and respond to "Viola's" invectives.¹²⁹ The music critic of Toronto Saturday Night recognized this when he wrote:

The musical correspondence from various cities of the continent, including Toronto, was a most interesting feature of Arcadia's contents. The regular contributions from Toronto's correspondent, Viola, were particularly interesting because they dared to be critical: sometimes unnecessarily severe, perhaps, but all the more useful for that reason and a refreshing variance from the fulsome flattery which so often follows local performances both good and bad.¹³⁰

The Montreal music scene was closely examined as well,

¹²⁷ Ibid., Vol. 1, No. 2 (16 May 1892), pp. 28-29.

¹²⁸ Richard Aldrich, Concert Life in New York 1902-1923 (New York: G.P. Putnam's Sons, 1941), p. ix.

¹²⁹ Arcadia, Vol. 1, No. 5 (1 July 1892), pp. 90-91.

¹³⁰ Toronto Saturday Night, Vol. 6, No. 18 (25 March 1893), p. 12.

with major concerts receiving lengthy and detailed reviews. The reviews are unsigned, though one may assume that if Gould did not at least write them, he--as the journal's editor--helped shape their content and tone. Gould's concern about the state of Montreal's musical life is reflected in a series of observations and comments on the subject. The small number of concerts during the summer the differences between the English and French music scenes in the city, and comments on the poor quality of music stores are among the issues addressed in Arcadia's music pages.¹³¹

On the whole, the quality of criticism in Arcadia is striking, in an age when the arts journal was often at best a calendar of events and at worst a gossip column. This high standard of criticism was recognized by the music columnist of Toronto Saturday Night upon learning of the journal's demise:

I am sorry to learn that it is the intention of Mr. Joseph Gould, proprietor of the Arcadia Art Journal to cease publication of that deserving journal. The Arcadia was one of the very few Canadian publications which presumed to be critical.¹³²

Another of Gould's important contributions to Montreal's musical life was his work with the Art Association of Montreal, the precursor of the Montreal

¹³¹ Vol. 1, No. 5 (1 July 1892), p. 94; Vol. 1, No. 6 (15 July 1892), pp. 112-13; and Vol. 1, No. 11 (1 October 1892), p. 215.

¹³² Toronto Saturday Night, Vol. 6, No. 18 (25 March 1893), p. 12.

Museum of Fine Arts. From as early as 1879, Gould was a member of the Committee on Lectures, Papers, and Entertainments, on which he served until 1906.¹³³ From 1880 until 1900 the Association sponsored on average three lectures a year, usually two on art and one on music. Between the years 1881 and 1896 Gould gave eight lectures for the Association on various musical topics, often with the Mendelssohn Choir or soloists illustrating the material (see APPENDIX 1, p. 200). He also provided musical examples for two other lectures. Other lecturers on music during this period included F.W. Mills ("Henry Purcell," 20 March 1883 and "The Language of Musical Sound," 28 Mar. 1884) and C.G. Geddes ("Voice Culture," November 1888).

Gould's work at the Art Association was recognized on 15 February 1895 during a presentation following a lecture he gave on Mendelssohn. A bust of Mendelssohn by sculptor Robert Reid, a former member of the Choir, was presented to Gould and the Mendelssohn Choir. Because the Choir had disbanded in 1894, Gould decided to hand over the bust to the Art Association "to be placed in the Gallery as a lasting memento of the Mendelssohn Choir."¹³⁴ Gould was

¹³³ 1879 is the earliest date that the Art Association Year Books were published. Handwritten copies of the Association's Annual Reports before this date exist in the Archives of the Montreal Museum of Fine Arts but were not made available to this author.

¹³⁴ Art Association of Montreal Annual Report, 1895, p. 12. The bust is still listed in the catalogue of holdings for the Montreal Museum of Fine Arts, but is currently missing

also elected a life member of the Association the same year. His last recorded public act with the Association was a concert he organized and directed on 16 February 1897.

Gould held other offices and honorary positions in his later years: he was a prominent office bearer of the Handel and Haydn Society of Montreal (1896-97), twice chairman of the Board of Examiners of the Royal College of Church Music, and an honorary member of the Montreal Philharmonic Society in the years before it folded in 1899.¹³⁵ Gould also conducted, "for a short period of time," a women's choir organized by the Ladies' Morning Musical Club (founded in 1892).¹³⁶

Joseph Gould died in Montreal on 27 March 1913 at 81 years of age. His obituary described the principal highlights of his career: his work with the Mendelssohn Choir, the Art Association, his years as a piano dealer, and as publisher of Arcadia. His overall influence on musical life in Montreal was also emphasized:

A man of retiring and modest disposition, his influence was exerted quickly, but wide in its scope, and for years had an important effect in elevating the standard of musical taste in this city.¹³⁷

It was through a high standard of music making with the

from the collection.

¹³⁵ Morgan, p. 462.

¹³⁶ Bernard K. Sandwell, Musical Red Book of Montreal (Montreal: F.A. Veitch, 1907, p. 46.

Mendelssohn Choir that Gould was able to raise "the standard of musical taste" in Montreal. Gould's work with this remarkable organization will be the subject of the following chapter.

¹³⁷ Gazette, 28 March 1913, p. 13.

CHAPTER TWO

THE MENDELSSOHN CHOIR OF MONTREAL

In an age when musical organizations came and went and rarely lasted more than a few years, the Mendelssohn Choir stands out as a notable exception. Founded in 1864, the Choir began to grow in numbers and popularity, and by 1885 the Mendelssohn Choir was reported in the Musical Times of London to be Montreal's "oldest established [musical] society."¹ When it dissolved in 1894, it had been in existence for thirty years, something of a record for nineteenth-century Montreal.² The Choir was a Montreal organization through and through: choristers from Montreal's Presbyterian clique banded together around American immigrant Joseph Gould and founded a Choir that was to be the musical focus for English Montreal during a time when that community was at the height of prosperity, power, and influence.

An account of the early years of the Mendelssohn Choir is provided in an incomplete history of the organization written by Gould some years after its founding.³ The

¹ Musical Times, Vol. 26, 1 April 1885, p. 219.

² Helmut Kallmann, A History of Music in Canada (Toronto: University of Toronto Press, 1960), p. 128. The Montreal Philharmonic Society lasted from 1875 until 1899 (24 years).

³ Joseph Gould, "The Mendelssohn Choir," a handwritten account of the founding of the Choir. Joseph Gould Papers, McGill University Archives, M.G. 2063. Some of the language of this document bears a similarity to the Star (11 April 1894) review of the Choir's final concert and may have been

document stresses two important aspects of the organization: its social role as a musical club where Montreal's prosperous English merchant and business classes could make music and its commitment to good singing of the unaccompanied part-song repertoire.

The Choir was founded in the early winter of 1864 after a musical gathering of friends at Gould's home.⁴ Gould suggested that the rather dismal situation in the Montreal musical scene at the time motivated the founding of the Mendelssohn Choir. It seems that the first efforts by organists R.J. Fowler and F.H. Torrington to establish permanent musical organizations in Montreal had come to naught and "for some little time we were without a local musical organization of any kind, whatever, the different church choirs affording all the choral music ever heard in the city" and "there was no means of gratifying our musical longings in the duration indicated."⁵ The small group of eight singers put themselves under Gould's direction and weekly meetings were instituted.

The Choir's origins were strongly linked with American Presbyterian Church where Gould was organist and choir

written by Gould to assist the reporter in writing the article.

⁴ Ibid. "In the early winter of 1864 eight ladies and gentlemen met at my house on Bellevue Terrace, now No. 963 Dorchester Street of this city, at my invitation, to sing the Mendelssohn Four-Part Songs."

⁵ Ibid., p. 4.

director. Seven of the founding eight members belonged to Gould's choir there, "but the membership of the chorus so rapidly outgrew the bounds of the Church that this origin was soon nothing more than a tradition."⁶ Many of its members, however, continued to be "selected from the church choirs in the city."⁷

Except for a brief period in the early 1880s, the size of the Choir steadily increased over its thirty-year existence. From the eight original members in 1864, the Choir grew to about 55 in 1876;⁸ by 1880, the Choir had a full strength of 65.⁹ The Choir may have been reduced in 1881, for in December 1882 Boucher and Pratte's Musical Journal reported Gould's intention to increase the Choir from 30 to 50 voices.¹⁰ The Musical Times puts the number at 80 voices in 1885,¹¹ while concert reviews in the Star and Gazette from 1888-94 list anywhere from 100 to 150 singers, though one review in the Montreal Herald reports a

⁶ Bernard K. Sandwell, The Musical Red Book of Montreal (Montreal: F.A. Veitch, 1907), p. 36.

⁷ Star, 14 January 1876.

⁸ Star (14 January 1876) reports about sixty, Gazette (same date), more than fifty.

⁹ Star, 23 February 1880.

¹⁰ Boucher and Pratte's Musical Journal, Vol. 4, No. 11 (December 1882), p. 16.

¹¹ "Music in Canada," Musical Times, Vol. 26, April 1, 1885, p. 219.

decrease in membership for a concert in 1893.¹² The Musical Red Book of Montreal lists 115 members and their names for the 1893-94 season. Two of the founding eight members listed in Gould's written history of the Choir, Dr. Bazin and Mrs. Atwater, were still singing in the choir in 1894.

The Choir had a solidly English membership throughout its history, as the list of its original eight members and the one from the Montreal Red Book dating from 1893 (see APPENDIX 2, p. 202) both clearly indicate. This "Englishness" was even remarked upon in one of the relatively few references to the Choir in the French press: the Choir "se recrute parmi tout ce que la population anglaise de la ville referme d'amateurs distingués et de voix remarquables."¹³

Not only were the majority of members of the Choir from Montreal's English-speaking community, but from a specific class within that community--the prosperous middle and upper middle business and merchant class. Gould recognizes this important fact in his history of the Choir as he takes care to list the name and profession of all eight founding members, including a dentist, a hotel owner, a daughter of a

¹² Herald, 27 April 1893, reports that the Choir had only 55 members.

¹³ Le Canada Musical, Vol. 7, No. 1 (May 1880), p. 9.

foundry owner.¹⁴ Of particular interest and first on Gould's list is Mrs. Henry Atwater, the married daughter of S.R. Warren, the famous organ builder, and sister of organ virtuoso S.P. Warren. Gould's brother Charles also sang.

A quick glance at the occupations of those male members and husbands of married female members of the Choir¹⁵ listed in the Montreal Directory of 1889-90 confirms that although the size of the Choir had grown, the membership was still drawn from the same social class: A.A. Andrews, clerk; Henry W. Atwater, piano and organ dealer; J.T. Barlow Jr., clerk; Dr. J. Bazin, dentist; D. Bentley of D. Bentley and Co.--Book and Job Printers; R.G. Brown of George Brown & Sons--Merchant Tailors; T.B. Brown and A. Kingman of Kingman, Brown and Sons, shipping and commercial merchants; D.A. Budge, General Secretary of the Y.M.C.A.; F.W. Evans of Wood & Evans, insurance agents; and Rev. James Fleck of Knox

¹⁴ Gould, p. 1: "As well as I can remember, these eight friends were Mrs Henry W. Atwater, daughter of Mr S.R. Warren the church organ builder, & sister of Mr S.P. Warren, organist, of New York; Mrs ___ Coleman, whose husband was the proprietor of the "Montreal House", then a first class hotel on Custom House Square, but now occupied as business offices, among them the Montreal Transportation Co, The Black Diamond Line of Steamships, etc, etc.; Miss H.H. Clarke, afterward Mrs A.[?] Darling; Miss Fanny S. Brush, daughter of Mr Geo. Brush, proprietor of the Eagle [?] Foundry on King Street; Miss Degolyer; my brother, Mr. Charles H. Gould, of the firm Ira Gould & Sons, Mr James Bazin, dentist, and Mr John F. Warner."

¹⁵ As was the tradition until quite recently, married women used their husbands' last name and initials.

Presbyterian Church.¹⁶

At first the Choir rehearsed at Gould's own home on Bellevue Terrace (later renamed Dorchester St.), but eventually moved to larger quarters when the Choir outgrew the confines of a private home.¹⁷ Rehearsals were probably then held at Gould's business premises where,¹⁸ at least for a short period from 1879-80 when Gould was at 1 Beaver Hall Square, there seem to have been ample facilities for rehearsals, meetings, and even concerts.¹⁹

After Gould sold his business in April 1880, the Choir moved rehearsals to American Presbyterian and continued there even after Gould left the church permanently to go to St. Andrew's Presbyterian in the spring of 1886. On two occasions in the 1880s, the choir gave concerts at the church to help pay for rehearsal space.²⁰ In 1890, Gould wrote to the Board of American Presbyterian that the Choir "would not require the room over the Sunday School which

¹⁶ From Lovell's Montreal Directory (1889-1890). This earlier date was chosen so as to take a sampling of longer standing members of the Choir, as the list in the Musical Red Book dates from the 1893-94 season.

¹⁷ Star, 11 April 1894.

¹⁸ On 19 October 1878 the Canadian Spectator (Vol. 1, No. 42, p. 356) reported: "The 'Mendelssohn Choir' was still in its embryo, and met for practice at Mr. Gould's piano warerooms where concerts were occasionally given."

¹⁹ Gazette, 29 May 1879.

²⁰ Board of Trustees, American Presbyterian, 5 March 1881 and 20 November 1886.

they had occupied for the past few years" because it was too small and their members "required increased accommodation."²¹ Where rehearsals were held for the Choir's four remaining years is unknown.

In the early days of the Choir, no rules of membership to the Choir existed though "it was unwritten and well understood that each individual was personally responsible and bound to do all in his or her power to make our evenings interesting and profitable."²² These contrast greatly with the stricter rules of membership for the year 1889, "when the club was at the zenith of its activity"²³ and the Choir now 120 strong: "choristers paid two dollars a season to be members and received two tickets per concert; for an extra four dollars they could receive four more tickets per concert; attendance was compulsory and absence from more than three rehearsals resulted in the loss of the absentee's tickets; perfect attendance was awarded with a free ticket."²⁴

As the Musical Red Book suggests, "the constitution was not particularly democratic."²⁵ Gould was "given an entirely free hand in the selection of the music and most

²¹ Ibid., 5 January 1890.

²² Gould, p. 5.

²³ Musical Red Book, p. 33.

²⁴ Ibid., p. 34.

²⁵ Ibid.

other matters of government," and had a secretary, treasurer, and librarian to assist him in the organization of the Choir.²⁶ The smooth running of a choir of 120 would require this kind of discipline by virtue of its very size, but what remains constant in the history of the group, even with the institution of membership fees, was its "social" aspect: the Choir was always as much a social "club" as it was an institution devoted to the serious study of music. Gould recognized this in his history:

I speak of it as a "band" or "club", but it was neither in any formal or indeed any actual sense. We met and sang, + parted with the understanding that we would meet again the following week. Except our enthusiasm, that was all that could be said of us, but to overlook or undervalue that exception would be to disregard the very soul and life of the undertaking. The fact that we had actually decided to sing regularly during an evening every week, music that we were eager to know, appeared to be a musical event to us all - a something for which we had vainly yearned so often and so long that it would have been little short of sacrilege to have underestimated a privilege which was not far removed from an answer to prayer.²⁷

For the first six years after its founding in 1864, the Choir did not perform any public concerts, choosing simply to rehearse in private.²⁸ It then eased into the public eye by performing at special events or for benefit concerts.

²⁶ Ibid.: "The officers for the season of 1893-94 were J.T. Barlow, Jr., secretary; F.G. Payne, treasurer; Charles Gurd, librarian; and Mr. Gould himself, conductor."

²⁷ Gould, p. 6.

²⁸ Star, 11 April 1894.

Its very first public performance was at a McGill Founder's Festival, and it performed at a rally for the victims of the Chicago fire in 1871;²⁹ it also gave a concert in aid of the Montreal General Hospital in 1876.³⁰ These performances during the early years took place in varying locations: one concert in 1873 was held at American Presbyterian,³¹ and some were evidently given at Gould's "piano warerooms."³²

Beginning in 1876, the Choir charged admission for its concerts and organized a regular season of what were usually two programmes: the first was most often held in December or January, though occasionally as late as February, and the second was held in April.³³ Sometimes programmes were repeated, but only under exceptional circumstances: the concert on 9 January 1891 was repeated on the 23 January as a benefit concert for the family of pianist-composer Calixa Lavallée, who had died two days previous. A concert in April of 1879 featuring the compositions of Montreal composers Fred Lucy-Barnes and Guillaume Couture was also

²⁹ Ibid.

³⁰ Musical Red Book, p. 36.

³¹ George R. Lighthall, A Short History of American Presbyterian Church (Montreal: The Herald Press Limited, 1923), p. 21.

³² Canadian Spectator, Vol. 1, No. 42 (19 October 1878), p. 356.

³³ Please refer to APPENDIX 5, p. 207, for a copy of the Mendelssohn Choir concert programmes from 1879-94.

performed twice.³⁴

The venues for the Choir's concerts changed relatively little during its lifetime. From 1876, when the first regular concert performances began and the Choir started to charge admission, concerts were held in the Mechanics' Hall (Salle des Artisans) on St. James Street.³⁵ From 1881-89 the Choir held its concerts at Queen's Hall, built in 1880 on the corner of Victoria and St. Catherine streets. This 1200-seat auditorium, Montreal's first hall built expressly for concert use, was in a more convenient uptown location, since the move from old Montreal to St. Catherine Street as the principal commercial district was by then well under way.³⁶

On 11 April 1890, the Choir gave its first concert at Windsor Hall, a 1300-seat auditorium attached to the famed hotel of the same name located at the corner of Peel and Dorchester streets.³⁷ The Choir's first performance there was "the first important concert held within its walls, and the hall being for the first time crowded to its full capacity. This afforded the opportunity of testing quite

³⁴ 17 April and 24 April 1879.

³⁵ Gilles Potvin, "Mechanics Hall," in the Encyclopedia of Music in Canada, p. 611.

³⁶ "Queens Hall," unsigned article in the Encyclopedia of Music in Canada, p. 788.

³⁷ Gilles Potvin, "Windsor Hall," in the Encyclopedia of Music in Canada, p. 1005.

fairly the qualities and defects of Windsor Hall."³⁸ The article then goes on to criticize the physical layout of the hall, though it is disappointingly silent about its acoustic properties. The Choir performed there until it disbanded in 1894.

The expenses of running the Choir changed considerably over the years. During the first decade, the few public performances given by the Choir probably cost very little. But as the Choir's programmes became more varied and included professional vocal and instrumental soloists, sometimes from other cities, the financial needs of the Choir became greater.

From the mid-1870s until 1881, the Choir raised funds by charging admission to its concerts. In 1876 the Gazette reported that admission was \$.50 for reserved seats and \$.75 at the door.³⁹ A disgruntled patron wrote to the Star in 1878 to complain about the rise of ticket prices from \$.50 to \$.75 for one of the Choir's concerts hoping that "the Choir sings 50% better."⁴⁰ The Choir must have sung even better in 1880, for admission for one concert that year was \$1.00.⁴¹

³⁸ Symphony [Guillaume Couture], Star, 12 April 1890.

³⁹ Gazette, 14 January 1876.

⁴⁰ Le Canada Musical, Vol. 4, No. 11 (March 1878), p. 170.

⁴¹ Le Canada Musical, Vol. 6, No. 10 (February 1880), p. 158.

In 1881, the Choir reorganized its financial structure and organization by instituting an associate non-singing membership,

whose fees were sufficient to defray all the expenses of its concerts, and who received in turn all the seats at these concerts that were not used by the singers themselves for their friends and by the society and its officers as complimentary.⁴²

Concerts would no longer be "public" and admission would be "obtained only by complimentary ticket."⁴³ In 1885 there were at least fifty of these members, with plans to increase the number, "thus affording many persons the opportunity of becoming regular attendants at the concerts who now are dependant upon the occasional kindness of friends."⁴⁴ By 1889, there were 100 associate members,⁴⁵ "each paying \$10 and receiving 4 tickets to every concert and the right to attend the final rehearsal."⁴⁶

This system of self-financing was so successful that by 1891 the Star reported:

The concerts of the Mendelssohn Choir are unique in the absence of any suggestion of finance. No tickets are sold at the door. The clink of silver or gold is not heard. The public is not urged to patronize and yet there are no concerts given in

⁴² Musical Red Book, p. 33.

⁴³ Herald, 29 April 1881.

⁴⁴ Gazette, 29 April 1885.

⁴⁵ Star, 4 January 1890.

⁴⁶ Musical Red Book, p. 33-34.

Montreal that are so eagerly welcomed.⁴⁷

This, along with the monies raised through membership fees from the choristers, seems to have been sufficient financial backing for the Choir to cover all expenses, including the hiring of instrumental and vocal soloists to assist at the concerts. Never in any reference to the Choir is there mention made of the kind of crippling financial troubles that plagued so many other musical organizations of the period.⁴⁸

As well as this lucrative source of income, the financial success of the organization had much to do with the limited number of expenses incurred by the Choir. Contemporary references to the success of the Mendelssohn Choir make much of Gould not being paid for his services, thus freeing the organization from the financial burden of a salaried conductor. A short concert season of only two performances also helped. Guillaume Couture, conductor of the other important musical organization in late nineteenth-century Montreal, the Philharmonic Society, wrote (perhaps enviously when one considers the chronic financial problems of the Philharmonic Society):

The Mendelssohn Choir enjoys the advantage of having very limited expenses and only giving two concerts a season. It thus has ample pecuniary means with its hundred subscribers, and can place half the hall at the disposal of the members of

⁴⁷ Star, 12 December 1891.

⁴⁸ Kallmann, A History of Music in Canada, pp. 119-24.

the choir and of their friends. Their public is thus sui generis, well disposed, exceedingly sympathetic, linked by numberless ties of friendship and relationship to the conductor and singers.⁴⁹

Reviews consistently describe the audiences at Mendelssohn Choir concerts as "enthusiastic" and "excessively well behaved,"⁵⁰ and that the halls were filled to capacity:

The second and final concert of the season was given last night in the Queen's hall to an audience which quite filled the house as usual, by which, also, as usual, included not only the elite of the city but also a large gathering of the musical cognoscenti, who delighted to listen to vocal music rendered in that delightful finished manner in which this famous choir interpreted it.⁵¹

Like the membership of the Choir, the audiences were mostly from Montreal's English merchant and business classes. The concerts were as much society as they were musical events, for the Choir was

organized and maintained entirely for the purpose of the mutual improvement and enjoyment of its members, a select band of musicians of standing and while they appear before a critical public with a concert programme it is more for the purpose of entertaining their friends and demand of the musical community for anything else.⁵²

And the community was proud of its choir, as reported by

⁴⁹ Symphony [Guillaume Couture], Star, 4 January 1890.

⁵⁰ Gazette, 29 December 1888.

⁵¹ Gazette, 29 April 1885. See also Star, 7 February 1880 and Gazette, 37 April 1893.

⁵² Star, 29 December 1884.

Couture in La Minerve: "toute la haute société anglaise se rend [aux concerts] avec empressement pour entendre ce choeur dont, avec raison, elle est si fier."⁵³

Because they were essentially private events, "the concerts acquired the added prestige of being rather exclusive affairs,"⁵⁴ an observation well substantiated in concert reviews in the city's English dailies. When the Choir instituted the associate membership in 1881 and stopped ticket selling, there was some fear expressed in the press that the concerts would no longer be accessible to lovers of choral music:

It is not for us to combat the decision, as it has no doubt only been arrived at after due and matured consideration, but it nevertheless does appear most regrettable that the choir's unequalled attainments in rendering vocal harmonic compositions should be lost to the public, since no other society occupies anything approaching the same definite position in regard to that particularly pleasing field of music, so splendidly filled by the Mendelssohn Choir.⁵⁵

Although after 1881 a ticket could not be procured "by the ordinary method of buying one"⁵⁶ but only through one of the Choir's singing or associate members, it seems that any "lover of choral music" with a desire to attend a concert probably could have done so. No complaints about

⁵³ Guillaume Couture, La Minerve, 18 January 1876.

⁵⁴ Musical Red Book, p. 33.

⁵⁵ Gazette, 29 April 1881.

⁵⁶ Musical Red Book, p. 33.

restrictive entrance policies ever appear in the press and the Musical Red Book reassures us that "although it is not likely that anyone who could establish any reasonable claims to being a lover of choral music would at any time have found it impossible to secure a ticket."⁵⁷

It is not surprising that there are few references to the Choir in French newspapers and journals, especially after 1881 when advertisements stopped appearing in the English and French daily papers and concert tickets were not for sale to the general public. In spite of the high quality of these concerts, members of the French community would simply have no interest in going to what was in reality English Montreal's social event of the musical season. It should be noted that during the same period the Montreal Philharmonic Society also failed to attract a French audience, even though its concerts were always public and many of its performers, especially in the orchestra, were French.⁵⁸

Couture, though always impressed with the quality of the Choir's performances, was quick to point out the closed nature of the Choir. He also saw in the Mendelssohn Choir a lesson for those in the French community wanting to build

⁵⁷ Ibid.

⁵⁸ L'Album musical (15 March 1882) reports of a Philharmonic Society concert: "Les sept-huitièmes de l'auditoire dans la salle du Queen's Hall ... étaient composés de l'élément anglais."

similar musical organizations:

Salle entierement anglaise, les journaux français n'ayant pas eu d'annonces. Cela ne l'empêcha pas d'être entierement comblé. Ce fut une occasion pour les anglais de montrer qu'ils peuvent se suffire à eux-mêmes. Ne trouvez vous pas là une petite leçon dont nous pourrions tirés profit?⁵⁹

Gould developed a winning formula for his concert programmes that very much suited his choristers and audience:

The concerts of the Mendelssohn choir are always interesting and well arranged. The programmes contain the words of all selections sung, and are faithfully carried out . . . The performances of the choir are judiciously relieved by solo numbers, frequently by distinguished artists, that afford variety and prevent monotony.⁶⁰

Each concert programme contained a mixture of music for choir, either "a cappella" works--the repertoire for which the Choir was most famous--or pieces accompanied by piano or organ. Soloists, instrumental and vocal, provided variety by performing between choral selections. The choir portion of the programmes always contained, as might be expected, a piece by Mendelssohn. Often a larger work with accompaniment would form the bulk of the Choir's work for the concert, and the programme often included an unaccompanied part-song in a lighter vein, as Gould usually put "at least one 'pretty' piece upon his programme and it

⁵⁹ Guillaume Couture in La Minerve, 18 January 1876.

⁶⁰ Star, 11 April 1891. Also Gazette, 19 April 1884: "A praiseworthy variety is always noticeable at the Mendelssohn Choir concert."

is generally encored."⁶¹

The repertoire of the Choir will be discussed later (Chapter Four), but it should be understood here that each programme seems to have been well thought out, a careful balance between the familiar and unfamiliar, the sacred and secular, the serious and humorous, the accompanied and unaccompanied, and choir and soloist. Gould was praised for this ability to organize a concert programme:

Hatton's piquant part-song . . . was appropriately placed as the first number on a programme, for the general construction and appropriate sequence of which Mr. Gould deserves credit. There is no small art in so arranging a programme that each number may contrast and enhance the beauty of its neighbour.⁶²

One concert programme--a booklet of five pages of fine green paper with text written in a handsome font--is extant and is typical of the way Gould organized Mendelssohn Choir programmes.⁶³ An outline, based on the original, is listed below:

⁶¹ Star, 11 April 1891.

⁶² Canadian Spectator, Vol. 2, No. 17 (26 April 1879), pp. 683-84. Also Gazette 10 April 1889: "Usually a concert consisting of entirely voice music is apt to present a dead level of uniformity, and one instinctively longs for the tone of a violin or other device to lighten up the general effect, but last night the parts were so well balanced and united and the numbers so well chosen that not even variety was wanting. The programme was of wide range and impressed one with judiciousness in selection and carefulness in arrangement."

⁶³ Concert Programme Collection, National Library of Canada, Music Division.

26th Season, 1889-90

WINDSOR HALL, Friday Evening, April 11th, 1890.

1. PART SONG -- "On the Sea."**Mendelssohn**
(Four Parts: S.A.T.B.)
2. SOPRANO SOLO -- Cavatine. **La Reine de Saba**.....**Gounod**
MISS MIRIAM HOMER
3. PART SONG -- "The Rose."**Frederic Clay**
(Five Parts: S.A.T.T.B.)
4. PIANO SOLO -- "Wedding March and Fairies' Dance,"
From the **Midsummer Night's Dream**.
.....**Mendelssohn - Liszt**
MISS ANNIE M. LAMPMAN
5. PART SONG -- "Uncertain Light."**Schumann**
(Eight Parts: S.S.A.A.T.T.B.B.)
6. BALLAD -- "Lord Ullin's Daughter."**Hamish MacCunn**
(Four Parts: S.A.T.B.)
7. SOPRANO SOLO -- a. Frühlingsnacht**Böhm**
b. Frühlingslied**Mendelssohn**
MISS MIRIAM HOMER
8. PART SONG -- "Winter Days."**A.J. Caldicott**
(Four Parts: S.A.T.B.)
9. PIANO SOLO -- a. Nocturn, G major**Chopin**
b. Scherzo, B minor
MISS ANNIE M. LAMPMAN
10. PART SONG -- "Old Ocean's life is in our veins."
(Four Parts: S.A.T.B.).....**H. Leslie**
11. CANTATA -- "The Feast of Adonis.".....**Ad. Jensen**
Soloists: Mrs. Chambers, **Soprano**
Mr. Power, **Tenor**

The programme is a careful balance between pieces for the Choir and vocal and instrumental soloists. The disposition of voices is listed beneath each choral

selection, as is the entire prose text, including that of the longer works. The compulsory piece by Mendelssohn is there, as well as music of the more popular and 'lighter' style, i.e. the pieces by Caldicott and Leslie. The longer and more 'serious' choral repertoire with piano accompaniment is represented by the works of MacCunn and Jensen, and these contrast with the unaccompanied texture of the other choral pieces. Placed between the works for choir are the solos, either for piano or voice. Though the names of the soloists appear on the front cover, Gould's name never appears on the programme, as "such was his disinclination towards anything that looked like self advertising."⁶⁴

Encores were quite common in performances of music at Mendelssohn Choir concerts. If a work was popular, an immediate encore was often demanded by the audience, though not every critic was happy with this practice:

The programme opened with Mendelssohn's part song "Spring." This was magnificently rendered, the trained voices rising and falling in perfect harmony with the wave of the conductor's baton. As usual an encore was given, although Mr. Gould with his usual good taste avoided the recall as long as possible. It is a pity that the "encore fiend," who insists upon having a double programme gone through at every concert he attends, cannot be suppressed in some way.⁶⁵

In this era before sound recording, the arguments were as

⁶⁴ Herald, 2 January 1909.

⁶⁵ Star, 18 April 1883.

strong for the encore as they were against:

The choral numbers of this fine programme were all more or less familiar, and, on this account, the more enjoyable, as these compositions demand repeated hearing in order to be fully appreciated.⁶⁶

But the danger, as recognized by the critic, was that public taste would rule in the concert hall:

As is not unusual, the least worthy piece was encored, the "Madeleine" of Roeckel, an insignificant composition, but which gave opportunity for a taking vocal effect by the chorus, the melody sung by female voices to a sotto voce accompaniment of male voices.⁶⁷

There was some pressure from audiences and critics to repeat popular works again on new programmes. One critic even suggested particular titles as being worthy of repetition:

On viewing the programme of last night it was suggested it might have embraced one or two simple compositions, such as "Sweet and Low" [Barnby] "The Sands O' Dee" [Macfarren] and "The Walpurges [sic] Night" [Mendelssohn].⁶⁸

The "educational value" that new compositions provided the audience was recognized by some as being important:

Thus it will be seen that the choir brought before the public a large number of compositions, which otherwise it would not become acquainted with, and which are of great educational value.⁶⁹

Though the need to perform new repertoire was recognized for

⁶⁶ Arcadia, Vol. 1, No. 16 (15 December 1892), p. 324.

⁶⁷ Gazette, 11 April 1891.

⁶⁸ Gazette, 29 December 1885.

⁶⁹ Star, 7 April 1888.

its educational value, the suggestion was still made that the choir should repeat older, more familiar works:

Why do not the Mendelssohn Choir, with all their great resources, reproduce some of the choicest items they have sung in days gone by? It is, of course, very praiseworthy, and at the same time educative to produce the latest gems from English, German and other schools; but at the same time there are many subscribers who have heard with delight some delicious melody by Rheinberger, Lassen, Leslie, and others, which they would far sooner hear than the new ones heard last night.⁷⁰

Gould allowed repetitions of pieces on his programmes, though taking care to introduce new repertoire on each programme. But independent of the requests of his Choir and its audience, he too must have succumbed to the temptation of performing favourite works over again, and must have shared the feelings of the Star's music critic in the review of the Choir's final concert in 1894:

Sir Arthur Sullivan's exquisite "Evening" was included in the programme, as well as Felix Mendelssohn's "Nightingale" and "Judge Me, O God," and the audience appreciated the latter the most of all. They had heard it before: they loved it, because it appealed to all their hearts, and long will that creation of that immortal man linger in their hearts.⁷¹

From at least 1876, and probably earlier, the Choir engaged soloists for its concerts.⁷² At first, local

⁷⁰ Gazette, 6 April 1892.

⁷¹ Star, 11 April 1894.

⁷² Gazette, 6 April 1892: "A feature of the Mendelssohn concert has been the introduction of some notable soloists, either instrumental or vocal, and in the past few years it can look back with pride on giving the Montreal public some of the finest artists they have had the privilege of hearing." Also

Montrealers, often members of the Choir itself, were hired:

It is a noticeable feature in the attendance at Montreal concerts that home talent is patronized to that of foreign, and even the highest professional artists . . . ⁷³

However, as the Mendelssohn Choir grew and musical standards rose, more competent professional soloists were hired, often from as far away as New York or Boston. This move to hire professionally may have been prompted by pressure from the press, for on one occasion a critic noted:

The ladies and gentlemen of the Mendelssohn Choir may sing well enough in ordinary ballad and part music, but the solo parts of the "Elijah" and "Creation" are beyond their powers, and they should either engage competent artists to perform them, or leave them out of their programme.⁷⁴

Though the Mendelssohn Choir continued to engage some "local talent", its concert programmes reveal an increase in "foreign" (usually American) talent during the final decade of its existence.⁷⁵ Sandwell described this same trend in the musical life of the 1890s in Montreal:

The audience of twenty years ago was glad to hear the high class amateur efforts of its own acquaintances who were not of the musical profession, was equally ready to applaud the work

Gazette, 27 April 1893 and Herald, 19 April 1884.

⁷³ Star, 23 February 1881.

⁷⁴ Gazette, 19 April 1884.

⁷⁵ The hiring of 'foreign' soloists seems to have prompted some debate in the press about the hiring practices of the Philharmonic Society. See Pierre Quenneville, "Guillaume Couture (1851-1915): l'éducateur, le directeur artistique et le musicien d'église" (unpublished PhD dissertation, Université de Montréal, 1989), Vol. 1, pp. 286-88.

of the local professionals, in spite of the fact that it knew how many meals they ate per day, and how they got on with their wives . . . In those days it was possible for a Jehin-Prume to settle in Montreal and acquire a position comporting with his world-wide reputation, and appear time after time in concert with the most uniform success and appreciation; while to-day the possession of a Montreal address would be sufficient to make Ysaye in our eyes a third-rate artist.⁷⁶

The soloists became a crucial drawing card for audiences in the late 1870s and their names are featured prominently in newspaper advertisements for the Choir's concerts. After 1881, when the Choir moved to the associate membership system and stopped selling tickets to concerts, the soloist system was maintained. In hiring visiting artists, the Choir played a crucial role in the musical life of Montreal, for not only was the Mendelssohn Choir in itself an important musical institution, it was one of the only organizations in Montreal with the financial means to act as an impresario.⁷⁷

Montreal pianists Henry Bohrer and Emery Lavigne, famed violinist Frantz Jehin-Prume, and many local singers were engaged. Ottawa pianist Annie (Lampman) Jenkins performed with the choir, as did organist Samuel P. Warren and expatriate pianist Calixa Lavallée. Of foreign instrumentalists engaged, noteworthy are Chicago pianist and educator William Sherwood, pianist Vladimir de Pachmann, and

⁷⁶ Musical Red Book, p. 13.

⁷⁷ Ibid, p. 12.

the New York Symphony Quartette. The American Metropolitan Opera star Lillian Nordica was probably the most famous singer to have performed with the Choir. APPENDICES 3 and 4 (pp. 205-6) list the instrumental and vocal soloists sponsored by the Mendelssohn Choir.

Extra effort was sometimes made to decorate the concert hall. At a concert in 1890 in Windsor Hall, "the stage was greatly relieved by a maroon background, while the alcove above the stage, the only incongruity in this magnificent hall, was relieved of its usual bareness by similar decoration."⁷⁸ A bust of Mendelssohn was the centrepiece for the concert on 28 December 1888:

the stage was beautifully relieved with long leaved palms, white lilies and clusters of clinging smilax wreathing the bust of their patron, the youngest and least modern of the German school of musicians.⁷⁹

The Mendelssohn Choir concerts had few organizational problems. One performance was interrupted periodically by a brass band practising in the vicinity of the concert hall.⁸⁰ The behaviour of the audience was criticized on another occasion when the "effect of the . . . beautiful selection was considerably marred by the number of people who took their departure during its performance."⁸¹ This

⁷⁸ Gazette, 12 April 1890.

⁷⁹ Gazette, 29 December 1888.

⁸⁰ Gazette, 25 April 1879.

⁸¹ Herald, 19 April 1884.

same concert was also delayed due to late arrivals.⁸²

Apart from these few incidents, however, there are remarkably few references to logistic mishaps.

One incident concerning the famous Montreal violinist Jehin-Prume is worthy of note: "as that gentleman was driving to the hall his violin fell from the sleigh, and before it could be rescued a passing horse stepped on to it, effectually destroying its musical possibilities. Mr. Prume did not appear in consequence."⁸³ The loss of the instrument was considerable: "C'était un Amati, d'une très grande valeur, et que M. Prume estimait doublement, l'ayant reçu en cadeau de plusieurs dilettanti appréciateurs de Baltimore . . ."⁸⁴

In examining newspaper and magazine criticisms of the Mendelssohn Choir of this period, the degree of praise the group received is striking. Critics were impressed with the quality of tone, the careful balance, the attention paid to dynamics and nuance, a clean and sharp attack, good intonation, and strict choral discipline. This review from 1890 was typical:

The choir was admirably balanced, adequate in all its parts and delightfully fresh in tone. In this latter respect the chorus will compare most favorably with that of any organization of its kind in America. Attack and intonation were

⁸² Ibid.

⁸³ Star, 7 February 1880.

⁸⁴ Le Canada Musical, Vol. 6, No. 11 (March 1879), p. 173.

first-class throughout the whole concert, and the appreciation of light and shade was a treat to listen to.⁸⁵

The choir was rarely criticized on any of these points, though occasionally balance was mentioned as a problem, usually the result of a weak tenor section. One review from 1886 lists the number of voices in each section and reveals a shortage of tenors and altos: thirty sopranos, eleven contraltos, eleven tenors, and sixteen basses.⁸⁶ Many reviews report weaknesses in these two sections.⁸⁷ Gould readily acknowledged the shortage of good tenors and in one of the early years the Choir "sang nearly all one winter **WITHOUT A SINGLE TENOR VOICE**, he playing the tenor voice on the piano."⁸⁸

The balance problem was even more acute by 1893, when there were seventy-six women listed as members, and only thirty-nine men.⁸⁹ Some concerns were raised about its increased size and "whether the Mendelssohn Choir has not got almost too large to give those exquisite pianissimo

⁸⁵ Gazette, 1 January 1890.

⁸⁶ Herald, 29 December 1886.

⁸⁷ Alto - Herald: 10 April 1880, 30 December 1893. Gazette: 20 December 1884. Star: 9 April 1880. Tenor - Herald: 10 April 1880, 6 April 1892. Gazette: 20 December 1884, 10 January 1891. Star: 9 April 1880, 6 April 1892.

⁸⁸ Star, 11 April 1894.

⁸⁹ Musical Red Book, p. 34-35. See APPENDIX 2 (p. 202), for membership list.

effects which its numerous hearers expect."⁹⁰ Couture recognized the imbalance and the potential problems caused by a larger women's section but did not feel this was a detriment to the sound of the Choir:

The female portion of the Mendelssohn choir has increased in numbers and consequently in strength, but not to such an extent as to over-balance the male parts. It is only when the parts are subdivided that the proportion is disturbed, the 2nd soprano and 2nd bass being then a little weak.⁹¹

The bass section, "the old-time pride of the Mendelssohn Choir," was often singled out in reviews for its control and blend.⁹²

The newspaper reports of Mendelssohn Choir concerts spent considerably more time on the quality and performance of the soloists than that of the Choir. This may have been because of the high standard of "flawless" choral singing from the Choir or the simple fact that so many of the pieces on the Choir's programmes were actually repeats and familiar to critic, audience and chorister alike. Perhaps there was a reticence to attack a local musical group with a membership of such social importance in the city. It is also possible that interest concentrated on the soloist may have simply been a critical predilection of the age.

Of all the criticism of the Choir so far quoted, none

⁹⁰ Gazette, 6 April 1892.

⁹¹ Star, 4 January 1890.

⁹² Gazette, 10 January 1891.

can be more trustworthy than that of Guillaume Couture, Montreal's most eminent musician and critic of the period. Himself an experienced choral conductor, he led in the praise of the Choir's abilities as early as 1876:

les rentrées sont bien marquées, sans chocs, sans secousses; les nuances, redues délicatement, bien détaillées; le son ferme et nourri . . . Tel qu'il est, le choeur Mendelssohn peut rivaliser avec les meilleures sociétés chorales du Canada. Ce dont je le félicite surtout, c'est de ne jamais chanter de mauvaise musique.⁹³

By 1890, Couture's appreciation for the work of the Choir had, if anything, greatly increased:

The Mendelssohn Choir closed last night its twenty-sixth season. The work done by the Choir was better than ever . . . [and] given in such a way as might be styled the quintessence of delicacy, neatness, **BEAUTY AND PERFECTION**. We could not praise one [piece] over the other; each was so carefully rendered, so delicately chaste that it would be impossible to imagine any improvement in it.⁹⁴

Couture's enthusiasm did not hinder him from listening critically to the Choir and offering some suggestions, recognizing that with an amateur choir, mistakes were bound to occur during performance:

It would be hard to say which chorus was best sung, a high degree of excellence being in general maintained throughout. The execution cannot be said to be marred to such an extent as to call forth comment by **SUCH SLIGHT ACCIDENTS** as the hesitation in the attack of the sopranos on the upper F natural at the words "And you shall love me no more" in "My bonny lass, she smileth," the slight break in the time by some absent-minded

⁹³ Guillaume Couture, La Minerve, 18 January 1876.

⁹⁴ Symphony [Guillaume Couture], Star, 12 April 1890.

sopranos in Saint Saens' "To the night," nor a certain uncertainty as to intonation and attack by all the parts in the same piece. Even with the greatest soloists, accidents are apt to occur. With a chorus they are almost certain, and an ideal execution is always, to some extent, due to a lucky chance. Such accidents are not dwelt on by the critic, except he be ignorant of the difficulties of choral work, or animated by pedantry.⁹⁵

Couture believed that the Choir deserved the fine reputation it had as a pre-eminent choral ensemble in North America:

Our public is so accustomed to imagine and to hear that the Choral Societies of Boston and New York are so very, very excellent--perhaps they would be surprised to hear that in this respect they have nothing, absolutely nothing, to envy in these two cities.⁹⁶

Moreover, he held that Montreal choral ensembles were better than their American counterparts for socio-economic reasons:

In the Mendelssohn Choir, as in the Philharmonic Society, the **MEMBERS ARE DRAWN** from our leading families, while in the States--at least, as we have been told by several American musicians--only people of low degree socially seek access to musical bodies. In fact most of the American choral societies are called "factory girls' associations." There is nothing surprising in the fact that in a society in which such an element dominates there should be a lack of musical knowledge and an indifferent quality of tone. The high excellence of our musical associations is an honour to our best society, of which it should be the more sensible, as they are really drawn from its members.⁹⁷

⁹⁵ Symphony [Guillaume Couture], Star, 4 January 1890.

⁹⁶ Symphony [Guillaume Couture], Star, 4 January 1890.

⁹⁷ Ibid.

Though "vastly absurd" to a music critic writing in the Canadian Spectator in 1878,⁹⁸ a comparison between the two most important musical societies in late nineteenth-century Montreal, the Philharmonic Society and the Mendelssohn Choir, helps to place the Mendelssohn Choir more clearly in its local context. The main difference between the two organizations was one of repertoire. The Mendelssohn Choir concentrated on the unaccompanied part-song repertoire while the Philharmonic Society performed, with orchestral accompaniment, the oratorio, symphonic, and operatic repertoire:

one is a choral society, pure and simple, performing principally part songs and detached pieces; the other consists of a choir and orchestra, and devotes its attentions chiefly to the performance of complete choral works with orchestral accompaniment.⁹⁹

Another review reads:

Two notable concerts have been given within a week, the one by the Philharmonic and the other by the Mendelssohn choir last night in the Queen's hall. In the one case the effort was cumulative and continued like an epic; in the other it broke out into brilliancy in single numbers, as in a sequence of sonnets. The music, too, was entirely different. Handel wrote for humanity and time, and no people can crown their kings, marry their daughters or bury their dead without drawing upon his talent, but the music last night varied between the brilliant piece of mosaic from Gounod and the melody of Chopin with its passionate sadness. Between the old declamatory and the new executive school of vocal music there is a large

⁹⁸ Canadian Spectator, Vol. 1, No. 45 (9 November 1878), p. 392.

⁹⁹ Ibid.

border land where the best results dwell, and where the finest musical effects are produced by the human voice. Vocal music will always remain with us, and this is why the Mendelssohn concerts take so firm a hold on the musical mind of the public.¹⁰⁰

There was a certain amount of overlap between the choirs. Some singers were even members of both, especially during the early years of the Philharmonic:

we are informed by the Secretary of the Philharmonic that both he and almost the entire committee are members of the Mendelssohn Choir.¹⁰¹

The Mendelssohn Choir actually joined the Philharmonic Society choir for at least one performance, the concert Gould conducted for the Philharmonic Society on 28 May 1879.¹⁰²

As a result of their differences, the two societies were rarely compared. However, a most interesting exchange of letters in the local press occurred in November 1878 between Guillaume Couture and the music critic of the Canadian Spectator. It included, among other things, a debate as to which was the better organization.

On 14 October 1878, the fledgling Philharmonic Society, then under the direction of P.R. MacLagan, gave a performance of Haydn's Creation which was favourably

¹⁰⁰ Gazette, 29 December 1888.

¹⁰¹ Canadian Spectator, Vol. 1, No. 45 (9 November 1878), p. 392.

¹⁰² Ibid., Vol. 2, No. 20 (17 May 1879), p. 720.

reviewed in the Spectator.¹⁰³ Couture, in a letter to the Star (2 November), complained that the performance was poor and argued that the Mendelssohn Choir was a better ensemble:

[The Philharmonic Society's] performance, laudable as it was in its object and its efforts, leaves much to be desired as an ensemble, and cannot for a moment be compared with those given by the Mendelssohn Choir.¹⁰⁴

Couture argued that the age and stability of the Mendelssohn Choir and its sheer excellence made it, by far, the better group as "the finish is complete; the least shades are rendered with the greatest delicacy; the attack is sharp and firm; the time good and the parts well balanced."¹⁰⁵ He further questioned not only the credentials, but also the judgement of the Spectator critic:

To be an advocate, one must study law; to be a doctor, medicine. Music alone, it would seem, can be understood without study. The first comer can, and will, give certificates of capacity, discuss the merits of artists, make reputations and molest virtuosos. We ought to have musical matters so dealt with that art malefactors may be put an end to, and that unjust and absurd criticisms such as recently appeared in the Canadian Spectator may be put a stop to.¹⁰⁶

In response, the Spectator was emphatic on one point, that choral works with orchestral accompaniment were superior to the part-song repertoire of the Mendelssohn

¹⁰³ Ibid., Vol. 1, No. 43 (25 October 1878), p. 356.

¹⁰⁴ Guillaume Couture, letter to the Star, 2 November 1878.

¹⁰⁵ Ibid.

¹⁰⁶ Star, 2 November, 1878.

Choir:

What we said and adhere to is this,--that an organization capable of performing grand choral works with complete orchestral accompaniment . . . has never existed in this city before; and that the Philharmonic is greatly in advance of all hitherto existing societies.¹⁰⁷

Couture was too experienced and travelled a musician to be overwhelmed by what was still a novelty in Montreal, a local orchestra, and it is significant that he would defend the artistry of the Mendelssohn Choir over the more impressive sound of the Philharmonic Society. Nor did he believe, as did the Spectator critic, that the Mendelssohn Choir was incapable of performing an entire oratorio just because it had never done so. Moreover, he recognized the great difficulties that the unaccompanied part-song repertoire could pose:

The choruses of Mendelssohn, Schumann, Gounod, Niels, Gade and others, which, to a great extent, form the programmes of the choir, are considerably more difficult as regards light and shade and expression than the straightforward rhythmic choruses of the "Creation" and the works of Handel.¹⁰⁸

MacLagan also joined the fray for his reputation as the Philharmonic's director and as an important church musician in Montreal was threatened:

Now I do not object to criticism (it advertises me capitally), but suppose we judge Mr. Couture by his own words. Who is Mr. Couture? Does not he criticise "in a free-and-easy manner out of

¹⁰⁷ Ibid., Vol. 1, No. 45 (9 November 1878), p. 392.

¹⁰⁸ Star, 2 November 1878.

superficial knowledge"? Is Mr. Couture a vocalist or instrumentalist of ability, or is he merely endeavouring to get up a reputation for extensive musical knowledge by abusing the performances of others? Mr. Couture says I cannot conduct--granted. Can he? My work is daily before the public; where is his?¹⁰⁹

Unfortunately the whole issue was even more clouded by a typographic error in Couture's letter to the Star: "How is it possible the Philharmonic Society should be superior to the Mendelssohn Choir when the latter is composed of the most distinguished artistic elements of Boston?" The Canadian Spectator had a field day with this, as "Boston" should have read "Montreal."¹¹⁰

What ensued was an unresolved public battle of letters in the Gazette and Star between MacLagan defending his reputation as a musician and Couture attacking what he saw as incompetence and charlatanism.¹¹¹ It is ironic that Couture would eventually conduct the Philharmonic Society from 1880 until its dissolution in 1899 and that MacLagan would move to Winnipeg where he became organist at Holy Trinity Church.¹¹²

Another important difference between the two

¹⁰⁹ Canadian Spectator, Vol. 1, No. 45 (9 November 1878), p. 393.

¹¹⁰ Ibid., Vol. 1, No. 45 (16 November 1878), p. 392.

¹¹¹ Gazette, 12 November 1878; Gazette, 23 November 1878; Star, 13 November 1878; Star, 26 November 1878.

¹¹² "Winnipeg," in The Encyclopedia of Music in Canada, p. 1005.

organizations was their respective financial situations. Whereas the Mendelssohn Choir was free from financial worry because of its small budget, the Philharmonic had continual financial problems, the eventual cause of its demise in 1899.¹¹³ A critic from 1885 recognized this difference when he wrote in a review of a Mendelssohn Choir concert:

It is safe to aver that the Montreal Philharmonic Society, after having passed through many vicissitudes under various leaderships, stands to-day in a position of excellence, musically considered, never before obtained, although it is a matter of sincere regret that the financial support accorded to it is not commensurate with what is actually required.¹¹⁴

On many occasions, the Mendelssohn Choir was favourably compared to the famous Leslie Choir of England:

The shading and gradation of tone is splendid, and as an instance of what thorough training can accomplish, accompanied by intelligence, they [the Mendelssohn Choir] may be justly called the Leslie Choir of this continent.¹¹⁵

Born in London, Henry Leslie (1822-96) undertook the leadership of the choir that bore his name first from 1855 until 1880, and again from 1885 until 1887. At first the choir performed almost exclusively the unaccompanied "madrigal repertoire," though it eventually performed pieces calling for larger choral and instrumental forces. It

¹¹³ Nadia Turbide, "The Montreal Philharmonic Society," in the Encyclopedia of Music in Canada, pp. 638-39.

¹¹⁴ Gazette, 29 December 1885.

¹¹⁵ Gazette, 21 April 1882. Also Gazette, 23 April 1887 and Boucher and Pratte's Musical Journal, Vol. 4, No. 4 (May 1882), p. 16.

started as a group of sixty singers, but grew upwards to 240 members so larger works could be performed.¹¹⁶

The Leslie Choir was founded just after the great advances in music literacy and education that resulted from the English "singing class movement" of the 1840s. This national "craze" for group singing classes gained prominence with a method developed and implemented by John Hullah in 1841.¹¹⁷ By encouraging and organizing group classes in vocal production and sight-singing, a new generation of musically literate choristers appeared in England. These people, from all classes and walks of life, would eventually sing in the choral societies and fill the concert halls of late nineteenth-century England.

Another important factor in the founding of the Leslie Choir was the sensation caused by performances in England by various German choirs during the 1850s. These choirs delighted and impressed English audiences with their strict choral discipline, attention to dynamics and nuance, and vibrant choral sound, all musical elements adopted by the

¹¹⁶ William H. Husk, "Henry Leslie," in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 2, p. 682.

¹¹⁷ Wilhem's Method of Teaching Singing, adapted to English Use, under the Superintendance of the Committee of Council on Education (London: J.W. Parker, 1841). Hullah's ideas were themselves based on sight singing techniques developed in France by G. L. Boquillon Wilhem for the working class Orphéon singing movement.

new Leslie Choir.¹¹⁸

The Leslie Choir was famous for the same reasons the Mendelssohn Choir gained renown, the singing of unaccompanied choral music, and its pre-eminence was more than confirmed by the winning of first prize at the International Competition of Choirs at the Paris Fair of 1878. When the choir first appeared in concert, it impressed listeners with its strict choral discipline and meticulous attention to detail, standards of performance never before expected from English choirs. The same qualities were often attributed to the Mendelssohn Choir as well.

The parallels between the two groups show how much Gould modelled his work after Leslie's organization. The repertoire was similar: the motets and psalms of Mendelssohn, the motets of Gounod, and a wide variety of unaccompanied part music were the staples of both choirs. The socio-economic background of the members of Leslie's choir was the same as that of the Gould's. The majority of members of both choirs were upper middle-class amateurs.¹¹⁹ Choral discipline was enforced in both choirs, though more so, it would appear, in the Leslie Choir: it had a strict

¹¹⁸ John Silantien, "The Part-Song in England, 1837-1914" (unpublished Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1980), p. 149.

¹¹⁹ Ibid, p. 155.

series of rules and regulations governing the behaviour of members and a scale of monetary penalties for any infraction of these rules.¹²⁰

Both Leslie and Gould wrote music for their choirs. Leslie composed a large number of part-songs and madrigals for his choir, many of which found their way into the repertoire of the Mendelssohn Choir.¹²¹ Gould also had a number of his works published, both in Canada and the United States, though Gould did not venture into the cantata, opera, and symphonic genres as did Leslie.

It was probably Gould's central position as the Choir's music director, and in a sense its "spiritual" guide, that provoked the comparison between him and Leslie. In a review of the final Mendelssohn Choir concert in April of 1894, we read:

If Mr. Henry Leslie's choir rightly bore the name of its moving spirit, then ought this Choir to bear the name of Mr. Gould, for certainly he was the very life and centre of all that made it what is was.¹²²

Like Gould's Mendelssohn Choir, the success of the Leslie choir was largely attributed to its leader's effort and personality. He ran his organization with a firm, uncompromising hand. Moreover, Leslie was, like Gould, a

¹²⁰ Ibid, p. 154.

¹²¹ Twelve of Leslie's part-songs are known to be in the Mendelssohn Choir repertoire.

¹²² Star, 11 April 1894.

"musical amateur," and not financially dependent upon his choir.

He possessed all the advantages of a thorough musical education; and yet, he did not need to please in order to live. He was therefore able to assume an uncompromising position without fear of losing a professional post.¹²³

The Mendelssohn Choir did develop a reputation for its fine choral singing that extended beyond Montreal. Toronto Saturday Night quoted the Musical Year Book of 1890-91, published in the United States, as claiming that Montreal had a better musical life than Toronto:

The Musical Year Book attributes much of this supremacy on the part of Montreal to concentration of effort as opposed to the divided interests as represented by the four different societies which appealed to the public of Toronto during the past two seasons. In unaccompanied part singing, the Mendelssohn Society of Montreal . . . has established a continental reputation for the excellence of its work, reflecting the highest credit upon the chorus and its indefatigable conductor, Mr. Joseph Gould. All of which goes to show that the patronizing remarks frequently made in Toronto concerning the alleged comparative musical darkness of Montreal are, perhaps, somewhat lacking in modesty.¹²⁴

The Musical Times of London also had a regular correspondent in Montreal during the 1890s who praised the Choir: "Mr. Gould, the Conductor, by his frequent rehearsals and careful training, has succeeded in bringing the Choir to a high

¹²³ Silantien, p. 156.

¹²⁴ "Moderato," Toronto Saturday Night, Vol. 5, No. 48 (22 October 1892), p. 10.

pitch of excellence."¹²⁵

The Mendelssohn Choir gave its last concert on 10 April 1894 in Windsor Hall, thus ending a thirty-year record of achievement. Because of the event's great importance, tickets were sold so that members of the general public could attend.¹²⁶ Gould had already announced his retirement in the fall of 1893,¹²⁷ and though members of the Choir discussed the possibility of finding a new director, it decided to disband rather than work under a different conductor. "Failing health" was cited as the reason for Gould's resignation.¹²⁸

That same year, another Mendelssohn Choir was founded

¹²⁵ Musical Times, Vol. 32, 1 February 1891, p. 104.

¹²⁶ An advertisement in the Herald (10 April 1894) reads: "In compliance with the request of numerous friends of the Choir, it has been decided to make this, the last concert, a public one." Tickets sold for \$1.00 or \$.75.

¹²⁷ Toronto Saturday Night, Vol. 7, No. 16 (14 October 1893), p. 10: "The Mendelssohn Choir of Montreal, which has had thirty years of life under the present conductor, Mr. Joseph Gould, and has enjoyed for years past the distinction of being one of the leading choirs of its kind on the continent, disbands after this season's work on account of the retirement of Mr. Gould, principally owing to ill-health. The Choir may re-organize under another conductor, and the question in Montreal is, "Who will be it?" The influence this organization has exerted upon choral enterprise in Montreal would be difficult to estimate. Much of the phenomenal success of the society has been due, beyond doubt, to the personal magnetism of Mr. Gould and the enthusiasm which with he has succeeded in inspiring his choristers. I trust that his mantle will fall upon a successor whose personal and professional qualifications may fit him for so honored a position."

¹²⁸ Star, 11 April 1894.

in Canada's "other" city, one which would earn an even greater reputation than the Montreal group. It is doubtful that A.S. Vogt, the founder of the Toronto Mendelssohn Choir, could have used a name so long associated with choral excellence in Canada while the original group still existed. The work of the Mendelssohn Choir of Montreal was well known in Toronto and the choosing of the name "Mendelssohn" could only have added prestige to the new organization, though "permission to use it [the name Mendelssohn] was neither asked for or granted" from the Montreal organization.¹²⁹

The Mendelssohn Choir of Montreal also left a legacy of a different kind. Starting in 1895, its members donated to McGill University over "250 volumes of musical literature, history, dictionary, biog. etc. . . handed over to the Redpath Library, McGill as the nucleus of a musical collection."¹³⁰ More important, the Mendelssohn Choir also donated a copy of each piece in its choral library. This

¹²⁹ Herald, 2 January 1909.

¹³⁰ "Mendelssohn Choir," Montreal Daily Herald, 2 January 1909. Also a letter dated 18 April 1895 from Joseph Gould to his son Charles H. Gould, University Librarian of McGill University, describes the initial donation of "some two hundred volumes of musical literature by the best known authorities," and that "it is the expectation of the donors to add to the collection, as soon as practicable" (McGill Archives, R.C.40, C.3, ref. 143). The McGill University Calendar for 1895-96 lists a donation from J. Gould, for the Mendelssohn Choir, of 193 volumes. In the 1896-97 Calendar, another ten volumes are listed. Listings of individual book donations are not listed in calendars after 1896-97. The Annual Report of McGill University lists a further donation of 2 volumes in 1898.

valuable collection of late nineteenth-century choral music will be briefly discussed in Chapter Four of this thesis and will certainly form the basis of any more extended study of musical life in late nineteenth-century Montreal.

CHAPTER THREE

3.1 JOSEPH GOULD: THE MAN AND HIS MUSIC

The range of Joseph Gould's activities and interests is most remarkable. He ran a piano and organ dealership and worked in the family milling business. He was organist and choir director at two prominent Montreal churches. He founded and edited the arts journal Arcadia. He lectured on musical topics to the Art Association of Montreal, the precursor of the Montreal Museum of Fine Arts. He was a published composer. By serving as vice-president and substitute conductor, he helped in the formative years of the Montreal Philharmonic Society. He served on committees and boards of organizations dedicated to his greatest concern, musical life in Montreal. And he conducted one of the most prestigious and long-lived musical organizations in nineteenth-century Canada, the Mendelssohn Choir of Montreal.

How successfully and efficiently Gould ran his music business is not directly known, though he was often referred to in reviews and testimonials as an honest and fair businessman:

The honourable dealing and urbanity of Mr. Gould as well as his untiring and musicianly labours in the field of musical art in Montreal, are proverbial.¹

Gould also showed some business acumen when, in 1879,

¹ Canadian Spectator, Vol. 2, No. 26 (17 May 1879), p. 720.

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¹ Canadian Spectator, Vol. 2, No. 26 (17 May 1879), p. 720.

he moved his piano dealership from Notre Dame Street in Old Montreal to Beaver Hall Square, an uptown location:

[We] heartily wish that his departure from the busy marts of downtown trade may but result in increased prosperity. Though the pioneer of an uptown movement, we imagine that Mr. Gould has set an example that ere long will be largely followed.²

Gould was indeed part of a trend that saw Montreal's commercial district relocate from Old Montreal to St. Catherine Street. By the 1890s such famous Montreal stores as Morgan's, Birk's, and Ogilvy's had already made the move.³ It should also be noted that Gould gave up his business only a year later.⁴

Gould's sense of propriety and fair play is evident in a conflict concerning "bogus pianos" with another piano dealer in Montreal, a Mr. Shaw. It seems that the J.P. Hale piano company was involved in numerous cases of "piano fraud" all over North America, a common occurrence during this period of intense competition among piano manufacturers. In a letter to the Music Trade Review dated 4 January 1876 Gould wrote:

There has been only one attempt here lately to deceive the public with a bogus Decker piano. A Mr. Shaw, an auctioneer who sells J.P. Hale pianos, advertised a sale of the celebrated

² Ibid.

³ Kathleen Jenkins, Montreal: Island City of the St. Lawrence (Garden City, New York: Doubleday & Company, Inc., 1966), p. 423.

⁴ See p. 22.

"Decker and Brothers" pianos some time last fall. I immediately went to see the instruments, and found the name spelt "Dekr Bros." This was so unmistakably an effort to mislead the public that I did not hesitate to denounce it openly in the auction-room, and subsequently Mr. Shaw assured me that he did not know that the genuine Decker Bros. were sold here, and that a repetition of the transaction should not occur.

I am quite sure these bogus instruments were made by Hale. I don't know what became of them. They did not sell at the public sale. I don't think Shaw will try the thing again.⁵

But the conflict between Gould and Shaw continued. Le Canada Musical reports of another controversy between Gould and Shaw over who would represent the Boston-based Chickering piano company in Montreal.⁶ Gould also accused Shaw of fraud in yet another case of false advertising of pianos.⁷

Something of Joseph Gould's personality and abilities can be seen in the music criticism and personal correspondence of Guillaume Couture. These two men were the centre of musical life in Montreal in the 1880s and early 1890s, Gould as director of the Mendelssohn Choir and Couture as director of the Philharmonic Society from 1880 until its dissolution in 1899.⁸ Indeed, Sandwell, writing

⁵ Letter of J. Gould to the Editor of the Music Trade Review, Vol. 1, No. 6 (18 January 1876), p. 96. Notice of this letter occurs in Le Canada Musical, Vol. 2, No. 12 (April 1876), p. 189.

⁶ Le Canada Musical, Vol. 5, No. 1 (May 1878), p. 6.

⁷ Ibid, Vol. 5, No. 6 (November 1878), p. 102.

⁸ Le Canada Musical, Vol. 7, No. 5 (September 1880), p. 70.

in the Musical Red Book of Montreal, saw musical life in nineteenth-century Montreal as "that of a provincial town" in England⁹ and that:

It is characteristic of provincial towns that their musical activities almost always depend on one or two persons; but it is seldom that even there the responsibility is monopolized so completely as it was in Montreal by Mr. Gould and Prof. Couture.¹⁰

Couture and Gould seemed to have enjoyed a friendship based on mutual respect of each other's abilities. Some of their business and professional dealings overlapped: Couture rented rooms in Gould's Beaver Hall Hill store in the spring of 1880¹¹ and he succeeded Gould as music director at St. Andrew's Presbyterian in 1889.¹²

Among Couture's surviving correspondence are two letters of congratulations from Gould after different Philharmonic Society performances. In these letters Gould reveals a warm respect for Couture and an appreciation of his efforts for the cause of music in Montreal:

All the concerts this season have been very delightful and enjoyable, and I shall not be telling you anything new when I say that the Philharmonic is indebted to you, not only for its own improvement but for the immense assistance it has received from "Les Symphonistes," which, of course, owe its existence and proficiency to your

⁹ Bernard K. Sandwell, Musical Red Book of Montreal (Montreal: F.A. Veitch, 1907), p. 11.

¹⁰ Ibid, p. 12.

¹¹ Le Canada Musical, Vol. 7, No. 2 (June 1880), p. 27.

¹² Symphony [Guillaume Couture], Star, 16 March 1889.

enthusiasm and your disregard for hard work and personal inconvenience. This all sounds very stiff and ceremonious to read in a letter . . . but I know you will believe it the sincere utterance of what I find, and accept it as the expression of my personal gratitude for what you have done in the cause of music in Montreal.¹³

The other letter, written five years later, gives a glimpse of the depth of their friendship, as it is more critical than the previous:

I can't help stealing a few minutes first to tell you how much pleased I am with your success, + how much I enjoyed the concerts. The Dvorak [The Spectre's Bride] might have been more exciting and sensational than the other, and (I say this to you, but not to others) the performance lacked the highly dramatic character which his music demands before it can be fully enjoyed. But with only one rehearsal this perfect performance is impossible. Considering the time available and all the other circumstances, I think you did wonders. I am sure no one else in Canada could have done it.¹⁴

Couture, in turn, always spoke of Gould with great respect and praise:

The man who steps on the platform belongs to the public, belongs even to history, though he be an amateur, and though he be modest. Mr. Jos. Gould can never conduct a concert without receiving from the critic in the name of art and from the general public a tribute of thanks and admiration for the noble use to which he puts his time and talent.¹⁵

This is complimentary from a writer who for his time was uncharacteristically critical:

¹³ Handwritten letter from Gould to Couture, 2 June [1881], Fonds Guillaume-Couture at the Archives of the Université de Montréal, P14/E,2.

¹⁴ Ibid, handwritten letter from Gould to Couture dated 17 December 1886.

¹⁵ Symphony [Guillaume Couture], Star, 4 January 1890.

Penetrating in his perception of true musical values and lucid and articulate in praise of them, he [Couture] made very high demands on himself in all that he undertook and vigorously berated ignorance, mediocrity, and charlatanism wherever he found them, to the point of arousing animosities towards him.¹⁶

We will see evidence of that animosity shortly.

Couture sometimes referred to Gould as an "amateur" musician, as in the quotation above, but never in the sense of dilettante or second rate. His intention was made clear in an exchange of letters which appeared in the Montreal press during March of 1889. In one of his weekly Saturday columns in the Star, Couture complained about the low standard of music instruction in Montreal and proposed solutions to what he saw as a serious problem in the musical life of the city. In the course of the article, Couture included Gould in a list with four others he believed to be the most important musicians then active in Montreal.¹⁷

The following Tuesday a letter to the editor signed "Overture" appeared in the Gazette which, among other disagreements, refuted Gould's place on the list:

Can a man be connected with business and music also, and be a legitimate professor of music? Undoubtedly Mr. Gould is a capable conductor of vocal music, but to place him in the same category as the other gentlemen, is doing them an injustice, and putting an amateur on the same footing as the professor--whose art is his

¹⁶ Alix de Vaulchier, "Guillaume Couture," in the Encyclopedia of Music in Canada, p. 238.

¹⁷ Symphony [Guillaume Couture], Star, 23 March 1889. Also listed were "Messrs. Prume, Reed, Pelletier, and Ducharme."

living.¹⁸

Couture's response was predictably swift. The following Saturday, he defended the inclusion of Gould on the list:

Mr. Joseph Gould's name was mentioned, not as a professional, but as a musician. And so he is a musician, and a good musician, and a very dear one to all lovers of music, professional or unprofessional. "Overture" must be a very new comer in this city not to be aware that such reflections over his signature would excite indignation only among our people who, openly and reasonably, profess such great admiration and gratitude for the man who has upheld the musical cause in Montreal, and raised it far higher than many professionals are ever likely to do.¹⁹

Furthermore, Couture found Overture's argument to be pedantic:

And pray tell me why should it be unfair to put the amateur musician "on the same footing as the professor--whose art is his living?" Where lies the difference? if not in the simple fact that the professor is a musician for the money he gets from it, while the amateur is a musician for the disinterested love he bears his art. Honestly, this distinction seems of greater momentum to a select few than to the public generally.²⁰

For Gould, a man who greatly valued his privacy, such a public discussion about his role in Montreal's musical community was distasteful. He ended the debate the following Monday:

It should be quite unnecessary to say that I am

¹⁸ Letter of "Overture", Gazette, 26 March 1889.

¹⁹ Letter of "Symphony" [Guillaume Couture], Gazette, 30 March 1889.

²⁰ Ibid.

not a professional musician but simply an amateur; and my musical attainments, I am sure, have little interest for the public of Montreal. I think, therefore, that as one much averse to publicity, I have the right to ask that the controversy between the two writers mentioned above (in so far as I am concerned) be allowed to drop, and that my name be relegated to the seclusion which every private individual has the privilege of claiming.²¹

Though an "amateur" musician, Gould's conducting and leadership skills were always described in the most professional of terms:

Mr. Gould conducted as usual and had his forces in the completest control; they were responsive to the slightest command and faintest wish and with his swinging baton he controlled the singers as if he was mastering one piece of orchestration, subject to the same conditions and obeying the same rules.²²

The ease with which Gould conducted was frequently remarked upon, and his baton technique was described, on one occasion, as being "unostentatious."²³ He was once criticized for trying to conduct and accompany the Choir at the same time: "The leader had perfect control of his singers, and their performance was decidedly better when he took hold of the baton than when he played the piano accompaniments."²⁴ Couture described Gould's conducting style as "sobre et distinguée."²⁵

²¹ Letter from Joseph Gould to the Gazette, 1 April 1889.

²² Gazette, 10 April 1889.

²³ Gazette, 23 February 1881.

²⁴ Star, 5 April 1878.

²⁵ La Minerve, 18 January 1876.

It is in Couture's Star reviews that one comes closest to seeing the abilities and personality of Joseph Gould. He seems to have been a modest person,²⁶ to the point of self-deprecation, in spite of what Couture called "his energy and devotedness, crowned by his patience, his exquisite taste and exceptional attainments:"²⁷

Mr. J. Gould shuns publicity. He took good care to give a positive warning not long ago, and he gives a somewhat startling proof in altogether omitting his own name on the programme, both as conductor and as harmonizer of the scotch melody "Ye Banks and Braes." While professing proper respect for such modesty and delicacy, which might perhaps be deemed a trifle exaggerated, we shall avoid dwelling on the subject, not to incur the author's displeasure.²⁸

Gould so "shunned publicity" that not only did he omit his name on concert programmes, but often neglected to sign his published compositions, preferring to use the nom de plume "Perceval" or "Perceval."

Couture, always the provocateur, refused to "avoid dwelling on the subject" and continued to give praise where he thought it was deserved. After the next Mendelssohn Choir concert, Couture wrote in the Star:

Should we venture to mention the name of the conductor? He is so sensitive, so susceptible on this point, so "touchy" we might say, that there would be almost temerity on our part in braving

²⁶ See also Gazette: 29 April 1881; 10 January 1891.

²⁷ Symphony [Guillaume Couture], Star, 11 April 1889.

²⁸ Ibid. The "positive warning" Couture is referring to may be the Gazette letter Gould wrote in response to the "Symphony"- "Overture" controversy earlier that month.

his feelings on the subject. But even as we are not afraid of speaking ill of people when justice demands it, on the pretext that they **WILL BE DISPLEASED**, so we are not afraid of speaking good of them even against their will.²⁹

On the whole, Joseph Gould was noted for his "refinement, grace, an avoidance of everything harsh, violent, or exaggerated in conception or in execution, an interpretation sober, logical, free from caprice, and respectful of tradition."³⁰ He was "characteristically modest in the expression of his opinions" and known to be "a man of retiring and modest disposition,"³¹ if not touched by a little coyness in his modesty, as the dauntless Couture pointed out. He seems to have been well liked by his Choir, if only by the very fact that the organization existed for such a long period of time. That the Choir discontinued after his resignation would also seem to indicate this. On the occasion of his second marriage to Isabel Eastley in 1880, the Choir gave him "une superbe épergne [?] d'argent et deux statuettes."³²

Gould was known as a "musical conservative."³³ His style of composition and his choice of repertoire for the

²⁹ Symphony [Guillaume Couture], S'ar, 4 January 1890.

³⁰ Gazette, 10 January 1891.

³¹ Obituary, Joseph Gould, Gazette, 28 March 1913.

³² Le Canada Musical, Vol. 7, No. 7 (November 1880), p. 133.

³³ Gazette, 10 January 1891.

Mendelssohn Choir clearly spoke of his conservative tastes in music and for this his Choir won and maintained an enthusiastically loyal audience. The Star suggested that Gould's "scholarly and refined taste in music" came from his "excellent tack in affairs."³⁴

There is no doubt that Gould was willing to invest into his musical endeavours not only of his time, but of his financial resources as well. He never accepted a salary at American Presbyterian and probably received little at St. Andrew's. He received no money for leading the Mendelssohn Choir, one of the important reasons why the organization lasted for as long as it did. He was able to make a living running his piano dealership or, failing that, working for the family business. His family money seems to have supported him in the pursuit of his musical vocation.

Joseph Gould: publisher, editor, lecturer, composer, conductor, organist, businessman, and amateur musician. The last word goes to Couture who, in defending Gould in his Gazette rebuff to "Overture", wrote:

We named Mr. J. Gould because Montreal feels justly proud of him, because Mr. Gould is a fine conductor, composer and organist as Mr. so and so can be; because no other city in the Dominion can boast of possessing a man whose private initiative and resources have established and maintained on such a high standard of excellence a society like the Mendelssohn Choir.³⁵

³⁴ Star, 12 December 1891.

³⁵ Gazette, 30 March 1889.

3.2 THE COMPOSITIONS OF JOSEPH GOULD

Gould's close contact with the Mendelssohn Choir and the choirs of American and St. Andrew's Presbyterian churches inspired him to compose choral music. Eighteen original compositions by Gould are known to exist, and of these, ten are for S.A.T.B. choir, seven for men's voices, and one for solo voice and accompaniment.

Of the eighteen extant compositions by Gould all but three were published, eleven in the United States and four in Canada (TABLE A).

TABLE A

PUBLISHERS OF THE COMPOSITIONS OF JOSEPH GOULD

<u>Country</u>	<u>Publisher</u>	<u>Number of Titles</u>
United States	New York: W. Maxwell	8
	Boston: A. P. Schmidt	2
	Boston: Ditson	1
Canada	Toronto: I. Suckling	1
	Montreal: De Zouche	1
	Montreal: J.W. Shaw	1
	Montreal: Sabiston	1

All seven pieces for men's voices, as well as Ave Verum and Bedouin Love Song for S.A.T.B., were published after the dissolution of the Mendelssohn Choir in 1894. Composition, or at least the preparation of manuscripts for publication, seems to have been a pastime for Gould in the post-choir years. Three pieces were published even as late as 1912,

and one in 1913, the year of Gould's death. Some pieces waited a long time between composition and a published edition: Ave Verum was performed by the Mendelssohn Choir in 1885 and was finally brought out in 1912; though performed in 1880, Bedouin Love Song was not published until 1912.

Gould sometimes used the pseudonym Sydney Perceval (or Percival) when signing his compositions. Seven of these eighteen compositions bear this nom de plume (sometimes with both spellings on the same score!), and newspaper reports and concert reviews often used the name as well. Gould was occasionally criticized for not using his real name. In a review of a Mendelssohn Choir performance of Gould's piece Little Tommy Tucker, one critic wrote:

Any one who can write such genuinely good music ought not to hide his evidently exceptional talent under the bushel of anonymity, nor deprive the world of his gifts.³⁶

Secular compositions make up half of the total eighteen compositions, and of these the three nursery rhyme settings for S.A.T.B.--Georgie Porgie, Little Tommy Tucker, and Jack and Jill--enjoyed an immense popularity with the Mendelssohn Choir and its audience. Modelled after similar settings by the English composer Alfred J. Caldicott (1842-97),³⁷ these

³⁶ Gazette, 20 December 1884.

³⁷ The Star, 30 December 1893, writes of Georgie Porgie: "The music is humorous, but the humor is that of a scholar, much in the style of Caldicott, who has developed this particular vein to a large extent."

"piquant, pathetic, and laughable"³⁸ settings pleased critics with their "real spirit of fun"³⁹ and their ability to "recount" the story of the rhyme "in such a graphic manner that a repetition was inevitable."⁴⁰ Two of Caldicott's own nursery rhyme settings, Humpty Dumpty and The House that Jack Built, were in the repertoire of the Choir.⁴¹

The seven pieces for men's voices by Gould are short, homophonic settings in the typical men's quartet style of the period. None of his compositions for men's voices was known to have been performed by the Mendelssohn Choir. Two of them--Jesus Lover of My Soul and Softly Now the Light--are found in manuscript form in Gould's Organbooks and may indicate that they were originally composed for liturgical purposes rather than concert performance.⁴² It is interesting to note that the opening measures of O Summer Night bear an unmistakable similarity to the same measures

³⁸ Gazette, 21 April 1882, in a review of Jack and Jill.

³⁹ Herald, 27 April 1893, in a review of Georgie Porgie.

⁴⁰ Gazette, 21 April 1882, in a review of Jack and Jill. Also Star, 20 December 1884, in a review of Little Tommy Tucker: "a difficult part-song, very original in concept and effective in execution, and with so much drollery cropping out of the contrasts of expression that it is impossible to listen to it without laughing."

⁴¹ Caldicott also set the nursery rhyme Jack and Jill though his was not in the repertoire or collections of the Mendelssohn Choir.

⁴² For discussion of the Organbooks, see p. 13.

of Panis Angelicus.

Only two of Gould's sacred compositions for S.A.T.B.--Ave Verum and Fall'n is thy Throne--are known to have been performed by the Mendelssohn Choir. The others are neither in the collections of the Choir, nor are they included in the Gould Organbooks; for what occasion and under what circumstances they were performed is unknown, though liturgical usage at American Presbyterian or St. Andrew's is likely.

Gould's style of sacred composition was compared, on one occasion, to that of Charles Gounod:

An "Ave Verum," by a Montreal writer, who chooses to hide himself under the signature of "Perceval," is a work of great merit. Being evidently a warm admirer of Gounod, he follows closely that great writer's style and expression though without plagiarism. This mottett breathes true devotional spirit, is beautifully harmonized, exceedingly impressive in its tenderness, and every bar indicates that thorough knowledge of effect which a master hand can only obtain.⁴³

In another review, Fallen is Thy Throne was thought to show evidence of "careful study of Saint-Saëns, Wagner and other masters of the present school."⁴⁴

Also of interest is Gould's setting of a "patriotic" poem by Douglas Sladen. God Save Canada appeared in the Christmas supplement of the Dominion Illustrated of 1890, and is a simple homophonic setting for S.A.T.B. and piano.

⁴³ Gazette, 29 April 1885.

⁴⁴ Gazette, 6 April 1892.

Besides these eighteen extant original compositions, the Mendelssohn Choir repertoire contains three arrangements by Gould. Two are based on original compositions by other composers, while the third is a harmonization of the Scottish folk song "Ye Banks and Braes." This last is of interest as it prompted favourable comment from Guillaume Couture:

The harmonization of this quaint melody, with its pure realization, its perfect disposition of concerting parts, so neat, so careful throughout, without any gaudy display of ornamentation, is pre-eminently adapted to bring out to full advantage the qualities of the "Mendelssohn Choir," for which it was specially written.⁴⁵

It should also be noted that much of the contents of the Gould Organbooks was probably composed by Gould. Most of these works are short homophonic choral introits and hymn tunes written for liturgical usage at American Presbyterian and St. Andrew's; because of their modest nature and functional purpose they are not listed here.⁴⁶

⁴⁵ Symphony [Guillaume Couture], Star, 11 April 1889.

⁴⁶ But see p. vii and p. 13.

3.3 CATALOGUE OF THE COMPOSITIONS OF JOSEPH GOULD

The following is a compilation of the extant works of Joseph Gould. The compositions are listed alphabetically by title. Each entry lists on separate lines the following information, if available or applicable:

1. The appearance of either Gould's own name, or his pen name Perceval (Percival) on the score or manuscript.
2. The poet's and/or translator's name as it appears on the title page; if the text is in a language other than English, it will be noted here.
3. The disposition of voices and nature of accompaniment.
4. Imprint statement and pagination.
5. The appearance of any significant ink or pencil markings in the score.
6. Manuscript or published dedications. Any date of composition appearing on the score will noted.
7. The location of the source and the item's call or catalogue number.
8. The performance date of the work by the Mendelssohn Choir, if known.

If more than one source for the work exists (as with five of the eighteen original compositions), each source is listed and described separately, in chronological order if

possible. Information about the probable dating of sources will appear after all have been listed.

A sample entry--one with only a single known source--would read, if all the information is available (the symbol "→" denotes a change of line):

Title : Subtitle.

- Joseph Gould or Sydney Percival.
- Author of text.
- Disposition of voices and nature of accomp.
- Imprint statement. Pagination.
- Ink or pencil markings on the score.
- Manuscript or published dedications. Date of composition.
- Location of source.
- Mendelssohn Choir performance date.

ORIGINAL COMPOSITIONS

1. Ave Verum

1. Joseph Gould.
 [Motet.] Words in Latin.
 S.A.T.B. and organ (ad lib.).
 Lithograph holograph. 6 pp.
 Some pencil markings.
 Location: Marvin Duchow Music Library, McGill
 University, VZ 9M76 V.5 (MCC Vol. 5, No. 9).

2. Joseph Gould.
 English translation of Latin written in pencil over the
 music.
 S.A.T.B. and organ à volonté.
 Lithograph holograph. 6 pp.
 Manuscript date: 6 December 1912.
 Location: National Library of Canada, Joseph Gould
 Collection.

3. Joseph Gould.
 English and Latin words.
 S.A.T.B. and organ (ad lib.).
 New York: The William Maxwell Music Co., 1912. Maxwell
 Octavo No. 618. 7 pp.
 Locations: Marvin Duchow Music Library, McGill
 University, VZO G73a. National Library of Canada,
 Canadian Sheet Music Files. British Library,
 F.274.o.(15.) Also reprinted in Sacred Choral Music
II: Vol. 9 of the Canadian Musical Heritage,
 pp. 265-70.

Copy 1 is a performing edition of the work,
 probably made for the Mendelssohn Choir concert on
 28 April 1885. Copy 2 seems to be a working copy
 of the work as it was being prepared for
 publication. Copy 3 is the final published
 edition of the piece.

Mendelssohn Choir performance: 28 April 1885.

2. **Bedouin Love Song.**

Joseph Gould.
 Words by Bayard Taylor.
 S.A.T.B. and piano (ad lib.).
 New York: The William Maxwell Music Co., No. 624, 1912.
 Locations: National Library of Canada, Canadian Sheet
 Music Files. British Library, F.1744.b.(13.).
 Mendelssohn Choir performance: 6 February 1880.

3. **Fall'n is thy Throne.**

Joseph Gould.
 Words by Mr. Moore.
 S.A.T.B.
 Lithograph holograph, 1887. 21 pp.
 Manuscript dedication: "composed for the Mend. Choir."
 Location: Marvin Duchow Music Library, McGill
 University, VZ 9M76 V.5 (MCC Vol 5., No. 6).
 Mendelssohn Choir Performance: 5 April 1892.

4. **Georgie Porgie** : Humorous Part Song.

Sydney Percival.
 [Traditional nursery rhyme.]
 S.A.T.B.
 Toronto: I. Suckling and Sons, 1893. I. Suckling &
 Son's Collection of Standard Glee and Part Songs,
 No. 7. 12 pp.
 Locations: Marvin Duchow Music Library, McGill
 University, VZ 9M76 V.1 (MCC Vol 1, No. 95).
 Mendelssohn Choir performance: 29 December 1893.

5. **God Save Canada** : Patriotic Song.

Sydney Perceval.
 Words by Douglas Sladen.
 S.A.T.B. and accomp.
 Christmas Supplement, Dominion Illustrated, Montreal,
 1890. Sabiston Lithographic and Publishing Company.
 4 pp.
 Location: National Library of Canada, Canadian Sheet
 Music collection.

6. He that dwelleth : Anthem for Four Voices and Organ.

Joseph Gould.

[No author--biblical text]

S.A.T.B. and organ.

Holograph manuscript. 9 pp.

Location: National Library of Canada, Joseph Gould Collection.

7. I Need Thee Every Hour.

Joseph Gould.

Poem adapted from Mrs. Annie S. Hawks.

T.T.B.B.

New York: The William Maxwell Music Company, 1911.

Maxwell Octavo No. 615. 3 pp.

Locations: Marvin Duchow Music Library, McGill University, VZO G73i. British Library, F.163.m.(24.)

8. Jack and Jill : A Four-Part Song.

Sydney Perceval.

[Traditional nursery rhyme.]

S.A.T.B.

Montreal: De Zouche & Co. 11 pp.

Some pencil corrections.

Location: Marvin Duchow Music Library, McGill University, VZ 9M76 V.1 (MCC Vol 1, No. 96).

Mendelssohn Choir Performance: 20 April 1882.

9. Jesus Lover of My Soul.

1. [Joseph Gould.]

[No author.]

T.T.B.B.

Holograph manuscript. 1 p.

Location: McGill Archives, M.G. 2063: Gould Organbooks (Vol. 2, Part 1, No. 152, pp. 10-11).

2. Sydney Perceval.

[No author.]

T.T.B.B.

Boston: Arthur P. Schmidt, 1896. Arthur P. Schmidt's Octavo Edition (Second Series), No. 190. 2 pp.

Location: Marvin Duchow Music Library, McGill University, VZO P41j.

Copy 1 is a working copy of Copy 2, the published version. Copy 1 probably dates from c. 1885.

10. Little Tommy Tucker.

Sydney Perceval.

[Traditional nursery rhyme.]

S.A.T.B.

Lithograph holograph. 14 pp.

Some markings in pencil by Gould.

Location: Marvin Duchow Music Library, McGill

University, VZ 9M76 V.5 (MCC Vol. 5, No. 3).

Mendelssohn Choir Performance: 19 December 1884. [Not mentioned in Musical Red Book. See Gazette and Star, 20 December 1884.]

11. O Lamb of God : Quartet for Men's Voices.

Joseph Gould.

Words by Charlotte Elliott.

T.T.B.B.

New York: The William Maxwell Music Company, No. 339, 1911. 5 pp.

Locations: Marvin Duchow Music Library, McGill

University, VZO G73o. National Library of Canada,

Canadian Sheet Music Files. British Library,

F.281.bb.(12.).

12. O Summer Night : Quartet of Men's Voices.

Joseph Gould.

Words by Joseph Gould.

T.T.B.B. and piano (ad lib.).

New York: The William Maxwell Music Co., No. 603, 1910. 6 pp.

Locations: National Library of Canada, Canadian Sheet Music Files. British Library, F.163.m.(25.).

13. Out of the Depths.

1. Joseph Gould.

[Psalm 130]

Soprano solo, S.A.T.B. and keyboard.

Holograph manuscript. 15 pp.

Corrections in pencil and ink; some sketches in pencil on blank back page.

Location: National Library of Canada, Joseph Gould Collection.

2. Joseph Gould.

Text from Psalm CXXX.

S.A.T.B. and keyboard..

Soprano solo, S.A.T.B. and keyboard.

New York: The William Maxwell Music Co., No. 356, 1913.
11 pp.

Locations: National Library of Canada, Canadian Sheet Music Files. British Library, F.281.kk.(7.).

Reprinted in Sacred Choral Music II: Vol. 9 of the Canadian Musical Heritage, pp. 42-52.

Copy 1 is probably an earlier manuscript version of the published edition, Copy 2.

14. Panis Angelicus = O Saving Bread of Heaven.

Joseph Gould.

English and Latin Words.

T.T.B.B.

New York: The William Maxwell Music Company, 1912.
Maxwell Octavo No. 621. 5 pp.

Location: Marvin Duchow Music Library, McGill University, VZO G73p. National Library of Canada, Canadian Sheet Music Files (two copies). British Library, F.274.m.(10.).

Reprinted in Sacred Choral Music II: Vol. 9 of the Canadian Musical Heritage, pp. 271-73.

15. Softly Now the Light.

1. [Joseph Gould.]

[No author.]

T.T.B.B.

Holograph manuscript. 1 p.

Location: McGill University Archives - M.G. 2063:
Gould Organbooks (Vol. 1, Part 1, No. 125, p. 73).2. Sydney Perceval [also spelled Percival on the
same score.]

[No author.]

T.T.B.B.

Boston: Arthur P. Schmidt, 1895. Arthur P. Schmidt's
Octavo Edition (Second Series), No. 183. 2 pp.Location: Marvin Duchow Music Library, McGill
University, VZO P41s.Manuscript source composed much earlier than published
edition. Probably composed before 1889.16. Two Songs : a) "O Where are now the Flowers;" b) "O
Gentle Star."

Joseph Gould.

Words by Joseph Gould.

Medium voice and piano.

Montreal: J.W. Shaw and Co., 1908. Copyright deposit
no. 19898. 1 p. each.Locations: National Library of Canada, Canadian Sheet
Music Files. British Library, G.805.jj.(9.).17. Vesper Hymn : Chorus for Men's Voices.

Joseph Gould.

[T.T.B.B.?]]

New York: The William Maxwell Music Co., No. 619,
[1912].

Location: British Library, F.1171.jj.(9.).

18. You'll Never Guess.

Sydney Percival.

S.A.T.B. and piano.

Boston: Ditson & Co., 1885. Ditson and Co.'s Octavo Choruses, No. 1069. 7 pp.

Locations: Marvin Duchow Music library, McGill University, VZ 9M76 V.1 (MCC Vol. 1, No. 83).

Mendelssohn Choir performances: 8 April 1880, 28 December 1888.

ARRANGEMENTS BY GOULD

1. Hauptmann, Moritz. Gypsy Song.

Joseph Gould.

[No author.]

S.A.T.B.

Lithograph manuscript. 8 pp.

Manuscript note: "Translated from the German (Goethe) and adapted for the Mend. Choir. J.G. [Joseph Gould]."

Location: Marvin Duchow Music Library, McGill University, VZ 9M76 V.1 (MCC Vol. 1, No. 86).

Mendelssohn Choir performance: 29 December 1893.

2. Lassen, Eduard. The Sun's Bright Beams.

Joseph Gould.

[No author].

Tenors and S.A.T.B.

Holograph manuscript. 2 pp.

Manuscript note: "For acct. see song of same title."

Location: Marvin Duchow Music Library, McGill University, VZ 9M76 V.5 (MMC Vol. 5, No. 11).

Mendelssohn Choir performance: 10 April 1891.

3. Ye Banks An' Braes.

1. Joseph Gould.

[Robert Burns.]

S.A.T.B.

Lithograph: holograph. 4 pp.

Manuscript note: "Harmonised and arranged for the Mendelssohn Choir by J.G. [Joseph Gould]." Some pen markings.

Location: Marvin Duchow Music Library, McGill University, MMC Vol. 5, No. [19].

2. Joseph Gould.

[Robert Burns.]

S.A.T.B.

Holograph lithograph. 4 pp.

Manuscript note: "arr. by Joseph Gould." Also "see other copy."

Location: National Library of Canada, Joseph Gould Collection.

3. Joseph Gould

[Robert Burns.]

S.A.T.B.

Holograph lithograph. 4 pp.

Manuscript note: "Revised copy."

Location: National Library of Canada, Joseph Gould Collection.

Copy 1 and Copy 2 are the same, except for different pencil and pen markings. Copy 3 is probably a copy made for a publisher. The appearance of the number 1329 on the bottom of both Copies 2 and 3 may indicate that Gould had the arrangement copyrighted. No evidence of a published edition exists, however.

Mendelssohn Choir performance: 17 April 1883.

CHAPTER FOUR

4.1 THE REPERTOIRE OF THE MENDELSSOHN CHOIR: INTRODUCTION

The existence of single copies of almost every piece in the Mendelssohn Choir library provides a valuable opportunity to examine first hand the repertoire of a late nineteenth-century choral ensemble specializing in the unaccompanied part-song repertoire. The music is found in three different collections at the Marvin Duchow Music Library, McGill University, and totals approximately 250 previously uncatalogued items. It was donated to the University in memory of the Choir, and stands as an impressive witness to the organization's important place in the musical life of late nineteenth-century Montreal.

There is no evidence, however, that all the music in the library of the Choir actually entered its performing repertoire. Music libraries of most choral ensembles usually contain more items than are ever performed, and in this the Mendelssohn Choir was probably no different. If an analysis of the repertoire of the Choir is to be undertaken, other sources must be found. One would normally turn to surviving concert programmes, but, in the case of the Mendelssohn Choir, only one printed programme is extant.¹

Fortunately, such a source does exist. A list of the Choir's concert programmes from 1876, twelve years after the

¹ Concert Programme Collection, National Library of Canada, Music Division. See p. 60.

Choir was founded, until 1894, its final year, is contained in the Musical Red Book of Montreal (APPENDIX 5, p. 207).² It gives the dates, venues, and names of soloists for each concert, as well as the titles of works performed. In total, 183 separate choral pieces are listed in the Musical Red Book as being in the repertoire of the Mendelssohn Choir. All but ten of these titles can be found in the surviving library of the Choir.

The Musical Red Book, however, is an incomplete source in that it lacks concert programmes from the years 1864-75. Here, it is important to recall something of the history of the Choir: for the first six years it gave no public performances, and for some years after that it only gave benefit concerts.³ Recognizing the apparent weakness of the listing, Sandwell, editor of the Red Book, defends it by identifying some of the difficulties that were encountered while compiling the listing:

No complete collection of the programmes of the Mendelssohn Choir is in existence. In the earlier years [before 1876] they were rather informally drawn up, all mention of Mr. Gould as conductor being frequently omitted, and names of soloists even for quite important parts being omitted or so quoted as to leave it very doubtful what were their exact contributions. The accompanying collection [i.e. list] is the most extensive record of the Choir's efforts ever got together, and will probably be found, owing to the fact that

² Bernard K. Sandwell, Musical Red Book of Montreal (Montreal: F.A. Veitch, 1907), pp. 36-42. APPENDIX 5, p. 207 is a reproduction of this list.

³ Please refer to pp. 49-52.

almost all the important works in the repertoire were sung twice or more, to contain the names of virtually every composition ever undertaken by the chorus.⁴

It is important to note that the Musical Red Book was published in 1907, some thirteen years after the dissolution of the Choir. A great effort must have been exerted in order to compile such a list if, as Sandwell claims, none existed beforehand. Moreover, the list was probably not completed by Sandwell alone, but with the help of Gould himself and/or former members of the Choir, principally Gould's son, Charles. Charles Gould would likely have been the Choir's unofficial archivist, for, as McGill's University Librarian, he was already something of an archivist by profession. Indeed, Charles Gould is acknowledged by Sandwell in the introduction to the Musical Red Book for his assistance with the entire book.

Apart from the omission of programmes from the first twelve years, the listing poses other difficulties. It contains a number of typographical errors and spelling mistakes that makes for somewhat messy reading. A more serious problem is the omission of the titles of some choral pieces, usually works repeated from a previous concert.

An example of this selective editing in the Musical Red Book can be seen in the following record of the programme from the final concert on 10 April 1894 at Windsor Hall:

⁴ Musical Red Book, pp. 35-36.

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

The programme as reported in the Montreal Star review of the concert lists an additional two choral pieces missing from the Musical Red Book record of the programme: Leslie's Charm me to Sleep and Mendelssohn's The Nightingale.⁵ The Choir performed both pieces at previous concerts and Sandwell presumably omitted them because they appeared on other programmes.⁶

Why did Sandwell--or Charles Gould--decide to omit these titles? Probably as a way of saving space, especially in a book which contains many similar compilations for other musical organizations. It seems from Sandwell's own words quoted above that the list was meant more to give an idea of the Choir's repertoire and to act as a record of its achievements than as a comprehensive archival listing of each concert programme.

In spite of its shortcomings for the historian, the Musical Red Book list of Mendelssohn Choir concerts remains

⁵ Star, 11 April 1894.

⁶ Leslie's Charm me to Sleep was performed on 28 December 1886 and 9 December 1892 while Mendelssohn's The Nightingale on 21 December 1876, 31 January 1878, 8 April 1880.

the best source for those wishing to study the repertoire of the Choir. Most, but not all, of the omissions are choral pieces already repeated on previous programmes, while information about concert dates, venues, and soloists is accurate. The list could be supplemented with information from concert reviews in newspapers and journals of the period, but even this would not lead to a complete record of concert programmes since newspaper reports are sometimes conflicting, often vague, and even non-existent for some concerts. In short, since the Musical Red Book list is our most complete source of information, it will be used as the basis of all subsequent discussion on the performing repertoire of the Mendelssohn Choir.

A catalogue of the entire library of the Mendelssohn Choir appears at the end of this (4.3 CATALOGUE, pp. 137-86). Following that is an index, based on the Musical Red Book listing, of those pieces in the performing repertoire of the Choir (4.6. INDEX, pp. 187-99).

4.2 THE REPERTOIRE

The repertoire of the Montreal Mendelssohn Choir directly reflected the musical taste of its director, Joseph Gould:

The choir is practically Mr. Gould's and he and they are mutually reflected in one another, and the result is flattering to both, for on the one hand is seen the polished, refined and talented musician, and on the other hand his responsive creation and development ...⁷

Gould had complete freedom to explore his particular musical interests, as "he was completely responsible for choosing its [the Choir's] repertoire" and "was given an entirely free hand in the selection of the music."⁸ Gould may have been motivated to found the Mendelssohn Choir out of a need to explore a new choral repertoire, one different from the sacred repertoire with which he was familiar as choir director at American Presbyterian and St. Andrew's churches.⁹

An examination of the repertoire and concert programmes of the Mendelssohn Choir clearly demonstrates Gould's chief musical interest: the part-song--the most important secular

⁷ Herald, 12 April 1894.

⁸ Musical Red Book, p. 34.

⁹ Joseph Gould, "The Mendelssohn Choir," a handwritten account of the founding of the Choir (Joseph Gould Papers, McGill University Archives, M.G. 2063), p. 4: "An enthusiast in music, I longed to hear performed music with which I had become acquainted, but which was secular in character, and in other ways unsuited for the church service."

unaccompanied choral genre of the late nineteenth century.¹⁰ Indeed, the chapter in the Musical Red Book dealing with the Choir is entitled "The Old Part-Song Societies," making reference to the repertoire for which it was most famous. Other references to the Choir in concert reviews and contemporary writings use similar language to describe the organization's raison d'être.

Twentieth-century definitions of the part-song are very broad and attempt to include the numerous changes in the word's usage and meaning, especially as it has been applied to various types of choral music during different musical style periods. The New Grove Encyclopedia of Music and Musicians, for example, defines the part-song as being "in theory any piece of music for two or more voices without independent accompaniment."¹¹ For the nineteenth-century musician and his audience, however, the word "part-song" implied something much more specific.

John Silantien, in his study on the Victorian part-song in England from 1837-1914, argues for a definition of the part-song based on a nineteenth-century understanding of the

¹⁰ The term part-song will appear with a hyphen in this thesis, unless in a quotation by an author who does not use it. From John Silantien, "The Part-Song in England, 1837-1914" (Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1980), p. 1, footnote 1: "Omission of the hyphen in the term part-song appears to be a rather modern option."

¹¹ Jack Westrup, "Partsong," in The New Grove Encyclopedia of Music and Musicians, Vol. 14, pp. 257-58.

term.¹² He first tries to develop a working definition through a study of nineteenth-century writings on choral music.

If, for example, one turns to the second edition of Grove's Dictionary of Music and Musicians (1904), the part-song is still "a composition for at least two voices in harmony," though now "without accompaniment."¹³ Like other nineteenth-century writers, the author in Grove's II makes a distinction between the part-song and the two other genres of secular unaccompanied music, the "madrigal" and "glee:" whereas the "madrigal" is modal and polyphonic, and the "glee" more suitable for solo voices with a free approach to a mixture of polyphony and homophony, "the first requisite of the [part-song] in the present day is well defined rhythm, and the second unyielding homophony."¹⁴

But other than these generalizations common to most nineteenth-century definitions of the word "part-song", critics and theorists could not come to any further agreement. As a result, Silantien is forced to observe that "common ground is then lost as each writer proceeds to present his opinions on the origin of the genre, its correlation to foreign part-music, and its relative musical

¹² Silantien, p. 5.

¹³ H. Frederick Frost, "Part-song," in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 3, pp. 632-34.

¹⁴ Ibid.

importance."¹⁵

After a thorough examination of the term, Silantien concludes that "during the nineteenth-century, the precise boundaries of the part-song genre were not clearly set by composers, editors, and writers. A tangle of inconsistent terminology surround many pieces which were on the fringe of the genre." Furthermore, "any rigid set of stylistic criteria devised in an attempt to untangle that terminology would be subject to numerous exceptions."¹⁶

Silantien further concludes that works labelled "four-part song," "part-song," or "choral song," were, more or less, synonymous for a genre that was "short, unaccompanied, generally homophonic work for a chorus of voices." Moreover, he argues that these terms did not imply a fixed genre as such but were "a declaration of intent" by composers and music publishers, that they were providing an unaccompanied choral repertoire perfectly tailored to the abilities, taste, and sensibilities of nineteenth-century amateur choral organizations.

The nineteenth-century part-song repertoire was, then, commissioned, composed, and marketed as one response to the vibrant choral culture characteristic of that century as a whole. Furthermore, where its strength lay was in its ability to be a composite of high and low culture. It could

¹⁵ Silantien, p. 5.

¹⁶ Ibid., p. 14.

appeal to "the musically unsophisticated amateur" as well as the "serious musician"¹⁷--a flexibility that won it as much praise as scorn from nineteenth-century writers on music, and much more of the latter than the former from critics in this century.

And it is here that the repertoire listing of the Mendelssohn Choir is so very useful: an examination of the repertoire of a late nineteenth-century "Part-Song Society" gives a greater understanding of what the term "part-song" actually meant, or at least what Joseph Gould and his Montreal audience understood of its meaning. In presenting a survey of the contents of the various collections of music left to McGill University by the Mendelssohn Choir, it is hoped that scholars will have another tool to help address the complicated questions surrounding nineteenth-century choral culture and its repertoire.

The part-song makes up at least one third, and as much as one half of the Mendelssohn Choir's repertoire.¹⁸ Only three works entitled "glee" and eight "madrigals" were in the Choir's repertoire and, furthermore, Sandwell clearly states that the Choir specialized in unaccompanied choral

¹⁷ Ibid, p. 3.

¹⁸ 63 of 183 works have the word "part-song" in the title or subtitle. Many more pieces could be considered part-songs, if only by virtue of the fact they have been so designated by publishers in their catalogues, as with Novello and its extensive Part-Song Book (Second Series). If these titles are also included, the number is closer to 90 pieces.

music and "paid but slight attention to the earlier glee and madrigal writers."¹⁹ The so-called "madrigal" style, here implying part-music written before the nineteenth century, had a limited popularity with the Choir, and was represented by such composers as Thomas Morley, Handel, Haydn, and a few others.

Gould's preference for secular music did not mean that sacred music was entirely excluded from the Choir's repertoire. Approximately 20% of the repertoire can be considered sacred²⁰ and it was Gould's usual practice to try to include a sacred work on each Mendelssohn Choir concert programme.²¹

The kind of sacred repertoire chosen by Gould for the Choir may have been influenced by the limitations he probably experienced at American Presbyterian Church. Much of the sacred repertoire of the Mendelssohn Choir was unsuitable for liturgical usage at American Presbyterian either because it was in Latin or from the "secularized" nineteenth-century sacred oratorio repertoire. Anthems at American Presbyterian were sung in English and tended to be settings of texts directly from the Bible and not from the pen of a nineteenth-century Romantic sacred oratorio

¹⁹ Musical Red Book, p. 33.

²⁰ 35 out of 183 pieces.

²¹ Star, 24 January 1891: "Mr Gould generally introduces some sacred selections in his programmes and it is these that the Mendelssohn Choir is at its best."

librettist. The length of a work may also have been an important consideration when choosing repertoire for American Presbyterian. Works unduly long were probably avoided.²²

Though part-songs dominated the repertoire of the Mendelssohn Choir and sacred music enjoyed some prominence, other secular choral music was sometimes featured:

Founded for the purpose of a cappella singing, it kept to its object with considerable pertinacity, although it frequently produced small choral and dramatic works in which the accompaniment was a necessity though not a very prominent feature, and on occasions it engaged the services of a full orchestra.²³

Many programmes featured these longer, sometimes multi-movement works with accompaniment and, frequently, parts for solo voices. They were often known as "choral odes," "secular cantatas" or by other such imaginative names. Eighteen of the 183 pieces in the Musical Red Book account of the Choir's repertoire are over twenty pages long, making up approximately 10% of the repertoire. The accompaniment for these works was either originally conceived for piano or organ or was a piano reduction of the original orchestral score.

On a few occasions, an orchestra was assembled to

²² The extant service leaflets from American Presbyterian show that anthems were sung only in English and were settings of scripture texts. Mary C. Gould papers, McLennan Library of the Humanities: FC2947.6A43R4.

²³ Musical Red Book, p. 33.

accompany the Choir,²⁴ though little information about its size and/or criticism of its performance is included in contemporary reviews. Some criticism was aimed at the Choir for performing with piano accompaniment works originally scored for orchestra. On one occasion, these objections were made because of timbral reasons:

The opening number, the "Morning Song," by Raff, for quartette and chorus, taken, however, in full by the choir, was well rendered, but it may be remarked should not have been given with the orchestral in addition to the vocal parts. Raff is essentially instrumental. Where were the long drawn chords for the strings in the accompaniment to the voices? The piano, no matter how well handled, will never take the place of the violin and its kindred instruments.²⁵

Another critic objected for reasons of balance:

The effect of the piano standing out against the voices of the choir was hardly satisfactory. The piano has its limitations and while admirably adapted to accompany one or a few voices, does not at all blend satisfactorily with a choir of the portions of the Mendelssohn Choir.²⁶

Critic Guillaume Couture also saw the deficiencies of performing with piano reduction but believed in the importance of introducing to the public repertoire that would otherwise not be performed:

The public could only gain a very feeble idea of the "Sun Worshippers" [Goring] on account of this lack of orchestra. However, it was better to hear

²⁴ 6 February 1880 to perform Mendelssohn's Loreley and 12 January 1883 to perform Gade's Cantata Erl King's Daughter.

²⁵ Gazette, 29 December 1885. See also Herald, 17 January 1876 for a similar opinion.

²⁶ Star, 12 December 1891.

it under these conditions than not at all. It is by the execution of new works and the repetition of standard works that our musical societies do an educational work and secure the public favor.²⁷

Because of the absence of an orchestra, Gould did try, on one occasion, an arrangement of the keyboard accompaniment for two pianos and harmonium to help counter the balance problem, a compromise quite satisfactory to Couture.²⁸ One critic even suggested that the Mendelssohn Choir sang better because it rarely performed with orchestra:

It is very difficult to say anything new in praise of the Mendelssohn Choir. As long as its veteran leader, Mr. Gould, has them in hand the musical public are certain to hear an artistic treat. The very fact of their selections being mostly unaccompanied tends naturally to a finer perception of light, shade and expression than it would otherwise have if accompanied by orchestra.²⁹

Most of the music is in four parts, either for the standard arrangement of soprano, alto, tenor and bass (S.A.T.B.) or--as is common in French repertoire of the period--soprano, soprano, tenor, and bass. Eleven works are for five parts, eight for six parts, and six are for eight parts, usually in a double choir arrangement. The repertoire of the Choir also included five pieces for women's voices and three for men's voices, with different

²⁷ Symphony [G. Couture], Star, 4 January 1890.

²⁸ Ibid., 12 April 1890.

²⁹ Gazette, 27 April 1893.

combinations of two, three, and four parts. The smaller number of pieces for men's voices probably had much to do with the smaller number of men in the Choir: approximately eighty women to forty men in the latter years of the Choir.³⁰

An idea of the musical interests of Gould can be seen by an examination of the composers most often performed by the Choir. Of special interest are those who had at least two pieces performed at Mendelssohn Choir concerts (TABLE B, p. 126).

By far the most popular were works by the namesake of the Choir, Mendelssohn, with some thirty-eight pieces. A choral work by him was featured on each programme,³¹ a tradition that elicited comment from Montreal critic Guillaume Couture: "Mendelssohn's 'New Year's Song' was probably on the programme only as a matter of tradition and to recall the NAME OF THE CHOIR."³² Both sacred and secular music by Mendelssohn was performed, with secular four-part songs making up the bulk of the repertoire.³³

³⁰ See Membership List, APPENDIX 2, p. 202.

³¹ Gazette, 10 December 1887: "As usual, the concert opened with a selection from the pen of the immortal composer after whom the choir is named - Mendelssohn."

³² Symphony [G. Couture], Star, 4 January 1890.

³³ In his History of the Mendelssohn Choir, Gould notes that the purpose of the first "meeting" of the Choir was to sing Mendelssohn's Four-Part Songs.

TABLE B

**COMPOSERS WITH TWO OR MORE COMPOSITIONS
PERFORMED BY THE MENDELSSOHN CHOIR**

Felix Mendelssohn	38
Henry Leslie	12
Joseph Rheinberger	12
Charles Gounod	9
Joseph Gould	7
George A. Macfarren	6
Neils Gade	5
Robert Schumann	5
Johannes Brahms	4
Eduard Lassen	4
Ciro Pinsuti	4
Joachim Raff	4
George Frideric Handel	3
Thomas Morley	3
Anton Rubinstein	3
Arthur Sullivan	3
Joseph Barnby	2
Alfred J. Caldicott	2
John Baptiste Calkin	2
Antonin Dvořák	2
Eaton Faning	2
Joseph Haydn	2
Henry Lahee	2
Hamish MacCunn	2

Next in importance was the music of the English school of unaccompanied choral music, represented by George Alexander Macfarren and Henry Leslie. Macfarren (1813-87) had a distinguished career as professor of composition at both Cambridge University and the Royal Academy of Music, and was also noted for his operas, symphonies, and chamber music.³⁴ His part song The Sands O' Dee was extremely popular with the Choir and its audience: the Musical Red

³⁴ William H. Husk, "George Alexander MacFarren," in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 3, pp. 7-8.

Book records its performance at four concerts, and it was probably performed even more frequently. Henry Leslie's compositions were also popular, as discussed in Chapter Two,³⁵ as were the works of other British composers such as Henry Lahee (1826-1912), Joseph Barnby (1838-96), Arthur Sullivan (1842-1900), Eaton Fanning (1850-1927), John Baptiste Calkin (1827-1905), and Scottish composer-conductor Hamish MacCunn (1868-1916), Sullivan's successor as musical director at the Savoy Theatre in London. Barnby's part-song Sweet and Low, first performed by Henry Leslie's choir on 14 January 1863, enjoyed an immense popularity wherever English choral societies were organized.³⁶ Though born in Italy, Ciro Pinsuti should be considered with the English group as he spent much time there studying violin and piano and teaching singing in London and Newcastle.³⁷

Another notable composer in this school was Alfred James Caldicott (1842-97), the popular composer of such "humorous glees" as Humpty Dumpty and The House that Jack Built.³⁸ These were particularly influential on Gould's own compositions, especially those which were similarly

³⁵ See pp. 77-81.

³⁶ F.G. Edwards, "Sir Joseph Barnby" in the Dictionary of National Biography, (Supplement, 1901), Vol. 1, pp. 130-31.

³⁷ Sir George Grove, "Ciro Pinsuti," in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 3, p. 749.

³⁸ Henry Davey, "Alfred James Caldicott," in the Dictionary of National Biography, (Supplement, 1901), Vol. 1, pp. 374-75.

based on nursery rhyme texts, such as Georgie Peorgie and Jack and Jill.

Charles Gounod (1818-93) should be grouped in proximity to English composers, by virtue of the enormous impact he had on choral music there. Gounod lived in England from 1870-74 where he founded a choir under his own name and conducted a number of concerts at the Philharmonic, the Crystal Palace, and other venues. Many of his choral compositions were written under commissions from various English societies and festivals, including Mors et Vita, written for the Birmingham Festival of 1885 and in the repertoire of the Mendelssohn Choir.³⁹

Almost as important on programmes were works by German composers active in the latter part of the nineteenth century, of which Joseph Rheinberger (1839-1901) was the most prominent. Rheinberger's output of choral music was quite substantial: his larger dramatic works for choir and accompaniment (King Eric - 9 December 1887; Toggenberg - 28 December 1888) enjoyed a great popularity with the Choir.

Composers such as Schumann (1810-56), Brahms (1833-97), and Raff (1822-82) may also be included in this "school", as well as those composers from other countries whose compositional style closely resembles that of German models: Russian composer-pianist Anton Rubinstein (1830-94), Danish

³⁹ Frederick Corder, "Charles Gounod," in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 2, pp. 208-11.

composer Neils Gade (1817-90), and Antonín Dvořák (1841-1904). Though born in Copenhagen and raised from a young age in Belgium, Eduard Lassen (1830-1904) was heavily influenced by the German school as he succeeded Liszt as court music-director at Weimar in 1861.⁴⁰

Though the German composers in the repertoire of the Mendelssohn Choir wrote an appreciable amount of unaccompanied music, their choral works performed by the Choir tend to have a keyboard accompaniment. It is worthy of note that of the eighteen compositions in the repertoire over twenty pages in length, fifteen are by members of the German "school".

Critics were pleased with the variety of music performed at Mendelssohn Choir concerts. Favourable comments were made about the variety of choral music presented at the concerts:

So far as the choir is concerned, its efforts were confined to the interpretation of an exceedingly well selected, and equally well varied programme of part-songs from the pens of Mendelssohn, G.A. Macfarren, Leslie and Rheinberger, and a madrigal of Lahee.⁴¹

The versatility of the Choir, its ability to perform this varied repertoire, impressed another writer:

In the especial character of the music essayed, the choir has no competitor in the country, and

⁴⁰ Sir George Grove, "Eduard Lassen," in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 2, p. 638.

⁴¹ Gazette, 18 April 1883.

when the widely different nature of the selections are considered, the versatility of its achievements is most remarkable. Take, for instance, Mendelssohn's psalm and Caldicott's humorous part song, or Brahms's part song and Gounod's motett, one of Mendelssohn's part songs and Rheinberger's ballad, each are as different as the Poles asunder, as light from darkness, yet each were interpreted with due regard to the composer's intention and withal in a spirit requiring a knowledge, an application and an intelligence far beyond ordinary capabilities.⁴²

In summary, the repertoire of the Mendelssohn Choir was dominated by, on the one hand, the English school headed by Macfarren and, on the other, Rheinberger and the Germans.⁴³ It is beyond the scope of this thesis to explore the differences between these two groups, but it may be said that both Rheinberger and Macfarren were known, even in their own day, to hold conservative views on music: Rheinberger disapproved of the music of Wagner and Liszt⁴⁴ while Macfarren was a noted reactionary of his time and criticized harshly most musical innovations of his time in his many writings.⁴⁵

The repertoire of the Mendelssohn Choir was indeed

⁴² Gazette, 10 December 1887.

⁴³ Musical Red Book, p. 33: "Its unaccompanied work, however, particularly in compositions of the style of Rheinberger on the one hand and MacFarren on the other, was the chief basis of its fame."

⁴⁴ J. Weston Nicholl, "Josef Gabriel Rheinberger" in Grove's Dictionary of Music and Musicians, 2nd ed. (1904), Vol. 4, pp. 83-86.

⁴⁵ Nicholas Temperly, "Sir George A. Macfarren" in the New Grove Dictionary of Music and Musicians, Vol. 11, pp. 425-36.

conservative, a clear reflection of the tastes of its conductor:

Mr. Gould... may be termed a moderate conservative in music, welcoming the developments of modern composition when they are in harmony with the traditions of music and marked by the sanity of all true art, but a resolute foe to all that is formless or incoherent, and to the style of composition that could substitute orchestral colour for musical inspiration...⁴⁶

But rather than be considered a conservative, Gould, and others like him, should be seen as educators, communicators eager to bridge the gap (some in our century would say chasm!) between the "unsophisticated amateur" and the "serious musician." For the part-song itself, Gould's favourite genre and the Mendelssohn Choir's raison d'être, was (at least in theory) a compromise between these two opposites. Perhaps the very nature of nineteenth-century choral culture was such that any musician working within it and/or composing for it had to be considered a conservative.

A short description of the publishers of music in the repertoire of the Montreal Mendelssohn Choir is of interest (TABLE C, p. 132). Novello, the famous London-based house, is by far the most important publisher of music in the repertoire with 71 pieces. Ditson & Co. of Boston is next, with some 61 pieces,⁴⁷ though many of these are individual

⁴⁶ Gazette, 10 January 1891.

⁴⁷ Also included in this figure (59) are the publications of Russell Brothers of Boston, whose catalogue Ditson & Co. acquired in 1877. See Geraldine Ostrove, "Russell, George D.," in the New Grove Dictionary of American Music, ed. by H.

pieces from its edition of the Mendelssohn Part-Songs. British and North American publishers split the collection almost equally, with the English having a slightly larger hold on the market.

TABLE C
REPERTOIRE OF THE MONTREAL MENDELSSOHN CHOIR:
PUBLISHERS

Novello, Ewer & Co., London	- 67
Ditson & Co., Boston	- 61
Schirmer, New York	- 12
Peters, New York	- 4
Boosey, London	- 3
Other publishers, England	- 5
Other publishers, U.S.A.	- 2
Other publishers, Canada	- 2
Other publishers, Germany	- 2
Lithograph copies	- 14

It is interesting to note that all the editions of the music by Rheinberger, Dvořák, and Raff in the Mendelssohn Choir repertoire were published in the United States, as was much of the music by other members of the so-called German "school". There may be many reasons for this tendency, including copyright laws, or an American predilection for German choral music. The relationship between the German and English part-song is an area which requires further study.

Besides Gould's own compositions, which have been

treated separately,⁴⁸ the existence of a number of Canadian pieces in the Mendelssohn Choir repertoire should be noted (TABLE D). Any work composed or arranged by a resident of Canada, with a "Canadian" text, or published in Canada is included in this category.

TABLE D

CANADIANA IN THE MENDELSSOHN CHOIR REPERTOIRE⁴⁹

- Bryson, Miss [?]. Far Out Of Sight.
MCC Vol. 1, No. 87.
- Couture, Guillaume. Sub Tuum : Soprano solo et Choeur.
MCC Vol. 1, No. 54.
- Jansen, Gustav. The First Song.
MCC Vol. 5, No. 5.
- Mendelssohn, Felix [arr. by G. Couture]. Be Merciful To Me.
MCC Vol. 5, No. 8.
- Lucy-Barnes, Fred. Psalm XXIII : (according to the book of Common Prayer) set to music for Soprano, Contralto, Tenor and Bass Solos and Chorus.
MCC Vol. 5, Nos. 12-17 (five movements).
- Reyner, Horace W. Close His Eyes; His Work is Done : Dirge for a Soldier : Part Song.
MCC Vol. 5, No. 10.
- Sullivan, Arthur. Canadian National Hymn.
no source
- Warren, Samuel Prouse. Fair Daffodils.
MCC Vol. 1, No. 76.

Most of the Canadiana was composed or arranged specifically for the Mendelssohn Choir. On one occasion a

⁴⁸ See pp. 96-110.

⁴⁹ Please refer to pp. 137-43 for information on the abbreviations used in this listing.

member of the Choir became involved. A Miss Bryson composed the part-song Far out of Sight for the Choir with mixed reviews from Montreal critics: "overburdened with modulation... though with a facility of expression which gives promise of better works hereafter;"⁵⁰ and "the rendering was strongly suggestive, and added much to the effect of the piece, which, while sweet and romantic, has nothing striking about it."⁵¹

Guillaume Couture had two works performed by the Choir: Sub Tuum, dedicated to Gould and the Choir, and an arrangement for women's voices and piano of one of Mendelssohn's Songs Without Words to a sacred text. Fred Lucy-Barnes, organist at Christ Church Cathedral and Gould's successor at the Philharmonic Society, had a setting of Psalm 23 performed by the Choir.⁵² It is significant that Couture's Sub Tuum and Lucy-Barnes' piece were both premiered on the same concert programme of 17 April 1879 and repeated on 24 April.

The inclusion of a title page marked "Mendelssohn Choir" probably indicates that the Jansen's The First Song was lithographed in Montreal. Horace Reyner's Close His Eyes: His Work is Done exists in two versions, a lithograph holograph copy in the Mendelssohn Choir Collection (MCC) and

⁵⁰ Gazette, 19 April 1884.

⁵¹ Herald, 19 April 1884.

⁵² Star, 18 April 1879.

a Canadian published edition in the D. Torrance Fraser Collection (DTF). Born in England, Reyner was a Montreal organist, teacher and founded of the Motet Choir (1897-1901), a fifty voice successor to the Mendelssohn Choir.⁵³ A popular composition by expatriate Canadian organist Samuel Prouse Warren, Fair Daffodils, also appeared in the repertoire.

One interesting work for which no copy is found in any of the Mendelssohn Choir collections is Sir Arthur Sullivan's Canadian National Hymn. According to a newspaper report of the concert,⁵⁴ the text was by the Marquis of Lorne (John Campbell, Duke of Argyll--1845-1914), then Governor General of Canada and already a hymn author: he is chiefly known for his paraphrase of Psalm 121 "Unto the hills around do I lift up" still sung today in Protestant churches, often to the tune Sandon. The new hymn, which closed the concert on 8 April 1880, received mixed reviews. The Gazette thought it to be "of a pleasing character, without any particular merit as to words or music, but will probably become popular on account of a certain 'swing' it possesses,"⁵⁵ while the Star was more damning in its criticism: "the music probably disappointed those who heard

⁵³ Nadia Turbide, "Horace Reyner," from the Encyclopedia of Music in Canada, p. 806.

⁵⁴ Gazette, 10 April 1880.

⁵⁵ Ibid.

it, indeed in the verse there was not a trace of Sullivan's genius. The chorus was much better, but not by any means striking, and the hymn is not at all likely to become popular as an air."⁵⁶

⁵⁶ Star, 9 April 1880.

4.3 CATALOGUES OF THE
MONTREAL MENDELSSOHN CHOIR COLLECTION (MCC)
AND
A VOLUME FROM THE
D. TORRANCE FRASER COLLECTION (DTF2)

INTRODUCTION:

Most of the choral library of the Mendelssohn Choir is extant and found in three different sources at the Marvin Duchow Music Library, McGill University. The most important and comprehensive source is the Mendelssohn Choir Collection (abbreviated as MCC) and consists of eight volumes (Volume 6 is missing) of choral folios compiled, bound, and donated to McGill by the Choir in 1895, a year after its dissolution.⁵⁷

Next in importance is a single bound volume of choral music (abbreviated as DTF2) acquired by the University in 1927 from the estate of former Choir member D. Torrance Fraser. It contains a large number of pieces known to have been performed by the Choir and not found in the seven extant MCC volumes. A similar copy of this volume is found in the Joseph Gould Collection at the National Library of

⁵⁷ The MCC is part of a larger Mendelssohn Choir donation made that same year of some 250 books on music, the beginnings of the music collection at McGill University. See pp. 83-84.

Canada, Ottawa (abbreviated as NLC).⁵⁸ These two volumes are almost identical in content, though DTF2 contains one more piece than NLC and uses a different page numbering system.

The third source is the D. Torrance Fraser Collection (abbreviated as DTF) and consists of three bound volumes of music, most of which--with the exception of eleven pieces--are second copies of items found either in MCC or DTF2 and NLC. These volumes were donated to McGill University in 1926 from the estate of D. Torrance Fraser.

One published piece by Gould, Bedouin Love Song, was performed by the Choir and does not appear in any of the above listed bound volumes. This piece is located in the Canadian Sheet Music Files of the National Library of Canada as part of the collection of Gould papers donated by his granddaughter, Mrs. Kay Clark. Further information about the compositions of Joseph Gould is provided in Chapter Three (pp. 96-110).

Included in this thesis are one catalogue and one index: a catalogue of all music in the seven extant volumes of MCC and DTF2 and an alphabetized index of pieces known to have been performed by the Choir based on the Musical Red

⁵⁸ This volume found its way to the National Library as part of a donation of Gould papers and compositions made by his granddaughter Mrs. Kevan Clark (Kay Jacquays). Kay Clark is the daughter of Mr. and Mrs. H.M. Jacquays. Emily Dewitt Jacquays (Gould) was the only daughter of Joseph Gould from his second marriage to Isabel Eastley.

Book of Montreal list of the repertoire. A catalogue of the three volumes of the D. Torrance Fraser collection (DTF) has not been included as most of the items are second copies of the contents of the two other sources.

GUIDE:

The following catalogues are meant more to be a listing and guide to the respective collections than a fully researched and exhaustive evaluation of the items found in them. This is not to say that these collections are undeserving of closer scrutiny; but the enormous amount of work for such a catalogue would have been, quite simply, far beyond the scope of this study. Given the importance of this collection for work in nineteenth-century performing practice of part-song music, a listing with basic information about the contents of each volume as well as some standardization of spellings and format for the entries is a logical via media.

Each item is listed according to the order that it is found in its respective volume. Each catalogue entry begins with the name of the composer, in bold print. In some cases the spelling of the composer's name has not been recorded as it appears on the title page, but has been standardized

according to modern spellings found in The New Grove.⁵⁹ This was done in order to avoid the confusing variety of spellings that exist for some names. In those cases where a composer has not merited an article in The New Grove, Grove's II,⁶⁰ and Die Musik in Geschichte und Gegenwart⁶¹ have been consulted. If there was some doubt as to the correct form of the composer's name, square brackets have been used; otherwise spellings have been standardized without the use of square brackets.

After the composer's name appears the title of the work. The principal title is underlined and appears exactly as printed on the title page. Any given parallel title, subtitle, and opus number appear immediately after the principal title, though not underlined. This format is also used for those few pieces which are sections from larger works (a chorus from an oratorio, for example) with the name of the larger work appearing in the subtitle.

Immediately following the title of the work is the name of the author and/or translator of the text being set by the composer (if given on the item), and, in some cases, the

⁵⁹ New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (New York: Macmillan, 1980).

⁶⁰ Grove's Dictionary of Music and Musicians. Second edition, edited by J.A. Fuller-Maitland (New York: The MacMillan Company, 1904. Reprinted in 1910).

⁶¹ Die Musik in Geschichte und Gegenwart : Allgemeine Enzyklopädie der Musik, edited by Friedrich Blume (Basel: Bärenreiter, 1941-68).

name of the editor. If the text is in or includes a language other than English, the name of the foreign language is listed here; otherwise each piece is assumed to be in English, even if the title of the item is not.

On the next line(s) appears any information about the publisher: place of publication, name of the publishing house, date of publication (if available), and any catalogue number or series number the publisher has used to identify the work. This entry can sometimes be quite confusing, especially with a large house like Novello with its variety of publishing formats. If the work is not published, the format of the item, whether manuscript or lithograph, appears here. The number of pages the item contains is listed at the end of this line.

Next appears the disposition of choral voices and information about soloists and accompaniment. Any detailed information about the accompaniment part has been entered as found in the score, as well as the rubrics ad lib. or "for practice only". For the sake of consistency, the abbreviation for the word accompaniment has been standardized as "accomp." throughout the catalogue.

On the following line appears any other pertinent information on the title page which may be of special interest, such as composer dedications or dates of the work's first performance. Any important pencil or pen markings in the score, especially in manuscript copies, is

noted here.

The catalogue or page number of the item as found within its respective volume appears on the next line. These differ according to volume. The individual items in the first five Mendelssohn Choir Collection (MCC) volumes (Vols. 1-5) were numbered in pencil, sometimes inaccurately, by an unknown hand in order of appearance in each bound volume. In the D. Torrance Fraser volume (DTF2), each page was numbered by ink stamp and a typed Table of Contents was included at the beginning; items in this volume are therefore identified by page number. Because of the similarity between DTF2 and NLC (see pp. 137-38), the page numbers in NLC have also been included after the DTF2 numbers in the entries for that volume so as to be a useful index for both sources.⁶² It should be noted, however, that NLC contains, in a few cases, different editions of the same pieces found in DTF2 and these differences have not been recorded in this catalogue.

Any music dealer's stamp, or stamps, found on the item appears on the next line.

The final item in the entry is the work's date of performance, if applicable, with the Mendelssohn Choir as recorded in the Musical Red Book of Montreal.

A sample entry then would read, if all the information

⁶² The page numbers in the NLC volume were added in pencil.

is available (the symbol "->" denotes a change of line):

- Author's Last Name, First Name(s). Title of Work = Parallel
Titles : Subtitles. Author and/or translator of text.
Other languages.**
- > Imprint statement. Pagination.
 - > Disposition of voices and nature of accomp.
 - > Information on title page of special interest (prizes, dedications, etc.). Important pencil markings in the score.
 - > Item number or page number in the volume.
 - > Music dealer's stamp(s).
 - > Mendelssohn Choir performance date.

4.4 CATALOGUE LISTING
OF THE CONTENTS OF THE

MENDELSSOHN CHOIR COLLECTION (MCC)
MARVIN DUCHOW MUSIC LIBRARY
MCGILL UNIVERSITY

A COLLECTION OF EIGHT VOLUMES (VOL. 6 IS MISSING)

Vol. 1 - (Library Call Number VZ 9M76 V.1)

MCC Vol. 1

Saint-Saëns, Camille. To The Night = Zur Nacht, op. 63,
no. 1. English version by S. Bacon.
Boston: Arthur P. Schmidt & Co., 1888. Arthur P.
Schmidt's Octavo Edition, No. 7. 4 pp.
S.A.T.B.
No. B 48.
31 Dec 1889, 9 Dec 1892.

Heuberger, Richard. Summer Morning, op. 1.
English version by Ellis Gray from the German by J.G.
Fischer.
Boston: J.M. Russell. Russell's Musical Library,
Bolyston Club (Second Series), No. 20. 19 pp.
S.A.T.B. and two pianos.
No. 49.
J.L. Lamplough, 49 Beaver Hall, Montreal.

Sullivan, Arthur. The Way is Long and Dreary : Four Part-
Song. Words by Adelaide A. Procter.
Boston: Ditson & Co. Ditson and Companies' Sacred
Selections (Fourth Series), No. 59. 5 pp.
S.A.T.B. and accomp.
No. 50.
J.L. Lamplough, 63 Beaver Hall, Montreal.
6 Apr 1888.

Callcott, [John Wall]. O Snatch Me Swift : Glee for
S.A.T.B.B.
London: Novello, Ewer & Co. Novello's Glee Hive,
No. 15. 8 pp.
S.A.T.B.B. and accomp.
No. 51.
De Zouche & Co., Pianos and Music, Montreal.
29 Dec 1893.

- Dubois, Théodore.** Ave Maria. Latin words.
No publisher [Lithograph?]. 4 pp.
S.S.T.B.
No. 52.
- Löhr, Frederic Nicolls.** A Slumber Song : Part Song. Words
by G. Clifton Bingham.
London: Patey & Willis. "The Lute" Series of Part-
Songs, No. 42. 8 pp.
S.A.T.B. and accomp. (ad lib.).
Printed note: "First prize at the Liverpool Choral
Competition, 23 Aug 1886."
No. 53.
Edwin Ashdown, 13 Richmond W., Toronto.
9 Jan 1891, 23 Jan 1891.
- Couture, Guillaume.** Sub Tuum : Soprano solo et Choeur.
Montreal: The Burland Desbarats Lith. Co. 7 pp.
Soprano solo, S.A.T.B. choir, and organ.
Manuscript Dedication: "Dédié à Monsieur Joseph
Gould."
Lithograph holograph.
No. 54.
17 Apr 1879, 24 Apr 1879.
- Engelsberg, E.S.** Knowest Thou. English version by Ellis
Gray from German of Roquette.
Boston: J.M. Russell. Russell's Musical Library,
Boylston Club, No. 10. 5 pp.
S.A.T.B.
No. 55.
J.L. Lamplough, Music Publisher, Montreal.
18 Apr 1884, 22 Apr 1887.
- Nessler, [Victor?].** Up Away, op. 61, no. 1. English
version by George L. Osgood.
Boston: Russell Brothers, 1884. Russell's Musical
Library, Boylston Club, No. 35. 7 pp.
S.A.T.B.
No. 56.
28 Dec 1886.
- Richter, Ernst Friedrich.** Be Not Afraid. English version
by Annette W. Holt.
Boston: Russell Brothers, 1884. Russell's Musical
Library, Sacred, No. 6. 4 pp.
T.T.B.B.
No. 57.
J.L. Lamplough, 49 Beaver Hall, Montreal.

- King, Oliver.** Soldier, rest! : Four-Part Song. Words by Sir Walter Scott.
London: Novello, Ewer & Co. The Musical Times, No. 551. 7 pp.
S.A.T.B. and piano (ad lib.).
No. 58.
26 Apr 1893.
- Handel, George Frideric.** Galatea, dry thy tears : from Acis and Galatea : Accompaniment for organ or piano arranged by Vincent Novello.
London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 42. 5 pp.
S.A.T.T.B. and accomp [organ or piano].
No. 59.
4 Apr 1878.
- MacKensie, Alexander Campbell.** Autumn : Four-Part Song, op. 8, no. 3. Words by Haven.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 353. 4 pp.
S.A.T.B. and piano.
No. 60.
22 Feb 1881, 10 Apr 1891.
- Hatton, John Liptrot.** He That Hath A Pleasant Face : A Four-Part Song. Words by W.H. Bellamy.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 362. 5 pp.
S.A.T.B. and piano.
No. 61.
C.C. De Zouche, Music Publisher, Montreal.
17 Apr 1879, 24 Apr 1879.
- Hiles, Henry.** Hushed in Death : A Serious Glee for S.A.T.B.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 396. 10 pp.
S.A.T.B. and piano (for practice only).
Printed dedication: "Prize for the Best Serious Glee, Manchester Gentleman's Club, 1878. Dedicated to the Members of the Manchester Gentlemen's Glee Club."
No. 62.
- Stewart, Robert.** The Bells of St Michael's Tower : A Glee for Five Voices.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 432. 10 pp.
S.A.T.Br.B. and accomp.
No. 63.
29 Dec 1893.

- Roeckel, Joseph L.** Madeleine : A Four-Part Song.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 532. 4 pp.
 S.A.T.B. and piano (ad lib.).
 Printed dedication: "Dedicated to the Bath Amateur
 Society."
 No. 64.
 28 Dec 1888, 10 Apr 1891.
- Benedict, Julius.** Summer is Nigh : Part-Song. Words by
 Henry Farnie.
 London: Novello, Ewer & Co. The Musical Times,
 No. 439. 4 pp.
 S.A.T.B. and piano.
 No. 65.
 De Zouche & Co. Pianos and Music, Montreal.
 12 Jan 1883.
- Bruch, Max.** Jubilate, Amen : Soprano-Solo, Chorus and
 Orchestra. Words by Thomas Moore.
 New York: G. Schirmer, 1882. Schirmer's Octavo
 Quartets and Choruses for Mixed Voices (First Series),
 No. 10. 11 pp.
 Soprano solo, S.A.T.B., and piano.
 No. 66.
 A. & S. Nordheimer, 213 St. James Street, Montreal.
 31 Dec 1889.
- Scharwenka, Philipp.** Styrian Dance : Chorus.
 New York: G. Schirmer, 1886. Schirmer's Octavo
 Quartets and Choruses for Mixed Voices (First Series),
 No. 36. 15 pp.
 S.A.T.B. and piano.
 No. 67.
 9 Jan 1891, 23 Jan 1891.
- Hofmann, Heinrich.** The Pilot, op. 4. English version by
 Helen D. Tretbar from Franz von Holstein.
 New York: G. Schirmer, 1888. Schirmer's Octavo
 Quartets and Choruses for Mixed Voices (First Series),
 No. 77. 16 pp.
 S.A.T.B. and piano.
 No. 68.
 29 Dec 1893.
- MacCunn, Hamish.** O Mistress Mine : Four-Part Song. Words
 by Shakespeare.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 547. 4 pp.
 S.A.T.B. and piano (for practice only).
 No. 69.
 29 Dec 1893.

- MacCunn, Hamish.** O Where art thou Dreaming : Four-Part Song. Words by Moore.
London: Novello, Ewer & Co. Musical Times, No. 535.
4 pp.
S.A.T.B. and piano (for practice only).
Published with MacIrone, To All You Ladies now on Land.
No. 70.
- MacIrone, Clara Angela.** To All You Ladies Now On Land : Choral Song. Words by the Earl of Dorset.
London: Novello, Ewer & Co. Musical Times, No. 535.
2 pp.
S.A.T.B. and piano (ad lib.).
Published with MacCunn, O Where art thou Dreaming.
[No. 70.]
- Hecht, Edward.** At Night. Words by Thomas Moore.
New York: G Schirmer. Schirmer's Octavo Choruses (First Series), No. 148. 7 pp.
S.A.T.B.B. and piano (ad lib.).
No. 71.
- Weinsierl, Max.** When Spring Awakes.
New York: G. Schirmer, 1888. Schirmer's Octavo Choruses for Mixed Voices (First Series), No. 161.
15 pp.
S.A.T.B. and piano.
No. 72.
10 Apr 1894.
- Dregert, Alfred.** Spring's Return.
New York: G. Schirmer, 1888. Schirmer's Octavo Choruses for Mixed Voices (First Series), No. 172.
7 pp.
S.A.T.B.
No. 73.
11 Dec 1891.
- Moszkowski, Moritz.** The Shepherd Donned His Sunday Best.
New York: G. Schirmer, 1888. Schirmer's Octavo Choruses for Mixed Voices (First Series), No. 202.
13 pp.
S.A.T.B. (Shepherdesses and Shepherds) and piano.
No. 74.
10 Apr 1891.

- Wilm, Nicolai von.** The Lady of Windeck. Poem by A.v. Chamisso.
New York: G. Schirmer, 1888. Schirmer's Octavo Chorus for Mixed Voices (First Series), No. 206.
11 pp.
S.A.T.B.
No. 75.
- Warren, Samuel Prouse.** Fair Daffodils. Words by Herrick.
New York: G. Schirmer, 1882. Schirmer's Octavo Quartets and Choruses for Mixed Voices (First Series), No. 8. 16 pp.
S.A.T.B. and piano.
No. 76.
6 Apr 1880, 12 Jun 1883, 26 Apr 1893.
- West, John.** Love and Summer : A Four-Part Song. Words by Mary Rowles.
London: Novello, Ewer & Co. The Musical Times, No. 532. 6 pp.
S.A.T.B. and piano.
No. 77.
J.L. Lamplough, 63 Beaver Hall, [Montreal].
6 Apr 1888.
- Pinsuti, Ciro.** The Sea Hath Its Pearls : Part-Song.
London: Hutchings & Romer. Chorister's Album, No. 31. 4 pp.
S.A.T.B.
No. 78.
31 Jan 1878.
- Pinsuti, Ciro.** A Spring Song : A Four-Part Song. Poetry from the "Afterglow."
London: Novello, Ewer & Co. Novello's Part Song Book (Second Series), No. 174. 6 pp.
S.A.T.B. and accomp. (ad lib.).
No. 79.
31 Jan 1878.
- Pinsuti, Ciro.** The Caravan : A Four-Part Song. Poetry by William Duthie.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 178. 8 pp.
S.A.T.B. and accomp.
No. 80.
20 Apr 1882, 29 Dec 1885.

- Macfarren, Walter.** The Curfew Bell : A Four-Part Song.
Poetry by Longfellow.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 262. 5 pp.
S.A.T.B. and accomp.
No. 81.
J.L. Lamplough, 49 Beaver Hall, Montreal.
- Clay, Frederic.** The Rose : Part-Song for Five Voices.
Poetry by Mrs. Freake.
Boston: Ditson and Co. Ditson & Co.'s Octavo Choruses,
No. 1047. 8 pp.
S.A.T.T.B. and accomp.
No. 82.
- Perceval, Sydney [Joseph Gould].** You'll Never Guess.
Boston: Ditson & Co., 1885. Ditson and Co.'s Octavo
Choruses, No. 1069. 7 pp.
S.A.T.B. and piano.
No. 83.
6 Feb 1880, 28 Dec 1888.
- Rossini, Gioachino.** Quando Corpus : Quartett : from Stabat
Mater. English and Latin words.
Boston: Ditson & Co. Ditson & Co.'s Sacred Selections
(Second Series), No. 166. 4 pp.
S.S.T.B. and piano (ad lib.).
No. 84.
20 Apr 1882.
- Schubert, Franz.** Laughing and Crying. English version by
Ellis Grey from the German of Rückert.
Boston: Ditson & Co. Copyright, J.M. Russell, 1879.
Ditson & Co.'s Octavo Choruses, No. 859. 7 pp.
S.S.A.T.B.
No. 85.
J.L. Lamplough, 49 Beaver Hall, Montreal.
28 Apr 1885.
- Hauptmann, Moritz.** Gypsy Song. Words by Goethe.
No Publisher [Lithograph?]. 8 pp.
S.A.T.B.
Manuscript note: "Translated from the German (Goethe)
and adapted for the Mend. Choir. J.G. [Joseph Gould]."
Some ink corrections by Gould.
No. 86.
29 Dec 1893.

- Bryson, Miss [?]. Far Out Of Sight.**
 Lithograph holograph. 4 pp.
 S.A.T.B.
 Manuscript note: "Composed by Miss Bryson, a member of
 the Mend. Choir. J.G. [Joseph Gould]."
 No. 87.
 18 Apr 1884.
- Praetorius, Michael. Marienlied : Words and Melody Ancient**
 dating from about the 15th century. Music edited by
 Otto Goldschmidt.
 Bach Choir Magazine No. 20, 1886. 2 pp.
 S.A.T.B.
 Manuscript note: "Lithographed from the Bach Choir
 Magazine, and sung in connection with Rev. Dr. Dykes
 Carol, 'In Terra Pax'. J.G. [Joseph Gould]."
 No. 88.
 9 Jan 1891, 23 Jan 1891.
- Dykes, [John Bacchus]. In Terra Pax.**
 No Publisher [Lithograph]. 2 pp.
 S.A.T.B.
 Performed with Praetorius, Marienlied.
 [No. 88.]
 9 Jan 1891, 23 Jan 1891.
- Bridge, Joseph Cox. It Was A Lover : Part-Song for S.A.T.B.**
 Words by Shakespeare.
 London: Novello, Ewer & Co., No. 6690. 10 pp.
 S.A.T.B. and accomp. (for practice only).
 Printed dedication: "To Florence."
 No. 89.
 George J. Sheppard, Music Dealer.
 10 Apr 1894.
- Smart, Henry [Thomas?]. The Gipsy's Song : Four-Part Song.**
 Words by Miss E. Knight.
 London: Augener & Co., Edition No. 13886. 8 pp.
 S.A.T.B. and piano.
 No. 90.
 J.L. Lamplough.
- Koschat, T. Forsaken : Folksong from the Carinthian.**
 English version by J. Mosenthal.
 Boston: Ditson & Co. Ditson Co.'s Secular Selections,
 No. 4832. 2 pp.
 T.T.B.B.
 No. 91.
 11 Dec 1891.

Taubert, Wilhelm. Slumber Song. English version by Geo. L. Osgood.
 Boston: Ditson & Co. Oliver Ditson Co.'s Secular Selections No. 4930. 8 pp.
 T.T.B.B.
 No. 92.

Faning, Eaton. The Miller's Wooing : Choral Ballad with accompaniment of orchestra or pianoforte. Words by Julia Goddard.
 Boston: Ditson & Co. Ditson & Co.'s Octavo Choruses, No. 1111. 11 pp.
 S.A.T.B. and piano.
 No. 93.
 9 Apr 1889.

Faning, Eaton. Song of the Vikings. Words by Somerville Gibney.
 Boston: Ditson & Co. Ditson & Co.'s Octavo Choruses, No. 4544. 14 pp.
 S.A.T.B. and piano.
 No. 94.
 26 Apr 1893.

Perceval, Sydney [Joseph Gould]. Georgie Porgie : Humorous Part-Song.
 Toronto: I. Suckling and Sons, 1893. I. Suckling & Son's Collection of Standard Glee and Part Songs, No. 7. 12 pp.
 S.A.T.B.
 No. 95.
 29 Dec 1893.

Perceval, Sydney [Joseph Gould]. Jack and Jill : A Four-Part-Song.
 Montreal: De Zouche & Co. 11 pp.
 S.A.T.B.
 Some pencil corrections in score.
 No. 96.
 20 Apr 1882.

Goring Thomas, Arthur. The Sun Worshippers = Les Adorateurs du Soleil : A Choral Ode. English and French words. English words adapted from the French of Casimir Delavigne by Charles Newton Scott.
 London: Novello, Ewer & Co., No. 6165. 43 pp.
 Soprano and Tenor solos, S.A.T.B., and piano.
 Printed dedication: "Dedicated to A. Randegger, esq. Composed for the Norfolk and Norwich Musical Festival, 1881."
 No. 97.
 31 Dec 1889.

Vol. 2 - (Library Call Number VZ 9M76 V.2)

MCC Vol. 2

- Bach, Johann Christoph.** Gracious Lord : Motet for Two Choirs (Eight parts). Edited by George L. Osgood. Boston: Oliver Ditson Co., 1889. Oliver Ditson Co.'s Octavo Edition of The Boston Singer's Society Collection, No. 1891. 14 pp. S.S.A.A.T.T.B.B. and continuo. No. A 1. 9 Jan 1891, 23 Jan 1891.
- Dvořák, Antonín.** Praise Jehovah : 149th Psalm : Mixed Chorus, with Piano-forte Accompaniment, op. 79. Edited by George L. Osgood. Boston: Oliver Ditson Co., 1890. Oliver Ditson Co.'s Octavo Edition of The Boston Singer's Society Collection, No. 3900. 16 pp. S.A.T.B. and piano. No. 2. 11 Dec 1891, 10 Apr 1894.
- Dvořák, Antonín.** The Woodland Angelus : Quartet for Mixed Voices, op. 63. English version by George L. Osgood. Boston: Ditson and Co., 1887. Boylston Club Collection of Ditson & Co.'s Octavo Choruses, No. 5382. 7 pp. S.A.T.B. No. 3. 9 Dec 1892.
- Schumann, Robert.** Uncertain Light. Translated from the German of Zedlitz by the Rev. J. Troutbeck. London: Novello, Ewer, and Co. Novello's Part-Song Book (Second Series), No. 382. 7 pp. S.S.A.A.T.T.B.B. and piano. No. 4. 11 Apr 1890.
- Schumann, Robert.** Confidence. Translated from the German of Zedlitz by the Rev. J. Troutbeck. London: Novello, Ewer, and Co. Novello's Part-Song Book (Second Series), No. 383. 7 pp. S.S.A.A.T.T.B.B. and piano. No. 5. 10 Apr 1891.

- Schumann, Robert.** The River King. Words by J. Kerner.
New York: Edward Schuberth & Co. Classical and Modern
Part-Songs for Female and Mixed Voices. 8 pp.
S.S.A.A. and piano.
No. 6.
De Zouche & Co., Pianos and Music.
20 Apr 1882.
- Schumann, Robert.** Parting and Meeting : Choral Song.
English words written and adapted by the Rev. J.
Troutbeck.
London: Novello, Ewer & Co. The Musical Times,
No. 390. 4 pp.
S.A.T.B. and piano.
No. 7.
- Brahms, Johannes.** Tafellied (Dank der Damen) = Drinking
Glee, op. 93b. English and German words. German poem
by Joseph von Eichendorff. English version by Mrs.
John P. Morgan of New York.
Berlin: N. Simrock, 1885. 15 pp.
S.A.A.T.T.B. and piano.
No. 8.
G. Schirmer, 35 Union Square, New York.
28 Dec 1888.
- Brahms, Johannes.** The Dirge of Darthula : Part-Song for Six
Voices, op. 42, no. 3. The Words from Ossian.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 524. 10 pp.
S.A.A.T.B.B. and piano (ad lib.).
No. 9.
26 Apr 1893.
- Brahms, Johannes.** Vineta : Part-Song for Six Voices,
op. 42, no. 2. English version by J. Powell Metcalfe.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 523. 8 pp.
S.A.A.T.T.B. and piano (ad lib.).
No. 10.
9 Apr 1889.
- Brahms, Johannes.** Coquette, op. 31, no. 2. English version
by George L. Osgood.
Boston: Ditson & Co., 1887. Ditson & Co.'s Octavo
Choruses, No. 5369. 7 pp.
S.A.T.B. and piano.
No. 11.
9 Jan 1891, 23 Jan 1891.

- Brahms, Johannes.** Serenade. Words by Clemens Brentano.
English version by Frank Damrosch.
New York: G. Schirmer, 1889. G. Schirmer's Octavo
Choruses for Mixed Voices. 7 pp.
S.A.A.T.B.B. and piano (ad lib.).
No. 12.
- Brahms, Johannes.** A Saving Health to us is brought.
English translation by R.H. Benson.
New York: G. Schirmer. Schirmer's Octavo Choruses for
Mixed Voices (First Series), No. 142. 19 pp.
S.A.T.B.B. and piano (for practice only).
No. 13.
29 Dec 1893.
- Brahms, Johannes.** A Hunter Would A-Hunting : Carol, op. 22,
heft 2. English version by George L. Osgood.
Boston: Ditson & Co., 1888. Ditson & Co.'s Octavo
Choruses, No. 5446. 3 pp.
S.A.T.B.
No. 14.
- Leslie, Henry.** Homeward : A Four-Part Song. Poetry by H.
Macdowall.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 443. 5 pp.
S.A.T.B. and piano.
Printed dedication: "The music composed expressly for
'The Glasgow Select Choir' by Henry Leslie."
No. 14½.
A. & S. Nordheimer, 1833 Notre Dame St., Montreal.
28 Dec 1888.
- Leslie, Henry.** My Love Is Fair : Madrigal for Five Voices.
Words by George Peele.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 84. 8 pp.
S.A.T.B.B. and accomp.
No. 15.
31 Dec 1889.
- Leslie, Henry.** Charm Me Asleep : Madrigal for Six Voices,
op. 24, no. 3. Words by Herrick.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 85. 6 pp.
S.S.A.T.B.B. and accomp.
No. 15½.
28 Dec 1886, 9 Dec 1892.

- Leslie, Henry.** Daylight is Fading. Words by J.S.L.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 134. 4 pp.
 S.A.T.B. and accomp.
 No. 16.
 C.C. De Zouche, Music Publisher, Montreal.
 4 Apr 1878, 12 Jan 1883.
- Leslie, Henry.** Old Ocean's Life Is In Our Veins : Four-Part
 Song. Words by Clarence Austin.
 Boston: Ditson & Co., 1878. Ditson & Co.'s Secular
 Selections (Twenty-Fourth Series), No. 4286. 7 pp.
 S.A.T.B. and accomp.
 No. 17.
 11 Apr 1890.
- Purcell, Henry.** In These Delightful, Pleasant Groves :
 Madrigalian Chorus : from The Libertine. Arranged by
 H. Leslie.
 Boston: Ditson & Co. Ditson & Co.'s Secular
 Selections, No. 6757. 3 pp.
 S.A.T.B.
 No. 18.
 5 Apr 1892.
- Leslie, Henry.** How Sweet the Moonlight Sleeps : A Four-Part
 Song. Words by Shakespeare.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 77. 4 pp.
 S.A.T.B. and accomp.
 No. 19.
 De Zouche & Co., Pianos & Music, Montreal.
 18 Apr 1884.
- Leslie, Henry.** Up, Up, Ye Dames : A Four-Part Song. Words
 by Coleridge.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 79. 6 pp.
 S.A.T.B. and accomp.
 No. 20.
 17 Apr 1883.
- Raff, Joachim.** Morgenlied : für gemischten Chor = Morning
 Song : for Mixed Chorus, op. 186a. Words in German and
 English. English version by J. Powell Metcalfe from
 the German of J.G. Jacobi.
 Leipzig: C.F.W. Siegel. 27 pp.
 Soprano Solo, S.A.T.B. and piano.
 No. 21.
 G. Schirmer, 35 Union Square, West Side, New York.
 29 Dec 1885.

Raff, Joachim. This Day, In Wealth of Light : A Four-Part Song, op. 198, no. 4. Words translated from the German of Alfred Muth by the Rev. J. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 486. Woodland Songs, No. 1.
4 pp.
S.A.T.B. and piano.
No. 22.
9 Apr 1889.

Raff, Joachim. May-Day : A Four-Part Song, op. 198, no. 9. Words translated from the German of Rev. J. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 491. 4 pp.
S.A.T.B. and piano.
No. 23.

Raff, Joachim. Good-Night From The Rhine : A Four-Part Song, op. 189, no. 10. Words translated from the German of Alfred Muth by the Rev. J. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 492. 5 pp.
S.A.T.B. and piano.
No. 24.
J.L. Lamplough, 65 Beaver Hall, Montreal.

Raff, Joachim. Morning Song.
New York: G. Schirmer. Schirmer's Octavo Collection of Choruses for Mixed Voices, No. 18. 19 pp.
S.A.T.B. and piano.
No. 25.
J.L. Lamplough, 49 Beaver Hall, Montreal.
29 Apr 1885.

Raff, Joachim. Winter Carol, op. 198. English words by Nathan H. Dole.
Boston: J. M. Russell. Russell's Musical Library, Boylston Club, No. 9. 7 pp.
S.A.T.B.
No. 26
J.L. Lamplough, 49 Beaver Hall, Montreal.
28 Dec 1886, 9 Dec 1892.

Raff, Joachim. In Moonlight Fair. English version by Mrs. L.T. Craigin.
Boston: Russell Brothers, 1884. Russell's Musical Library, Boylston Club, No. 36. 6 pp.
S.A.T.B.
No. 27.
J.L. Lamplough.
22 Apr 1887, 29 Dec 1893.

- Rubinstein, Anton.** Still Do I Think of Thee : A Four-Part Song : Mixed Quartet. Words by Arthur H. Vivian. Boston: Ditson & Co. Copyright 1885 by A. Cortada & Co. A. Cortada & Co.'s Octavo Collection of Choruses for Mixed Voices, No. 6808. 5 pp.
S.A.T.B.
No. 28.
5 Apr 1892.
- Rubinstein, Anton.** The Awakening of the Rose : Quartet, op. 62, no. 5. Words by F.v. Sallet. Translation by Mary A. Robinson. Boston: Ditson & Co. Copyright 1882 by Martens Bros. Oliver Ditson Co.'s Secular Selections (Forty-First Series), No. 5464. 7 pp.
S.A.T.B.
No. 29.
26 Apr 1893.
- Rubinstein, Anton.** The Pine Tree, op. 62. German words by Heine. English version by George L. Osgood. Boston: Ditson & Co. Copyrighted 1879, by J.M. Russell. Ditson & Co.'s Octavo Choruses, No. 909. 6 pp.
S.A.T.B.
No. 30.
J.L. Lamplough, 49 Beaver Hall, Montreal.
9 Jan 1891, 23 Jan 1891.
- Gade, Neils.** A Walk At Dawn : A Four-Part Song. Words translated from the German of Emmanuel Geibel by the Rev. J. Troutbeck. London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 441. 7 pp.
S.A.T.B. and piano.
No. 31.
5 Apr 1892.
- Gade, Neils.** Sunset. English version by Ellis Gray. Boston: Ditson & Co., 1879. Copyrighted, 1879, by J.M. Russell. Ditson & Co.'s Octavo Choruses, No. 947. 15 pp.
S.A.T.B. and piano.
No. 32.
J.L. Lamplough, 49 Beaver Hall, Montreal.
28 Apr 1885, 22 Apr 1887.

Macfarren, George Alexander. The Hunt's Up : Part-Song :
from Mayday.
London: Novello, Ewer & Co. Novello's Octavo Choruses,
No. 608. 8 pp.
S.A.T.B. and accomp.
No. 33.
J.L. Lamplough, 49 Beaver Hall, Montreal.
19 Dec 1884.

Macfarren, George Alexander. Hark, Hark, The Lark. Words
by Shakespeare.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 130. Shakespeare Songs, No. 14.
5 pp.
S.A.T.B. and accomp.
No. 34.
C.C. De Zouche, Music Publisher, Montreal.

Macfarren, George Alexander. You Spotted Snakes. Words by
Shakespeare.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 125. Shakespeare Songs, No. 9.
7 pp.
S.S.A.A. and accomp.
No. 35.

Macfarren, George Alexander. It Was A Lover And His Lass.
Words by Shakespeare.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 127. Shakespeare Songs, No. 11.
11 pp.
S.A.T.B. and accomp.
No. 36.
C.C. De Zouche, Music Publisher, Montreal.

Macfarren, George Alexander. Break, Break, Break On Thy
Cold Grey Stones, O Sea : A Four-Part Song. Words by
A. Tennyson.
London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 63. 7 pp.
S.S.T.B. and accomp.
No. 37.
22 Feb 1881.

Lassen, Eduard. Only Thou : Intermezzo. English version by
Mrs. L.T. Craigin. Edited by George L. Osgood.
Boston: Ditson & Co. Copyright 1882, by J.M. Russell.
Oliver Ditson Co.'s Octavo Edition of The Boston
Singers' Society Collection, No. 4901. 3 pp.
S.A.T.B.
No. 38.
6 Apr 1888, 29 Dec 1893.

Lassen, Eduard. Morning, op. 69. English version by Mrs. L.T. Craigin of a poem by Schöll.
 Boston: Ditson & Co., 1882. Copyright, 1882, by J.M. Russell. Ditson & Co's Octavo Choruses, No. 878.
 9 pp.
 S.A.T.B.
 No. 39.
 9 Apr 1889.

Lassen, Eduard. Evening : Intermezzo. English version by Mrs. L.T. Craigin.
 Boston: Ditson & Co. Copyright 1882, by J.M. Russell. Ditson & Co.'s Octavo Choruses, No. 4816. 2 pp.
 S.A.T.B.
 No. 40.
 A. & S. Nordheimer, 213 St. James Street, Montreal.

Lassen, Eduard. Night. English version by L.T. Craigin.
 Boston: J.M. Russell. Russell's Musical Library, Choruses and Part Songs for Mixed Voices, No. 721.
 6 pp.
 S.A.T.B.
 No. 41.
 J.L. Lamplough.
 28 Dec 1888.

Caldicott, Alfred J. Out On The Waters : Part-Song for Mixed Voices. Words by J. Askham.
 Boston: Ditson & Co. Ditson & Co.'s Octavo Choruses, No. 5206. 7 pp.
 S.A.T.B. and piano.
 No. 42.
 11 Dec 1891.

Caldicott, Alfred J. Little Jack Horner : A Humorous Glee.
 Boston: Ditson & Co. Ditson & Co.'s Octavo Choruses, No. 326. 8 pp.
 S.A.T.B. and accomp.
 No. 43.
 J.L. Lamplough, 49 Beaver Hall, Montreal.

Caldicott, Alfred J. Humpty Dumpty! : A Humorous Glee.
 London: Novello, Ewer & Co., No. 5671. 10 pp.
 S.A.T.B. and piano.
 Printed note: "Special prize in 1878 Glee competition, for Gentlemen's Glee Club, Manchester."
 No. 44.
 C.C. De Zouche, Music Publisher, Montreal.
 22 Feb 1881.

Caldicott, Alfred J. The House That Jack Built : Part Song.

London: Metzler & Co., No. M. 6004. 11 pp.

S.A.T.B. and accomp. (ad lib.).

No. 45.

J.L. Lamplough, 63 Beaver Hall, Montreal.

Lahee, Henry. Hark, How The Birds : Madrigal for Six

Voices. Words by Pope.

London: Novello, Ewer & Co. Novello's Part-Song Book
(Second Series), No. 82. 7 pp.

S.S.A.T.T.B. and accomp.

Printed note: "This Madrigal gained the third prize of
£10, offered by the Bristol Madrigal Society, 1865."

No. 46.

De Zouche & Co., Pianos and Music, Montreal.

17 Apr 1883.

Lahee, Henry. Hence, Loathed Melancholy : A Cheerful Glee
for Five Voices. Words by Milton.

London: Novello, Ewer & Co., Novello's Part-Song Book
(Second Series), No. ?. 12 pp.

S.S.A.T.B. and piano.

Printed note: "This Glee was awarded the prize of £20
offered by the Manchester Gentleman's Glee Club, for
Best Cheerful Glee, 1878."

No. 47.

C.C. De Zouche, Music Publisher, Montreal.

22 Feb 1881.

Vol. 3 - (Library Call Number VZ 9M76 V.3)

MCC Vol. 3

- Mendelssohn, Felix.** Loreley: an unfinished opera, op. 98, Posthumous Works No. 22. English version by W. Bartholomew.
London: Novello, Ewer & Co., No. 215. 52 pp.
Piano-vocal score.
No. 98.
6 Feb 1880 (with orchestra).
- Mendelssohn, Felix.** Magnificat : Motet à quatre voix, op. 69, no. 3. Text in Latin.
No publisher [Lithograph?]. 11 pp.
S.A.T.B.
No. 99.
10 Apr 1891.
- Mendelssohn, Felix.** Salve Regina : A Quatre Voix, op. 23, no. 1. Text in Latin.
No publisher [Lithographed in Montreal?]. 12 pp.
S.A.T.B. and piano or organ.
No. 100.
6 Apr 1888 (excerpt - first movement).
- Mendelssohn, Felix.** Three Anthems for an Eight Part Chorus : Thou Lord Our Refuge; Lord On Our Offences; For Our Offences.
Montreal: The Burland Lithographic Co. 14 pp.
S.S.A.A.T.T.B.B. and piano.
No. 101.
- Mendelssohn, Felix.** Autumn Song = Herbstlied.
London: [?]. 7 pp.
S.S. and piano.
No. 102.
8 Apr 1880.
- Mendelssohn, Felix.** Judge Me, O God : Psalm 43.
London: Novello, Ewer & Co. Novello's Octavo Anthems, No. 7. 8 pp.
S.A.T.B. and accomp.
No. 103.
20 Apr 1882, 28 Dec 1886, 11 Dec 1891, 10 Apr 1894.

- Mendelssohn, Felix.** Why Rage Fiercely The Heathen :
Psalm 2.
London: Novello, Ewer & Co. Novello's Octavo Anthems,
No. 23. 15 pp.
S.A.T.B. and accomp.
No. 104.
J.L. Lamplough, 63 Beaver Hall, Montreal.
9 Dec 1887, 9 Apr 1889, 9 Dec 1892.
- Mendelssohn, Felix.** Stone Him To Death : from St. Paul.
London: Novello, Ewer & Co. Novello's Octavo Choruses
in Vocal Score, No. 183. 5 pp.
S.A.T.B. and accomp.
No. 105.
4 Apr 1878.
- Rheinberger, Joseph.** The Water Fay, op. 21. Poem by H.
Lingg. English version by Julia Schayer.
Boston: Ditson & Co. Copyright, 1884, by Russell
Brothers. Ditson & Co.'s Octavo Choruses, No. 966.
23 pp.
S.A.T.B. and piano.
No. 106.
J.L. Lamplough, 63 Beaver Hall, Montreal.
22 Apr 1887.
- Rheinberger, Joseph.** Brooklet = Waldbächlein.
New York: G. Schirmer, 1887. Schirmer's Octavo
Quartets and Choruses for Mixed Voices (First Series),
No. 60. 5 pp.
S.A.T.B.
No. 107.
- Rheinberger, Joseph.** May-Dew, op. 95, no. 2. English
version by Ellis Grey.
Boston: J.M. Russell, 1879. Russell's Musical Library,
Boylston Club, No. 1. 15 pp.
S.A.T.B. and piano.
No. 108.
De Zouche & Co., 233 St. James Street.
- Rheinberger, Joseph.** Réverie, op. 131, no. 4. Words from
Muth's King Trojan. English version by George L.
Osgood.
Boston: Russell Brothers, 1884. Russell's Musical
Library, Boylston Club, No. 4. 7 pp.
S.A.T.B. and piano (for practice only).
No. 109.
J.L. Lamplough, 49 Beaver Hall.
29 Dec 1885.

- Rheinberger, Joseph.** The Mystic Lake. From the German of A. Schuetzler. English version by E. Buek. New York: G. Schirmer, 1887. Schirmer's Octavo Quartets and Choruses for Mixed Voices (First Series), No. 71. 15 pp. S.A.T.B. and piano. No. 110. 11 Dec 1891.
- Rheinberger, Joseph.** Pater Noster, op. 107. Text in Latin. Boston: J.M. Russell. Russell's Musical Library, Boylston Club, (Third Series), No. 12. 6 pp. S.A.T.B. No. 111. J.L. Lamplough. 18 Apr 1884
- Rheinberger, Joseph.** Morning Song, op. 69. English version by Ellis Gray. Boston: J.M. Russell, 1880. Russell's Musical Library, Boylston Club (Third Series), No. 12. 11 pp. S.S.A.T.T.B. No. 112. J.L. Lamplough, Music Publisher, Montreal.
- Rheinberger, Joseph.** Welcome : Quartet. Poetry by Von Hoffman. English version by Ellis Gray. Boston: Ditson & Co. Ditson & Co.'s Octavo Choruses, No. 4969. 3 pp. S.A.T.B. No. 113. 19 Dec 1884, 9 Jan 1891, 21 Jan 1891.
- Rheinberger, Joseph.** Love's A Rogue, op. 75, no. 2. German by Ged. von R. Reinick. English version by N. Macfarren. Boston: Ditson & Co., 1886. Ditson and Co.'s Octavo Choruses, No. 5123. 4 pp. S.A.T.B. and piano. No. 114. 31 Dec 1889.
- Rheinberger, Joseph.** Journey Song, op. 124, no. 2. English version by George L. Osgood. Boston: Ditson & Co., 1888. Ditson and Co.'s Octavo Choruses, No. 5452. 3 pp. S.A.T.B. No. 115. 10 Apr 1891.

Rheinberger, Joseph. Midsummer Night : Male Quartet,
op. 91. English version by Ellis Gray. Edited by
George L. Osgood.
Boston: Ditson & Co., 1891. Oliver Ditson Co.'s Octavo
Edition of the Boston Singers' Society Collection, No.
4499. 22 pp.
T.T.B.B. and piano.
No. 116.
10 Apr 1891.

Rheinberger, Joseph. The Stars in Heaven : Night Song,
op. 80. Text in German and English.
Boston: Oliver Ditson & Co. Ditson & Co.'s Octavo
Choruses, No. 319. 2 pp.
S.A.T.B.
No. 117.
De Zouche & Co., Pianos & Music, Montreal.

Rheinberger, Joseph. A Wreath of Roses Is Our Love. Poetry
by Reinick. English version by Ellis Gray.
Boston: J.M. Russell. Russell's Musical Library,
Boylston Club (Third Series), No. 1. 6 pp.
S.A.T.B.
No. 118.
J.L. Lamplough, Music Publisher, Montreal.

Rheinberger, Joseph. The Lovers, op. 108, no. 5. English
version by George L. Osgood.
Boston: J.M. Russell. Russell's Musical Library,
Boylston Club (Second Series), No. 21. 7 pp.
S.A.T.B.
No. 119.
J.L. Lamplough, 49 Beaver Hall, Montreal.
28 Apr 1885.

Rheinberger, Joseph. King Eric, op. 71. From the German of
Reinick. English version by Ellis Grey.
Boston: Ditson & Co. Copyrighted, 1879, J.M. Russell.
Ditson & Co.'s Octavo Choruses, No. 4854. 26 pp.
S.A.T.B. and piano.
No. 120.
J.L. Lamplough, 63 Beaver Hall, Montreal.
9 Dec 1887.

Rheinberger, Joseph. Night : How Sweet in the Greenwood,
op. 56. Words by Eichendorff. English version by
Ellis Grey.
Boston: Ditson & Co., 1885. Ditson and Co.'s Octavo
Choruses, No. 4886. 15 pp.
S.A.T.B. and piano.
No. 121.
17 Apr 1883, 28 Dec 1886, 10 Apr 1894.

- Rheinberger, Joseph. Toggenburg.**
 Boston: Ditson & Co. Copyright, 1883, Russell
 Brothers. Ditson & Co.'s Octavo Choruses, No. 954.
 46 pp.
 S.A.T.B. and piano.
 No. 122.
 28 Dec 1888.
- Gounod, Charles. O Sing To God : Noel. Words by the Rev.
 R. Webb.**
 London: Novello, Ewer & Co. 14 pp.
 Soprano and Alto solos, S.S.A., organ and piano.
 No. 123.
 C.C. De Zouche, Music Publisher, Montreal.
 12 Jan 1883.
- Gounod, Charles. Come Unto Him.**
 London: Novello, Ewer & Co. Novello's Octavo Anthems,
 No. 1. 6 pp.
 S.A.T.T.B.B. and accomp.
 No. 124.
 17 Apr 1879, 22 Feb 1881.
- Gounod, Charles. All Ye Who Weep.**
 London: Novello, Ewer & Co. Novello's Octavo Anthems,
 No. 9. 6 pp.
 S.A.T.T.B.B. and accomp. (ad lib.).
 No. 125.
 De Zouche & Co., Pianos and Music, Montreal.
- Gounod, Charles. O Come Near To The Cross. Words by Rev.
 B. Webb.**
 London: Novello, Ewer & Co. Novello's Octavo Anthems,
 No. 12. 18 pp.
 S.A.T.B. and piano.
 No. 126.
 J.L. Lamplough, 49 Beaver Hall, Montreal.
 18 Apr 1884.
- Gounod, Charles. Ave Verum = Jesu, Word of God Incarnate :
 Motett. Text in English and Latin.**
 London: Novello, Ewer & Co. The Musical Times,
 No. 339. 4 pp.
 S.A.T.B. and accomp. (ad lib.).
 Printed dedication: "Composed for Mr. Henry Leslie's
 Choir."
 No. 127.
 De Zouche & Co., Pianos & Music, Montreal.
 31 Jan 1878, 28 Apr 1881.

- Gounod, Charles.** Word of God Incarnate = Ave Verum : Motett for Five Voices. Text in English and Latin.
London: Novello, Ewer & Co. Novello's Octavo Anthems, No. 22. 4 pp.
S.S.A.T.B. and accomp.
No. 128.
- Gounod, Charles.** As The Hart Pants = Sicut cervus : Motett for Four Voices. Text in English and Latin.
London: Novello, Ewer & Co. Novello's Octavo Anthems, No. 24. 4 pp.
S.A.T.B. and accomp.
No. 129.
J.L. Lamplough, 63 Beaver Hall, Montreal.
6 Apr 1888.
- Gounod, Charles.** O Saving Victim : Anthem for Quartet and Chorus. Arranged by Berchold Tours.
London: Novello, Ewer & Co. Novello's Octavo Anthems, No. 51. 8 pp.
S.A.T.B.
No. 130.
C.C. De Zouche, Music Publisher, Montreal.
- Gounod, Charles.** From The Morning Watch Till Evening :
From Mors Et Vita.
London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 725. 8 pp.
S.S.A.A.T.T.B.B. and accomp.
No. 131.
5 Apr 1892, 10 Apr 1894.
- Gounod, Charles.** By Babylon's Wave : Psalm 137.
Boston: Ditson & Co. Ditson and Co.'s Sacred Selections, No. 65. 7 pp.
S.A.T.B.
No. 132.
J.L. Lamplough, 63 Beaver Hall, Montreal.
22 Apr 1887, 9 Dec 1892.
- Frans, Robert.** May Song. Words Translated from the German of Osterwald by the Rev. J. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book, No. 338. 4 pp.
S.A.T.B. and accomp.
No. 133.
C.C. De Zouche, Music Publisher, Montreal.
22 Feb 1881.

- Franz, Robert.** A Morning Walk : A Four-Part Song. Words translated from the German of Emmanuel Geibel by the Rev. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 339. 7 pp.
S.A.T.B. and piano.
No. 134.
- Franz, Robert.** Spring's Faith : A Four-Part Song. Words translated from the German of L. Uhland by the Rev. J. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 337. 4 pp.
S.A.T.B. and piano.
No. 135.
J.L. Lamplough, 49 Beaver Hall, Montreal.
- Franz, Robert.** The Fairest Time : A Four-Part Song. Words translated from the German of Martin Luther by the Rev. J. Troutbeck.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 336. 4 pp.
S.A.T.B. and piano.
No. 136.
C.C. De Zouche, Music Publisher, Montreal.
- Beethoven, Ludwig van.** Hallelujah Chorus : from Engredi. Arranged by Vincent Novello. Text in German and English.
London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 196. 11 pp.
S.A.T.B. and organ or piano.
No. 137.
Beethoven Music Festival, 1870. Jordens & Martins, 758 Broadway, N.Y.; C.C. De Zouche, Music Publisher, Montreal.
- Mozart, Wolfgang Amadeus.** Glory, Honor, Praise, And Power = Deus, Tibi, Laus, et Honor : Mozart's Motett, No. 3. Organ part added by Vincent Novello. English Adaptation by R.G. Loraine, Esq.
London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 212. 16 pp.
S.A.T.B. and organ.
No. 138.
C.C. De Zouche, Music Publisher, Montreal.

- Dowland, John.** His Golden Locks. Edited by Walter Parratt.
Words by George Peel.
London: Novello, Ewer & Co. The Bach Choir Magazine,
No. 29. 5 pp.
S.A.T.B.
No. 139.
26 Apr 1893.
- Benet, John.** Flow, O My Tears.
London: Novello, Ewer & Co. [Musical Times, No. 400].
2 pp.
S.A.T.B. and piano.
- Lahee, Henry.** When Twilight's Parting Flush. Poetry by
Horace Smith.
London: Novello, Ewer & Co. The Musical Times,
No. 400. 2 pp.
S.A.T.B. and piano.
No. 140.
- Morley, Thomas.** Now Is The Month Of Maying : Ballet for
Five Voices.
London: Novello, Ewer & Co. The Musical Times, No. 87.
2 pp.
S.A.T.T.B. and accomp.
No. 141.
J.L. Lamplough, 49 Beaver Hall, Montreal.
28 Apr 1885.
- Dowland, John.** Awake, Sweet Love.
London: Novello, Ewer & Co. The Musical Times,
No. 87. 2 pp.
S.A.T.B. and accomp.
- Morley, Thomas.** My Bonny Lass She Smileth : Madrigal for
Five Voices. Edited by Henry Leslie.
London: Novello, Ewer & Co. Novello's Glee Hive,
No. 21. 8 pp.
S.A.T.T.B. and accomp.
No. 142.
A. & S. Nordheimer, Montreal, Toronto.
31 Dec 1889.
- Morley, Thomas.** Fair Phillis I Saw.
New York: WM. A. Pond & Co. Pond's Collection of
Madrigals and Glees. 2 pp.
S.S.T.B.
No. 143.
J.L. Lamplough, 49 Beaver Hall, Montreal.
29 Dec 1885.

Vol. 4 - (Library Call Number VZ 9M76 V.4)

MCC Vol. 4

- Mendelssohn, Felix.** The First Walpurgis-Night : A Poem by Goethe, op. 60. English version by W. Bartholomew. London: Novello, Ewer & Co. Novello's Original Octavo Edition. 79 pp. Alto, Tenor, Baritone, and Bass Solos, S.A.T.B., and piano. No. D. 144. 21 Dec 1876.
- Mendelssohn, Felix.** Come, Let Us Sing : The 95th Psalm, op. 46. Preface by G. Grove, 1876. London: Novello, Ewer & Co. Novello's Original Octavo Edition. 67 pp. Two Soprano and Tenor Solos, S.A.T.B., and piano No. 145. De Zouche, Pianos and Music, Montreal.
- Bach, Johann Sebastian.** My Spirit Was In Heaviness : A Sacred Cantata. English translation and adaptation by the Rev. John Troutbeck. London: Novello, Ewer & Co. Novello's Original Octavo Edition. 57 pp. Soprano, Tenor, and Bass Solos, S.A.T.B., and piano. No. 146. 28 Apr 1881.
- Schumann, Robert.** Song For The New Year : For Chorus and Orchestra, op. 144, post. no. 9. English version translated from the German of Friedrich Ruckert and adapted by the Rev. J. Troutbeck. London: Novello, Ewer & Co. Novello's Original Octavo Edition. 38 pp. Soprano, Alto, and Bass Solos, S.A.T.B., and piano. No. 147. 28 Apr 1881.
- MacCunn, Hamish.** Lord Ullin's Daughter : A Ballad for Chorus and Orchestra, op. 4. Poetry by Thomas Campbell. London: Novello, Ewer & Co. Novello's Original Octavo Edition. 22 pp. S.A.T.B. and piano. Printed dedication: "Dedicated to the Glasgow Choral Union." No. 148. 11 Apr 1890.

- Jensen, Adolf.** The Feast of Adonis.
 New York: G. Schirmer. Schirmer's Octavo Quartet's and
 Choruses for Mixed Voices (First Series), No. 80.
 28 pp.
 S.A.T.B. and piano.
 No. 149.
 A. & S. Nordheimer, 213 St. James St., Montreal.
 11 Apr 1890.
- Mendelssohn, Felix.** Hear My Prayer : Motett for Soprano
 Solo and Chorus. Words by W. Bartholomew.
 London: Novello, Ewer & Co. Novello's Original Octavo
 Edition. 23 pp.
 Soprano Solo, S.A.T.B., and organ or piano.
 No. 150.
 C.C. De Zouche, Music, Musical Instruments, 211 St.
 James St., Montreal.
- Mendelssohn, Felix.** Hymn Of Praise = Lobgesang : A
 Symphonia Cantata in Vocal Score (piano-vocal; chorus
 and soloists), op. 52.
 London: Novello, Ewer & Co. Novello's Original Octavo
 Edition. 103 pp.
 Soprano, Alto, Tenor Solos, S.A.T.B., and accomp.
 No. 150½.
 C.C. De Zouche, Music Publisher, Montreal.
- Gounod, Charles.** Gallia : Motett for Soprano Solo, Chorus,
 Orchestra and Organ. Text in Latin and English.
 London: Novello, Ewer & Co. 29 pp.
 Soprano Solo, S.A.T.B., and piano.
 Printed dedication: "Composed for the Opening of the
 International Exhibition, 1871."
 No. 151.
 C.C. De Zouche, Music Publisher, Montreal.
 31 Jan 1878 (excerpt "It is Nothing").

Vol. 5 - (Library Call Number VZ 9M76 V.5)

MCC Vol. 5

- Leslie, Henry.** Lullaby of Life : No. 1 in a set of Four Part Songs for Mixed Voices. Poetry of Rev. S.J. Stone. Part-Song for mixed voices (S.A.T.B.) and accomp.
London: Stanley, Lucas, Weber & Co. 7 pp.
S.A.T.B. and accomp.
No. 1.
22 Apr 1887.
- Leslie, Henry.** Let Me Play The Fool : Madrigal for Six Voices. Words by Shakespeare.
London: Stanley Lucas, Weber & Co. Part Song No. 264.
11 pp.
S.S.A.T.B.B. and piano.
No. 2.
I. Suckling and Sons, Music Publishers & Importers, [Toronto].
26 Apr 1893.
- Perceval, Sydney (Joseph Gould).** Little Tommy Tucker.
Lithograph holograph. 14 pp.
S.A.T.B.
Some markings in pencil by Gould.
No. 3.
- Jansen, Gustav.** The First Song.
Lithograph manuscript. 7 pp.
S.A.T.B. and piano (ad lib.).
Printed on title page : "Mendelssohn Choir."
No. 5.
22 Apr 1887, 9 Dec 1892.
- Gould, Joseph.** Fall'n is thy Throne : Chorus for Mixed Voices. Words by Mr. Moore.
Lithograph holograph, 1887. 21 pp.
S.A.T.B.
Manuscript dedication: "composed for the Mend. Choir."
No. 6.
5 Apr 1892.
- Brahms, Johannes.** In Stilly Night. Words from the German by Harry Duffield.
Lithograph manuscript. 2 pp.
S.A.T.B. and piano (for practice only).
No. 7.
9 Dec 1887.

- Mendelssohn, Felix.** Be Merciful To Me. Arranged by Guillaume Couture. Accomp.: "The Duetto" from Song Without Words.
Lithograph holograph. 3 pp.
S.A.T.B.
Manuscript dedication (in Joseph Gould's hand):
"Dedicated to the Mend. Choir."
No. 8.
19 Dec 1884.
- Gould, Joseph.** Ave Verum. Words in Latin.
Lithograph holograph. 6 pp.
S.A.T.B. and organ (ad lib.).
No. 9.
28 Apr 1885.
- Reyner, Horace W.** Close His Eyes; His Work is Done : Dirge for a Soldier : Part Song. Words by George Henry Boker.
Lithograph holograph. 6 pp.
S.A.T.B.
Printed dedication: "Music composed for the Mendelssohn Choir, Montreal, and dedicated to Mr. Joseph Gould, by his sincere friend, Horace W. Reyner."
[Also listed in Musical Red Book as Lay Him Low.]
No. 10.
29 Dec 1893.
- Lassen, Eduard.** The Sun's Bright Beams. [Arranged by Joseph Gould.]
Manuscript. 2 pp.
S.A.T.B.
Manuscript note (in Joseph Gould's hand): "For acct. see song of same title."
No. 11.
10 Apr 1891.
- Lucy-Barnes, Fred.** Psalm XXIII : (according to the book of Common Prayer) set to music for Soprano, Contralto, Tenor and Bass Solos and Chorus.
Lithograph holograph, Montreal, 1 March 1879. 45 pp.
Soprano, Alto, Tenor, and Bass Solos, S.A.T.B., and accomp. [organ].
No. 12-17 (five movements).
17 Apr 1879, 24 Apr 1879.

Rheinberger, Joseph. Toggenburg : Ein Romanzen-Cyclus fur Soli, Chor mit Pianoforte-Begleitung, op. 76. German words by Fanny v. Hoffnaass. English translation by Marie Robinson.

Bremen: Praeger & Meier, 1870. 33 pp.

Soprano, Alto, Tenor, and Bass Solos, S.A.T.B., and piano.

Printed dedication: "To the Lady Acton."

No. 18.

28 Dec 1888.

Gould, Joseph. Ye Banks An' Braes.

Lithograph holograph. 4 pp.

S.A.T.B.

Manuscript dedication: "Harmonized and arranged for the Mendelssohn Choir by J.G. [Joseph Gould]."

No. [19].

17 Apr 1883.

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Vol. 6 - missing.

Vol. 7 - (Library Call Number VZ 9M76 V.7)

MCC Vol. 7

Beethoven, Ludwig van. Mass In C. Text in English and Latin. Edited, and with English words by W.H. Birch. London: Boosey and Co. 62 pp. Soprano, Alto, Tenor, and Bass Solos, S.S.T.B., and accomp. (organ, harmonium, or piano). 12 Jan 1882.

Rossini, Gioachino. Stabat Mater. Text in English and Latin. Edited, and with W.H. Birch. London: Boosey and Co. 70 pp. Soprano, Alto, Tenor, and Bass Solos, S.S.T.B., and accomp. (organ, harmonium, or piano). C.C. De Zouche, Music and Musical Instruments, Montreal. 14 Jan 1876 (excerpt - "Inflammatus").

Gounod, Charles. Messe Solennelle (St. Cecilia). Text in English and Latin. Edited, and with English words by W.H. Birch. London: Boosey and Co. 54 pp. Soprano, Tenor, and Bass Solos, S.S.T.B., and accomp. (organ, harmonium, or piano). C.C. De Zouche, Music and Musical Instruments, Montreal. 19 Dec 1884 (excerpt "Agnus Dei").

Vol. 8 - (Library Call Number VZ 9M76 V.8)

MCC Vol. 8

Mendelssohn, Felix. Four-Part Songs. Complete edition with text in English and German. English version by J.C.D. Parker.
Boston: Ditson & Co., 1856. 166 pp.
C.C. De Zouche, Music and Musical Instruments, Montreal.

For Mixed Voices

In the Forest = Im Walde. p. 4.
16 Oct 1877, 31 Jan 1878, 6 Feb 80

O Fly With Me = Entflieh Mit Mir. p. 9.
29 Feb 1876.

The Hoar-Frost Fell = Es Fiel Ein Reif. p. 10.
29 Feb 1886.

Over The Grave = Auf Ihren Grab. p. 12.
29 Feb 1876.

May-Song = Mailed. p. 14.

On The Sea = Auf Dem See. p. 20.
8 Apr 1880, 11 Apr 1889.

Presage of Spring = Frühlingsahnung. p. 27.
17 Apr 1883, 9 Dec 1887.

The Primrose = Die Primel. p. 29.
9 Dec 1887.

Festival Of Spring = Frühlingsfeier. p. 31.
9 Dec 1887.

Song Of The Lark = Lerchengesang. p. 33.
5 Apr 1892.

Morning Prayer = Morgengebet. p. 36.
21 Dec 1876, 29 Dec 1893.

Autumn Song = Herbstlied. p. 38.
8 Apr 1880.

In The Country = Im Grünen. p. 45.

Early Spring = Frühzeitiger Frühling. p. 49.
5 Apr 1892.

Farewell To The Forest = Abschied vom Wald. p. 55.
28 Apr 1885.

The Nightingale = Die Nachtigall. p. 59.
21 Dec 1876, 31 Jan 1878, 8 Apr 1880.

Resting-Place = Ruhethal. p. 61.
28 Apr 1881, 12 Jan 1882.

Hunting-Song = Jagdlied. p. 63.
14 Jan 1876, 18 Apr 1884, 6 Apr 1888.

New Year's Song = Neujahrslied. p. 69.
14 Jan 1876, 16 Oct 1877, 31 Dec 89.

The Happy One = Der Glückliche. p. 71.

The Shepherd's Song = Hirtenlied. p. 76.

The Forest-Birds = Die Waldvögelein. p. 80.
14 Jan 1876, 21 Dec 1876.

National Song = Deutschland. p. 86.
29 Feb 1876, 12 Jan 1883.

The Wandering Minstrel = Der Wandernde Musikant.
p. 88.

Remembrance = Andenken. p. 92.
20 Apr 1882.

Praise of Spring = Lob des Frühlings. p. 96.
6 Feb 1880, 20 Apr 1882.

Spring-Song = Frühlings Lied. p. 99.
17 Apr 1883.

In The Forest = Im Walde. p. 104.

For Men's Voices

Turkish Drinking-Song = Türkisches Schenkenlied.
p. 108.

The Huntman's Farewell = Der Jäger Abschied. p. 113.

Summer-Song = Sommerlied. p. 117.

The Voyage = Wasserfahrt. p. 121.

Love And Wine = Liebe Und Wein. p. 123.

Wandering-Song = Wanderlied. p. 129.

The Cheerful Wanderer = Der Frohe Wandersmann. p. 138.
8 Apr 1880.

Serenade = Abendständchen. p. 141.

Drinking-Song = Trinklied. p. 142.

Parting-Song = Abschiedstafel. p. 146.

Student's Song = Das Lied Vom Braven Mann. p. 149.

Rhine-Wine Song = Rheinweinlied. p. 153.

Song Of The Germans At Lyons = Leid Für Die Deutschen
In Lyon. p. 155.

Farewell = Comitat. p. 158.

Cure For Fleeting Pleasures = Ersatz für Unbestand.
p. 161.

4.5 CATALOGUE LISTING
OF THE CONTENTS OF
A SINGLE VOLUME OF MUSIC FROM THE ESTATE OF

D. TORRANCE FRASER (DTF2)

MARVIN DUCHOW MUSIC LIBRARY,
MCGILL UNIVERSITY

DTF2 (Library Call Number VZ 9C682)
NLC (National Library of Canada, Gould Collection)

Gade, Niels. Spring's Message = Frühlings-Botschaft,
op. 35. English translation by Mrs. Charteris Cairns.
German text by Geibel.
New York: J.L. Peters, 1875. 27 pp.
S.A.T.B. and piano.
DTF2 p. 1. [NLC p. 1.]
31 Jan 1878, 17 Apr 1879, 28 Dec 1886.

Mendelssohn, Felix. Ave Maria = Saviour of Sinners : A
Sacred Cantata for Solo & Double Chorus. English
version by W. Bartholomew.
London: Novello, Ewer & Co. 24 pp.
S.S.A.A.T.T.B.B. and organ.
DTF2 p. 29. [NLC p. 29.]
C.C. De Zouche, Music and Musical Instruments,
Montreal.
14 Jan 1876, 6 Apr 1888.

Mendelssohn, Felix. Et Incarnatus. Text in English and
Latin.
London: Novello, Ewer & Co. Novello's Octavo Choruses,
No. 165. 4 pp.
S.A.T.B. and accomp.
DTF2 p. 51. [NLC p. 51.]
C.C. De Zouche, Music, Music Instruments.

Mendelssohn, Felix. Lord, how long wilt Thou forget me? :
Solo and chorus from Psalm XIII. Version by Rev. J.
Troutbeck.
London: Novello, Ewer & Co. The Musical Times,
No. 376. 4 pp.
Soprano solo, S.A.T.B., and organ.
DTF2 p. 59. [NLC p. 59.]
21 Dec 1876.

- Handel, George Frideric.** But As For His People : from Israel in Egypt.
London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 19. 8 pp.
S.A.T.B. and accomp.
DTF2 p. 63. [NLC p. 63.]
C.C. De Zouche, Music and Musical Instruments, Montreal.
- Mendelssohn, Felix.** Sing on, with Cheerful Strain : For Four Voices. Adapted and arranged by J.W. Elliott. Words by M.L. Elliott.
London: Novello, Ewer & Co. The Musical Times, No. 377. 6 pp.
S.A.T.B. and accomp.
DTF2 p. 71. [NLC p. 71.]
C.C. De Zouche, Music and Musical Instruments, Montreal.
- Sullivan, Arthur.** Echoes : A Four-Part Song. Words by Thomas Moore.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 155. 6 pp.
S.A.T.B. and accomp.
DTF2 p. 79. [NLC p. 79.]
C.C. De Zouche, 211 St. James St., Montreal.
- Schumann, Robert.** Gipsy Life, op. 29. English version by John Oxerford.
New York: J.L. Peters. Peter's Octavo Choruses, No. 17. 8 pp.
S.A.T.B. and accomp. Triangle and tambourine (ad lib.). DTF2 p. 87. [NLC p. 85.]
C.C. De Zouche, Music and Musical Instruments.
4 Apr 1878, 8 Apr 1880.
- Elliott, J.W.** Fair Katie : Part-Song. Words by M.L. Elliott.
London: Novello, Ewer & Co. The Musical Times, No. 329. 4 pp.
S.A.T.B. and accomp. (ad lib.).
DTF2 p. 93. [NLC p. 93.]
- Leslie, Henry.** Land-He : A Four-Part Song. Words by H. Farnie.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 78. 5 pp.
S.A.T.B. and accomp.
DTF2 p. 99. [NLC p. 97.]
C.C. De Zouche, Montreal, Music and Musical Instruments.
16 Oct 1877, 31 Jan 1878.

- Stirling, Elizabeth.** The Song of the Poppies : For Four Voices. Words by L.A. Twamley.
London: Novello, Ewer & Co. The Musical Times, No. 232. 4 pp.
S.A.T.B. and accomp.
DTF2 p. 105. [NLC p. 103.]
De Zouche Bro's, 351 Notre Dame St., Montreal.
- Barnby, Joseph.** Annie Lee : A Four-Part Song.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 108. 4 pp.
S.A.T.B. and accomp.
DTF2 p. 109. [NLC p. 107.]
De Zouche, Music. Musical Instruments, St. James St., Montreal.
29 Feb 1876.
- Smart, Henry.** Lady, Rise, Sweet Morn's Awakening : A Four-Part Song. Words by W.S. Passmore.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 46. 5 pp.
S.A.T.B. and accomp.
DTF2 p. 113. [NLC p. 111.]
- Macfarren, George Alexander.** Come Away, Come Away, Death.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 51. Shakespeare Songs, No. 3. 6 pp.
For S.S.T.T.B. and accomp.
DTF2 p. 119. [NLC p. 117.]
17 Apr 1883.
- Lemmens, Jaak Nikolaas.** Drops of Rain : A Four-Part Song.
Poetry by William Duthie.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 162. 8 pp.
S.A.T.B. and accomp.
DTF2 p. 125. [NLC p. 123.]
- Lemmens, Jaak Nikolaas.** The Fairy Ring : A Four-Part Song.
Poetry by William Duthie.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 163. 6 pp.
S.A.T.B. and accomp.
DTF2 p. 133. [NLC p. 131.]

- Benedict, Jules.** Invocation to Sleep : A Four-Part Song.
 Words by Beaumont and Fletcher.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 38. 7 pp.
 S.A.T.B. and accomp.
 DTF2 p. 139. [NLC p. 139.]
 C.C. De Zouche, Music and Musical Instruments,
 Montreal.
- Sullivan, Arthur.** O Hush Thee, My Babie. Words by Sir
 Walter Scott.
 New York: J.L. Peters. Peters' Octavo Choruses,
 No. 14. 6 pp.
 S.A.T.B. and accomp.
 DTF2 p. 147. [NLC p. 147.]
 C.C. De Zouche, 211 St. James St., Montreal.
- Sullivan, Arthur.** Evening : A Four-Part Song. Words by
 Goethe. Translated by Lord Houghton.
 New York: J.L. Peters, 1876. Peters' Octavo Choruses,
 No. 23. 4 pp.
 S.A.T.B. and accomp.
 DTF2 p. 155. [NLC p. 155.]
 20 Apr 1882, 10 Apr 1894.
- Leslie, Henry.** The Pilgrims : A Four-Part Song. Words by
 Adelaïrd A. Proctor.
 New York: J.L. Peters. Novello's Part-Song Book
 (Second Series), No. 74. 6 pp.
 S.A.T.B. and accomp.
 DTF2 p. 159. [NLC p. 159.]
 C.C. De Zouche, 211 St. James St., Montreal.
 29 Feb 1876.
- Barnby, Joseph.** Sweet and Low : A Lullaby. Words by Alfred
 Tennyson.
 London: Novello, Ewer & Co. The Musical Times,
 No. 272. 3 pp.
 S.A.T.B. and accomp.
 DTF2 p. 167. [NLC p. 165.]
 De Zouche Bros's, 351 Notre Dame St., Montreal.
 29 Feb 1876.
- Smart, Henry.** Spring Song. Words by W.C. Bennett.
 London: Novello, Ewer & Co. Novello's Part-Song Book
 (Second Series), No. 141. 4 pp.
 S.A.T.B. and accomp.
 DTF2 p. 171. [NLC p. 167.]
 C.C. De Zouche, Music and Musical Instruments,
 Montreal.

- Calkin, John Baptiste.** Night Winds That So Gently Flow : A Four-Part Song, op. 48. Words by J. Tennielli Calkin. London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 98. 4 pp.
S.A.T.B. and accomp.
DTF2 p. 175. [NLC p. 171.]
C.C. De Zouche, Music. Musical Instruments, 311 St. James St., Montreal.
4 Apr 1878.
- Calkin, John Baptiste.** Breathe Soft Ye Winds : A Four-Part Song, op. 48. London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 99. 4 pp.
S.A.T.B. and accomp.
DTF2 p. 179. [Not included in NLC]
C.C. De Zouche, Music. Musical Instruments, 311 St. James St., Montreal.
17 Apr 1879.
- Naylor, John.** The Angels Breathe on Flowers : A Four-Part Song. Words by J.B. London: Novello, Ewer & Co. The Musical Times, No. 327. 2 pp.
S.A.T.B. and accomp.
DTF2 p. 183. [NLC p. 179.]
- Garrett, George Mursell.** May Carol. Words (by permission) from "London Society." London: Novello, Ewer & Co. The Musical Times, No. 327. 2 pp.
S.A.T.B. and accomp.
DTF2 p. 185. [NLC p. 181.]
- Smart, Henry.** Summer Morning : A Four-Part Song. Words by W.S. Passmore. London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 47. 5 pp.
S.A.T.B. and accomp.
DTF2 p. 187. [NLC p. 183.]
21 Dec 1876, 4 Apr 1878.
- Pinsuti, Ciro.** The Crusaders : A Four-Part Song. Poetry by William Duthie. London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 177. 6 pp.
S.A.T.B. and accomp. (ad lib.).
DTF2 p. 193. [NLC p. 189.]
C.C. De Zouche, Music. Musical Instruments.
20 Feb 1876.

- MacIrone, Clara Angela.** Sir Knight, Sir Knight, Oh Whither Away : A Four-Part Song. Words from "Sintram and His Companions." (Sintram's Song).
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 68. 7 pp.
S.A.T.B. and accomp.
DTF2 p. 201. [NLC p. 197.]
C.C. De Zouche, Music and Musical Instruments,
Montreal.
14 Jan 1876, 21 Dec 1876.
- Macfarren, George Alexander.** The Three Fishers : A Four-Part Song. Words by the Rev. Charles Kingsley.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 115. 8 pp.
S.A.T.B. and accomp.
DTF2 p. 209. [NLC p. 205.]
C.C. De Zouche, Musical Instruments, 211 St. James St.,
Montreal.
21 Dec 1876.
- Macfarren, George Alexander.** Orpheus, with His Lute.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 49. Shakespeare Songs, No. 1. 8 pp.
S.A.T.B. and accomp.
DTF2 p. 217. [NLC p. 213.]
4 Apr 1878.
- Benedict, Jules.** Sylvan Pleasures : A Four-Part Song. Words by Thomas Heywood.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 42. 10 pp.
S.A.T.B. and accomp.
DTF2 p. 223. [NLC p. 219.]
C.C. De Zouche, Music and Musical Instruments,
Montreal.
- Leslie, Henry.** Thine Eyes so Bright. Words by Thomas Watson.
London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 80. 10 pp.
S.S.A.T.B.B. and accomp.
Printed note: "This Madrigal won the first prize of £25, offered by the Bristol Madrigal Society, 1865."
DTF2 p. 235. [NLC p. 231.]
C.C. De Zouche, Musical Instruments, 211 St. James St.,
Montreal.
22 Feb 1881.

- Macfarren, George Alexander.** Sing Heigh-Ho : A Four-Part Song. Words by the Rev. Charles Kingsley.
 London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 117. 10 pp.
 S.A.T.B. and accomp. (ad lib.).
 DTF2 p. 247. [NLC p. 243.]
 C.C. De Zouche, Music. Musical Instruments, 211 St. James St., Montreal.
- Macfarren, George Alexander.** The Sands of Dee : A Four-Part Song. Words by the Rev. Charles Kingsley.
 London: Novello, Ewer & Co. Novello's Part-Song Book (Second Series), No. 112. 5 pp.
 S.A.T.B. and accomp. (ad lib.).
 DTF2 p. 255. [NLC p. 251.]
 14 Jan 1876, 29 Feb 1876, 16 Oct 1879, 9 Dec 1887.
- Haydn, Joseph.** Come, Gentle Spring : Chorus : from The Seasons.
 London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 231. 8 pp.
 S.A.T.B. and accomp.
 DTF2 p. 261. [NLC p. 257.]
 4 Apr 1878.
- Handel, George Frideric.** O the Pleasure of the Plains : Chorus : from Acis and Galatea.
 London: Novello, Ewer & Co. Novello's Octavo Choruses, No. 93. 8 pp.
 S.A.T.T.B. and accomp.
 DTF2 p. 269. [NLC p. 265.]
 31 Jan 1878.

4.6 INDEX

OF WORKS IN THE PERFORMING REPERTOIRE OF
THE MONTREAL MENDELSSOHN CHOIR

The following is an alphabeticalized index of those works known to have been in the repertoire of the Mendelssohn Choir, based on the list of concert programmes in the Musical Red Book of Montreal, pp. 36-42 (reprinted in APPENDIX 5, p. 207).

Each entry states the composer and title of the work, along with the location of the piece within the surviving library collections of Mendelssohn Choir music. For further information on each piece, the reader is then asked to refer to the entries in the previous catalogues. Of the 183 items indexed here, ten can not be found in the surviving Mendelssohn Choir library. These pieces are listed both within the index and in a separate list after (p. 199).

- Bach, Johann Christoph. Gracious Lord.
MCC Vol. 2, No. A 1.
- Bach, Johann Sebastian. My Spirit Was In Heaviness.
MCC Vol. 4, No. 146.
- Barnby, Joseph. Annie Lee.
DTF2 p. 109. [NLC p. 107.]
- Barnby, Joseph. Sweet and Low.
DTF2 p. 167. [NLC p. 165.]
- Beethoven, Ludwig van. Mass In C.
MCC Vol. 7.
- Benedict, Julius. Summer is Nigh.
MCC Vol. 1, No. 65.
- Brahms, Johannes. A Saving Health to us is brought.
MCC Vol. 2, No. 13.
- Brahms, Johannes. Coquette.
MCC Vol. 2, No. 11.
- Brahms, Johannes. In Stilly Night.
MCC Vol. 5, No. 7.
- Brahms, Johannes. Tafellied (Dank der Damen).
MCC Vol. 2, No. 8.
- Brahms, Johannes. The Dirge of Darthula.
MCC Vol. 2, No. 9.
- Brahms, Johannes. Vineta.
MCC Vol. 2, No. 10.
- Bridge, Joseph Cox. It Was A Lover.
MCC Vol. 1, No. 89.
- Bruch, Max. Jubilate, Amen.
MCC Vol. 1, No. 66.
- Bryson, Miss [?]. Far Out Of Sight.
MCC Vol. 1, No. 87.
- Caldicott, Alfred J. Humpty Dumpty!
MCC Vol. 2, No. 44.
- Caldicott, Alfred J. Out On The Waters.
MCC Vol. 2, No. 42.

- Calkin, John Baptiste. Breathe Soft Ye Winds.
DTF2 p. 179. [Not included in NLC]
- Calkin, John Baptiste. Night Winds That So Gently Flow.
DTF2 p. 175. [NLC p. 171.]
- Callcott, [John Wall]. O Snatch Me Swift.
MCC Vol. 1, No. 51.
- Couture, Guillaume. Sub Tuum.
MCC Vol. 1, No. 54.
- Dowland, John. His Golden Locks.
MCC Vol. 3, No. 139.
- Dregert, Alfred. Spring's Return.
MCC Vol. 1, No. 73.
- Dvořák, Antonín. Praise Jehovah.
MCC Vol. 2, No. 2
- Dvořák, Antonín. The Woodland Angelus.
MCC Vol. 2, No. 3.
- Dykes, [John Bacchus]. In Terra Pax.
[MCC Vol. 1, No. 88.]
- Engelsberg, E.S. Knowest Thou.
MCC Vol. 1, No. 55.
- Faning, Eaton. Song of the Vikings.
MCC Vol. 1, No. 94.
- Faning, Eaton. The Miller's Wooing.
MCC Vol. 1, No. 93.
- Franz, Robert. May Song.
MCC Vol. 3, No. 133.
- Gade, Niels. A Walk At Dawn.
MCC Vol. 2, No. 31.
- Gade, Niels. Spring's Message.
DTF2 p. 1. [NLC p. 1.]
- Gade, Niels. Summer Night.
no source
- Gade, Niels. Sunset.
MCC Vol. 2, No. 32.

- Gade, Neils. The Erl King's Daughter.
no source
- Goring Thomas, Arthur. The Sun Worshippers.
MCC Vol. 1, No. 97.
- Gould, Joseph. Ave Verum.
MCC Vol. 5, No. 9.
- Gould, Joseph. Bedouin Love Song.
Canadian Sheet Music Files, National Library of Canada.
- Gould, Joseph. Fall'n is thy Throne.
MCC Vol. 5, No. 6.
- Gould, Joseph. Ye Banks An' Braes.
MCC Vol. 5, No. [19].
- Gounod, Charles. As The Hart Pants.
MCC Vol. 3, No. 129.
- Gounod, Charles. Ave Verum.
MCC Vol. 3, No. 127.
- Gounod, Charles. By Babylon's Wave.
MCC Vol. 3, No. 132.
- Gounod, Charles. Come Unto Him.
MCC Vol. 3, No. 124.
- Gounod, Charles. From The Morning Watch Till Evening.
MCC Vol. 3, No. 131.
- Gounod, Charles. Gallia.
MCC Vol. 4, No. 151.
- Gounod, Charles. Messe Solennelle (St. Cecilia).
MCC Vol. 7.
- Gounod, Charles. O Sing To God.
MCC Vol. 3, No. 123.
- Gounod, Charles. O Come Near To The Cross.
MCC Vol. 3, No. 126.
- Handel, George Frideric. But As For His People.
DTF2 p. 63. [NLC p. 53.]
- Handel, George Frideric. Galatea, dry thy tears.
MCC Vol. 1, No. 59.

- Handel, George Frideric.** O the Pleasure of the Plains.
DTF2 p. 269. [NLC p. 265.]
- Hatton, John Liptrot.** He That Hath A Pleasant Face.
MCC Vol. 1, No. 61.
- Hauptmann, Moritz.** Gypsy Song.
MCC Vol. 1, No. 86.
- Haydn, Joseph.** Come, Gentle Spring.
DTF2 p. 261. [NLC p. 257.]
- Haydn, Joseph.** Et Incarnatus.
no source
- Hofmann, Heinrich.** The Pilot.
MCC Vol. 1, No. 68.
- Jansen, Gustav.** The First Song.
MCC Vol. 5, No. 5.
- King, Oliver.** Soldier, rest!
MCC Vol. 1, No. 58.
- Koschat, T.** Forsaken.
MCC Vol. 1, No. 91.
- Lahee, Henry.** Hark, How The Birds.
MCC Vol. 2, No. 46.
- Lahee, Henry.** Hence, Loathed Melancholy.
MCC Vol. 2, No. 47.
- Lassen, Eduard.** Morning.
MCC Vol. 2, No. 39.
- Lassen, Eduard.** Night.
MCC Vol. 2, No. 41.
- Lassen, Eduard.** Only Thou.
MCC Vol. 2, No. 38.
- Lassen, Eduard.** The Sun's Bright Beams.
MCC Vol. 5, No. 11.
- Leslie, Henry.** Charm Me Asleep.
MCC Vol. 2, No. 15½.
- Leslie, Henry.** Daylight is Fading.
MCC Vol. 2, No. 16.

- Leslie, Henry. Homeward.
MCC Vol. 2, No. 14½.
- Leslie, Henry. How Sweet the Moonlight Sleeps.
MCC Vol. 2, No. 19.
- Leslie, Henry. Land-Ho.
DTF2 p. 99. [NLC p. 97.]
- Leslie, Henry. Let Me Play The Fool.
MCC Vol. 5, No. 2.
- Leslie, Henry. Lullaby of Life.
MCC Vol. 5, No. 1.
- Leslie, Henry. My Love Is Fair.
MCC Vol. 2, No. 15.
- Leslie, Henry. Old Ocean's Life Is In Our Veins.
MCC Vol. 2, No. 17.
- Leslie, Henry. The Pilgrims.
DTF2 p. 159. [NLC p. 159.]
- Leslie, Henry. Thine Eyes so Bright.
DTF2 p. 235. [NLC p. 231.]
- Leslie, Henry. Up, Up, Ye Dames.
MCC Vol. 2, No. 20.
- Löhr, Frederic Nicolls. A Slumber Song.
MCC Vol. 1, No. 53.
- Lucy-Barnes, Fred. Psalm XXIII.
MCC Vol. 5, No. 12-17 (five movements).
- MacCunn, Hamish. Lord Ullin's Daughter.
MCC Vol. 4, No. 148.
- MacCunn, Hamish. O Mistress Mine.
MCC Vol. 1, No. 69.
- Macfarren, George Alexander. Break, Break, Break On Thy
Cold Grey Stones, O Sea.
MCC Vol. 2, No. 37.
- Macfarren, George Alexander. Come Away, Come Away, Death.
DTF2 p. 119. [NLC p. 117.]
- Macfarren, George Alexander. Orpheus, with His Lute.
DTF2 p. 217. [NLC p. 213.]

- Macfarren, George Alexander.** The Hunt's Up.
MCC Vol. 2, No. 33.
- Macfarren, George Alexander.** The Sands of Dee.
DTF2 p. 255. [NLC p. 251.]
- Macfarren, George Alexander.** The Three Fishers.
DTF2 p. 209. [NLC p. 205.]
- MacIrone, Clara Angela.** Sir Knight, Sir Knight, Oh Whither
Away.
DTF2 p. 201. [NLC p. 197.]
- MacKenzie, Alexander Campbell.** Autumn.
MCC Vol. 1, No. 60
- Mendelssohn, Felix.** Autumn Song.
MCC Vol. 3, No. 102.
- Mendelssohn, Felix.** Autumn Song.
MCC Vol. 8, p. 38.
- Mendelssohn, Felix.** Ave Maria.
DTF2 p. 29. [NLC p. 29.]
- Mendelssohn, Felix.** Be Merciful To Me.
MCC Vol. 5, No. 8.
- Mendelssohn, Felix.** Early Spring.
MCC Vol. 8, p. 49.
- Mendelssohn, Felix.** Elijah.
no source
- Mendelssohn, Felix.** Farewell To The Forest.
MCC Vol. 8, p. 55.
- Mendelssohn, Felix.** Festival Of Spring.
MCC Vol. 8, p. 31.
- Mendelssohn, Felix.** Hunting-Song.
MCC Vol. 8, p. 63.
- Mendelssohn, Felix.** In the Forest.
MCC Vol. 8, p. 4.
- Mendelssohn, Felix.** Judge Me, O God.
MCC Vol. 3, No. 103.
- Mendelssohn, Felix.** Lord, how long wilt Thou forget me?
DTF2 p. 59. [NLC p. 59.]

- Mendelssohn, Felix. Loreley: an unfinished opera.
MCC Vol. 3, No. 98.
- Mendelssohn, Felix. Magnificat.
MCC Vol. 3, No. 99.
- Mendelssohn, Felix. Morning Prayer.
MCC Vol. 8, p. 36.
- Mendelssohn, Felix. National Song.
MCC Vol. 8, p. 86.
- Mendelssohn, Felix. New Year's Song.
MCC Vol. 8, p. 69.
- Mendelssohn, Felix. O Fly With Me.
MCC Vol. 8, p. 9.
- Mendelssohn, Felix. On The Sea.
MCC Vol. 8, p. 20.
- Mendelssohn, Felix. Over The Grave.
MCC Vol. 8, p. 12.
- Mendelssohn, Felix. Praise of Spring.
MCC Vol. 8, p. 96.
- Mendelssohn, Felix. Presage of Spring.
MCC Vol. 8, p. 27.
- Mendelssohn, Felix. Remembrance.
MCC Vol. 8, p. 92.
- Mendelssohn, Felix. Resting-Place.
MCC Vol. 8, p. 61.
- Mendelssohn, Felix. Salve Regina.
MCC Vol. 3, No. 100.
- Mendelssohn, Felix. Song Of The Lark.
MCC Vol. 8, p. 33.
- Mendelssohn, Felix. Soon the Last Sounds.
no source
- Mendelssohn, Felix. Spring-Song.
MCC Vol. 8, p. 99.
- Mendelssohn, Felix. Stone Him To Death.
MCC Vol. 3, No. 105.

- Mendelssohn, Felix. The Cheerful Wanderer.
MCC Vol. 8, p. 138.
- Mendelssohn, Felix. The First Walpurgis-Night.
MCC Vol. 4, No. D. 144.
- Mendelssohn, Felix. The Forest-Birds.
MCC Vol. 8, p. 80.
- Mendelssohn, Felix. The Hoar-Frost Fell.
MCC Vol. 8, p. 10.
- Mendelssohn, Felix. The Nightingale.
MCC Vol. 8, p. 59.
- Mendelssohn, Felix. The Primrose.
MCC Vol. 8, p. 29.
- Mendelssohn, Felix. This is Jehovah's Temple : from
St. Paul.
no source
- Mendelssohn, Felix. Vintage Song.
no source
- Mendelssohn, Felix. Why Rage Fiercely The Heathen.
MCC Vol. 3, No. 104.
- Morley, Thomas. Fair Phillis I Saw.
MCC Vol. 3, No. 143.
- Morley, Thomas. My Bonny Lass She Smileth.
MCC Vol. 3, No. 142.
- Morley, Thomas. Now Is The Month Of Maying.
MCC Vol. 3, No. 141.
- Moszkowski, Moritz. The Shepherd Donned His Sunday Best.
MCC Vol. 1, No. 74.
- Nessler, [Victor?]. Up Away.
MCC Vol. 1, No. 56.
- Perceval, Sydney [Joseph Gould]. Georgie Porgie.
MCC Vol. 1, No. 95.
- Perceval, Sydney [Joseph Gould]. Jack and Jill.
MCC Vol. 1, No. 96.
- Perceval, Sydney [Joseph Gould]. You'll Never Guess.
MCC Vol. 1, No. 83.

- Pinsuti, Ciro. A Spring Song.
MCC Vol. 1, No. 79.
- Pinsuti, Ciro. The Caravan.
MCC Vol. 1, No. 80.
- Pinsuti, Ciro. The Crusaders.
DTF2 p. 193. [NLC p. 189.]
- Pinsuti, Ciro. The Sea Hath Its Pearls.
MCC Vol. 1, No. 78.
- Praetorius, Michael. Marienlied.
MCC Vol. 1, No. 88.
- Purcell, Henry. In These Delightful, Pleasant Groves.
MCC Vol. 2, No. 18.
- Raff, Joachim. In Moonlight Fair.
MCC Vol. 2, No. 27.
- Raff, Joachim. Morgenlied = Morning Song.
MCC Vol. 2, No. 21; MCC Vol. 2, No. 25.
- Raff, Joachim. This Day, In Wealth of Light.
MCC Vol. 2, No. 22.
- Raff, Joachim. Winter Carol.
MCC Vol. 2, No. 26.
- Reinhold, [?]. The Sorrowing Birch [Buck?].
no source
- Reyner, Horace W. Close His Eyes; His Work is Done.
MCC Vol. 5, No. 10.
- Rheinberger, Joseph. Journey Song.
MCC Vol. 3, No. 115.
- Rheinberger, Joseph. King Eric.
MCC Vol. 3, No. 120.
- Rheinberger, Joseph. Love's A Rogue.
MCC Vol. 3, No. 114.
- Rheinberger, Joseph. Midsummer Night.
MCC Vol. 3, No. 116.
- Rheinberger, Joseph. Night.
MCC Vol. 3, No. 121.

- Rheinberger, Joseph. Pater Noster.
MCC Vol. 3, No. 111.
- Rheinberger, Joseph. Réverie.
MCC Vol. 3, No. 109.
- Rheinberger, Joseph. The Lovers.
MCC Vol. 3, No. 119.
- Rheinberger, Joseph. The Mystic Lake.
MCC Vol. 3, No. 110.
- Rheinberger, Joseph. The Water Fay.
MCC Vol. 3, No. 106.
- Rheinberger, Joseph. Toggenburg.
MCC Vol. 3, No. 122. MCC Vol. 5, No. 18.
- Rheinberger, Joseph. Welcome.
MCC Vol. 3, No. 113.
- Roeckel, Joseph L. Madeleine.
MCC Vol. 1, No. 64.
- Rossini, Gioachino. Quando Corpus.
MCC Vol. 1, No. 84.
- Rossini, Gioachino. Stabat Mater.
MCC Vol. 7.
- Rubinstein, Anton. The Awakening of the Rose.
MCC Vol. 2, No. 29.
- Rubinstein, Anton. The Pine Tree.
MCC Vol. 2, No. 30.
- Rubinstein, Anton. Still Do I Think of Thee.
MCC Vol. 2, No. 28.
- Saint-Saëns, Camille. To The Night.
MCC Vol. 1, No. B 48.
- Scharwenka, Philipp. Styrian Dance.
MCC Vol. 1, No. 67.
- Schubert, Franz. Laughing and Crying.
MCC Vol. 1, No. 85.
- Schumann, Robert. Confidence.
MCC Vol. 2, No. 5.

- Schumann, Robert. Gipsy Life.
DTF2 p. 87. [NLC p. 85.]
- Schumann, Robert. Song For The New Year.
MCC Vol. 4, No. 147.
- Schumann, Robert. The River King.
MCC Vol. 2, No. 6.
- Schumann, Robert. Uncertain Light.
MCC Vol. 2, No. 4.
- Smart, Henry. Summer Morning.
DTF2 p. 187. [NLC p. 183.]
- Stewart, Robert. The Bells of St Michael's Tower.
MCC Vol. 1, No. 63.
- Sullivan, Arthur. Canadian National Hymn.
no source
- Sullivan, Arthur. Evening.
DTF2 p. 155. [NLC p. 155.]
- Sullivan, Arthur. The Way is Long and Dreary.
MCC Vol. 1, No. 50.
- Thomas, Ambroise. Gavotte.
no source
- Warren, Samuel Prouse. Fair Daffodils.
MCC Vol. 1, No. 76.
- Weinsierl, Max. When Spring Awakes.
MCC Vol. 1, No. 72.
- West, John. Love and Summer.
MCC Vol. 1, No. 77.

Pieces of music in the repertoire of the Mendelssohn Choir
Music and not found in known collections:

Gade, Neils. The Erl King's Daughter.
12 Jan 83, 19 Dec 84 (excerpt).

Gade, Neils. Summer Night.
Ladies voices.
11 Dec 1891

Haydn, Joseph. Et Incarnatus : from Third Mass.
29 Feb 1876

Mendelssohn, Felix. Elijah.
29 Feb 1876 (excerpts), 21 Dec 1876 (excerpts).

Mendelssohn, Felix. This is Jehovah's Temple : from St
Paul.
29 Feb 1876

Mendelssohn, Felix. Soon the Last Sounds.
Ladies voices.
17 Apr 1878

Mendelssohn, Felix. Vintage Song.
8 Apr 1880

Reinhold, [?]. The Sorrowing Birch [Buck?].
26 Apr 1893.

Sullivan, Arthur. Canadian National Hymn.
8 Apr 1880.

Thomas, Ambroise. Gavotte : from Mignon.
6 Apr 1888.

APPENDIX 1

LECTURES GIVEN BY JOSEPH GOULD
FOR THE ART ASSOCIATION OF MONTREAL¹

- 1881 Apr. 1 "English Madrigals, Gleees and Part Songs"*
(with a 20 voice choir)
- 1882 Mar. 17 "Robert Schumann"
(with 20 members of the Mendelssohn Choir)
- 1886 Mar. 23 "Beethoven and his Songs"
(with musical illustrations)
- 1889 Mar. 8 "The songs we hear and the songs we do not
hear"*
(with soloists Mr. Winch, Boston and Miss
Wonham, Montreal)
- 1891 Apr. 22 "The early Madrigal as contrasted with the
Modern Part Song"*
(with "vocal illustrations")
- 1894 Mar. 15 "Rubinstein"
(with vocal and instrumental examples)
- 1895 Feb. 15 "Mendelssohn"
(lecture and gala presentation, with vocal and
instrumental examples)²
- 1896 Jan. 31 "Music, What is it?"
(with illustrative vocal and instrumental
music)

¹ The exact dates of these lectures are recorded in the Art Association Annual Reports, except for the three titles marked with an asterisk. These dates were supplied from the scrapbooks of the Association, a collection of press clippings of Association events currently inaccessible to scholars, owing to their deteriorating condition. My thanks to Ms. Juanita Toupin of the Museum of Fine Arts for "searching out" these dates.

² The texts of the lectures "Rubenstein" and "Mendelssohn" are held in the Rare Book Room of the Marvin Duchow Music Library of McGill University. (VW10.R82 G and VW10.M52.G)

Lectures assisted by Gould

- 1885 Feb. 24 Rev. Canon Norman lectured on "Hymnology"
(with the musical assistance of the
Mendelssohn Choir directed by Gould)
- 1896 Dec. 16 Leigh R. Gregor lectured on "Goethe and
Music"*
(illustrated with music directed by Gould)

APPENDIX 2

MEMBERS OF THE MONTREAL MENDELSSOHN CHOIR
 1893-1894 SEASON
 AS LISTED IN THE
 MUSICAL RED BOOK OF MONTREAL³

76 WOMEN

Atwater, Mrs. H.W.
 Atwater, Miss L.W.
 Atwater, Miss E.R.
 Ames, Miss M.C.
 Baker, Miss M.
 Bates, Mrs. J.S.
 Bland, Mrs. C.E.
 Blythman, Miss W.
 Bolt, Miss L.E.
 Brown, Mrs. R.G.
 Brown, Mrs. T.B.
 Brown, Miss M.B.
 Botterell, Miss F.
 Budge, Mrs. D.A.
 Cameron, Miss C.E.
 Cameron, Miss J.M.
 Casey, Mrs. M.L.
 Chambers, Miss M.
 Clarke, Miss L.
 Clare, Miss S.P.
 Clark, Miss B.G.
 Costigan, Miss M.
 Craig, Miss L.
 Drummond, Mrs. A.T.
 Evans, Miss H.M.
 Fleck, Mrs. J.
 Fleet, Mrs. C.J.
 Fraser, Mrs. D.T.
 French, Mrs. A.
 Glassford, Miss I.
 Glazebrook, Mrs. A.J.
 Gould, Mrs. J.
 Gurd, Mrs. C.
 Gurd, Miss E.S.
 Handie, Miss L.
 Holden, Miss S.B.
 Holden, Miss E.

³ Bernard K. Sandwell, The Musical Red Book of Montreal
 ((Montreal: F.A. Veitch, 1907), pp. 34-35.

Hughes, Miss E.
 Kingman, Mrs. A.
 Lamb, Miss A.B.
 Lewis, Miss A.M.
 Lindsay, Miss A.M.
 Maltby, Miss M.L.
 Macartney, Miss D.E.
 Macfarlane, Miss M.
 Macfarlane, Miss S.
 Macpherson, Miss P.
 McLean, Miss J.M.
 McMaster, Mrs. J.A.
 McMaster, Miss S.J.
 Milloy, Miss M.
 Muir, Mrs. J.M.C.
 Monk, Miss I.M.
 Murphy, Mrs. A.A.
 Murphy, Miss E.A.
 Morison, Mrs. W.T.
 Olive, Mrs. A.G.
 Peacock, Mrs. E.
 Peebles, Miss M.I.
 Radford, Mrs. W.
 Radford, Miss A.E.
 Reyner, Miss C.
 Ross, Miss D.
 Rough, Miss N.M.
 Savage, Miss L.S.
 Schneider, Miss A.M.
 Sellen, Mrs. G.
 Seymour, Mrs. M.H.
 Smith, Mrs. J.H.
 Steele, Miss M.M.
 Van Buskirk, Miss J.
 Wiltshire, Miss H.
 Wiltshire, Miss M.E.
 Wright, Mrs. E.A.
 Wilson, Mrs. H.O.
 Wilkes, Miss C.

39 MEN

Alexander, E.
 Andrews, A.A.
 Barlow, J.T. Jr.
 Barlow, J.C.
 Bazin, Dr J.A.
 Bentley, D.
 Bell, J.A.

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

APPENDIX 3

INSTRUMENTAL SOLOISTS WITH THE
MENDELSSOHN CHOIR (1876-94)⁴

Adamowski, Josef - cello	- 11 Dec 1889.	
Ansorge, Conrad - piano	- 28 Dec 1888.	
Aus der Ohe, Adele - piano	- 28 Dec 1886,	⁹ Dec 1887.
Bohrer, Henry - piano	- 21 Dec 1876.	
Brewer, Robert - cello	- 23 Jan 1891	
Brodsky, Adolph - violin	- 26 Apr 1893.	
Clark, E - piano	- 23 Jan 1891.	
Coderre, Miss - piano	- 12 Jan 1883.	
Davies, Dr - organ	- 31 Jan 1878.	
de Pachmann, Vladimir - piano	- 5 Apr 1892.	
Deseve, M - violin	- 24 Apr 1879.	
Fries, Wulf - cello	- 19 Dec 1884.	
Harrison, Mr. - piano	- 31 Jan 1878.	
Hegner, Anton - cello	- 29 Dec 1893.	
Hekking, Anton - cello	- 26 Apr 1893.	
Heynberg, Mme. Marie - piano	- 10 Apr 1891.	
Holmes, Miss Zulime - piano	- 16 Oct 1876,	31 Jan 1878,
	17 Apr 1879,	8 Apr 1880,
		22 Feb 1881.
Hone, Miss - piano	- 4 Apr 1878.	
Koert, Jan	- 26 Apr 1893.	
Lavallee, Calixa - piano	- 14 Jan 1876,	21 Dec 1876.
Lavigne, Emery - piano	- 11 Dec 1891.	
Lucy-Barnes, Mr. - organ	- 24 Apr 1879.	
Jacquard, M.	- 21 Dec 1876.	
Jehin-Prume, F. - violin	- 20 Feb 1876,	21 Dec 1876,
	6 Feb 1880,	8 Apr 1880,
	23 Jan 1891,	10 Apr 1891.
Lampman, Miss Annie - piano	- 11 Apr 1890.	
Longley, Ernest - piano	- 22 Apr 1887.	
Martel, O - violin	- 18 Apr 1884.	
Novacek, Ottukar	- 26 Apr 1893.	
Reichling, Mr. - violin	- 4 Apr 1878.	
Rive-King, Julia - piano	- 6 Feb 1880.	
Rummel, Franz - piano	- 9 Jan 1891.	
Sherwood, W.H. - piano	- 18 Apr 1884.	
Slivinski, Josef - piano	- 10 Apr 1894.	
Sym, Miss - piano	- 23 Jan 1891.	
Szermanowski, M. - violin	- 28 Apr 1885.	
Warren, S.P. - organ	- 28 Apr 1881,	12 Jan 1882.
Wonham, Miss - piano	- 20 Apr 1882,	17 Apr 1883,
	19 Dec 1884,	29 Dec 1885.

⁴ APPENDIX 3 is based on the listings of choir concerts in the Musical Red Book of Montreal, pp. 36-42 (reprinted in APPENDIX 5, p. 207). The performer's instrument, if known, appears next to the name.

APPENDIX 4

VOCAL SOLOISTS WITH THE
MENDELSSOHN CHOIR (1876-94)⁵

Buck, Mr. W. Edgar	- 28 Dec 1888.
Chambers, Mrs. - sop.	- 28 Dec 1886, 11 Apr 1890, 10 Apr 1891.
Chester, Miss - sop.	- 29 Dec 1885.
Cooke, Mr. - bass	- 6 Feb 1880.
Crompton, Miss	- 12 Jan 1883, 17 Apr 1883.
Davies, Ben - tenor	- 10 Apr 1894.
Delahunt, Mr. - bass	- 4 Apr 1878.
Dunton, Miss Francis - sop.	- 6 Apr 1888.
Elliot, Mrs.	- 14 Jan 1876.
Featherstone, M	- 28 Apr 1881.
Finlayson, Miss Flora - alto	- 9 Apr 1889.
Fischer, Emil - bass	- 29 Dec 1893.
Gould, Charles	- 14 Jan 1876.
Hibbs, Mr.	- 14 Jan 1876.
Homer, Miss Miriam	- 11 Apr 1890.
Hubbell, Miss Ida W. - sop.	- 6 Feb 1880.
Humphrey-Allen, Mrs. E - sop.	- 19 Dec 1884, 31 Dec 1889.
Lucy-Barnes, Mrs. - sop.	- 17 Apr 1879, 24 Apr 1879.
Maltby, Miss - alto	- 22 Feb 1881, 12 Jan 1883.
Meyn, Heinrich - bar.	- 10 Apr 1891.
Millar, Mr. - bass	- 16 Oct 1876.
Nievert, Miss Helene - sop.	- 31 Jan 1878, 4 Apr 1878.
Nordica, Mme. Lillian - sop.	- 11 Dec 1891, 9 Dec 1892.
Norris, M - tenor	- 22 Feb 1881, 28 Apr 1881, 18 Apr 1884.
Power, Mr. - tenor	- 11 Apr 1890, 10 Apr 1891.
Reid, Mr. James - bass	- 28 Apr 1881, 12 Jan 1883.
Robert, Mme A.	- 28 Apr 1885.
Rockwood, Mrs. Otis	- 12 Jan 1883.
Seymour, Miss - alto	- 28 Dec 1886.
Stancliffe, Mr. - bass	- 31 Jan 1878.
Taylor, O.S. - bar.	- 9 Dec 1887.
Thrower, Mrs. - sop.	- 16 Oct 1877, 20 Apr 1882.
Thruston, Mrs. Emma C. - sop.	- 28 Apr 1881, 12 Jan 1882.
Walker, Mrs. Jeannie Patrick	- 28 Dec 1888.
Winch, W.J. - tenor	- 22 Apr 1887, 6 Apr 1888, 9 Apr 1889, 31 Dec 1889.

⁵ APPENDIX 4 is based on the list of choir concerts in the Musical Red Book of Montreal, pp. 36-42 (reprinted in APPENDIX 5, p. 207). The singer's voice type, if known, appears next to the name.

APPENDIX 5

MONTREAL MENDELSSOHN CHOIR CONCERT PROGRAMMES
1876-94⁶

1876

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

February 20 —Mechanics' Hall Mendelssohn Choir Crusaders, Pinsuti Selections from Elijah, This is Jehovah's Temple from St Paul, O Flv with Me, The Hoar-frost Fell, Over the Grave, National Song, Mendelssohn, Et Incarnatus, from Third Mass, Havdn Pilgrims Leslie Sands of Dee, Macfarren Sweet and Low Annie Lee, Barnby F Jehin-Prume, violin —Fantaisie on Austrian Hymn, Leonard, Fantaisie de Concert, Prume

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

1877

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

1878

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

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

⁶ A reproduction of the list as found in Bernard K. Sandwell, The Musical Red Book of Montreal (Montreal, F.A. Veitch, 1907), pp. 36-42.

1879

- April 17—Mechanics Mendelssohn Choir He that Hath a Pleasant Face
Hatton Spring's Message, Gade. Soon the Last Sounds (Ladies' voices)
Mendelssohn Breathe soft, Ye Winds Calkin. Sub Tuum, G Couture (MS,
soprano solo, Mrs Lucy-Barnes) Come Unto Him, Motett, Gounod.
Twenty-third Psalm, Lucy-Barnes (MS) Miss Z Holmes, piano
- April 24—Mechanics Mendelssohn Choir Hatton, Couture and Lucy-
Barnes numbers as above Messrs Deseve and Lucy-Barnes, violin and
piano—Kreutzer Sonata, Beethoven

1880

- February 6—Mechanics Mendelssohn Choir In the Forest, Praise of Spring;
Mendelssohn Fair Daffodils, Madrigal, S. P Warren. You'll Never
Guess, Bedouin Love Song, Mackenzie Unfinished opera Loreley, Mendels-
sohn (orchestra, Lenora, Miss Ida W Hubbell, soprano) Julia Rive-King,
piano—Sonata Appass. Beethoven, Nocturne op 9 No 2, Prelude op 28
No 15, Chopin F Jehin-Prume, violin—Concerto, Max Bruch (string
quartette accomp) Mr Cooke, basso
- April 8—Mechanics Mendelssohn Choir Cheerful Wanderer (Men), Autumn
(Ladies), On the Sea, Autumn Song, Vintage Song (Men), Nightingale,
Mendelssohn, Canadian National Hymn, Sullivan Gypsy Life, Schu-
mann F Jehin-Prume, violin—Concerto, Bruch, Fantaisie on Othello,
Ernst Miss Z Holmes, piano

1881

- February 22—Queen's Hall. Mendelssohn Choir Hence! loathed Melancholy,
Lahee Break, Break, Break, Macfarren, Come Unto Him, Gounod; Thine
Eyes so Bright, Leslie. Rheinberger; Humpy-Dumpty, Caldecott,
Autumn, A C Mackenzie, May Song, Franz Miss G Zulime Holmes, piano
—Spring Song, Mendelssohn, Ballade A Flat, Chopin. Miss Maltby,
contralto—Che faro senza Eudice, from Orpheus, Gluck. Mr Norris,
tenor—O Loving Heart, trust on, Gottschalk
- April 28—American Presbyterian Church. Mendelssohn Choir. Motett, Ave
Verum, Gounod Cantata; My Spirit was in Heaviness, Bach; Mrs.
Thurston, soprano, Messrs. Featherstone and Norris, tenors. Resting Place,
Mendelssohn. Cantata, New Year's Song, Schumann, Mrs. Thurston,
soprano, Mr Reid, bass. S. P. Warren, organ—Toccata A flat, Hesse;
Pastorale, Allegro Viv., Guilman.

1882

- January 12.—American Presbyterian Church. Mendelssohn Choir. Mrs.
Emma C. Thurston, soprano, S. P. Warren, organ. Toccata and Fugue in
D Minor, Bach. Mass in C, Beethoven. Resting Place, Mendelssohn.
Organ—Intro. Lohengrin, Wagner; Finale from op 52, Schumann,
Ninety-fifth Psalm, Mendelssohn.
- April 20.—Queen's Hall. Mendelssohn Choir. Forty-third Psalm. Men-
delssohn; Evening, Sullivan; Quando Corpus from Stabat Mater, Ros-
sini. full choir; Caravan, Pissuti; Remembrance, Mendelssohn; River
King, Schumann, ladies' voices, Jack and Jill, Perceval; Praise of Spring,
Mendelssohn. Miss Worsham, piano — Faschingschwank, Schumann;
Scherzo C. sharp Minor, E. L. Wolff. Mrs. Thrower, soprano—Autumn
Song, Mendelssohn, Watchful Lover, To a Nightingale, Brahma.

1883

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

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

1884

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

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

1885

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

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

Dec 20.—Queen's Mendelssohn Choir Morgenlied, Raff Caravan, Pintsuti. Fair Phyllis, Thos. Morley. Revere (Ladies), Rheinberger Miss Chester, soprano, Miss Wonham, piano

1886

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

1887

- April 22 —Queen's Mendelssohn Choir The First Song, F G Jansen
Sunset, Gade. Lullaby of Life Leslie Knowest Thou? Engelsberg
By Babylon's Wave, Gounod Water Fay, Rheinberger In Moonlight
Fair, Raff W J Winch, baritone—Mein Lied Ertont, Als de Alte
Mutter, Dvorak, Ouvre Tes Yeux Bleus, Massenet. Ernest Longlev, piano
- Dec 9 —Queen's Mendelssohn Choir Presage of Spring, Primrose, Festival
of Spring, Why do the Heathen Rage? Mendelssohn Kung Eric, Rhein-
berger In Stilly Night, Brahms Sands of Dee, Macfarren Adele Aus
der Ohe, piano—Toccat and Fugue, Bach-Tausig, Scherzo B flat minor,
Chopin, Rhapsodie Hong No 9, Liszt O S Taylor, baritone
- Dec 10 —Queen's Hall Mendelssohn Choir, auspices of Matinee piano
recital, Adele Aus der Ohe Sonata op. 57, Beethoven, Gavotte B minor
Bach, Pastorale and Capriccio, Scarlatti, Aria, Schumann, Presto, op. 7,
No 7, Mendelssohn, Moment Musicale, Floersheim; Berceuse, Chopin,
Valse A flat, Rubinstein, Spinning Song, Wagner-Liszt, Polonaise, Liszt

1888

- April 6 —Queen's Mendelssohn Choir First Movement from Salve Regina,
op 23, Hunting Song, Mendelssohn The Way is Long, Sullivan Love
and Summer, West As the Hart Pants, Gounod Gavotte from Mignon,
O Thomas, Only Thou, Lassen, Saviour of Sinners, Motett, Mendels-
sohn (W J Winch, tenor) Miss Frances Dunton, soprano. Mr. Winch,
tenor
- Dec 28 —Queen's Mendelssohn Choir You'll Never Guess, Perceval,
Homeward, Leslie Madeleine, Roedel, Toggenburg Cantata, Rhein-
berger (solos, Mrs Jeannie Patrick Walker and Mr W Edgar Buck). Night,
Lassen Tafelied Dank der Damen, Brahms Conrad Ansoerge, piano—
Rhapsodie H No. 12, Liszt; Kammenoi Ostrow, Staccato Etude, Rubin-
stein; Chant Polonaise de Chopin, Three Paganini Caprices, Liszt

1889

- April 9.—Queen's Mendelssohn Choir Vineta, Brahms. Why do the
Heathen, Mendelssohn. This Day in Wealth of Light, Raff. Miller's
Woomg Eaton Fanng. Morning, Lassen. Miss Flora Finlayson, con-
tralto. W. J. Winch, tenor.
- Dec 31 —Queen's Mendelssohn Choir My Bonny Lass, Thos Morley.
Love's a Rogue, Rheinberger. To the Night, Saint-Saens New Year
Song, Mendelssohn. Jubilate Amen, Max Bruch (soprano solo, Mrs. E.
Humphrey-Allen). My Love is Fair, Leslie Cantata, The Sun Wor-
shippers, Goring Thomas (solos—Mrs Humphrey-Allen and W J. Winch)
Josef Adamowski, 'cello—Berceuse, Fitzenhagen; Vito, Spanish Dance,
Popper, Le Desur, Servais.

1890

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

1891

- Jan 9—Windsor Mendelssohn Choir Carols, This Day is Born, and Manen-
hed, Praetorius In Terra Pax, Dykes. Welcome, Rheinberger, Styrian
Dance, Scharwenka. The Pine Tree, Rubinstein. Coquette Canon,
Brahms Slumber Song, Lohr. Gracious Lord, Motett. J C. Bach. Franz
Rummel, piano—Moonlight Sonata, Beethoven, Holberg Suite, Grieg
- Jan 23 —Queen's Mendelssohn Choir. Testimonial to Calixa Lavallee.
Choral numbers chiefly as above Miss Sym, piano, F Jehin-Prume,
violin, Robert Brewer, 'cello—Trio D minor, op. 49, Mendelssohn. E.
Clark, piano

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

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

1892

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

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

1893

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

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

1894

April 10.—Windsor. Mendelssohn Choir. *It was a Lover and His Lass*, Bridge *When Spring Awakes*, Max von Weinzertl. *From the Morning Watch*, from *Mors et Vita*, Gounod. *Night*, Rheinberger, *Forty-third Psalm*, Mendelssohn *Evening*, Sullivan. *Praise Jehova (Psalm CXLIX)* Dvorak. Josef Shvinski, piano—*Tarantelle Venezia e Napoli*. 1. sz. Ben Davies, tenor—*Deeper and Deeper still*, from *Jephthah*. Handel. *Three Hungarian Melodies*, Korbay; *The Dream*, O Fair and Sweet and *Holv*. Fly away *Nightingale*, Rubinstem.

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