

Belgian violinist in Montreal. He remembers all the men who helped to make Montreal musical since his return from Paris. And as he recalls the story it has been a good deal of struggle. Surrounded by portraits of professors and pupils, in his big, square studio, Mr. Couture spoke of the old days. He was once the leading musical spirit in Montreal. As conductor and czar of the Philharmonic Society he did for Montreal what Torrington did for Toronto. That society gave a long list of great works; a repertoire not quite equalled by any other Canadian society, and quite too long to reproduce here.

He was also one of the first conductors of the Montreal Symphony Orchestra, following the days when F. H. Torrington was first violin. Those were the days when there were no musical unions and when musicians contributed the best they had for the love of music.

But the Professor does not complain that the Philharmonic is dead, or that choral singing has declined in Montreal, or that grand opera has supplanted it. In fact he is proud of the opera, where he is a regular attendant.

"But we have long needed a music hall," he said. "Ah! we had one—not very good to be sure—in the Windsor. But you see, it was pulled down to enlarge the hotel. Now we have none. The Arena is not suitable for any but great bands or orchestras. Fine choral effects are lost in that place. But there have been some good things there. Twice the Sheffield Choir sang in the Arena, and I heard them. Then in 1903—we had the great band of the Garde Republicaine in Paris, a hundred men on their way back from the St. Louis Exposition. We were the only Canadian city to have them, and it was a much-appreciated honour to hear a hundred such eminent musicians play—all of them old men.

The Professor has never outgrown his love of French music; yet he is most cosmopolitan. Besides conducting the Philharmonic he has been for nearly thirty years Professor of Music at the Girls' High School. He organized the Montreal Amateur Operatic Club, for doing light English and French operas, away back in the eighties. For the celebrated male choir of St. James, where he is choirmaster, he has arranged many French masses originally written for mixed voices—since by an edict of the present Pope, women were forbidden to sing in churches. He has composed masses—one being performed under his direction at the funeral of the late Hon. Raymond Prefontaine. Besides, in France he was the friend of Faure, composer of "Les Rameaux"; of Theodore Dubois, with whom he studied harmony; and of D'Indy, modern French composer. And some of his compositions have been performed by the Societe Nationale of Paris. The great city of Montreal owes a big debt to Guillaume Couture, the best of whose work was

done when the city was not so distractingly big. But his work in the choir loft of St. James still makes that cathedral service one of the most notable in America.

AND somewhat the same may be said of Mr. Octave Pelletier, oldest of all Montreal musicians, who lives in a staircased house on the hill. Above his house the great dome of St. James rolls up looking like the full diapason stop in his great organ feels when he plays it.

And Mr. Pelletier, the chronological father of music in Montreal, is a long-experienced organist. Forty years he has played the organ of St. James; for many years a different organ in a far other cathedral. He is a quiet, modest little man, whose only interest is in music—and the best of that in the masses and chants of the church.

He was the first to introduce Bach organ music into the churches of Canada. In this respect he proved himself a man of the broadest catholicity in ecclesiastical music.

Nowhere in America, if in the world, may be found two such *peres de musique* in one church as Mons. Pelletier and Couture—the organist and the *maitre de chapelle*. And the interest of Mr. Pelletier in choral music is very remarkable. He loves to recall the visits he has made to Toronto to hear the Mendelssohn Choir; more especially the performances of the great Requiem Mass of Verdi, which to his acute French perceptions and great ecclesiastical experience, was a revelation of religious beauty in music.

But Mr. Pelletier is very retiring. He never talks for publication. His voice in public is the great organ of St. James on the hill that looks over the St. Lawrence.

SO we come also to Frederick Ernest Gagnon, farthest east of the four musical fathers of Canada; who for nearly forty years was organist of the Basilica, cathedral in Quebec. But before that, away back in 1853, and till 1864, he was organist in the parish church of St. John's, Quebec. From 1864 to 1909 at the Basilica; but not exclusively an organist, though thoroughly by temperament and training a musician; professor of music in the Laval Normal School, and for thirty years Secretary of the Department of Agriculture and Public Works. At the same time Mr. Gagnon has been a voluminous and scholarly writer on many subjects. Of chief interest to musicians, however, are his volumes, "Cantiques Populaires du Canada Francais," and "Chansons Populaires en Canada"; the latter brought out at the time of the Quebec Tercentenary, in 1908, when the *chansons* of old Quebec were part of the great historic drama, mingling with the chimes of the nine parish bells on the St. Lawrence.

Music in Winnipeg

TEN or a dozen years ago, if you came across a man from Winnipeg on a train, he might tell you that he was in the habit of going to hear Solomon Cleaver preach and the Methodist Choir sing under the direction of the late Dr. Tees—who organized the first choral society in Winnipeg. Twenty-odd years ago a distinguished preacher came down from Winnipeg to take a big church in Toronto. When he heard the first anthem by the Toronto choir, he stopped conning over his sermon notes to listen.

"In Winnipeg," he said, "I used to go over my notes during the anthem. But the Toronto choir anthem was too good to miss."

Fancy a Winnipeg preacher saying that in 1912!

In the matter of musical progress Winnipeg has probably done as much as any other city in Canada. The situation is rather peculiar—to Winnipeg; and it rather resembles Chicago, which a quarter of a century ago set out to become musically independent of New York. Winnipeg is geographically independent of Toronto and Montreal in musical matters; much for the reason tersely expressed by one prominent musical lady in Winnipeg, who said, "We are a hundred dollars from anywhere."

That is, no public chorus, orchestra or band from Eastern Canada has ever been heard in Winnipeg. Solo singers from the East occasionally go there; usually in touring concert companies. Eastern organists are heard there mainly by accident. The Montreal Grand Opera Co. has not yet arranged a season in Winnipeg.

Which means that while commercially the chief city of the West is in direct touch with the East through wheat, banks, manufacturing, and railways, in matters of music Winnipeg has been compelled to be both self-sustaining and dependent for luxuries on circuits that embrace Chicago, Minneapolis and St. Paul. Orchestrally, Winnipeg depends in the main upon Minneapolis and St. Paul—with prospects of a visit from Chicago.

Chorally, she has developed her own organizations, beginning with the splendid work done years ago by Dr. Tees; more recently by Fred. Warrington from the East, Dr. Ralph Horner with the Oratorio Society, and Mr. Edward Winen with the Elgar Society. Two years ago the Oratorio Society, with the Minneapolis Symphony Orchestra, gave Gounod's opera, "Faust"; last year, Verdi's Manzoni Re-

quiem, a colossal work. The orchestra gave also five orchestral concerts. Last year the Elgar Society, with the St. Paul Orchestra, gave Mendelssohn's oratorio, "St. Paul." This year they will give "Hiawatha's Wedding Feast," by the late Coleridge Taylor, and Bridge's "Flag of England." This society specializes a good deal in English part songs, an Imperial asset.

In band music Winnipeg has made remarkable progress. The Winnipeg City Band, under the leadership of Mr. S. L. Barrowclough, has won a premier position among bands of that class. This company of musicians, a picture of which appears in the middle of this paper, has been heard to great advantage in the East, not least at the Canadian National Exhibition, as well as in the United States. Military bands are also rapidly developing.

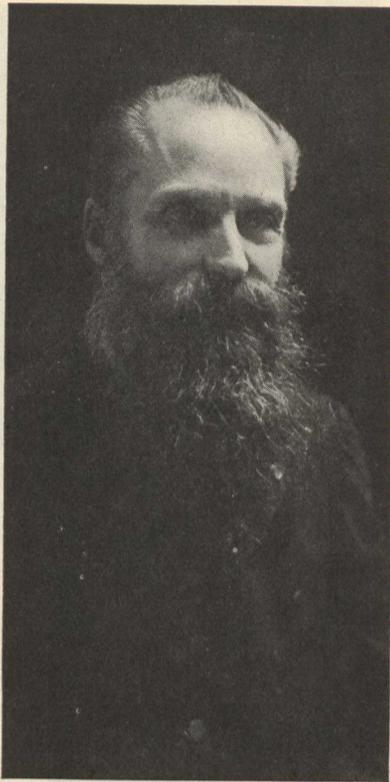
And there is hope now of a local permanent orchestra. Late last season a body of players, under Mr. Gustav Stephanj, gave a performance which has led to a reorganization this year.

Amateur opera has for many years been a strong feature of musical life in Winnipeg. Last year "The Chimes of Normandy," an old favourite with Winnipeg players, was the chief work. This organization has been the means of developing a great deal of local talent; not least of whom is a gentleman now studying for grand opera abroad.

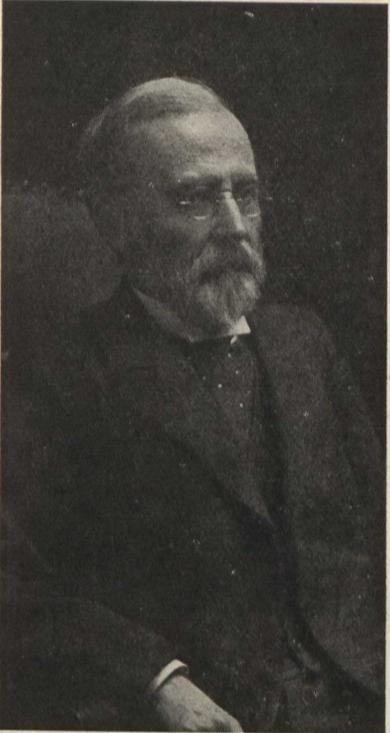
Institutions of music are becoming almost independent of the East. Years ago a conservatory was started much owing to the efforts of Prof. Osborne and Mrs. Charlotte Evans Osborne. Shortly thereafter, Mrs. Sanford Evans, well known in the leading music circles of Toronto as a piano artiste, gave much of her time and talent to the cause of the Women's Musical Club, organized for the cultivation of vocal and instrumental music and the presentation of eminent artists. The celebrated Flonzaley Quartette appeared last year under their auspices.

More recently the Columbian Conservatory, organized as a branch, by Mr. S. L. Barrowclough, has taken a big hold on the musical life of the West. Many individual teachers are doing splendid work in Winnipeg, conducting examinations in connection with colleges and conservatories in the East.

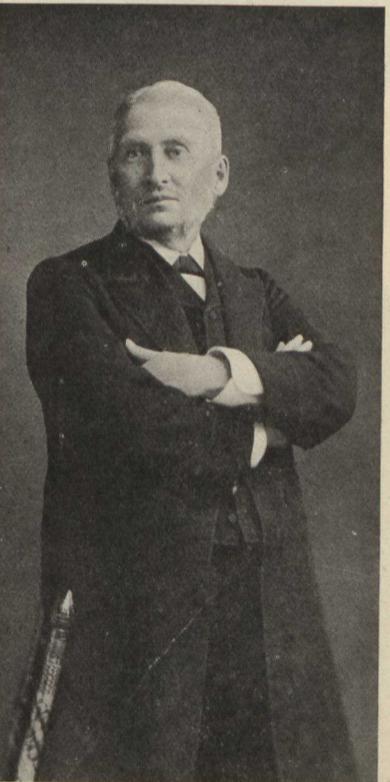
And we must not forget the Winnipeg Clef Club, which, while it contains many musicians, is not restricted to music.



Prof. Guillaume Coutre, Maitre de Chapelle, St. James Cathedral, Montreal.



Prof. Octave Pelletier, Organist of St. James Cathedral.



Ernest Gagnon, Litt. D., F.R.S.C., Forty Years Organist in the Basilica at Quebec.