

"May Queen," Mozart's "Twelfth Mass," the first part of "The Messiah," and Romberg's "Lay of the Bell," besides miscellaneous numbers. The last concert given by the Philharmonic Society took place April 23, 1862. Early in May, 1863, there was a performance of "The Creation," under Mr. Millar, the band master of the Rifle Brigade, which was then stationed in the city; and before the Brigade and its band (which furnished many of the players for the concerts) departed, a second performance of the oratorio was given. Among the soloists who assisted were Miss Schmidt, a Buffalo soprano, and Messrs. J. F. Egan, Dr. Chittenden, and J. and E. Hilton. Another performance of oratorio, which enlisted the services of chorus and orchestra, was given under Mr. Chas. Spedding, on Feb. 25, 1873, by an organization called the Handel Society. The work performed was "Judas Macabæus," and the soloists were: Mrs. Smith, the Misses Dexter, Miss Hargreaves, and Messrs. Simpson, Spedding, C. Spedding, and Thos. Littlehales.

The Cecilian Glee Club was started about 1860, with Dr. Chittenden as president, and Mr. Fossier as conductor. The efforts of the club were confined chiefly to part songs for male voices, but they did good work, and gave many enjoyable concerts. This was the first organization in Hamilton in the line of (or in line with) the German Singing Societies of the United States. It lasted till 1867. After this date there was a lull till the Mendelssohn Society was organized in January, 1871, under the direction of Mr. W. F. Findlay. For several seasons this Society consisted of male voices only, giving concerts with the assistance of solo singers and instrumentalists, and was the first to bring to the notice of the Canadian public Miss Emma G. Beebe, who has since, as Mrs. Caldwell, become an established favorite with us. Then the Society added ladies' voices, and gave many concerts after the manner of the celebrated Henry Leslie Choir, in London, being distinguished for the marked attention paid to light and shade. Its operations soon extended beyond part songs to larger works, such as Rossini's "Stabat Mater," (twice), Spohr's "Christian's Prayer," selections from "The Hymn of Praise," "St. Paul," and other oratorios, winding up its career by a creditable performance of "The Messiah" in 1876. The soloists were: Mrs. Carpenter, a most efficient soprano; Misses Walker and Crawford, contraltos; Mr. Thompson, of Detroit, tenor; and Messrs. J. F. Egan and F. Warrington, basses. The performance took place in the Central Presbyterian church, without orchestra, but with Prof. Garratt at the organ. This is believed to have been the first performance of "The Messiah," as a whole, ever given in this city. The want of a suitable public hall had much to do with the collapse of