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**FIRST CYCLE**

OF

**MUSICAL**



**FESTIVALS**

OF THE

**DOMINION OF CANADA**

March 31st to May 9th, 1903

INAUGURATED BY

**CHARLES A. E. HARRISS**

1903

*See*

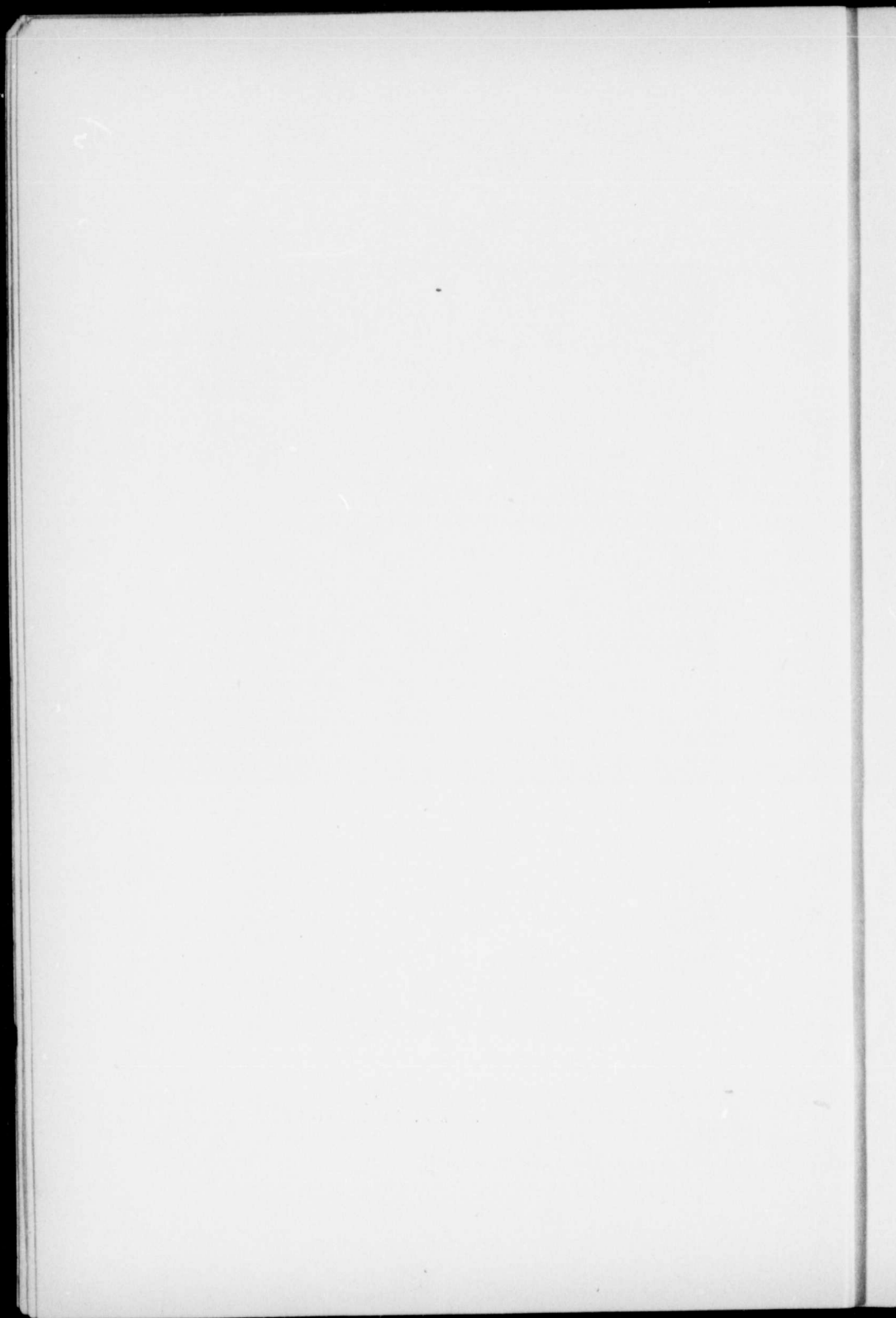
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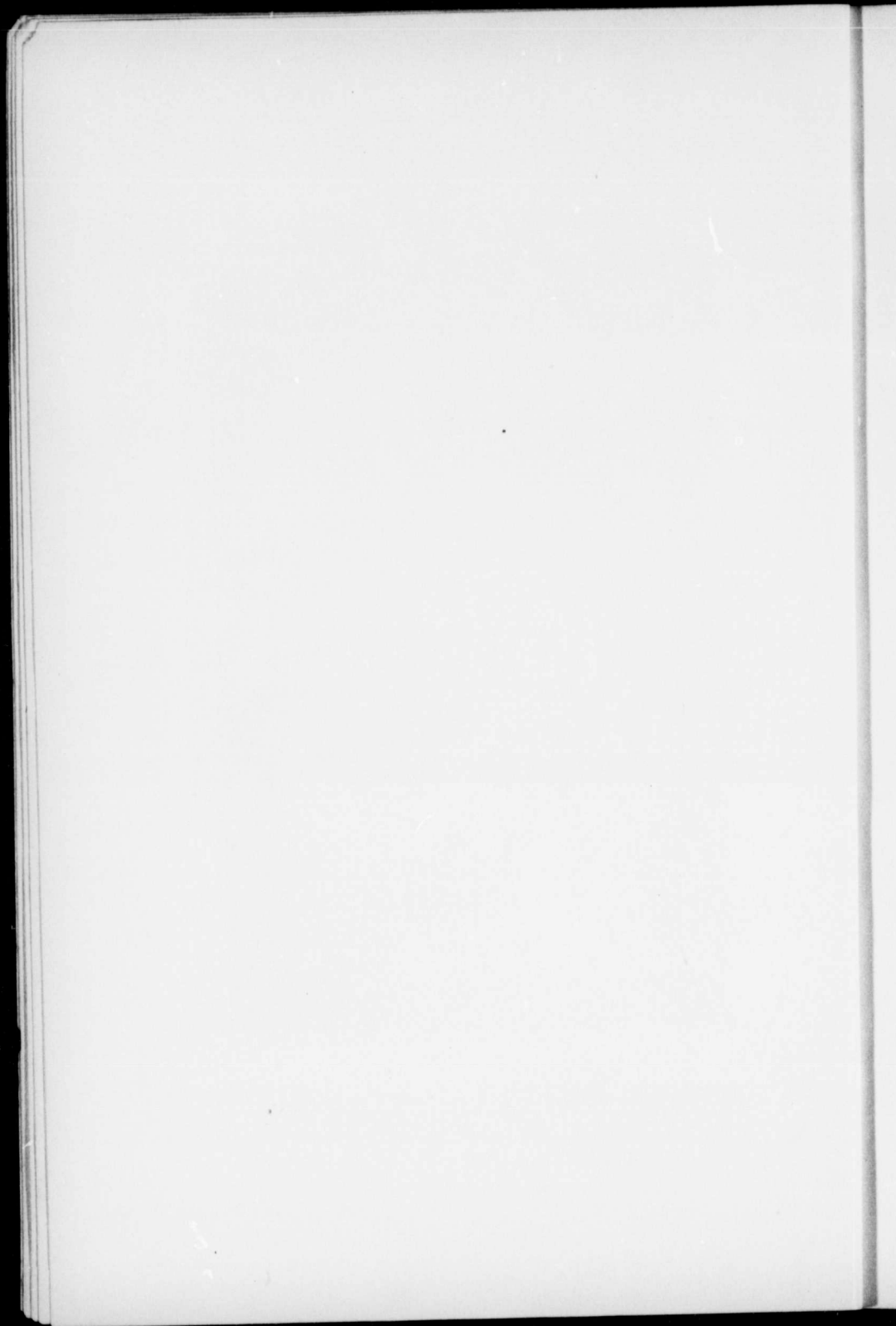
PRESIDENT :

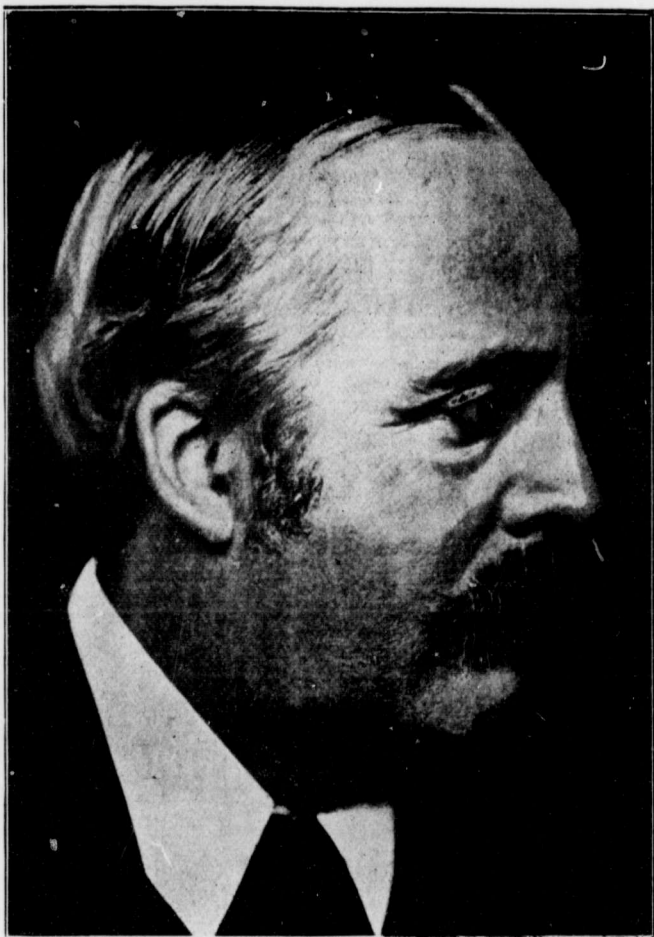
HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO,  
G.C.M.G., P.C., D.L., J.P., LL.D., GOVERNOR-GENERAL.





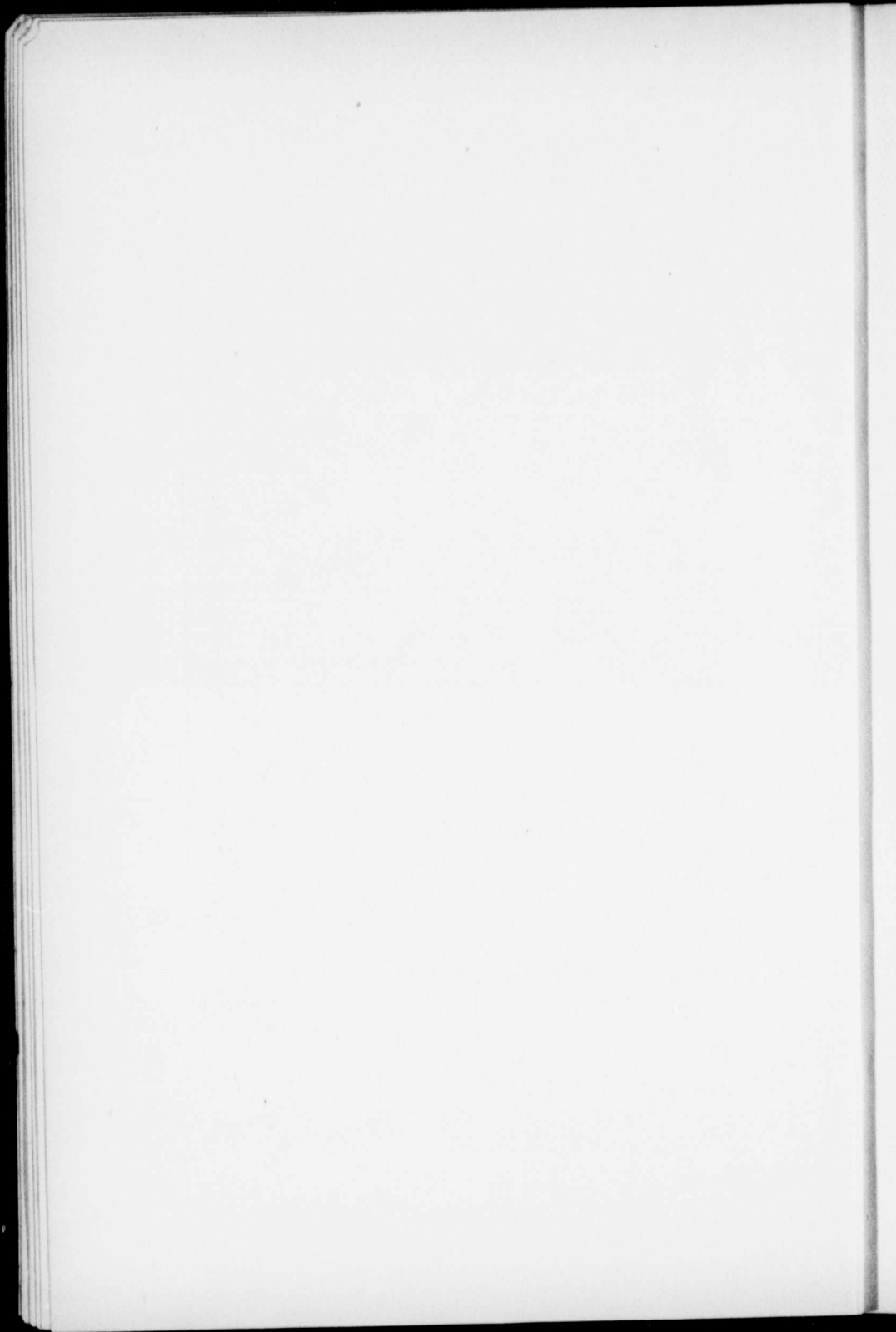
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HER EXCELLENCY THE COUNTESS OF MINTO.

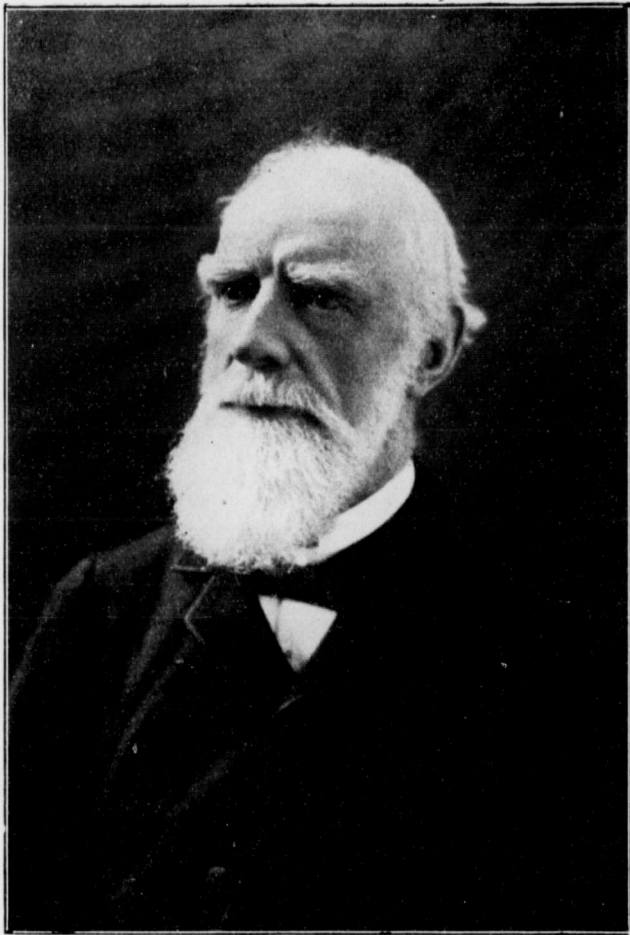




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M.P., P.C., F.R.S., D.L.

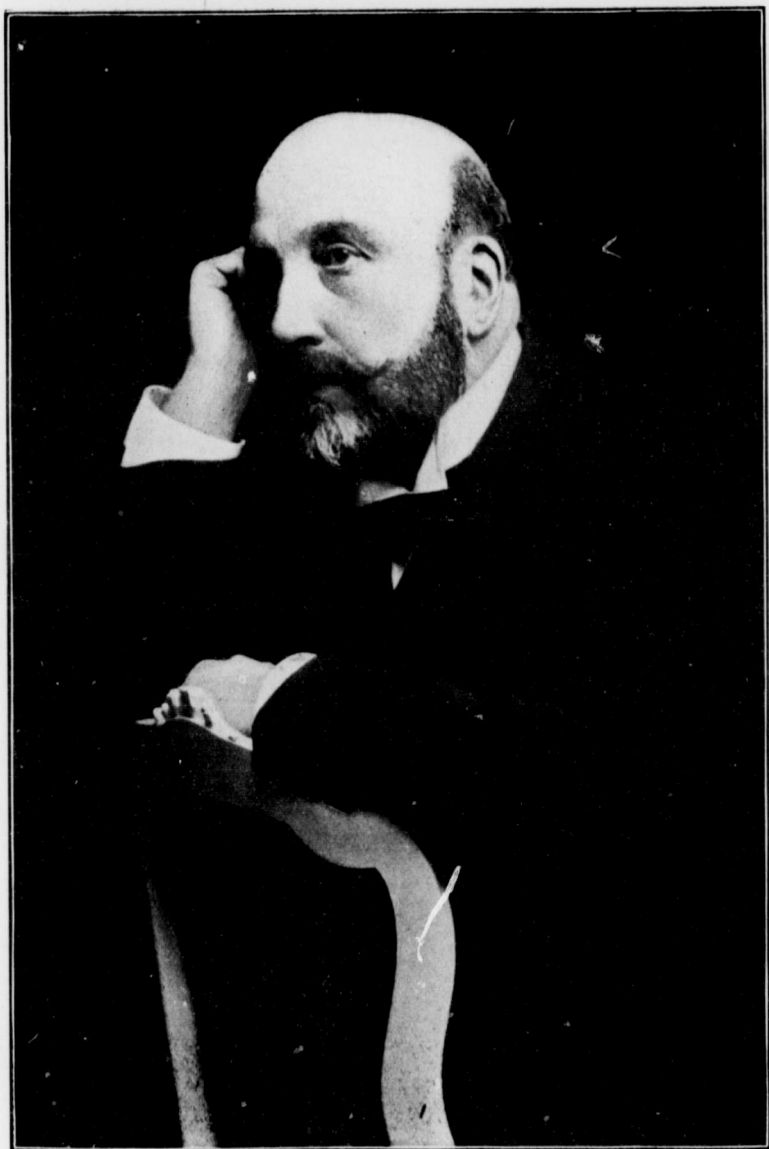






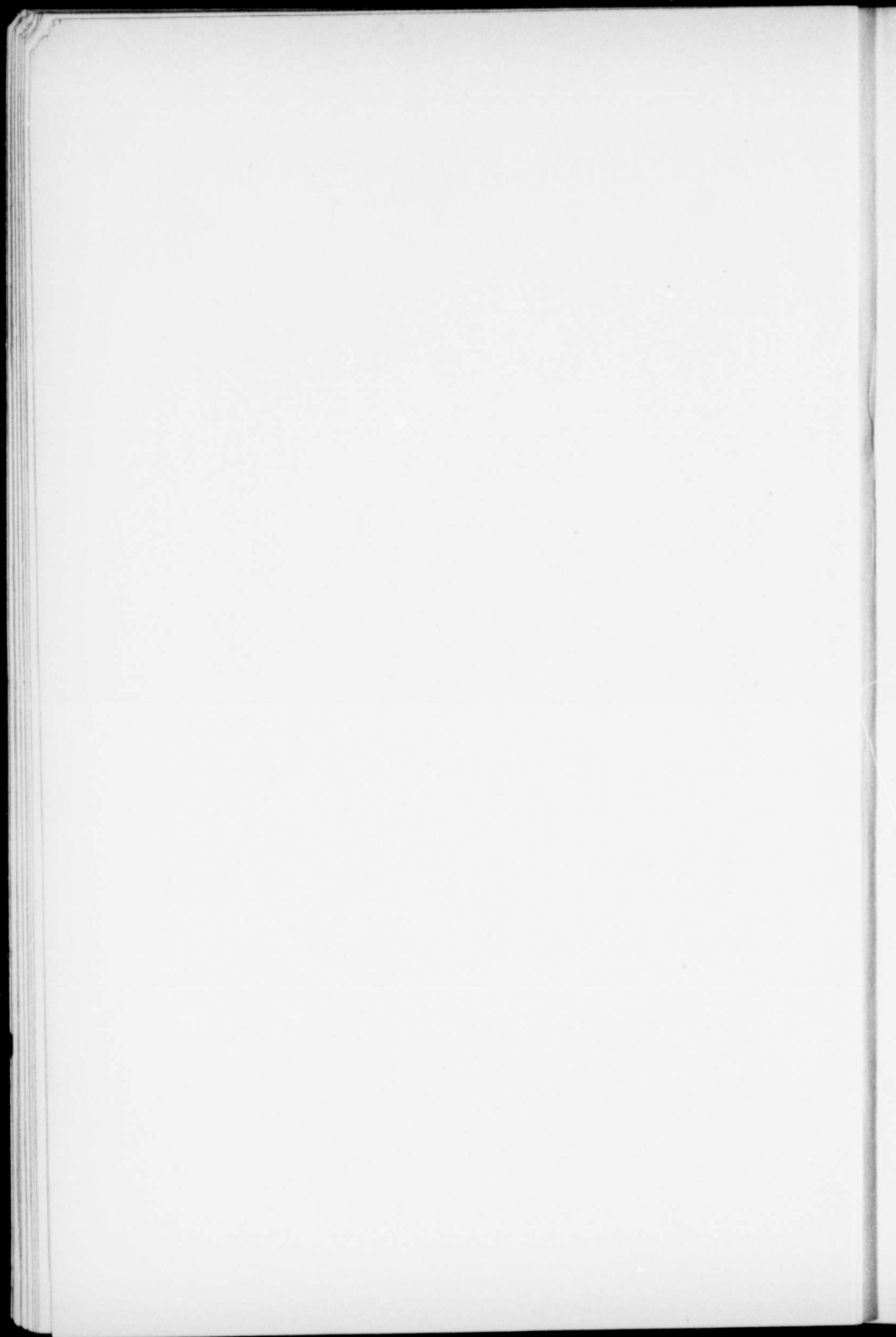
VICE-PRESIDENT :  
THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.





CONDUCTOR :

SIR ALEXANDER CAMPBELL MACKENZIE, MUS. DOC., ST. AND.,  
CANTAB. ET EDIN., LL.D., D.C.L., PRINCIPAL OF R.A.M.





DIRECTOR OF FESTIVALS:  
CHARLES A. E. HARRISS.

# FIRST CYCLE OF MUSICAL FESTIVALS OF THE DOMINION OF CANADA



A—HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C., J.P., LL.D., Governor-General, President.

B—SIR ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., LL.D., F.R.A.M., Conductor.

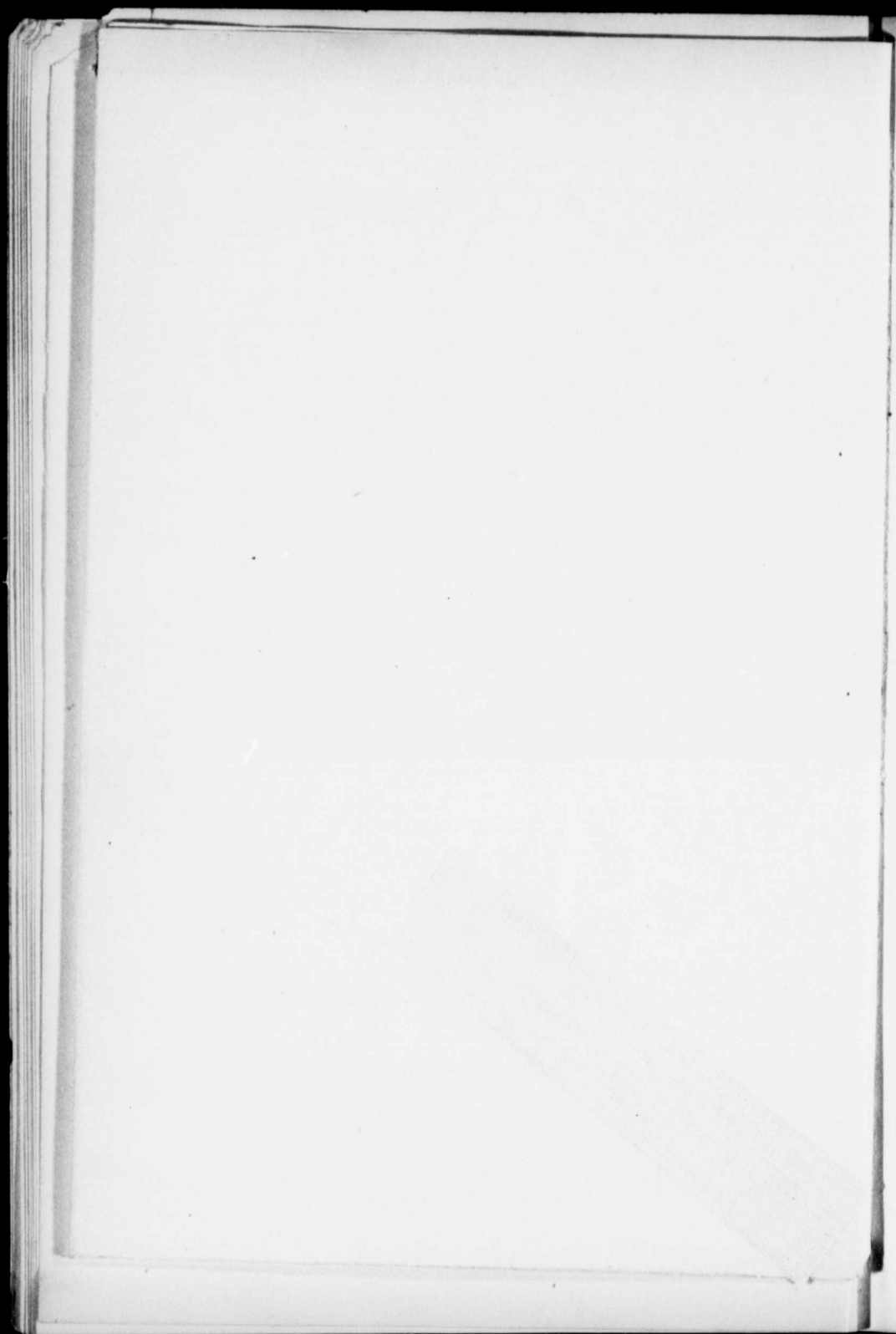
C—CHARLES A. E. HARRISS, Director of Festivals.

1. Roselle Pocock, Associate-Conductor, London, Ont.
2. Martin W. McEwan, B.C.L., Hon. Secretary, Brantford, Ont.
3. Arthur J. Forward, Hon. Treasurer, Ottawa, Ont.
4. J. Harold Brown, Associate-Conductor, Moncton, N.B.
5. H. K. Jordan, Associate-Conductor, Brantford, Ont.
6. Edgar J. Birch, A.C.O., Associate-Conductor, Ottawa, Ont.
7. J. J. Jones, Hon. Secretary, New Westminster, B.C.
8. James F. Morrissey, Hon. Secretary, Hamilton, Ont.
9. Alexander R. Irwin, Hon. Secretary, Brandon, Man.
10. Henry N. P. Chesley, Hon. Secretary, Ottawa, Ont.

11. E. Howard Russell, B.A., Associate-Conductor, Victoria, B.C.
12. F. Dyke, Associate-Conductor, Vancouver, B.C.
13. Ed. J. Chadfield, Mus. Bac., Oxon, Associate-Conductor, Woodstock, Ont.
14. R. G. Allan, Hon. Secretary, St. John, N.B.
15. Geo. Phillips, Member Royal Albert Hall Choral Society, Hon. Secretary, Victoria, B.C.
16. L. H. J. Minchin, M.A., Oxon, Hon. Secretary, Winnipeg, Man.
17. Rhys, Thomas, Associate-Conductor, Winnipeg, Man.
18. Bruce Carey, Hon. Treasurer, Hamilton, Ont.
19. C. L. M. Harris, Mus. Doc., Associate-Conductor, Hamilton, Ont.
20. A. E. White, Associate-Conductor, New Westminster, B.C.

21. Horace W. Reyner, Mus. Bac., Associate-Conductor, Montreal, P.Q.
22. A. S. Clarke, Hon. Secretary, Halifax, N.S.
23. F. B. Fenwick, Associate-Conductor, Brandon, Man.
24. Stewart Houston, B.A., Hon. Secretary, Toronto, Ont.
25. C. H. Porter, Associate-Conductor, Halifax, N.S.
26. J. J. Dawson, Hon. Secretary, Woodstock, Ont.
27. A. Watts, Hon. Secretary, New Westminster, B.C.
28. G. H. Findlay, Hon. Secretary, Montreal, P.Q.
29. Herbert Taylor, Associate-Conductor, Victoria, B.C.
30. Albert Ham, Mus. Doc., Oxon, F.R.C.O., Associate-Conductor, Toronto, Ont.

31. A. E. Holstead, Hon. Secretary, Moncton, N.B.
32. J. J. Goulet, Associate-Conductor, Montreal, P.Q.
33. F. H. Torrington, Mus. Doc. Associate-Conductor, Toronto, Ont.
34. James S. Ford, Associate-Conductor, St. John, N.B.
35. J. H. Smith, Associate-Conductor, Vancouver, B.C.
36. J. Arthur Paquet, Associate-Conductor, Quebec, P.Q.
37. Arthur Dorey, Festival Accompanist, Ottawa, Ont.
38. Arthur Lavigne, Hon. Secretary, Quebec, P.Q.
39. F. H. Blair, Associate-Conductor, Montreal, P.Q.
40. E. Ricketts, Hon. Secretary, Vancouver, B.C.





## Canada's First Cycle of Musical Festivals.

The first Cycle of Musical Festivals of the Dominion of Canada, inaugurated during the Spring of 1903, is claimed by musical authorities as having been unique in the annals of musical history, inasmuch as these Festivals, given throughout the principal cities and towns, encompassing over 3,800 miles of Canadian territory, were devoted solely to performances of choral and orchestral works by British-born composers.

Imperialistic desire, a firm belief in the music of the motherland, permeated the hearts of those actively engaged in the work of preparation, the spirit of which lent an added zeal to an already zealous people in a determination to seek the knowledge wherewith to learn, familiarize and worthily perform before what proved to be a vast, an enthusiastic and a delighted Canadian public, many famous works hitherto unknown to this country, the product in musical art of Great Britain.

Two years were occupied in organizing this Cycle of Musical Festivals. The Principals assisting were:—Sir Alexander C. Mackenzie, Conductor; Mme. Lilian Blauvelt, Miss Ethel Wood (of London), Miss Millicent Brennan, Soprani; Mme. Louise Clary, Miss Jennie Rankin, Miss Lilian Carter, Contralti; Ben Davies (of London), Wilfrid Virgo (of London), Tenori; Watkin Mills (of London), Reginald Davidson (of London), Bassi; Mr. Charles Fry (of London), Reciter; Jan Van Oordt, Solo-Violinist; Frank Wagner, Solo-Cellist; Frank Watkis (of London), Solo-Accompanist; Arthur Dorey, Festival-Accompanist.

The Festival Choruses and Associate-Conductors comprised the following:—Halifax (N.S.) Orpheus Club (100 voices), C. H. Porter, Assoc. Conductor; Moncton (N.B.) Festival Chorus\* (100 voices), G. H. Brown, Assoc. Conductor; St. John (N.B.) Festival Chorus\* (150 voices), J. S. Ford, Assoc. Conductor; Montreal (P.Q.) Oratorio Society (200 voices), Horace W. Reyner, Mus. Bac., Assoc. Conductor; Montreal Festival Chorus\* (300 voices), C. A. E. Harriss, Assoc. Conductor; Ottawa (Ont.) Choral Society (200 voices), J. E. Birch, Assoc. Conductor; Toronto

\* New Choruses formed for the Cycle.

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(Ont.) Festival Chorus (350 voices), Dr. F. H. Torrington, Assoc. Conductor; Toronto National Chorus\* (200 voices), Dr. A. Ham, Assoc. Conductor; Hamilton (Ont.) Festival Chorus\* (200 voices), Dr. C. L. M. Harris, Assoc. Conductor; Brantford (Ont.) Festival Chorus\* (200 voices), A. K. Jordan, Assoc. Conductor; Woodstock (Ont.) Festival Chorus\* (150 voices), J. H. Chadfield, Mus. Bac., Oxon, Assoc. Conductor; London (Ont.) Festival Chorus\* (300 voices), R. Pockocke, Assoc. Conductor; Winnipeg (Man.) Festival Chorus\* (250 voices), Rhys Thomas, Assoc. Conductor; Brandon (Man.) Festival Chorus\* (150 voices), F. B. Fenwick, Assoc. Conductor; Vancouver (B.C.) Festival Chorus\* (250 voices), F. Dyke and H. Smith, Assoc. Conductors; New Westminster (B.C.) Festival Chorus\* (150 voices), A. E. White, Assoc. Conductor; Victoria (B.C.) Festival Chorus\* (250 voices), H. Taylor and H. Russell, Assoc. Conductors. The orchestras brought to the different Provinces were:—The Montreal Symphony Orchestra, 35 men (Provinces of Nova Scotia and New Brunswick); the Chicago Symphony Orchestra, 50 men (Provinces of Quebec and Ontario); Danz's Minneapolis Festival Orchestra, 25 men (Province of Manitoba). Instrumentalists, 30 men from Portland, Seattle, Tacoma and Victoria (Provinces of British Columbia).

The British Choral works performed were: "The Golden Legend" (Sullivan); "St. Cecilia's Day" (Parry); "The Revenge" (Stanford); "The Battle of the Baltic" (Stanford); "The Death of Minnehaha" (Coleridge Taylor); "Hiawatha's Wedding Feast" (Coleridge Taylor); "Coronation Ode" (Cowen); "The Banner of St. George" (Elgar); "Coronation Ode" (Elgar); "The Dream of Jubal" (Mackenzie); "The Cotter's Saturday Night" (Mackenzie); "Coronation Mass, Edward VII," by gracious permission of His Majesty the King, (Harriss); Festival Mass (Harriss); Songs, Scenes, Duets. The Orchestral Compositions embraced the following: "Irish Symphony" (Stanford); "Scandinavian Symphony" (Cowen); "Symphony in C mi." (Cliffe); "Irish Rhapsody," No. 1 (Stanford); Suite "London Day by Day" (Mackenzie); Overture "Di Ballo" (Sullivan); Gipsy Suite (German); Ballade, "La Belle Dame Sans Merci" (Mackenzie); Prelude and Angels' Farewell, from "Gerontius" (Elgar); "At Eventide," for strings only (J. G. Bennett); Overture, "Britannia" (Mackenzie); Overture, "Ship o' the Fiend" (MacCunn); Overture, "Land of the Mountain and the Flood" (MacCunn); Overture, "The Little Minister" (Mackenzie); "Scottish

\* New Choruses formed for the Cycle.

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Rhapsody," No. 1 (Mackenzie); "Scottish Rhapsody," No. 2 (Mackenzie); Overture, "Prospero" (Corder); Overture, "The Naiades" (Sterndale Bennett); Overture, "The Cricket on the Hearth" (Mackenzie); "Two Characteristic Pieces" (Elgar); Music to "Henry VIII" (German); "Coronation March" (Mackenzie); "Old Country Dances" (Cowen).

To His Excellency the Earl of Minto, Honorary President, and Her Excellency the Countess of Minto, Honorary Patroness of the Cycle, profound thanks are respectfully accorded for their very great interest manifested in the Cycle from its inception, and for so readily undertaking onerous duties, thus assuring the success of this national movement in British song, and through whose influence was mainly due the response of Toronto citizens as guarantors, who subscribed the sum of £10,000 (\$50,000)—none of which was required, however—for the furtherance of the Festival held in that City, over which Their Excellencies graciously presided. To the Right Honourable Lord Strathcona and Mount Royal, Honorary Vice-President; the Right Honourable Arthur J. Balfour, Honorary Patron; the Right Honourable Sir Wilfrid Laurier; their Honours the Lieutenant-Governors of the Provinces of Nova Scotia, New Brunswick, Quebec, Ontario, Manitoba and British Columbia; the Lord Rector of St. Andrew's University, and Principals of McGill University, Toronto University, Trinity University and Kings College; the Provincial Premiers; their Worshipful the Mayors of the Dominion; President and Members of Festival Executive Committees; Chairmen and Members of Festival General Committees; the Associate-Conductors, Festival Choristers, Honorary Secretaries and general patrons, hearty thanks are hereby extended. To Sir Alexander Mackenzie, for his unceasing efforts as Conductor during the five weeks of consecutive "British Festival Making in Canada," is mainly due the eminently successful artistic results of the Cycle. As Sir Alexander has given in the columns of *The Musical Times*, of London, a complete account of the Festivals from start to finish, it affords me much pleasure to include these valuable articles from so great an authority in this book of Festival data, feeling sure of their interest to those perusing the different programmes of the Cycle.

CHARLES A. E. HARRISS.

EARNSCLIFFE,

OTTAWA, December, 1903.

## SIR ALEXANDER MACKENZIE'S LETTERS.

### LETTER I.

#### SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

To the Editor of The Musical Times:

Ottawa, April 10, 1903.

Dear Sir.—Before commencing the fortnight's Festival Concerts which I now have before me, let me fulfil my promise to furnish you with a brief account of our musical doings during my Canadian tour.

I am writing from Ottawa, where I have been spending part of Holy Week, during which our operations have naturally been suspended, thereby affording me an opportunity of a short rest and a look round. To-night, however, my *dolce far niente* is over, and work begins at Toronto in the morning.

On my arrival at Halifax on March 28 I was glad to perceive the stalwart figure of the Director of the Festival (Mr. Harriss) on the quay, although I was not too anxious to leave the good ship Bavarian, upon whose decks I had enjoyed leisure, ozone, and excellent company, in spite of a roughish passage across the Atlantic. I was speedily informed that our plan of campaign in Nova Scotia and New Brunswick had been reversed, owing to local exigencies, and that the first concerts would be given at St. John instead of at Halifax. We therefore proceeded without delay to the capital of New Brunswick, where I met the orchestra from Montreal which had been placed at my disposal for the first week. A few hours after their arrival I commenced rehearsals of the orchestral numbers, and on the following day my choral experiences began. It will interest you to know that at the conclusion of my first rehearsal with the choir, I felt impelled to make the frank confession that the quality as well as the preliminary preparation of that body had considerably exceeded my expectations. I had all the greater pleasure in making this statement, as that choir had been formed expressly for the purposes of these Festivals, and had been admirably trained by the Associate Conductor, Mr. J. S. Ford, who had done his share of the work in an excellent manner. Moreover, I am pleased to say that the two choral works, "The Banner of St. George" (Elgar), and "Hiawatha's Wedding Feast" (Coleridge-Taylor), were performed and received in a manner which would have gratified their composers. Certainly there was no lack either of vigor on the part of the choir or enthusiasm on the part of the audience. Indeed the good folks of St. John seemed to appreciate most cordially our instrumental and vocal efforts, and the Mayor honored me by giving a recep-

tion, at which I made the acquaintance of the leading citizens.

On the morning of April 2, our company left at an early hour for Moncton. Although Moncton is a small place, I found an even larger chorus (again created for our purpose), which had been trained by the local conductor, Mr. G. H. Brown, and I have to record not only an intelligent and vigorous performance of "The Banner of St. George," but one of the most encouraging receptions in my experience. I am told that no choral work had ever been given here, and that this was the first occasion upon which an orchestra had performed! Certainly our efforts seemed to give the large audience great satisfaction, for I had the unique experience of having every item (both vocal and instrumental) in the programme encored. The cantata of course I could not repeat, but I daresay they would have listened to a repetition of it with great pleasure. For some reason or other my overture to "The Little Minister" had to be repeated both at St. John and here, and we had to play it six times during the past three days. We then left for Halifax.

Halifax has been in possession of an excellent society, namely, the Orpheus Club, conducted by Mr. C. H. Porter, for the last twenty years, and it was but natural that the lion's share of choral work during this week should fall to it. At the three concerts I directed we gave four choral works: Cowen's "Coronation Ode," Stanford's "Revenge," a Festival Mass by Mr. Harriss, conducted by himself, and Elgar's "The Banner of St. George," conducted by the Associate-Conductor. All these works were given in fine style by this excellent choral society, which responded intelligently and enthusiastically to the conductors. Although the balance of the choir was good and the sopranos particularly bright, I noticed that the tenors were of exceptionally good quality, and the defiant utterances of Sir Richard Grenville were given with a vigor which would have delighted the composer of "The Revenge." I had an opportunity of augmenting the orchestra during these three concerts from various sources, notably the band of the Garrison, and the orchestral numbers were received in a most cordial manner. As I have already stated, Halifax has been musically active for some years, and can boast of a number of excellent resident musicians and teachers, whose successful educational work is quite evident. Let me not omit to record the complete success of the three young vocalists who accompanied me from London. Miss Ethel Wood, Mr. Wilfrid Virgo and Mr. Reginald Davidson, on every occasion of their

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appearances during this week, have had to re-appear and repeat their numbers.

So far, therefore, the general results have been completely satisfactory, artistically even beyond my expectations. A very considerable strain has been put upon every one connected with this enterprise. The orchestral rehearsals have been long and frequent. I was compelled to hold a band rehearsal after an evening concert, commencing at 11 o'clock at night (we had been at work from 10 o'clock in the morning), and although I have no cause to complain of want of willingness on the part of the members of the orchestra, I fancy they are not at all accustomed to the hard work attendant upon the preparation of a musical festival in England. However, my insistence and dogged endurance seemed to impress them, and in spite of protestations that the lips of some of the wind performers would not stand any more, I succeeded in getting what I wanted!

The weather has certainly not been in our favor, and the variations of temperature have been quite wonderful. Warm rain in the morning, frozen streets in the afternoon, with an occasional blizzard at Halifax, can hardly be called festival weather. Indeed, on the occasion of the first performance I had to make a carefully calculated sudden dart which landed me in at the stage door between two violent gusts of wind! The week's music concluded with a reception (given by the Orpheus Club), which was largely attended and enjoyed until a late hour by the numerous supporters of the festival and the most prominent inhabitants of Halifax. The cordial spirit in which we have been welcomed in the Lower Provinces is most gratifying and encouraging.

I am now in a better position to realize the magnitude of the work covered by the cycle of concerts, as well as the enterprising courage which has enabled Mr. Charles E. Harriss to cope with the innumerable difficulties of this huge scheme. Choral bodies have been formed where none existed previously. The active sympathies of the municipal authorities, as well as the hearty co-operation of the musical profession, have been enlisted everywhere. The financial responsibilities and endless details rest upon the shoulders of a man whose energies seem to command the respect and appreciation of all who are interested in a movement which cannot fail to benefit the future of music in this vast Dominion.

Holy Week, fortunately, brings with it a well-earned rest, before attempting the task of conducting eighteen concerts (and their attendant rehearsals) in fourteen days. The interest in our

success is very keen and general; we are encouraged by the support of the leaders of the country. And I am as well aware of the responsibilities I have assumed as of the privilege which is mine in being entrusted with them.

On the 15th inst. we begin the next cycle in Hamilton, Brantford, Woodstock, and London. And the first of the four concerts in Toronto will be attended by their Excellencies the Governor-General, Lady Minto and suite, who have very kindly expressed their intention of travelling from Ottawa for the express purpose.

We complete the cycle in Quebec, in which city we give two concerts (morning and evening) on Saturday, the 25th inst., previous to boarding "the cars" for Winnipeg and the far West.

I must postpone further remarks for a future letter.

Yours faithfully,

A. C. MACKENZIE.

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## LETTER II.

### SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

To the Editor of The Musical Times.

Dear Sir,—En route from Montreal, the Canadian Metropolis, to Winnipeg, the Metropolis of the Canadian Northwest, as the crow flies a railway journey of 1,500 miles, through a moving panorama of forest, mountain crag, lakes—Beautiful Lake Superior illumined by a full-orbed sun out of a blue sky which glints upon its rippling waters—I find leisure at last to review the musical results of the past fortnight, which embrace the Festivals given in the Provinces of Ontario and Quebec.

This is not so easy a task as I had anticipated, considering that I have conducted eighteen concerts and a like number of rehearsals in the short space of fourteen days, and without the help of a set of programme books it is extremely difficult to recall the varied incidents and experiences it has been my lot to meet with during that time. Happily fortune has smiled upon our efforts from the commencement of this second and most important section of Festivals, and I am able frankly and honestly to say that the successes ever where met with have been not only of the most encouraging kind, but considering the gigantic proportions of the scheme probably unique. This result is mainly due to two factors: the generous and ungrudging support and active co-operation of the musical profession, and a warm-hearted and enthusiastic support on the part of a Canadian people who have filled the

## FIRST CYCLE OF MUSICAL FESTIVALS.

largest buildings in the country on every occasion. Of the social events and hospitalities so amiably extended to me in each city I may not speak, since so purely personal attentions hardly enter into the purpose of this letter. Suffice it to say the many marks of kindness shown me have been much beyond my deserts and positively overwhelming in their cordiality.

At Hamilton on Easter Sunday, April 12, I met the excellent Chicago Symphony Orchestra, whose conductor, Mr. Adolph Rosenbecker, handed over to me his baton, and moreover gave me his invaluable personal assistance in the most willing and self-sacrificing manner. The manager of the Orchestra, Mr. Charles Beach, also accompanied us, and did yeoman service in helping to relieve the strain upon nerves and body which naturally enough attended the continuous exertions upon all concerned.

Of the Orchestra itself I shall have nothing but pleasant recollections. Their performances among other things of Stanford's "Irish" and Cowen's "Scandinavian" Symphonies and my own Rhapsodies were admirable, and the orchestral items of the programmes, which as you know were performed in this country for the first time, were presented by this Orchestra. The result, I have no hesitation in saying, is that our native music has not only been cordially received, but enthusiastically appreciated by the audiences, and I would take this opportunity of expressing my thanks for the eminent services which the Chicago Symphony Orchestra have rendered to a school of music which, I almost regret to say, had been hitherto unfamiliar to them.

It will serve my purpose better if I now enumerate separately the choral performances which took place in each town, since a mere general statement would hardly do justice to their importance or give your readers a fair idea of the interest awakened or the amount of preparation bestowed upon these Festivals. At "bonnie" Hamilton—I use the word advisedly—the campaign began with Cowen's "Coronation Ode," Parry's "St. Cecilia's Day," and my own "Cotter's Saturday Night," the first of these works being conducted by Dr. C. L. M. Harris. He had provided an excellently trained choir of over two hundred singers called together specially for our purpose. The Festivals were given in the Drill Hall, seating some three thousand people, this large auditorium being quite filled. Next in order was Brantford, where I found another capital chorus of two hundred voices, which, like the choruses in Hamilton, Woodstock and London, were specially formed and trained for

this present Cycle. Elgar's "The Banner of St. George" had a spirited rendering here; "St. Cecilia's Day" was also good.

Wednesday, April 15, was a memorable day for us all, worthy a special note with reference to activity in covering the ground. We were taken by special train to London after the previous evening's performance, arriving at 2 o'clock in the morning. The hour of 9.30 a.m. saw us rehearsing in the theatre there my "Dream of Jubal." At 12.30 we started by another special train to give an afternoon's performance at Woodstock, where the "Cotter's Saturday Night" was performed. On our arrival at Woodstock there ought to have been a full rehearsal previous to the performance at 3 o'clock, but I preferred being merciful to the orchestra, and held it with the accompaniment of a pianoforte, in order to allow the instrumentalists some reasonable time for refreshment, without which no man can work.

Incidentally I may observe upon that occasion I had to deprive myself of the pleasures of the table provided by the Mayor of Woodstock, who received us, together with the leading citizens. I had, however, to leave these hospitable gentlemen and proceed to the theatre, where I rehearsed until the inflowing tide of an eager public told me to desist. In spite of the hurry I had little fear of the result, for did I not mark that the members of the choir wore badges of "Mackenzie" Tartan and were eager to follow their chief? All went well, thanks to the preliminary efforts of Mr. J. H. Chadfield, and we sped to our cars on our return "special" to London for the evening's Festival Concert there. The choral works were "The Death of Minnehaha" and the first performance of "Jubal." Here I found a large chorus of excellent material and tone, prepared by Mr. Roselle Pococke. Everything went well, except for the fact that the eagerness of the choir on one occasion caused it to make a "bolt." I had every reason indeed to be thoroughly satisfied, and here I may say any weaknesses found in these newly-formed choirs may be excused by their zeal and the novelty of the situation in which they were placed and the works they had to perform. The difficulties overcome by these good people in the smaller places compared most favorably with the efforts of the choirs which have had the advantage of frequent public appearances. All honor to those who have done such excellent work!

After this exacting day the artists, together with Mr. Harriss and myself, were invited by Mr. Adam Beck, the Mayor of London, to a reception and

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supper, luxurious in its appointments. This brilliant function was another proof of the great interest taken by the municipal authorities of the towns we have been privileged to visit. I must add that one feature of the various choral bodies is that all classes meet shoulder to shoulder in a common cause. I reached my sleeping compartment at two in the morning. At what hour the train started deponent sayeth not, for I awoke six hours later to find myself quite ready for work in the city of Toronto.

The Festival here consisted of four concerts, which took place in a magnificent building called Massey Hall, seating over 4,000 people—with stage accommodation for 500 voices and Orchestra—which was completely filled at each of the three evening performances. The first night's programme was selected from my own compositions, the choral work being Joseph Bennett's "Dream of Jubal." I was doubly honored by the presence of His Excellency The Earl of Minto, Governor-General, and the Countess of Minto, who had journeyed expressly from Ottawa to inaugurate the series of concerts, thus showing their active and personal interest in the prosperity of this musical movement. Indeed, I know their Excellencies have from the outset of our tour displayed the keenest desire to aid its success in every possible way, even to attending the banquet given by the Festival Committee at Toronto, which took place after the first concert, with Mr. Albert Nordheimer in the chair.

Mr. Ben Davies now joined our forces, appearing for the first time in my work, Mr. Charles Fry also taking his familiar part in the "Dream of Jubal" with his accustomed success. The second night brought a most successful performance of "The Golden Legend," conducted by Dr. Torrington; also Stanford's "Battle of the Baltic," under the direction of the same baton, the soloists being Miss Ethel Wood, Miss Mary Louise Clary, and my old friends Ben Davies and Watkin Mills. The two latter vocalists are established favorites here, while Miss Wood was most successful in her admirable singing of the part of Elsie. The chorus on these two nights distinguished themselves by vigorous and intelligent singing, reflecting infinite credit upon the Toronto Festival chorus-conductor, Dr. F. H. Torrington, who has been established here for many years, and to whom this city owes much for his musical enthusiasm.

I had, comparatively speaking, a holiday on this occasion, as I was only called upon to conduct my Suite "Lon-

don day by day." After a morning rehearsal we gave an afternoon concert of instrumental and vocal works, at which were introduced and much appreciated Corder's "Prospero" Overture, the Ballade from Cliffe's C minor Symphony, Stanford's "Irish" Rhapsody, Cowen's "Scandinavian" Symphony, and vocal pieces to orchestral accompaniment, ending with the "Cricket on the Hearth" Overture. The concluding concert took place on the same evening, with the assistance of a newly-formed choir of three hundred voices entitled "The National Chorus," trained by Dr. Albert Ham, who pleased me exceedingly in a finished performance of the "Cotter's Saturday Night." No less successful was the rendering of Elgar's "Banner of St. George," under the direction of Dr. Ham, who had devoted much time and care to these works, and who must have been gratified by the appreciation bestowed by the large audience which attended this "National Night." Madame Blauvelt made her first appearance on this occasion in Elgar's work, and won hearty appreciation from a brilliant audience.

We left for Ottawa immediately after this concert. Here we again met on the following afternoon for rehearsal in the Russell Theatre, a really beautiful opera house seating 2,300 people. On Monday we had ample time to rehearse Elgar's "Coronation Ode" and Charles Harriss's Coronation Mass, "Edward VII." The latter was given in the Capital for the first time; in the evening the chief works consisted of the "Death of Minnehaha" and the "Dream of Jubal." The Ottawa Choral Society, an old-established body led by Mr. J. Edgar Birch (who conducted Coleridge-Taylor's work,) is a fine choir, who were ambitious to do honor to the works they had to perform, otherwise they could hardly have coped so successfully with the exacting task entrusted to them. The Mass was conducted by the composer himself, the director and founder of this long chain of really important musical events in so young a country. This is his second Mass, written as its title denotes for the occasion; the first one, as I mentioned in my former letter, having been performed at Halifax. The one under present consideration is a marked advance upon his Festival Mass, and shows much skilful and effective choral-writing, and is particularly distinguished for melodic gifts amply displayed throughout the entire work. The soloists were Miss Millicent Brennan, a young and promising Canadian soprano; Miss Clary and Messrs. Wilfrid Virgo and Watkin Mills, who contributed greatly to a success which must have gratified this energetic and talented musician.

## FIRST CYCLE OF MUSICAL FESTIVALS.

I have great satisfaction in the recollection of a remarkably good performance of Elgar's "Coronation Ode," and of which, as I am informed by one who had previously taken part in it in England, the entire rendering would bear most favorable comparison with English performances of the work. The Festival here may be said to have been a brilliant success (even the matinee performance on the afternoon of the second day being exceedingly well attended), and the presence of their Excellencies, who remained to offer their warm congratulations to Mr. Harriss and myself, gave distinction and encouragement to everyone participating on both sides of the footlights.

The beautiful city of Montreal was reached the next day at noon, when our company proceeded at once to the Windsor Hall for rehearsal. I had again to deal with two different choirs, namely, the Oratorio Society, conducted by Mr. Horace Reyner, and a new Festival Chorus which had been gathered together and partly trained by my friend, Mr. Harriss. The latter body was already on the platform anxiously awaiting our arrival, so I immediately proceeded to rehearse the choral numbers in "Jubal," which was performed with the success which has invariably attended it throughout the tour. Between the rehearsal and performance I attended a reception which had been prepared in my honor by the authorities of the Victoria College of the University of McGill. Dr. Peterson, Principal of McGill, and Miss Clara Lichtenstein, the Lady Superintendent, presenting me to the numerous invited guests. On the second night the Coronation Mass "Edward VII." by Harriss was given, and the composer-conductor secured an excellent performance of his work. The event must have been gratifying to him, as twenty years ago he came from England to this city to fill the post of Organist of the Cathedral, fresh from Tenbury, where under Sir Frederick Gore Ouseley he became imbued with the best traditions of English Cathedral Music, a training which without doubt enabled him to do much towards the elevation of Church music in his adopted country at a time when it was considerably below the mark it has now reached in Canada.

The second part of the programme contained Coleridge-Taylor's "Death of Minnehaha," under the direction of Mr. Reyner, who introduced this work in a most worthy manner. This concert proved to be of abnormal length; but the very large audience, which not only filled the place but crowded the

passages, remained to hear and applaud the three orchestral numbers which brought the concert to a close at 11.30 p.m., my suggestion to curtail the evening's entertainment being overruled. The professional musicians of the city entertained us at supper afterwards, Mr. R. R. Stevenson presiding, the vice-chairman being Mr. Percy J. Hilsley. During the evening a graceful tribute was paid to British composers by the French musician, M. Couture, and mutual congratulations were exchanged until "cockcrow"!

The matinee on the third day (with an instrumental and vocal programme) was again well attended. In the evening I conducted bright performances of Cowen's "Coronation Ode" and Parry's "St. Cecilia's Day," admirably sung by the Montreal Oratorio Society; and this society, under Mr. Reyner's baton, nominally brought the Festival of this city to a close with Elgar's "The Banner of St. George." The musical proceedings in Montreal were originally intended to end here, but the Fates had decided otherwise, for it was found necessary to give two additional concerts, on the day following (April 25), and in spite of the fact that only one day's notice of this extension could be given in the local press the house was completely filled again on both occasions. Luckily Mr. Charles Fry was able to postpone his departure for England and thus appear in my "Dream of Jubal," a second performance of which in this city had been requested. Orchestra and chorus being now thoroughly familiar with the work, I could not have desired a better or more sympathetic rendering of it, and on my regretfully taking leave of the chorus, I had an opportunity of expressing the complete satisfaction and pleasure it gave me. I had also to part with the Chicago Symphony Orchestra, which had served us so faithfully during what was in all probability the most exacting fortnight's work ever undertaken, and I was more than gratified to be received on my entrance at the beginning of the evening in good old German fashion with a "Tusch" (or flourish) from those hard-worked gentlemen, who furthermore capped their efforts by a delicate rendering of the orchestra accompaniment of the Cantata above mentioned. The finish of the Festival here was a scene of enthusiasm. Needless to say that such well-known artists as Madame Blauvelt, Ben Davies, Watkin Mills and Charles Fry have been everywhere received as their great reputation deserves. The younger vocalists who accompanied me, and who have done the lion's share of the fatiguing work, had still to make their mark, and it is particularly gratifying to place on record that they have each



## FIRST CYCLE OF MUSICAL FESTIVALS.

and all been uniformly successful. Miss Ethel Wood (who made a distinct impression in the "Golden Legend" and "Jubal"), Mr. Wilfrid Virgo, and Reginald Davidson may be indeed warmly congratulated; nor may I forget the services of Mr. Reyner, whose accomplishments as Chorus Director of the Montreal Oratorio Society have earned my appreciation and thanks.

Here ends satisfactorily the second section of the Festivals which cover the Provinces of Nova Scotia, New Brunswick, Quebec and Ontario, and we are now about to enter the granary of the great Northwest, known as the Province of Manitoba, with Winnipeg as its metropolis. I hope in a third letter for your next issue to give you as satisfactory a report of our doings there and in British Columbia, to which I may be tempted to add some general remarks of my interesting musical and other experiences connected with this pleasurable, novel, and instructive tour.

Our already sufficiently long journey has been unfortunately extended by another day, on account of an accident to one of the Canadian Pacific trains ahead of us, and, oddly enough, we were "held up" for the entire night at a station called "Mackenzie!" This contretemps cancels a reception offered us by His Honor the Lieutenant-Governor of Manitoba, Sir Daniel MacMillan, which was to have taken place at Government House this afternoon, as well as my first choral rehearsal this evening; however, a little additional pressure upon the forces I have to deal with will doubtless overcome the difficulty of this temporary check.

Yours faithfully,

A. C. MACKENZIE.

Posted (en route) at Moosejaw,  
May 2, 1903.

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### LETTER III.

SIR ALEXANDER MACKENZIE ON  
HIS CANADIAN TOUR.

To the Editor of the Musical Times:

SS. Ionian, May 16, 1903.

Dear Sir,—The horns of the dilemma in which the conclusion of my last letter left me were the only instruments at my command on the evening of April 28, for the detention caused us to arrive ten hours behind time for the rehearsal at Winnipeg. But I was at work right early in the morning with Mr. Danz's orchestra from Minneapolis (Concertmeister Herr Carl Riedelsberger), preparatory to an expressly-called choral rehearsal in the afternoon. Here it may be said that throughout the tour many of these choral re-

hearsals were held during the luncheon hour, when the singers could the more readily absent themselves from business, and music was (indeed) the food of love. In the evening we gave the only work by a foreign composer during the entire Cycle, and little did I think that I should have conducted the first performance of a complete oratorio in the wild and woolly West, and that work "Elijah!" Previously expressed desires to hear this masterpiece, with Mr. Watkin Mills (who is by no means unknown here), had induced the Director to include it in our scheme, and the great interest evoked in the performance amply justified the acquiescence. Upwards of 2,000 people attended the concert, at which a large choir by singing with intention and vigor gave evidence of the capital training of Mr. Rhys Thomas. To my own little band of solo vocalists was added Miss Jeannie Rankin, a former Royal College of Music student now resident in Montreal, who sang the contralto part with much acceptance.

Among the audience at the succeeding matinee (April 30) were 1,000 school children—a pleasant sight those happy faces, and our efforts seemed to meet their approbation. I can see at this moment a couple of urchins nudging each other in great glee whenever Miss Ethel Wood indulged in a flight into the upper register, and they became positively apoplectic with suppressed laughter at the skirl of the bagpipes in "The Little Minister" overture. Passing from gay to grave, let me record that Coleridge-Taylor's "The Death of Minnehaha" was attentively listened to by 4,000 adults on the same night, while Lincoln Bennett's (not the latter's) "Eventide," a melody for strings, provoked the encore it invariably secured whenever it was performed. The cantata received every justice from the chorus and made a profound effect upon the large audience. The incoming trains brought many visitors to this Winnipeg Festival; moreover on my still further westward journey I had occasion to note the keenness of the desire for music, and to hear of the well-intentioned efforts to raise choirs. I gathered also that as communication becomes more easy, combination between the smaller towns will certainly be effected for that purpose. After the concert the Lieut.-Governor, Sir Daniel MacMillan, gave his (postponed) reception and supper, at which we were made to forget that our train started for Brandon at 7 o'clock on the following morning.

Brandon, less than a full score years old, and aptly characterized as the "Baby" of the Cycle, was reached by mid-day. After partaking of the

## FIRST CYCLE OF MUSICAL FESTIVALS.

Mayor's hospitality, I proceeded to meet a newly-formed choir which I was informed had hitherto never seen a baton in the air nor had sung with an orchestra. The conductor must have had much hard preliminary work, since a proportion of the singers had to be taught the time-signatures and elements of music! This "rag-time" state of matters, although not applying to all the members, might well have discouraged the stoutest heart, but our Prairie Choir was much too keen about its work to fail, and, as it proved, came out of the ordeal with distinct credit to itself and Mr. Frank B. Fenwick, the resident musician.

The success of their maiden effort (on May-day) and the manifest eagerness to establish a musical organization caused me to address the singers as the audience were moving out, and I think that my words of encouragement and thanks were as sincerely felt as they were spoken. All the seats had been disposed of two hours after the sale of tickets had been started (three weeks before), and excursion trains to bring the good folk to Brandon had to be cancelled. Owing to the foresight of the residents in outlying districts, who had taken the precaution to send money-orders previous to the opening of the sale, many of the inhabitants were excluded from a concert in their own town. But it was impossible to meet the request to repeat the performance, as we had to leave for Vancouver on the same night. The attention of the audience throughout was remarkable; the proverbial pin might have been heard to drop while we played the before-mentioned "Eventide" (with its ending), and I might have given it even a third time.

Our eager desire to see the wonderful panorama of the "Rockies" was not gratified quite so soon as I expected, for on waking up next morning we found ourselves but thirty miles from Brandon, and likely to remain there, by reason of another wrecked freight-train in front. This became serious; the possibilities of making Vancouver in time to play on Monday evening (May 4) were fading rapidly, and gave rise to much discussion and calculation. It took from Friday night until Monday evening at 6 o'clock to reach our destination, and that was only accomplished by putting on a fearsome speed during the latter part of the journey. The return trip offered ample leisure to realize the nature of the track we had been whisked along—and be thankful. The surprising grandeur of the scenery made me forget all but the problem of keeping faith with the Vancouverians, and after consultation my friend Harriss telegraphed to his trusty agents to

have the orchestra ready for me in another hall at 6.30. There I rehearsed until the last moment; we then proceeded to the theatre, in time to face the audience at half-past eight. The chorus I had not met, but as the work in question happened to be my own "Cotter's Saturday Night," I faced a chance, which happily proved to be no risk at all, since I found one of the largest and best choirs in the Dominion ready and able to save the situation. Nevertheless, lost time had to be recovered, and by rehearsing assiduously during the following day we were enabled to present excellent choral performances of Harriss's Festival Mass and Parry's "Ode on St. Cecilia's Day" in spite of all the alarms and excursions which had kept us so lively.

Between working hours our company found time to avail itself of the Mayor's kind offer of a drive through Stanley Park, with its huge trees, luxurious vegetation, and magnificent views of wood and water, which acted as a refreshing tonic. Nor did my "brither Scots" of the St. Andrew's and Caledonian Society omit to complete the enjoyment of my visit to the Garden City of the West by calling a merry gathering of the resident representatives of the clans.

The picturesque town of New Westminster lies somewhat more than an hour's distance by tramcar from Vancouver, and we entered it on the forenoon of May 6 in the midst of a hail-storm of tropical violence. Here his Worship Mayor Keary did the honors right royally, his profuse hospitality being exhibited in divers ingenious manners, such as by a sail and an interesting visit to a log-sawing establishment on the Fraser River, open-handed entertainments at his house, and finally by the illumination of the long and broad main street by electricity in the evening. The business of the hour was however by no means neglected. "St. Cecilia" and "The Cotter" were duly rehearsed and performed before we sailed that night for the capital of British Columbia, not without regret. Be it here said that the three choirs which had undertaken the festival work in British Columbia were uniformly good and deserving of high praise. Their brisk and genial conductors, Messrs. Fred. Dyke and J. W. Smith (Vancouver), Mr. A. E. White (New Westminster), and Messrs. Herbert Taylor and E. H. Russell (Victoria), fully earned the appreciation I feel and the thanks I give.

The German proverb "Alle guten Dinge sind Drei" appealed forcibly to me when I was informed that the steamer had started several hours after the appointed time, probably because

## FIRST CYCLE OF MUSICAL FESTIVALS.

it was a "special," and that our arrival in Victoria would be necessarily delayed. This third "belatement" since leaving Ontario was a less serious one, as I had the whole afternoon before me for rehearsal, and it speaks volumes for the good humor of the choirs, who on each occasion waited for us patiently, suffering the altered arrangements without a grumble.

Hereby hangs a tale which shall be unfolded for the benefit of my colleagues who happily have no knowledge of the inner workings of an Orchestral Musicians' Union. Some weeks before I arrived the manager's advance agents (to be technical) approached the professional players in Vancouver offering them engagements. On seeing some of the music to be performed (their frankness one must admire) they honestly admitted that it was beyond their powers and experience, and that the offers could not be accepted. When, however, it was stated that other players would of necessity have to be brought, an indignation meeting was forthwith held at which the odd argument was advanced that nevertheless the members of the Union ought to be allowed to play the music as well as they could! Endeavors were then made to prevent other players to appear with me.

The individual members of such a Union enjoy no independence, but play according to a scale of wage, refusing, after the manner of their kind, to work with non-unionists. I was told that on the day before we appeared on the scene a final attempt was made to dissuade the orchestra engaged from other places from playing. Fortunately the voices of these sweet charmers were ineffectual, and the strenuous endeavors to stop our concerts dwindled down to a curt refusal to let me have the services of a man (or even the instrument itself, for a consideration) to play the side-drum, without which I could hardly give my Coronation March.

Now here was an undertaking fraught with every good intention to music and musicians, one which could only result in benefiting the profession in the future, jeopardized by the action of its own members. In all probability I was better served by the absence of these men, for I believe that the least capable among them were loudest in clamoring for the "rights" of this precious Union. All this did not in the least upset my equilibrium or shorten my temper by an inch, the counterbalancing pleasures were too numerous. But had the choral forces been feeble or less well prepared the results might have been uncomfortable. As it was, the orchestra at my disposal, although exceedingly willing, had speedily to un-

learn some of the worst habits of the "lazy-faire" (as you, Mr. Editor, might observe) order, which conductors wot of to their sorrow, but at the morning performance at Victoria it earned a "bis," which did much to put it on its mettle at subsequent concerts.

The choral works performed in Victoria were Stanford's "The Revenge," Harriss's Festival Mass, Coleridge-Taylor's "The Death of Minnehaha" and Parry's "Ode on St. Cecilia's Day." In all these varied works the alert choir distinguished itself by a remarkably good quality of tone, and proved quickly responsive to my beat. Many professional musicians of both sexes sang side by side with the amateur singers during the two days' Festival, none shirking attendance at the long rehearsals. My short stay—I would fain have prolonged it—was made doubly agreeable by much attentive kindness. The Lieut.-Governor Sir Joly de Lotbinière, accompanied by many prominent residents of the city, officially attended our opening concert, entertaining us at luncheon on the following day in Government House. Nor did the Mayor and Mrs. McCandless omit to show their goodwill to the wandering minstrels during a delightful drive through the surrounding country and about the city before the last concert of the long series, which took place on the evening of May 9. With this concert (an extra one, at which Parry's and Taylor's cantatas were repeated) my pleasant duties came to an end, and after bidding farewell to many newly-found friends, like Maeldune and his fellows "sadly we sailed away" in the small hours of the morning. On my way to the ship I took occasion to pay a brief visit to Mr. E. A. Russell's Male choir, yept "Orion," whose members regaled me with a few well-sung part songs and a parting verse of "Auld Lang Syne." Sunday morning saw us once more at Vancouver, and in a few hours the cry of "all aboard" notified that we were about to start on our week's journey to Montreal, cheered by the good wishes and shouts of my trusty singers of Vancouver and New Westminster.

The names of the artists who shared these experiences with me have already appeared in these jottings (for they are nothing more); but the list would be incomplete were I to forget the services of one without whom no artistic family is complete and yet is too frequently ignored, namely, the accompanist. Ability, modesty and good humor are not invariably companions, but they meet in the person of my reliable friend Mr. Arthur Dorey (a Londoner resident in Ottawa, and organist of the Cathedral there), whose loyal help will be remembered by us all.

## FIRST CYCLE OF MUSICAL FESTIVALS.

After quitting the venerable city of Quebec (whose beauties were shown me by M. A. Lavigne, an amiable cicerone and one of our associate conductors) there was ample leisure on the homeward journey to ruminare. And a resume of the conditions under which the thirty-six concerts were given, as well as their possible results, shall serve as conclusion to these traveller's notes. In spite of the difficulties and defects attendant upon an initial attempt to successfully carry out so extensive an undertaking, the fact remains that fairly large numbers of important choral and instrumental works by G. J. Bennett, Cliffe, Coleridge-Taylor, Corder, Cowen, Elgar, German, MacCunn, Parry, Stanford, Sullivan and Wallace (William) have been introduced to an entire continent.

Blades of grass have been made to grow where none grew before, inasmuch as fourteen choirs were called into existence. Professional orchestras have been heard in places for the first time (e.g., Winnipeg, Brandon, and Moncton), and a general impetus given to music from one end of the Dominion to the other. This in no way detracts from the acknowledged value of the efforts, past and present, made by my able and amiable professional friends who exert their influence in the interest of the art in the capitals of the Provinces of Nova Scotia, Quebec and Ontario. They have already done much, and will accomplish more. But it needed a combined and far-reaching effort, such as this undoubtedly has been, to cover the vast territory and to similarly affect so many fresh fields and pastures new.

The egg was not made to stand on end without thought, careful preparation, risk and, above all, enthusiasm; and moreover it had been a hatching for nearly two years before the experiment was tried. General interest had to be aroused, the influence and weight of the authorities gained, and I dare say the idea that the scheme might be but a mere financial speculation may also have had to be combated. This it could hardly be, as an enumeration of the many obstacles might well show, were it within my province to do so. Fresh choral bodies were formed, practice halls were rented months before, experienced musicians were engaged for the preparatory work, orchestras brought from different points, and a small army of faithful honorary secretaries enlisted. Furthermore, the building of platforms in theatres and halls where no accommodation for large bodies of performers existed, and the arrangements for supplies of music, were by no means trifling or minor considerations.

All this had been thought out and prepared when I arrived on the other side (at the end of March), and carried through without a hitch by an English musician, who took the entire responsibility upon himself, Charles A. E. Harriss to wit. Matters ran as smoothly as human ingenuity could foresee, and the general result has proved the ripeness of the moment for the combined effort which has been made under his auspices. When I left (and since then many similar communications have been forwarded) meetings were being called in order to make arrangements for a continuance of the work anent a future Festival. Meanwhile Mr. Harriss has publicly announced his intention of instituting a series of choral competitions, as we know them in England and Wales, so that other choirs may be raised in the quickly-spreading towns in the outlying districts and a healthy rivalry between those already existing be established.

The weak point of the whole scheme was created by the unfortunate necessity for employing more than one orchestra. Those I conducted had to be brought to the nearest possible points on account of the many long stretches of land to be traversed upon which there are no large towns, and the obviously huge expense thereby incurred. This crux overcome, less frequent and more leisurely rehearsals will be secured, the performances will gain in refinement, and the choirs made more confident. Much of the great strain upon all concerned would thus be relieved, and on another occasion I doubt not but that this will be done. There is better sport to be had in Canada than the killing of orchestras.

My professional colleagues realized the importance and value of the movement and proved most helpful on all occasions. The choirs were receptive and ready for any amount of work. The standard of public taste is certainly no lower than our own, indeed the strongest and best music received the most appreciation, and warm encouragement is freely given to any honest effort which is untainted by affectation. More than once the tempter—assuming for the nonce the shape of an interviewer—besought me to name the best Canadian choir within my ken; but I confess it was real inability to do so rather than the profound diplomacy with which I was credited that saved me from falling into his subtle snare. The varying numbers of the choirs, the amount of their experience and the general conditions of their surroundings differed too much to allow me to give an opinion of any real value. Had I however been able to do so, I frankly admit that I would have withheld any

## FIRST CYCLE OF MUSICAL FESTIVALS.

such statement. No good purpose would have been served by arousing discussion (or worse) when all were eager to do their utmost in the good cause.

I perceived little or no difference between Canadian and home choirs, except that, in the majority of cases, the latter have of course the advantage of a much longer and wider experience. But in respect of zealous enthusiasm, energy and the desire to learn, the choristers of the Dominion need take no "back seats." On that head at least I may permit myself to give an opinion as sincere as it is deserved.

Very faithfully yours,

A. C. MACKENZIE.

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### EDITORIAL.

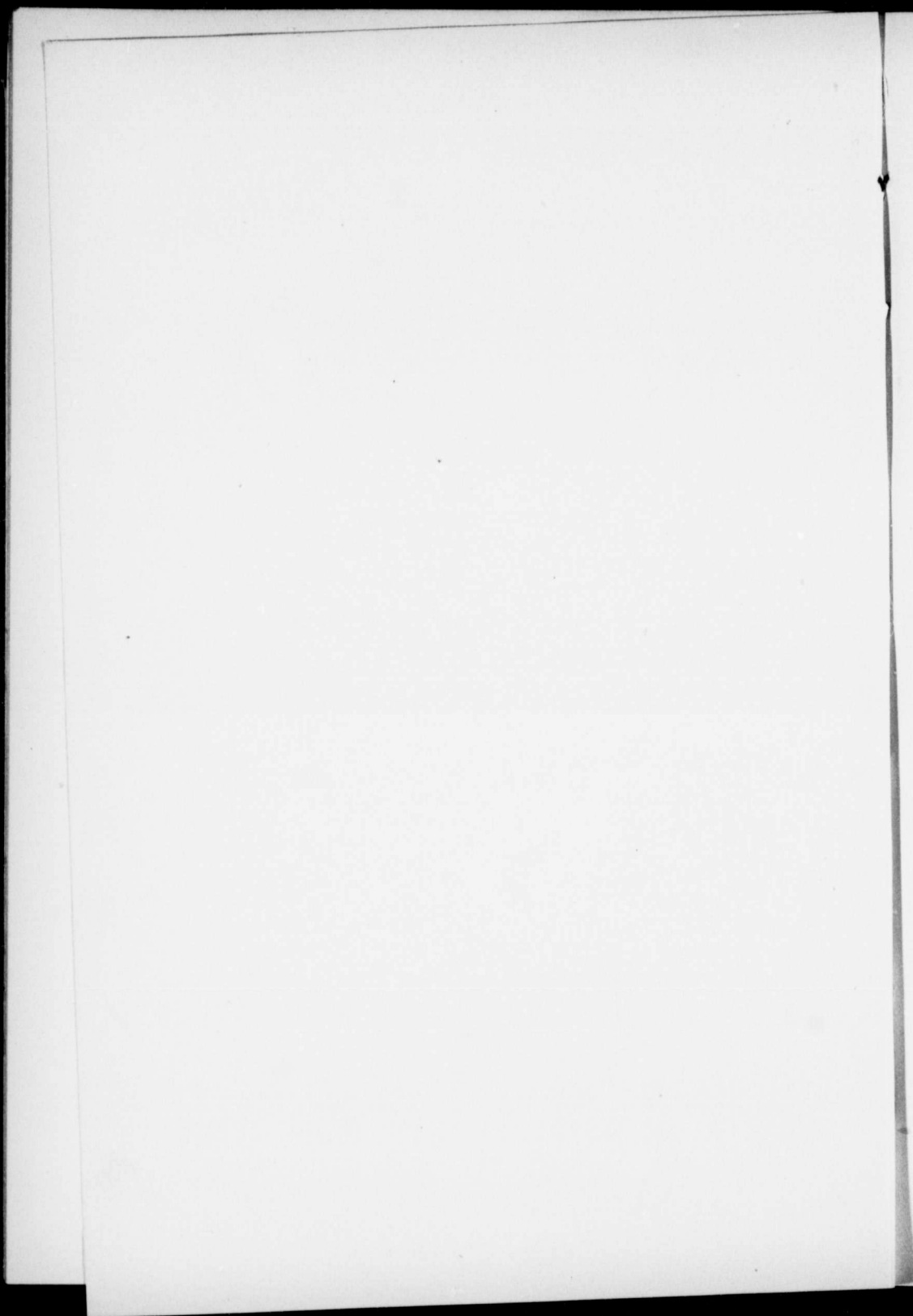
FROM THE MUSICAL TIMES, LONDON, ENG.

Sir Alexander Mackenzie contributes the third and last of his graphic and interesting letters on his Canadian tour. That it has been an unqualified success is evident to all concerned and to sundry others who have watched the course of events from afar. The Cycle of the Musical Festivals has not only accomplished good all round, out it has

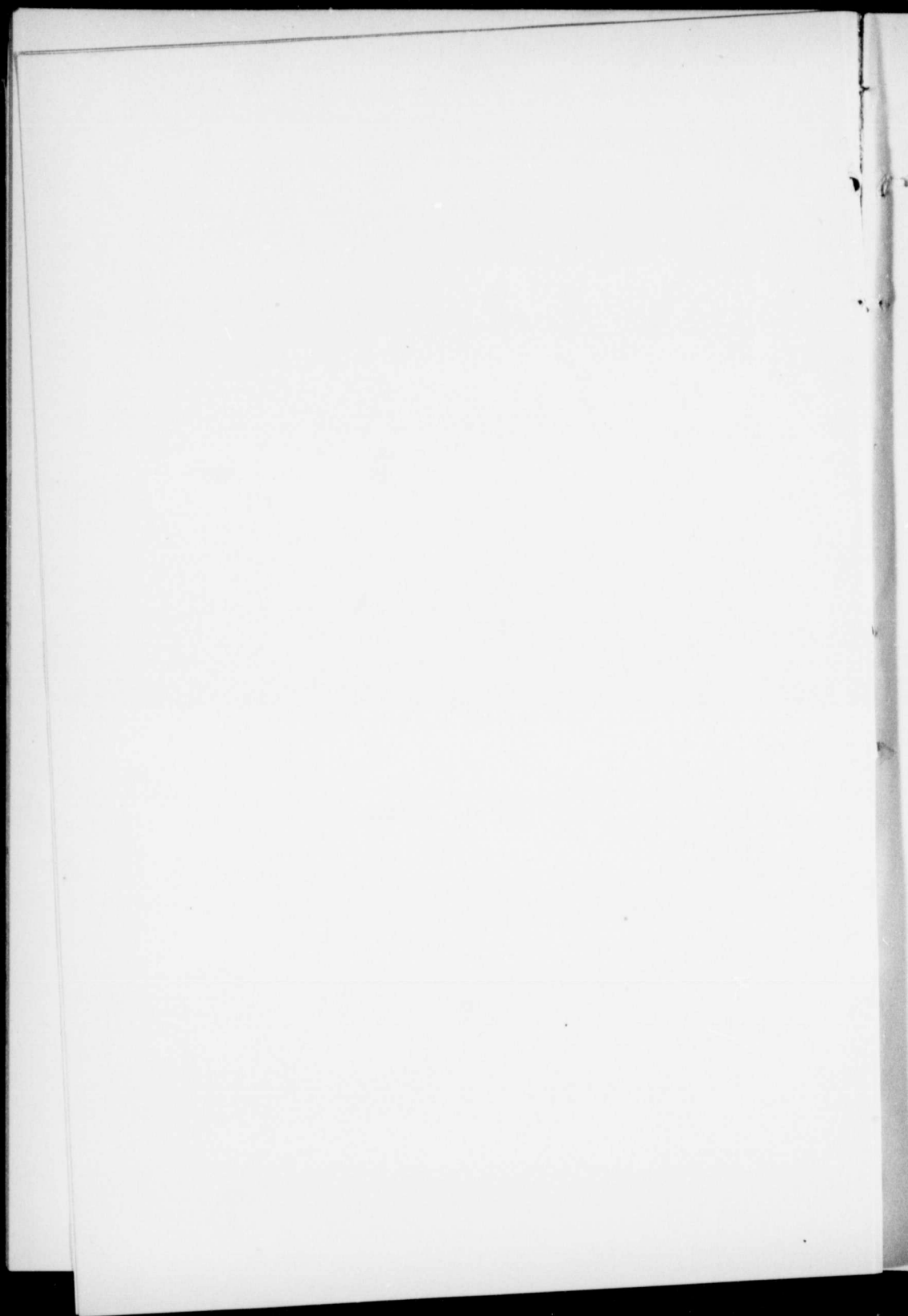
created an untold interest in music throughout the Dominion. Canada is full of musical possibilities, and the visit of Sir Alexander has been the means of putting life into many new organizations, and doubtless has kindled fresh enthusiasm in previously existing societies whose excellent work he has not omitted to cordially acknowledge in these columns.

The untiring zeal of Mr. Charles A. E. Harriss, of Ottawa—who devoted two whole years to perfecting the arrangements—calls for acknowledgment in terms of highest appreciation, and he thoroughly deserves all the kudos which resulted from his splendid organization of the scheme. To Sir Alexander Mackenzie heartiest thanks are due—with a special chord of gratitude on the part of his "brither" British composers—together with felicitations on his splendid achievement. Sir Alexander has said very little in his letters about his own compositions, but we have means of knowing that he scored heavily in the heartiness with which they were everywhere received. Finally, the stack of Canadian newspapers lying on our table forms a full chorus of appreciative testimony, free from any discordant note, to the manner and matter of the scheme so admirably organized by Mr. Harriss, and conducted with so much tact, efficiency and enthusiasm by the genial Principal of the Royal Academy of Music.





ST. JOHN





31 March 1 April

St. John N.B.

STANFORD

FIRST CYCLE OF  
**MUSICAL  
 FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
 His Excellency the Earl of Minto, Governor-  
 General of Canada

DIRECTOR OF FESTIVALS  
 Charles A. E. Harriss

CONDUCTOR  
**Sir Alexander Campbell Mackenzie,**  
 Mus. Doc., LL.D., F.R.A.M.  
 Principal of the Royal Academy of  
 Music London

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

MACKENZIE



A.C. MacLugie



## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the two days' Festivals to be held in St. John, N.B., March 31st and April 1st, which inaugurate the Cycle in your city, you are asked to subscribe for as many seats as you may desire, the prices of which are \$1.50, \$1.00 and 75c, according to location.

For artistic results the Festivals will be held in the Opera House, which must be filled to its capacity on each occasion to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

# St. John, N.B., Musical Festival

## PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

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His Worship the Mayor of St. John, N.B.  
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Dr. Frink	G. V. McInerney, Esq.	W. H. Trueman, Esq.
C. B. Foster, Esq.	J. H. McRobie, Esq.	H. C. Tilly, Esq.
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G. H. Green, Esq.	W. W. Mills, Esq.	Mr. Justice Wedderburn
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A. P. Hazen, Esq.	H. H. Pickett, Esq., B.C.L.	O. H. Warwick, Esq.
G. A. Horton, Esq.	J. J. Porter, Esq.	H. E. Wardroper, Esq.
W. F. Hathaway, Esq.	W. Alex. Porter, Esq.	Dr. T. Walker, Jr.
F. E. Hannington, Esq.	E. Peters, Esq.	

DIRECTOR OF FESTIVALS - - CHARLES A. E. HARRISS

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W. R. Turnbull  
G. McSorley  
J. J. Foote

Hon. Secretary—R. G. Allan

OPERA HOUSE, ST. JOHN, N.B.

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# ST. JOHN, N.B., MUSICAL FESTIVAL

TUESDAY AND WEDNESDAY,

March 31st and April 1st, 1903

at 8 p.m.

---

## Artistes:

**SOPRANO**

**ETHEL WOOD.**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

**TENOR**

**WILFRID VIRGO**

(OF LONDON)

and British Musical Festivals.

**BASS**

**REGINALD DAVIDSON**

(OF LONDON)

and British Musical Festivals.

**The Montreal Goulet Symphony Orchestra**

AND

**MONS. GOULET.**

---

**THE ST. JOHN FESTIVAL CHORUS**

ONE HUNDRED AND TWENTY-FIVE VOICES.

---

**ASSOCIATE CONDUCTOR**

**MR. JAMES S. FORD.**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

---

PRICES:—\$1.50, \$1.00 and 75c.; gallery, 50c. Outside applications for seats should be made to the Hon. Secretary, R. G. ALLAN, 106 Elliot Row, St. John, N.B., accompanied by cheque or money order. See advertisements for special trains.

# Tuesday, March 31st

AT 8 P.M.

---

## PART I.

### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

Air—"Come, Marguerita, Come" . . . . . *A. Sullivan*

(From *The Martyr of Antioch*)

WILFRID VIRGO

Two English Dances—In the olden style . . . . . *F. H. Cowen*

(a) Stately Dance  
(b) Country Dance

ORCHESTRA

Recit. and Air—"O Peaceful Night" . . . . . *F. H. Cowen*

(From *St. John's Eve*)

ETHEL WOOD

Overture—"The Little Minister" . . . . . *A. C. Mackenzie*

ORCHESTRA

Songs—From the "Lords of the Sea" . . . . . *W. Wallace*

(a) "Nest thee, my bird"  
(b) "The Swordsman"

REGINALD DAVIDSON

Melody for Strings—"Eventide" . . . . . *S. J. Bennett*

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" . . . . . *A. Sullivan*

(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

---

## PART II.

**"The Banner of St. George"** . *Ed. Elgar*

(A Ballad For Soprano Solo, Chorus and Orchestra.)

Ethel Wood, The St. John's Festival Chorus and Orchestra.



Wednesday, April 1st

AT 8 P.M.

---

PART I.

*The National Anthem*

Overture—"The Naiades" . . . . . *Sterndale Bennett*

ORCHESTRA

Intermezzo—From "The Sleeping Beauty" . . . *F. H. Cowen*

Orchestra with Tenor Solo

WILFRID VIRGO

Two Characteristic Pieces . . . . . *Ed. Elgar*

- (a) Serenade Mauresque
- (b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA

Air—"Mignon" . . . . . *Goring Thomas*

ETHEL WOOD

Music to Henry VIII . . . . . *Ed. German*

- (a) Overture
- (b) Intermezzo (Act III.)
- (c) Procession March

ORCHESTRA

Three Sonnets by Shakespeare . . . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

REGINALD DAVIDSON

Air—"O Vision Entrancing" . . . . . *Goring Thomas*

(From Esmeralda)

WILFRID VIRGO

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

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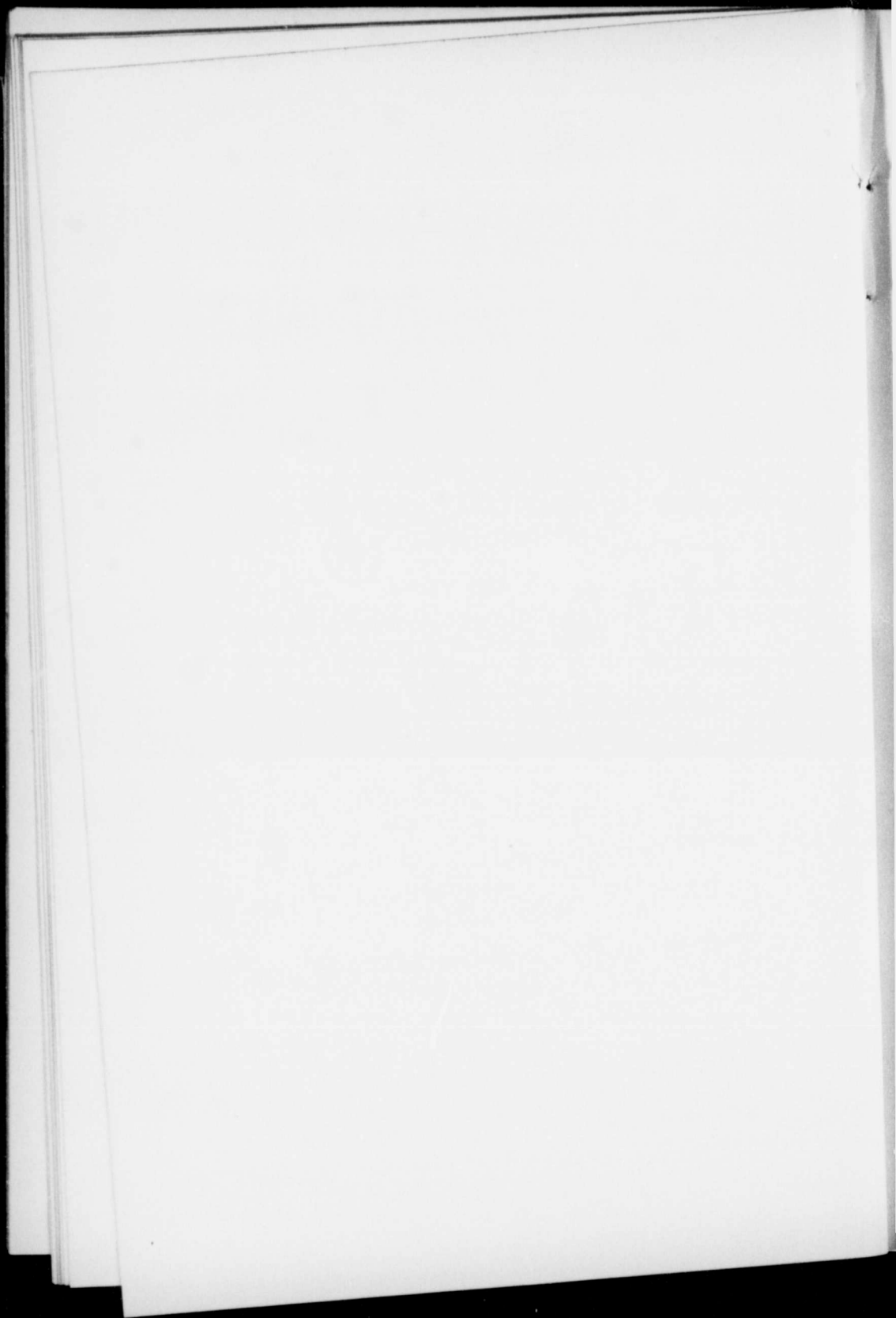
PART II.

**"Hiawatha's Wedding Feast"**

*Coleridge Taylor*

A Cantata for Soprano and Baritone Soli, Chorus and Orchestra.

Ethel Wood, Reginald Davidson, The St. John's Festival Chorus and Orchestra.



£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
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" .....	{ 150	* " " "	April 1	" .....	{ Orchestra }
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
Halifax .....	{ 150	Orpheus Society	" 3	C. H. Porter.....	"
" .....	{ 150	" " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	{ Orchestra }
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London .....	300	*Festival Chorus	" 15	R. Pockocke.....	"
Toronto .....	{ 350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington .....	"
" .....	{ 300	" " "	" 17	" " "	"
" .....	300	*National Festival Chorus.	" 18	Dr. A. Ham .....	"
Ottawa .....	{ 200	Choral Society..	" 20	J. E. Birch .....	"
" .....	{ 200	" " "	" 21	" .....	"
Montreal .....	{ 300	*Festival Chorus	" 22	C. A. E. Harriss.....	"
" .....	{ 300	* " " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg .....	{ 250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis }
" .....	{ 250	* " " "	" 30	" " "	{ Orchestra }
Brandon .....	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver .....	{ 250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and }
" .....	{ 250	* " " "	" 5	" " "	{ Seattle }
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	{ 250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	{ 250	* " " "	" 8	" " "	"
" .....	{ 250	* " " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Ouverture "Di Ballo"
H. MACCUNN	Ouverture "Ship o' the Fiend"
"	Ouverture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Ouverture "Cricket on the Hearth"
"	Ouverture "Britannia"
"	Coronation March

**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

**SONGS**

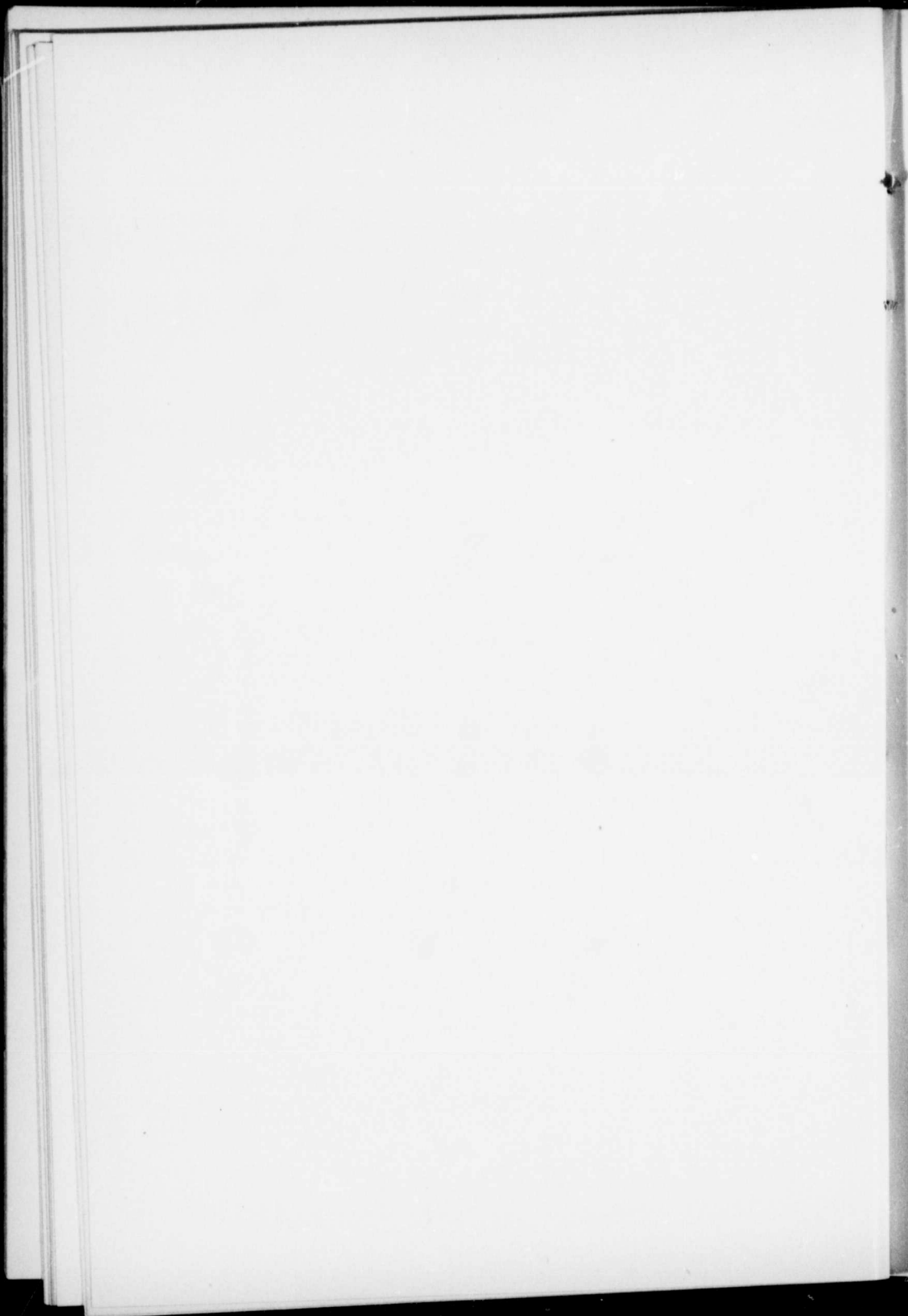
**SCENES**

**DUETS**

HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

7 April

MONCTON



STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY

FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

**Sir Alexander Campbell Mackenzie,**  
Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of  
Music London

GERMAN

ELGAR



MACKENZIE



A.C. MacKungie





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the Festival to be held in Moncton, April 2nd, which will be one evening performance, you are asked to subscribe for whatever seats you may desire, the cost of which are \$1.50, \$1.00 and 75c, according to location.

For artistic results the Festival will be held in the Opera House, which must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

# Moncton Musical Festival

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## **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

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His Honour the Lieutenant-Governor of New Brunswick  
The Honourable J. L. Tweedie, Premier of New Brunswick  
His Worship the Mayor of Moncton, N.B.  
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Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

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DIRECTOR OF FESTIVALS

- - - CHARLES A. E. HARRISS

OPERA HOUSE, MONCTON, N.B.

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# MONCTON MUSICAL FESTIVAL

WEDNESDAY, APRIL 2nd, 1903

at 8 p.m.

---

## Artistes:

**SOPRANO**

**ETHEL WOOD.**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

**TENOR**

**WILFRID VIRGO**

(OF LONDON)

and British Musical Festivals.

**BASS**

**REGINALD DAVIDSON**

(OF LONDON)

and British Musical Festivals.

**The Montreal Goulet Symphony Orchestra**

AND

**MONS. GOULET.**

---

**MONCTON FESTIVAL CHORUS**

ONE HUNDRED VOICES.

---

**ASSOCIATE CONDUCTOR**

**G. HAROLD BROWN.**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

---

PRICES:—\$1.50, \$1.00 and 75c to the Festival Evening performance.  
Outside applications for seats should be made to A. E. HOLSTEAD,  
Hon. Secretary, Moncton, N.B., accompanied by cheque or money  
order.

# Programme

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## PART I.

Coronation March . . . . . *A. C. Mackenzie*  
(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

### ORCHESTRA

Air—"Come, Marguerita, Come" . . . . . *A. Sullivan*  
(From The Martyr of Antioch)

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Two English Dances—In the olden style . . . . . *F. H. Cowen*  
(a) Stately Dance  
(b) Country Dance

### ORCHESTRA

Air—"Mignon" . . . . . *Goring Thomas*

### ETHEL WOOD

Overture—"The Little Minister" . . . . . *A. C. Mackenzie*

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Songs—From the "Lords of the Sea" . . . . . *W. Wallace*  
(a) "Nest thee, my bird"  
(b) "The Swordsman"

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Melody for Strings—"Eventide" . . . . . *J. S. Bennett*

### ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" . . . . . *A. Sullivan*  
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ETHEL WOOD AND WILFRID VIRGO

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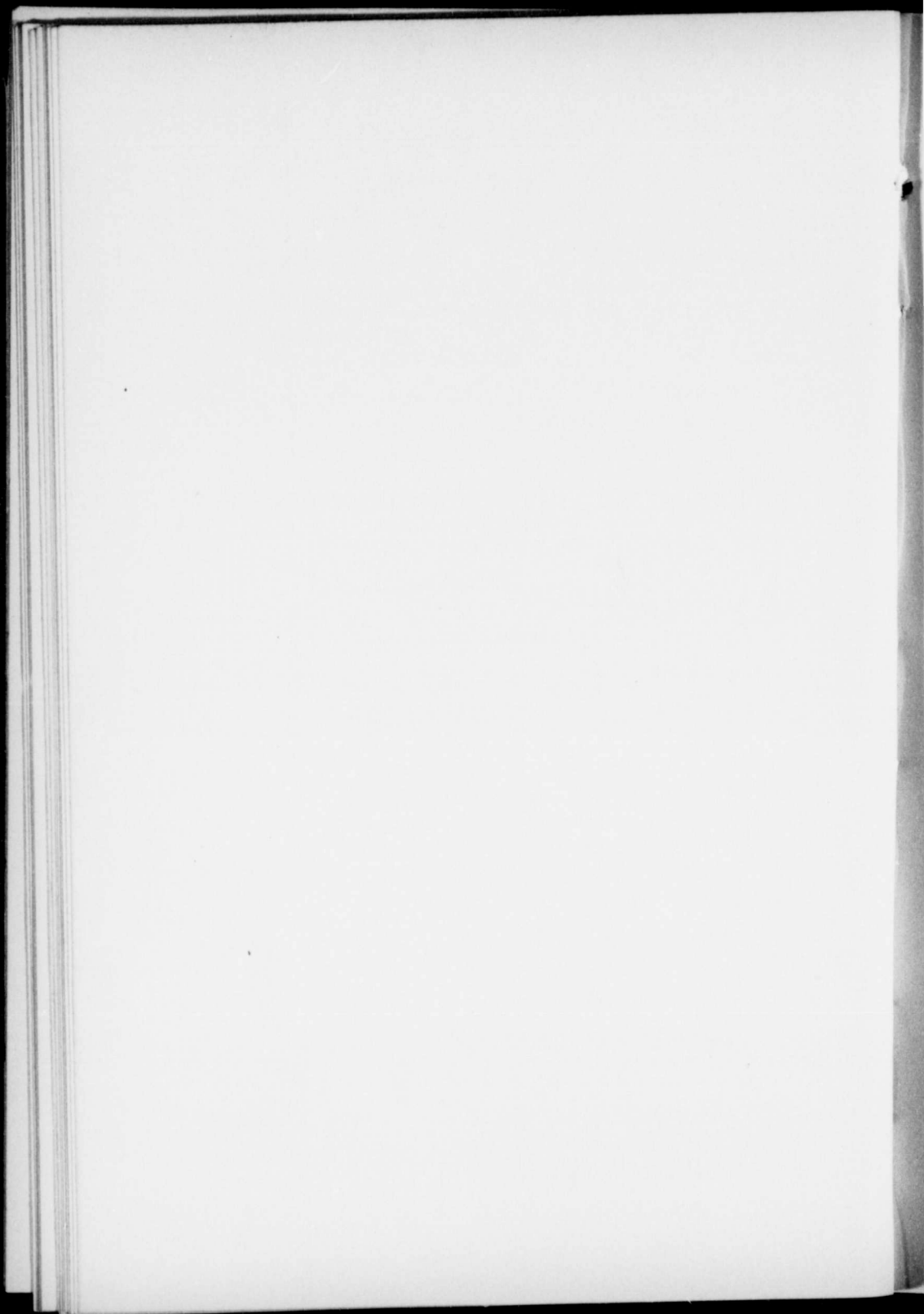
## PART II.

**"The Banner of St. George"** . *Ed. Elgar*

(A Ballad For Soprano Solo, Chorus and Orchestra.)

Ethel Wood, The Moncton Festival Chorus and Orchestra.







£ £ £ £ FESTIVAL DATA 2 2 2 2

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	3,650				

\*Festival Choruses newly organized for this cycle.

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**ORCHESTRAL**

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"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
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ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

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SONGS

SCENES

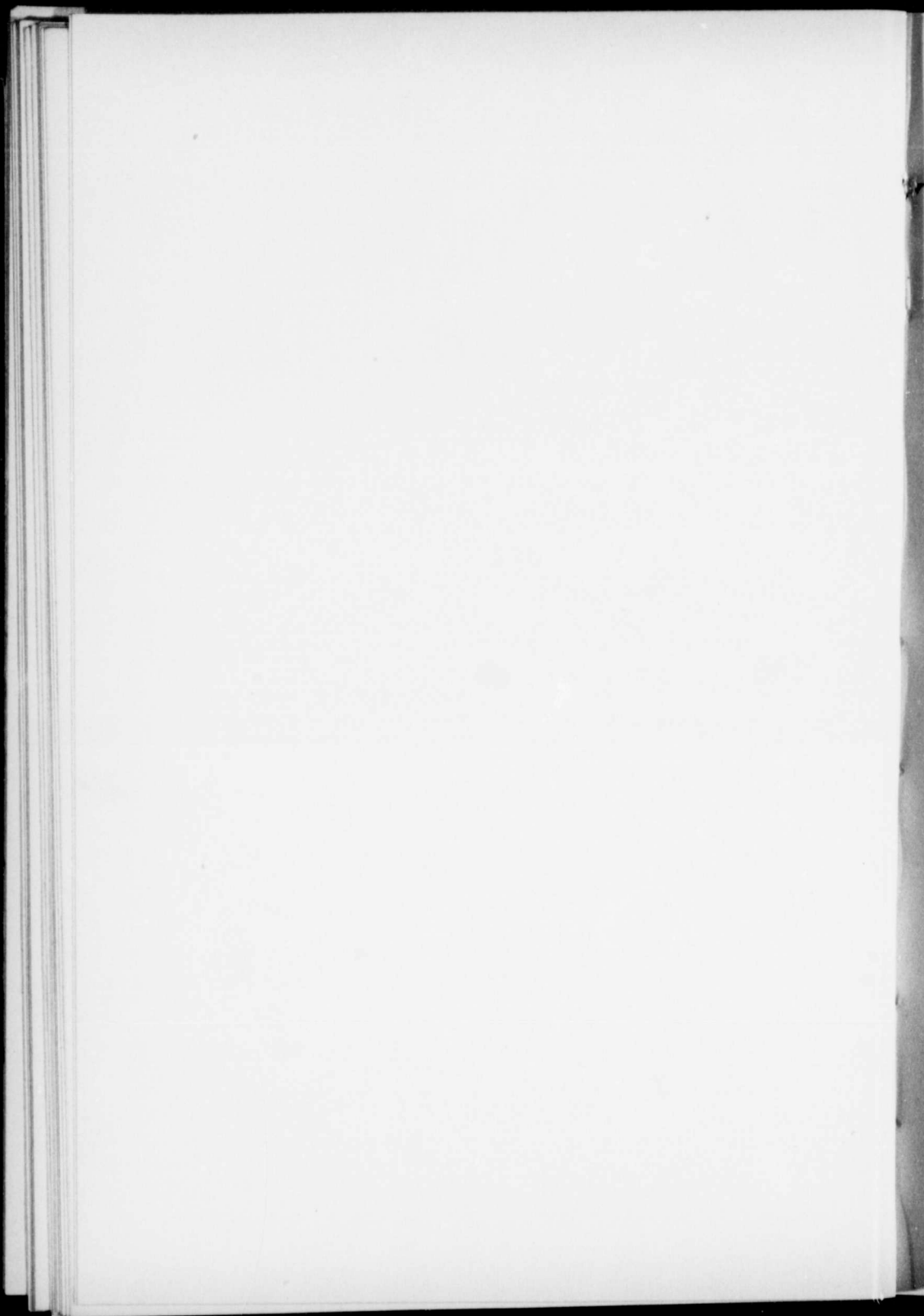
DUETS

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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

April 3 & 4

HALIFAX



STANFORD

COWEN

MACCUNN



FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS  
Charles A. E. Harriss

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music, London

SULLIVAN

PARRY



GERMAN

ELGAR



MACKENZIE





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.



## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the Festival to be held in Halifax, April 3-4, which will be two evening and one afternoon performances, you are asked to subscribe for whatever seats you may desire, the cost of which are \$1.50, \$1.00 and 75c. for the Evening Festival Concerts, and \$1.00, 75c. and 50c. for the Festival Matinee on Saturday afternoon, according to location. For artistic results the Festival will be held in the Academy of Music, which must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

# Halifax Musical Festival

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## PRESIDENT :

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

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HER EXCELLENCY THE COUNTESS OF MINTO.

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THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.

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## HONORARY PATRON :

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

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The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
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The Honourable G. H. Murray, Premier of Nova Scotia  
His Worship the Mayor of Halifax  
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

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DIRECTOR OF FESTIVALS - - CHARLES A. E. HARRISS

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Rev. W. J. Armitage	A. H. Fair	John Murphy
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Wm. Dennis		

# The Orpheus Club

Established 1883

Incorporated 1891

taking part this year in the Cycle of Musical Festivals of the Dominion of Canada.

W. H. Troop, President  
C. H. Porter, Conductor

John Neville, Treasurer  
C. B. Wikel, Associate Conductor

T. L. E. Piers, Secretary  
T. J. Payne, Accompanist

## COMMITTEE:

Geo. E. Boak  
F. S. West

Thos. Mitchell  
Dr. Milsom

R. Norman  
W. A. Henry

Jas. Slayter

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Mrs. Mylius  
Miss Blackmore  
Miss M. Taylor  
Miss Cogswell  
Miss Tilsley  
Miss Mumford  
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Mrs. Gauvin  
Mrs. Flick  
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Mrs. Clemen  
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Miss Pickford  
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Miss Saunders  
Mrs. Anderson  
Mrs. Creighton  
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Miss Shute  
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Jas. Slayter  
W. E. Hebb  
T. Mitchell  
Geo. Hartley  
Jas. Wilson  
W. Woodhead  
A. D. Cameron  
Dr. Beckwith  
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Dr. Trenaman  
F. Bennett  
A. B. Wiswell  
W. Robinson

T. A. Cumming  
I. J. Mylius  
C. B. Wikel

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R. Norman  
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A. D. Johnson  
I. H. Crowell  
W. A. Henry  
G. E. Boak  
John Neville  
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F. J. Quinn, Jr.  
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F. S. West  
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Alfred G. Cummings  
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J. Cornelius  
Mrs. Coseman  
Bishop Courtney  
Miss Courtney  
S. Crawford  
Mrs. W. Curry  
Mrs. T. F. Campbell  
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Capt. De Carteret  
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J. Farquhar  
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H. A. Flemming  
Jas. Fairbank  
Rev. Wm. Fraser  
W. R. Foster  
A. H. Fair  
R. E. Finn  
H. W. Freeman  
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Mr. Fearon  
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A. Hobercker  
W. E. Hebb  
Jas. Hall

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Capt. Hunter  
Geo. Henderson  
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A. G. Hesselein  
F. W. Hanright  
W. A. Hart  
W. D. Harrington  
J. A. Johnston  
Hugh Johnston  
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Percy M. Jost  
W. H. Johnson  
R. K. Kennedy  
F. C. Kaizer  
E. Kaulback  
E. G. Kenny  
E. F. Keefe  
W. P. Kerr  
S. H. Lawrence  
Rev. E. Laing  
H. A. Lovett  
Ladies' College

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John P. Longard  
C. F. Lydiard  
J. H. Logan  
Herriot Levy  
J. W. Mori  
Jas. R. Mellish  
Mrs. Moren  
Donald Mitchell  
Mrs. H. Mahon  
Mrs. C. S. Major  
I. H. Mathers  
P. F. Martin  
Wm. Muir  
Stephen Mitchell  
Jas. Morrow  
J. C. Mahon  
G. H. Maxwell  
Hector McInnes  
A. MacKinlay  
J. C. MacIntosh  
J. A. McInnes  
John McNab  
A. Mackay

R. T. McIlrath  
Mrs. N. E. Mackay  
Prof. E. Mackay  
D. C. McDonald  
J. A. McDonald  
Father O'Sullivan  
H. Oxley  
Miss M. O'Donohue  
J. D. O'Connor  
J. C. O'Mullin  
J. J. Power  
G. Fred Pearson  
Mrs. Proudfoot  
H. C. Powell  
J. F. Putnam  
Miss M. Purcell  
Mrs. S. R. Phelan  
W. F. Page  
J. Y. Payzant  
F. P. Quinn  
W. W. Page  
Miss E. H. Robbins  
C. W. Rowlings  
Mrs. J. Rowe

W. B. Ross  
Wm. Robertson  
W. G. Robertson  
H. M. Rosenburg  
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W. W. Walsh  
W. N. Wickwire  
Mrs. Jos. Wood  
Mrs. M. Wallace  
J. Zwicker

ACADEMY OF MUSIC, HALIFAX, N.S.

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# HALIFAX MUSICAL FESTIVAL

Friday and Saturday, April 3rd and 4th, 1903  
at 8 p.m.

Saturday, April 4th  
at 2.30 p.m.

---

## Artistes :

**SOPRANO**

**ETHEL WOOD.**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

**TENOR**

**WILFRID VIRGO**

(OF LONDON)

and British Musical Festivals.

**BASS**

**REGINALD DAVIDSON**

(OF LONDON)

and British Musical Festivals.

**The Montreal Goulet Symphony Orchestra**

AND

**MONS. GOULET.**

---

**HALIFAX ORPHEUS CLUB**

ONE HUNDRED VOICES.

---

**ASSOCIATE CONDUCTOR**

**MR. CHARLES H. PORTER.**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

---

PRICES :—\$1.50, \$1.00 and 75c to the Festival Evening performances.  
\$1.00, 75c. and 50c to the Festival Matinee. Outside applications  
for seats should be made to W. J. METCALFE, Academy of Music, or  
A. S. CLARKE, Hon. Secretary, Halifax, accompanied by cheque or  
money order.

Friday, April 3rd

AT 8 P.M.

---

PART I.

*The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

**"The Revenge"**—(A Ballad of the Fleet) . . . . . *C. V. Stanford*

For Chorus and Orchestra.

THE ORPHEUS CLUB

Recit. and Air—"O Peaceful Night" . . . . . *F. H. Cowen*

(From "St. John's Eve")

ETHEL WOOD

Two Characteristic Pieces . . . . . *Ed. Elgar*

(a) Serenade Mauresque

(b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA

---

PART II.

**"St. Cecilia's Day"**—Ode . . . . . *C. H. H. Parry*

For Soprano and Baritone Soli, Chorus and Orchestra.

Ethel Wood, Reginald Davidson, and The Orpheus Club.

Air—"Onaway, awake beloved" . . . . . *Coleridge Taylor*

(From *Hiawatha*)

WILFRID VIRGO

Two English Dances—In the olden style . . . . . *F. H. Cowen*

(a) Stately Dance

(b) Country Dance

ORCHESTRA

Songs—From the "Lords of the Sea" . . . . . *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Overture—"Di Ballo" . . . . . *A. Sullivan*

ORCHESTRA

# Saturday, April 4th

AT 2.30 P.M.

---

## PART I.

### *The National Anthem*

Ouverture—"The Naiades" . . . . . *Sterndale Bennett*

ORCHESTRA

Three Sonnets by Shakespeare . . . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

REGINALD DAVIDSON

Air—"Mignon" . . . . . *Goring Thomas*

ETHEL WOOD

Music to Henry VIII . . . . . *Ed. German*

- (a) Ouverture
  - (b) Intermezzo (Act III.)
  - (c) Procession March
- 

## PART II.

Ouverture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Song—"Come, Marguerita, Come" . . . . . *A. Sullivan*

(From The Martyr of Antioch)

WILFRID VIRGO

Melody for Strings—"Eventide" . . . . . *S. J. Bennett*

ORCHESTRA

Ouverture—"The Little Minister" . . . . . *A. C. Mackenzie*

ORCHESTRA

Saturday, April 4th

AT 8 P.M.

---

PART I.

*The National Anthem*

**Festival Mass** . . . . . *Ch. A. E. Harriss*

Dedicated by gracious permission to Her Excellency The  
Countess of Minto.

Tenor Solo, Chorus and Orchestra.  
Wilfrid Virgo and The Orpheus Club.

Intermezzo—From "The Sleeping Beauty" . . . *F. H. Cowen*  
Orchestra and Tenor Solo (*ad lib.*)

WILFRID VIRGO

Song—"Hiawatha's Vision" . . . . . *Coleridge Taylor*  
(From Hiawatha)

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" . . . *A. Sullivan*  
(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

---

PART II.

Overture—"The Cricket on the Hearth" . . . *A. C. Mackenzie*  
(From the Opera.)

ORCHESTRA

Aria . . . . .

ETHEL WOOD

Recit. and Air—"O Vision Entrancing" . . . *Goring Thomas*  
(From Esmeralda)

WILFRID VIRGO

**"The Banner of St. George"**—A Ballad  
*Ed. Elgar*

(For Soprano Solo, Chorus and Orchestra.)  
Ethel Wood and The Orpheus Club.



£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
St. John.....	150	*Festival Chorus	March 31	J. S. Ford .....	{ Montreal Symphony Orchestra }
" .....	150	* " " "	April 1	" .....	
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
Halifax .....	150	Orpheus Society	" 3	C. H. Porter.....	"
" .....	150	" " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London .....	300	*Festival Chorus	" 15	R Poocke.....	"
Toronto .....	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington .....	"
" .....	300	" " "	" 17	" .....	"
" .....	300	*National Festival Chorus	" 18	Dr. A. Ham .....	"
Ottawa .....	200	Choral Society..	" 20	J. E. Birch .....	"
" .....	200	" " "	" 21	" .....	"
Montreal .....	300	*Festival Chorus	" 22	C. A. E. Harriss.....	"
" .....	300	* " " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg .....	250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis Orchestra }
" .....	250	* " " "	" 30	" .....	
Brandon .....	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver .....	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
" .....	250	" " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	250	* " " "	" 8	" " "	"
" .....	250	* " " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

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**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

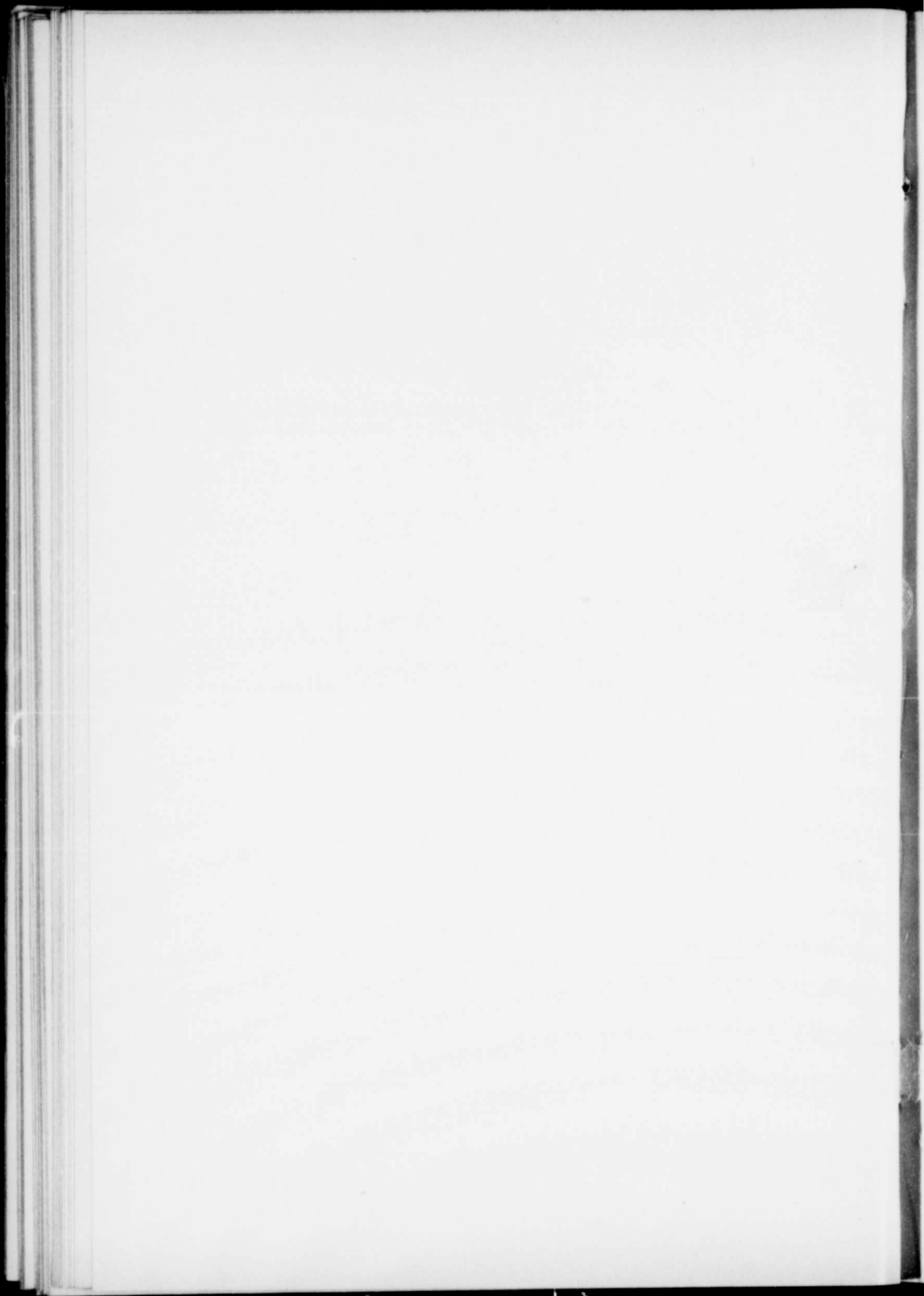
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SONGS	SCENES	DUETS
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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

13 April

HAMILTON



STANFORD

COWEN

MACCUNN



FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS  
Charles A. E. Harriss

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music, London

SULLIVAN

PARRY

GERMAN

ELGAR



MACKENZIE



## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of

## FIRST CYCLE OF MUSICAL FESTIVALS

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Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick ; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec ; an orchestra from Minneapolis will perform at the Festivals in Manitoba ; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment ; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the



## FIRST CYCLE OF MUSICAL FESTIVALS

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item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the Festival to be held in Hamilton, April 13, which include one evening and one afternoon performance, the prices for the reserved seats for the Evening Festival will be \$1.50, \$1.00, 75c. For the Festival Matinee, 50c everywhere. The Festival will be held in the Drill Hall, which must be filled to its capacity on each occasion to meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

WARNSCLIFFE, OTTAWA, February, 1903.

# Hamilton Musical Festival

---

## PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

---

## HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

---

## PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour the Lieutenant-Governor of Ontario  
The Honourable George W. Ross, Premier of Ontario  
His Worship the Mayor of Hamilton  
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

---

## HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

---

## PATRONESSES:

Mrs. Alexander Bruce	Mrs. Hendrie	Mrs. C. A. Papps
Mrs. Samuel Baker	Mrs. Lena M. Hendrie	Mrs. I. E. Parker
Mrs. M. A. Bland	Mrs. Leggat	Mrs. E. Powis
Mrs. Sara E. Charlton	Mrs. M. H. Logie	Mrs. E. S. Ramsay
Mrs. H. P. Cobourn	Mrs. Agnes Lucas	Mrs. W. A. Robinson
Mrs. J. A. Crearer	Mrs. E. G. Lyle	Mrs. Robertson (Rannoch Lodge)
Mrs. H. P. Crearer	Mrs. D'Arcy Marten	Mrs. J. J. Scott
Mrs. Francis M. DuMoulin	Mrs. William Marshall	Mrs. R. T. Steele
Mrs. Forneret	Mrs. W. R. Mills	Mrs. A. Lynch Staunton
Mrs. Caroline Gaviller	Mrs. G. M. Mills	Mrs. Stuart Strathy
Mrs. Grant	Mrs. Alfred Morgan	Mrs. Teetzel
Mrs. J. A. Greening	Mrs. L. Morrison	Mrs. Alexander Turner
Mrs. T. B. Greening	Mrs. H. J. McLaren	Mrs. Geo. S. Tuckett
Mrs. J. Turner Gillard	Mrs. E. C. McGovern	Mrs. Wm. Vallance
Mrs. George F. Glassco	Mrs. Lyman Moore	Mrs. M. J. Watkins
Mrs. T. H. Husband	Mrs. Osborne	

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DIRECTOR OF FESTIVALS

- - CHARLES A. E. HARRISS

---

## FESTIVAL CHORUS COMMITTEE

Hon. Secretary—James F. Morrissey.

Chairman—Bruce A. Carey.

A. Alexander  
Sidney J. English  
Harry W. Hudgin  
Dr. C. L. M. Harris

James Johnson  
Miss Annie Mann  
Arthur H. Mawson  
Mrs. Martin-Murphy

Miss M. McHenry  
Mrs. Geo. S. Papps.  
Edwin Skedden  
John K. Woddell

**DRILL HALL, HAMILTON.**

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# **HAMILTON MUSICAL FESTIVAL**

**EASTER MONDAY, APRIL 13, 1903**

at 2.30 p.m. and at 8 p.m.

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**Artistes:**

**SOPRANO**

**ETHEL WOOD**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

**TENOR**

**WILFRID VIRGO.**

(OF LONDON)

**BASS**

**REGINALD DAVIDSON.**

(OF LONDON)

**Solo-Violinist and Concert-Meister**

**JAN VAN OORDT.**

**SOLO-CELLIST**

**FRANZ WAGNER.**

---

## **The Chicago Symphony Orchestra**

(FIFTY PERFORMERS)

AND

**ADOLPHE ROSENBECKER.**

---

**HAMILTON FESTIVAL CHORUS**

TWO HUNDRED VOICES.

---

**ASSOCIATE CONDUCTOR**

**DR. C. L. M. HARRIS.**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

---

Prices—Festival Evening Performance, \$1.50, \$1.00, 75c.

FESTIVAL MATINEE, FIFTY CENTS EVERYWHERE.

# Monday Afternoon

AT 2.30 O'CLOCK.

---

## PART I.

### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

Ouverture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Air—"Onaway, awake beloved" . . . . . *Coleridge Taylor*

(From Hiawatha's Wedding Feast)

WILFRID VIRGO

Aria—"O Peaceful Night" . . . . . *F. H. Cowen*

(From St. John's Eve)

ETHEL WOOD

Tarantella—"The Revel" . . . . . *Ed. German*

(From Gipsy Suite)

ORCHESTRA

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## PART II.

Symphony—"The Irish" . . . . . *C. V. Stanford*

- (1) Allegro moderato
- (2) Allegro molto vivace
- (3) Andante con moto
- (4) Allegro moderato

ORCHESTRA

Songs—From the "Lords of the Sea" . . . . . *W. Wallace*

- (a) "Nest thee, my bird"
- (b) "The Swordsman"

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" . . . . . *A. Sullivan*

(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

Scottish Rhapsody—(No. 1) . . . . . *A. C. Mackenzie*

ORCHESTRA

# Monday Evening

AT 8 O'CLOCK.

---

## PART I.

### *The National Anthem*

**Coronation Ode** . . . . . *F. H. Cowen*

Ethel Wood, Hamilton Festival Chorus and Orchestra.

**Ouverture—"Prospero"** . . . . . *F. Corder*

ORCHESTRA

**Recit. and Air—"O Vision Entrancing"** . . . . . *Goring Thomas*

(From *Esmeralda*)

WILFRID VIRGO

**"The Cotter's Saturday Night"**

*A. C. Mackenzie*

Hamilton Festival Chorus and Orchestra.

---

## PART II.

**"St. Cecilia's Day"—Ode** . . . . . *C. H. Parry*

Ethel Wood, Reginald Davidson, Hamilton Festival Chorus  
and Orchestra.

**Irish Rhapsody (No. 1)** . . . . . *C. V. Stanford*

ORCHESTRA

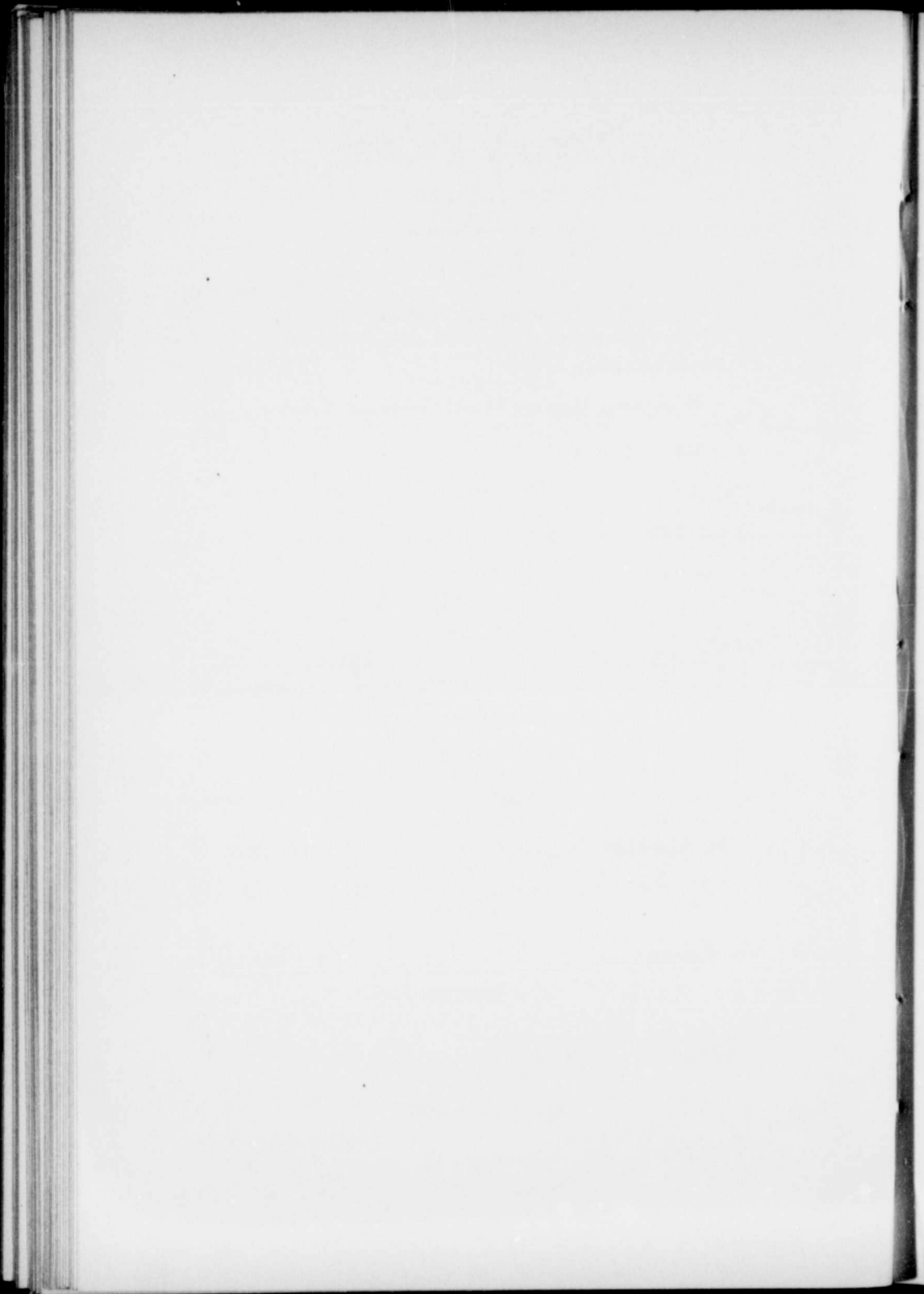
**Air—"Come, Marguerita, Come"** . . . . . *A. Sullivan*

(From *The Martyr of Antioch*)

WILFRID VIRGO

**Ouverture—"Di Ballo"** . . . . . *A. Sullivan*

ORCHESTRA



£ £ £ £ FESTIVAL DATA £ £ £ £

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax . . . . .	{ 150	Orpheus Society	March 31	C. H. Porter . . . . .	{ Montreal Symphony Orchestra }
" . . . . .	{ 150	" "	April 1	" . . . . .	
Moncton . . . . .	100	*Festival Chorus	" 2	G. H. Brown . . . . .	"
St. John . . . . .	{ 150	*Festival Chorus	" 3	J. S. Ford . . . . .	"
" . . . . .	{ 150	* " "	" 4	" . . . . .	
Hamilton . . . . .	200	*Festival Chorus	" 13	Dr. C. L. M. Harris . . . . .	{ Chicago Symphony Orchestra }
Brantford . . . . .	200	*Festival Chorus	" 14	H. K. Jordan . . . . .	
Woodstock . . . . .	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London . . . . .	300	*Festival Chorus	" 15	R. Poocke . . . . .	"
Toronto . . . . .	{ 350	Toronto	" 16	Dr. F. H. Torrington . . . . .	"
" . . . . .	{ 300	Festival Chorus.			
" . . . . .	300	*National	" 18	Dr. A. Ham . . . . .	"
" . . . . .		Festival Chorus			
Ottawa . . . . .	{ 200	Choral Society..	" 20	J. E. Birch . . . . .	"
" . . . . .	{ 200	" "	" 21	" . . . . .	
Montreal . . . . .	{ 300	*Festival Chorus	" 22	C. A. E. Harriss . . . . .	"
" . . . . .	{ 300	* " "	" 23	G. Couture . . . . .	
" . . . . .	200	Oratorio Society	" 24	H. Reyner, Mus. Bac . . . . .	"
Winnipeg . . . . .	{ 250	*Festival Chorus	" 29	Rhys Thomas . . . . .	{ Minneapolis Orchestra }
" . . . . .	{ 250	* " "			
Brandon . . . . .	150	*Festival Chorus	May 1	F. B. Fenwick . . . . .	"
Vancouver . . . . .	{ 250	*Festival Chorus	" 4	F. Dykes and H. Smith . . . . .	{ Portland and Seattle Orchestra }
" . . . . .	{ 250	* " "			
New Westminster . . . . .	150	*Festival Chorus	" 6	A. E. White . . . . .	"
Victoria . . . . .	{ 250	*Festival Chorus	" 7	Geo. Taylor and H. Russell . . . . .	"
" . . . . .	{ 250	* " "			
" . . . . .	{ 250	* " "			
" . . . . .	{ 250	* " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

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**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battie of the Baltie"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

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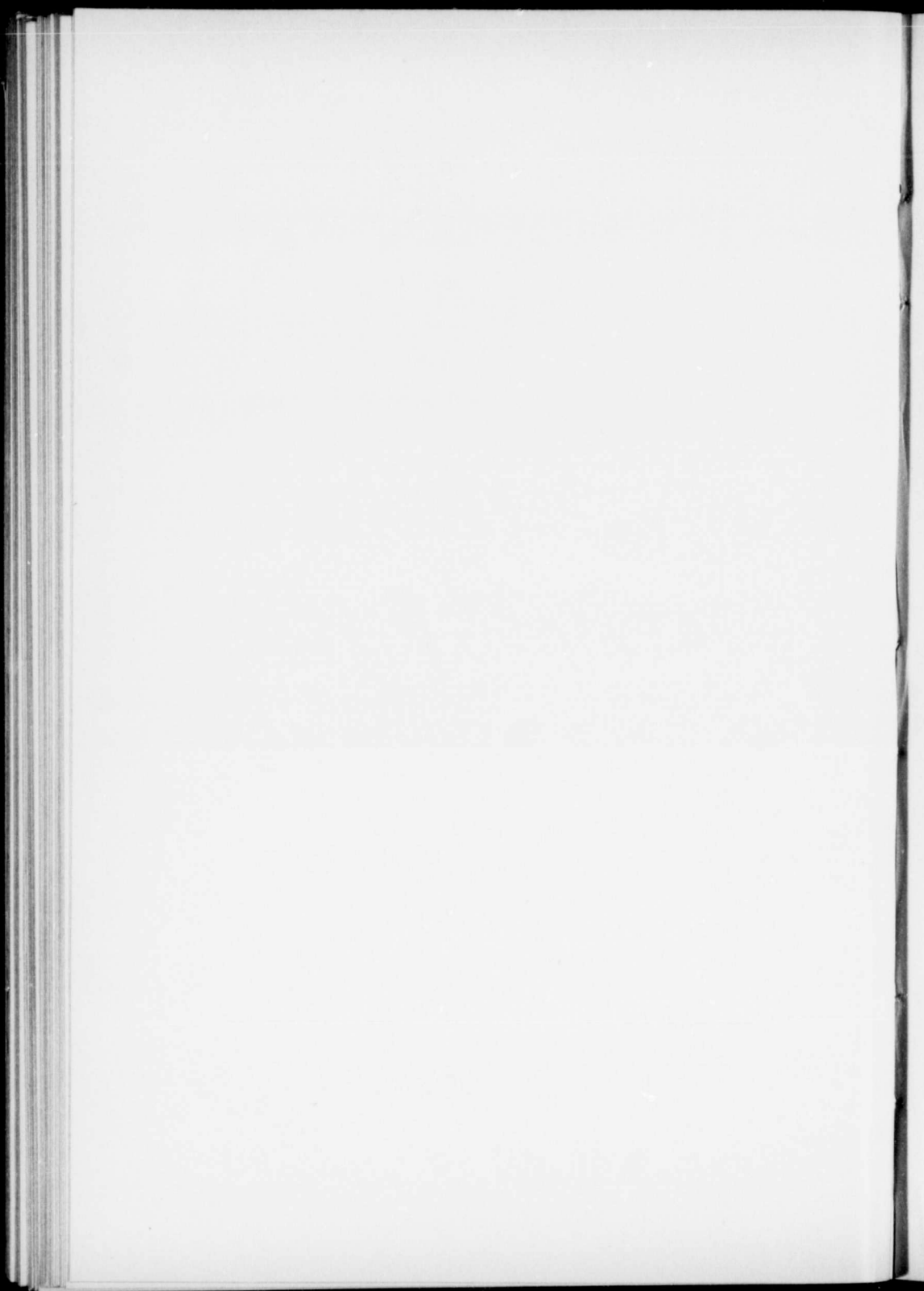
SONGS	SCENES	DUETS
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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"



BRANTFORD



14 April

Brantford

STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

**FIRST CYCLE OF  
MUSICAL  
FESTIVALS**

*of the*

**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS  
Charles A. E. Harriss

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music, London

MACKENZIE





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the Festival to be held in Brantford, April 14th, one evening performance, you are asked to subscribe for seats, the prices of which are \$1.50, \$1.00 and 75c. The Drill Hall must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

# Brantford Musical Festival

---

## PRESIDENT :

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

---

## HONORARY PATRONESS :

HER EXCELLENCY THE COUNTESS OF MINTO.

---

## HONORARY PATRON :

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

---

## PATRONS :

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour the Lieutenant-Governor of Ontario  
The Honourable George W. Ross, Premier of Ontario  
His Worship the Mayor of Brantford  
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

---

DIRECTOR OF FESTIVALS

- - CHARLES A. E. HARRISS

---

## GENERAL COMMITTEE :

President—Lloyd Harris

Vice-Presidents—Justice Hardy and R. H. Reville

Mayor Halloran  
C. B. Heyd, M.P.  
T. H. Preston, M.L.A.  
C. H. Waterous  
Harry Cockshutt  
W. T. Shannon  
Dr. E. Hart

Sheriff Watt  
Rev. R. Ashton  
Lt.-Col. Cameron  
E. Sweet  
C. Cook  
Frank Leeming  
J. F. McLaren  
A. K. Bunnell

M. H. Robertson  
B. C. Bell  
J. T. Hewitt  
F. W. Frank  
H. F. Leonard  
Dr. E. C. Ashton  
A. G. Olive

---

## FESTIVAL CHORUS COMMITTEE :

F. H. Burt  
E. A. Humphries

A. G. Olive  
Alex. Moffat  
M. H. Robertson

S. P. Davies  
G. Pickles

---

## EXECUTIVE COMMITTEE :

Hon. Treasurer—M. H. Robertson

Hon. Secretary—M. W. McEwan

H. Cockshutt  
E. Sweet

Lt.-Col. Cameron.  
F. W. Frank  
J. T. Hewitt

Dr. E. C. Ashton  
Dr. B. C. Bell



**DRILL HALL, BRANTFORD.**

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# **BRANTFORD MUSICAL FESTIVAL**

**TUESDAY EVENING, APRIL 14th, 1903**

at 8 o'clock.

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## **Artistes:**

**SOPRANO**

**ETHEL WOOD.**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

**TENOR**

**WILFRID VIRGO**

(OF LONDON)

and British Musical Festivals.

**BASS**

**REGINALD DAVIDSON**

(OF LONDON)

and British Musical Festivals.

**Solo-Violinist and Concert-Meister**

**JAN VAN OORDT.**

**SOLO-CELLIST**

**FRANZ WAGNER.**

---

## **The Chicago Symphony Orchestra**

(FIFTY PERFORMERS)

AND

**ADOLPH ROSENBECKER.**

---

**BRANTFORD FESTIVAL CHORUS**

TWO HUNDRED VOICES.

---

**ASSOCIATE CONDUCTOR**

**HENRY K. JORDAN.**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

# Programme

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## PART I.

### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

Ouverture—"Prospero" . . . . . *F. Corder*

ORCHESTRA

Recit. and Air—"O Vision Entrancing" . . . *Goring Thomas*

(From *Esmeralda*)

WILFRID VIRGO

**"St. Cecilia's Day"**—Ode . . . . . *C. H. Parry*

(For Soli, Chorus and Orchestra.)

Ethel Wood, Reginald Davidson, Brantford Festival Chorus  
and Orchestra.

---

## PART II.

Scottish Rhapsody—(No. 1) . . . . . *A. C. Mackenzie*

ORCHESTRA

Songs—From the "Lords of the Sea" . . . . . *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Two Movements from "Gipsy Suite" . . . . . *Ed. German*

(1) Menuetto (Love Song)

(2) Tarantella (The Revel)

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" . . . *A. Sullivan*

(From *Kenilworth*)

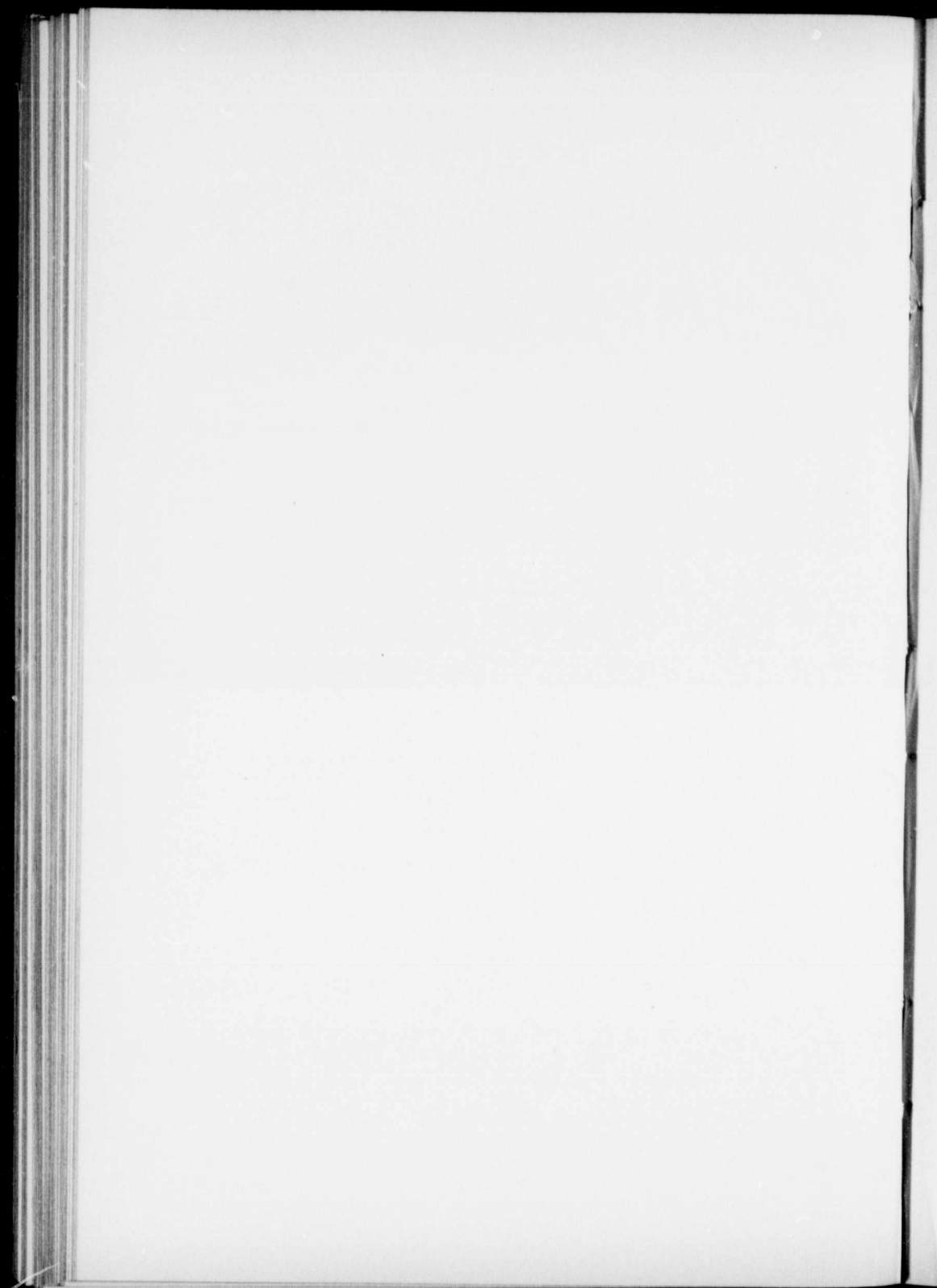
ETHEL WOOD AND WILFRID VIRGO

**"The Banner of St. George"**—Ballad  
*Ed. Elgar*

(For Soprano Solo, Chorus and Orchestra.)

Ethel Wood, Brantford Festival Chorus and Orchestra.





£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax .....	150	Orpheus Society	March 31	C. H. Porter.....	{ Montreal Symphony Orchestra }
" .....	150	" "	April 1	" .....	
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
St. John.....	150	*Festival Chorus	" 3	J. S. Ford .....	"
" .....	150	* " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London .....	300	*Festival Chorus	" 15	R. Pockocke.....	"
Toronto .....	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington .....	"
" .....	300	" "	" 17	" "	"
" .....	300	*National Festival Chorus	" 18	Dr. A. Ham .....	"
Ottawa .....	200	Choral Society..	" 20	J. E. Birch .....	"
" .....	200	" "	" 21	" .....	"
Montreal .....	300	*Festival Chorus	" 22	C. A. E. Harriss.....	"
" .....	300	* " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg.....	250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis Orchestra }
" .....	250	* " "	" 30	" "	
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Vancouver .....	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
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	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

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"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
E. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
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"	Ouverture "Britannia"
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**CHORAL WORKS**

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ELGAR	"
PARRY	"St. Cecilia's Day"
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MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

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SONGS	SCENES	DUETS
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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

15 April  
afternoon

# WOODSTOCK





STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY

FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music, London

GERMAN

ELGAR



MACKENZIE





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

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For the Festival to be held in Woodstock, April 15, which will be one afternoon performance, you are asked to subscribe for whatever seats you may desire, the cost of which are \$1.50, \$1.00 and 75c, according to location. For artistic results the Festival will be held in the Opera House, which must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

# Woodstock Musical Festival

---

## PRESIDENT :

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

---

## HONORARY PATRONESS :

HER EXCELLENCY THE COUNTESS OF MINTO.

---

## HONORARY VICE-PRESIDENT :

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.

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## HONORARY PATRON :

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

---

## PATRONS :

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour the Lieutenant-Governor of Ontario  
The Honourable George W. Ross, Premier of Ontario  
His Worship the Mayor of Woodstock  
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

---

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

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## RECEPTION COMMITTEE :

President—Rt. Hon. Jas. Sutherland, M.P., etc.

Chairman—The Mayor (John White, Esq.)

Judge Finkle	Jas. Dunlop, Esq.	Rev. Dr. Mackay
Sheriff Brady	Rev. J. C. Farthing, M.A.	A. L. McCrimmon, Esq., M.A.
Andrew Patullo, Esq., M.P.P.	D. W. Karn, Esq.	Rev. A. Mode
John Bain, Esq.	Major Alex. McClenaghan	Ed. W. Nesbitt, Esq.
Fielden Crossley, Esq.	Major Macqueen	Adam A. Stewart, Esq.
Rev. Fr. Cook	Rev. Dr. McMullen	Alfred Scott, Esq.

Hon. Secretary—John Dawson, Esq.

---

## MUSICAL COMMITTEE :

Miss Beatrice Crawford	Mr. P. G. J. Dugit	Mr. T. McClenaghan
Miss Ethel Finkle	Mr. A. G. Ede	Mr. Percy Pascoe
Mrs. Knight	Mr. C. F. Hamlyn	Mr. C. S. Warren
Miss Knight	Mr. J. Hardwicke	Mr. F. W. Wegenast
Miss Carolyn Powell	Mr. W. S. Hurst	Mr. Frank Windsor
Mrs. Balmer Watt	Mr. E. Karn	

Assoc. Conductor—Mr. Ed. J. Chadfield, Mus. B.

Hon. Librarian—Mr. E. A. Morton Brown

**OPERA HOUSE, WOODSTOCK.**

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# **WOODSTOCK MUSICAL FESTIVAL**

**WEDNESDAY AFTERNOON, APRIL 15, 1903**

at 2 o'clock sharp.

---

## **Artistes :**

**SOPRANO**

**ETHEL WOOD**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

**TENOR**

**WILFRID VIRGO.**

(OF LONDON)

**BASS**

**REGINALD DAVIDSON.**

(OF LONDON)

**Solo-Violinist and Concert-Meister**

**JAN VAN OORDT.**

**SOLO-CELLIST**

**FRANZ WAGNER.**

---

## **The Chicago Symphony Orchestra**

(FIFTY PERFORMERS)

AND

**ADOLPH ROSENBECKER.**

---

**WOODSTOCK FESTIVAL CHORUS**

ONE HUNDRED VOICES.

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**ASSOCIATE CONDUCTOR**

**ED. J. CHADFIELD, Mus. Bac. (Oxon.)**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

# Wednesday Afternoon

AT 2 O'CLOCK SHARP.

---

## PART I.

### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

Ouverture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" . . . *A. Sullivan*

(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

Two Movements from "Gipsy Suite" . . . . . *Ed. German*

(1) Menuetto (Love Song)

(2) Tarantella (The Revel)

ORCHESTRA

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*No Intermission*

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## PART II.

### "The Cotter's Saturday Night"

*A. C. Mackenzie*

Woodstock Festival Chorus and Orchestra.

Irish Rhapsody (No. 1) . . . . . *C. V. Stanford*

ORCHESTRA

Air—"Hiawatha's Vision" . . . . . *Coleridge Taylor*

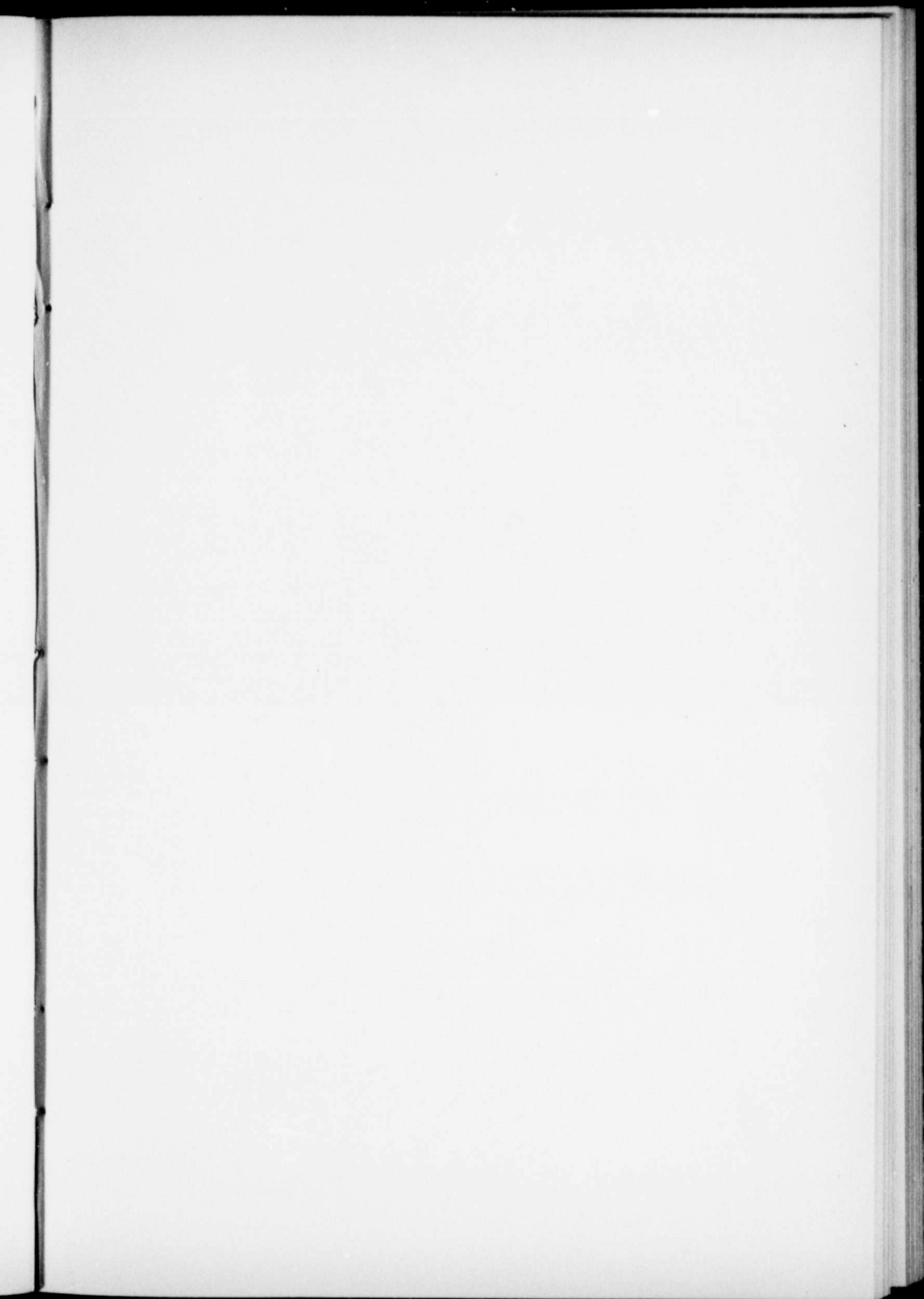
(From Hiawatha)

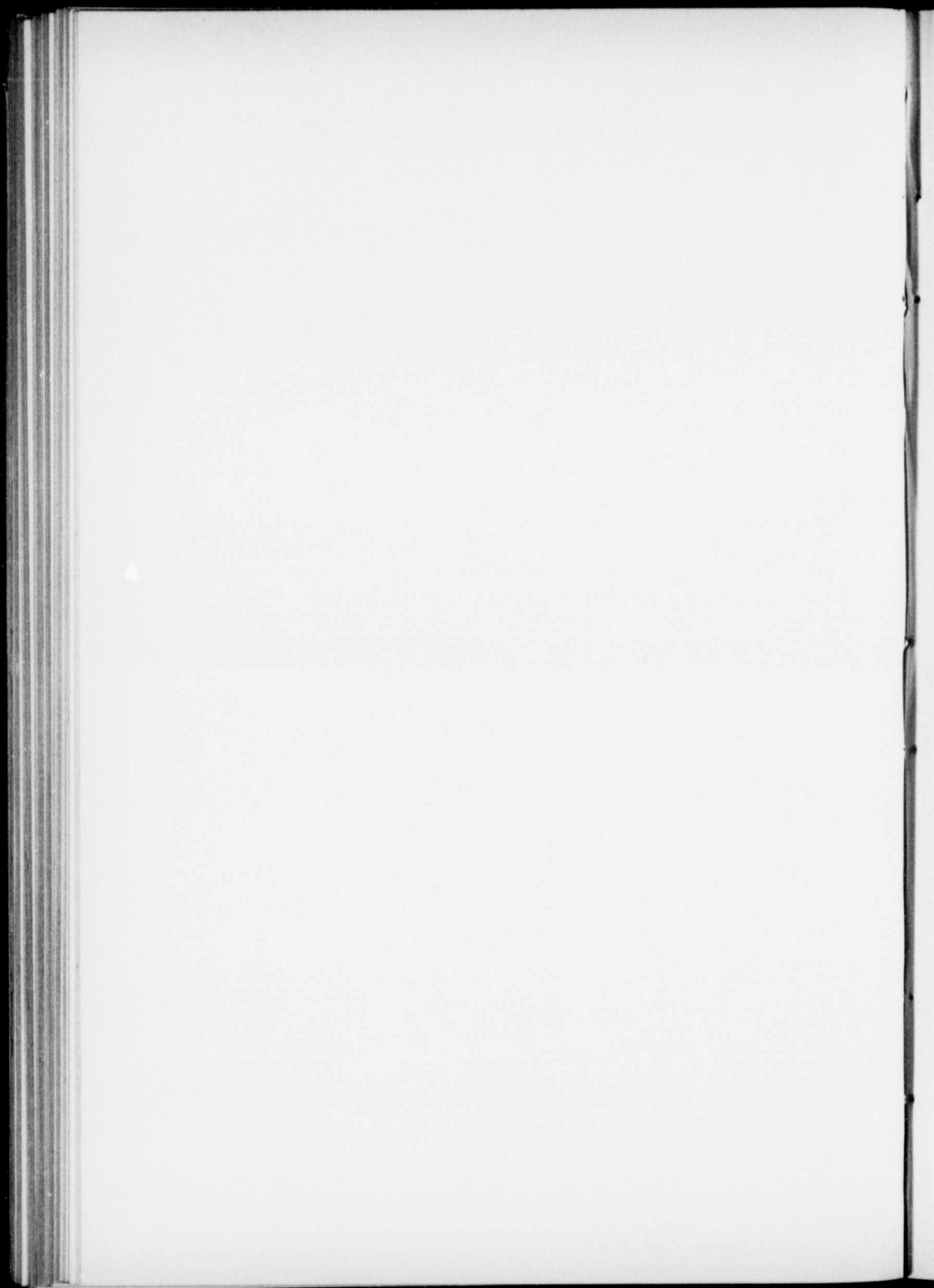
REGINALD DAVIDSON

Ouverture—"Di Ballo" . . . . . *A. Sullivan*

ORCHESTRA







£ £ £ £ FESTIVAL DATA 2 2 2 2

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"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Ouverture "Cricket on the Hearth"
"	Ouverture "Britannia"
"	Coronation March

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**CHORAL WORKS**

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PARRY	"St. Cecilia's Day"
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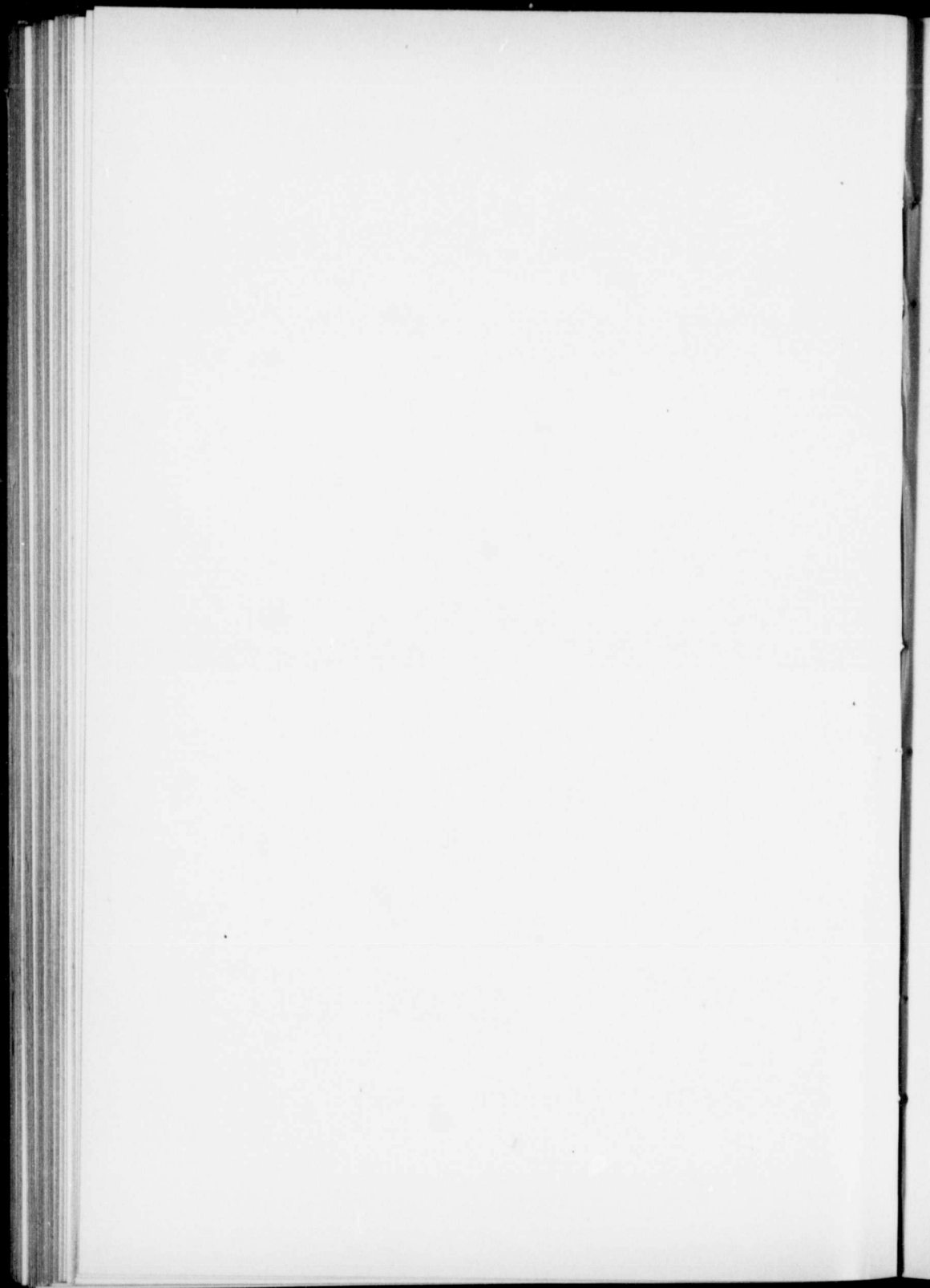
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SONGS	SCENES	DUETS
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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

LONDON



15 April London.  
Harris

STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY

# FIRST CYCLE OF MUSICAL FESTIVALS

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

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MACKENZIE







## First Cycle of Musical Festivals

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## FIRST CYCLE OF MUSICAL FESTIVALS

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CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

# London Musical Festival

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D.L., J.P., LL.D., GOVERNOR-GENERAL

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The Honourable George W. Ross, Premier of Ontario  
His Worship the Mayor of London  
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

---

DIRECTOR OF FESTIVALS

- -

CHARLES A. E. HARRISS

**OPERA HOUSE, LONDON.**

---

# **LONDON MUSICAL FESTIVAL**

**WEDNESDAY EVENING, APRIL 15th, 1903**

at 8.15 o'clock.

---

## **Artistes:**

### **SOPRANO**

**ETHEL WOOD.**

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

### **TENOR**

**WILFRID VIRGO**

(OF LONDON)

and British Musical Festivals.

### **BASS**

**REGINALD DAVIDSON**

(OF LONDON)

and British Musical Festivals.

### **RECITER**

**CHARLES FRY.**

(OF LONDON)

Who created the part of Reciter in "The Dream of Jubal" at all of the principal Festival Performances of this Work in Great Britain.

### **Solo-Violinist and Concert-Meister**

**JAN VAN OORDT.**

### **SOLO-CELLIST**

**FRANZ WAGNER.**

---

## **The Chicago Symphony Orchestra**

(FIFTY PERFORMERS)

AND

**ADOLPH ROSENBECKER.**

---

**LONDON FESTIVAL CHORUS**

TWO HUNDRED VOICES.

---

### **ASSOCIATE CONDUCTOR**

**MR. ROSELLE POCOCKE.**

---

### **CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

# Programme

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## PART I.

### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

Ouverture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

**"The Death of Minnehaha"**—Cantata  
*Coleridge Taylor*

(With Soprano and Baritone Soli.)

Ethel Wood, Reginald Davidson, London Festival Chorus  
and Orchestra.

Scherzo—From Symphony "The Irish" *C. V. Stanford*

ORCHESTRA

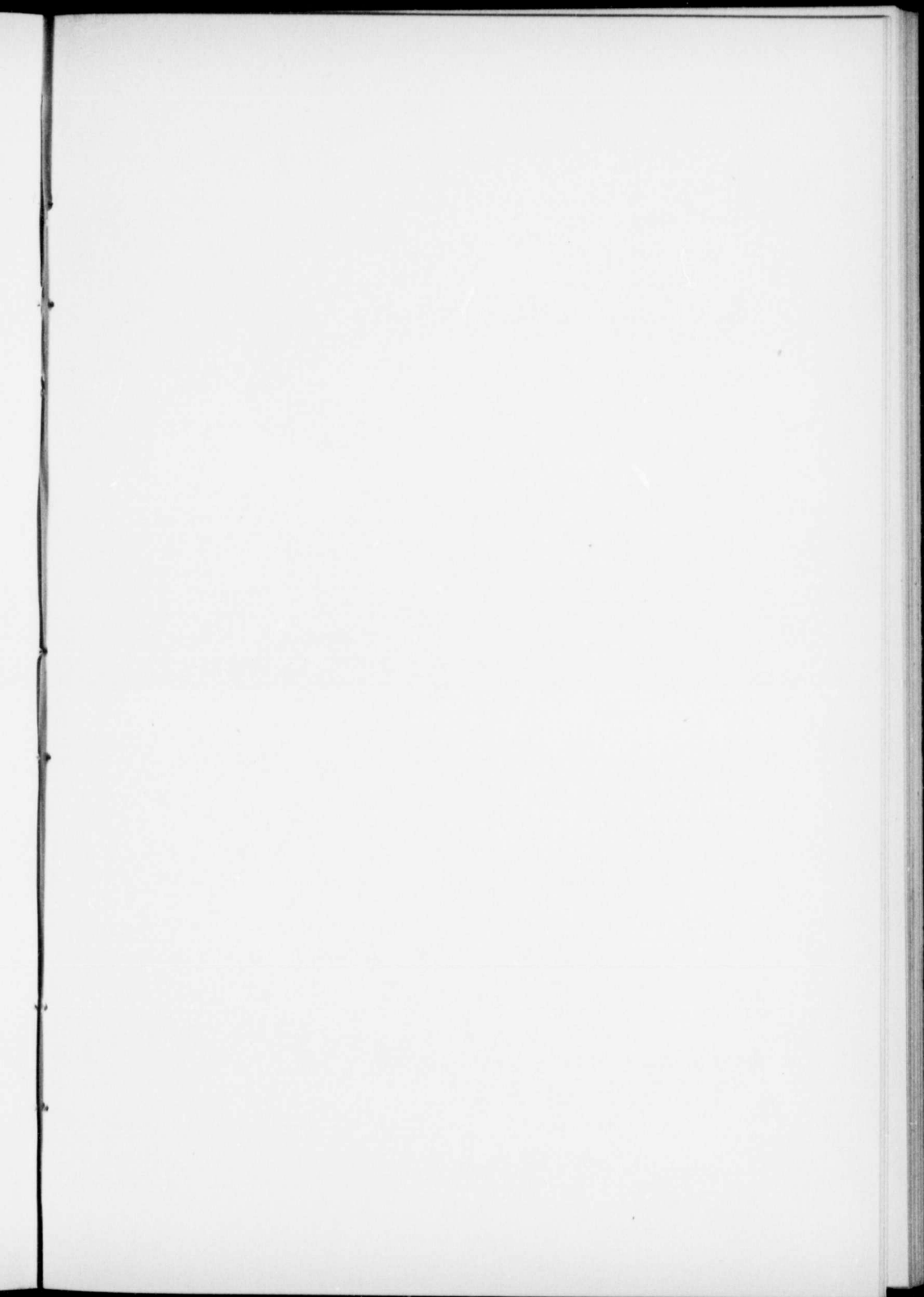
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## PART II.

**"The Dream of Jubal"**—A Poem with music  
*A. C. Mackenzie*

(Soprano and Tenor Soli and Reciter.)

Ethel Wood, Wilfrid Virgo, Charles Fry, London Festival Chorus  
and Orchestra.







£ £ £ £ FESTIVAL DATA 2 2 2 2

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" .....	250	* " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	250	* " "	" 8	" " "	"
" .....	250	* " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

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**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE T. LOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

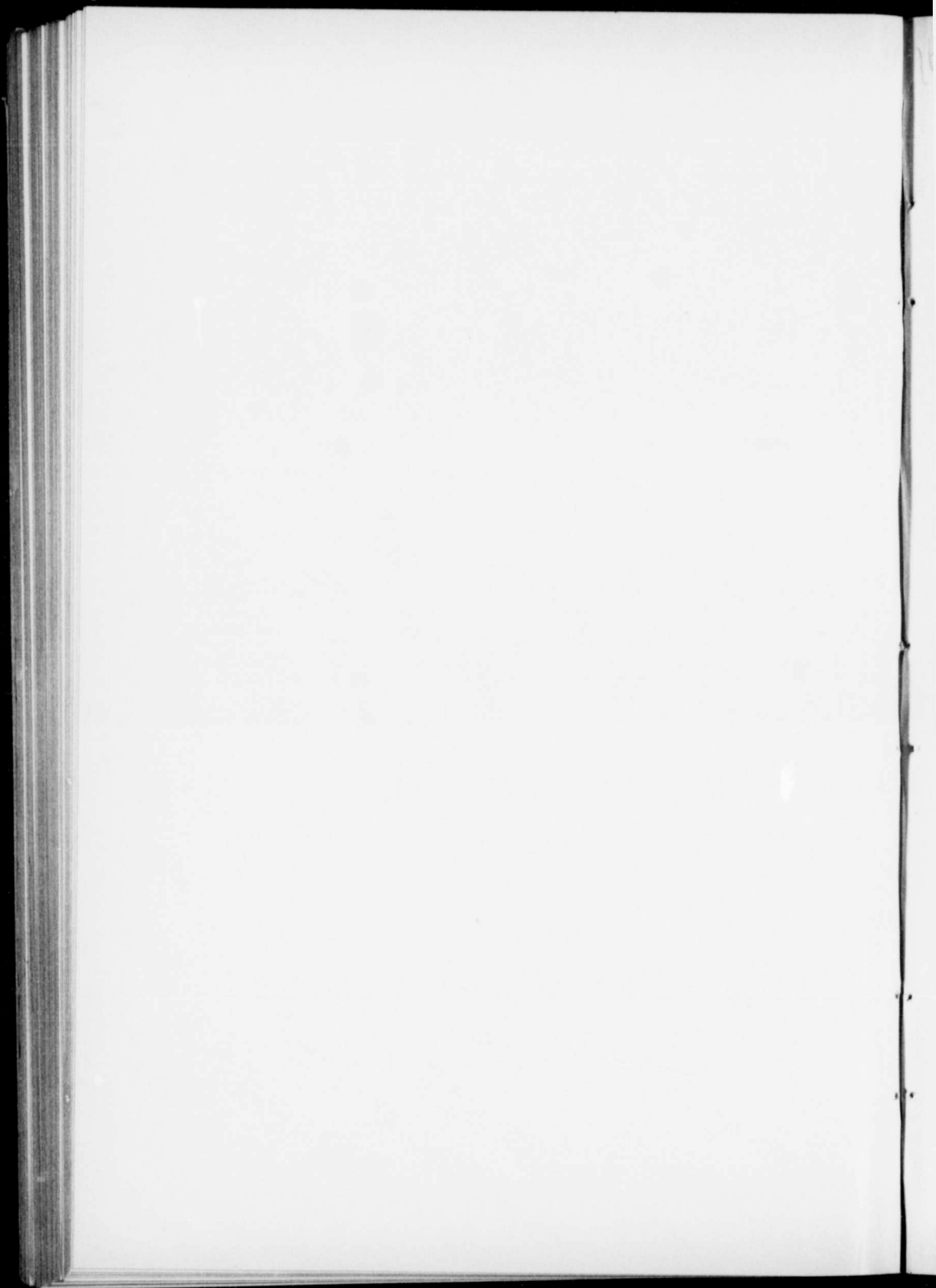
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SONGS	SCENES	DUETS
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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

TORONTO



10, 17, 18 April

2000

STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

**FIRST CYCLE OF**  
**MUSICAL**  
**FESTIVALS**

*of the*

**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
 His Excellency the Earl of Minto, Governor-General of Canada

DIRECTOR OF FESTIVALS  
 Charles A. E. Harriss

CONDUCTOR  
 Sir Alexander Campbell Mackenzie,  
 Mus. Doc., LL.D., F.R.A.M.  
 Principal of the Royal Academy of Music London

MACKENZIE



## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of

## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the



## FIRST CYCLE OF MUSICAL FESTIVALS

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For the three days' inaugural Festivals to be held in Toronto, April 16, 17, 18, which include three evening and one afternoon performances, you are asked to subscribe for as many tickets for the Cycle as you may desire, or for single performances, in accordance with the following scale of prices, viz :

ONE SEASON TICKET to admit to the whole of the four performances in the best seats, \$5.00. Single performance seat, \$1.50 to best seat.

ONE SEASON TICKET to admit to the whole of the four performances to second best seats, \$3.00. Single performance seat, \$1.00.

Prices of single reserved seats, \$1.50, \$1.00 and 75c.

For artistic results the Festivals will be held in the Massey Hall, which must be filled to its capacity on each occasion to meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

# Toronto Musical Festival

## PRESIDENT :

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

## HONORARY PATRONESS :

HER EXCELLENCY THE COUNTESS OF MINTO.

## HONORARY VICE-PRESIDENT :

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.

## HONORARY PATRON :

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

## PATRONS :

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour the Lieutenant-Governor of Ontario  
The Honourable George W. Ross, Premier of Ontario  
His Worship the Mayor of Toronto  
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

DIRECTOR OF FESTIVALS - - CHARLES A. E. HARRISS

## GENERAL COMMITTEE :

Chairman - S. Nordheimer

His Lordship the Bishop of Toronto	Hon. Chancellor Sir John A. Boyd
Hon. Chief Justice Moss	Hon. Senator George A. Cox
Hon. Senator Lyman Melvin-Jones	Hon. Richard Harcourt
E. B. Osler, M.P.	W. R. Brock, M.P.
A. E. Kemp, M.P.	W. F. Maclean, M.P.
Rev. Canon Welch	President London
Rev. Provost Macklem	Prof. Goldwin Smith
Prof. Ramsay Wright	Prof. W. R. Lang
J. F. Ellis	W. S. Andrews
F. W. Baillie	Walter Beardmore
J. Humphrey Anger	Walter Barwick
T. G. Blackstock	W. H. Brouse
G. A. Case	George R. K. Cockburn
Charles Cockshutt	John Earls
W. H. Elliott	W. E. Fairclough
J. W. Flavell	John Foy
George Gooderham	R. S. Gourlay
C. S. Gzowski	H. C. Hammond
John Hoskin	Gerhard Heintzman
Stewart Houston	Robert Jaffray
S. H. Jones	J. J. Kenny
J. K. Kerr	Thomas Long
T. G. Mason	George Plunkett Magann
J. K. Macdonald	W. D. Matthews
H. C. McLeod	David Miller
G. N. Morang	Frederick Nicholls
S. Nordheimer	W. H. Pearson
George P. Reid	George E. Sears
Dr. Larratt Smith	L. W. Stockwell
F. W. Schuch	Dr. F. H. Torrington
J. M. Treble	A. S. Vogt
B. E. Walker	C. D. Warren
D. R. Wilkie	Frederic Wyld
A. F. Ames	
William H. Beatty	
Albert Austin	
A. R. Blackburn	
Stapleton Caldecott	
Herbert C. Cox	
Dr. Edward Fisher	
W. O. Forsythe	
Edward Gurney	
Dr. Albert Han	
George Heintzman	
J. Hayden Horsey	
E. H. Keating	
J. W. Langmuir	
William Mackenzie	
W. C. Matthews	
S. F. McKinnon	
S. I. Moore	
Albert Nordheimer	
Lt.-Col. PeBatt	
Dr. Crawford Scadding	
H. S. Strath	
I. D. A. Tripp	
H. D. Warren	
R. S. Williams	

## EXECUTIVE COMMITTEE :

Chairman - S. Nordheimer

Hon. Treasurer - JOHN EARLS	Hon. Secretary - STEWART HOUSTON
W. S. Andrews	George E. Sears
W. H. Brouse	J. W. Schuch
Herbert C. Cox	Walter Barwick
W. H. Elliott	G. A. Case
C. S. Gzowski	J. F. Ellis
Dr. Edward Fisher	Edward Gurney
J. Hayden Horsey	W. E. Fairclough
T. G. Mason	Dr. Albert Han

**MASSEY HALL, TORONTO.**

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# **TORONTO MUSICAL FESTIVAL**

Thursday, Friday & Saturday, April 16, 17, 18, at 8 p.m.  
Saturday Afternoon, April 18, at 2.30 o'clock.

## **PRELIMINARY ANNOUNCEMENT OF ARTISTES**

(Already Engaged)

### **SOPRANI**

**ETHEL WOOD**      **MILLICENT BRENNAN.**

(OF LONDON)      (OF PARIS)  
(St. James's Hall, and British Musical Festivals.)

AND

**MADAME BLAUVELT**

(Of the Royal Albert Hall, Crystal Palace, Queen's Hall  
and St. James's Hall Concerts, the British Musical Festivals  
and Royal Italian Opera, Covent Garden, London.)

### **TENORI**

**WILFRID VIRGO** AND **BEN DAVIES**

(OF LONDON)      (OF LONDON)

### **BASSI**

**REGINALD DAVIDSON** AND **WATKIN MILLS.**

(OF LONDON)      (Of London and of the principal Musical  
Festivals of Great Britain.)

### **RECITER**

**CHARLES FRY.**

(OF LONDON)

Who created the part of The Reciter in "The Dream of Jubal" at all  
of the Festival Performances of this Work in Great Britain.

**Solo Violinist and Concert-Meister**

**JAN VAN OORDT.**

**SOLO-CELLIST**

**FRANZ WAGNER.**

---

## **The Chicago Symphony Orchestra**

(FIFTY PERFORMERS) AND

**RUDOLPH ROSENBECKER.**

---

**TORONTO FESTIVAL CHORUS**

THREE HUNDRED AND FIFTY VOICES.

**ASSOCIATE CONDUCTOR**

**DR. F. H. TORRINGTON.**

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**THE NATIONAL FESTIVAL CHORUS**

THREE HUNDRED VOICES.

**ASSOCIATE CONDUCTOR**

**DR. ALBERT HAM.**

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

Thursday Evening, April 16th

AT 8 O'CLOCK SHARP.

**MACKENZIE NIGHT**

Works selected from the compositions of Sir Alexander  
Campbell Mackenzie.

---

**PART I.**

*The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

A Song of Thanksgiving for Peace, June 1, 1902 . *A. C. Mackenzie*

(From Suite "London Day by Day.")

ORCHESTRA

Three of Shakespeare's Sonnets . . . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

(For Baritone.)

REGINALD DAVIDSON

"Burns" Scottish Rhapsodie (No. 2) . . . . . *A. C. Mackenzie*

ORCHESTRA

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**PART II.**

**"The Dream of Jubal"**—A Poem with music  
*A. C. Mackenzie*

Soprano and Tenor Soli, Reciter, Toronto Festival Chorus  
and Orchestra.

# Friday Evening, April 17th

AT 8 O'CLOCK SHARP.

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## PART I.

*The National Anthem*

### **"The Golden Legend"** . *A. Sullivan*

Soprano, Contralto, Tenor and Baritone Soli, Toronto  
Festival Chorus and Orchestra.

---

## PART II.

### Suite—"London Day by Day" . *A. C. Mackenzie*

- (1) "Under the Clock" (Humouresque)
- (2) "Merry Mayfair" (Valse)
- (3) "A Song of Thanksgiving" (June 1, 1902)
- (4) "Hampstead Heath"

ORCHESTRA

### **"The Battle of the Baltic"**—Ballad

*C. V. Stanford*

Toronto Festival Chorus and Orchestra.

# Saturday Afternoon, April 18th

AT 2.30 O'CLOCK SHARP.

---

## PART I.

### *The National Anthem*

Overture—" Prospero " . . . . . *F. Corder*

ORCHESTRA

Ballade—(From Symphony in C minor) . . . . . *F. Cliffe*

ORCHESTRA

Air—" Onaway, awake belovèd " . . . . . *Coleridge Taylor*

(From Hiawatha's Wedding Feast)

WILFRID VIRGO

Recit. and Air—" The Happy Birds fly to and fro "

(From Torquil) *Ch. A. E. Harriss*

MILLICENT BRENNAN

Irish Rhapsody (No. 1) . . . . . *C. V. Stanford*

ORCHESTRA

---

## PART II.

Symphony—" The Scandinavian " . . . . . *F. H. Cowen*

(1) Allegro moderato

(2) Summer's Evening on the Fiord (Adagio con moto)

(3) Scherzo Molto vivace

(4) Finale, Allegro, ma non Troppo

ORCHESTRA

Air—" Mignon " . . . . . *Goring Thomas*

ETHEL WOOD

Duet—" How Sweet the Moonlight Sleeps " . . . . . *A. Sullivan*

(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

Overture—" The Cricket on the Hearth " *A. C. Mackenzie*

(From the Opera.)

ORCHESTRA

Saturday Evening, April 18th,

AT 8 O'CLOCK SHARP.

**NATIONAL NIGHT**

**PART I.**

*The National Anthem.*

Overture—"Land of the mountain and the flood" *H. MacCunn*  
ORCHESTRA

Songs—From the "Lords of the Sea" . . . *W. Wallace*  
(a) "Nest thee, my bird"  
(b) "The Swordsman"  
REGINALD DAVIDSON

Introduction—To the "Coronation Mass Edward VII"  
"Adoration" . . . *Ch. A. E. Harriss*  
(By Gracious permission of His Majesty The King)  
Dedicated by Gracious permission to  
Her Majesty Queen Alexandra.

ORCHESTRA

Scherzo—From Symphony "The Irish" . . . *C. V. Stanford*  
ORCHESTRA

**"The Cotter's Saturday Night"**

*A. C. Mackenzie*

National Chorus and Orchestra.

---

**PART II.**

Nautical Overture—"Britannia" . . . *A. C. Mackenzie*  
ORCHESTRA.

Aria . . . . .  
MADAME BLAUVELT

Recit. and Air—"O Vision Entrancing" . . . *Goring Thomas*  
(From Esmeralda)  
WILFRID VIRGO

Country Dances—(From English Dances in olden Style)  
*F. H. Cowen.*  
ORCHESTRA.

**"The Banner of St. George"**—Ballad

*Ed. Elgar*

Madame Blauvelt, National Chorus and Orchestra.





£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax .....	150	Orpheus Society	March 31	C. H. Porter.....	{ Montreal Symphony Orchestra }
" .....	150	" "	April 1	" .....	
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
St. John .....	150	*Festival Chorus	" 3	J. S. Ford .....	"
" .....	150	* " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock .....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London .....	300	*Festival Chorus	" 15	R. Pockocke.....	"
Toronto .....	350	Toronto	" 16	Dr. F. H. Torrington .....	"
" .....	300	Festival Chorus.	" 17	" .....	"
" .....	300	*National	" 18	Dr. A. Ham .....	"
" .....	300	Festival Chorus	" 18	" .....	"
Ottawa .....	200	Choral Society..	" 20	J. E. Birch .....	"
" .....	200	" "	" 21	" .....	"
Montreal .....	300	*Festival Chorus	" 22	C. A. E. Harriss.....	"
" .....	300	* " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg .....	250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis Orchestra }
" .....	250	* " "	" 30	" .....	
Brandon .....	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver .....	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
" .....	250	* " "	" 5	" .....	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	250	* " "	" 8	" .....	"
" .....	250	* " "	" 9	" .....	"
	3,650				

\*Festival Chorus newly organized for this cycle.

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"	Coronation March

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**CHORAL WORKS**

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ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Best Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
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"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
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SONGS

SCENES

DUETS

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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

OTTAWA



April 20, 21

Ottawa

STANFORD

COWEN




MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

  
**FIRST CYCLE OF**  
**MUSICAL**  
**FESTIVALS**  
 — of the —  
**DOMINION OF CANADA**  
 March 31st to May 9th, 1903  
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 His Excellency the Earl of Minto, Governor-  
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MACKENZIE



## First Cycle of Musical Festivals

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## FIRST CYCLE OF MUSICAL FESTIVALS

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For the two days' Festivals to be held in Ottawa, April 20, 21, which include two evening and one afternoon performances, you are asked to subscribe for as many tickets for the Cycle as you may desire, or for single performances, in accordance with the following scale of prices, viz :

Subscription of FIVE DOLLARS will entitle the subscriber to reserve two seats for each of the two evening concerts, or four seats for one.

Subscription of TWO DOLLARS AND FIFTY CENTS will entitle the subscriber to two evening concerts, or two seats for one may be reserved. Subscribers will have the privilege of choice of seats in advance of the general public.

Prices of single reserved seats for the evening Festival performances, \$1.50, \$1.00 and 75c.

Prices for reserved seats (to everyone) for the Tuesday afternoon Orchestral and Artistes Concert, \$1.00, 75c and 50c.

For artistic results the Festivals will be held in the Russell Theatre, which must be filled to its capacity on each occasion to meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

# Cycle of Musical Festivals of the Dominion of Canada

## **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

## **HONORARY PATRON :**

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

## **PATRONS :**

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DIRECTOR OF FESTIVALS - - CHARLES A. E. HARRISS

## THE OTTAWA CHORAL SOCIETY

Organized October, 1897, and taking part this year in the Cycle of Musical Festivals  
of the Dominion of Canada.

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Campbell, Miss C.	Hossack, D. D. V.	Ogilvie Shirley	Whelan Rev. M. J.
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Cook, Fred	Johnstone, W. J.	Pereira, Godfrey	Wicksteed, Major H. H.
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Courtney, J. M.	Keenan, Miss Isabel	Pyke, M. M.	Woods, Jas. W.
Cousens, Dr. W. C.	Kenny, R. H.	Ramsay, Rev. D. M.	
Cox, George	Kitson, Rev. H.	Raphael, Thos.	
Crain, Rolla L.	Knox, R. G.	Ray, C. C.	

**RUSSELL THEATRE.**

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# OTTAWA MUSICAL FESTIVAL

Monday & Tuesday Evening, April 20, 21, at 8 o'clock.

Tuesday Afternoon, April 21, at 2.30 o'clock.

---

## **Artistes:**

### **SOPRANI**

**ETHEL WOOD**      **MILLICENT BRENNAN.**

(OF LONDON)

(OF PARIS)

(St. James's Hall Concerts and British Musical Festivals.)

### **CONTRALTO**

**MARY LOUISE CLARY.**

### **TENOR**

**WILFRID VIRGO.**

(OF LONDON)

### **BASS**

**REGINALD DAVIDSON.**

(OF LONDON)

### **RECITER**

**CHARLES FRY.**

(OF LONDON)

Who created the part of Reciter in "The Dream of Jubal" at all of the principal Festival Performances of this Work in Great Britain.

### **Solo-Violinist and Concert-Meister**

**JAN VAN OORDT.**

### **SOLO-CELLIST**

**FRANZ WAGNER.**

---

## **The Chicago Symphony Orchestra**

(FIFTY PERFORMERS) AND

**ADOLPH ROSENBECKER.**

---

## **THE OTTAWA CHORAL SOCIETY**

TWO HUNDRED VOICES.

---

### **ASSOCIATE CONDUCTOR**

**J. EDGAR BIRCH.**

---

### **CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

Monday Evening, April 20th

AT 8 O'CLOCK SHARP.

---

PART I.

*The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

**"The Death of Minnehaha"**—Cantata

*Coleridge Taylor*

Soprano and Baritone Soli, Chorus and Orchestra.

---

PART II.

**"The Dream of Jubal"**—A Poem with music

*A. C. Mackenzie*

Soprano and Tenor Soli, Reciter, Chorus and Orchestra.

# Tuesday Afternoon, April 21st

AT 2.30 O'CLOCK SHARP.

---

## PART I.

### *The National Anthem*

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Air—"Onaway, awake beloved" . . . *Coleridge Taylor*  
(From *Hiawatha's Wedding Feast*)

WILFRID VIRGO

Ballad (after Keats)—"La belle Dame sans merci" *A. C. Mackenzie*

ORCHESTRA

Recit. and Air—"The Happy Birds fly to and fro"  
(From *Torquil*) *Ch. A. E. Harriss*

MILLICENT BRENNAN

Movement from "Gipsy Suite" . . . *Ed. German*

ORCHESTRA

---

## PART II.

Symphony—"The Scandinavian" . . . *F. H. Cowen*

ORCHESTRA

Three of Shakespeare's Sonnets . . . *A. C. Mackenzie*

- (1) "When in disgrace"
  - (2) "The forward violet"
  - (3) "Shall I compare Thee?"
- (For Baritone.)

REGINALD DAVIDSON

Overture—"Di Ballo" . . . *A. Sullivan*

ORCHESTRA

Tuesday Evening, April 21st

AT 8 O'CLOCK SHARP.

---

PART I.

*The National Anthem*

**"Coronation Mass Edward VII."**

*Ch. A. E. Harriss*

(By gracious permission of His Majesty the King.)

Dedicated by gracious permission to  
Her Majesty Queen Alexandra.

Soprano, Tenor and Baritone Soli, Quartette, Chorus and Orchestra.

(First time of performance.)

Overture—"Prospero" . . . . . *F. Corder*

ORCHESTRA

Two Movements from Symphony "The Irish" . . . *C. V. Stanford*

(a) Scherzo

(b) Finale

ORCHESTRA.

---

PART II.

Suite—"London Day by Day" . . . . . *A. C. Mackenzie*

(1) "Under the Clock" (Humouresque)

(2) "A Song of Thanksgiving for Peace" (June 1, 1902)

(3) "Merry Mayfair" (Valse)

(4) "Hampstead Heath"

ORCHESTRA

**Coronation Ode** . . . . . *Ed. Elgar*

Soloists, Chorus, Orchestra and Military Band.





£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax . . . . .	150	Orpheus Society	March 31	C. H. Porter . . . . .	{ Montreal Symphony Orchestra }
" . . . . .	150	" "	April 1	" . . . . .	
Moncton . . . . .	100	*Festival Chorus	" 2	G. H. Brown . . . . .	"
St. John . . . . .	150	*Festival Chorus	" 3	J. S. Ford . . . . .	"
" . . . . .	150	* " "	" 4	" . . . . .	"
Hamilton . . . . .	200	*Festival Chorus	" 13	Dr. C. L. M. Harris . . . . .	{ Chicago Symphony Orchestra }
Brantford . . . . .	200	*Festival Chorus	" 14	H. K. Jordan . . . . .	
Woodstock . . . . .	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London . . . . .	300	*Festival Chorus	" 15	R. Pockocke . . . . .	"
Toronto . . . . .	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington . . . . .	"
" . . . . .	300	" "	" 17	" "	"
" . . . . .	300	*National Festival Chorus.	" 18	Dr. A. Ham . . . . .	"
Ottawa . . . . .	200	Choral Society . .	" 20	J. E. Birch . . . . .	"
" . . . . .	200	" "	" 21	" . . . . .	"
Montreal . . . . .	300	*Festival Chorus	" 22	C. A. E. Harriss . . . . .	"
" . . . . .	300	* " "	" 23	G. Couture . . . . .	"
" . . . . .	200	Oratorio Society	" 24	H. Reyner, Mus. Bac. . . . .	"
Winnipeg . . . . .	250	*Festival Chorus	" 29	Rhys Thomas . . . . .	{ Minneapolis Orchestra }
" . . . . .	250	* " "	" 30	" "	
Brandon . . . . .	150	*Festival Chorus	May 1	F. B. Fenwick . . . . .	"
Vancouver . . . . .	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
" . . . . .	250	* " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White . . . . .	"
Victoria . . . . .	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" . . . . .	250	* " "	" 8	" " "	"
" . . . . .	250	* " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Ouverture "Di Ballo"
H. MACCUNN	Ouverture "Ship o' the Fiend"
"	Ouverture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Ouverture "Cricket on the Hearth"
"	Ouverture "Britannia"
"	Coronation March

**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

SONGS                      SCENES                      DUETS

HARRISS	"Coronation Mass Edward VII" (composed for these Festivals) (By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquill"

April 22, 23, 24

# MONTREAL



STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR



FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

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His Excellency the Earl of Minty, Governor-  
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Charles A. E. Harris

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music, London



MACKENZIE



# MONTREAL MUSICAL FESTIVAL

## WINDSOR HALL

Wednesday, Thursday & Friday, April 22, 23, 24, at 8 p.m.  
Friday Afternoon, April 24, at 2.30 o'clock.

### COMPLETE CAST OF ARTISTES:

#### SOPRANI

ETHEL WOOD                      MILLICENT BRENNAN

(OF LONDON)                      (OF PARIS).  
(St. James's Hall and British Musical Festivals.)

AND

#### MADAME BLAUVELT

(Of the Royal Albert Hall, Crystal Palace, Queen's Hall  
and St. James's Hall Concerts, the British Musical Festivals  
and Royal Italian Opera, Covent Garden, London.)

#### CONTRALTO

MARY LOUISE CLARY

(OF NEW YORK)

#### TENORI

WILFRID VIRGO AND BEN DAVIES

(OF LONDON)                      (OF LONDON)  
and British Musical Festivals.                      and British Musical Festivals.

#### BASSI

REGINALD DAVIDSON AND WATKIN MILLS

(OF LONDON)                      (OF LONDON)  
and British Musical Festivals.                      and British Musical Festivals.

#### RECITER

CHARLES FRY

(OF LONDON)

Who created the part of The Reciter in "The Dream of Jubal" at all  
of the Festival Performances of this Work in Great Britain.

#### Solo-Violinist and Concert-Meister

JAN VAN OORDT.

#### SOLO-CELLIST

FRANZ WAGNER.

## The Chicago Symphony Orchestra

(FIFTY PERFORMERS) AND

ADOLPH ROSENBECKER.

### MONTREAL ORATORIO SOCIETY

TWO HUNDRED AND FIFTY VOICES.

#### ASSOCIATE CONDUCTOR

MR. HORACE REYNER.

### THE MONTREAL FESTIVAL CHORUS

TWO HUNDRED AND FIFTY VOICES.

#### FESTIVAL ACCOMPANIST

F. H. BLAIR.

#### CONDUCTOR:

Sir Alexander Campbell Mackenzie.

# First Cycle of Musical Festivals of the Dominion'

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HER EXCELLENCY THE COUNTESS OF MINTO.

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THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

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Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the Univer-  
sity of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.  
Their Worshipful the Mayors of the Cities of Halifax, N.S. ; Moncton, N.B. ; St. John, N.B. ;  
Quebec, P.Q. ; Montreal, P.Q. ; Ottawa, Ont. ; Toronto, Ont. ; Hamilton, Ont. ;  
Brantford, Ont. ; Woodstock, Ont. ; London, Ont. ; Winnipeg, Man. ; New Westmin-  
ster, B.C. ; Vancouver, B.C. ; Victoria, B.C.

---

DIRECTOR OF FESTIVALS

- -

CHARLES A. E. HARRISS





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of the musical profession throughout the Dominion are en-

## FIRST CYCLE OF MUSICAL FESTIVALS

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gaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the three days' Festivals to be held in Montreal, April 22, 23, 24, which include three evening and one afternoon performances, you are asked to subscribe in the sum of ten dollars (\$10), which will entitle each subscriber to two seats for each of the four performances. For artistic results the Festivals will be held in the Windsor Hall, which must be filled to its capacity on each occasion to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

WINDSOR HALL, MONTREAL.

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# MONTREAL MUSICAL FESTIVAL

Wednesday, Thursday & Friday, April 22, 23, 24, at 8 p.m.  
Friday Afternoon, April 24, at 2.30 o'clock.

## PRELIMINARY ANNOUNCEMENT OF ARTISTES (Already Engaged)

### SOPRANI

ETHEL WOOD                      MILLICENT BRENNAN.

(OF LONDON)                      (OF PARIS)  
(St. James's Hall, and British Musical Festivals.)

AND

### MADAME BLAUVELT

(Of the Royal Albert Hall, Crystal Palace, Queen's Hall  
and St. James's Hall Concerts, the British Musical Festivals  
and Royal Italian Opera, Covent Garden, London.)

### TENOR

WILFRID VIRGO.

(OF LONDON)

### BASS

REGINALD DAVIDSON.

(OF LONDON)

### RECITER

CHARLES FRY.

(OF LONDON)

Who created the part of The Reciter in "The Dream of Jubal" at all  
of the Festival Performances of this Work in Great Britain.

### Solo Violinist and Concert-Meister

JAN VAN OORDT.

### SOLO-CELLIST

FRANZ WAGNER.

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## The Chicago Symphony Orchestra

(FIFTY PERFORMERS) AND

RUDOLPH ROSENBECKER.

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### MONTREAL ORATORIO SOCIETY

TWO HUNDRED AND FIFTY VOICES.

---

### ASSOCIATE CONDUCTOR

MR. HORACE REYNER.

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### THE MONTREAL FESTIVAL CHORUS

TWO HUNDRED AND FIFTY VOICES.

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### ASSOCIATE CONDUCTOR

### FESTIVAL ACCOMPANIST:

F. H. BLAIR.

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Sir Alexander Campbell Mackenzie.

Wednesday Evening, April 22nd

AT 8 O'CLOCK SHARP.

**MACKENZIE NIGHT**

Works selected from the compositions of Sir Alexander  
Campbell Mackenzie.

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**PART I.**

***The National Anthem***

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

**ORCHESTRA**

A Song of Thanksgiving for Peace, June 1, 1902 . *A. C. Mackenzie*

(From Suite "London Day by Day.")

**ORCHESTRA**

Three of Shakespeare's Sonnets . . . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

(For Baritone.)

**REGINALD DAVIDSON**

"Burns" Scottish Rhapsodie (No. 2) . . . . . *A. C. Mackenzie*

**ORCHESTRA**

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**PART II.**

**"The Dream of Jubal"**—A Poem with music  
*A. C. Mackenzie*

Soprano and Tenor Soli, Reciter, Chorus and Orchestra.

Thursday Evening, April 23rd

AT 8 O'CLOCK SHARP.

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**PART I.**

*The National Anthem*

**"Coronation Mass Edward VII."**

*Ch. A. E. Harriss*

(By gracious permission of His Majesty the King.)

Dedicated by gracious permission to Her Majesty Queen Alexandra.

(first performance)

Soprano, Tenor and Baritone Soli, Chorus and Orchestra.

Overture—"Prospero" . . . . . *F. Corder*

ORCHESTRA

Two Movements from Symphony "The Irish" . . . . . *C. V. Stanford*

(a) Scherzo

(b) Finale

ORCHESTRA

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**PART II.**

**"The Death of Minnehaha"—Cantata**

*Coleridge Taylor*

Soprano and Baritone Soli, Chorus and Orchestra.

Overture—"The Cricket on the Hearth" . . . . . *A. C. Mackenzie*

(From the Opera.)

ORCHESTRA

Recit. and Air—"O Vision Entrancing" . . . . . *Goring Thomas*

(From Esmeralda)

WILFRID VIRGO

Suite—"London Day by Day" . . . . . *A. C. Mackenzie*

(Two Movements)

(1) "Under the Clock" (Humouresque)

(2) Merry Mayfair (Valse)

ORCHESTRA

# Friday Afternoon, April 24th

AT 2.30 O'CLOCK SHARP.

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## PART I.

### *The National Anthem*

**Ballad** (after Keats)—“La belle Dame sans merci” *A. C. Mackenzie*

ORCHESTRA

**Air**—“Onaway, awake beloved” *Coleridge Taylor*

(From Hiawatha)

WILFRID VIRGO

**Two Movements from “Gipsy Suite”** *Ed. German*

(1) Menuetto (Love Duet)

(2) Tarantella (The Revel)

ORCHESTRA

**Recit. and Air**—“The Happy Birds fly to and fro”

(From Torquil) *Ch. A. E. Harriss*

MILLICENT BRENNAN

**Overture**—“Land of the mountain and the flood” *H. MacCunn*

ORCHESTRA

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## PART II.

**Symphony**—“The Scandinavian” *F. H. Cowen*

ORCHESTRA

**Songs**—From the “Lords of the Sea” *W. Wallace*

(a) “Nest thee, my bird”

(b) “The Swordsman”

REGINALD DAVIDSON

**Overture**—“Di Ballo” *A. Sullivan*

ORCHESTRA

Friday Evening, April 24th,

AT 8 O'CLOCK SHARP.

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PART I.

*The National Anthem.*

**Coronation Ode** . . . . . *F. H. Cowen*

Soprano Solo, Chorus and Orchestra.

Overture—"Britannia" . . . . . *A. C. Mackenzie*

ORCHESTRA.

Air—"Come, Marguerita, Come" . . . . . *A. Sullivan*

(From The Martyr of Antioch)

WILFRID VIRGO

**"St. Cecilia's Day"**—Ode . . . . . *C. H. Parry*

Soprano and Baritone Soli, Chorus and Orchestra.

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PART II.

Scottish Rhapsody—(No. 1) . . . . . *A. C. Mackenzie*

ORCHESTRA.

Air—"Spring had come" . . . . . *Coleridge Taylor*

(From Hiawatha)

MADAME BLAUVELT

Irish Rhapsody . . . . . *C. V. Stanford*

ORCHESTRA

**"The Banner of St. George"**—Ballad  
*Ed. Elgar*

Soprano Solo, Chorus and Orchestra.



£ £ £ £ FESTIVAL DATA £ £ £ £

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax .....	{ 150	Orpheus Society	March 31	C. H. Porter.....	{ Montreal Symphony Orchestra }
" .....	{ 150	" "	April 1	" .....	
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
St. John .....	{ 150	*Festival Chorus	" 3	J. S. Ford .....	"
" .....	{ 150	* " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London .....	300	*Festival Chorus	" 15	R. Pockocke.....	"
Toronto .....	{ 350	Toronto	" 16	Dr. F. H. Torrington .....	"
" .....	{ 300	" "	" 17	" "	"
" .....	300	*National Festival Chorus	" 18	Dr. A. Ham .....	"
Ottawa .....	{ 200	Choral Society..	" 20	E. Birch.....	"
" .....	{ 200	" "	" 21	" .....	"
Montreal .....	{ 300	*Festival Chorus	" 22	C. A. E. Harris.....	"
" .....	{ 300	* " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg .....	{ 250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis } Orchestra
" .....	{ 250	* " "	" 30	" "	
Brandon .....	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver .....	{ 250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle } Orchestra
" .....	{ 250	* " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	{ 250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	{ 250	* " "	" 8	" " "	"
" .....	{ 250	* " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

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**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cottar's Saturday Night"
"	"The Dream of Jubal"

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SONGS

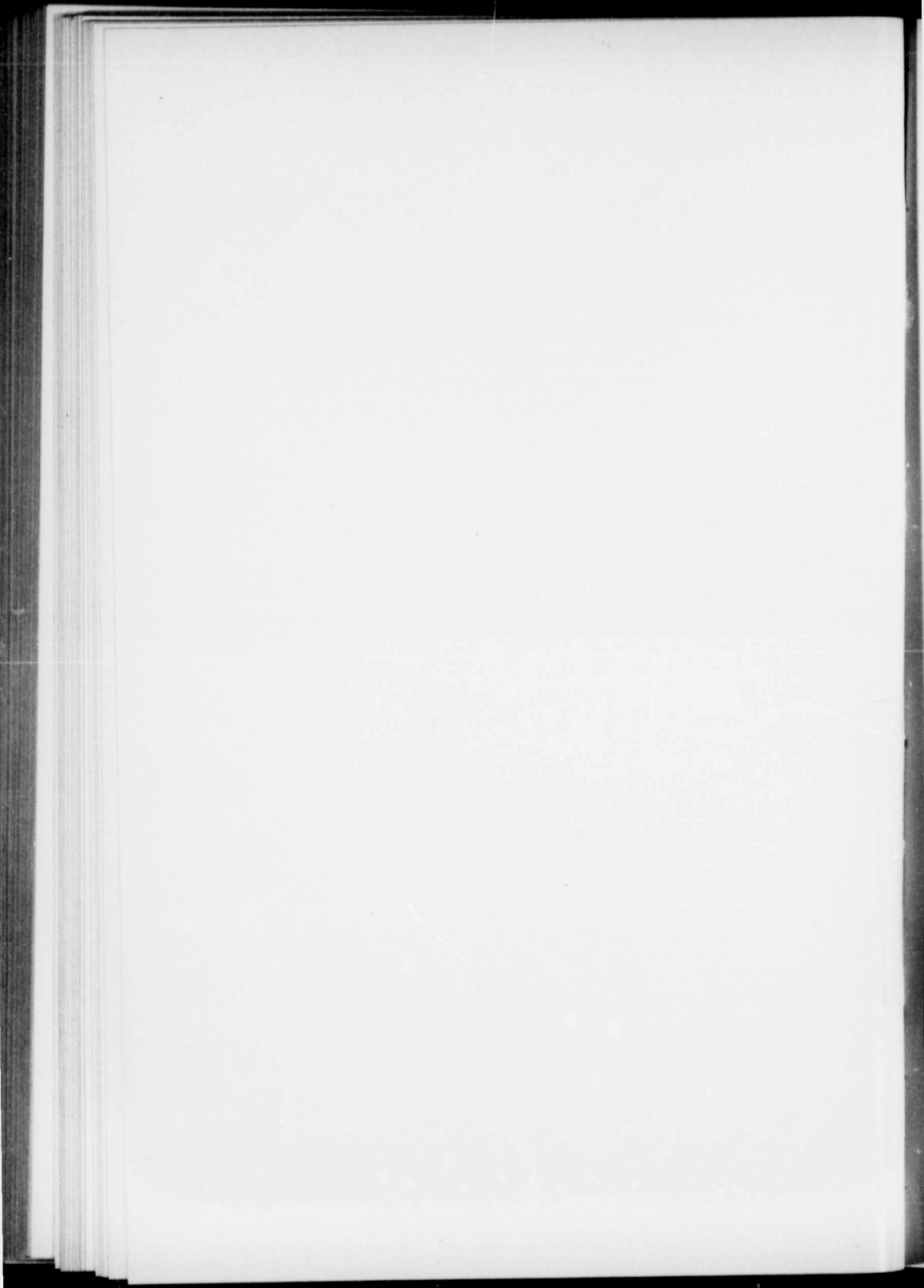
SCENES

DUETS

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HARRISS	"Coronation Mass" (composed for these Festivals)
"	"Festival Mass"
"	Choruses from "Torquil"

QUEBEC



Quebec

April 25

STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY



PREMIER CYCLE  
DE  
**FESTIVALS**

— de la —  
PUISSANCE DU CANADA

SAMEDI, 25 AVRIL 1903

PRESIDENT HONORAIRE  
Son Excellence, le Comte de Minto, Gouverneur Général.

ORGANISATEUR DES FESTIVALS  
Charles A. E. Harriss

CONDUCTEUR  
Sir Alexander Campbell Mackenzie,  
Doct. en Mus., LL.D., F.R.A.M.  
Principal de l'Académie Royale de  
Musique de Londres, Angleterre.

GERMAN

ELGAR



MACKENZIE





## Premier Cycle de Festivals

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'ORGANISATION de larges Sociétés chorales dans les villes de Victoria, Vancouver et New-Westminster, (Colombie Anglaise)—Brandon et Winnipeg, (Manitoba)—London, Woodstock, Hamilton, Brantford, Toronto et Ottawa, (Ontario)—Montréal et Québec, (Québec)—St-Jean et Moncton, (Nouveau-Brunswick)—Halifax, (Nouvelle-Ecosse)—

est la réalisation d'un travail énergique commencé à Victoria, dans le cours d'avril 1901 et complété à Halifax en décembre 1902, pour le développement de l'éducation musicale au Canada. A l'exception du "Festival Chorus," de Toronto, de la Société Chorale d'Ottawa, de la société d'Oratorio, de Montréal, et de la société "Orpheus," d'Halifax—facteurs importants dans la présente organisation—les chœurs maintenant engagés dans la préparation des œuvres qui seront exécutées au cours du Cycle de Festivals dans chacune des différentes villes du Canada sont des chœurs récemment formés; le Festival Chorus de Toronto est augmenté d'un chœur additionnel, et le Festival Chorus, de Montréal, est réuni à la société d'Oratorio. Ces différentes sociétés chorales représentent un effectif de trois à quatre mille chanteurs canadiens, chaque chœur étant préparé par un assistant-conducteur local, appuyé par un comité et un secrétaire de la localité. L'élément musical du pays tout

## PREMIER CYCLE DE FESTIVALS

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entier est intéressé dans cet effort d'ensemble pour le développement de l'éducation musicale, de l'Atlantique au Pacifique, et ce mouvement a semblé digne du cordial appui de Son Excellence le Gouverneur-Général, Président des Festivals, et de Sir Alexander Campbell Mackenzie, le distingué compositeur anglais, Principal de l'Académie Royale de musique, de Londres, qui a bienveillamment consenti à venir diriger personnellement ces forces musicales d'une extrémité à l'autre du Canada.

Les œuvres qui seront exécutées cette année—œuvres chorales et instrumentales—sont de compositeurs anglais et la plupart ont été exécutées aux Festivals qui ont lieu régulièrement en Angleterre. L'Orchestre symphonique de Montréal prendra part aux Festivals donnés à la Nouvelle-Ecosse et au Nouveau-Brunswick ; l'Orchestre symphonique de Chicago fera partie intégrante des Festivals dans les provinces de Québec et Ontario ; l'Orchestre de Minneapolis appuiera les Festivals au Manitoba, et un orchestre de Seattle et Portland (Orégon), prendra part aux Festivals dans la Colombie Anglaise.

L'organisation de ce Premier Cycle de Festivals a nécessité deux années d'un travail énergique et incessant. Il arrive assez fréquemment qu'un Festival unique se solde par un pénible déficit ; un ensemble de Festivals permettra peut-être d'équilibrer les dépenses et les revenus. Si le résultat est satisfaisant, alors, chaque année nous amènera au pays un compositeur et conducteur éminent qui nous fournira l'occasion d'un échange d'idées dont l'art musical au Canada profitera largement, et l'éducation artistique prendra un essor qui nous permettra de compter parmi les nations arrivées à un haut degré de développement intellectuel.

Afin de donner au public en général une idée de l'importance d'une pareille organisation, il n'est peut-être pas inutile de mentionner ici quelques détails pratiques. Et d'abord, le coût seul de la musique chorale utilisée pour les Festivals à Montréal et à Toronto s'élève à plus de quinze cents piastres (\$1,500.00.) Si l'on veut bien ajouter



## PREMIER CYCLE DE FESTIVALS

à cette somme la dépense nécessaire pour les parties instrumentales d'accompagnement d'orchestre, et les pièces d'orchestre, symphonies, rapsodies, pièces caractéristiques et autres, on se rendra facilement compte que, de ce chef seul, on atteint facilement une dépense inévitable de quatre à cinq mille piastres (\$4,000 à \$5,000.00.)

Les services d'artistes d'une grande valeur ont été retenus pour ces Festivals ; ils viendront d'Europe pour ces solennités musicales. L'Orchestre Symphonique de Chicago est composé d'instrumentistes distingués, capables d'exécuter avec une finesse et un brio rares les œuvres les plus difficiles comme la "Symphonie Irlandaise" de Stanford, les rapsodies de Mackenzie et autres œuvres colossales insérées aux programmes. Tous les détails de l'organisation musicale ont été préparés avec le plus grand soin afin que ces Festivals soient absolument remarquables par leur excellence et méritent l'attention et l'appui du public.

Le Festival de Québec, le 25 avril prochain, comprendra deux séances, l'une l'après-midi, à 2½ heures, l'autre, à huit heures du soir. Il aura lieu à la Salle d'Exercices militaires généreusement accordée à cette fin par les Autorités fédérales.

Les prix d'admission, pour le soir, seront de 50c, 75c, \$1.00 et \$1.50, selon l'endroit choisi par l'auditeur. Pour l'après-midi, les prix seront de 50c et 75c pour les adultes. Un prix spécial sera déterminé pour les enfants des écoles qui assisteront par groupes à la séance du jour.

Ces Festivals sont organisés dans un but spécial d'éducation musicale pour tous les citoyens du Canada, et non dans un but de spéculation. Il faudrait un grand fonds de naïveté et d'inexpérience pour tenter une aussi gigantesque organisation dans un but de lucre. La presse canadienne et celle d'Angleterre ont chaudement recommandé cette tentative qui, dans mon opinion, mérite l'appui généreux et sympathique du public canadien.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, 30 mars 1903.

# Premier Cycle de Festivals de la Puissance du Canada.

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## PRÉSIDENT HONORAIRE :

Son Excellence, le Très-Honorable Comte de Minto, G.C.M.G., P.C., D.L., J.P.,  
LL.D., Gouverneur-Général.

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## PRÉSIDENTE HONORAIRE :

Son Excellence la Comtesse de Minto.

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## VICE-PRÉSIDENT HONORAIRE :

Le Très-Honorable Lord Strathcona et Mont-Royal, G.C.M.G., LL.D., P.C., D.L.

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## PATRON HONORAIRE :

Le Très-Honorable Arthur James Balfour, M.P., P.C., F.R.S., D.L., Premier  
Ministre d'Angleterre.

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## PATRONS :

Le Très-Honorable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier Ministre  
Son Honneur, Sir L. A. Jetté, K.C.M.G., Lieutenant-Gouverneur de la Province de Québec  
Son Honneur, l'Honorable A. G. Jones, Lieutenant-Gouverneur de la Nouvelle-Ecosse  
Son Honneur, l'Honorable C. B. Snowball, Lieutenant-Gouverneur du Nouveau-Brunswick  
Son Honneur, Sir Oliver Mowatt, K.C.M.G., Lieutenant-Gouverneur de la Province d'Ontario  
Son Honneur, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Gouverneur de la Province de  
Manitoba  
Son Honneur, Sir Henri Joly de Lotbinière, Lieutenant-Gouverneur de la Colombie Anglaise  
L'Honorable G. H. Murray, Premier Ministre de la Nouvelle-Ecosse  
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L'Honorable E. G. Prior, Premier Ministre de la Colombie Anglaise  
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Le Révérend James London, M.A., LL.D., Principal de l'Université de Toronto  
Le Révérend J. C. Street Macklem, M.A., LL.D., Proviseur de l'Université "Trinity"  
William Peterson, M.A., (Edin. et Oxon.) LL.D. (de St. Andrews) C.M.G., Principal de l'Univer-  
sité McGill  
Le Révérend C. R. Willets, M.A., D.C.L., Président du King's College, Windsor, N.E.  
Les Honorables Maires des villes de Halifax, N.E., Moncton, N.B., St. Jean, N.B., Québec,  
P.Q., Montréal, P.Q., Ottawa, Ont., Toronto, Ont., Hamilton, Ont., Brantford, Ont.,  
Woodstock, Ont., London, Ont., Winnipeg, Man., New Westminster, C.A., Vancou-  
ver, C.A., Victoria, C.A.

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Organisateur-Directeur des Festivals - - CHARLES A. E. HARRISS.

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## PATRONAGE A QUÉBEC :

His Lordship, The Bishop of Quebec	Honorable Juge P. A. Choquette
Honorable Charles Fitzpatrick, Ministre de la Justice	Honorable Juge Alex. Chauveau
Sir C. A. P. Pelletier, Président du Sénat	Rév. F. G. Scott
Honorable Adélaïde Turgeon, Ministre de l'A- griculture	Colonel Oscar C. C. Pelletier
Honorable Amédée Robitaille, Secrétaire Provincial	Colonel J. P. Wilson
Honorable V. W. Larue, C.L.	Colonel Arthur Evanturel
Honorable Richard Turner, C.L.	Lt.-Colonel Walter J. Ray
Honorable Juge A. B. Routhier	Major F. M. Gaudet
Honorable Juge F. Langelier	Felix Carbray, Ecr.
	H. T. Machin, Ecr.
	Georges W. Parmelee, Ecr.
	William Strang, Ecr.

# FESTIVAL DE QUEBEC

SALLE D'EXERCICES MILITAIRES, GRANDE ALLÉE.

**SAMEDI, 25 AVRIL 1903**

Matinée à 2.30 heures.

Soirée à 8.15 heures.

## TABLEAU DES EXÉCUTANTS :

### SOPRANI

MADEMOISELLE ETHEL WOOD,

(DE LONDRES, ANGLETERRE)

MADEMOISELLE MILLICENT BRENNAN

(DE PARIS, FRANCE)

### TENOR

M. WILFRID VIRGO,

(DE LONDRES, ANGLETERRE)

### BASSE

M. REGINALD DAVIDSON,

(DE LONDRES, ANGLETERRE)

### Violon-Solo et Concert-Meister

M. JAN VAN OORDT

### Violoncelliste Soliste

M. FRANZ WAGNER

## L'Orchestre Symphonique de Chicago

(CINQUANTE INSTRUMENTISTES)

ET

ADOLPHE ROSENBECKER.

## CHOEUR DU FESTIVAL

(CENT-CINQUANTE VOIX)

### Conducteur-Adjoint

MONSIEUR J. ARTHUR PAQUET.

### CONDUCTEUR GENERAL

Sir Alexander Campbell Mackenzie.

# MATINEE

A 2¼ HEURES.

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## PROGRAMME

### PREMIÈRE PARTIE

#### AIR NATIONAL ANGLAIS.

Ballade.—La belle Dame sans merci . . . . . *A. C. Mackenzie*

(D'après Keats.)

ORCHESTRE

Air pour ténor.—"O! Vision délicieuse" . . . . . *Goring Thomas*

(Extrait d'Esmeralda.)

Monsieur WILFRID VIRGO

Récitatif et Air.—"Les joyeux oiseaux volent ci-et-là"

*Chs. A. E. Harriss*

(Extrait de "Torquil.")

Mademoiselle MILLICENT BRENNAN

Ouverture.—"Pays de montagnes et de fleuves" . . . . . *H. MacCunn*

ORCHESTRE

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### DEUXIÈME PARTIE

Symphonie.—"Les Scandinaves" . . . . . *F. H. Cowen*

ORCHESTRE

Méodies pour basse.—From "The Lords of the Sea" . . . . . *W. Wallace*

(a) Seat thee, my bird

(b) The Swordsman.

Monsieur REGINALD DAVIDSON

Ouverture.—Di Ballo . . . . . *A. Sullivan*

ORCHESTRE

# SOIREE

A 8 HEURES

## PROGRAMME

### PREMIÈRE PARTIE

#### AIR NATIONAL ANGLAIS.

Marche du Sacre. . . . . *A. C. Mackenzie*

(Dédiée avec gracieuse permission à Sa Majesté le Roi Edouard VII et exécutée à l'Abbaye de Westminster le jour du couronnement.)

#### ORCHESTRE

Air pour ténor.—"Onaway, awake, beloved" . . . *Coleridge Taylor*

(Extrait de Hiawatha)

Monsieur WILFRID VIRGO

Deux mouvements de la "Suite Bohémienne" . . . *Ed. German*

(1) Menuet—Duo d'amour.  
(2) Tarentelle—Réjouissance.

#### ORCHESTRE

Air pour soprano.—Mignon . . . . . *Goring Thomas*

Mademoiselle ETHEL WOOD

Rapsodie Irlandaise. . . . . *Villiers Stanford*

#### ORCHESTRE

Mélodies.—a { Minnie } . . . . . *W. Wallace*  
                  { Son of mine }

(De Freebooters songs.)

Monsieur REGINALD DAVIDSON

Ouverture.—"The Cricket on the hearth" . . . *A. C. Mackenzie*

#### ORCHESTRE

### DEUXIÈME PARTIE

Messe du sacre.—"Edouard VII" . . . . . *Ch. A. E. Harriss*

(Avec spéciale et gracieuse permission de Sa Majesté Edouard VII, dédifiée à Sa Majesté la Reine Alexandra.)  
Composée pour Soprano, Ténor et Basse.

#### SOLI, CHOEUR ET ORCHESTRE

SOLISTES :—Mademoiselle Millicent Brennan  
                  Monsieur Wilfrid Virgo  
                  "          Reginald Davidson

CHOEUR DU FESTIVAL DE QUEBEC



£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	{ Montreal Symphony Orchestra }
"	150	" "	April 1	"	
Moncton	100	*Festival Chorus	" 2	G. H. Brown	"
St. John	150	*Festival Chorus	" 3	J. S. Ford	"
"	150	* " "	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L., M. Harris	{ Chicago Symphony Orchestra }
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London	300	*Festival Chorus	" 15	R. Poocecke	"
Toronto	350	Toronto Festival Chorus	" 16	Dr. F. H. Torrington	"
"	300	" "	" 17	" "	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society..	" 20	J. E. Birch	"
"	200	" "	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.	"
Quebec	150	Festival Chorus	" 25	J. A. Pâquet	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas	{ Minneapolis Orchestra }
"	250	* " "	" 30	" "	
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith	{ Portland and Seattle Orchestra }
"	250	* " "	" 5	" " "	
New Westminster	150	*Festival Chorus	" 6	A. E. White	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	" " "	"
"	250	* " "	" 9	" " "	"
	3,800				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Ouverture "Di Ballo"
H. MACCUNN	Ouverture "Ship o' the Fiend"
"	Ouverture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Ouverture "Cricket on the Hearth"
"	Ouverture "Britannia"
"	Coronation March

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**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

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SONGS

SCENES

DUETS

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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"



WINNIPEG



29, 30 April Wp's

STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY

# FIRST CYCLE OF MUSICAL FESTIVALS

of the  
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT  
His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS  
Charles A. E. Harriss

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music London

GERMAN

ELGAR



MACKENZIE





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The Winnipeg Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festivals component parts of all-round excellence.

For the two days' Festivals to be held in Winnipeg, April 29-30, which include two evening and one afternoon performances, you are asked to subscribe for as many seats as you may desire. The Festivals will take place (by kind permission) in the Drill Hall. For the evening performances the prices will be \$1.50 and \$1.00; for the Festival Matinee, 50 cents everywhere.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

BARNESCLIFFE, OTTAWA, February, 1903.

# First Cycle of Musical Festivals of the Dominion

## MANITOBA MUSICAL FESTIVAL

### **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

### **HONORARY PATRONESS :**

HER EXCELLENCY THE COUNTESS OF MINTO.

### **HONORARY VICE-PRESIDENT :**

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.

### **HONORARY PATRON :**

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

### **PATRONS :**

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia  
His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New  
Brunswick  
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec  
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario  
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of  
Manitoba  
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of  
British Columbia  
The Honourable G. H. Murray, Premier of Nova Scotia  
The Honourable L. J. Tweedie, Premier of New Brunswick  
The Honourable S. N. Parent, Premier of Quebec  
The Honourable G. W. Ross, Premier of Ontario  
The Honourable R. P. Roblin, Premier of Manitoba  
The Honourable Colonel E. G. Prior, Premier of British Columbia  
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the Univer-  
sity of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.  
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.;  
Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.;  
Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westmin-  
ster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

- - - CHARLES A. E. HARRISS



**HONORARY PATRONESS:**  
HER EXCELLENCY THE COUNTESS OF MINTO

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Mrs. Colin Campbell	Mrs. McMeans	Mrs. E. F. Stephenson
Mrs. G. F. Carruthers	Mrs. W. W. McMillan	Mrs. F. W. Stohart
Mrs. Geo. Carruthers	Mrs. Macara	Mrs. Andrew Strang
Mrs. B. E. Chaffey	Mrs. H. J. Macdonald	Mrs. Strevell
Mrs. H. T. Champion	Mrs. P. A. Macdonald	Mrs. Hugh Sutherland
Mrs. C. C. Chipman	Mrs. R. D. Macdonell	Mrs. Ross Sutherland
Mrs. Chown	Mrs. MacGachen	Mrs. H. Swinford
Mrs. W. J. Christie	Mrs. K. McKenzie	Mrs. R. R. Taylor
Mrs. J. D. Clark	Mrs. Manning	Mrs. Jas. Tees
Mrs. Codd	Mrs. E. D. Martin	Mrs. Thomson
Mrs. Coombes	Mrs. G. J. Maulson	Mrs. Torrance
Mrs. F. J. C. Cox	Mrs. Jos. Maw	Mrs. Tuckwell
Mrs. J. A. Dalton	Mrs. Milroy	Mrs. J. Stewart Tupper
Mrs. T. M. Daly	Mrs. G. D. Minty	Mrs. Verner
Mrs. A. S. Dawson	Mrs. C. N. Mitchell	Mrs. Waghorn
Mrs. Devine	Mrs. Alex. Moffat	Mrs. Walker
Mrs. F. W. Ellis	Mrs. J. J. Moncrieff	Mrs. Wallace
Mrs. D. K. Elliott	Mrs. E. A. Moore	Mrs. F. G. Walsh
Mrs. Sanford Evans	Mrs. F. M. Morse	Mrs. T. H. Webb
Mrs. J. S. Ewart	Mrs. W. P. Moss	Mrs. Whittla
Mrs. W. M. Fisher	Mrs. Mulock	Mrs. H. W. Whittla
Mrs. Fortin	Mrs. Muloev	Mrs. Whyte
Mrs. H. Fry	Mrs. J. H. Munson	Mrs. E. D. Wood
Mrs. G. F. Galt	Mrs. Murray	Mrs. G. D. Wood
Mrs. J. Galt	Mrs. A. M. Nanton	Mrs. Wright
	Mrs. L. A. Nares	

**COMMITTEE:**

Sir D. H. McMillan, K.C.M.G., Lieutenant-Governor of Manitoba, President.		
His Worship the Mayor, John Arbuthnot, Esq., Chairman.		
Chief Justice Killam	Rev. I. Drummond, S.J.	Kenneth McKenzie, Esq.
Robt. Barclay, Esq.	Ven. Archdeacon Fortin	A. W. Puttee, Esq., M.P.
Dr. J. K. Barrett, LL.D.	John Galt, Esq.	D. A. Ross, Esq.
Geo. Bowles, Esq.	Rev. C. W. Gordon	Major H. M. Swinford
Colin H. Campbell, Esq., K.C.	Hon. Wm. Hespeler	Jas. Tees, Esq.
C. C. Chipman, Esq.	J. Stanley Hough, Esq., K.C.	J. Stewart Tupper, Esq., K.C.
Rev. Canon Coombes	Dr. J. R. Jones	Wm. Whyte, Esq.
Fred W. Drewry, Esq.		
Laurence H. J. Minchin, Hon. Secretary.		

DRILL HALL, WINNIPEG

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# MANITOBA MUSICAL FESTIVAL

Wednesday and Thursday, April 29-30, at 8 p.m.  
Thursday Afternoon, at 3 p.m.

DIRECTOR OF FESTIVALS    ■    CHARLES A. E. HARRISS

## **Festival Artists :**

ETHEL WOOD, Soprano

(OF LONDON)

(St. James Hall and British Musical Festivals.)

MILLCENT BRENNAN, Soprano

(OF PARIS)

GRACE LILLIAN CARTER, Contralto

(OF BOSTON)

WILFRID VIRGO, Tenor

(OF LONDON)

(and British Musical Festivals.)

REGINALD DAVIDSON, Baritone

(OF LONDON)

(and British Musical Festivals.)

R. WATKIN MILLS, Bass

(OF LONDON)

(and British Musical Festivals.)

MR. ARTHUR DOREY

Festival Solo-Accompanist

---

## FESTIVAL ORCHESTRA

CONCERT-MEISTER

CARL RIEDELSBERGER.

WINNIPEG FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE-CONDUCTOR

RHYS THOMAS.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

---

Wednesday Evening

AT 8 O'CLOCK SHARP

---

*The National Anthem.*

---

# ELIJAH

AN

## ORATORIO

**THE WORDS**, selected from the **OLD TESTAMENT.**

The English Version by

**W. BARTHOLOMEW, ESQ.**

The Music Composed by

**FELIX MENDELSSOHN-BARTHOLDY.**

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Artistes:

**ETHEL WOOD,**

Soprano.

**GRACE LILLIAN CARTER**

Contralto.

**WILFRID VIRGO,**

Tenor.

**WATKIN MILLS,**

Bass.

---

**WINNIPEG FESTIVAL CHORUS  
AND ORCHESTRA.**

---

Conductor:

**SIR ALEXANDER CAMPBELL MACKENZIE.**

---

# ELIJAH

*Mendelssohn*

## PART I.

INTRODUCTION . . . . .	As God the Lord . . . . .
OUVERTURE . . . . .	
CHORUS . . . . .	Help, Lord ! . . . . .
DUET . . . . .	Zion spreadeth her hands . . . . .
WITH CHORUS . . . . .	Lord, bow Thine ear . . . . .
RECIT. AND AIR . . . . .	If with all your hearts . . . . .
RECIT. AND DOUBLE QUARTET . . . . .	For He shall give . . . . .
RECIT., AIR AND DUET . . . . .	Help me, man of God ! . . . . .
CHORUS . . . . .	Blessed are the men . . . . .
RECIT. AND CHORUS . . . . .	As God the Lord . . . . .
CHORUS . . . . .	Baal, we cry to thee . . . . .
RECIT. AND CHORUS . . . . .	Hear our cry . . . . .
RECIT. AND CHORUS . . . . .	Baal, hear and answer . . . . .
RECIT. AND AIR . . . . .	Lord God of Abraham . . . . .
QUARTET . . . . .	Cast thy burden . . . . .
RECIT. AND CHORUS . . . . .	The fire descends . . . . .
AIR . . . . .	Is not His word . . . . .
AIR . . . . .	Woe unto them . . . . .
RECIT., AIR AND CHORUS . . . . .	Look down on us . . . . .
CHORUS . . . . .	Thanks be to God . . . . .

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## PART II.

AIR . . . . .	Hear ye Israel . . . . .
CHORUS . . . . .	Be not afraid . . . . .
RECIT., SOLO AND CHORUS . . . . .	Have ye not heard . . . . .
CHORUS . . . . .	Woe to him . . . . .
RECIT. AND AIR . . . . .	It is enough . . . . .
RECIT. AND TRIO . . . . .	Lift thine eyes . . . . .
CHORUS . . . . .	He watching over Israel . . . . .
RECIT. AND AIR . . . . .	O rest in the Lord . . . . .
CHORUS . . . . .	He that shall endure . . . . .
RECIT. AND CHORUS . . . . .	Behold ! God the Lord passed by . . . . .
RECIT., QUARTET AND CHORUS . . . . .	Holy is God the Lord . . . . .
CHORUS . . . . .	Go, return upon thy way . . . . .
RECIT. AND AIR . . . . .	For the mountains . . . . .
CHORUS . . . . .	Then did Elijah . . . . .
AIR . . . . .	Then shall the righteous . . . . .
RECIT. AND CHORUS . . . . .	But the Lord from the . . . . .
QUARTET . . . . .	O come ev'ry one . . . . .
CHORUS . . . . .	And then shall your light . . . . .

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# Thursday Afternoon, April 30th

AT 3 O'CLOCK

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## PART I.

### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

Air—"Onaway, awake beloved" . . . . . *Coleridge Taylor*  
(From *Hiawatha*)

WILFRID VIRGO

Two Characteristic Pieces . . . . . *Ed. Elgar*

- (a) Serenade Mauresque
- (b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA

Air—"Mignon" . . . . . *Goring Thomas*

ETHEL WOOD

Ouverture to Henry VIII . . . . . *Ed. German*

ORCHESTRA

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## PART II.

Ouverture—"The Little Minister" . . . . . *A. C. Mackenzie*

ORCHESTRA

Air . . . . .  
GRACE LILLIAN CARTER

Songs . . . . . *W. Wallace*

- (a) "Minnie."
  - (b) "Son of Mine."
- (From *Freebooter Songs*)

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" . . . . . *A. Sullivan*  
(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

Two English Dances—In the olden style . . . . . *F. H. Cowen*

- (a) Stately Dance
- (b) Country Dance

ORCHESTRA

Thursday Evening, April 30th

AT 8 O'CLOCK

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Programme

PART I.

*The National Anthem*

**"The Death of Minnehaha"**—Cantata  
*Coleridge Taylor*

Ethel Wood, Reginald Davidson,  
Winnipeg Festival Chorus and Orchestra

Two Movements—"From the Bavarian Highlands" *Ed. Elgar*

(a) Moderato  
(b) Allegro vivace

ORCHESTRA

Recit. and Air—"The Happy Birds" . *Ch. A. E. Harriss*  
(From Torquil)

MILLCENT BRENNAN

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

ORCHESTRA

---

PART II.

Overture—"The Naiades" . . . . . *Sterndale Bennett*

ORCHESTRA

Air—"O Peaceful Night" . . . . . *F. H. Cowen*  
(From St. John's Eve)

ETHEL WOOD

Air—"Come, Marguerita, Come" . . . . . *A. Sullivan*  
(From The Martyr of Antioch)

WILFRID VIRGO

Melody for Strings—"Eventide" . . . . . *S. J. Bennett*

ORCHESTRA

Two Shakespeare Sonnets . . . . . *A. C. Mackenzie*

(1) "The forward violet"  
(2) "Shall I compare Thee?"

REGINALD DAVIDSON

"Welcome to the Norsemen" . . . . . *Ch. A. E. Harriss*  
(Chorus, Act II., Torquil)

Winnipeg Festival Chorus and Orchestra.

£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax .....	150	Orpheus Society	March 31	C. H. Porter.....	{ Montreal Symphony Orchestra }
" .....	150	" "	April 1	" .....	
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
St. John.....	150	*Festival Chorus	" 3	J. S. Ford .....	"
" .....	150	* " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London .....	300	*Festival Chorus	" 15	R. Poocke.....	"
Toronto .....	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington .....	"
" .....	300	" "	" 17	" "	"
" .....	300	*National Festival Chorus	" 18	Dr. A. Ham .....	"
Ottawa .....	200	Choral Society..	" 20	J. E. Birch .....	"
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" .....	300	* " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg .....	250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis Orchestra }
" .....	250	* " "	" 30	" "	
Brandon .....	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver .....	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
" .....	250	* " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	250	* " "	" 8	" " "	"
" .....	250	* " "	" 9	" " "	"
	3,650				

\*Festival Chorus newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Ouverture "Di Ballo"
H. MACCUNN	Ouverture "Ship o' the Fiend"
"	Ouverture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Ouverture "Cricket on the Hearth"
"	Ouverture "Britannia"
"	Coronation March

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**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

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SONGS

SCENES

DUETS

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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"



1 May

BRANDON

GERMAN

SULLIVAN

COWEN

STANFORD

COWEN

MACCUNN



FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS  
Charles A. E. Harriss

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music. London

SULLIVAN

PARRY



GERMAN

ELGAR



MACKENZIE



A. C. MacLure



## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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To support the Brandon Festival Chorus everything has been done to create for this Festival component parts of all-round excellence.

The Brandon Musical Festival will be held in the City Hall on the evening of May 1st. The price of seats will be \$1.50 and \$1.00.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

# First Cycle of Musical Festivals of the Dominion

## BRANDON MUSICAL FESTIVAL

### **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

### **HONORARY PATRONESS :**

HER EXCELLENCY THE COUNTESS OF MINTO.

### **HONORARY VICE-PRESIDENT :**

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.

### **HONORARY PATRON :**

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

### **PATRONS :**

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia  
His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New Brunswick  
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec  
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario  
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba  
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia  
The Honourable G. H. Murray, Premier of Nova Scotia  
The Honourable L. J. Tweedie, Premier of New Brunswick  
The Honourable S. N. Parent, Premier of Quebec  
The Honourable G. W. Ross, Premier of Ontario  
The Honourable R. P. Roblin, Premier of Manitoba  
The Honourable Colonel E. G. Prior, Premier of British Columbia  
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.  
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.; Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.; Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

### **HONORARY COMMITTEE :**

The Hon. Clifford Sifton, The Hon. Nesbitt Kirchoffer, His Worship the Mayor Robert Hall,  
S. W. McInnes, M.P.P., Rev. McAllan Harding, Rev. W. H. Emsley, Prof. McDiarmid.

### **EXECUTIVE COMMITTEE :**

Messrs. T. M. Bates, W. J. Curran, G. F. Sykes, W. B. Fenwick, A. R. Irwin, Mesdames Bower,  
Campbell, Ashley, Sykes.  
Associate Conductor—W. B. Fenwick  
Festival Chorus Accompanist—Mrs. C. E. Collins  
Hon. Secretary—Alexander R. Irwin



CITY HALL, BRANDON

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BRANDON MUSICAL FESTIVAL

Friday, May 1st, at 8 p.m.

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DIRECTOR OF FESTIVALS = CHARLES A. E. HARRISS

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**Festival Artistes:**

ETHEL WOOD, Soprano

(OF LONDON)

(St. James Hall and British Musical Festivals.)

MILLICENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

(and British Musical Festivals.)

REGINALD DAVIDSON, Baritone

(OF LONDON)

(and British Musical Festivals.)

MR. ARTHUR DOREY

Festival Solo=Accompanist

---

BRANDON FESTIVAL CHORUS

ONE HUNDRED VOICES.

---

ASSOCIATE-CONDUCTOR

W. B. FENWICK

---

CONDUCTOR

Sir Alexander Campbell Mackenzie.

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# Programme

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## PART I.

### *The National Anthem*

**"The Death of Minnehaha"**—Cantata  
*Coleridge Taylor*

Ethel Wood, Reginald Davidson,  
Brandon Festival Chorus.

Air—"O Vision Entrancing" . . . *Goring Thomas*  
(From *Esmeralda*)

WILFRID VIRGO

Recit. and Air—"The Happy Birds" . . . *Ch. A. E. Harriss*  
(From *Torquil*)

MILLICENT BRENNAN

Duet—"How Sweet the Moonlight Sleeps" . . . *A. Sullivan*  
(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

---

## PART II.

Three Shakespeare Sonnets . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

REGINALD DAVIDSON

Intermezzo—From "Sleeping Beauty" . . . *F. H. Cowen*

WILFRID VIRGO

Song—"The Gay Gitana" . . . *Ch. A. E. Harriss*

MILLICENT BRENNAN

**"St. Cecilia's Day"**—Ode . . . *C. H. Parry*

Ethel Wood, Reginald Davidson,  
Brandon Festival Chorus.





£ £ £ £ FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax . . . . .	{ 150	Orpheus Society	March 31	C. H. Porter . . . . .	{ Montreal Symphony Orchestra }
" . . . . .	{ 150	" "	April 1	" . . . . .	
Moncton . . . . .	100	*Festival Chorus	" 2	G. H. Brown . . . . .	"
St. John . . . . .	{ 150	*Festival Chorus	" 3	J. S. Ford . . . . .	"
" . . . . .	{ 150	* " "	" 4	" . . . . .	
Hamilton . . . . .	200	*Festival Chorus	" 13	Dr. C. L. M. Harris . . . . .	{ Chicago Symphony Orchestra }
Brantford . . . . .	200	*Festival Chorus	" 14	H. K. Jordan . . . . .	
Woodstock . . . . .	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London . . . . .	300	*Festival Chorus	" 15	R. Pooceke . . . . .	"
Toronto . . . . .	{ 350	Toronto	" 16	Dr. F. H. Torrington . . . . .	"
" . . . . .	{ 300	Festival Chorus.	" 17	" " . . . . .	
" . . . . .	300	*National Festival Chorus	" 18	Dr. A. Ham . . . . .	"
Ottawa . . . . .	{ 200	Choral Society..	" 20	J. E. Birch . . . . .	"
" . . . . .	{ 200	" "	" 21	" . . . . .	
Montreal . . . . .	{ 300	*Festival Chorus	" 22	C. A. E. Harriss . . . . .	"
" . . . . .	{ 300	* " "	" 23	G. Couture . . . . .	
" . . . . .	200	Oratorio Society	" 24	H. Reyner, Mus. Bac. . . . .	"
Winnipeg . . . . .	{ 250	*Festival Chorus	" 29	Rhys Thomas . . . . .	{ Minneapolis Orchestra }
" . . . . .	{ 250	* " "	" 30	" " . . . . .	
Brandon . . . . .	150	*Festival Chorus	May 1	F. B. Fenwick . . . . .	"
Vancouver . . . . .	{ 250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
" . . . . .	{ 250	* " "	" 5	" " " . . . . .	
New Westminster.	150	*Festival Chorus	" 6	A. E. White . . . . .	"
Victoria . . . . .	{ 250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" . . . . .	{ 250	* " "	" 8	" " " . . . . .	
" . . . . .	{ 250	* " "	" 9	" " " . . . . .	
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

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**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
“	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture “ Prospero ”
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from “ Gerontius ”
A. SULLIVAN	Ouverture “ Di Ballo ”
H. MACCUNN	Ouverture “ Ship o' the Fiend ”
“	Ouverture “ Land of the Mountain and the Flood ”
A. C. MACKENZIE	Suite “ London Day by Day ”
“	Ballade “ La Belle Dame sans Merci ”
“	Two Scottish Rhapsodies
“	Ouverture “ Cricket on the Hearth ”
“	Ouverture “ Britannia ”
“	Coronation March

---

**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	“
PARRY	“ St. Cecilia's Day ”
“	“ Blest Pair of Sirens ”
COLERIDGE TAYLOR	“ The Death of Minnehaha ” (Hiawatha, Part 2)
STANFORD	“ The Revenge ”
“	“ The Battle of the Baltic ”
ELGAR	“ The Banner of St. George ”
SULLIVAN	“ The Golden Legend ”
MACKENZIE	“ The Cotter's Saturday Night ”
“	“ The Dream of Jubal ”

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SONGS	SCENES	DUETS
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HARRISS	“ Coronation Mass Edward VII ” (composed for these Festivals)
“	(By gracious permission of His Majesty the King)
“	“ Festival Mass ”
“	Choruses from “ Torquil ”

VANCOUVER

GERMAN

SULLIVAN

COVEN



4.5 May

MacCunn

STANFORD



COWEN

MacCUNN

**FIRST CYCLE OF**  
**MUSICAL**  
**FESTIVALS**  
*of the*  
**DOMINION OF CANADA**  
 March 31st to May 9th, 1903

HONORARY PRESIDENT  
 His Excellency the Earl of Minto, Governor-General of Canada

DIRECTOR OF FESTIVALS  
 Charles A. E. Harriss

SULLIVAN

PARRY



CONDUCTOR  
**Sir Alexander Campbell Mackenzie,**  
 Mus. Doc., LL.D., F.R.A.M.  
 Principal of the Royal Academy of Music, London

GERMAN

ELGAR



MACKENZIE





## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orphens Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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## FIRST CYCLE OF MUSICAL FESTIVALS

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The Vancouver Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festivals component parts of all-round excellence.

For the two days' Festivals to be held in Vancouver, May 4-5, which include two evening and one afternoon performances, you are asked to subscribe for as many seats as you may desire. The Festivals will take place in the Opera House. For the evening performances the prices will be \$1.50, \$1.00 and 75c.; for the Festival Matinee, 50 cents everywhere.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

BARNESCLIFFE, OTTAWA, February, 1903.

# First Cycle of Musical Festivals of the Dominion

## VANCOUVER MUSICAL FESTIVAL

### **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

### **HONORARY PATRONESS :**

HER EXCELLENCY THE COUNTESS OF MINTO

### **HONORARY VICE-PRESIDENT :**

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G.C.M.G., LL.D., P.C., D.L.

### **HONORARY PATRON :**

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His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia  
His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New Brunswick  
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec  
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario  
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba  
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia  
The Honourable G. H. Murray, Premier of Nova Scotia  
The Honourable L. J. Tweedie, Premier of New Brunswick  
The Honourable S. N. Parent, Premier of Quebec  
The Honourable G. W. Ross, Premier of Ontario  
The Honourable R. P. Roblin, Premier of Manitoba  
The Honourable Colonel E. G. Prior, Premier of British Columbia  
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.  
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.; Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.; Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

### **HONORARY COMMITTEE :**

His Worship The Mayor of Vancouver

H. Cambie, Esq.; W. Boulton, Esq.; F. F. Burns, Esq.; Frederick Buscombe, Esq.; Colonel Dudley; Dr. Brydon Jack; Dr. Langis; A. Lockyer, Esq.; W. H. Malkin, Esq.; R. Marpole, Esq.; Robert Martin, Esq.; Rev. MacBeth; Father McGuigan; H. McDowell, Esq.; W. C. Nichol, Esq.; Dr. Reynolds; J. A. Russell, Esq.; Campbell Sweeney, Esq.; Captain R. G. Tallow

### **FESTIVAL COMMITTEE :**

Messrs. J. H. Smith, F. Dyke, G. Dyke, Dr. Richardson, W. Evans, G. S. Forsyth, E. Bayliss,  
H. Harper, E. O'Callaghan, E. G. D'Albert, W. J. Spear, E. R. Ricketts,  
Associate Conductors—F. Dyke and J. H. Smith,  
Hon. Secretary—E. R. Ricketts.

VANCOUVER OPERA HOUSE

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# VANCOUVER MUSICAL FESTIVAL

Monday and Tuesday, May 4-5, at 8 p.m.

Tuesday Afternoon, at 2.30 p.m.

---

DIRECTOR OF FESTIVALS = CHARLES A. E. HARRISS

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## Festival Artistes :

ETHEL WOOD, Soprano

(OF LONDON)

(St. James Hall and British Musical Festivals.)

MILLICENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

(and British Musical Festivals.)

REGINALD DAVIDSON, Baritone

(OF LONDON)

(and British Musical Festivals.)

R. WATKIN MILLS, Bass

(OF LONDON)

(and British Musical Festivals.)

MR. ARTHUR DOREY

Festival Organist

MR. FRANK WATKIS

(OF LONDON)

Festival Solo-Accompanist

## FESTIVAL ORCHESTRA

---

VANCOUVER FESTIVAL CHORUS

TWO HUNDRED VOICES.

---

ASSOCIATE-CONDUCTORS

FRED DYKE AND J. H. SMITH

---

CONDUCTOR

Sir Alexander Campbell Mackenzie.

---

# Monday Evening, May 4th

## Programme

### PART I.

#### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

#### ORCHESTRA

Air—"Onaway, awake beloved" . . . . . *Coleridge Taylor*

(From *Hiawatha*)

#### WILFRID VIRGO

Air—"O Peaceful Night" . . . . . *F. H. Cowen*

(From *St. John's Eve*)

#### ETHEL WOOD

Three of Shakespeare's Sonnets . . . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

(For Baritone.)

#### REGINALD DAVIDSON

Song—"The Gay Gitana" . . . . . *Ch. A. E. Harris*

#### MILLCENT BRENNAN

### PART II.

Overture to Henry VIII . . . . . *Ed. German*

#### ORCHESTRA

Two Songs . . . . . *W. Wallace*

- (a) "Minnie."
- (b) "Son of Mine."

(From *Freebooter Songs*)

#### REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" . . . . . *A. Sullivan*

ETHEL WOOD AND WILFRID VIRGO

### "The Cotter's Saturday Night"

*A. C. Mackenzie*

Vancouver Festival Chorus and Orchestra.



# Tuesday Afternoon, May 5th

AT 2.30 O'CLOCK

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## Programme

### *The National Anthem*

Overture—"The Little Minister" . . . . . *A. C. Mackenzie*

ORCHESTRA

Air—"Come, Marguerita, Come" . . . . . *A. Sullivan*

(From *The Martyr of Antioch*)

WILFRID VIRGO

Melody for Strings—"Eventide" . . . . . *S. J. Bennett*

ORCHESTRA

Air—"The Happy Birds" . . . . . *Ch. A. E. Harriss*

(From *Torquil*)

MILLICENT BRENNAN

Song—"Thou art passing hence" . . . . . *A. Sullivan*

WATKIN MILLS

From the Music to Henry VIII. . . . . *Ed. German*

- (a) Overture
- (b) Intermezzo (Act III.)
- (c) Procession March

ORCHESTRA

Air—"Spring had Come" . . . . . *Coleridge Taylor*

(From *Hiawatha*)

MILLICENT BRENNAN

Two English Dances—In the olden style . . . . . *F. H. Cowen*

- (a) Stately Dance
- (b) Country Dance

ORCHESTRA

# Tuesday Evening, May 5th

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## Programme

### PART I.

#### *The National Anthem*

**Festival Mass** . . . . . *Ch. A. E. Harris*

(Dedicated by gracious permission to Her Excellency The  
Countess of Minto.)

Wilfrid Virgo, Quartette,  
Vancouver Festival Chorus and Orchestra.

Interlude—From "The Sleeping Beauty" . . . . . *F. H. Cowen*

Wilfrid Virgo and Orchestra.

Air—"Mignon" . . . . . *Goring Thomas*

MILLICENT BRENNAN

Air—"When Valiant Ammon" . . . . . *Battishill*

(From Almena.)

WATKIN MILLS

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### PART II.

Ode—"St. Cecilia's Day" . . . . . *C. H. Parry*

Ethel Wood, Watkin Mills,  
Vancouver Festival Chorus and Orchestra

Movement—"From the Bavarian Highlands" . . . . . *Ed. Elgar*

ORCHESTRA

Recit. and Air—"O Vision Entrancing" . . . . . *Goring Thomas*

(From Esmeralda)

WILFRID VIRGO

Ouverture—"The Little Minister" . . . . . *A. C. Mackenzie*

ORCHESTRA

FESTIVAL DATA

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
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Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London	300	*Festival Chorus	" 15	R. Poccocke	"
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	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
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A. SULLIVAN	Ouverture "Di Ballo"
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"	Two Scottish Rhapsodies
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"	Ouverture "Britannia"
"	Coronation March

**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
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STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

SONGS

SCENES

DUETS

HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

NEW WESTMINSTER



Tung Westminster

STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY

# FIRST CYCLE OF MUSICAL FESTIVALS

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

HONORARY PRESIDENT  
His Excellency the Earl of Minto, Governor-  
General of Canada

DIRECTOR OF FESTIVALS  
Charles A. E. Harriss

CONDUCTOR  
Sir Alexander Campbell Mackenzie,  
Mus. Doc., LL.D., F.R.A.M.  
Principal of the Royal Academy of  
Music, London

GERMAN

ELGAR



MACKENZIE







## First Cycle of Musical Festivals

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THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

## FIRST CYCLE OF MUSICAL FESTIVALS

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

## FIRST CYCLE OF MUSICAL FESTIVALS

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The New Westminster Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festivals component parts of all-round excellence.

The New Westminster Musical Festival will take place (by kind permission) in the Drill Hall, on the evening of May 6th, the price of seats being \$1.00.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EXRNSCLIFFE, OTTAWA, February, 1903.

# First Cycle of Musical Festivals of the Dominion

## NEW WESTMINSTER MUSICAL FESTIVAL

### **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

### **HONORARY PATRONESS :**

HER EXCELLENCY THE COUNTESS OF MINTO.

### **HONORARY VICE-PRESIDENT :**

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., LL.D., P.C., D.L.

### **HONORARY PATRON :**

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

### **PATRONS :**

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada  
His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia  
His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New Brunswick  
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec  
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario  
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba  
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia  
The Honourable G. H. Murray, Premier of Nova Scotia  
The Honourable L. J. Tweedie, Premier of New Brunswick  
The Honourable S. N. Parent, Premier of Quebec  
The Honourable G. W. Ross, Premier of Ontario  
The Honourable R. P. Roblin, Premier of Manitoba  
The Honourable Colonel E. G. Prior, Premier of British Columbia  
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.  
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.; Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.; Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

### **COMMITTEE :**

His Worship The Mayor, W. H. Keary, Esq., Hon. President.

J. J. Jones, Esq., President.

Rev. A. Silva White,  
A. G. Macfarlane, Esq.,  
Henry Morey, Esq.,

J. P. Martin, Esq., L. B. Lusby, Esq.,  
T. R. Pearson, Esq., J. B. Kennedy, Esq.,  
W. E. McLeod, Esq.,

Associate Conductor, A. E. White

Hon. Secretary, A. R. Watts.

**DRILL HALL, New Westminster, B.C.**

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# **New Westminster Musical Festival**

**Wednesday Evening, May 6th, at 8 o'clock.**

---

**DIRECTOR OF FESTIVALS = CHARLES A. E. HARRISS**

---

## **Festival Artistes:**

**ETHEL WOOD, Soprano**

(OF LONDON)

(St. James Hall and British Musical Festivals.)

**MILLICENT BRENNAN, Soprano**

(OF PARIS)

**WILFRID VIRGO, Tenor**

(OF LONDON)

(and British Musical Festivals.)

**REGINALD DAVIDSON, Baritone**

(OF LONDON)

(and British Musical Festivals.)

**R. WATKIN MILLS, Bass**

(OF LONDON)

(and British Musical Festivals.)

**MR. ARTHUR DOREY**

**Festival Organist**

**MR. FRANK WATKIS**

(OF LONDON)

**Festival Solo-Accompanist**

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## **FESTIVAL ORCHESTRA**

**CONCERT-MEISTER**

**CARL RIEDELSBERGER.**

---

**NEW WESTMINSTER FESTIVAL CHORUS**

**ONE HUNDRED VOICES.**

---

**ASSOCIATE-CONDUCTOR**

**A. E. WHITE**

---

**CONDUCTOR**

**Sir Alexander Campbell Mackenzie.**

---

# Wednesday Evening, May 6th

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## Programme

### PART I.

#### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty King Edward VII. Performed at the Solemnity at Westminster Abbey.)

ORCHESTRA

Ode—"St. Cecilia's Day" . . . . . *C. H. Parry*

Ethel Wood, Watkin Mills,  
New Westminster Festival Chorus and Orchestra

Two Characteristic Pieces . . . . . *Ed. Elgar*

(a) Serenade Mauresque  
(b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA.

Air—"The Happy Birds" . . . . . *Ch. A. E. Harris*

(From Torquil)

MILLICENT BRENNAN

Ouverture to Henry VIII . . . . . *Ed. German*

ORCHESTRA

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### PART II.

#### "The Cotter's Saturday Night"

*A. C. Mackenzie*

New Westminster Festival Chorus and Orchestra.

Two Songs . . . . . *W. Wallace*

(a) "Minnie."  
(b) "Son of Mine."  
(From Freebooter Songs)

REGINALD DAVIDSON

Recit. and Air—"O Vision Entrancing" . . . . . *Goring Thomas*

(From Esmeralda)

WILFRID VIRGO

Two English Dances—In the olden style . . . . . *F. H. Cowen*

(a) Stately Dance  
(b) Country Dance

ORCHESTRA







£ £ £ £ FESTIVAL DATA 2 2 2 2

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"	Coronation March

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SONGS

SCENES

DUETS

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HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"

May 7

VICTORIA



STANFORD

COWEN

MACCUNN



FIRST CYCLE OF  
**MUSICAL  
FESTIVALS**

— of the —  
**DOMINION OF CANADA**

March 31st to May 9th, 1903

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Mus. Doc., LL.D., F.R.A.M.

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SULLIVAN

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## First Cycle of Musical Festivals

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## FIRST CYCLE OF MUSICAL FESTIVALS

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## FIRST CYCLE OF MUSICAL FESTIVALS

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The Victoria Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festivals component parts of all-round excellence.

For the two days' Festivals to be held in Victoria, May 7-8, which include two evening and one afternoon performances, you are asked to subscribe for as many seats as you may desire. The Festivals will take place (by kind permission) in the Drill Hall. For the evening performances the prices will be \$1.00; for the Festival Matinee, 50 cents everywhere.

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CHARLES A. E. HARRISS.

BARNESCLIFFE, OTTAWA, February, 1903.

# First Cycle of Musical Festivals of the Dominion

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## **PRESIDENT :**

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,  
D.L., J.P., LL.D., GOVERNOR-GENERAL

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## **HONORARY PATRONESS :**

HER EXCELLENCY THE COUNTESS OF MINTO.

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## **HONORARY VICE-PRESIDENT :**

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,  
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His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New Brunswick  
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec  
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario  
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba  
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia  
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The Honourable L. J. Tweedie, Premier of New Brunswick  
The Honourable S. N. Parent, Premier of Quebec  
The Honourable G. W. Ross, Premier of Ontario  
The Honourable R. P. Roblin, Premier of Manitoba  
The Honourable Colonel E. G. Prior, Premier of British Columbia  
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University  
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University  
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto  
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University  
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill  
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.  
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.; Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.; Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

---

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

# Victoria Musical Festival

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## **PATRONS:**

Mis Honour The Hon. Sir Henri Joly de Lotbinière, K.C.M.G., P.C., etc., Lieutenant-Governor  
Lieut.-Col. The Hon. E. G. Prior, Premier  
Bishop Cridge  
The Right Reverend The Lord Bishop of Columbia  
The Hon. W. Templeman, Senator  
The Hon. W. J. Macdonald, Senator  
Thomas Earle, Esq., M.P.  
George Riley, Esq., M.P.  
The Hon. D. M. Eberts, Attorney-General  
The Hon. W. C. Wells, Chief Commissioner of Lands and Works  
The Hon. J. D. Prentice, Minister of Finance and Agriculture  
The Hon. W. W. B. McInnes, Minister of Education  
Lieutenant-Colonel Grant, R.E., Commanding Imperial Troops  
Colonel Holmes, D.O.C.  
Lieut.-Col. Hall, Officer Commanding 5th Regiment Canadian Artillery  
His Worship the Mayor of Victoria  
The Rev. W. L. Clay  
The Rev. Dr. Campbell, First Presbyterian Church  
The Rev. Montague H. Cohen, Rabbi  
A. E. Smith, Esq., United States Consul  
C. Lowenberg, Esq., Imperial German Consul  
H. M. Grahame, Vice-Consul for France  
T. R. Smith, Esq., Norwegian and Swedish Consul  
W. A. Ward, Esq., Danish Consul  
The Aldermen of the City of Victoria

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## **FESTIVAL COMMITTEE:**

Beanlands, The Rev. Canon	Longfield, Jesse
Brown, J. G.	Munro, Ross
Burnett, G. Jennings	Phillips, George
Hicks, Gideon	Russell, E. Howard
Jay, George	Sehl, Frank
Kennedy, The Rev. J. C.	Taylor, Herbert
Kent, Herbert	

## **ASSOCIATE CONDUCTORS:**

Taylor, Herbert  
Russell, E. Howard B.A., Hon. Conductor Arion Club

## **HONORARY ACCOMPANYISTS:**

Miss Gertrude Leowen  
Miss Laura Ashton Devlin, A.T.C.M.

## **HON. SECRETARY-TREASURER:**

Phillips, George, Member of Royal Choral Society, London

DRILL HALL, VICTORIA

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# VICTORIA MUSICAL FESTIVAL

Thursday and Friday, May 7-8, at 8 p.m.

Friday Afternoon, at 2.30 p.m.

DIRECTOR OF FESTIVALS = CHARLES A. E. HARRISS

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## **Festival Artistes :**

ETHEL WOOD, Soprano

(OF LONDON)

(St. James Hall and British Musical Festivals.)

MILLICENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

and British Musical Festivals.

REGINALD DAVIDSON, Baritone

(OF LONDON)

and British Musical Festivals.

R. WATKIN MILLS, Bass

(OF LONDON)

and British Musical Festivals.

MR. ARTHUR DOREY

Festival Organist

MR. FRANK WATKIS

(OF LONDON)

Festival Solo=Accompanist

MISS LAURA ASTON DEVLIN, A.T.C.M.

Chorus=Accompanist

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## FESTIVAL ORCHESTRA

VICTORIA FESTIVAL CHORUS

TWO HUNDRED VOICES.

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### ASSOCIATE-CONDUCTORS

HERBERT TAYLOR AND E. H. RUSSELL.

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### CONDUCTOR

Sir Alexander Campbell Mackenzie.

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# Thursday Evening, May 7th

AT 8 O'CLOCK

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## Programme

### PART I.

#### *The National Anthem*

Coronation March . . . . . *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty  
King Edward VII. Performed at the Solemnity at  
Westminster Abbey.)

#### ORCHESTRA

Air—"Onaway, awake beloved" . . . . . *Coleridge Taylor*

(From *Hiawatha*)

#### WILFRID VIRGO

Two Characteristic Pieces . . . . . *Ed. Elgar*

(a) Serenade Mauresque

(b) Contrasts (The Gavotte, 1700-1900)

#### ORCHESTRA

**Festival Mass** . . . . . *Ch. A. E. Harriss*

(Dedicated by gracious permission to Her Excellency The  
Countess of Minto.)

Tenor Solo, Quartette,

Victoria Festival Chorus and Orchestra.

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### PART II.

Air—"O Peaceful Night" . . . . . *F. H. Cowen*

(From *St. John's Eve*)

#### ETHEL WOOD

Songs . . . . . *W. Wallace*

(a) "Minnie."

(b) "Son of Mine."

#### REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" . . . . . *A. Sullivan*

(From *Kenilworth*)

#### ETHEL WOOD AND WILFRID VIRGO

**"The Revenge"**—(A Ballad of the Fleet)

*C. V. Stanford*

Victoria Festival Chorus and Orchestra.

# Friday Afternoon, May 8th

AT 2.30 O'CLOCK

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## Programme

### PART I.

#### *The National Anthem*

Overture—"The Little Minister" . . . *A. C. Mackenzie*

ORCHESTRA

Interlude—For Orchestra and Tenor Solo . . . *F. H. Cowen*

(From "Sleeping Beauty")

Wilfrid Virgo and Orchestra.

Air—"The Happy Birds" . . . *Ch. A. E. Harriss*

(From Torquil)

MILLICENT BRENNAN

Song—"Thou art passing hence" . . . *A. Sullivan*

WATKIN MILLS

From the Music to Henry VIII . . . *Ed. German*

(a) Overture

(b) Intermezzo

(c) Procession March

ORCHESTRA

Air—"Mignon" . . . *Goring Thomas*

ETHEL WOOD

Melody for Strings—"Eventide" . . . *S. J. Bennett*

ORCHESTRA

Two English Dances—In the olden style . . . *F. H. Cowen*

(a) Stately Dance

(b) Country Dance

ORCHESTRA

Friday Evening, May 8th

AT 8 O'CLOCK

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Programme

**PART I.**

*The National Anthem*

Ouverture—"The Naiades" . . . . . *Sterndale Bennett*

**ORCHESTRA**

Recit. and Air—"O Vision Entrancing" . . . *Goring Thomas*  
(From *Esmeralda*)

**WILFRID VIRGO**

Air—"When Valiant Ammon" . . . . . *Battishill*  
(From *Almena*.)

**WATKIN MILLS**

**"The Death of Minnehaha"**—Cantata

*Coleridge Taylor*

Ethel Wood, Watkin Mills,  
Victoria Festival Chorus and Orchestra

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**PART II.**

Three of Shakespeare's Sonnets . . . . . *A. C. Mackenzie*

- (1) "When in disgrace"
  - (2) "The forward violet"
  - (3) "Shall I compare Thee?"
- (For Baritone.)

**REGINALD DAVIDSON**

Movement—From "The Bavarian Highlands" . . *Ed. Elgar*

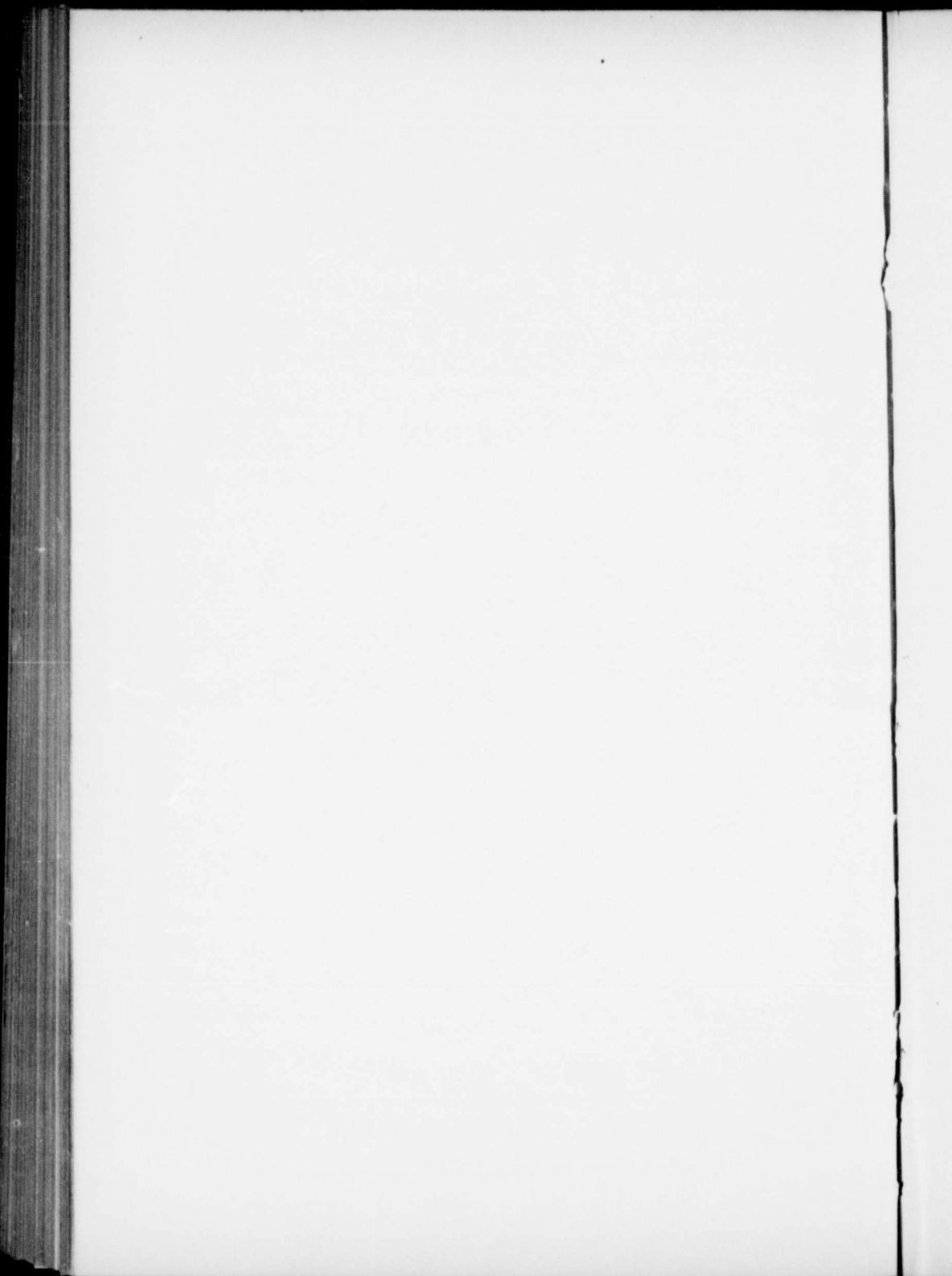
**ORCHESTRA**

Air—"Come, Marguerita, Come" . . . . . *A. Sullivan*  
(From *The Martyr of Antioch*)

**WILFRID VIRGO**

**"St. Cecilia's Day"**—Ode . . . . . *C. H. H. Parry*

Ethel Wood, Watkin Mills,  
Victoria Festival Chorus and Orchestra





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CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax .....	{ 150	Orpheus Society	March 31	C. H. Porter.....	{ Montreal Symphony Orchestra }
" .....	{ 150	" "	April 1	" .....	
Moncton .....	100	*Festival Chorus	" 2	G. H. Brown.....	"
St. John.....	{ 150	*Festival Chorus	" 3	J. S. Ford .....	"
" .....	{ 150	" " "	" 4	" .....	"
Hamilton .....	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford .....	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London .....	300	*Festival Chorus	" 15	R. Pocke.....	"
Toronto.....	{ 350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington .....	"
" .....	{ 300	" "	" 17	" "	"
" .....	300	*National Festival Chorus	" 18	Dr. A. Ham .....	"
Ottawa .....	{ 200	Choral Society..	" 20	J. E. Birch .....	"
" .....	{ 200	" " "	" 21	" .....	"
Montreal .....	{ 300	*Festival Chorus	" 22	C. A. E. Harriss.....	"
" .....	{ 300	" " "	" 23	G. Couture .....	"
" .....	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg .....	{ 250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis } Orchestra
" .....	{ 250	" " "	" 30	" " .....	
Brandon .....	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver .....	{ 250	*Festival Chorus	" 4	F. Dykes and H. Smith,	{ Portland and Seattle Orchestra }
" .....	{ 250	" " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria .....	{ 250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
" .....	{ 250	" " "	" 8	" " "	"
" .....	{ 250	" " "	" 9	" " "	"
	3,650				

\*Festival Choruses newly organized for this cycle.

**List of British Works to be performed  
in Canada during the Cycle of  
Musical Festivals**

**ORCHESTRAL**

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
E. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Ouverture "Di Ballo"
H. MACCUNN	Ouverture "Ship o' the Fiend"
"	Ouverture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Ouverture "Cricket on the Hearth"
"	Ouverture "Britannia"
"	Coronation March

**CHORAL WORKS**

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Jubal"

SONGS

SCENES

DUETS

HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(By gracious permission of His Majesty the King)
"	"Festival Mass"
"	Choruses from "Torquil"