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**The Montreal Orchestra and Les Concerts symphoniques de Montréal
(1930-41)**

by

Guyline Flamand

**A dissertation submitted to the Graduate Faculty in Music in partial fulfillment
of the requirements for the degree of Doctor of Musical Arts,
The City University of New York**

1999

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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Arn - W. Atlas
Executive Officer

Peter Bergin

Artie Orenstein

Gra Friskberg Saloman

[Signature]

Supervisory Committee

L. Michael Griffel

THE CITY UNIVERSITY OF NEW YORK

Acknowledgements

I would like to thank Paul Baby and Alexander Brott for their invaluable insight and contribution to my work. Their amazing memory provided a wealth of information and helped reanimate the past. Sincere appreciation also goes to Cynthia Lieve, director of the Marvin Duchow Music Library at McGill University, who suggested this interesting topic to me. Finally, I would like to acknowledge Prof. John Graziano, my supervisor, for his support and precious advice along the way, and Prof. Ora Frishberg Saloman and Prof. Arbie Orenstein, who agreed to act as second readers.

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Introduction

L'Orchestre symphonique de Montréal is now recognized throughout the world as one of the finest orchestras. Its fame and glory came after many years of hard work and persistence. The orchestra has been in existence for sixty-five years now. Although the orchestra's history in general is interesting, the focus of this study is on its beginnings. The circumstances of its formation are rather special and unique to the specific cultural milieu of Montreal. Everybody knows about the ongoing political debate in the province of Quebec. The city of Montreal represents the most tangible part of it because of the proximity of the French- and English-speaking communities. The cultural duality of the metropolis has been studied from many angles, but always from a political or economical point of view. Its repercussions on the artistic life seem to be forgotten somehow. The beginnings of the Orchestre symphonique de Montréal present a perfect scenario in terms of the situation that prevailed in Montreal in the 1930s. Once again, the cultural duality manifested itself in a duplication of effort: The Montreal Orchestra and Les Concerts symphoniques de Montréal, which later became L'Orchestre symphonique de Montréal. The most astonishing fact is that these two organizations managed to co-exist for seven seasons, in probably the most difficult decade of the century that was marked by the Great Depression and World War II.

Two books have been written on the history of L'Orchestre symphonique de Montréal: *OSM: Les cinquante premières années/ The First Fifty Years* by Gilles Potvin and *La petite histoire de l'OSM* by Agathe de Vaux. Both of them devote an entire chapter to the birth of the orchestra following the dispute with the Montreal Orchestra.

Only one small book (privately published), *The Montreal Orchestra: A Retrospect 1930-1941* by A. E. Bishop, covering different aspects of its activities, has been written on the Montreal Orchestra. Until now, there has not been one study to look into the parallel activities of the two organizations. Comparisons of repertoire, guest soloists, activities, reception by audiences and critics in both communities, and the ethnic make-up of the orchestras and their administrative boards are analysed here in order to shed some light on the reasons why one orchestra succeeded while the other failed. Besides the three books mentioned above, my sources of information were mainly newspapers, archives, and the memory of two men who were actively involved either at the administrative level or as a musician in both orchestras. The social and cultural contexts of the epoch have been documented by many books (English and French) written on the subject.

Dates of birth and death of people mentioned throughout the dissertation have been included whenever possible. For the benefit of the readers, I translated all the French quotations in the footnotes. Editorial decisions had to be made concerning the listing of all the musical works mentioned. Too many discrepancies (language, presentation) in the programs and newspapers of the time forced me to unify the presentation, using the original language of each piece. The alphabetical order of works listed in Appendices I and III goes according to the name of the pieces written in Italics.

Chapter One

Historical Overview

The city of Montreal has always been, and will always be, different from any other metropolis in the world. Its uniqueness originates in its geographical location and history, as well as its social constituents. Situated at the confluence of the St. Lawrence and Outaouais Rivers, Montreal was the entrance door to the rest of the country for over a century. The importance of the portal activities assured its economic growth for many years. The history of Montreal is very interesting in terms of its population, its dominating forces and influences, and the linguistic duality that characterizes it more than any other city in the country and even on the continent.

All these factors are of some importance in the present study, which examines the musical scene in Montreal during the years 1930 - 41. The focus is on the formation and co-existence of two symphony orchestras: the Montreal Orchestra and La Société des Concerts symphoniques de Montréal. As their names suggest, the ensembles were closely identified with the two major linguistic groups present in Montreal. This dissertation looks into the parallel activities of the two orchestras in order to determine if the linguistic and cultural context played an important role in the promotion, the public support, and, finally, the success or failure of each. The circumstances that led to their formation and the conflicts that arose along the way are also considered. Analysis and comparison of different elements such as repertoire, reception by audiences and critics, financial stability, the ethnic make-up of each orchestra and its administrative board will help to establish the reasons why one orchestra succeeded while the other failed.

Brief History

To better understand the dynamics of the situation that prevailed in the 1930s, a general investigation of the history of the province is necessary. The territory of Canada was first explored by French navigators. The main purpose of those explorations was to find a direct route toward India and its riches, especially gold. When Jacques Cartier set foot on the American continent in Gaspé, all he found was quartz and iron pyrites. His interest in this inhospitable land soon faded. The only connection that remained during most of the 16th century was through the fishermen of Normandy and the Basque region. The large cod population around the banks of Newfoundland and in the gulf of the St. Lawrence River was very attractive to many fishermen. This aspect alone, though, did not provide an important incentive to colonization.

At the end of the sixteenth century, the new land started to present more opportunities for Europeans. As fur clothing was fashionable and in demand, French merchants were prompted to organize expeditions for the sole purpose of bringing back the coveted goods. The situation led to the implementation of a permanent settlement in the territory. The first “comptoir de traite” was built in Tadoussac, at the confluence of the St. Lawrence and the Saguenay Rivers, in 1599. A few years later in 1608, Samuel de Champlain went further inland along the St. Lawrence River, and established the first *Abitation* de Québec on the Cap aux Diamants promontory. This step marked the French desire to establish colonies on Canadian soil.¹

¹ Jean Hamelin and Jean Provencher, *Brève Histoire du Québec* (Montreal: Boréal Express, 1981), 14.

From then on, Nouvelle-France kept expanding. New commercial centers sprang up and companies developed that evinced the same goal: to explore the territory in search of the precious furs. The difficult economic conditions in France during the late seventeenth century encouraged a large number of people, principally farmers from the French provinces of Normandy and Perche, to emigrate to Nouvelle-France. The new land offered them a fresh start at what they did best, i.e. farming, hunting, and trapping.

The continuing imperial wars between France and England during the 1680s had repercussions in North America. English merchants from the American colonies became interested in the northern furs; and established trading posts around Hudson Bay and James Bay. Although the French dominated the English and kept control in America, their victories in the New World were voided by the Utrecht Treaty of 1713, which canceled all the colonial victories. A large part of the French territory in America, including much of the Atlantic coast and land around Hudson Bay, was passed to the English. It was difficult for the French to try to contain the English within those limits. The task exceeded their capacities. With only 80,000 settlers, Nouvelle-France was largely outnumbered by the more than one million inhabitants residing in the thirteen American colonies. Furthermore, the English metropolis offered a much richer and more dynamic support to its colonies than the French ever did. It did not take long for Nouvelle-France to collapse: Quebec City capitulated in 1759 and Montreal surrendered in 1760.²

² Ibid., 26-28.

Although the fighting ended quickly in America, negotiations continued in Europe. Discussions over the possession of certain colonies remained unresolved. England hesitated in choosing between Nouvelle-France and Guadeloupe, which was an island with significant sugar plantations. Finally, with the Paris Treaty of 1763, France gave up Nouvelle-France, Acadia, and the southern portion of the Mississippi River. Settlers were given eighteen months to leave the country, if they chose to do so. Those who decided to stay had the right to practice their religion, as long as it was permitted under Great Britain's laws.³ Most of the rich and noble elements of the Nouvelle-France society returned to France, while the biggest contingent of the community (traders, hunters, and farmers) had to stay, being too poor to afford the trip.

The British conquest of 1760 brought a new kind of immigrant comprised mainly of entrepreneurs and businessmen. Montreal offered the best location to set up their businesses. While French-Canadian society "turned inward upon itself and poured its brain and energy into the professions, the church, the petty trades, and agriculture,"⁴ British capitalists set their energy on industrial development. Many of them accumulated large fortunes and great power: "In virtually all instances the British were the bosses, and the French and recent immigrants from Ireland were the workers."⁵

³ Ibid., 55.

⁴ D. G. Creighton, *The Commercial Empire of the St. Lawrence* (Toronto: Ryerson, 1937), 154.

⁵ Andrew Sancton, *Governing the Island of Montreal: Language Differences and Metropolitan Politics* (Berkeley: University of California Press, 1985), 14.

The Constitutional Act of 1791 separated the territory into two Canadas—Upper and Lower. Roughly put, Upper Canada was what we call today the province of Ontario, and Lower Canada, the province of Quebec. The goal of the separation was to reflect the distinct cultures of the anglophones and the francophones, respectively. Although the principle of the separation was well founded, its practical aspect was not so evident. The situation in Montreal was particularly ambiguous. Despite the French majority, Montreal's population included a significant percentage of British entrepreneurs, who controlled the economy of both Canadas. The ideal geographical location of the city and the great power that the British acquired prompted them to stay in Montreal to develop their businesses even though they were living in the designated French territory.

At the political level, two coalitions slowly emerged, revealing the antagonisms that divided the Lower-Canadian society. The two parties had different views and different interests. On the one side, the English party was looking to establish a society molded after the British model and characterized by the political domination of a capitalist aristocracy, an intense commercial activity, an unconditional attachment to the imperial crown, and a culture permeated by the Protestant reform. On the other side, the French-Canadian party proposed a society ruled by a local sovereignty chosen from the middle and small bourgeoisie in the name of popular classes. They envisioned a society that revolved around agriculture, internal commerce, the Parisian judicial customs, Catholicism, and the local market.⁶ The stakes were high, to say the least. Both parties

⁶ Hamelin and Provencher, *Brève Histoire du Québec*, 79-80.

adopted a hard line, an uncompromising attitude towards each other, which inflamed the precarious situation and destabilized the uncertain equilibrium.

Around the same time, a serious depression in prices pressed anglophone merchants of Montreal to join their counterparts in Upper Canada in proposing a union of the two Canadas as a means to consolidate their power and economic viability.⁷ The French contingency contested the plan and embarked on an unprecedented struggle to further francophone strength in Councils as well as the popular elections. Together these factors led to the Patriots Rebellion in 1837. Confrontations between the opposing coalitions took place in the Montreal area but were quickly stifled as reinforcements were called both from Upper Canada and the Maritimes.

Following this armed uprising, the English authorities in London got concerned as small riots also occurred in Upper Canada and in some of its other colonies in the gulf, led by settlers who wanted to show their dissatisfaction with the Crown. The chief governor of all the British provinces in North America was delegated to investigate the conflict and to produce a report on the prevailing situation. John George Lambton, Lord Durham, arrived in Quebec City on 27 May 1838 and returned to England in November of the same year. He recommended that a loyal English majority be assured and that French-Canadians be anglicized since they would have no chance of survival in an Anglo-Saxon America. Secondly, he suggested that the relations between London and the colony be modified to give a little more freedom to the latter. The imperial

⁷ Raymond N. Morris and C. Michael Lanphier, *Three Scales of Inequality: Perspectives on French and English Relations* (Don Mills: Longman Canada Limited, 1977), 104.

government was not inclined to give up some of its power to the colony just yet, but the idea of reducing French-Canadians to the position of a subordinated minority was very appealing to them.⁸ The result of those recommendations was the Union Act, voted in July 1843 by the British Parliament. Lower and Upper Canadas became United Canada, under the administration of a single central government.

This arrangement pleased the English mercantile class, but irritated many French-Canadians since a number of clauses in the Constitution were persecutory. First, English was declared the only official language of the country. Second, democratic principles were violated in that the elected members of the Parliament were chosen in equal numbers from both parts of the country even though the population of the former Lower Canada was greater. Third, French Canada was required to assume the debt of the former Upper Canada. Reactions to the Constitution were so strong that London had to recognize and accept the use of the French language in 1848.⁹

Some thirty years later, the prospect of the Maritimes uniting with the United Canada brought about the consideration of a new type of confederation. This political system would allow a certain autonomy to the original regional and cultural parties. The Confederation in the British North America Act became effective in 1867; the territory was divided into four newly created provinces: Nova Scotia, New Brunswick, Quebec, and Ontario. Two layers of government were constituted: the central federal government and the various provincial governments. Obviously, the central government possessed

⁸ Hamelin and Provencher, *Brève Histoire du Québec*, 82.

⁹ *Ibid.*, 83-84.

strong powers over provincial legislation: "In matters of language a federal policy of bilingualism was established as the mode of conduct for official business."¹⁰ Regulations pertaining to education, civil and familial matters, and cultural activities were accorded to the provinces.

As the resources of the western part of the continent attracted more and more people, the federal government supported development by encouraging immigration, and also by subsidizing long-distance railroads. In 1870, Manitoba became the fifth province of Canada, with a linguistic statute similar to Quebec's. In 1905, two other western provinces, Saskatchewan and Alberta, joined the Confederation. Every time a new province entered the Canadian family, the question of the linguistic statute was raised.

The elite of Quebec at first worked hard to protect the rights of French-speaking people outside Quebec, but everything they might suggest could be used in reverse for the benefit of the English-speaking people in Quebec. The question of French-language school systems in anglophone provinces, for example, matched the question of English-language facilities for the anglophone minority in Quebec.¹¹ After a while, it became clear that Quebec could assert the rights and interests of francophones only within its political boundaries. Even though there were a few isolated incidents related to the language issue, the political climate remained relatively calm for the next fifty years after the adoption of the Confederation Act. English- and French-speaking people worked together in the federal government to maintain good relations between the two groups. A

¹⁰Morris and Lanphier, *Three Scales of Inequality: Perspectives on French and English Relations*, 116.

¹¹ *Ibid.*, 124.

few issues, like education and political power, were always subject to controversy, however. The First World War added a new element to enliven the debate. French-Canadians did not feel concerned by the war that was going on in Europe. The consequence of this attitude was a low enrollment of French-speaking men in an army that functioned almost exclusively in English. The situation exacerbated the English sensibility in that matter. They called for conscription. Of course, French-Canadians reacted strongly against it:

Lorsque cette mesure est adoptée en 1917, les assemblées et les défilés anticonscriptionnistes se multiplient à Montréal, des émeutes éclatent, de nombreux actes de vandalisme sont commis.¹²

With the Second World War, the question of enrollment was raised again. Although the Canadian government had made the promise in 1939 that it would not impose conscription again, French-Canadians were still forced to participate in the war when the government broke that promise in 1942. Despite the massive French-Canadian opposition, reactions were not as violent as during the first conflict:

Tout comme en 1917, ils ne peuvent rien pour l'empêcher et la majorité canadienne-anglaise du pays l'emporte facilement.¹³

Social and Cultural Context

Even though Montreal is the biggest city of the largely French-speaking Province of Quebec, it had for many years an English physiognomy. Numerous factors contributed to this

¹² Paul-André Linteau, *L'histoire de Montréal depuis la Confédération* (Montreal: Boréal, 1992), 323. "When this measure was finally adopted in 1917, anticonscription meetings and rallies took place in Montreal, riots broke out, numerous acts of vandalism were committed."

¹³ Ibid., "As in 1917, they cannot do anything to prevent it and the English majority of the country wins easily."

situation. The main one came from the differences of its social constituents, namely the English and the French communities. Fundamentally different in their lines of thinking, the two groups had opposing interests. The English population was progressive, industry-oriented, always looking for new prospects and improvement. On the other hand, the French community, led by the religious elite and its ultramontane approach, was a very conservative society with a supposedly agricultural vocation. According to the religious elite, living off the land was the only way to be happy, to secure a good morality, and to preserve French language and culture. The big city was seen as the English domain, a place of decadence. French people living in the city were doomed, according to religious authorities. For them, industrialization and urbanization were equal to the loss of the soul and good moral values. Since the religious elite controlled almost all aspects of life, including the school system, not many French-Canadians were up to competing with their English counterparts. These facts explain the English predominance in Montreal during the nineteenth century and much of the twentieth century. They were the ones who were well-schooled and were running all the businesses.

Although the two communities lived in the same vicinity, they were separated by their ways of life and their beliefs. The ethnic compartmentalization strategy that was prompted in the nineteenth century continued to work rather well. Each group had a tendency to live separately, in its own neighborhoods, with its own schools and institutions. In certain ways, the two main ethnic groups of Montreal constituted two worlds that ignored each other.¹⁴ The rural exodus of the early twentieth century increased considerably the size

¹⁴ Ibid., 323-24.

of the French community in Montreal. Small businesses run by French-Canadians flourished, helped by the government's policy of creating jobs by developing industries related to the exploitation of natural resources.¹⁵ However, at the time of the Great Depression, the city's economy was still dominated by the large industries owned by English-Canadians. Even though the English-speaking population was in the minority, English was present everywhere, even in French-speaking neighborhoods. As Paul-André Linteau has noted, discrimination against French-Canadians could be seen in many forms:

La presse anglophone proteste énergiquement lorsqu'un francophone est nommé à la présidence de la Commission du port, poste dont les Canadiens anglais estiment qu'il revient à l'un des leurs. Des journaux francophones dénoncent, sans beaucoup de succès, l'absence systématique des francophones aux postes de commande dans plusieurs domaines. Dans les grandes entreprises, les emplois de gérants, de vendeurs, de commis ou de contremaîtres vont beaucoup plus systématiquement aux Canadiens anglais et aux immigrants britanniques, tandis que les Canadiens français doivent trop souvent se contenter des emplois d'ouvriers.¹⁶

After the defeat of the Patriots' Rebellion in 1837-38 and the humiliation of the Durham report, which proposed the union of the two Canadas as well as a few measures to gradually bury the French language and culture, nationalistic feelings grew more and more intense in the French community. A new kind of literature emerged, in which the

¹⁵ Paul-André Linteau, René Durocher, Jean-Claude Robert and François Ricard, eds., *Le Québec depuis 1930* (Montreal: Boréal, 1986), 11-12.

¹⁶ Linteau, *Histoire de Montréal depuis la Confédération*, 320. "The English press protested vehemently when a French-Canadian was appointed president of the Port Commission, a position which the English community thought should be held by one of their own. The French press denounced, though without much success, the systematic absence of francophones in leading positions in many fields. In big business, jobs such as manager, salesman, clerk or foreman were almost systematically given to English-Canadians and British immigrants, while French-Canadians had too often to take factory work."

English became the absolute enemy. Lionel Groulx's book *L'appel de la Race* published in 1922 best represents the genre. The book had an enormous influence at the time and long after its publication. The author described the intellectual life of the Province of Quebec covering over half a century.¹⁷ A historian and university teacher, Lionel Groulx led a movement that was a reaction to the threat represented by the English domination in Montreal and the American cultural incursion into the French culture.¹⁸ While the intentions of the movement were theoretically good, they overemphasized the concept of blaming the English for everything that was happening, thus creating even more tension.

Negative images of the English were reflected in a significant portion of the literature and in the collective memory of the population. The bad English person became a mythological figure.¹⁹ On the other hand, day-to-day relationships with English-speaking people reflected another reality:

Au Québec, avec les Anglais, nous sommes placés devant une double réalité, un énorme paradoxe. D'une part, il y a l'Anglais de la vie courante; de l'autre, il y a l'Anglais tel qu'il est projeté dans l'âme collective. Dans la vie de tous les jours au Québec, les francophones et les anglophones se croisent et se rencontrent amicalement, sans complexes. Non seulement maintiennent-ils des relations cordiales, mais ces relations vont même souvent jusqu'au mariage - la plus intime des relations.²⁰

¹⁷ William Johnson, *Anglophobie, Made in Québec* (Montreal: Stanké, 1991), 31, 99.

¹⁸ Linteau, *Histoire de Montréal depuis la Confédération*, 321.

¹⁹ Johnson, *Anglophobie Made in Québec*, 7.

²⁰ Ibid., 10-11. "In Quebec, we are faced with a double reality, an enormous paradox as far as the English are concerned. On the one hand, there is the English person of daily life; on the other, there is the English as seen in the collective soul. In everyday life in Quebec, francophones and anglophones pass each other and meet in a friendly manner, without any complications. Not only do they maintain warm relations, but those relations often result in marriage - the most intimate of relationships."

During the period 1930-40, the situation was not exactly as interactive as described above. The French intellectual elite and the clergy were working hard to keep the two ethnic groups apart. Inter-community marriages were not common practice. Religious authorities would discourage anybody from thinking about it, scaring them with all kinds of arguments. The two communities mostly had labor-management and commercial relations.

From a cultural standpoint, the seal of traditionalism and conservatism marked the beginning of the twentieth century. Because the government did not have any consistent policy for the development of the arts, cultural organization was left to the initiative of the private sector. In the English community, a few rich families supported their principal institutions, while the Church took care of the francophone institutions through its colleges and seminaries. Literature, visual arts, repertory theater, and classical music were accessible to a very limited public. Only well educated and well-to-do people of the higher class, mostly the English bourgeoisie and a few French people who belonged to the middle class, which included the clergy, could enjoy the arts. As far as the artists themselves are concerned, anglophones of British origins and/or Jewish backgrounds were numerous, particularly in music and the fine arts:

Comme l'aide gouvernementale n'existe guère et que le public cultivé préfère généralement aux oeuvres locales celles qui viennent de Paris, de Londres ou de New York, très peu d'artistes vivent vraiment de leur création. . . . Beaucoup d'artistes, peintres et musiciens en particulier,

élisent domicile en Europe, où ils trouvent un milieu mieux accordé aux exigences de leur métier.²¹

Previous Orchestras

Before examining the establishment of the English and French orchestras during the 1930s, it is useful to review the previous attempts at the formation of a symphonic orchestra in Montreal and to understand the principal reasons of their failure. During the nineteenth century, the province of Quebec, as well as the rest of the country, witnessed a blossoming of its cultural life along with the rapid growth of its economy. One consequence of this situation was the gradual replacement of groups of amateurs, who played together for the love of music, by a new breed of musicians called professionals. With them came agents and impresarios whose first interests were solely commercial. Although this new breed of musicians contributed to raising musical standards, the taste of the public got somewhat corrupted by the presentation of technical acrobatics and sensational shows, sometimes bordering on charlatanism, which were promoted by agents and impresarios.²² Musical activities in Montreal at that time consisted mainly of performances by theater musicians, military bands, and dance bands. Foreign ensembles, European and American, were often invited as well.

²¹ Linteau, Durocher, Robert, and Ricard, eds., *Le Québec depuis 1930*, 168. "As governmental support hardly exists in this area and since the cultivated public prefers generally the productions coming from Paris, London, or New York to the local works, very few artists can live off their creations. . . . Many artists, particularly painters and musicians, decide to take up residence in Europe, where they find an environment better suited to the requirements of their profession."

²² Agathe de Vaux, "Les Origines de l'Orchestre symphonique de Montréal," *Variations* 1, no. 1 (Sept./Oct. 1977): 19.

The two communities living in Montreal showed different tastes in musical matters:

Le chant choral qui est surtout de tradition anglaise, allemande, scandinave, et russe avait naturellement la faveur de la communauté anglophone. Du côté des francophones, on appréciait davantage la musique instrumentale et, plus encore, l'opérette et l'opéra-comique. La musique militaire y connaissait d'ailleurs une grande popularité, étant en comparaison peu appréciée des anglophones.²³

The first professional orchestra was closely associated with a Choir Society. The Montreal Philharmonic Society was founded in 1875 by Arthur M. Perkins. Its first public performance took place in May 1877. During its twenty-two years of existence (1877-99), the Society gave eighty-seven concerts, devoted mainly to large-scale choral works. Four different conductors took the baton for the Society. The most important one was a native Montrealer, Guillaume Couture (1851-1915), who led the orchestra from 1880 until its disbanding in 1899. As the number of professional musicians needed for symphonic performances was insufficient in Montreal, the Society, especially in its early years, had to import instrumentalists from Quebec City. When the works performed required a larger ensemble, musicians and even full orchestras from the eastern United States were hired. Mendelssohn's *Elijah* (1884), Mozart's *Requiem* (1888), Beethoven's Ninth Symphony (1897), and concert performances in the 1890s of Wagner's *Der fliegende Holländer* and *Tannhäuser* were the highlights of the Society's career.²⁴ The

²³ Ibid., 19. "Choral singing which is mostly of the English, German, Scandinavian, and Russian traditions naturally had the favor of the English community. On the French side, instrumental music was more appreciated along with, and maybe even more, operetta and comic opera. Military music also had a great popularity, while it was not really appreciated by the English."

²⁴ Hellmut Kallman, "Historical Background," in *Aspects of Music in Canada*, ed. Arnold Walter (Toronto: University of Toronto Press, 1969): 45.

first year that Couture conducted the Society (1880), he wanted to provide a regular accompanying orchestra to work with the choir, so he founded La Société des Symphonistes. Unfortunately, the lack of competent instrumentalists in Montreal doomed the attempt.

In 1889, Ernest Lavigne (1851-1909) and Louis-Joseph Lavoie, co-owners of a music store holding the local piano agency of Sohmer Pianos of New York, founded the Sohmer Park Pavilion. The principal activity of the park was the presentation of concerts. La Bande de la Cité was the first ensemble to perform at the park, playing military music. The following year, Lavigne decided to present symphonic music. He attracted some thirty qualified young instrumentalists, primarily string players, from Europe, mainly Belgium, with the promise of work playing in the Sohmer Park orchestra and teaching at a new conservatory. The plans for the conservatory fell through and the orchestra played only a few seasons. Despite the unfortunate circumstances, many of these musicians decided to remain in Montreal.

The idea of a symphonic ensemble germinated and was finally put forward by a group of Belgian musicians from the former Sohmer Park orchestra. Together with some of the best native-born musicians, they founded the first Montreal Symphony Orchestra in 1894. The group needed a conductor with some prestige in the music world. The man they chose was Guillaume Couture, who was currently conducting the Montreal Philharmonic Society. The ensemble, comprising forty-or-so musicians, gave eighteen concerts in its two years of existence. The repertoire included Beethoven's first two symphonies, Mozart's *Symphony in E flat*, Schumann's *Spring Symphony*, Mendelssohn's *Italian Symphony*, Schubert's *Unfinished Symphony*, and

portions of Beethoven's Fifth Symphony. French music also occupied a large portion of the concerts. Music by Gounod (March from *La Reine de Saba*, *Elf's Trip*); Saint-Saëns (*Rhapsodie d'Auvergne*, Prelude to *Le Déluge*, *Phaeton*, the symphonic poem *Rouet d'Omphale*); Delibes (*Sylvia* Suite, the Ballet *Coppélia*, *Scène du bal* from *Le Roi s'amuse*); Massenet (*Dernier Sommeil de la Vierge*, *Scènes Pittoresques* from Suite no. 1); and Thomas (the overture to *Raymond*, the gavotte and overture from *Mignon*, "Adieu dit-il," from *Hamlet*) was frequently performed. Although the two seasons concluded without a deficit, the orchestra ceased to operate as a result of internal conflict.²⁵

The second orchestra bearing the name Montreal Symphony Orchestra was initiated by the concertmaster of the previous orchestra. In 1898, Joseph-Jean Goulet (1870-1938) brought together about thirty musicians whom he conducted himself. To make sure that the orchestra could survive, he pledged to pay any deficit out of his own pocket. After just a few seasons the number of instrumentalists had grown to forty-five and the organization became financially self-sustaining. The orchestra gave between six and eight concerts a year featuring both Canadian and such internationally-known artists as Emil von Sauer, Fritz Kreisler, Mary Hall, and Henri Marteau. Programs included some standards of the symphonic repertoire (Beethoven's symphonies nos. 2, 3, and 4; Schubert's symphonies nos. 7 and 8; and Mozart's Symphony no. 40), played in their entirety most of the time. The First

²⁵ All the pertinent information on the previous orchestras is taken from the article "Montreal Symphony Orchestra" in *The Encyclopedia of Music in Canada*, 1992, 879, and in Agathe de Vaux, "Les Origines de l'Orchestre symphonique de Montréal," *Variations* 1-2 (Sept. 1977- April 1978).

World War slowed down the activities of the orchestra until it had to cease completely in 1919.

During the next decade, symphonic orchestral concerts were not frequently heard in Montreal. Several ensembles were organized, but none survived more than one season. It was only in 1927 that the foundation of a third Montreal Symphony Orchestra was announced. J. J. Gagnier (1885-1949) was the artistic director and conductor. The orchestra performed major works by Haydn, Schubert, Beethoven, Wagner, Sibelius, Ravel, and Honegger. The timing could not have been worse to embark on such a venture; the Great Depression of 1929 forced the orchestra to stop its activities.

Chapter Two

The Montreal Orchestra

As I noted in Chapter One, the performance of symphonic music had gone through difficult times in Montreal. The situation of individual professional musicians did not, however, follow a corresponding route. In fact, the first three decades of the twentieth century proved to be a flourishing era for musicians in Montreal. The public taste for operettas, vaudevilles, and comedies offered many opportunities for musicians. Theaters such as the Princess, the Palace, the National, and the Loew's might hire up to twenty-five instrumentalists for their shows.¹ Furthermore, the opening of the first movie theater in Montreal in 1906, the Quimetoscope, followed by a number of others, provided musicians with quite a bit of work. For the first time, the musical profession was lucrative.² Although the musicians were making a decent living, the music they had to play for the movies was not always very interesting and did not motivate them. For the most part, it consisted of a mere accompaniment to the action on the screen and did not require so high degree of perfection as symphonic programs did:

The film is par excellence a product of mass production. The music that accompanies it is mainly of a similar nature. The movie musician simply filled in a certain blank that was needed to complete the entertaining value of the film. It did not matter much what he played or even, to a certain degree, how he played so long as the ears of the audience were tickled while their brains were occupied elsewhere.³

¹ Vaux, *La Petite Histoire de l'OSM*, 13.

² Ibid.

³ Thomas Archer, "The Season of Music 1930-1931," *Montreal Music Year Book* (1932): 8.

To diminish the music of the movies to a simple ear tickle is a severe judgment, but it is true that the standards of playing in the theaters were a lot less demanding than in the concert hall. The playing of so-called “easy music” for a long period of time can have a numbing effect even on the most professional of musicians.

The invention of the sound pictures in 1927, the so-called “talkies,” put a stop to the prosperous era for many musicians:

L'énergie mécanique dont le débit est inépuisable a réussi à étendre sa puissance extra-humaine jusque dans les limites du domaine de l'art musical. Conséquemment, une foule de musiciens ont été chassés de l'emploi qui les faisaient vivre, par cette grande ennemie matérielle. Les unions qui les protègent tentent des efforts suprêmes pour réagir contre cet envahissement du machinisme, mais comment résister à cette force géante qui fait partie de l'évolution des temps?⁴

Well aware of the situation of many of his fellow musicians, Giulio Romano, a clarinetist, saw in those unfortunate circumstances the perfect occasion to start doing what most musicians were trained for, which is to play symphonic music. The absence of a symphony orchestra in the city had been felt for a few years. Romano thought the timing could not have been better to organize one. The formation of an orchestra would allow some musicians to keep doing what they liked to do - - play music - - and at the same time provide Montreal with its own permanent symphonic ensemble, which is an important cultural asset of many major cities in the world. Thanks to his communicative enthusiasm, Romano was able to gather some seventy-five instrumentalists to form the

⁴ Alice Duchesnay, “L'Orchestre symphonique de Montréal,” *Lyre* 8 (Nov. 1930): 1. “The mechanical energy, whose output is inexhaustible, has succeeded in spreading its superhuman power to the limits of the musical art. Consequently, many musicians have been deprived of their jobs by this big material enemy. The unions that protect musicians attempt supreme efforts in order to react against this invasion of mechanization, but how can one resist this giant force that is part of the evolution of the times?”

nucleus of the new ensemble. Some of the most experienced players, though, were concerned about whom would lead the orchestra and how the necessary music library would be assembled. In fact, the answer to those questions became a condition of their participation. They were well aware of the fact that the music they were intending to play was a lot more demanding than the usual theater music and that the group needed a strong hand capable of training a newly formed body of players. The former idea of using various theater conductors in turn was put aside, but the intention of working with guest conductors remained. It was decided to invite Douglas Clarke (1893-1962), the Dean of the Faculty of Music at McGill University, to conduct the first concert, which was to take place on Sunday, 12 October 1930. He was invited again for the second concert, and then asked to take on the position on a permanent basis. He accepted with the understanding that he would not receive any remuneration for his services. He wanted to offer his time and knowledge for the sake of promoting good music.

Although the ensemble was organized in the midst of the Great Depression of 1929, it was supported very generously by different organizations. First, the Faculty of Music at McGill University agreed to lend scores from their library and even agreed to acquire additional scores for the new orchestra. The Orpheum Theater opened its hall free of charge for the concerts, and the Mount-Royal Hotel offered one of its ballrooms for the rehearsals, and provided the orchestra with office space. The musicians were prepared to attend as many rehearsals as were called and to give a weekly concert. In return, they would share in any profits. Like most musicians of any epoch, their love for music was greater than their desire to make money. After five three-hour rehearsals and the concert, each player received a pitiful \$4.00! Obviously, something had to be done to

retain the interest of the players. Some sort of system had to be devised to raise each man's share. A public meeting was called on 22 October 1930 to try to find solutions.

A small committee was formed, including some interested outsiders, to deal with the financial and business problems. The elected president was "one of the best financiers in town,"⁵ Ernest Decarie. The vice-presidents were Mrs. L.-Athanasie David, Mrs. Marguerite Shaughnessy, Col. W. Bovey, C.-E. Neill, and Edouard Montpetit. The finances were administered by Edouard Cholette, J.-W. Cook, Graham Drinkwater, Léopold-M. Fortier, G.-C. Riley, and C.-G. Smith. An association was brought into being, incorporated under a provincial charter, with the name of "Montreal Orchestra Inc." The ultimate goal of the corporation was to raise enough money to engage the players at their proper rates of payment, which should have been around \$25.00 a week for a concert and three or four rehearsals. Of course that goal was not achievable right away. Donations were called for and a subscription campaign was initiated. For the small amount of \$2.00 a year, music lovers could become members of the association, and encourage good music in the city. A considerable amount of volunteer work was done by the orchestra's friends not only in raising money but also in making known the needs and expectations of the orchestra. The response of the public was good, but not nearly so good as was hoped and expected. At first, the money raised permitted only a modest addition to the small payments that the players received from the receipts of the concerts. The average rate the players got paid throughout the first season was \$13.00 per week. It is obvious that the players were actually giving a lot more than they

⁵ Frédéric Pelletier, "L'Année Musicale," in *Montreal Music Year Book 1931* (1931): 7.

received. As H. P. Bell noted in "Review of 1931," this state of affairs was rather strange:

. . .the orchestra's concerts afford a strange, perhaps unique, example of people who were unemployed bestowing charity on their fellow citizens rather than receiving from them. Perhaps it is the consciousness of this that has made some people ashamed to go to the concerts? It is fairly safe to say that for the very little money that it gets[,] the Montreal Orchestra is probably giving its public better value than any other orchestra in the world.⁶

Despite the precarious financial situation, the orchestra still managed to present twenty-five concerts in its first season, and twenty in each of the following two years. Twenty concerts were also planned for the 1933-34 season, but the series had to be shortened by two for financial reasons. While fifteen concerts were given in each of the next two years, an average of ten concerts a season constituted the norm for the last five years of the orchestra's existence. At the beginning of each season, a membership campaign was organized in order to get new subscribers. Although the campaigns seemed to be more successful every year, the orchestra still lived on an uncertain month to month basis. The administration worked hard to avoid going into debt. Almost every year, an emergency appeal had to be launched at some time during the season to insure its continuation. The response was good enough to allow the completion of all but one season. The war years were particularly difficult for the orchestra. More and more of its supporters got involved directly or indirectly in the war effort, and it became harder and harder to enlist new support. At the same time, some key figures in the executive committee withdrew the generous support they had been giving the orchestra since the

⁶ H. P. Bell, "Review of 1931," in *Montreal Music Year Book 1932* (1932): 3.

beginning. All those factors, combined with a serious illness that struck Douglas Clarke toward the end of the 1940-41 season, contributed to the downfall of the orchestra. The Montreal Orchestra “faded away”⁷ in 1941 after eleven years and a total of 166 concerts. This was the first orchestra in the history of the city to survive that long. It was perceived as a record by many, but also as a sign of the growing interest and cultivation of the population:

A taste for fine orchestral music has undoubtedly increased in Montreal during recent years and in this also the Montreal Orchestra has had a substantial share. It has given us fine music and let us hear not a little new music, music for which we should otherwise have been dependent upon radio broadcasts.⁸

The attitude of the players of the orchestra contributed enormously to the success of the organization. They were willing to play or rehearse without pay, for the sole benefit of the orchestra, on numerous occasions. Every time a season was threatened for financial reasons, the players did not hesitate to give their time in order to keep the season going until the philanthropic resources were again available. One can speculate that the eleven-season life of the Montreal Orchestra is greatly due to the remarkable spirit of the players. Their respect and loyalty toward their conductor were also exemplary. They were very thankful to him for everything he did, and they expressed it openly in a letter addressed to Clarke on the occasion of the 100th concert on 17 February 1935:

⁷ A. E. Bishop, *The Montreal Orchestra: A Retrospect 1930-1941* typescript (1974) in the Marvin Duchow Music Library at McGill University, 4.

⁸ Thomas Archer, “Montreal Orchestra,” in *The Gazette* (17 Oct. 1936): 11.

Douglas Clarke, Esq., M.A., Mus.B., F.R.C.O.,
Honorary Conductor, The Montreal Orchestra.

Dear Mr. Clarke,

To us, the personnel of the Montreal Orchestra, it seems in one sense quite unnecessary to put down on paper our thoughts and our feelings of loyalty towards you, for anyone who knows the understanding that exists between you and us cannot doubt that you are fully conscious of all that we could express in words, and a great deal more besides. In another sense, however, this letter may not be out of place for it will serve to give to those other friends of the Orchestra, who are not so closely connected with it as we are, some insights into what your work has meant to us.

We fully realize that you have been responsible for enabling us to increase our knowledge of the great orchestral compositions and we consider ourselves especially fortunate that you have given us the opportunity of becoming familiar with so many of the works of contemporary composers. You have, it is true, offered this to anyone who cared to come to your concerts, but, to the players in the Orchestra, it must have meant a great deal more than it could possibly have done to the ordinary listener, because by repeatedly going over every detail of the music with you at rehearsals, we have been enabled to realize the beauties in it that have been apparent to you yourself. There can be no member of the Orchestra who has not vastly improved his powers of musical enjoyment by these years of association with you, or who has not benefited musically under your guidance.

In conclusion we wish to say that our regard for you is such that we were willing to continue playing under your direction even when the financial return was certain to be extremely small and possibly almost negligible.

We are, Sir,

Yours very sincerely,

The personnel of the Montreal Orchestra.⁹

⁹ From the program of the 100th concert, 17 Feb. 1935.

Children's Concerts

The orchestra was also involved in general music education between 1935 and 1939 when it presented several concerts for children. Given on Saturday mornings in the Mount Royal Hotel Ballroom, these concerts very quickly became popular. The attendance often reached 1,000 people. Although these concerts were primarily directed toward children, adults were just as much interested in them. The policy was that adults could attend as long as they were accompanied by at least one child. Douglas Clarke presented the music to be played in an informative yet simple way; he talked about the composers and the various instruments in the orchestra with active demonstrations from the players. Once in a while, he even had a guest artist. Percy Grainger (1882-1961) and Charles Naegele willingly contributed to some of those concerts by playing some piano solos, which were highly appreciated:

Percy Grainger's "Molly on the Shore" then introduced Mr. Grainger himself, who had kindly come to add some piano solos to the program. . . . The audience liked him and his music very much indeed and were quite unwilling to let him go.¹⁰

The programs that Clarke proposed for these children's concerts consisted of short, fairly simple but attractive pieces. Movements from Tchaikovsky's *Nutcracker Suite* were performed on four different occasions. Short characteristic pieces by Percy Grainger were also an important part of the programs. *Shepherd's Hey*, *Molly on the Shore*, and *Mock Morris* were frequently featured. Other attractive pieces for children such as "L'Entrée des petits faunes" from *Cydalise* by Gabriel Pierné (1863-1937),

¹⁰ H. P. Bell, "A Children's Concert with Percy Grainger," in *The Montreal Daily Star* (18 Jan. 1937): 6.

Pizzicato Polka by Strauss, *Children's Overture* by Roger Quilter (1877-1953), the overture to *Hänsel und Gretel* by Engelbert Humperdinck (1854-1921), *Peer Gynt Suite no. 1* by Grieg, and *Five Miniatures* by Paul White delighted the audience every time. Of course, the educational side of these concerts would not have been complete without the presentation of "the classics." Overtures and symphonies were an integral part of each concert. Haydn, Mozart, Beethoven, Mendelssohn, and Wagner were all well represented with their most famous overtures and movements of the symphonies.

A tradition established itself in the course of the concerts during the second season. On the program of the 21 December 1935 concert, Clarke had included two arrangements for full orchestra and chorus of two well-known Christmas carols: "Good King Wenceslas" and "Noël." The choral part was intended for the audience. The response was very good, and singing became an essential part of every children's concert. When the piece was not so well-known to the audience, a prepared school choir would come and lead the singing. As a result, the enthusiasm of the audience's singing seemed to increase tenfold.

Repertoire

A very important aspect of the success of a new musical organization lies in the choice of repertoire. The taste of the public should be accounted for, but the quality of the material offered should not be sacrificed for the sole purpose of appealing to crowds. By asking Clarke to become the permanent conductor, the players also put him in charge of the planning of programs for the orchestra. Clarke's idea of presenting at least one major symphonic piece in each concert was agreed to by the players. The program of the first concert consisted of the overture to *Die Meistersinger* by Wagner, Franck's

Variations Symphoniques for piano and orchestra, and finally Tchaikovsky's Fifth Symphony. Paul de Marky (1897-1982), a pianist from Montreal, was the invited soloist. In the second concert, given a week later, the orchestra offered *Finlandia* by Sibelius, followed by the overture to Mendelssohn's *Midsummer Night's Dream*. Grieg's Piano Concerto in A minor preceded the major symphonic work of the week, which was again the Fifth Symphony of Tchaikovsky, repeated in response to many requests. The solo piano part of the Grieg concerto was performed by H el ene Germain.

The invited soloist for the third concert was the Canadian singer C edia Brault (1894-1972). She proposed to sing two arias: "My Heart Ever Faithful" by Bach and "Ah! Mon fils" from the opera *Le Proph ete* by Meyerbeer. An unfortunate delay in the delivery of the orchestral parts forced her to sing with a piano accompaniment, provided by Victor Brault (1899-1963). This concert also allowed the public to appreciate Clarke's talent as a composer. He programmed his *Three Short Pieces* for small orchestra, along with the overture to *Die Zauberfl ote* by Mozart and the *Siegfried-Idyll* by Wagner. The major symphonic work was Beethoven's Symphony no. 5 in C minor.

The fourth concert was marked by a series of unfortunate events that could be excused only by the young age of the organization. Two concertos were programmed: Bach's *Brandenburg* Concerto no. 5 and Schumann's Piano Concerto. Claude de Ville was invited to perform the keyboard part in the *Brandenburg*, while Emiliano Renaud (1875-1932) was the guest soloist in Schumann's concerto. Both pianists canceled at the last minute: de Ville reported sick, but Renaud's reason seemed to be of another nature altogether. The official justification given to the public was that "Schumann's concerto had to be left out since it had not been possible to have enough rehearsal to make a

worthy performance.”¹¹ In the French newspaper *Le Petit Journal*, Henri Letondal wrote that Renaud refused to play “parce qu’il ne pouvait s’entendre avec l’orchestre.”¹² The issue was important enough for Clarke to feel the need to explain the situation in an open letter to a newspaper:

... More time than could well be spared had been given to its preparation, but at the final rehearsal on Sunday morning I was dissatisfied with the playing of all of it except the first movement. I considered it was better at this critical stage in the life of the orchestra not to run the risk of a bad performance, and I decided that only the first movement should be played. . . . This was agreed to by the soloist. When I reached the theater on Sunday afternoon just before three o’clock, I was informed that the soloist had telephoned to say he would not play.

My announcement to the audience erred on the side of leniency to the soloist (whom I did not mention) and has, I fear, unfortunately given the impression that the fault was the orchestra’s. I wish to correct this impression. We were willing to give the audience at least a part of the concerto, but the matter was taken out of our hands.¹³

The way this little incident was handled and interpreted by the newspapers gives us a good idea of the conflict which we will discuss in the course of the dissertation.

Returning to the program: Severin Moisse (1895-1965) gracefully agreed at the last minute to play the keyboard part in Bach’s concerto. To replace Schumann’s concerto, he played two solo pieces: *St. Francis Walking on the Waves* by Liszt and *Arabesque no. 1* by Debussy. Schubert’s *Unfinished Symphony* and the overture to *Der fliegende Holländer* by Wagner completed the program.

¹¹ H. P. Bell, “Montreal Orchestra’s Concert on Sunday Was Well Attended,” in *The Montreal Daily Star* (3 Nov. 1930): 18.

¹² Henri Letondal, “L’Orchestre symphonique de Montréal,” in *Le Petit Journal* (9 Nov. 1930): 29. “because he could not get along with the orchestra.”

¹³ Douglas Clarke, “Prof. Clarke Explains,” in *The Gazette* (8 Nov. 1930): 11.

Brahms's Second Symphony in D major was the centerpiece of the fifth concert. The overture to *Don Giovanni* by Mozart opened the concert. Two old English keyboard pieces, arranged for the orchestra by Granville Bantock (1868-1946), *The King's Hunt* by John Bull (1562-1628) and *Sellenger's Round* by William Byrd (1543-1623), followed the symphony. To finish, the orchestra offered the famous *Nutcracker Suite* by Tchaikovsky.

For the first time in its short history, the orchestra programmed some French music for its sixth concert. The *Suite de Ballet* by Rameau, arranged for orchestra by Felix Mottl, followed the overture to *Oberon* by Weber. The big symphonic work was the Symphony "From the New World" by Dvořák, with Berlioz's overture *Carnaval Romain* concluding the presentation. The next concert featured Beethoven's *Eroica* Symphony. Three *Hungarian Dances* (nos. 1, 3, and 10) by Brahms opened the program. The *Danza Piemontese no. 1* by Sinigaglia (1868-1944) and the suite *L'Arlésienne no. 1* by Bizet completed the presentation.

On 30 November 1930, the program of the eighth concert recycled two repetitions from the inaugural concert: the overture to *Die Meistersinger* by Wagner and Franck's Symphony in D. The remainder of the selection was devoted to three English composers: Delius (1862-1934), Holst (1874-1934), and Grainger. The second *Dance Rhapsody* by Delius, *St. Paul's Suite* by Holst, and *Shepherd's Hey* by Grainger concluded the concert. Beethoven again constituted the core of the next performance by the orchestra. His Symphony no. 8 was encircled by Humperdinck's overture to *Hänsel und Gretel*, Borodin's *Petite Suite*, Ravel's *Pavane pour une Infante défunte*, and Grieg's *Huldigungsmarsch*. The tenth concert featured Three Entr'actes from *Rosamunde* by

Schubert, a concerto grosso by Handel, the Symphony no. 3 by Brahms, and finally the overture to *Tannhäuser* by Wagner. For the last concert of the year 1930, the orchestra offered the overture to *Le Nozze di Figaro* by Mozart, Dvořák's Fourth Symphony, and two pieces by Tchaikovsky: *Serenade* for strings and "Cossack Dance" from *Nutcracker*.

The second half of the first season presented a similar kind of programming. The idea of playing one major symphonic work in every concert remained in force. The music played was mainly for the orchestra alone, since very few soloists were invited. In fact, only two concerts out of thirteen (from January 1931 to March 1931) featured a guest artist. The English singer Joan Elwes, on 11 January 1931, offered three arias from the English repertoire: "A Bower of Roses" from the *Veiled Prophet* by C. V. Stanford (1852-1924), "When I am Laid in Earth" from *Dido and Aeneas*, and "Hark the Echoing Air" from *The Fairy Queen*, both by Purcell. The second invited soloist appeared with the orchestra on 15 February 1931. A pianist from Montreal, Virginia McLean, performed Beethoven's Fifth Concerto. Three other programs required soloists who were taken from the orchestra itself. They included Handel's Concerto Grosso, Schumann's *Concertstück* written for four horns and piano but performed here by four cellos and piano, and Mendelssohn's Violin Concerto interpreted by the orchestra's concertmaster, Maurice Onderet (1899-1982).

Some major symphonic works were introduced during the second half of the season, while a few were repeated from the first half. The new pieces were: Mendelssohn's *Italian Symphony*, Brahms's First Symphony, *Variations on a Theme by Haydn* and *Academic Festival Overture*, Glazounov's Symphony no. 6, op. 58, Mozart's Symphony in G minor, Tchaikovsky's *Pathétique* Symphony (no. 6), Debussy's *Petite*

Suite and *Prélude à l'Après-midi d'un Faune*, Haydn's *Second London Symphony*, and Beethoven's *Second Symphony*. The repeated works were: Dvořák's *Symphony "From the New World"*, Schubert's *Unfinished Symphony*, Brahms's *Second Symphony*, Franck's *Symphony in D*, Clarke's *Three Pieces*, Wagner's overture to *Der fliegende Holländer* and *Siegfried-Idyll*, Tchaikovsky's *Nutcracker Suite*, Rameau's *Suite of Ballet Music* arranged for orchestra by Felix Mottl, Sibelius's *Finlandia*, Holst's *St. Paul's Suite*, and Grainger's *Shepherd's Hey*.

Other smaller pieces were added to complete the programs: Glinka's *Kamarinskaia Fantasia on Two Russian Songs*, Goossens's (1893-1962) *By the Tarn Sketch* for strings and clarinet, Elgar's *Cockaigne* overture and *Pomp and Circumstance March no. 1*, Mozart's overture to *Idomeneo*, Tommasini's (1878-1950) Scarlatti-derived *Good-humored Ladies Ballet Suite*, Bach's organ fugue in C minor, orchestrated by Elgar, and chorale prelude on *Wachet Auf*, de Falla's *Three-Cornered Hat*, Holst's ballet music from his opera *The Perfect Fool*, George Butterworth's (1885-1916) tone poem, *A Shropshire Lad*, Henry J. Wood's (1869-1944) *Suite*, which is an arrangement of Bach's keyboard suite no. 6, Massenet's *Scènes Alsaciennes*, Hamish McCunn's (1868-1916) overture to *Land of the Mountain and Flood*, Dvořák's *Carnival* overture, Smetana's (1824-84) overture to *The Bartered Bride*, Purcell's *Trumpet Voluntary*, and Grainger's arrangement of *Molly on the Shore*.

The last concert of the season, on 22 March 1931, was one of repeats. The program consisted of special requests from the public, selected from the repertoire played during the season. Mozart's overture to *Le Nozze di Figaro* opened the concert. Two big symphonies, Brahms's *First Symphony* and Franck's *Symphony in D*, were separated by

Holst's *St. Paul's Suite* for strings. Grainger's *Shepherd's Hey* and *Molly on the Shore* concluded the season on a very happy note.

The success of the orchestra during its first season was demonstrated by the need to move to a bigger theater in the middle of the season. On 25 January 1931, the orchestra moved from the Orpheum Theater to His Majesty's Theater:

It will be a landmark in its history and also the history of music in Montreal. . . . It is a significant sign, this move, that the orchestra has really taken its place as a recognized cultural element in the city and, furthermore, shows that the public is beginning to realize at last that a symphony orchestra is, in many ways, of as much value to a community as an art gallery or a library.¹⁴

Not only did that theater offer more room for both the orchestra and the public, but it also provided much better acoustics, well suited for orchestral sounds:

Possibly the orchestra played no better than it has been playing at recent concerts, and, as far as could be seen, there were no additional members, yet the body of tone sounded nearly twice as effective as before.¹⁵

Around the same time, the orchestra also broke a record. Never before had a musical organization given more than twelve performances in the course of a winter season in Montreal. On 13 January 1931, the orchestra established a new record by playing its thirteenth concert of the season. By the end of the season, the public of Montreal had been invited to enjoy some twenty-five orchestral concerts.

Nearly a month later, on Saturday, 21 February 1931, the orchestra was recording its debut on the air with a one-hour special radio broadcast. The program consisted

¹⁴ Thomas Archer, "The Orchestra Moves," in *The Gazette* (24 Jan. 1931): 10.

¹⁵ Thomas Archer, "Orchestra Plays at His Majesty's," in *The Gazette* (26 Jan. 1931): 6.

mainly of pieces previously played by the orchestra in their regular Sunday concerts. Elgar's arrangement of the fugue in C minor by Bach opened the program. The last two movements of Haydn's Fourth *London* Symphony followed. Wagner's *Siegfried-Idyll*, Glazounov's *Serenade*, and Holst's ballet music from *The Perfect Fool* completed the program. For the orchestra, this twelve-concert contract with the Canadian Pacific Co. was clearly a mark of national recognition since the broadcasts were to take place on Saturday afternoons from 5:30 p.m. to 6:30 p.m. on CKAC radio and could be heard in all of the eastern portion of the country, i.e., from Winnipeg, Manitoba to Halifax, Nova Scotia.

For the second season, the orchestra was forced to repeat almost entirely its programs of the preceding year. A lack of money to buy new scores was the principal reason for this state of affairs. Most of the music that was played was lent to the orchestra either by the McGill Conservatory, musicians from Montreal, or Clarke himself. Those resources were quickly exhausted. With one concert a week during the months of October through March, one would need a tremendous repertoire in order to avoid any repetition. The limited number of pieces available to the orchestra allowed them to perform about one hundred and twelve different works by fifty-five different composers during the first two seasons alone. Bach, Beethoven, Brahms, Elgar, Holst, Mozart, Tchaikovsky, and Wagner were the most often played; Brahms and Wagner topped the list with eighteen and fifteen appearances, respectively, on the programs of the first two seasons. Holst, Beethoven, Mozart, and Tchaikovsky were also very well represented with more than ten performances each.

As the years went on, the repertory of the Montreal Orchestra was enlarged considerably. Various composers, more or less known, such as Anton Arensky (1861-1906), Arnold Bax (1883-1953), George Butterworth, Emmanuel Chabrier (1841-94), Claude Champagne (1891-1965), Anis Fuleihan (1900-70), Francesco Geminiani (1687-1762), Frank Hanson (1899-1975), Arthur Honegger (1892-1955), Herbert Howells (b. 1892), Henri Miro (1879-1950), Ottorino Respighi (1879-1936), Nicolaï Andreïevitch Rimsky-Korsakov, Albert Roussel (1869-1937), Anton Rubinstein (1829-94), Camille Saint-Saëns, Richard Strauss, and Healey Willan (1880-1968) were added to the list. Although the list is quite exhaustive, the most performed composers remained the same throughout the eleven years of the orchestra's life. Brahms, Wagner, Beethoven, Bach, Tchaikovsky, and Holst were the favorites, in that order.¹⁶

Looking at the repertoire as a whole, one quickly realizes that Clarke counted on the "classics" to support his programs. With virtually all the orchestral works by Brahms, seven symphonies, three concertos, and the *Egmont* Overture by Beethoven, three *Brandenburg* concertos, four solo concertos and some overtures by Bach, and all the orchestral excerpts by Wagner, German composers were overwhelmingly present. The only important ones who were more or less left aside were Mozart, Haydn, and Schubert. With two, four, and two symphonies, respectively, played through the years, their representation was not proportional to their enormous production.

Just after the Germans, British composers were best represented. The strong feeling of belonging towards his motherland surely influenced Clarke in his decisions

¹⁶ A complete list of the orchestra's repertoire is given in Appendix I.

concerning the programs. Almost one out of three programs offered some British music. Was the orchestra the perfect vehicle for him to promote contemporary British music on this side of the ocean and at the same time attract English audiences, or was the situation related in any way to the financial precariousness of the organization? The answer to that question would probably encompass both alternatives. Since he knew almost all of these composers personally, he probably was able to get scores and orchestral parts for next to nothing; it was one way for him to diversify his repertoire without taxing too much the already very tight budget of the orchestra. Also, the English population of Montreal at the time was very much attached to and identified itself strongly with England, its motherland. By presenting contemporary British music, Clarke was sure to attract a certain audience, curious and enthusiastic about almost anything coming from England.

The French and Russian composers came in far behind. Even together, these composers do not even come close to the British representation on the programs. But once again, no one can tell if the decision was made out of personal preference or sheer necessity. That French scores have always been very expensive to purchase is common knowledge; the orchestra had to count on the generosity of some of its wealthy friends or different associations that would lend the scores. During the summer of 1933, for example, the *Association française d'expansion et d'échanges artistiques* (French Association for expansion and artistic exchanges) gave the orchestra the scores of two works: *Le Chasseur Maudit* by Franck and *Symphonie Fantastique* by Berlioz. In fact, with the latter score, the orchestra demonstrated that it was able to muster some audacity; on 18 February 1933, the symphony was programmed as a whole. Never before had the piece been played in its entirety by a Canadian ensemble. It was a real event.

As far as Canadian music: it was almost entirely absent. Only six original works and two arrangements by six composers had the honor of being performed by the orchestra during the eleven years of its existence. One original work, *Symphonic Movement* by Alexander Brott (b.1915), played on 26 March 1939, and an arrangement of old English folk tunes, *Suite of Old English Pieces* by Reginald de Havilland Tupper (1883-1967), played on 14 January 1931, were written by members of the orchestra. Brott was a violinist, Tupper a bassoonist. Frank Hanson, who was Clarke's student in composition at McGill University, was fortunate enough to hear his *Hornpipe* for orchestra played by the orchestra on 14 February 1932. The three other composers did not really have any connection with either the orchestra or the conductor: Claude Champagne conducted his *Suite Canadienne* (arrangement of French-Canadian folk tunes) and his symphonic poem *Hercule et Omphale* on 5 March 1933, as did Henri Miro with his *Poème Symphonique* on 10 February 1935. Two original works by Healey Willan, *Symphony no. 1* and *Marche Solennelle*, were performed, respectively, on 14 February 1937 and 27 March 1938. Two compositions by Clarke himself were also performed a few times through the years, but they could hardly be classified as Canadian music since Clarke never considered himself a Canadian even though he lived and worked there for twenty-eight years (from 1927 to 1955). This final assessment of the situation of Canadian music is somewhat sad. It seems rather comical that Clarke was turning to England to get new music while there were many composers, French and English, in Montreal just waiting to get their music played. And the price would not have been much higher, if at all, to get just as good a product. As was noted earlier about British music, the programming of Canadian music could have been successful in attracting some people interested in the latest musical developments in their own country.

Soloists with the Orchestra

Between seven and eleven soloists appeared with the orchestra every season. The largest number of them were pianists, followed by violinists, singers, and cellists, in order of number of appearances. The soloists came from different countries as well as Canada but mostly from the United States. Among the best known guest artists were Georges Enesco, E. Robert Schmitz, Nathan Milstein, Paul Wittgenstein, Jan Kubelik, Eugene List, Percy Grainger, Beveridge Webster, Effrem Zimbalist, Harold Bauer, Emanuel Feuermann, Shura Cherkassky, and William Primrose.¹⁷ Twenty of the artists to appear with the orchestra throughout the years were Canadians: eleven of them were English Canadians and nine were French Canadians. Although Clarke did not very much like to work with soloists, he soon realized that it was necessary in order to get the public interested in the orchestra. During the last five seasons a guest artist was hired for each and every concert. As soon as a famous name was advertised, the sale of tickets increased considerably. Enesco, Feuermann, List, Primrose, and Milstein were sure successes for the orchestra. A full house was assured instantly. The age of the soloists also seemed to have an important role to play in appealing to the crowds, as it is the case everywhere:

It is astonishing how Montreal likes its musicians young; the younger the better; the size of the audience seems to vary inversely as the musician's age.¹⁸

¹⁷ A complete list of the soloists who appeared with the orchestra is given in Appendix II.

¹⁸ "Montreal Orchestra Had Large Audience to Hear Boy Play," in *The Montreal Daily Star*, (17 Dec. 1934): 14.

Artists like Grisha Goluboff (ten-year old American violinist), Israel Senitzky (thirteen-year old Canadian violinist), and Eugene List (eighteen-year old American pianist) caused a real commotion at the theater when they played. People were fighting to get in; every corner of the theater was filled to capacity:

. . . il [Grisha Goluboff] aura accompli plus d'un prodige pendant son court passage en notre ville. . . . il a attiré à son concert une assistance comme on en a peu vu au cours de cette saison, une assistance telle que de nombreux auditeurs se trouvaient bien heureux d'écouter debout, de l'arrière de la salle; il a en quelque sorte électrisé les musiciens de l'Orchestre de Montréal qui se sont surpassés.¹⁹

Another soloist who seemed to electrify the crowds as well as the musicians of the orchestra was Percy Grainger. In each of his three appearances with the orchestra (1937, 1938, and 1940), Grainger played to a full house and received the warmest ovations possible. At each engagement, he presented himself as a pianist, composer, and conductor. His music having preceded him to Montreal, audiences knew what to expect and were very enthusiastic when he finally came as a guest artist. Each concert he participated in took on a festive air. The level of energy was running high both on the stage and in the hall:

La joie qu'il [Percy Grainger] éprouvait lui-même à interpréter ces oeuvres se reflétait sur son visage et semblait se communiquer à tout l'orchestre et à l'auditoire qui suivait attentivement.²⁰

¹⁹ Georges Langlois, "Grisha Goluboff et l'Orchestre de Montréal," in *Le Canada* (8 Jan. 1934): 7 "he [Grisha Goluboff] will have worked wonders in more than one way during his short visit in our city. ... He attracted a crowd to his concert like we've never seen this season, a crowd in which many listeners were more than happy to have a chance to listen to him even though they had to stand in the back of the hall; he also in some way electrified the musicians of the Montreal Orchestra, who literally surpassed themselves."

²⁰ "Dixième concert du Montreal Orchestra," in *Le Canada* (8 Jan. 1940): 5. "The joy that he [Percy Grainger] felt playing these pieces could be seen on his face and seemed to be communicated to the whole orchestra and to the audience, who followed carefully."

The English-language press also noted:

Another visit from Percy Grainger . . . was marked by that extraordinary combination of impeccable musicianship, natural vitality and popular appeal. And, as is usual with him, Mr. Grainger completely captured his audience. . .

Again the orchestra under Dean Clarke distinguished itself by entering into the spirit of Mr. Grainger's music. Indeed conductor and musicians seemed to enjoy it as much as the composer and the audience and that is saying a great deal.²¹

Some journalists even went further by calling the concert "Grainger Day":

Grainger Day with the Montreal Orchestra, that is to say the concert on Sunday afternoon, was a great success all through and all round. By the time that it was all over, Mr. Grainger and his music dominated the proceedings so much that many of the audience may have forgotten that the program had begun with anything so good as Mozart's "Haffner" symphony, which had been reduced to a mere overture to the rest of the concert.²²

Reactions and Critiques

The birth of this new musical organization in Montreal was of course warmly welcomed by the music critics associated with the different local newspapers. Everybody praised the worthy effort made by the musicians and called for the support of the public in order to endow Montreal with this important cultural asset. In most of the articles announcing the first concert of the orchestra, the lack of interest on the part of the public was mentioned as the principal cause for the failure of all the previous attempts at establishing a permanent symphonic ensemble in the city:

²¹ Thomas Archer, "Grainger Heard with Orchestra," in *The Gazette* (8 Jan. 1940): 3.

²² H. P. Bell, "Percy Grainger with Lots of Other People at Sunday's Concert," in *The Montreal Daily Star* (31 Jan. 1938): 26.

It is to be hoped that the players will not let themselves be disheartened but will have the courage to go on until they have overcome the lethargy of Montreal, which is even worse when music is concerned than at any other time. No one has ever tried the effect of real persistence on the people of this city.²³

Support was seriously urged:

. . . it is also, in all seriousness, the solemn duty of the general lover of music to himself and to his friends to attend these concerts. It is only by such consistent support that the orchestra will be able to weather the first and crucial season of its existence.²⁴

The French-language press also pointed out the merit and undeniable faith of some of the musicians:

. . . parmi les gens jouant sous le nom de "Montreal Concert Symphony Orchestra," d'anciens membres de l'organisation de 1894, donnant de nouveau un coup de collier pour secouer, si possible, l'apathie de notre population, soi-disant musicale. Cet esprit de dévouement est plus à leur honneur qu'à celui de nos riches financiers!²⁵

The paucity of advertisement for the first concert caused something of a problem, especially with the French-Canadian press:

L'Orchestre symphonique de Montréal a inauguré . . . une série de concerts auxquels nous n'avons pas été convié. De ce fait, il nous est impossible d'en parler d'une manière détaillée. La critique professionnelle a d'ailleurs, à peu d'exceptions près, été complètement

²³ H. P. Bell, "New Symphony Orchestra Gave Opening Concert on Sunday Afternoon," in *The Montreal Daily Star* (13 Oct. 1930): 6.

²⁴ Thomas Archer, "A New Era in Music Dawns," in *The Gazette* (18 Oct. 1930): 10.

²⁵ C.-O. Lamontagne, "Les Concerts," in *Le Canada Musical* (18 Oct. 1930): 7. ". . . among the people playing with the 'Montreal Concert Symphony Orchestra,' former members of the 1894 organization, getting back into harness to shake, if possible, the apathy of our so-called musically inclined population. This spirit of devotion is more to their credit than that of our rich financiers!"

oubliée en cette affaire au profit des incompetents qui n'ont (comme il fallait s'y attendre!) rien dit de ces auditions.²⁶

The tone of this remark seems to underlie some old, personal grudges that should not be taken into account here. There was, however, one question that appears to have particularly bothered the French-Canadian press right from the start – the dominance of English on the programs:

Quant à l'unilinguisme de tous ces programmes, je dirai tout haut ce que bon nombre de personnes m'ont dit tout bas: c'est à la fois un manque de diplomatie et un manque de courtoisie qui n'empêcheront pas les amateurs d'orchestre d'aller le plus qu'ils pourront à ces concerts, mais qui ne les prédisposeront pas à cette indulgence dont l'organisation a besoin.²⁷

The same reviewer brought up the subject once again a couple of weeks later. As a conclusion to his review of the concert, he writes:

Le programme est toujours exclusivement en anglais. Passons pour les titres des oeuvres, mais il renferme des conseils et des directions qu'on est bien libre de ne pas observer, même si on les comprend.²⁸

A week later, another reviewer for the same newspaper again concluded his article with a remark pertaining to the programs:

²⁶ Henri Letondal, "Concerts symphoniques," in *Le Petit Journal* (26 Oct. 1930): 33. "The Montreal Symphony Orchestra inaugurated . . . a series of concerts to which we have not been invited. It is thus impossible for us to give any detailed report of it. The professional critics have been, for the most part, completely forgotten in that matter to the benefit of incompetents who did not (as is to be expected!) say anything of those hearings."

²⁷ Frédéric Pelletier, "Concerts d'Orchestre," in *Le Devoir* (11 Nov. 1930): 1. "As far as those unilingual programs are concerned, I will say out loud what many people told me in a whisper: it's a lack of diplomacy and of courtesy that will not prevent the music lovers from attending the concerts as much as they can, but that will not predispose them to that leniency that the organization needs."

²⁸ Frédéric Pelletier, "L'Orchestre de Montréal," in *Le Devoir* (24 Nov. 1930): 3. "The program is still written in English only. Let's forget about the titles of the pieces, but the program contains advice and directions that one is quite free not to follow, even if one understands them."

Il y a toutefois un grave défaut qui n'a aucun rapport d'ailleurs avec l'exécution. Les programmes sont toujours unilingues exclusivement. Ne se décidera-t-on pas à les imprimer dans les deux langues, ne serait-ce que par simple politesse pour l'élément français qui forme d'ailleurs une grosse partie de l'auditoire?²⁹

Although that matter was also briefly mentioned in another French-language newspaper, *Le Devoir* seems particularly to have made war over this problem. For the readers' better understanding, it is important to mention at this point that *Le Devoir* has always been very nationalistic in its approach and an ardent advocate of the French language. In his chronicle "La Vie Musicale" on Saturday, 6 December 1930, Frédéric Pelletier goes even further into that matter:

Quand il s'agit d'inviter les gens à assister aux concerts, à souscrire pour le maintien de l'orchestre, on se sert du français autant que de l'anglais à la radio et pendant l'intermède du concert.

Si le français est si utile quand on demande de l'argent à l'amateur d'orchestre, pourquoi ne lui ferait-on pas la courtoisie, en échange, de lui présenter un programme dans sa langue. . . . Et surtout, qu'on n'aille pas donner l'impression aux gens de langue française qu'ils sont ceux qu'on invite que parce qu'on ne peut pas faire autrement. Ce n'est pas le moyen de les attirer.³⁰

It was only with the program of the tenth concert on 14 December 1930 that French was finally used along with English. Pelletier happily reported it in his critique of the concert, but kept his usual caustic tone in saying that "after ten concerts, it was about time to

²⁹ Romain-Octave Pelletier, "Orchestre symphonique de Montréal," in *Le Devoir* (1 Dec. 1930): 1. "There is however a serious flaw that has nothing to do with the performance. The programs are still exclusively unilingual [in English]. When will we decide to print them in both languages, only a simple gesture of politeness for the French element that represents a large part of the audience for that matter?"

³⁰ Frédéric Pelletier, "La Vie Musicale," in *Le Devoir* (6 Dec. 1930): 6. "When it is a question of inviting people to go to the concerts, to subscribe for the preservation of the orchestra, we use French as much as English in radio broadcasting and during the intermission of the concerts. If French is so useful when we ask the music lovers for money, why not return the favor by presenting a program in their language. . . . And above all, we should not give French-speaking people the impression that they are the ones we invite only because we cannot do otherwise. It is not the right way to attract them."

decide to do it,” and that “some precious little pearls could be overlooked,”³¹ obviously referring to mistakes in spelling or translation. Although Pelletier was ready to disregard a few errors in the French redaction, Letondal, on the other hand, was considerably harsher in his articles in *Le Petit Journal*:

Puisque nous sommes au His Majesty's que l'on respecte Sa Majesté la langue française dans la rédaction du programme! De grâce!...

Un mot du programme imprimé. Sa rédaction est déplorable. “Tone poem” est traduit: “Poème d'accord” et “Symphony in C Minor” par “Symphonie en C mineure”. N'y a-t-il vraiment personne à l'Orchestre de Montréal qui puisse traduire le texte anglais de façon correcte?³²

The problem seems to have been deeper than what the newspaper led the readers to believe. In its edition of 20 December 1930, *Le Devoir* published an open letter from Anatole Desy, a member of the executive committee. In this letter, Desy says that he has tendered his resignation to two committees and wants to explain his reasons for doing so:

J'avais promis à ceux qui m'ont convié à me joindre à l'Association, ainsi qu'au public, de tenir l'Orchestre de Montréal en dehors de tous les groupes et de toutes les coteries. Je sens, depuis quelques semaines déjà, qu'en dépit de mes efforts réitérés, l'Orchestre tend à devenir un instrument entre les mains de quelques-uns. On a même réussi à se servir des comités que j'avais en très grande partie organisés, au point de vue de l'élément français, pour semer la dissension, abusant ainsi de la confiance de la plupart des membres de chaque comité.

Je ne saurais plus longtemps me prêter à ce jeu. . . . Si notre orchestre ne doit pas fidèlement représenter notre ville entière, il ne m'est plus d'aucun intérêt,

³¹ Frédéric Pelletier, “L'Orchestre de Montréal,” in *Le Devoir* (16 Dec. 1930): 8.

³² Henri Letondal, “L'Orchestre de Montréal au His Majesty's,” in *Le Petit Journal* (1 Feb. 1931): 27. “Since we are at His Majesty's, we should also respect Her Majesty the French language in the redaction of the programs! For goodness' sake!...”; “L'Orchestre de Montréal,” in *Le Petit Journal* (8 Feb. 1931): 27. “A word concerning the printed program. Its writing is deplorable. ‘Tone poem’ is translated: ‘Poème d'accord’ and ‘Symphony in C Minor’ by ‘Symphonie en C mineure’. Isn't there really anyone at the Montreal Orchestra who could translate the English text in a proper way?”

si nécessaire et souhaitable soit-il. Je dois conformer ma conduite aux principes que j'ai moi-même posés.³³

Although a few of the programs of the first season presented some program notes in French, it seems that it did not become common practice. The subject was brought up again and again in different French-language newspapers during subsequent seasons:

Sur le programme de ce sixième concert, on aurait encore cherché en vain un mot de français. M. Clarke est décidément entêté et les Canadiens-français du comité bien tolérants.³⁴

A few days later, the subject was brought up again in *La Presse*:

Il faut souhaiter que les programmes de l'Orchestre soient bilingues et chercher les moyens d'obtenir ce qui est dû aux 2/3 de la population d'une ville dont l'Orchestre porte le nom.³⁵

The bilingual aspect of Montreal was again put forward in *La Patrie*:

L'Orchestre de Montréal représente une collectivité bilingue; elle vit grâce à cette collectivité. Elle doit au public de se présenter dans les deux langues qu'il parle.

La direction de l'Orchestre de Montréal avait cru bon, la semaine dernière, de traduire deux phrases mendiantees en français; elle s'est aperçu sans doute que la concession était trop forte; au programme d'hier, le français avait disparu. . . La politesse est aussi nécessaire à un chef d'orchestre qu'à un employé de

³³ Anatole Desy, Open letter in *Le Devoir* (20 Dec. 1930): 6. "I promised those who invited me to join the Association, as well as the public to keep the Montreal Orchestra out of any groups or coteries. I feel, for a few weeks now and in spite of my reiterated efforts, that the Montreal Orchestra is tending to become an instrument in the hands of some people. They have even succeeded in using the committees I largely put together, in terms of the French element, to create dissension, thus abusing the confidence of most of the members. I can no longer play that game. . . . If our orchestra should not loyally represent our city in its entirety, I cannot see any interest in it, as necessary and desirable as it may be. My behavior should be to conform to the principles I myself imposed."

³⁴ "M. Clarke justifie son admiration pour Brahms," in *La Presse* (7 Dec. 1931): 10. "On the program of the sixth concert, one would have looked in vain for a word in French. Mr. Clarke is decidedly stubborn and the French Canadian members of the committee are too tolerant."

³⁵ Marcel Valois, "L'Orchestre de Montréal," in *La Presse* (12 Dec. 1931): 65. "We have to wish that the programs of the Orchestra would be bilingual and look for the means to get what is due to 2/3 of the population of a city whose Orchestra bears its name."

magasin, et ce que nous demandons est une mesure de politesse élémentaire.³⁶

A couple of years later, *Le Canada* also noted:

. . . plus d'auditeurs de langue française aussi, ce qui nous permettra de réclamer une plus large part au français sur le programme.³⁷

Based on a close analysis of the programs available (from the fourth season on), I can note that French is used consistently for one full season only (the fourth season) and the beginning of the next one. Yet while the program notes are printed solely in English, at least the titles of works played were translated. From 25 November 1934 on, however, no traces of French can be found anywhere. What was the reason for the sudden change of heart? Although there is nothing to be found on the subject in the archives, the timing suggests a direct connection with the dispute that took place between the French-speaking members of the committee and the conductor, which will be discussed, in the next chapter.

Another negative point came up mostly in French-language newspapers concerned the time of the concerts: three o'clock Sunday afternoon. As H.-B. P. mentions in his article "Musique d'orchestre," in *Le Devoir* on 27 October 1930, most French-Canadian families eat lunch around one o'clock or later on Sundays, so that a three o'clock concert is too early for

³⁶ André Laurendeau, "L'Orchestre de Montréal," in *La Patrie* (16 Nov., 1931): 7. "The Montreal Orchestra represents a bilingual community; it is alive thanks to that community. It ought to present itself in the two languages the public speaks."; "L'Orchestre de Montréal," in *La Patrie* (23 Nov. 1931): 7. "The board of directors of the Montreal Orchestra did what it believed to be a good move last week by translating two mediocre sentences into French; it probably realized that the concession was too strong; on yesterday's program French had disappeared. . . . Politeness is just as necessary to a conductor as it is to a store worker, and what we are asking for is simply a measure of elementary politeness."

³⁷ Georges Langlois, "L'Orchestre de Montréal," in *Le Canada* (6 Nov. 1933): 6. ". . . more French-Canadian spectators also, which will allow us to demand a larger part for the French language on the programs."

them. Also, many have one or two children in a boarding school and Sunday afternoon is the only time to visit them. But the most critical argument was perhaps the simultaneous broadcasting by the CKAC radio station of the New York Philharmonic Orchestra under the direction of Toscanini. Although no one had any intention of comparing the two orchestras, which would have been very unfair to the young Montreal Orchestra, that the concert was given at the exact same time as the broadcast did not help matters at all. Many music lovers preferred to stay at home, listening to the radio. The directors of the Montreal Orchestra seemed to have been aware of these concerns. In the program of the third concert, a question was asked of the public regarding the convenience of the time of the concerts. A meeting was held and it was decided unanimously to change the concert time to four o'clock. For unknown reasons, however, the change never took place:

Certains entêtements inexplicables contribuent à empêcher beaucoup de personnes d'aller à ces concerts et c'est d'autant d'argent de perdu que les musiciens aimeraient bien à toucher. J'insiste en particulier sur la question de l'heure, puisqu'il avait été décidé de la changer en assemblée et qu'aucune réunion n'ayant eu lieu entre le jour où la décision fut prise et celui où elle devait être annoncée au public, on est forcé de conclure qu'entre le mercredi et le dimanche suivant, quelqu'un a décidé qu'il serait passé outre à la résolution et que l'heure incommode de 3 demeurerait, dût-on perdre tous ceux qui ne sont pas libres avant 4 heures, et tous ceux qui préfèrent rester chez eux pour écouter, à la radio, l'orchestre de New York dirigé par Toscanini, préférence dont on ne saurait les blâmer.³⁸

³⁸ Frédéric Pelletier, "La Vie Musicale," in *Le Devoir* (24 Jan. 1931), 6. "Some unexplainable stubbornnesses contributes to prevent many people from attending those concerts, and that means as much lost money that the musicians would like to get. I insist in particular on the question of the time of the concerts, since it had been decided in an assembly to change it, and as no other meeting took place between the day the decision was made and the one when it was supposed to be made public, we are forced to conclude that between the Wednesday and the next Sunday, somebody decided to override the assembly resolution and that the inconvenient time of three would remain, at the cost of losing everyone who is not available before four, and all who prefer to stay at home to listen, on the radio, to the New York Orchestra conducted by Toscanini, a preference that no one could be blamed for."

A comparison of the programs offered by both conductors also became common practice in explaining the lack of interest on the part of the public. The quality of the programs offered by Toscanini was considered by some as far superior to the ones offered by Clarke:

Mais encore une fois ce programme n'était pas celui que nous attendions du premier orchestre symphonique de la métropole canadienne. Précisément, dimanche après-midi à la même heure, la Société Philharmonique de New York jouait un programme où figurait Chérubini, Mozart et Strauss. Nous pourrions en ce cas nous passer aisément des *Danses Piémontaises* de M. Sinigaglia.³⁹

Pelletier stressed the same point in *La Presse*:

Il faut bien admettre que les programmes que celui-ci (Clarke) nous donne ne sont pas, s'il faut en juger par celui de dimanche dernier, d'une telle valeur qu'on doive les préférer à ceux de Toscanini. L'ennuyeuse *Ouverture Académique* de Brahms, la trop difficile *Symphonie* de César Franck, du premier concert, la symphonie (no. 5) la plus faible de Tchaikovsky et même un concerto de Handel, de dimanche dernier, ne constituent aucunement des programmes sensationnels qui attirent malgré tout.⁴⁰

Another comment concerning the content of the programs was also frequently made in French-language newspapers. In the first few years, the tone was rather severe, even irritated at times, but it became amused when they realized that Clarke could not do without Brahms. Letondal first wrote about it:

³⁹ Henri Letondal, "L'Orchestre symphonique de Montréal," in *Le Petit Journal* (30 Nov. 1930): 29. "But once again the program wasn't what we would expect from the first symphonic orchestra of the Canadian metropolis. Precisely, Sunday afternoon at the same time, the New York Philharmonic Society played a program made up of Cherubini, Mozart, and Strauss. In this case we could easily go without the *Danses Piémontaises* by Mr. Sinigaglia."

⁴⁰ Frédéric Pelletier, "La Vie Musicale," in *Le Devoir* (12 Nov. 1932): 4. "We have to admit that the programs given by this one (Clarke) are not, if we judge it by the one on last Sunday, of such value that we should prefer it to the ones by Toscanini. The boring *Academic Overture* by Brahms, the too difficult Franck *Symphony*, from the first concert, the weakest symphony (no.5) by Tchaikovsky, and even a concerto by Handel, last Sunday, do not constitute a sensational program that attracts no matter what."

Brahms est l'auteur favori des anglo-saxons et c'est assurément à cette faveur que nous devons d'être saturé de Brahms par l'Orchestre de Montréal. Entendre Brahms et mourir!...⁴¹

The next season, George Langlois took it up:

...cela n'était pas pour déplaire à un auditoire sursaturé des lourdes symphonies de Brahms. L'inévitable Brahms, compositeur remarquable, c'est entendu, mais qu'on est à la veille de nous faire détester à force de le rejouer. . .

N'insistons pas sur la première partie du programme, qui continuait la réédition annuelle des symphonies de Brahms que l'Orchestre joue toujours assez bien, grâce au véritable culte que M. Clarke semble avoir voué au symphoniste allemand. On en était hier à la troisième. La quatrième viendra sans doute dans quelques semaines, et le cycle recommencera à la saison prochaine.⁴²

Then, Letondal came back on it, with a more sarcastic tone:

Nous l'avons eue la deuxième symphonie de Brahms. C'était écrit! Moctoub! Les quatre symphonies de Brahms figureront encore, cette année, au programme de l'Orchestre de Montréal. Pour les auditeurs anglo-saxons, Brahms est le Bon Dieu de la musique: lorsqu'ils ont dit "Bràähms", ils ont tout dit. Le public latin ne partage pas cette dévotion un peu trop exclusive.

Le programme d'hier soir annonçait cet événement (100ème concert) pour le 17 février. Pour ne pas manquer à la tradition, il faudrait y inscrire au moins une pièce de Brahms....⁴³

⁴¹ Henri Letondal, "L'Orchestre de Montréal," in *Le Canada* (5 Dec. 1932): 7. "Brahms is the favorite composer of most Anglo-Saxons and it is surely to that favor that we owe being saturated with Brahms by the Montreal Orchestra. Listen to Brahms and die!..."

⁴² Georges Langlois, "L'Orchestre de Montréal," in *Le Canada* (27 Nov. 1933): 8. "...that it was not to be unpleasant for an audience oversaturated with the heavy symphonies by Brahms. The inevitable Brahms, remarkable composer, it is understood, but whom we are on the verge of hating since we hear his music so often."; "L'Orchestre de Montréal," in *Le Canada* (29 Jan. 1934): 7. "We won't insist on the first half of the program, which continued the annual performance of the Brahms symphonies that the Orchestra plays rather well, due to Clarke's genuine worship of the German symphonist. We were up to the third one, yesterday. The fourth will undoubtedly come in a few weeks, and the cycle will start again next season."

⁴³ Henri Letondal, "L'Orchestre de Montréal," in *Le Canada* (19 Nov. 1934): 6. "We have had the Brahms Second Symphony. It was written! Moctoub! Brahms's four symphonies will still be on the program of the Montreal Orchestra this year. For the Anglo-Saxon listeners, Brahms is the godfather of music: when they've said "Bràähms," they've said it all. The Latin public does not share this rather exclusive devotion."; "98ème concert de l'Orchestre de Montréal," in *Le Canada* (4 Feb. 1935): 3. "Last night's program announced this event (100th concert) for the 17th of February. So as not to miss the tradition, at least one piece by Brahms should be programmed...."

The criticism did not stop there. From time to time, the French-language newspapers would make a point about the absence of French music in the programming of the orchestra:

Pourquoi M. Clarke ne nous joue-t-il pas plus souvent de la musique française? Nous le savons assez peu francophile, il est vrai, et sa *Pavane pour une infante défunte* boitait passablement. On a tout de même pas le droit d'ignorer l'existence de Debussy! Entendrons-nous jamais à Montréal, avec l'atmosphère, la couleur qu'il faut, le *Prélude à l'Après-midi d'un Faune* ou *La Mer de Pelléas et Mélisande* [sic]?⁴⁴

While Lux was quite pessimistic about the future of French music in Montreal, Lamontagne chose to stay confident and give it another chance:

Est-ce un parti-pris d'ostraciser les auteurs français? On le croirait car, enfin, jusqu'à présent, on les a éliminés bien cavalièrement. Souhaitons qu'il y ait compensation par la suite.⁴⁵

Of course, Letondal took his usual peremptory approach:

Il y a donc chez M. Clarke, un parti-pris évident de nous imposer "ses" auteurs. Cela est insupportable. . . . Nous persistons à demander des programmes mieux faits et qui accordent une place de choix aux auteurs français.⁴⁶

⁴⁴ Lux, "L'Orchestre de Montréal," in *La Patrie* (5 Jan. 1931): 5. "Why doesn't Mr. Clarke play some French music for us more often? We know he isn't the most francophile, it is true, and his *Pavane pour une infante défunte* was limping considerably. We nevertheless can't ignore the existence of Debussy! Will we never hear in Montreal, with the right atmosphere and color, le *Prélude à l'Après-midi d'un Faune* or *La Mer de Pelléas et Mélisande* [sic]?"

⁴⁵ C. O. Lamontagne, "Montreal Concert Symphony Orchestra," in *Le Canada Musical* (15 Nov. 1930): 10. "Would it be some prejudice to ostracize French authors? We would believe so since, up to now, we have eliminated them in a cavalier fashion. Let's hope there will be some compensation in the future."

⁴⁶ Henri Letondal, "L'Orchestre de Montréal à l'Orpheum," in *Le Petit Journal* (11 Jan. 1931): 26. "There is an evident prejudice in Mr. Clarke to impose on us 'his' authors. This is unbearable. We persist in asking for better programs that would give a good place to French authors."

Even one English-speaking reporter noticed the situation in his summary of the second season of the orchestra:

The only question remaining for discussion is that of French music. . . . Outside of Dukas's *L'Apprenti Sorcier* there were no additions to the modern French repertory, which consists principally of an early suite, a very familiar prelude by Debussy and a very small piece by Ravel. And these do not make a very good showing against the 15 or so modern English scores, some of which might fairly be called representative. Possibly there are good reasons for this policy. However, Montreal is after all as much French as it is English.⁴⁷

Not only was the lack of French music criticized, but also the performance of it when it did get played:

Quant au *Prélude à l'Après-midi d'un Faune* de Debussy, nous sommes sûrs que M. Clarke ne l'a pas compris. Au point de vue technique, ce fut très passable. Mais l'orchestre n'a pas dégagé l'âme de cette musique souple et raffinée. . . . Il faut féliciter M. Clarke de son louable effort pour procurer aux auditeurs un peu de musique française. Il finira bien par la comprendre, et alors....⁴⁸

The harsher comments came, of course, from Letondal:

La *Pavane* de Ravel fut prise au ralenti. Non seulement l'Infante était défunte, mais Ravel assistait à l'enterrement. Pour employer l'expression d'un confrère, ce fut un "infanticide"!

Le concert se terminait par une parodie de "L'Apprenti Sorcier" de Paul Dukas. Nous disons bien **parodie**, car nul autre terme ne saurait s'appliquer à l'interprétation de M. Douglas Clarke.

Après une audition de cette qualité, c'était faire montre de peu de jugement et surtout de mauvais goût. Il existe d'excellents disques de "L'Apprenti Sorcier". M. Clarke, qui conduit cette musique à deux temps (Pom-popom-popom-popom-po-po-po-po-pom) a-t-il écouté ces disques?

⁴⁷ Thomas Archer, "The Orchestra's Season of 1931-32," in *The Gazette* (26 March 1932): 10.

⁴⁸"L'Orchestre de Montréal," in *La Patrie* (26 Jan. 1931): 7. "As far as the *Prélude à l'Après-midi d'un Faune* by Debussy was concerned, we are sure that Mr. Clarke did not understand it. From a technical point of view, it was fairly good. But the orchestra did not reveal the spirit of this supple and refined music. . . . We have to congratulate Mr. Clarke for his commendable effort to provide a little French music to his audience. He will eventually understand it, and then..."

Sinon il n'est pas excusable, d'avoir défigurer d'une manière aussi flagrante l'oeuvre de Dukas.

Il y avait autant de comparaisons entre l'interprétation de l'Orchestre de Montréal et "L'Apprenti Sorcier", que celle existant entre Paris et sa copie par les américains. Un mauvais dessin (ou dessein) tout simplement! Pour l'honneur de la musique française, une audition comme celle d'hier soir devrait être interdite. On peut se tromper, mais pas à ce point là!...⁴⁹

After reading this last quote, one can easily imagine how bad the orchestra's rendering of the piece must have been! Curiosity requires us to compare the other three critiques available of that same performance. The other French-Canadian newspaper critic, while being less vociferous, was still outraged by the performance and wrote:

On ne peut en dire autant de "L'Apprenti Sorcier", que M. Douglas Clarke entend et fait entendre en faisant fi de la tradition française qui, en la matière, devrait être un critère.⁵⁰

The English-language newspapers, on the other hand, did not seem to find anything wrong with that same performance. Thomas Archer in *The Gazette* simply mentioned that the piece was played, without giving any comments. The anonymous reviewer in *The Montreal Daily Star* cited the piece among the other small pieces that were played at the

⁴⁹ Henri Letondal, "L'Orchestre de Montréal," in *Le Petit Journal* (26 Jan. 1930): 25. "The *Pavane* by Ravel was played in slow motion. Not only was the Infante dead, but Ravel attended the funeral. To use the expression of a colleague, it was an 'infanticide!'; "L'Orchestre de Montréal," in *Le Canada* (17 Dec. 1934): 6. "The concert ended with a parody of *L'Apprenti Sorcier* by Paul Dukas. We say **parody**, indeed, since no other term could be applied to the performance given by Mr. Clarke. After a hearing of such poor quality, it was a demonstration of little judgment and, above all, of bad taste. There are plenty of excellent recordings of *L'Apprenti Sorcier*. Did Mr. Clarke, who conducts this music in two (Popom-popom-popom-popom-po-po-po-popom), listen to those recordings? If not, he can't be excused for having defaced in such a blatant way the work by Dukas. There were as many comparisons between the performance of the Montreal Orchestra and *L'Apprenti Sorcier* as there are between Paris and its American copy. A bad design (or designs) simply! For the honor of French music, a hearing of *L'Apprenti Sorcier* like the one we had last night should be forbidden. One can make a mistake, but not to that extent!..."

⁵⁰ "Les débuts prestigieux d'un jeune violoniste," in *La Presse* (17 Dec. 1934): 8. "We can't say as much for *L'Apprenti Sorcier*, which Mr. Douglas Clarke hears and presents without taking into account the French tradition, which, in that matter, should be a criterion."

concert, saying that they “all got good performances.”⁵¹ Was this an isolated case or a good example of the general picture concerning the way the two groups reacted to the same situation? After a close analysis of all the critiques, in both languages, it becomes obvious that French-Canadian reviewers were a lot more passionate and particular in their expectations, and were not afraid to say things in a rather crude manner if they needed to, in the hope of getting things to change. English-speaking critics, on the other hand, were far more tolerant and inclined to encourage. If they had something negative to say, it was always written in a kind and nice way. In fact, a good portion of the English articles was devoted to the pieces themselves and not so much to their performances by the orchestra. The purpose of these articles seemed to be more educational than critical, while their French counterparts were offering critiques in the proper sense of the word, criticizing or praising individuals or the whole group in a personal and subjective manner.

According to Paul Baby, a music lover who was present at this particular concert and is still alive to talk about it,⁵² the rendering of the piece was not so bad as the French critics led the public to believe. In his opinion, the interpretation was more than decent for the young age of the orchestra. So, what was the reason for such a caustic tone on the part of Letondal? From having worked with him, Baby says that Letondal was a fervent advocate of the general attitude that prevailed among the French population at the time, to criticize as much as possible everything that came from the English-speaking population in order to

⁵¹ “Montreal Orchestra Had Large Audience to Hear Boy Player,” in *The Montreal Daily Star* (17 Dec. 1934): 14.

⁵² Paul Baby, private communication, Feb. 1997.

prove the “supposed” French superiority. “Supposed,” in fact, because very few people in the French-speaking population could back up their allegations on what constituted a proper education in the musical field. According to Baby, a lot of what was written in the French-language press came from this anti-anglophone sentiment that was nurtured by the religious authorities for so many years.

Following that same line, some French-speaking critics went straight out and picked at Clarke’s musical knowledge and his conducting:

Plus on écoute l’interprétation de la Deuxième Symphonie de Brahms, . . . plus on se persuade que M. Clarke en fait de la musique anglaise. Le public qui fréquente les concerts de l’Orchestre est en majorité de langue anglaise, aussi fait-il une enthousiaste ovation à M. Clarke chaque fois qu’il leur joue du Brahms.⁵³

Charles Magnan attacked Clarke on two occasions in the first season alone:

. . . mais qu’il soit dit que M. Clarke ne s’y connaît qu’en “musique anglaise.” Que ce soit Mozart, Franck, ou Tchaikovsky, pour lui, cela semble être une sauce quelconque qu’il assaisonne “à la Clarke”.

M. Douglas Clarke est sans doute un musicien très distingué, nous avons une grande admiration pour sa science, et nous attendons beaucoup de lui; mais, qu’il soit permis de dire que sa manière de battre la mesure serait mieux comprise en Angleterre qu’ici. Nos musiciens sont des artistes pleins de chaleur et pleins d’enthousiasme qui ne semblent pas s’acclimater au flegme anglais.⁵⁴

⁵³ “Moiseiwitsch est un pianiste remarquable,” in *La Presse* (19 Nov. 1934): 8. “The more we listen to the interpretation of the Second Symphony by Brahms, . . . the more we are persuaded that Mr. Clarke makes English music out of it. The public that goes to the concerts of the Orchestra are mostly English-speaking; thus they give Mr. Clarke an enthusiastic ovation every time he plays Brahms.

⁵⁴ Charles Magnan, “XIIIème Concert de l’Orchestre de Montréal,” in *La Patrie* (12 Jan. 1931): 7. “. . . it must be said that Mr. Clarke is knowledgeable only in “English music.” Whether it’s Mozart, Franck, or Tchaikovsky, for him it seems to be a second-rate kind of soup that he seasons ‘à la Clarke.’”; “La Symphonie de Montréal,” in *La Patrie* (10 Nov. 1930): 3. “Mr. Douglas Clarke is without a doubt a very distinguished musician, we have a big admiration for his knowledge, and we expect a lot from him; but, allow us to say that his conducting technique would be better understood in England than here. Our musicians are warm and enthusiastic artists who don’t seem to acclimate themselves to the phlegmatic English temper.”

André Laurendeau in *La Patrie* made fun of Clarke's titles:

Nous tenons à dire à M. Douglas Clarke, "M.A. Mus. B.(cantab.) F.R.C.O., Dean of the Faculty of Music, McGill University" (Imaginez-vous si cet homme doit en savoir long!) que c'est très joli de diriger d'une baguette gélatineuse les savantes platitudes d'Elgar, mais cela ne suffit pas.⁵⁵

Pelletier also noticed:

Les musiciens ont-ils peur de s'extérioriser ou le chef les a-t-il trop exercés à l'abnégation sonore pour que, au concert, ils puissent s'en délivrer ou bien encore se tiennent-ils sur une défensive que leur imposerait un bâton qui voltige en capricieuses arabesques difficiles à suivre?⁵⁶

Although they could be quite harsh at times, French-Canadian critics were also able to note the improvement or good work of the conductor:

De l'avis de tous ceux qui assistaient au concert d'hier soir, jamais l'orchestre n'a joué avec un ensemble aussi parfait. Même M. Douglas Clarke se montra supérieur à lui-même et dirigea avec un brio inusité: ce qui fut une révélation pour tout le monde.

De cette audition il faut surtout retenir la manière admirable avec laquelle M. Douglas Clarke a dirigé la première symphonie de Brahms. . . . M. Clarke y a fait vraiment un travail extraordinaire.⁵⁷

⁵⁵ André Laurendeau, "L'Orchestre de Montréal," in *La Patrie* (23 Nov. 1931): 7. "We want to tell Mr. Douglas Clarke, 'M.A. Mus. B. (cantab.) F.R.C.O., Dean of the Faculty of Music, McGill University' (Imagine how much this man must know!), that it is very nice to conduct the clever platitudes of Elgar with a gelatinous baton, but it isn't enough."

⁵⁶ Frédéric Pelletier, "Concerts d'orchestre," in *Le Devoir* (11 Nov. 1930): 3. "Are the musicians afraid to express themselves or are they too well trained in matters of sonorous abnegation by the conductor to be able to let go at the concert, or again do they have to be on some kind of defensive imposed on them by a baton that sways in capricious arabesques that are very difficult to follow?"

⁵⁷ Henri Letondal, "La Centième Audition de l'Orchestre de Montréal," in *Le Canada* (18 Feb. 1935): 6. "In the opinion of all those who attended yesterday evening's concert, never did the orchestra play so perfectly together. Even Mr. Douglas Clarke outclassed himself and conducted with an uncommon brio, which was a revelation for everybody"; [Anon.] "Au Montreal Orchestra," in *Le Canada* (28 March 1938): 6. "From this hearing, we should mainly remember the admirable way in which Mr. Douglas Clarke conducted Brahms's first symphony. . . . Mr. Clarke did a really extraordinary job in it."

Pelletier noted:

C'est donc sans arrière-pensée que j'offre à M. Douglas Clarke mes plus sincères félicitations pour l'exécution du programme. Les qualités qu'il a infusées à l'orchestre se sont épanouies en des sonorités tantôt veloutées, tantôt somptueuses.⁵⁸

And Magnan as well:

Un réveil extraordinaire semble se produire, car le concert d'hier après-midi nous a laissés dans l'étonnement et l'admiration. Bravo monsieur Clark [*sic*]! Félicitations sincères.⁵⁹

Despite all that was said about Clarke's persona and his musical acumen, his work was still recognized by both communities as of the utmost importance for the musical developments of Montreal. Marcel Valois in *La Presse* wrote:

M. Douglas Clarke nous fit connaître deux grands compositeurs, Brahms et Sibelius, et cela seul suffit à lui devoir un hommage reconnaissant.⁶⁰

Along the same line of thought, Dominique Laberge noted:

. . . il a placé ce compositeur (Brahms) en tête du répertoire du Montreal Orchestra. Il faut donc le féliciter d'être parvenu, à force de persévérance, à intéresser à Brahms le public moyen; il a accompli une oeuvre de discipline excellente dans le domaine de la musique pure.⁶¹

⁵⁸ Frédéric Pelletier, "L'Orchestre," in *Le Devoir* (17 Nov. 1930): 3. "It is without any ulterior motive that I offer to Mr. Douglas Clarke my most sincere congratulations for the execution of the program. The qualities that he infused into the orchestra have blossomed into sonorities now velvety, now sumptuous."

⁵⁹ Charles Magnan, "Le XIVème concert de l'Orchestre de Montréal," in *La Patrie* (19 Jan. 1931): 7. "An extraordinary awakening seems to be happening, since yesterday afternoon's concert left us in a state of astonishment and admiration. Bravo mister Clark [*sic*]! Sincere congratulations."

⁶⁰ Marcel Valois, "Le Montreal Orchestra," in *La Presse* (20 Nov. 1937): 31. "Mr. Douglas Clarke introduced us to two great composers, Brahms and Sibelius, and that alone should be enough to pay him a grateful tribute."

⁶¹ Dominique Laberge, "Le Montreal Orchestra," in *La Patrie* (16 Jan. 1939): 17. ". . . he put this composer (Brahms) at the top of the repertory of the Montreal Orchestra. We must congratulate him for succeeding, by dint of perseverance, in getting the average public interested in Brahms; he accomplished a task of excellent discipline in the realm of pure music."

Archer in *The Gazette* wrote:

. . .the services of a musical director whose perseverance and uncompromising devotion have tided the orchestra over some of its roughest places.⁶²

Clarke is remembered today mainly as a pioneer in terms of programming. Many works now regarded as part of the standard repertoire were first played in Montreal under his baton. As noted earlier, his most important contributions lie in the promotion of Brahms's symphonic works and also in his special interest for British music. Thanks to Clarke, such composers as Bax, Delius, Elgar, Holst, and Vaughan Williams had some of their major works performed in Canada for the first time.

In conclusion, one can say that the Montreal Orchestra, born out of the desire of a group of musicians to play the music they were schooled in, provided Montreal with what it had been lacking for many years: a good symphony orchestra that played the standard repertoire on a regular basis. Through all the vicissitudes of its existence, the orchestra managed to infuse a certain taste for good music into the population. Its actual life span, 1930-41, speaks for itself. With its 166 regular concerts, many radio broadcasts, and children's concerts, the orchestra broke many previous records for such an institution in Montreal. Clarke was not liked by everyone, but his perseverance and his devotion, despite everything that happened, allowed Montrealers to get one step further in the achievement of a better way of life through experiencing and understanding pure music.

⁶² Thomas Archer, "Montreal Orchestra Concludes Season Tomorrow," in *The Gazette* (25 March 1939): 10.

Chapter Three

Les Concerts symphoniques de Montréal

An analysis of the list of players of the Montreal Orchestra throughout the years shows that close to half of the instrumentalists were French-speaking, as were a third of the members of the different committees. That is to say, that even though in the minds of many people the orchestra was associated with the English-speaking portion of the population, the French element was not left aside and contributed to the success of the organization. However, the French-speaking population did not identify itself with the orchestra, nor did they feel involved with or even concerned by it. The main reasons for this lack of interest seem to lie in the way the orchestra's affairs were led (in a very British manner, owing to Clarke himself) and in the geographical location of the concerts. At the time, the East/West division of the city was even more tangible than today. The West side of the island was home of the English-speaking population, the East side its French counterpart. Each side was self-sufficient and very independent of the other. Even though the distances were not so great between the two, it seems that few people were actually making the trip from one side to the other. It is, then, understandable that, for the French-speaking population, the fact that the orchestra was always playing in the West end readily made it a foreign affair, for which only the most enthusiastic music lovers would actually make the venture.

The desire of the French-speaking population to have an orchestra of its own had been felt for many years, but never materialized for all sorts of reasons. When the Montreal Orchestra was founded, some of the most dynamic music lovers of the French

elite got involved in it, hoping that their dream would finally materialize. Among them were Athanase David (then Liberal Member of the Quebec Legislative Assembly and Provincial Secretary), his wife Antonia David, and Henri Letondal (journalist and radio host). On many occasions, Mrs. David asked the management of the Montreal Orchestra to bestow a “reasonable place to Quebec soloists, conductors, and composers, especially the winners of the *Prix d'Europe* and other holders of grants from the Quebec government.”¹ That request was supported even by an offer of a subsidy by the government through Athanase David, if the demand was fulfilled. But even money did not overcome the resistance. The constant and categorical refusal of these requests led these three prominent members of the committee to resign at the end of the 1933-34 season. Needless to say, the frustration caused by these refusals inflamed even more their desire to have their own orchestra. This incident was all they needed to make the first move.

The idea of a second orchestra gained ground very quickly thanks to a press and radio campaign led by Letondal. A rich industrialist and art patron, Jean C. Lallemand, happily supported the project financially and morally. An administrative committee was put together with Athanase David as the honorary chairman. Ernest Tétreau, an eminent lawyer and president of the Alliance Française, was elected chairman. On the evening of 16 November 1934, Athanase David announced over Montreal radio the creation of a new orchestra named *La Société des Concerts symphoniques de Montréal*, a typical name

¹ Gilles Potvin, “Montreal Symphony Orchestra,” in *The Encyclopedia of Music in Canada*, 1992, 879.

for French orchestras. In his announcement, David clearly outlined the three main goals of the new association:

L'association veut fournir aux musiciens fort nombreux dans la métropole, qui n'ont pas suffisamment d'engagements, l'occasion de gagner un peu d'argent qui leur permettra de vivre les années dures que nous traversons. Deuxièmement—Prouver à ceux qui nous entourent, que nous avons parmi nous ou à l'étranger, de nos compatriotes parfaitement capables de conduire un orchestre symphonique. Troisièmement—Encourager ceux-là qui par des études spéciales ici, et à l'étranger, ont acquis une réputation de virtuose, de manifester leur talent et de le faire mieux connaître et mieux comprendre.²

It was made clear that this new group was not in competition with any other one, one of its goals being to give French-Canadians a chance to hear excellent music and to applaud their compatriots who did not have many opportunities to perform at home. The slogan used was: "Nous irons vers l'Est et donnerons à la population canadienne-française les concerts symphoniques auxquels elle a droit."³ The appeal to the public was made in a very nationalistic manner:

C'est une oeuvre nationale et il faut que l'on dise, à la fin des six concerts de la saison: Les Canadiens-Français sont en mesure de fonder un orchestre symphonique, de le maintenir et de le conduire au succès.⁴

² "Création d'un nouvel orchestre symphonique, à Montréal," in *Le Canada* (17 Dec. 1934): 6. "The association wants to provide the numerous musicians in the city who don't have enough engagements a chance to earn a little money that will enable them to live through the difficult times we're in. Secondly-- To prove to those surrounding us, that we have among us, or abroad, fellow countrymen perfectly able to conduct a symphony orchestra. Thirdly--To encourage those who, by taking special studies here and abroad, have acquired a reputation as a virtuoso, to demonstrate their talent and have it better known and understood."

³ Gilles Potvin, *OSM: les cinquante premières années* (Montreal: Stanké, 1984), 30. "We'll go to the East End and give the French-Canadian population the symphony concerts they're entitled to."

⁴ Text of the radio announcement of Ubald Boyer, treasurer of the Association, published in *Le Canada* (5 Jan. 1935): 6. "It is a national undertaking and we have to be able to say at the end of the six concerts of the season: French-Canadians are in a position to start a symphony orchestra, to keep it going and to conduct it successfully."

The response came quickly. Many French intellectuals, professionals, and businessmen gave their support to the new organization. David and Lallemant officially launched the new orchestra on Wednesday, 28 November 1934, in the fashionable Winter Club on Drummond Street, in the presence of journalists and members of the subscribing committee. David announced that the Quebec government agreed to provide \$3000 to the venture, giving a head start to the subscription campaign. Subscribing members were divided into three categories: founding members (\$100 each), associate members (\$50), and subscribing members (\$5), the latter representing the cost of tickets for the six concerts planned for the season.

The best hall found in the East end for these concerts was the auditorium of the École supérieure Le Plateau on Calixa-Lavallée Ave. in the heart of Parc Lafontaine. Thanks to Victor Doré, Chairman of the Montreal Catholic School Commission, the association was able to rent this 1200-seat hall for a very reasonable price. The recruitment of the musicians was carefully taken care of by the personnel manager, Henri Delcellier. Two-thirds of the members of the orchestra were French-Canadians:

La préférence a été accordée aux musiciens de chez nous et, pour le reste, l'on a fait appel à d'autres instrumentistes étrangers de naissance mais Canadiens par naturalisation.⁵

The first concert was announced for 14 January 1935. For the occasion, one of the most prominent French-Canadian musicians was asked to conduct the orchestra. Though his long association with the Metropolitan Opera of New York as an assistant

⁵ Ibid. "The preference went to musicians from here and, for the rest, we called upon other instrumentalists, foreigners by birth but Canadians by naturalization."

conductor, Wilfrid Pelletier (1896-1982) was in the best position to help the new organization. Pelletier's response was most enthusiastic. He proposed to come to Montreal at his own expense and without remuneration. Unfortunately, his engagements with the Metropolitan Opera in New York City prevented him from conducting the first concert, as well as the next three. Rosario Bourdon (1885-1961), a conductor of the NBC orchestra in New York, happily accepted the honor of opening the premiere season. The soloist for this concert was pianist Léo-Pol Morin (1892-1941), winner of the 1912 Prix d'Europe competition. Both men agreed to participate on condition that they be given no fees for their services.

The nationalistic approach could not have been complete without a Canadian piece included in the program of the first concert. In fact, part of the policy of the association was to present one work written by a Canadian at each concert, and what more appropriate than a piece by the author of the celebrated national anthem, Calixa Lavallée (1842-91). It is important to mention at this point that *Ô Canada* was mainly identified, at the time, with French-speaking Canadians. The English-speaking population associated itself more closely with the traditional *God Save the King*. After the first rehearsal, Bourdon was very enthusiastic and was amazed at the high level of the group. He told the press:

Sur les 70 instrumentistes qui composent l'orchestre des Concerts symphoniques de Montréal, il y en a 55 qui sont excellents. C'est une très forte proportion et l'ensemble n'est inférieur à aucun de ceux que j'ai pris en main à New York ou ailleurs.⁶

⁶ Potvin, *L'OSM: les cinquante premières années*, 33. "Of the 70 instrumentalists who formed the orchestra of the Concerts symphoniques de Montréal, there are 55 of them who are excellent. It is a very high proportion and the ensemble is not inferior to those I have taken charge of in New York or elsewhere."

While the orchestra was getting ready for the concert, the subscription campaign was proceeding in high gear. By early January, all the seats had been sold. The anticipation was so great that it could hardly be contained when the first note was finally played on the night of 14 January 1935:

Quand M. Bourdon lève sa baguette et attaque l'hymne *Ô Canada*, . . . l'émotion s'empare littéralement de l'auditoire. Puis le programme se déroule dans un véritable climat d'euphorie. . . Chef, soliste et orchestre sont longuement ovationnés.⁷

The program of the evening consisted of Beethoven's *Leonore Overture no. 3*, Tchaikovsky's *Symphony no. 6 (Pathétique)*, Mendelssohn's *Capriccio brillant* for piano and orchestra, Debussy's *Prélude à l'Après-midi d'un Faune*, the overture to *Sakuntala* by Goldmark (1830-1915), and finally Calixa Lavallée's *Le Papillon*, arranged for orchestra by Bourdon. The success of this first concert was such that it was regarded as a "remarkable and brilliant" debut in both French and English newspapers. To nurture the nationalistic fever that had reached unprecedented heights, the printed program of the night contained a manifesto entitled *Notre Orchestre*, which stressed the fact that the orchestra was for, and in the interest of, French-Canadians. Words such as *les nôtres* and *compatriotes* were used abundantly. The closing sentence gives a good idea of the prophetic tone of the whole text:

⁷ Ibid., 34. "When Mr. Bourdon raised his baton for *Ô Canada*, . . . the emotion was literally imparted to everybody in the audience. The rest of the program was presented amid widespread euphoria. . . Conductor, soloist, and orchestra were given long ovations."

Les “Concerts symphoniques de Montréal” sont confiants dans l’appréciation du public et l’assurent déjà qu’avec son concours fidèle ils pourront faire de cette entreprise une institution permanente digne des Canadiens français de cette ville.⁸

The program also contained a list of all the members whom the subscription campaign recruited. Close to 400 names were divided into the three categories mentioned earlier: thirty-seven founding members, thirty associate members, and over 300 subscribing members. The success was such that all the expenses of the orchestra were guaranteed even before the first ticket was sold. Such was the extent of the interest aroused by the creation of this orchestra.

The level of enthusiasm remained as high for each and every concert that followed *Invitation* during the season. The second concert took place on Monday, 4 February 1935. Edmond Trudel (1892-1977) conducted a rather eclectic program. The concert opened with Berlioz’s overture *Carnaval Romain*; then came Max Bruch’s Violin Concerto no. 1, played by Lucien Martin (1908-50), *L’Apprenti-Sorcier* by Paul Dukas, the “Comedians Dance” from Smetana’s *The Bartered Bride*, and two songs by Lionel Daunais (b. 1902), “Caresses” and “Bourrasque,” sung respectively by Anna Malenfant (b. 1905) and the composer himself. The two singers joined forces in the duet from the second act of *Samson et Dalila* by Saint-Saëns, this being followed by C. M. von Weber’s *Invitation à la Valse*. The concert concluded with Rimsky-Korsakov’s *Capriccio Espagnol* with Albert Chamberland (1886-1975) playing the violin part.

⁸ From the program of the first concert (14 Jan. 1935). “The ‘Concerts symphoniques de Montréal,’ confident of public appreciation, already assure the public that with its faithful participation they will be able to turn this venture into a permanent institution worthy of the French-Canadians of this city.”

Once again the hall was sold out, and as one reviewer mentioned in his review of the concert:

Hier soir, le deuxième concert de la saison avait attiré une foule encore plus considérable que le premier. On dût ajouter des chaises et près d'une centaine d'auditeurs demeurèrent debout pendant toute la durée du concert.⁹

For the third concert on 26 February, the conductor J. J. Gagnier (1885-1949) chose to present a more traditional program. The overture to *Euryanthe* by Weber was followed by Beethoven's Symphony no. 8. Then came Mozart's Piano Concerto in D, K. 537 played by Germaine Malépart (1898-1963), a piece by the conductor of the night, *Quatre Pastiches Anciens*, and Roussel's *Le Festin de l'Araignée*. Two excerpts by Wagner closed the evening: the "Funeral March" from *Götterdämmerung* and the introduction to the third act of *Lohengrin*.

The conductor of the fourth concert on 17 March 1935 was Eugène Chartier (1893-1963). Once again the program was on the eclectic side: Friedrich-Wilhelm Rust's (1839-96) *La Vie heureuse*, Dvořák's Symphony "From the New World," Justin Elie's *Kiskaya*, *Trois Aquarelles* by Albert W. Ketelbey (1875-1959), *Lève-toi Canadien* by Canadian composer Rodolphe Mathieu (1890-1962), Rimsky-Korsakov's famous *Russian Easter Overture*, and finally Beethoven's Piano Concerto no. 1, op. 15 performed by Jean-Marie Beaudet (1908-1971) from Quebec City.

⁹ Henri Letondal, "Nouveau succès pour l'orchestre des 'Concerts symphoniques de Montréal,'" in *Le Canada* (5 Feb. 1935): 6. "Last night, the second concert of the season attracted an even bigger crowd than the first one. It was necessary to add chairs, and close to one hundred people remained standing."

Although enthusiasm was running high throughout all these concerts, it was raised even higher for the fifth concert when finally Wilfrid Pelletier took the podium on the night of 11 April 1935. He had been long awaited and was received as a hero. He conducted the orchestra “devant une salle comble et au milieu d’un enthousiasme indescriptible.”¹⁰ His program consisted of Rimsky-Korsakov’s *Scheherazade*, Beethoven’s Symphony no. 5, the symphonic poem *Hercule et Omphale* by Canadian composer Claude Champagne, and Boccherini’s Concerto in D minor for violoncello and orchestra, performed by Roland Leduc (b.1907).

For the sixth and final concert of the season, the demand for tickets was so great that it was decided to move the orchestra to a larger hall, the Loew’s Cinema. Because the theater was located in the West end of Montreal, the administration of the orchestra stressed the fact that it was an unusual measure and that the decision had been made out of sheer necessity:

Tout d’abord, l’on me permettra bien d’assurer le public montréalais du regret que j’éprouve de n’avoir pu trouver dans l’est de Montréal un théâtre qui voulût bien, même contre rémunération, mettre sa salle, à cette occasion, à la disposition de la société. . . . Il nous fallut donc jeter les yeux ailleurs, et c’est au Loew’s que finalement nous avons réussi à trouver l’hospitalité que nous cherchions. Ce n’est pas la désertion de l’est, je veux bien qu’on le sache.¹¹

¹⁰ Henri Letondal, “Wilfrid Pelletier au pupitre des ‘Concerts symphoniques de Montréal,’” in *Le Canada* (12 April 1935): 3. “before a packed house and amid indescribable enthusiasm.”

¹¹ Text of a radio allocution by Athanase David reproduced in *Le Devoir* (27 April 1935): 16. “First, let me assure the Montreal public of my deepest regret regarding our incapacity to find in the East end a theater willing to let the society use its hall, even for remuneration. . . . We had to look somewhere else, and it is at the Loew’s that we found the hospitality that we were looking for. I want everybody to know that this does not constitute a desertion of the East.”

The concert had to start around midnight on the night of 26 April, the theater being available only after its regular feature ended. The program, once again conducted by Wilfrid Pelletier, was presented as a gala of French modern music: *Procession Nocturne* by Henri Rabaud (1873-1949), Franck's Symphony in D, Vincent d'Indy's (1851-1931) *Symphonie "sur un chant montagnard français,"* Ravel's *Boléro*, and *Ibéria* by Debussy. The success of the evening surpassed all expectations.

Given the big success of each and every concert of the season, the society wanted to prolong it. The 400th anniversary of Jacques Cartier's arrival in Montreal offered them the perfect pretext to organize one more concert. For the occasion, Rosario Bourdon conducted an enlarged orchestra (85 musicians) in a concert that took place in the vast church of Notre-Dame on 27 May. The program included Saint-Saëns's Symphony no. 3, with Georges-Émile Tanguay (1893-1964) at the organ, "The Good Friday Spell" from Wagner's *Parsifal*, and the *Overture 1812* by Tchaikovsky. Two choirs (L'Orphéon de Montréal and La Maîtrise de Notre-Dame) contributed excerpts from Bach's *Mass* in B minor, Franck's *Psaume 150* and *Redemption*, and the *Ode à Jacques Cartier*, an occasional composition by "Brother Placide" (Joseph Vermandère [1901-1971]). Several thousand people acclaimed the work of Bourdon and his men. According to the press, it was a double success: an artistic achievement witnessed by a record number of people. The concert was qualified as an "unforgettable event" and a "brilliant and triumphal close to the season."

After all that success, the organization could afford to look to the future with confidence. With the help of the newspapers and radio, the society hoped to keep up the level of enthusiasm through the summer. The announcement that Wilfrid Pelletier had agreed to become the first artistic director of Les Concerts symphoniques de Montréal

provided the exciting prospect that people needed to look forward to the second season. Another announcement made during the summer of 1935 received a warm welcome from the subscribers of the concerts. The Montreal Catholic School Commission decided to renovate Plateau Hall in order to make more room for both the orchestra and the public. The enlargement of the stage by about sixty feet in the back allowed the whole orchestra and a choir to sit without encroaching upon the hall itself. The number of seats available could at the same time be increased to 1700. A couple of dressing rooms were added in the wings for the conductor and the soloist. A large room was built in the basement for the musicians. The acoustics of the hall were also improved. The back of the stage was made in the shape of a seashell, and the walls of the hall were draped with thick velvet. The new artistic director was more than pleased with all these changes:

C'est au point qu'il n'y a pas maintenant à Montréal de meilleure salle de concert.¹²

For the second season, once again, eight concerts were planned. The subscription campaign was just as successful as the first one was. By early November, almost all subscriptions had been sold. The season was inaugurated on 15 November 1935. The program conducted by the new artistic director was impressive: Brahms's Symphony no. 1, Debussy's *La Mer*, Bach's Concerto in D minor for two violins, three symphonic excerpts from Berlioz's *La Damnation de Faust*, and *Trois Chansons d'Eve* by Canadian composer Alfred Laliberté (1882-1952), sung by Germaine LeBel (1894-1972). Soloists in the Bach concerto were Albert Chamberland and Lucien Sicotte (1902-43).

¹² "Les Concerts symphoniques vont reprendre dans une salle qui est complètement restaurée," in *Le Canada* (12 Nov. 1935): 5. "It's at the point where there is no better concert hall in Montreal now."

Owing to his numerous activities with the Metropolitan Opera in New York, Pelletier could not conduct more than four concerts in the 1935-36 season. J. J. Gagnier, Rosario Bourdon, Eugène Chartier, and Edmond Trudel took over the podium whenever Pelletier was not able to come. The policy of inviting Canadian soloists and playing Canadian music remained in force. Works by Gagnier, Frédéric Pelletier (1870-1944), Guillaume Couture, Georges-Émile Tanguay, Arthur Letondal (1869-1956), and Alexis Contant (1858-1918) were featured. As for the soloists: pianists Léo-Pol Morin and Gilberte Martin returned; newcomers included Lucien Plamondon (b.1907), violoncellist; Norman Herschorn, violinist; Paul Doyon (b.1903), pianist; and Ethel Stark (b.1916), violinist. The programs remained as varied and eclectic as they were in the first season. Scriabin's Symphony no. 1, Schumann's Concerto for violoncello, Honegger's *Pastorale d'été*, Ravel's "Malagueña" from *Rhapsodie espagnole*, Wagner's overture to *Die Meistersinger*, Tchaikovsky's Symphony no. 4, two nocturnes -- *Nuages* and *Fêtes* -- by Debussy, *Concert Champêtre* by Poulenc, the overture to *Oberon* by Weber, d'Indy's *Camp de Wallenstein*, the *Symphonie espagnole* by Lalo, Taneiev's (1856-1915) Symphony in C, Philippe Gaubert's *Trois Tableaux symphoniques*, and Rachmaninoff's *The Isle of the Dead* and Symphony no. 2 were among the works played during the second season.¹³ It is interesting to note that only two pieces were repeated from the previous season: Beethoven's Symphony no. 5 and Rimsky-Korsakov's *Scheherazade*.

¹³ See Appendix III for a complete list of the repertoire of Les Concerts symphoniques de Montréal for the years 1935-41 and Appendix IV for a complete list of soloists.

An average of eight regular concerts were given in the subsequent seasons. Almost all of them presented a soloist. As the years went on, though, the policy of presenting only French-Canadian musicians was loosened and “big names” from the international circle began to appear on the programs: Alexandre Brailowsky (piano), Mischa Levitzki (piano), Arthur Rubinstein (piano), Egon Petri (piano), Claudio Arrau (piano), Mischa Elman (violin), Nathan Milstein (violin), Zino Francescatti (violin), Roland Gundry (violin), Emanuel Feuermann (cello), Horace Britt (cello), and Paul Stassevitch (violin and piano). In fact, by the seventh season (1940-41), only one soloist was Canadian. The same fate awaited the conductors. In that same season, only one Canadian conductor was invited. Paul Stassevitch, Désiré Defauw, Fritz Stiedry, Sir Thomas Beecham, Jean Morel, and Arthur Fiedler, to name only a few, slowly replaced the Bourdon, Gagnier, Trudel, and Chartier “team” of the early years.

Although Pelletier still had the title of artistic director, he appeared less and less frequently during the regular series of concerts because of his greater involvement with the Metropolitan Opera in New York. This meant that the orchestra had to deal with a new conductor at virtually each concert. While such a regime could have some benefits, it also seems to have slowed down the progress of the ensemble, as it demanded constant adjustments on the part of the musicians to meet the requests of each conductor.

La plupart des chefs invités font notre joie et notre admiration, mais l'orchestre ne retire que peu de profits de leurs fulgurantes et chanceuses improvisations. Il en est même dérouteré. Le concert finit avant que les musiciens aient pu comprendre ce que voulait le chef.¹⁴

¹⁴ Léo-Pol Morin, “La Saison symphonique,” in *Le Canada* (13 May 1940): 2. “We like and admire most of the guest conductors, but the orchestra benefits very little from their dazzling and pot-luck improvisations. It even gets lost. The concert ends before the musicians could understand what the conductor wanted.”

During the 1939-40 season, the debate concerning the pros and cons of both arrangement (permanent vs. guest conductors) was at its height. Everybody was giving an opinion on the subject, even suggesting names fully able to fill the permanent position. Of course, the nationalistic fever came through on this subject as well, as Léo-Pol Morin made clear:

Or, si nous n'avons pas encore de grand chef d'orchestre, c'est peut-être de notre faute. Nous avons aujourd'hui du matériel pour en faire. . . . Puisque c'est en conduisant qu'on apprend à conduire, le chef d'orchestre canadien-français devra-t-il donc aller faire son apprentissage aux Etats-Unis, à Carnegie Hall, comme M. Barbirolli (!), ou en Angleterre, ou encore en Allemagne. . . . Eh bien, pourquoi ne prendrait-on pas tout de suite les moyens d'avoir un jour un bon chef d'orchestre canadien?¹⁵

Indeed, Morin in particular made it his own war. While the other French newspapers alluded to the first purpose of the organization at its beginning, Morin wrote a series of articles in *Le Canada* three weeks in a row (March 1941) vehemently urging the French-Canadian population to wake up and start to realize that its own talented people needed real support and that it was time to start trusting themselves. He even cited the English mentality as an example:

Prenons par exemple le cas de Sir Ernest MacMillan, qui est canadien. S'il est arrivé à une réputation brillante, c'est assurément parce qu'il avait du talent, mais aussi parce qu'on a eu confiance en lui et qu'on ne lui a pas refusé les moyens d'apprendre son métier. C'est ce que les Canadiens anglais comprennent, et que nous ne comprenons pas, du côté du Parc Lafontaine.

¹⁵ Léo-Pol Morin, "A la recherche d'un chef d'orchestre," in *Le Canada* (17 March 1941): 2. "Thus, it's maybe our fault if we don't yet have good conductors. Today, we have the material to make one. . . . Since it's by conducting that one learns how to conduct, will French-Canadian conductors have to go to the United States to get their training, at Carnegie Hall like Mr. Barbirolli (!), or in England, or in Germany. . . . So, why not take steps right now to have a good Canadian conductor one day?"

C'est là notre infirmité et nous n'aurons vraiment retiré aucun bénéfice de notre cohabitation avec nos compatriotes de langue anglaise, pour qui l'entr'aide et la confiance en soi sont presque des vertus nationales.¹⁶

The war years brought to this continent numerous eminent European musicians. Among them was the Belgian conductor Désiré Defauw, who settled in Montreal. During the 1940-41 season, he was invited to conduct four regular concerts and one benefit concert for *La Ligue de la Jeunesse Féminine*. Each of his appearances turned out to be a huge success. Both French and English newspapers agreed on the positive effect he had on the orchestra. Frédéric Pelletier noted:

Un très grand virtuose, au contraire, domina la soirée: c'est M. Désiré Defauw, qui joua si merveilleusement de son instrument: l'orchestre.¹⁷

Thomas Archer was equally impressed:

In fact, the capacity audience at the Plateau Auditorium had the good fortune to be present at what must be reckoned as the beginning of a new chapter in the story of symphonic music in Montreal. . . . The new chapter was written chiefly by the orchestra under Mr. Defauw's direction. The standard of performance last night was not far from what we have been accustomed to hear in New York and Boston. . . . In other words, Mr. Defauw wrought very near a miracle with the musicians. By his superb management he raised them far above anything this reporter has heard them do before. He made tremendous demands upon them. The way they responded was wonderful.

¹⁶ Ibid., "Let us take for example the case of Sir Ernest MacMillan, who is Canadian. If he was able to arrive at such a brilliant reputation, it is surely because he had talent, but also because he was trusted and was not refused the chance to acquire experience. That is what English-Canadians understand, and what is not understood by us in Parc Lafontaine."; "Ne dédaignons plus les artistes canadiens...", in *Le Canada* (31 March 1941): 2. "This is where our handicap lies and we will have not gotten any real benefit from living side by side with our English-speaking fellow countrymen, for whom mutual aid and self-confidence almost have the status of national virtues."

¹⁷ Frédéric Pelletier, "Concert sans soliste," in *Le Devoir* (7 Nov. 1940): 4. "A great virtuoso, to the contrary, dominated the evening: it was Mr. Désiré Defauw, who marvelously played his instrument: the orchestra."

After hearing Désiré Defauw direct a performance of Stravinsky's "Firebird" at the Plateau Auditorium last night, it must have been fairly evident to the large audience present that the Orchestra of Les Concerts Symphoniques could never go back to standards prevailing before this very fine conductor visited Montreal. In short, Mr. Defauw has given the orchestra a new style of playing.¹⁸

Dominique Laberge also agreed:

Sous son [Désiré Defauw] autorité intelligente et non d'apparat (il est sobre de gestes), les musiciens ont fait merveille; il fait de l'orchestre des Concerts Symphoniques un instrument nouveau. C'est prometteur pour l'avenir.¹⁹

Everybody was unanimous concerning the value of this eminent conductor. Even

Pelletier voiced his approval:

Maintenant que M. Désiré Defauw est à Montréal, les amateurs de bonne musique de cette ville devraient faire un effort pour le garder ici.²⁰

Defauw was the "surprise" of a matinee for the young when Pelletier made this comment. In introducing him, Pelletier made significant reference to the number of exiled European musicians who obtained permanent positions in cities of this continent:

Nous avons besoin d'un chef comme M. Defauw. . . à la tête de notre mouvement musical. Et Montréal devrait faire un effort spécial pour s'assurer les services d'un tel maître. De petites villes des Etats-Unis ont fait des sacrifices énormes pour garder chez elles des maîtres étrangers réfugiés.²¹

¹⁸ Thomas Archer, "Defauw Conducts Superb Concert," in *The Gazette* (23 Oct. 1940): 3; "Defauw Conducts Stravinsky Work," in *The Gazette* (6 Nov. 1940): 3.

¹⁹ Dominique Laberge, "Les Concerts symphoniques," in *La Patrie* (23 Oct. 1940): 17. "Under his [Désiré Defauw's] intelligent, rather than spectacular, authority (his gestures are sober), the musicians worked wonders; he made the orchestra of Les Concerts symphoniques sound like a new instrument. It is very promising for the future."

²⁰ Quote by Wilfrid Pelletier, "M. Wilfrid Pelletier suggère de garder M. Désiré Defauw à Montréal," in *Le Canada* (19 Nov. 1940): 6. "Now that Mr. Désiré Defauw is in Montreal, music lovers of this city should make an effort to keep him here."

²¹ Quote by Wilfrid Pelletier, "Soliste de 16 ans aux Matinées symphoniques," in *La Presse* (18 Nov. 1940): 10. "Our musical organization needs a conductor such as Mr. Defauw at its head. . . .And Montreal should make a special effort to assure itself of the services of such a master. Some small towns in the United States have made enormous sacrifices to keep exiled masters."

Before the end of the season (1940–41), his plea was answered with the nomination of Defauw as the new artistic director and permanent conductor of La Société des Concerts symphoniques de Montréal, though Pelletier was to keep the responsibility for the matinees. As was stated then and recognized today, this change of leadership marked a turning point in the history of the Society; Defauw led the orchestra into an altogether new phase of activity.

Prix Lallemand

As mentioned earlier, when the new organization was founded in 1934, one of its goals was to promote music by Canadian composers. It was a very good and noble gesture in its spirit but, as the organization soon realized, not so easily feasible. Never before did composers have an orchestra at their disposal to play their music. As a consequence, very few orchestral pieces were written, and even fewer were readily copied in parts. Most of the Canadian music that was played in the first two seasons consisted of arrangements of piano pieces. In order to stimulate composers to write orchestral works, in 1936 Jean Lallemand created an annual competition bearing his name; it consisted of a \$500 prize for the best orchestral piece. The competition was open to the whole country, and the winning piece would be played during the next season. Composers had to be Canadian by birth or a resident of Canada for five years. Compositions had to be submitted under a pseudonym. A first jury chose the three best compositions, which were played in a special concert and broadcast on radio. A second jury composed of eleven prominent musicians listened to the live radio rendition of the three chosen works and cast their votes. The work that received the most votes was proclaimed the winner of the *Prix Lallemand*. The name of the composer was then

unveiled. Right from the beginning, the competition aroused a lot of interest. Close to twenty works were submitted for each of the three consecutive years the *Prix Lallemand* existed. Nevertheless, the policy of playing Canadian music was slowly given up because of the lack of interesting scores and the costs generated.

Charter of Incorporation

In spite of its success, the *Prix Lallemand* came to an end in 1939. An administrative imbroglio in La Société des Concerts symphoniques seems to have been one of the causes. In February 1939, only a few days before the deadline, Lallemand himself sent a letter to the press explaining why that year's running of the competition could not take place. A few days earlier, the Society was faced with a deficit. Lallemand decided to cancel the *Prix* and to give the \$500 to the Society to avoid its downfall. But a few days later, the Society realized that there had been a mistake; the deficit was in reality a surplus. This rather strange story was what readers were able to learn from the press. The real story was given to us by one of the main actors in this somber affair, Paul Baby. Wishing to check the charter of the Society to see when there could be elections for the board, Baby discovered that La Société des Concerts symphoniques de Montréal was not incorporated in accordance with the Law of Companies in Quebec. At the moment of the foundation of the Society, the popularity of Athanase David as a politician was declining. For him, it was very important politically to be seen as the principal director of the Society. To avoid the risk of losing this position, he registered the Society with the Montreal Police Services as a nightclub where he was the proprietor and his wife, the manager. This way he did not have to subject himself to an annual election, as would be necessary in any chartered association. Upon the discovery of this unusual

situation, most members of the board, including Jean Lallemand, asked David to register the Society correctly. David and his wife tendered their resignations, secretly hoping that they would not be accepted. Unfortunately for them, the votes were not in their favor. La Société des Concerts symphoniques de Montréal became properly incorporated with Paul Vaillancourt replacing David as chairman. Although the organization had been in existence for almost four years, 1939 was the year when the Society was officially recognized as such.

Children's Concerts

From the beginning of the organization in 1934, the idea of educating youth was paramount. During the first season, young people were admitted to dress rehearsals before concerts. However, the society soon realized that a certain initiation was necessary so that young people could better appreciate the programs. Thus the *Matinées symphoniques pour la jeunesse* were implemented in the second season. In fact, these matinees were so important to the new artistic director that he had made it a condition for his participation in the society's activities. Pelletier wanted to instill in young people a true love of music by presenting them with special concerts that included analysis and commentary on the music. The programs would be built around works that were accessible to young people but that presented real artistic value as well. The first matinee took place on 16 November 1935 at Plateau Hall, presided over by Mayor Camillien Houde, whose \$500 city contribution helped the venture. An overcrowded hall with schoolchildren, teachers, and parents welcomed Pelletier and his orchestra. The program of this first matinee was representative of the formula that Pelletier promoted for over twenty-one years. Rossini's overture to *Guillaume Tell* opened the concert;

there followed a brief introduction to the instruments of the orchestra, and musical illustrations of the different groups of instruments. Saint-Saëns's *Carnaval des Animaux* preceded a small talk that related musical anecdotes. The conclusion of the program must have fascinated more than one youngster. Pelletier presented Haydn's *Farewell Symphony* in its original staging, that is, with candlelight and the musicians leaving the stage in turn. As Agathe de Vaux mentions in her book on the Montreal Symphony Orchestra:

Au pupitre, Wilfrid Pelletier amorçait une longue histoire d'amour entre lui et son jeune public. . . .il veillera sur les Matinées symphoniques avec la sollicitude d'un père pour ses enfants.²²

A teacher at heart, Pelletier knew how to keep the interest of his listeners. He also realized that it was important to get proof that the lessons were being well assimilated. This is why he instituted a contest that consisted of a series of ten questions asked at the end of each matinee. The answers were graded and the students, in each of the three age categories, with the best marks at the end of the season were to receive a substantial prize. As the years went on, many prizes were added to the original selection: "Prix Edmond Archambault" for a literary composition about music; "Prix Paul Baby," consisting of a one-year scholarship for musical studies; and "Prix pour Scrap-Books" for the best note-taking students. The procedure seemed to be very effective:

²² Vaux, *La petite histoire de l'OSM*, 101. "On the podium, Wilfrid Pelletier was initiating a long love story between himself and his young public. . . .he will look after the Matinées symphoniques with all the solicitude a father has for his children."

Au début, lorsque le chef lisait les réponses correctes aux questions posées la fois précédente, on entendait plusieurs ah! de désappointement; samedi c'était des petits rires de satisfaction qui fusaient de partout.²³

The interest and enthusiasm of the young crowd were also nurtured by the exciting prospect of a surprise at each of the matinees. As these concerts were usually given the day after the official concert, Pelletier was able, more often than not, to convince the soloist to participate in the matinee. Singers Rose Bampton, Mack Harrell, Joseph Bentonelli, Nicolas Massue, Hilda Burke, James Melton, Hardesty Johnson, and guest conductors Sir Ernest MacMillan and Paul Stassevitch all took part in these celebrated afternoons. Pelletier always made a point of being present at these sessions himself, even if it meant that he had to spend the night before and the night after on the train. The relationship between him and his young public was so special that one wonders if youngsters were going to these matinees to learn about music or because of fascination with Pelletier's persona. In January 1937, his activities in New York with the Metropolitan Opera prevented him from coming for one matinee. The disappointment was apparently very deep:

Les auditeurs, petits et grands, ont éprouvé un profond désappointement à ne pas voir en scène le professeur qu'ils aiment tant, mais ils en ont été dédommagés par le plaisir intense que leur a donné M. Hellmut Berwald.²⁴

²³ Frédéric Pelletier, "Aux Concerts symphoniques," in *Le Devoir* (22 March 1938): 9. "At the beginning, when the conductor read the correct answers to the questions asked at the previous session, one could hear several ahs! of disappointment; on Saturday, there were little smiles of satisfaction that burst forth from everywhere."

²⁴ Frédéric Pelletier, "La Matinée scolaire," in *Le Devoir* (11 Jan. 1937): 2. "The audience, youngsters and adults, felt a deep disappointment not to see onstage their beloved teacher, but they were rewarded by the intense pleasure that Mr. Hellmut Berwald provided them."

Pelletier possessed that special gift that allowed him to communicate and to share his love for music in a very personal and touching manner. No one could remain insensitive to his speech:

M. Wilfrid Pelletier fait aimer la musique autant que la comprendre. Sa personnalité généreuse et passionnée, son enthousiasme communicatif, son dévouement alerte font merveille auprès de la jeunesse. Ce n'est pas de l'admiration ou de l'affection que ressentent ses auditeurs, c'est un culte véritable qu'ils ont pour lui.²⁵

In the third season of the matinees (1937-38), Pelletier built his programs around a different composer for each concert. His previous lectures on the instruments of the orchestra were replaced by very lively presentations on the life of the composer of the day. Far from giving dry, scholarly biographies, Pelletier always added anecdotes about the intimate life of the composers and certain character traits specific to each of them. In this way, the composers were perceived as regular human beings rather than as inaccessible gods. Not only was he demystifying composers, but Pelletier was also discussing them in relation to each other:

. . .[il a] expliqué comment Bach et Haendel, contemporains par l'année de leur naissance, nés dans deux royaumes voisins de l'Allemagne, ne se sont jamais rencontrés, malgré le vif désir qu'ils en eussent manifesté.²⁶

The quality of the work that Pelletier accomplished with the youth was recognized and highly valued:

²⁵ Marcel Valois, "Enseignement vivant," in *La Presse* (14 Sept. 1940): 47. "Mr. Wilfrid Pelletier makes one love music as much as understand it. His generous and passionate personality, his communicative enthusiasm, and his alert devotion work wonders with youngsters. They really worship him, rather than just merely admire or feel affection for him."

²⁶ Frédéric Pelletier, "Aux Concerts symphoniques," in *Le Devoir* (15 Nov. 1937): 9. ". . .[he] explained how Bach and Haendel, born in the same year, born in adjacent kingdoms of Germany, never met in spite of the keen desire they both expressed to do so."

Les Matinées symphoniques accomplissent depuis quatre ans passés une oeuvre d'éducation musicale comparable à nulle autre chez nous et dont les fruits se font déjà sentir. Parmi les jeunes auditeurs des concerts on retrouve d'anciens abonnés des auditions pour la jeunesse. Dans quelques années on entendra à l'intermède et à la sortie moins de propos abracadabrants sur la musique grâce à ce petit noyau de jeunes qui auront "quelques clartés" sur ce grand art, groupe fervent qui viendra renforcer l'enthousiasme des aînés et des vétérans.²⁷

Festivals

Another of Pelletier's initiative during the second season of the orchestra was the founding of the "Festivals de Montréal." In fact, the idea came to him in a rather incongruous way:

Madame Athanase David, Wilfrid Pelletier et Jean C. Lallemand revenaient de Saint-Hippolyte. . . . Comme ils se rapprochaient de Montréal, ils pouvaient admirer au loin, au clair de lune, le clocher de la Chapelle du Collège de Saint-Laurent. La beauté du site inspira Wilfrid Pelletier; il avait déniché l'endroit idéal pour organiser un Festival de musique sacrée comme les Festivals Bach de Bethlehem, en Pennsylvanie.²⁸

The project was put forward and the first festival took place on 15 and 17 June 1936. Named the Bach-Beethoven Festival, the first concerts offered the Bach *St. Matthew Passion* (on the 15), and the Beethoven Ninth Symphony (on the 17), with the participation of the Christ Church Cathedral Choir and the choir of the Disciples de Massenet, under the

²⁷ Marcel Valois, "Enseignement qui reste," in *La Presse* (20 Oct. 1939): 57. "During the last four years, the Matinées have accomplished a task of music education that cannot be compared to any other here, and its fruit can already be seen. Among the young listeners at the concerts we can see some former subscribers to the youth series. In a few years we will hear less preposterous comments on the music during the intermission and at the end of concerts thanks to this little nucleus of young people who will have 'some light' on this art, a fervent group that will reinforce the enthusiasm of the elderly and the veterans."

²⁸ Vaux, *La petite histoire de l'OSM*, 121. "Mrs. Athanase David, Wilfrid Pelletier, and Jean C. Lallemand were coming back from St.-Hippolyte. . . . As they were getting closer to Montreal, they could admire, in the distance, by moonlight, the bell tower of the Chapel of the St. Laurent College. The beauty of the site inspired Wilfrid Pelletier; he had found the perfect place to organize a Festival of sacred music like the Bach Festival of Bethlehem, Pennsylvania."

direction of Dr. Alfred Whitehead and Charles Goulet, respectively. Pelletier's connection with the Met allowed him to bring in renowned singers: Muriel Dickson, Rose Bampton (Pelletier's wife), Joseph Bentonelli, George Britton, Gean Greenwell, and Nicolas Massue. The announcement of the Festival excited more than one music lover. Nothing was spared in order to assure the success of the venture. The organization wanted to make an event of it— something that people would remember for a long time. In choosing this particular chapel, the committee knew that there would be a certain attraction just because of its history. This neo-gothic chapel was originally the Presbyterian chapel of St. Andrew and St. Paul located on Dorchester Street in downtown Montreal. Plans to build the central train station were going to cause its demolition. However, the Pères de Sainte-Croix (a Catholic congregation) bought the chapel and had it moved to their parish. In 1930, the chapel was carefully dismantled stone by stone and rebuilt on the grounds of St. Laurent College.

The town of St. Laurent was at the time in the countryside. The chapel was surrounded with trees and green open fields. Coming from Montreal, the audience had the impression of going to an oasis of tranquillity. For an hour before the beginning of the concerts, Bach's chorales were played by the brass players of the orchestra, hidden in the tower of the church. When the weather permitted, a light dinner was served outdoors during the intermission. All these factors, combined with the wonderful music, contributed to the outstanding reputation of the Festival in Canada and around the world.

At first, the repertoire of the Festival was centered around sacred music or great choral pieces. Works like the *Mass* in B minor and the *St. Matthew Passion* by Bach, the *Missa Solemnis* and the Ninth Symphony by Beethoven, the *Requiem* by Verdi, excerpts

from *Parsifal* by Wagner, and Mozart's *Requiem* were played during the first four years. In 1939, following her resignation as the secretary of La Société des Concerts symphoniques, Mrs. Athanase David asked the society to take charge of the Festival. From that point on, the "Festivals de Montréal" became an independent organization and changed its name to "La Société des Festivals de Montréal." At the same time, the programs took on a slightly different orientation. The idea of presenting big works persisted, but the search for novelty prevailed. Oratorios like *Jeanne au bûcher* and *Le Roi David* by Arthur Honegger, and *The Dream of Gerontius* by Elgar, and operas like *Pelléas et Mélisande* by Debussy and *The Fool* by Canadian composer Harry Somers (b.1925) were introduced among the "classics."

During the first few years, Pelletier conducted everything himself. In the third year (1938), Charles O'Connell, then assistant-conductor at the Philadelphia Orchestra, came to conduct the first half of the program devoted to Bach and Wagner. The year after, Eugene Ormandy took charge of the three nights of the fourth season. Sir Thomas Beecham also contributed to the success of the Festival by conducting the 1941 season.

The organizers of the Festival achieved their primary goal of offering large-scale works not often played in regular symphonic series. Although at first some skeptics could not see a glorious future for that kind of venture in Montreal, the big enthusiastic crowds who attended the early festivals and continued to come through the thirty years they lasted proved them wrong. The reception was overwhelming, and the praise unanimous. Letondal wrote:

. . . elle [la chapelle] vient de servir à deux manifestations inoubliables.
Pour peu que la tradition s'établisse . . . la Chapelle de St-Laurent aura son

nom connu dans le monde musical comme étant le centre artistique des auditions classiques de Bach, Beethoven, Haendel et César Franck.²⁹

Pelletier proudly noted:

Ce festival ouvre la porte à tous ceux qui devront se succéder d'année en année. Le souvenir n'en devra pas s'atténuer, car des fêtes pareilles--nous n'en avons jamais eu auparavant--sont de celles dont doit s'enorgueillir une ville.³⁰

And Archer was most enthusiastic:

...with a performance of Beethoven's Ninth Symphony that brought a capacity audience to its feet as one man. . . .It was the most extraordinary demonstration that this reporter has ever witnessed at an artistic event in the city.³¹

These were the reactions after the first season of the Festival. The level of enthusiasm remained as high in each subsequent year. The wish of many music lovers to make Montreal known as an artistic center started to materialize:

Je commence par constater que cette fête de la musique donne à notre ville un relief qui lui manquait totalement auparavant. Les journaux de New York, certains d'entre eux au moins, s'en sont occupés au point de demander des correspondances spéciales sur les trois soirées; et même l'un d'eux s'y est fait spécialement représenter.³²

Even the English-speaking community took pride in it:

²⁹ Henri Letondal, "La Neuvième Symphonie ou l'Ode à la Joie," in *Le Canada* (18 June 1936): 7. ". . . it [the chapel] just served for two memorable manifestations. If tradition establishes itself, the Chapel of St. Laurent will be known in the music world as the artistic center for the classic performances of Bach, Beethoven, Handel, and César Franck."

³⁰ Frédéric Pelletier, "La Neuvième Symphonie," in *Le Devoir* (18 June 1936): 7. "This festival opens the door to all the others that should follow year after year. The memory must not fade, since such celebrations--we never had them before--are among the ones a city should take pride in."

³¹ Thomas Archer, "Beethoven's Ninth Thrills Audience," in *The Gazette* (18 June 1936): 6.

³² Frédéric Pelletier, "La Vie Musicale," in *Le Devoir* (4 June 1938): 4. "I'll start by noticing that this musical celebration gives our city a certain profile that was totally missing before. New York newspapers, at least some of them, are interested in it to the point of asking for special reports for the three evenings; one of them even sent someone."

His Majesty's was packed for the occasion. . . . Many visitors from out-of-town occupied seats in the theatre, including representatives of the American press.³³

In 1941, La Société des Concerts symphoniques de Montréal organized its own festival again: the Beethoven Festival. Désiré Defauw conducted the orchestra in a chronological performance of the nine symphonies spread over four evenings (29 April, 2, 6, and 9 May) at Plateau Auditorium. As a bold venture and an exceptional enterprise, the Festival attracted a tremendously enthusiastic crowd. Both communities again agreed on the musical value and the quality of the performances:

. . . le Festival Beethoven 1941 restera comme l'un des événements musicaux les plus importants dans les annales de la vie musicale montréalaise.³⁴

Laberge talked about its repercussions in the whole country:

L'audition en quatre soirées des neufs [sic] symphonies de Beethoven est une entreprise exceptionnelle qui donne du lustre à la gloire musicale du Canada tout entier.³⁵

And Archer noted the quality of the playing:

It is no exaggeration to say that the four Beethoven concerts. . . add up to one of the most important musical events to have taken place in this city. Speaking from an aspect of orchestral playing alone, perhaps it has been the most significant since Montreal has had the luxury of hearing symphony continuously.³⁶

³³ Thomas Archer, "'Pelleas' Production Proves Triumph of Festival," in *The Gazette* (15 June 1940): 18.

³⁴ Léo-Pol Morin, "Grande soirée d'ouverture au Festival Beethoven," in *Le Canada* (30 April 1941): 2. ". . . the 1941 Beethoven Festival will remain as one of the most important musical events in the history of Montreal musical life."

³⁵ Dominique Laberge, "Festival Beethoven," in *La Patrie* (30 April 1941): 17. "The performance in four evenings of the nine symphonies by Beethoven is an exceptional enterprise that gives lustre to the musical glory of Canada as a whole."

³⁶ Thomas Archer, "Beethoven Series Is Milestone in Montreal's Musical History," in *The Gazette* (10 May 1941): 6.

The response to the Festival was also seen as an illustration of the tremendous progress in music education that had been accomplished in Montreal in only a few years:

The festival, the first of its kind in Canada, is a magnificent proof of how far orchestral playing and the appreciation of orchestral music has developed here, more particularly during the past year since Mr. Defauw has been so frequent a visitor.³⁷

Léo-Pol Morin noticed the enthusiasm of the public:

Les grandes soirées beethovéniennes du Plateau sont assurément une épreuve salutaire pour notre public, entraîné jusqu'ici à des programmes plus variés, de couleurs plus vives et rutilantes. . . .Et nous admirons l'enthousiasme spontané, la réelle ferveur avec quoi le public accueille cette grandiose bataille sonore.³⁸

And H. P. Bell talked about determination:

One may also admire the determination of the audiences, which took in four fairly long evenings of very serious listening. Beethoven's symphonies, as Mr. Defauw gets them played, do not allow attentions to do much wandering. The success of the experiment, which this series was, could be measured by the size of the audiences and the volume of their applause.³⁹

Summer Series

Another initiative of artistic director Wilfrid Pelletier was the creation of the Summer Concerts in 1938. As was the case with the birth of the Festival, once again Pelletier was inspired by the beauty of the site. The esplanade of the Chalet atop Mount Royal in the middle of the city offered a unique location for outdoor concerts. If the

³⁷ Thomas Archer, "Orchestra Opens Festival Series," in *The Gazette* (30 April 1941): 3.

³⁸ Léo-Pol Morin, "Rythme et nature au festival Beethoven," in *Le Canada* (7 May 1941): 2. "The great Beethoven evenings are surely a salutary test for our audience, up to now trained for more varied programs, with brightly shining colors. . . .And we admire the spontaneous enthusiasm, the real fervor with which the audience received this grandiose sonorous battle."

³⁹ H. P. Bell, "Beethoven Concerts Make Local History," in *The Montreal Daily Star* (10 May 1941): 22.

weather were inclement, the Chalet would then become the concert hall. Since Montreal had never had symphonic concerts during the summer, the organizers were slightly worried about the success of such a venture. The first few concerts were presented as an experiment. The first concert took place on 1 July 1938 at 9:00 p.m. To the despair of the directors, torrential rain beat down on Montreal that day. Much to their surprise, though, a large crowd of over 5000 people showed up to hear the concert. Because of the rain, the concert had to be played in the Chalet. Its size did not allow so large an audience inside. But those who could not enter the theater did not mind standing outside in the rain, close to the windows, as long as they could hear the music. The response of the public was the same, week after week, rain or shine. A few arrangements had to be made in order to improve the quality of these outdoor concerts. The construction of a shell around the orchestra and the installation of loud speakers permitted all of the big audiences to hear not only all the music but also all parts of it equally well.

The music offered in this series was of a lighter nature than that heard during the regular winter series. The program of the first concert in 1938 consisted of Rossini's *Guillaume Tell*, Bizet's *Suite L'Arlésienne*, J. Strauss's *Tales of the Vienna Woods*, and Rimsky-Korsakov's *Scheherazade*. During the first year, only brief character pieces or movements of symphonies were played. A complete symphony was never performed. The idea was to offer short, "easy" pieces that most people had heard already. After all, people were attending these concerts to relax and enjoy the exquisite ambiance of a summer's night on top of the mountain. By the second season, however, programs started to be more substantial. Full symphonies were played along with lighter pieces. Brahms's First Symphony, Mendelssohn's *Italian* Symphony, Tchaikovsky's Fifth

Symphony, and Beethoven's *Pastorale* and symphonies no. 5 and no. 7 were featured. By the end of the second season, soloists were also heard. In the summer of 1940, they became a regular feature: ten soloists for eleven concerts. The large appetite of Montrealers for opera was also well served that summer, as they listened to six different singers who performed their favorite arias.

The policy of inviting guest conductors was also followed for the summer series. Very rarely would a conductor come back to the podium for a second time in the same summer. It was a parade that surely pleased most listeners. Comments and comparisons were the order of the day. During the first season, the conductors were pretty much the same as the ones seen during the regular season: Wilfrid Pelletier, Paul Stassevitch, Rosario Bourdon, Sir Ernest MacMillan, Charles O'Connell, and Eugène Chartier. As the seasons went on, though, different names appeared: Fabien Sevitzky, Walter Ducloux, Jean Morel, Izler Solomon, Georg Sebastian, Lászlo Halasz, Maurice Abravanel, Erich Leinsdorf, Efrem Kurtz, and Désiré Defauw all passed under the scrutiny of the public and the musicians themselves.

Reactions and Critiques

While the announcement of the formation of a second orchestra aroused a lot of enthusiasm in the French community, the English-speaking population of Montreal was caught offguard by the unexpectedness of the action. Once the element of surprise dimmed, rationalization took its place:

It must be recognized, however, that the conditions in Montreal are very special ones. Aside from the question of a dual culture, there is the vital question of distances and centralization. Unlike other cities, artistic life in Montreal is not centered in one particular spot. We have nothing like Carnegie Hall in New York, or Symphony Hall in Boston.

If anything Montreal has two such centers. One lies somewhere between Union avenue and Guy street, the other between St. Denis street and Lafontaine Park. It is hard for people from one extremity to travel to the other for an afternoon or evening of entertainment. . . .

Furthermore, the concerts of neither organization collide so far as dates are concerned. Also each organization can supplement the other from a point of view of musical culture – by specializing in contrasted phases of music.

Thus it may rest with the Montreal Orchestra to continue to keep us “en rapport” with the best of Teutonic and Anglo-Saxon music while Les Concerts symphoniques will be able to keep us more in touch with the music of Latin Europe.⁴⁰

The singularity of each organization was stressed in both communities in order to neutralize the general temptation of seeing them in competition with one another.

Letondal wrote:

. . . les concerts seront populaires. Tout en revêtant un cachet artistique, ils [CSM] s’adresseront plus volontiers à la masse: point d’œuvres indigestes ou trop modernes, mais des pièces qui parlent à l’intelligence comme au cœur. . . . Les soirées qui auront lieu à l’auditorium du Plateau ne sauraient nuire à celles de l’Orchestre de Montréal, puisqu’elles ne visent pas à la concurrence: public différent, programme différent. De plus les séances n’auront pas lieu à la même date.⁴¹

⁴⁰ Thomas Archer, “What of Orchestra No. 2?,” in *The Gazette* (1 Dec. 1934): 6.

⁴¹ Henri Letondal, “Appel de l’hon. Athanase David en faveur des Concerts symphoniques,” in *Le Canada* (30 Nov. 1934): 6. “. . . the concerts will be popular. While taking on an artistic character, they [CSM] will willingly be intended for the masses: no works difficult to digest or too modern, but pieces that talk to the intellect as much as to the heart. . . . The evenings that will take place in the Plateau Auditorium will not harm the ones given by the Montreal Orchestra, since they don’t aim at competition: different public, different program. Furthermore, the concerts won’t take place on the same date.”

And Archer noted:

. . . there need be no rivalry between Les Concerts symphoniques and The Montreal Orchestra. The latter has grown into an institution having its own audience, its own followers and its own supporters. It caters to a special need.⁴²

After the first concert on 14 January 1935, the reactions were similar in both communities. Everybody agreed on the quality of the performance, and of all the subsequent ones in the season. Superlatives like *brilliant*, *exceptional*, *excellent*, and *memorable* were widely used. However, the one that surfaced most often was *enthusiasm*. Laberge wrote:

Le nouvel orchestre symphonique tient son progrès constant, son avancement, dans la foi qui anime ses membres: c'est incroyable ce que l'enthousiasme peut produire. Tous les musiciens de NOTRE orchestre, du premier au dernier, sont des enthousiastes: ils s'auto-suggestionnent au cours d'une même audition.⁴³

Morin was equally amazed:

Mais voici qu'on découvre aujourd'hui un nouvel orchestre à Montréal, un orchestre plein de vie et d'entrain, ayant toutes les apparences de la bonne santé.⁴⁴

While *The Gazette* noted:

Many who attended the third of "Les Concerts symphoniques de Montréal" will carry away the memory of a fine program of music executed in a way that was both vital and interesting.⁴⁵

⁴² Thomas Archer, "What of Orchestra No. 2?," in *The Gazette* (1 Dec. 1934): 6.

⁴³ Dominique Laberge, "L'enthousiasme au 4ieme des Concerts symphoniques," in *La Patrie* (18 March 1935): 15. "The new symphony orchestra gets its steady progress, its improvement, from the faith of its members: it's unbelievable what enthusiasm can do. All the musicians in OUR orchestra, from the first to the last one, are real enthusiasts: they motivate themselves in the course of the concert."

⁴⁴ Léo-Pol Morin, "L'orchestre des 'Concerts symphoniques de Montréal,'" in *Le Canada* (19 Jan. 1935): 6. "But today, we discovered a new orchestra in Montreal, an orchestra full of life and spirited drive, that has all the appearances of good health."

⁴⁵ "Gagnier Conducts Symphony Concert," in *The Gazette* (27 Feb. 1935): 6.

In fact, enthusiasm seemed to have been the key for the success of the new organization. The players were enthusiastic, of course, but the directors and the public were even more so. The nationalistic appeal made by the founders of the orchestra contributed to the enthusiasm of the audiences. But there was also the discovery of symphonic music for a large number of them. For a fairly large percentage of the audience, these concerts were their first contact with symphonic music. What they discovered there made them realize all they had missed before:

Ces deux organismes (MO et CSM) ont entrepris de donner le goût de la musique symphonique à un public qui n'avait jusqu'ici que faiblement manifesté sa passion pour ce genre de plaisir, parce que, à la vérité, il ne savait pas ce que c'était. Or, on constate que le goût de la musique symphonique se développe rapidement depuis qu'on prend soin d'offrir au public les nourritures qui lui avaient jusqu'ici manqué. Tant il est vrai que... l'appétit vient en mangeant.⁴⁶

The lightness of the programs of the first season enticed them to keep going to the concerts. Their enthusiasm grew proportionally with their learning experience, a situation that appears to have been new. Montreal's audiences seemed to have had, at the time, a reputation for being easily excited but not for too long:

Nous devrions pourtant en avoir assez qu'on dise que chez nous, l'enthousiasme est grand et la constance nulle. . . . On pourrait énumérer à la dizaine, à la centaine, les institutions musicales après lesquelles nous soupirons et que nous avons laissées mourir l'oeil sec et le coeur fermé.⁴⁷

⁴⁶ Léo-Pol Morin, "Les Concerts symphoniques," in *Le Canada* (13 June 1936): 6. "These two organizations (MO and CSM) undertook the task of getting the public to like symphonic music. Up to now, this public had manifested its passion for that kind of pleasure only weakly because, to tell the truth, it did not know what it was. However, the taste for symphonic music is growing quickly since we offer the public the foods that it lacked for so long. It is so true that... eating whets the appetite."

⁴⁷ Frédéric Pelletier, "La Vie Musicale," in *Le Devoir* (19 Jan. 1935): 4. "We should yet have enough to hear that around here enthusiasm is great and constancy non-existent. . . . One could enumerate up to a dozen, up to a hundred, the musical institutions we mourn and that we let die with a dry eye and a closed heart."

Le Canada even showed some optimism:

C'est bon signe (salle comble) et cela signifie que le public montréalais entend maintenir son enthousiasme comme l'an dernier.⁴⁸

While Pelletier remained prudent and worried:

Pourvu – et M. Wilfrid Pelletier nous disait samedi qu'à New York, notre inconsistance est connue, – pourvu que tout cela ne soit pas le feu de paille tant à craindre chez nous.⁴⁹

The fervor of a few French-Canadian journalists, especially Frédéric Pelletier from *Le Devoir*, worked hand in hand with the effort of the orchestra to maintain interest. During the first season, many an appeal was made, reiterating the fact that the future of the orchestra depended mainly on the response of the public. Frédéric Pelletier was the most insistent:

C'est à nous de faire qu'étant né, il (orchestre) vive et pour cela ne permettons pas à notre enthousiasme de se refroidir comme après un feu d'artifice. Soyons constants; nous en avons le devoir et ce devoir n'a rien de revêche et ne peut être que doux à accomplir.

Nous aurons donc montré en six concerts . . . que nous avons, ce que j'ai toujours soutenu, tous les éléments nécessaires à la vie d'une pareille institution. C'est au public à ne pas laisser tiédir sa ferveur.

N'employons pas l'été et les vacances qui s'approchent à dormir sur les lauriers qu'a moissonnés l'Association des Concerts symphoniques et sur les concours que nous lui avons apportés. Que tous ceux qui veulent, d'une volonté forte, sa survivance et son ascension, tous ceux qui peuvent parler ou savent tenir une plume, entretiennent la flamme

⁴⁸ Interim, "Les 'Concerts symphoniques de Montréal' remportent un nouveau succès, hier soir," in *Le Canada* (30 Nov. 1935): 8. "It's a good sign (full house) and it means that the Montreal public wants to maintain its enthusiasm just as it did last year."

⁴⁹ Frédéric Pelletier, "Les Concerts symphoniques," in *Le Devoir* (2 March 1936): 3. Let's hope – and Mr. Wilfrid Pelletier was telling us on Saturday that our inconsistency is well known in New York – let's hope that we won't have to worry about being a flash in the pan here."

sacrée . . . qu'ils souhaitent avec ardeur et avec constance que, l'automne venu, l'Association reprenne son activité.⁵⁰

Morin also stressed the importance of public support:

Et maintenant, la parole est au public. Il faut que le public réponde aux gestes généreux et désintéressés qui le sollicitent. Son appui est nécessaire. . . . Cet orchestre a besoin de vous comme vous avez besoin de lui. . . . Faites votre part et soyez assurés que le comité d'administration fera largement la sienne.⁵¹

Notwithstanding all these appeals and the strong nationalistic pride, the quality of the programs seems to have been one of the most important elements in the longevity of the orchestra. The only negative comment on the programs in general came during the first season. Both communities agreed on the problem of lengthy programs. Bell wrote in *The Montreal Daily Star*:

. . . but the concert had the great fault of being too long: a symphony, a concerto, two suites and three other works made a program which lasted three hours, ending just before midnight.⁵²

⁵⁰ Frédéric Pelletier, "L'Association des Concerts symphoniques," in *Le Devoir* (15 Jan. 1935): 3. "Now that it's born, it's up to us to keep it alive, and to do so we should not let our enthusiasm cool off as after watching fireworks. Let us be constant; it is our duty. This has nothing sour-tempered about it and can be only sweet to accomplish."; "L'Association des Concerts symphoniques," in *Le Devoir* (18 March 1935): 3. "We will have shown in six concerts . . . that we have, as I always sustained, all the necessary elements for the life of such an institution. It's up to the public now not to let its fervor cool off."; "La Vie Musicale," in *Le Devoir* (20 April 1935): 2. "Let's not use the summer and the upcoming vacations to rest on the laurels collected by L'Association des Concerts symphoniques and on the support we gave it. Let all those who, with a strong will, want its survival and its rise, all those who can talk or know how to hold a pen, see to the upkeep of the sacred flame. . . that they ardently and constantly wish that when the fall returns, the Association will resume its activities."

⁵¹ Léo-Pol Morin, "L'orchestre des 'Concerts symphoniques de Montréal,'" in *Le Canada* (19 Jan. 1935): 6. "And now, the public has the floor. The public must respond to the generous and disinterested acts that solicit it. Its support is necessary. . . . This orchestra needs you as much as you need it. . . . Do your part and be assured that the administrative board will largely do theirs."

⁵² H. P. Bell, "Concert symphonique under Eugene Chartier Had Long Program," in *The Montreal Daily Star* (18 March 1935): 6.

Pelletier stressed the same point:

Les premiers programmes étaient beaucoup trop longs. Trois heures de musique, cela peut ne pas sembler trop long aux fanatiques de l'orchestre . . . mais il faut tenir compte de la fatigue purement physique de ceux qui n'en demandent pas autant.⁵³

In fact, the choice of music was appreciated equally on both sides for its musical value and interesting novelty. Archer noted:

Wilfrid Pelletier showed just how far a program of orchestral music can be taken away from the beaten track. It is doubtful, in fact, if one so interesting has been heard here since the restoration of symphony in the city.

Variety and enterprise were the principal features in the choice of music played this season by the Société des Concerts symphoniques de Montréal. . . . No stress was put upon any one composer and the choice in general was unusually cosmopolitan. . . . Modern scores by Ravel, Respighi, Roger-Ducasse, Sibelius, Prokofieff and Shostakovitch were examples of a policy of program-making for which there can be nothing but the highest praise.⁵⁴

Pelletier's choice of music was also acknowledged by Morin:

Et moi, je dis merci, merci à M. Pelletier d'aller chercher les belles oeuvres là où il s'en trouve, dut-il pour cela faire le voyage de Bolchévie. Car je sais bien qu'en route il y a aussi d'autres pays où la musique continue à produire de belles fleurs.⁵⁵

⁵³ Frédéric Pelletier, "La Vie Musicale," in *Le Devoir* (6 April 1935): 4. "The first programs were much too long. Three hours of music might not seem too long for orchestra fanatics . . . but the purely physical tiredness of all those who don't ask for so much should be accounted for."

⁵⁴ Thomas Archer, "Pelletier Directs Unusual Programme," in *The Gazette* (28 Nov. 1936): 18; "Les Concerts Symphoniques End Varied Season," in *The Gazette* (2 April 1938): 10.

⁵⁵ Léo-Pol Morin, "Inauguration de la quatrième saison de la Société des Concerts symphoniques," in *Le Canada* (16 Oct. 1937): 10. "And, for my part, I say thank you, thank you, Mr. Pelletier, for looking for the nicest works where they are, even if it implies making the trip to Russia. Since I know very well that along the way there are other countries where music continues to produce nice flowers."

Pelletier's persona and the value of his work with the orchestra were recognized by everyone:

. . . [we] cannot but admire the wise and constructive manner in which Wilfrid Pelletier has built up the organization from a musical aspect. . . . The wonderful tribute paid by enthusiastic audiences was no more than Dr. Pelletier deserved for his work. He earned the gratitude of every music lover in the city.

We missed Mr. Pelletier who was absent due to a tour of South Africa. Dr. Pelletier is not only the virtual founder of the festival but the spirit and enthusiasm with which he imbues it are absolutely irreplaceable.⁵⁶

Once again, Morin paid him tribute:

Cette oeuvre de dégainage, nous la devons en grande partie à M. Wilfrid Pelletier qui, depuis quelques années s'attache à nous montrer les vertus toutes puissantes du métier, de la discipline, du travail intelligent et rationnel.⁵⁷

So did Bell in *The Montreal Daily Star*:

It would be impossible to say too much of the splendid work done by Wilfrid Pelletier. . . the quality of the performance which Dr. Pelletier obtained from all his forces truly earned all the enthusiasm which it aroused, and was something which will be long remembered by those who had the pleasure of hearing it.⁵⁸

Even a concertgoer took the time to write a letter to the newspaper to praise him:

. . . et si Pelletier est tant admiré de tous, ce n'est pas seulement parce que quoique jeune, il fait déjà époque, mais aussi et peut-être surtout parce qu'il donne, avec une grâce unique son temps, son argent, sa santé à ceux qui lui ont refusé son pain il y a 20 ans... Voilà pourquoi

⁵⁶ Thomas Archer, "Tribute to Pelletier," in *The Gazette* (5 Dec. 1936): 12; "Montreal Music Festival Concludes Fourth Year," in *The Gazette* (10 June 1939): 14.

⁵⁷ Léo-Pol Morin, "La musique au Plateau ou le dégainage d'un orchestre," in *Le Canada* (5 Dec. 1936): 7. "This work of ungirding we owe in a large part to Mr. Pelletier, who, for some years, has applied himself to show us the all-powerful virtues of the profession, of discipline, of intelligent and rational work."

⁵⁸ H. P. Bell, "Second Musical Festival Proves Marked Triumph," in *The Montreal Daily Star* (2 June 1938): 8.

Pelletier est encore bien plus qu'un chef d'orchestre pour les Montréalais...⁵⁹

Finally, its constant improvement, its vitality, and the quality of its performances all contributed greatly to the immense success the orchestra assured itself of throughout the years:

Au terme de sa quatrième saison, l'orchestre des Concerts symphoniques a atteint une qualité qui devrait désormais le dispenser de solliciter l'attention du public sous la forme habituelle "d'encouragement aux nôtres". Le plaisir qu'on est souvent assuré de trouver au Plateau vaut la peine qu'on le recherche.⁶⁰

Pelletier wrote in *Le Devoir*:

Notre orchestre . . . a donné la preuve que, sorti des aventures dissemblables imposées par des directions toujours changeantes, il est devenu un instrument qui se plie avec la plus grande souplesse à l'établissement d'une tradition de travail exigeante et productrice de perfection.⁶¹

The English-Canadian community also agreed, as Archer wrote:

It must have occurred to many seated in the auditorium yesterday evening that these symphony concerts have reached a decidedly high standard in recent seasons. . . . The orchestra, as it stands, is capable of maintaining a very considerable standard of execution and interpretation.⁶²

⁵⁹ Germaine Dubois, "Des échos en Belgique du Festival de Saint-Laurent," in *La Presse* (6 Aug. 1938): 35. ". . . and if Pelletier is so admired by everyone, it is not only because he has marked an epoch despite his young age, but also, and perhaps above all, because he gives, in a unique and gracious way, his time, his money, his health to those who refused him a living 20 years ago. . . . Here is why Pelletier is a lot more than a conductor for Montrealers. . . ."

⁶⁰ Léo-Pol Morin, "Soirée de clôture aux Concerts symphoniques," in *Le Canada* (21 March 1938): 2. "At the conclusion of its fourth season, the orchestra of Les Concerts symphoniques has reached a level of quality which should, from now on, exempt it from asking for public attention with the usual 'encouraging our own people.' The pleasure that we are often assured to find at Plateau Hall is worth looking for."

⁶¹ Frédéric Pelletier, "Les neuf symphonies," in *Le Devoir* (1 May 1941): 4. "Our orchestra . . . proved that, coming out of different adventures imposed by ever-changing conductors, it became a very supple instrument ready for the establishment of a demanding working tradition, and a producer of perfection."

⁶² Thomas Archer, "Orchestra Begins Concert Season," in *The Gazette* (1 Nov. 1939): 3.

And Blair Fraser noted in *The Gazette*:

One drawback about the high standards of excellence set by Les Concerts symphoniques and their guest artists is that they tend to exhaust the ordinary run of superlatives.⁶³

One important element in the success of the orchestra at this point was the active participation of Pierre Béique, a member of the administrative board. Béique first became involved with La Société des Concerts symphoniques in June 1936, helping at the “Festivals de Montréal.” He then worked as a co-treasurer for the association from 1937 to 1939. From the moment of the internal conflict concerning the charter of incorporation in 1939, Béique was asked to play a greater role with the orchestra. He was named managing director, which meant that he became responsible for hiring conductors and soloists, as well as selecting programs in collaboration with the artistic director.

A fervent music lover who believed in the potential of the orchestra and in its fans, Béique did everything in his power to bring, as he said, the most competent people whom he could “seduce to Montreal.”⁶⁴ To achieve his goal, he consulted two important persons, Siegfried Hearst, a New York impresario, and Arthur Judson, the general director of Columbia Artists and a member of the board of the New York Philharmonic Orchestra and the Philadelphia Orchestra. He knew that these two could put him in contact with the most famous artists. As a matter of fact, these connections enabled him to bring to Montreal such famous performers as Arthur Rubinstein, Egon Petri, Nathan

⁶³ Blair Fraser, “Arthur Leblanc Scores at Chalet,” in *The Gazette* (2 Aug. 1940): 3.

⁶⁴ Vaux, *La Petite Histoire de l’OSM*, 38.

Milstein, Désiré Defauw, Bruno Walter, and many more in the first few years of his involvement. Although he could not offer them their regular fees, guest conductors and soloists agreed to lesser fees since they were facing an audience half the size of what they were used to in big American cities such as New York, Boston, and Chicago. The participation of these famous artists enhanced considerably the reputation and the popularity of the orchestra. From that moment on, Béique raised the orchestra to a higher level, one that continued to rise throughout the thirty years of his management.

At the administrative level, Béique also worked to bring the English- and French-speaking communities closer. In 1941, he invited Mr. and Mrs. Graham Drinkwater, two of the most active members of the Montreal Orchestra committee, to join the board of Les Concerts symphoniques. At the time, the Montreal Orchestra was fading because of the failing health of Clarke and the lack of interest of its members, who were rather devoting themselves to the war effort. Thus, the Drinkwaters eagerly accepted the invitation. Béique had then succeeded in creating an orchestra that would be representative of the whole community of Montreal. As the years went by and the orchestra evolved, the need for a more solid infrastructure was felt. Thus different committees were founded, bringing the orchestra the essential support it needed. The permanent women's committee, established in 1948, took charge of various social activities aimed at promoting the orchestra's cause to all the residents of the city. To their credit, they devised various fundraising events, including pedagogical activities such as "L'OSM dans votre école," and the very important MSO Competition, which replaced the previous "Prix Archambault" of the Matinées symphoniques (1940-62). In 1955, a young people's committee was formed to put forward various initiatives. Perhaps one of their most important initiatives was the creation of an

annual commission for a Canadian composer, which was a reminder of the spirit of the “Prix Lallemand” of the first years.

As far as the name of the orchestra is concerned, it was only in 1954 that the orchestra of Les Concerts symphoniques de Montréal became l’Orchestre symphonique de Montréal (OSM)/Montreal Symphony Orchestra (MSO). Before that, the name legally belonged to the Montreal Orchestra even though the orchestra had ceased all its activities in 1941. The unilingual French name of OSM was officially adopted in 1979.

In all, the orchestra of Les Concerts symphoniques de Montréal was a very dynamic organization. Its vitality and its steadfast direction made it possible for it to keep improving and get past all the natural obstacles upon which institution may tumble. Its musical achievements and discipline throughout the years helped it become one of the best orchestras in the world today.

Chapter Four

Conclusion

The city of Montreal stands alone in the big North American picture of urban communities. Nowhere else can one find the peculiar atmosphere resulting from the social arrangement between the Latin character of the French-speaking population and the Anglo-Saxon nature of the English-speaking community. The fear of assimilation has pushed the French-Canadian element to move in directions that are not always easily understandable to an English observer. This complexity originates not only in the need to prove the distinct character of French society but also from that society's paradoxical desire to resemble the rest of the North American population. Although the situation prevails for the whole province of Quebec, the proximity of the English-speaking population to the French and the day-to-day exchange between the two communities increase this contradiction tenfold for the population of Montreal. This movement of self-assertion in the French community started slowly in the nineteenth century, only to grow stronger throughout the twentieth. The duplication of many establishments and organizations is a vivid testimony of this trend.

The 1930s were marked by the Great Depression, which affected both communities. Although these were hard times, people proved themselves imaginative and resourceful in finding solutions. As shown in Chapter One, the formation of the Montreal Orchestra was one of the solutions found by musicians to create work for themselves. Although the timing in starting such a venture might have seemed ill-

chosen, the orchestra came to fill a gap in the cultural life and prestige of Montreal as an international metropolis. The courage and the faith of a few musicians made it possible.

On the other hand, the creation of a second orchestra a few years later was motivated by completely different reasons. Stubbornness on the one side and pride on the other prompted actions that were purely emotional in nature. Given that the Great Depression was still in evidence, the creation of La Société des Concerts symphoniques de Montréal was -- from a purely logical point of view -- a foolish move. Montreal had the reputation and history of not being able to support one orchestra for very long, let alone two. The Montreal Orchestra was already fighting for its survival; without the hard work and the enormously generous contribution of the musicians and some volunteers, it would have collapsed after only a few years. As a matter of fact, a few benefactors were called upon year after year to cover the year-end deficit. Another argument against founding Les Concerts symphoniques de Montréal was the relatively small size of Montreal's population, and of an even smaller number of people interested in classical music. Les Concerts symphoniques attempted to respond to this argument by proposing "popular" concerts. Their stated goal was more an educational one than anything else. In their view, the repertoire of the Montreal Orchestra was too serious to attract the French-Canadian population, which was not so well versed in classical music. Their idea was to develop a taste for good music within the population and, by the same token, create an audience. At first, the public had to be lured by things other than the music itself. By using the nationalistic approach, the organizers knew they were raising a very sensitive issue in the soul of most French-Canadians. This represented one more occasion for French-Canadians to prove to the world and to themselves that they existed

and that they could do as well as anybody else, especially English-Canadians. Without this strong nationalistic appeal to spark the formation of the orchestra, its success could have been seriously compromised.

In order to get “ordinary” people to attend those concerts, the price of the tickets had to stay on the low side. All tickets for Les Concerts symphoniques were 50 cents. At the Montreal Orchestra, tickets varied between 50 cents and \$2.50. In both cases the receipts from the door represented less than fifty percent of the total cost of operations. The rest of the money came from subscription campaigns, private donors and government subsidy. Concerning this last point, a number of articles about the Montreal Orchestra would lead one to believe that the provincial government favored Les Concerts symphoniques in its distribution of funds. It is true that the French organization received a grant of \$3,000 for its first season and that Madame Athanase David, the organizer of the venture, had an advantage of political influence as the wife of the Secretary of the Province of Quebec. But the point that is not often mentioned is that Athanase David had offered the same amount of money to the Montreal Orchestra before the conflict which led to the creation of Les Concerts symphoniques. The grant was accompanied with the condition that French-Canadian soloists and conductors be given a better place in the orchestra’s plans. As we know, Clarke refused to comply with this request, with the consequence that the Montreal Orchestra never received the money. The argument of government favouritism then loses all its weight. Furthermore, the Montreal Orchestra received a government subsidy of \$1,000 for each of the years 1939 to 1941.

In terms of the personnel of both orchestras, the number of musicians remained around seventy in each for the years covered in this study. Since the pool of musicians

was not so large at the time in Montreal, the orchestras had to share their players. In fact, a good two-thirds of the make-up of the orchestras was the same. Both organizations worked together in the scheduling of rehearsals so as to avoid any conflict for the musicians. Clearly, the musicians were the real winners in this arrangement. Two orchestras meant much more work and a better income. Although the establishment of Les Concerts symphoniques was seen by the Montreal Orchestra as a stab in the back, financially it afforded the administration some relief in that they could reduce the number of concerts annually without depriving the musicians of their orchestral income.

As for the ethnic make-up of the orchestras, a close analysis of the lists for 1935 shows an almost even balance between the French- and English-speaking musicians who played in both orchestras. Of the forty-eight musicians who constituted the core of the two organizations, twenty-six were of French origin while twenty-two were of English (or other) descent. Of the twenty-one who played only in the Montreal Orchestra, the breakdown comes to fifteen English (or other) and six French. On the other side, Les Concerts symphoniques also shows a list of twenty-one players who played only for it. Seventeen names are French while four are English (or other). All in all, the make-up of the Montreal Orchestra consisted of thirty-seven English (or other) and thirty-two French, while that of Les Concerts symphoniques presented forty-three French and twenty-six English (or other). It is interesting to note that the proportions of the latter orchestra are very representative of the actual division of the general population in Montreal at the time. In fact, the 1931 census shows that the French-speaking population amounted to 63.9% while people of British origin represented 21.8%. The other 15% or so were all the other nationalities put together. One important thing to mention, though, is that while

the statistics of the census are very precise and detailed, the division of the musician-lists into these two categories does not give so precise a picture. The French category includes all the names that are recognizably French but does not indicate which of these musicians were born in the province of Quebec, of French-Canadian parents. Some musicians counted in this category are immigrants from France and Belgium. The English category is even more general in that it encompasses all other nationalities of people born in Quebec or not. Italian, German, and East-European names are mixed with English names from Canada and England. My decision to generalize the English category to this extent comes from the long tradition of immigrants choosing English as their second language on their arrival in Montreal.

All these numbers create a nice statistical picture of both orchestras. But how the musicians themselves saw and lived it is another story. Alexander Brott, a violinist who played in both orchestras, is still alive to talk about it.¹ According to him, all musicians were talking the same language, the international language of music, and the rest was not important for them at all. Everybody worked with the same spirit - - to make good music and to provide Montreal with the symphonic organization it deserved. When asked about his opinion on the differences between the orchestras, his answer is invariably that there were not “two orchestras” but one and only one, since the core of musicians was the same. According to him, most musicians saw it that way. All the nationalistic hyperbole surrounding the two organizations was created by the media and a handful of influential people in prominent positions. Apparently, the reality was quite different. In his

¹ Alexander Brott, private communication, Nov. 1998.

opinion, the perceived division of the population was a question of social classes rather than ethnic origins. The fact that English- and French-Canadians had been living together for so long in Montreal without going to war is proof for him that both sides needed (and need) each other. He qualifies this nationalistic dispute as natural “growing pains” that are necessary to any kind of evolution. It is unfortunate, though, that they had to be centered around language differences since music was the ultimate goal.

In terms of repertoire, both organizations had their preferences but also shared a lot of similarities. The Montreal Orchestra and Douglas Clarke were definitely the ardent advocates of Brahms’s music in Montreal. His music was programmed seventy-five times in the course of eleven seasons. Wagner was a solid second with fifty-nine appearances. Tchaikovsky and Beethoven were next with thirty-seven each, while J. S. Bach and Mozart are not far behind with thirty-five and twenty-nine, respectively. As noted in Chapter Two, British music occupied a very important part of the repertoire. All in all, it appeared some 167 times on the programs. Beside Purcell and Byrd, all the other British composers played were contemporaries of Clarke himself; Holst, Grainger, Delius, and Elgar being the most often performed.

The repertoire list of Les Concerts symphoniques is obviously less exhaustive since it covers only seven seasons. Nevertheless, a certain preference for the music of Beethoven and Wagner is apparent. They appeared twenty-six and twenty-three times, respectively, on the programs of the regular seasons. Tchaikovsky, Mozart, Brahms, and J. S. Bach were also well represented with more than ten performances each. Of course, French music was omnipresent, with a total of sixty-five appearances. Debussy, Ravel, Saint-Saëns, and Berlioz were the composers most often played, but names like

Honegger, Ibert, and Poulenc were also on the list, along with lesser-known composers. In fact, French music became sort of a specialization for this orchestra. Today, L'Orchestre symphonique de Montréal is renowned throughout the world for its numerous recordings of French music. As noted in Chapter Three, the promotion of Canadian music was another important goal of Les Concerts symphoniques. As a consequence, the number of these performances was relatively high. In this case, one can speak of twenty-seven pieces, instead of performances, since almost all the works were played only once each. A certain concentration of Canadian music, especially French-Canadian music, is noticeable in the first three seasons of the orchestra due to that self-given mandate and the *Prix Lallemant* competition. During the last four years under consideration, Canadian music was hardly heard at all. It is not clear why there was a change of policy after the third season. Perhaps the cost of copying parts and the lack of interesting scores led to the demise of that well-intended policy.

Both orchestras shared a few "greatest hits." Symphonies such as Brahms's no. 1, Tchaikovsky's nos. 4, 5 and 6, Beethoven's no. 5, Dvořák's "From the New World," Franck's in D, Mozart's no. 40, and Sibelius's no. 1 were often played in both camps. The overture to *Die Meistersinger*, the "Prelude and Liebestod" from *Tristan und Isolde*, the "Funeral March" from *Götterdämmerung* and the *Siegfried-Idyll* by Wagner, Dukas's *L'Apprenti-Sorcier*, and Debussy's *Prélude à l'Après-midi d'un Faune* were heard in both orchestras. While the Montreal Orchestra gave the first performance in Montreal of many works by British and Scandinavian composers, Les Concerts symphoniques premiered a lot of Russian music, in which Prokofiev, Rachmaninov, Scriabin, Shostakovitch, Stravinsky, and Taneiev were featured. In one sense, it was quite

adventurous on their part to offer symphonies by Shostakovitch and Scriabin and works by Stravinsky for an audience that required a “popular” approach. At the same time, one can argue that they wanted to present the full spectrum of music literature. From that perspective, the two orchestras complemented each other and appealed to different audiences. Unfortunately, though, Montreal was not ready for such a luxury at the time. Sooner or later, one of the two organizations would have to withdraw.

The circumstances that led to the demise of the Montreal Orchestra are somehow blurred. Although the official reasons given were Clarke’s serious illness and the onset of World War II, a few letters in Clarke’s archives document that Clarke himself had many projects for the following season. In a letter dated 5 June 1941, Clarke wrote to a certain Mr. Drake in New York to arrange for a visit of the Montreal Orchestra to New York. A couple of days later, another letter, to Eugene Goossens, then conductor of the Cincinnati Symphony Orchestra, shows that some sort of project with him was compromised in some ways by Arthur Judson, an agent in New York. In that same letter, Clarke asks Goossens for his advice about a Festival at the beginning of a season. He mentions his intention of doing a Brahms Festival, saying that it would certainly be the easiest to “put over” in this town. He also explains that he could not possibly do it at the end of the season since “this wretched Concerts symphoniques is playing a Festival in May already.” In a telegram to Wilfrid Pelletier dated 7 November 1941, Clarke invites him to be joint and equal conductor with him of the Montreal Orchestra. Two weeks later, in another letter to Pelletier, Clarke writes about changing the time of the concerts from Sunday to a weekday night, in order to accommodate Pelletier.

In fact, I would like you to conduct the first concert of the season. I want the Montreal Orchestra to be, in every way, a joint French-Canadian and English-Canadian Orchestra – and you must conduct it by hook or by crook.²

In that same letter, he alludes to summer concerts:

I thank you for your kind suggestions as to organization. . . . I agree with you about summer concerts. The right place will have to be found, but I already have my eye on such a place.³

All these letters show that Clarke wanted to keep going with the orchestra. Not a single mention appears of the possible prospect of collapse owing to his own illness or the war. On the contrary, the letters are full of life and hope. There is, though, a certain sense of bitterness towards Les Concerts symphoniques that can be felt in many of them.

In his letter to Drake:

(Just a word of warning. The French in this city some years ago – after I had given over a hundred concerts – took my men, and called them Les Concerts Symphoniques. Judson is now backing them for his own ends – need I say more? I mention this because this organization will undoubtedly get to hear of our plans, and will move heaven and earth to push the Montreal Orchestra out and get themselves in. Your answer is easy. The Montreal Orchestra is the ENGLISH orchestra in Montreal. It is the English-American aspect that you wish to stress in this particular case – and at this particular time. Again, the Montreal Orchestra is the senior orchestra in Montreal by five years, with over 160 concerts to its credit).⁴

And again in his letter to Goossens:

Naturally, Judson will do nothing to help me, seeing that he is backing exclusively Les Concerts symphoniques. Here we seem to be up against a

² Letter from Clarke to Pelletier (19 Nov. 1941), in Dean Clarke's archives, McGill University.

³ Ibid.

⁴ Letter from Clarke to Drake (5 June 1941), in Dean Clarke's archives, McGill University.

brick wall – and I for one can't see through it . . . I am up against, not normal competition, but the Devil himself...⁵

This was his tone in June. By November, Clarke's mood had somehow changed.

As noted above, in his letter to Pelletier he expresses his wish to have a joint orchestra but he also talks of his reputation:

I do sincerely hope that we have now seen the end of the silly talk of my unwillingness to collaborate with French-Canadians – largely kept alive, I fear, from other people's personal motives. I hope we can now go forward together and build a strong and unifying influence for the good of music.⁶

The first thing that comes to mind when reading these letters is that Clarke thought about it too late. If, as he says, he had been more willing to collaborate, things could have been different. What is the reason for this change of mood six years later? Nobody knows, but it might be that he felt the pressure to join forces. All those projects might have come out of desperation. Les Concerts symphoniques was a very energetic and enthusiastic organization that was reaching new heights every year. Even though their concerts were played in the East end, more and more English-speaking people were making the trip from the West end. The progressive lack of interest in the Montreal Orchestra that was imputed to the war might also have been simply a transfer of interest toward Les Concerts symphoniques. Nothing in the archives or in the newspapers corroborates this theory, but it is nevertheless possible.

The real circumstances that led to the collapse of the Montreal Orchestra will stay forever blurred since nothing exists today to help demystify the situation. Nevertheless,

⁵ Letter from Clarke to Goossens (7 June 1941), in Dean Clarke's archives, McGill University.

⁶ Letter from Clarke to Pelletier (19 Nov. 1941), in Dean Clarke's archives, McGill University.

Clarke and his orchestra accomplished some pioneering work for the sake of music in Montreal, and they should be remembered for having done so. As our witnesses Baby and Brott indicate, the level of playing of the musicians at that time was rather poor, and their experience with the symphonic repertoire was even poorer. The amount of work that Clarke had to do with the orchestra to make it sound decent was tremendous, as he had to tell the musicians how to play every note. On the other hand, the various conductors who dealt with Les Concerts symphoniques could benefit from the experience that a large body of musicians acquired with the Montreal Orchestra.

It is worth reiterating that the two orchestras complemented each other in many ways. The real difference between the two resided only at the administrative level. To say that the Montreal Orchestra has just as much importance as Les Concerts symphoniques in the history of L'Orchestre symphonique de Montréal is a fair statement that gives justice to the extraordinary work of this organization. The feud that brought about the duplication is a typical scenario that the population of Montreal knows very well. Since the beginning, the province of Quebec has dealt with this cultural duality. Maybe one day the two sides will get to know and understand each other better, and this kind of quarrel will become a thing of the past.

Appendix I

List of repertoire of the Montreal Orchestra

1930-41

(regular winter series)

Arensky, Anton (1861-1906)

Variations on a Theme by Tchaikovsky, op. 35a, 28 Jan. 1934, 15 Dec. 1935, 11 Dec. 1938, 9 March 1941

Bach, Carl Philipp Emanuel (1714-1788)

Concerto in F for two pianos, 4 Feb. 1940

Bach, Johann Sebastian (1685-1750)

Aria from Cantata *Praise God*, 29 Jan. 1939

Brandenburg Concerto no. 2, 21 Feb. 1932, 28 Feb. 1937, 27 Feb. 1938, 17 Nov. 1940

Brandenburg Concerto no. 3, 8 Nov. 1931, 1 Jan. 1933, 27 Jan. 1935, 29 Jan. 1939, 23 Feb. 1941

Brandenburg Concerto no. 5, 2 Nov. 1930, 8 March 1931, 26 Feb. 1933, 11 March 1934, 1 March 1936

Chorale Prelude on *Wachet Auf* (listed as *Sleepers, Wake* after 1935), 8 Feb. 1931, 29 Nov. 1931, 17 Nov. 1935, 26 Jan. 1936, 7 Nov. 1937, 18 Feb. 1940, 1 Dec. 1940

Christmas Cantata: *The Sages of Sheba*, 17 Dec. 1939, 15 Dec. 1940

Concerto in A minor for violin, 17 Dec. 1933

Concerto in C minor no. 1 for two pianos, 15 Dec. 1935

Concerto in D for piano, 10 Jan. 1932, 12 Feb. 1939

Concerto in D minor for two violins, 19 Jan. 1936

Concerto in F minor for piano, 19 March 1933

Overture in D, 6 Dec. 1931, 29 Jan. 1933, 25 Nov. 1934

Passacaglia (arr. by Esser), 19 Nov. 1933

“Rondeau, Polonaise & Badinerie” from *Overture* in B minor, 11 March 1936

Balestreri, Violet (Archer) (b. 1913)

Scherzo, 18 Feb. 1940

Bantock, Granville (1868-1946)

Two old English Songs (arrangement), 9 Nov. 1930

Bax, Arnold (1883-1953)

The Garden of Fand, 14 Feb. 1932, 13 March 1932, 12 March 1933, 11 March 1934, 1 Dec. 1935

Symphony no. 3, 6 Jan. 1935, 31 Jan. 1937, 12 March 1939

Tintagel, 23 Oct. 1935, 16 Feb. 1936, 22 Nov. 1936, 7 Nov. 1937, 12 Feb. 1939

Beethoven, Ludwig van (1770-1827)

Concerto no. 3 for piano, 8 Nov. 1936, 3 Nov. 1940

Concerto no. 5 for piano, 15 Feb. 1931, 20 Dec. 1936, 5 Dec. 1937

Concerto op. 61 for violin, 15 Nov. 1931, 8 Jan. 1933, 26 March 1939

Egmont Overture, 21 Feb. 1932

Symphony no. 1, 19 Nov. 1933, 4 Nov. 1934, 18 March 1936, 22 Nov. 1936, 13 March 1938, 26 Feb. 1939

Symphony no. 2, 15 March 1931, 26 Feb. 1933, 19 Jan. 1936, 26 Jan. 1941

Symphony no. 3, 23 Nov. 1930, 12 March 1933, 4 March 1934

Symphony no. 5, 26 Oct., 1930, 22 Nov. 1931, 20 March 1932, 29 Oct. 1933, 21 Nov. 1937

Symphony no. 6, 13 Nov. 1938, 3 Dec. 1939, 23 March 1941

Symphony no. 7, 14 Feb. 1932

Symphony no. 8, 7 Dec. 1930, 17 Jan. 1932, 11 Dec. 1932, 4 Feb. 1934, 9 Feb. 1936, 9 Feb. 1941

Berlioz, Hector (1803-1869)

Carnaval Romain overture, 16 Nov. 1930, 27 Dec. 1931

Solo song from *L'Enfance du Christ*, 15 Dec. 1940

"Queen Mab Scherzo" from *Roméo et Juliette*, 9 Dec. 1934

"Procession to the Scaffold" from *Symphonie Fantastique*, 19 Nov. 1933, 4 Nov. 1934, 15 Dec. 1935

Symphonie Fantastique, 18 Feb. 1934

Bizet, Georges (1838-1875)

L'Arlésienne Suite no. 1, 23 Nov. 1930, 10 Nov. 1935

Bloch, Ernest (1880-1959)

Schelomo, Rhapsody for cello and orchestra, 21 Nov. 1937

Boccherini, Luigi (1743-1805)

Cello Concerto in B flat, 22 Nov. 1936, 21 Nov. 1937

Boëllmann, Leon (1862-1897)

Symphonic Variations for cello and orchestra, 20 Nov. 1932

Borodin, Alexander (1833-1887)

In the Steppes of Central Asia, 24 Jan. 1932, 26 Feb. 1933, 3 Dec. 1933

Little Suite, 7 Dec. 1930

Overture to *Prince Igor*, 1 March 1936

"Polovetsian Dances" from *Prince Igor*, 17 Nov. 1935

Brahms, Johannes (1833-1897)

Academic Festival Overture, 15 Feb. 1931, 22 March 1931, 1 Nov. 1931, 6 March 1932, 30 Oct. 1932, 5 Nov. 1933, 18 March 1936, 21 Nov. 1937, 12 Jan. 1941

Concerto no. 1 for piano, 11 Dec. 1938

Concerto no. 2 in B flat for piano, 1 Jan. 1933, 2 Feb. 1936, 14 Feb. 1937, 27 Feb. 1938, 30 Oct. 1938, 12 Jan. 1941

Concerto for violin, 18 Dec. 1932, 20 Jan. 1935, 28 Feb. 1937, 26 Feb. 1939, 1 Dec. 1940

"Dein Blaues Auge" from *Eight Songs op. 59*, 16 Jan. 1938

Hungarian Dances no. 1, 3, and 10, 23 Nov. 1930

"Wie Froh und Frisch" from *Romances from L. Tieck's Magelone op. 33*, 16 Jan. 1938

Symphony no. 1, 1 Feb. 1931, 29 March 1931, 6 Dec. 1931, 20 Nov. 1932, 19 March 1933, 12 Nov. 1933, 9 Dec. 1934, 17 Feb. 1935, 12 Jan. 1936, 6 Dec. 1936, 27 March 1938, 15 Jan. 193, 7 Jan. 1940, 17 Nov. 1940

Symphony no. 2, 9 Nov. 1930, 18 Jan. 1931, 8 Nov. 1931, 12 Feb. 1933, 10 Dec. 1933, 18 Nov. 1934, 24 Nov. 1935, 18 Feb. 1940, 12 Jan. 1941

Symphony no. 3, 14 Dec. 1930, 31 Jan. 1932, 22 Jan. 1933, 28 Jan. 1934, 13 Feb. 1938

Symphony no. 4, 18 March 1934, 20 Jan. 1935, 1 March 1936, 28 March 1937, 19 Dec. 1937, 26 March 1939, 17 March 1940

Tragic overture, 8 March 1931, 29 Nov. 1931, 4 Dec. 1932, 14 Jan. 1934, 31 Jan. 1937, 3 March 1940, 23 March 1941

Variations on a Theme by Haydn, 15 March 1931, 27 Dec. 1931, 20 March 1932, 26 Nov. 1933, 20 Jan. 1935, 16 Feb. 1936, 20 Dec. 1936, 3 Dec. 1939, 9 Feb. 1941

Bridge, Frank (1879-1941)*Cherry Ripe*, 7 Feb. 1932, 23 Oct. 1935*Lament*, 10 Feb. 1935*Sally in our Alley*, 7 Feb. 1932, 23 Oct. 1935**Brott, Alexander (b. 1915)***Symphonic Movement*, 26 March 1939**Bruch, Max (1838-1920)***Ave Maria, op. 61*, 11 Nov., 1934**Butterworth, Georges (1885-1916)***A Shropshire Lad*, 1 Feb. 1931, 8 Dec. 1935, 15 Jan. 1939**Byrd, William (1543-1623)***The Carman's Whistle* (arr. not mentioned), 1 March 1936*The Leaves be Greene* (arr. Richard Terry), 25 Nov. 1934**Campra, André (1660-1744)***Psalm CL*, 3 Dec. 1939**Chabrier, Emmanuel (1841-1894)***Marche Joyeuse*, 26 Feb. 1933**Champagne, Claude (1891-1965)***Hercule et Omphale*, 5 March 1933*Suite Canadienne*, 5 March 1933**Chopin, Frédéric (1810-1849)***Grande Polonaise brillante*, 26 Jan. 1941**Clarke, Douglas (1893-1962)***Piece for orchestra*, 18 March 1936, 28 March 1937, 21 Jan. 1940*Three Short Pieces*, 26 Oct. 1930, 8 March 1931, 6 Dec. 1931

Colonna, Giovanni-Paolo (1637-1695)

Motetto Per il Sancto Spirito, 3 Dec. 1939

Debussy, Claude (1862-1918)

Children's Corner, 10 Dec. 1933

"*Récitatif et Air de Lia*" from *L'Enfant prodigue*, 11 Nov. 1934

Petite Suite, 18 Jan. 1931, 29 Nov. 1931, 15 Jan. 1933

Prélude à l'Après-midi d'un Faune, 25 Jan. 1931, 3 Jan. 1932, 27 Nov. 1932

Rhapsody for saxophone and orchestra, 13 March 1938

Delius, Frederick (1862-1934)

Brigg Fair, 14 March 1937, 17 March 1940

Dance Rhapsody no. 1, 4 Feb. 1940

Dance Rhapsody no. 2, 30 Nov. 1930

Hassan (excerpts), 29 Jan. 1939

On Hearing the First Cuckoo in Spring, 26 Feb. 1933, 4 Nov. 1934, 10 Nov. 1935, 13 March 1938, 30 Oct. 1938

A Song before Sunrise, 29 Jan. 1933

Summer Night on the River, 30 Oct. 1938

"*The Walk in the Paradise Garden*" from *A Village Romeo and Juliet*, 8 Jan. 1933, 19 March 1933, 29 Oct. 1933, 4 Feb. 1934, 27 Jan. 1935, 8 Dec. 1935, 16 Jan. 1938, 13 Nov. 1938

Dohnányi, Ernő (1877-1960)

Variations on a Nursery Rhyme, op. 25, 5 Nov. 1939

Dukas, Paul (1865-1935)

L'Apprenti Sorcier, 13 Dec. 1931, 13 March 1932, 13 Nov. 1932, 25 Feb. 1934, 16 Dec. 1934

Dvořák, Antonin (1841-1904)

Carnival overture, 22 Feb. 1931, 7 Feb. 1932, 12 Nov. 1933, 4 Nov. 1934, 24 Nov. 1935, 17 Nov. 1940

Symphony no. 4, 21 Dec. 1930

Symphony no. 9 "From the New World," 16 Nov. 1930, 8 Feb. 1931, 27 Dec. 1931, 5 Feb. 1933, 5 Nov. 1933, 13 Jan. 1935, 23 Oct. 1935, 28 Feb. 1937, 5 Dec. 1937, 5 Nov. 1939, 1 Dec. 1940

Elgar, Edward (1857-1934)

Cockaigne Overture, 4 Jan 1931, 22 Nov. 1931, 2 Feb. 1936
Concerto for cello, 9 Feb. 1936
Concerto in B minor for violin, 19 Nov. 1939
 "Prelude & Angel Farewell" from *Dream of Gerontius*, 8 Nov. 1931, 13 March 1932, 5 March 1933, 3 Dec. 1933, 11 Nov. 1934, 12 March 1939
 Arr. of Bach organ *Fugue in C minor*, 18 Jan. 1931, 15 Feb. 1931
 Arr. of *Overture in D minor* by Handel, 13 Nov. 1932
Pomp and Circumstance March no. 1, 8 March 1931, 7 Feb. 1932
Variations on an Original Theme, op. 36, for orchestra, 27 Nov. 1938, 21 Jan. 1940

Falla, Manuel de (1876-1946)

Nights in the Gardens of Spain, 12 Feb. 1939
Three-cornered Hat, 25 Jan. 1931

Fuleihan, Anis (1900-1970)

Concerto no. 1 for piano, 26 Jan. 1941
Concerto no. 2 for piano, 12 March 1939

Franck, César (1822-1890)

Le Chasseur maudit, 29 Oct. 1933
Symphony in D, 30 Nov. 1930, 11 Jan. 1931, 29 March 1931, 1 Nov. 1931, 30 Oct. 1932, 26 Nov. 1933, 25 Nov. 1934, 1 Dec. 1935, 9 March 1941
Variations Symphoniques, 12 Oct. 1930, 6 March 1932, 19 March 1933, 12 March 1939

Geminiani, Francesco (1687-1762)

Concerto Grosso, op. 3 no.3, 22 Nov. 1936

Glazounov, Alexandre-Konstantinovitch (1865-1936)

Concerto, Op. 82 in A minor for violin, 6 Dec. 1936
Serenade no. 7, 17 Jan. 1932
Serenades (two), 4 Jan. 1931
Symphony no. 6 in C minor, 22 Feb. 1931, 22 March 1931, 21 Feb. 1932, 5 March 1933

Glinka, Mikhail Ivanovitch (1804-1857)

Kamarinskaia Fantasy, 4 Jan. 1931

Gluck, Christoph Willibald (1714-1787)

"Aria of Renaud" from *Armide*, 3 Dec. 1939
Ballet suite (arr. Mottl), 22 Jan. 1933, 1 Dec. 1935

Goossens, Eugene (1893-1962)

By the Tarn, 4 Jan. 1931
Cadet Roussel, 23 Oct. 1935
Tam o'Shanter Scherzo, 24 Jan. 1932

Gounod, Charles (1818-1893)

"Ballad of Queen Mab" from *Roméo et Juliette*, 31 Jan. 1932
Vulcan's Song, 19 Nov. 1933

Grainger, Percy (1882-1961)

Children's March, 7 Jan. 1940
Green Bushes, 30 Jan. 1938
Handel in the Strand for two pianos and strings, 27 Feb. 1935
Lord Peter's Stableboy, 7 Jan. 1940
The Merry King, 7 Jan. 1940
Mock Morris, 24 Nov. 1935, 15 Dec. 1940
Molly on the Shore, 15 March 1931, 29 March 1931, 27 Dec. 1931, 12 Feb. 1933,
 19 Jan. 1936
My Robin is to the Greenwood Gone, 20 Dec. 1936, 30 Jan. 1938
Shepherd's Hey, 30 Nov. 1930, 1 March 1931, 29 March 1931, 15 Nov. 1931, 4
 Dec. 1932, 3 Dec. 1933, 24 Feb. 1935, 11 March 1936, 17 Jan. 1937
Spoon River, 17 Jan. 1937

Grieg, Edvard (1843-1907)

Concerto in A minor for piano, 19 Oct. 1930, 1 Nov. 1931, 4 Dec. 1932, 24 Nov.
 1935, 30 Jan. 1938
Huldigungsmarsch, 18 Dec. 1932, 18 Feb. 1934
Norwegian Folk Songs, 2 Dec. 1934
Peer Gynt Suite no. 1, 17 Jan. 1932, 20 March 1932, 20 Nov. 1932
Triumphal March, 7 Dec. 1930

Handel, Georg Friedrich (1685-1759)

Concerto grosso, 14 Dec. 1930, 22 Feb. 1931, 17 Jan. 1932, 6 Nov. 1932
Masque Suite, 11 Nov. 1934
 "Pastoral symphony" from *Messiah*, 11 Dec. 1938
Overture in D minor, 10 Dec. 1933, 12 Jan. 1936
Water Music, 19 Nov. 1933

Hanson, Frank (1899-1975)

Hornpipe for orchestra, 14 Feb. 1932

Haydn, Franz Joseph (1732-1809)

Concerto in D for cello, 14 Jan. 1934

Symphony no. 2 "London," 15 Feb. 1931

Symphony no. 3 in E flat "London," 29 Jan. 1933, 3 Dec. 1933, 2 Dec. 1934, 2 Feb. 1936, 13 Nov. 1938, 15 Dec. 1940

Symphony no. 94 in G "Surprise," 10 Feb. 1935, 21 Jan. 1940

Symphony in D (no. 96) "London," 7 Feb. 1932, 4 Dec. 1932, 7 Jan. 1934

Symphony No. 102 (Salomon no. 12) in B flat, 19 Nov. 1939

Holst, Gustav (1874-1934)

Arr. of Bach's organ *Fugue "Jig,"* 6 Nov. 1932, 12 March 1933, 7 Jan. 1934, 6 Jan. 1935, 1 Dec. 1935, 14 Feb. 1937, 30 Oct. 1938, 26 Jan. 1941

Beni Mora, 17 Jan. 1932, 31 Jan. 1932, 12 Jan. 1936

The Perfect Fool, 25 Jan. 1931, 24 Feb. 1935

The Planets, "Jupiter," 1 Nov. 1931, 13 March 1932, 30 Oct. 1932, 16 Jan. 1938, 26 Feb. 1939

"Mars," 29 Nov. 1931, 20 March 1932, 11 Dec. 1932, 12 Nov. 1933

"Neptune," 23 Feb. 1936

"Uranus," 15 Nov. 1931, 5 March 1933, 10 March 1933

"Venus," 13 Dec. 1931

Saint Paul's Suite, 30 Nov. 1930, 8 March 1931, 29 March 1931, 21 Feb. 1932, 8 Jan. 1933, 2 Feb. 1936

A Somerset Rhapsody, 27 Nov. 1932, 4 Nov. 1934

Honegger, Arthur (1892-1955)

Mouvement Symphonique no. 3, 16 Feb. 1936

Pacific 231, 20 Dec. 1936

Howells, Herbert (b.1892)

Procession, 18 Dec. 1932, 19 March 1933, 26 Nov. 1933, 18 Nov. 1934

Humperdinck, Engelbert (1854-1921)

Overture to *Hänsel und Gretel,* 7 Dec. 1930, 13 Dec. 1931, 10 Jan. 1932, 18 Dec. 1932, 17 Dec. 1933, 16 Dec. 1934, 15 Dec. 1935, 19 Dec. 1937, 17 Dec. 1939

Jarnfeldt, (Edvard) Armas (1869-1958)*Praeludium*, 31 Jan. 1932**Lalo, Edouard (1823-1892)**

Concerto for cello, 7 Feb. 1932

Symphonie Espagnole, 17 Dec. 1933**Liszt, Franz (1811-1886)**

Concerto no. 1 for piano, 25 Feb. 1934, 13 Jan. 1935

Fantasia über ungarische Volksmelodien for piano and orchestra, 7 Jan. 1940*Totentanz*, 6 Jan. 1935**Lully, Jean-Baptiste (1632-1687)***Ballet suite* (arr. Mottl), 10 Jan. 1932, 30 Oct. 1932, 17 Dec. 1933, 9 Dec. 1934**Massenet, Jules (1842-1912)***Scènes Alsaciennes*, 8 Feb. 1931

"Vision fugitive" (song), 9 March 1941

McCunn, Hamish (1868-1916)*Land of the Mountain and Flood* overture, 22 Feb., 1931**Mendelssohn, Felix (1809-1847)**

Concerto for violin, 22 March 1931, 7 Jan. 1934, 31 Jan. 1937, 13 Feb. 1938, 21 Jan. 1940

Overture to *Hebrides*, 2 Dec. 1934, 1 Dec. 1935, 9 March 1941*Midsummer Night's Dream* Suite, 19 Feb. 1933Overture to *Midsummer Night's Dream*, 19 Oct. 1930, 3 Jan. 1932, 15 Jan. 1933, 24 Feb. 1935, 17 Nov. 1935, 6 Dec. 1936, 27 Nov. 1938Scherzo from *Midsummer Night's Dream*, 6 Dec. 1931, 16 Dec. 1934, 27 Feb. 1935, 26 Jan. 1941

Symphony no. 4 "Italian," 4 Jan. 1931, 11 March 1934, 3 March 1940

Miro, Henri (1879-1950)*Poème Symphonique*, 10 Feb. 1935

Monteverdi, Claudio (1567-1643)

Concertato for solo voice and 9 instruments, 3 Dec. 1939

Mozart, Wolfgang Amadeus (1756-1791)

Concerto in B flat, K. 595 for piano, 15 Jan. 1939

Concerto in D, K. 537 for piano, 12 March 1933

Concerto in D minor, K. 466 for piano, 4 Feb. 1934, 10 Feb. 1935

Concerto in F, K. 459 for piano, 7 Nov. 1937

Concerto no. 3 in G, K. 216 for violin, 28 March 1937

Exsultate Jubilate, 29 Jan. 1939

“Alleluia” from *Exsultate Jubilate*, 10 Nov. 1935

“Il mio Tesoro” from *Don Giovanni*, 13 Nov. 1938

Overture to *Don Giovanni*, 9 Nov. 1930, 3 Feb. 1935

Overture to *Idomeneo*, 11 Jan. 1931

“Deh vieni non tardar” from *Le Nozze di Figaro*, 14 Feb. 1932, 14 March 1937

“Non so più cosa son” from *Le Nozze di Figaro*, 14 March 1937

Overture to *Le Nozze di Figaro*, 21 Dec. 1930, 29 March 1931, 8 Nov. 1931, 4 March 1934, 14 Feb. 1937

Symphony in D, K. 385 “Haffner,” 6 March 1932, 13 Nov. 1932, 17 Nov. 1935, 17 Jan. 1937, 30 Jan. 1938

Symphony no. 40 in G minor, K. 550, 1 March 1931, 24 Jan. 1932, 16 Feb. 1936

Overture to *Die Zauberflöte*, 26 Oct. 1930

Pierné, Gabriel (1863-1937)

“L’Ecole des Aegipans” from *Cydalise*, 27 Jan. 1935

“L’Entrée des petits faunes” from *Cydalise*, 27 Feb. 1935

Porpora, Nicola (1686-1768)

“Salve Regina” (song), 15 Dec. 1940

Puccini, Giacomo (1858-1924)

“Che gelida manina” from *La Bohème*, 3 Dec. 1933

“One Fine Day” from *Madama Butterfly*, 14 Feb. 1932

Purcell, Henry (1659-1695)

Fantasia on One Note, 17 Nov. 1935

“When I am laid in earth” from *Dido and Aeneas*, 11 Jan. 1931

“Hark the echoing air” from *The Fairy Queen*, 11 Jan. 1931

Trumpet Voluntary, 15 March 1931, 31 Jan. 1932, 22 Jan. 1933, 13 Feb. 1938

Quilter, Roger (1877-1953)

Children's Overture, 9 Feb. 1936, 11 Dec. 1938

Rachmaninov, Sergei (1873-1943)

Concerto no. 2 for piano, 3 Jan. 1932, 11 Dec. 1932, 18 Feb. 1934, 18 Nov. 1934,
18 March 1936, 27 March 1938, 17 Dec. 1939

Concerto no. 3 for piano, 9 Feb. 1941

Rhapsody on a Theme by Paganini, 18 Feb. 1940

Rameau, Jean-Philippe (1683-1764)

Ballet suite (arr. F. Mottl), 16 Nov. 1930, 1 March 1931, 6 March 1932, 12 Feb. 1933

Ravel, Maurice (1875-1937)

Boléro, 14 Jan. 1934

Concerto no. 1 for piano (for the left hand), 4 Nov. 1934

Ma Mère l'Oye, 3 Feb. 1935

Pavane pour une Infante défunte, 7 Dec. 1930, 22 Nov. 1931, 13 March 1932, 12
Feb. 1933

Respighi, Ottorino (1879-1936)

"Villanella" from *Ancient Dances and Airs* for the lute, 13 March 1938, 26 Feb. 1939

The Birds, 21 Jan. 1934

Rimsky-Korsakov, Nicolaï Andreïevitch (1844-1908)

"The Young Princess" from *Scheherazade*, 12 Feb. 1933

Rossini, Gioacchino (1792-1868)

Aria from *Il Barbiere di Siviglia*, 31 Jan. 1932

Overture to *La Scala di seta*, 5 Nov. 1939

Roussel, Albert (1869-1937)

Le Festin de l'Araignée, 13 Jan. 1935

Rubinstein, Anton (1829-1894)

Concerto in D minor for piano, 29 Nov. 1931

Saint-Saëns, Camille (1835-1921)

Suite Algérienne, 5 Nov. 1933

Schubert, Franz (1797-1828)

“Der Hirt auf dem Felsen” (song) op. 129, 29 Jan. 1939

Three entr’actes from *Rosamunde*, 14 Dec. 1930

Symphony no. 5 in B flat, 23 Feb. 1941

Symphony no. 8 “Unfinished,” 2 Nov. 1930, 1 March 1931, 13 Dec. 1931, 27 Nov. 1932, 25 Feb. 1934, 11 Nov. 1934, 11 March 1936

Schumann, Robert (1810-1856)

Concerto for piano, 28 Jan. 1934

Concertstück for four horns, arr. for four cellos, 15 March 1931

Sibelius, Jean (1865-1957)

En Saga, 13 Nov. 1932, 15 Jan. 1933, 2 Dec. 1934, 17 Nov. 1935, 27 Feb. 1938, 26 Feb. 1939, 7 Jan. 1940

Finlandia, 19 Oct. 1930, 8 March 1931, 24 Jan. 1932, 29 Jan. 1933, 28 Jan. 1934, 27 Feb. 1935, 23 Oct. 1935, 8 Nov. 1936, 13 Nov. 1938, 19 Nov. 1939

Pohjola’s Daughter, 17 Feb. 1935, 17 Jan. 1937

Symphony no. 1, 27 Jan. 1935, 15 Dec. 1935, 7 Nov. 1937, 29 Jan. 1939

Tapiola, 16 Dec. 1934, 8 Dec. 1935, 14 March 1937, 30 Oct. 1938, 17 March 1940

Valse Triste, 25 Feb. 1934

Sinigaglia, Leone (1868-1944)

Danza Piemontese no. 1, 23 Nov. 1930, 5 Nov. 1933, 9 Dec. 1934

Smetana, Bedrich (1824-1884)

Overture to *The Bartered Bride*, 1 March 1931, 23 Feb. 1941

Stanford, Charles Villiers (1852-1924)

Songs of the Fleet, 15 Jan. 1933

“A Bower of Roses” from *The Veiled Prophet*, 11 Jan. 1931

Strauss, Johann (1825-1899)

Pizzicato Polka, 7 Jan. 1934

Strauss, Richard (1864-1949)

“Zueignung” from *Acht Lieder aus Letzte Blätter op. 10*, 16 Jan. 1938
Death and Transfiguration, 10 Nov. 1935, 26 Jan. 1936
Till Eulenspiegel's Merry Pranks, 13 March 1938

Tchaikovsky, Piotr Ilyitch (1840-1893)

Concerto for violin, 29 Jan. 1933, 19 Dec. 1937
 Concerto no. 1 for piano, 18 March 1934, 17 Jan. 1937, 23 Feb. 1941
 Aria of Tatiana: “The Letter songs” from *Eugen Onegin*, 17 Nov. 1940, 14 March 1937
Nutcracker Suite, 9 Nov. 1930, 11 Jan. 1931, 3 Jan. 1932, 1 Jan. 1933, 4 March 1934, 27 Feb. 1935, 12 Jan. 1936, 11 Dec. 1938, 15 Dec. 1940
 “Cossack Dance” from *Nutcracker Suite*, 21 Dec. 1930
Serenade for strings, 21 Dec. 1930, 28 Feb. 1932
 “None but the Weary Heart” from *Six Songs op. 6*, 10 Nov. 1935
 Symphony no. 4, 8 Nov. 1936
 Symphony no. 5, 12 Oct. 1930, 19 Oct. 1930, 6 Nov. 1932, 21 Jan. 1934, 3 Feb. 1935, 8 Dec. 1935, 14 March 1937, 4 Feb. 1940
 Symphony no. 6, 25 Jan. 1931, 28 Feb. 1932, 19 Feb. 1933, 24 Feb. 1935, 23 Feb. 1936, 11 March 1936
Variations on a Rococo Theme, 14 Jan. 1934, 22 Nov. 1936

Tommasini, Vincenzo (1878-1950)

Good-humored Ladies, 18 Jan. 1931, 15 Nov. 1931, 18 Dec. 1932

Tupper, Reginald de Havilland (1883-1967)

Suite of Old English Pieces, 14 Jan. 1934

Turina, Joaquin (1882-1949)

Rapsodia Sinfonica for piano and orchestra, 5 Nov. 1939

Vaughan Williams, Ralph (1872-1958)

Fantasia on a Theme by Tallis, 26 Nov. 1933, 21 Jan. 1934, 3 Feb. 1935, 10 Nov. 1935, 26 Jan. 1936, 12 Feb. 1939
A London Symphony, 16 Jan. 1938, 3 Nov. 1940, 23 March 1941
Overture to The Wasps, 31 Jan. 1932, 13 March 1932, 5 Feb. 1933, 18 March 1934

Verdi, Giuseppe (1813-1901)

“Eri Tu” from *Un Ballo in Maschera*, 9 March 1941

Vieuxtemps, Henry (1820-1881)

Concerto no. 4 for violin, op. 31, 27 Nov. 1938
 Concerto no. 5 for violin, 24 Jan. 1932, 16 Dec. 1934

Wagner, Richard (1813-1883)

Overture to *Der fliegende Holländer*, 2 Nov. 1930, 4 Jan. 1931, 6 March 1932
 "Funeral March" from *Götterdämmerung*, 30 Oct. 1932, 19 Feb. 1933, 12 Nov. 1933, 10 Nov. 1935, 26 Jan. 1936
 "Siegfried's Journey to the Rhine" from *Götterdämmerung*, 14 Feb. 1932, 1 Jan. 1933, 9 Dec. 1934, 29 Jan. 1939
Huldigungsmarsch, 15 Jan. 1933
Lohengrin's Narration (Act 3) from *Lohengrin*, 13 Nov. 1938
 Prelude to *Lohengrin*, 5 Dec. 1937, 5 Nov. 1939
Die Meistersinger (three excerpts), 28 Feb. 1932, 20 March 1932, 8 Jan. 1933, 29 Oct. 1933, 19 Jan. 1936
 Overture to *Die Meistersinger*, 12 Oct. 1930, 30 Nov. 1930, 8 Nov. 1931, 6 Nov. 1932, 27 Jan. 1935
 "Klingsor's Magic Garden and The Flower Maidens" from *Parsifal*, 11 Dec. 1932, 5 Feb. 1933, 3 Dec. 1933, 11 Nov. 1934, 6 Jan. 1935, 9 Feb. 1936
 Prelude to *Parsifal*, 28 March 1937
 "Entry of the Gods" from *Das Rheingold*, 24 Nov. 1935
Siegfried-Idyll, 26 Oct. 1930, 8 Feb. 1931, 15 Nov. 1931, 28 Feb. 1932, 19 Feb. 1933, 7 Jan. 1934, 25 Nov. 1934, 23 Feb. 1936, 27 Feb. 1938, 19 Nov. 1939
 "Dich Teure Halle" from *Tannhäuser*, 10 Nov. 1935
 Overture to *Tannhäuser*, 14 Dec. 1930
 "Prelude and Liebestod" from *Tristan und Isolde*, 22 Jan. 1933, 17 Dec. 1933, 25 Feb. 1934, 17 Feb. 1935, 31 Jan. 1937, 16 Jan. 1938, 12 Feb. 1939
 "The Ride of the Walküre" from *Die Walküre*, 4 Jan. 1931, 20 Nov. 1932, 11 March 1934
 "Wotan's Farewell and Fire Music" from *Die Walküre*, 20 Dec. 1936

Walton, William (1902-1983)

Concerto for viola, 3 March 1940
Portsmouth Point, 8 Jan. 1933, 4 Feb. 1934, 10 Feb. 1935, 23 Feb. 1936
Sinfonia Concertante for piano and orchestra, 10 Jan. 1932

Warlock, Peter (1894-1930)

Capriol Suite, 13 Nov. 1932, 4 Feb. 1934
Dances Suite, 1 Nov. 1931
An Old Song, 5 Feb. 1933

Weber, Karl Maria von (1786-1826)

"Berg ich Mich" from *Euryanthe*, 19 Nov. 1933
Overture to *Oberon*, 16 Nov. 1930

Weinberger, Jaromir (1896-1967)

Prelude and Fugue on "Dixie", 3 Nov. 1940
Under the Spreading Chestnut Tree, 17 Dec. 1939

Willan, Healey (1880-1968)

Marche Solennelle, 27 March 1938
Symphony no. 1, 14 Feb. 1937

Wood, Henry J. (1869-1944)

Arr. of Bach *Suite no. 6*, 1 Feb. 1931, 22 Nov. 1931, 27 Nov. 1932, 21 Jan. 1934,
2 Dec. 1934, 13 Feb. 1938, 27 Nov. 1938

Appendix II

List of soloists with the Montreal Orchestra

(regular winter series)

Piano

- Aitken, Webster** - American, 15 Jan. 1939
Ballon, Ellen - Montreal, 1 Nov. 1931
Bauer, Harold - English-born American, 30 Oct. 1938
Bull, Storm - American, 27 March 1938
Buxton, Eugenia - American, 5 Nov. 1939
Cherkassky, Shura - Russian-born American, 23 Feb. 1941
Cohen, Harriet - English, 10 Jan. 1932, 12 Feb. 1939
Coles, Etta & Naomi Yanova - Canadian two-piano team, 15 Dec. 1935
Frantz, Dalies - American, 13 Jan. 1935
Fuleihan, Anis - American, 26 Jan. 1941
Fuller, Charles - Canadian, 29 Nov. 1931
Germain, Hélène - Montreal, 19 Oct. 1930
Grainger, Percy - Australian-born American, 17 Jan. 1937, 30 Jan. 1938, 7 Jan. 1940
Howard-Jones, Evlyn - English, 14 Feb. 1937
Huntly, Gertrude - Montreal, 10 Feb. 1935
Lieber, Olga - Montreal, 18 March 1934
List, Eugene - American, 8 Nov. 1936, 12 March 1939
Long, Kathleen - English, 7 Nov. 1937
Marky, Paul de - Montreal, 12 Oct. 1930
McLean, Virginia - Montreal, 15 Feb. 1931
Méthot, Gabrielle - Canadian, 12 March 1933
Moiseiwitsch, Benno - Russian-born English, 18 Nov. 1934
Moisse, Severin - Montreal, 2 Nov. 1930, 25 Feb. 1934
Naegele, Charles - American, 11 Dec. 1932, 28 Jan. 1934, 24 Nov. 1935, 5 Dec. 1937, 3
 Nov. 1940
Phillipowsky, Ivan - English, 8 March 1936, 20 Dec. 1936
Plouffe-Lassere, Eva - Montreal, 4 Dec. 1932
Pratt, Ross - Canadian, 18 Feb. 1940
Reed, Nancy - Canadian, 2 Feb. 1936
Schmitz, E. Robert - American, 4 Feb. 1934
Schumann, Henrietta - Russian-born American, 18 Feb. 1934, 6 Jan. 1935, 9 Feb. 1941
Shure, Leonard - American, 12 Jan. 1941
Sly, Allan - English, 3 Jan. 1932, 1 Jan. 1933

Stewart, Reginald - Canadian, 17 Dec. 1939
Webster, Beveridge - American, 27 Feb. 1938, 11 Dec. 1938
Whittemore & Lowe - American two-piano team, 4 Feb. 1940
Wittgenstein, Paul - Austrian-born American, 4 Nov. 1934

Voice

Averino, Olga - Russian, 14 March 1937
Boyce, Bruce - Canadian, 9 March 1941
Brault, Cédia - Montreal, 26 Oct. 1930
Daunais, Lionel - Montreal, 31 Jan. 1932
Desmarais, Gérald - Montreal, 20 Dec. 1936
Dusseau, Jeanne - Montreal, 13 Dec. 1931
Elwes, Joan - English, 11 Jan. 1931
Ginster, Ria - ?, 29 Jan. 1939
Hain, William - American, 13 Nov. 1938
Hober, Beal - American, 10 Nov. 1935, 16 Jan. 1938
Holmes, Leslie - Canadian, 19 Nov. 1933
Lee, Jane - English, 14 Feb. 1932
O'Shea, Alfred - Australian, 3 Dec. 1933
Phillips, Avis - Canadian, 11 Nov. 1934
Tinayre, Yves - French, 3 Dec. 1939, 15 Dec. 1940

Strings

Belland, Jean - Montreal violoncellist, 20 Nov. 1932
Brott, Alexander - Montreal violinist, 6 Dec. 1936
Enesco, Georges - Romanian violinist, 8 Jan. 1933, 28 Feb. 1937, 26 March 1939
Feuermann, Emanuel - Austrian-born American violoncellist, 22 Nov. 1936
Goluboff, Grisha - American violinist, 7 Jan. 1934, 28 March 1937
Harisay, Vino - Hungarian-born Canadian violinist, 15 Nov. 1931
Hero, Stephan - American violinist, 19 Dec. 1937
Kubelik, Jan & Anita Kubelik - Czech-born Hungarian violinists, 19 Jan. 1936
Milstein, Nathan - Russian-born American violinist, 20 Jan. 1935
Monnier, Madeleine - French violoncellist, 14 Jan. 1934
Onderet, Maurice - Belgian-born Montreal violinist, 22 March 1931, 24 Jan. 1932, 18 Dec. 1932
Parlow, Kathleen - Canadian violinist, 1 Dec. 1940
Pernel, Orrea - English violinist, 19 Nov. 1939
Plamondon, Lucien - Montreal violoncellist, 9 Feb. 1936

Primrose, William - Scottish-born American violist, 3 March 1940
Radisse, Lucienne - French violoncellist, 7 Feb. 1932
Renardy, Ossy - Austrian violinist, 13 Feb. 1938
Salmund, Felix - English violoncellist, 21 Nov. 1937
Senitzky, Israel - Montreal violinist, 16 Dec. 1934
Spalding, Albert - American violinist, 21 Jan. 1940
Stark, Ethel - Canadian violinist, 17 Dec. 1933
Valasek, Erno - Hungarian violinist, 31 Jan. 1937
Virovai, Robert - Hungarian violinist, 27 Nov. 1938
Zimbalist, Efrem - American violinist, 26 Feb. 1939

Winds

Leeson, Cecil - American saxophonist, 13 March 1938

Appendix III

List of repertoire of Les Concerts symphoniques de Montréal

1934-41

(regular winter series)

Albeniz, Isaac (1860-1909)

Cordoba (arr. O'Connell), 3 March 1939

Fête-Dieu à Séville (arr. Arbos), 12 Dec. 1939

Triana (arr. Arbos), 12 Dec. 1939

Bach, Carl Philipp Emanuel (1714-1788)

Concerto Grosso in D major (arr. Steinberg), 10 Dec. 1937

Bach, Johann Sebastian (1685-1750)

Chorale-prelude (2) (arr. Schoenberg), 2 April 1937

Chorale-prelude (3) (arr. Mazzoleni), 16 Dec. 1938

Chorales (2) (arr. Gui), 14 Nov. 1939

Concerto for 2 violins, 15 Nov. 1935

Jig-Fugue (arr. Cailliet), 27 Feb. 1940

Mass in B minor (two excerpts), 27 May 1935

Passacaille and Fugue (arr. Mazzoleni), 25 Feb. 1938

Passacaille and Fugue (arr. O'Connell), 27 Feb. 1940

Prelude, 3 March 1939

Prelude, Choral and Fugue, 28 Feb. 1936

Prelude and Fugue in G minor (arr. MacMillan), 26 Nov. 1937

Balakirev, Mily (1837-1910)

Islamey (arr. Casella), 14 Nov. 1939

Beethoven, Ludwig van (1770-1827)

Concerto no. 1 for piano, 17 March 1935

Concerto no. 3 for piano, 28 Oct. 1938, 27 Feb. 1940

Concerto no. 4 for piano, 6 Nov. 1936

Concerto for violin, 18 Nov. 1938

Leonore Overture no. 3, 14 Jan. 1935, 27 Nov. 1936, 18 Oct. 1938, 13 Feb. 1940

Overture to *Coriolan*, 28 Nov. 1939, 22 Oct. 1940
 Overture to *Egmont*, 19 Nov. 1940
 Overture to *Prometheus*, 14 Nov. 1939
 Symphony no. 1, 17 Jan. 1936, 11 Feb. 1941
 Symphony no. 3, 8 Jan. 1937, 13 Feb. 1940
 Symphony no. 5, 11 April 1935, 20 March 1936, 18 March 1938, 3 March 1939
 Symphony no. 6, 15 Oct. 1937
 Symphony no. 7, 26 Feb. 1935, 11 Dec. 1936, 7 Jan. 1938
 Symphony no. 9, 19 March 1937

Berlioz, Hector (1803-1869)

Overture to *Benvenuto Cellini*, 25 March 1941
Carnaval Romain, 4 Feb. 1935, 11 Feb. 1941
Damnation de Faust (three excerpts), 15 Nov. 1935
 “Invocation de la Nature” from *Faust*, 7 Jan. 1938
Symphonie Fantastique, 19 Feb. 1937

Blackburn, Maurice (1914-1988)

Rues du Vieux-Québec, 29 April 1938

Bloch, Ernest (1880-1959)

Concerto Grosso no. 1 for piano and strings, 20 Jan. 1939

Boccherini, Luigi (1743-1805)

Cello Concerto in D, 11 April 1935

Borodin, Alexander (1833-1887)

“Polovetsian Dances” from *Prince Igor*, 17 Jan. 1936
In the Steppes of Central Asia, 5 Nov. 1940
 Symphony no. 2, 16 Dec. 1938

Brahms, Johannes (1833-1897)

Concerto no. 1 for piano, 8 Jan. 1937
 Concerto no. 2 for piano, 19 Nov. 1940
 Concerto for violin, 3 Feb. 1939, 12 Dec. 1939
 Symphony no. 1, 15 Nov. 1935, 23 April 1937, 18 Nov. 1938, 28 Jan. 1941
 Symphony no. 3, 17 March 1936, 10 Dec. 1937, 22 Oct. 1940
 Symphony no. 4, 17 Feb. 1939, 25 March 1941
Variations on a theme by Haydn, 6 Nov. 1936

Bruch, Max (1838-1920)

"Ave Maria" from Cantata *Fenerkrantz*, 19 Feb. 1937
 Concerto for violin, 4 Feb. 1935, 14 Nov. 1939

Chabrier, Emmanuel (1841-1894)

Espana, 19 Feb. 1937

Champagne, Claude (1891-1965)

Hercule et Omphale, 11 April 1935

Chausson, Ernest (1855-1899)

Symphony in B flat, 26 Nov. 1937, 11 Feb. 1941

Chopin, Frédéric (1810-1849)

Concerto no. 1 for piano, 16 Jan. 1940
 Concerto no. 2 for piano, 30 Jan. 1940

Contant, Alexis (1858-1918)

Les Deux Âmes, 17 March 1936

Corelli, Archangelo (1653-1713)

String Suite, 3 Feb. 1939

Coulthard-Adams, Jean (b. 1908)

Canadian Fantasy, 25 Feb. 1941

Couture, Guillaume (1851-1915)

Rêverie, 17 Jan. 1936

Cusson, Gabriel (1903-1972)

Sérénade, 29 April 1938

Daunais, Lionel (1902-1982)

"Bourrasque," 4 Feb. 1935
 "Caresses," 4 Feb. 1935

Debussy, Claude (1862-1918)

Clair de Lune (arr. O'Connell), 7 Jan. 1938
Ibéria, 26 April 1935
La Mer, 15 Nov. 1935, 28 Oct. 1938
Minstrels (arr. O'Connell), 7 Jan. 1938
Nocturnes, Nuages, Fêtes, 17 Dec. 1935, 12 Dec. 1939
Petite Suite, 28 Nov. 1939
Prélude à l'Après-midi d'un Faune, 14 Jan. 1935, 28 Jan. 1941
Première Rhapsodie for clarinet and orchestra, 28 Feb. 1936

Descarries, Auguste (1896-1958)

Rhapsodie canadienne, 25 Feb. 1938

Dukas, Paul (1865-1935)

L'Apprenti-Sorcier, 4 Feb. 1935, 22 Oct. 1940
La Péri, 19 Nov. 1940
Overture to Polyeucte, 12 Dec. 1939

Duparc, Henri (1848-1933)

Phidyle, 7 Jan. 1938

Dvořák, Antonin (1841-1904)

Carnival, 11 Dec. 1936
Concerto for cello, 25 March 1941
Slavonic Dances, 14 Jan. 1941
Symphony no. 9 "From the New World," 17 March 1935, 11 March 1941

Elgar, Edward (1857-1934)

Concerto for violin, 18 March 1938

Elie, Justin

Kiskaya, 17 March 1935

Enesco, Georges (1881-1955)

Hungarian Rhapsody no. 1, 18 Nov. 1938, 30 Jan. 1940

Falla, Manuel de (1876-1946)*Fire Dance*, 3 March 1939*Three-cornered Hat*, 26 Nov. 1937**Fauré, Gabriel (1845-1924)***Elégie* for violoncello, 12 Nov. 1937"Prelude" from *Pénélope*, 31 Oct. 1939**Franck, César (1822-1890)**"Andante" from *Grande Pièce Symphonique* (arr. O'Connell), 7 Jan. 1938*Psaume 150*, 27 May 1935*Rédemption*, 27 May 1935*Variations Symphoniques* for piano and orchestra, 28 Feb. 1936

Symphony in D, 26 April 1935, 2 April 1937, 16 Jan. 1940

Gagnier, Jean-Josaphat (1885-1949)*Le Chasseur maudit*, 5 Nov. 1940*Pan aux pieds de chèvre*, 29 Nov. 1935*Quatre Pastiches Anciens*, 26 Feb. 1935**Gaubert, Philippe***Trois Tableaux symphoniques*, 7 Feb. 1936**George, Graham (b. 1912)***Theme and Variations*, 29 April 1938, 28 Oct. 1938**Glazounov, Alexandre-Konstantinovitch (1865-1936)***Stenka Razin*, 11 March 1941**Goldmark, Karl (1830-1915)**Overture to *Sakuntala*, 14 Jan. 1935**Gratton, Hector (1900-1970)***Légende*, 23 April 1937

Grieg, Edvard (1843-1907)

Concerto for piano, 28 Nov. 1939

Handel, Georg Friedrich (1685-1759)

The Faithful Shepherd (arr. by Beecham), 3 Dec. 1940

“O Sleep, Why thou leave me?” from *Semele*, 7 Jan. 1938

Haydn, Franz Joseph (1732-1809)

Symphony no. 101 “The Clock,” 2 Dec. 1938

Symphony no. 88 in G, 25 Feb. 1941

Honegger, Arthur (1892-1955)

Pastorale d'été, 29 Nov. 1935

Ibert, Jacques (1890-1962)

Divertissement, 3 Feb. 1939

Escales, 27 Nov. 1936

Indy, Vincent d' (1851-1931)

Le Camp de Wallenstein, 17 Jan. 1936

Symphony no. 1 “sur un chant montagnard français” for piano and orchestra, 26 April 1935

Ketelbey, Albert W. (1875-1959)

Trois Aquarelles, 17 March 1935

Laliberté, Alfred (1882-1952)

Trois Chansons d'Eve, 15 Nov. 1935

Lalo, Edouard (1823-1892)

Symphonie Espagnole, 17 Jan. 1936, 16 Dec. 1938, 25 Feb. 1941

Lavallée, Calixa (1842-1891)

Papillon (arr. R. Bourdon), 14 Jan. 1935, 17 Dec. 1935

Letondal, Arthur (1869-1956)*Petite Suite*, 28 Feb. 1936**Liadov, Anatole Constantinovitch (1855-1914)***Kikimora Legend*, 10 Dec. 1937**Liszt, Franz (1811-1886)***Faust Symphony*, 20 Jan. 1939*Les Préludes*, 8 Jan. 1937*Totentanz*, 16 Jan. 1940**MacMillan, Sir Ernest (1893-1973)***Concert Overture*, 25 Feb. 1938*Deux Esquisses sur des Airs canadiens*, 11 Dec. 1936*Three Canadian Songs*, 17 Feb. 1939**Massenet, Jules (1842-1912)**"Prayer" from *Cid*, 7 Jan. 1938**Mathieu, Rodolphe (1890-1962)***Lève-toi Canadien*, 17 March 1935**Mendelssohn, Felix (1809-1847)***Caprice Brilliant* for piano and orchestra, 14 Jan. 1935Overture to *Hebrides*, 16 Dec. 1938Overture to *Midsummer Night's Dream*, 18 March 1938**Miro, Henri (1879-1950)***Scènes Mauresques*, 3 April 1936**Mozart, Wolfgang Amadeus (1756-1791)**

Concerto for piano in D, K. 537, 26 Feb. 1935, 11 March 1941

Concerto for two pianos in E flat, K. 365, 31 Oct. 1939

Concerto in E flat for violin, K. 364, 11 Dec. 1936

Eine kleine Nachtmusik, 28 Jan. 1941Overture to *Le Nozze di Figaro*, 17 March 1936

Symphony no. 40 in G minor, K. 550, 27 Nov. 1936, 4 Feb. 1938, 3 Feb. 1939, 3 Dec. 1940

Symphony no. 41 "Jupiter," K. 551, 28 Nov. 1939

Paisiello, Giovanni (1740-1816)

Overture to Il Barbiere di Siviglia, 27 Feb. 1940

Pelletier, Frédéric (1870-1944)

Ludus Puerilis, 17 Dec. 1935

Placide, Brother (Joseph Vermandère) (1901-1971)

Ode à Jacques Cartier, 27 May 1935

Popper, David (1843-1913)

Hungarian Rhapsody for violoncello, 12 Nov. 1937

Poulenc, Francis (1899-1963)

Concert Champêtre for piano and orchestra, 17 Dec. 1935

Prokofiev, Sergei (1891-1953)

Scythian Suite, 12 Nov. 1937

Rabaud, Henri (1873-1949)

Procession Nocturne, 26 April 1935

Rachmaninov, Sergei (1873-1943)

“Ouj ti, niva moia” from *Harvest Field*, 19 Feb. 1937

The Isle of the Dead, 28 Feb. 1936

Symphony no. 2, 3 April 1936, 12 Nov. 1937

Ravel, Maurice (1875-1937)

Boléro, 26 April 1935

Daphnis et Chloé (2nd suite), 18 March 1938

Pavane pour une Infante défunte, 18 Oct. 1938

“Malagueña” from *Rhapsodie espagnole*, 29 Nov. 1935

“La Flûte enchantée” from *Shéhérazade*, 19 Feb. 1937

“Rigaudon” from *Le Tombeau de Couperin*, 4 Feb. 1938

Le Tombeau de Couperin, 17 March 1936

La Valse, 6 Nov. 1936, 11 Feb. 1941

Respighi, Ottorino (1879-1936)

Fontane di Roma, 3 April 1936

Pini di Roma, 12 Nov. 1937

Rimsky-Korsakov, Nicolaï Andreïevitch (1844-1908)

Capriccio Espagnol, 4 Feb. 1935

Concerto for piano, 27 Nov. 1936

Russian Easter overture, 17 March 1935, 11 Dec. 1936

Sadko, 29 Jan. 1937

Scheherazade, 11 April 1935, 28 Feb. 1936

“Dance of the Buffoons” from opera *Sniegourotchka*, 7 Feb. 1936

Roger-Ducasse, Jean (1873-1954)

Sarabande, 10 Dec. 1937

Rossini, Gioacchino (1792-1868)

Overture to *La Gazza Ladra*, 3 Dec. 1940

Roussel, Albert (1869-1937)

Le Festin de l'Araignée, 26 Feb. 1935

Rust, Friedrich-Wilhelm (1839-1896)

The Happy Life, 17 March 1935

Saint-Saëns, Camille (1835-1921)

Concerto in A minor for cello, 29 Jan. 1937, 2 Dec. 1938

Concerto no. 2 for piano, 2 April 1937

Overture to *La Princesse jaune*, 30 Jan. 1940

Duet from the 2nd act of *Samson et Dalila*, 4 Feb. 1935

Septuor in E flat, 3 April 1936

Symphony no. 3, 27 May 1935

Schubert, Franz (1797-1828)

Overture to *Rosamunde*, 7 Feb. 1936, 18 Nov. 1938

Symphony no. 4, 28 Oct. 1938, 27 Feb. 1940

Symphony in C (no. 7), 6 Nov. 1936, 14 Jan. 1941

Schumann, Robert (1810-1856)

Concerto for cello, 29 Nov. 1935
 Concerto for piano, 15 Oct. 1937, 14 Jan. 1941
Introduction and Allegro Appassionata, 7 Feb. 1936
 Symphony no. 4, 12 Dec. 1939, 5 Nov. 1940

Scriabin, Alexander (1872-1915)

Symphony no. 1, 29 Nov. 1935

Sgambati, Giovanni (1841-1914)

Concerto for piano, op. 15, 26 Nov. 1937

Shostakovitch, Dmitri (1906-1975)

Symphony no. 1, 15 Oct. 1937

Sibelius, Jean (1865-1957)

Concerto for violin, 4 Feb. 1938
Finlandia, 28 Nov. 1939
Swan of Tuonela, 18 March 1938, 11 March 1941
 Symphony no. 1, 29 Jan. 1937, 3 Dec. 1940
 Symphony no. 2, 31 Oct. 1939
 Symphony no. 5, 30 Jan. 1940

Smetana, Bedrich (1824-1884)

“Comedians Dance” from *The Bartered Bride*, 4 Feb. 1935
Moldau, 27 Nov. 1936, 17 Feb. 1939

Smith, J. Christopher (1712-1795)

Miniature Suite, 27 Feb. 1940

Strauss, Johann (1825-1899)

Emperor Waltz, 17 March 1936

Strauss, Richard (1864-1949)

Death and Transfiguration, 2 Dec. 1938
Don Juan, 2 April 1937, 15 Oct. 1937

Stravinsky, Igor (1882-1971)

Firebird, 5 Nov. 1940

Fireworks, 2 April 1937

Petrouchka, 23 April 1937

Taneiev, Serguei Ivanovitch (1856-1915)

Symphony in C, 7 Feb. 1936

Tanguay, Georges-Emile (1893-1964)

Pavane, 7 Feb. 1936

Tchaikovsky, Piotr Ilyitch (1840-1893)

Concerto for violin, 17 March 1936, 22 Oct. 1940

Concerto in B flat for piano, 17 Feb. 1939

Overture 1812, 27 May 1935

Overture-Fantasy Romeo and Juliet, 10 Dec. 1937

Symphony no. 4, 17 Dec. 1935

Symphony no. 5, 25 Feb. 1938, 18 Oct. 1938

Symphony no. 6, 14 Jan. 1935, 14 Nov. 1939

Turina, Joaquin (1882-1949)

Sacro Monte (arr. O'Connell), 3 March 1939

Verdi, Guiseppe (1813-1901)

"Pace, Pace" from *La Forza del Destino*, 19 Feb. 1937

Vieuxtemps, Henry (1820-1881)

Concerto no. 5 for violin, 25 Feb. 1941

Wagner, Richard (1813-1883)

Eine Faust Overture, 31 Oct. 1939

"Funeral March" from *Götterdämmerung*, 26 Feb. 1935, 29 Jan. 1937

"Siegfried's Journey to the Rhine" from *Götterdämmerung*, 3 April 1936

Prelude to the 1st act of *Lohengrin*, 28 Jan. 1941

Overture to *Die Meistersinger*, 29 Nov. 1935, 4 Feb. 1938, 16 Dec. 1938, 19 Nov. 1940

"The Good Friday Magic Spell" from *Parsifal*, 27 May 1935, 29 March 1936

Overture to *Das Rheingold*, 7 Jan. 1938

Overture to *Rienzi*, 19 Feb. 1937
The Ring of Nibelung (three excerpts), 19 Nov. 1940
Siegfried-Idyll, 2 Dec. 1938
 "Evening Star" from *Tannhäuser*, 13 Feb. 1940
 Overture to *Tannhäuser*, 17 Dec. 1935
 "Prelude and Liebestod" from *Tristan und Isolde*, 20 March 1936, 3 April 1936,
 13 Feb. 1940
 "The Ride of the Walküre" from *Die Walküre*, 18 Oct. 1938
 "Wotan's Farewell and the Fire Incantation" from *Die Walküre*, 23 April 1937, 13
 Feb. 1940

Warlock, Peter (1894-1930)

Capriol Suite, 30 Jan. 1940

Weber, Karl Maria von (1786-1826)

Concertstück for piano and orchestra, 3 March 1939
Invitation to the Waltz (arr. F. Weingartner), 4 Feb. 1935
 Overture to *Euryanthe*, 26 Feb. 1935
 Overture to *Der Freischütz*, 4 Feb. 1938, 16 Jan. 1940
 Overture to *Oberon*, 17 Jan. 1936

Weinberger, Jaromir (1896-1967)

Polka and Fugue from *Schwanda*, 25 Feb. 1941

Wolf-Ferrari, Ermanno (1876-1948)

Overture to *Il segreto di Susanna*, 17 March 1936, 18 Oct. 1938

Appendix IV

List of soloists with Les Concerts symphoniques de Montréal

(regular winter series)

Piano

Arrau, Claudio – Chilean-born American, 11 Feb. 1941
Baerwald, Helmut – 8 Jan. 1937
Ballon, Ellen – Montreal, 28 Nov. 1939
Beudet, Jean-Marie – Quebec City, 17 March 1935, 15 Oct. 1937
Béique, Edouard – Montreal, 3 April 1936
Brailowsky, Alexander – Russian-born French, 16 Jan. 1940
Dansereau, Jean – Montreal, 28 Oct. 1938, 30 Jan. 1940
Descarries, Auguste – Montreal, 25 Feb. 1938
Doyon, Paul – Montreal, 28 Feb. 1936
Gauthier, Mariette – Montreal, 6 Nov. 1936
Levitzki, Mischa – American, 27 Feb. 1940
Malépart, Germaine – Montreal, 26 Feb. 1935, 11 March 1941
Martin, Gilberte – Montreal, 26 April 1935, 7 Feb. 1936, 26 Nov. 1937
Morin, Léo-Pol – Montreal, 14 Jan. 1935, 17 Dec. 1935, 27 Nov. 1936
Petri, Egon – German, 14 Jan. 1941
Rubinstein, Arthur – Polish-born American, 19 Nov. 1940
Sanroma, Jesus-Maria – Puerto Rican, 3 March 1939
Servêtre, Jeanne – 2 April 1937
Stassevitch, Paul – American, 17 Feb. 1939
Vronsky and Babin – Russian-born American two-piano team, 31 Oct. 1939

Organ

Tanguay, Georges-Emile – Montreal, 27 May 1935

Voice

Burke, Hilda – 19 Feb. 1937
Daunais, Lionel – Montreal, 4 Feb. 1935, 17 Feb. 1939
Elgar Choir – Montreal, 20 Jan. 1939
Harrell, Mack – American, 13 Feb. 1940
Lebel, Germaine – Montreal, 15 Nov. 1935
Malenfant, Anna – Montreal, 4 Feb. 1935
Manning, Richard – American, 20 Jan. 1939
Massue, Nicolas – Montreal, 7 Jan. 1938

Strings

Britt, Horace – violoncellist, 2 Dec. 1938
Chamberland, Albert – Montreal violinist, 11 Dec. 1936
Elman, Mischa – Russian-born American violinist, 22 Oct. 1940
Feuermann, Emanuel – Austrian-born American violoncellist, 25 March 1941
Forgues, Suzette – Montreal violoncellist, 29 Jan. 1937
Francescatti, Zino – French violinist, 12 Dec. 1939
Gundry, Roland – violinist, 14 Nov. 1939
Herschorn, Norman – Montreal violinist, 17 Jan. 1936
Leblanc, Arthur – Canadian violinist, 3 Feb. 1939
Leduc, Roland – Montreal violoncellist, 11 April 1935, 12 Nov. 1937
Martin, Lucien – Montreal violinist, 4 Feb. 1935
Milstein, Nathan – Russian-born American violinist, 25 Feb. 1941
Onderet, Maurice – Belgian-born Montreal violinist, 4 Feb. 1938
Plamondon, Lucien – Montreal violoncellist, 29 Nov. 1935
Sicotte, Lucien – Montreal violinist, 18 Nov. 1938
Sodero, Cesare – Italian-born American violinist, 16 Dec. 1938
Stark, Ethel – Montreal violinist, 17 March 1936
Stassevitch, Paul – American violinist, 18 March 1938

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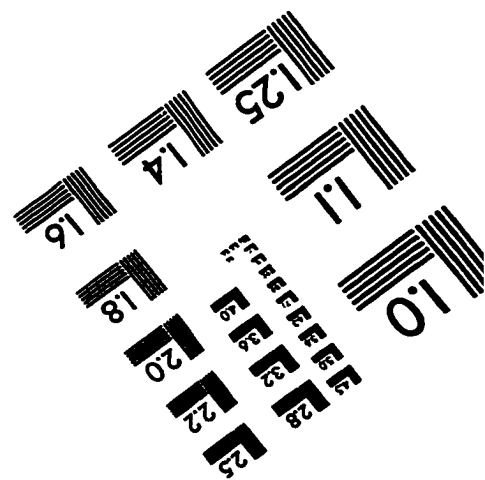
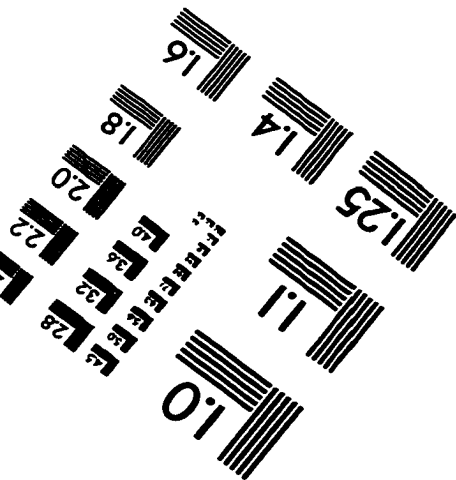
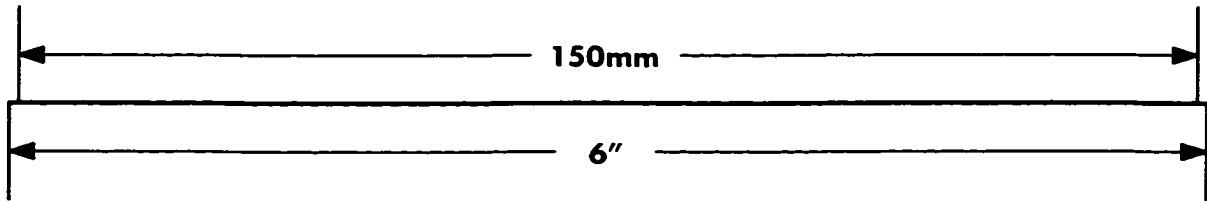
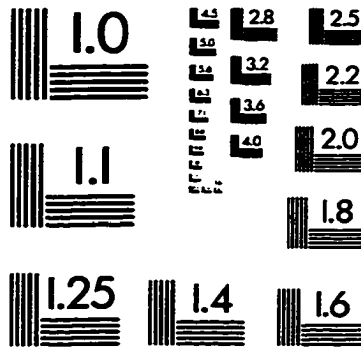
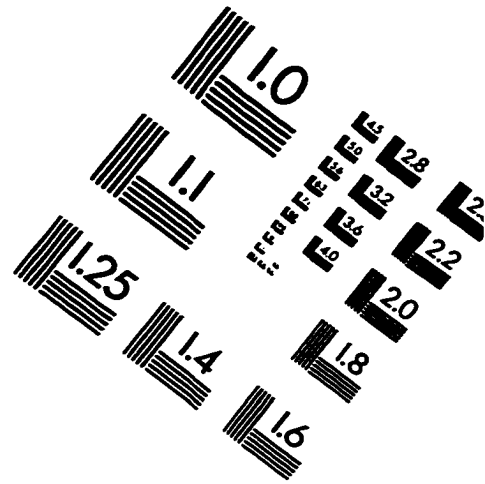
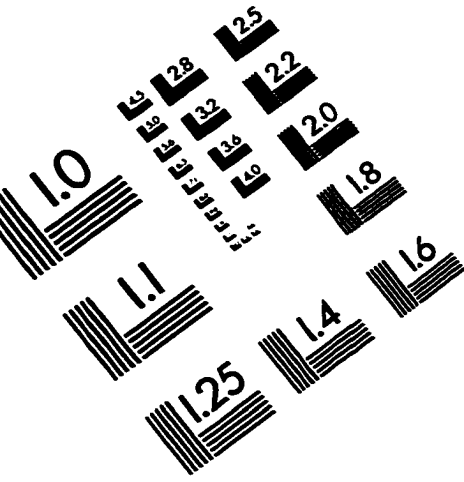
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IMAGE EVALUATION TEST TARGET (QA-3)



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1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
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