

Canadian Folk Song and Handicrafts Festival

under the
auspices of the
National
Museum
National
Gallery
and
Public
Archives
of Canada

Chateau
Frontenac
Quebec
May 24-28
1928



NEW CANADIAN FOLK SONG *and* HANDICRAFT FESTIVAL

Winnipeg — June 19-23

Illustrating the songs and crafts of recent settlers of European Continental Extraction, with the co-operation of numerous racial groups including Scandinavian, Slav, Magyar, Teutonic and Romance.

Handicrafts organized by the Canadian Handicrafts Guild.

Folk Song Festival organized by the Canadian Pacific Railway.

Headquarters: Royal Alexandra Hotel, Winnipeg.

INDIAN WEEK AT BANFF

July 23-28

Spectacular Pow Wow of Indian tribes from reserves in the Canadian Rockies and prairie foothills.

Ceremonial songs and dances.

Decorated Tipis. Indian handicrafts.

HIGHLAND GATHERING AND SCOTTISH MUSIC FESTIVAL

Banff — Aug. 31 to Sept. 3

Highland dancing, piping and games.

Scottish concerts by notable singers in the heart of the Canadian Rockies.

Burns "Jolly Beggars" and other historic revivals.

Alberta Amateur Championship Meeting.

Headquarters: Banff Springs Hotel.

SEA MUSIC FESTIVAL

Vancouver: Sept. 20-22

Solo, choral and instrumental interpretation of the world's sea music at Canada's great port on the Pacific.

Sea chanties by old sailors.

Headquarters: Vancouver Hotel.



"Canadian Folk Song and Handicraft Festival"

UNDER THE DISTINGUISHED PATRONAGE OF
HIS EXCELLENCY THE GOVERNOR GENERAL AND LADY WILLINGDON

WHO HAVE GRACIOUSLY CONSENTED TO BE PRESENT ON THE OPENING
DAY TO VIEW THE HANDICRAFTS AND TO ATTEND THE
OPENING CONCERT.

“Gay, la, la, gay is the rose,
“This pretty month of May!”

THIS is the song that the habitant sings as he drives his Norman cart with its precious cargo of spinning wheels, looms, homespun, *tabac canadien*, a good wife and four lovely black-eyed daughters along the winding roads of old Quebec.

It is May; and although the colour and fragrance of apple blossoms are everywhere, he is singing of roses. But it is not the roses of Quebec, which do not bloom till June, that are the subject of the song of Jean-Baptiste, but other roses that grew long ago in the gardens of Normandy, the spring his ancestors left in their wooden ships some centuries ago to seek their fortune in the New World. The melody that had its birth in the chateaux and gardens of the Old World has floated down through the years, and is heard to-day in the humble cottages of Quebec, and in the fields, when spring comes into the heart of the French Canadian.

“Avance-donc, la grise!” cries Jean-Baptiste as he urges his fringe-footed mare up the high-shouldered cobbled hill and through the gates of the Chateau Frontenac. Soon they are inside, and the attendant, resplendent in livery, is presently obeying the sharp orders of Madame, no less a personage than the champion weaver of *catalognes*, who tells him how she wants her loom set up in the great halls of the Chateau.

The Chateau hums with merry conversation. Fiddlers and dancers, spinners and weavers, lumberjacks and builders of model boats, wood-carvers and singers of chansons foot it through the great rooms with jest and laughter. Bright eyes sparkle under Norman caps, greetings are exchanged by old friends, wrinkled grand-mothers cast the weather eye out for customers and the fine granddaughters look up shyly from their tasks.

And at the same time special trains are bringing, from all parts of the continent, from the cities of the United States and Canada, musicians of note—concert singers, opera stars, orchestra—writers and critics and hundreds and hundreds of just ordinary people who are interested in the folk songs and handicrafts of Canada and have been caught by their charm.



Madame Leblond of Ste-Famille and her daughters give a demonstration of spinning.

Celebrities and habitants mingle in the halls of the Chateau Frontenac. You see a familiar figure—a Louise, a Figaro, a Carmen—taking down a tune from a *voyageur*; internationally known artists talking shop with native craftsmen; New York *débutantes* marvelling at the complexion of Jean-Baptiste's Petite Marie, and Petite Marie in her home-spuns gazing with longing at Paris creations.

Why all this seventeenth century *fête* in the midst of modern sophisticated North America?

—Because it is May and *fête*-time and Quebec, and to-morrow, the twenty-fourth, begins the Canadian Folk Song and Handicraft Festival to which all the villages send their best and everyone has a marvellous time to the music of the *chansons*.

Nearly 6,000 of these *chansons* have been recorded for the National Museum by Dr. Marius Barbeau, E. Z. Massicotte, Adélar Lambert and others, and it is said that many more float out through the windows



Alphonse Laplante
with ceinture fléchée

of the little old stone houses in the Province of Quebec when the folk are gathered together. Some of these have grown out of the soil of the New Country, but most of them are far older than Canada herself. Not a few rather resemble the troubadour songs of the twelfth and thirteenth century. Amazing—but conceivable when one knows these haunting melodies—melodies that the ancestors of the Quebecois may have sung when they were roaming the continent of Europe several hundred years ago. Thus we find the lumberman of the Canadian backwoods, the habitant farmer ploughing his narrow strip of land down to the river, *grand'mère* spinning on the porch, singing of

knights and ladies, of princes and palaces, of Paris and St. Denis.

Sung as they are now, to the stroke of the paddle or to the accompaniment of the spinning wheel, these songs are essentially folk songs and their association with these things accounts for their survival till the present day. The French Canadian always sings when he works, and the work takes care of itself—*voilà!* When he paddles to the tune of “*Envoyons d’avant, nos gens,*” he does, in truth, send her along, and the wheel flies in a blur of motion as Madame croons a song as she spins. This music has become a part of their very life; they could no more lose it than they could lose their language, and they could only lose that with life itself.

Many of the chansons that are sung by the French Canadian of Quebec to-day were sung, in all probability, by Jacques Cartier’s men on the St. Lawrence in 1534, or by Champlain, or La Salle or Marquette or Jolliet. Take “*A la claire fontaine*”, the shiboleth of the French Canadian. This song came most probably from the west of France—from Saintonge, the native town of Champlain, who sang it at Port Royal to keep up the spirits of the garrison in 1606. It is a sentimental ballad of a lover separated from his mistress, and later, when the British captured Quebec and the French Colony here became separated from the Motherland, the words came to sung with an allegorical innuendo.



Vincent Ferrier de Repentigny, Philéas Bédard (*top row*), Johnny Boivin (*violonneux*) and François St-Laurent, folk singers and musicians of Quebec.

So popular did it become that the Saint-Jean-Baptiste Society in 1842 declared that it should be recognized as the national anthem. Not until the end of the century was it replaced by "O Canada".

Besides the imported chansons there is an ever increasing body of native songs. Sometimes these are new words set to old tunes, as for instance, "Un canadien errant", written in 1842 by Gérin-Lajoie to the tune of a much more cheerful ballad, "Par derrière chez ma tante", the tempo of which has been slowed down considerably. Some of the native folk songs, although sung to gay rhythms, are set in ancient modes, bearing a relation to church music, which outside of their traditional chansons, was the extent of the musical knowledge of the some of the song makers.

Still different in character are the sea chanteys, sung by the Gaspé fishermen, where music has frequently a Celtic note, similar to that of the Hebrideans. And the singers' elaborate style is reminiscent of *troubadour* and *jongleur* songs of mediæval times.

There is another type of ballad that has sprung from the side of the French Canadian, that was not always working or playing or making love, but who sometimes thought on spiritual matters, and taught his children the fear and the love of God. In this type of song there is a wealth of poetry and fine feeling. Also very interesting are the noëls and hymns which the Church has treasured, such as "Il est né, le divin enfant".

Like the songs themselves, the Canadian Handicraft and Folk Song Festival is a typical race-experience; it has been born of the soil and developed out of age long customs and habits. The first one, held last year in Quebec, lifted the cover of a treasure chest of melody and folk lore, and not only has it inspired, during the past year, an abundance of compositions of more sophisticated musical form, but it has given music-lovers, English speaking Canadian and Americans more sheer pleasure than they have had for a long time.

Before, not many English-speaking people knew these haunting airs. Hunters, deep in the forest have heard the dark-eyed eagle-faced fellows singing around the camp fire at night:

"Lui ya longtemps que je t'aime,
"Jamais je ne t'oublierai."

Sometimes, passing through a village in the evening, one has run across a gay gathering where folk songs were sung to the accompaniment of



Madame La Plante, folk singer, at her spinning wheel.



Madame de Repentigny,
social leader at Quebec in 1705,
who inaugurated the homespun industry
in Canada.

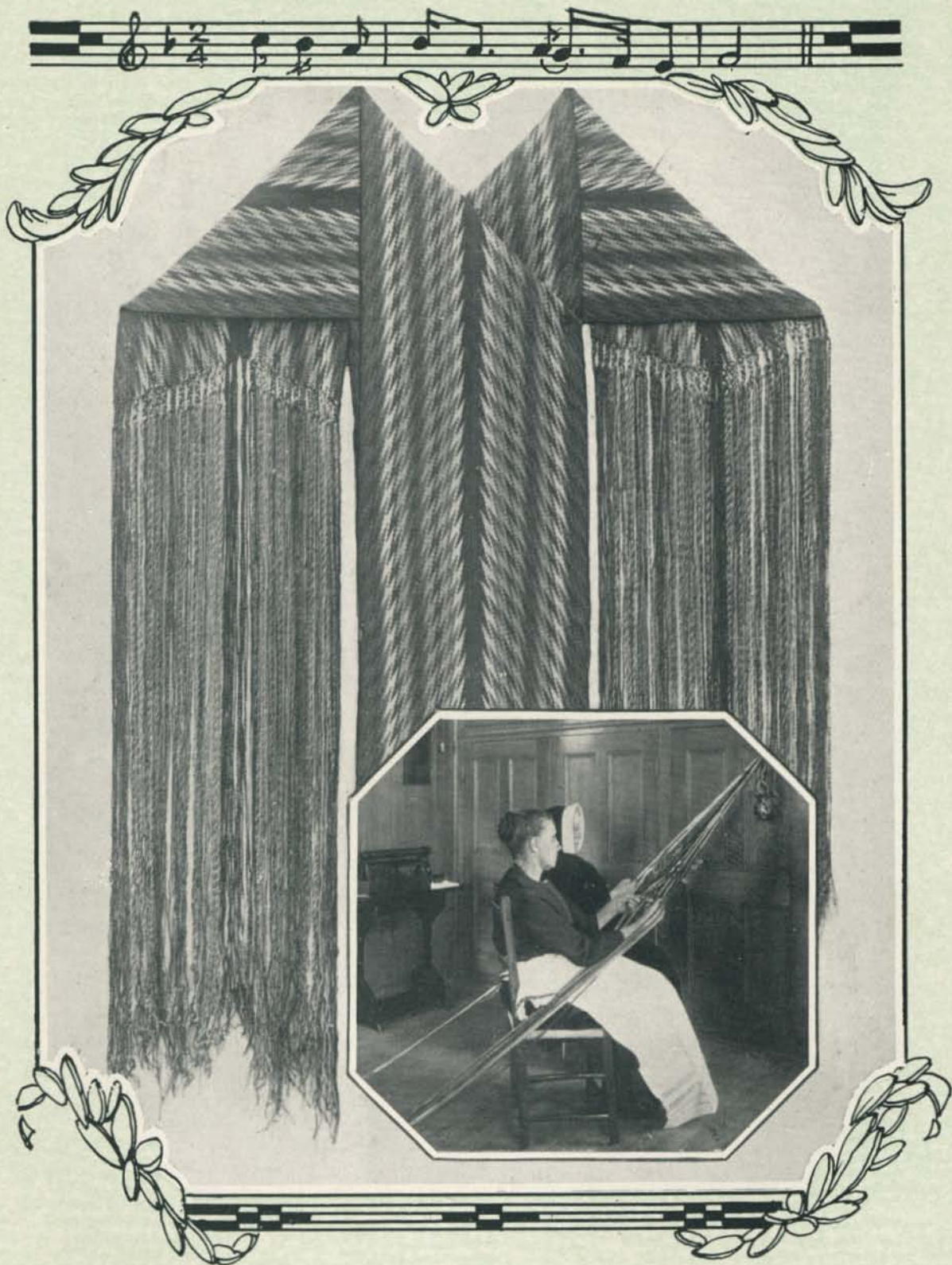
the fiddle; but these were the luckier ones. To most who attended the Festival last year, these songs were new, and they went away filled and thrilled and tantalized. This year they are coming back for more.

The time is right for such a revival. There is reaction from the rush, and the pendulum of taste seems about to retrace travelled ground and sweep upward to the greatness and beauty of simplicity.

These songs can truly claim that quality. They echo the simplicity and charm of the race, the virile gaiety of their ancestors. And being old because they are good, the appeal of these songs is so universal, that, now they are being translated, they are understandable to everyone.

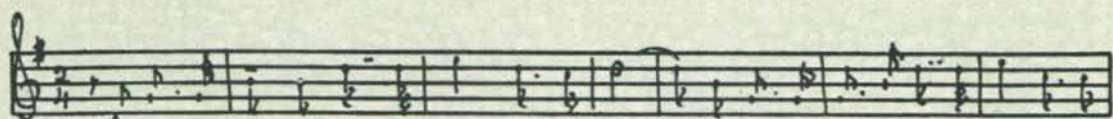
Quebec, with all its ancient charm, the cradle of Canadian history, is the perfect background for such a gathering as the Festival. Quebec has grown old gracefully, like one of the ancient chansons, without losing any of its old world beauty. There is a glamour of romance over it all—over the narrow cobbled streets with their high-shouldered houses, over the Plains of Abraham where a great battle was once fought and now the most peaceful spot in the world, over little Notre Dame-des-Victoires, the oldest and quietest and brownest church, and over the Chateau Frontenac, turretted and spired, not just an hotel but a mediæval castle perched high on a cliff above the blue shield of the St. Lawrence.

Sometimes the Past creeps up the streets of this high piled town of memory and dream, and the spirits walk—Laval, perhaps, Champlain, Louis Hébert or Frontenac himself, come back to listen to the songs they used to sing.

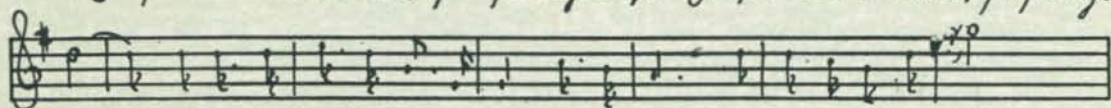


Madame Lord, expert at making the *ceinture fêchée*.

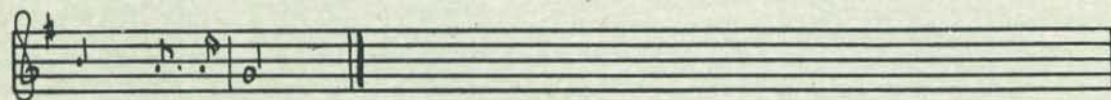
LE CŒUR DE MA BIEN-AIMÉE



J'ai fait u-ne maî-tres-se, y-a pas long-temps J'ai fait u-ne maî-tres-se, y-a pas long-



temps. J'i-rai la voir di-man-che, ah oui, j'i-rai ! La de-mande à ma mie



je lui fe-rai.

- 1 J'ai fait une maîtresse || y-a pas longtemps. (*bis*)
J'irai la voir dimanche, || ah oui, j'irai!
La demande à m'amie || je lui ferai.
- 2 —"Si tu y viens dimanche, || je n'y s'rai pas.
Je m'y mettrai anguille || sous un rocher.
De moi tu n'auras pas || mes amitiés."
- 3 —"Si tu te mets anguille || sous un rocher,
Je me mettrai pêcheure || pour te pêcher.
Je pêcherai le cœur || d'ma bien-aimé'."
- 4 —"Si tu te mets pêcheure || pour me pêcher
Je me mettrai gazelle || dedans un champ.
De moi tu n'auras pas || de content'ment."
- 5 —"Si tu te mets gazelle || dedans un champ,
Je me mettrai chasseure || pour te chasser.
Je chasserai le cœur || d'ma bien-aimé'."

One of the six thousand French Canadian folk songs recorded at the National Museum of Canada, a selection from which will be sung at the Canadian Folk Song Festival at Quebec, either by folk singers from the country districts or by concert artists. Such melodies are providing wonderful inspiration for the composers who are co-operating in this Festival. The transcription has been made by Marius Barbeau from a phonographic record.

What will undoubtedly be an outstanding feature of this year's Festival is a 13th century comic opera written by the trouvère, Adam de la Halle, "Le Jeu de Robin et Marion", which incorporates some of the folk songs of the time. It is said to be the first comic opera in the history of music and it has been produced only once since the author's time—in 1896 at Arras in connection with the celebration of de la Halle's death. The Canadian production will be more accurate than this, since Professor Jean Beck (head of mediæval music at the University of Pennsylvania and the greatest living authority on troubadour music), is reconstructing original harmonies from the manuscripts, some of which he himself discovered, and is supervising the technical details of costumes and settings in order that the whole thing will be a reconstruction in the manner of the period. The opera will be produced by Wilfrid Pelletier, assistant conductor at the Metropolitan Opera, New York, and the singers will include, Armand Tokatyan of the Metropolitan, Rodolphe Plamondon, late of the Paris Opera, Cédia Brault, formerly of the Boston Opera, Pierre Pelletier, a Canadian who has just come back from five years study in Italy, also Ulysse Paquin, well-known Montreal singer, who was formerly with the famous old Montreal Opera Company, and Geneviève Davis, also of Montreal. Costumes and scenery have been designed from mediæval documents by Signor Agnini, of the Metropolitan Opera staff. The old French text has been modernized for this production by Dr. Paul Morin, the well-known French Canadian poet of Montreal. There will be two performances of the opera, both at the Auditorium Theatre. Piano transcription of the music with English translation of the old French text is being published by C. C. Birchard of Boston in time for the Festival.

"L'Ordre de Bon-Temps," the name of the society of good cheer founded by Champlain at Port Royal in 1606, will form the title and theme of a ballad opera with music by Dr. Healey Willan, one of the foremost Canadian composers, and libretto by the French Canadian author Louvigny de Montigny. It will tell the story of the life at the garrison during those bitter winters when the Order stood for the best in good living and Poutrincourt's table groaned beneath all the luxuries of the winter forest: flesh of moose, caribou and deer, beaver, otter, hare, bears and wild-cats; with ducks, geese, grouse and plover; sturgeon too and trout and other fish speared through the ice in the neighbouring bay. As Lescarbot said, "Whatever our gourmands at home may think, we found as good cheer at Port Royal as they at the Paris restaurants and that, too, at a cheaper rate." These bounteous repasts were always attended by ceremonial followed by song and the guests were frequently Indian chiefs. The role of Champlain will be taken by J. Campbell



The Canadian Singers

*Front row (seated) left to right: Joy Kennedy, Doris Hillary, Mabel Curtis.
Back row (standing) left to right: Marjory Baldwin, Florence Glenn, Mrs Poole,
Betty Gemmill, Margaret Stephen, Grace Johns.*

McInnes, one of the directors of the American Opera Company; the part of Poutrincourt by Rodolphe Plamondon, late of the Paris Opera, and that of Lescarbot by Léon Rothier of the Metropolitan Opera Company. The dramatic setting and libretto have been arranged by Louvigny de Montigny from the ancient chronicles of Lescarbot and Champlain. The folk songs are from the collections of the National Museum and from Weckerlin's earlier contributions to the folk songs of France.

The scenery for this and other groups has been designed by Arthur Lismer in co-operation with Eric Brown, Director of the National Gallery of Ottawa.

A musical dramatization of the beginning of the homespun industry in Quebec will be another event at the Festival. Madame de Repentigny, the resourceful French gentlewoman who was responsible for the revival of the handicraft of homespun will be impersonated by Geneviève Davis, of Montreal, who will have as one of her attendant ladies Jeanne Dusseau of the Chicago Opera Company. When the vessel "La Seine" was captured in 1705, with its annual cargo of Paris frocks for ladies of Quebec, by the British, Madame de Repentigny

saw herself and the society of which she was the leader faced with the prospect of isolation for an indefinite period, from a supply of new clothes, and therefore set the farmers to the sowing of flax and breeding of sheep and the women to spinning of thread and weaving of cloth. The libretto is by Louvigny de Montigny.

The Canadian Singers of Toronto, an ensemble of nine singers under the direction of J. Campbell McInnes will do two groups; one of 15th and 16th century motets based on contemporary folk song, composed by great musicians of that period, one of folk *pastourelles* of Canada arranged by Dr. Ernest MacMillan,



From a painting by C. W. Jeffreys, reproduced in Nelson's Pictures of Canadian History (by permission of Thomas Nelson & Sons)

The Order of Good Cheer (L'Ordre de Bon-Temps) organized in 1606 by Samuel de Champlain to keep up the spirits of the garrison of Port Royal.

A ballad-opera composed by Dr. Healey Willan with libretto by Louvigny de Montigny has been specially written for this Canadian Folk Song Festival.

director of the Toronto Conservatory of Music.

Charles Marchand, the well-known interpreter of French Canadian chansons, and the Bytown troubadours in their homespun checks and *ceintures fléchées* whose *voyageur* songs were a big hit at last year's Festival, will represent the initiation ceremony on the departure of the Fur Brigade for the trading posts of the North West. They will be assisted by Ulysse Paquin, and Oscar O'Brien will be in charge of the musical arrangement. The libretto has been dramatized by Louvigny de Montigny from Taché's sketch *Forestiers et Voyageurs*.

Jeanne Dusseau will sing a Rossignol group of folk songs, which have been arranged by Alfred Laliberté—and also other songs arranged by Ernest MacMillan, Healey Willan and Marius Barbeau. Cédia Brault will sing *chansons à répons* with her brother Victor Brault, in an *aubade* group of folk songs harmonized by Léo Pol Morin. Juliette Gaultier will sing in groups of folk songs arranged by Marion Bauer and in pastourelles of the 15th century harmonized by Jean Beck.

M. Duprat and Mme Ariel, French singers, will give two groups of French provincial songs. Camille Bernard, the gifted Canadian *diseuse*, a pupil of Yvette Guilbert, will give three groups of folk songs, two old French and the other Canadian; Pierre Pelletier, a young Canadian singer, of New York, will sing Canadian folk songs. Several other artists and composers will interpret various groups of songs and compositions on folk songs: Dr. Ernest MacMillan, Dr. Healey Willan, Alfred Laliberté, Léo-Pol Morin, Achille Fortier, Léon Rothier, Campbell McInnes and Harry Adaskin.

Children's songs, dances and games, as they have been sung and danced and played for centuries in the convents of Canada, will add a delicate touch to the programme. Madame Duquet and some children of Quebec will interpret two groups. The children will wear the costumes of the last century, the little girls hoops and pantalettes, the boys the dress of the soldiers and gentlemen of that period. In some of the *rondes*, such as the *Ronde du loup* and *La souris grise* the children will be attired as animals. One group will have harmonizations by George M. Brewer of the Dominion College of Music; the other by Oscar O'Brien and Alexandre D'Aragon, both of Montreal. Folk canticles harmonized by Henri Gagnon, organist of the Basilica at Quebec, together with recital of Gregorian music, will be sung at the Basilica on Saturday morning from 11 to 12 by the children of *La Petite Maîtrise*, of the Basilica, under the direction of Abbé de Smet.

The winning numbers of the three thousand dollars in prize donated by E. W. Beatty for musical composition based on the French Canadian *chansons* will be played. These have been adjudicated by Sir Hugh Allen, Principal of the London Conservatory of Music, Dr. R. Vaughan Williams, famous as a composer, Paul Vidal, Professor at the Paris Conservatoire, Eric De Lamarter, Associate Director of the Chicago Symphony Orchestra, and Achille Fortier, Mus. Doc., well-known musician of Montreal.

The winning orchestral suite will be played by the 22nd Royal Regiment of Quebec, under the direction of Eric De Lamarter, one of



M. Duprat and Madame Ariel in folk songs of old France which will be sung in the costumes of the provinces identified with the songs.

Out there on Yonder Mountains.

La-bas sur ces montagnes.

Harmonized by
OSCAR O'BRIEN.

Melody and words
Collected by OSCAR O'BRIEN

Slow and tenderly. ♩ = 60.

Voices.

Out there on yonder mountains Sounds 'Well-a-day!'
Là bas sur ces mon-ta-gnes J'en-tends pleurer,

Piano.

Ah! 'tis the voice of my be-lo-ved,
Ah! c'est la voix de ma mai-tres-se,

To com-fort her I take my way,
Il faut al-ler la con-so-ler.

D.C.

From "Canadian Folk Songs, Old and New", reproduced by permission of the publishers,
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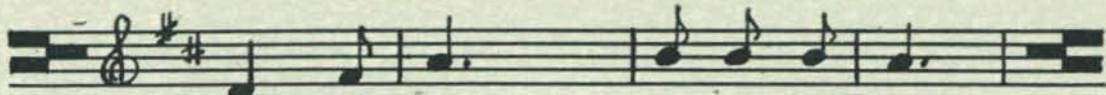
Charles Marchand, Emile Boucher (*upper row*), Fortunat Champagne and Miville Belleau (*lower row*) of the Bytown Troubadours, celebrated quartet of Canadian folk singers. Above is reproduction of an old print of raftsmen on the Ottawa, lent by the Public Archives of Canada.



Hart House Quartet
Milton Blackstone (*viola*), Harry Adaskin (*second violin*),
Boris Hambourg (*cello*), Geza de Kresz (*first violin*).

the judges, after preliminary rehearsals by Captain O'Neill, and the Hart House Quartet will play the composition for string quartet as well as other instrumental selections. The male voice compositions and a group of folk songs will be sung by Les Chanteurs de St-Dominique and the mixed voice compositions by the Canadian Singers in combination with a group from Les Chanteurs de St-Dominique.

Side by side on the stage with the foremost musicians of the continent will be the habitant singers themselves. Philéas Bédard, with his Norman face and twinkling blue eyes, who is capable of bringing down any house when he punctuates his songs with a gay little dance step; Vincent Ferrier de Repentigny, direct descendant of the famous Madame de Repentigny, who has a repertoire of three hundred chansons, many of which he learned from the lips of his mother as she sang them at her spinning wheel; Joseph Rousselle, of Kamouraska, and J. A. Lavallée, of St. Cuthbert, with their spirited work and dance songs;



Cédia Brault

Juliette Gaultier

Jeanne Dusseau

Geneviève Davis

Camille Bernard

Artist interpreters of folk songs at the Canadian Folk Song Festival.

champion fiddlers from the lower Saint-Lawrence; and Jacques Garneau, who is champion dancer of Quebec.

Madame Leblond and her pretty daughters of Ste-Famille, Madame Cimon and the Cimon girls of Baie St-Paul, Madame Bouchard of Eboulements and others from l'Île d'Orléans, who were present at last year's Festival in Quebec, will be there this year to demonstrate the process of weaving and spinning cloth. The older women in their voluminous homespun dress belong to other centuries, while the younger ones have bobbed their hair and imported silk stockings from Montreal; but they all work with skilled fingers and as they work they sing—as unconcernedly as if they were on their own front porches, and their great audience just so many maple leaves.

A group of woodcarvers and cabinet-makers, including M. Angers and M. Patry, of Quebec, will carve church decorations and statues as has been done in Canada ever since Mgr. de Laval established his School of Architecture at Cap-Tourmente, in 1669.

Two quaint and kindly old ladies, Madame Lord and Madame Vigneau, will demonstrate the ancient art of the *ceinture fléchée*. Madame Plante will show how the catalogue is made, and Madame Lachance the weaving of linen; while a few *ménagères* from l'Île d'Orléans will prepare Canadian dishes for the Chateau special menus.

Some of their creations may be purchased. All arrangements for purchase will be in the hands of Holt, Renfrew & Company, who will have a fine Exhibit of homespuns, hookrugs, etc., collected from various points of the Province of Quebec.

Exhibits of handicraft, sculpture, wood-carving and pictures depicting folk life are being loaned by the Victoria National Museum, the National Gallery and the Public Archives of Canada.

The evening performances on May 24, 25 and 26 will be held in the Auditorium, Quebec's new theatre. Matinées will be held in the Chateau Frontenac and a Sunday evening concert. This Sunday concert will be by invitation only, and the holders of subscription series of tickets will receive invitations.

The grand climax of the whole Festival will be a Folk and Canadian Historical Costume Ball, which is to be held at the Chateau Frontenac on Monday evening, May 28, under the auspices of Mme L. A. Taschereau, wife of the Premier of Quebec. Folk costumes for rent will be available at the Chateau through Holt, Renfrew & Company, from \$5 upwards according to the costume. An extensive variety of costumes will be available. They will be under the personal supervision of Mr. Drew McKenna, well known authority on folk and historical costumes.



J. Campbell McInnes Rodolphe Plamondon
Victor Brault Ulysse Paquin Pierre Pelletier
Artist interpreters of folk songs at the Canadian Folk Song Festival.

Winners in the E. W. Beatty Competition for Compositions Based on Canadian Folk Melodies

\$1000. prize for *Orchestral Suite*:

Arthur Cleland Lloyd — born Vancouver, December 26th, 1908. Studied in Vancouver, in Chicago under Felix Borotsky and in New York under Harold Bauer.

\$1000. prize for *Cantatas*:

The awards for the Cantatas have not been decided on by the judges at time of going to press.

\$500. prize for *Suite for String Quartet*:

George Bowles — born in Quebec; has resided for 31 years in Winnipeg; organist St. Luke's Church and teacher of musical theory.

\$250. prize for *Arrangements for Male Voices*:

Ernest C. MacMillan — Principal of the Toronto Conservatory of Music.

\$250. prize for *Arrangements for Mixed Voices*:

Divided in proportion of \$150. to:

Alfred E. Whitehead — Organist of Christ Church Cathedral, Montreal, and Instructor in Organ Composition and Musical Theory at McGill University Conservatorium.

and \$100. to:

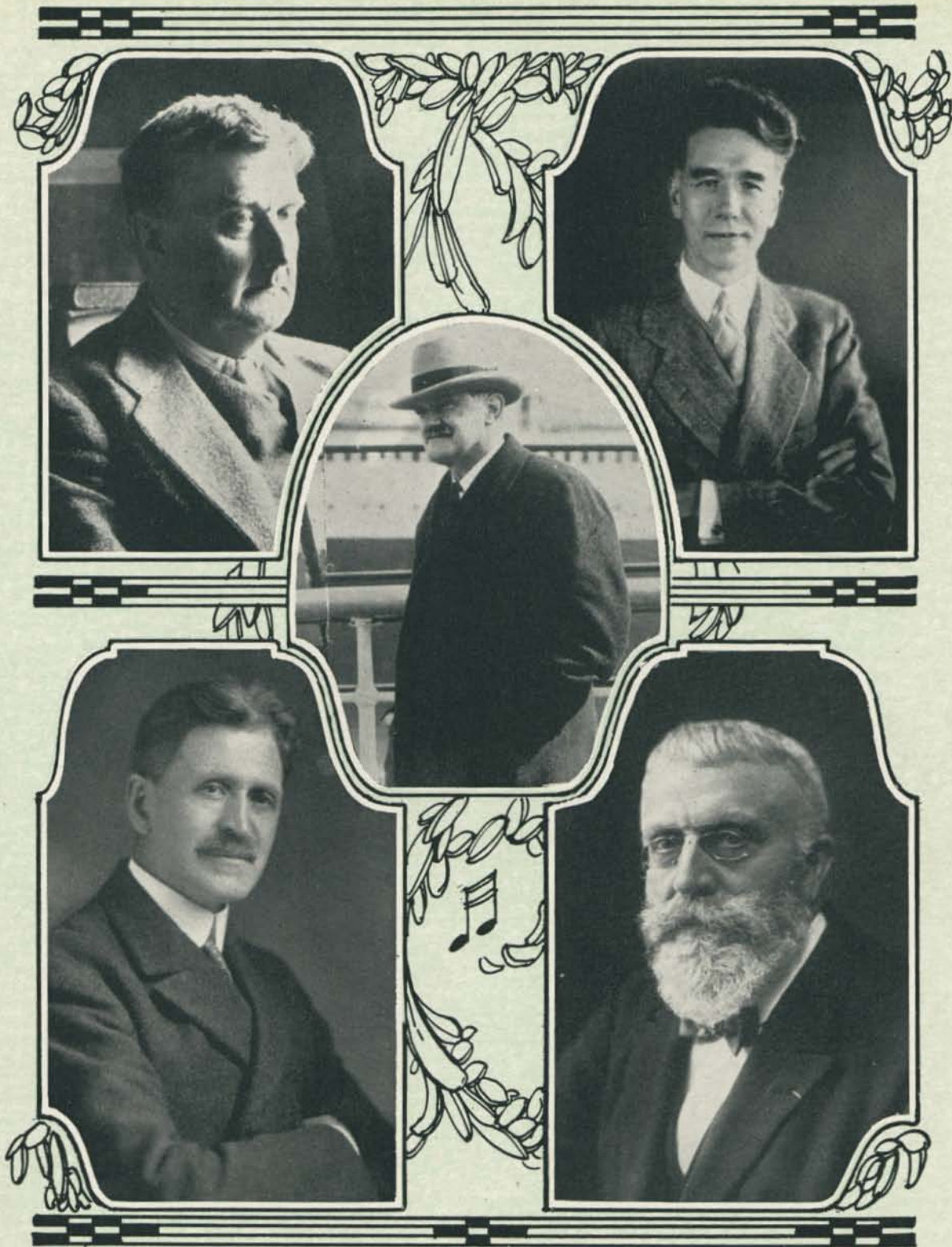
Irvin Cooper — assistant lecturer in musical theory at McGill University Conservatorium.

In addition to the above mentioned prizes, Mr. E. W. Beatty has authorized special prizes to competitors recommended by judges for honorary mention, namely:—

\$100. — to George Bowles, Winnipeg — for *Orchestral Suite*.

\$100. — to Miss Wyatt Pargeter, Bournemouth, England — for *String Quartet*.

\$100. — to Pierre Gautier, Ottawa, for group of four chansons arranged for male voices, which did not conform strictly to the terms of the Competition but was recommended for some award.



R. Vaughan Williams (London)

Eric De Lamarter (Chicago)

Sir Hugh Allen (London)

Achille Fortier (Montreal)

Paul Vidal (Paris)

Judges for the \$3,000 E. W. Beatty Competition for Folk Song Compositions, prize winning numbers in which will be played at the Canadian Folk Song Festival.

PROVISIONAL PROGRAMME

Subject to change

CANADIAN FOLK SONG FESTIVAL

QUEBEC, MAY 24-28, 1928

- Thursday Evening* Bytown Troubadours: Charles Marchand and his singers.
May 24th
Auditorium ROBIN ET MARION: Armand Tokatyan of the Metropolitan Opera; Rodolphe Plamondon; Cédia Brault; Genevieve Davis; Ulysse Paquin; Pierre Pelletier.
- Edited and harmonized by Jean Beck, Professor of Mediæval Music, University of Pennsylvania; direction of Wilfrid Pelletier, Conductor, Metropolitan Opera.
- French Singers: M. Duprat and Madame Ariel, in folk songs of France, accompanied by Hart House Quartet.
- Mme de Repentigny's homespun group, with Jeanne Dusseau and Mlle Genevieve Davis, and group of spinners, fullers and weavers.
- Hart House Quartet in String Quartet—Prize-winning composition.
- Male Voice Choir—Chanteurs Saint-Dominique—prize-winning composition.
- Friday Matinee* (a) Madame Duquet and children—Rondes—arranged by Alexandre d'Aragon, organist of St. Etienne, Montreal (1st part).
Chateau Frontenac
May 25th Camille Bernard—in folk songs of France.
- (b) Madame Duquet and children—Rondes—Mon oncle, etc. (2nd part)—arranged by Oscar O'Brien.
- Folk Group.
- Aubades and Nocturnes. Cédia and Victor Brault, as Nanon and the lover. Arrangements by Léo-Pol Morin.
- J. Campbell McInnes in songs arranged by Dr. Healey Willan.
- Friday Evening* L'ORDRE DE BON-TEMPS — J. Campbell McInnes; Léon
May 25th Rothier and Rodolphe Plamondon; Bytown Troubadours
Auditorium Group.
- Arrangement by Dr. Healey Willan (for harpsicord, flute, oboe and violin). Director, Dr. Healey Willan.
- Orchestral suite, Prize-winning composition. Conductor: Eric De Lamarter, Associate Conductor of the Chicago Symphony Orchestra.
- Folk Dances, in a VEILLEE, with folk group and Juliette Gaultier; settings by Marion Bauer, played by Milton Blackstone.
- Bergerettes, Canadian Singers, Toronto, Arrangement for harpsicord, oboe and viola, by Dr. Ernest MacMillan; Director, Mr. J. Campbell McInnes.

- Saturday*
11 to 12 A.M.
At the Basilica
- Concert of Gregorian music and folk canticles. Director, Abbé de Smet; Organist, Henri Gagnon (of the Basilica, Quebec).
- Saturday Matinee*
May 26th
Chateau Frontenac
- M. Duprat and Madame Ariel, in songs of Provincial France.
Troubadour songs: Pastourelles. Juliette Gaultier and Jean Beck, accompanying with cithole.
- Folk singers group; chansons de métiers and Philéas Bédard's cordonnier et fileuse.
Hart House Quartet.
Léon Rothier, of the Metropolitan Opera Company, in Canadian Folk Songs harmonized by Achille Fortier and others. Wilfrid Pelletier at the piano.
- Saturday Evening*
May 26th
Auditorium
- ROBIN ET MARION (repeated).
Mixed Voice Choral arrangement of Folk Songs: prize-composition.
Homespun Group—Scènes galantes: with Camille Bernard, in folk songs.
ROSSIGNOL songs, with Jeanne Dusseau.
Violin or viola and piano.
Alfred Laliberté's arrangement.
- VOYAGEURS group, Bytown Quartet—Ulysse Paquin and eight Saint-Dominique choristers. Oscar O'Brien's settings.
Director, Charles Marchand.
- Sunday Evening*
May 27th
Chateau Frontenac
- Play-Party songs and dances: "Les Fleurs", Madame Duquet and children; settings by George M. Brewer (1st part).
Jeanne Dusseau, in songs arranged by Dr. Ernest MacMillan.
Play-party songs; (2nd part) mock military; Madame Duquet and children; settings by George M. Brewer.
Harry Adaskin and Alfred Laliberté in violin-piano composition on folk-themes, by Hector Gratton.
Jeanne Dusseau, in songs arranged by Dr. Ernest MacMillan.
Folk Singers.
Canadian Singers in Troubadour and XVth Century motets,—Director, Mr. J. Campbell McInnes.
Bytown Quartet and Saint-Dominique Choir in folk songs.
Director, Mr. Talbot.
- Monday Matinee*
May 28th
Chateau Frontenac
- Folk Group arranged by Madame Atkinson.
Pierre Pelletier in Folks Songs of Canada arranged by Alfred Laliberté and others.
Madame Garneau in Songs of Old.
Jeanne Dusseau—Folk Songs arranged by Dr. Healey Willan, Leo Smith and Marius Barbeau. Duet with Armand Tokatyan arranged by Alfred Laliberté.
Bytown Troubadours.
- Monday Evening*
May 28th
Chateau Frontenac
- FOLK AND CANADIAN HISTORICAL COSTUME BALL.
Commencing at 9.30 P.M.

Some Artists and Composers

Identified with this Folk Song Festival

RODOLPHE PLAMONDON,—tenor, for many years associated with the Paris Opera who has sung at recitals before most of the crowned heads of Europe. A Montrealer by birth, he has achieved phenomenal success in the musical centres of London, Paris, Vienna, Munich and Monte Carlo.

MADAME JEANNE DUSSEAU,—created the role of Ninetta in Prokofieff's Opera "The Love for the Three Oranges." She is a brilliant interpreter of folksong in many languages. Has been touring through Western Canada in Canadian Folksong Concerts for the Association of Canadian Clubs.

J. CAMPBELL McINNES,—has sung as principal baritone at the chief musical festivals in England, and has been principal soloist with the Philadelphia, Chicago and Cleveland orchestras. Is director of diction for the American Opera Company.

MADEMOISELLE JULIETTE GAULTIER,—studied at Florence under Vincenzo Lombardi, the teacher of Caruso, and sang in opera before devoting herself to folksong.

CHARLES MARCHAND,—well known *chansonnier* of Montreal, will be assisted by his well-known quartet of the "Bytown Troubadours" of Ottawa, which consists, in addition to himself, of Emile Boucher, Fortunat Champagne and Miville Belleau.

CEDIA BRAULT,—mezzo-soprano of the Manhattan Opera Company and the Russian Opera Company.

DR. ERNEST MACMILLAN,—Principal of the Toronto Conservatory of Music.

DR. HEALEY WILLAN,—a distinguished Canadian composer also connected with the Toronto Conservatory. An authority on Gregorian music.

THE HART HOUSE QUARTET,—a national Canadian institution established by the Hon. Vincent Massey, Canadian Minister at Washington. Geza de Kresz, the 1st violin of this Quartet, was formerly Court violinist, leading his own Quartet, at Bucharest, to the late Carmen Sylva. Like Boris Hambourg, the cellist, he studied under Eugène Ysaye. Supporting them are two finished artists, Harry Adaskin, 2nd violin and Milton Blackstone, viola.

ALFRED LALIBERTE,—of Montreal, studied for a number of years with Scriabin who bequeathed to him a number of his manuscripts. A brilliant pianist and distinguished composer. Has harmonized innumerable French Canadian chansons.

OSCAR O'BRIEN,—of Montreal, has harmonized over two hundred chansons.

PIERRE GAUTIER,—of Ottawa, formerly Paris organist, several of whose arrangements of chansons for four male voices will be sung by the Bytown Troubadours.

VICTOR BRAULT,—professor of music at the Université de Montréal.

ACHILLE FORTIER,—distinguished composer of Montreal. Canadian judge in E. W. Beatty's \$3000 Competition for Canadian Folk Melody Compositions.

ARTHUR LISMER,—artist of Toronto, has designed the stage settings for "l'Ordre de Bon-Temps" and other groups.

ERIC BROWN,—director of the National Gallery, Ottawa, has collaborated with Arthur Lismer in stage settings.

SIGNOR AGNINI,—of the Metropolitan Opera Company, has designed costumes and scenery for "Robin et Marion".

- MARION BAUER,— one of the foremost American women-composers.
- HENRI GAGNON,— organist at the Basilica, Quebec.
- LEO SMITH,— of Toronto; composer and 'cellist of distinction.
- GEORGE M. BREWER,— organist of Montreal and connected with the Dominion College of Music.
- MARIUS BARBEAU,— indefatigable collector and harmonizer of folkmelodies.
- GRAHAM PEEL,— British composer, particularly fine as harmonizer of ballads.
- CHANTEURS DE SAINT-DOMINIQUE,— male voice choir of Quebec led by Aurèle Leclerc; director, R. Talbot.
- ALEXANDRE D'ARAGON,— organist at St-Etienne, Montreal; studied in the New England Conservatory, Boston.
- HECTOR GRATTON,— promising young composer of Montreal.
- LEO POL MORIN,— brilliant pianist and notable composer of Montreal.
- CAMILLE BERNARD,— an enchanting interpreter of folksong in the lighter vein which she studied under Yvette Guilbert.
- ULYSSE PAQUIN,— bass singer favourite alike on the concert and operatic stage.
- MADAME ARIEL and M. DUPRAT,— singers from Old France who specialize in interpreting the folksong of the provinces.
- PIERRE PELLETIER,— a Canadian, the only laureate at the Naples Opera in 1926.
- WILFRID PELLETIER,— won a travelling scholarship at the Ecole des Beaux Arts; recently appointed conductor at the Metropolitan Opera, New York, the only Canadian holding this position.
- ARMAND TOKATYAN,— one of the star tenors of the Metropolitan Opera Company.
- LEON ROTHIER,— bass, star of the Metropolitan Opera.
- GENEVIEVE DAVIS,— vivacious young soprano of Montreal.
- LOUVIGNY DE MONTIGNY,— playwright and littérateur of Ottawa, responsible for three brilliant librettos at this Festival.
- PAUL MORIN,— distinguished French Canadian poet who has modernized the Old French of Adam de la Halle's "Robin et Marion" for this Festival.
- JEAN BECK,— greatest living authority on troubadour music. Professor of Mediæval Music at the University of Pennsylvania and attached to the Curtis Institute of Music.
- CAPTAIN O'NEILL,— conductor of the Orchestra of the Royal 22nd Regiment. Mus. Doc. of McGill University.
- THE CANADIAN SINGERS,— delightful ensemble of nine ladies of Toronto — for names see page 14.
- ABBE DE SMET,— director of "La Petite Maîtrise" at the Basilica, Quebec.
- HAROLD EUSTACE KEY,— musical Director for Canadian Pacific Music Festivals; formerly Conductor of the Mendelssohn Choir, Montreal.
- MADAME DUQUET,— has trained the children for two groups of *rondes enfantines* at this Festival.
- MADAME E. GARNEAU,— a favourite singer of Quebec.
- MRS. M. T. ATKINSON,— organizer of a *veillée* group of singers very popular in Quebec.

Price of Series of Subscription Tickets

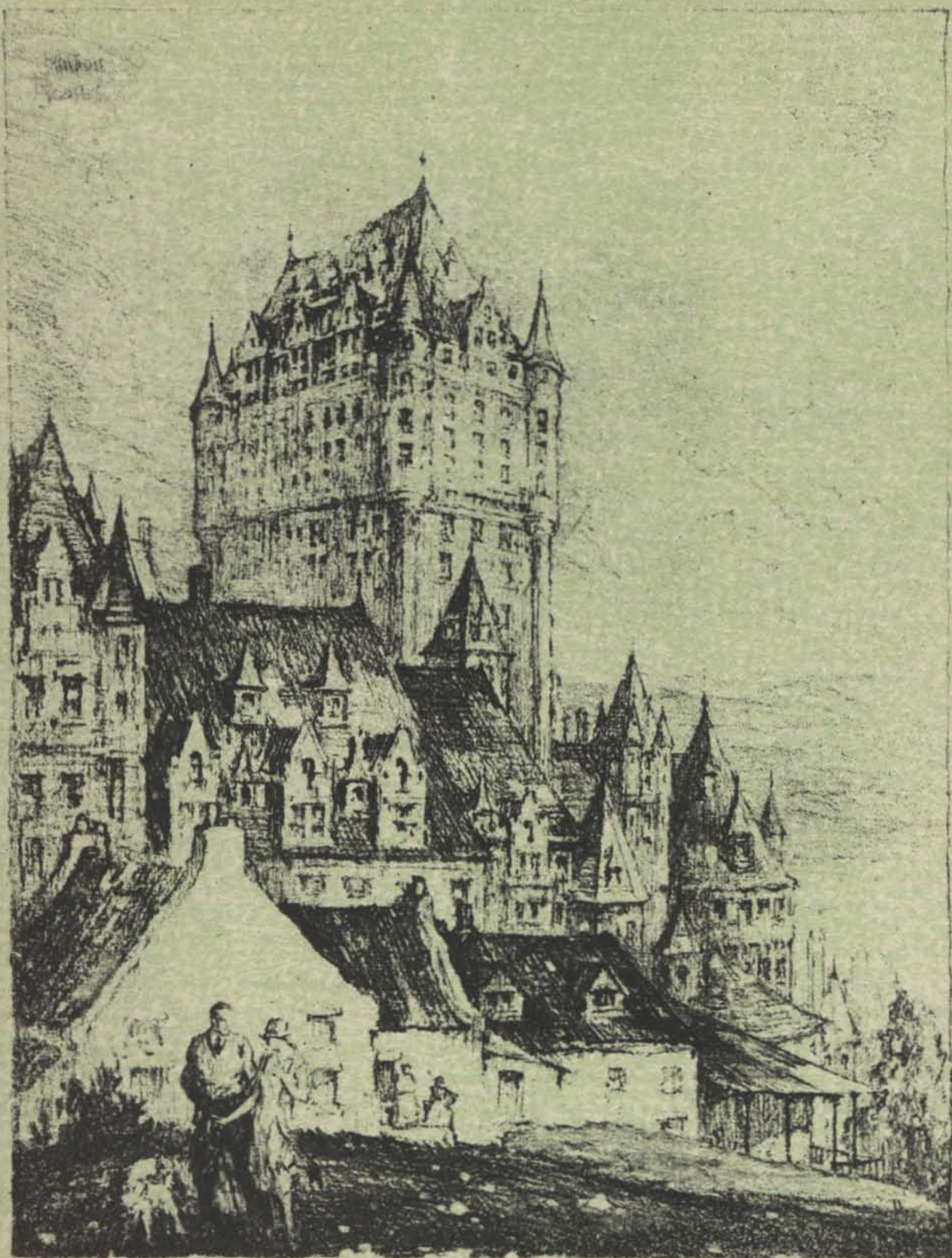


SERIES A.	
3 Matinees at Chateau Frontenac (front rows reserved). Friday—Saturday—Monday.	
3 Evenings at Auditorium Theatre (1st 12 rows Orchestra or 3 rows loges in front of balcony). Thursday—Friday—Saturday.	
(including tax)	\$14.85
SERIES B.	
3 Matinees as above at Chateau Frontenac (reserved seats).	
3 Evenings as above at Auditorium Theatre (Orchestra—rows 13 to 22).	
(including tax)	\$13.20.
SERIES C.	
3 Matinees as above at Chateau Frontenac (unreserved seats).	
3 Evenings as above at Auditorium Theatre (Orchestra—rows 23 to 31 or Balcony—6 front rows behind loges).	
(including tax)	\$ 9.90
SERIES D.	
3 Matinees as above at Chateau Frontenac (unreserved seats).	
3 Evenings as above at Auditorium (Balcony—rows 7 to 13).	
(including tax)	\$ 8.25
SERIES E. Same as Series A, omitting Monday Matinee	\$13.20
SERIES F. " " B " " "	11.55
SERIES G. " " C " " "	8.80
SERIES H. " " D " " "	7.15
SERIES I. Evenings only as in Series A	9.90
SERIES J. " " " B	8.25
SERIES K. " " " C	6.60
SERIES L. " " " D	4.95
SERIES M. Matinees only as in A and B	4.95
SERIES N. " " C " D	3.30

Holders of Subscription Tickets Series A—B—E—F—I and J will receive complimentary tickets for the Sunday Evening Concert. This will exhaust the capacity of the Chateau Frontenac ballroom as a certain number of tickets will be reserved for performers.

Any seats unsold to subscribers will be open for sale on Thursday May 24th at the Chateau Frontenac for Matinees or at the Auditorium Theatre for Evening performances. No tickets will be sold for the concert on Sunday Evening at the Chateau Frontenac.

FOLK AND CANADIAN MUSICAL COSTUME BALL.—Ticket \$5.00



CHATEAU FRONTENAC, QUEBEC
CANADA'S UNIQUE HOTEL