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William Ramsay Spence: A Case Study

by

Patricia Bernard Williamson, B.Mus.

**A thesis submitted to the Faculty of
Graduate Studies and Research in partial fulfilment
of the requirements for the degree of
Master of Arts
in Canadian Studies**

Carleton University

OTTAWA, Ontario

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**submitted by Patricia Williamson, B. Mus.
in partial fulfilment of the requirements for
the degree of Master of Arts**

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Thesis Supervisor

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School of Canadian Studies**

Carleton University

Ottawa, Ontario

April 1993

ABSTRACT

Like many professional organists and choir directors of his generation, William Spence (1859-1946) made significant contributions to the musical life of Montreal and Perth, Ontario. Spence was unusual in that he was Canadian born and trained at a time when it was customary to have British organists in the larger churches in central Canada. One-hundred and ninety-two of his compositions, chiefly church anthems, which until recently have been neglected as a result of passing fashion, have been discovered. Through exploration of the manner and context of these works, it is possible to learn something of the societal resources, organization and values of the communities of which he was a part. We also recognize that Spence is representative of a whole generation of church musicians, now largely forgotten, but an appreciation of whose work is fundamental to our growing understanding of an important period in Canadian cultural life.

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WILLIAM RAMSAY SPENCE: A CASE STUDY

INTRODUCTION

When William Ramsay Spence died in 1946, at the age of eighty-seven, he had spent at least eighty years in the field of church music, first as a boy chorister and later as organist, choir director and composer. A Canadian by birth, he made his career almost entirely in this country, first in Montreal and then in Perth, Ontario.

The purpose of this study is to explore both the manner and context of Spence's musical activities so that in turn we shall learn something of the societal resources, organization, values and aspirations of the communities of which he was a part during his very long life. This will be done through examination of the settings in which he worked, and by placing him within these settings. This study of William Spence will, in turn, add to our understanding and perhaps our appreciation of the careers of the many church musicians of his generation who have been ignored or forgotten, but who played such an important, formative role in the cultural life of the cities and towns of nineteenth- and early twentieth-century central Canada.

This case study of William Ramsay Spence brings to our attention a whole generation of Canadian church musicians. They were English speaking, Protestant professionals working

in large churches which were often in prosperous provincial towns. Most of them were men. A number of them were highly skilled composers, performers and conductors who made important contributions in their own fields in their own time and are now largely forgotten. They belonged to an era when amateur music-making was still a popular social activity, and when skilled local talent was often available and anxious to take advantage of direction by professionals.

This was also a time when it was de rigeur in English-speaking Canada to have a British organist directing music in an important Anglican church.' Spence's employment in such churches in Montreal and in Perth was unusual for two reasons: he was Canadian, and with the possible exception of a few years in Boston, he had received all his musical education in Canada.

Born in Montreal in 1859, he spent the years from 1880-1897 and from 1901-1911 as organist in two major Anglo-Catholic churches in that city. He was also a fine cellist, and at different times during these periods was a member both of the Montreal Symphony orchestra and of a professional chamber group.

From 1897-1901 (or 1902) Spence was in Boston, also probably working as an organist. According to people who knew him, the years from 1911 (or 1912) to 1914 were spent as Court Composer to the Emperor Franz Josef of Austria.

Because of the deteriorating political situation he returned to Canada, and took the position of organist and choirmaster at St. James Anglican Church in Perth in May of 1914. He continued to live in Perth after his retirement in 1929, until his death in 1946.

During the period when Spence was active as a church musician there was an enormous demand for anthems published in the octavo format or in choral magazines. These compositions (usually in a late nineteenth-century romantic, somewhat sentimental Victorian style) reached a very large international audience, and many church musicians including William Spence, were better-known as composers in the United States or Britain than in Canada.

Until very recently most of these compositions were forgotten. Stray copies might be found in a box of old music in a church library, but they are out of style, and almost never performed. Interest in them has been renewed with the recent publication of *Sacred Choral Music II* in *The Canadian Musical Heritage Series*,² (vol.9; Ottawa:1988) which contains music from both the Roman Catholic and the Protestant traditions. It includes thirty anthems or canticles in English, written by Protestant composers who were active between 1880-1920. *Organ Music I* (1985), volume 4 of the same series, covers approximately the same period, from the early nineteenth century to the end of World War I. It

contains thirty-three pieces, including William Spence's *Pastorale* of 1914.

Surveys of this period in Canadian musical history are provided in Helmut Kallmann's *A History of Music in Canada, 1534-1914*, [1960; new ed., 1987] and in Clifford Ford's *Canada's Music: A Historical Survey* [1982].

Relevant articles are also to be found in *The Encyclopedia of Music in Canada*,⁹ [1992]. Although he does not rate a separate entry, Spence is mentioned three times in this work: as the composer of a choral piece, *In Flanders Fields* [p.627a]; of a piece called *The Royal St. Lawrence Yacht Club* [p.1246b] and of *Moonlight on the Rideau* [p.1134b]. This latter, written for the Perth Town Band in 1936, was selected in 1982 as the official theme song of the 150th anniversary of the opening of the Rideau Canal.

Three very limited biographies of Spence have been discovered. [Appendix III]. Kallmann [1952:219] gives information on his education, places of employment, and some major compositions. Eric Sabiston in the introduction to his *Collected Works of William R. Spence*. [n.p.] offers details of a more personal nature. (This biography is also on the files of *Etude Magazine*, in a slightly amended form.) Lucien Poirier [1985] makes a passing reference to Spence in his introduction to *Organ Music I*. In English he is called a "Montreal-born Boston pianist"

[xi] while in French he is described as "né à Montréal et organiste à Boston" [xxviii]. Poirier further refers the reader to the few lines of biography found in McCoy. [1946: p.195]

Since no other published material on this composer has been found, research has of necessity been mainly through primary sources. Most important among these are the two memorial booklets published by the Church of St. John the Evangelist in Montreal, [1928 and 1961] and *The Musical Red Book of Montreal* [Sandwell:1907]. The archives of the Anglican Diocese of Ottawa have yielded valuable information on the early history of St. James church. Other sources of information include the archives in the museum in Perth and the Historical/Genealogical collection at Algonquin College in Perth. Among newspapers consulted were *The Perth Courier* [1847-1991], and *The Perth Expositor* [1875-1936].

It has been a particular pleasure to interview many older people in Perth who knew William Spence personally. Among them the most important informant has been Dawson Kerr, who recently celebrated his ninety-eighth birthday. Joan Lowe, a member of the next generation, former neighbour of the Spences, and at present a public health nurse, has been invaluable in making contacts with these long-lived men and women.

The private collection of Spence's compositions [n.d.]

made by Eric Sabiston, his friend and student, has been another important primary source. These one-hundred and fifty-two works, vocal and instrumental, are contained in four leather-bound volumes. They are grouped as to type: sacred choral works, secular choral works, vocal trios, duets, sacred and secular solos, piano solos, piano duets, violin solos and works for organ. Since they are in no particular order within their category, a first task was to arrange them within their groups, and to make an index.

Manuscripts in private hands have also been made available for study, as have those in the National Library of Canada, Ottawa and in the library of the British Museum, London.* Nothing further was found in the Library of Congress in Washington, D.C., nor in the New York Public Library. The Oliver Ditson Company of Chicago, the firm which published many of Spence's choral works, provided a list of his compositions which are still in their archives, although no longer in print. The music libraries of St. James Anglican Church, St. Paul's United Church and St. Andrew's Presbyterian Church, all in Perth, have further added to this collection. The archives of the Perth Citizens' Band have yielded other titles. There are probably many more compositions to be found, both printed and in manuscript.

At present one-hundred and ninety-two published works

have been located. Because this number is so large, limits have had to be imposed for the purposes of this thesis, and discussion will focus primarily on the sacred choral works. Spence was a devout Christian, and within these ninety-seven anthems are to be found some of the best of his compositions. They span his whole career as a composer.

Part I of this case study of William Spence (chapters 1-2) deals with his years in Montreal and Boston. Part II begins with an historical sketch of the town of Perth (chapter 3) and goes on to examine what we know of Spence's musical activities in that setting (chapter 4). Part III turns to his compositions. It begins with a discussion of the [English] Protestant anthem as it was found in the late 19th and early 20th centuries, particularly in Canada and the United States (chapter 5). Some of Spence's sacred choral works are then examined against this background (chapter 6). These include verse anthems, hymn anthems, the Evening Canticles and his Christmas Cantata, *The Story of Bethlehem*. From internal evidence, it should be possible to gain some idea of musical resources available for the performance of works written for specific groups, including his own choirs. In conclusion, Part IV (chapter 7) draws together the information which enables us, with added insight, to place Spence and some of his contemporaries within the Canadian musical society of their generation.

PART I

CHAPTER I: THE MONTREAL YEARS I

1. THE CITY

Montreal: French and English

When William Spence was born in Montreal in 1859, the cultural balance between French and English in that city was about to change. Waves of British immigrants during the 19th century had resulted in an English-speaking majority between the mid-1840's and 1861. [Cooper 1969: 18] Immigration brought capital and technical skills which, when coupled with the enormous financial advantages gained as a result of Confederation, contributed significantly to Montreal's growth and prosperity. Ties with the rest of Canada, including new outlets for goods from the burgeoning port, were dramatically improved with the completion of the Canadian Pacific Railway to the west coast in 1885.

In 1821 the population of Montreal was 18,000; by 1861 it had increased to 91,000, and at Confederation it had reached 100,000. [Cooper 1969:18] Relations between French and English-speaking inhabitants were harmonious, and the city supported several influential newspapers in both languages, including the *Montreal Gazette* (founded 1793) and *La Minerve* (1826).

By the beginning of the 1870's the French-speaking

population had regained numerical superiority, and the city once again began to assume the French Canadian character it had enjoyed in the 18th century.¹ By 1901, the population had more than doubled, making Montreal both Canada's largest city and the city with the largest francophone community in the Americas.

Musical Life in Montreal: 1880-1910

In 1907 the eminent Canadian essayist and editor, B.K. Sandwell, in reflecting on the musical life in Montreal from 1895 to 1907, saw this period as one of remarkable change. [Sandwell, 1907:11-14] During the last years of the 19th century he found the musical activities in Montreal to be much like those of one of the greater English provincial towns, where local musicians were still the main participants, and where amateur music making was a desirable leisure activity. Writing in 1907, he observed:

The audience which twenty years ago was glad to hear the high-class amateur efforts of its own acquaintances who were not of the musical profession, was equally ready to applaud the work of the local professionals, in spite of the fact that it knew how many meals they ate per day, and how they got on with their wives.

[Ibid.: 13]

He noted that this was particularly true of Montreal's English-speaking community, which was becoming proportionately smaller as time went on.

As commercial life increased and prospered, the era of

the cultured amateur in a more leisured society passed, and with this passing, individual financial support for musicians became less common. By the early years of the new century the professional musician, now often performing in a public hall, catered to changing, more sophisticated tastes. Visits by world-famous artists became more frequent. While the standard of performance was undoubtedly higher, the actual volume of musical activity decreased. At the same time, there was greater demand for lighter, more immediately relaxing entertainment. Operetta, vaudeville and melodrama became increasingly popular.

The musical life in Montreal in the closing years of the century relied on the talents of both the English-speaking and the French-speaking inhabitants, and they played or sang together in the same groups. Joseph Gould founded the Mendelssohn Choir in 1864, and conducted it for the next thirty years. It became one of North America's leading choirs, usually presenting unaccompanied music. The Montreal Philharmonic Society, a choral and orchestral association, was founded in 1877, and conducted from 1880 until its demise in 1899 by Professor Guillaume Couture. These two groups, according to Sandwell, provided most of the work for the local orchestra players as well as dividing among themselves all the choral music performed in the city, and most of the visiting orchestras and soloists

as well. [Sandwell 1907:12] These two great organizations both experienced financial difficulties, and met their ends at about the same time. With this the period of reliance on the cultured amateur drew to a close.

The formation of the permanent Montreal Symphony Orchestra was not easy, and the present-day orchestra is the fourth group of that name. While he was still conducting the Philharmonic Society, Guillaume Couture formed the first Symphony Orchestra, which performed for two seasons, 1894-5, (ten concerts) and 1895-6 (eight concerts).² The following season, after the collapse of this orchestra, J.J. Goulet organized another, keeping many of the old players. This group continued to perform until 1919. ["Montreal Symphony Orchestra", EMC: 879-882]

The concert menu in Montreal during the last years of the century was a fairly rich one, making full use of local talents. Guest artists were frequently heard, and supplemental musicians (from other Canadian cities, or from the northern United States) were often brought in for particular occasions, to swell the ranks of the orchestra.

Examples from the 1894-5 season give some indication of the type of music offered in Montreal at that time. The Philharmonic Society performed Handel's *Messiah* and a concert version of Saint-Saens' opera, *Samson and Delilah*. The Handel and Haydn Society, with a chorus of 250

supported by the 60-piece orchestra of the Montreal Orchestral Association, and with two guest soloists from New York, presented Mendelssohn's *Hymn of Praise* and Gounod's *Gallia*. In addition there were ten concerts by the Montreal Symphony Orchestra, including works by Beethoven, Weber, Mendelssohn, Wagner and Saint-Saens.³ The emphasis was, however, on contemporary music.⁴ Besides works by European composers, pieces by the Canadian, B. Gerome, (associate conductor and chief bassoon of the Symphony Orchestra) were performed.

2. WILLIAM SPENCE: THE EARLY YEARS

J.C. Spence and Sons: Stained Glass Artists

When William Ramsay Spence was born in Montreal on February 27, 1859, it was into a city in which the Anglophones were still the dominant group. He was the son of John Charles Spence (1829-1890) an artist, and Elizabeth Spence (née Nixon) (1838-1916), a musician, both of whom were born in England. [Sabiston/*Etude* biography, Appendix III] John Spence was himself the son of an artist, and the brother of a well-known sculptor. A prosperous businessman, he founded a stained-glass firm in Montreal. Examples of their work can be seen in many Anglican churches in eastern Canada, including St. James in Perth, St. John the Evangelist in Montreal and St. Alban's in Ottawa.

William Spence worked in the family firm until shortly after his father's death in 1890. The *Fiftieth Anniversary Booklet of St. John's*⁶ [1928:61] notes: "The small window--the Evangelist St. John--in the south porch was given by the then organist, Mr. W.R. Spence. It is the work of his own hands." He occasionally designed and executed windows for many years after this, in the business which his two brothers, Frank and Henry J., and their sons, in turn, continued to operate. [Lovell: 1877-1914] From 1896 onward, however, William Spence himself was essentially a full-time musician: organist, choir director, string player, composer and teacher.

Musical Education

Music had been a part of William Spence's life from his earliest years. He was a pupil at the Choir School of St. John the Evangelist,⁶ where Father Edmund Wood, the rector, taught music and scripture. Father Wood, himself a fine singer and an accomplished cellist, had been a friend and student of the eminent organist and composer, John Bacchus Dykes.⁷

Helmut Kallmann [1952:217] gives the only other known details of Spence's musical education⁸: (he studied)... "with R.O. Pelletier (piano) and Vichtendahl in Montreal, with Stockbridge in Boston (cello)."

Spence's studies with R[omain]-O[ctave] Pelletier (1843-1927) undoubtedly included organ as well as piano, since at this time Pelletier was the organist at St. James Roman Catholic Cathedral, and for a short period at the Church of St. James the Less in St. Denis.* Pelletier was not only the foremost teacher of organ and piano in Montreal: he was also a well-known recitalist and improviser. At the inauguration of the organ at St. Patrice in Quebec city in February, 1881, a series of five concerts was given by distinguished organists, among them R.O. Pelletier. His program is an example of a typical professional organ recital of the time. (*Le Canada Musical*, February 1, 1881:166)

Programme de M. R.O. Pelletier, (de Montréal)

1. *Prélude et fugue, en ré mineur*.....Hesse
2. *Larghetto, op. 108*.....Mozart
3. (a) *Duetto vocal (transcrit)*.....Mendelssohn
 (b) *Gavotte, en si bémol*.....Haendel (sic)
4. *Fugue, en ré majeur*.....Bach
5. *Quatre motifs de Faust*Gounod
6. *Fanfare*.....Lemmens
7. *Airs irlandais*.....[no composer given]
8. *Marche des Israélites, d'Elie*Costa

[For other programs in the series, see Appendix V]

The arrangements of orchestral (and operatic) pieces are typical of the era: the popular image of the organ was a one-man symphony orchestra. (Michael Costa's *Marche des Israélites* from *Elie* was a favorite piece with the Montreal Philharmonic Society.)

Through Pelletier, Spence was likely well-acquainted with the organ music of Bach, and probably that of Mendelssohn and Handel. It is possible that he also studied improvisation, (at which Pelletier was particularly gifted) since improvisations on a theme were often part of the program in Spence's monthly Sunday evening recitals at St. James in Perth. Spence also continued to play "arrangements" to the end of his career. Besides their popular appeal, they were a useful educational tool: before the era of the gramophone, in towns such as Perth, audiences could still enjoy operatic and orchestral works through this reduced medium.

Spence's other two teachers are not so easy to place. The information in *The Catalogue of Canadian Composers* [Kallmann: 1952] comes directly from the questionnaire of 1943, from which the information on Spence was obtained. No "Vichtendahl" has been identified, but Kallmann suggests (telephone conversation: November 22, 1991) that he could have been Professor Theodoric Wichtendahl, a British organist and bandmaster of German origin. Wichtendahl founded and conducted the 23-voice choir of the Harmonic Society in Saint John, New Brunswick, from 1854-7. He would be a likely teacher for Spence, who had interests in both choral and orchestral music.

Stockbridge of Boston has not been further identified.

A fine cellist, Spence played in the Montreal Symphony orchestra during some of its most difficult early years. Sandwell [1907:29] names forty-one members of Couture's orchestra at their first concert in 1894. J.J. Goulet is concertmaster; Spence is first on the list of cellos, and Lilian Bengough (who was later to be his wife) is first among the violins.¹⁰

In 1902-4 they were part of a chamber group. Sandwell writes:

A very promising piano and string quartette which was obliged to give up its public concerts in 1904 after two seasons, was the Westmount Instrumental Quartette. This organization was in existence for the purpose of mutual improvement and the study of chamber music for some years before it was decided to appear in public, and its performances showed a high degree of merit; though they met with the usual fate in the matter of popular support. The responsibility for this lies more particularly in the suburb of Westmount, where the concerts were given, and which possesses an excellent recital hall. The members were: Mr. C. Reichling, violin; Miss Lilian Bengough, viola; Mr. W.R. Spence, 'cello; and Mrs. S. Chadwick, piano. The repertoire included Beethoven's "Grand Quartet in E flat", Schubert's posthumous "Adagio and Rondo", Rheinberger's "opus 58" and Brahms' "Quartet in G minor".

[op. cit.: 157]

Since the professional musical society was limited in Montreal, it is quite possible that both Spence and Lilian Bengough played in other groups, such as Couture's orchestra which was associated with the Philharmonic Society.

The Church of St. John the Evangelist

The Church of St. John the Evangelist played a central

role in the Spence family life. John Spence was a co-founder of the building that stands in the present location. In 1877, during a commercial depression in Montreal, he mortgaged the family firm and all his personal property in order to install the church roof. The Baptistery, dedicated in 1895, stands as a memorial to him. His sons were students at the parochial school, which included a choir-school. William Spence was probably the first crucifer, and a photograph of him at the age of seventeen carrying the cross is reproduced in the 50th Anniversary Booklet, *Church of St. John the Evangelist*. [1928:105]

Father Edmund Wood, rector of St. John the Evangelist from December 1858 until his death in 1909, was an influential figure in the early days of the Anglo-Catholic movement in Canada.¹¹ Carrington [1963:144] comments on his distinguished leadership, in spite of opposition by powerful figures such as Bishop Cronyn of Huron, who continued to "fulminate against Romanism and Ritualism".

His ministry at St. John the Evangelist was not always an easy one. The high-church Anglican revival of many of the old Prayer Book¹² rituals, (often coupled with a romantic interest in the ceremonies and architecture of the medieval period), was met with suspicion by low-church members of the Diocese.

Father Wood's progress was slow, but relentless. He

organized a boys' choir in 1859, in his first charge in Canada: a mission which met in the Mortuary Chapel of the old Protestant Burying Ground on Dorchester Street West.¹³ In the *Annual Report and Year Book of the Church of St. John the Evangelist* [1885:20] an entry signed "E.W." notes:

In this homely little place, the first choral evensong--the first certainly in Montreal, if not in Canada--was sung on Christmas Eve, 1859, Archdeacon Gibson preaching on the text: *What mean ye by this service?*

When a new building was completed in March 1861 to house the expanding congregation, further changes in the services were made. Francis [1993:(5)] describes the situation:

Weekly and daily choral services were begun. The ceremony of the liturgy was enhanced through a surpliced choir and eucharistic lights on a prominent cross on the altar.... These so-called Tractarian innovations were not appreciated by many in the Diocese. . . . The first crisis arose when the Reverend Augustus Prime (Wood's curate) unwisely circulated a pamphlet... printed in England, which seemed to advocate a number of practices (prayers for the dead, private confession, the doctrine of transubstantiation) which exceeded those permitted by the Anglican Prayer Book.

When William Spence walked down the aisle in 1876, carrying the brass processional cross, (a gift to the church from John Spence) its appearance was viewed by many as yet another unwelcome example of popish practices. Father Wood preached an eloquent sermon explaining its use; the sermon was then privately printed and distributed

within the diocese.

Larger quarters were once again found to be necessary, and a new church, built in the Gothic style, and capable of seating 700 was completed in 1878. At the dedication service a surpliced choir of 51 men and boys sang *Tours in F* accompanied by a 10-piece orchestra.¹⁴ [St. John's 1928:24] Two years later, Spence became the organist.

Music at St. John the Evangelist

1. The organs

Spence would have known different organs in each of the three buildings housing St. John the Evangelist. The first was a melodeon,¹⁵ installed in the Mortuary Chapel, and initially played by Father Wood's sister. This small instrument was replaced in 1863 by a new pipe organ built by Warren of Montreal, at a cost of \$1,200. Designed for the new chapel on Dorchester Street, it seems to have been adequate for that building. This instrument was moved when a new church was built in the present location, where it was installed in the loft gallery at the west end, with the choir singing from the chancel. Communication was difficult, and various remedies were tried, none of which was satisfactory. A new west organ by Warren was installed in 1892, the original organ being moved to the south aisle, near the chancel.¹⁶

Several organists, both volunteers and professionals had preceded Spence at St. John's. Notable among these was William Reed.¹⁷ During the first quarter of the new century, other organists of note succeeding Spence were Charles A.E. Harriss, Arthur Egg (later Egerton) and C.S. Fosbery.

2. The choirs

While it appears that Father Wood trained the boys himself, it is not clear who rehearsed the men of the choir. In 1881, an auxiliary choir of men and women was formed, called the St. Cecilia's Society. The *Centenary Booklet* [St. John's 1961:60] notes:

They sang from the west gallery,¹⁸ to support the regular choir on the greater festivals, when more elaborate music was attempted, as well as to render oratorios annually, such as Handel's *Passion Music*¹⁹ from *The Messiah* [sic] and Rossini's *Stabat Mater*.

In 1880 the choir was reorganized. Voice tests were introduced, and rules were drawn up regarding attendance and Communion. A service of prayer was also instituted for the reception of new choristers. [St. John's 1961:60]

3. Repertoire

Hymns Ancient and Modern, the preferred book of the Tractarians, replaced Tate and Brady's *Psalter*.²⁰ and was in use in St. John the Evangelist from the time of its first publication in 1861, until it, in turn, was replaced

by the *English Hymnal* in 1922. An inventory of music in the church library dated November, 1909, [Appendix IV] lists 99 hymn books (new) and 29 (old). This suggests that the 1878 edition of *Hymns Ancient and Modern* was the preferred edition. It was also the most popular version of this eclectic work, and was, in fact, the basis for the *Canadian Hymnal* (Anglican) of 1909.

The inventory of 1909 also lists 68 Psalters. These were likely the *Cathedral Psalter*, edited by Stainer, Tuzle and Barnby, and first published in 1875. This, again, was the most popular Psalter in Canadian Anglican churches until the publication of the *Canadian Psalter* in 1963, and Willan's *Canadian Psalter: Plainsong Edition*, of the same year.

While the six handwritten sheets listing the music in the church library at St. John the Evangelist in 1909 [Appendix IV] postdate Spence's time there, it is unlikely that the contents had undergone any radical change, since Father Wood had died in March of that same year.²¹ Fourteen settings of the Communion Service are listed, ranging from Palestrina to Stainer. Those by Palestrina and Gounod are from the Roman Catholic rite; other composers who have been identified are English, active during the nineteenth century.

Anthems show a wide range of composers, from the Tudor

era to the 18th and 19th centuries.²² Many are listed only by title. Since many composers have set similar words, (eg. *O Saviour of the World; O How Amiable*) they are difficult to identify.

A sheet of "orchestral parts" lists fourteen morning services, five evening services, three settings of the *Te Deum*, six anthems (including *Messiah* for cello), ten "Marches and Voluntaries", and sets of hymns for All Saints, Dedication and Easter.

The Centenary Booklet gives a wealth of details about the music in Spence's time. [St. John's 1961: 63-64] In part it reads:

During the solemn season of Lent in the early 1890's the organ was silent. The Choral Eucharists and Evensongs, therefore had singing unaccompanied. The Choral Eucharists were preceded by Barnaby's [sic] harmonized arrangement of Thomas Tallis' Litany (never before sung in Canada outside of St. John's). After the Litany an introit usually an anthem, such as Atwood's [sic] "Turn Thy Face from my Sins" was rendered by the choir. Then followed the Eucharist, the choral parts of which were sung to a quiet setting, in keeping with the penitential season. On Passion Sunday these parts were usually sung to the music of Palestrina.²³

On festal occasions there was the concert type of sacred music, performed by a large choir, and assisted not only by the organ but by a small orchestra of ten or twelve members--strings, brass, tympani, and so forth. Some members of the orchestra were amateurs and devoted members of the congregations who received no remuneration for their services; a few were paid professionals. The orchestra was located in front of the chancel on the organ side, and there was no conductor to distract the faithful in their devotion. At other musical services and recitals in the Church, the

Rector Founder [Father Wood] joined the orchestra in his capacity as cellist. One wonders what the *Missa de Angelis* (of French origin, dating back to the fifth century) sounded like with choir, organ, and orchestra. The perfectly handwritten manuscripts for strings, brass and tympani are still preserved in the Choir Library.

In summary, the music at St. John's appears to have been what one would expect to hear in a large Anglo-Catholic church of the time, where music was an important part of the liturgy. Austere, unaccompanied works from the Tudor period took their place beside more elaborate pieces with orchestral accompaniment from the 19th century Romantic period.

The celebrations of the Eucharist, Morning and Evening Prayer and the Litany were choral, and elaborate settings of the *Te Deum*, such as that of Purcell, were part of this. The addition of orchestral accompaniment to some early choral works, such as the *Missa de Angelis*, (5th century) and Merbecke's *Morning Service*, (16th century)²⁴ would produce a strange mixture of styles.

More elaborate and lengthy works, such as Pergolesi's *Glory to God*, and oratorios including Handel's *Messiah* and Rossini's *Stabat Mater* were also regularly performed. Probably contemporary works such as Stainer's *Crucifixion*, (1887) were also part of the repertoire.

Compositions of the first Montreal period

Works by William Spence published in 1897 are included in this list, since the date of publication was normally several months after a composition had been received. Numbers correspond to those assigned to individual works in Appendix I.

VOCAL WORKS

1) Anthems:

1886:

#50 *Wake! ye Ransomed.* Easter anthem for mixed voices.

1897:

#60 *Jesus Will Give His Beloved Sleep.* General anthem or quartette [sic.] for mixed voices.

#71 *O Saving Victim.* General anthem for mixed voices.

#85 *Magnificat and Nunc Dimittis in F.* Evening canticles for mixed voices.

2) Part songs, secular:

1897:

#105 *Sleep and Dream, Darling (Lullaby).* Trio, female voices.

#106 *Sleep, Little Child (Lullaby).* Quartet, female voices.

#108 *Good Night, Good Night, Beloved.* Quartet, men's voices.

#111 *Our Bugles Sound Gayly, to Horse and Away.* Quartet, men's voices.

#114 *While My Lady Sleepeth.* Quartet, men's voices.

3) Secular songs, solo voice:

1896:

#124 *Julia! I am Waiting.*

#125 *Kissing Time*

1897:

#118 *Because of You.*

#123 *Forever is My Heart with Thee.*

#126 *Like to a Rosebud is My Fair*

#127 *Lover's Paradise.*

#128 *Love's Dreaming.*

#131 *My Little Sweetheart.*

#134 *Say but Goodnight.*

- #136 Song of Golden Curls, A.
 #139 Violet, The.

INSTRUMENTAL WORKS

- 4) Piano:
 1897
 #165 Royal St. Lawrence Yacht Club Waltz. (Full date not readable. The title indicates that it was probably written in Montreal.)
 1897
 #154 Flower Song (Blumenlied). Dedicated to Miss Mary Black, Boston.
 #159 Merry Heart (Gavotte). Dedicated to Mr. John Flockton.
- 5) Violin and Piano:
 1893:
 #173 Berceuse.
 #178 Melody for Violin and Piano
 1896:
 #174 Cavatina in D.
 #179 Wiegenlied (Lullaby in F).
 1897:
 #175 Canzonetta in G.

Few of Spence's own compositions appear on the inventory music at St. John's compiled in 1909. Under "Miscellaneous" 37 copies of his Magnificat [#85, 1897] are listed, and single copies of Love of Jesus [#67, 1899] and Pleasant are Thy Courts, [#73, 1898]. Two other anthems could have been his: Awake, thou that sleepest [#36, 1898] and O How Amiable. [#70, 1900] The single anthems were all published while Spence was in Boston, so they were perhaps sent back to Montreal as complimentary copies.

In 1886 the publication of *Wake! Ye Ransomed*, marked the beginning of what was to be a lifelong collaboration with Lilian Skey Bengough, the poet; author of the words of most of his anthems and other compositions for voice.

CHAPTER II: THE MONTREAL YEARS II

1. ENTR'ACTE: BOSTON 1897-1902

In 1897, Spence went to Boston where he remained for four or five years. (Sabiston/Étude Biography, Appendix III) It is certain that he was back in Montreal by the season 1902-03, since he is listed in Lovell's Directory of Montreal as organist at the Church of the Advent for that year. [Lovell, 1902-03:1371]

Boston was a natural place for a Montreal musician to visit: it was a great musical centre, and it was not far from home. Calixa Lavallée had spent a major part of his professional life there, and many other Canadian musicians followed his example.

Musical Life in Boston: 1897

Several notable musical organizations were active in Boston when Spence arrived there in 1897. Among these were the Boston Symphony Orchestra, founded in 1886, and the Handel and Haydn Society, founded in 1815. Chamber music groups included the Mendelssohn Quintette Club and the Harvard Musical Association, both of which had been performing since early in the century.

The New England Conservatory of Music, founded in 1867, was influential in the educational field, as was Harvard University which gave its first A.M. degree in

1874. Three large music publishing firms had their headquarters in Boston: Oliver Ditson (founded 1835) Arthur P. Schmidt (1877) and B.F. Wood (1893).

An important group of American-born composers, known as the "Boston Classicists", were active in that city between 1880 and World War I. Their ideals were the classical balance, restraint and proportion found in the works of Bach, Mozart, Beethoven, Schubert and Brahms. [Chase 1955: 365-6] Many had been students of the distinguished composer, John Knowles Paine, who was appointed instructor and college organist at Harvard in 1869.

Arthur L. Foote¹ lists other members of this group of composers living in Boston at the time. These included [George Whitfield] Chadwick, J.C.D. Parker, [Edward] MacDowell, Horatio Parker, [Charles Martin] Loeffler, [Arthur B.] Whiting, [Arthur] Nevin, Mrs. Beach [Amy Marcy Cheney], Margaret Ruthven Lang, and Mrs. Henry M. Rogers.² [Foote 1927:41]

William Spence in Boston

While many well-known American musicians and orchestras visited Montreal on a regular basis, Spence now had a chance to know some of them, to work with them, and to hear their music. Kallmann reports [Appendix III] that he went to Boston as a cellist, but no further information on

Spence's activities in this field has been discovered. It is interesting to note that nothing he wrote during those years was for strings.

Sabiston/Etude, on the other hand maintain that he was employed as an organist in Boston for four years. [Appendix III] He does seem to have to have established contact fairly quickly with a choir or choirs, judging from the number of choral works, both secular and sacred, published during his years there. One of his first visits would likely have been to the Anglo-Catholic Church of the Advent, home of the Cowley Fathers, who were also known as the Society of St. John the Evangelist. They had close ties with the church of St. John the Evangelist in Montreal, and often exchanged clerical visits. Many members of the order would be known to Spence when he went to Boston, and their church would be a natural place to which he would gravitate as he began his explorations of musical life in that city. An Easter anthem, *Rejoice! Rejoice! on this Glad Day*, (#48) is dedicated "To Mr. S.B. Whitley, Organist of the Church of the Advent, Boston". Composed in December 1898, and written to be published for the Easter market, this piece is one of several sacred works from Spence's second year in Boston.

Another anthem, *I Was Glad When They Said unto Me* (1898, #58) is dedicated to the Reverend A[ugustus] Prime,

rector of St. Margaret's Church, Brighton, Mass. He had been curate at St. John's during the earlier years of Father Wood's ministry.

Compositions of the Boston Period

Most of the published works from the Boston years are for voice. Of these twenty-eight are anthems, one is a sacred song, and ten others are for small vocal ensemble, of which four are for male quartet. The only instrumental works are two pieces for piano. This is a change of direction from the compositions of the Montreal years: until 1897 Spence's main efforts were directed towards writing instrumental works, (particularly for the violin) and secular songs for solo voice or small ensemble.

VOCAL WORKS

1) Anthems:

1898:

#3 Arise, Shine, for Thy Light is Come. Christmas anthem for mixed voices.

#24 O Little Town of Bethlehem Carol. Unison voices or soprano solo.

#36 Awake! Thou That Sleepest. Easter anthem for mixed voices.

#58 I Was Glad When they said Unto Me. General anthem for mixed voices. Dedicated to Rev. A. Prime, Rector, St. Margaret's Church, Brighton, Mass.

#73 Pleasant are Thy Courts Above. Hymn-anthem for mixed voices or quartet.

#81 Sweet Day of Rest, Thou art Drawn to a Close. Sunday evening hymn, arr. for mixed voices.

#82 Through the Day thy Love hath Spared Us. Anthem for mixed voices, general use.

1899:

#15 Rejoice! Rejoice! This Blessed Morn. Christmas anthem for mixed voices.

- #39 *Christians! Lift Your Voices.* Processional hymn for Easter Day, for mixed voices.
 #48 *Rejoice! Rejoice! on this Glad Day.* Easter anthem for mixed voices. Dedicated to Mr. S.B. Whitley, organist of The Church of the Advent, Boston.
 #55 *Be Still in God.* General anthem for mixed voices.
 #57 *Hear My Prayer, O Heavenly Father.* Evening anthem for mixed voices.
 #67 *Love of Jesus, All Divine.* Hymn-anthem for mixed voices.
 #72 *Peace, Perfect Peace.* Hymn, for mixed voices.

1900:

- #1 *All Hail! Thou Day of Gladness.* Christmas anthem for mixed voices.
 #7 *Come, Sing to God.* Christmas anthem for mixed voices. Subtitled "Carol".
 #18 *There Were Shepherds.* Christmas anthem for mixed voices.
 #65 *Like as the Hart.* General anthem for mixed voices.
 #66 *Love Divine, All Love Excelling.* Hymn-anthem for mixed voices.
 #70 *O How Amiable are Thy Dwellings.* General anthem for mixed voices.

1901:

- #9 *The Hush of Night Hath Fallen.* Christmas anthem for mixed voices.
 #23 *Joy Fills Our Inmost Hearts Today.* Carol for mixed voices.
 #26 *Sing, O Sing, this Blessed Morn.* Carol for mixed voices.
 #35 *As It Began to Dawn.* Easter anthem for mixed voices.
 #49 *Rejoice Today With Gladness.* Easter anthem for mixed voices.

1902:

- #20 *The Virgin's Hymn.* Christmas anthem for mixed voices.
 #29 *I Will Magnify Thee, O God.* Anthem for Thanksgiving or general use; mixed voices.

1903:

- #17 *Still is the Night in Bethlehem.* Christmas anthem for mixed voices.

2) Part songs, sacred and secular:

1898:

#96 Thy Will Be Done. Hymn for funeral service, men's voices.

#112 O Hear the Joy Bells Ringing. Quartet, men's voices.

#116 Evening is Falling to Sleep in the West. Part song, mixed voices.

1899:

#88 I Cannot Always Trace the Way. Quartet, men's voices.

#92 Peace, Perfect Peace Quartet, men's voices.

#99 The Fairies. Quartet, female voices.

1900:

#107 A Song of Four Seasons. Quartet, female voices.

3) Songs for solo voice:

1899:

#120 The Brigand. Song for baritone. Dedicated to Mr. Clarence Hay, Boston.

#132 My Love is Like the Roses. Song for mezzo-soprano or baritone, with violin accompaniment ad lib. Dedicated to Miss. M.K.J. Humphrey, Boston, Mass.

1901:

#129 Love's Way.

1902:

#141 Awake! Ye Sons of Light and Glory. Sacred song.

INSTRUMENTAL WORKS

4) Piano:

1900:

#166 To the Front. Military march for piano.

1902:

#163 Pemberton, The. March and two-step.

From evidence that can be gathered from the music published in the years 1898-1903, it seems likely that

Spence was indeed in Boston for a period of about five years, from 1897-1902. All the music to which we have access was published in that city by Oliver Ditson, with the exception of three pieces, which were brought out by other Boston firms. Four works were dedicated to people in Boston, including the distinguished organist at the Church of the Advent, S.B. Whitley.

The question remains: was Spence employed as a string player or as an organist? Did he teach piano, or work as an accompanist? If dedications are any evidence, he could have been busy both as an organist/choir director and pianist. Since there was a ready market for anthems, he could have relied on their publication as a source of income, the demand for string music probably being somewhat smaller. This was also the era of the popular parlour song. Since many of his compositions fall into this category, this could have been another means of maintaining what may have been a modest standard of living.

2. THE MONTREAL YEARS II

The Church of the Advent

Spence may have returned to Montreal in 1901-02, if the Sabiston/*Etude* biography is correct. [Appendix III] He was certainly back by the season 1902-03, since, as we have already noted, he is listed by Lovell [1902-03:1371]

as "Organist, Church of the Advent", an Anglo-Catholic church in Westmount. Due to a flood in that building several years ago, all records of Spence's years there have been lost, and a church history has never been written. Thus we have to assume that Sabiston/*Etude* is correct, and that he was at the Church of the Advent for the next ten years.

Lovell does not have an entry for William Spence each year, but records were not always complete.³ For example, in the year 1904-05 he is listed in *The Red Book of Montreal* [Sandwell 1907:190] as "organist, Church of the Advent", but there is no corresponding entry in Lovell. The next year Lovell lists him as residing at another address in Westmount, and his profession is given as "Organist and Music Teacher". [Lovell, 1906-07:1551] In the same year Sandwell [1907:187] mentions him as one of six teachers of violoncello⁴, but makes no reference to any activities as organist or choir director.

There is very little further information as to what Spence might have been doing during these years. He was a member of the Westmount Instrumental Quartet [Sandwell 1907:157], and probably played the cello in other instrumental groups or orchestras. He appears also to have taught cello.

Compositions of the second Montreal period

A few clues as to William Spence's activities can be found in his compositions from this period. He worked steadily, and sixty published compositions have been located, most of which are for voice. They include 21 anthems and a Christmas cantata. One anthem, *Who Will Roll Away the Stone?* of 1910 (#51) is dedicated to "The Choir of the Church of the Advent, Westmount". He also continued to remain in contact with colleagues in the United States, and an anthem of 1913, *On Bethlehem's Plain*, is dedicated to "The Choir of All Saint's Church, Atlanta, Ga."

Spence must have had a good group of men to work with during part of this time, since in the years 1907-09 he wrote ten compositions for male quartet. Vocal works for other ensembles or for solo voice are few; usually he composed no more than one or two in a year.

Eight piano pieces have been found. They are typical "salon" pieces of the day, and were probably used as teaching material. Two of them, both gavottes, have dedications. *Adelaide (Petite Gavotte)*, (#150) written in 1913 is dedicated to "Miss Adelaide Stenning". Another, *Little Princess Gavotte*, (#157) is dedicated to "Miss Margaret James", who could have been his niece, since his sister was Mrs. Edward W. James. This piece was printed in *Etude* [p.447] in 1914, as one of their graded piano series.

Two pieces for organ are from this period. Retaining professional ties with other organists, Spence dedicated the *The Grand Chorus in D* of 1907, (#182) to his old schoolfellow and predecessor at St. John's, William Reed, and the *Andante Pastorale in A* of 1914, (#180) to "Mr. Edward Read, St. Louis, Mo."

The earliest compositions found from this second Montreal period date from 1906. Nothing published in the year 1912 has been located.

VOCAL WORKS

1) Anthems:

1906:

#21 *While Shepherds Watched*. Christmas anthem for mixed voices.

#40 *Come, Sing we Loud Hosannas*. Easter anthem for mixed voices.

1907:

#5 *Beneath the Stars on Bethlehem's Plain*. Christmas anthem for mixed voices.

#8 *How Still the Night 'Neath Eastern Skies*. Christmas anthem for mixed voices.

#41 *Come, Sing with Exultation*. Easter anthem for mixed voices.

1908:

#4 *Behold, I Bring You Glad Tidings*. Christmas anthem for mixed voices.

#6 *Break Forth Into Joy*. Christmas anthem for mixed voices.

#22 *Come Hither, Ye Faithful*. Christmas carol for mixed voices.

#25 *Shepherds in the Fields Abiding*. Christmas carol for mixed voices.

#47 *On That First Easter Morning*. Easter anthem for mixed voices.

1909:

#2 *And the Angel Said Unto Them.* Christmas anthem for mixed voices.

#53 *Art thou Weary.* Hymn-anthem for mixed voices.

#61 *Just as I Am.* Anthem for mixed voices.

#68 *Nearer My God to Thee.* Hymn-anthem for mixed voices.

1910:

#51 *Who will Roll Away the Stone?* Easter anthem for mixed voices.

#80 *The Sun is Sinking Fast.* Hymn-anthem for mixed voices.

1911:

#28 *When Jesus Came Down on that First Christmas Day.* Carol for mixed voices or voices in unison.

#44 *The Early Dawn was Breaking.* Easter anthem for mixed voices.

1913:

#12 *O Night of Peace and Stillness.* Christmas anthem for mixed voices.

#14 *On Bethlehem's Plain.* Christmas anthem for mixed voices.

#27 *Stars all Bright and Beaming.* Christmas carol for mixed voices.

2) Cantata:

1911:

#84 *The Story of Bethlehem* (#84)

3) Part songs, sacred and secular:

Quartets, male voices, sacred:

1908:

#87 *God is Love.* (#87)

#93 *Rock of Ages, Cleft for Me.*

1909:

#86 *Abide With Me.*

#89 *I Heard the Voice of Jesus Say*

#90 *Jesus, Lover of My Soul*

#91 *Just as I Am*

#95 *Sun of My Soul*

Quartets, male voices, secular:

1907:

#110 *Love Wakes and Weeps.* (Serenade)

1908:

#113 *Up and Away, For the Dawn is Breaking.*

1909:

#109 *Keen the Air and Clear the Sky.*

Part songs, women's voices:

1907

#102 *Love Has Gone A-Straying*

1908:

#100 *Hark! the Lily Bells are Ringing*

1910:

#103 *The Moon Hangs Low in Purple Sky*

1911:

#104 *See The Streamlet's Swiftly Flowing*

#98 *The Bluebird*

Part song, mixed voices:

1908:

#116 *Evening*

4) Sacred songs for solo voice:

1906:

#143 *The King of Love My Shepherd Is*

1913

#142 *The Hush of Night Has Fallen.* Christmas song.

#145 *On Bethlehem's Plain.* Christmas song.

5) Secular songs, solo voice:

1906:

#121 *The Cliff*

1907:

#133 *The North Wind* Dedicated to Mr. Ernest Gamble,
Pittsburgh, Pennsylvania.

#138 *A Vision*

1909:

#122 *Ere The Moon Begins to Rise*

1910:

#135 *Sometimes*

1911:
#137 To You

Other Vocal Works from this period listed in
Pazdirek: (1904-10)

#59 I Will Magnify Thee. (Probably an anthem)
#148 Wake! Ye Ransomed (Duet)

INSTRUMENTAL WORKS

6) Piano:

1906:
#167 Valse Charmante

1907:
#152 Chanson d'Amour. Dedicated to Miss Margaret Holden.

1910:
#149 Abbey Waltz. Composed for the Abbey Effervescent Salts Company, Montreal.

1911:
#156 Joyful Hearts Gavotte
#161 Morning Song

1913:
#150 Adelaide (Petite Gavotte). Dedicated to Miss Adelaide Stenning.
#169 Valse Joyeuse

1914:
#157 Little Princess Gavotte. Dedicated to Miss Margaret James.

7) Violin and piano:

1907:
#176 Chanson d'Amour

8) Organ:

1907
#182 Grand Chorus in D

1914:
#180 Andante Pastorale in A

3. THE LOST YEARS

A question arises as to Spence's whereabouts from 1912-14. No compositions have been found for the year 1912, and there is no entry under his name in Lovell for the years 1912-13 and 1913-14. When interviewed, Perth residents Peter Code [Code: 1991], Dawson Kerr [Kerr: 1990; 1991] and Howard Watson [Watson: 1991] all said that he spent these years in Austria as a composer at the court of the Emperor Franz Josef.

Peter Code, who, as a child, was a neighbour of William and Lillian Spence, says that he learned this from people who were adult at the time, but all of whom are now dead. Code says that Spence, on his return to Canada, was looking for a job as organist, and was told by his brother, who was installing a stained-glass window in St. James, that there was a position vacant there.² Howard Watson, who, as a young man, was also a neighbour says: "It's just something I've always known."

Dawson Kerr, who knew Spence as an adult, and who studied organ with him, gives some detail about Spence's "escape" from Austria when the Great War was threatening. On two different occasions, while being interviewed, he has said that he heard these details from Spence himself. Kerr says that Spence came to Christie's Lake, near Perth, in the summer of 1914, on doctor's orders, to recover his

health, which was "broken" after his experiences in Austria. While he was convalescing, he heard that St. James was looking for an organist, came into town, tried the instrument, "and never looked back." When asked how Spence got the job in Austria, Kerr said that he won a contest for the position. "He was always entering contests!"

While Dawson Kerr is a very old man (the second interview with him on September 24, 1991, was the day after his 97th birthday) his memory is amazingly clear. He knew William Spence better than anyone else now living, and his recollections cannot easily be discounted.

It is interesting to speculate about what Spence did in Austria if stories of his sojourn there are indeed true. Unless he were attached to a Church of England chaplaincy at the court, it is unlikely that he went as an organist and composer of church music. However, such employment would not have been entirely out of the question, since there was considerable intermarriage among British, German and Austrian royalty at that time.

The other possibility is that he went as a cellist, and since people in Perth knew him as a composer, the story grew that he was "Court Composer to the Emperor Franz Josef".

PART II

CHAPTER 3: PERTH, THE COUNTY TOWN

Unlike many towns in old Ontario, Perth has changed little in makeup and appearance during the last century. There has been a very modest growth in population, and the town is, as it has always been, prosperous, conservative and overwhelmingly Anglophone. The main streets are lined with solid buildings of heritage value, constructed from the beautiful cream-coloured stone quarried nearby.

The majority of the first settlers were British in origin, Tory in politics, and Protestant by conviction. Many of these pioneers were half-pay officers, who formed a natural elite, and who were ready to command a military force should it be needed. The solid stone houses they had built guarded the traditions of the stratified society they had left behind, and which they were just as surely building in this new environment. A feeling of natural superiority to communities around them set them apart, and this is still evident in the civic pride of the present day. They had the education, the aspirations, and the money to be patrons of and participants in a cultural life; a precious link with the sophisticated world they had come from. This chapter will deal with some of the foundations of this new society, in order to place William Spence within it.

1. EARLY HISTORY OF PERTH

Soldiers and immigrants

Perth was founded on the river Tay in 1816 as a military settlement and supply centre. The location had been selected as a part of a secure inland "rear line", to be established away from the St. Lawrence front after the 1812-14 war with the Americans. Disbanded soldiers were granted acreage according to rank and were given rations for a year, while land was cleared and put under cultivation. Officers were ready to resume active duty with their troops at any moment, should the need arise.¹

At the same time, a plan of emigration was needed to relieve some of the terrible economic distress in poorer parts of Britain, and settlers, mostly Scottish and Irish civilians loyal to the crown, joined the disbanded military. The majority of these emigrants were Protestant and literate. While many came from poverty and continued in poverty for several years until the new settlements prospered, they were on the whole people of serious purpose, bent on securing a better life for themselves and for their children. With the assurance of a ready supply of young men from these two sources, who could be called to arms at any moment, land was surveyed and the town of Perth and the surrounding farms became a reality.

The military men with their families arrived in June,

1816. Among them were sixty- three commissioned officers and four Sergeants-major. [Dulmage: 23] The officers tended to settle in town, while the other ranks tried homesteading.² The military hierarchy was, on the whole, transferred to civilian life. The officers were men of education and experience, many of them with some independent means, who had purchased their commissions. Military rank was important, bringing with it correct attitudes to social and political questions. Most of the prominent members of this elite circle were Anglicans and Tories. The next largest group were Presbyterians, also Tories, and there were a very few isolated Roman Catholic families. It was a tight, stratified society, in which the amenities and social graces were always important.³ Perth remained a military settlement until 1822, when its government became municipal. ["Forming a Military Settlement": 1]

Churches and Schools

Churches and schools were established almost at once. The Scottish weavers and crofters, clearing their land in dreadful poverty and loneliness in the early years, were serious, God-fearing people, most of whom rigorously observed the Sabbath. A church was equally important to the farmer's wives, providing an additional link with the familiar, structured society and culture that they had left behind. There was a profound respect for education.

A Presbyterian clergyman, the Reverend William Bell, M.A., was sent by the British government in 1817 to minister to the spiritual needs of all Protestant denominations. The First Presbyterian Church was opened in July, 1819, and Bell's ministry continued there until his death in 1857 at the age of 78. He was also the first professional schoolmaster, and from this very early date education was available to all.

In his *Hints to Emigrants*, published in Edinburgh in 1824, William Bell covers most practical aspects for settling on virgin land, and he paints a compelling picture of the priorities and dangers of pioneer life.⁴

In 1819 Bell was joined by a priest of the Church of England, the Reverend Michael Harris, M.A., from Trinity College, Dublin. The first Anglican church, on the site of the present St. James was opened for worship in November, 1822. As a priest of the Established Church, Harris took over the premises and job of schoolmaster, and, as Bell pointed out, "without my consent". ["Religion in the Early Days in Perth": 34] This was a symptom of what was to be a continual struggle between the Church of England and the Church of Scotland in Canada, and it was not resolved until the clergy reserves were secularized and official recognition was afforded to other Protestant denominations. [McGill 1968: 190]

A Roman Catholic priest arrived in 1820, and work was begun on the first church in that same year. "It was burned down in 1853. The fire was incendiary--some of the old residents of the Town tell that it was the result of a 12th of July dispute, others, that a political row caused it." ["Religion in the Early Days of Perth": 38-39.] The town had also been on the Methodist missionary circuit since 1821, but there was no resident clergyman until 1863.

The County Town

Perth became the judicial seat for the County of Bathurst, by Governor's Proclamation in 1823. The Act governing the sessions stipulated that regular meetings were to be held in March, June, September and December. Twenty-five justices of the Peace were named, with jurisdiction in certain criminal and civil cases. With these new circumstances three lawyers shortly arrived to take up residence. In early years the Court of the King's Bench met twice a year, and until 1854, even the litigation of Bytown (which became Ottawa) was transacted in Perth courtrooms.²⁵

Early Industry

The building of the Rideau Canal, begun in 1825, brought much business to Perth during its construction. The canal's function was primarily military: to provide a secure inland waterway, which would supply a direct line of

communication and means of transport between the Ottawa River and Kingston. Unfortunately, a link with Perth was not part of the original plan. Residents, determined to have access to the canal, set up the Tay Navigation Company in 1830. They were able to raise enough capital, with the help of a government grant, to have a seven-mile extension with four wooden locks dug. This became the Tay Canal. It was in fact so shallow that barges were the only practical type of vessel; however it was ideal for the transport of squared timber down to the Rideau Lakes, and the timber industry became a main commercial venture. [Leggett, 1954: 139-142.]

Grist and sawmills were erected as early as 1815, and there was a thriving potash industry from the year 1823 onwards. By 1833 a flour mill, an oat mill and a carding and fulling mill had been added. In 1846, Smith's *Canadian Gazeteer* listed three foundries, four breweries, eight blacksmiths, three waggon-makers, and numerous other commercial establishments. [McGill, 1968: 148.]

The town was early provided with newspapers: the *Perth Courier*, founded first in 1828 as the *Perth Examiner*, has been published regularly from 1834 to the present day.* It was "Reform" in politics, and its competition, the *Perth Expositor*, which began publication in 1861, was "Conservative". Since the *Expositor* closed its doors in

1936, the Courier, a weekly, mindful of its role as the only newspaper in town, has attempted to be "independent in politics". [Courier, Aug.8, 1984: 5,8,11]

Citizens of Perth: Country of Origin and Religious Affiliations

It is instructive to look at the breakdown of statistics in Perth by origin of population and by religious denomination in representative years. [Appendix VI] In 1871 the population was 2,375. Of these 96.5% were originally from the British Isles, 3% were of French origin, and .5% "other". Fifty years later, in 1921, the population was 3,790. Of these 94.25% were of British origin, 2.5 % French and 3.25% "other". In 1871, 75.36% were Protestants (including Anglicans) 24% were Roman Catholics and less than 1% "other". In 1921 were 68.5% Protestants, 29% Roman Catholics and 2.5% "other".

The population has to this day remained remarkably stable, with the overwhelming majority having come originally from the British Isles. While in the earliest years the largest group were the Scots Presbyterians, another important group of immigrants arrived from Wexford county in Ireland, between 1840-50. [Code: 1990.] These families had left Britain for economic and religious reasons, but they were by no means destitute. With their arrival the Irish became the predominant group, and since they were Anglicans,

the town remained largely Protestant. The membership of the Anglican church shows very little variation. The Roman Catholics, many of them being original Irish settlers, had grown from approximately one-quarter of the population in 1881 to approximately one-third in 1921.

2. THREE PORTRAITS OF PERTH

To conclude this brief historical sketch of Perth, a partial review will be made of three years in different periods of its history: 1866 when it was fifty years old; 1900, at the turn of the century and the end of the Anglo-Boer War; and 1922, a period of stability and prosperity between the wars. Changes in education, commerce and industry will be noted, and a short summary will be made of musical activities.

1866: Fifty Years Old

The 150th Anniversary edition of the *Courier*, on August 8, 1986 (pp. 20-23) reprinted a remarkable poem, which had originally been published in the same paper on February 14, 1866. (Appendix IX) It is unsigned, loose in form and rhyme scheme (although favouring the rhymed couplet and the quatrain) and in its 463 lines gives a vivid picture of the town and its people at that time. It is divided into sections, each treating some particular aspect of life in Perth in times past and at the age of 50 years. The geographical

situation is discussed, early settlers are named, and other aspects such as industry, transportation, education, population, fraternal associations and important public figures all receive their due. The opening section must be quoted to give a sense of the style.

SITUATION

Perth, like its Scottish namesake, stands,
 'Mid spreading fields and fertile lands,
 Upon the River Tay.
 Dense forests once, and swamps were seen,
 Whose autumn tints and gorgeous green
 Combined in rich array
 Where now "The Model Town" is found
 With happiness and honor crown'd,
 Improving every day.
 Our town exists, where once the trees
 Waved proudly in the stirring breeze
 The trees no longer stay.
 From Kingston, sixty miles or more;
 From Brockville, thirty-three or four;
 From Ottawa, some fifty-two;
 In Drummond Township, stands to view
 Our Town--the Town we all love best--
 Perth, Lanark County, Can'da West.

The first settler, one McPherson, is named, and after him the Lanark pioneers. Many of the same families are still prominent today, and descendents can be glimpsed, singing in choirs a century later.⁷ Business was thriving on the seven main streets--Foster, Harvey, Wilson, Gore, Mill, Herriott and Drummond. It is much the same in 1993."

The first train to Brockville in 1859 took nine hours and forty-five minutes to cover less than forty miles, and the mayor led a delegation to welcome its arrival.

[Williams, "The First Train": 80-81] In 1866, the Brockville and Ottawa Railway Company (the "B. and O") covered the same distance in two hours, and one could transfer in Brockville to a dining car on the Grand Trunk Line, and travel to Montreal "in time for tea". ["Travelling Facilities", lines 13-21]

The poet goes on to enumerate some of the more important buildings to be seen in 1866--among them six churches, the Court House, jail, a stone school accommodating three-hundred students, a market building, large private stone houses and the skating rink. For some reason, he fails to mention the Town Hall, erected in 1863. Built of the local cream-coloured stone it is still one of the handsomest buildings in town. Originally there were municipal offices on the ground floor, and a large public hall occupied the whole of the second story. This was used for concerts, important local functions, theatrical performances and balls, and it changed its name according to the activity taking place, so that it was variously and somewhat confusingly called "The Opera House", "The Concert Hall" and "The Town Hall". It was still the main auditorium in town until the building of the Balderson Theatre in 1920.

The poet next turns to the local newspapers, spending thirty-four lines on the history and past editors of the *Courier*. He then goes on to say:

Then there's the *Perth Expositor*,
 The *British Standard* too;
 But what we want three papers for,
 Is quite beyond my view;
 However, if they make it pay,
 I'm very glad to hear it;
 Tho' I am doubtful any way
 If some of them come near it.
 [*"Newspapers"*, lines 35-42]

A copy of the *British Standard*, with other local newspapers, was deposited in the cornerstone of St. James Church in 1858. [Appendix X]

Due attention is paid to Lodges and Brotherhoods: the Orangemen, Freemasons, St. Patrick's Society, and "Sons", which appears to be a Temperance Society:

"Come, join the Sons" another asked,
 "Drink naught but sparkling water".
 I said, "With all respect to thee,
 I'd rather join a daughter!"
 [*"Orangemen, Freemasons, Etc."*, lines 12-15]

Town officials are all named, as well as are school-teachers, both in the Grammar School and in the Separate School. Secondary education had been available since 1851 at the Grammar school, and was free to Perth residents. (A separate building for the high school was not erected until 1875-76.)

The population is given as "near three-thousand souls". Honorable R. Matheson is the long-time M.L.C. and A. Morris, Esq. is the M.P.P. Other professional men and clergy are also mentioned by name. Two companies of Volunteers are ready to fend off any Fenians who might dare

appear, and the hundred firemen spoken about are presumably backup troops. The poem ends gracefully with:

Should war arise, or trouble come
May each and all of us be seen,
Most nobly striving to defend,
Our town--our country--and our Queen!

Musical life in 1866

The poet unfortunately makes no mention of musical activities, and no information has been located in newspapers of the time. Some speculation as to musical life is possible, however.

The town band was not formed until the next year, at Confederation, so any band music heard in 1866 would likely have been military. Quite possibly some of the settlers were former military band members. The talent was certainly there, since the town band must have drawn its musicians from somewhere.

Dancing is mentioned in several memoirs of the early days: someone must have provided the music. The Scots were well-known fiddlers, as were the Irish. Reels, strathspeys, and jigs were popular dances of the day, and there were likely local fiddlers ready and willing to play.¹⁰

The present church of St. James (Anglican) was completed, with the exception of the tower and the spire, in 1861. In church histories of the time, no mention is made of a choir or organ. *Hymns Ancient and Modern* had been

first published in 1861, so it could have been in use as a hymnbook, but a more likely candidate would be the Metrical Psalter of Nahum Tate and Nicholas Brady,¹¹ which was the most widely used psalter in the Church of England in Canada at the time. The first organ, by Warren of Toronto, was not installed until sometime after 1875. [Year Book, St. James, 1931:4] Any accompaniment to the hymns and psalms would likely have been on a melodeon.¹²

In the Presbyterian church musical instruments were considered a distraction and were therefore not appropriate in the worship of God. No instruments (with the exception of a pitch-pipe) were heard in Presbyterian churches in Perth until the introduction of an organ at Knox Church in 1901. [Wilson and Richardson, 1978: 13-16] The singing of hymns and psalms was led by a precentor, who usually stood on a little platform below the pulpit and led the singing, sometimes with the help of a choir, sometimes himself "lining out"¹³ the psalms from the Scottish Metrical Psalter.

The Perth Harmonic Society was instituted in 1834 "for the purpose of adopting measures for the improvement of Sacred Music". [Appendix 8] This society appears to have been dominated by Presbyterians, since the membership list is headed by "Rev'd Wm. Bell". Twenty-four people attended the first rehearsal, ten of whom were women. A list of hymn

tunes for practice is given in the minutes of that meeting, and others are added for further study. It is not known how long this society was in existence. Since Bell died in 1857, it was probably no longer active in 1866.

No other information on musical life in this period has been found.

1900: A New Century

The two local newspapers, both weekly, and both increased in size to ten pages (*Expositor*) and eight pages (*Courier*) are excellent sources of information about the town at this moment of its history. Perth's traditional role as a supply centre continues, and commercial life, especially the lumber industry, is flourishing. The town is now served by electric light and telephone. Several young men have answered the call of the Queen and are overseas fighting in the Anglo-Boer War. Patriotism is high: there seems to be complete confidence in the empire and the moral role incumbent upon it.

International events are fully reported in both newspapers, and these include messages from South Africa by a war correspondent called Winston Churchill.¹⁴

At home, on May 4, a fire in Hull and Ottawa destroys three thousand homes, six die, and losses are estimated from \$15,000,000 to \$20,000,000, with five thousand wage-earners

out of employment. [Courier, May 4: 6]

What other preoccupations in 1900 can be gleaned from these two newspapers? Both report political news from Ottawa in great detail from "Our Correspondent". The *Expositor* usually devotes a complete page to a sermon in each edition. Both papers run serialized stories (romances) which usually occupy another whole page. A large portion is devoted to testimonials for medicines that cure skin diseases, heart attacks, asthma, epileptic fits, worms and alcoholism. Well-known clergymen are often among those miraculously saved on their deathbeds, after years of suffering. Alcoholism is a grave problem, and the Temperance Movement is very active.

In Perth, commerce is flourishing. The manufacture of cheese is a new, important industry, and cheese prices are quoted in detail each week.¹² Advertisements by local stores, especially those selling clothing and china are plentiful, sometimes occupying a whole page. Individual class standings of pupils in the public schools are reported. Perth is a busy, prosperous town.

Musical life in 1900.

The Town Band, active since its formation in 1867, has a new name: it is now "The Military Brass Band of the 42nd Regiment", which is usually shortened to "The 42nd". In spite of the military title, it has never been overseas. It

plays in patriotic concerts, church parades, civic functions and church socials, and gives a series of outdoor concerts during the summer months. It also takes part in band competitions, both in Lanark county and in Ottawa. Individual members perform in *ad hoc* orchestras, or accompany special services in church.

The main event, both artistic and social, during this year is the production of *Leo, the Royal Cadet*, a Canadian opera by Oscar F. Telgmann of Kingston.¹⁶ This ambitious effort involves more than one-hundred local people, and is such a success that it is revived later in the year, and plays for an additional two nights.¹⁷

Another outlet for amateur talent is the "concert". In the style of the era, musical fare is interspersed with recitations, speeches, comic turns, and, if appropriate, flag drills and club swinging by the young ladies. Sacred, patriotic, sentimental and comic performances all appear on the same programme, with little regard for appropriate placement. Vocal presentations can be solos, "duetts", "quartetts" or fully choral. Young ladies play the piano alone from time to time, but usually their role is that of accompanist; purely instrumental music is generally left to the band. These concerts are often benefits for the families of soldiers overseas.¹⁸

A special place of affection and pride is reserved for

the Marks Brothers Dramatic Companies. The family is from a farm at Christie's Lake, close to Perth. After touring through eastern Canada and the north-eastern United States each season, they return home to rehearse and relax for the summer, and to try out the new shows in their home town before going back on the road.¹⁹

Perth is also on the route for many visiting artists. These are generally "concert troupes", and they present a varied programme, usually consisting of vocal solos, some instrumental music and comic turns. The emphasis in the music is on the sentimental ballad, popular music of the day.²⁰

Music in the Churches

Little mention is made in the newspapers of music in St. James Anglican Church in this year, but details are given of a Solemn Pontifical High Mass celebrated in connection with the reopening of St. John the Baptist Roman Catholic church. [Courier, Dec.18, 1900: 8; Expositor, Special 2-page supplement, Dec.20, 1900] This was after extensive renovation, including the installation of five hundred and thirty electric lights. The music on this occasion was similar to that being performed in the Cathedral and larger Roman Catholic churches in Montreal. It included the Third Mass in B^b by W.A. Leonard, Mascagni's "Ave Maria", and a Magnificat by Lambilotte.²¹

The Presbyterian church was not far behind. After many years of bitter controversy over the use of the organ or any other musical instrument in God's House, it was finally agreed that an organ should be installed in Knox Church. [Wilson and Richardson, 1978: 13-16] An elaborate two-manual instrument by Karn-Warren of Woodstock, Ontario, was purchased,²² and William Reed, formerly of St. John the Evangelist in Montreal, and now at St. Andrew's Church in Toronto gave the opening recital.²³ [Expositor Jan. 11, 1901:5]

1922: Between the Wars

In 1922, with World War I and the Spanish Flu epidemic still very vivid in the minds of all, the country was at peace, the boys were home, and life was returning to something resembling normality. The population had remained very stable in numbers, origins, and in religious affiliation since the 1901 census. The citizens of Perth retained a strong sense of the proper place of their community in the social order of Ontario. A member of the old Perth society. Winnie Inderwick, in speaking about this era, remembered:

Our lines were with Brockville and Toronto. We'd go to parties there, and a lot of the Brockville people came to the annual ball. You often went to Brockville to catch the boat to Toronto, or you could go to Kingston overland to catch the boats. There weren't many connections, though, with Kingston. They just stuck to themselves. . . . Perth

was very snooty and we just looked down our noses at Ottawa. Ottawa was just Slabtown.
[Inderwick, 1981: 64]

Major industries continued to make Perth their headquarters,²⁴ and skilled local cabinet makers, working in the fine native oak and maple, had become famous throughout the region. Many new commercial establishments sold clothing, household goods and farm equipment.

There was the new, large Balderson theatre in which local and visiting artists could perform, and where one could see the latest Hollywood films. With the use of the automobile and improvement in roads, travel had become increasingly easy. Many professional people made Perth their home, and with their presence, one might expect to find more sophisticated standards in the artistic fields.

While the town was still conservative in outlook, experiences overseas had widened horizons, and cultural expectations were probably higher than they had been previously.

Musical life in 1922

The roaring Twenties and the Jazz Age, in their particular local interpretations, were making themselves felt in the the towns of Ontario, and Perth was no exception. The influence of the new era can best be observed in the changes which took place in the repertoire and style of the town band.

They had gone overseas as a military unit during the Great War under Alf Keays, who had been bandmaster since 1901, and who was still leading them in 1922. When they returned home, the "Military Brass Band of the 42nd Battalion", was renamed the "Town Band", and as civilians, they were members of the optimistic, affluent society of the post-war period.

There was also a new disposition of instruments. While there was one less horn, the brass section now included four trombones. Six reed instruments had been added: two saxophones and four clarinets. "Drums and traps", manned by three players, replaced the three snare drums and one bass drum of 1900. This new set of instruments permitted a change in repertoire. Jazz joined marches and hymns on the programme,²⁵ and a dance band was formed by some members of the larger band.

The band's activities were always reported in the newspapers, as they are to this day. In 1922 they appear to have played a "season", which began in May. They performed an open-air concert once a week in the new, temporary bandstand in John A. Stewart Memorial Park, and on other occasions in the Balderson Theatre and at church socials.

The same elements made up the concert programmes as they did in 1900--band selections, solos and recitations--but the emphasis was now on amusement instead of patriot-

ism.²⁶ They also took part in the town parades, such as the ones on May 24 and July 1, but military commitments seem to have been limited to the annual church parades and regimental inspections. The band was large enough to be divided into two, so that they were able to play in Ottawa at the exhibition, and at the same time give their weekly concert in the John A. Stewart Memorial Park. [Courier, Sept.15: 6]

In addition there were now several amateur orchestras in town, including three dance bands and a string orchestra, most of whose members were pupils of Lilian Bengough Spence. During the year three major musicales were produced featuring local talent. Two of these, *King Dodo* and *The Royal Chef* were mounted to raise money for the Perth Great War memorial Hospital. They each involved over 100 people, and were a major social event. A half holiday was declared, so that the schoolchildren could attend the matinée of *King Dodo*. [Courier, March 3: 3]

Due to increased ease in transportation, and to meet the demands of what was probably a more sophisticated audience, numerous groups visited Perth during the year. Notable in the art music field was the production of Verdi's *Il Trovatore* by the Boston Opera Company. Other well-known visiting groups included "The Dumbells".²⁷

Music in the Churches

There was a rich variety of music in the churches, under skilled musicians such as William Spence and his Scottish colleague, D.A. Ainsworth at St. Andrew's. Fine organs were to be found in several churches and interest in choral music was high. This was the era when annual performances of Handel's *Messiah* and cantatas such as Stainer's *Crucifixion* were expected. There were, as well, other secular choral groups, often performing with a high degree of skill. As had always been the case, singing together in choirs filled an important function in the life of many townspeople, providing an approved venue for socializing combined with enjoyment in the process of artistic endeavour.

CHAPTER 4: THE PERTH YEARS

William Spence took up the position of organist and choirmaster in St. James Anglican Church, Perth, in May 1914, and remained there until he retired in February 1929, at the age of seventy. He and his wife continued to live in Perth until his death at the age of eighty-seven in 1946, after which she returned to Montreal. They both were active members of the musical community during these years, and are still remembered by many people living there today. Much of the information in this chapter has been gathered from personal interviews with people who knew them.

1. ST. JAMES ANGLICAN CHURCH

The present church of St. James was opened in November, 1861, replacing the first frame church, erected on the same site in 1820-21. It had been constituted as a rectory by Royal Warrant of William IV, in 1836, the constitution of a rectory being the same as the establishment of a parish. It is one of the forty-seven completed rectories in what was then known as Upper Canada.'

In 1988 the church, rectory² and the retaining stone wall were designated as heritage properties³ "of historical or architectural interest." Part of the description in that document reads:

St. James Church

Constructed during the years 1856-1861, this building is a classic example of the Gothic Revival style of architecture, complete with point window arches, trefoils, buttresses and molded label surrounds. The tower and spire were constructed in 1888, completing the Cathedral impression.

Rectory

Constructed in 1875 of local yellow brick and stone, ...in the Gothic Revival Style, complete with label surrounds, finals,[sic.] very decorative barge board and verandah trelliage...

Stone Wall

This retaining wall was constructed of the same stone used in the church and part of the Rectory. ...an important feature in the streetscape.... the wall is the link which holds St. James Church and Rectory together.

The church has seating for six hundred people, although the original plans were for an even larger building, since there were, in the early days, expectations that it would become a Cathedral. Red cassocks, usually seen only in Cathedrals, are worn to this day in St. James, a reminder of this notable beginning.

The first four rectors were all English, but since the time of Archdeacon Clayton, (1912-22) they have been Canadian. William Spence served under Archdeacon Clayton, a graduate of Bishop's College, Lennoxville; the Rev. H.H. Bedford-Jones (1922-28), from Trinity College, Toronto; and for a short time under the Rev. Gilbert Brunet, (1929-39) also a graduate of Trinity.

This was no Anglo-Catholic parish. While the choir has been vested since 1903, [Courier: Feb.6, 1903:1] it has always been low-church in ritual, at least since the ministry of the Reverend R.I. Stephenson (1856-1893). The use of the processional cross dates only from the time of the Reverend L.C.E. Graham (1957-1962).

The Reverend John Fowler, [Fowler: 1991] who was brought up as a member of St. James, makes some interesting comments about the introduction of "popish" practices. He says that on the Sunday when the processional cross was first introduced, a prominent family left the church. They continued, however, to come at the eight A.M. service when it was not used, since they were good Anglicans, and had to make their communion. Fowler continues: "I've always thought that this was a good paradigm of the churchmanship of the valley: they weren't Protestants, they just weren't *Romish*....But up until Mr. Caulfield's time, which was in the early 50's, there was a hymn after the prayer for the church, and as much as half the congregation would leave, and the rest would hunker down for the Absolution, Confession and Communion. So, it was that kind of church, first and third [Sundays] in my lifetime, and before that first, for Communion." (Other Sundays, Morning Prayer would be celebrated.)

The altar cross was introduced only in 1918, and, under

the particular circumstances, it would have been almost impossible for the congregation to refuse it. It was inscribed to two local men aged 19 and 21, who fell in the Battle of Passchendaele: "Chums in life, they were divided not in death."

John Fowler goes on to say that there were no candles until Dr. Graham's time, when the light bulbs in the seven-branched candelabra were replaced by little votive candles. Candles were first used on the altar in this same period, in memory of Mrs. [J.A.] Stewart, who, with the James brothers⁴ had practically kept the church open for fifty years. As in the case of the altar cross, nobody could really demur.

According to Fowler, the services were "probably good Tractarian fare", but the externals were always low-church. The service was not sung until Arthur Caulfield's time, and then it was only the Eucharist. Morning Prayer continued to be said, as was the Psalm, although the Gloria was sung after it. The [English] Cathedral Psalter was used, as was the *Canadian Hymn Book*, 1909 edition, later replaced by the revised version of 1939. [Fowler:1991]

Organists at St. James

Unlike the clergy, the organists were generally English.⁵ The exception was William Spence, whose immediate predecessors had been English, as were the two men who

succeeded him. While Spence was born in this country, and received all his training here, his impeccable background, wide experience and the fact that he was a well-known composer probably went a long way in making up for this deficiency of birth and education in the eyes of the clergy and wardens at St. James.⁶

His immediate predecessor was Penn Spicer, who was hired on July 1, 1907, at a salary of \$300.00 per annum, and who left rather abruptly in April of 1912. [St. James Account Books: 1907-1912, np.] Spicer, who came from Birmingham, taught violin and trumpet as well as organ, and was also a composer of light operettas.⁷ Dawson Kerr [1991] remembers him as being an exceptionally fine organist. Spicer was replaced by Mr. E. Kett, who was also English, but who does not appear to have been satisfactory. After that, Mr. D. McD. Northcombe and Harold Orr, two local men, seem to have shared the job for a few months. [St. James Account Books: 1911-14, n.p.] The Parish History of 1931 (n.p.) takes up the story:

In 1913 the Matheson family placed a [memorial] window of stained glass, the work of Mr. J.C. Spence of Montreal.... In the same year, Mr. Clayton secured the services of Mr. W.R. Spence, a brother of the above, as organist and choirmaster of St. James Church. Mr. Spence, a composer of Church music, and known far and wide, gave his church faithful service until he was succeeded in 1929 by Mr. R.J. Devey of Peterboro--a worthy successor to a worthy man.

If the above account is accurate, and Spence was engaged in 1913, but did not begin to work at St. James until mid-May 1914, he must either have been ill or he was employed elsewhere. The mystery of the years 1912-13 continues.®

The organ

The church Spence came to had a fine organ, which had been dedicated in March of 1907. This instrument replaced one by Warren and Son of Toronto, which had been installed in 1882. The opening recital was given by Arthur Dory, organist at Christ Church Cathedral, Ottawa, with the assistance of two local singers.* [Dominion Churchman: March 16, 1882].

Dawson Kerr [1990] remembers that the organ was made in England by Bill Breckels, and brought to Canada to be sold here. Breckels entered into partnership with Matthews from Smiths Falls, and the firm of Breckels-Matthews which they established in Toronto flourished until quite recently.

The blower for the organ at St. James was probably electrified in 1911, since the church accounts show no more payments to [boy] organ blowers after that date, and the power bills doubled. At that time the tuner, Mr. Downey, came from Toronto, and there are entries showing payment for his services in the parish accounts during the period

in which Spence was at St. James, and for some years afterwards. [Parish Account Books: 1907-1914. np.]

Dawson Kerr has a photograph of himself as a young man in cassock and surplice at the console of the original organ. It shows eleven stops on the left hand side, where the swell stops are now; four can be seen on the right side, the rest being cut off by the photographer. The stops knobs are the wood-ball type. There are six thumb pistons and six couplers. Kerr says the swell was enclosed, and that there was always a lot of trouble with the great/swell, great/pedal and swell/pedal couplers.

There seem to have been few real changes in the organ since it was built, although the firm of Frederick W. Knapton of Kingston did some work on it in 1979, at which time a swell oboe and great trumpet were added.¹⁰

David Cameron¹¹ of Kingston made a thorough investigation and report on the organ at St. James in 1985.¹² Of the original stops he was particularly struck by "stringiness" in the treble of the swell Geigen Principal 8'. He found the same quality in the swell Gamba 8', and on the Great, the Open Diapason 8' and the Fifteenth 2' "as was customary in its period". He observes:

...the original parts of this instrument are of historic, as well as of musical value. There are not many Breckels and Matthews instruments left, or indeed high quality instruments of this age by any builder. When found, they are invaluable clues to the musical style

and tastes in performance of musicians in nineteenth-century Canada; they are also living links with the people who originally bought, played, and listened to them--our social, religious, and in some cases our biological ancestors. As such they may legitimately be extended, to broaden their scope for the music and liturgy of our time; but such extensions should be identified, and as far as possible should not alter the substance or blur the identity of the original organ.

[Cameron:1985]

2. WILLIAM SPENCE AT ST. JAMES

The early years: 1914-1920

On page 8 of the Courier on May 1, 1914 there is a note.

NEW ORGANIST AT ST. JAMES

A Canadian, W.R. Spence. Formerly at the Church of St. John the Evangelist, Montreal, and later at the Church of the Advent. Mr. Spence is also a cellist.

Two weeks later he inserted an advertisement offering himself as a teacher of organ and piano. [Courier, May 15, 1914:5] On June 28, he gave his first recital at the close of a choral evening service. [Courier: June 26, 1914:5] The programme included four works, all by 19th century composers: [Berthold] Tours: Allegretto Grazioso; [Nicolas Jacques] Lemmens: Marche Triomphale; [Richard] Wagner: Song to the Evening Star; and [Théodor Césari] Salome: Grand Chorus in C. These were all favorites in Montreal, according to Sandwell's notes on programmes from 1897-1907.

Spence was one of a number of fine organists and choir

directors working in Perth at this time. The Scottish organist at St. Andrews, D.A. Ainsworth, had been there since 1908, and he had an impressive array of English qualifications: Fellow of The Incorporated Guild of Church Musicians; Fellow of the Victoria College of Music; Cert. Organist/Higher Exam., Trinity College, London, and Senior Honours, Royal Academy of Music and Royal College of Music, London. He was also a member of the Board of Examiners, Victoria College, London, England. He and Spence became close associates and performed together for many years, as duo-pianists, accompanists for each other's choirs, and as members of a trio comprising Lillian Spence, violin; W.R. Spence, cello and D.A. Ainsworth, piano. There was also a new organist at Knox church, R.B. Harle, an Associate (and medallist) of the London College of Music.

Dawson Kerr [1990] remembers that Mrs. Chamberlain, the organist at Asbury Methodist Church was also a fine musician. This church had a two-manual instrument of American manufacture, which had been installed in 1886. At St. John's Catholic Church Sister Carmel Teresa played a two-manual French tracker organ dating from 1850.¹³

Spence was hired at an annual salary of \$500.00, to which was added a Christmas bonus. In 1920 this was raised to \$600.00. There was a generous allowance for choir music, and money was also raised through the performance of cantata-

tas by the choir, usually twice a year. [St. James account books, 1914-1929, n.p.]

The choir at the time Spicer left St. James had twenty-seven members, all of whom were named in the vestry book [1912, n.p.] in the report of the controversy over Spicer's departure. Among them were eleven sopranos (all women), including a soloist; five altos, including four women and one boy; six tenors, including a soloist and the bandmaster; five basses, including a soloist. An additional man resigned over the controversy. There were also a number of boys (sopranos), but they were not individually identified. The makeup of the choir was likely much the same when Spence took over the leadership. They were a bit short on altos, but there were three soloists, and a fine contingent of men, for whom he wrote several pieces, both sacred and secular, over the years.

Dawson Kerr [1990/1991] says that in Spence's time, the choir was nicely balanced, with about thirty adults and ten children. It was a mixed choir, with little boys (but never any little girls) sitting in the front two rows with the ladies behind them. It had been the same in Spicer's time, and John Fowler remembers that in the 1940's, he, too, sat in the front row, one of a sadly diminished number of boys, with the ladies still behind to keep them in order. The boys never seem to have sung alone as a "boy's choir", and

although they were always rehearsed separately they were used only to augment the sopranos. Kerr says that the choir could read music--that Spence taught them. "He liked teaching, and he could sing any part in his deep, lovely voice".

Alf Keays, the bandmaster since 1901, was a member of the choir, as was Richard Mills who replaced him. Through them there was always ready access to extra musicians from the band, and Spence took advantage of this on many important occasions.

*

Harvest Festival was held on September 27 in 1914. This was Spence's first big service in his new position, and since war had recently been declared, appropriately conservative music was chosen. The anthem was [Joseph] Barnby's *O Lord, How Manifold are Thy Works*. "Special hymns and organ music" were also advertised in the paper, although they were not identified. There was a service of Holy Communion at 8 a.m. and Morning Prayer at 11. The *Magnificat* and *Nunc Dimittis* by the English composer, William Turner (1651-1740) were sung at the Choral Evensong, celebrated at 7 p.m. Other special music was also advertised for this service, at which the Reverend E.A. Anderson, of St. Matthew's Church, Ottawa, was the guest preacher. [Courier: Sept.25, 1914:7]

The 8 a.m. celebration of the Eucharist would have been said, as would the services of Morning and Evening Prayer. In these two latter services, there would have been a sung

Gloria after the said psalm. "Choral" would, in effect, have meant that the canticles were sung, that there was an anthem and probably a processional hymn. The procession would have been without crucifer.

In the last week of October, 1914, William Spence and Lillian Skey Bengough, a violinist, were married in Montreal. [Courier: Oct. 30, 1914:4] He was fifty-five years old, and she was forty-nine. They had long been associates and friends, and she had written the words for most of his vocal compositions for many years. Since the time they became neighbours on Ste. Famille St. in Montreal in 1889, [Lovell: 1889-90:319], and perhaps even before that, they had played together both in orchestras and in chamber groups.

Lillian Bengough had been born in Bristol, England, on November 23, 1865, the daughter of Samuel Edmund Bengough, a Clerk in Orders, and Julia Mary Bengough, "formerly Cox".¹⁴ Joan Love, [1990] a neighbour in Perth who knew her well, recalls Lillian Spence's stories about growing up in a European court. One vivid memory was of the death of a playmate, a child of the court. Spence described standing at the window on a cold night, with the snow falling; of hearing "the clang-clang of the bells of a sleigh coming up to the front entrance", and of seeing the little girl's coffin being taken away.

This is certainly possible, since there were many minor courts in Germany at this time, and ties with British Royalty were numerous. Her father, as a Clerk in Orders, could have been attached to one of these courts as a Church of England clergyman. Certainly Lillian and her sister Beatrice both spoke German, since Lillian was listed in the Montreal city directory for many years as "Teacher of Violin and German", and her sister as "Teacher of German and Typewriter". Many people in Perth have commented on Mrs. Spence's "funny, thick accent".

After her arrival in Perth, Lillian Spence immediately set up a violin studio, and began to take an active part in the local musical society. Both she and her husband participated in a Patriotic Concert, held in the Town Hall on November 20, less than a month after her arrival.

Some familiar names appear on the list of participants.¹⁵ The orchestra consisted of: Mrs. W.R. Spence, 1st violin; Mr. R.C. Bush, 2nd violin; Mr. W.R. Spence, cello; Mr. R. Lanscombe cornet and Mrs. Chamberlain piano. Mr. D.A. Ainsworth directed the Male Chorus, and he, Mrs. Chamberlain and Mr. Spence were listed as accompanists. Daughters of the most prominent members of Perth society took part in the concert, or were "Lady Ushers".

The Male Chorus sang *O, Canada* and *Rule Britannia*, as well as the national anthems of Japan, Belgium, France

and Russia.¹⁶ The orchestra played Schleppergrell's *Reception Overture*, Volte's *Selection of English Airs*, and Hall's *March*. They also accompanied God Save the King described as "National Anthem, Great Britain" at the close of the programme. R.B. Harle of Knox church played *Come Back to Erin* as a piano solo and Lillian Spence played two movements from [Edward German's] *Incidental Music to Henry VIII: Shepherd's Dance and Torch Dance*, in the first part of the programme. After the intermission she played Volte's *Selection of Scotch Airs*. Mayor Grant made introductory remarks and there were two tableaux. Some recitations, a military drill and some vocal solos completed the programme. It was, in fact, almost an exact replica of the Patriotic Concerts given just fourteen years before, in support of the local boys fighting in the Anglo-Boer War. The Spences were well-launched in the musical life of Perth, such as it was in November, 1914.

During the Christmas season cantatas were performed in the three largest churches. Harle at Knox Presbyterian conducted [Caleb] Simper's *The Rolling Seasons*; [Courier: Dec.11, 1914:3] and Ainsworth at St. Andrew's offered Fred H. Holton's *Lord of All*. [Courier: Dec. 25, 1914:2] Spence presented a contemporary American work, P.A. Schneckers' *Hope of the World*. [ibid.] This last was for mixed voices, organ and soprano solo, and lasted twenty

minutes. Works by these composers were very highly thought of at the time, and Schneckner and Simper were enormously popular both in the United States and Britain.

In reflecting on the music Spence produced on four important occasions during the first seven months he was in Perth it is possible to gather some indication of what would be the pattern over the next few years. In his first important appearance as organist, the recital after the evening service on June 28, he played four late 19th century works, designed to show his technique, and at the same time be appealing to a variety of listeners. As their names suggest, Lemmens' *Marche Triomphale*, and Salome's *Grand Chorus in C*, were brilliant pieces using full organ. The arrangement of Wagner's *Song to the Evening Star* presented a familiar melody.¹⁷ This was a big city programme.

At Harvest Festival, in September, two standard, conservative choral works were sung: Barnby's *O Lord, How Manifold are Thy Works*, and Turner's *Evening Canticles*. These, again, could easily have been heard in St. John the Evangelist, or in the Church of the Advent.

At Christmas, interestingly enough, his own cantata, which had been published two years before, was not used. Instead, a work by P.A. Schneckner, the popular American composer, was performed. While it has not been possible to obtain a copy of this work, *The Hope of the World*, one can

infer from other compositions by Schneckner, that it was written with the quartet choir in mind, and was typical of the popular, shorter cantatas, of which there were many composed during this period. It was undoubtedly sweetly melodious, and close in style to some of Stainer's cantatas, or works by Maunder and Simper, which were sung by countless amateur choirs in Canada, the United States and England at that time. Similar cantatas were performed in Knox and St. Andrew's. In keeping with the style of the day, the *Courier* notes that they were "rendered".

The other occasion noted, his appearance in the Patriotic Concert, brought Spence out into the wider community, taking part in music of a more popular style and general appeal. On this occasion he joined three other prominent organists in the community, Mrs. Chamberlain, D.A. Ainsworth, and R.B. Harle. Unlike these others, however, he could also play the cello and a new dimension was added to Perth cultural life with the arrival of two experienced string players.

Spence established the custom early in his career in Perth of having a Choral Evensong followed by a short recital on the last Sunday of the month. The *Courier*, on January 29, 1915 [p.7] gives a typical programme.

At the Choral Evensong of St. James Church on Sunday January 31, the choir will render Bunnett's *Magnifical* [sic.] and *Nunc Dimmittis* [sic.] and the anthem *Rest of the Weary*, by Tamblyn. After

the service a short violin and organ recital will be given by Mr. and Mrs. Spence, program as follows: *Berceuse*, Jocelyn, Godard; *Marche Herioque*, Schubert; *Nocturne*, Chopin; Organ voluntary introducing the National Anthem; *Andante Religioso*, Throne.¹⁹

The first four pieces were likely played by Lillian Spence, accompanied by her husband on the piano. The organ voluntary introducing the National Anthem was probably by Spence himself, since he was fond of composing such pieces, which were particularly popular during wartime.¹⁹

Spence's cantata, *The Story of Bethlehem*, appears to have been performed for the first time in Perth at Christmas 1918, after the evening service on Sunday, December 22. [Courier: Dec.20, 1918:9] The soloists are all named, and it is noted that "the organ will be augmented by other instruments, and that the words of the cantata will be distributed to the congregation".

Twenty-seven copies of this cantata survived the great Perth fire of 1934. They are still in the music library at St. James, including Spence's own, marked copy. Another copy, stamped "for the Press", is inscribed: "Lillian S. Bengough, 1214 Greene Av. Feb/12". This one is carefully marked for the violin. The other instruments mentioned in the Courier could have been two or three cornets and a flute, since he used these particular instruments fairly often in the services at this time, and we know that there were local people able to play them.

At the centenary celebrations of St. James, which took place on October 25 and 26 of 1919 [Courier: Oct.24:6] there was a gathering in the Town Hall of members and former members of the church. An orchestra consisting of Lilian Spence, violin; William Spence, cello; Mr. Marshall, flute and Mr. [Alfred] Hazell, pianist, performed. At the Sunday service, at 10 o'clock, the procession which entered through the west door singing "The Church's One Foundation" included "choir boys, three cornetists, the choir [numbering 27] the clergy [including visitors] and Bishop Roper." The evening service, at 7 p.m. saw "visitors from many neighbouring parishes in the congregation, joining in the beautiful Church of England service. Mrs. Spence accompanied different musical numbers, along with three cornetists, Alf Keays, Vic Mitchell and Cable Strong."

The later years: 1921-1929

In 1921, a War Memorial Tablet was unveiled. [Courier Jan. 20, n.p.²⁰] This occasion was also attended by visiting clergy, and included a church parade by veterans of both the Anglo-Boer War and the Great War. There was a printed order of service, and the the processional hymn was followed by Evening Prayer after the unveiling of the tablet.

Mr. Spence played the Dead March,²¹ and three cornets sounded the Last Post. "In Flanders Fields" was sung by male voices of the choir.

It was especially composed for the occasion, [with] organ, cornet and drum accompaniment. ...Kipling's "Recessional" was sung with great feeling by Mrs. J. Hope, the choir sang Tennyson's "Crossing the Bar", and the congregation sang "O, Valiant Hearts."

[Courier, Jan. 20, 1921]

A contrast can be noted between the Harvest Festival music offered in September, 1914, and that performed on the same occasion on October 3, 1926, towards the end of Spence's time at St. James. The full programme is published on page 7 in the Courier, on October 1.

ST. JAMES HARVEST THANKSGIVING:

(the following music will be rendered at both the services)

Morning. 11 A.M.

Prelude: Grand Processional March (from "The Queen of Sheba) Gounod²² 2 violins and organ.

Kyrie, Sanctus, Benedictus and Agnus Dei, by Agutter

Anthem: Sing to the Lord of Harvest, Maunder

Harvest Hymns accompanied by cornets, violin and organ

Postlude: Grand Choer [sic] William R. Spence

Evening. 7 P.M.

Prelude same as at the morning service.

Magnificat and Nunc Dimittis Dr. Charles Vincent

Anthem: Sing to the Lord of Harvest Maunder

Harvest Hymns with instrumental accompaniment.

Postlude: Improvisation, W.R. Spence

Wm. R. Spence, Organist and Choirmaster.

It will be noted that the Kyrie, Sanctus, Benedictus and Agnus Dei were sung by the choir (but not the congregation). Agutter's settings of the Eucharist were often used in St. John the Evangelist, where the Grand Processional March from The Queen of Sheba was a familiar voluntary. Maunder was a popular composer of the day, whose music was

usually well within the scope of the moderately skilled choir, and his cantatas were perennial favourites in Perth churches. Cornets and violin were used to augment the organ both for the prelude and the hymns. These were probably played by musicians in the town band with church affiliations. One of Spence's own organ compositions was used at the end of the morning service. (This piece, written for a three manual organ, was composed in 1907, and dedicated to William Reed, his fellow student and former organist at St. John the Evangelist). The evening service closed with an organ improvisation. Dawson Kerr spoke of Spence's particular ability in this field. [1991]

This was a much more demanding programme than that of Harvest Festival, 1914. In 1926 Spence managed to combine aspects of high-church music, such as the four parts from the communion service by Agutter, with a Maunder anthem, which would be popular with another sector of the congregation. He was able to make use of local instrumentalists to add to the festive nature of the occasion, which would not have been appropriate in 1914, since it was wartime. His own organ composition closed one service, and an improvisation the other. This judicious mixture of high-church music, low-church music and his own compositions, and the involvement of a large number of people providing for the adult and boys' choirs and the instrumentalists, was an achieve-

ment which probably satisfied everyone.

Spence's compositions were respected by his colleagues in Perth, and his anthems were often performed in other churches. For example, in 1922, the *Courier* notes (Nov. 24:6) that a "Service of Sacred Song, compositions of William R. Spence, will be given by the choir of Asbury Methodist Church, assisted by Mrs. W.G. Paterson, Miss Paterson and Mr. Irons,²³ under the leadership of Mr. W.G. Paterson. Organist, Mrs. Chamberlain. The offering will be given over for choir purposes."

When Asbury Methodist and Knox Presbyterian churches joined to form St. Paul's United Church in 1926, Mr. Paterson was the first choir director. Spence anthems continued to be part of the repertoire there and in St. Andrew's.

Lilian Spence: musical activities

Lilian Spence was also leading an active musical life. As well as teaching and performing, she had become sought after as a speaker. On January 19, 1922, for example, she gave a paper entitled "Music in the Home" for the Women's Institute. This paper was reproduced in its entirety in the *Courier* on February 3, 1922. [3-6] In it she stresses the importance of the home as a place for performing even the simplest forms of music. She speaks of the desirability of

introducing folk songs and part singing to young children. Instrumental music played within the family is equally important--she remembers the pleasure she had in conducting Haydn's "Toy Symphony" for a German family in Montreal.

Mention is made of *Etude* (a music magazine published by Ditson which had used some of Spence's piano pieces as part of a graded series). She is well-read: Browning is quoted, and she cites Goethe, Carlyle, Shakespeare and Emerson as "extolling music." Jazz, she maintains, encourages the low life, particularly "the rhythm and the accent in the jazz orchestra marked by the drum stick, pounding drum, triangle, cymbal and wooden block alternately. This noise excites the nerves like the howls of the dervishes, or the shouts of the Hornecites."²⁴ Later in the afternoon she gave a short violin recital, accompanied on the piano by William Spence. What they played is not mentioned.

By 1922, Lilian Spence was also conductor of an amateur string orchestra. On one occasion they performed at a benefit concert for the Perth War Memorial Hospital, given before a large audience in the Town Hall on May 18. [Courier, May 26, 1922:4] At this concert the group consisted of eleven string players in addition to a pianist and the conductor. William Spence played the cello; other players are named, but not their instruments. Since they were all either members of well-known Perth families, or

local musicians, perhaps this was not thought to be necessary in such a closely-knit community.

Dawson Kerr, [1990-91] among many others, has mentioned her well-known fiery temper. Three different people have told the writer the story of one famous rehearsal. On that occasion fourteen or fifteen students were practising in crowded conditions in the Spence's living room, preparing for an important performance at the Balderson Theatre. One poor girl was incapable of coming in on time. Shouting in her strangely accented English, Lillian Spence grabbed the student's bow, broke it over a music stand with a resounding crash, and threw the remains into the corner. What happened to the girl is not known, but Dawson Kerr, who was the pianist on this occasion, never played for Lillian Spence again.

William Spence remembered

People who knew William Spence while he was in Perth, all speak of him as a quiet, conservative person of few words. He was a very tall man, with a shock of white hair. Dawson Kerr, who perhaps knew him best, describes him as a true gentleman. "Yet you hardly got any word out of him, unless you got to know him, and could talk to him. He wasn't a man that went around talking about what he did....He shunned publicity....He had a quiet sense of humour". [1990-91]

Howard Watson, [1991] who lived next door to the Spences

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from 1920-1938, knew another side of him. "He was very active in those years. He belonged to the Golf and Country Club as a social member, curled at the Perth Curling Club, and was a member of the Perth Professional Men's Club...He was a good curler, and did a lot. He played snooker and cards at the Men's Club, and maybe poker and bridge too. At the Golf Club he participated in dances--they both did. There were five or six dances in the summer. They led a normal social life... were a real part of the community. He was very devout. He didn't like the profanity at the Curling Club.... He was well accepted.... she was different. A little, short, eccentric woman, with a terrible temper. He was very gentle."

Joan Love, [1990] a member of the next generation, now works as a public health nurse. She says that Spence was subject to depressions, and was confined to the Brockville Psychiatric Hospital on several occasions. She believes that these started after he came to Perth. He knew when this was about to happen, and would say "I have to go away." Joan Love's aunt, a nurse, who lived with the Loves, helped Mrs. Spence on occasion to take him to Brockville. He would stay for a few months, undergo electric shock treatment, and return to Perth to take up his life again in a normal way.

Envoi

To close this sketch of the William Spence's years in Perth, three excerpts from the *Courier* column, *Fifty Years Ago Today* are quoted, suggesting that his fame was not confined to Quebec and Ontario.

March 18, 1987. (p. B7)

A broadcast from Montreal on Wednesday evening included in the program a composition entitled *Song Without Words*²⁵ which is the work of Mr. W.R. Spence, of Perth, who is noted throughout Canada and the United States for his church music. *Song Without Words* was played by a full orchestra on a Canadian network.

April 26, 1989. (p. B8)

Mr. William R. Spence of Perth, whose musical competitions [sic.] are well known throughout this country and the United States has just received a copy of the *Boston Globe* containing choir lists of no less than 13 churches in Boston which used his magic [sic.] last week. Mr. Spence was much gratified to count 14 of his anthems as having been sung on Easter Sunday in these churches.²⁶

October 16, 1991. (p. A 12)

Perth people who heard the broadcast by the band of the Grenadier Guards on Friday evening, October 10, enjoyed particularly one item on the program, the march *To the Front*,²⁷ a composition of William R. Spence of Perth.

William Spence left St. James when he was seventy years old, in February, 1929. He and his wife continued to live in the same house on Victoria St. until he became a patient at Lanark Lodge, near Perth. After his death in 1946, at

the age of eighty-seven, Lillian Spence returned to Montreal, and lived in St. Margaret's Home, in the parish of St. John the Evangelist, until her death in 1952. They are both buried in Mount Royal Cemetery.

William Spence's obituary appeared on the first page of the Courier on August 1, 1946. It reads:

WILLIAM RAMSAY SPENCE

William Ramsay Spence died at the Great War Memorial Hospital, Perth, on Friday, July 26. He came to Perth some thirty years ago, to take the organ at St. James Church of England, and has resided here ever since. He was born in Montreal on February 27, 1859 and was educated in Montreal schools, and privately in music. He came from an artistic family, his grandfather and uncle were sculptors of renown in the Old Country; his father a stained glass artist and his mother a musician.

Music was his devotion, from early boyhood, when he was a solo chorister and the organist at the Church of St. John the Evangelist in Montreal. He was also organist in a Boston church, and at the Church of the Advent, Montreal, for ten years before coming to Perth. Along with his church duties, Mr. Spence found time to devote to musical compositions, and has some two-hundred published. He was a versatile, melodious writer, chiefly of church music, and as an organist and pianist, excelled at improvisation.

William Ramsay Spence was deeply religious and loved his church, and was a kind, gentle and God fearing man. He is survived by his wife, the former Lillian Skey Bengough, who resides here. Burial was in the Spence family plot in Mount Royal Cemetery, Montreal.

3. THE COMPOSITIONS OF THE PERTH YEARS

A disastrous fire in May, 1932, destroyed several homes and damaged both the roof of St. James and the organ. [Courier, May 3, 1932:1] According to Dawson Kerr (1990) most of the music library was lost at this time, including many of Spence's compositions still in manuscript. The number of compositions discovered that were published during Spence's years in Perth is considerably less than it was during other periods of his life. No additional anthems or organ works have been recovered from private hands, although manuscripts of a few vocal and piano pieces have been found.

VOCAL WORKS

1) Anthems

1915:

#78 *Softly the Shades of Evening*. Hymn-anthem for mixed voices.

#52 *Abide with Me*. Anthem. (Arrangement of #86)

1916:

#16 *So Silently the Stars Look Down*. Christmas anthem for mixed voices. Dedicated to the Choir of St. James Church, Perth, Ontario.

#43 *The Day of Resurrection*. Easter anthem for mixed voices.

1917:

#38 *Christ is Risen! Christ is Risen!* Easter anthem for mixed voices. Dedicated to Dr. Roland Diggle and the choir of St. John's Church, Los Angeles, California.

#74 *Rejoice, the Lord is King*. General anthem for mixed voices.

1918:

- #10 Joy Bells Ringing Near and Distant. Christmas anthem for mixed voices.
- #42 Come, Ye Faithful, Raise the Strain. Easter anthem for mixed voices.
- #62 Let God Arise. Patriotic anthem for mixed voices.
- #191 Barcarolle. Title only. Could be vocal or instrumental.

1919:

- #19 Thou Holy Babe of Bethlehem. Christmas anthem for mixed voices.
- #32 All Hail! Thou Blessed Day, All Hail! Easter anthem for mixed voices.
- #77 Sing to the Lord a Joyful Song. Anthem for mixed voices.

1920:

- #45 Hail! Thou Blessed Risen Saviour. Easter anthem for mixed voices.

1922:

- #30 O Give thanks Unto the Lord. Festival or general anthem for mixed voices. Dedicated to Mr. G.W. Hurd and the choir of St. John's Church, Houston, Texas.
- #33 All hail! Thou Victor Glorious. Easter anthem for mixed voices.
- #56 Come Unto Me. Anthem for Lent or General use, for mixed voices. Dedicated to "My friend, Mr. J.G. Paterson." (He was the first choir director at St. Paul's, at church union in 1926.)
- #63 Let the People Praise Thee, O God. General anthem for mixed voices.
- #76 Shadows Lengthen, Twilight Falls. Evening anthem for mixed voices.

1923:

- #75 Saviour, Breathe an Evening Blessing. Anthem for mixed voices.

1924:

- #54 Be Glad, O Ye Righteous. General anthem for mixed voices.
- #69 O Be Joyful, All Ye Lands. Festival or general anthem for mixed voices.

1926:

- #13 O Starlit Sky o'er Bethlehem. Christmas anthem for mixed voices. Dedicated to "My friend, Mr. John Marquette.

#37 *The Chains of Death are Riven.* Easter anthem for mixed voices.

1927:

#31 *Thanks be to God.* Anthem for Thanksgiving or general use. Dedicated to "My Friend, Mr. Eric M. Sabiston.

#64 *Let there be Light.* General anthem for mixed voices.

1928:

#79 *Stars of the Evening, Softly Gleaming.* General anthem for mixed voices.

1931:

#11 *A Lowly Stable in Bethlehem.* Christmas anthem for mixed voices.

#34 *The Angels Hail this Holy Morn.* Easter anthem for mixed voices. Dedicated to Reverend H.H. Bedford-Jones, D.D. (Rector at St. James, 1922-28.)

1933:

#46 *O Easter Morn Most Glorious.* Easter anthem for mixed voices. Dedicated to the Venerable Archdeacon Clayton. (Rector at St. James, 1912-22.)

1934:

#83 *Unto the Hills.* General anthem for mixed voices. Also published for men's voices.

2) Part songs, sacred and secular:

Men's voices:

1924:

#94 *The Sands of Time are Sinking*

1934:

#97 *Unto the Hills* Sacred quartet for men's voices.

Mixed voices:

1922:

#117 *In Flanders Fields*

1925:

#147 *Lead Us, Heavenly Father, Lead Us.* Sacred duet

Women's voices:

1918:

#101 *Haste to the Barque that lies Floating Enticingly*
Duet or 2-part song for women's voices.

3) Sacred songs, solo voice:

1915

#140 *Abide with Me.* Sacred song, dedicated to his
mother. [She died the following year.]

1922

#146 *Soldiers of Christ, Arise.* Sacred song.

1926:

#144 *The Lord is King.* Sacred song.

INSTRUMENTAL WORKS**4) Piano:**

1917:

#153 *Chanson Joyeuse* for piano. Dedicated to Miss
Margaret Holden.

1918:

#155 *International Parade March*

1919:

#170 *International Parade March* for piano duet

1925:

#151 *An Autumn Intermezzo* for piano. Dedicated to Mr.
Keith Cameron. Printed in *Etude*.

#162 *Peace and Prosperity. Galop-March* for piano

#172 *Peace and Prosperity. Galop-March* for piano duet

1926:

#158 *Marche Militaire* for piano.

#171 *Marche Militaire* for piano duet.

5) Violin and piano:

1923:

#177 *Meditation*

6) Organ:

1925:

#183 *Song Without Words* Dedicated to Miss Thelma McNeill. [She became organist at St. Paul's at church union.]

1927:

#181 *Berceuse* for organ. Dedicated to Miss Edith Long.

7) Music for Band

The year 1931 opened a further field of interest for Spence as a composer. A new "Toledo" bandstand²⁰ was finally inaugurated in the J.A. Stewart Memorial Park, behind the Town Hall, on August 7, and a special programme was prepared for the occasion. [Appendix XII] Spence composed the opening piece, *Tayside* (#188) and conducted it himself. He also arranged a cornet and trombone duet, *Killarney* (#184) and played another composition, *Marche Militaire* (#171) as a piano duet with Miss Isobel Brown.²¹

What is probably his best-known piece, *Moonlight on the Rideau* was composed for the Perth Citizen's Band, and was first performed on Sunday, December 20, 1936,²² probably in the arrangement for band by Spence himself. In 1982, this piece was chosen as the official theme song for the 150th anniversary of the Rideau Canal. Margaret Kirkland [1990] remembers her neighbour, William Spence, bringing the manuscript over to her house. It was arranged as a piano duet and they played it together, so that he "could hear how it

sounded." George James (1991) also remembers playing it on five-stringed guitar, accompanied by Spence on the piano.

There are three arrangements of this piece in the band room: one made by the composer, for 5 Cornets, (3 solo), 4 Eb Alto Horns, 1st and 2nd Baritone, 1st and 2nd Trombones in Bb, an Eb Tuba, Eb Alto Saxophone, Oboe, 3 Bb Clarinets (1 solo), Piccolo in Db, drums and other percussion. (He made lavish use of the triangle).

The two other arrangements were made in 1982. One is for Military Band, arranged by R. Maillet, with 32 parts and conductor's score, marked "Property of the C.B.C", and "Sent to Parks Canada, Smiths Falls, in March, 1982: Cost, \$60.00." The other arrangement, for band, is by Dr. Gagnier, Montreal, "Société Radio Canada".

Spence certainly wrote other pieces for band, but the only other one known by name at present is *To the Front* #189, played on a broadcast of the Band of the Grenadier guards, Friday, October 10, 1941. [Courier, Oct. 16, 1991, p. A12: "50 Years Ago Today"]. Peter Code (1991) says that there was a lot of band music in boxes, which were stored in an attic while renovations were being done on the Town Hall in 1972. During that time, some of them were misplaced, others got rained on, and almost all of the old music disappeared.

There are other compositions written in Perth of which

the writer has copies in manuscript, all undated.³¹ There were undoubtedly many more, and it is to be hoped that they, too, will surface as interest in Canadian music of the period grows.

PART III

CHAPTER 5: THE SACRED CHORAL WORKS

The greater part of the compositions of William Spence consists of anthems set for mixed four-part choir, many of them with interpolated solo sections. He also wrote a cantata, *The Story of Bethlehem*, and at least one setting of the *Magnificat* and *Nunc Dimittis*. The music of ninety-seven published anthems has been located, and those discussed in this chapter and the next are from that group. There are probably others still to be found, both published and in manuscript, although many are said to have been destroyed in the fire at St. James in May, 1932. (Kerr:1990)

*

There would seem to have been three major influences on Spence as a composer: his background in English church music, his wide experience as a string player, and his close ties with musical life in the United States.

In the first part of his professional life at St. John the Evangelist the atmosphere was English, and the music under Father Wood was much like that of an Anglo-Catholic parish church in one of the greater English towns. In St. John's he would have heard and performed music by Tudor composers as well as more contemporary music in the Cathedral tradition, and he would also have known music in the

"operatic" church tradition such as that of Gounod.
(Appendix IV)

As a string player he was well aware of the techniques of the Romantic and Classical composers in the fields of symphonic writing, opera, oratorio and chamber music. During the season 1895-96 he is known to have been a member of the Montreal Symphony Orchestra, and in those nine months alone he played twelve concerts with this group.' (Sandwell, 1907: 29, 196-201)

During his stay in Boston he forged professional ties which would continue to be important to him. One can see dedications to friends and colleagues in the United States throughout his career. Among these were Roland Diggle and the choir of St. John's Church, Los Angeles, 1917, and the Reverend A. Prime, of St. Margaret's Church, Brighton, Mass., 1926.*

In Boston Spence would have become further acquainted with the "quartet choir" type of anthem, which was gaining popularity in Canada. These works were often sung by four professional singers; solos alternating with choral passages. At the same time he would not have been able to avoid the great number of hymn tunes being written by American composers. Many of these were in an Evangelical style, and resembled popular music from the parlour or the music hall. A typical example of these hymns (many of them still in use) is *The Ninety and Nine*, with words by

Elizabeth Cecilia Clephane (1830-1869) and music by Ira David Sankey (1840-1908).

During the nineteenth century the hymn became the vehicle of expression for the congregation, and in Britain composers produced what Temperley (1979:296) terms a "deluge of hymns" in a number unequalled before or since. He observes:

As successors to the metrical psalms, hymns were a traditional form of parochial church music; they were congregational, but they could also be choral; they were Evangelical, but they could also be liturgical.

(*ibid.*)

Father Wood had been a friend and pupil of John Bacchus Dykes, one of the greatest of the Victorian hymn tune writers. Spence would also have been well-acquainted with the type of hymn tune written for four voices and often resembling a part-song, which gradually took the place of the metrical psalm in the nineteenth century.³

Temperley (1979:304) cites Dykes' *St. Andrew of Crete* as a prime example of this style. Not only does this hymn begin with eleven repetitions of the same note in the soprano, with the "melody" being taken by the inner parts, but it changes rather dramatically from the minor to the major key for the second section of each verse, beginning with two bars in unison.

Ex.1

This type of hymn is reflected in many of Spence's hymn-anthems, set for mixed choir or male quartet, such as *Rock of Ages*, *Cleft for Me*, (Fol. 8) with its close harmony and limited range.

Music led by a choir had become an established part in the worship of most parish churches in Canada, Britain and the United States. Its function was twofold: to lead the congregation (which had at times been boisterous and unruly) in the singing of hymns and psalms, and to sing anthems and those parts of the service which were beyond the abilities of the congregation. Since the organist-choirmaster was often a person of limited training, and since the choir was usually made up of amateurs drawn from the parish, the market for anthems composed to fill the needs of such churches was enormous.

Temperley notes:

Preference of Victorian choirmasters for music of their own day was not merely a matter of taste. Contemporary composers, strongly stimulated by publishers, were producing quantities of music that catered exactly to their needs, in ways that earlier music did not. These simple anthems and services not only took care to keep within the technical capacities of a modest choir, and a half-trained organist, and to make the most of those capacities. They also stayed close to the idioms which parish musicians understood best: the idiom of the hymn tune. . . . Perhaps there has been no other time when choirs were so uncompromisingly up-to-date in their choice of music.

(1979:189-90)

Spence was one of a very great number of organist-composers of his generation who wrote anthems for these parish choirs of varying abilities and needs, aimed at what seemed to be a limitless market. From around 1880 until the 1930's, Novello in Britain and Ditson, their agent in the United States, published hundreds of anthems yearly, either as single copies in octavo format or in choir magazines. These latter publications also gave advice to the organist on such subjects as repertoire, vocal production and choir discipline.

While the *Musical Times*, a Novello publication, served the Anglican tradition in England, houses such as the Lorenz Publishing Company of Chicago sought the non-conformist market. They began to produce choir magazines in 1894, and *The Choir Herald* (still in print) is the longest lived periodical of this type in America. [Wienandt and Young,

1970:1311 By 1897 the circulation of their three periodicals was 11,000, with six pieces per issue. The Volunteer Choir published the easiest music with simple, direct anthems in close score. "Easy to Medium" were to be found in *The Choir Herald*, while more elaborate pieces (including some works by Spence) appeared in *The Choir Leader*. Wienandt and Young describe anthems to be found in *The Choir Leader*:

Open score was the rule, except in short settings such as responses and invocations; incidental solos and solo ensembles could be expected in most of the longer anthems; and occasional brief melismas occurred. Generally, however, the music did not make great demands upon the volunteer choir, and it could be worked up to a satisfactory level of performance in a few rehearsals...the keynote was consistency... By careful planning, use of formulas and controlled levels of vocal difficulty, the staff that supplied most of the material gave the choirs a repertory that never created problems.
(*ibid.* 319)

This ready market was a major factor in enabling professional musicians such as Spence to earn their living entirely by their craft. Since most church musicians were then, as now, poorly paid, many turned to teaching and accompanying to supplement a modest income. With publishers eagerly awaiting each new composition from established composers, it was possible to add to this stipend in yet another way that was not too taxing, but still creative, and often satisfying.

Ford, in his introduction to *Sacred Choral Music II*,

(1988:vi) describes the anthem as it was found in the Protestant tradition in Canada in this same period. (He treats the Anglican church as "Protestant" for the purposes of his study.) Two types of anthems are identified: the "verse anthem" and the "full anthem". The full anthem is, as its name implies, for full choir. The verse anthem contains at least one contrasting section for solo voice or small group of soloists.

The quartet school style leaned heavily upon the verse anthem, often using several solo passages, and even an occasional recitative. Ford continues:

The [quartet school] style became extremely popular, and its leading exponents churned out anthems at an astonishing rate, generally in the form of the verse anthem. . . the style was showy with a prettiness of melodic content, simple harmonies and texts which, if not intrinsically sentimental, were generally rendered as such. The favorite device of the age was the ornamental use of diminished seventh and augmented fifth chords. The sweetness of the diminished neighbouring or passing chords or the slight over-ripeness of too many dominant ninths or thirteenth typified the popular if mundane style of the time.

(ibid. viii)

Outstanding American composers in this style were Dudley Buck (1839-1909) and Harry Rowe Shelley, (1858-1947) both of whom were popular with many choirs in Perth. Canadians included Paul Ambrose (1868-1941), Edward Broome (1868-1932) and John Adamson.⁴ Verse anthems of another type can be seen in the early compositions of Healey

Willan (1880-1968).⁷

During these years there were several firms publishing sacred choral music in Canada, both in musical periodicals and as octavo sheet music. One of the first of these magazines to appear in Montreal was *L'Écho du cabinet de lecture paroissial* (1859-1875) and later *Le Passe-Temps* (1895-1935). Adélard J. Boucher and J.-É. Belair, the two main Montreal firms at this time did not use the octavo format for single anthems. This format was adopted, however, by several houses in Toronto beginning in the 1880's. Among these were A. & S. Nordheimer, Anglo Canadian Music Publisher's Association, and Whaley, Royce & Co. Ford (1988:vi) notes that by the end of the second decade of this century, Canada's music publishing industry had reached a production never again equalled.

William Spence's compositions, almost without exception, were published by American firms, possibly because ties between English-speaking Montreal and Boston were closer than they were with Toronto or Britain. Exposure to the larger market in the United States where the octavo format and the choir magazine were in common use could also have been a factor. An extraordinary variety of compositions was offered through this medium, and Spence rubbed shoulders with the greatest and the least.

CHAPTER 6: ANALYSIS OF SELECTED SACRED CHORAL WORKS

Spence probably composed anthems for many different reasons: for general use; for use by his own choirs, bearing in mind the forces available and the abilities of the group; as a means of keeping professional associations alive by dedicating works to eminent composers, clergy or choirs; and finally as a lucrative sideline for the ready market in simple anthems, such as those found in the choir magazines. Representative examples from each group are briefly discussed.

1. ANTHEMS FOR GENERAL USE:

Like as the Hart [Fol.1]

Anthem for General Use. [For mixed choir, quartet, soprano and alto or bass solos] Text: Psalm XLII, verses 1, 3, 14, 15. Boston: The Arthur P. Schmidt Company, 1900, "Sacred Octavo Series" # 519; *The Church Choralist*, 1908. Copyright by William R. Spence, 1928. 7 pp. and cover.

This anthem was written in Boston at a time when Spence may not have been employed as an organist and choir director. With the freedom that this brought, he was able to write a fairly elaborate composition for soloists, quartet, and full choir. While this is a verse anthem in the quartet-choir style, it is more tastefully crafted than many examples of this genre.

There are five contrasting sections:

- (1) The piece begins with an appealing melody for soprano solo, with a light, flowing accompaniment on the organ. ("a":bars 1-27)

(2) This same melody is then repeated, this time sung by a quartette (sic) in simple four-part harmony. (unaccompanied *ad lib.*) ("a":bars 28-53)

(3) The soprano soloist re-enters with a contrasting section in the relative minor, ("b") before returning to a slightly abbreviated version of the original melody. ("a'": bars 70-82)

(4) After a brief organ bridge, there is a short recitative for alto (or bass). (bars 88-92)

(5) The full choir enters *con spirito*, with a final section in simple, vigorous four-part harmony. (bars 96-131) There are occasional points of imitation. (bars 99-103; 108-110)

These five sections can be regrouped into two major and one minor section. Parts 1-3 are in a fairly conventional ternary form, a,a,b,a'. With the change of style and key (to the tonic minor) at the recitative, a break is made from the previous section with its internal continuity. This sets up the possibility of a new and different continuity in the closing section.

A new mood and style are introduced with the return of full choir, *con spirito*, in the final section. This is further reflected in a change of metre, and by occasional changes of texture at points of imitation. The return to the original key of F major links this last section to section 1. These two are further linked by two passages, both of which involve word repetition and use the same harmonic formula. (bars 17-20 and 112-115)

Contrary to the prevailing taste of the time, there is a refreshing lack of sentimentality in this piece. The har-

mony is tastefully and competently done: the composer refrains from over-use of chords of the seventh, ninth, added sixth, and diminished neighbouring or passing chords, and he avoids the augmented sixth chord entirely.¹ The diminished seventh chord over a tonic pedal in the amen (bar 129) is the only real reminder of when and where it was written.

Ex. 2

The musical score for Ex. 2 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing the lyrics "and my God A - - - men." The piano accompaniment includes a "rall." (rallentando) section and a "molto rall." (molto rallentando) section, with a "Ped." (pedal) marking at the end. The score is in 3/4 time, with a key signature of one flat.

The impression of integrity may also be partly due to the fact that this piece is not over-composed: the concept is simple, and the composer never seems to be straining for effect to make it sound important. The time signature changes only once, from 3/4 to 4/4 at the entrance of the full choir. Key changes are modest--to the relative minor and to the tonic minor. There are few pompous chords in the accompaniment, which is kept simple and generally follows the vocal line. Spence makes frequent use of pedal points, using them as a bass for passing chords, or extended cadences. (eg. bars 1-5. Bars 126-131,

a further example, are quoted above.)

While making no artistic sacrifices, the composer keeps the capabilities of the parish choir in mind. The tessitura is moderate in all voices. There are no tricky entrances,² no awkward leaps, and no unreasonable demands on the singers' lungs. While there are frequent rests, these are a result of the natural flow of the music and words, not merely a device imposed to give the performers a chance to breathe. Words are generally set syllabically. This would seem at first glance to be a simple piece to sing, but in fact it demands great delicacy and careful attention to detail and blend in order to make the most of this lovely setting of these familiar words.

Like *as the Hart* was in print for a long time. The copy from the *Church Choralist*³ is in the archives of the British Library. Spence must have thought highly of it himself, since he assumed the copyright in 1928.

2. ANTHEMS FOR USE IN HIS OWN CHOIRS:

Who Will Roll Away the Stone? [Fol. 2]

Easter Anthem for Mixed Voices [with bass or baritone solo] *To the Choir of the Church of the Advent, Westmount.* Text: L.S.Bengough. Boston: Oliver Ditson Company, 1910, #12,025. 7 pp. and cover.

This anthem gives us some clues as to the taste and capabilities of the choir at the Church of the Advent in the early years of the century. A verse anthem in four sections with organ accompaniment, it begins with a brief

recitative for sopranos and altos followed by a section for four-part choir, an extended baritone solo, and a concluding choral section.

In the choral sections the simple, four-part harmony presents few difficulties, relying as it does on stepwise motion or chord outlines. Further security is added by the organ, which doubles the voices. Words are set as one syllable to one note, and there is a principal cadence at all the points of poetic rhyme. Opportunities to breathe are provided at rests which occur every two bars. The choir entrances at the beginning of sections two and four are carefully set up by the organ with an anticipatory dominant seventh chord. This is followed by a rest, enabling the choir to take a good breath while observing the conductor's preparatory beat. A final ritard is written into the music of the score. Nothing is left to chance.

The tessitura is moderate with the exception of the last three bars, where the sopranos remain fairly high. The bass/baritone soloist at the Church of the Advent must have had good high notes, since an alternate high E and F are given in bars 45-46.

There are no real surprises in this piece. Contrast is achieved by changes in texture in the accompaniment and changes of metre: sections one and two are in 4/4, section three in 6/8 and section four in 12/8. While the key

changes are hardly adventurous, Spence is nevertheless sensitive to the power of key to represent, and to enforce, mood. Sections 1 and 2 maintain an air of sadness and uncertainty with the minor mode. A dramatic shift to the tonic major during section 2 articulates a moment of utter surprise and a swing to a mood of victorious confidence. A relaxing of the tonal centre to the subdominant supports the third section with its more introspective questioning and quiet assurance. Formal considerations alone require a return to the home tonic for the fourth section, but it is also appropriate for a text which is triumphant and exalting, and the driving 12/8 accompaniment seems to reinforce this mood.

Modulations are not always subtly done, as for example the move from F major to C major (bars 47-51) at the beginning of the final section. One wonders why he added these bars at all, since the move from the solo section would have been considerably stronger without this little outburst, with its abbreviated quotation from *The Star Spangled Banner*,⁴ and its military flourish.

Ex. 3

Spence often makes effective use of tonic or dominant pedals, such as the extended one on the dominant, from bars 38-43 in the section for baritone solo, which begins:

Ex. 4

Sometimes, in the style of the day, an augmented chord is added to enhance the already pervasive sweetness of harmony. This is often achieved by using a chromatic passing note, as in bar 29th.

Ex. 5

The words to most of Spence's anthems were written by his wife, as is the case here. The occasional cloying harmonies are often reflections of the poetry. The baritone sings:

Ah! why dost thou languish
Thou sorrow-stricken soul,
For Christ the risen Saviour
Can touch and make thee whole.

The vernal trees and flow'rets fair
 Proclaim His pow'r to save.
 They bud and blossom forth anew,
 Christ rises from the grave. (repeated)

A gradual increase in tension, beginning with the extended pedal quoted in Ex.4, is continued to the end of this solo section. The climax occurs in the last bars, where the passage, marked successively from *crescendo* to *drammatico*, *piu accel.* and finally *ff*, *largamente* rises to an alternate high E and F in the melodic line. The metre broadens at the same time from 6/8 to 4/4 and finally to 2/4, before the final entry of the choir.⁶

The organ accompaniment is written for a three-manual instrument with pedals. Manual changes are indicated at several points, and registration suggestions such as "Sw. 8' with oboe" (bar 1); "Choir 8 to Sw. 8 & 4" (bar 5); "add open Diap. to Gt." (bar 16); "add Sw. reeds, 8 and 4ft." (bar 20); "add 8 ft. trumpet" (bar 24) are added throughout the piece. There must have been a good reed section since there are numerous trumpet flourishes written into this anthem and others composed during the same period.

While this composition is certainly more demanding than the formula anthem written for the choir magazine, there are many similarities. Choir entrances are firmly set up by the organ, usually by introducing a seventh chord as a warning,

followed by a rest. The choral parts are straightforward with no melismas, awkward leaps, or unexpected key changes. The accompaniment follows (and usually doubles) the vocal lines, and never leaves the choir in doubt as to where to go next. There are no surprises. If a broad ending is desired, as at the end of the baritone solo in *Who Will Roll Away the Stone?* it is often spelled out for the conductor by a change in metre or by extending note lengths. The illusion of a rich harmonization is given by the use of suspensions or chromatic passing notes and chords, and by the frequent use of chords of the seventh and ninth in the accompaniment. Above all, there is a pervading sense of sweetness and sentimentality, typical of the genre.

The choir at the Church of the Advent was probably a mixed parish choir of modest achievements, with a good baritone soloist, and supported by a fairly elaborate organ. This anthem is set for mixed voices, and since the altos divide, (bars 59, 65) that section was probably fairly large. The taste in music appears to have been no better than it was in most churches of the day, if *Who Will Roll Away the Stone?* is typical of the music offered. Since no records from the Church of the Advent from that era survive, this anthem is the one example of what might have been the preferred style.

Spence was capable of writing anthems of much

greater substance, as can be seen in other compositions written before and during this same period. Perhaps he left this church looking for a more challenging position, and did, in fact, go to Vienna.

So Silently the Stars Look Down. [Fol. 3.]

Christmas Anthem for Mixed Voices with bass solo.
To the Choir of St. James Church, Perth, Ontario. Text:
 L.S. Spence. Boston: O. Ditson Company, 1916, #13,051. 7 pp.
 and cover.

A typical verse anthem with organ accompaniment, this work is in three parts: choral (for full choir), interlude for solo voice, and a contrasting choral section at the end.

The piece opens on a tranquil scene. In unison, *pianissimo*, the choir sings:

So silently the stars look down
 From out the azure skies

With the accompaniment of high legato repeated chords on the organ, (also *pianissimo*, and probably played on string stops) a calm, but expectant atmosphere is immediately created.

At the second phrase:

The dawn is scarcely breaking,
 All nature tranquil lies.

the choir moves quietly into simple four-part harmony, gently approaching the high note of the phrase at "breaking". Spence is setting his words with great care. This is followed by "But soon a song of triumph" (*con spirito*) which is enhanced by a trumpet-like motif on the

organ. It marks a joyful change of mood which continues to the end of the section.

As in *Who Will Roll Away the Stone?* the contrasting solo section is set in 6/8 time, and in the more introspective key of the subdominant. This bass solo is pleasant, with no obvious pitfalls, and in a high tessitura. The final entry of the choir is anticipated by a short passage (bars 43-48) which seems to have little function, either artistic or structural. The return to the tonic key is set up by the organ in the cadence at the end of the solo section, and would take place quite naturally without these six bars, which are little more than decorative filler.

The choir's final entry begins with a pealing, bell-like figure, which continues to the end of the piece. The tenors and basses sing "Ring, Ring" on an open fifth, further imitating the tolling of a low bell.

Ex. 6

6 Joyously

Ring the Christmas bells to-day, Sing your song of praise, —

Ring the Christmas bells to-day, Sing your song of praise, —

Ring! Ring! Sing your song of praise, of praise, —

Ring! Joyously Sing your song of praise, —

495 with organ

This section ends *largamente* in a carefully laid out, broad ending. After a pause the organ plays yet another peal of bells, *scherzando*, and then proceeds to a final cadence, ending with four repetitions of the tonic chord.

The accompaniment is written for a two- or three-manual instrument with pedals. Manual changes and solo stops are suggested throughout. Great melodia and dulciana are mentioned in bar 26 as a solo, and later on (bar 44) the clarinet (or solo stop). The use of toe pistons is probably expected to add other ranks, as the anthem works up to a dramatic climax on the last page.'

This is a work which would probably have instant appeal with its strongly contrasting sections and its tuneful, bell-like ending. While the composer keeps to closely related keys (E^b and A^b) he adds variety by changes in metre (4/4, 6/8, 2/4) and by skilful contrasts in the accompaniment. He sets the words with great care and sensitivity, and is always thoughtful of his singers, by giving them ample opportunities to breathe, and by setting the high notes on open vowels as often as the music permits.

Written in 1916, this is the first and perhaps the only anthem dedicated to the choir at St. James. It is possible to get some idea of the capabilities of the choir at that time, by carefully examining this work.

The alto part divides in five places, so there must have been a good (or at least numerous) alto section. The bass solo is high for a bass voice, and was probably written for a specific member of the choir whose strength was in his upper register. In the choral sections, the general tessitura is quite low: the highest note for tenors and sopranos is G, so there were likely no spectacular singers in either section. None of the parts is particularly difficult. Throughout the anthem the words are generally set with one syllable per note, and there are ample opportunities to breathe, although rests are not deliberately written into the score for this purpose, as they are in many others of his compositions.

The organ accompaniment demands manual competence and in parts is quite pianistic (e.g. bars 43-48). Very little use of the pedals is specified and what there is demands no great agility. The swell pedal is, however, freely used.²

This is an important-sounding piece, sure to be attractive both to the choir and to the congregation. There are no real pitfalls for the choir if they have adequate rehearsal, and the relatively long solo pays a graceful compliment to the bass singer. It was undoubtedly a favorite for many years.

3. ANTHEMS DEDICATED TO OTHER MUSICIANS OR CHOIRS

Rejoice, Rejoice! On this Glad Day [Fol. 4]

Easter Anthem. [For mixed choir with baritone or alto solo] To Mr. S.B. Whitney, Organist, Church of the Advent, Boston.* Text: L.S. Bengough. Boston: O. Ditson Company, 1899, #10,258. 7pp. and cover. [Dated on the last page] Dec. 20, 1898.

This anthem was written during the second year of Spence's stay in Boston. Composed in the same period as *Like as the Hart* it shows professionalism in its structure and restraint in its sentiments. It was written for a famous choir, and the composer obviously enjoyed the freedom that this brought.

Rejoice, Rejoice! is less elaborate in form than *Like as the Hart*. Following the familiar format, it falls into three sections: choir--solo--choir, with the organ specified as the accompanying instrument.

The two choral sections are each a vigorous, triumphant march, set in the ringing key of D major. The trumpet-like motif with which the singers summon the listener, outlines the tonic chord in a strong, upward movement. This strength is reflected in the organ accompaniment which is generally spare, and doubles the vocal parts. An ascending sequence at bars 15-21 further directs the ear upwards as the first section moves towards an exultant close. Secondary seventh chords are used freely as a logical part of the structure, and overly sweet sentimentality is avoided in the harmony.

In the following section for bass or alto solo,¹⁰

Spence supports the gentle, but reassuring message of the words with a move to the key of the subdominant and a change to 6/8/metre.¹¹ The accompaniment, now an independent part, relies on solid repeated eighth-note chords. With these the composer adds breadth to the vocal line, and at the same time retains the undercurrent of excitement initiated by the opening section.

The joyous return of the chorus, in the original key and metre, is supported by a more decorated organ accompaniment. The final flourish on the great trumpet is followed by a broad amen, and the anthem comes to a triumphant close.

An examination of bars 34-41 gives some sense of Spence's style in this piece, in particular his use of the diminished seventh chord over a dominant pedal. Resolutions are all decorated in the upper voice. This interlude for organ occurs just before the final entry of the choir in the first section of the anthem. The composer builds tension in anticipation of this entry in a Wagner-like progression.

Ex. 7

The tessitura is moderate for all voices. The sopranos have an alternate high A at the end of the first section.¹² This anthem needs an experienced conductor to keep up the pace, while paying attention to the numerous dynamic indications. The composer slows down the movement slightly at two points by writing a 2 against 3 rhythm (bars 48 and 74), but otherwise leaves the execution of the ritard at the end of each section to the discretion of the conductor.

The organ accompaniment is written for a two-manual instrument with an enclosed swell. Pedal entries usually double the lower manual notes, or serve as a held pedal point, as noted in Ex. 7. Like the pedals, the manuals present little difficulty. A good reed chorus on the swell and a great trumpet are essential, but no other stops are specified. Other indications are confined to "softly" (bar 54) or *poco a poco cres. al ff* (bars 81-86) or "full organ" (bars 121-123).

The composer is probably writing to his own taste in this anthem. There is no padding, and no artificial working up of a mood such as we find in the accompaniment of *Who Will Roll Away the Stone?* Written by Spence at the age of forty, it is the work of an experienced musician.

O Give Thanks Unto the Lord [Fol. 5]

Festival or General Anthem for Mixed Voices with Soprano (or Tenor) Solo. To Mr. G.W. Hurd and the Choir of St. John's Church, Houston, Texas. Text:--[Psalms 118:1; 113:3; 63:1,3; 68:4,20] Boston: Oliver Ditson Company, 1922, #13,624. 10 pp. and cover.

This is the most elaborate and the longest of the anthems under discussion. It is in the familiar verse anthem form, but each of the three parts, choir--solo--choir, is itself in ternary form. There are unifying devices throughout the composition, tying a long work together.

The two choral sections, both in the tonic key of B^b and both in triple metre, have similar figures in the organ accompaniment. Each has similar midpoint changes in texture (basses in unison answered by full choir; sopranos and alto singing a duet in thirds, answered by full choir) before a return is made to the opening material of the section.

The central solo section for tenor or soprano is set in the dominant key and in common time. Linking within this section is achieved by the introduction of a whole note on high G, as the penultimate note of each of its three parts.

It could be argued that Spence has used a subtle concept of key relationships in his move to the dominant for the central section of this piece. In other examples discussed, the move was to the subdominant, which suggests a more introspective, reflective mood. The message in the

solo section of *O Give Thanks unto the Lord* is, however, more one of decision and confidence. In contrast, the choral sections which surround it are in B^m, (the subdominant of this middle section) and in these, the mood is one of acceptance. Section 1 is a simple, almost ingenuous description of God's nature, and section 2 is a communal celebration of received blessings.

As in the previous example, *Rejoice, Rejoice!* the harmony is carefully crafted, and the composer exercises restraint in the use of sweet-sounding chords. Neither is the text a sentimental poem: it is firmly Biblical, based on verses from Psalms 118, 113, 63 and 68. Words are generally set syllabically with attention paid to the placement of open vowels on high notes. The tessitura for sopranos and tenors is high and the sopranos have an alternate high B^m as their last note.

The demands on the performers suggest that this piece was written for a large choir led by a highly skilled conductor, and accompanied on a large instrument by an equally skilled organist. Considerable pedal technique is required to play a fast-moving part which doubles the bass at the octave. Indications for registration are almost totally absent, in what is, at times, a completely independent accompaniment.

Freed of the necessity of writing for an average

parish choir, Spence has composed an interesting and fairly complex work, in this salute from one professional musician to another.

4. ANTHEMS PUBLISHED IN CHOIR MAGAZINES

Shadows Lengthen, Twilight Falls [Fol. 6]
[Evening anthem for mixed voices, with bass solo.
Text: unacknowledged.] *The Choir Leader*. Chicago: Lorenz
Publishing Company, March, 1922, pp. 26-28, L-XXIX-26-28.
Three pages.

This composition, from one of the "high class" choir magazines, *The Choir Leader*, is a typical example of the genre which for more than fifty years swept the market. These short, simple and appealing anthems could be performed after a few practices by an amateur choir under a director with little training.

Many of them resemble popular songs of the day, and this one is no exception. It follows the familiar verse anthem format, (choir--solo--choir) but here all is compressed into the required length of three pages.

Guidance is offered at once. The organ introduction, seven bars long, is marked *andante espressivo*, *pp*, *misterioso*, very quietly and smoothly, ♩ = 69. A separate *metronome* marking warns the conductor to pick up the tempo at the choir entrance, *moderato*, ♩ = 84. The choir is left in no doubt as to when that is to be, since this first entrance is very firmly set up by the organ introduction: the opening melodic strain of the first choral phrase is

played, followed by three bars based on the same chromatic motif. The organist then plays the dominant seventh chord of the key, observes a quarter-note rest, and brings the choir in on the tonic chord of E^b . Thus begins (and continues) the "formula anthem" as described by Wienandt and Young. (1970:319)

The composer never strays far from the home key. Chromatic passing notes are frequently used to enrich the harmony, and often result in diminished seventh chords. (e.g. bars 9, 13, 16) While this may give the illusion of more affecting harmonies, these chords are almost invariably approached by step, as is the augmented sixth chord in bar 46. Since the organ accompaniment doubles the choir, there is little likelihood of any faltering on the part of the voices.

Ex. 8

The musical score for Ex. 8 is written for a choir and organ. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat). The score consists of four staves. The top two staves are for the choir, with lyrics: 'Shadows lengthen, twilight falls. Light is fading fast. Shadows lengthen, twilight falls. Light is fading fast. Good-bye.' The bottom two staves are for the organ, with dynamics 'dim. tranqu' and 'dim.' indicated. The organ part features chromatic passing notes and diminished seventh chords.

To give a further sense of security there are opportunities to breathe at two-bar intervals, often supported by a cadence.

Words are generally set as one syllable to one note. There is a certain amount of word painting, as in the opening phrase, "Shadows lengthen, twilight falls, Light is fading fast", set to a scale-like passage which descends from B^b to C.

As always, Spence is aware of vowels. In the first section of the anthem, the sopranos and tenors both reach their highest sustained note (F) on an open vowel at "song" (bar 23), but each part is tactfully divided, thus amplifying the chord, and at the same time accommodating those who have trouble reaching the high note.

The interlude for bass solo, in the key of the relative minor, has no change of time signature, but the singer is accompanied on the organ by repeated chords which pick up the movement. These enhance the chordal outlines and the short, scale-like passages in the vocal line, and at the same time keep the soloist firmly on track by doubling his notes. More is expected of him, however, than of the choir, since the doubled notes are sometimes in the inner voices of the chords.

The closing section for choir continues in the style of the first part, and includes a short, ascending sequence, another favorite device in this type of anthem (bars 44-45). The last three bars are marked *Largamente, molto rit.*, and Spence ensures its proper execution by writing

a ritard into the music as well, varying what has been quarter-note or eighth-note movement with a half note on "time" and a whole note tied to a quarter note, topped by a fermata, on "cease".

The first four bars of the organ introduction are probably the most interesting part of the whole piece. They use a whole-tone descending pattern of root-position chords, each resolving to its dominant, with a final German 6th resolution at bars 3-4. The unmistakable Wagnerian flavour possibly reflects Spence's years with the Montreal Symphony orchestra.

Ex. 9

The music of this anthem perfectly reflects the cloying sentiments of the neatly rhymed words. They are typical of the genre.

The night approacheth, who can tell
What dangers lurk unseen, unknown.
Yet hour by hour we safely dwell
Protected by thy pow'r alone.

Thine arms, O Lord, are 'round each one.
We slumber on in perfect peace;
Serene, serene, in steadfast faith,
We rest on thee till time shall cease.

While this piece is written in the well-understood idiom of the hymn-tune, it also reflects the parlour song

of the day. The popular taste demanded exactly what this anthem offers: sweet sentimental words enhanced by diminished chords, with predictable progressions, and preferably in a flat key.¹³ One only has to look at the first few bars of Tosti's *Goodbye*, [ex.10] one of the all time favorites in this genre, to see a remarkable resemblance to the anthem under discussion.¹⁴

Ex. 10

VOICE.

Fall - ing leaf, and fall - ing tree.

Lines of white in a red - den sea, Shad - ows ris - ing on you and

of me; shad - ows ris - ing on you and me; The

legato.

In *Shadows Lengthen, Twilight Falls* Spence neatly fulfills all the requirements of the formula anthem, producing a part song with poignant harmonies and sweetly sentimental religious words, with no musical hazards for

the choir and firm guidance for the conductor. It is interesting to note that Spence could, on the one hand, write striking anthems in the art-music field, such as *O Give Thanks Unto the Lord* [Fol.5; O. Ditson, 1922] while at the same time he was churning out pieces like *Shadows Lengthen, Twilight Falls* for Lorenz.

5. HYMN ANTHEMS

Hear our prayer, O Heavenly Father [Fol. 7]

Hymn Anthem [Evening anthem for mixed voices with alto solo] Text: Harriet Parr. Boston: O. Ditson Company, 1899, #10, 288; Copyright W.R. Spence, 1927. 4 pp. and cover.

Spence wrote several hymn-anthems in which he set familiar words to lesser-known tunes, or to melodies of his own composition. In form, *Hear our prayer, O Heavenly Father* is like a verse anthem, with the requisite three sections, including a solo. It could however also be sung as a very effective hymn, using the music of the first section, which covers two verses of the familiar words found in *The Book of Common Praise*, [1909:#31]

The origin of the words is rather puzzling. According to *The Book of Common Praise*, [1938:#30] Harriet Parr wrote the five verses of this hymn in 1856. In Spence's setting verses 3 and 5 are missing, and the alto solo provides a verse not published in either Canadian book.¹²⁵ Spence treats verses 1 and 2 as an eight-line verse; the

alto solo sings the next four lines, (presumably also by Parr) and the choir closes with verse 4 from *The Book of Common Praise* version.

The words, whatever their original form, are set with care to a simple, appealing melody, which is probably by Spence.¹⁶ The straightforward four-part harmony is doubled by the organ in the choral sections. The accompaniment also follows the melodic line in the eight-bar solo section, which is in the relative minor.

The second choral section, which returns to the home tonic key, is half the length of the first, plus a repetition of the last line. Its range is greater, with the sopranos reaching high G in two places. This makes it unsuitable for use as a hymn, but allows it to take its place among the verse anthems. The first section, on the other hand, only goes up to E, which was considered a reasonable high note for a hymn in Spence's day.

The composer probably wrote this piece to do double duty, both as a hymn and an anthem. It certainly has the requisite characteristics of a hymn. The words are set syllabically, and the phrasing is totally predictable. The musical metre mimics the poetic metre and principal cadences all occur at points of poetic rhyme. In parts one and three, which give a setting of two and one verses respectively, the first of each pair of cadences is a

strong, dominant directed half-close; the second a tonic resolution of that movement.

Spence does indulge in a small amount of word painting: "Down before the Cross we cast them" is set to a descending scale passage (bars 15-16); the single tenor note on "one" in bar 14, is contrasted with the same figure in bar 6, where the other parts hold their notes until the end of the bar.

Ex.11

This is a gentle, flowing piece; a typical evening hymn in the conservative English Victorian style. There are no sudden shocks and no Evangelical outbursts. Used as a hymn it fits nicely into the genre "Hymns for Evensong: Trust", and could be a useful addition to the repertoire in a number of different types of parishes: Anglo-Catholic, low-church Anglican or non-conformist. It could also serve

as a simple, reflective and tasteful anthem for the same type of service.

Rock of Ages, Cleft for Me [Fol. 8]

Hymn-Anthem for Men's Voices [Fol.8] Text: A[lgusutus] M[ontague] Toplady. Boston: Oliver Ditson Company, 1908; 1936, #11,787. 3pp.and cover.

Unlike Spence's verse anthems, this composition has no solo section. It is set for four voices only; in this case an unaccompanied men's choir or quartet. (Tenors I and II, Basses I and II.) The words are very familiar, but the tune was likely composed by Spence himself. A piano part is provided for rehearsal only (*ad lib.*)

While Spence calls this a "Hymn-Anthem", it has its roots in the part song, as do hymns such as Dyke's *St. Andrew of Crete*. (ex.1) The composer is obviously at home writing for men's voices, since the idiomatic setting in what is necessarily very close harmony is skilfully done. This piece is really a "hymn-like anthem": the low tessitura and the chromatic nature of the melody would present difficulties if it were to be used as a congregational hymn.

Only three of the familiar verses of hymn #579 in *The Book of Common Praise* (1938) are used. Verse three of Toplady's poem of 1775 is omitted. Spence also changes the words in his last verse from "When I soar through tracts unknown" to "When I soar to worlds unknown".¹⁷

The same music is repeated for verses one and two, with a different setting for verse three. As in the previous example, *Hear our prayer, O Heavenly Father*, [Fol. 7] this is set like a hymn in its treatment of poetic and musical metre, and in its placement of cadences at points of poetic rhyme. Like a hymn, the phrasing is also completely predictable. The verses each have six lines. Verses one and two have a strong, dominant half close at the end of line two, directed towards a full close at line six. Verse three, which begins in the relative minor, also has a half close in that key at the end of the second line of verse, and returns to the original key for a full close in the final two bars.

Spence seems to have had access to a good male chorus, or at least quartet, both in Boston and at the Church of the Advent. Seventeen published compositions for this medium written between 1897 and 1913, have been located. Twelve of these are secular. When Ditson reissued *Rock of Ages* in 1936 it had already been in circulation for twenty-eight years, so the popularity of works for male voices alone had not waned significantly.

OTHER WORKS FOR CHOIR

1. PART SONGS FOR MIXED VOICES

In Flanders' Fields [Fol. 9.]

Part song for Mixed Voices. Composed in honor of, and dedicated to the memory of the men who fell in the Great War of 1914-1918. Text: John McCrae. Boston: O. Ditson Company, 1921, #13,609. 5 pp. and cover. Words used by kind permission of G.P. Putnam's Sons, New York, publishers of Poems by Lieut-Col. John McCrae.

This piece is not strictly an anthem, but could be used as one, as it was at its first performance at St. James on January 15, 1921. On that occasion it was sung by the male voices of the choir, accompanied by cornets and drums, as part of a church parade and evensong, at the unveiling of a war memorial tablet. (Courier:Jan.20, 1921, np.¹⁰) The poem, by John McCrae, is thought to be one of the finest written by a Canadian during the Great War.

This piece is through-composed for four-part choir. There is no solo section. It falls into three parts of different lengths, following the division of the poem into three irregular verses. (versification as in Bettenbender, 1970:72)

In Flanders fields the poppies blow
 Between the crosses, row on row,
 That mark our place; and in the sky
 The larks still bravely singing, fly
 Scarce heard amid the guns below.

We are the dead. Short days ago
 We lived, felt dawn, saw sunset glow,
 Loved, and were loved, and now we lie
 In Flanders fields.

Take up our quarrel with the foe!
 To you, from failing hands we throw
 The torch--be yours to hold it high!
 If ye break faith with us who die,
 We shall not sleep, though poppies grow
 In Flanders fields.

The harmony is spare, and after the scene is set in the first section, the choir often sings in unison. At two points of dramatic emphasis this is further simplified to a monotone chant: "We are the dead" (bars 23-25) and "If ye break faith with us who die" (bars 47-48).

This last example is a particularly striking contrast. It follows a crescendo (*largamente*) in which the choir breaks into full harmony at a scale passage ascending to an E major chord. (Ex. 12) In one of many examples of word painting, the choir sings: [the torch] "be yours to hold it high". A brief trumpet-like figure is added on the organ.

Ex. 12

The musical score for Ex. 12 consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "from fall-ing hands we throw The torch, be yours to hold it high!" written below it. Above each vocal staff, the tempo marking "largamente" and the dynamic marking "ff" are present. The piano accompaniment is shown at the bottom, featuring a series of ascending notes that correspond to the lyrics. The score is written in a single system with a key signature of one flat and a common time signature.

The greatest interest in this piece, however, lies in the accompaniment, which is orchestrally conceived. There is little doubt as to where the drums and cornets (or trumpets) were added in this austere funeral march.¹⁻²

The first eight bars could have been played this way:
(the trumpet being played an octave higher)

Ex.13

At bars 37-39 there was probably a drum roll played with the organ run, and a further trumpet-cornet call at bar 41.

Ex.14

Musical score for Ex.14, showing a vocal melody with lyrics and piano accompaniment. The tempo is marked "Moderato assai (♩:60)". The score includes a drum roll and a trumpet call.

risoluto e marcato
Take up our quar-rel with the foe; To

risoluto e marcato
Take up our quar-rel with the foe; To

risoluto e marcato
Take up our quar-rel with the foe; To

risoluto e marcato
Take up our quar-rel with the foe; To

molto animato

The accompaniment is always spare. The composer makes

dramatic use of silence, alternating voices with instruments as in the above example.

This piece is quite unlike other choral works written by Spence at that time. The poet's austere and simple lament for the fallen inspired a restrained musical setting. This very simplicity has produced a more powerful work than many of the anthems under discussion.

*

Spence continued to have an interest in band music, and during his last years he wrote several pieces for the Perth Town Band. One of the last published anthems, *O Easter Morn Most Glorious*,²⁰ written in 1933, has a distinctly military air, and it could have been written with the possibility in mind that it might be played by the band on a festive occasion.

2. THE EVENING CANTICLES

Magnificat and Nunc Dimittis [Fol.10]

[Evening canticles for mixed voices.] Boston: Oliver Ditson Company, 1897, #9851. 5pp.

These are the only surviving examples of canticles by Spence, but it is likely that he wrote others during his fifty years as an Anglican organist and choir director.²¹ They were published in Boston in 1897, so they must have been written during the last year that he was at St. John's.

Thirty-seven copies of a *Magnificat* by Spence were in the library at St. John's when the music inventory was taken in 1909. [Appendix IV] They were listed under "Miscellaneous", and were not among the fourteen *Magnificats* "in regular use". (No mention is made of a *Nunc Dimittis*.) This could have been the one under discussion, given the date it was published.

Spence's canticles are in the English "Cathedral" style, such as we hear in the works of John Bacchus Dykes, Sir John Stainer, William Sterndale Bennett and later Charles Wood and Edward Bairstow.

Partly as a result of the Oxford Movement, there was a significant improvement in English Cathedral music after the middle of the nineteenth century. In many churches the choir was moved from the west gallery, (the traditional position) to the chancel. The music, including chanting of the responses and psalms, was performed from there by a surpliced choir of men and boys. The congregation took little part in the singing, except for the hymns. Because the choirs became increasingly highly trained, and because of the particular quality of the boys' voices, a unique, unmistakably English style and repertoire developed. The *Evening Canticles* by Spence are in this style, which would have been very familiar in St. John's during Father Wood's time.

Both canticles are set for four-part choir, and they have an identical Gloria. The *Nunc Dimittis* could be sung unaccompanied, but the organ is required at several places in the *Magnificat*. The latter is marked "with spirit" and begins joyfully. Ex.15 gives a sense of the style. The simple four-part harmony begins strongly with a repeated F in the bass line.

The movement of voices in parallel thirds, the melodious soprano and the decoration by suspensions of the full close in the tonic key (bars 5-6) are all typical of English Cathedral music of the late 19th century.

Ex. 15

With spirit.

My soul doth mag. ni² fy the Lord: and my spir. it hath re -

4 Joie. ed in God my Sa. viour.

At "He hath shewed strength with His arm: He hath scattered the proud in the imagination of their hearts." (Bars 34-42) the basses sing alone, accompanied on the organ by both pedals and manuals. In this passage, the word "strength" is repeated, as are other words and phrases throughout these canticles, underlining their intended use

Since that service is becoming increasingly rare in Canada, composers such as Spence must compete not only with their own contemporaries, but with the great composers of other times as well. These canticles are of comparable quality to canticles by some of the better English and American church composers of his generation such as Edward Bairstow and Tertius Noble.

3. THE CANTATA

The Story of Bethlehem. [Fol. 11] Cantata for Christmas for Soli, Chorus and Organ. Text Chiefly Biblical. Boston: O. Ditson Company, 1911. 30pp., table of contents and cover. [Note on inner cover: **TIME OF PERFORMANCE: TWENTY-FIVE MINUTES** Orchestra parts may be rented of the publishers]

Twenty seven copies of this work are in the library at St. James, Perth, including one marked "William R. Spence. Own Copy", and another signed "Lilian S. Bengough, 1214 Greene Ave. [Montreal] Feb/12". Spence has written his own conductor's marks in the one, and an optional part for violin in the other.

PART 1

Part one begins with a charming Allegretto Pastorale for organ, a duet in thirds, one part being marked for Sw. oboe.

Ex. 19

This is repeated with the addition of a 4' Flute, and later at the return of the first melody the violinist joins the organist. (Lilian Spence's copy of the Cantata has the violin part added throughout in Spence's hand.)

Numbers 2, 3 and 4 of the cantata (pp. 2-8) are a reworking of *And there were Shepherds*,²⁴ a Christmas anthem written in Boston in 1900. [Fol. 11] Some of the more interesting points of comparison are noted.

#2: The opening tenor solo and chorus (#2) are almost identical in the two versions. Both are in A^b major and 12/8 time. In the cantata, the melodic line has been changed slightly, bringing with it a higher tessitura, but the melodic rhythm and the syllabic setting of the words are the same.

Ex. 20

Anthem:

Cantata:

Anthem:

Cantata:

A more interesting key change to F minor rather than D[♭] major (bar 8 in both solo and chorus) adds poignancy with the movement to the minor mode.

In both the cantata and the anthem the chorus which follows is a four-part setting of the tenor solo. In the anthem it is marked for quartet or chorus, accompaniment [doubling the vocal parts] ad lib. In the cantata it is sung by full choir with organ accompaniment; the accompaniment being a slightly elaborated doubling of the vocal lines.

#3: This recitative and solo have more substantial changes. The recitative, originally for soprano in the anthem, has been reset for bass. The melodic shape of both is similar, although the anthem descends on the first "and they were sore afraid" while it ascends in the cantata, supported by a German sixth chord at the highest point ("afraid"). This ascending line with the tension added by the use of the German 6th is stronger than the repeated E's which descend to an E" supported by a diminished 7th in the anthem. With this exception, variations in the accompaniment consist of a rearrangement of identical chords.

The solo which completes this portion is set in both cases for soprano. A comparison of the first phrase in each shows the kind of changes made.

Ex 21
Anthem:

Allegro moderato

"Fear not! Fear not! for be-hold I bring you glad tidings, be-

Cantata:

Con moto
SOPRANO SOLO

Fear not! Fear not! for be-hold I bring you glad tidings, glad

Allegro

Anthem:

Cantata:

In the cantata, Spence has changed the metre from 12/8 to the less ponderous 6/8, and has increased the tempo indications from *allegro moderato* to *con moto*. The accompaniment has been lightened with the use of arpeggiated chords with fewer changes of harmony in place of repeated solid eighth note chords. The melodic line is set higher than in the anthem, and has been strengthened from the beginning of the passage, by the introduction of vigorous, descending leaps of the 4th. Instead of setting one syllable per note as he usually does, Spence has, in the first five bars, twice set two notes to one syllable. In the anthem, the first two entries of "for behold I bring you glad tidings" are set in an upward sequence, which lacks some of the lyrical quality of the cantata, although the upward thrust adds some tension towards the full close

in B^b at the end of the phrase. The ending of this phrase is identical in the two versions, except for a minimal rearrangement of the chords in the accompaniment.

#4: The tenor recitative which opens #4, has a higher tessitura and a tighter melodic line than in the anthem. The metre changes to common time, but Spence has retained the lighter accompaniment figures of the preceding soprano solo. In the anthem he continues the repeated chords in triplets; in the cantata, the chords are broken and in sixteenth notes. He appears to have been open to making necessary adjustments, however. In Lillian Bengough's copy, he has pencilled in "2 sop." for this section.

In the final chorus of section 4, *Glory to God!* the form of the two versions is similar. Both are roughly in three sections:

- (1) *Glory to God!* (bars 1-16)
- (2) *And on earth peace* (anthem: bars 17-23; cantata: 17-25)
- (3) *Glory to God!* (anthem: bars 28-54; cantata: 27-54)

The tessitura in the cantata is higher, and the amen is omitted. The rhythm and the syllabic setting of the words in the two versions are almost identical, but the melodic contours are often changed. Spence has rearranged the order of the phrases in the opening section (a) of the cantata, and in doing so has lost some of the bite of the anthem. The anthem has a much more forceful beginning with its short, pithy, repetition of *Glory to God*.

EX. 22

Anthem: bars 1-8

Allegro con spirito

ff

Glo - ry to God! Glo - ry to God! Glo - ry to God in the high - est.

ff

Glo - ry to God! Glo - ry to God! Glo - ry to God in the high - est.

Allegro con spirito

ff

Cantata: bars 1-8

Con spirito

SOPIRANO

Glo - ry to God in the high - est! Glo - ry! Glo - ry!

ALTO

Glo - ry to God in the high - est! Glo - ry! Glo - ry!

TENOR

Glo - ry to God in the high - est! Glo - ry! Glo - ry!

BASS

Con spirito

There are minor cosmetic changes in the concluding sections of *Glory to God*. Section (b) in both versions is marked *unaccompanied ad lib.* In the anthem it is in straight four-part harmony; in the cantata, the basses sing the first "and on earth peace" alone. At the beginning of section (c) the tenors and basses sing in unison in the an-

them, in thirds in the cantata.

Instead of the "amen" of the anthem, the cantata finishes this chorus with eight bars for organ, using the same thematic material, while gradually reducing to *ppp*.

#5: This section returns to material original to the cantata, as the shepherds move towards the manger. A short bass recitative is followed by a spirited four-part chorus of twelve bars: "Let us now go even unto Bethlehem"

#6: A recitative for alto ("and they came with haste") is followed by a tender lullaby, *Sleep, Holy Babe*, appropriately set for the warm, contralto voice.²⁵ It has one of the loveliest melodies in the entire cantata. The slow tempo in 6/8 metre imitates a gentle, rocking rhythm. The rounded contour relies mainly on quiet stepwise motion.

Ex. 23

The musical score for 'Sleep, Holy Babe' is presented in two systems. The first system is marked 'Andante (C. 68)' and 'Softly and tenderly'. It features a vocal line with the lyrics 'Sleep, Ho - ly Babe. up - on Thy Moth - er's breast. Great' and a piano accompaniment. The second system is marked 'dolce' and continues the vocal line with the lyrics 'Lord of earth, and sea, and sky. How sweet it is to see Thee lie in'. The piano accompaniment continues with a gentle, rocking rhythm.

Verses 1 and 3 are set for alto solo. Verse 2 is a repetition of verse 1, sung this time by full choir. In this verse the basses divide in the first two bars, singing an open fifth ("sleep, sleep", cf. "ring, ring", Ex. 6.)

#7: In this closing section of Part I, a brief bass recitative ("and thou, Bethlehem") is followed by a final chorus, *He shall be great*. The chorus is in three parts: *con moto* (in C major); *meno mosso, sonore*, (E[♭] major), and an *andante maestoso* which returns to the original key, and, using material from both the preceding sections, finishes with a broad "amen". The violinist accompanies the whole of the central section. [Appendix XII]

The first section of this final chorus (in 2/2 time) is based on the same rhythmic patterns as *Glory to God!* Spence has added weight and importance to this version by adding repeated eighth-note chords in the organ accompaniment, In doing so some of the vigor found in *Glory to God!* is lost.

Ex. 24:

14 *Con moto*
 SOPRANO
 He shall be great, He shall be great,
 ALTO
 He shall be great, He shall be great,
 TENOR
 He shall be great, He shall be great,
 BASS
 He shall be great, He shall be great, shall be great.
Con moto

In the last section of the chorus, (in 12/8 time) the movement is slowed down and further weight is added by the same chords being played twelve to the bar. The movement becomes increasingly broader as the conclusion is approached. First the choir sings two notes against three on the organ: ([of his] kingdom there shall [be no end]) and finally the time is doubled in the vocal parts, so that movement by dotted quarter notes becomes movement by dotted half notes.

Ex. 25

of His kingdom there shall be no end... A - - mes...
 of His kingdom there shall be no end... A - - mes...
Con moto

PART II

Like Part I, Part II opens with a short organ prelude. In A minor, it sets the scene with a simple march which increases in volume and texture as the Magi approach.²⁶

#8: The vocal portion of Part II begins with a bass recitative, which further sets the scene. Spence then changes to a completely new style, and the next three pieces (a chorus of men followed by full chorus and ending with a tenor aria at #9) could be part of a short scene taken from Italian opera.

In the men's chorus (agitato) we are surrounded by a crowd, (probably the Magi and retinue) asking in confusion "Where is He?" The phrase is tossed back and forth in imitation among the four parts.

Ex. 26:

Agitato
TENOR I

Where is He, where is He that is born King of the Jews? Where is He, where is He, where is He that is born King of the Jews?

TENOR II

Where is He, where is He that is born King of the Jews?

BASS I

Where is He, where is He that is born King of the Jews?

BASS II

Where is He, where is He that is born King of the Jews? Where is He, where is He, where is He that is born King of the Jews? Where is He, where is He, where is He that is born King of the Jews?

Agitato

In the following bars the solo voices of the three kings sing: "For we have seen His star in the East". The entries are staggered, and each begins with the same motif. Full (male) chorus in four-part harmony completes the section with six bars, singing "And are come to worship Him". There is an effective harmonic progression in the last phrase where the composer modulates to the tonic minor, using a Neapolitan sixth.

Ex. 27

Full chorus (mixed) enters, singing a unison recitative in march time, (seven bars) accompanied by the organ playing the sprightly *March* which opens Part II. After four intervening bars of trumpet flourishes, the sopranos continue alone in unison. They sing a recitative-like passage, the first three bars of which are essentially a decorated ascending scale. These are sung over a remarkable Wagnerian set of seventh chords, primary or secondary. These each in turn resolve on other seventh chords or common chords usually in inversion, and decorated by suspensions.

Ex. 28

The musical score for Sopranos, Example 28, consists of three systems of music. The first system is labeled "SOPRANOS" and shows a decorated ascending scale. The second system is labeled "cross organ at ff" and shows a more complex passage. The third system is labeled "organ at ff" and shows a final phrase. The lyrics are: "And when they were come on - to the house, they saw the young Child and His Mother... and fell down and wor - shipped Him... and wor - shipped Him." The score includes various musical notations such as notes, rests, and dynamic markings.

#9: A tenor solo (aria) follows, its first phrase, ("Earth hath many a noble city") reflecting the upper voice of the accompaniment in the above example. [a]

Ex. 29

Andante
TENOR SOLO

Earth hath ma - ny a no - ble cit - y.

SOPRANOS

(a) And when they were come ve - to the

This tenor aria completes the miniature opera scene, in which the following actions have taken place:

- (1) Crowd scene (Magi and retinue): "Where is He?"
- (2) Magi: Trio
- (3) Entire cast in unison: March towards Bethlehem
Trumpet Calls
- (4) Sopranos in unison: Arrival at the stable
- (5) Tenor aria: "Earth hath many a noble city"

Spence's concept is dramatic. This is the only part in the cantata in which he uses a response technique for more than two bars.²⁷ The excitement builds within the choral parts themselves: there is no need for additional tension-building chords in the accompaniment. Contrast is achieved by a change of texture with the use of solo voices of the three kings. The reintroduction of the whimsical opening march tune, as all the characters leave to follow the star, is a good foil to the strong lines being sung in unison against it. Tension builds again with the remarkable string of chords supporting the unison passage for sopranos, at the same time foreshadowing the

opening phrase of the tenor aria which ends the scene.

#10: The finale, a setting of "Adeste Fideles" for choir and congregation, is designed to please all. Spence uses only three of the six verses found in the *Book of Common Praise*, (1938:75). Verse 1 is the familiar hymn-book setting; verse 2 (Sing choirs of angels) is sung by sopranos and altos in four parts, with harp-like arpeggios on the organ. Verse 3 (Yea, Lord, we greet Thee) is sung in unison by choir and congregation with a straightforward accompaniment.²⁰ The choir sings some "Hosannas", a few contrapuntally conceived "Amens" are tacked on, the organist plays the last chords on full organ, and the cantata finishes with a flourish.

The first section of the cantata can be sung as a separate work. This was done on many occasions at St. James, conducted by Spence himself, and later by his successor Richard Devey. Part II adds to the length, but a great deal of this is taken up with the obligatory addition of *Adeste Fideles*.

The two parts do not quite seem to belong together. In form the first part is familiar, with its planned balance between solo and choral sections. The opening *Pastorale* for organ introduces a tenor solo which is repeated by full choir. This is followed by five recita-

tives which keep the narrative moving along, and each of these has its accompanying solo or chorus. Numbers 2, 3 and 4 (which are a reworking of a previous anthem) flow nicely into each other, as do the remaining sections. There are two major choruses: "Glory to God" (45 bars) and "He shall be great" (47 bars). There is a triumphant choral ending, with an extended rallentando.

Parts I and II are similar in length (seventeen and thirteen pages) but Part II never actually goes very far. As already noted, numbers 8 and 9 are really all one section, and they constitute the major portion of this second part. In one way, tacking *Adeste Fideles* onto the end of Part II has a certain logic, in that the faithful are invited to come to Bethlehem, the "noble city" of which the tenor sings. On the other hand, the suspicion cannot be avoided that Part II was added as an afterthought, to lengthen the work. In looking for ways to do this, the scene with the Magi (which had perhaps been an idea for something else) was added. The singing of *Adeste Fideles* by choir and congregation, (while in yet another style), added a few more minutes, and was at the same time a popular and convenient ending.

Spence must, however, have spent a fair amount of time on this cantata, since the cover notes that "orchestral parts may be rented of the publishers". Presumably he did

the orchestration himself. Lillian Bengough's copy, with its carefully thought out optional part for violin, is yet another version. There must have been high hopes on the part of the publishers, since Bengough's copy is stamped "For the press". This copy, and Spence's own copy are both well worn, and hers is mended with tape. They both have numerous additional markings in the hand of the composer, and judging from their condition they were probably used for many performances.

These many anthems, the canticles, and the cantata show the sure hand of a competent composer. They span Spence's career from his years at St. John's to his retirement and old age.²⁹

While the verse anthem is his preferred form, within it Spence exhibits a variety of styles. He appears to have written many of these works with an eye on the market, taking into account the intended audience and the potential forces available for performance. His style varies from the simplest formula anthem for a choir magazine, where everything is laid out, to a much more complex and demanding piece such a *O Give Thanks unto the Lord*, written for the choir of a fellow musician. Works such as the *Evening Canticles*, and *In Flanders Fields* reflect another, more restrained style, in which Spence seems to be equally at home.

PART 1V

CHAPTER 7: SUMMARY AND CONCLUSIONS

William Spence worked quietly as a church musician for forty-nine years. Unlike most of his colleagues, he had two other professions: composer and cellist, and he continued in both these fields in retirement. In his day he was a well-known composer in the United States and in some parts of Canada, but has since been ignored or forgotten.

His professional life was divided almost equally between two not dissimilar communities. He was first employed in Montreal when the musical life in that city was in the hands of local amateur musicians aided by a few professionals. When this situation changed, he moved to a provincial town where he could pursue his art in the congenial surroundings of a close community relying largely on its own musical resources. Protected from the tensions of the big city, he was able to compose and perform in peace.

Perth must have had many attractions for a man like William Spence. It was a solid, commercially prosperous, anglophone community. Many of the prominent wealthy citizens supported the arts. In some ways, it was not unlike the English-speaking part of Montreal in which he grew up: self-contained, conservative, and unflinchingly loyal to the Empire. The citizens of Perth had a sense of their town's

proper place in the social order of Ontario. It was the county town and the birthplace of many important figures in Canadian politics. Brockville, an old-established community like Perth itself, was an acceptable social equal, but Ottawa, the lumber town, was viewed with a certain amount of disdain. English-speaking Montreal also maintained a sense of its own identity and place in the social order, while it gradually withdrew behind its own walls as the French-speaking, Roman Catholic majority in the province increased.

If, in fact, Spence did leave Austria in a hurry because of a deteriorating political situation, this secure town of Perth would have held undeniable attractions. Faced with the necessity of earning his living as a musician, Perth would have been a desirable alternative to the changing scene in Montreal in the early 20th century. St. James' Anglican church counted most of the wealthy and politically prominent members of the community among its parishioners. There were opportunities for teaching, performing and conducting in a town where, unlike Montreal, there was no tension or rivalry between two cultural and religious groups. His reputation as a composer opened many doors, and local musicians, probably flattered to have him in the community, were anxious to perform his compositions. At the same time, there were colleagues in other churches with whom he could exchange ideas. If he felt the need of big-

city stimulation, Westmount was only a train ride away.

St. James church would have been a sharp contrast to St. John's, and probably to the Church of the Advent. While he likely missed the ceremonials and the sung liturgy of the Anglo-Catholic church, there were opportunities to perform other types of music such as those with which he had become familiar in Boston. A variety of anthems, including works by contemporary composers, was added to the repertoire.

While Spence made a valuable contribution to the musical life in the communities in which he lived as an organist, cellist, conductor, teacher and accompanist, his life as a well-known composer set him apart from most other church musicians.

Kallmann [1960:200] finds a strong link to the 19th century in the compositions of Canadian composers of Spence's generation. He observes:

One is tempted to consider the lively activity in composition around the turn of the century as a phenomenon pointing to the future rather than the culmination of an earlier development. Closer examination shows that stylistically the compositions are firmly linked to the nineteenth century, just as is the organist-choirmaster and bandmaster type of composer. Notwithstanding their importance as teachers, the influence of these men on composers of younger generations was negligible. One cannot find in the works of Couture, Forsyth or Harriss the roots of the music of Champagne, MacMillan, or Weinzwieg.

Most of the organist-choirmaster-composers to whom

Kallmann refers wrote relatively little. While they usually played an active part in the local musical life, Sunday services had to be produced every week after the requisite number of choir rehearsals, and modest incomes had to be supplemented by teaching and accompanying. What they did write was unlikely to be performed outside their own community. Anthems eventually published were usually safe, unadventurous pieces which would appeal to a congregation and choir of limited sophistication.¹

It is remarkable that much music of lasting quality was composed at all by musicians living in relative isolation in provincial towns. Away from the large cities there was little stimulation from professional colleagues, and inspiration was often found in the familiar music of European romantic composers of the 19th century. While there were a few large firms in Canada such as A.J. Boucher of Montreal, and A. & S. Nordheimer and Whaley Royce of Toronto, the main centres of music publishing in North America were for the most part in the United States. The market for sacred music in both countries was geared to the anthem for the quartet choir or for the amateur choir of limited abilities. Hundreds of works of doubtful quality were the result.

William Spence was also one of the church musician-composers to whom Kallmann refers. His style can fairly be

viewed as linked to the late Victorian, romantic era. He broke no new ground. He was a competent, prolific composer, and much of what he wrote is rewarding in study and performance, as well as being of interest to the Canadian musicologist.

Because of the large number of compositions located, the scope of this thesis has had to be limited to a discussion of some of the sacred choral works. These are his most important contribution to the literature of Canadian music, and merit further study.

Many other works are also of interest. Among his instrumental pieces are those for violin and piano, most of which were written in the first Montreal period. In them his gift of melody is always apparent. As a string player he knew how to write idiomatically for the violin, and as a pianist he could write a stylish accompaniment. Two particularly lovely examples of this genre are the *Wiegenlied* and *Cavatina*, both of 1896.

Only four organ compositions have been located, leading one to conclude that he made full use of his skills at improvisation. The four pieces that survive are attractive, make full use of the pedal board, and are a useful addition to the repertoire.

Of equal interest are his songs for solo voice. Spence is very much at home in these smaller forms, in which he can

create a mood using a few chords supporting a simple melody. *Because of You* of 1897, and *Sometimes* of 1910, are fine examples of his style. Both rely on subtle changes of harmony to create a climax, avoiding the buildup of tension by mechanical means, so often evident in the anthems. While the words of many of these pieces are examples of Victorian sentimentality, the music shows, in general, taste and restraint. Like the pieces for violin, the accompaniment is skilfully written. They should be of interest both to the performer and to the scholar.

While many of the works for solo piano are simple salon pieces or teaching material, some of the piano duets show real originality and *joie de vivre*. The *International Parade March* which introduces the *Marseillaise*, *America*, *God Save the King* and *The Star Spangled Banner*, while not a great composition, would, in the proper circumstances, be as much fun to play today as it was in 1919 when it was written. With an eye always on the market, he covers both sides of the border with care, and includes an ally for good measure. *America* and *God Save the King* use the same tune, the *Marseillaise* is introduced as a dashing trio, followed in the closing section by *The Star Spangled Banner* which is played in its entirety. All these are surrounded by an attractive march featuring military flourishes.

Spence's love of trumpet calls and other martial fig-

ures, evident in his organ accompaniments throughout his career as a composer, led him quite naturally to writing for the town band in later years.² Only his arrangement of *Moonlight on the Rideau* survives. Possibly he had written other compositions for this medium in earlier years since the band leader was always a member of St. James' choir. Forgotten treasures may yet emerge.

While Spence spent most of his life in two fairly self-contained communities, he was one of the few among the Canadian organist-composers of his generation who possessed a supra-parochial vision. Some reasons for this are readily apparent. Certainly the fact that he came from Montreal and lived in Boston had something to do with it. He was exposed to a wide variety of music from an early age, and he knew the world of performers well, through his church connections and through his membership as a string player in chamber groups and in the Montreal Symphony orchestra. He was familiar with the various publishing houses in Boston, where most of the music in North America was published. He composed pieces of varying degrees of difficulty in different styles, always with an eye on the market. Furthermore, he kept his contacts open with the wider musical world even while living in Perth.

By keeping in mind the forces at his disposal, Spence also composed with the reasonable expectation that what he

wrote would be performed. In the years at St. John the Evangelist, where taste was very conservative, modern Canadian music does not seem to have been part of the repertoire. This could have been the reason that he wrote little sacred choral music. He did, however, write part songs for women's or men's voices which were perhaps sung by the church choir at secular concerts. The many secular songs for solo voice that he composed during this period were probably performed by some of the same people. He could expect to find string players among his orchestral contacts who would be pleased to play the violin works written during these years.

In Boston he seems to have had a good choir to work with, and from that time on until his retirement, most of his compositions were sacred or secular choral works, or works for solo voice. In his retirement, the town band offered yet another vehicle for composition and performance.

Spence was also possibly less strained financially than many of his fellow organists. He was single until he was fifty-five, and when he married, his wife contributed to the household income through her teaching. They had no dependents. While Spence certainly taught and accompanied, he was perhaps able to spend more time in composition than others of his profession who had a family to support.

The picture emerges of a versatile composer, anxious to

have his works performed, who knew the market and how to write to please it. At the same time, much of what he wrote is of enduring value and interest.

A second question emerges. If Spence was so well-known in his day, why has he been ignored or forgotten in modern Canadian musical scholarship? The fault lies partly within the nature of Canadian musical scholarship itself. Until the last thirty years, little research has been done in the field of Canadian music. The first general history was written by Kallmann in 1960, and remained the only comprehensive study of this type until the publication of the first edition of the *Encyclopedia of Music in Canada* in 1981. The volumes being issued by *The Canadian Musical Heritage Society* since 1984 are making music from Canada's past available for study, much of it for the first time. It is impossible to cover the whole field in these initial publications, when so little work has been done previously. None of Spence's anthems, and only one organ piece were included in the CMHS volumes *Sacred Choral Music II* (1988) and *Organ Music I* (1985).

There are certainly other reasons why Spence and many others of his generation have been forgotten or ignored. Their link was with the 19th century. Like his contemporaries, Spence was no pioneer, and the next

generation of composers, infusing a new life into what had become a tired and overworked style, quickly claimed attention.

Geographical considerations also played a part. Spence was one among many, and aside from local fame, he was better-known in the United States than in his own country. Musical centres in Canada tended to be self-contained, and Montreal had little contact with Toronto. Perth was midway between the two. He was therefore acclaimed in Boston and probably unknown in Toronto.

A last reason may lie in the nature of the compositions themselves. Anthems in the romantic Victorian style appeal to a limited audience at present. While the music of many of Spence's anthems is of high quality, and could be performed today as a tasteful part of the church service, their usefulness is limited by their somewhat dated words.²

Spence was, however, a highly skilled, prolific composer, many of whose works were published during his lifetime, and one who enjoyed an international reputation. In this he was not typical of his generation. Many of his contemporaries, now forgotten, also worked quietly at their professions as performers, teachers and composers, supporting and initiating musical knowledge and appreciation in cities and provincial towns in many parts of Canada. Like Spence, their contribution to the musical life in the communities in

which they lived was significant, but unlike his, their fame remained local.

Further fields of research are suggested by this case study of William Spence. In the realm of Spence's own composition it would be interesting to explore the works for violin and piano or the secular songs for solo voice. He wrote many pieces for both mediums, generally in a simpler and more subtle style than the choral works.

In the field of church music, research into the musical archives of St. John the Evangelist, where much of Father Wood's music has been retained, should yield further insight into the taste and performance practices in a large, Anglo-Catholic church in Montreal during the last decades of the 19th century.

Two church musicians who spent time in Perth could also be of interest. Spence's predecessor at St. James, M. Penn Spicer, was a composer of operettas who later became organist in the cathedral in Halifax. D.A. Ainsworth, who was at St. Andrew's Church from 1908 to 1927, was a leading figure in the musical life of Perth during these years. He later went to Smiths' Falls.⁴ Other figures of interest might be C.C. Forsyth, (brother of the composer, W.O. Forsyth), who was the first organist at Knox church in 1901, and Adam Black, a colourful personality, who was the precentor at Knox from 1892-1901, and later a teacher of music in the

schools and impresario. Church archives and newspapers in Perth have information on all these people.

Several people in Perth have urgently suggested that a history of the town band be written. One of the oldest bands in Ontario, it possesses some historic instruments, and a collection of photographs dating from the last century. The individual part books for most years from 1909-1934 are an additional valuable resource yet to be explored.

*

This thesis has travelled in time from 1859 to 1946, the lifespan of William Spence. In it an attempt has been made to examine musical life in Montreal, Boston, and Perth at different periods within this time frame. As is the case in most studies in Canadian musicology, unexplored paths have presented themselves at every turn.

An investigation has been made of one musician and his place in the communities in which he lived. It has been possible to gain first-hand knowledge of him both as a composer and as a member of these societies, since he is still remembered by people who knew and admired him. There must be other such musicians still within living memory. Canadian musical scholarship will lose a valuable resource if further research in this field is not pursued within the next few years.

ENDNOTES

INTRODUCTION

(1) In Perth Spence was preceded by and succeeded by English musicians, and his colleagues in the two large, local Presbyterian churches were British born and educated. (Knox Presbyterian Church became St. Paul's United Church at church union, 1926.)

(2) Hereafter referred to in most instances as "CMHS".

(3) Hereafter referred to in most instances as "EMC".

(4) Hereafter called "The British Library", in keeping with the present style at the British Museum.

PART I

Chapter 1: *THE MONTREAL YEARS I*

(1) At the beginning of the 1870's, there were 57,000 French Canadians in Montreal, and 48,000 English Canadians. In 1901 Anglo Canadians had shrunk to 33% of the city's population, and the census of 1921 showed a further decrease to 24%. Another significant group in the city, the Jewish population, had increased from 800 to 6,000 by 1901, due to a large influx of refugees. [Cooper 1969: 92]

(2) The instrumentalists included several members of a group of twenty Belgian musicians, brought to Montreal in 1890 to play in a symphony orchestra in Sohmer Park. While this orchestra was never a great success, and a promised conservatory never materialized, most of them stayed in Canada.

(3) The first concert of the Montreal Symphony Orchestra, under Couture, was given in Windsor Hall on November 8, 1894. The program included Weber's *Jubel Overture*, Beethoven's *Symphony in C*, and Sullivan's *Prayer from the Golden Legend*. At the second concert on November 26, two movements from Schubert's *Symphony in B minor* and Mendelssohn's *Violin Concerto* were presented as part of a larger programme. During December, Wagner's *Rienzi Overture* and Saint-Saens' *Rhapsodie d'Auvergne* were played, and a children's concert offered pieces by Delibes, Gounod,

Massenet and Chabrier. [Sandwell 1907: 195-6]

In the following season (1895-6) the Montreal Symphony played pieces by Grieg, Bruch, Saint-Saens, Berlioz and Schumann among others. Many notable musicians also performed in Montreal in this season, including the famous Canadian soprano, Emma Albani, the violinist Franz Jehin-Prume (who had made Montreal his home) and the Polish pianist, Ignacy Jan Paderewski. Visiting orchestras included the Boston Festival Orchestra, the Metropolitan Orchestra and the Boston Quintette Club. [Ibid: 196-200]

Music offered in the concert hall during these two years is typical of the programmes listed by Sandwell for the entire nine years discussed in *The Red Book of Montreal*.

(4) Among contemporary or near-contemporary composers heard during its first year of existence were: Saint-Saens (1835-1921), Mendelssohn (1809-1847), Gounod (1818-1893), Sullivan (1842-1900), Wagner (1813-1882), Delibes (1836-1891), Massenet (1842-1912), Chabrier (1841-1894), Grieg (1843-1907), Bruch (1838-1920), Berlioz (1803-1869) and Schumann (1810-1846).

(5) As a shortened form, the Church of St. John the Evangelist in Montreal, Westmount, is referred to in the parish publications and records as "St. John's", and will be so styled in this thesis. St. James Anglican Church in Perth, is called "St. James" in the parish publications, not "St. James'" or "St. James's", and this is the practice that will be followed for the purposes of this study.

(6) This school, with the parochial school of St. John the Evangelist, later became Lower Canada College.

(7) Father Wood was a member of the Cathedral choir in Durham while he was a student at the university in that city. John Bacchus Dykes (1823-1876) precentor of the Cathedral, was closely associated with the high-church movement. He is best remembered for his hymn-tunes, many of which are in the present day *Hymn Book of the Anglican and United Churches of Canada*. [1971]

(8) In a conversation with the writer [November 22, 1991], Dr. Kallmann talked about some of the problems of those early days in Canadian musicology. In speaking about his *Catalogue of Canadian Composers* [1952] Dr. Kallmann says that the material for the first edition [1947] was based on a questionnaire distributed in Montreal in 1943, and that

it was all first-hand knowledge. He remembers that "the answers sat around for a couple of years. Jean-Marie Beaudet was supervisor of music [of the CBC] and sent them to Toronto. His secretary typed them out when she had some time, and about three-hundred copies were mimeographed. The questionnaires for the first edition were put in the CBC archives." Dr. Kallmann brought them to Ottawa with him, since otherwise they would "just moulder or be lost". Sadly they do seem to have been misplaced: they are not in the Archives of the National Library with other Beaudet papers.

The entries on Spence in the two editions [1947, 1952] are identical. [Appendix III]

(9) Pelletier was largely self-taught when he became the organist at St. James Cathedral at the age of fifteen. Later he studied in London with George Cooper and William Thomas Best, in Brussels with Nicolas Lemmens, and played at St. Sulpice in Paris for Charles Widor. In Montreal "he surprised and even shocked the clergy and congregation by performing works by Bach and Mendelssohn, who as 'Protestant' composers were deemed unsuitable and--Bach in particular--too austere." [Potvin, Gilles, "Pelletier, R.O." EMC: 1028-1029]

As a pianist, Pelletier was particularly well-known for his playing of Chopin. Equally famous as a teacher and improviser, his pupils included Claude Champagne, J.-J. Gagnier, Alfred Laliberté, Alphonse Lavallée Smith, Clarence Lucas and William Reed, among many others. Kallmann maintains that "Canada has produced few music teachers equalling Pelletier in skill and influence." [Kallmann 1960: 243]

(10) Sandwell [1907: 30] again lists the players in the ninth season, 1903. At this time Goulet is the conductor, Charles Reichling is concertmaster, Lilian Bengough is first viola and Spence is not mentioned.

(11) As a young man in England, Father Wood had been closely associated with the Anglo-Catholic movement. During his years as a student, he had spent vacations at the clergy house of St. Saviour's, Leeds. Founded privately by Pusey, it had become the spiritual home of the Tractarians, (Anglo-Catholics) among them John Henry Newman. [St. John's 1928: 21] Wood was probably also strongly influenced by John Bacchus Dykes, with whom he had continuing contact in Durham.

(12) *The New Book of Common Prayer* (the old Prayer Book) was ratified by the British Parliament on January 21, 1549,

as the *First Act of Uniformity*. A translation and recasting of the Roman Catholic liturgy, it was also an attempt to unify several rites common in Britain at that time. It contained under one cover services for Baptism, Confirmation, Marriage, Burial and Purification, as well as Holy Communion, Mattins, (sic) Evensong and Cranmer's Litany. Much of this was, in fact, essentially a rearrangement of order of the Roman Catholic services, translated into English.

(13) This was the first of the three buildings in which the future church of St. John the Evangelist was housed.

(14) This was probably Tours' *Morning Service* in F, not his *Communion Service*. The inventory of music at St. John's in 1909 [Appendix IV] lists orchestral parts only for the *Morning Service* by this composer. Berthold Tours, (1838-97) born in Rotterdam, spent the latter part of his life in England as an advisor to Messrs. Novello of London. Scholes [1960: 1040] says: "through them he published neat and effective music for the English Church, songs, violin pieces &c which remain in currency."

(15) The melodeon, also known as the "American organ" or the "cabinet organ" was first manufactured in Boston in 1854. A member of the reed-organ family, it relies on suction for the air supply. While there is no "expression" pedal, some models have two manuals, and a pedal keyboard, making it a useful instrument for small churches and for home practice. [OCM: 870-871]

(16) The *Centenary Booklet* [St. John's, 1961: 57] describes the situation:

Difficulties of distance were overcome by the voluntary assistance of a choir director with baton ...and by an electrical connexion with the organ loft. Later, a large chamber organ, purchased from the Mountain family was introduced into the chancel; and still later, the console of the western organ was set up in the chancel with connexion to the west-wall pipes.

Both these attempts were failures; so Father Wood personally contracted with Messrs. Warren (then removed to Toronto) to erect a new electrical organ at the west end, at the cost of \$4,500.... In 1886 the old west organ was taken down and re-erected in the south aisle near the chancel, and the new west organ installed. The new organ was first heard publicly on Wednesday, 13 January, 1892, in a

dedicatory recital by Mr. William Reed (then organist at the American Presbyterian Church). However, the electrical connexion between the two instruments was imperfect and proved a continual source of annoyance to successive organists and of expense to the church. Then for some time the organ was run by water power (hydraulic installation), until 1907 or 1908 when a new electric motor was bought for the organ, and paid for by the holding of a large rummage sale.

(17) Exact contemporaries, Reed and Spence were fellow students in the Choir School at St. John's. At the age of 19, William Reed won the Open Organ Scholarship at Keble College, Oxford, and after graduating he returned to Canada. Increasing deafness forced him to give up a career as an organist, and after 1913 he had to confine himself to composition and musical journalism. Two organ works are reprinted in Poirier 1985: his *Cantilène* of 1900 and *Grand Choeur* of 1901. An anthem, *Come unto Me*, n.d.[circa 1898] appears in Ford: 1988.

(18) If the St. Cecilia's Society sang from the west gallery, they would have been situated just above the organ console, performing under the direction of the organist. At the same time, it appears that because of the difficulties of communication with the chancel, and because of what appears to have been never-ending problems with electrical connections between the different divisions of the organ, there was a volunteer choir director beating time for the men and boys in the chancel. Presumably he also relayed progress reports to the organist, who was sitting at the bench at the other end of the church, with his back to everyone except the choir above him.

(19) This probably means the portions of *Messiah* at the beginning of Part Two, #22-33, from *Behold the Lamb of God* to *Lift up our Heads, O ye Gates*.

(20) [Nahum] Tate and [Nicholas] Brady: *New Version of the Whole Book of Psalms*, 1696. This metrical psalter was in common use in Britain and in Canada well into the 19th century.

(21) A seventh sheet is appended, in a different hand writing. Attached to the inventory, it appears to be a list of Communion services for a whole year. Beginning at Christmas, the list works backwards, ending with the previous January. Services are listed according to the months in which they were (or are to be) performed. They were

changed monthly except in Advent, when they were changed fortnightly.

(22) Tudor anthems in common use included, among others, *Lord, for Thy Tender Mercies Sake*, (school of Tye (1497-1572)), and *Call to Remembrance* (Richard Farrant, 1530-80); examples from the 18th century included: *Ave Verum* (Mozart, 1756-91), and *Glory to God*, (Pergolosi [sic] 1710-36); from the 19th century: *Ave Verum*, (Charles Gounod, 1818-93), *Serenade* (Mendelssohn, 1809-47).

(23) The music of Thomas Tallis (1505-85) and other Tudor composers had particular merit in the liturgy of the Anglo-Catholic church, reflecting, as it did, both music suitable for the Latin Mass and, after the Reformation, music in a similar style written for the English "service", (Tallis composed for both liturgies.) Much of the church music of the 16th century was unaccompanied. Anthems from this period were (and are) in common use in Anglo Catholic services as Introits, graduals or communion hymns. The *Litany* is sung in penitential seasons, and the arrangement by Barnby (1838-96) may have had some editorial "smoothing out" of harmonies that would sound harsh to ears used to 19th century Romantic music.

Attwood (1765-1838) organist at St. Paul's Cathedral, had been a pupil of Mozart and a friend of Mendelssohn. This famous unaccompanied anthem, *Turn Thy Face from my Sins* is in a restrained style, particularly suitable for Lent. The choral settings by Palestrina (1525-94) would be taken from one of his Roman Catholic masses, and would likely have been sung in Latin.

(24) Merbecke set Cranmer's new English liturgy in a style that was to be a simplification of existing church music. In his *Mattins* service, the *Preces* and *Responses* are from plainsong. Only the *Te Deum* and the *Benedictus* are fully written out. They are modal, adapted from plainsong, and unaccompanied. When his service music was rediscovered by the Tractarians, controversy arose over proper performance practice. Many distinguished musicians felt that the setting was really plainsong, and should be treated that way, with speech-rhythm as the guideline. Other equally distinguished musicians, such as Stainer, made harmonic arrangements, usually ignoring their modal structure. Organ accompaniment was found to be necessary when congregational participation was introduced. Orchestral arrangements were yet another step away from Merbecke's original concept of simple, unaccompanied music, set syllabically for choir singing in unison.

Chapter 2: THE MONTREAL YEARS II

(1) Himself a well-known composer, Foote had been granted the first A.M. degree given by Harvard in 1874. He was organist at the First (Unitarian) Church in Boston from 1878-1910, and a founder of the American Guild of Organists in 1896.

(2) Arthur Foote also mentions regular meetings among Chadwick, Parker, Whiting and himself, at which each offered manuscript compositions for criticism. He comments on the willingness of the Boston Symphony Orchestra to play American works from its earliest days. [Foote 1927: 41-42]

(3) In some years all the inhabitants of the Spence family home on Ste. Famille are listed; in other years only John Spence is mentioned. Since Elizabeth Spence outlived him by 26 years, and is listed at no other address in the city, it seems likely that styles changed from year to year.

(4) Sandwell also lists Lillian Bengough as one of 35 teachers of violin. [1907: 190]

(5) This coincides very roughly with dates in the parish records. The window in question was installed in 1913, at which time the position of organist was vacant. Penn Spicer, the previous organist had been fired abruptly at Easter, April 19, 1912. Other men had filled the position temporarily, but a permanent replacement had not been found. William Spence received his first paycheck (for \$52.09) on June 2, 1914, covering a period of 1 1/2 months. [Parish records, Archives of the Ottawa Diocese of the Anglican Church of Canada, Ottawa.]

PART II

Chapter 3: PERTH, THE COUNTY TOWN

(1) The soldiers were from two regiments: the 49th Glengarry Light Infantry and the Canadian Fencibles. The 49th was almost without exception anglophone, and the majority of the soldiers were Protestants. The Fencibles was a group of mixed nationalities: Germans, Poles, Belgians and Italians taken prisoner during the Napoleonic wars. They had won their freedom by taking up arms under the command of major-General de Watteville against the Americans, but most of them (unlike their commander) did not remain long as settlers. [McGill 1968: 18]

(2) Civilian settlers received 100 acres for each family, plus an additional 100 acres for each male child on reaching the age of 21. They were to be given rations from government stores for the first six to eight months. In contrast, McGill [1968: 18] describes the disposition for the military:

Land was granted according to military rank-- Lieutenant-Colonel receiving 1200 acres; Major-- 1000 acres; Captain-- 800 acres; Subaltern--500 acres; Sergeant-Major and Quarter-master Sergeant--300 acres; Sergeant--200 acres; and Private--100 acres. Their location tickets were similar to those granted civilian settlers, and subject to the same conditions of three years' occupation and cultivation of the land before patents would be granted. Officers and men, however, were to receive provisions for themselves and their families from the government storehouse for the period of one year, while civilians were allowed only six months' supplies from their time of location.

(3) Leggett [1955: 139] paints a charming picture:

They kept up rigid standards of gracious living, far removed though they were from civilization, so far, indeed that it is related that on going out to dinner it was usual for officers and their ladies to be accompanied by a servant carrying their chairs. Furniture might be in very short supply but they dined at tables set with linen, glass and china which would have adorned a well-furnished city house.

In "Forming a Military Settlement" from the papers of the Perth Historical Society, (p.1) we read:

The Officer's Mess was held in Mr. Adamson's hotel, "The Red House" in the upper story which was in one room. Dinner parties among the officers were numerous and the wine flowed freely ...These officers were a pretty peppery lot, and and several duels were fought...The officers' wives dressed beautifully, and even if they did not go to the numerous dinners, had quite a gay time socially, and adapted themselves to their surroundings as only soldiers' wives can. The ladies would bring their babies and leave them in one of the dressing-rooms, when they were down stairs dancing.

In fact, the last fatal duel in Canada was fought in Perth between two law students, over an insult to a lady, in 1833. [Riddell: 56-59]

(4) Bell also left a valuable description of the town in 1823, just seven years after the first settlers had arrived:

Perth is pleasantly situated on both banks of the Tay, formerly called the Pike River. The length of the town is seven-eighths of a mile, the breadth somewhat less.

...Perth is the capital of the district; and the courts of law and justice are held in the town. It contains a jail and court-house, four churches, seven merchant's stores, five taverns, besides between fifty and a hundred private houses....There are in the county one Episcopal clergyman, four Presbyterian ministers, one American Methodist preacher, two Roman Catholic priests, besides a great variety of lay preachers in the remote parts of the settlement.

...When I arrived, June 24, 1817, the population of the settlement was as follows: Emigrants--Men, 239, women, 111, children, 366; discharged soldiers--Men, 708, women, 179, children, 287; total of 1890.

...The privates settled upon their land, but most of the officers built houses in the village, and tended not a little, by the politeness of their manners, to render a residence here desirable....The whole number amounts to between thirty and forty, and most of them are justices of the peace. This gives them a greater influence in the settlement, than is perhaps agreeable to the civilians, few of whom hold commissions of the peace, or any other office under government. It is but justice however, to these gentlemen, to observe, that though instances of arbitrary and oppressive conduct may have occurred, yet, in general, they have conducted themselves with a degree of moderation and politeness that does them credit.

[Bell ("Perth, 1823): 50.]

(5) Perth has provided many distinguished members of Parliament. The first representative was a well-established local merchant, William Morris, who was a member from 1820-1848. He was Receiver-General from 1844-45 and president of the Executive council, 1846-8. He was Chairman of the Board of Trustees of Queen's University, having been one of the

founders of that institution. The Hon. Malcolm Cameron, elected to the Legislative Assembly of Upper Canada in 1836, was a staunch supporter of the Reform Party and opponent of the Family Compact. In the Macdonald-Cartier administration he held the post of Queen's Printer from 1863-69. Alexander Morris (1826-89) was a member of Macdonald's cabinet, and Lieutenant-Governor of Manitoba from 1872-77. John G. Haggart, also a staunch supporter of Macdonald, was Minister of the Department of Railways and Canals at the time of the reconstruction of the Tay Canal, which has since been known locally as "Haggart's Ditch". [Leggett 1954: 142]

(6) The Examiner languished twice in the earliest years, since there was heavy competition from the town crier. McGill, (1968: 145) writes:

An early colourful figure of the community was Anthony Wiseman, Town Crier and walking newspaper. Appointed High constable in 1826, his duties included perambulating around the streets and announcing events. At specified locations he would halt, ring the large bell he carried, and when a crowd had assembled he would make his announcements and proceed on his way. He also sold "Hot mutton pies! Ginger beer!" and other delicacies, calling his wares as he went along the street--very popular with the small boys.

The paper on "Early Municipal History", [Historical Society 1899: 23] notes that Wiseman was illiterate, and had to be taught to sign his name in order to fulfill his duties as High Constable.

(7) Many of the same names are prominent today in Perth, both in business and in the congregation of St. James Anglican church. Two of the main informants for this paper are descendents of this group. Peter Code has a wide knowledge of local history, and is a former president of the Chamber of Commerce. His family were pioneers in the textile industry, and founded the Code felt mill. They continue to be prominent in the commercial life of the town.

Dawson Kerr's family have always had one of each generation called "Dawson", so it is a simple matter to trace their activities, which were often in the musical field. The Dawson Kerr who was interviewed had his own pharmacy in Perth for many years. He had also worked for Casavant Frères during the depression, and had helped to install some important organs in eastern Canada at that time, including the one at Knox Church in Perth.

An ancestor, John Kerr, was one of five Perth boys who

fought in the Red River Rebellion, 1869-70. He stayed on until 1873, and was adopted by the family of Gabriel Dumont. Later, at the prisoner's request, he had charge of Lépine before his trial. (Courier, August 8, 1984: 28) Other important Wexford names in Perth history and commerce are James, Perkins, Watson and Hicks.

(8) In 1866 there were eight blacksmiths, four saddlers and six shoe shops; three each of banks, tanneries, foundries and drug stores; nine or ten hotels; carpenter shops, two book shops, five hardware stores, two distilleries and a brewery; a dentist, photographer, barber, three wagonmakers and three bakers; saw, carding and grinding mills, export businesses in lumber, butter, pork, ashes and minerals, and the "Perth Marble Works" specializing in tombstones. This was in the year before Confederation--a phenomenal growth from the random surveyors' stakes of half a century before, outlining what might become a community!

(9) According to the census in 1851, the population of Perth was 1,916; in 1871 it was 2,375. The "near three-thousand souls must be poetic license, or else 1866 had an unusually large number of births.

(10) Perth is to this day well known for its excellent fiddlers. See Ennis, David, 1986. "Fiddling in Lanark County. A Medium for the Examination of Acculturation in Canadian Folk Music". Unpublished M.A. Thesis, Carleton University.

(11) Nahum Tate and Nicholas Brady: "New Version" (1696) of the *Whole Book of Psalms*.

(12) See endnote #15, chapter 1.

(13) Lining out, the practice of having each line of the hymn or psalm read (by the clerk, clergyman or precentor) before it was sung by the congregation, was practiced from the earliest days of the Scottish Presbyterian church. The *Oxford Companion to Music*, [1960: 504, "Lining Out"] notes that "the practice was regarded as a temporary concession to ignorance that was expected to disappear, but, once established, it came to possess that sanctity that attaches to all ecclesiastical custom and it was exceedingly difficult to get rid of it." The article goes on to say that the custom in North America was for the precentor or elder to sing a line, and for the congregation to sing it after him.

(14) News was up-to-date. On January 19, a despatch quoted from the *Times of London* dated January 17, reported that the

relief of Ladysmith had begun. [Courier, Sept. 28: 4] and the immediate return of five-hundred Canadian soldiers was announced. [ibid,: 7]

(15) The biggest cheese in the world, weighing 22,000 lbs. was made in Perth in 1893, and sent to Chicago for the World Columbian Exhibition. [Bell, "The Biggest Cheese in the World" : 135-138]

(16) *Leo, the Royal Cadet*, a military opera in four acts, was written ca. 1889. The libretto is by George Frederick Cameron, and the music for chorus, 16 solo voices and orchestra by Oscar Ferdinand Telgmann. First performed in Kingston in 1889, Telgmann directed the work in several Ontario towns and in Utica, New York. More than 150 performances were given. [Beharriell, EMC: 743].

Excerpts from this opera were most recently performed at the Canadian Museum of Civilization, Hull, Que., on November 9, 1990, as part of an evening of Canadian opera introducing *Opera and Operetta Excerpts*, Dorith Cooper ed., Vol. 10 of CMHS.

(17) Telgmann himself directed the last rehearsals of "Leo" in Perth and brought some extra performers with him to augment the orchestra of local musicians.

The opera takes place both at the Royal Military college in Kingston, and in Africa, during the Zulu Wars, and it was not difficult to substitute "Boer" for "Zulu" in the minds of the audience. The tone is light all the way through. There are plenty of comic characters, and several sets of lovers. For the 1900 performance in Perth, some adjustments were made to accommodate local conditions, and the names of well-known citizens were inserted into the text. Other local colour includes an aria bidding farewell to pumpkin pie and doughnuts "rich and rare". Further adjustments included the addition of three more girls to what was called "the girl's [sic.] drum corps", and their rehearsals and performance excited endless comment in the newspapers. The show stopper, however, appears to have been Act III. On May 18, the *Courier* reports: (p.5)

The scene was transferred for a time to South Africa, where the cadets were in part sent to fight the Zulus, and a weird and striking moonlight scene with black men--shields, assegais, feathers, singing, dancing and all--were the main features, to end all in a blood-curdling and terrific fight between the soldiers in red and the Zulus in natural black.

It might be thought of as "Gilbert and Sullivan at Haggart's Ditch".

(18) On March 2, the Courier publishes the programme of "The Patriotic Tea" (venue unspecified).

....a number of musical youths sang "The Soldiers of the Queen". Miss Lillie sang "The Maple Leaf Forever", Miss Connelly sang "Sentenced to Death", Master Homer Kerr sang "Rule Britannia" in a strong tenor voice, and Master Creighton Wilson sang "The Soldiers of the Queen". A quartette was sung by messrs. F.A. Hicks, D. Reid, Jas. V. Watson, and Walter McLean, "Tell Them I have Gone", and the programme ended with a patriotic song by Mr. T. Bury in uniform.

Courier, March 2:5

The concert given on St. Patrick's day, has another typical programme.

After the Mayor's Address, the band of the 42nd Battalion under Mr. William Irons played a stirring medley of Irish Airs, followed by a "Military Marching Song" by sixteen boys of St. John's School....Master Alf Kane beat the drum-tap for the marching. Miss Clara Connelly, a young Miss with a nice voice sang "A Song of Erin", a chorus of schoolgirls sang "The Gleaners" and Miss Annie McCann played "Believe Me, if All Those Endearing Young Charms" on the piano. Another vocalist, Miss Florence Farrell, sang "Asthore", Melville Malcolm sang "The Green Isle of Erin Remains in My Heart" with encore, "When Britannia's Flag is Unfurled" . . . after more pieces played by the band, St. John's [mixed] choir sang "The Harvest Moon", Nellie Galipeau sang "The Little Lark" and "My Bairnie", Fred Bryne sang "Safe in My Father's Home", and Miss McGivern, who was also the accompanist, played "Come Back to Erin and Variations". Jennie Connely sang "Am I Remembered in Erin" and the programme ended with "God Save the Queen".

Courier, March 23, 1900: 1

(19) At one time these consisted of five separate troupes, each headed by a member of Marks family; the men easily identified by the trademark top hat, luxuriant moustache and

diamond ring. They were active from 1870 for about fifty years.

(20) Typical of the visiting groups was the Hausch Concert Company, which appeared at the Opera House on Friday, August 3. The company included "Madam Hausch, violin soloist, her daughter, Miss Girli Hausch, wonderful child violinist, Miss Ethel Orr, Italian harpist and soprano vocalist, Miss Milly Sudworth, piano soloist and accompanist, and the noted Mr. Harry Rich, comic elocutionist." [Courier, Aug. 3: 1]

(21) [Pietrol Mascagni, (Italian) 1863-1945. Mascagni's Ave Maria is a perennial favorite in Roman Catholic and many Protestant churches. It is not clear which Lambilotte composed the Magnificat listed here. There were three brothers of that name, all musicians, born in Hainault, Belgium: Louis (1796-1855); François (b. 1802); Joseph (b. 1805). A Lambilotte mass was sung at the 10th anniversary of the founding of the St. Cecilia Musical Society in Quebec city. [Canada Musical, vol. 6, #9, January 1, 1880.

It has not been possible to trace W.A. Leonard, the composer of the Third Mass in B^b.

(22) This two-manual instrument had one pedal stop and 7 couplers: S/G unison, S/G sub octave, S/G super octave, S octave, G octave, G/P and S/P. There were two adjustable swell pistons, and Full Organ pedal, Crescendo pedal, Tremolo pedal and Swell pedal. It was built on the universal chest principle, with a separate valve for each pipe and tubular pneumatic action. The Great (61 notes) had three 8' stops and two 4' stops; strings and diapasons. The Swell, (61 notes) had 8'geigen principal, gambe and stopped diapason; 4'flute and 8'cornopean and oboe. The pedal, (30 notes) had a 16' bourdon. [Specifications of the Karn-Warren organ installed in Knox Church, Perth, 1900. Uncatalogued item: Perth Museum.]

This was a fairly elaborate instrument, romantic in conception, and Canadian made. The "tremolo pedal" is something of a curiosity.

(23) The same William Reed who was a fellow student of Spence at St. John the Evangelist. There is some confusion about Reed's position at this time. He was more likely at St. Andrew's Church in Quebec City. [Poirier 1985: xviii]

A distinguished Canadian musician, C.C. Forsyth, brother of Wesley Octavius Forsyth the composer, was appointed organist at Knox in January 1901.

(24) These included Henry K. Wampole and Co. Ltd., the largest Canadian-owned pharmaceutical manufacturer (1905),

the Perth Shoe Company (1911), and the head office for Canada and the commonwealth of Andrew Jergens Co. Ltd. (1917)

(25) There are part books in the band room today for most of the years between 1909 and 1934, and it is therefore possible to know a good deal about the tastes of the period. For the year 1922, part books "B" and "C" remain, so there must have been an "A". Since each book contains 35 pieces, the repertoire must have been large.

(26) The concert given on May 10 is typical of that year. [Courier May 19: 4] Besides *Overture Triumphal*, *Love and Roses* and *Melodies from Faust*, a cornet duo with full band accompaniment played *Larboard Watch* (a popular ballad of the day) and some of the men sang the chorus of *Swing Me in the Moonlight*. The [band] orchestra played "from the pit" (no pieces named) and many individual artists performed as well. Among these were several lovely young ladies from Lanark, accompanied on the piano by the organist from St. Andrew's church. Mr. Brocklebank played the guitar in "full Hawaiian dress" and Mr. Forbes sang a comic song with encore, both of which were "a scream". With the exception of the national anthem [God Save the King or O, Canada?] at the end of the concert, the absence of patriotic music is notable.

(27) Formed in 1917 at Vimy Ridge, by 10 members of the Canadian army under the direction of Merton Plunkett, this concert party became a leading vaudeville troupe after the war. They were still performing in 1955. [ECM: 390-91]

Chapter 4: THE PERTH YEARS

(1) In 1820 there were only sixteen clergymen in Upper Canada, classified by districts, corresponding to dioceses afterwards formed.

Huron: Romaine Rolph,

Amherstburg; R. Pollard, Sandwich.

Niagara: Ralph Leeming, Ancaster; Ra. Addison, Niagara; Wm. Leeming, Chippawa, Wm. Sampson, Grimsby; B.B. Stevens, Queenstown.

Toronto: Joseph Thompson, Cavan; William Macaulay, Cobourg (then Hamilton township); J. Strachan, Toronto.

Ontario: John Stoughton, Ernestown (Bath); John Leeds, Brockville (Elizabethtown); G. Okill Stuart, Kingston; F. Myers, Matilda.

Ottawa: S.J. Mountain, Cornwall; M. Harris, Perth; J.G. Weagant, Williamsburg. [Information obtained from the Archives of the Anglican Diocese of Ottawa.]

3

PM-1 3 1/2" x 4" PHOTOGRAPHIC MICROCOPY TARGET
NBS 1010a ANSI/ISO #2 EQUIVALENT

In 1836, 47 rectories were established by Sir John Colborne, and obtained their glebe lands in that same year. By diocese, these were:

Toronto: Barrie, Cavan, Cobourg, Darlington, Markham, Mimico, Newcastle, Peterborough, Port Hope, St. James', Thornhill, York Mills.

Huron: Adelaide, Amherstburg, Malden, London Township, St. Paul's London, Warwick, Woodhouse, Woodstock.

Ontario: Adolphustown, Bath, Belleville, Elizabethtown, Fredericburgh, Kemptville, Kingston, Napanee, Picton, Prescott.

Niagara: Ancaster, Bertie (Fort Erie), Chippewa, Grimsby, Guelph, Louth (Dalhousie), Niagara, St. Catharines, Stamford, Thorold, Wellington Square.

Ottawa: Beckwith, Cornwall, Franktown, Perth, Richmond, Williamsburg.

According to the STATEMENT of LANDS recommended by an Order in Council, Dated January 1836, to be set apart for the ENDOWMENT of the CHURCHES in the Townships, Perth was listed as # 12, the incumbent was Rev. Michael Harris, and the lands included lot 17, Concession 7, in Bathurst Township (200 acres) and lot 4, Concession 1, in Drummond Township. (200 acres)

Eleven other rectories besides those listed above were also established, but the land patent had not been completed at the time the correspondence respecting the Clergy Reserves was published in 1840. [Copies of this document were obtained from the archives of the Anglican Diocese of Ottawa].

(2) The term "rectory" in modern times refers only to the incumbent's residence.

(3) By-law 2785, Corporation of the Town of Perth, August 1988.

(4) John Alexander Stewart (1867-1922) was a lawyer, politician and industrialist. He served two terms as mayor of Perth, and was Minister of Railways and Canals in Arthur Meighen's cabinet of 1921-22. His wife, Jessie Mabel Henderson (1869-1956) became national president of the I.O.D.E., and gave Stewart Park to the town. [Turner 1991: 96]

The James family were among the original settlers from Wexford, arriving on the Drummond Line, east of Perth in 1817. Always prominent local merchants, they opened the first hardware store in Perth in 1892. This store is still in operation, although it left the family ownership in 1974.

[ibid. 75]

(5) Kallmann, 1960:221, lists some of the more important British musicians who immigrated before 1914. He points out that by the turn of the century, they began to dominate the musical scene. Prominent among the 24 names listed (according to their date of arrival) are James Paton Clarke, 1835; F.W. Torrington, 1857, Charles A.E. Harriss, 1882; Joseph Humfrey Anger, 1893; W.H. Anderson, 1910; Leo Smith, 1910; Alfred Whitehead, 1912; Healey Willan, 1913.

(6) Members of the vestry continued to be prominent members of Perth society. For example, in 1915, the Annual Vestry meeting appointed Judge Sinclair as Rector's Warden, John Gates as People's Warden, Lieut. Colonel Balderson as Lay Delegate to Synod, and Major de Hertel as Vestry Clerk. [Courier, May 7, 1915:5]

(7) Dawson Kerr (1990) boarded at the same house as Spicer, and knew him well. He remembers him with affection as "quite a fellow: one of the boys of the town," renowned for his comic turns and the operettas he composed. One of these, *Vanda*, was first performed in Perth, all members of the cast being local. Spicer was also Kerr's first organ teacher. Kerr remembers: "He used to kick the choir boys. He wore funny shoes with long points, and if you slipped up, that point would get you on the calf of your leg. I'd be black and blue!"

Spicer seems to have left St. James under something of a cloud in April of 1912. A recital was planned, and assistance was asked from a member (or members) of St. Andrew's choir--the circumstances are unclear. St. James choir was bitterly divided over the issue; Spicer was fired, given three month's salary, and asked to leave immediately. [St. James Vestry Book, n.p. 1912] He was later organist "at the Cathedral in Nova Scotia". [Kerr:1990]

(8) A later church history (n.d.) states categorically that he "came to Perth directly from the office of Court Composer to the Emperor Franz Joseph of Austria." [Uncatalogued item, Archives, St. James Church]

(9) This complete programme is reproduced in Appendix XI. It included a number of contemporary works for organ by Widor, Wolsterholme, Hollins, Best and Batiste, as well as an arrangement of the Rachmaninoff Prelude in C# minor and the Pierne Serenade.

The mixture of styles and repertoire was typical of the "concert", and included the popular *Andante in G* by Batiste. The first group is the most interesting. The inclusion

of Bach is notable. (Could this have been the popular *Toccata and Fugue in D minor*, BWV 565?)

Best (1826-1897) was a great English concert organist, and Widor was at the height of his career in Paris.

(10) A new console was installed at this same time. Knapton's tonal specifications (which remain unchanged) follow below, in the exact form in which they were submitted.

Swell Organ:

Compass CC-C 61 notes

1. Geigen Principal	8'	61 pipes	Existing stop. No change.
2. Hohl Flute	8'	61 "	Ex-Great Melodia reset
3. Gamba	8'	61 "	Existing Viol da Gamba. No change
4. Celeste	8'	61 "	Existing Aeoline revoiced.
5. Violina	4'	61 "	NEW
6. Stopped Flute	4'	61 "	Existing Bourdon transposed. Trebles added.
7. Piccolo	2'	61 "	Existing stop. No change.
8. Mixture	II	122 "	Existing stop. No change.
9. Oboe	8'	51 "	NEW

- i) Swell to Swell 16'
- ii) Swell to Swell 4'
- iii) Tremulant

Great Organ:

Compass CC-C 61 notes

1. Open Diapason	8'	61 pipes	Existing stop. No change.
2. Stopped Diapason	8'	61 "	Ex-Swell stop. Reset.
3. Dulciana	8'	61 "	Existing stop. No change.
4. Principal	4'	61 "	Existing stop. No change.
5. Harmonic Flute	4'	61 "	Existing Boehm Flute 4'
6. Fifteenth	2'	61 "	Existing stop. No change.
7. Trumpet	8'	61 "	New.

- i) Swell to Great 16'
- ii) Swell to Great 8'
- iii) Swell to Great 4'

Pedal Organ:

Compass CCC-F 30 notes

1. Double Open	16'	30 pipes	Existing stop. No change.
2. Bourdon	16'	30 "	Existing stop. Softened.
3. Flute	8'	30 "	Borrowed from Swell No. 2.
4. Dolce Flute	4'	30 "	Ex-Swell Dolce Flute on chest. NEW

- 1) Great to Pedal 8'
- ii) Swell to Pedal 8'
- iii) Swell to Pedal 4'

(11) David Cameron, MM, FCTL, FRCCO (CHM) is at present organist at Chalmers United Church, Kingston, and a member of the National Council of the RCCO.

(12) Cameron notes that the best-known instrument by Breckels-Matthews is the one played by the late Healey Willan at St. Mary Magdalene, Toronto.

(13) Kerr trained as a Casavant repair man during the depression, and was able to do some work on the tracker at St. John's to help Sister Carmel Teresa. "It was an old French organ. No one else would touch it--they weren't going to waste their time on it. Two manuals with one octave of pedal. It wasn't put away down to the left, it was right in the dead centre. It had four or five good reeds [and an] open diapason. They got broken.... I went up and opened it up.... Trackers are only 1 1/4 inches wide, and 1/16 inch thick, with three grooves, that have to be straight. They weren't ordinary wood, and they had to be very well tuned. We made a bunch of trackers, and we put them in, and I kept that organ going, and I tuned it."

Sister Carmel Teresa may have had something to do with it. Kerr says: "She was like a ray of sunshine on a rainy day!" [1990]

(14) General Register Office, England: BXBZ 200639, 1992.

(15) Programme from the Archives, Perth Museum. Uncatalogued item.

(16) Belgium, France, Russia and Japan were all British allies at this time.

(17) With Knapton's notes on original stops in mind, the solo could have been played on the swell Geigen Principal, perhaps with the addition of the mixture. The playing of arrangements of orchestral or operatic pieces on the organ (and the piano) was still a common practice, enabling the public to become acquainted with music it would otherwise never have an opportunity to hear.

(18) The *Magnificat and Nunc Dimittis* by Edward Bunnett (1834-1923), organist at Norwich Cathedral, could have been the setting in F, which was enormously popular in England at that time. Bertha Louise Tambllyn, (1877-1954) a Canadian,

could have been the composer of *Rest for the Weary*. The French composer, Benjamin Louis Paul Godard (1845-1895) is chiefly remembered for the *Berceuse*, from his opera *Jocelyn*. It has not been possible to trace the *Andante Religioso* by Throne.

(19) Another remarkable example of this type of composition was his *International Parade March*, published both as a piano solo and piano duet. This was received by Ditson in May, 1918, and published the following year. It bore the subtitle: *Introducing Marseillaise, America, God Save the King and the Star Spangled Banner*.

(20) A copy of this article is in the Synod Office in Ottawa. The microfilm copies of the newspapers of this year are too blurred to read, so no page number has been identified.

(21) From Handel's oratorio, *Saul*, of 1739.

(22) Incorrectly attributed to Gounod. The *Queen of Sheba*, source of the famous *Grand Processional March* was written by the Hungarian, Karl Goldmark (1830-1915).

(23) If this was William Irons, he had led the town band during the Anglo-Boer War, and was replaced by Alf Keays in 1900. In a photograph with the town band at the time he was conductor [n.d.] Irons looks like a very young man, and he was, in fact, referred to in the newspapers occasionally as "Little Willie Irons". He taught mandolin and violin, and conducted the choir in Asbury Methodist Church at different periods over the years. On this occasion, he probably played the violin.

(24) In all fairness to Lilian Spence, this view was held by many conservative people in both the United States and Canada at this time.

(25) *Song Without Words*, #187, Appendix I.

(26) Oddly enough, none of the Episcopalian churches were among those performing anthems by Spence. According to the *Boston Globe*, Saturday, April 8, 1939, (morning and evening editions) Spence compositions were heard in the following churches: St. Joseph's Church, Roxbury (Roman Catholic); Old Cambridge Baptist; Christ Church First Baptist; Upham Memorial Methodist; First Congregational; First Congregational, Somerville; and Pilgrim Congregational.

(27) *To the Front*, #189, Appendix I.

(28) It has not been possible to trace the origin of the term "Toledo" bandstand. The local band members have always called it by that name, but no one seems to know why. Peter Code [1991] perhaps had the best answer: "Maybe it was made in Toledo."

(29) Kallmann, in his *Catalogue of Canadian Composers*, p.217, lists a manuscript copy of *Marche Militaire* for band. [n.d. #185, Appendix III] No other reference for this work has been found.

(30) Note printed on the inner cover of the piano arrangement, republished in 1982. [#160, Appendix I]

(31) *Blossoms on the Cherry Trees. Spring Song.* #119. Dedicated "To my friend, Mrs. Stanley J. Kirkland."

Petite Valse for piano. #164. Dedicated "To Katie from Wm R. Spence." (Katie Dietrich, Joan Lowe's mother was a piano teacher and close friend of Lilian and William Spence. Joan Lowe has no idea of the date of the piece, but thinks it probably was "sometime in the late 30's.")

Valse de Salon, Scherzando. #168. "Marion Hogg, Perth Ontario" written on the cover. Marion Hewitt [Hogg] remembers playing for Spence in his very old age, at which time he probably gave her his manuscript. The original is now in the Perth Museum.

PART III

Chapter 5: THE SACRED CHORAL WORKS

(1) As examples of the type of programme offered, the first concert, on January 17 included works by Scharvenka, Beethoven, German and Mendelssohn; the second, on January 25, offered Adam, Mendelssohn, Saint-Saens, Grieg, Beethoven and an aria from Mozart's *Don Giovanni*. [Sandwell, 1907:29, 196-201]

(2) Roland Diggle was an eminent American organist, conductor and musical journalist. Born in London, England, he became an American citizen, and was organist and conductor of a sixty-voice choir at St. John's in Los Angeles for forty years.

The Reverend A. Prime was formerly an assistant at St. John the Evangelist, probably during Spence's boyhood. According to the "Memorial Booklet" of 1928, he was assistant rector before the incumbency of the Reverend William Wright, who was at St. John's from 1873-1908. [St. John's 1928: 61, 122]

(3) Dykes was by far the most popular composer in *The Book of Common Praise* of the Anglican church of Canada (1909 and 1938.) In the 1938 edition, there are thirty-eight entries under his name. Among his best-known tunes are *Nicaea* (#1), *Strength and Stay* (#28), *Dominus Regit Me* (#539) and *St. Agnes* (#586.)

(4) Works by these three composers are reproduced in *Sacred Choral Music II*. (Ford: 1988) Adamson's dates have not been ascertained, and little biographical material has been found. His verse anthems are among the less professional examples included in this publication. Ford [ix] mentions that his setting of some of the words in *The Publican* "reveals a composer who is amateurish at best or pretentious at worst."

(5) Ford [1988:xii] comments on a Wagnerian influence in an early anthem of Willan's, *There were Shepherds Abiding in the Field*. [London: Novello, 1906] He notes that in this work the organ has an equal role with the voices, developing the mood and carrying the musical narrative along. In *Strength and Stay*, [New York: W.H. Gray, 1918] Ford sees an evolution in Willan's style, under the influence of plain-song and Renaissance polyphony. Although Willan did not become organist at the Anglo-Catholic Church of St. Mary Magdalene until 1921, his unmistakable personality had already begun to emerge.

Chapter 6: ANALYSIS OF SELECTED SACRED CHORAL WORKS

(1) A German sixth is, however, strongly implied in bar 66.

(2) The entrance in bar 101, with its uncharacteristic and clumsy tonal clash against the accompaniment, is likely a misprint.

(3) It has not been possible to obtain more information on this publication.

(4) Spence could have been having his fun, with this quotation of "by the dawn's early light" from *The Star Spangled Banner*.

(5) this can also be explained as necessary for the extension of the melodic sequence:

(6) Spence carefully lays out this increase in tension. The dynamic markings, increasing to *ff*, begin at the first entry of "Christ rises from the grave" (bar 43). The metre changes to common time from 6/8 at the second "rises", where the markings become *largamente* and *rall.* A bar of 2/4 completes this written in *rallentando*, on "from" (at bar 47), and the time signature returns to common time for the next four bars, before the final choir entry in 12/8.

(7) Although the *Rollschweller*, (a device much like the crescendo pedal) was in common use in Germany at this time, it was not used by English and American organ builders. Electrically operated combination pistons, which could be changed by the organist, were used to add stops when this

could not be done conveniently by hand. (Williams and Owen, 1988: 263).

(8) The use of the pedals was often left to the discretion of the organist. The fully developed pedal keyboard was a late addition to the pipe organ in England, not being in general use until the end of the nineteenth century. In 1884, for example, the organ in Canterbury Cathedral had only one octave of pedals. The swell box, however, was probably invented in England, and was in use by 1712. (Scholes 1938: *The Organ*, 743) Given his early training with Father Wood at St. John the Evangelist, and the fact that the organ in St. James was English, Spence perhaps followed a custom of conservative composers, making full use of the swell box, and keeping the pedals mainly as a doubling device.

(9) Samuel Brenton Whitney, (1842-1914) became the organist and choirmaster at the Church of the Advent, Boston, in 1871, and remained in this position until 1897, after which he continued to direct the choir for an additional fourteen years. He was not a great composer or concert organist, but he excelled in improvisation and the playing of Bach, and under his direction the music of this church became nationally famous. He was a founder of the American Guild of Organists. (Ellinwood, 1970: 238-239)

(10) The solo is described as for "baritone or alto" on the cover, and in the actual score, (page 5) as "bass or alto".

(11) The upward sequence seems to be part of the style in this type of anthem. For example, it occurs prominently in *Like as the Hart* (Fol. 1, bars 6-9; 16-19; 32-35; 42-45); *Who Will Roll Away the Stone?* (Fol. 2, bars 16-19); *O Give Thanks Unto the Lord* (Fol. 5, 69-70; 125-129); *Shadows Lengthen, Twilight Falls* (Fol. 6, bars 44-45); *Rock of Ages* (Fol. 8, bars 5-8). Sequences by the upward 3rd are also common. (eg. *Rock of Ages*, bars 17-20).

(12) If these alternate high notes were sung, parallel octaves would be created with the bass. Spence can almost never be faulted in this way.

(13) In another study, *Music in Small-Town Alberta: Red Deer and Bowden, 1916-1922*, (Williamson: 1988) forty-three of forty-five examples of popular music analysed were offered in flat keys, the most popular being E^b and D^b. They were also, without exception, in the major mode, no matter what tragedies the words presented. Example 8, one of the most popular songs of the time, is a good illustra-

tion of this. "Goodbye for ever, Goodbye for ever, Goodbye!, Goodbye! Goodbye!" is all firmly in E^b major.

(14) Schirmer of New York first published *Goodbye* in 1881, with an English translation by G.J. Whyte-Melville. It was still in print during the 1920's, and probably for long after that.

(15) The versions of this hymn found in *The Book of Common Praise*, 1909, #31, and the revised edition of 1938, #30 are identical. They each have five verses, ending with a doxology. It does not appear in *Hymns Ancient and Modern, Historical Edition*, 1909.

(16) Spence generally wrote his own hymn tunes to well-known words for use as hymn-anthems. Two exceptions, arrangements of hymn-tunes by other composers are to be found among the examples presently available: *Unto the Hills*, by C.H. Purday, (Boston: Arthur P. Schmidt, 1934) and *The Sands of Time are Sinking*, by Chrétien Urhan, (Philadelphia: Theodore Presser Co., 1924). Both of these are arranged for men's voices. Spence also set *Unto the Hills* for mixed voices.

(17) In *Hymns Ancient and Modern*, 1916: #184, we find the same version as in *The Book of Common Praise*: "When I soar through tracts unknown". In *The Free Methodist Hymnal*, 1910: #243, there is yet another version: "As I rise to worlds unknown".

(18) *Courier*, Jan. 20, 1921. n.p. Reprint of this article found in the Archives, Anglican Synod Office, Ottawa. The microfilm copies of the *Courier* (National Library) for that date are not readable, so no page number is available.

(19) One of the choir members, Alf Keays, had been the leader of the town band since 1901. They had gone overseas as a unit during the war, and would all have had a particular interest in this occasion. Probably Keays was one of the cornet players, since this was his instrument. The other extra instrumentalists could have been members of the band as well.

(20) *O Easter Morn Most Glorious. Easter Anthem for Mixed Voices* [with tenor solo]. To the Venerable Archdeacon Clayton. Text: L.S. Spence. Boston: O. Ditson Company, 1933, #14, 652. 6pp. and cover. (Archdeacon Clayton was at St. James from 1912-1922.)

(21) The only copy found was in the collection at the

British Library. They provided a microfilm for private study. The Oliver Ditson company, the publisher, has kindly permitted photocopies of this to be made as part of the folio of selected choral works.

(22) There is probably a misprint in bar 7, fourth beat, where the composer must have intended B natural.

(23) See also *St. Andrew of Crete*, Ex. 1.

(24) *There were Shepherds. Christmas Anthem.* [with tenor and soprano solos, alt.[sic] quartet, and mixed choir.] Text: St. Luke, Chapter II, Vs's [sic] 8,9,10,11,13,14. Boston: O. Ditson Company, 1900, #10,669. 8pp. and cover.

(25) Spence always uses the term "alto". This cantata was probably written for mixed voices, so that while this solo is set for "alto" voice, it was likely sung by a contralto, (not a male alto), and the soprano parts were probably sung by women, not boys.

(26) This introduction is much like the "character piece", popular for the piano and the violin at this time. Twenty-six compositions by Spence in this genre have been found.

(27) eg. Spence uses this technique briefly in bars 5-6 of "Let us now go", the chorus of #5.

(28) The setting of verse I is identical to that of Hymn #75, *Book of Common Praise*, 1938, but Spence has raised the pitch a semitone, to A major. The second verse, for women's voices, is raised to C major. Modulation to this higher key is made in a seven-bar organ interlude. The final verse returns to the original key, again by means of an organ interlude.

(29) *Wake! Ye Ransomed. Anthem for Easter.* [with alto solo, soprano and alto duett [sic], and mixed choir.] Text: L.S. Bengough Church Choralist: 1886. Boston: Arthur P. Schmidt, 1902. 8pp. and cover. The copy in the

Church Choralist is in the British Library.

Unto the Hills. C.H. Purday, arr. by William R. Spence. General anthem, for mixed voices. Also published for Men's voices. Text: Paraphrase of Psalm CXXI, Marquis of Lorne. Boston: Arthur P. Schmidt, 1934. 7pp. and cover.

PART IV

Chapter 7: SUMMARY AND CONCLUSIONS

- (1) Many examples of such Protestant anthems are to be found in *Sacred Choral Music II*, (Ford:1988).
- (2) John Love (1990) remembers that Spence conducted a dance band in Brockville at a ball attended by many Perth residents. This was during one of his periods of treatment at the hospital there.
- (3) The opening stanzas of *Hail! Thou Blessed, Risen Saviour* [Boston: Oliver Ditson Company, 1920] by Lillian Spence are an example of poetry which is little more than doggerel.

Hail! thou blessed, risen Saviour,
Thou hast vanquish'd death and sin,
Lead us ever in Thy footsteps,
Thus eternal life to win.

Thou alone hast brought salvation.
Thou alone canst make us free;
And with eager lips we offer
Songs of thankfulness to Thee.

O Death, thou grim destroyer,
Thou fierce and bitter foe,
Creation cower'd before thee
In terror and in woe.

Now crush'd thy pow'r to harm us,
By Christ, the Risen King.
O Grave, where is thy victory?
O Death, where is thy sting? (thy sting?)

The shortcomings of these words are obvious. Other anthems would make a useful addition to the repertoire, if some of the words were tactfully re-edited. They will be in the public domain in 1996.

(4) A fine Casavant organ was installed in St. Andrew's church in 1922, but both church and organ were destroyed by fire in 1923. A new church and organ were not finally dedicated until 1928, by which time Ainsworth, disheartened, had moved to Smiths' Falls.

APPENDIX I

COMPOSITIONS OF WILLIAM RAMSAY SPENCE

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SOURCES

The major collection of compositions by William Spence was made by his friend and student, Eric Sabiston, in the 1930's. These were gathered from the catalogues of Ditson, Cramer, John Church and Theodore Presser (which later absorbed the three former firms). Sabiston had these works bound in four leather-covered volumes, and retained them as a private collection. They are now the property of his widow, Mrs. Eric Sabiston.

Other major sources have been the British Library, London; National Library of Canada, Ottawa; Pazdirek *Universal-Handbuch der Musikk-literatur* (vol.11, Vienna, 1904-1910) and Helmut Kallmann's *Catalogue of Canadian Composers*, (Toronto: Canadian Broadcasting Corporation, 1952.) The present catalogue of works of William R. Spence, originally published by the Oliver Ditson Company and now held by the Theodore Presser Company, Bryn Mawr, Pennsylvania has been an additional valuable resource. (These compositions have all long been out of print.) Manuscripts in private hands have kindly been made available for this study. The archives of Massey College (University of Toronto), the archives of the Perth Museum, the libraries of St. James Anglican and St. Andrew's Presbyterian churches in Perth, the library of the Perth Town Band and articles in the *Perth Courier* have also added to the collection.

Sources are listed in brackets after the title of each piece. Pazdirek, the British Library, the current Presser catalogue and the *Perth Courier* give little detailed information.

Abbreviations

A	Library, St. Andrew's Presbyterian Church, Perth
B	Library, Perth Town Band
BL	British Library
C	<i>Perth Courier</i>
J	Library, St. James Anglican Church, Perth
K	Kallmann
M	Massey College
MS	Manuscript
NL	National Library of Canada
P	Pazdirek
PM	Archives, Perth Museum
PR	Works on Presser Files, 1991
S	Sabiston Collection
T	Title only available

I CHORAL WORKS

1. ANTHEMS FOR CHRISTMAS

1. All Hail! thou Day of Gladness (P, PR, S)
Christmas Anthem (for Quartett [sic] or Chorus
Choir) [Alto Solo] Text: L.S. Bengough. Boston:
White-Smith Music Publishing Company, 1900.
#14424-6. 6pp. and cover. 8^o.
2. And the Angel Said Unto Them (BL, PR, S)
Christmas Anthem for Soprano and Bass Solos and Mixed
Voices Text: L.S. Bengough. Boston: Oliver Ditson
Company, 1909; 1937. #11,973. (Current Presser cata-
logue #332-11973) 6pp. and cover. 8^o.
3. Arise! Shine! For Thy Light is Come (BL, S)
Soprano or Tenor Solo and Mixed Chorus Text:---
[Biblical: Isaiah LX] Boston: Oliver Ditson Company,
1898. #10,182. 9pp. and cover. 8^o.
4. Behold, I bring you glad Tidings (BL, P, S)
(Christmas Anthem) Mixed voices [Soprano and Bass
solos] Text: St. Luke, Chapter II, verses 10, 11, 13,
14. Boston: The Arthur P. Schmidt Company, 1908. #814.
6pp. and cover. 8^o.
5. Beneath the Stars on Bethlehem's Plain (BL, S)
Christmas Anthem for Mixed Voices [Soprano and Tenor
Solos] Text: W.R. Spence. Boston: Oliver Ditson Com-
pany, 1907. #11,710. 7 pp. and cover. 8^o.
6. Break Forth Into Joy (BL, P, PR, S)
Christmas Anthem for Soprano Solo and Mixed Voices
Text:---[Biblical] Boston: Oliver Ditson Company
1908; 1936. #11,850. 8 pp. and cover. 8^o.
7. Come, Sing to God (BL, S)
Anthem for Mixed Voices [Subtitled] Christmas Carol.
Text: L.S. Bengough. Boston: Oliver Ditson Company,
1900. #10,389. 4 pp. and cover. 8^o.
8. How Still the Night 'neath Eastern Skies (BL, S)
Christmas Anthem [Mixed choir with Soprano and Bass
solos]. Text: L.S. Bengough. Philadelphia: The John
Church Company, 1907; Theodore Presser Co., Selling
Agents. #35,241. 8pp. 8^o.

9. **Hush of Night Hath Fallen, The** (BL, PR, S)
 (Christmas Anthem: Soprano Solo and Mixed Chorus)
 Text:---. Boston: Oliver Ditson Company, 1901; re-
 newed, W.R.Spence, 1929, and assigned to O. Ditson
 Company. #10,884. 7pp. and cover. 8°.
10. **Joy Bells Ringing Near and Distant** (S)
 Christmas Anthem for Mixed Voices [Bass or Baritone
 and Alto solos] Text: L.S. Spence. Boston: Oliver
 Ditson Company, 1918. [Still in print in 1931]
 #13,337. 7 pp. and cover. 8°.
11. **Lowly Stable in Bethlehem, A** (S)
 (Christmas Anthem for Mixed Voices) [Male Quartet of
 Shepherds, and Soprano Solo] Text: L.S. Spence. Bos-
 ton: Oliver Ditson Company, 1931. #14, 520. 9 pp. and
 cover. 8°.
12. **O Night of Peace and Stillness** (BL, PR, S)
 (Christmas Anthem for Mixed Voices, with Soprano and
 Bass Solos) Text: L.S. Bengough. Boston: Oliver Dit-
 son Company, 1913. #12,546. 6 pp. and cover. 8°.
13. **O Starlit Sky o'er Bethlehem** (PR, S)
 (Christmas Anthem for Mixed voices with Soprano Solo)
 To My Friend, Mr. John Marquette. Text: L.S. Spence.
 Boston: Oliver Ditson Company, 1926. #14,042. 8 pp.
 and cover. 8°.
14. **On Bethlehem's Plain** (BL, S)
 Christmas Anthem [No solo sections] To the Choir of
 All Saints' Church, Atlanta, Ga. Text: --- Boston:
 Arthur P. Schmidt Co., 1913, 1914. #1124. 7 pp. and
 cover. Also published as a song in two keys. 8°.
15. **Rejoice! Rejoice! this Blessed Morn** (S)
 (Christmas Anthem) (Soprano or Tenor Solo and Mixed
 Chorus) Text: L.S. Bengough. Boston: Oliver Ditson
 Company, 1899. #10,433. 6 pp. and cover. 8°.
16. **So Silently The Stars Look Down** (PR, S)
 (Christmas Anthem for Mixed Voices with Bass Solo)
 To the Choir of St. James Church, Perth, Ontario.
 Text: L.S. Spence. Boston: Oliver Ditson Company,
 1916. #13,051. 6 pp. and cover. 8°.
17. **Still is the Night in Bethlehem** (PR, S)
 (Christmas Anthem: Soprano and Bass Solos and Mixed
 Voices) Text: L.S. Bengough. Boston: Oliver Ditson
 Company, 1903, 1931. #11,183. 7 pp. and cover. 8°.

18. *There Were Shepherds* (BL, PR, S)
(Christmas Anthem: Soprano and Tenor Solos and Mixed Chorus) [with optional quartet] Text: St. Luke, Chapter II, verses 8,9,10,11,13,14. Boston: Oliver Ditson Company, 1900, 1928. # 10,669. 8 pp. and cover. 8°.
19. *Thou Holy Babe of Bethlehem* (PR,S)
(Christmas Anthem for Mixed Voices, with Tenor (or Soprano) Solo) Text: L.S. Spence. Boston: Oliver Ditson Company, 1919. #13,417. 8 pp. and cover. 8°.
20. *Virgin's Hymn, The* (BL, PR, S)
(Christmas Anthem for Mixed Chorus) Text: Katherine Pyle. Boston: Oliver Ditson Company, 1902; 1929. #10,952. 4pp. 8°.
21. *While Shepherds Watched* (BL, S)
Christmas Anthem [with Bass and Soprano solo, and optional quartet]. Text: Nahum Tate. Boston: Arthur P. Schmidt Company, 1906. #7826-4. 7 pp. and cover. 8°.

2. CHRISTMAS CAROLS

22. *Come Hither, Ye Faithful* (BL, S)
(Christmas Carol for Mixed Voices) Text: E[dward] Caswall. Boston: Oliver Ditson Company, 1908. #11,718. 2pp and cover. 8°.
23. *Joy Fills Our Inmost Hearts Today* (BL, S)
(Christmas Carol for Mixed Voices) Text: William C. Dix. Boston: Oliver Ditson Company, 1901. #10,883. 3 pp. and cover. 8°.
24. *O Little Town of Bethlehem* (BL, S)
(Christmas Carol) (Soprano Solo or Voices in Unison) Text; Phyllis Brooks. Boston: Oliver Ditson Company, 1898. #10,188. 2 pp. and cover. 8°.
25. *Shepherds in the Fields Abiding* (BL, S)
(Christmas Carol for Mixed Voices) Text: J[ames] Montgomery. Boston: Oliver Ditson Company, 1908. [publishing date in BL listed as 1907.] #11,711. 3 pp. and cover. 8°.
26. *Sing, O Sing This Blessed Morn* (BL, S)
(Christmas Carol for Mixed Chorus) Text: C[hristopher] Wordsworth. Boston: Oliver Ditson Company, 1901. #10,882. 2 pp. and cover. 8°.

27. **Stars All Bright and Beaming** (BL, S)
 (Christmas Carol for Mixed Chorus) Text: R[ichard] R[obert] Chope. Philadelphia: Theodore Presser Company, 1913. #10,364. 2 pp, and cover. 8°.
28. **When Jesus Came down on That First Christmas Day**
 (PR, S)
 Christmas Carol. [in Six Christmas Carols (Fifth Series) (Birch, Steggall, Gurney. Spence, Daggett, Hiler) (For Mixed Voices and Voices in Unison)]
 Text: C.S. Bompas. Boston: Oliver Ditson Company, 1911. 2 pp.(of 8) and cover. 8°.

3. ANTHEMS FOR THANKSGIVING

29. **I Will Magnify Thee, O God** (S)
 (Anthem for Thanksgiving or General Use: Soprano Solo and Mixed Chorus.) Text: Psalm CXLV verses 1,3,15,16. Boston: Oliver Ditson Company, 1902. #10,951. 7 pp. and cover. 8°.
30. **O Give Thanks Unto the Lord** (PR, S)
 (Festival or General Anthem for Mixed Voices, with Soprano [or Tenor] Solo.) To Mr. G.W. Hurd and the Choir of St. John's Church, Houston, Texas. Text:--- Boston: Oliver Ditson Company, 1922. #13,624. 10 pp. and cover. 8°.
31. **Thanks Be To God** (S)
 (Anthem for Thanksgiving or General Use) (Mixed voices) [with Soprano and Tenor Duet] To My Friend, Mr. Eric M. Sabiston. Text: L.S. Spence. Boston; Oliver Ditson Company, 1927. #14,140. 8 pp. and cover. 8°.

4. ANTHEMS FOR EASTER

32. **All Hail! Thou Blessed Day, All Hail!** (PR, S)
 (Easter Anthem for Mixed Voices) [with Bass solo] Text: L.S. Spence. Boston: Oliver Ditson Company, 1919. #13,340. 8 pp. and cover. 8°.
33. **All Hail! Thou Victor Glorious** (PR, S)
 (Easter Anthem for Mixed Voices, with Tenor, or Baritone Solo) Text: L.S. Spence. Boston: Oliver Ditson Company, 1922. #13,649. 7 pp. and cover. 8°.

34. *Angels Hail this Holy Morn, The* (PR, S)
 (Easter Anthem for Mixed Voices) [with Tenor solo]
 To Reverend H.H. Bedford-Jones, D.D. Text: Henry
 Coyle. Boston: Oliver Ditson Company, 1931. #14,745.
 9 pp. and cover. 8°.

35. *As It Began to Dawn* (PR, S)
 (Easter Anthem: Tenor Solo and Mixed Chorus) Text:--
 [Biblical] Boston: Oliver Ditson Company, 1901, 1909.
 # 10,757. 8 pp. and cover. [current Presser Catalogue
 #332-10757]. 8°.

36. *Awake! Thou That sleepest* (PR, S)
 (Easter Anthem) (Soprano Solo and Mixed Quartet)
 Text:-- Boston: Oliver Ditson Company, 1898. #10,747.
 9 pp. and cover. 8°.

37. *Chains of Death Are Riven, The* (S)
 (Easter Anthem for Mixed Voices with Baritone or
 Tenor Solo) Text: L.S. Spence. Boston: Oliver Ditson
 Company, 1926. #13,965. 8 pp. and cover. 8°.

38. *Christ is Risen! Christ is Risen!* (PR, S)
 (Easter Anthem for Mixed Voices with Bass Solo)
 To Mr. Roland Diggle and the Choir of St.
 John's Church, Los Angeles, Ca. Text: A.J.(sic)
 [Archer Thompson] Gurney. Boston: Oliver Ditson
 Company, 1917. #13,100. 8 pp. and cover. 8°.

39. *Christians! Lift Your Voices* (S)
 (Processional Hymn for Easter Day) (Mixed Chorus)
 Text: Elizabeth F. Blanding, in *The Churchman*.
 Boston: Oliver Ditson Company, 1899. #10,257. 4pp.
 and cover. 8°.

40. *Come, Sing We Loud Hosannas* (BL, PR, S)
 (Easter Anthem: Alto (or Bass Solo) and Mixed Voices)
 Text: L.S. Bengough. Boston: Oliver Ditson Company,
 1906. #11,513. 6 pp. and cover. 8°.

41. *Come, Sing with Exultation* (BL, PR, S)
 (Easter Anthem, Alto (or Bass) Solo and Mixed Voices)
 Text: L.S. Bengough. Boston: Oliver Ditson Company,
 1907. #11,604. 6 pp. and cover. 8°.

42. *Come Ye Faithful, Raise the Strain* (S)
 (Easter Anthem) [Mixed voices, Soprano and Alto
 duet] Text: from the Greek of St. John of Damascus.
 Rev. J[ohn] M[ason] Neale. Boston: Arthur P. Schmidt
 Company, 1918. #1241. 7 pp. and cover. 8°.

43. **Day of Resurrection, The** (PR, S)
 (Easter Anthem for Mixed Voices , with Soprano (or Tenor) Solo) Text: J[ohn] M[ason] Neale. Boston: Oliver Ditson Company, 1916. #12,908. 6 pp. and cover. 8°.
44. **Early Dawn was Breaking, The** (BL, PR, S)
 (Easter Anthem for Mixed Voices with Soprano Solo) Text: L.S. Bengough. Boston: Oliver Ditson Company, 1911. #12,146. 5 pp. and cover. 8°.
45. **Hail! Thou Blessed Risen Saviour** (PR, S)
 (Easter Anthem for Mixed Voices with Bass Solo) Text: L.S. Spence. Boston: Oliver Ditson Company, 1920. #13,477. 8 pp. and cover. 8°.
46. **O Easter Morn Most Glorious** (PR, S)
 (Anthem for Mixed Voices) [with Tenor Solo] To the Venerable Archdeacon Clayton. Text: L.S. Spence. Boston: Oliver Ditson Company, 1933. #14,652. 6 pp. and cover. 8°.
47. **On That First Easter Morning** (BL, S)
 [Easter Anthem for Mixed Voices with Soprano Solo] Text: L.S. Bengough. Boston: Arthur P. Schmidt Company, 1908. #7783-4. 7 pp. and cover. 8°.
48. **Rejoice! Rejoice! On this Glad Day** (S)
 (Easter Anthem) (Baritone or Alto Solo, and Mixed Chorus) To Mr. S. B. Whitely, Organist of the Church of the Advent, Boston. Text: L.S. Bengough. Boston: Oliver Ditson Company, 1899. #10,258. 7 pp. and cover. 8°.
49. **Rejoice Today With Gladness** (S)
 Easter Anthem [Mixed Voices with Soprano Solo] Text:-- Boston: Arthur P. Schmidt Company, 1901. #540. 7 pp. and cover. 8°.
50. **Wake! Ye Ransomed** (BL, P, S)
 Anthem for Easter [Mixed Voices with Alto solo] Text: L.S. Bengough., Boston: Arthur P. Schmidt Company, 1902. #565. 7 pp. and cover. BL: Church Choralist, 1886. Pub. [London: John] Curwen [and Sons] 8°.

51. **Who Will Roll Away the Stone?** (BL, PR, S)
(Easter Anthem for Bass or Baritone Solo and Mixed Voices) To the Choir of the Church of the Advent, Westmount Text: L.S. Bengough. Boston: Oliver Ditson Company, 1910. #12,025. 7 pp. and cover. 8^o.

5. ANTHEMS GENERAL USE

52. **Abide with Me** (BL, PR)
Anthem Text: H.F. Lyte. Boston: Arthur P. Schmidt Company, 1915. (Ditson contract date: 8/9/13.) 8^o.
53. **Art Thou Weary** (S)
(Hymn-Anthem for Soprano, Alto and Bass Solos and Mixed Voices) Text: J.M. Neale. Boston: Oliver Ditson Company, 1909. #11,970. 5 pp. and cover. 8^o.
54. **Be Glad, O Ye Righteous** (S)
(Mixed Voices, Sacred) [Alto or Bass solo] Text:-- Boston: Arthur P. Schmidt Company, 1924. #1404. 3pp. 8^o.
55. **Be Still in God** (BL, PR, S)
(Alto and Bass Solos and Mixed Chorus) Text: From the German of Julius Sturm. Boston: Oliver Ditson Company, 1899. #10,279. 5 pp. and cover. 8^o.
56. **Come Unto Me** (PR, S)
(Anthem for Lent or General Use. Mixed Voices and Bass Solo) To my Friend, Mr. J.G. Patterson. Text: [Matthew 11:28] Boston: Oliver Ditson Company, 1922. #13,654. 6 pp. and cover. 8^o.
57. **Hear My Prayer, O Heavenly Father** (BL, PR, S)
[Listed as Hear our Prayer, O Heavenly Father in BL and PR] Hymn Anthem, Alto Solo and Mixed Chorus. [Evening] Text: Harriet Parr. Boston: Oliver Ditson Company, 1899. #10,285. At bottom of p.1, Copyright MCMXXVII by W.R. Spence. 4 pp. and cover. 8^o.
58. **I Was Glad When They Said Unto Me** (BL, S)
(Anthem for Mixed Voices with Soprano [or Tenor] Solo) To Rev. A. Prime (Rector of St. Margaret's Church, Brighton, Mass.) Text: Psalm CXII, V.1,2,6,7; Psalm LXXIV, v.4. Boston: Oliver Ditson Company, 1898; 1906. #10.217. Church Choralist, 1886. 9 pp. and cover. 8^o.

59. **I Will Magnify Thee (P, T)**
[London: J.] Curwen [and Sons]. Probably an
anthem. (Published before 1910.)

60. **Jesus Will Give His Beloved Sleep (BL, S)**
(Quartette for Mixed Voices, or Chorus. Abendlied)
Text:-- Boston: Oliver Ditson Company, 1897, 1898.
#9,710. 3pp. and cover. 8°.

61. **Just as I Am (BL)**
Anthem Text: C[harlotte] Elliott. Boston: Arthur P.
Schmidt Company, 1909. 8°.

62. **Let God Arise (PR, S)**
Patriotic Anthem for Mixed Voices Text:-- Boston:
Oliver Ditson Company, 1918. #13,293. 6 pp. and
cover. 8°.

63. **Let the People Praise Thee, O God (S)**
[Anthem for mixed voices with Bass or Baritone solo]
Text:-- Boston: Arthur P. Schmidt Company, 1922.
#1,338. 8 pp. 8°.

64. **Let there be Light (PR, S)**
Anthem for Mixed Voices with Bass or Baritone Solo
Text: L.S. Spence. Boston: Oliver Ditson Company,
1927. #14,113. 7 pp. and cover. 8°.

65. **Like as the Hart (BL, S)**
Anthem for General Use [Mixed choir, Soprano solo,
Alto or Bass solo and quartet] Text: Psalm XLII,
vv.1,3,14,15. Boston: Arthur P. Schmidt Company,
1900. #519; Church Choralist, 1908; William R.
Spence, 1928. 7pp. 8°.

66. **Love Divine, All Love Excelling (BL, P, S)**
(Hymn-Anthem, Mixed Chorus) [Alto or Bass solo]
Text: Charles Wesley. Boston: Oliver Ditson Company,
1900. #10,529. 4 pp. and cover. 8°.

67. **Love of Jesus, All Divine (BL, S)**
(Hymn-Anthem) (Soprano Solo and Mixed Chorus) Text:
F. Bottome. Boston: Oliver Ditson Company, 1899.
#10,320. 8°.

68. **Nearer My God to Thee** (BL, S)
(Hymn Anthem for Alto and Bass Solos and Mixed
Voices) Text: Sarah Adams. Boston: Oliver Ditson
Company, 1909. #11,941. 5 pp. and cover. 8^o.
69. **O Be Joyful All Ye Lands** (PR, S)
Anthem for Mixed Voices for Festal or General Use
[Alto or Bass solo] Text: Psalm LXVI. Boston: Oliver
Ditson Company, 1924. #13,673. 8 pp. and cover. 8^o.
70. **O How Amiable are Thy Dwellings** (S)
Anthem for General Use [Soprano solo with mixed
chorus] Text: Psalms LXXXIV, vv.1-2; CXXII, vv.6,7;
C, vv.3,4. Boston: Arthur P. Schmidt Company, 1900.
#501. 6 pp. and cover. 8^o.
71. **O Saving Victim** (BL, S)
(Bass Solo and chorus) For Holy Communion Text:--
[Thomas Aquinas, 13th century, tr. Edward Caswall
Boston: Oliver Ditson Company, 1897. #9,709. 3 pp.
and cover. 8^o.
72. **Peace, Perfect Peace** (BL)
Hymn. Text: E[dward] H[enry] Bickersteth. Boston:
Oliver Ditson Company, 1899. 8^o.
73. **Pleasant Are Thy Courts Above** (BL, S)
Hymn-Anthem. Tenor Solo, Soprano and Alto Duet,
Mixed Quartet or Chorus. Text:--[Henry Francis Lyte]
Boston: Oliver Ditson Company, 1898. #10,120. 7pp.
and cover. 8^o.
74. **Rejoice the Lord is King** (PR, S)
(Anthem for Mixed Voices with Bass Solo) Text:
Charles Wesley. Boston: Oliver Ditson Company, 1917.
#13,124. 8 pp. and cover. 8^o.
75. **Saviour, Breathe an Evening Blessing** (PR, S)
Anthem for Mixed Voices [Alto and Tenor Duet, or
Alto solo] Text: James Edmeston. Boston: Oliver
Ditson Company, 1923. #13,707. 6 pp. and cover. 8^o.
76. **Shadows Lengthen, Twilight Falls** (NL)
[Evening anthem for mixed voices, Bass solo] Text:--
The Choir Journal, March, 1922, pp.26-28. Chicago:
Lorenz Publishing Company. 3 pp.

77. *Sing to the Lord a Joyful Song* (S)
Mixed Voices [Soprano and Tenor duet; Bass solo]
Text: J[ohn] S[amuel] B[ewley] Monsell. Boston:
Arthur P. Schmidt Company, 1919. #1,238. 8 pp. 8°.
78. *Softly the Shades of Evening* (BL, PR, S)
Hymn-Anthem for Mixed Voices with Bass Solo Text:
L.S. Bengough. Boston: The Oliver Ditson Company,
1915. #12,716. 3 pp. and cover. [in Presser file,
called *Softly the Shadows of Evening*, contract
date: 2/5/14] 8°.
79. *Stars of the Evening, Softly Gleaming* (S)
Anthem for Mixed Voices (with Soprano, Alto and Tenor
Solos) Text: Mary B[radford] Whiting. Boston: The
Oliver Ditson Company, 1928. #14,181. 7 pp. and
cover. 8°.
80. *Sun is Sinking Fast, The* (BL, PR, S)
(Hymn-Anthem for Alto [or Soprano] and Bass solos and
Mixed Voices) Text: E[dward] Caswall. Boston: Oliver
Ditson Company, 1910. #13,010. 6 pp. and cover. 8°.
81. *Sweet Day of Rest, Thou Art Drawn to a Close* (BL)
Sunday Evening Hymn. Text: L.S. Bengough. Boston: The
Oliver Ditson Company, 1898. 8°.
82. *Through the Day Thy Love Has Spared Us* (BL)
Anthem, Mixed quartette or chorus. Text: T[homas]
Kelly. Boston: Oliver Ditson Company, 1898. 8°.
83. *Unto the Hills* (S)
General Anthem, Mixed. Also Arranged for Men's
Voices. C[harles] H[enry] Purday, arr. by William R.
Spence. Text: Paraphrase of Psalm CXXI, Marquis of
Lorne. Boston: Arthur P. Schmidt, 1934. # 1593. 6 pp.
and cover. 8°.

6. CANTATA

84. *The Story of Bethlehem* (PR, S)
A Cantata for Christmas for Soli, Chorus and Organ.
[Orchestral parts available] Text: Chiefly Biblical.
Boston: Oliver Ditson Company, 1911. #5-80 68770 20.
30 pp. and index, covers and endpapers.

7. EVENING CANTICLES

85. *Magnificat and Nunc Dimittis* [in F] (BL, PR)
 Boston: Oliver Ditson Company, 1897. #9,851. 5 pp. 8°.

II OTHER VOCAL WORKS

1. MALE QUARTETS (SACRED)

86. *Abide with Me* (BL, S)
 (Men's Voices) Text: H[enry] F[irancis] Lyte. Boston:
 Arthur P. Schmidt Company, 1909. #350. 4 pp. 8°.
87. *God is Love* (BL, S)
 (Sacred Part-song for Men's Voices) Text: Sir John
 Bowring. Boston: Oliver Ditson Company, 1908. #11,370.
 4 pp. and cover. 8°.
88. *I Cannot Always Trace the Way* (BL)
 Quartet for Men's Voices Text: Sir J[ohn] Bowring.
 Boston: Oliver Ditson Company, 1899. 8°.
89. *I Heard the Voice of Jesus Say* (Pr, S)
 (Hymn-Anthem for Men's Voices) Text: Horatius Bonar.
 Boston: Oliver Ditson Company, 1909. #11,951. 4 pp.
 and cover. 8°.
90. *Jesus, Lover of My Soul* (BL, S)
 (Hymn-Anthem for men's Voices Text: Charles Wesley.
 Boston: Oliver Ditson Company, 1909. #11,960. 4 pp.
 and cover. 8°.
91. *Just as I Am* (BL, S)
 Part Song for Men's Voices [Sacred] Text: Charlotte
 Eliot. Boston: Arthur P. Schmidt Company, 1909. #349.
 4pp. and cover. 8°.
92. *Peace, Perfect Peace* (BL, S)
 (Quartet, Men's Voices) Text: E[dward] H[enry]
 Bickersteth. Boston: Oliver Ditson Company, 1899.
 #10,233. 3pp. and cover. 8°.
93. *Rock of Ages, Cleft for Me* (BL, PR, S)
 (Hymn-Anthem for Men's Voices) Text: A[ugustus]
 M[ontague] Toplady. Boston: Oliver Ditson Company,
 1908; 1936. #11,787. 3 pp. and cover. 8°.

94. *Sands of Time are Sinking, The* (PR, S)
[Sacred Song for Men's Voices] Chrétien Urhan, arr.
William R. Spence. Text:-- Philadelphia: Theodore
Presser Company, 1924. #20,415. 6 pp. and cover. 8^o.
95. *Sun of My Soul* (BL, S)
(Hymn-Anthem for Men's Voices) Text: John Keble.
Boston: Oliver Ditson Company, 1909. #11,952. 4 pp.
and cover. 8^o.
96. *Thy Will be Done* (S)
(Hymn for Funeral Service, for Men's Voices) Text:
Charlotte Elliott. Boston: Oliver Ditson Company,
1898. #10,152. 2 pp. and cover. 8^o.
97. *Unto the Hills* (S)
(Sacred, Men's Voices) C[harles] H[enry] Purday,
arr. William R. Spence. Text: Paraphrase of Psalm
CXXI, by Marquis of Lorne. Boston: Arthur P. Schmidt
Company, 1934. #534. 6 pp. and cover. 8^o.

2. PART SONGS FOR WOMEN'S VOICES

98. *Bluebird, The* (BL, S)
Part Song for Women's Voices [SSA] Text; Emily
Huntington Miller. Philadelphia: Theodore Presser
Company, 1911. #160. 5 pp. and cover. 8^o.
99. *Fairies, The* (BL, S)
For Women's Voices [SSAA] Text: John Parker. Boston:
Oliver Ditson Company, 1899. #10,232. 7pp. and cover.
8^o.
100. *Hark! the Lily Bells are Ringing* (BL, PR, S)
(Trio for Women's Voices with Piano Accompaniment)
[SSA] Text: L.S. Bengough. Boston: Oliver Ditson
Company, 1908; 1936. #11,729. 6 pp. and cover. 8^o.
101. *Haste to the Barque* (S)
Two-Part Song for Women's Voices [SA] Text: L.S.
Spence. Philadelphia: Theodore Presser Company, 1918.
#15,537. 6 pp. and cover. 8^o.
102. *Love has Gone A-Straying* (BL, S)
(Trio for Women's Voices with Piano Accompaniment)
[SSA] Text: F.G. Scott. Boston: Oliver Ditson
Company, 1907. #11,654. 5 pp. and cover. 8^o.

103. *Moon Hangs Low in Purple Sky, The* (BL, PR, S)
 (Three-Part song for Women's Voices) [SSA] Text:
 E.C. Tritton. Boston: Oliver Ditson Company, 1910.
 #11,991. 3 pp. and cover. 8°.
104. *See The Streamlet's Swiftly Flowing* (BL, S)
 Trio for Women's Voices [SSA] Text: L.S. Bengough.
 Philadelphia: Theodore Presser Company, 1911. #158.
 4 pp. and cover. 8°.
105. *Sleep and Dream, Darling* (Lullaby) (BL, S)
 (Trio, Female Voices) [SSA] Text: S.N.P. Boston:
 Oliver Ditson Company, 1897. #9,754. 2 pp. 8°.
106. *Sleep, Little Child* (Lullaby) (BL, S)
 (Female Quartet) [SSAA] Text:-- Boston: Oliver
 Ditson Company, 1897. #9755. 2 pp. and cover. 8°.
107. *A Song of Four Seasons* (S)
 (Part Song for Women's Voices) [SSAA] Text: Austin
 Dobson. Boston: Oliver Ditson Company, 1900. #10,530.
 6 pp. and cover. 8°.

3. PART SONGS FOR MEN'S VOICES

108. *Good-Night, Good-Night, Beloved* (BL, S)
 (Four-Part Song for Men's Voices) [TTBB] Text:
 H[enry] W[adsworth] Longfellow. Boston: Oliver Ditson
 Company, 1897. #9,995. 5 pp. and cover. 8°.
109. *Keen the Air and Clear the Sky. Hunting Song.*
 (BL, P, S)
 Male Chorus or Quartet. [TTBB] Text: L.S. Bengough.
 Philadelphia: Theodore Presser Company, 1909. #183.
 7pp. and cover. 8°.
110. *Love Wakes and Weeps* (Serenade) (BL, S)
 Four-Part Song for Men's Voices. [TTBB] Text: Sir
 Walter Scott. Boston: Oliver Ditson Company, 1907.
 #11,653. 3 pp. and cover. 8°.
111. *Our Bugles Sound Gayly, to Horse and Away*
 (Cavalry Song) (BL)
 Men's Voices [TTBB] Text: Rossiter W. Raymond.
 Boston: Oliver Ditson Company, 1897. #3961 [? numbers
 difficult to read] 6 pp. 8°.

112. *O, Hear the Joy Bells Ringing* (BL)
 Quartet for Men's Voices. Text: L.S. Bengough.
 Boston: Oliver Ditson Company, 1898. 8°.
113. *Up and Away, For the Dawn is Breaking* (BL,PR,S)
 (Part Song for Men's Voices) [TTBB] Text: Helen
 Hughes, *Donahoe's Magazine*. Boston: Oliver Ditson
 Company, 1908. #11,786. 5 pp. and cover. 8°.
114. *While My Lady Sleepeth* (BL)
 Quartet for Men's Voices Text: J.G. Lockhart.
 Boston: Oliver Ditson Company, 1897. 8°.

4. PART SONGS FOR MIXED VOICES

115. *Evening* (BL, S)
 (Four-Part Song for Mixed Voices) Text: M. Nether-
 cott. Boston: Oliver Ditson Company, 1908. #11,728.
 6 pp. and cover. 8°.
116. *Evening is Falling Asleep in the West* (Abendlied)
 (A,BL)
 Part Song for Mixed Voices Text: From the German.
 Boston: Oliver Ditson Company, 1898. #10,112. 3pp.
 and cover. 8°.
117. *In Flanders' Fields* (K, PR, S)
 Part-song for Mixed Voices Composed in honor of, and
 dedicated to the memory of the men who fell in the
 Great War of 1914-1918. Text: Lieut.-Col John
 McCrae. Boston: Oliver Ditson Company, 1922. #13,609.
 5 pp. and cover. 3°.

5. SECULAR SONGS FOR SOLO VOICE

118. *Because of You* (BL, P, S)
 (Medium voice in F) Text: C.M.B. Boston: Oliver
 Ditson Company, 1897. 3 pp. and cover. fol.
119. *Blossom in the Cherry Trees* (MS)
 Spring Song. To MY Friend, M^{rs} Stanley J. Kirkland
 2 pp. handwritten, voice and piano accompaniment
 Additional page, voice only. Undated. [on Ditson Brand
 #3 manuscript paper] Estate of Margaret Kirkland.

120. *Brigand, The* (PR, S)
Song for Baritone To Mr. Clarence Hay, Boston.
Text: Aug. L. Jansson. Cincinnati: The John Church
Company, 1899; Philadelphia: Theodore Presser
Company, 1930. #30,466. 4 pp. only [copy incomplete]
fol.
121. *Cliff, The* (BL)
Song for Bass Text: W.V. Thompson. Philadelphia:
Theodore Presser Company, 1906. 3 pp. and cover. fol.
122. *Ere The Moon Begins to Rise* (BL, P, S)
Cradle Song, Medium Key Text: Thomas Bailey Aldrich
(Text by permission Houghton Mifflin & Co.) Phila-
delphia: Theodore Presser Company, 1909. #954. 2 pp.
and cover. fol.
123. *Forever is My Heart With Thee* (BL, P)
Text: Cyrus Golde. Boston: Oliver Ditson Company,
1897. 3 pp. fol.
124. *Julia! I am Waiting* (BL)
Text: E.H. Gurney. Boston: Oliver Ditson Company,
1896. fol.
125. *Kissing Time* (BL, P)
Text: L.S. Bengough. Boston: Oliver Ditson Company,
1896. fol.
126. *Like to a Rosebud is My Fair* (BL, P)
Text; M.W. Browne. Boston: Oliver Ditson Company,
1897. fol.
127. *Lover's Paradise* (BL, P)
Text: L.S. Bengough. Boston: Oliver Ditson Company,
1897. fol.
128. *Love's Dreaming* (BL, P, MS)
Text: [Arthur Thompson] Gurney. Boston: Oliver Ditson
Company, 1896. fol. [ms. copy, vocal score only,
2pp.; estate of Margaret Kirkland]
129. *Love's Way* (BL, NL, MS)
Text:-- Cincinnati: The John Church Company, 1901. 3
pp. and cover. fol. ms. copy, vocal score only, 2pp.;
estate of Margaret Kirkland.
130. *Minuet, The* (K, T)
"Vocal" ms. only. 6 minutes.

131. *My Little Sweetheart* (BL, P)
Text: F.L. Stanton. Boston: Oliver Ditson Company,
1897. fol.
132. *My love is Like the Roses* (PR, S)
Song for Mezzo-Soprano or Baritone, with accompani-
ment for the VIOLIN (ad lib.) To Miss M.J.K.
Humphrey, Boston, Mass. Text: Aug. L. Jansson.
Cincinnati: The John Church Company, 1899. 5 pp.
(including 1 for violin accompaniment) and cover.
[copy is incomplete] fol.
133. *North Wind, The* (BL, S)
To Mr. Ernest Gamble, Pittsburg, Pa. Text: William
Steedman. Boston: Oliver Ditson Company, 1907. 6 pp.
and cover. fol.
134. *Say but "Goodnight"* (BL, P)
Text: D. Greenwell. Boston: Oliver Ditson Company,
1897. fol.
135. *Sometimes* (BL, S)
Text: L.S. Bengough. Philadelphia: Theodore Presser
Company, 1910. #8,650. 2 pp. and cover. fol.
136. *Song of Golden Curls, A* (BL, MS, P)
Text: Frank L. Stanton. Boston: Oliver Ditson Company,
1897. fol. Ms. copy of vocal line, 1 page, estate of
Margaret Kirkland.
137. *To You* (BL, PR, S)
Text: Marie Beatrice Gannon. Boston: Oliver Ditson
Company, 1911. 3 pp. and cover. (page 1: words only,
printed as a poem.) fol.
138. *Vision, A* (BL, S)
Text: Maud Louise Fuller. Boston: Arthur P. Schmidt
Company, 1907. 3 pp. and cover. fol.
139. *Violet, The* (BL, P, S)
Text: Jane Taylor. Boston: Oliver Ditson Company,
1897. 2pp. fol.

6. SACRED SONGS, SOLO AND DUET

140. *Abide With Me* (BL, S)
(Piano or Organ) To My Mother Text: Henry Francis
Lyte. Boston: Oliver Ditson Company, 1915. 5 pp. and
cover. fol.

141. *Awake! Ye sons of Light and Glory* (S)
Text: Samuel Adams. Boston: Arthur P. Schmidt Company,
1902. 6 pp. and cover. fol.
142. *Hush of Night Hath Fallen, The* (BL, S)
Christmas Song, Piano or Organ. Text:-- Boston:
Oliver Ditson Company, 1913. 5 pp. and cover. fol.
143. *King of Love My Shepherd Is, The* (BL, PR, S)
Text:-- Boston: Oliver Ditson Company, 1906. 6 pp.
and cover. fol.
144. *Lord is King!, The* (PR, S)
Text: J[osiah] Condor. Boston: Oliver Ditson Company,
1926. 5 pp. and cover. fol.
145. *On Bethlehem's Plain* (BL, S)
Christmas Song Text: W.R. Spence. Boston: Arthur P.
Schmidt Company, 1913. 5 pp. and cover. fol.
146. *Soldiers of Christ Arise* (BL, S)
Text: Charles Wesley. Boston: Arthur P. Schmidt
Company, 1922. 4 pp and cover. fol.
147. *Lead Us Heavenly Father, Lead Us* (PR, S)
Sacred Duet, for Soprano and Baritone (or Tenor)
Text: J[ames] Edmeston. Boston: Oliver Ditson Company,
1925. 6 pp. and cover. fol.
148. *Wake, Ye Ransomed* (P)
Duet. London: Charles Curwen and Sons. [nd. Anthem of
the same name was published in 1886, in Church
Choralist.]

III INSTRUMENTAL WORKS

1. Piano Solo

149. *Abbey Waltz, The* (BL)
Boston: J. Worley Co. Copyright by The Abbey Effer-
vescent Salts Company, Montreal, Canada, 1910. 5 pp.
and cover. fol. [on cover] *The Abbey Waltz/ Charming
and Attractive/ With Compliments of the Abbey Effer-
vescent Salts Co./ Montreal, Canada/ For Whom it has
been expressly composed/ by/ William R. Spence.*

150. *Adelaide (Petite Gavotte)* (PR, S)
To Miss Adelaide Stenning Boston: Oliver Ditson Company, 1913. 3 pp. and cover. fol. At bottom of page 3 [page 1 of music] Grade III.
151. *Autumn Intermezzo, An* (NL, PM, PR, S)
To Mr. Keith Cameron Philadelphia: Theodore Presser Company, 1925. 4 pp. and cover. fol. Etude Magazine, October, 1925, pp. 720-21 Grade 4. Copy in Perth Museum inscribed: "Miss Marion Hogg/ With kind regards of the Composer."
152. *Chanson d'Amour (Mélodie)* (BL, PR, S)
Boston: Oliver Ditson Company, 1907. 5 pp. and cover. fol. At bottom of page 3 [page 1 of music] Grade III.
153. *Chanson Joyeuse* (PR, S)
To Miss Margaret Holden Philadelphia: Theodore Presser Company, 1917. #14986. 4 pp. and cover. fol.
154. *Flower Song (Blumenlied)* (BL, P, S)
To Miss Mary Black, Boston Boston: Oliver Ditson Company, 1897. 5 pp. and cover. fol.
155. *International Parade March* (PR)
Boston: Oliver Ditson Company, 1918. #15880.
(Published at same time as a piano duet.)
156. *Joyful Heart Gavotte* (T)
Name on cover of *Compositions of W.R. Spence*. (A set of 5 piano pieces.) Philadelphia: Theodore Presser Company, [1911?]
157. *Little Princess (Gavotte)* (K, NL, S)
To Miss Margaret James. Philadelphia: Theodore Presser Company, 1914. 3 pp. and cover. fol. Etude Magazine, 1914, p. 447. (no month)
158. *Marche Militaire* (S)
Philadelphia: Theodore Presser Company, 1926. #23269. 4 pp. and cover. fol. Grade III (also published as a duet)
159. *Merry Heart (Gavotte)* (BL, P, S)
To Mr. John Flockton Boston: Oliver Ditson Company, 1897. 7 pp. and cover. fol.

160. *Moonlight on the Rideau* (B)
 To Miss Dorothy Spence Text: Lilian S. Spence.
 (Waltz for Piano) Copyright, 1937, William R. Spence.
 Perth: Perth Citizen's Band, 1982. 5 pp. and cover.
 On inner cover of 1982 publication: Composed in the
 Bandroom of the Perth Citizen's Band (Established
 1867) The first public performance was by the Perth
 Citizen's Band on Sunday, Dec. 20, 1936. In 1982 this
 music was selected to be the official Theme song of
 the Rideau Canal's 150th anniversary.
161. *Morning Song (Chant du Matin)* (BL, S)
 Philadelphia: Theodore Presser Company, 1911. #8678.
 3 pp. and cover. fol.
162. *Peace and Prosperity: Galop-March* (PR S)
 Philadelphia: Theodore Presser Company, 1925. #22893.
 6 pp. and cover. fol. (also published as a duet)
163. *Pemberton, The: March and Two-Step* (BL)
 Boston: Oliver Ditson Company, 1902. 5 pp. and cover.
 fol. Grade III.
164. *Petite Valse* (MS)
 To Katie [Dietrich] from W^m R. Spence. MS held
 by Joan Lowe, daughter of Katie Dietrich. 3 pp.
165. *Royal St. Lawrence Yacht Club* (M)
 Waltz for the Piano Montreal: S.N. 189? 8 pp.
166. *To the Front: Military March for the Piano* (PR, S)
 Cincinnati: John Church Company, 1900. 4 pp. and cover.
 fol.
167. *Valse Charmante* (BL, K, S)
 Philadelphia: Theodore Presser Company, 1906. #5670.
 4 pp. and cover. fol.
168. *Valse de Salon: Scherzando* (MS, PM)
 Manuscript. On cover (handwritten) Marion Hogg, Perth,
 Ontario. 5 pp.
169. *Valse Joyeuse* (S)
 Philadelphia: Theodore Presser Company, 1913. #11308.
 4 pp. and cover. fol.

2. PIANO DUET

170. *International Parade March: Introducing Marseillaise, America, God Save the King and Star Spangled Banner.* (PR, S)
Philadelphia: Theodore Presser Company, 1919. #16093.
10 pp. and cover. fol.
171. *Marche Militaire* (PR, S)
Philadelphia: Theodore Presser Company, 1926. # 23204.
12 pp. and cover. fol, (also a solo) [Played by the composer and Miss Isobel Brown at the opening of the Perth bandstand, August 7, 1931. Appendix XII.]
172. *Peace and Prosperity: Galop-March* (S)
Philadelphia: Theodore Presser Company, 1925. #22894.
10 pp. and cover. fol.

3. VIOLIN WITH PIANO ACCOMPANIMENT

173. *Berceuse* (T)
Toronto: Timms and Co., 1893. (Report to the Libraries of Parliament, Sessional Papers #17, Vol. 11, p. 19. Copyright 1894. #7046. W.B.[sic] Spence, 57 Victoria.)
174. *Cavatina in D* (BL. P. S)
Boston: Oliver Ditson Company, 1896. 6 pp. and cover. fol.
175. *Canzonetta in G* (BL)
Boston: Oliver Ditson Company, 1896. 7 pp. and cover. fol.
176. *Chanson d'Amour (Mélodie)* (S)
Boston: Oliver Ditson Company, 1907. 8 pp. and cover. fol.
177. *Meditation* (PR, S)
Philadelphia: Theodore Presser Company, 1923. #18950.
5 pp. and cover. fol.
178. *Melody for Violin and Piano* (T)
Toronto: Timms and Co., 1893. (Report to the Libraries of Parliament, Sessional Papers #17, vol. 11, p.19. Copyright 1894. #7047. W.B.[sic.] Spence, 57 Victoria.)

179. *Wiegenlied (Lullaby)* (BL)
 Boston: Oliver Ditson Company, 1896. 6 pp. and cover.
 fol.

4. ORGAN

180. *Andante Pastorale in A* (BL, PR, S)
 To Mr. Edward M. Read, St. Louis, Mo. Boston: Oliver
 Ditson Company, 1914. 5 pp. and cover. fol. Reprinted
 in Poirier, 1985, 4a: 27-31.
181. *Berceuse* (PR, S)
 To Miss Edith Long Boston: Oliver Ditson Company, 1927.
 4 pp. and cover. fol.
182. *Grand Choeur in D* (BL, K, P, S)
 To Mr. William Reid Boston: Arthur P. Schmidt
 Company, 1907. 6 pp. and cover. fol.
183. *Song Without Words* (K, S)
 To Miss Thelma McNeil Boston: Arthur P. Schmidt
 Company, 1925. 4 pp. and cover. fol.

5. BAND

184. *Killarney* (T)
 Arranged, W.R. Spence. With Cornet and Trombone duet.
 Played at the opening of the Perth Bandstand, August
 7, 1931. [Appendix XII]
185. *Marche Militaire* (K,T)
 Title only.
186. *Moonlight on the Rideau* (B, MS)
 Arranged for band by W.R. Spence. Manuscript in Band
 Room, Perth.
187. *Tayside* (T)
 Conducted by the composer at the opening of the Perth
 Bandstand, August 7, 1931. [Appendix XII]
188. *To the Front* (T)
 Played on a [radio] broadcast of the Band of the
 Grenadier Guards, Friday, October 10, 1941. (Courier,
 October 16, 1991: A 12. 50 Years Ago Today.)

IV MISCELLANEOUS

189. *Moonlight on the Rideau* (B)
Arranged for band by Dr. Gagnier, Montreal, for the Canadian Broadcasting Corporation. Score is dated 1982. Since Gagnier died in 1949, the date of arrangement is not clear.
190. *Moonlight on the Rideau* (B)
Arranged for Military Band by A. Maillet, 1982. (Note on score "Property of the C.B.C.")
191. *Barcarolle* (PR)
Boston: Oliver Ditson Company, #15537. Contract Date: 4/25/18. (No further information available: it could be vocal or instrumental.)
192. *My Charming Captive Maid* (BL, T)
London: 1874. Separate entry under W. Spence. This could be a very early work. No further information available.

APPENDIX II

COMPOSITIONS OF WILLIAM RAMSAY SPENCE: DEDICATIONS

- #13 *O Starlit Sky o'er Bethlehem*
To my friend, Mr. John Marquette. 1926
- #14 *On Bethlehem's Plain*
To the choir of All Saints Church, Atlanta Georgia.
1913-14
- #16 *So Silently the Stars Look Down*
To the choir of St. James Church, Perth, Ont. 1916
- #30 *O Give Thanks Unto the Lord*
To Mrs. John Hurd and the choir of St. John's Church,
Houston Texas. 1922
- #31 *Thanks Be To God*
To my friend, Mr. Eric M. Sabiston. 1927
- #34 *The Angels Hail This Holy Morn*
To Rev. H.H. Bedford-Jones, D.D. 1931
- #38 *Christ is Risen! Christ is Risen!*
To Dr. Roland Diggle and the Choir of St. John's Church,
Los Angeles, Ca. 1917
- #46 *O Easter Morn Most Glorious*
To the Venerable Archdeacon Clayton. 1933
- #48 *Rejoice! Rejoice! On This Glad Day*
To Mr. S.B. Whitley, Organist, Church of the Advent,
Boston. 1899
- #51 *Who Will Roll Away the Stone?*
To the Choir of the Church of the Advent, Westmount.
1910
- #56 *Come Unto Me*
To my friend, Mr. J.G. Patterson. 1922
- #58 *I Was Glad When They Said Unto Me*
To Rev. A. Prime, Rector of St. Margaret's Church,
Brighton, Mass. 1886, 1898, 1906
- #119 *Blossoms in the Cherry Trees*
To my friend, Mrs. Stanley Kirkland. n.d.

- #120 *The Brigand*
To Mr. Clarence Hay, Boston. 1899, 1930
- #132 *My Love is Like the Roses*
To Miss M.J.K. Humphrey, Boston, Mass. 1899
- #133 *The North Wind*
To Mr. Ernest Gamble, Pittsburg, Pa. 1907
- #140 *Abide With Me*
To my Mother. 1915
- #150 *Adelaide (Petite Gavotte)*
To Miss Adelaide Stenning. 1913
- #151 *An Autumn Intermezzo*
To Mr. Keith Cameron. 1925
- #153 *Chanson Joyeuse*
To Miss Margaret Holden. 1917
- #154 *Flower Song (Blumenlied)*
To Miss Mary Black, Boston. 1897
- #157 *Little Princess (Gavotte)*
To Miss Margaret James. 1914
- #159 *Merry Heart (Gavotte)*
To Mr. John Flockton. 1897
- #160 *Moonlight on the Rideau*
To Miss Dorothy Spence. 1937, 1982
- #164 *Petite Valse*
To Katie [Dietrich]. n.d.
- #180 *Andante Pastorale in A*
To Mr. Edward M. Read St. Louis, Mo. 1914
- #181 *Berceuse*
To Miss Edith Long. 1927
- #182 *Grand Choeur in D*
To Mr. William Reed. 1907
- #183 *Song Without Words*
To Miss Thelma McNeil. 1925

APPENDIX III

BIOGRAPHIES OF WILLIAM RAMSAY SPENCE

1. Kallmann, Helmut, 1952. *Catalogue of Canadian Composers*
Toronto: Canadian Broadcasting Corporation.

SPENCE, WILLIAM RAMSEY (sic)

Pianist, organist, violoncellist and composer.
Born in Montreal, February 27, 1859. Died
Perth, Ontario, July 26, 1946.

Musical education with R.O. Pelletier (piano) and
Vichtendahl in Montreal, with Stockbridge in Boston
(cello). Acted as organist in Montreal, Boston and
Perth, Ontario, for about fifty years.

COMPOSITIONS

TITLE	TYPE	TIME (min)	PUBLISHER
The Story of Bethlehem	Cantata	25	O. Ditson
Marche Militaire	Band		MS.
Grand Chorus in D	Organ		Arthur P. Schmidt
Song Without Words	Organ		Th. Presser
Valse Charmante	Piano		Th. Presser
Little Princess	Piano		Th. Presser
In Flanders Fields	Choral	10	Th. Presser
The Minuet	Vocal	6	MS.

Over 100 Anthems.

2. Sabiston, Eric. In "Collected Works of William R. Spence".
n.d. Private collection, property of Mrs. Eric Sabiston.

The following biography is printed at the beginning of
each of the four volumes of the collection.

The accompanying volumes contain close on
two hundred compositions by William Ramsay Spence.
This Canadian composer, born in Montreal, February
27th, 1859, comes of an artistic family. His
Grandfather and uncle were sculptors of renown in
the Old Country; his father a stained glass
artist, and his mother innately musical. They
passed on their talents to their elder son, who

during his father's lifetime assisted in the stained glass studio in Montreal. Many churches in Canada, and also in the United States, contain examples of his painting ability.

The dearest wish of his heart, however, was to devote all his time to music. After his father's death he realized this ambition. In boyhood he had been solo chorister at St. John the Evangelist Church in Montreal, and at an early age became organist there. This position he held for seventeen years. During that time he took up the study of the cello, and held regular practice of chamber-music, and his first compositions date from that period. Craving the opportunity of hearing master-pieces, he accepted an organ position in Boston for four years. While there he published a number of church anthems and other numbers.

Returning to Montreal in 1901, he filled the organ position at the Church of the Advent for ten years. Later he married and accepted a call to St. James church in Perth, Ontario. His wife, a violinist, collaborated with him by writing words for most of his anthems.

Mr. Spence is versatile in his writing, and as organist and pianist excels in improvisation. His music is always melodious, and when it is wedded to words, his first aim is to make it express them adequately. His most prominent compositions are a chorus for men's voices, being a setting of John Macrae's verses "In Flanders Fields"-- also a Christmas cantata, "The Story of Bethlehem." One of his church anthems obtained first award in competition with American composers. A song with violin obligato received honourable mention in a competition organized by the Music Teachers' Association of the United States. At present Mr. Spence is residing in Perth, Ontario, and occupies himself by scoring some of his compositions for the local band.

3. Etude Magazine.

This biography, presently on the files of Theodore Presser Co., Bryn Mawr, Pennsylvania, is almost identical to that quoted above from the Sabiston collection, with the following exceptions:

Sentence one is omitted. The last sentence is changed to:

"Mr. Spence resided in Perth, Ontario, and occupied himself by scoring some of his compositions for the local band."

4. McCoy, Guy, ed. 1946. *Portraits of the World's Best-Known Musicians*. Philadelphia. (p. 195)

William R. Spence--B. Montreal, Feb. 27, 1859. Comp. organist. Was active as organist in Montreal and Boston. Wrote many songs, anthems, organ pieces and a cantata.

5. Poirier, Lucien, 1985. *Organ Music I*, CMHS:x1

(Critical note)

Andante Pastorale in A, n.d. William R. Spence [1859-1946]: Boston: Oliver Ditson Co., 1914: (USBp), 5 pp. The title page is ornamented by a rich, flowery contour and bears in the top right corner the signature of Florence Rich King and the date of March 1916. At the top is printed "Professional Copy for the Organ." Various handwritten registration markings throughout the score merely duplicate the printed markings. A short biography of the Montreal-born Boston pianist was published in McCoy, Guy, ed., *Portraits of the World's Best-Known Musicians* (Philadelphia, 1946, 195).

The corresponding French Note Critique is identical with the exception of the last sentence, which begins:

Une biographie sommaire du musicien né à Montréal et organiste à Boston a été publiée dans McCoy, Guy, éd.

APPENDIX IV

LIST OF MUSIC, ST. JOHN THE EVANGELIST CHOIR, NOVEMBER, 1909

The originals of these seven handwritten sheets are in the archives at St. John the Evangelist. Page seven (in a different handwriting) appears to be a plan of Communion services a whole year, beginning at Christmas, and working backwards to the previous January.

List of music, etc., St. J. E. Choir.

November 1909.

		<u>Magnificat</u>	
Hymn Books (New)	99	Slamier	47
" (Old)	29	Lloyd	41
Psalters	68	Mox	27
Prayer Books	46	Nares	22
Portfolios	64	Reed	28
Service Books	10	Tanning	42
Cassocks	77	Goss	53
Surplices	75	King	36
<u>Music in Regular Use.</u>		Martin	44
Communion Services.		Woodward	40
Agathos	49	Stanford	31
Chimes	42	Calkin	40
Dykis	34	Robert's	41
Melodist	50	Foster	45
Foye - C	39	<u>Anthems in regular use -</u>	
Bonnot	24	Lord for thy tender mercies sake.	48
Jordan	30	Incline thine ear.	44
Foye in E♭.	42	Enter not into judgement	52
Slamier	43	Turn thy face from my sins	47
Tone	23	Call to Remembrance	50
Redhead	41	Thrope with angels	46
Wesley	51	Come Holy Ghost	47
Woodward	28	Hallelujahs - Mt of Olives.	52
Palentine	44	Tunes by Mary	4
Lilany. Bannby	56	Gloria to God. (Pergolesi)	52
		Gloria to God. (Handel)	62
		Ave Maria. Bonnot	

Anthems

<u>Anthems</u>		<u>Triest</u>	
In Jesus God Known	24		
To Dream - Macfarren	50		
To Dream - Purcell	49		
Wherein that shall a young man	19		
O Saviour of the World	22		
One Version (Mozart)	1		
Hark this the silent night	23		
Hallelujah Chorus Handel	29		
Light of Light	35		
Least kindly light	18		
O Lord our Saviour	26		
Hope	26		
Thine O Lord is the greatest	23		
Serenade (Mendelssohn)	16		
Our God is Lord of the Harvest	17		
Grant us thy peace	17		
Rejoice in the Lord	15		
Seven off Sentence	104		
My God look on me	35		
O God when thou appearest	51		
O Saviour Victim	15		
Awake Thou that sleepest	17		
Hosanna Be with	39		
Messiah	30		
What are thou	11		
O thou Amiable	23		
To thee O Lord	21		
O Prince of Peace	20		
Church Anthem	36		
Wesley Chant Service	57		
Missa de Angles	39		
Jordan from Service	42		
		<u>Glee.</u>	<u>Secular</u>
		Lay of the Bell	1
		Glee	1
		I wait and love	14
		The Chango Cross	11
		Hark 'Tis the Indian Drum	15
		In the Cecilia Air	5
		I'm going to my lonely bed	6

Orchestral parts

Orchestral partsMorning Services

Martin.
Stamen
Toms
Woodward
Agutter
Messe Solonelle
Gyre in C.
Jordan in E.
Munk.
Reed in G.
Wesley in E.
Merbecke
Jordan in C.
Messa de Angles

Evening Services.

Foster in A
Roberts in F.
Calkin
Jordan
Stanford

Te Deum.

Pocell.
Mac Farren.
Ambrosini Te Deum

Anthems

Sing by man. . . Howard
Hallelujah Chorus. . . Beethoven
Glory to God . . . Pergolesi.
Messiah for cello.
What are these . . . Stamen
And sorrow and ~~the~~ sighing

Marches & VoluntariesMarches of Dr. Calkin.

Marche et Cortège Gounod.
i. Filler . . . Reed -
unhatched in C. . . Simart
Marche Heroique Schubert.
Marche et Cortège Ambrosini
Battista. i. Filler.
Crescendo Mel. . . Liff
Benedictus. . . MacKenzie.
Coronation Mel. . . Liff.

Hymns

~~Chorus~~ . . . Longman
All Saints.
Benediction
Easter.

Miscellaneous

Miscellaneous

Ev. Service. Davis	1	Trical Response.	10
Twelve Times Lloyd	1	Office of H.C. Chori Book.	4.
Marche Triumphale	1	Magnificat. Spencer.	39
Cantate Domino.	1	6 manuscript Books.	
Gaudemus.	7	Common prayer with Plain Song.	1.
Comfort & Laud	2	Psalms & Hymns.	1.
Church Hymns	2	Church Psalter Hymns	1.
Words of old E.C. & on. I.		Hymnary	1.

Pamphlets. + Cards

Grace before Meals.	Th. S. Do it nothing to you
11 th Dedication. Festival.	Litany Hymn.
Thank thou Silent night.	Imas Carols.
St. Cecilia's Day	
Songs for Ch. Books.	
Graduals for Chori.	
Our God is Lord of the Harvest	
Dedication Festival Cards.	
For St. George's Day	
Epiphany Carols.	
Hymns for Coronation	
Service on Aug 17, 1902	
Office of Admission of Chorists	
Rules for Daily Life	
Notes to War Shoppers	

Miscellaneous odd copies

Miscellaneous odd copies

McLuskey	10	Love of Jesus	Spence	1
St. Paul	8	Choral Festival		2
Messiah	1	Domine Saluum		1
Com. Sewell Douglas	1	Back. Well Tempus Clavichord		1
" " William	1	L'Allegro Band		1
Short pieces for organ	1	8 noted Psalters		3
Twelve Song. Purcell	1	Canadian Anthem Book		1
Com. Sewell Garrett	3	Hymnal Companion		1
Coral for Lams.	1	Songs for eleven Hymnal		1
Short Book of A. C.	1	Christmas Carols		12
Duets for Lams.	1	Re receipt into Me		1
Stamen Service	1	Angel Shinn		1
Cucifixion (Stamen)	2	Tribulation. Rosine		1
Slaves Water	1	Coral for Lams Eve		1
Smart. (Mon. Ev.)	1	Hymn for little children		1
Hear my prayer	1	" " Infant "		3
Smith. Service	1	Church Songs		2
Longham. Com. S.	1	A little town of Bethlehem		1
Prodigal son.	1	Te Deum Bensen		1
Com. S. Tuckerman	1	The King shall rejoice Hensen		1
Mt. of Olives	2	" " " " " " " " " "		1
2nd Mass. Sonnet	2	Com. Serv. Laperon		1
Mon. Ev. Serv. Hutton	1	Hear my prayer Winter		1
" " Stewart	1	Pleasant are thy Courts Spence		1
Nessa paper Marcello	1	Agatha in Bb		1
Coral for many times	1	O Clasp your hands		1
in Resurrectione d. Lazzaro	1	Summe Poes.		1
Plain Song Chant Bk.	1	Bow down thou ear		1
		Wm. R. L. Lollers		1
		(over)		

Miscellaneous odd copies

Miscellaneous Odd Copies

{ Communion Service } Gazette 1.
 { + Morning Prayer }

Com. Service. Baker 1.

Morn & Ev " Bauby. 1

" " Tuckerman. 1.

" " Reay. 1.

Com. Service. Harwood. 1.

People's Communion Book. 1.

Collection of A mens. 1.

Communion Services

^{am}
 Hester. Thurs. Stanford.
 Ames. }
 Appleton } advent Quebec
 Eyrer. Nov. Stamer
 Stamer Oct. Lloyd.
 Jones. Sept. Goss.
 Amphib. insects Kirk
 W'ward July. W'ward
 Eyrer. June Calder
 Jones May. Holt
 R'head April Goss
 do. Feb. do
 Jones. Jones Feb. Goss
 Stamer Jan. Stamer

Bykes. Appleton
 Jordan
 Eyrer in 86.
 Wesley
 Paterson

APPENDIX V

SERIES OF CONCERTS AT ST. PATRICE, QUEBEC, 1881

A series of five concerts was given on the occasion of the inauguration of the new organ at St. Patrice, Québec. *Le Canada Musical* printed the programmes of four of these in its edition of February 1, 1881 on page 166.

Programme de M. R.O. Pelletier, (de Montréal)

1. Prélude et fugue, en ré mineur.....Hesse.
2. Larghetto, op. 108.....Mozart.
3. (a Duetto vocal (transcrit).....Mendelssohn.
(b Gavotte, en si bémol..... Haendel [sic].
4. Fugue, en ré majeur.....Bach.
5. Quatre motifs de FaustGounod.
6. Fanfare.....Lemmens.
7. Airs irlandais.....
8. Marche des Israélites, d' ElieCosta.

Programme de M.E. A. Bishop

1. Concerto, en si bémol.....Haendel.
2. Ave Maria.....Henselt.
3. Offertoire, en ré mineur.....Batiste.

Programme de M. Fred. A. Self.

1. Introduction et Offertoire.....Hewlett.
2. Hymne des Soeurs.....Lefébure-Wély.
3. Grand Offertoire, en sol.....Batiste.

Programme de M. Gustave Gagnon.

1. Offertoire.....Guilmant.
2. Mélodie.....Mailly.
3. Alleluia.....Beethoven.
4. Allegro Maestoso.....Lefébure-Wély.

APPENDIX VI

ORGAN METHODS ADVERTISED ON P.176 OF LE CANADA MUSICAL,
FEBRUARY 1, 1881.

MUSIQUE NOUVELLE pour ORGUE OU HARMONIUM
Publiée et Importée par la MAISON A.J. BOUCHER,
Dépositaire des Orgues-Harmoniums "Alexandre," de Paris,
et de ceux "de la Puissance" de Bowmanvil.

RUE NOTRE-DAME, MONTREAL.

Tout Recueil ou Morceau expédié franc de port,
sur réception du prix.

MÉTHODES.

- Auger (F.) Grande Méthode complète pour l'Harmonium, renfermant tout ce qui est nécessaire pour connaître l'instrument et former un parfait organiste du premier élève venu .. net \$3.00
- Brisson (F.) op. 2. Méthode d'Orgue-Harmonium, suivie de 15 Méthodes .. net \$4.00
- Petite Méthode d'Orgue, extra .. net \$1.50
- Getze (J. A.) New and improved School for the Cabinet Organ .. net \$2.50
- The Young Organist, a complete instructor for the Organ, net \$2.50
- Goupil (l'Abbé), Petite Ecole d'Orgue, pour l'harmonisation du Plain-Chant à première vue .. net \$0.50
- Moore (L.) Nouvelle Méthode d'Orgue Expressif, indispensable à tous les possesseurs d'Harmoniums .. net \$2.00
- Rink. The first three months at the Organ .. \$1.75
- Schneider. Practical Organ school .. net \$3.50
- Smith (Gustave.) Le Guide de l'organiste praticien, 3e édition net \$0.50
- Villatol (l'Abbé), Petite Méthode, pour apprendre facilement et vite l'accompagnement du Plain-Chant .. net \$1.00
- Winnor. New Primer for the Parlor Organ .. net \$0.75
- Wright. New Method for the Cabinet Organ .. net \$2.50

RECUEILS, ETC.,

- Auger (F.) Op. 15. Le Livre des petites Paroisses, 115 morceaux faciles et brillants .. net \$2.00
- Op. 25. Le Service des solennités, deux volumes renfermant tout ce qui est nécessaire pour tous les offices .. net \$2.00
- Baldie (Edward). 50 pieces for the Organ, consisting of Offertories, Marches, Communions, etc. .. net \$2.00
- Battmann (J. L.) La Bibliothèque religieuse, complète .. net \$4.50
- En 5 volumes, chacun .. net \$1.00
- 1er volume, op. 330, 25 Entrées et 25 Elevations .. net \$1.00
- 2e " op. 331, 25 Offertories .. net \$1.00
- 3e " op. 332, 25 Marches-Sorties .. net \$1.00
- 4e " op. 333, 100 Versets ou Préludes, dans les différents tons du Plain-Chant, pour les Vêpres .. net \$1.00
- 5e " op. 334, 50 Ains de Cantiques, transcrits et arrangés pour orgue, pouvant servir d'Entrées, d'Offertories, d'Elevations, etc. Ils peuvent aussi servir d'accompagnement à ces mêmes cantiques .. net \$1.00
- Op. 319. L'Echo des Chapelles, 3 basas volumes, chacun, net \$3.00
- Fleurs d'Harmonium, 3 volumes :
- 1er volume, op. 350, Vingt Offertories nouvelles .. net \$2.25
- 2e " op. 351, Trente-cinq Marches, entrées et sorties .. net \$2.25
- 3e " op. 352, Préludes, Elevations et Versets .. net \$2.25
- Les Grands Maîtres à l'Orgue, transcriptions des œuvres célèbres de Mozart, Haydn, Beethoven, etc. Deux volumes, chacun .. net \$4.75

Battmann (J. L.) Le Parfait Organiste, renfermant tout ce qui est nécessaire à l'organiste pendant l'année. Deux volumes, chacun, net \$4

- La Petite Chapelle, deux volumes :
- 1er volume, 100 morceaux faciles .. net \$1
- 2e " 100 morceaux, moyenne difficulté .. net \$1
- Le Trésor des Jeunes Organistes, 100 morceaux faciles, deux volumes, chacun .. net \$2
- Calonne, (de), Douze Marches-sorties, faciles, .. net \$1
- Grados ad Organum, recueil de 100 morceaux gradués, pour tous les offices .. net \$2
- Clark (Scotson), Fifteen brilliant Marches, for the Organ, .. net \$2
- Davenport (Frederick), Organ Gems, a collection of Offertories, Marches, Elevations, etc. .. net \$2
- Gordon's Short Organ Voluntaries, .. net \$1
- Goupil (l'Abbé), Les Début de Jeune Organiste, recueil de Marches, Offertories, Elevations et Sorties .. net \$1.50
- L'Organiste accompagnateur du Plain-Chant Romain, net \$1
- Le Petit Livre d'Orgue des Campagnes, 50 morceaux faciles et brillants .. net \$1.50
- Le Petit Manuel de l'Organiste, nouveau recueil d'Offertories, Communions, Sorties, etc. .. net \$1.50
- Quarante petites compositions religieuses, faciles et chantantes .. net \$1
- Grosjean (E.) L'Ave Maria de l'Organiste, 90 morceaux faciles et chantants .. net \$2
- Guilmant (A.), L'Organiste pratique, collection de morceaux de moyenne difficulté, trois cahiers, chacun .. \$1.25
- Helle (A.), L'Art d'improviser, ou l'Ami de l'Organiste, 24 Versets, Elevations, Communions et Sorties .. net \$1.50
- Jackson (Samuel), Gems for the Organ, a collection of Melodious movements, carefully selected for the use of Organists in Church service, .. net \$2.00
- Morrian (Louis) op. 5. Répertoire de l'Organiste, recueil de morceaux religieux, pour les grandes Orgues ou l'Harmonium .. net \$2.50
- Op. 11. Les Voix Saintes de l'Organiste, 100 morceaux religieux, très brillants .. net \$2.50
- The Organ at Home, about 200 pieces for the Reed Organ .. net \$2.50
- Organistes célèbres, (les), 73 pièces pour Orgue, choisies dans les œuvres des meilleurs maîtres, en 10 cahiers, chacun .. net \$0.75
- Raymond. Reed Organ Gems. .. net \$2.00
- Rink (C. H.) Ecole Pratique de la Modulation, démontrée par des exemples, .. net \$3.50
- One hundred Voluntaries, Preludes and Interludes, net \$0.75
- Trojeil (Angelino). Le petit Service de l'Organiste, 30 morceaux faciles et chantants .. net \$1.00
- Wells (Lefebvre). L'Organiste moderne, en livraison, contenant la Noél populaire de Angers, brillamment varié, et un autre morceau pour inauguration d'orgue .. net \$1.50

APPENDIX VII

TOWN STATISTICS, PERTH: 1851-1961

Perth, Town Statistics: Ninth Census of Canada, 1961.
Vol. 1, Table 37. As quoted in *Perth Remembered*, "To-Day",
Shortt, 1967:169

(1) Population by origin: 1871-1961.

(2) Population by religious denominations: 1851-1961.

TOWN STATISTICS
Population by Origin, 1871 - 1961

Origin	1871	1881	1891	1901	1911	1921	1931	1941	1951	1961
English	359	427		672	677	1,281	800	1,076	(1)	(1)
Irish	1,213	1,096		1,672	1,678	1,411	1,849	1,871		
Scottish	695	799		1,035	905	873	1,082	1,129	4,564	4,758
Welsh	23	31		14	18	7	25	23		
French	71	62		142	130	92	147	177	192	216
German	3	28		22	35	21	58	42	59	114
Italian	—	—		1	35	9	31	22	26	44
Netherlands	2	19		9	6	6	11	30	69	86
Scandinavian	—	—		—	1	6	10	3	12	26
Other	9	5		31	103	84	86	85	112	116

(1) British Isles Origin - no figures available for component origins.

Population by religious denominations, 1851 - 1961

Religious Denomination	1851	1861	1871	1881	1891	1901	1911	1921	1931	1941	1951	1961
Total	1,916	2,465	2,375	2,467	3,136	3,586	3,588	3,790	4,099	4,458	5,034	5,360
Anglican Church of Canada	511	616	674	671	742	746	715	757	950	1,026	1,183	1,148
Baptist	88	130	99	133	136	169	139	145	133	136	121	178
Methodist	99	274	248	343	501	570	550	538	—	—	—	—
Presbyterian	737	729	769	763	890	989	919	1,156	655	653	604	565
Roman Catholic	440	705	570	520	757	1,006	1,129	1,098	1,141	1,138	1,205	1,345
United Church of Canada	—	—	—	—	—	—	—	—	1,125	1,308	1,655	1,798
Other	41	11	15	37	110	108	136	96	95	197	266	326

APPENDIX VIII

JOURNAL OF THE PERTH HARMONIC SOCIETY

INSTITUTED 1834

Handwritten manuscript, uncatalogued item, Perth Museum.

(The name written on the page opposite to the title page of the manuscript, as reproduced below, is "Mrs. D. Campbell".)

Perth Harmonic Society.

At a meeting held in Perth
in the house of Mr. H. Robertson
on the evening of Friday the
31st October 1884 for the pur-
pose of adopting measures for
the improvement of Seced
choir the following persons
were appointed a committee
to prepare such rules as they
should think necessary to govern
the and in view viz, ---

4. The Rev. Mr. Bell, George Litch, Barton and Dan. W. Davis 3
- On the following Friday evening (11 Nov) the undersigned members were present before the meeting of the committee 4
- That the persons present, introduced themselves into a society for mutual improvement in sacred music to be termed the North Harmonic Society 5
- Other persons desirous of being admitted shall be introduced and recommended by some one of those persons who are already members 6
- Persons to their admission. The officers shall be President a Treasurer and a Secretary to be chosen quarterly. The society shall meet every Friday evening at seven o'clock and disband at nine o'clock. Every member coming late shall pay a fine of one penny if absent the whole evening a fine of two pence. The funds of the society shall be employed to defray the expenses of candles, music, firewood &c. As often as is necessary all the members shall

recommended

6

7

make a contribution to Treasurer on the 15th. Treasurer
and the funds of the Co. - 4 That a list of names be re-
viewed which shall be in-
cluded such time as the mem-
bers are well acquainted with
them when they will be re-
viewed. viz

The following resolutions were
then moved seconded and agreed
to. Namely -

- 1 That the next election of officers
be held take place on
the first Friday in January. Officers
2 That the list of members be
called over five minutes after
seven o'clock and etc. who
are not then present shall
be fined.

The following persons were in-
volved as members viz,

Rev. Wm. Bell
James Brown
George W. W. W.

- 3 That the first contribution
shall be six pence to be paid
by each male member to the

8
 George Bell
 John G. Moulton
 George Latherton
 Alex. Hill
 Donald Mc Donald
 Duncan McDonald
 Alex. Stewart
 Ralph Pearson
 James - St. Charles
 Alex. Mcintosh
 Robert McLaren
 Mr. Brown
 Mrs. Thomson
 Miss Twiss
 Miss - Long
 Miss - Miller
 Miss - St. Brown

9
 Miss McCracken
 Miss - Mc Donald
 Miss C. Mc Donald
 Miss - Mc Donald
 On the first night a tent was
 the above mentioned was used
 to the treasurer and he was
 invited to provide music and
 also and fireworks for the
 use of the Sociey.
 The following persons were
 chosen office bearers for the
 first quarter viz
 Henry - Brown President
 George Latherton Treasurer
 George Bell - Secretary

10

11

It was moved seconded and
Resolved,

That the society hereafter
 meet in the courthouse,

Carried by a majority of two
 On the 15th December etc.

account of the difficulty
 of collecting fines and the
 unwillingness of some of
 the members to pay them
 it was moved by J. McPherson
 and seconded by J. McDonald

Resolved,

That the rule concerning
 the exaction of fines be re-
 cinded and the record be ex-
 purged from the former

of the society. Carried by majority
 On the nineteenth December

Mr. Henry Clowrey having re-
 signed his office and withdrawn
 from the society Joha. G.

Mallock Esq. was appointed
 President for the remaining
 part of the quarter.

Resolved, That the drawing
 of the society be laid before
 the society and examined

on the 22nd ~~January~~

The following names were

then added to the list of names

Wiles Lane on the 12th Jan 54
 Birmingham St Mark's
 Blackbourne on the 12th Jan 54

12
New Windsor

and the following exchanges

Wit Hand in Bangor

In account of, leaving the
the 4th Aug⁹

countdown it was moved

by the Rand the Bell seconds

by Mr. George Witherston
Resolved,

Resolved,

That the society return

and meet in the house.

W. F. McEachern is at the

first meetings of the same.

Carried, thirty, twelve

On the second January the

following persons were ~~not~~

re-elected office bearers, for

The insurance possible by

13

---Tom J. Haddock President.

George Dickinson Treasurer

George Bell Secretary

On the twentieth March

on account of the difficulty

of a regular attendance on

the list of a number of the

members during the summer is

...was adjourned till the even-

ing of Friday the twenty-

Public Sentiment. -

APPENDIX IX

A POET LOOKS AT PERTH IN 1866

First published in the Perth Courier on February 14, 1866,
and reprinted in that paper on Wednesday August 8, 1984.
(20-23) "A poet looks at Perth more than a century ago."

SITUATION

Perth, like its Scottish namesake, stands,
'Mid spreading fields and fertile lands,
Upon the River Tay.
Dense forests once, and swamps were seen,
Whose autumn tints and gorgeous green
Combined in rich array
Where now "The Model Town" is found
With happiness and honor crown'd,
Improving every day.
Our town exists, where once the trees
Waved proudly in the stirring breeze
The trees no longer stay.
From Kingston, sixty miles or more;
From Brockville, thirty-three or four;
From Ottawa, some fifty-two;
In Drummond Township, stands to view
Our Town--the Town we all love best--
Perth, Lanark County, Can'da West.

EARLY SETTLERS

Within these fifty years.

Since Eighteen hundred and fifteen,
How many changes Perth has seen!
Then came McPherson--first was he,
Where Perth now stands, to cut a tree;
Let not his name forgotten be!
Few months elapsed, ere noble bands--
Began to cultivate these lands;
And soon the "Lanark Settlers" came--
True, sterling men, of honest fame,
Our warmest gratitude they claim!
Let us revere the names,
And recognize the claims
Of Ferguson, McMillan, Rice
McLaren, Taylor, Spalding, Bryce,
Young, Frazer, Campbell, Holliday,

Kidd, Adams, Rutherford and Scott.
 These men should never be forgot--
 God bless our Pioneers.

BUSINESS

In Perth, in good old days of yore,
 Some forty years ago, or more,
 "Craig Darroch" kept a little store;
 Now they are numbered by the score,
 And business men we hourly meet,
 On Foster, Harvey, Wilson, Gore,
 Mill, Herriott, or Drummond Street.

Stores now are neither small nor few,
 Eight blacksmiths' shops stand out to view;
 The saddlers' shops now number four;
 The shoe shops, half as many more;
 Banks, Tanneries and Foundaries (sic) three,
 With nine or ten hotels we see;
 Drug Stores of Gamsby, Kellock, Coombs;
 A Photographic Artist's rooms;
 And Mills erected on the Tay
 Saw, card and grind, both night and day.

Besides, as seen from last reports,
 Perth large amounts of grain exports,
 The lumber trade, already great,
 Increases at a rapid rate;
 The butter, pork, and ashes trade,
 Have also great advances made;
 While mining, but of late begun,
 Has up to sev'ral thousands run.

BUSINESSMEN, TRADESMEN, ETC.

Five Allans, Botsford, Dunnet, Kerr,
 Shaw, Meighen, Mair, O'Brien,
 McLean, McMaster, Sibbitt, Wright,
 Walsh, Ferland, Devlin, Ryan,
 Two Mathesons, two Hendersons,
 Two Walkers, Thompson, Hart,
 Brown, Weatherhead, and Andison,
 With sev'ral more taking part
 In business now, and do it well;
 While Messrs. Morris, Despard, Bell
 In banking management excel.

J.M.O. Cromwell (famous name)
 Is what we call a P.L.S.;
 John Morris, also, is the same--
 The meaning anyone can guess,
 McLean and Spillmen paint our floors
 Walls, Wainscots, ceilings, windows, doors.

J.F. Kennedy makes teeth of bone,
 For those whom Fate has left without
 Or else makes something for his own
 By pulling other people's out.
 G. Gilbert has a barber's shop
 He does his business up complete,
 And, tho' he shaves, is not a cheat.

Wright, Walker, Griffin, furnish suits;
 O'Brien, Allan--shoes and boots;
 Hart, Walker--books and papers new,
 McLaren, Gemmill--"mountain dew";
 J. Mitchell--beer and bottled ale;
 Hardware is kept by Martindale;
 McLeod, two Butlers, Andrew, Bell,
 Have kettles, tins and pans to sell;
 At two fine shops we buy our clocks,--
 Northgraves and McNamara's;
 While J. McCulloch, Hicks and Cox,
 Make rollers, rakes and ploughs and harrows,
 Gigs, buggies, waggons and wheelbarrows;
 James, Allan, Laurie, Dennison,
 Supply the town with bread;
 And Davies, at "Perth Marble Works"
 Makes tombstones for the dead.
 Mechanics, tradesmen, business men,
 May God increase their store;
 May they, as years are passing on,
 Be prosper'd more and more!

TRAVELLING FACILITIES

Once, Trav'ling was so very slow,
 It took at least a week to go,
 By trains, and wagons, and bateaux,
 From Perth to Montreal.
 Trains that were used in former days
 Were but a clumsy sort of sleighs,
 Which went in many devious ways;
 Now trains are quickly run on wheels
 And great delight the Perthite feels,
 As on he moves at railway speed,

That far outstrips Mazeppa's steed;
Or down the great St. Lawrence floats
In one of Hamilton's steamboats.

No longer now a week we spend,
Before we reach our journey's end;
By railway first--the B. and O.--
There we remain until we dine
Then start upon the Grand Trunk line;
At Prescott, and at Cornwall call,
And take our tea in Montreal.

BUILDINGS

The school house once, some twenty square
Was but a wretched log affair;
The building now is built of stone--
A building Perth is proud to own--
Accommodates three hundred scholars,
And cost about four thousand dollars.
R. Douglas is the builder's name,
A gentleman of portly frame,
Commanding presence, stately mien,
A worthy subject of our Queen.
Three thousand pounds the Market cost--
We do not think the money lost;
For, 'tis, indeed a grand affair,
And gives the town a business air.
Judge Malloch's handsome residence,
That which Perth has no other such,
Cost some four hundred thousand pence;
And Mr. Shaw's about as much.

Of six good churches Perth can boast;
A Court House, jail, stores quite a host;
Fine private dwellings, banks, hotels,
And Rink, where merry beaux and belles,
Meet on the ice to have a skate,
And move along at rapid rate;
The "fallen angels" there are found,
Yet joy and pleasure much abound;
"Old Fogies" talk of "wasting time",
And speak of skating as a crime;
But, truth to tell, I do not think,
There's any danger in the rink,
Except that some may get a fall,
At which we laugh--and that is all.

NEWSPAPERS

The Standard and Examiner,
 The first newspapers here,
 By Tully, and by Steward own'd,
 No longer now appear--
 The Fam'ly Herald too is dead,
 But others occupy its stead.
 The Courier was first begun
 In eighteen hundred thirty-four;
 'Twas published by John Cameron,
 Who is, alas! no more.
 His days on earth were quickly done;
 His race was but too swiftly run--
 Belov'd while living, mourned when dead,
 For him a silent tear we shed.

The next proprietor was one
 Who now is known to fame--
 The Hon'rab!e M. Cameron,
 Well worthy of the name.
 May he have pleasure and success
 And long enjoy true happiness!

James Thompson, Esq., was the third
 His course was just and wise;
 The fourth was Charles Rice, Esq.,
 Now Clerk of the Assize;
 Two worthy men, they worked with zeal,
 And sought to aid the public weal.

The fifth one--he who edits now,
 Is Mr. George L. Walker,
 Who knows his business, drives his quill,
 And is no idle talker;
 But one who minds his P's and Q's,
 And has correct, enlightened views;
 His paper, now, at thirty-two,
 Is young and strong--and good as new.

Then there's the Perth Expolitor,
 The British Standard too;
 But what we want three papers for,
 Is quite beyond my view;
 However, if they make it pay,
 I'm very glad to hear it;
 Tho' I am doubtful any way
 If some of them come near it.
 To Scott the former publishes,
 B. Campbell prints the latter;

They give us notices and news,
And information scatter.

When editors are called to die--
In printer's parlance "knock'd to pi"--
And must become "dead matter",
This epitaph I would suggest;
"Here lies an Editor at rest,
Yet, tho' he lies, he was forsooth,
A man who always told the truth,
And sought to do his very best
All false reports to batter."

ORANGEMEN, FREEMASONS, ETC.

An Orange Lodge in Perth is found;
St. Patrick's men go marching round,
Freemasons, too, and Sons abound;
"Come, join the Orange ranks", said one
To whom I thus refused;
"Oh, I'm not green enough for that,
And beg to be excused."
"Come, be a Mason," said a friend;
"Oh, not at all," said I
"I'd sooner far a lawyer be,
And that's the reason why."
"Come, join the Sons" another asked,
Drink naught but sparkling water".
I said "With all respect for thee,
I'd rather join a Daughter!"

OFFICIALS

Court, County, Market, Council Clerks
Rice, Moffatt, Berford, Graham, Broke;
Not one of these his duty shirks,
Or tries cute dodges, tricks or quirks.
Now let us at the council look,
R. Shaw Esq., is "pseudo" Mayor--
John Doran, Esq., Deputy--
Two good officials I believe.
O'Brien, Allan, act together,
United in the bonds of leather;
This much, I'll say, for all the rest,
They seem to do their very best,
To keep expenses down
And benefit the town.

McCaffery is Town Treasurer;
 Moorhouse collects our Tax;
 T. Cosgrove is Head Constable,
 And Kellock is not lax
 In watching each and ev'ry call,
 And guarding all our "Jail Birds" well.
 T. Carins, is Postmaster now,
 A civil, kind, obliging man.

SCHOOLS

Once, children in the District School,
 Knew something well--it was the rule;
 They wish'd the school, some pleasant day,
 Would go to Lee-ward or de-Kay;
 Or hop'd some log would tumble down
 And kill their teacher right up BROWN!

Now, at the Grammar School they learn
 Their real interest to discern;
 Now, Mr. Hart wins youthful hearts,
 While useful knowledge he imparts;
 He teaches merry girls and boys
 To add to one another's joys;
 From one another's care subtract,
 And multiply each kindly act;
 How to proportion and divide,
 The hours that o'er them swiftly glide;
 To practice virtue and reduce
 All envy, malice and abuse;
 How to extract the root of pride
 And many other things beside;
 He teaches Grammar, Reading, Classics,
 And History and Mathematics.
 Mr. McDowell, Aide-de-camp,
 Too helps the noble cause along;
 While Mr. Thornton, in the Common School,
 Instructs the youth in many a useful rule;
 Nor must the lady-teachers be forgot;
 Miss Laurie, Forgie, Smitherman and Scott.

There also is a Separate School,
 Where Cosgrove and Miss Feely,
 Both deeply versed in knowledge sound,
 Communicate it freely.

Perth views her schools with honest pride;
 Knows how their scholars have been tried,
 And proudly thinks of honours won

By Thornton, Kellock, Patterson,
McLean, Hart, Kerr and Matheson,
Who all at College ranked A 1.

But we must not forget the name
On one who may remembrance claim,
One who endeavor'd to advance
 The cause of education here--
Whom all that value sterling worth,
 Should honour and revere--
A man of candor, upright, free, sincere,
We mourn his loss--we shed a silent tear
And hold the same of M. McDonnell dear.
Now, let me here record the name
Of one whose pupils hold him dear--
Who gained their friendship and esteem--
Who ruled by love, and not by fear--
We love the man, admire his work,
And bless the genial Mr. Burke.

POPULATION

Perth's population now amounts,
According to the last accounts,
Compiled from latest rolls,
To near three thousand souls.
Some fat, some lean, some large, some small,
Some stout, some thin, some short, some tall.
Some quiet youths, some sportive blades,
Some married folk, some cross old maids;
And Perth can boast of ladies fair,
With deep blue eyes and golden hair;
While lovely girls are hourly met,
With eyes and tresses black as jet.
Which is the better of the two,
The brilliant black or melting blue?

What would earth be without a fair one's smile
To cheer our hearts--our weary hours beguile?
What would earth be without those lustrous eyes,
Those tender glances we so highly prize?
Without those beaming eyes and smiling face,
This earth of ours would be a wretched place,
 A world forlorn, deserted, drear
 Nor would I ask to linger here.
May all our girls lead happy lives;
May they become true, lovely wives,
 And fond, devoted mothers;
God bless all lasses on this earth

But bless the pretty girls of Perth,
Much more than any others!

OUR M.L.C., M.P.P.,
JUDGE AND SHERIFF

The Hon'able R. Matheson
Has long been M.L.C;
A. Morris, Esq., also is
Our present M.P.P.
The former is a man of worth,
Integrity and zeal;
Who strives to do his duty well,
And seeks the public weal;
Whose sands of life are nearly run
Who when his life shall end
As full of honours as of years
Shall to the grave descend.
And may the latter gentleman
By all his actions show
That what he does, is ever done
Pro bono publico.
May he have happiness and health,
Joy, honour, wealth and fame,
And leave behind him when he dies,
A clear, unsullied name.
J. Malloch, Esq., is our Judge--
A judge of good report,
Who shows true dignity and ease,
Presiding at the Court;
A genial, social gentleman--
One whose addresses tell,
He loves a joke, enjoys a laugh,
And wears the ermine well.
God bless His Honour, grant him health,
Peace, comfort, happiness and wealth.

J. Thompson, Esq., is the name
Our worthy Sheriff bears;
He is an upright, honest man,
Who minds his own affairs;
Kind-hearted, generous and free,
Long may he live and happy be--
Long may he fill his present berth;
And be an ornament to Perth!

PROFESSIONAL MEN

Our Clergyman instructs the youth--
 The Rev. Thomas Hart, B.A.,
 Whom, while our citizens esteem,
 His pupils honour, love, obey.
 Six others speak the Work of Truth,
 And seek to show the narrow way.
 The preacher I admire the most,
 And one who is himself a host;
 His style is good, his language free,
 And his initials--J.B.D.

Messrs. A. Morris, Deacon, Fraser, Shaw,
 McMartin, Bueill, Berford, practice law;
 The second soon will be a Judge--
 An honor none to him will grudge;
 Indeed I hope he yet may be
 Chief justice Deacon, L.L.D.

And when the last "subpoena" comes,
 Commanding their appearance--
 The summons all must soon obey,
 From which there is no "clearance"--
 May all our lawyers reach the shore,
 Where "Precepts," "writs", "injunctions", "Wills",
 "Fees", "mortgages", "deeds", "codicils",
 "Advices", "actions", "lawyer's bills",
 "Costs", "suits", and "trials" are no more.

Five Doctors: Wilson, Howden, Horsey,
 J. Kellock, Nicol, practice physic;
 No quacks are they, but men of skill
 Yet folks must die, do what they will,
 And spite of powder, drug or pill,
 There is no cure of Phystic;
 For no M.D. I'm very sure,
 Has ever found the "Perfect Cure",
 Tho' some apply a sticking plaster,
 To keep the folks from going faster.
 When Death, whom none can disobey,
 Whose summons must be heeded.
 The Rev. R.L. Stephenson
 I trust will prospered be;
 And also hope that on his Church,
 A spire he'll shortly see.
 The other four who yet remain,
 Are Messrs. Hansford, Knott and Bain;
 And last of all, tho' not the least,
 Father McDonagh, R.C. Priest.

May all these clergy be blest;
 And, when from earth they go,
 May they enjoy eternal rest
 Where pleasures ever flow.
 Doth bid our Doctors come away,
 May they arrive where pains and ills
 Are neither known or needed!

Here let me name two Clergymen,
 Whose deeds we ought to cherish--
 Who preached in Perth for many years--
 Who were among our pioneers--
 Let not their mem'ry perish,
 Let young and old remember
 The names and actions well,
 Of the Rev. Michael Harris,
 And the Rev. William Bell.
 A doctor, too, not long deceased
 May our remembrance claim--
 A skilled physician, tender, kind--
 Let all who knew him, bear in mind
 James Stewart Nicol's name.

VOLUNTEERS AND FIREMEN

They'll meet a warm reception here,
 From many a loyal volunteer.
 Two Companies we now possess;
 Should any Fenians dare appear,
 And "May their shadows ne'er grow less",
 As to the van they bravely press!
 May they defend their country's cause,
 Uphold her Liberty and Laws;
 For Truth and Freedom nobly stand
 And be an honour to our land!

Perth has a hundred firemen bold--
 Two companies of Red and Blue,
 In summer's heat, and winter's cold,
 Prepared their duty still to do.
 Our Firemen and our Volunteers
 Are worthy of three times three cheers!

FINIS

Now, at the close, I wish to say
To all the citizens of Perth
May you be prosper's ev'ry day,
And long remain on earth;
Should war arise, or trouble come
May each and all of us be seen,
Most nobly striving to defend,
Our Town--our Country--and our Queen!

APPENDIX X

LAYING THE FOUNDATION STONE OF ST. JAMES' CHURCH, PERTH,
1858

The Ecclesiastical Gazette, July, 1858, pp. 53-4. Copy of this article obtained from the archives, Anglican Synod Office, Ottawa. [vol. V, #7]

The article is printed in two columns, laid out artistically, as shown below. (In some places the type is very unclear.)

(Column 1, p. 53)

LAYING THE FOUNDATION STONE OF ST.
JAMES' CHURCH, PERTH.

The corner stone of the new Episcopal Church, in this town was laid on Thursday last, with considerable éclat. About ten o'clock in the morning of that day, the Perth Lodge of Freemasons, and Orange Lodges Nos. 7, 115 and 788, accompanied by the Perth brass band, proceeded to the residence of the Rev. R.L. Stephenson, Rector, where they rested for a short time. A procession was here formed in the followieg [sic] order:--

Band,
Members of the Church,
'Prentice Boys,
Orange Lodges,
Members of County Council,
Freemasons,
Superintendent, with plans and silver trowel,
Contractor, with plans and specification,
Building Committee.

Clergy:

Rev. R.L. Stephenson, A.M., Rector of Perth;
Rev. J.T. Lewis, LL.D., Rector of Brock-
ville; Rev. E. Morris, Rector of Frank-
town; Rev. W.B. Lauder, LL.D.,
Rector of Napanee; Rev. J.S.
Lauder, Rector of Ottawa;
Rev. C.B. Petit, A.B., Rector of Rich-
mond; Rev. J. Davidson, of Newboro'.

When the procession, formed as above, arrived at the Corner of Drummond and Foster streets, near the post office, the children of the Episcopal Sunday school met it, and taking their place in front, marched in that order up Gore street, and round by Brock and Drummond streets, to the site of the new church. The procession, as it filed through the

streets, presented a very pleasing appearance. The different classes of the Sunday school had each a banner, with the names of the class inscribed thereon, and an appropriate motto. The gay dresses of the children, the varied colours and numbers of their banners and the flags of the Freemasons and Orangemen and their brilliant regalia, all served to enhance the beauty of the scene.

Arrived at the church, the procession halted, and the assembly gathered around the place where the stone was to be laid. Thomas Brooke, Esq., the Secretary of the Building Committee, announced the contents of the tin box, which was to be placed inside the stone. They were as follows:--Copy of the *Echo* for 1858, copy of *Ecclesiastical Journal* for 1858, copy of *Church Herald* for 1858, copy of *British Standard* for 1858, copy of *Perth Courier* for 1858, copy of *Carleton Place Herald* for 1858, copy of *Pembroke Observer* for 1858, list of Clerical and Lay Delegates of Synod chosen for 1858, Proceedings of Synod for 1857, Constitution of the Church Society, and Scroll.

He then read the inscription engrossed on the scroll, which was as follows:--

To the Glory of Almighty God, Father, Son, and
Holy Ghost,
This Corner Stone

(column 2, p.53)

Of St. James' Church, in the town of Perth, in
the United Counties of Lanark and Renfrew,
and in the Province of Canada,
was laid by the

Rev. JOHN TRAVERS LEWIS, LL.D. Trinity College,
Dublin, Rector of the Town of Brockville,
On the Twenty-fourth day of June, (being St.
John's day) in the year of our Lord One
Thousand Eight Hundred and Fifty-
eight, and in the Twenty-second
year of the Reign of Her Most

Gracious Majesty QUEEN VICTORIA;
Sir Edmund Walker Head, Baronet, being Governor
General of British North America;
The Hon. and Right Rev. John Strachan, D.D.,
LL.D., Bishop of the Diocese of Toronto;
and

The Rev. R.L. Stephenson, A.M. Rector of the
Parish.

The First Rector of the Parish being the late
Rev. Michael Harris, A.M., who discharged
the duties of Rector of the Parish for a
period of over thirty years.

The second Rector being the Rev. Alexander
Pyne, B.A., Trinity College, Dublin, during

whose period of Incumbency, as Rector of the Parish, the foundation of this building was commenced and erected. St. James' Church is erected by the general contributions of the Congregation thereof, and the kind and generous donations of others, and is designed, under the blessing of Almighty God, the Creator, and Preserver of all things, whose Wisdom, Power and Goodness is hereby acknowledged, as an edifice, dedicated and set apart for His most holy service, and the teaching therein of His Holy Word in sincerity and in truth.

The Architect of the said church being William Thomas, of the city of Toronto.

And the Building Committee thereof;--Messrs. Hicks, George Cox, Thomas Brooke, Richard Shaw and Matthew Balderston.

Chairman of Committee, Robert Greenly,
Treasurer do. James Hicks,
Secretary do. Thomas Brooke,
Contractor--Samuel Bothwell. Superintendent of work--John Allan.

Churchwardens--Messrs. George Graham and W. A. Playfair.

Sexton--Anthony H. Wiseman.

Members of the Perth Town Council for the year 1858:--James S. Nichol, Mayor; John Doan, Reeve; Richard Shaw, Deputy Reeve; and Councillors, Messrs.

John Murry, John Deacon, Jnr.; James Bell, J.K.

Fairburn, Robert

Douglass and James Lafferty.

Town Clerk and Assessor--Thomas Brooke.

Treasurer--Thomas McCaffry. Collector, Street Inspector and Chief Constable--

George Graham. Ward Constables

--Messrs. John McMaster, R.

L. Corry, and John Butler,

Jr. Messenger of

Council--Anthony H. Wiseman.

Fire Department:--Captain of Union Company, Samuel Bothwell; Captain of Fountain Company, John Murray; Fire Inspector, George Cox.

Seventh Riding of Lanark--A.W. Playfair, M.P.P.
 Warden of United Counties of Lanark and Ren-
 frew--Richard Shaw.

(Column 1, p. 54)

Sheriff of United Counties of Lanark and Ren-
 frew--James Thompson.

Mr. Brooke then said it would doubtless be expected that some information would be given as to the prospects of the new church, as to what it was expected to cost, what had been subscribed, &c. The church was expected to cost, when finished, about £5,000. There had already been laid out on the foundation about £1,000, including labour expended. The farm cty. had been very ready to turn out with their teams, and assist in drawing [stone ?] &c. About £2,000 had been subscribed, leaving a large balance still to be provided for, rendering it necessary to make exertions in every part of the diocese of Toronto, and, perhaps, Huron, to raise the amount.

After Mr. Brooke had concluded, the ceremony of laying the corner stone was performed by the Rev. Dr. Lewis, of Brockville.

The Rev. R.L. Stephenson, A.M., Rector of Perth; then addressed the assembly. After making a few remarks relative to the commencement of the church he went on to say that the low order of church building in this part of the country could not but be noticed, by the merest tyro in the science of architecture. It was intended to make the proposed edifice an exception in this respect. This was not, however, from a spirit of rivalry, and because they saw other spires arising around them; but for the purpose of putting up a building that would be a credit to the church to which they belonged. He alluded to the fact that her Majesty had chosen the city of Ottawa as the Canadian Seat of Government, and as Perth was in a section of the country which would be immediately benefitted by this choice, this church was to be somewhat commensurate to our altered and improved circumstances. He then called upon the Rev. Dr. Lewis, who proceeded to express his sense of the honor which had been conferred upon him by selecting him to lay the corner stone of this beautiful church. The Rev. Dr.'s address was eloquent and impressive; but owing to the crowd and the heat of the day, we are unable to give even a sketch of his speech. He spoke of the veneration always evinced by David for the House of God; of the love with which churchmen always regarded their parish church and encouraged the members of the church in his vicinity to push on the work with every effort until it was completed--not to be afraid of a little expense or trouble--and not to be satisfied with presenting unto God a sacrifice which would "cost them nothing."

The hundredth Psalm was then sung by the assembly, and the ceremonies of the day ended. The day was extremely hot, nevertheless great numbers of persons were present, and took part in the proceedings.--Perth Standard.

APPENDIX XI

DEDICATION OF THE BRECKELS-MATTHEWS ORGAN AND RECITAL
ST. JAMES' CHURCH, MARCH 21, 1907

**St. James' Church
Perth**

**Dedication of the
Organ and Recital**
By
Mr. Arthur Dorey
Organist of Christ Church Cathedral,
Ottawa

Assisted by —
Mrs. E. Eardley-Wilmot
Mr. Alan Duckleston
And the Church Choir

Thursday, March 21st, 1907
At 8 o'clock p.m.

Processional Hymn 202

Rejoice the Lord is King

Prayer of Dedication.

PROGRAMME OF RECITAL

1. MARCH FOR A CHURCH FESTIVAL H. T. Riet
 ANDANTE (South organ symphony) Hider
 PRELUDE AND LUGER IN D Bach
2. SOLO FROM MESSIAH
 For Behold . . . The People that Walked Handel
 MR. ALAN J. MUCKLESTON
3. SIRENAD Perne
 THREE WITH VARIATIONS H. Kallies
 a. The Question
 b. The Answer Wiederkolme
4. SOLO
 Hosanna Glauer
 MRS. EARDLEY-WILNOT

OFFERTORY FOR ORGAN LUND

5. MEDITATION IN D FLAT A. St. J. C. C. C.
 CONCERT OVERTURE Hider
6. ANTIEN
 Praise Ye the Father C. C. C. C.
 CHOR
7. PRELUDE IN C SHARP MINOR K. C. C. C. C.
 ANDANTE IN G Hider
 OFFERTORY IN F MINOR Hider
8. SOLO
 Abide With Me Hider
- MR. ALAN J. MUCKLESTON
9. CANZONA Wiederkolme
 FESTIVAL MARCH J. L. Barnes

Recessional Hymn 220

Jesus Shall Reign—Choir and Congregation

APPENDIX XII

PROGRAMME AT THE OPENING OF THE BANDSTAND IN STEWART PARK

AUGUST 7, 1931

An original copy of this programme is framed and displayed in the band room of the Perth Citizen's Band, City Hall, Perth.

*

Opening of the
Bandstand

God Save the King

Chairman's Address -	-	-	Mayor Devlin
March - "Tayside" (W.R. Spence)	-	-	The Band
(Conducted by the Composer)			
Overture - "Specialty" (A.W. Hughes)	-		The Band
Vocal Solo - "The Lost Chord" (Sullivan)			Mr. Fred Styles
			Band Accomp.
Waltz - "Frou-Frou"	-	-	Band
Cornet and Trombone Duet - "Killarney"			Bandsman V. Ottman
			and N. Lessard
Fox Trot - "Betty Coed"	-	-	Band
Address -	-	-	Mr. T. Arthur Rogers
Two Step - "Advance Guard"	-		Band

Interval of 10 Minutes

March - "Colonel Bogey" (Alford)		Band
Piano duet "Marche Militaire" (W.R. Spence)		Miss Isobel
		Brown and W.R. Spence
Characteristic - "A Hunting Scene"	-	Band
Bass Solo - "My Tuba Solo"	-	W.E. Wright
		Band Accomp.
Selection - "Harry Lauder's Songs"		Band
March - "Mon Ami" (Capt. O'Neill)		Band

APPENDIX XIII

AUTOGRAPH COPY OF BLOSSOMS ON THE CHERRY TREES
WILLIAM R. SPENCE

(Estate of Margaret Kirkland)

TO MY FRIEND
MRS. STANLEY J. KIRKLAND.
"BLOSSOMS ON THE CHERRY TREES."

SPRING SONG.

WILLIAM R. SPENCE

Virace -

mf. Blossoms on the Cherry trees.

Flout-ing pe-tals on the breeze, lo-ken-ing the ground be-low.

mi-mick-ing the win-ter's snow, the win-ter's snow -

Bloss-oms on the ap-ple trees - Vis-it-ed by honey bees -

Handwritten musical score for a song, featuring four systems of music. The lyrics are written in cursive and often overlap with the musical notation. Performance markings such as *molto rit*, *al tempo*, *adagio*, *coltissimo*, *rit*, *allegro vivace*, and *molto rit* are interspersed throughout the score.

System 1:
 Lyrics: Pink, and white, a keen-ly sight. Burst-ing buds with pet-als light, loz-it
 Performance markings: *molto rit*, *al tempo*

System 2:
 Lyrics: pet-als, light Blossoms blossoms every where, white and pink all
 Performance markings: *molto rit*, *adagio*, *coltissimo*, *rit*, *allegro vivace*

System 3:
 Lyrics: Soft and fair - Cruel lo-er, dark and drear Now is past, and
 Performance markings: *molto rit*, *adagio*, *coltissimo*, *rit*, *allegro vivace*

System 4:
 Lyrics: Spring has and Spring has is here
 Performance markings: *molto rit*, *al tempo*

Additional markings at the bottom of the page include: *pea*, ** pea*, ** pea*, and ** pea*.

31 *Allegro* "Blossoms on the Cherry trees" Wm. K. Spencer
Vivace *with lightness & spirit.*
Piano *f. Blossoms on the Cherry trees.*
 Floating petals on the breeze, whitening the ground be-low.
meno rit.
 Mimick'ing the win-ter's snow, the win-ter's snow —
a tempo
 Blossoms on the ap-ple trees, Vis-ited by hon-ey bees.
Cres.
 Pink and white a dainty sight, Bursting buds with pet-als light, low
rit. a tempo
 pet-als light. Blossoms blossom every where white and pink all
Slower & softer *rit. Vivace*
 soft and fair. Once win-ter dark and drear. Now is
molto rit.
 past and Spring, and Spring is here —

APPENDIX XIV

COPIES OF FORMS OF "CONSENT TO PARTICIPATE IN A STUDY
OF WILLIAM R. SPENCE".

SAMPLE FORM

Patricia Williamson, a student in the Institute of Canadian Studies, Carleton University, Ottawa, is writing a thesis on the life and works of W.R. Spence, a former organist at St. James Anglican Church in Perth, Ontario. Mr. Spence resided in Perth from the year 1913 until his death in 1946. As part of this study, people who knew Mr. Spence are being interviewed, and are requested to sign the attached form of consent. The thesis is being written in partial fulfillment of the requirements for the degree of Master of Arts, and information thus acquired could be used in publications or for teaching purposes.

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.R. Spence, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

This study has been reviewed by, and has received ethics clearance through the Institute of Canadian Studies. This Office will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (please print) _____

Participant's Signature: _____

Witness's Signature: _____

Date: / /
 D M Y

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes of the study and the tasks involved in the participation in a study on W.F. O'Brien, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

This study has been reviewed by, and has received ethical clearance through the Institute of Canadian Studies. This Office will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (please print)

J. CAMERON CAIRNS

Participant's Signature:

J. Cairns my name may be used

Witness's Signature:

[Signature]

Date: 3 / 10 / 91
D M Y

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes of the study and the tasks involved in the participation in a study on W.F. O'Brien, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

This study has been reviewed by, and has received ethical clearance through the Institute of Canadian Studies. This Office will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (please print)

PETER E. COOK

Participant's Signature:

P. Cook

Witness's Signature:

[Signature]

Date: 18 / 10 / 91
D M Y

Peter feel free to use my name And/or information freely P.E.C.

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.E. Spence, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I do pledge that I may withdraw consent to participate at any time.

This study has been reviewed by, and has received ethical clearance through the Institute of Canadian Studies. This document will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (please print) THE REV. JOHN R.H. FOWLER

Participant's Signature: [Signature]

Witness's Signature: [Signature]

Date: 01 / 10 / 92
 3 M 1

^{use}
You may ^{use} my name in this
thesis.

[Signature]

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.E. Spence, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I do pledge that I may withdraw consent to participate at any time.

This study has been reviewed by, and has received ethical clearance through the Institute of Canadian Studies. This document will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: D.C. Kerr

Participant's Signature: [Signature]

Witness's Signature: [Signature]

Date: Sept 24/91

name not used.
I should

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.F. Spence, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

This study has been reviewed by, and has received ethics approval through the Institute of Canadian Studies. This Office will receive any complaints or concerns with regard to your involvement in this study.

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.F. Spence, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

This study has been reviewed by, and has received ethics approval through the Institute of Canadian Studies. This Office will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (Please Print) MRS MARGARET M. KIRKLAND

Participant's Signature: *M. Kirkland* P/A
PER: EDWIN S KIRKLAND

Witness's Signature: (NOT APPLICABLE)

Date: 30.12.1991
D M Y

Note: Yes, Mrs. Patricia Williamson, and the Institute of Canadian Studies, Carleton University, Ottawa, Ontario, are permitted to use the name of my mother in any +

and all studies relating to the life and works of W.F. Spence. Mrs. P/A

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.E. B. DuBois, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

This study has been reviewed by, and has received ethical clearance through the Institute of Canadian Studies. This office will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (please print) ALAN E. JAMES

Participant's Signature: Alan E. James

Witness's Signature: Chris Lindenstruth

Date: 3 / 10 / 91
D M Y

You may use my name if you wish.

CONSENT TO PARTICIPATE

I have read the information letter describing the purposes and the tasks involved in the participation in a study on W.E. B. DuBois, which is being conducted by Patricia Williamson of the Institute of Canadian Studies at Carleton University. I further understand that should the information I provide be used in publications or for teaching purposes, my identity will be protected, if I so desire. I acknowledge that I may withdraw my consent to participate at any time.

Please use my name if you need to - J. Lowe
This study has been reviewed by, and has received ethical clearance through the Institute of Canadian Studies. This office will receive any complaints or concerns with regard to your involvement in this study.

Participant's Name: (please print) JOAN LOWE

Participant's Signature: Joan Lowe

Witness's Signature: JOAN LOWE

Date: 23 / 9 / 91
D M Y

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Sacred Duets

Secular Songs

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Joan Lowe

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Code, Peter E. October 16, 1991. Local historian and long-time member of the Perth Citizens' Band.

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VOLUME II

WILLIAM RAMSAY SPENCE
FOLIO OF SACRED CHORAL MUSIC

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Like as the Hart
Who Will Roll Away the Stone?
So Silently the Stars Look Down
Rejoice, Rejoice! on this glad day
O Give Thanks Unto the Lord
Hear our prayer, O Heavenly Father
Rock of Ages, Cleft for Me
Tn Flanders' Fields
Evening Canticles
There were Shepherds
Cantata: The Story of Bethlehem

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Like as the hart.

Ps XLII. Vs 1, 3, 14, 15

Anthem for General Use.

WILLIAM R. SPENCE.

Moderato. inf. do. cr.

SOPRANO SOLO

Like as the hart de - sir - eth the

ORGAN

p *legato*

cresc. e più accel.

wa - ter - brooks, So long - eth my soul, So long - eth my soul for

ten più rit. a tempo p

Thee O God Like as the hart de - sir - eth the wa - ter -

più rit. a tempo p

cresc. e più accel.

Brooks So long - eth my soul. So long - eth my soul. So

A.P.S. 5336-4

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long-eth my soul for Thee O God So

long-eth my soul — my soul for Thee O God

slowly *a tempo*

QUARTETTE (Una. accompanied ad lib.)

Moderato.

SOPRANO. Like as the hart de-sir-eth the wa-ter-brooks. So

ALTO. *p* Like as the hart de-sir-eth the wa-ter-brooks. So

TENOR. *p* Like as the hart de-sir-eth the wa-ter-brooks. So

BASS. *p* Like as the hart de-sir-eth the wa-ter-brooks. So

Moderato.

ORGAN. *p*

cresc. long-eth my soul, So long-eth my soul for Thee O God.

f

cresc. long-eth my soul, So long-eth my soul for Thee O God.

cresc.

p Like as the hart de - sir-eth the wa-ter - brooks, So long-eth my
cresc.
p Like as the hart de - sir-eth the wa-ter - brooks, So long-eth my
cresc.

39

soul, So long-eth my soul, So long-eth my soul for
 soul, So long-eth my soul, So long-eth my soul for

43

dim. *slowly*
 Thee O God, So long-eth my soul, my soul for Thee O God.
dim. *slowly*
 Thee O God, So long-eth my soul, my soul for Thee O God.
dim. *slowly*
 48 *slowly dim.*

A.P.S.

SOPRANO SOLO.

f
My tears have been my meat — Day and night,

allegro tempo

poco agitato e cresc. *f deciso*
Day and night, while they dai - ly say un-to me, "Where is now thy

58 *poco agitato e cresc.* *f*

ad lib. ten.
God?" "Where is now thy God?" "Where is now thy God?"

63 *f deciso* *colla voce* *rall.*

Tempo I.
Like as the hart de - sir-eth the

rall. *piu mosso* 69

accel e cresc.
wa-ter-brook, So long-eth my soul, So long-eth my soul. my

73 *accel e cresc.*

78

rit. *tranquillo rall.*

soul for Thee O God, for Thee O God, my soul for Thee O God.

P.H. Obone Solo

p *rall.* *L.H.* *mp a tempo*

Ped.

83

espress.

Recit. ALTO (or BASS.)

mf

Why art thou so vex-ed,

89

ten. *rall.*

O my soul? And why art thou so dis-qui-et-ed with-in me?

colla voce

Con spirito.

Put thy trust in God, Put thy trust in

Put thy trust in God, Put thy trust in

animato *Con spirito.*

93

f

Ped.

God For I will yet give Him thanks, which
 God For I will yet give Him thanks yet give Him thanks, which
 God yet give Him thanks, which

Ped. *Ped.*

is the help of my coun-te-nance and my God
 is the help of my coun-te-nance and my God Put thy trust in

SOLO.

104

mf Put thy trust in God, For I will yet give Him thanks,
 Thy trust in God, thy trust in God
 God Put thy trust in God, For I will yet give Him thanks,
 Put thy trust in God, For I will yet give Him thanks,

109

yet give Him thanks, — which is the help the. help of my

cresc. yet give Him thanks, — the help of my

114

coun-te-nance and my God, the help of my coun-te-nance

coun-te-nance and my God, — the help of my coun-te-nance

119

rall. and my God A - - - men. *molto rall.*

rall. and my God A - - - men. *molto rall.*

124 131

A. P. S. 10. 10. 4

From the *First Church of the Disciples*
WHO WILL ROLL US AWAY THE STONE
 EASTER ANTHEM FOR MIXED VOICES

L. S. BENGOUGH

WILLIAM R. SPENCE

RECIT SOPRANOS and ALTOS

VOICES "Who will roll us a way the stone from the

ORGAN Sw 4th with Oboe Cbce off

Min

roll

sep - ul - chre?"

(chose to Sw 4th)

roll

pin unimuto

P-d

Moderato, quietly

SOPRANO

ALTO Thus spake the faith-ful wom - en. And ha-sten'd on their way With

TENOR *mf*

BASS Thus spake the faith-ful wom - en. And ha-sten'd on their way. With

Moderato, quietly

9

Get soft b' to be Oboe

A. 12925

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fra-grant spi-ces la-den, To where their Sa-viour lay But

fra-grant spi-ces la-den, To where their Sa-viour lay But

fra-grant spi-ces la-den, To where their Sa-viour lay But

12

f.d

f più animato e cresc.

lo! the stone is mov-ed, No long-er help they need, The

lo! the stone is mov-ed, No long-er help they need, The

f più animato e cresc.

16

add 1/2 for Triap to G4

sep - ul - chre is - emp - ty The Lord is ris - ing, a - gain

30 add 5th reeds, hand 3ft *ff colla voce*

deed"

deed"

24 *molto rall*

add 5ft trumpet

BASS or BARITONE SOLO *Con moto*
espress

Con moto *rit* *a tempo*

Sa-di-aps An' why dost thou
Christ to save

lan-guish. Thou sor-row-strick-en soul. For Christ the ris-en

31

dolce (sw)

Sa-viour Can touch and make thee whole The ver-nal trees and

dolce

35

(Choir)

cresc.

flow-ers fair Pro-claim His pow'r to save They bud and blow-son

39

Choir both hands

drammatico *piu accel.* *II* *largamente* *roll*

forth a new Christ ris-en from the grave, Christ ris-en from

43

II colla voce

the grave

47

Andante

fulfill without lift

Man

Red G. H. L. 34

Andante maestoso

Hail! the Lord of life and glo

f

Hail! the Lord of life and glo

Andante maestoso

52

For a liv - ing Christ is He

For a liv - ing Christ is He

Trumpet

54

N... in ma-jes-ty en-thron-ed.

54

Rul-ing o-ver earth and sea.

58

mp
Wor-ship Him, O wor-ship Him.

mp
Wor-ship Him, O wor-ship Him.

60p - both hands

cresc

For His all-re-deem-ing love,

cresc

For His all-re-deem-ing love,

cresc

62

Ped to Gt.

cresc

Till the day that we shall see Him Face to

cresc

Till the day that we shall see Him Face to

cresc

64

molto cresc *ff* *rall*

face in heav'n a-bove.

molto cresc *ff* *rall*

face in heav'n a-bove.

rall *a tempo* *molto rall* *fff*

66 *molto cresc* *ff* *marcato* *69*

To the Choir of St. James Church, Perth, Ontario

SO SILENTLY THE STARS LOOK DOWN

CHRISTMAS ANTHEM FOR MIXED VOICES

L.S. SPENCE

WM. R. SPENCE

Andante tranquillo
sempre pp

SOPRANO
So si - lent - ly the stars look down From

ALTO
So si - lent - ly the stars look down From

TENOR
So si - lent - ly the stars look down From

BASS
So si - lent - ly the stars look down From

ORGAN
Andante tranquillo
pp
simile legato

poco cresc
out the a - zure skies. The dawn is scarce - ly

poco cresc
out the a - zure skies. The dawn is scarce - ly

poco cresc
out the a - zure skies. The dawn is scarce - ly

poco cresc
out the a - zure skies. The dawn is scarce - ly

ORGAN
4

Fin.

No. 13051 - 124

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ea-ger-ly The glo-rious mes-sage hear.

ea-ger-ly The glo-rious mes-sage hear.

ea-ger-ly The glo-rious mes-sage hear.

ea-ger-ly The glo-rious mes-sage hear.

18

largamente *Triumphale* *ten.*

Con moto *BASS SOLO*

Oh, bless-ed words that tell of
a *tempe* *su.*

piu rit.

tranquillo
aspress.

Or. Mel. & Solo.

peace and love, — Of glo-ry to God, — and

27

su.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sin - ful man's sal - va - tion, — Seek we the Babe, — as

31

sa - ges did of old, — Ren - ding Him our fer - vent a - do -

35

rall (ad lib)

ra - tion. —

39

rall

a tempo

dim.

Ped.

or

Animato

len.

piu rit.

43

Clar.

(Solo Stop)

L.H.

Ped.

Joyously

Ring the Christ-mas bells to-day, Sing your song of praise, —
 Ring the Christ-mas bells to-day, Sing your song of praise, —
 Ring! Ring! Sing your song of praise, of praise,
 Ring! Ring! Sing your song of praise, —
 Joyously

49 *with spirit*

Christ is born to set us free, Loud your voi-ces raise. —
 Christ is born to set us free, Loud your voi-ces raise. —
 Ring! Ring! Loud your voi-ces raise. —
 Ring! Ring! Loud your voi-ces raise. —
 Joyously

53

Glo-ry! Glo-ry! Peace, good-will, This the heavn-ly mes-sage still,
 Glo-ry! Glo-ry! Peace, good-will, This the heavn-ly mes-sage still,
 Glo-ry! Glo-ry! Peace, good-will, This the heavn-ly mes-sage still,
 Glo-ry! Glo-ry! Peace, good-will, This the heavn-ly mes-sage still,
 Joyously

57

cresc. molto

Ring it out a - far to - day. Glo - ry un - to God, un - to

cresc. molto

Ring it out a - far to - day, Glo - ry un - to God, un - to

cresc. molto

Ring! Ring! Glo - ry un - to God, un - to

cresc. molto

Ring! Ring! Glo - ry un - to God, un - to

cresc. molto

61

ff largamente *rall*

God al - way, un - to God al - way.

ff largamente *rall*

God al - way, un - to God al - way.

ff largamente *rall*

God al - way, un - to God al - way.

ff largamente *rall*

God al - way, un - to God al - way.

ff largamente *rall* *a tempo*

grad. ad lib.

65

Mod. e Men.

schernando

rall *molto rall* *ff*

71

way, For Christ hath triumph'd o'er the tomb, And shed a light on

way, For Christ hath triumph'd o'er the tomb, And shed a light on

14

This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'way, For Christ hath triumph'd o'er the tomb, And shed a light on'. The second system continues the vocal parts and piano accompaniment with the same lyrics.

all its gloom, A light on all its gloom.— Oh death, thy

all its gloom, A light on all its gloom.— Oh death, thy

21

This system contains the third and fourth systems of music. The third system continues the vocal parts and piano accompaniment with the lyrics 'all its gloom, A light on all its gloom.— Oh death, thy'. The fourth system continues with the same lyrics.

largamente *stacc.*

sting is gone from thee, O grave, where is thy vic-to-ry?

largamente *stacc.*

sting is gone from thee, O grave, where is thy vic-to-ry?

largamente *stacc.*

34 *Animato*

Ped.

largamente *poco rit.*

Re-joice! Re-joice! all gloom is fled! For

largamente *poco rit.*

Re-joice! Re-joice! all gloom is fled! For

largamente *Slower* *rall.*

40

ad lib. ff. rall.

Christ is ris.en from the dead.

ad lib. ff

Christ is ris.en from the dead.

colla voce ff a tempo

48

Ped.

Slower and Softly Con moto **BASS or ALTO SOLO** *separately*

rall. He rose a gain And so may

S. P. 54

Ped.

espress.

we Con strain ed by His ten der love

59

Die un to sin and live a new, To seek those

64

cres

mf decato

things which are a.bove, O Christ — to Thee our

69

rall.

hearts we bring, Our Ris.ing Sa.viour, and our King. —

74

colla voce *a tempo.*

Tempo I.

79 *rall.* *p* *poco* *a poco* *cres. al ff*

Ped.

ff Tempo I

Re-joice! Re-joice! once more we raise A tri-umph song of

ff Tempo I

Re-joice! Re-joice! once more we raise A tri-umph song of

86 *ff Tempo I*

sempre f

joy and praise, Tell it out! let ev'ry na-tion Join with

sempre f

joy and praise, Tell it out! let ev'ry na-tion Join with

let

13 *sempre f*

f Joyfully

us in ju-bi-la-tion, Sing-ing both with hearts and

f Joyfully

us in ju-bi-la-tion, Sing-ing both with hearts and

in

100 *f Joyfully*

Ped.

voi . ces, Shew . ing how the world re . joi . ces,
 voi . ces, Shew . ing how the world re . joi . ces,
 Christ is ris . en, Christ is King, Now to reign e .
 Christ is ris . en, Christ is King, Now to reign e .
 ter . nal . ly . — A — men . —
 ter . nal . ly — A — men . —
 ter . nal . ly . — A — men . —

marcato *poco rit.* *ff* *Largamente e Maestoso*
marcato *poco rit.* *ff*
ff *Largamente e Maestoso*
rall. *Adagio* *ff*
Adagio *Full Org.* *ff*

106
 111
 117
 123

Dec. 1911
 G-40-01123-1

To Mr. G. W. Ward and Choir of St. John's Church, Houston, Texas

O GIVE THANKS UNTO THE LORD

Festival or General Anthem for Mixed Voices

WILLIAM R. SPENCE

ORGAN *Con spirito*

Ped. e Man.

SOPRANO *Con spirito*
O give thanks un-to the Lord, give thanks un-to the Lord, for

ALTO *Con spirito*
O give thanks un-to the Lord, give thanks un-to the Lord, for

TENOR *Con spirito*
O give thanks un-to the Lord, give thanks un-to the Lord, for

BASS *Con spirito*
O give thanks un-to the Lord, give thanks un-to the Lord, for

più rit. *Con spirito*

He is gra-cious, is gra-cious, O give thanks un-to the Lord, for

He is gra-cious, is gra-cious, O give thanks un-to the Lord, for

He is gra-cious, is gra-cious, O give thanks un-to the Lord, for

He is gra-cious, is gra-cious, O give thanks un-to the Lord, for

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He, the Lord, is gracious, and His mer-cy en - dur - eth for ev - er.

He, the Lord, is gracious, and His mer-cy en - dur - eth for ev - er.

He, the Lord, is gracious, and His mer-cy en - dur - eth for ev - er.

He, the Lord, is gracious, and His mer-cy en - dur - eth for ev - er. The

is prais - ed, — is

is prais - ed, — is

is prais - ed, — is in

Lord's Name is prais-ed, is prais - ed, — the Lord's Name is prais-ed, is

prais - ed - from the ris - ing up - of the sun, un - til the go - ing down of the

prais - ed - from the ris - ing up - of the sun, un - til the go - ing down of the

prais - ed - un - til the go - ing down of the

prais - ed - un til the go - ing down of the

27

32

same. O give thanks un - to the Lord, for He - is gra - cious, and His

same. O give thanks un - to the Lord, for He - is gra - cious, and His

same. O give thanks un - to the Lord, for He - is gra - cious, and His

same. O give thanks un - to the Lord, for He is gra - cious, and His

33

38

mer-cy en - dur-eth for ev - er.

mer-cy en - dur-eth for ev - er.

mer-cy en - dur-eth for ev - er.

mer-cy en - dur-eth for ev - er.

37

rall.

marcato

Ped.

Meno mosso

SOFRANO (or Tenor) SOLO
Con moto

O God, Thou art my

43

God, — O God, Thou art my — God; — Ear-ly will I

47

cresc. *ten.*

seek — Thee, ear-ly will I seek Thee, will I seek

51 *cresc.*

Thee — my soul thirst-eth for Thee, — my flesh al-so long-eth

55

molto espress. *ad lib.*

af-ter Thee, for Thy lov-ing kind-ness is bet-ter than the life ..

59 *colla voce*

molto cresc. *plen.* *rall.* *a tempo*

self, My lips shall praise Thee. — O God, Thou art my —

63 *rall.* *a tempo* *dim.*

God, — O God, Thou art my — God, Thou art my God, Thou art my

67

cresc.

largamente *rall.*

God; my lips shall praise Thee. *a tempo* or even (Solo stop)

largamente *rall.* *marcato* *rall.*

71

ped.

(Joyfully) Con spirito

O sing un - to

O sing un - to

O sing un - to

O sing un - to

77 *poco a poco cresc.*

ped.

God, O sing un-to God, sing prais-es, sing prais-es to His Name, O

God, O sing un-to God, sing prais-es, sing prais-es to His Name, O

God, O sing un-to God, sing prais-es, sing prais-es to His Name, O

God, O sing un-to God, sing prais-es, sing prais-es to His Name, O

83

sing un-to God, O sing un-to God, O sing and re-joice be-fore

sing un-to God, O sing un-to God, O sing and re-joice be-fore

sing un-to God, O sing un-to God, O sing and re-joice be-fore

sing un-to God, O sing un-to God, O sing and re-joice be-fore

90

Him. He is our

Him.

Him. *marcato*

Him: He is our God, He is our God,

97

God, He is our God,

E-ven the God of whom

103

e-ven the God of whom com-eth sal-

e-ven the God of whom com-eth sal-

com-eth sal-va-tion,—

108

va-tion, sal-va-tion.—

va-tion, sal-va-tion.—

sal-va-tion.—

sal-va-tion.—

113

Ped.

75198-10

sing un - to God, O sing un - to God, O sing and re
 sing un - to God, O sing un - to God, O sing and re
 sing un - to God, O sing un - to God, O sing and re
 sing un - to God, O sing un - to God, O sing and re

118

joice — be - fore — Him. — Sing and re - joice, —
 joice be - fore Him. — Sing and re - joice, —
 joice — be - fore — Him. — *Più animato* Sing and re - joice, —
 joice be - fore Him. Sing and re-joice, sing and re-joice, sing and re

Più animato
f marcato

123

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment staff. The vocal parts sing the lyrics "sing and re-joice" and "sing and re-joice be-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 130, 131, 132, 133, and 134 are indicated at the beginning of each vocal staff.

130 sing and re - joice sing and re - joice be -
131 sing and re - joice sing and re - joice be -
132 sing and re - joice sing and re - joice be -
133 sing and re - joice sing and re - joice be -
134 sing and re - joice sing and re - joice be -

Five vocal staves and a piano accompaniment staff. The vocal parts sing the lyrics "fore Him." and "Him. a tempo". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 135, 136, 137, 138, and 139 are indicated at the beginning of each vocal staff.

135 fore Him. *rall molto*
136 fore Him. *rall molto*
137 fore Him. *rall molto*
138 fore Him. *rall molto*
139 fore Him. *rall molto*

ff ben marcato
ped. e Man.

Piano accompaniment staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 140, 141, 142, and 143 are indicated at the beginning of the staff.

140
141
142
143

Shadows Lengthen, Twilight Falls.

Wm R. SPENCE.

Andante espressivo. *Moderato.*

Shadows lengthen, twilight falls.

Andante espressivo. 1-66. Very quietly and smoothly. Moderato. 1-66.

pp misterioso *mp*

dim. tenuto

Light is fading fast; Gen-tle still-ness reigns su-preme, Now the day is past.

dim. *tenuto*

Light is fading fast; Gen-tle still-ness reigns su-preme, Now the day is past.

Gen-tle still-ness

10 P. P. dim.

Bril-liant sun-shine, sounds of la-bor, To the day be-long; With the e-ven-

cres. *p*

Bril-liant sun-shine, sounds of la-bor, To the day be-long; With the e-ven-

16 cres. *p*

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cres. *flen. f*

side the heart Wuk - eth un - to song: For all thy mer - cies free - ly giv'n, O

cres. *flen. f*

side the heart Wuk - eth na - to song: For all thy mer - cies free - ly giv'n, O

cres. *flen. f*

Lord, we praise thy name; Thro' ev - er - chang - ing days and years, Thy love is still the same.

rall. dim.

Lord, we praise thy name; Thro' ev - er - chang - ing days and years, Thy love is still the same.

rall. dim.

rall. dim.

Bass Solo.
con moto.

The aught approach - eth, who can tell What dan - gers lurk un - seen, un - known Yet

espressivo. *rall.*

hour by hour we safe - ly dwell Pro - tect - ed by thy pow'r a - lone.

Choir.

Tempo primo. espressivo.

Thine arms, O Lord, are 'round each one, We slum - ber on in

Thine arms, O Lord, are 'round each one, We slum - ber on in

Tempo primo, espressivo.

per - fect peace; Se - rene, se - rene, in stead - fast faith, We

per - fect peace; Se - rene, se - rene, in stead - fast faith, We

cres.

per - fect peace; Se - rene, se - rene, in stead - fast faith, We

per - fect peace; Se - rene, se - rene, in stead - fast faith, We

*cres.**cres.*

rest on thee till time shall cease.

rest on thee till time shall cease.

Largamente. molto rit.

rest on thee till time shall cease.

rest on thee till time shall cease.

*f Largamente.**roll. -*

rest on thee till time shall cease.

rest on thee till time shall cease.

f molto rit.

Hear our prayer, O Heavenly Father

Hymn Anthem

H. POOR

WILLIAM R. SPENCER

Moderato (demonstrably)

SOPRANO Hear our prayer, O Heavenly Father.

ALTO Hear our prayer, O Heavenly Father.

TENOR Hear our prayer, O Heavenly Father.

BASS Hear our prayer, O Heavenly Father.

ORGAN *Moderato* *a tempo*
sw. soft to ft. *p* *rall.* *p*
ped.

Ere we lay us down to sleep, May Thine an-gels

Ere we lay us down to sleep, May Thine an-gels

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pure and ho-ly, Round our beds their vi-gils keep. Heavy tho' our

pure and ho-ly, Round our beds their vi-gils keep. Heavy tho' our

sins, Thy mer-cy Far out-weighs them ev-ry one. Down be-fore the

sins, Thy mer-cy Far out-weighs them ev-ry one, Down be-fore the

Cross we cast them, Trust-ing in Thy help a-lone.

Cross we cast them, Trust-ing in Thy help a-lone.

Need is there this night of peril. Safe by death is
all. tempo
roll.

sheltering shade. Take us to Thy Rest we pray Thee, When our pil - grim.
all. tempo

no stress *all. tempo* Par - don all our past trans - gres - sions,
 age is made.
no stress *all. tempo* Par - don all our past trans - gres - sions.
no stress *all. tempo*

ff largamente

Give us strength for days to come. Guide and guard us

ff largamente

Give us strength for days to come. Guide and guard us

ff largamente

creac.

ff largamente

Ped.

mp

with Thy bless . ing, Till Thine an . gels bear us home,

mp

with Thy bless . ing, Till Thine an . gels bear us home,

mp

Man.

slower p espressivo

legatissimo and very slowly

Till Thine an . gels bear us home.

slower p espressivo

legatissimo and very slowly

Till Thine an . gels bear us home.

espressivo

p slower

ppp idazio e legatissimo

unaccompanied

ROCK OF AGES, CLEFT FOR ME

HYMN-ANTHEM FOR MEN'S VOICES

A. M. TOPLADY

WILLIAM R. SPENCE

Moderato

p

TENOR I

1 Rock of A - ges, cleft for me. Let me hide my -
2 Not the la - bors of my hands Can ful - fil Thy

TENOR II

p

BASS I

1 Rock of A - ges, cleft for me. Let me hide my -
2 Not the la - bors of my hands Can ful - fil Thy

BASS II

p

PIANO

Moderato

p For rehearsal only (ad lib.)

piu f

self in Thee. Let the wa - ter and the blood.
laws de - mands, Could my zeal no re - spite know.

piu f

self in Thee; Let the wa - ter and the blood,
laws de - mands; Could my zeal no re - spite know,

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From Thy riv - en side which flow'd. — Be of sin the
 Could my tears for ev - er flow. — All for sin could

From Thy riv - en side which flow'd. — Be of sin the
 Could my tears for ev - er flow. — All for sin could

7

dou - ble cure. — Cleanse me from its guilt and pow'r.
 not a - tone. — Thou must save and Thou a - lone.

dou - ble cure. — Cleanse me from its guilt and pow'r.
 not a - tone. — Thou must save and Thou a - lone.

11

piu rit.

p While I draw this fleet . ing breath, When my eye-lids close in death. *pp*

p While I draw this fleet . ing breath, When my eye-lids close in death. *pp*

13 *p* *pp*

cresc. e più mosso

When I soar to worlds un . known, See Thee on Thy judge . ment throne,

cresc. e più mosso

When I soar to worlds un . known, See Thee on Thy judge . ment throne.

17 *cresc. e più mosso*

Slower and softer

f Rock of A . ges, cleft for me, Let me hide my - self in Thee.

Slower and softer

f Rock of A . ges, cleft for me, Let me hide my - self in Thee.

Slower and softer

21

Composed in honor of, and dedicated to the memory
of the men who fell in the Great War of 1914-1918

IN FLANDERS' FIELDS

Part Song for Mixed Voices

LIEUT.-COL JOHN MC CRAE

WILLIAM R. SPENCE

Moderato assai

SOPRANO

ALTO

TENOR

BASS

PIANO
or
ORGAN

Moderato assai (♩ = 66) *rit. e dim.*

espressivo plaintively

In Fland-ers' fields the pop-pies blow Be-tween the cross-es, row on row, That

espressivo plaintively

In Fland-ers' fields the pop-pies blow Be-tween the cross-es, row on row, That

espressivo plaintively

In Fland-ers' fields the pop-pies blow Be-tween the cross-es, row on row, That

espressivo plaintively

In Fland-ers' fields the pop-pies blow Be-tween the cross-es, row on row, That

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marcato e rall *più animato*

mark our place And in the sky The larks still brave-ly sing-ing fly, Scarce

marcato e rall *più animato*

mark our place. And in the sky The larks still brave-ly sing-ing fly, Scarce

marcato e rall *più animato*

mark our place. And in the sky The larks still brave-ly sing-ing fly, Scarce

marcato e rall *più animato*

mark our place. And in the sky The larks still brave-ly sing-ing fly, Scarce

rall *più animato*

13 *dim.*

rall e dim *p marked and slower*

heard a-mid the guns be-low, We are the dead—

rall e dim *p marked and slower*

heard a-mid the guns be-low, We are the dead—

rall e dim *p marked and slower*

heard a-mid the guns be-low, We are the dead—

rall e dim *p marked and slower*

heard a-mid the guns be-low, We are the dead—

rall *Solennelle meno mosso* *misterioso*

18 *p legato*

più vivo (scherzando)

Short days a - go, We lived, felt dawn, saw sun-set's glow,

più vivo (scherzando)

Short days a - go, We lived, felt dawn, saw sun-set's glow,

più vivo (scherzando)

Short days a - go, We lived, felt dawn, saw sun-set's glow;

più vivo (scherzando)

Short days a - go, We lived, felt dawn, saw sun-set's glow,

schierzando

25

plaintively slowly *rall e dim.*

Loved and were loved, And now we lie In Flan-ders' fields

plaintively slowly *rall e dim.*

Loved and were loved, And now we lie In Flan-ders' fields

plaintively slowly *rall e dim.*

Loved and were loved, And now we lie In Flan-ders' fields.

plaintively slowly *rall e dim.*

Loved and were loved, And now we lie In Flan-ders' fields.

slowly *rall*

plaintively *dim.*

31

f *risoluto e marcato*

Take up our quar-rel with the foe, To

f *risoluto e marcato*

Take up our quar-rel with the foe; To

f *risoluto e marcato*

Take up our quar-rel with the foe, To

f *risoluto e marcato*

Take up our quar-rel with the foe; To

molto animato

largamente

you, from fall-ing hands we throw The torch, be yours to hold it high! *ff*

largamente

you, from fall-ing hands we throw The torch, be yours to hold it high! *ff*

largamente

you, from fall-ing hands we throw The torch, be yours to hold it high! *ff*

largamente

you, from fall-ing hands we throw The torch, be yours to hold it high! *ff*

42.

impressively *threateningly accel*

ye break faith with us who die, We shall not sleep, we shall not

impressively *accel*

ye break faith with us who die, We shall not sleep, we shall not

impressively *threateningly accel.*

ye break faith with us who die, We shall not sleep, we shall not

impressively *accel.*

ye break faith with us who die, We shall not sleep, we shall not

47

slower to end dim. *molto rall*

sleep, tho' pop-pies grow in Flan-ders fields.

dim.

sleep, tho' pop-pies grow in Flan-ders fields.

slower to end dim. *molto rall*

sleep, tho' pop-pies grow in Flan-ders fields.

dim.

sleep, tho' pop-pies grow in Flan-ders fields.

slower to end molto rall

dim.

unaccompanied from here to end ad lib.

rall e dim.

51

MAGNIFICAT.

53

W. R. SPENCE.

With spirit.

My soul doth mag - ni - fy the Lord: and my spir - it hath re -

4 joic - ed in God my my Sa - viour. For He hath re - gard - ed the

9 low - li - ness of His, of His hand maid - . For be - hold from

14 hence - forth: all gen - er - a - tions shall call me bless

19 ed. For He that is might - y hath mag - ni - fi - ed me: and

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Slower *sf e tempo*

24 Ho - ly Ho - ly Ho - ly is His Name. And His mer - cy

sf e tempo
(Org.)

29 is on them that fear Him: through out all gen - er - a - tions.

(Org.)

RISSES.
ff marcato

He hath shew - ed strength, strength with His arm: He hath

34

put. e. basso
Put. e. men.

sent - ter - ed the proud in the im - a - gi - na - tion of their hearts.

38

and hath ex - alt - ed

43 He hath put down the migh - ty from their seat: and hath ex -

43 alt-ed the hum-ble and meek, He hath fill-ed the hun-gry with good

54 things and the rich He hath sent emp-ty a-way He re-mem-ber-ing His

60 mer-cy hath help-en His ser-vant Is-rael: as He promis-ed to our fore-

64 fa-thers, A-bra-ham and his seed for-ev-er.

Tempo I.

Gloria Patri.

70 Glo-ry be to the Fa-ther, and to the Son: and to the Ho-ly

75 Ghost. As it was in the be-gin-ning is now and ev-er shall be,

80 world with-out end. A-men. A-men A-men 85

NUNC DIMITTIS.

56

W. R. SPENCE.

Slowly, with expression.

1 Lord, now let . test Thou Thy ser . vant de .

5 part in peace: ac . cord . ing to Thy word, For mine

9 eyes have seen, have . seen Thy sal . va . tion; Which

13 Thou hast pre . par . ed: be . fore the face of all

17 peo . ple. To be — a — light to —

Faster.

21 light en the Gen - tiles: and to be the

cres.

24 glo - ry of Thy peo - ple Is - ra - el.

ff *rall. e dim.*

Gloria Patri.

f *Tempo I.*

28 Glo - ry be to the Fa - ther, and to the Son and to the

32 Ho - ly Ghost. As it was in the be - gin - ning, is

36 now and ev - er shall be, world with - out end. A .

40 men. A men. A men. 43

rall. e dim. *rall. e dim.*

A men. A men. A men.

No. 10, 589

OLIVER DITSON COMPANY'S OCTAVO EDITION

Price 12c

Luke, Chapter II.
v. 8, 9, 10, 11, 13, 14.

There were Shepherds

CHRISTMAS ANTHEM

Andante tranquillo

WILLIAM R. SPENCE

TENOR SOLO

ORGAN

legno

There were shepherds a-bid-ing, a-bid-ing in the fields. Keep-ing watch, over their flocks by night.

There were shepherds a-bid-ing, a-bid-ing in the fields. Keep-ing watch, keep-ing watch, over their flocks by night.

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QUARTET or CHORUS

(accompaniment ad lib.)

SOPRANO
pp
There were shepherds a - bid - ing, a - bid - ing in the fields,

ALTO
There were shepherds a - bid - ing, a - bid - ing in the fields,

TENOR
pp
There were shepherds a - bid - ing, a - bid - ing in the fields,

BASS
There were shepherds a - bid - ing, a - bid - ing in the fields,

ORGAN
pp

Keep - ing watch, keep - ing watch o - ver their flocks by night.

Keep - ing watch, keep - ing watch o - ver their flocks by night.

There were shepherds a - bid - ing, a - bid - ing in the fields,

There were shepherds a - bid - ing, a - bid - ing in the fields,

Keep-ing watch, keep-ing watch o-ver their flocks by night

Keep-ing watch, keep-ing watch o-ver their flocks by night.

dim

RECIT. SOPRANO *cresc*

And lo! the an-gel of the Lord came up-on them, And the

ff

p slower sotto voce

glo-ry of the Lord shone 'round a-bout them, And they were sore a-fraid,

p slower a tempo

and they were sore a-fraid. And the an-gel— said un-to them:

Allegro moderato

mf

"Fear not! Fear not! for be - hold I bring you glad ti - dings, be -

mf

cresc

hold! I bring you glad ti - dings, glad tidings of great joy. For

ten.

più mosso

us - to you is born this day, is born this day in the cit - y of

più mosso

più accel. cresc.

Da - vid, a Sa - viour, a

Sa - viour, a Sa - viour, Which is

ad lib

Christ, the Lord, a Sa- - vour, a Sa- vour, Which is

molto cresc.

ff *RECIT. TENOR*

Christ the Lord And sud- den-ly there was with the

ff *(su.) pp*

Choir *p*

an- gel a mul- ti- tude of the heavenly host,

largamente *f* *molto cresc.* *molto rall.*

Prais- ing God and say- ing

f *molto cresc.* *molto rall.*

Allegro con spirito

ff

Tutti

Glo - ry to God! Glo - ry to God! Glo - ry to God in the

Glo - ry to God! Glo - ry to God! Glo - ry to God in the

Allegro con spirito

ff

high - est. Glo - ry to God! Glo - ry to God! Glo - ry to

high - est. Glo - ry to God! Glo - ry to God! Glo - ry to

pp a little slower

God is the high - est, And on earth peace, good will towards men, good

pp slower

God in the high - est, And on earth, peace, good will towards men, good

pp slower

will towards men.

will towards men.

towards

a tempo

molto cresc. e accel.

ff marcato cresc.

Glo-ry to God! Glo-ry to God: Glo-ry to God in the high - est.

ff

* N.B. Measures between asterisks may be sung unaccompanied (ad lib.)

Glo - ry to God, Glo - - ry to God, Glo - ry to God,
Glo - ry to God, Glo - - ry to God, Glo - ry to God,
cresc.
cresc. sempre *ff* *rall.*
Glo - ry to God, Glo - ry to God in the high -
rall.
Glo - ry to God, Glo - ry to God in the high -
rall.
molto rall.
est. A - - - men.
molto rall.
est. A - - - men.
molto rall. *fff*

4-63-62577-6

<p> Cantata for Christmas For Soli, Chorus, and Organ </p>		
<p> The Story of Bethlehem </p>		
<p> By William R. Spence </p>		
<p>Text. Chiefly Biblical</p>		
	<p>+</p> <p>.50</p> <p>+</p>	
<p>Oliver Ditson Company, Boston</p> <p> Chas. F. Etting & Co. New York </p> <p> Loan & Dealp Chicago </p>		

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SOLO VOICES
SOPRANO, ALTO, TENOR AND BASS

TIME OF PERFORMANCE: TWENTY-FIVE MINUTES

*Orchestra parts may be rented
of the publishers*

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THE STORY OF BETHLEHEM

CANTATA FOR CHRISTMAS

PART I - THE SHEPHERDS

WILLIAM R. SPENCE

Allegretto pastorale

ORGAN

sw Oboe

PEDAL

Bourdon 16' to sw.

add 4' Flute

Flute off

Lento

p Gamba only

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S-90-66770-10

TENOR SOLO

mf *espressivo*Andante $\text{♩} = 52$

There were shepherds a - bid - ing a -

bid - ing in the fields. keep - ing watch.

keep - ing watch o - ver their flocks by night

a tempo

There were shepherds a - bid - ing, a - bid - ing in the fields

sw a tempo

keep - ing watch, keep - ing watch o - ver their flocks by night

CHORUS

mf **SOPRANO**
There were shepherds a-bid-ing, a-bid-ing in the fields. Keeping watch.—

mf **ALTO**
There were shepherds a-bid-ing, a-bid-ing in the fields. Keeping watch.—

mf **TENOR**
There were shepherds a-bid-ing, a-bid-ing in the fields. Keeping watch.—

mf **BASS**
There were shepherds a-bid-ing, a-bid-ing in the fields. Keeping watch.—

mf *a tempo*
Ch 8 to 5w

piu rit. a tempo
keeping watch o-ver their flocks by night. — There were shepherds a-bid-ing, a-
keeping watch o-ver their flocks by night, by night. There were shepherds a-bid-ing, a-
keeping watch o-ver their flocks by night, by night. There were shepherds a-bid-ing, a-
keeping watch o-ver their flocks by night. — There were shepherds a-bid-ing, a-

piu rit. a tempo
piu rit. a tempo

rall. e dim.
bid-ing in the fields. — Keeping watch, keeping watch over their flocks by night:
bid-ing in the fields. — Keeping watch, keeping watch over their flocks by night:
bid-ing in the fields. — Keeping watch, keeping watch over their flocks by night:
bid-ing in the fields. — Keeping watch, keeping watch over their flocks by night:

rall. e dim.
rall. e dim.
rall. e dim.

6-92-88770 20

BASS SOLO
Recit

And lo! the an-gel of the Lord came up - on them. And the

Gt. S.

ten. *P agitato*

glo-ry of the Lord shone round a - bout them; And they were sore a - fraid,

SW 432 with Oboe

p Slower *a tempo*

And they were sore a - fraid. And the an-gel - said un-to them.

Slower P of Oboe

Con moto
SOPRANO SOLO

Fear not! Fear not! for be-hold. I bring you glad

mf legato

piu rit *a tempo*

tid - - ings, glad tid - ings of great joy, glad

piu rit *a tempo*

largamente *piu mosso*
 tid - ings of great - joy. For un - to you - is
largamente *piu mosso*
 Ped.
 born this day - is born this day in the cit - y of
ad lib
 Da - vid - a Sa - viour,
colla voce
 Sa - viour, a Sa - viour, which is
largamente
 Christ, the Lord, a Sa - viour, which is
colla voce
 S. QUANTO SU

3.54497-0 84

TENOR SOLO

f Christ, the Lord. And sud - den - ly there was with the

f *Gl. to Sw.* *a tempo* *Sw. Soft*

Gl. Soft

an - gel a mul - ti - tude of the heav - enly

72.

largamente e molto cresc. *molto rall.*

host. prais - ing God, and say - ing

Sw. largamente *molto rall.*

Con spirito

SOPRANO

Glo - ry to God in the high - est! Glo - ry! Glo - ry!

ALTO

f TENOR

Glo - ry to God in the high - est! Glo - ry! Glo - ry!

BASS

Con spirito

f

Glo - ry to God in the high - est, to God in the high -

Glo - ry to God in the high - est, to God in the high -

p est! And on earth peace, good will towards men, good will

p est! And on earth peace, good will towards men, good will

est! And on earth peace, good will towards men, good will

(without Organ *ad lib.*)

— towards men.

— towards men. Glo - ry to God in the high - est!

towards men. Glo - ry to God in the high - est!

Gt

Ped & Man

sempre f

Glo-ry to God! Glo-ry to

sempre f

Glo-ry! Glo-ry! Glo-ry to God! Glo-ry to

sempre f

sempre f

Ped sempre

molto cresc *molto rall*

God! Glo-ry to God in the high-est. — in the high-est!

molto cresc *molto rall*

God! Glo-ry to God in the high-est. — in the high-est!

molto cresc *molto rall* *a tempo*

Ped

dim. Reduce to ppp

BASS SOLO
Recit

And it came to pass, — as the an-gels were gone a-way from them —

Sw Draps

heav'n. the shep-herds said one to an - oth - er.

Allegro moderato

f **SOPRAVO**

Let us now go e-ven un-to Beth-le-hem, and see this thing which is

ALTO

mf **TENOR**

Let us now go e-ven un-to Beth-le-hem, and see this thing which is

BASS

Allegro moderato

mf Ch to Sa

CHORUS

come to pass, which the Lord hath made known un-to us.

come to pass, which the Lord hath made known un-to us. Let us now

Let us now go. let us now go, and see this thing which is
 go. now go. let us now go. now go, and see this thing which is
 Let us now go let us now go, and see this thing which is

rall
 come to pass, which the Lord hath made known un-to us.
rall
 come to pass, which the Lord hath made known un-to us
rall *piu animato*
 A to SW. Reeds.

ALTO SOLO *Re-st* *Al over*
 And they came with haste and found Mary and Joseph. And the
rit. >>> *Al over*

Andante *rall*
 Bab-ly-ing in a man-ger
beni-gato dolce
p *rall* *psm. Voix celeste*

Andante *so*
ps. fly and tender!
 Sleep Ho-ly Babe. — up - on Thy Moth-er's breast. — Great
p *so soft*

adice
 Lord of earth and sea, and sky. How sweet it is to see Thee lie In

rall e dim.
 such a place of rest. — In such a place of rest.
a tempo
pp. *rall e dim.*

PI SOPRANO

Sleep, Ho - ly Babe - - - up - on Thy Moth - ers breast Great

CHORUS

PP TENOR

Sleep, Ho - ly Babe, sleep, Ho - ly Babe, on Thy Moth - ers breast Great

PP BASS

Sleep, sleep, on Thy Moth - ers breast Great

Sw
Soft

p dolce

Lord of earth, and sea and sky How sweet it is to see Thee lie In

P dolce

Lord of earth, and sea and sky, How sweet it is to see Thee lie In

ten *p dim*

p rall e dim

such a place of rest. In such a place of rest

P rall e dim

such a place of rest. In such a place of rest

p rall e dim *a tempo*

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ALTO SOLO
pp
 Sleep, Ho - ly Babe. Thine an - gels watch a - round. All bend - ing low, with

seno dim.
 fold - ed wings. Be - fore th' In - car - nate King of kings. In rev - erent awe pro - found. In

rit e dim. *BASS SOLO*
Recit.
 rev - erent awe pro - found. And thou Beth - le - hem.

art not the least a - mong the prin - ces of Ju - dah: for out of

marcato *ad lib*
 thee shall come a Gov - er - nor - that shall rule My peo - ple. Is - ra - el.

Con moto

He shall be great. He shall be great.

CHORUS

He shall be great. He shall be great.

He shall be great. He shall be great, shall be great.

Con moto

and shall be call - ed the Son of the High - est

and shall be call - ed the Son of the High - est

He shall be great, He shall be great, and

He shall be great, He shall be great, and

He shall be great, He shall be great, shall be great, and

L. NO. 64779 39

shall be call - ed the Son of the High - est; and the

shall be call - ed the Son of the High - est, and the

Meno mosso
con voce

Lord God shall give to Him the throne of His fa - ther Da - vid, the Lord God shall

con voce

Lord God shall give to Him the throne of His fa - ther Da - vid, the Lord God shall

Meno mosso
colta voce

più mosso

give to Him the throne of His fa - ther Da - vid. And He shall reign o'er the

più mosso

give to Him the throne of His fa - ther Da - vid. And He shall reign o'er the

più mosso

molto cresc. e rit.

house of Ja - cob for ev - er, and of His king - dom there shall be no

molto cresc. e rit.

house of Ja - cob for ev - er, and of His king - dom there shall be no

molto cresc. e rit.

Andante maestoso

end. He shall be great. — He shall be great.

end. He shall be great. — He shall be great.

end. He shall be great. He shall be great, shall be great

Andante maestoso

Ped e Man

and shall be call - ed the Son — of the High - est. He shall be great.

and shall be call - ed the Son — of the High - est. He shall be great.

and shall be call - ed the Son — of the High - est. He shall be great. He shall be

He shall be great — and shall be call — ed the Son — of the High — est, and

He shall be great — and shall be call — ed the Son — of the High — est; and

great, shall be great — and shall be call — ed the Son — of the High — est, and

piu mosso e cresc. *accel. e cresc.*

He shall reign — oer the house of Ja — cob for ev — er, — and of His king — dom.

piu mosso e cresc. *accel. e cresc.*

He shall reign — oer the house of Ja — cob for ev — er, — and of His king — dom,

He shall reign oer the house of Ja — cob for ev — er, — and of His king — dom,

piu mosso e cresc. *accel. e cresc.*

ff *rall.* *molto rall.*

of His kingdom there shall be no end. — A — — men. —

ff *rall.* *molto rall.*

of His kingdom there shall be no end. — A — — men. —

molto rall. *molto cresc.* *molto rall.* *ff* *rall.*

PART II - THE MAGI

In March time

ORGAN

pp Sw soft 8

Man Ped

mf

Ch. 8' to Sw

Man

f

piu rit.

Ped.

BASS SOLO

Recit.

Now when Je - sus was born in Beth - le - hem of Ju -

de . a. — in the days of Her - od, the king: — be

hold, there came wise men from the East un - to Je - ru - sa - lem, say - ing:

Agitato
mf **TENOR I**

Where is He, where is He — that is born King of the Jews? Where is

TENOR II

mf **BASS I**

Where is He, where is He — that is born King of the Jews?

BASS II

Where is He, where is He that is born King of the Jews? Where is He,

Agitato

mf

CHORUS

He. where is He. that is born King of the

where is He. where is He. that is born King of the

Solo

Jews? For we have seen His star, we have

Solo

Jews? For we have seen His star in the East. *Solo* we have

We have seen His

Full

seen His star in the East, and are come to wor-ship

Full

seen His star in the East, *Full* and are come to wor-ship

star in the East, in the East, and are come to wor-ship

p *Slower and reverently* *rall*

Him, to wor-ship Him, to wor-ship Him, to wor-ship Him.

p *Slower and reverently* *rall*

Him, to wor-ship Him, to wor-ship Him, to wor-ship Him.

Slower *rall* Sw. 8' & 4'

FULL CHORUS (in unison)
SOPRANO and ALTO

mf

And lo! the star which they had seen went be-fore them.

TENOR and BASS

mf

In tempo of the March

Gt. 8' Coup to Sw

cresc. *rall*

till it came and stood o'er the place where the young child was.

cresc. *rall*

Maestoso

cresc. *molto e cresc. f* *rall* *f* *nobile*

Soprano

And when they were come on to the

cresc sempre al ff

house, they saw the young Child and His Mother, — and fell down and wor- ship'd Him.

sempre al ff molto cresc. ff dim.

rall e dim.

— and wor - ship'd Him.

rall e dim. tranquillo p.

Andante
TENOR SOLO
mf espress.

Earth hath ma - nya no - ble cit - y, Beth - le - hem, thou dost all ex -

mf espress.

cel: — Out of thee — the Lord from heav - en — Came to rule His Is - ra -

mf

a tempo *es: gress*

el. — Fair - er than the sun at morn - ing Was the star — that told His

a tempo *p*

più rit.

birth, To the world its God an - noun - cing, Seen in flesh - ly form on

più rit.

a tempo

earth; East - ern sa - ges, at His cra - dle, Make ob - la - tions rich and

a tempo

rare, See them give in deep de - vo - tion, Gold and frank - in - cense and

mp

myrrh — Sa - cred gifts of my - stic mean - ing, —

mp

Incense, doth their God dis - close. Gold, the King of kings, pro - claim eth.

p Slower and sorrowfully Tempo I

Myrrh, His sep - ul - chre fore - shows Earth hath

col voce *rall.*

ma - ny a no - ble cit - y, Beth - l'hem, thou - dost all ex - cel:

Out of thee, the Lord from heav - en Came to rule His Is - ra

f *rall.*

el.

col voce *a tempo* *rall* *dim.*

5

OF/DE

5

PM-1 3 1/2" x 4" PHOTOGRAPHIC MICROCOPY TARGET
NBS 1010a ANSI/ISO #2 EQUIVALENT

FINALE ADESTE FIDELES

Moderato

ORGAN

marcato Gt. B' to Sw Reeds

Ped e Man. Ped

rall.

Ped

CHORUS

mf

O come, all ye faith-ful, Joy-ful and tri-umphant, O come ye, O come ye to

mf

Organ *mf*

p

Beth - le - hem; Come and be - hold Him, Born the King of an - gels, O

p

come, —
come, let us a - dore Him, O come, let us a - dore Him, O

cresc. *f*

This system contains the first two staves of the musical score. The top staff is for voice and the bottom for piano. The key signature has two sharps (F# and C#). The tempo is marked 'cresc.' and the dynamics are 'f'.

come, let us a - dore Him, Christ, the Lord.

cresc. *f*

This system contains the next two staves. The piano accompaniment features a prominent melodic line in the right hand. The dynamics remain 'cresc.' and 'f'.

rall.

This system shows the continuation of the piano accompaniment. The tempo is marked 'rall.' (rallentando). The dynamics are still 'f'.

f SOPRANO I & II
Sing, choirs of An - gels, —
f ALTO I & II

quasi arpeggio

This system introduces the vocal parts. The top staff is for Soprano I & II and the middle for Alto I & II. The piano accompaniment is marked 'quasi arpeggio'. Dynamics are 'f'.

Sing in ex - ul - ta - tion,

Sing all ye cit - i - zens of

heavn, a - bove.

Glo - ry to God.

Gt St. Diap to 5a.

Gt 8oth hands

In the highest. O come, let us a -
 OSSIA
 Ch Melodia
 & 4 Plus
 be as before

Musical score for the hymn "A - dore Him, O come, let us a - dore Him, O". The score is written for four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "A - dore Him, O come, let us a - dore Him, O". The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *cruc.* and *f*. The piece concludes with a double bar line and a final chord.

come, let us a - - dore Him.

più rit.
Christ, the Lord.
più rit.
a tempo
molto rall.
Gt. add. open
Drum.
cresc.

Tempo I
Choir and Congregation in unison
Yea, Lord, we greet Thee, Born this hap-py morn-ing, Je - su, to Thee be -
*) Born for our sal - va - tion,
Ped. e Man.

gle - ry giv'n; — Word of the Fa - ther, Now in flesh ap - pear - ing; O
p
p

CHOIR
SOPRANO & ALTO
sustain small notes
come.
come.
f Tutti
come, let us a - dore Him, O come, let us a - dore Him, O come, let us a
cresc.
cresc.
Ped.

* If sung on any other day than Christmas day.

5 40 40710 20

rit Più mosso **CHOIR ONLY**

dore Him — Christ — the Lord. Ho-san-na! Ho-

Ho-san-na! Ho-

rit Più mosso

san-na! in the high-est!

san-na! in the high-est! A - - men A - -

Meno mosso

Meno mosso

- men, A - - men.

- men, A - - men.

- men, A - - men.

A - men, A - - men.

Full Organ *molto rall*

END

14-12-93

FIN