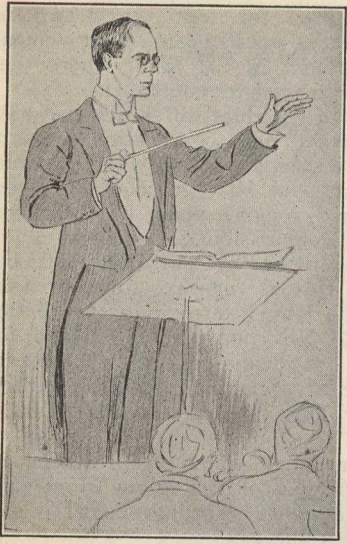


Musical Caprices

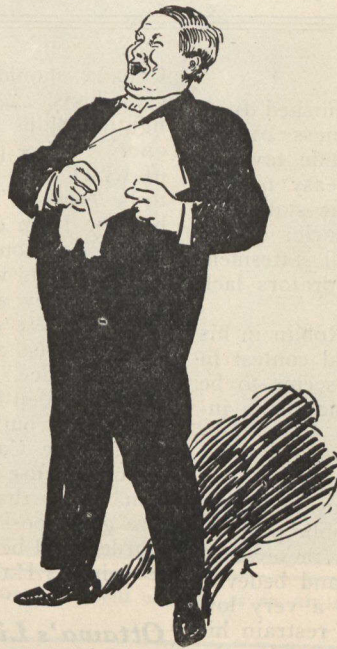
Casual Unconventionalities Caught by Camera and Cartoonist



Frank Welsman, Getting a Pianissimo from his Orchestra.



Kathleen Parlow, Canadian Violinist, Playing at the Palace of the Grand Duke Michael in St. Petersburg. What Does Prof. Hambourg Think of This? (Reprinted from Musical Canada.)



Percy Redferne Hollinshead Caught by the Artist Somewhere in the Vicinity of High D.



A. S. Vogt, Beginning to Develop an Ethereal Decrescendo from his Choir.



Boris Hambourg at a Friend's Cottage in Muskoka, Studying Music at Close Range.



Francis Coombs, Organist of St. Alban's Cathedral, Pack on his Back, Tramping the Country Roads.



Jan Hambourg Keeps his Violin Muscles up Playing Tennis with a Pupil, Douglas Crowe.



Richard Tattersall, Organist of St. Thomas Church, Toronto, Getting Ready for a Muskoka Shave.

Casual Cartoons by Owen Staples and Fergus Kyle.

Back to the Folk Songs of Nova Scotia

By MRS. MARY McNAB

THE story of the development of music in our "Little Province by the Sea" is still in its first chapter. Along almost every other line we have kept pace fairly well with the times, but we are only beginning to realize our deficiencies and lack of growth in this branch of art. Intellectually, and physically, we are the equals of any, and even commercially we are not so backward as some would make us believe. In church and state, in the arts and sciences, in counting house, market-place, and in those pursuits where brawn and muscle are also needed we can more than hold our own—but in music and painting we are still in our infancy. It is, however, a vigorous infancy, and an interesting first chapter.

The prologue was written by our pioneer forefathers, who brought with them to the new land an intense love for the songs of their old homeland. In the log cabins the homesick settlers sang of their "Ain Countrie," or cheered their hearts with merry glees and catches and songs of the olden time. The Scottish, Irish, English and Welsh have a rich store of these handed down through countless generations, songs grave and gay, full of a sweet, wild melody that thrills the heart and stirs into life the best and deepest feelings of the soul. On the Sabbath they sang the old chants and Psalms, thus keeping alive a love for the music of their church. As the settlements grew, the custom of meeting together to sing became prevalent, and singing-schools for old and young were held, where the boys and girls were taught to sing at sight by the old *sol fa* system. In the homes the children learned the old ballads and folksongs, and few were the settlements that did not have a singing-school, or at least good singers of both sexes who were in great demand at all gatherings. Growth how-

ever, in anything but love for music then was very little for many years. The struggle for existence claimed all their powers. In the last century, however, the outside world came nearer—parents sent their children to England, Germany or to New York or Boston for a musical education, and towards the last of the century, music made an entrance into our educational institutions.

The Glee Club was, and is still, deservedly popular in towns as well as rural districts, and has done much to create a love for good vocal music. Within the last thirty or forty years great advance has been made in the study of instrumental music, and throughout the province a home without an organ or piano is hard to find. Music teachers abound, so that a beginning has been made, and a foundation laid, upon which a good structure may be built. I have been told that this vocal and instrumental teaching is driving out the old custom of united family singing of the old folksongs. This is a pity, if true, for these songs are national; they sprang from the hearts of the people of old and speak to ours in tones that thrill like no others ever can.

IN Nova Scotia are many institutions of learning, which include music in their curriculum. Acadia Seminary, in Wolfville; the Halifax Conservatory of Music; Edgehill, in Windsor; Sackville Academy—which, though in New Brunswick, is very largely patronized by Nova Scotians; Mount St. Vincent, Rockingham, and the Convent of the Sacred Heart, Halifax, are all doing good work, and in their several centres stand for what is best in musical culture, and have aided in leading the way into deeper thought, and forming higher ideals, in music. This must result in time in the development of more correct musical taste, and a deeper

love for and understanding of music in all its branches from the humblest measure to the finest classic.

Dalhousie University, of which we are all so proud, includes music in its curriculum and confers the degree of Bachelor of Music. "The University provides instruction in English, Acoustics, French and German. Instruction in the professional subjects may be obtained at the Halifax Conservatory of Music or other institutions recognized for this purpose by the Senate." The course extends over three years. The Diploma of Licentiate of Music is granted to those who complete two years of the course for the degree of Bachelor of Music. The students of these schools and conservatories have done good work wherever they have gone, and have taken a good place in the conservatories abroad to which they have gone for further study.

MUCH good work is being done everywhere by church choirs, glee clubs and choral societies. In New Glasgow, there is a very fine choral society, of which the townspeople are justly proud, and Truro has a small but enthusiastic musical club. In Halifax we have "The Orpheus," with its Ladies' Auxiliary, successor to the old Philharmonic, which did grand work many years ago under the late Professor Doane. The Orpheus did splendid work for many years under Prof. C. Porter, of the Halifax Conservatory, now of Hartford, Conn. The club is still active and doing much to promote the love of good music in the city. The Knights of Columbus have also a musical society which makes a specialty of light opera, and deserves great credit for the way in which its performances are given. Many good voices come to light through these agencies.

Perhaps the most ambitious of our musical societies is the Halifax Ladies' Musical Club, organized some eight years ago by Mrs. Charles Archibald and Miss Elizabeth and Miss Margaret White, aided later by Miss Kate Mackintosh, Mrs. J. McD. Taylor.

(Concluded on page 29.)