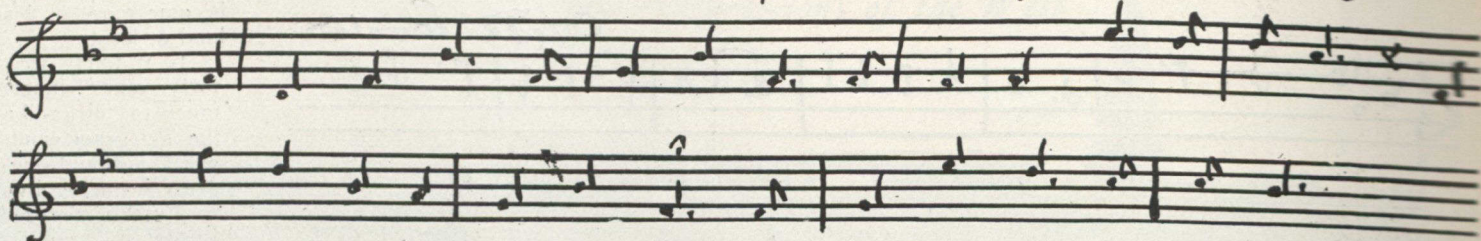


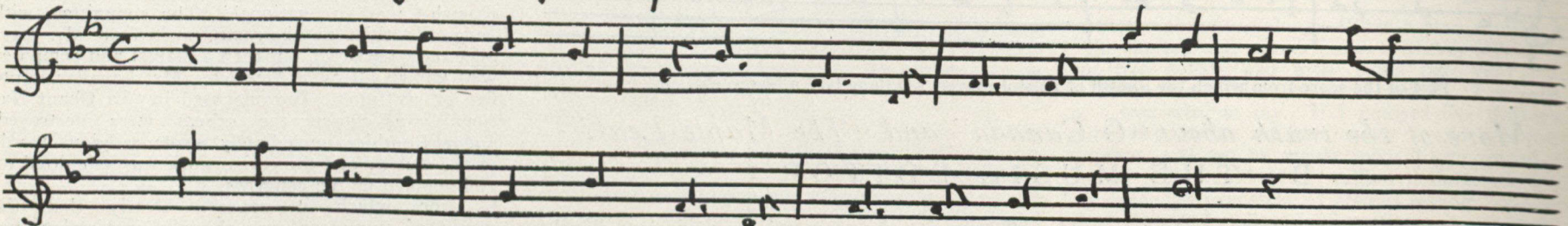
Dr. A. S. Vogt.

### Chorus and Last Part of the Melody of 'The Maple Leaf'



A comparison of this, the main part of "The Maple Leaf" with the Scotch melody below, will show that though these tunes are not identical in sequence they are so in structure. With very little rearrangement either could be constructed from the other. Adaptation of words to old tunes was a very common diversion among the Scotch. Most of Burns' songs were so adapted, in some cases two or more songs to the same melody.

### Refrain of 'My Love is Like a Red, Red Rose'



by the Roman Catholic Church; also that at least three out of the four writers were recognised Protestants; which exonerates "O Canada" as a tune from the charge of being even reminiscently a Romish production.

And if it is the tune alone that concerns British Canada why should anyone trouble about the French-Canadian words? The only point the *Telegram* should have made it entirely missed—in the fact that though British-Canada should succeed in adapting English words to the French-Canadian tune and making a national hymn of the combination, French-Canadians would still sing the ecclesiastical words of Judge Routhier. Thus we should have two lines of "national" sentiment set to the same tune, which would be quite as sensible as having two national tunes, one for French Canada, the other for English Canada.

But let us suppose that the tune of "The Maple Leaf" is quite good enough, whether original or not, to be the melodic voice of the Canadian people. Will the *Telegram* explain how it will ever be possible for French-Canadians to sing the words of the Maple Leaf when the first stanza of the piece runs this way:

In days of yore from Britain's shore  
Wolfe the dauntless hero came,  
And planted firm Britannia's flag  
On Canada's fair domain.  
Here may it wave our boast, our pride,  
And joined in love together,  
The thistle, shamrock, rose entwine,  
The Maple Leaf forever.

Apart from the fact of atrocious poetry and almost worse syntax is it likely that the Quebecker is going to sing that verse as he passes the Plains of Abraham? Similarly what are the hundreds of thousands of United States settlers in Canada going to do about the verse beginning:

"At Queenston Heights and Lundy's Lane?"

Will the *Telegram* insult the American settler by forcing down his throat a glorifying reminiscence of the war of 1812?

Another verse of this parochial production makes Canada simply and solely England, Scotland and Ireland and nothing more. Is that the kind of Little-Englander Canada the *Telegram* would glorify as the Canada of the twentieth century?

Having squandered so much time and space over the unmusical and unpatriotic hysteria of the *Telegram* it is more to the point to consider the opinions of a gentleman who is at least well qualified to judge as to the musical and popular merits of "O Canada" and "The Maple Leaf." Bandmaster Slatter, of the 48th Highlanders, writes the CANADIAN COURIER thus:

Armouries, Toronto, Oct. 10th.

To the Editor of the CANADIAN COURIER:

Dear Sir.—Evidently your esteemed musical editor was so busy dodging the learned opinions hurled at him by the opposing forces engaged in the sanguinary battle of "A red hot musical controversy," which took place in your issue of last week, that he failed miserably to detect the white heat joke perpetrated therein by one signing himself W. Cruickshank, who, to use his own words "sung and whistled 'The Land O' Cakes' to the tune of 'The Maple Leaf Forever' when going to school in Edinburgh fifty years ago." I presume everyone

was so overcome with the noise and smoke of the battle that it was impossible to detect the remarkable similitude "sic" existing between the minor key tune of "The Land O' Cakes" and "The Maple Leaf Forever." "Ludicrous" is the only term one can apply to the assertion that there is a resemblance between the two melodies.

Without discussing the merits or demerits of Lavallee's beautiful setting of "O Canada," or Alexander Muir's patriotic contribution (all musicians agree that "O Canada" is the more scholarly composition), the fact is established beyond question or argument that "The Maple Leaf Forever" is the most popular patriotic Canadian song before the public to-day, and in my opinion will continue to be so as long as the Maple tree grows in Canada. Without doubt there is a certain similarity between Muir's melody and some old Scotch songs, notably "My Love is Like a Red, Red Rose," (I have reference to the tune) but, being a Scotchman born and bred, Muir would naturally and unconsciously give his own melody a Scotch flavour.

The man whose  
remarks got  
the "Telegram"  
going.



Dr. Albert Williams,  
Bandmaster Grenadier Guards.

As one who is in the best position to judge the tastes of all classes I unhesitatingly say that, no other Canadian melody can rouse the enthusiasm of the people in any national cause or any patriotic occasion quicker than the strains of Alexander Muir's eloquent appeal, "The Maple Leaf Forever."

True, there are one or two incongruities easily perceptible in the tune and which no doubt were overlooked by the untrained musical author, notably the eleventh bar of the melody and third bar of the refrain, which two measures might be written the same with advantage, and this, together with richer harmonies throughout, would certainly enhance the value of the stirring composition considerably.

Plagiarism is beside the question, for all composers are guilty of thus, unconsciously, presumably to a great extent.

Yours truly,

JOHN SLATTER,  
Bandmaster 48th Highlanders.

Bandmaster Slatter is as qualified as any to adjudge the respective merits of "The Maple Leaf" and "O Canada." His band has played one some thousands and the other hundreds of times to all sorts and conditions of Canadians, and on all kinds of occasions: military, patriotic and other-

wise. Being like Alexander Muir, a Scotchman, Mr. Slatter may be pardoned for preferring the Scotch-Canadian "Maple Leaf" to the French-Canadian "Church National." But Mr. Slatter is not influenced merely by national sentiment. He judges the two pieces on their musical and popular merits. He does not criticise the music of "O Canada." He does criticise the melody of "The Maple Leaf." He states that "The Maple Leaf" is capable of rousing popular enthusiasm in Canada better than any other composition. He says nothing about the enthusiasm provoked by "O Canada," which may be confined largely to music-lovers in English-speaking Canada, and to all classes in Quebec.

It must be conceded, however, that the enthusiasm of all classes for "The Maple Leaf" is based almost entirely upon the melody. The harmonic setting is inferior, difficult to sing—especially in the bass part, and by no means attractive. Even Mr. Slatter will admit that. Mainly the melodic form is good and the rhythm is excellent.

On comparison "O Canada" is infinitely better from the standpoint of real music. Less lyric in form than "The Maple Leaf" it has a breadth of melody, a dignity and simplicity of setting and a grandeur of harmonic structure which cannot be found in the melody of Alexander Muir. In all probability it never will become the national hymn of Canada. But with a good English setting it should take a very high place in our national music-literature. "The Maple Leaf" will probably continue to be a feature at school closings, for which it was primarily intended by nature: and to delight the patriotic soul of the Toronto *Telegram*. Some day we may get a real "national" anthem.

### The Modern Cicero

THE Quebec Cicero has been at it again—denouncing his Catiline. The member for Labelle in the Monument National in Montreal—the "Nationalist" leader—has given out a wholesale impeachment of Sir Wilfrid Laurier. These two leaders of various, if not hostile camps, in Quebec, have been tilting at each other for some years; latterly more than before.

He appeals to the people: to history and to the past twelve years, back to the Chamberlain movement on behalf of Empire; to the Victorian Jubilee of 1897, when plain Wilfrid Laurier "carried to the foot of the throne the homage and respect of a million and a half French Canadians." He adverted to the Imperial Conference of 1907 when Chamberlain—"I was in Canada one of the most violent and opinionated of his adversaries"—announced his Imperial policy. He traced the story of the ten years between in which the phase of Imperialism known as the South African War brought the first split between the Premier and Mr. Bourassa; making it possible for Mr. Bourassa to get a name for his new party—Nationalist—as opposed to Imperialist. He reiterated that Canada owes nothing now to England; that in matters of defence England for her own sake needs all the ships and soldiers that she has to protect her food-carrying marine. He therefore had severe pleasure in slating the Canadian navy.