

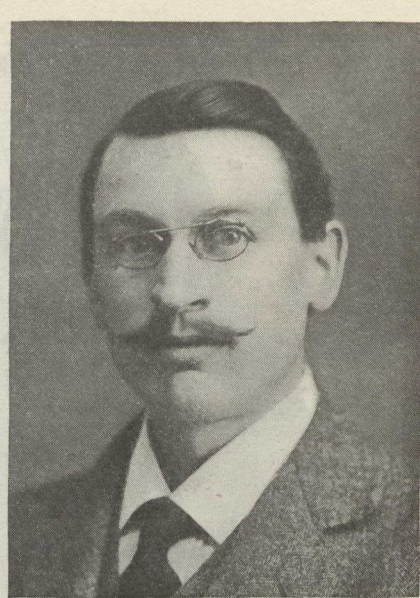
AN OFFICER FROM KEDDLESTON.
Mr. N. J. Palmer, Secretary-Treasurer of the Saskatchewan Musical Association, is a Violinist.



A SOLOIST FROM INDIAN HEAD.
Mrs. Tribe Was the Medallist Soprano in Last Year's Saskatchewan Competitions.



A SHIELD WINNER FROM MOOSE JAW.
Mr. G. C. Palmer is Now the Conductor of a Children's Choir Listed from Regina.



A PRINCE ALBERT CONDUCTOR.
Mr. W. J. Dann Has a Choral Society Which Expects to Win Still Another Prize in the Saskatchewan Sangerfest.

The Saskatchewan Music Festival

A Three Days' Tournament at Regina, Beginning Thursday, May 22nd

By KATE HAWS MILES

SASKATCHEWAN music is developing—*prestissimo*. The 1913 annual provincial festival which opens at Regina on Thursday, this week, and continues until Saturday, marks the highest point in ambitious development yet reached in a country where musical progress is on a par with all commercial activities.



Mr. F. Laubach, Conductor of a Massed Choir of 700 Voices.

This year, for the first time, New York will be called in to judge Saskatchewan music. Mr. H. E. Krehbiel, critic of the *New York Tribune*, will judge all the instrumental competitions. As Mr. Krehbiel is the author of a very remarkably good book, "How to Listen to Music," he should be a very good judge. He has written other musical works as American correspondent of the *London Musical*

Times, has lectured a good bit and is one of that aggressive and cultured hierarchy of music criticism in New York composed of Henderson, Huneker and Krehbiel.

This year the Festival returns to Regina, where the idea of a musical association embracing the whole province originated, and where the first Festival was held. There were twenty-five entries on that occasion; for the present Festival there are two hundred and twenty-five entries.

The Association was formed in May, 1908, six men being present at the meeting. Mr. F. Laubach, one of the initial promoters, has continued in his good work and this year in addition to leading St. Paul's choir—which has for two years won a shield, to become the property of the choir winning it three years in succession, and which also was awarded

a Grand Challenge shield last year presented by the city of Moose Jaw for the best concerted singing, irrespective of class—he will conduct the massed choir consisting of over seven hundred voices which, accompanied by a massed Regina orchestra, gives a concert in the Arena Rink on the last evening of the Festival.

The entries this year include choral societies, choirs, ladies' and male choruses, children's choirs—with special awards for rural school choirs—ladies' male and mixed trios and quartettes, vocal soloists, orchestras, bands, pianos, violins, cornets, trombones, clarinet and flute. These entries are arranged in classes with due regard for amateur, professional and other qualifications.

So many entries and classes has necessitated an arrangement whereby competitions are going on in two places throughout each day with the orchestral, band and choir work reserved for the evening concerts in the Arena Rink. The First Baptist and Knox Presbyterian churches are being used for vocal and instrumental work respectively, with an adjudicator for each.

DR. G. W. ANDREWS, judge of vocal work, is head of the Oberlin Conservatory of Music, and is an organist and choirmaster of ability. He has visited Eastern Canada in his musical capacity.

The contestants are known only by numbers. This was done at the last Festival and has become a fixed rule. The difficulties attending such a plan are great for the reporters, and the secretary, Mr. N. J. Palmer, although very courteous and helpful in all matters pertaining to the musical side of the question, on the subject of cognomens, is as adamant.

With such an increase of contestants, year by year, the idea of local festivals is being entertained and will no doubt come up at the approaching annual meeting of the executive. These local festivals will enable musicians from all parts of the province to participate and the winners from each

section can meet at the provincial festival, which will be held as usual.

If public interest and musical enthusiasm are worth anything the West is bound to become a country of great musical progress. There never was a time or place in Canada where so much organizing enterprise was shown in any form of art as the recent developments in the three Prairie Provinces, as well as in British Columbia. The reason is, an abundance of good material and a great need of musical art to make life still more interesting in a country where so much of the interest depends upon local conditions. As this is being written a Made-in-Canada train is starting on a summer's trip through the West. This is an eloquent and practical proof that the people of Canada want as far as possible to spend their money on things made in Canada by Canadians. The Saskatchewan Music-Fest and the other festivals of provincial associations in the West are just as good evidence that Westerners are willing to spend their money and organizing enthusiasm on art produced in Canada by people, many of whom were until recently new arrivals, but are now good Canadians, and all the more so because of their creative interest in music.

There are hundreds of people in the West who got a good musical training in England, Scotland, Ireland or Wales, before coming here as settlers. There are hundreds of others who are interested in music down east before coming west. There are many others who brought with them musical enthusiasm born in continental Europe. The result is a cosmopolitan musical character which is being rapidly moulded with the concrete life of the West by just such enterprises as the Saskatchewan Festival. This is as truly a national work as building railways and factories and settling the land with farmers.

Sothorn as Shylock

E. H. SOTHERN, with his gifted wife, Julia Marlowe, may be a distinguished romantic actor and famous in the pastoral comedies of Shakespeare. As the impersonation of Shylock he is not a great success. He is probably a legitimate Shylock. He succeeded in making the role highly intelligible. He infused into it a good deal of Hebrew character. But as Shylock he was never profound. He was only occasionally pathetic. In being so much of a Jew he was less humanly interesting than the Shylock of Henry Irving, whose model was an Arab sheik. It is probably Irving's fault, in creating a Shylock that no other man would dare attempt, because it was so unconventional. No other man can play Shylock so, with such a terrible reserve of strength and such a tremendous collapse in the court room. Much credit is due to Sothorn that he did not attempt to imitate Irving.

It is quite as certain that no modern actress can hope to portray such a Portia as did Ellen Terry. Julia Marlowe was always pleasing. But she gave the impression of overworking the comedy; and it must be admitted that she caused an epidemic of laughs among an audience, many of whom were evidently hearing the jokes for the first time. Shakespeare is far from being dead. But it is a question—whether it is so much a case of Shakespeare as of modern actors starring in the roles of Shakespeare.



A SHIELD-WINNING CHOIR FROM ST. PAUL'S CHURCH, REGINA.
English Church Choir, Regularly Conducted by Mr. F. Laubach. This Choir Won a Shield in Two Successive Competitions, and Has High Hopes for a Third Success This Year as Permanent Owner of the Shield.