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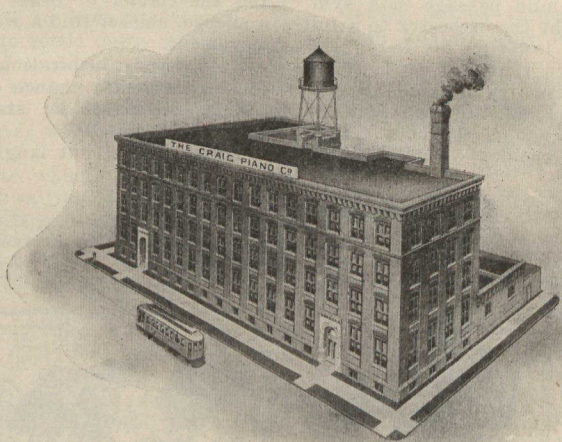
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(Established 1856)

Back to the Folk Songs of Nova Scotia

(Concluded from page 17.)

lor, Miss Agnes Crawford and Miss Frances Foster, all of these being leaders in our musical circles.

The object of the club is to "promote the more perfect knowledge and understanding of vocal and instrumental music and musical literature" among its members and throughout our city. To aid in this prizes are offered each year for original compositions, and while, as yet, no composition in any way startling has been received, the results have been very satisfactory. Also, in the club musical literature and music are very thoroughly studied along the line laid down by the Federal Society, with which it is affiliated.

This year a scheme is being considered of offering prizes to the young people of the community—boys and girls up to 12 in one class, and 12 to 17 in a senior class; these prizes to be for singing at sight from staff rotation.

One end for which we are planning is the drawing together in some way of church choirs, musical societies and glee clubs, throughout the province, in mutual interests, and finally in co-operation of all in musical festivals, hoping by this means to aid in developing more and more the musical abilities and taste of our people. "Music hath charms to soothe the savage"—and has its influence for evil as well as for good. It is the duty and delight, or should be, of all music-lovers to foster the love of good music, of melody that inspires to great thoughts and deeds, of harmonies that cheer and soothe and comfort. We may be a commercial people in a material age, but the love of harmony has come down to us from ancestors who fought for our liberties with songs upon their lips, and the peal of fife and roll of drum in their ears as they rushed to victory, or fell on the field.

The history of our little province abounds in material for the pen of the poet and the musical genius, and we hope some day to hear some of these romances set to music by some of our own people.

A Bit Off the Key

WHILE the man who insists on playing by ear and disregarding the score is very often a nuisance, it sometimes happens that the man who sticks to the score and never uses his ears, is very much worse. About fifteen years ago when music in the West was in a rather primitive state, a men's quartette from Edmonton went on a concert tour to Calgary and Banff. No doubt they succeeded in making Calgary jealous; but what happened to them in Banff was next thing to a perfect shame. They were a capable crew—mainly British born—and the accompanist was a talented native of the prairie who since his early youth had been practising early and late with very little instruction, till he had come to consider the score as both law and gospel. If there was a dead fly on the page he was sure to play it. And he never listened to what the singers might be doing, because he was altogether too busy.

On this occasion, by a perfectly natural accident, a loose leaf from the back of the book had got slipped in several pages forward. The quartette sang away in fine style without any mishap, till suddenly the accompanist flipped over a page, and then—

Things began to happen never set down in any score. The second bass, a large and robust Englishman, glared at the first tenor, a mild elderly gentleman from Lancashire. The second tenor, a thick and strenuous "man frae Glasgie," peeled an eye back towards the accompanist, who continued to play diligently on, all unaware that the quartette was going plumb to perdition.

Suddenly the second bass reached back and yanked him by the arm. He stopped dead. "You're on the wrong key!"

The accompanist scanned the page.

He got remarkably red and slammed the loose leaf to the floor.

He had been playing the wrong piece!

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