

# CHAMPIONSHIP MEET OF THE BRITISH COLUMBIA A.A.U.



WINNERS OF CHAMPIONSHIPS AT THE FIRST ANNUAL MEET OF THE B.C. AMATEUR ATHLETIC UNION ON SEPT. 18th.

J. H. Gillis,  
Vancouver.

D. Gillis,  
Vancouver.

C. V. Raine,  
Vancouver.

Brooke Vaio,  
Victoria.

H. B. Beasley  
Victoria.

F. D. McConnell,  
Vancouver.



J. H. Gillis putting the 16-pound shot.



W. McDowell winning the 880 yards from W. H. B. Parker; time, 2 min. 3½ sec.

Championship awards were: putting 16-lb. shot, J. Gillis, 39 ft. 3 in.; 880 yards race, W. McDowell, J.B.A.A., Victoria, 2 min. 3½ sec.; 220 yards dash, F. D. McConnell, V.A.C., Vancouver, 23½ sec.; 220 yards low hurdles, F. D. McConnell, 27½ sec.; two mile walk, A. C. Jewell, Y.M.C.A., Vancouver, 18 min., 11½ sec.; standing broad jump, B. Vaio, 9 ft. 9 in.

Photographs by Canadian Picture Co., Vancouver.

## MUSIC IN THE WEST

By AUGUSTUS BRIDLE

**T**WENTY years ago most of the western music in Canada was furnished by tomtoms—to which would be added wooden whistles and ki-yis. These were the Indian dances; sun dances, thirst dances and tea dances, in which there was an abundance of rhythm, some melody and a huge noise. Every June the traveller may still hear lingering remnants of these ancient festivals that managed to survive in the teeth of missionary hymns and now of modern music. Less than seventy miles from Edmonton last June was held one of these ancient music festivals attended by hundreds of Crees and lasting six days and nights.

Early in May there was held in the capital of Alberta a music festival lasting several days—without the nights—and involving the most modern forms of advanced music, choral, orchestral, church choir and solo, men's choruses and as many other sorts and conditions of modern music as could be crowded into the programme. Last year the first of these Eistedfodds was held in that city. They promise to become an annual affair.

In Regina during the last week in May a three days' festival was held. In Saskatchewan a year ago was organised a music festival society for the entire province. At this tourney of music in Regina were heard choirs from the Capital, from Prince Albert, two hundred and fifty miles north, from Saskatoon, half-way between, from Moose-jaw, and from half a dozen other places where the cult has been spreading with such amazing rapidity, to the obliteration of the tomtoms.

In Winnipeg early in May was held a three days' festival by a chorus of three hundred voices under the baton of Mr. Fred Warrington, who, years ago, used to share with Harry Blight, the baritone honours of Toronto. At this festival were given two big works; one Mendelssohn's "Elijah," the other Grieg's "Olaf Trygvason." The Minneapolis Symphony Orchestra assisted. The affair was as popular a success as anything that ever

happened in the city of wheat. Music in Winnipeg is no longer confined to the clank of the box car. The tomtom left Winnipeg ten years ago. Indeed it is now about ten years since choral music began to be a big fact in that metropolis; since the first choral society on a large scale put on programmes beyond the reach of church choirs, of which they have several good examples in that city. They have a most enterprising and cosmopolitan Clef Club in Winnipeg; also a Conservatory of Music and one of the best bands in the Dominion.

Calgary also comes in for a good share of the musical honours. There at every fair in the glorious summertime the Indian dances still occupy the field. But the citizen of Calgary strolls out to the flats of Shaganappi Point and listens like a man in a dream; because he knows that in the sandstone city on the Bow they have as good music as can be found in any town or city west of Winnipeg. In fact, some people who do not live in that town consider the music of Calgary better than that of Edmonton. Opinions differ. They always did differ pretty strongly between those two towns. It is only ten years since Edmonton used to teach Calgary tricks in music. But at the present time Calgary has an even place. They have one of the best military bands in Calgary that ever played on a stand in that country. Two years ago this band went to England and gave concerts—thus antedating the Mendelssohn Choir by several years. One of the best organists in Canada, even in America, plays in Calgary. His name is Wrigley. In fact, the Eye-Opener is not the only big organ in that town. Two years ago when the writer was in Calgary he strolled into a Methodist Church one night where an orchestra was rehearsing; not a Sunday School orchestra either, but a full-blown symphony aggregation earnestly engaged in getting up a symphony which was given in five weeks' rehearsals, all by native talent under the baton of a most enthusiastic and competent

Englishman—whose name I have forgotten.

In Vancouver and Victoria of course they have long been in the musical vanguard with the pipes of Pan. Two years ago Walter Damrosch first went up there with his orchestra from Seattle and 'Frisco. Last season Nordica sang in those cities. They have large choral societies. Victoria claims to have produced a world-beating tenor in a class with Caruso. In that city of course they have a great deal of English talent. Musical culture quite apart from the organisation of big festivals, has long been a characteristic feature in that furthest west city. Even in Nanaimo the other day there was held a concert which was written up in the newspapers as niftily as though the programme had been given by a large choral organisation in Toronto.

The visit of Sir Frederick Bridge last year did a good deal to stimulate musical enthusiasm in the West. There are a lot of English people out there who swear rigidly by Bridge and every thing else that's English. They play bridge. It's really remarkably—in fact it was so years ago when the writer first saw the West and took part in its music—what a number of these old-land enthusiasts are to be found there, all fond of music. Hundreds of people who know Handel's Messiah almost by heart; English singers famous for "Sally in our Alley" and for other coster songs—why at a moment's notice years ago in Edmonton we could scratch up a programme of variegated music by good voices.

In ten years' time the West will begin to show the East that in one particular form of culture at least there is not so much to learn from Toronto and Montreal as there used to be. Ten years past has told the story. Ten years ago the tomtom was still a dominant note; major mode; triumphant. Thank heaven the tomtom still remains, and may it long continue—the voice of a great people who held the land before the pipes of Pan got in there with organs and orchestras and singing societies. But along with the tomtoms and the wooden whistles and the ki-yis there is growing up a native, modern music. Some day a man of imagination will corral the scattered elements and weave them all into a Canadian grand opera—in which tomtoms and the modern orchestra will be heard together.