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MUSIC NOTES.

*A Plea for the Preservation of
Old-Time Southern Music.*

The Folk-Lore Division of the North Carolina Historical Association is pursuing the subject of Southern Folk-Songs and Ballads in such earnest as to arrest our attention sufficiently to observe the results of their investigation. In January of last year I had the honor of meeting at the University of North Carolina the foremost leaders in the movement—Dr. Royster, then Professor of English in the North Carolina University, (now of the University of Texas); Mr. Haywood Parker, of Asheville; Professor F. C. Brown, of Trinity College; Mrs. Walter Grimes, of Raleigh, and others equally interested. Of what value a bit of Folk-Lore and Folk-Song is regarded by the University of North Carolina may be judged by the fact that it is accepted in lieu of required work of students in the English Department. Rare specimens of both Folk-Lore and Folk-Songs have in this way been secured for the archives of the Historical Association.

Up to a short time ago musical critics were unwilling to accord to the South that place which rightfully belongs to her in the creation of a distinct type of music—quite as distinct I may say as any Russian, Polish or Scandinavian Folk-Song. Today these very critics are compiling books of American Southern song—and why? It is because two of the greatest musicians of this age have come to the South to find material upon which to construct two of the greatest musical compositions produced anywhere in the last twenty-five years.

One of the men came all the way from Bohemia to find a theme suitable to express what the new world meant to him. He did not find it in the great metropolis of New York. Nor in Pittsburgh or Chicago, as it not most natural for a stranger such as Dvorak to travel to our large cities first to gain any impression of us as a people? Well, he did travel to our great cities but he did not find any inspiration in them. He came to the South and he did find in the South his inspiration for one of the loveliest, sweetest, most sympathetic melodies that exists in modern musical literature.

And again, when the great Italian opera composer, Puccini, selected Belasco's "Girl of the Golden West" as the subject of his opera and he wanted music with human appeal—what did he do? He came also to the South. He was misled into thinking at first that this *unspeakable slang of music, so-called rag-time* represented the basis of Southern mus-

ical expression, but good musicians in the South changed his impressions, with the result that his opera is alive with the very essence of the South's own pure and lovely folk-song.

The mothers of all the countries that are at war today have taught their sons the songs that they sing when on the march to the trenches. They are not parlor songs nor operatic arias, but they are greater than these. They are their folk-songs. It would take nothing less than the total annihilation of their race, be they German, French or Russian, for them to forget a single note or word.

Let us make our folk-songs as sacred to us. It is the duty of the people to gather together all the material and preserve it carefully. It is fast being lost track of. To the students of this college, I feel I should say what the University, Trinity College, Meredith College and other colleges have said to their students, "Preserve the music of the South and you will ever be proud of the results. You will be called upon some day to account for this music. Your children and grandchildren for generations to come will have good cause to blame you if you fail in this. It is surely upon this music that a great art in this country will find itself dependent for a decided native character." It matters little whether Harvard or Yale professors will admit that Southern folk-songs and plantation songs are sufficiently dignified to represent the American people in the art of music as it develops in this country. If two of the greatest composers of modern times have in their good taste and judgment found material in your South of sufficient value to immortalize, how much more should you strive to preserve for yourselves these golden melodies.

PERSONALS.

Mr. E. H. McBane ('14) spent Saturday night and Sunday at the college.

Mr. P. S. Nunn ('14), an employe of the R. J. Reynolds Tobacco Company, of Winston-Salem, visited friends at and near the college Sunday.

Mr. C. H. Phillips, a former student of Guilford, was on the campus Sunday.

Mr. George Short ('13) spent Sunday here with his brothers, Troy and Walter.

Mr. and Mrs. E. J. Coltrane ('07) visited at the college Sunday.

Mr. William Beeson, a former Guilford student, was at the college Sunday.

Mr. and Mrs. J. G. Hodgin, of Pleasant Garden, visited their son, DeVane, Saturday night and Sunday.

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