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Calgary as a Centre of Musical Culture
By Annie Glen Broder

There comes a time in the aesthetic development of individuals and cities when nothing but the best attainable will satisfy the need—a consummation that in Calgary has happily been reached. While busy settlers were building for a practical future, other enthusiastic pioneers looked ahead for favorable signs of a love for music in its highest forms. In a comparatively short period these hopes have been fulfilled, and in a manner peculiar to a young country where a start had to be made from the ground up.

Music is woven into the warp and woof of organic life in so many ways as to have the most intimate appeal of any of the Arts. The most democratic, it is yet the most uplifting, so for that reason more satisfying in symphonic than in any lesser form of lyrical expression however lovely, demonstrating, as it does, in eloquent tones and colorful combinations the heights and depths of joy, sorrow and aspiration felt in a community emerging from valiant struggle, the strenuous strands of which have been nourished and strengthened by the concords and discords that have entered into and enriched the harmony of life.

It is not surprising, therefore, that Calgary, advantageously situated between the rolling prairies and the Rockies, on a world’s highway, and of an altitude conducive to buoyancy and enterprise, has succeeded in making for itself a significant musical reputation. Remarkable talent has been fostered; new choral and instrumental works (for the first time in Canada) have been produced; close association has been kept with the latest developments in England, Europe and the States; and a quite definite lead been given and maintained among other progressive music centres of the West.

Of this fact, the formation and reputation of the Calgary Symphony Orchestra afford the highest proof. Kindly encouragement from an artistic source—the Massey Foundation—though not before initial effort and marked improvement in achievement had been made, convincingly shows that recognition has been accorded to its merit in the East, and the pronounced approval of Old Country adjudicators has authoritative established its status as an organization to be reckoned with. Under the baton of a skilful
conductor, Grigori Garbovitsky, the finest classics and thrilling, exotic works are included in its concert programmes, so that distinguished visitors to, or future residents in, the Foothills' City can be assured that there really exists in it a "live" orchestra largely contributive to the health and happiness of appreciative inhabitants and to the musical credit of Canada.

Grigori Garbovitsky

FOUNDER and conductor of the Calgary Symphony Orchestra whose outstanding ability and experience have given this organization a leading place amongst symphony orchestras on this Continent.

Born in Russia, and educated at the Conservatoire of Music in St. Petersburg, where he was a scholarship pupil of Leopold Auer, he gained the highest and most coveted award of that famous institution, namely, the "Laureatship of the Conservatory."

Studying composition under Glazenow, he was privileged to know many of Russia's famous contemporary musicians and composers.

Besides being the founder of the Calgary Symphony Orchestra, he has organized the Calgary Junior Symphony Orchestra, the Calgary Ladies' String Orchestra and the Calgary Jewish Choral Society.

Many pupils of Mr. Garbovitsky's are enjoying scholarships in London and elsewhere, and his untiring energy in musical work has done much toward making Calgary a centre of culture and refinement.