

## THE CANADIAN PRIMA-DONNA

MISS ADA ARTHURS, the young prima-donna who is to make her first appearance before a Canadian audience at the next concert of the Philharmonic Society, is probably at present the central object of interest, musically, in our city.

Miss Arthurs is residing with her mother (Mrs. George Arthurs), at "Spadina" the residence of her grandfather, Mr. James Austin, the well-known president of the Dominion Bank, who has long filled a prominent position in financial circles in this country. Some of our readers may remember that before leaving for Italy (in 1879), Miss Arthurs appeared once or twice at different concerts in the city, notably at a complimentary concert tendered to Mr. Barton Browne by his pupils (of whom Miss Arthurs was one), given at the Shaftesbury Hall. We had the good fortune to be present at the concert, and well remember the favor with which the efforts of the young singer were received, and the encouraging notices of her performance.

On arriving in Milan, Miss Arthurs became a pupil of San Giovanni, with the intention of studying as a concert-singer, but the persuasions of her master, who was the first to suggest that her voice was very suitable for operatic work, ultimately led the young student to turn her attention to that department of music. After studying hard for some two years in Milan, she removed to Paris, in order to have the advantage of lessons in the histrionic department of her art, from the world-renowned Plaque, at the same time continuing her vocal studies with unabated interest, under the best Parisian masters. After a stay of some two-and-a-half years in the French metropolis she returned to Italy, to finish under the celebrated Carolina Ferni. While in Italy she made her first appearance in opera, as Marguerite, in Gounod's *Faust*, at Parma, in the Reinach, (celebrated for its orchestra). We quote from a critique of her performance on that occasion:

"Miss Ada Arthurs possesses the elegant figure of a very young girl, with blonde hair, and blue eyes full of fire, which speak both to the heart and to the senses. She is truly an ideal Marguerite, an embodiment of the character which Gounod himself would have been proud to create. She has a clear voice, extensive and perfectly in tune, of a *timbre* which rises to the most acute notes with the same facility with which it modulates the medium and lower registers. With the extraordinary artistic genius, and the profound and secure knowledge of the drama, which she possesses, she made the part of Marguerite a true creation. She sang very well the *Entrée*, but where she revealed herself the artiste of true merit was in the "*Jewel-song*," while in the last act she rose to the highest expectations of the public."

She also appeared at Carrara, as Violetta, in *La Traviata*, with the greatest success. Also as the Queen, in *Ray Blas*.

Miss Arthurs, we understand, in addition to acting as the soprano soloist at the coming concert of the Philharmonic Society, is, on that occasion, to sing the Cavatina from *La Traviata*. We have recently had the pleasure of hearing her rendering of several selections from the leading Italian operas, and though her voice is of such volume, that it requires the greatest tact in drawing-room singing, we are confident, from what we heard, that the patrons of the Philharmonic may look forward to a great musical treat, and the fair singer herself to a great triumph, at the coming

concert. The society is to be congratulated on securing her services (which we understand are given gratuitously) for the occasion.

In concluding this short notice we may say that Miss Arthurs' *répertoire* embraces some twenty or more of the principal operas, including *Faust*, *Ray Blas*, *Traviata*, *Giocanda*, *Aida*, *Ioné*, *Huguenots*, *Traviata*, *Ballo in Maschera*, *Mephistofele*, *Ebaca*, *I Lombardi*, &c., &c.

## DEGREES IN MUSIC.

IT is not generally known that degrees in music can be obtained by students from a home university, but such is the case. The University of Trinity College, Toronto, grants degrees in this faculty, though perhaps the subject has not yet received that attention which so important a matter deserves.

We know that a great many people (among the number some who ought to know better) share in the prejudice against degrees in music held by the "Father of Oratorio," but while Handel, — when one considers the peculiar circumstances in which he was placed, and the cruel opposition he had to overcome at the hands of the "Togglers of music," — can readily be excused for his animus, it is undoubtedly time that current opinion on the subject should undergo a radical change. Many people are apt to look upon a musician with a "Handle" (no pun intended) to his name, with suspicion, a feeling which has been induced by painful experience of imposters self-dubbed "D.M.," "Mus. B.," &c. We ourselves, however, hope to see the day when the profession of music will rank as an equal with the other learned professions, and command the same respect and remuneration. As a means of helping on the "good time coming" we have pleasure in giving below the curriculum in music of the above mentioned University:—

## BACHELOR OF MUSIC.

The Candidate for this degree must be either (1) a Graduate of this or some other recognized University, or (2) a Clergyman in Priest's Orders, or (3) a Barrister-at-law, or (4) he must produce a Certificate of having employed five years in the study and practice of music.

The Candidate will be required to pass three Examinations, separated by intervals of not less than one year, to be called the First, Second, and Final Examinations in Music, and before admission to the Final Examination he must have composed an Exercise in at least four parts, with an accompaniment for the organ, piano, or string band; and this Exercise must have been approved of by the Examiners.

Candidates who present satisfactory evidence of having passed some recognized Examination equivalent to the First Examination in Music may be allowed to take the First and Second Examinations on consecutive days.

The exercise must be sent to the Registrar, and any Candidate intending to present himself for Examination must give notice on a printed form, which will be supplied on application.

The Examinations will be held during Easter Week and the Exercises for Degrees and notice for Examination must be sent to the Registrar by February 1st.

## FIRST EXAMINATION IN MUSIC.

*Harmony*—Stainer's Primer of Harmony. Richter's Manual of Harmony. Bannister's Text Book of Music (so far as relates to Harmony).

## SECOND EXAMINATION IN MUSIC.

*Harmony*—Ouseley's Harmony.  
*Counterpoint, Canon, and Fugue*—Bridges' Primers of Counterpoint and of Double Counterpoint. J. Higg's Primer of Fugue. Cherubini's Counterpoint and Fugue.