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EDITORIAL.

In our February number we suggested the establishment of a Chair of Music at one of our larger Universities. We were not aware at the time that such a Chair existed, and, that the power to grant degrees in music is vested in the University of Trinity College, but from an article which appears in this month's number of *Rouge et Noir*, and which we reprint, it seems that such is the case. It is eminently fit and proper that a University with a Theological course should give consideration to the higher study of Music, since music enters so largely into and occupies so important a place in the service of religion. But it also appears that the power has never been utilized. That the chair only exists in name, that no one has ever graduated, and that lectures are unknown.

In the early days of our country when cities and churches were small, and organs were few, and the art feeling and culture of the people more rude than at the present time, there may have been an excuse for neglecting this branch of esthetical study, but that excuse will not hold good any longer. Neither in its physical nor esthetical aspect is our country the same to-day as it was forty years ago. Other nations are properly proud of their schools of Art and of Music, and by encouraging and fostering their native talent have developed men who have shed lustre upon the land of their birth or adoption. It may be argued by the utilitarian that Music and Art are luxuriant exotics without which the world could get on very well; to such a one we have nothing to say, further than that the same thing might be just as truly said of every other thing on earth save the plainest diet and the coarsest clothes. Poetry, painting, sculpture, classical literature, designing, and in fact everything that distinguishes a civilized from a barbarous race might be regarded in the same light. As suggested in the article referred to, by all means let us have an awakening on the subject. Where are our public spirited men? Must it ever be a reproach to Canada that muscle shall be more highly accounted than brains? But to return to the subject more directly under consideration *i. e.* a degree in music. That a degree in music will not supply the place of ability we readily concede, but in the ranks of the musical profession there are a large number of able and conscientious men, men who have spent the best years of their lives in acquiring their professions, and whom modesty deters from presumption, whose positions are usurped and emoluments absorbed by a still larger class whose ignorance is only equalled by their assurance. For the protection of the former as well as the public who spend so much money on music in one form or another, have

an examination in different grades, inexpensive and open to all. To what better purpose could the power which the University of Trinity possesses be put to examine candidates than to grant degrees according to merit, thus standing as an arbiter and judge between the real and the counterfeit; between the discernment of the public and conflicting claims of the profession, whereby both would be benefitted.

MUCH indignation is felt among members of the musical profession at the publication in the *Globe* of the following absurd letter. Whoever the writer was, is of not the slightest consequence, but it is simply a disgrace to a paper of the *Globe's* standing, and a shame to the city, that it should have found a place in the columns of that journal. To our certain knowledge at least two letters in reply were written, one of which was sent to the *Globe* and refused, the other to the *Telegram*, which was also declined. The latter we print, in the hope that the outspoken challenge which it contains may elicit the truth. If Mr. Clarke wrote or inspired the letter, he merits the approbrium of every honorable man for resorting to such an unworthy trick to impose upon the public, and thereby obtain an undue advantage over his professional confreres. If some zealous friend of Mr. Clarke's is the author, he may find that his meddling and ignorant interference will not benefit the cause he sought to advance. However, with such a state of things possible, *real* merit modestly waiting for public recognition may wait in vain, until at length disgusted and discouraged, it seeks as many a one has already done in other professions than that of music, a place where more *intelligent* justice will reward their efforts and stimulate them to still greater exertions to the credit and benefit of the community in which they live and work.

(To the Editor of the *Globe*.)

SIR.—I am pleased to see by a card in Saturday's *Globe* that Dr. Clarke, the well-known organist and musical author, is about to begin the second half term of his "Institute." In listening to him frequently at the Jarvis street church, as one who appreciates and loves artistic music, I have been thoroughly delighted. He interprets the ancient and modern masters grandly, and uses much of his own composition. A clergyman in Boston, in whose church he was organist, remarks that Dr. Clarke is the only man he ever met who could thoroughly carry out and fasten the sentiment of a hymn and the subject of a sermon. He makes his organ say anything—joy, sorrow, agony, triumph, sympathy, sadness, glory—all find appropriate expression through his wonderful mastery of the instrument.

For the benefit of those who may not have had the opportunity of knowing the early history of Dr. Clarke I call the following from the *New York Musical Review* and other