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EDITORIAL.

We have received in reply to our editorial of last issue, with reference to the granting of degrees in music, a communication from Dr. Strathy, who occupies the seemingly nominal position of a Professor's Chair at the University of Trinity College. In this letter the Doctor says he thinks it a matter of regret that we did not first enquire as to whether such a Chair was not already in existence before suggesting its establishment. Then he goes on to say that he is not surprised, however, as it has never been made known by advertising, and we add particularly so since, during the twenty years and over of its existence, no single person, either in or out of the college, as far as we are able to discover, has ever taken any sort of a degree whatever. The learned Doctor then goes on to say that lectures were delivered last year, but that on account of the non-interest of the students, whom he suggests were probably deterred from giving in their names on account of the *small fee* demanded of them, they were discontinued. This fee, we understand, consists of two dollars and a half per term from each student, to be supplemented by as much more from the college funds; a further condition being that the class must not consist of less than ten members, which, in the aggregate, would amount to fifty dollars per term. But this money not forthcoming, the lectures were dropped, &c. However, all this reference to the lectures to a small class of students in Trinity College has nothing whatever to do with what we are advocating; but as we reprinted the article from *Rouge et Noir*, we willingly give the Doctor's letter place. And now, e'er the point of advocacy be lost sight of and buried under a mountain of subjects foreign to the issue, let us return. We repeat that both for the protection of the public, and the qualified professional man, a simple means is needed whereby the professional status and ability of the candidate shall be determined. The Royal Academy of London has lately adopted a plan which promises to work well. An examiner (this year Mr. Brindley Richards, so well known to young piano players) has been appointed to go on circuit through England for the purpose of examining, and granting or withholding certificates, to *amateur* candidates; this, it is thought, will be a check upon charlatany and quackery in music, and reach, by a measuring of the pupils instead of the teacher, the ability of the latter. The pupils having spent their time and money are willing and glad to have their proficiency passed upon, and readily offer themselves for an examination, from the consequences of which the pretensions and ignorant teachers naturally

shrink. Thus by their fruits shall the trees be known. But to return to the Chair of Music in Trinity College, the Doctor has, by his own admission occupied the Chair of Music at the only University whose charter empowers it to grant degrees in music in Canada for twenty years past. This has given him a position which he has not been slow to utilize in his outside professional work to its utmost value, and we find that unless the dollars are forthcoming there is to be nothing in return for this position. In this respect the Doctor stultifies his opportunities, and while he is quite willing to reap all the benefits which his position at the University undoubtedly bestows upon him, he yet rises no higher than any ordinary music teacher, who, for his fees, is willing to teach a class. In a new country, such as Canada, the Arts, and Sciences, too, require, for their fostering and development, something more than dead formality and empty sound, and, although the task may be a difficult one, we boldly state that he who cannot rise above the level of dollars and cents, can never invest the one or the other with that warmth and living interest essential to its successful development. Again we urge, let us have a Chair of Music at one of our large Universities. Let its office and functions be a living influence and not a dead formality. We shall be glad to hear any suggestions on the subjects from correspondents, whether musicians or not.

FURTHER on will be found a letter signed "A Member of Jarvis Street Baptist Church." In it the writer says "I ask, as a matter of justice, &c.," but fails to say what he asks. We, however, publish the letter as we received it, reserving to ourselves the right to reply thereto. First, we desire to point out that the paragraph complained of is no insinuation, but an open proposition, which may or may not be true, and we are glad to find that the "Member of Jarvis Street Baptist Church" agrees with us in regarding the proposition, if true, as a "dishonorable trick." But "Member" must have seen that this proposition was followed by another, neither of which are necessarily true, *both* of which can not be. "Member" assures us that Mr. Clarke neither wrote nor inspired the letter, and proceeds to tell us that that gentleman is as far above such a "trick" as an art journal should be above making such an insinuation. We repeat that the open proposition contained no insinuation, but since we are attacked we feel justified in asking "Member of Jarvis Street Baptist Church" how he accounts for the singular fact that much of the substance of the letter signed "A Lover of Music," appeared upon the back of the circulars which Mr. Clarke distributed, and we believe continues to distribute in Toronto.