

and will be disappointed, if from hypercritical reasons, or otherwise, they do not include a fair representation of Canadian work. They should not allow the prejudices of mechanical, or even artistic engravers, publishers or draughtsmen, to prevent them from carrying out their promise to their subscribers, that it should be "a truly national work." They may rest assured that what they would gain in simply technical quality, which is a matter of grave doubt, by passing over our compatriots, they would more than lose in genuine Canadian feeling, sympathy and character. In this connection, we would not be understood to imply that we infer that it is the intention of these enterprising gentlemen to ignore the *line troops* of our little Canadian Army of Artists, but as it is well known that such intention has been attributed to them, we venture patriotically to throw the weight of the printing press into the balance, in the hope that should circumstances cause them to waver in their honest determination to carry out their promises to the public and the artists, a deciding balance may assist their judgment in the case.

TORONTO COLLEGE OF MUSIC.

NORMAL CLASS—ORDER OF EXAMINATIONS—MID-SUMMER, 1881.

PIANO-FORTE TECHNICAL EXERCISES.—*Plaidy*.

MAJOR SCALES.—*Unison, Thirds and Sixths*.

MINOR SCALES.—*Unisons*.

CHROMATIC SCALES.—*Unisons, Minor Thirds and Contra Motion*.

STUDIES IN PHRASING AND EXPRESSION.

Selections from S. C. Heller's Etudes—*Book No. 5*.

Classical Compositions.—Selected.

Sonata op.—*Mozart*.

Sonata op. 27 (*Moonlight*)—*Beethoven*.

Andante and Rondo Capriccioso, op 14—*Mandelssolm*.

VOICE CULTURE AND SINGING.

The physiological construction of the vocal organ, the means employed for its development and cultivation.

Selection.—"O Luce di quest Anima"—*Donizetti*.

ORGAN.—Primary Studies, Manuals and Pedals.

HARMONY.—The Philosophy of Sound, Intervals, Chords of the Triad and their Inversions, Chords of the seventh—their Inversions and Resolutions—sixteen bars of an original four part song on a given bass, in dispersed Harmony.

NEW COMPOSITIONS.

PUBLISHED BY I. SUCKLING & SONS.

"Vera Valse Elegante," by G. Bonnard. A pleasing little composition which recommends itself to players of moderate ability.

Nocturne—op. II, by George Baker. An agreeably composition in B flat, quite within the reach of ordinary players, well constructed and correctly written.

COMMUNICATION.

To the editor of THE ARION.

Sir,—My attention having been called to an editorial paragraph in the April number of THE ARION, commenting on a letter which appeared a few weeks since in the *Daily Globe*, over the signature of "A Lover of Music," I ask, as a matter of justice to a gentleman as far above so dishonorable a trick as an art journal should be above making such an insinuation, that I know the writer of the letter, and know that the insinuation that Dr. Clarke might have written, or inspired it, is utterly baseless. I assume that not all the readers of THE ARION know Dr. Clarke personally, else I should regard this denial as quiet unnecessary. I enclose my card.

Yours, &c.,

A member of Jarvis St. Baptist Church.

To the Editor of THE ARION.

SIR,—To the editorial article in the April number of your paper, which I accidentally saw, allow me to make the following remarks: You say, "in our February number, we suggested the establishment of a Chair of Music at one of our larger Universities, but 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."

This is correct, but it is a matter of regret, I think, that you did not first enquire whether such a Chair existed before suggesting its establishment. I am not surprised at your not being aware that a Chair of Music and granting of degrees existed in the University of Trinity College, as it has never been advertised or made generally known in any way, and the lectures I have given there have been attended by the students of the college only, but I am surprised (although agreeing with much in his article), at the statement of the writer in *Rouge et Noir* (who I take for granted is a student or college-man), saying that there are no lectures, thereby implying also that there are no means of getting them. In making this assertion he shows he is not aware of the true state of facts. Lectures were given by me during two terms of last session, as also previously, and at the beginning of the present session notice was put up in the college that the lectures on music would commence as soon as the necessary number of students sent in their names. As the college makes a small extra charge for those attending the music lectures, I do not know whether it was that or the non-desire to study music was the reason that the required number of names were not sent in, and consequently no lectures given; but there was no lack of opportunity for the students to study music if they desired it, and the writer in *Rouge et Noir* should have known this. I shall say no more about this at present, as I intend to reply *in extenso* to the said article in *Rouge et Noir* in their next number. With your other remarks as regards an awakening on the subject, the protecting of the qualified from the ignorant pretender, &c., I heartily coincide.

Yours, &c.,

GEO. W. STRATHY, MUS. DOC.,
Professor of Music at the University
of Trinity College, Toronto.

Toronto, April 25th, 1881.