

From Mr. Illsley's correspondence of some five years ago the following is quoted :

"There is a strong desire in Montreal for practical examinations for pianoforte and organ pupils from some recognized English institutions, in order to advance the culture of instrumental and vocal music in this city."

Mr. Torrington is credited with the following, in a letter, of not very recent date, to Sir Alexander McKenzie :

"I should prefer most decidedly to see our country take advantage of the opportunity for securing the musical endorsement of the Royal Academy and Royal College," etc., etc.

Mr. Anger's correspondence of nearly three years ago is drawn upon for the following quotation :

"Examinations under the auspices of such an important Board appear to me very good, and the time is now ripe for the same. . . . I would suggest that the examinations be carried out on a broader basis than that proposed in your syllabus."

In his letter Mr. McLean in no wise betrays the all-important fact that the conditions existing at the time this alleged correspondence took place no longer exist.

#### MR. TORRINGTON'S REPLY.

The following letter from Mr. F. H. Torrington, appeared in the *Toronto Daily Globe*, Oct. 27th. In his reply Mr. Torrington defines his attitude for years past in an endeavor to bring about a union of English and Canadian musicians on equitable terms.

*To the Editor of the Globe :*

"A letter in the *Globe* of Saturday, Oct. 21, 1898, over the signature of John Bayne McLean, relative to musical examinations in Canada, begins in rather questionable form, by casting reflections on Canadian musicians, who take exception to the introduction here of musical examinations—as projected by the Hon. Secretary of the Associated Board in England—and imputing 'ignorance' or interested motives to those in this country who do not receive the scheme in the meek spirit evidently expected by the enterprising Hon. Secretary and the honorable general representative in Montreal. In discussing the question at issue, I shall not adopt a similar line of argument, but simply advance what I believe to be in the direction of right and justice to Canadian musicians, and in the true interests of Canadian musical development upon right and legitimate lines. With a view to show what I know was, and I believe still is, the real sentiment of English musicians towards Canadian musicians and their work, and the friendly attitude in England towards efforts that have been made here to bring about co-operation between Canada and England on a fair and equitable basis, and also to show why I cannot welcome the scheme introduced into Canada by the Hon. Secretary, whose attitude towards musicians here is not in accord with that of the eminent musicians from whose letters I shall quote,