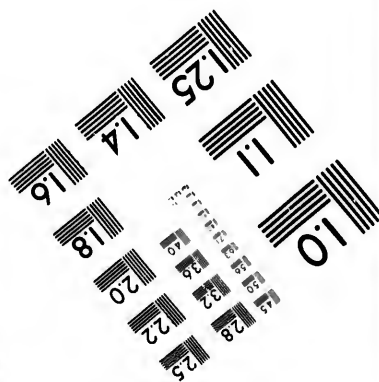
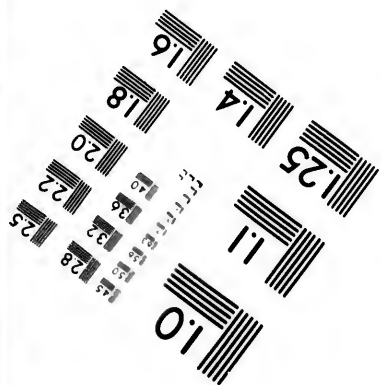
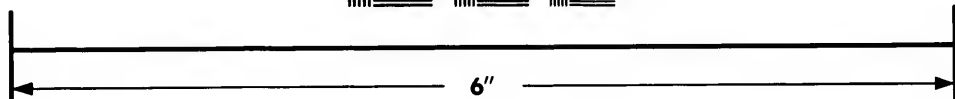
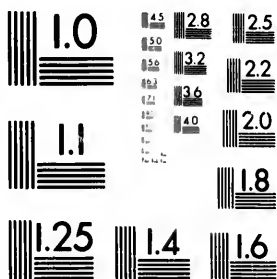


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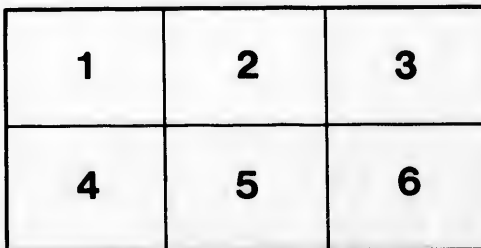
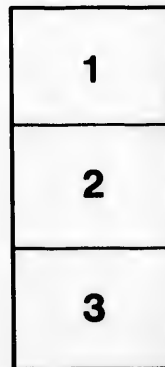
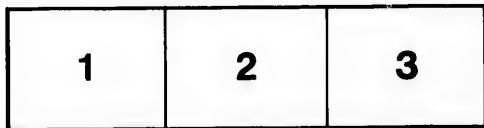
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# Canadian Protest

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AGAINST

THE INTRODUCTION INTO CANADA

OF

## Musical Examinations

BY OUTSIDE

MUSICAL EXAMINING BODIES



AN ACCOUNT OF THE

# Canadian Protest

AGAINST THE INTRODUCTION INTO CANADA

OF

## Musical Examinations

BY

## Outside Musical Examining Bodies

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Edited, compiled, and published by order of  
The Canadian Protesting Committee

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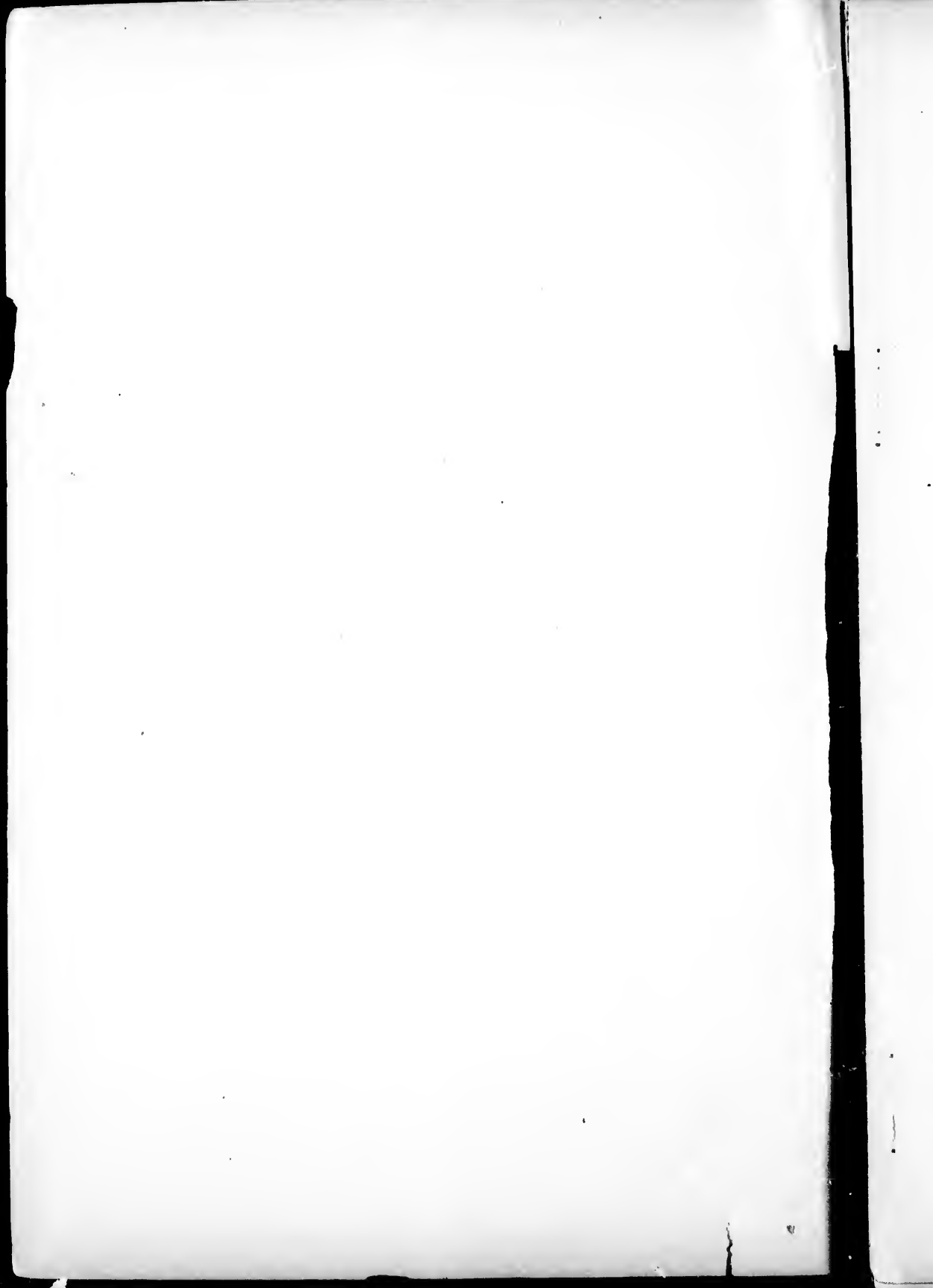
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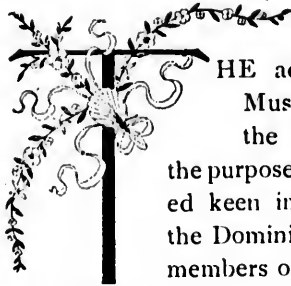
E. R. Doward

W. Caven Barron

S. T. CHURCH, Hon. Secretary

*Toronto, Canada, March, 1899*





THE advent into Canada of the Associated Board of Musical Examiners of the Royal College of Music, and the Royal Academy of Music, London, England, for the purpose of establishing Musical Examinations has awakened keen interest in musical circles both in England and in the Dominion. In order to place in the possession of the members of the musical fraternity throughout the Dominion an authentic account of the Associated Board's operations in Canada, and the vigorous protest entered by Canadian musicians against its encroachment this publication has been authorized.

A number of letters to the press of Canada as well as extracts from leading English journals are presented, as representing the most important from amongst a very largely accumulated correspondence.

Correspondence between prominent Canadian and English musicians and examining bodies, prior to the establishment of Canadian examinations in recent years, is incorporated. The protest, together with the large number of signatures appended, and which has already been forwarded to distinguished personages in England is included. Extracts are also introduced from letters to the Canadian press showing the antagonism manifested toward the musical profession in Canada by the honorary secretary of the Associated Board.

It will be seen in their determined objection to this movement, that while Canadian musicians have enlisted the sympathy and gained the respect of unprejudiced musical authorities in England, supplemented by out-spoken condemnation of the Board's Canadian exploit by a number of responsible English journals, they have at the same time incurred the displeasure of the honorary secretary of the Associated Board, Mr. Samuel Aitken, to whose manner of resentment special attention is directed.

The allegation that opposition to the Associated Board in Canada, originated with and continues to be agitated by the established musical institutions here, having selfish ends in view, has been successfully refuted by the large number of names of individual musicians who have subscribed to the protest, and who are entirely independent of those schools.



It might further be said that the musicians of Ontario, irrespective of creed, nationality or musical connection, have joined in the organization of an association, having for its object the holding of musical examinations in the Province, under University auspices, and which initiative it is anticipated will ultimately result in the formation of a national musical examining body.

The present unpleasantness actually exists between the Associated Board as represented in Canada by its honorary secretary, Mr. Samuel Aitken and the musical profession here, as such.

The difficulty has arisen from a determination on the part of the Associated Board to occupy the field on other than equitable terms with the profession in Canada, withholding from the latter the privileges and advantages of co-partnership, and suggesting instead the distinction of mere agency. Finding Canadian musicians opposed to its one-sided policy, and to certain features of the proposed examinations, the Associated Board, through its honorary secretary, has determined to impose its offices upon the country at all hazards, with the sole object of "reaping where it has not sown," leaving the Canadian teacher of music to bear the burden of the day in the preparation of candidates, the Associated Board with characteristic *sang froid*, proposes to appropriate the proceeds.

Under the Associated Board's regime in Canada, the Canadian musician is clearly outlined and well defined as a musical "Colonist," and as such is expected to humbly submit to the imperious dictate of the Board. In default of such acquiescence, Mr. Aitken has already seen fit to impugn the motives and to apply a variety of offensive epithets against those who, having the courage of their convictions, assert themselves in opposition to his views and his mistaken policy.

A glance at the several letters which have appeared in the daily press, over the signatures of Mr. Aitken and certain of his agents in Canada, will suffice to show the spirit actuating these gentlemen. The following compilation of undignified phraseology, selected from recent letters to the press, over the signature of the honorary secretary of the Associated Board, referring to members of the musical profession and the established musical institutions of the country, is given as an example of what apparently constitutes Mr. Aitken's conception of cultured and dignified expression.

"Trading institutions," "no device too mean," "no untruth too gross," "no statement too spiteful," "a pitiful display of interested prejudice and passion," "coarse personalities," "prejudiced professors," "vulgar abuse," "crass stupidity," "willful wickedness," "limbo of forgotten and dishonored memories," "coarse and unmannerly," "these scribblers," "the pluck to fight," "amiable professors," "venom and poison," "fighting below the belt," "ignorance," "solemn farce," etc., etc.

The above aimed at the very institutions and gentlemen of the profession with whom Mr. Aitken sought affiliation—on his own terms of course—does not impress one with his honesty of purpose. The fact, however, has been demonstrated that musical Canada cannot be absorbed as a business asset by any corporation, English or otherwise, without due consideration of inherent and acquired rights.

Canadian musicians having always entertained the most friendly feeling for reputable English musicians and musical institutions, it is safe to say, that, had the latter acted upon the suggestions proffered repeatedly during a number of years by representative Canadian musicians, encouraging co-operation on a mutual basis, the present state of affairs would not have been possible.

A detailed review of the experience of the Associated Board, under the directorship of its honorary secretary, its origin and continued existence as a means of revenue to the Royal Academy of Music and Royal College of Music, its wranglings with the profession in England, its connection with the publication and control of the music used in its examinations, and the severe criticism deservedly centered against it by the English press as regards the Board's Canadian exploit, would, in addition to what has already been said and that which will appear later on in this publication, constitute a volume of highly interesting reading.

The foregoing, together with other good reasons which time and space will not permit mention of, make it the duty of every loyal Canadian musician to discountenance the presence, condemn the operation and emphatically refuse to entertain the proposals of the Associated Board, or any other outside musical examining body, except on a strictly mutual basis. This desirability is conspicuously absent in the Associated Board's Canadian campaign.

Following is the protest. It will be observed that the signatures subscribed thereto are representative of the musical profession in Canada as a body. A number of signatures have been received too late for publication.

Copies of the protest have been forwarded to :

*HIS ROYAL HIGHNESS, THE PRINCE OF WALES, President of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, England.*

*THE EARL OF ABERDEEN, Ex-Canadian President of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, England.*

*HIS EXCELLENCY, THE EARL OF MINTO, Governor-General of Canada, Canadian President of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, England.*

ANNOUNCEMENT ❦ ❦ ❦

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*HONORABLE JOSEPH CHAMBERLAIN, Colonial Secretary, London, England.*

*LORD STRATHCONA, High Commissioner for Canada, London, England.*

*SIR ALEXANDER McKENZIE and other members of the faculty and management of the Royal Academy of Music, London, England.*

*SIR C. HUBERT H. PARRY and other members of the faculty and management of the Royal College of Music, London, England.*

Copies have also been sent to many of the most prominent musical authorities and leading journals of England and Canada.

### THE PROTEST.

The undersigned representatives of educational institutions and musical organizations, as well as individual musicians throughout the Dominion of Canada, unitedly protest, respectfully but most earnestly, against the action of the Associated Board of the Royal Academy of Music and the Royal College of Music, of London, England, as presented by the Hon. Secretary, in conducting musical examinations in Canada for the purpose of granting diplomas and certificates in the various departments of musical education.

We make this protest for several reasons :

1st. Musical culture in Canada has progressed and is still rapidly and satisfactorily progressing under the direction of resident musicians of recognized ability and thorough training, the advancement in this sphere of education being in keeping with the general educational development of the country.

2nd. The examinations conducted by the leading institutions of Canada are not only equal but greatly superior in respect to standard of requirement to those of the Associated Board introduced into Canada, and fully meet the need of the Canadian student in music.

3rd. Therefore the examinations already introduced by the Associated Board will, it is believed, have the effect, so far as their interest extends, of lowering the musical standard which has already been established here by Canadian Institutions, and at the same time be the means of creating unnecessarily two distinct musical factions in direct antagonism. Any retrograde influence at this or any future period would be an error, the effect of which it is felt would prove disastrous to the best musical interests of the Dominion.

4th. No representative Canadian organization has expressed a desire for such examinations. With due deference, we submit that the introduction of these examinations into Canada was a step taken without just consideration for the work of the musicians established in this country or for the people of Canada generally.

5th. We are convinced that if the members of the Royal Academy of Music and the Royal College of Music fully understood the musical condition in Canada, they would not have taken nor countenanced any action calculated to lower the musical standard of this country, nor to force upon us an examination scheme, the operations of which it is felt would be unjust.

6th. Further, we desire to express our high respect for the Royal Academy of Music and the Royal College of Music, and their respective faculties, whose eminent services in the cause of music are recognized the world over: but we unitedly and emphatically protest, as Canadians and musicians, against examinations being conducted in Canada by any Board not officially constituted by Canadian authority.

We therefore respectfully ask you to use your influence to secure the withdrawal of the examinations of the Associated Board from Canada, and in the interest of musical development in the Dominion to discourage any attempt of other outside examining bodies to introduce their examinations into this country.

**NAMES OF PERSONS HAVING AFFIXED THEIR SIGNATURES  
TO THE FOREGOING :**

*The original signatures are on file in the office of the Hon. Secretary of the Canadian Protesting Committee, Toronto, Canada.*

J. D. Dussault, organist and choirmaster, Notre Dame Cathedral,	Montreal.
R. O. Pelletier, organist and choirmaster, St. James Cathedral,	“
Wm. Bohrer, teacher of music,	“
Horace Reyner, Mus. Bac., A.R.C.O.,	“
R. R. Stevenson, Esq.,	“
Arthur Dorey, organist Emmanuel Church,	“
C. E. B. Price, A.R.C.O., organist and choirmaster, St. Andrew's Church,	“
W. Gould, conductor Symphony Orchestra,	“
P. J. Illsley, Mus. Bac., A.R.C.O., organist and choirmaster, St. George's,	“
Herbert G. Starr, L. Mus., organist and choirmaster, Taylor Church,	“
Septimus Fraser, L. Mus., teacher piano,	“
Dominique Ducharme, teacher of music, organist Jesu Church,	“
Arch. Fortier, composer and teacher of music,	“
Emery Lavigne, organist and choirmaster, Church of the Messiah,	“
Max Bohrer, teacher of piano,	“
Wm. Reed, organist American Presbyterian Church,	“
Marguerite Sim, teacher of pianoforte,	“

F. H. Torrington, musical director, organist and choirmaster, Metropolitan Methodist Church,	Toronto
Edward Fisher, Mus. Doc.; musical director, organist and choir- master, New St. Andrews Church,	"
W. O. Forsyth, musical director, teacher and composer,	"
J. D. A. Tripp, musical director and piano virtuoso,	"
Albert Ham, Mus. Doc., Trinity College, Dublin, F.R.C.O., organist and choirmaster, St. James Cathedral,	"
J. Humfrey Anger, Mus. Bac. Oxon., F.R.C.O., organist and choirmaster Old St. Andrews,	"
A. S. Vogt, musical director, teacher organ and piano, organist and choirmaster, Jarvis St. Baptist Church,	"
E. R. Doward, teacher of organ, organist and choirmaster, Broad- way Methodist Tabernacle,	"
Rechab Tandy, voice culture,	"
W. Elliott Haslam, voice culture,	"
Hugh Kennedy, voice culture,	"
W. E. Fairclough, F.R.C.O., teacher organ and piano, organist and choirmaster, All Saints Church,	"
E. W. Schuch, vocal teacher, choirmaster Church Redeemer,	"
S. T. Church, voice correction and regulation,	"
W. E. Barclay, teacher of piano,	"
J. W. F. Harrison, teacher of piano and organ, organist and choir- master, St. Simon's Church,	"
Mrs. Mallon, teacher piano,	"
Miss M. Husband, teacher piano,	"
Miss Birnie, teacher piano,	"
M. Taylor, teacher violin,	"
Miss Mansfield, teacher of theory,	"
Miss Tait, teacher piano,	"
W. J. A. Carnahan, vocal teacher,	"
W. J. McNally, piano, organist and choirmaster, West Presby- terian Church,	"
J. Bailey, violinist and teacher,	"
J. M. Sherlock, singing master,	"
A. T. Cringan, Sup't. music Public Schools,	"
Donald Herald, teacher piano,	"
Alice Denzil, vocal teacher,	"
May Kirkpatrick, teacher piano,	"
Carrie E. Dallas, teacher piano,	"
Edith M. Crittenden, teacher of piano,	"
Maud Gordon, teacher piano,	"
Annie Johnston, teacher piano,	"
Edmund Hardy, Mus. Bac.,	"

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Lou Sajous, voice teacher,	"
Roberta A. Welsh, teacher piano,	"
W. Caven Barron, musical director,	London
J. W. Featherston, musical director,	"
W. H. Hewlett, organist Dundas Methodist church,	"
Thomas Martin, musical director,	"
R. J. Hyttenrauch, musical director, Alma College, St. Thomas,	"
Katharine Moore, vocal teacher,	"
Chas. Wheeler, organist, St. Andrew's Church,	"
Helen Patterson, A.T.C.M.,	"
Henry S. Saunders, music teacher,	"
Nettie Barron, music teacher,	"
Beatrice Gibson, music teacher,	"
Jennie Steele, music teacher,	"
Lottie Frances, music teacher,	"
Roselle Pococke, violinist and teacher,	"
W. Norman Andrews, organist Grace Church,	Brantford.
A. D. Jordan, organist and choirmaster Brant Ave. Methodist Church,	"
F. H. Burt, musical director, Institution for the Blind,	"
John H. Renwick, organist First Methodist Church,	St. Thomas.
William Noxon, organist Knox Church,	"
J. L. Fisher, music teacher,	"
Rev. I. R. Warner, M.A., principal, Alma College,	"
W. Spencer Jones, organist,	Brockville.
Margaret Jamieson, music teacher,	"
Sarah P. Sherwood, music teacher,	"
Martha E. Moore, music teacher,	"
J. H. Fulford, violin teacher,	"



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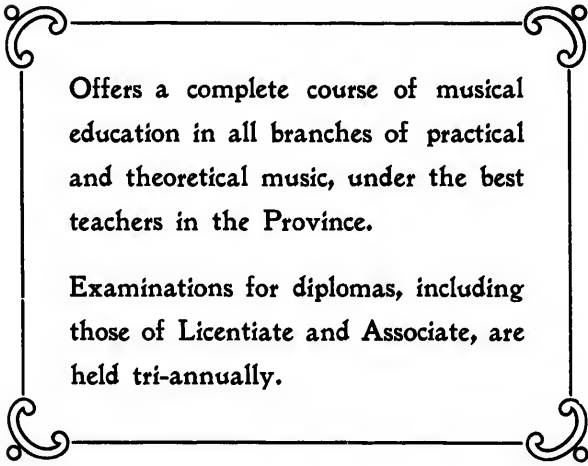
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Etheline G. Thomas, organist St. Andrews Church,	"
C. M. Tripp, organist Methodist Tabernacle,	"
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Belle Christie, teacher of music, Presbyterian College,	"
Laura Stewart, music teacher,	Listowel.
A. F. Hoover, music teacher,	Peterborough.
Bertie McAlpin, A.T.C.M.,	Petrollea.
J. J. Hare, principal Ontario Ladies' College,	Whitby.
Jessie A. MacLeod, organist and music teacher,	Georgetown.

To the profession in Montreal is due the credit of having taken the initiative in the protest. The prominent names appearing at the head of the above list is significant of the attitude of the musical fraternity in the largest city in the Dominion, and in which is located the headquarters of the Associated Board in Canada.

### **THE ASSOCIATED BOARD'S ALLEGED INVITATION TO CANADA.**

The principal claim advanced by the agents of the Associated Board in justification of its action in including Canada in its colonial musical examination scheme is to the effect that the Board had been invited to come here. In a letter to the *Globe*, Oct. 19th, 1898, Mr. J. Bayne McLean, of Montreal, Hon. General Representative of the Associated Board in Canada, in support of the above claim, quotes from certain correspondence alleged to have passed between the Associated Board and Messrs. F. H. Torrington and J. Humfrey Anger, Mus. Bac., Oxon., F. R.C.O., of Toronto, and Mr. Percival J. Illsley, Mus. Bac., Montreal.

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,

without violating the good faith which is supposed to obtain in connection with private personal correspondence.

"Some years ago there was a movement on foot to bring about amalgamation between the Canadian College of Organists (now held in abeyance) and the English College of Organists, and quite an extensive correspondence was entered into with Dr. (now Sir) Alexander Mackenzie, Dr. (now Sir) Frederick Bridge, Dr. Turpin, and others. Dr. Bridge wrote Feb. 20, 1892: 'As to your College of Organists, the subject was brought forward last night at the council meeting of the College of Organists, and everyone desired greatly to find some method by which your college could be, as it were, joined to ours.' Dr. Mackenzie, April 7, 1892, wrote: 'Touching the English College of Organists amalgamation, I am quite with you. I thoroughly believe in joining hands when schemes are honest.' Dr. Turpin's communication, dated May 2, 1892, stated that, 'The Council of the College of Organists here decided at a recent meeting to express sympathy with your kind proposal to enter into fraternal relations with us. To this end we shall be glad to know how we can serve the Canadian College of Organists. Here are one or two ideas. Members of the two colleges might have reciprocal membership and perhaps other mutual advantages. Most important in a practical way would be some mutual action in connection with examinations. Papers might be drawn up on both sides to serve both institutions. It might be possible annually to send one of our examiners to assist your examiner. We might exchange lectures. Your members might, when in London, make our college their musical home. Financially, it would be well to keep both colleges apart, because it would not be right perhaps for distinct governing bodies to have mixed money responsibilities. We shall be glad to take prompt action now upon any proposals you may present.'

"In addition to the above, when in London last, I attended a meeting, by invitation, held at the Royal College of Organists' rooms—Clarence Lucas, formerly of Toronto, being with me—at which Sir John Stainer expressed the most cordial sympathy with Canadian musicians and their work in Canada, which expressions I have not failed to convey to Canadian musicians. Permit me to say that I never was, nor am I now, personally antagonistic to the idea of having the examination of the Royal Academy or the Royal College of Music extended to Canada, upon the lines and in the spirit of the suggestions of the eminent musicians referred to, and if I am now found in the ranks of those who protest against the scheme under discussion, it is because the Hon. Secretary, in his mode of introducing his scheme, has assumed a position directly opposed to the spirit of that manifested by these gentlemen, and seeks to put a sort of spider's web over musical Canada, and, although he distinctly states that the body he represents 'do not teach,' he proposes to extract the fees from the results of Canadian musicians' work, who form the body in this country who 'do teach,' and this I consider an unjust and unfair proceeding, in addition to which, the conditions relating to musical examinations for Canada, now, are not the same as they were when the letters to which the Hon. Secretary seems to have had access were written.

"Further, I believe that when the effect of the scheme of the Hon. Secretary upon the best musical interests of Canada is thoroughly under-

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stood, and it is found that his action will result in alienation, instead of binding English and Canadian musical effort more closely together, it may be found that neither His Royal Highness the Prince of Wales, our respected Governor-General, Lord Aberdeen, nor the distinguished English musicians from whose letters I have quoted, will be found to approve of the scheme now before the Canadian public.

"In my next letter I will make clear the fact, and the nature of the proposition made to me by the Hon. Secretary. In concluding this letter, I may say that I hope the new interest awakened in music and musical examinations will result in a more extended study of music in Canada, and that examination certificates and titles will not be sought or awarded for merely business ends, but serve to show that real musical education, on broad lines, is the end sought for on all hands."

F. H. TORRINGTON.

Toronto, October 27, 1898.

#### MR. ANGER'S REPLY.

Mr. J. Humfrey Anger, Mus. Bac., Oxon., F. R. C. O., in a communication to the *Globe*, makes clear the conditions under which his letters had been written, and also the fact that these conditions are no longer in existence. Coming from one whose musical life and training have been developed under influences purely English, Mr. Anger's letter is significant.

The following extracts are given :—

"What I said two years ago (I do not remember the exact date), viz., that 'the time was ripe' in Canada for English examinations is one thing, what I say now is that the time is over-ripe, it is too late. Permit me to quote from my letter which appeared in *The Musical News* of August 13th, (last August, not two or three years ago):—"The leading musicians in Canada have studied in Europe, at London, at Berlin or Leipzig, at Vienna or at Paris. Some are men with English degrees and diplomas, and in my opinion they are as capable of carrying out with ability and honesty all details in connection with musical examinations as are the examiners belonging the institutions in England."

"This is the stumbling block to me. The board says that its examinations in Canada are to be 'exactly the same as in England,' but I say they are not, for the board would not dare, I repeat would not dare to offer this teacher's certificate in any provincial town in the old country.

... "All I can say is that the opposition to these examinations includes professional musicians, that is to say, gentlemen who have devoted their whole life to the cause of the art and who do not dabble in business pursuits, and with a few exceptions here and there, this "opposition" includes all the leading musicians in Canada. And who are the gentlemen who are working in the interests of the Associated Board? They are doubtlessly gentlemen holding high and responsible positions and respected by all, but they are not musicians. They do not claim to be musicians. The board distinctly states that it will not appoint musicians to be its representatives. Does it not seem odd, when you come to think of it? If you are sick you go to a



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medical man ; if in doubt on a legal matter you consult a lawyer ; if, however, it is a question of referring to music then you settle it yourself. Verily a little knowledge is a dangerous thing."

#### MR. ILLSLEY'S REPLY.

The following letter from Mr. Percival J. Illsley, Mus. Bac., Montreal, and which appeared in the Montreal "*Gazette*" serves still further to strengthen the position taken by Canadian musicians in this matter.

Mr. Illsley's letter:—To the Editor of the *Gazette*.

"Sir.—In your issue of to-day I observe a letter from the general representative of the Associated Board of Musical Examiners, in which letter the writer has referred to remarks of mine in connection with this subject.

"The letter quoted was written, now more than five years ago, and at a time when the need of a good standard of musical examinations was felt in Canada. It was addressed to the secretary of the Royal Academy of Music. What was the result? Simply a reply stating that the board had the matter under consideration. But, sir, I took this to be a polite refusal, and five years is certainly a long time to wait, and circumstances may arise during such a space of time to warrant one to change an opinion. Now, in the year 1897, the energetic secretary of the Associated Board visits Montreal. As a matter of common courtesy, and having knowledge of my request or opinion five years previous, he ought to have at least invited me to confer with him. But he does no such thing. He adopts high-handed methods and ignores the musical profession, whose sympathies he is supposed to enlist. He goes to business men, forms his centre and departs. Contrast with this the conduct of the representative of the oldest and probably the best examining body in England—Trinity College, London, who was lately here, in the person of Dr. Charles Vincent. What does he do? He sees a number of the best-known musicians of the city; he lays his plans before them, asks their advice, does not form his centre unless it is asked for. This he does in Toronto, as well as in Montreal, and consequently by his gentlemanly manner and professional way of procedure, makes friends for both himself and for the college he represents.

"Therefore, considering the course adopted by the Associated Board, considering the character of their examinations, with the examiner to adjudicate upon all branches of musical education, how can the Associated Board expect aught but opposition? Take, for instance, the teachers' certificate, with its absurd title of C.T.A.B. How can one man certify to the ability of a person to teach? It is surely the quality of his work that tells, not the possession of any diploma, so easily earned. A man may obtain his degree of M.D., but his *alma mater* does not guarantee him to be a skillful practitioner. It is his ability to cope with, and successfully combat the diseases to which mankind is heir to, that is his certificate. Experience docet, and surely, and of necessity, such must be the case with the teacher of music.

"We of the profession of music are not antagonistic to the Associated Board as an examining body, so long as it confines its work in its proper channel and does not intrude upon our rights; and certainly as leaders of the musical education we demand to have a voice in the matter. It is



perfectly legitimate and right to have 'business men at the head of the examiners, but St. Paul said, "All things are lawful, but all things are not expedient," and the question naturally arises: "Do business men understand the condition of things musical as well as those who pursue the art as their daily avocation, and who have been educated and trained in the art? Most certainly not.

"In conclusion, I venture to think the matter may be thus briefly summed up:

"1. Had the Associated Board taken definite action five years ago, most probably they would have had no opposition.

"2. Had Mr. Aitken, the honorary secretary, taken the musical profession into his confidence and treated them as allies, most assuredly there would have been no opposition.

"3. If the Associated Board wish to make their examinations a success in Canada, and which will be for the benefit of the musical education of the country, why do they not give us something better and loftier than what we already have.

"4. Canadian institutions, regularly formed and incorporated, have, through the apathy of the Associated Board, been founded, and the men who established them are now in duty bound to uphold them, even at the expense of changing their opinions."

PERCIVAL J. ILLSLEY.

#### FURTHER COMMENT ON MR. McLEAN'S LETTER.

Toronto *Saturday Night*, in its issue of Oct. 28th, '98, proffers the following sententious criticism:

"Mr. John Bayne McLean, of Montreal, the 'honorary general representative' for Canada of the Associated Board of Examiners of London, England, in a lengthy letter to last Saturday's *Globe* deals with the question of the local examinations of the institution he represents. He reproduces a number of letters of very ancient date from leading English-Canadian musicians who, before the syllabus of the Associated Board, in all its beauty, had been examined and the motives of the Board thoroughly understood, and before the conditions had changed, which at that time seemed to offer an opening in Canada for the higher examinations of the R. A. M. and R. C. M., had favored the establishment of a series of English examinations in this country, but not by any means the flimsy tests and the absurd scheme which the Associated Board now proposes to introduce here. It will be clear to all who know Messrs. Torrington, Anger and Illsley (the gentlemen whose letters are reproduced)—and a more ardently loyal trio of Englishmen it would be impossible to find under the sun—that there must have been something decidedly "rotten in the state of Denmark" which would, at the risk of their being misunderstood by eminent members of the profession in England whose friendship they value, cause these gentlemen to now turn their backs in disgust upon an undertaking which is throwing so much discredit upon the whole musical examination enterprise of the Old Land. Among other extraordinary and misleading features of Mr. McLean's epistle is the statement that "the only opposition to the Board comes from those interested in the three Canadian institutions which are holding examinations themselves." This statement is in keeping with the

general ignorance displayed by Mr. McLean throughout his entire remarkable effusion. The leading musicians of Canada are almost unanimously opposed to the 'philanthropy' of the Associated Board, and among the Toronto members of the committee which has been appointed to take action in preparing a protest with regard to these examinations, are such prominent members of the profession as Messrs. W. Elliott Haslam, J. D. A. Tripp and Edgar R. Doward, all private teachers and independent of any music school. Surely Mr. McLean must have gotten his information from Mr. Aitken, the honorary secretary of the Associated Board."

Under no circumstances can the correspondence in question be construed as an invitation to the Associated Board on any such basis as is represented by the scheme which is now proposed to be forced upon the country.

In view of the foregoing exposition of the facts in the case, the claim set up by Mr. Aitken and his Canadian agents, that the Associated Board had been invited to operate in Canada under conditions similar to those at present existing, fails in substantiation.

### INJUDICIOUS TACTICS.

From the time of his first visit here in 1897, Mr. Aitken, as Hon. Sec. of the Associated Board has failed to command the confidence of the musical profession in Canada. The genuineness of his motives and the fairness of his policy have been continuously held in question by those even who entertain the highest regard for the eminent English musicians with whom Mr. Aitken, in his capacity as Hon. Sec. of the Associated Board, has the honor to associate.

The following will serve to reveal Mr. Aitken's disposition towards the musical profession in Canada, and also the injudicious and insulting tactics employed in his dealings with them.

In a protracted communication to the *Globe*, Feb. 28th, 1899, Mr. Aitken says:

"I have come from England to Canada to put this matter fairly and squarely before the Canadian public. I have come to tell the truth, and, if possible, make other people tell the truth.

"The Associated Board is not a money-making concern, nor is it a dividend-distributing body. The Board has never visited any colony yet, except by invitation. In the case of Canada, that invitation was freely given for years past by the Canadian profession, and notably by gentlemen who are principals or proprietors (or those who represent them) of the trading institutions known as the Dominion College of Montreal, the Toronto College of Music and the Toronto Conservatory of Music.

"Some of these gentlemen, for reasons best known to themselves, have altered their minds. That they have a perfect right to do, but they have no right to misrepresent the work and the motives of the Associated Board. No device has been too mean, no untruth too gross and no statement too

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spiteful to be made. It has been all along a pitiful display of interested prejudice and passion."

In his reference to "trading institutions" Mr. Aitken ignores the fact that the opposition to his "philanthropic" endeavor is not by any means confined to our established musical institutions but embraces the musical profession as a whole. A glance at the signatures to the protest on pages 8, 9, 11 and 13 will suffice.

It certainly would appear an ungraceful accusation on the part of Mr. Aitken against established Canadian schools of music, to class them as mere "trading concerns," when, according to his own admission, the R.A.M. and the R.C.M. have been reaping profits annually from the trivial local tests which are being exploited in England and the Colonies under the name of Local Examinations.

And again :

"Now, what is the reason of all this opposition to the Associated Board ? I have no hesitation in saying that it resolves itself into two reasons : First, the fear of the loss of a few dollars to these trading and dividend-paying concerns, and, second, the fear of bad teaching being exposed. I regard the opposition as altogether insincere, and the methods which have been used in exploiting it as neither honest nor creditable.

"I have heard of the document called the protest. I do not know whether to regard this as a piece of crass stupidity or as a piece of willful wickedness."

The above reference to the professional musicians of this country and Mr. Aitken's rash criticisms of the gentlemen who constitute the Protesting Committee is highly characteristic of the vindictive spirit so frequently manifested by the Hon. Secretary of the Associated Board in his communications to the Canadian press.

Mr. Aitken continues :

"It may interest many to know that the Dominion College of Montreal now looks upon us with friendly eyes. Mr. Illsley, with whom I spent a day last week, has promised me to call together his committee to see whether they cannot in future make use of our examinations."

At the time of writing the above Mr. Aitken appears to have been in ecstasies over the prospective affiliation of the Associated Board with at least one of these "trading and dividend-paying concerns." In a preceding paragraph in the same article Mr. Aitken, with childlike simplicity, refers to the Dominion College as a "trading and dividend-paying concern."

#### A CONTRADICTION.

Mr. Aitken's statement in the above quotation referring to the Dominion College of Music, etc., was denied by Mr. Illsley in the following telegram to Mr. S. T. Church, Hon. Secretary Protesting Committee.

MONTREAL, March 2nd, '99.

"Emphatically untrue. Dominion College never made nor sanctioned such statement." ILLSLEY, *Registrar*.

Regarding the statements in the latter part of the same paragraph, to the effect that Mr. Illsley had promised to call his committee together, Mr. Illsley sent the following telegram to the Hon. Secretary of the Protesting Committee :

MONTREAL, March 9th, '99.

"Untrue. Aitken asked me to make proposition to Associated Board. I stated would speak to some of our men. We would stand by our own. Our men will have no connection. Writing." ILLSLEY, *Registrar*.

The following is an extract from a subsequent letter from Mr. Illsley, to Mr. Church, referring to the statements in question :

"I now find by a curious contortion he (referring to Mr. Aitken) is twisting my words to suit his own case. To make the statement that our committee would meet to discuss the question of introducing these examinations is a very ingenious misrepresentation of the case. In other words, absolutely false. I hope you will be good enough to place the matter in its true light."

#### REFLECTS ON MR. TORRINGTON.

Mr. Aitken supplements his former attacks by a series of insinuations incorporated in a letter to the *Toronto World*, March 10th, thus reflecting upon the faculties of the Toronto College of Music and the Toronto Conservatory of Music.

Mr. Aitken asks :

"Is it true that Mr. W. E. Fairclough's verdict in his examinations at the Toronto College is revised and overruled by the director, Mr. Torrington? And would it be correct to say that these examinations are under the control of the person most deeply interested?"

Mr. Fairclough's straight denial :

"Editor *World*: Mr. Samuel Aitken, Honorary Secretary, Associated Board, in a communication to *The World* of yesterday's date, asks the following question :

'Is it true that Mr. W. E. Fairclough's verdict in his examinations at the Toronto College is revised and overruled by the director, Mr. Torrington?'

Permit me to say, in justice to Mr. Torrington, that it is absolutely untrue."

W. E. FAIRCLOUGH, F.R.C.O.

Toronto, March 11, 1899.

#### FURTHER REFLECTIONS.

Again Mr. Aitken asks :

"1. Is it, or is it not, true, that in the first week of February last, at the Toronto Conservatory, the pianoforte examiners were Dr. Fisher, Mr. Vogt

and Mr. Harrison? Is it true that these gentlemen went through the solemn farce of examining their own pupils, and awarding them certificates and diplomas?

"2. Would it be true to say that at the June examinations of last year Mr. W. H. Sherwood, of Boston, who was engaged, was personally engaged, paid, and controlled by Dr. Fisher, and does it invariably happen that Dr. Fisher's pupil secures the principal Conservatory gold medal for pianoforte playing?

"3. Would it be true to say that Signor Agramonte, who was vocal examiner last June, made a protest as to the inefficiency of the work of the candidates, proposed a more searching examination, but was overruled by Dr. Fisher, and the candidates allowed to pass?

"4. Is it true that Mr. J. Humfrey Anger, who teaches theory at the Conservatory, always sets the examination papers and examines the work of his own pupils, and is it correct that one of his pupils always takes the highest prize in harmony?"

#### THE BOARD OF DIRECTORS OF THE TORONTO CONSERVATORY OF MUSIC REPLY.

The following appeared recently in several of the daily papers.

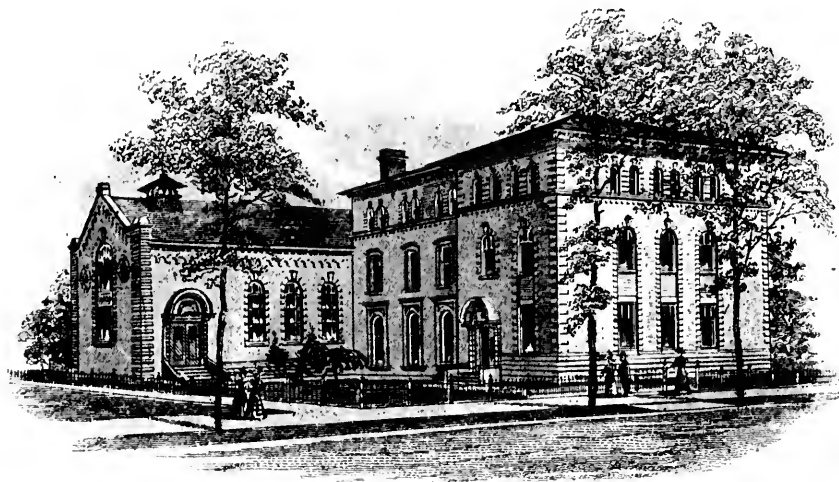
"It is a matter of regret that in the lengthy article which appeared in the issue of the *World*, of the 10th inst., over the signature of Samuel Aitken, Honorary Secretary, Associated Board, the writer should have gone out of his way to attack the character of the Toronto Conservatory of Music examinations.

"The Conservatory Board might have passed the matter over, satisfied that the well-known standing of the Conservatory and its methods of examinations required no defence to such an unwarranted attack by a stranger; but they feel that coming from an agent who claims to represent such well-known gentlemen in England as those mentioned in his letter, the truth should be known for their benefit at least.

"The answers to these questions are given in order:

"1. The last mid-winter examinations were conducted by Dr. Fisher, Mr. Vogt and Mr. Harrison. Among the candidates was one pupil of Mr. Vogt and three of Mr. Harrison. No diplomas were awarded, the candidates being all of the Junior and Intermediate grades, the highest marks in each case being awarded to the pupils of one of our lady teachers. The professional and personal standing of the three gentlemen who composed this Board of examiners is such that the term "solemn farce" as applied to their decision is wholly unwarranted.

"2. Mr. W. H. Sherwood of Chicago has acted as examiner in the piano department (June examinations) since the first year of the Conservatory's existence. He is engaged by the authority of the Board of Directors through the Secretary and is paid for his services by the Conservatory. Dr. Fisher exercises no control over Mr. Sherwood's examinations, as can easily be ascertained by asking Mr. Sherwood himself. It does not invariably happen that one of Dr. Fisher's pupils secures the gold medal in the piano department.



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"3. Signor Agramonte made no protest over the inefficiency of the candidates examined by him, and did not request that a more searching examination be made. On the contrary, the standard of marking adopted by Signor Agramonte was of a more lenient character, giving the candidates higher marks, than that to which we had been accustomed when the examiners consisted of members of our own staff of teachers. This being the case there could be no proposition for Dr. Fisher to over-rule.

"4. Mr. Anger certainly sets the papers for the Theory examinations, he being the principal theory teacher. In no case, however, do candidates attach their own names to their papers, they being known to the examiner only by numbers which have been assigned by the Registrar. It frequently happens that pupils of other teachers receive the highest number of marks in their respective grades. In the case of candidates for the gold medal only those are eligible who have studied in the Conservatory for a period of at least one year.

"In conclusion it is hardly necessary to say that the Board regrets the animus shown by Mr. Aitken in the above questions, and the tone and manner in which they are couched. The Conservatory examinations are such that we invite the fullest criticism into the methods employed and shall be glad to profit by any wise suggestions for their improvement. It is not too much to ask however, that criticism shall be honest and fair especially as coming from one who claims to represent the best thought and feelings of the English Musical Societies.

"By order of the Board of Directors of the Toronto Conservatory of Music."

HON. G. W. ALLAN,  
*President.*

GEORGE J. BARCLAY,  
*Secretary.*

#### AN UNANSWERED CHALLENGE.

The *Montreal Herald* of Feb. 23rd, 1899, credits Mr. Aitken with having made the following remarks during an interview with a representative of that journal regarding the manner in which some of the signatures to the protest were said to have been obtained.

"I have a letter here which will, I think, rather open people's eyes to the way in which some, at any rate, of the signatures have been obtained. An eminent teacher of music in Canada says in this letter that I hold in my hand, that his name was appended to the protest without his consent and against his wishes."

In reply to the above, Hon. Sec., S. T. Church, of the Protesting Committee, sent the following to the Toronto *Globe*, and also a similar communication to the *Montreal Herald*.

"In reply to this imputation the signatures as attached to the various copies of the protest are open to inspection by the public at the office of the Honorary Secretary, 9 Pembroke street. I would challenge Mr. Aitken to produce the alleged testimony."



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(Gerald Lane) . . . . . 50c.
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Although several weeks have elapsed since the above challenge was given, no evidence in support of Mr. Aitken's assertion has been forthcoming.

### PRESS COMMENTS AND CRITICISMS.

Extract from *London Truth*, Nov. 20th, 1898:

"When Trinity College, Toronto, attempted to foist *in absentia* musical degrees upon this country, the protests of British musicians, headed by the University officials, were loud and strong. Nobody took a more prominent part in the agitation against the importation of these Canadian degrees than the musical chiefs of the Associated Board and of Trinity College, London. For these institutions, therefore, to attempt, without proper consultation with the colonial musicians, to introduce their examinations for the purpose of disseminating *in absentia* British degrees and diplomas through Canada, is something very much akin to that which has been described as a pure piece of British cheek."

In the same article Mr. Torrington's letter to the *Globe* Oct. 27th, 1898, and which appears in another column, is largely quoted from and also referred to as "extremely proper and moderate."

Extract from a subsequent issue of *London Truth*:

"I am now informed upon good authority (and the fact will doubtless be interesting to the Trinity College Examiner who sends me by registered post a twelve-page letter, the drift of which I cannot quite gather) that Trinity College, London, recognizing the error of judgment which has been made, have resolved at once to withdraw their scheme, and, accordingly, unless they are expressly invited to Canada to examine for musical diplomas—an invitation which under present circumstances is hardly likely to be issued—they will leave Canada altogether out of their operations. I heartily congratulate Trinity College, London. To err is human, but to withdraw from an untenable position, though it requires more courage, is an act of wisdom which the public are quick to appreciate and applaud. The Associated Board would do well to follow this excellent example without the slightest further delay."

### INVITED RIDICULE.

The *Musical Herald*, of London, Eng., says regarding Mr. Aitken's aggregation of "philanthropy," "imperial federation," "missionary venture," and scholarships.

"Mr. Aitken has invited ridicule by writing a letter to the Canadian papers in which he speaks of 'philanthropy,' 'imperial federation,' and 'missionary venture.' Canadians naturally resent this sort of thing. The fact, of course, is that the Associated Board is a highly lucrative concern for the professors, composers, and publishers engaged. Australia and South Africa seem to have caught the examination fever. It must be left to pub-

lic opinion whether Canada is to do the same, and if so, whether its own universities cannot undertake the duty of examining. The matter of 'scholarships,' it might be added, is not by any means as unselfish or philanthropic an enterprise as appears on the surface, a fact which is well understood by the initiated."

#### CONTROVERSY NOT PROVOKED BY CANADIANS.

The following extract from an article appearing in the *London Musical Herald*, and dealing with a report of the first meeting of Canadian musicians held in Toronto to protest against the invasion of the Dominion by outside musical examining bodies, makes clear the fact that Canadians did not provoke the present controversy.

"The meeting was almost, but not entirely, unanimous against the Associated Board scheme for Canada. Trinity College, London, has sent out Dr. Charles Vincent to view the land, and the *Toronto Saturday Night* says that he will favor the withdrawal of Trinity College from Canada. But it must be admitted that the controversy was provoked from this side. Canada is an old colony, much less in touch with English ways than Australasia and the Cape. Canadian musicians are certainly entitled to work out their own problems in their own way."

*London Truth* thus refers to the "mulish obstinacy" of the Associated Board:

"The Associated Board, together with the Board of Trinity College, London, started some time ago the idea of holding musical examinations in Canada. So strong was the prejudice in the Dominion against the imported diplomas, that Trinity College, London, very properly withdrew their scheme. The Associated Board, however, have, with mulish obstinacy, persisted in their scheme, though it has been perfectly obvious from the outset that the Canadians have boycotted the examinations, and are likely to continue to do so. Why, therefore, the Board do not withdraw as wisely and as gracefully as Trinity College, London, have done, is a matter for surprise. The heads of the Associated Board objected to the importation of examinations and diplomas from Trinity College, Toronto, and they have no right whatever to attempt to force their own examinations and diplomas upon the Canadians."

#### A CORNER IN MUSIC.

The Associated Board's Canadian sheet music traffic and its coercive policy in order to control the trade here, is dwelt upon in *Toronto Saturday Night*, Mar. 11th, 1899:

"Local music dealers express themselves as highly amused at the explanation offered by the Associated Board regarding that enterprising concern's 'corner' in its Canadian sheet music traffic. One dealer has explained that the Board's efforts to coerce and control the trade are due to the fact that, in anticipation of a tremendous rush for its music, a very large stock of the same was imported from England upon which duty and

expressage have been paid, and as this in all probability figures as an asset, Mr. Aitken's concern regarding its disposal is amply accounted for. Messrs. Nordheimer state that they have had but one enquiry for this year's music ; Messrs. Whaley & Royce have not even had one such request ; Ashdowns have had no enquiries for the Board's merchandise, and Nordheimers are anxious to dispose of a quantity of last year's stock which has been left on their hands. In Montreal, according to Mr. P. B. Williams—who has (as will be seen by the appended letter) written local dealers imploring them to purchase the Board's wares—business is rushing, although another representative of the Board, to wit, Mr. Aitken himself, several days ago, in conversation with some members of the local protesting committee, declared positively that the Board had not as yet disposed of more than a dozen copies, all told, in Canada. Note the Board's keen desire, therefore, to find a market for its wares, especially its ancient stock, as expressed in the following letter to the trade :

‘THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

ROOM 55, BOARD OF TRADE BUILDING.

MONTREAL, Feb. 27th, 1899.

‘DEAR SIRS:—I am instructed by Mr. S. Aitken, the honorary secretary of the Associated Board (who has just left here to visit other local centres), to state that the Board is most anxious to dispose of its music to the trade if allowed to do so, they having no wish to run counter to the trade in any way, but if they will not handle the music except on terms that involve an actual loss to the Board we are perforce obliged to dispose of it ourselves. It has been arranged that the music for 1896, 1897 and 1898 shall serve for this year if desired, consequently this year's music will be of service for two years to come, and from the daily demand I have for the same it should eventually prove a source of profit. I shall be glad to forward some of the music on sale or return, or dispose of the whole at cost price if desired.

I am, dear sirs,  
Yours truly,  
P. B. WILLIAMS,  
Canadian Secretary.’


“The assertions of the Board's representatives that colonial music houses do not offer facilities for the purchase of standard music for which there may be any demand, is warmly resented by local music dealers. Indeed, the more this matter is probed into the more justification there appears to be for the London *Musical Herald's* statement that the ‘philanthropic’ Associated Board is a ‘highly lucrative concern’ for its publishers, composers and professors, and that the resentment of Canadians regarding its tactics is a natural consequence. It will not surprise Canadians, therefore, to learn that prominent English music journals are strongly condemning the Board's Canadian policy. One influential monthly just to hand describes the Board's conduct in Canada as ‘extraordinary,’ and asks the very pertinent question, ‘Why should the Board interfere in a publishers' matter?’”

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## BOARD'S CONTROL OF PIANO MUSIC.

London *Truth*, Feb. 2nd, contains the following :

"The Prince of Wales, who has been appealed to by the musicians of Canada, against the preposterous pretensions of the Associated Board in trying to force their diplomas upon the Dominion, will perhaps be interested to hear that under his august name as 'president,' the Board is seeking to establish a neat little music 'corner' in Canada. The following, according to a leading paper of Toronto, is a portion of a letter sent by the 'chief clerk and organizer' of the Associated Board of the Royal Academy and Royal College of Music to a music-seller in Toronto. It is quoted from the *Musical Herald*, and if it be authentic, I think the officials of the Associated Board have reason to be heartily ashamed of it :

'DEAR SIRS,—The Associated Board intend controlling in Canada the sale of the piano music for its examinations next year, and no piano music will be obtainable except through the Board. Each list of music in the syllabus A and B will be bound in a separate book, and will be sold by the Board to music-sellers for thirty cents per copy. I shall be glad to know if you are inclined to give an order for this music, and how many copies.'

"Candidates for the Board's examinations and dealers will have to buy the Board's examination piano music through the Board.

"Small wonder that the Canadians refuse to believe the Associated Board of the Royal Academy and Royal College of Music to be actuated by 'art' motives, or by any other motives than those of the huckster. I wonder, by the way, what Sir Arthur Sullivan, who is a member of the Board, thinks of the recent *exposcs*."

## NO DISLOYALTY.

Editorial, New York *Musical Courier*, Dec. 7th, 1898 :

"In this protest there is no disloyalty. Canadian musicians are thoroughly educated, and they are progressive, capable and independent. By resisting such things as, in their belief, would tend to lower their ideals and lessen their ambitions ; by developing the best in self and country, and thus preserving individuality and originality ; by illustrating that the greatest British colony has a musical heritage of its own, they do the better prove their loyalty.

"Concerning the whole matter there is only one statement which this paper need make : English examinations are not needed in Canada."

## MR. AITKEN'S MODUS OPERANDI.

The following reference to the honorary secretary of the Associated Board appeared in the Canadian correspondence of the *Musical Courier*, March 22nd, 1899.

"Since his arrival in Canada (about the middle of last month), Mr. Aitken's *modus operandi* has been one of various indiscreet blunders, attacks

on the musical profession, apologies, supplications, false statements, innuendoes, insinuations, and vituperous censure, all of which have been met by the protesting musicians, in the press and otherwise, in a fair but emphatic manner."

#### A FRENCH-CANADIAN VIEW.

Just how deeply impressed the French Canadians are with the "philanthropic" aspect of the Associated Board's mission to Canada, may be estimated by the following extract from an article in a recent number of *La Petite Revue*, Montreal :

"Do they feign make us believe that Mr. J. Bayne McLean, however gallant a colonel he may be, has his finger in the pie for glory's sake alone."

As heretofore stated, Mr. McLean is the honorary general representative of the Associated Board in Canada, which connection marks his first experience in Canadian musical matters. In the appointment of Mr. McLean, as in the case of its other Canadian agents, the Associated Board has rigidly adhered to the policy previously announced by the honorary secretary to the effect that in the arrangement and management of the Board's affairs in the Dominion, Canadian musicians would be ignored.

#### RUNS "AMUCK" WITH HIS PEN.

Mr. Chas. H. Wheeler, the widely-known musical critic and correspondent of the *Winnipeg Daily Tribune*, in the March 25th issue of that journal, remarks :

"Mr. Aitken is so full of venom because of the protest made against his propositions as to cause him to run "amuck" with his pen to a degree of brutal force hitherto unknown to the musicians of Canada.

"For this alone, irrespective of the merits of the matters in debate, he deserves to be wiped out.

"Musical progress in the Dominion of Canada has developed in recent years to an astonishing degree, and this by the efforts of resident professors.

"This progress appears to have excited the cupidity of some of the musical experts in England, they want a finger in the financial pie; they want to assist in the expected harvest of easily earned fees, after the seed has been sown by the hard-worked local professorate, whose earnest and conscientious work has made it possible for Canada to be known as an art loving country.

"This Mr. Aitken began his mission by belittling the staff of the two leading colleges in Toronto. He charges Dr. Fisher, Mr. Harrison, Mr. Anger and others connected with the Conservatory of Music, with holding "fake" examinations. He tried to involve Mr. Fairclough, of the College of Music, in the same matter; but the latter gentlemen has given the lie direct to Mr. Aitken. He sneers at Mr. Vogt because of his German name. He goes for Mr. Church, and says he garbles and falsifies. Dr. Vincent, of England, who has the temerity to side with his confreres on

this side of the water, and who criticised the actions of the Associated Board somewhat sharply, comes in for vulgar abuse. And of course Mr. Torrington is the general smudge of iniquity with which this advance agent endeavors to cover the designs of his employers."

## MISCELLANEOUS CORRESPONDENCE.

### HIS EXCELLENCY'S OPINION.

The opinion of His Excellency the Governor General of Canada regarding the *Protest* is expressed in the following extract from a letter received by Hon. Sec., S. T. Church, of the Protesting Committee, from His Excellency's Sec'y, Major L. G. Drummond :

"His Excellency regrets that he cannot accept the views expressed in the protest. The reputation of the Associated Board of the Royal Academy of Music, and Royal College of Music stands so high that he can hardly think that examinations conducted under its supervision could tend either to lower the standard of Canadian musicians or to create antagonistic musical factions ; indeed, they would appear to him likely to produce opposite results. The Board now sends examiners to Australia and to South Africa, and the diplomas it grants are practically the only ones that carry any value in the eyes of the musical world. His Excellency heartily sympathizes with the desire expressed in the protest to retain for Canada Canadian institutions of her own, but he believes that the acceptance by Canadian musicians of the examinations in question would, instead of proving injurious to such institutions, conduce greatly to insure their ultimate success, and would open up a wider field for the development of musical genius than at present exists."

### VARIOUS COMMENTS ON HIS EXCELLENCY'S LETTER.

From Mr. Percival J. Illsley, Mus. Bac., Montreal, in a letter to *The Gazette* :—

"SIR,—Permit me to take exception to a couple of statements made by His Excellency the Governor-General, as quoted in your issue of Saturday, regarding the protest from the Canadian musical profession against the introduction of the examinations of the Associated Board into Canada.

"Lord Minto, in his letter to Mr. S. T. Church, of Toronto, urges that because these examinations have been a success in Australia and South Africa, they must be a benefit and a success in Canada.

"His Excellency further states that the diplomas granted by the Associated Board are 'practically the only ones that carry any value to the eyes of the musical world.' Surely, Lord Minto has been grievously and wilfully misinformed in this matter, or it is a sad day for Trinity College, London, the Incorporated Society of Musicians, and the Royal College of Organists (for organists), whose diplomas are universally acknowledged, respected and valued, for the diplomas of these institutions are all time-tested and rank even higher than the much vaunted teachers' diploma (C. T. A. B. of R. A. M., and R. C. M.), of the Associated Board.

"PERCIVAL T. ILLSLEY.

"March 11th, 1899."



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From correspondence to the *Toronto Globe* :

"It is to be regretted that His Excellency the Governor-General of Canada, although Canadian President of the Associated Board of Examiners of the R.A.M. and R.C.M., finds it necessary to express an opinion differing so widely from that of the profession in Canada, and who, knowing the facts and details and understanding the situation thoroughly, are making so vigorous a protest against the invasion of the country by outside examining bodies. The purpose of maintaining a solid front against the unwarrantable intrusion upon their rights by forwarding the protest as an expression of the feeling of the responsible elements of the profession in Canada is clear. The determination of the Associated Board to impose its examinations in the face of the united protest will only serve to create a still greater bond of union among Canadian musicians in the assertion of their rights."

*Toronto Saturday Night* says :

"Lord Minto, the Board's Canadian president, has openly expressed the opinion that the Board's diplomas are the only ones which carry weight in the musical world. In giving expression to this view our Governor-General probably had regard for the fact that such commonplace degrees as F.R.C.O., Mus. Doc., Mus. Bac., L.T.C.L., etc., etc., must, if weighed in the scales, be found wanting as compared with such a weight of letters as compose the 'C.T.A.B. of the R.A.M. and R.C.M.' title."

#### A PUNGENT REPLY.

In a communication to the *Toronto World* Mr. Aitken made what that journal styled a "sneering allusion to the name of Mr. A. S. Vogt." A subsequent issue of the *World* contained the following in reply :

"Editor *World*: In a lengthy communication which appeared in your columns on the 10th inst., from the pen of our Old Country friend and musical missionary, Mr. Samuel Aitken, I notice several personal references to myself, which seem to call for some comment.

"His special grievance against me in connection with the Associated Board's venture in Canada seems to be that, although a native Canadian and a loyal subject of our beloved Queen, I spell my name in a manner which offends him. This important matter of detail will not, I trust, disturb the equilibrium of our disgruntled critic too acutely, inasmuch as a much less humble personage than a mere "Colonial" musician, namely the President of the Associated Board—the Prince of Wales himself—is the owner of a family name which is equally suggestive of such dainties as sauerkraut, limburger and lager. However, on this side of the Atlantic we love and respect His Royal Highness none the less because of this fact.

"Mr. Aitken's bad temper, as betrayed in his various contributions to local papers, may be ascribed to a variety of causes.

"In the first place, the Associated Board has just emerged from an unseemly squabble with the incorporated Society of Musicians of England, of which influential body Sir Frederic Bridge, Dr. Vincent, Dr. Prout, Mr. F. H. Cowen and other eminent musicians are members.



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### POSITIONS

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“Secondly, he feels very sore because of Dr. Vincent’s just, and, under the circumstances very lenient criticism of the Board’s trumpety C. T. A. B. examination, in which, according to the syllabus prepared by the Board, candidates for the \$25 title which Mr. Aitken proposed to peddle in Canada, were “not expected to give attention to faults of style or lack of expression.” And, lastly, he has miserably failed to intimidate Canadians into meek subjection to the ludicrous “mission” whose advance agent he is.

“In short, the utter failure of Mr. Aitken to coerce local musicians into accepting his absurd and insulting propositions is, beyond doubt, proving the greatest disappointment our indiscreet critic has as yet experienced during his recent brilliant career in the cause of music in this country. *Hinc illae lacrimae!*”

A. S. VOGR.

Toronto, March 11th.

#### FROM AN AUSTRALIAN MUSICIAN.

The following appeared in a recent issue of *Toronto Saturday Night*:

Mr. George Peake, the eminent Australian musician whose manly opposition to the defective examinations of several of the foremost English examining bodies has of late brought him into public notice throughout the Empire, has written SATURDAY NIGHT a letter of commendation and encouragement in its “spirited enterprise” in exposing the weakness of the same business ventures which are about to set up in Canada under the pretense of advancing musical “art” in this benighted land. He writes: “I am delighted that the subject is receiving so much attention in your city. I regret exceedingly that the English musical institutions cannot see their way clear to amend their conditions so as to prevent the absurd and injurious distribution of certificates. We all know that the bank clerk, the grocer or the draper’s assistant is doing a little teaching in order to supplement his income, and I have no objection to his so doing, but I think it is a folly and worse than folly for our distinguished musicians to grant certificates which may be used for professional purposes to those who have not had a proper and adequate training. Is it likely that any young man will devote his life to the study of music when he finds that the leading musical men of England will issue certificates and so recognize individuals whose musical education may be miserably imperfect and utterly unworthy of notice? It seems to me a great responsibility rests with the profession to protect the public from imposition. I am extremely sorry that those British composers who, judging by their compositions, are not lacking in nobility or strength, have by an ungenerous silence refused to help in forming a healthy public opinion.”

#### A COMPREHENSIVE RESOLUTION.

The following resolution has been received by the Hon. Sec. of the Canadian Protesting Committee:

“This question has formed the subject of considerable discussion in recent meetings of the Canadian Club, and this influential body, after thoroughly and impartially investigating the matter, passed the following com-

prehensive resolution, which was moved by the president, Mr. Sanford Evans:

‘Resolved—That without attempting to judge of the technical musical points involved, the Canadian Club, of Toronto, endorse the protest against the introduction into Canada of examinations by musical bodies outside the Dominion of Canada, because music in Canada will not be benefited merely by the granting of certificates, and these outside bodies do no teaching or preparing; and because we feel that our local institutions should be strengthened and encouraged; and these outside bodies do not work with them or through them, and tend to draw away support from them without supplying their place as educational institutions, or building up a higher standard of work.’”

### SOUND ADVICE.

The following sound advice to music students is given by Toronto *Saturday Night*:

“The Associated Board (England) are, it seems, determined, in spite of the protest of Canadian musicians, to force their musical examinations upon us. Whether they will succeed or not, of course depends upon the attitude of the musical students of the country. If our young musicians persistently keep away from these examinations, there will be nothing left for the Associated Board but to beat as dignified a retreat as will be possible under the circumstances. I cannot but think that the uncompromising condemnation of the scheme by the majority of our musical profession must have the effect of discrediting the examinations.”

### THE GUINEA REGISTRATION MUDDLE.

London *Truth* refers to the guinea registration “muddle” as follows:

“Mr. Samuel Aitken has written a long and rambling epistle to the *Daily Guardian*, of Nottingham—a town in which it seems a very brisk discussion upon the guinea registration grievance has been for some little time in progress. Mr. Aitken’s letter would occupy about a page of my space, but I am bound to express the opinion that the greater portion of it will not be endorsed by such sensible men as Sir Charles Parry and Sir Alexander Mackenzie, the heads of the two institutions named. Mr. Aitken, in fact, offers no excuse for the muddle which the guinea registration has caused. . . . He prefers quite *a propos de bottes* to attack some rival institution, which, with curious lack of courage, he does not name, saying that during a recent visit to Australia ‘I was aghast at the publication of the results of an examination which had been held there by an English body, in which out of 619 passes 245 were awarded honors.’ He also makes a special point of the fact that as honorary secretary he is unpaid. It matters little to the public, nor, indeed, to anyone save those by whom he is employed, whether he is paid or not. . . . Indeed, in my own rather wide experience of men and matters I have found that honorary officers can, unwittingly, do even more harm by their lack of experience and authority than those who are paid for their labor. Mr. Aitken complains bitterly that five leading musicians in Nottingham, who were educated at the

Royal Academy of Music, do not join his precious 'registered' party and pay their annual guinea. They are, I think, quite right to refuse to do so or to risk their professional reputation by mixing themselves up with those who do."

#### **DECIDEDLY IMPRESSED.**

Dr. Chas. Vincent, the eminent English composer, whose recent visit to Canada in the interest of Trinity College, London, Eng., will be remembered with pleasure by those having had the privilege of his acquaintance, in a letter to a leading English journal refers to his sojourn in this country in a most friendly manner. The following is a brief but significant extract from Dr. Vincent's letter :

"I was decidedly impressed by the music and musicians of Canada."

The musical profession in Canada appreciate Dr. Vincent's courteous recognition of their rights and also his good judgment and gracious disposition in gracefully retiring from the field immediately he became aware of the spirit manifest by Canadian musicians against musical examinations by outside musical examining bodies on the lines suggested.

#### **ADVISED TO "STAND OUT BOLDLY."**

"A prominent London, England, musician, who has shown considerable interest in the discussion relative to the speculative examination ventures in Canada of some of the Old Country institutions, writes regarding the matter. He asserts emphatically that many of the leading musicians of London are in thorough sympathy with the members of the profession in Canada who are protesting against these intrusive schemes. The following extract from his letter will serve to show where he and others stand on this question. He says: 'You are perfectly right in doing what you can to fight the offensive examination schemes which are being exported from this side of the water. Every good English musician who understands the affair abhors the spirit in which these things are being conducted under the flimsy excuse of wishing to advance art. The number of idiots who want handles to their names over here is so great that fortunes are being made out of the kind who want to get even with the holders of legitimate degrees by buying up anything which gives them the right to use three or four letters after their names. I hope you will never be cursed with that sort of thing in Canada, and that you will continue to stand out boldly against it as you are now doing.'"

#### **SUGGESTS PROVINCIAL EXAMINATIONS.**

C. L. M. Harris, Mus. Bac., of Hamilton, Ont., and a prominent member of the Protesting Committee, in a letter to the *Toronto Mail and Empire* says :

"Now that the air is full of talk about examinations in music, I think it would be a good time to bring forward a scheme for the examination of

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students in music that would be acceptable to the musicians of this Province. My idea is that if the directors of music connected with the Toronto College, Toronto Conservatory and Metropolitan School of Music, and other similar institutions in other cities throughout the Province, with the aid of the musical directors of the different Ladies' Colleges, and an equal number of the leading musicians not connected with these institutions, but equally capable, were to come together and form a society and seek incorporation, say under the name of the Ontario Incorporated Society of Musicians, something could be done."

#### "UNITED WE STAND ; DIVIDED WE FALL."

The above patriotic expression repeated at this time by Mr. J. E. P. Aldous, of Hamilton, expresses very clearly the sentiment of Canadian musicians in their protest against outside musical examining bodies.

In a letter to the *Toronto Globe*, Mr. Aldous favors the proposition regarding a Provincial examining body, as shown in the following extract :

"If there is any prospect of anything of this kind being done, not a teacher in this country will be there before me, in trying to get it established, and to make it thorough when it is under way. 'United we stand ; divided we fall.' While every college, conservatory, and school holds its own examinations there can be no uniformity of standard. If all the interests can be gathered to work together, a force for good will be established in the country that will carry all before it, and will do more towards freezing out the charlatan and the incompetent than anything else we can do."

#### THE STRONGER PROTEST.

A stronger and more practical form of protest than that already forwarded to England is the movement in progress among professional musicians in Ontario, having in view the holding of musical examinations within the Province under University auspices.

The *Toronto Mail and Empire*, in a report of a recent meeting of the provisional committee, says :

"The movement is receiving the hearty support and co-operation of qualified musicians, including the heads of established musical institutions in Toronto and elsewhere, notwithstanding the fact that several of these institutions have a standard of examination of their own. The new slate will afford privileges to the students of qualified teachers of music in Ontario in musical examinations, quite independent of any of the regularly organized music schools in the Province, at the same time not interfering in its functions with the vested rights of these institutions. Among the objects in view are those of incorporation under special charter and also University affiliation. The association will be constituted and governed in a manner similar to that of the Incorporated Society of Musicians of England, one of the foremost musical societies in the world."



## ASSOCIATED MUSICIANS OF ONTARIO.

### THE NEW ORGANIZATION FORMED.

The following from the *Toronto Mail and Empire*, April 4th, 1899, will suffice to demonstrate the determination of musicians of the Province to regulate and conduct their own musical affairs.

"A meeting of the Association of Musicians of Ontario was held last night in St. George's hall. About one hundred musicians from all over the province were present. The object of the association is to conduct musical examinations in the province under the direction of the University of Toronto.

The first general council was elected last night, and consists of the following:—Messrs. A. S. Vogt, F. H. Torrington, Ed. Fisher, Mus. Doc.; E. R. Doward, C. L. M. Harris, Mus. Doc., Hamilton; S. T. Church, Albert Ham, Mus. Doc., Oxon., F.R.C.O.; J. W. F. Harrison, E. W. Schuch, W. H. Hewlett, W. Caven Barron, of London; R. Tandy, T. C. Jeffers, Mus. Bac.; J. E. P. Aldous, of Hamilton; W. E. Fairclough, F.R.C.O.; J. Humfrey Anger, Mus. Bac., Oxon., F.R.C.O., and F. W. Welsman.

Four section committees were appointed to perfect the organization in their respective sections. The London section consists of W. Caven Barron, W. H. Hewlett, St. John Hyttenrauch, J. W. Featherston, and Thos. Martin. Hamilton—Dr. Harris, J. E. P. Aldous, A. G. Alexander, J. M. Boyes, and W. N. Andrews. Ottawa—J. E. Birch, E. Puddicombe, J. W. S. Jenkins, Dr. C. E. Saunders, and Albert Tassé. Toronto—A. S. Vogt, W. E. Fairclough, F. W. Welsman, E. R. Doward, and J. W. McNally.

Mr. S. T. Church was elected general secretary of the association.

The plan set forth and the spirit manifested has inspired the greatest confidence on the part of the musicians throughout the province. The association is starting out under many favourable auspices.

Three grades of examinations will be held, consisting of primary, junior and senior tests."

### MR. AITKEN'S CONTINUED ONSLAUGHT.

Embittered, chagrined, disappointed and chafing under the prospect of ignominious defeat in an endeavor to whip "into line the last great colony;" annoyed and discomfited at the ridicule showered upon him by the press of England, and aggravated at the dignified manner in which the profession in Canada have met his unwarrantable attacks, Mr. Aitken has once again given vent to his pent up wrath and indignation, this time in the form of a pamphlet, entitled, "The Case of the Associated Board."

In this publication Mr. Aitken continues the fusilade of abuse which he inaugurated on his recent arrival in Canada. In the compilation of his pamphlet Mr. Aitken has evidently had in view the necessity of preparing in advance of his return to England the mind of the Associated Board with the idea that he had "fought the good fight," had "kept the faith," being

thereby entitled to the crown of knighthood to which it is rumored Mr. Aitken aspires as a reward for his "philanthropic" efforts for the "art's" sake.

At this point the following quotation from *London Truth*, of March 23rd, will be interesting :

"Knighthoods are comparatively cheap in this country, and are perhaps not thought so rare an honor as in Canada. But if the "dignity" would put a stop to the pushfulness and pugnacity of this very energetic gentleman, I hope he may have a knighthood without further delay."

*Truth* further refers to Mr. Aitken as an "absurdly mistaken man, who honestly believes his 'diplomas' to be good physic for Canadians, and vainly fancies that as easily as he could order one of his carters to move a stack of lumber, he can compel free Colonists to accept what they have resolved to reject. By his own pertinacity he is doing British music harm in Canada, and possibly also the work of the Associated Board in this country. Then may his knighthood come quickly. . . . Even as a Commoner he can do more useful work than that in which he is now engaged in the Colonies."

Mr. Aitken in his Canadian tour, although accompanied with all the prestige of "royalty," distinguished musical association, social influence, affluence, wealth, and much-heralded "philanthropy," has found that all these apparent advantages have availed him nothing in the absence of a straightforward, manly course of procedure in his dealings with Canadian musicians.

### BRIEF REVIEW.

We now proceed with a brief review of the salient points in Mr. Aitken's pamphlet, which at the outset he announces was issued "in the interests of truth." Following this announcement is the re-iteration of statements which have been heretofore proven and published as untrue (see "Injudicious Tactics," pages 23 and 24).

Mr. Aitken advocates "freedom," but continues to impose his coercive policy upon the profession in Canada in the face of the most determined opposition by them (see pages 8, 9, 11 and 13.

"A system of examinations which are impeachable" is referred to by Mr. Aitken, but he fails in a plausible explanation of the Board's C.T.A.B. diploma, specially designed for "Colonial" use, which titular appendage has provoked the greatest amount of ridicule and evoked the most caustic comment from many intelligent and impartial critics.

Mr. Aitken announces "a system of unifying the mother country and all the Colonies." For wholesome contributions to this end in Canada, by the honorary secretary of the Board, attention is called to the pugnacious policy pursued in his intercourse with the representative musicians of the country.

"A system not carried on for shareholders, money making, or dividends, but simply for art.." In this Mr. Aitken makes no reference to the fact stated in another column to the effect that, according to his own admission, the R.A.M. and R.C.M. have been reaping large profits annually for some years past, from the trivial local tests which are being exploited in England and the Colonies under the name of Local Examinations. Nor does Mr. Aitken make the slightest explanation regarding the Board's ludicrous "Corner in Music" in Canada and elsewhere (see pages 30 and 31.)

Mr. Aitken emphatically declares that "the Board has no desire or intention of 'forcing' itself upon any Colony or individual." And this in full view of the Board's indiscreet and persistent effort to gain a foothold in Canada, regardless of the united protest of the responsible elements of the profession (see pages 8, 9, 11 and 13.

The Board is described as "only asking justice and fair play." This request on the part of the Board is in marked contrast with the imperious manner in which its honorary secretary has dealt with Canadian musicians, and would appear to be irreconcilable.

In a tone somewhat regretful and reminiscent, and slightly tinged with future premonition, Mr. Aitken refers to Canada as "the last great Colony which has not yet fully fallen in line with the Board's examinations." From present indications it is safe to say that in years to come Mr. Aitken will have the same historical fact to announce.

For the third time Mr. Aitken makes the public statement that "the signatures to the protest which has been sent to England are not all genuine. Mr. Aitken has been challenged twice in the daily press to produce his evidence, but replies only with a re-iteration of the same absurd libel.

The Protesting Committee for the third time challenge and now defy Mr. Aitken to furnish proof in support of his ridiculous assertion.

In view of the fact that Mr. Aitken is fully aware of the falseness of this statement, his persistence in its repetition has lost for him what little respect the profession entertained for him. The public are again invited to make an inspection of the original signatures on file in the office of honorary secretary, S. T. Church, 9 Pembroke Street.

Reference to Mr. F. H. Torrington's letter to the *Globe*, Oct. 27th, 1898, is modestly withheld. Neither is there any allusion to the comments of London *Truth*, London *Musical Herald*, and other English journals, and in which the Associated Board receives scathing rebuke for its action in foisting itself upon Canadians.

It is also stated that the protest is not signed by all the music teachers in Toronto. The statement cannot be refuted that the protest bears the signatures of the elements in the profession who have been instrumental in promoting the art during the years that have passed, and who are still

held responsible for the future of the art in this country. Twenty-one signatures are quoted as signed to the protest by Toronto musicians. The protest, however shows fifty names.

Mr. Aitken also adroitly evades mention of the fact that the protest against his "Colonial" venture received its first impetus in Montreal, in which city the musical profession are a unit in opposing the Board's examinations. For names of leading Montreal musicians having signed the protest, see page 8.

While claiming that the profession in Canada are not protesting against the introduction of the Board's examinations into Canada, Mr. Aitken presents the names of four musicians supporting his venture, and freely quotes from letters written by these gentlemen. There is to Canadians a decided element of unconscious humor in Mr. Aitken's quotations from this correspondence. One gentleman in particular, from whose correspondence considerable material is exploited, is practically unknown in this city, although having resided here for upwards of a year. The present campaign has afforded this person an opportunity to appear before the public as a brother "philanthropist" with the honorary secretary of the Board.

In his struggle for supremacy in Canada, Mr. Aitken doubtless finds himself sadly handicapped, not only by his own indiscretion, but also by the solid front presented on the part of the profession.

It is alleged that the opposition to the Board is confined to two musical institutions in Toronto, viz.: The Toronto College of Music and Toronto Conservatory of Music (see pages 8, 9, 11 and 13). Would it be in order to ask what position does the London Conservatory of Music, the Hamilton Conservatory of Music, the Dominion College of Music, of Montreal, and the Metropolitan School of Music, of Toronto, sustain toward the Board examinations. See names of musical directors of these institutions in list of signatures to the protest, pages 8, 9, 11 and 13.

Mr. Aitken's repetition of the ill-advised expression that the certificates of the Associated Board are—"practically the only ones that carry any value in the eyes of the musical world," will be duly appreciated by the Incorporated Society of Musicians, Trinity College, Royal College of Organists and other examining bodies in England, as well as several Continental schools of music, of which many of our own musicians are graduates. Mr. Aitken should be asked to explain.

Contrary to his most sanguine expectations, Mr. Aitken has met in Canada "foemen worthy of his steel," gentlemen who possess at least an ordinary amount of thinking and reasoning power, men who have minds to guide them and wills to act for themselves and the highest interests of the country of which they form a part, and who also have some regard for their self respect.

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