

17 Queen's Park

Caterham

Surrey

England

Sept 24/1930

Dear Sir Arthur

I trust you will not mind my bothering you about a small personal matter, since it is at Dr Nicholson's suggestion that I do so.

At this time of year various directories, societies &c are preparing their yearly publications and such as are interested in myself or in which I

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(however unworthily) affairs  
require up-to-date information  
regarding alterations, amendments &c.

Dr Nicholson in his letter last  
month mentioned that he had  
no instructions from the Secretary's  
office regarding my appointment  
as Emeritus Dean or Professor  
when he published the Calendar  
for next session. He supposed that  
they could not officially give me  
Emeritus standing until my resignation  
became effective which of course  
was not till the end of August.

He went on to say that he  
supposed that at the next



meeting of the Board of Governors  
I should be given this standing  
but thought that I had better  
write to you or to Mr. Glassco  
to remind you as it might  
be forgotten that the thing  
had not been already done.

He mentions that he would do  
so, but as he has no longer any  
official connexion with the Univ.  
he does not want to 'butt' in.

You will remember doubtless  
that, at our last interview  
in your office, ~~that~~ reference  
was made to this matter

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and you seemed to regard  
it as a foregone conclusion.

While I am writing you, I  
say that I am not responsible  
for Messrs. Fraser (the Auctioneers),  
or the Morgan Trust advertising  
me as 'Dean Eweritus, the first  
Conservatorium' last October.

when putting up some furniture  
or of mine for sale. — I  
was much annoyed when a  
newspaper <sup>adv.</sup> cutting reached me  
(and that was not till July  
of the present year) Needless to  
say if I myself had been asked,  
I should have described myself

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correctly as Dean of the Faculty  
of Music and omitted any reference  
to the Conservatorium, to the  
Directorship of which I knew  
you had appointed Mr. Clarke.

I trust the file will have  
continued progress & prosperity  
under your unremitting care  
and attention and apologize  
again for bothering you  
with so small a matter.

Yours very truly,  
H. C. Perren

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*Dr. Perrin -  
Resignation  
Emeritus Professorship*

October 7th, 1930.

Dr. H. C. Perrin,  
17 Queen's Park,  
Caterham, Surrey,  
England

My dear Dr. Perrin,

I am to-day in receipt of your letter written on September 4th, and let me hasten to set your mind at ease by giving you the assurance that the next issue of the Calendar will rank you as an Emeritus Dean of the Faculty of Music. It could not very well be done until your resignation became effective, and while I thank you for reminding me of it, I am quite certain we should not have forgotten.

Regarding the announcement of auctioneers, let me say that I never saw it, nor was it brought to my attention by anyone.

I think that Professor Clarke is doing very well as Director of the Conservatorium. I have found it necessary to inform Mr. Whitehead that we could not renew his contract this year. As you may have guessed, he was not giving the most loyal support to Professor Clarke and, furthermore, he objected most strongly to the number of failures in the last examination. While I know nothing about music, I could not help but notice that the questions followed the same form as the questions given in previous examinations and it seemed to me that one who had a thorough knowledge of the mechanics of music could answer one set as easily as the other.

We have now opened again for a new year and everything seems to be going very well. I hope that Mrs. Perrin's health continues to improve and that you yourself are enjoying to the full your well-earned leisure.

Ever yours faithfully,

Principal.



17 Queen's Park

Caterham

E. Surrey

England

19/X/1930

Dear Sir Arthur

Thank you for your letter of Oct 7<sup>th</sup> which shows that you quite understood my motive for writing to you about the 'Emeritus' status.

I am glad to hear that my successor at the Conservatorium is giving you satisfaction.

During the past year, my correspondence with that institution has been limited to a letter or two

to Mr Tupper (the Secretary) about  
some personal matters with which  
I entrusted him before I left.

I thought that Mr Clarke  
would perhaps get into touch  
with me during his vacation  
over here, but he returned  
without doing so.

I am sure that you had  
excellent reasons for dealing  
with the 'Whitehead' matter in  
the way you mentioned. My  
experience has shown me that  
musicians have great difficulty  
in working together 'harmoniously.'

It is with much relief  
that I am able to say,



in reply to your kind reference  
to my wife, that she is  
decidedly better in health  
& spirits & that I have  
been exceedingly well during  
the past year. You may be  
interested to know that my  
daughter, who attended University  
College, School of Librarianship  
last session obtained her  
diploma there & has also  
been made a fellow of the  
Library Association, while my  
son successfully passed the  
London University Matriculation  
& is now a Science student  
attending the Engineering

College at S. Kensington.

In conclusion, I should like to assure you that I shall always be interested in Mr. Gill, & if opportunity arises, anxious to be of any service to her.

Yours very truly  
H. C. Perren

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MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL

Nov 14<sup>th</sup> 1928

Dear Sir Arthur,

I ought to have written to you before but did not like to interfere with your needful rest-cure. First, may I add my congratulations to those which you must have received in plenty from other friends and admirers on the summary dismissal of the appeal and my hope that this will end for ever an unwarranted and malicious persecution. In the second place, I have sent to Dr Martin as Acting Principal a letter asking for a year's leave of absence from August next, preparatory to resigning. As I mentioned in that letter I do so with reluctance and for two reasons, one for the sake of my wife, who has not been well for some time and who, may be able, if she returns to her native land, to stave off a complete nervous breakdown. My second reason is



that after twenty years in the services  
of Mc Gill University I am feeling the strain,  
more and more, of coping with the problems  
and difficulties incidental to my position  
and feel that they would be dealt with  
more advantageously to the University by  
another man. You will think, probably,  
that I might have waited till your  
return before doing anything, but I felt  
the necessity of putting my wife's mind  
at rest as far as possible and also of  
having as much time as possible beforehand  
to negotiate the sale of my residence.

I made certain suggestions as regards  
the carrying on of the musical work here  
during my year's absence (if granted).  
and needless to say, my advice and  
cooperation will be at your service, should  
you need them, in the matter of a  
more permanent arrangement to follow my  
retirement. Trusting that you will  
return to us with fully recovered health

Yours very sincerely  
H. C. Ferris

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MCGILL UNIVERSITY  
FACULTY OF MUSIC  
OFFICE OF THE DEAN

DEAN - DOUGLAS CLARKE, M.A., MUS. BAC. (CANTAB)

677 W. SHERBROOKE STREET

MONTREAL

February 8th, 1932.

The Principal,  
McGill University,  
Montreal.

Dear Mr. Principal,

You will be glad to know that on Sunday afternoon next, the Montreal Orchestra will play an orchestral work which has just been written by one of my students, Frank Hanson. He took his Mus. B. Degree last October and I gave him a scholarship in Composition this year.

I think it rather a feat that this boy, who, until the formation of the Montreal Orchestra, knew practically nothing of orchestral sounds and writing, should have produced such an unusual piece of work. In this we can see the direct influence and importance of the Orchestra in its bearing upon the musical education of serious-minded students. Without this Orchestra and attendance at its rehearsals, (which has been an education in itself), I think it very unlikely that this student could have produced such fresh and spontaneous work. So many people write for orchestra who have no orchestral feeling because they have been unable to hear an orchestra, and so are unfamiliar with the sounds of the instruments and the technique of the combinations of them.

The performance on Sunday will be unique, I think, in the history of our musical department certainly, as being the first occasion on which a student's work has been given public performance. I feel that we may be proud of this student's work, (which is only one of many), and that the musical standing of McGill will be enhanced thereby.

I beg to remain, Mr. Principal,

Yours sincerely,

*Douglas Clarke*

DEAN.



February 10, 1932.

Dean Douglas Clarke,  
The Faculty of Music.

Dear Dean Clarke,

I note your letter of the 8th  
in which you tell me of the work of Frank Hanson  
and that you propose to render one of his com-  
positions on Sunday next at the Montreal Orchestra  
concert. I shall be most interested, and I hope  
it will be well received.

Ever yours faithfully,

Principal



*Dr Whitehead's memo.*

September 16th, 1929.

Dr. A. E. Whitehead,  
456 Pine Avenue W.,  
Montreal, Que.

Dear Dr. Whitehead:-

At the Principal's request I am returning herewith the memorandum on the Conservatorium of Music which you so kindly submitted to him.

He wishes me to thank you for your courtesy in this matter.

Yours faithfully,

Secretary to the Principal.



C O P Y.

456 Pine Avenue W.,

July 30th, 1929.

Dear Sir Arthur:-

In bringing before you the following remarks and recommendations the thing uppermost in my mind is the desire that in the future there should be a close co-operation between the Principal of the University and the Director of Music. We of the Music staff have felt that our corner has been remote from the centre of the campus, not only in location, but in the all-important matter of interest. There has always been the feeling, however, that this interest could be awakened and cordially felt if it were cordially sought. And in the new conditions which the future holds for us I am sure that that interest will be sought.

May I say, also, that I regard the future of the Conservatorium with assurance, confidence? During the past few years the institution has not prospered. It has steadily declined. But the infusion of new blood, the forming of a vigorous policy, and the invoking of local interest and support should go far to make for a renewal of its usefulness.

I have the following remarks to make. The Conservatorium must be the centre of the city's music. This will result from its own activities if vigorously and rightly directed. It must not be indifferent, however, to Montreal musical activities which are not directly parented by it. There exist in our city, musical clubs, orchestral bodies, choral societies, and the like, which are functioning well. These must be made to feel that they are being watched appreciatively by McGill, and that they may depend on the Conservatorium and its students for some measure of support.

Active steps must be taken to secure the interest of the better classes of Montreal residents in the various courses of instruction offered by the Conservatorium. Ways and means to secure this interest must be found, and the Director must give some thought to this matter.

The affiliation of Arts and Music as exists at present at McGill is on right lines, and with more attention given it, especially in the direction of attractive lectures, should accomplish the purpose sought by those who planned the course. It is still in its experimental stage, and during the next year or so careful watching will be necessary. There should be no hesitation shown in recasting the course if need arises.



arises.

When this course was first planned there was something said of excluding junior students from the Conservatorium. May I say here, and most emphatically, that I am not in favour of taking this step? Musical education is peculiar in its demands for instruction in the early years. By relinquishing the junior grades in the Conservatorium much harm will be done to properly supervised elementary instruction in music throughout Montreal, and the avenue to higher ground, such as the course in Music and Arts offered by McGill, will be made more difficult of approach. To encourage elementary instruction in music and to provide greater facilities for it, should become one of our chief objectives.

While on this subject I would like to say that I believe the system of class instruction in piano in the City Schools, instituted by the Conservatorium two short years ago, is in a bad way. If McGill is to emerge from the situation with credit, speedy and drastic changes, both in method of instruction and supervision, will have to be made.

The importance and necessity of concerts have not been sufficiently recognised in the past. All institutions similar to the Conservatorium feature frequent musical performances as various kinds as part of their activities. There should be regular series sponsored by McGill; to be given in Moyse Hall or elsewhere. These may take the form of

- Faculty Concerts
- Students Concerts
- Orchestral Concerts
- Concerts by visiting artists.

In addition, lectures by members of the staff and by visiting distinguished musical scholars should be regular features of the year's work.

I would suggest, also, that concerts be given at intervals by members of the staff in such places as Quebec, Ottawa and Sherbrooke. It may even prove worth while to visit smaller cities. These concerts will assist residents of neighbouring localities to become familiar with the excellence of our staff, and there is every reason to believe that such concerts would result in the very best form of advertising. I am certain that they could be made self-supporting.

I have spoken of advertising. An advertisement of the McGill Conservatorium rarely meets one's eye, and I think it will be necessary to follow the lead of other



musical institutions and advertise more widely. The advertisements should feature (1) Courses offered; (2) Scholarships; and other awards; (3) local examinations in music.

The present excellent scheme of scholarships should be extended. Too, they should not be confined to students of the Conservatorium only, which has been done for a year or two past. They should -- to use a sporting phrase -- be open to all comers.

There should be instituted a larger scheme of medals and other awards. At the present time there is a real need for such encouragement, especially in the lower grades. These could be quite inexpensive; in all probability donors could easily be found.

It would be difficult to over-estimate the importance of the local examinations in music held yearly by McGill throughout the Dominion - from Halifax to Vancouver. Fourteen years' close association with this scheme as instructor and examiner, and a first-hand knowledge of conditions in every centre, East and West, (I have now visited every centre at least twice) have convinced me that many changes are due. There is much dissatisfaction felt by the local teachers with regard to two features:

- (a) Certain examination requirements, long since obsolete elsewhere,
- (b) The lack of contact between the Conservatorium and the local centre.

Certain influential local secretaries have made it clear to me that they are expecting drastic changes to be made.

I feel strongly that these examinations have great possibilities for good. They will regulate music instruction in large cities and small villages alike, they will introduce music instruction in districts far remote from the usual musical influences, they will be the means of raising the level of musical taste and performance throughout the Dominion, and last, but far from least, they are to be regarded as a potential feeding-ground for the Conservatorium, second only to Montreal itself.

The present system has many excellent points, but a too cautious policy, and an irritatingly unsympathetic attitude in the past have had the effect of cramping its usefulness. Scholarships and other awards should be offered in connection with these local examinations. This has been done with every other considerable scheme of this sort with which I am familiar.



I have said that the Conservatorium could be fed in some measure from our field of local examinations. I propose for consideration that in the near future all candidates for the diploma of Licentiate in Music should be required to take the final year's instruction at the Conservatorium. (At present the full course can be taken extra mural). This would bring yearly a group of interested, keen music students, who would do much to raise the tone of the institution, would afford increased employment for the more expert members of our staff - a matter of some importance, and too, would make for a larger revenue.

The scheme of local examinations is capable of much expansion, and with a little attention at the present moment, increased support could be obtained from centres already formed, and new territory not yet touched by any examination scheme could be opened up.

To cite only one instance of an almost untouched field - Nova Scotia. At present our examiners go to Halifax, Truro, New Glasgow, Sydney and Glace Bay. I am certain that the southern portion of N.S. could be worked up and centres formed at Windsor, Wolfville, Kentville, Digby, Yarmouth, Shelburne, Liverpool, Lunenburg and Chester. New Brunswick offers almost as much promise, and Prince Edward Island is almost virgin soil.

As these examinations could be made a source of considerable revenue, with no loss of prestige to McGill - but rather, with some gain - and at the same time, as I have already said, prove of the utmost value musically to the areas covered, this matter is of great importance. I may probably be pardoned, therefore, for dwelling somewhat upon this subject.

It is now possible for candidates for the school-leaving examinations in certain provinces to take music as a subject. This ground has hardly been touched by any institution, and rightly worked, may prove of great advantage to McGill, principally through the medium of the local examinations.

My remarks would not be complete without referring to the crying need for an adequate building. We need more instruction and practice rooms, a concert hall of sufficient size (which should contain a reasonably complete organ) and modern increased office facilities. However, this may be left to the future, and I will merely express the hope that it may not be deferred too long.

Alfred E. Whitehead.



Whitehead

June 27th, 1929.

Mrs. A. E. Whitehead,  
456 Pine Avenue West,  
Montreal, Que.

Dear Mrs. Whitehead:-

I am returning herewith letter  
which you so very kindly allowed me to see.

Thank you very much.

Yours faithfully,

Principal.



Dear Sir Arthur:  
My husband, Dr.  
Whitehead is at the  
present time, on an  
examining-trip for  
the Conservatorium in  
the West. This morning  
I am in receipt of the  
enclosed letter from  
him.

I will probably be



severely reprimanded  
for sending it to you,  
but I thought you  
might be interested  
in its content.

Please pardon the  
liberty I have taken.

Sincerely yours,  
Amy Whitehead

21/6/29

456 Price Ave. W.  
Apt. 38.



A.E. WHITEHEAD.  
C O P Y.

Thursday 9.30 a.m.  
June , 1929.

.....  
This is the last day here for me. Watson left yesterday for Cranbrook. I go today (4.35 p.m.) The centre here is first rate as to quality -- no failures, and more than 50% have an easy distinction.

There is much dissatisfaction our West with the Conservatorium as to,-

1. Syllabus requirements
2. Division of marks in certain grades.
3. Office negligence - lack of anything like business method.

They, (our supporters in the West) expect the millenium to dawn when a new principal is appointed. I have taken great pains to explain that, whoever is appointed, the conditions cannot be greatly changed the first year (1929-30), as the Syllabus, Dr. Perrin's production, (with all the errors of twenty years), will remain in force. In fact, it is in print already. This is a cruel drawback for the new man, so far as the local examinations are concerned, as these good people (local secretaries and the teachers associated with them) are expecting drastic changes and will hardly be contented to wait another year.

It's quite a problem, just as big a problem as confronts one in the Conservatorium itself. There is no doubt but that our system is archaic, and I understand, there is much dissatisfaction.

With regard to the office, everyone grumbles at non-reply to urgent letters and errors of information and book-keeping. It seems as if a reply leaves the office only after the fifth or sixth application. And yet Perrin wishes to make Tupper Business Manager!. I have intimated to Dr. Palmer and Watson - our best people in the West- that this is Dr. P.'s idea, and they are indignant. Both of them have gradually drifted into connection with Toronto examinations, and I can see that shortly they will give up McGill work altogether unless conditions improve.

Sometimes lately I have quailed before the prospect of casting my lot in with the Cojservatorium altogether, and I don't think I am easily dismayed. At the same time the opportunity is a great one, and generally I feel confident of gratifying it, and coping with it satisfactorily. At all of the centres visited thus far I have been met with expressions of desire that I be the next Principal. (This, of course, may merely be courtesy, altho, I think there is genuine desire felt.)

.....



*Outside Exams*



327 Charlotte St.,  
Peterborough, Ont.,  
May 9, 1933

Sir Arthur W. Currie,  
Principal and Vice-Chancellor,  
McGill University,  
Montreal, P. Q.

Dear Mr. Principal:

In reply to your kind favor, received today, I wish to dissociate myself from any idea of disturbing harmony, and to assure you I am actuated solely by a zeal for McGill's prestige and good name.

In my previous letter, I think I made the mistake of saying it was the Honorary Representative of McGill who had complained to me, when I should have spoken of him as the Honorary Secretary.

I took the matter up with him this morning and find he based his conclusion as to the date the examination would be held on the published McGill Calendar - Faculty of Music - page 11, which gives April 28. He further states that during the ten years he has been the Honorary Secretary here ~~that~~ the papers arrived previous to the date published in the Syllabus, except on these occasions of last November and this Spring.

It would appear to me that the Honorary Secretary has considered the published date of the Syllabus to be a fixed affair, while the Dean does not refer to the date <sup>in</sup> the Calendar in his correspondence and is inclined to regard it as a "moveable feast". Which view should prevail would apparently be a matter for your decision.

With kindest personal regards,

Yours very sincerely,

JMMcC/A

*Malcolm McCulloch*  
*To Dean Clark*  
*Please note and return*  
*Abbott*

*10/5/33*



May 8, 1933.

Dr. J. Malcolm McCulloch,  
327 Charlotte Street,  
Peterborough, Ont.

My dear Dr. McCulloch,

Dr. Martin passed on to me your letter of May 4th with reference to the holding of McGill examinations in Peterborough. I am sorry that anything occurred which made you feel that the Department at McGill were remiss. However, I am attaching copy of the letter sent to me by Dean Douglas Clarke when I asked him for comment on your letter.

With all good wishes,

I am,

Ever yours faithfully,

Principal





MCGILL UNIVERSITY

May 11th, 1933.

The Principal,  
McGill University,  
Montreal.

Dear Mr. Principal,

Thank you for letting me see the further correspondence. We find that secretaries rarely take any notice of the date printed in the syllabus: even in this case I think the secretary fixed the examination for the 29th. Dr. McCulloch again refers to the November examinations; ignoring the fact that these examinations are supplementaries for which no definite date is assigned for local centres.

Yours faithfully,

*Samuel A. Clark*

DEAN  
FACULTY OF MUSIC





327 Charlotte St

Peterborough

May 4. 23

My Dear Martin -

Had right the representative of McGill  
Conservatory of Music complained to me of the  
handicap he says he labors under by the lack  
of business methods pursued by the Dean.

As I recall, word was received on Wednesday  
of last week that the exams would be on Saturday  
last and the papers did not arrive until  
yesterday. His claim is that in the proximity  
of Peterboro to Toronto he has a serious handicap  
and that this is further undermining McGill's  
chances.

I thought I should pass it on to you  
in order that you could make what use you  
can of it. He said also the same thing  
occurred last November I think. Our man  
here has put McGill more on the map in Peterboro  
than any previous one. He is perhaps arbitrary  
in his ideas but it would seem he has a  
real grievance.

Kindest remembrances to Mrs Martin

Yours Sincerely Jordan McCallister



to Dean Clark,

Please note and  
return with comment  
Arthur

5/5/33





MCGILL UNIVERSITY

May 6th, 1933.

The Principal,  
McGill University,  
Montreal.

Dear Mr. Principal,

This is the first letter of complaint that I have received from any centre in connection with the holding of the McGill examinations. Neither the Honorary Secretary nor the Honorary Representative of Peterborough have ever complained to this office.

Referring to the paragraph in the original letter which I have marked "1", no word was sent to Peterborough from here saying that the examinations would take place on Saturday, April 29th. If the Representative was informed so by the Honorary Secretary the latter did so on his own account. The sentence I have marked "2" refers to the supplementary examinations for which there is no fixed date.

Where local examinations are concerned, we have always given a certain amount of latitude as regards the date on which the examinations are to be held. It is obvious that this must be so as we cannot control local conditions about which we know nothing. In the note which is sent to the Representative of each centre before the examination is the following sentence, "The examinations may be held on any one of the four days following the .....". This year Peterborough was informed that their examinations would take place on the 4th or 5th <sup>of May</sup>. The trouble seems to have arisen from the fact that the representative expected the examinations to take place last Saturday, April 29th.

Yours faithfully,

*Seymour Clarke*

DEAN.

Faculty of Music



*Outside Exams*

September 17, 1928.

Reverend Father Leopold,  
Principal, Agricultural Institute of Oka,  
Oka, P.Q.

My dear Father Leopold:-

Your letter which was received some time ago was not without attention, but it has been necessary to make some inquiries regarding its subject.

We have not been able to understand just how Mrs. Shea was invited to offer her pupils for examination, as such an arrangement as this would be quite different from our usual custom. I am afraid there is no doubt that those whom she did put forward were not by any means up to the required standard.

I feel that it is better to inform you of this fact frankly, rather than offer you any other explanation. It was with great regret that we were unable to pass them, but we had no option.

Yours faithfully,

Wilfrid Bovey,

Director.



From Institut Agricole d'OKA,  
La Trappe Que., July the 7th. 1928.

Colonel W. Bovey, Esq.,  
of Mc.Gill University,  
MONTREAL.

Gentleman,

Reverend Father Leopold, Principal of our Agricultural Institute, advises me to submit you the following case which puzzles me quite much. Himself Rev. Father Leopold thought he could meet you shortly, but, actually, does not realize when he should go to Montreal unless, he adds, Colonel Bovey would honor us of his desired visit as the Principal of Mc.Gill already did.

The fact is that one of your Representant of your Faculty in Music of Sherbrooke, Que. went to sollicitate Mrs. Shea to present some of her pupils for examination to your affiliated Conservatory in the Queen City of the Eastern Townships. Unfortunately all her pupils failed...and for what reason?----a reason which I would like to be outside of the one of ability she has always shown by a regular success always obtained in the past with every one of her pupils presented for examination.

You will easily understand me the bad echo it brings with such a mishap for her, the poor Lady, her only revenue since last November the time she become widow.

All you could do in the way of strenghtening this matter in the way of "ADEQUATE" will be highly appreciated. Kind Dr. Adams that passed by here a short time ago, promised me he would say a good word to you Mr. Perrin.

We have many of our pupils of this Institute that took lessons from that liked Lady, and, of course are communicating us with deep regret that mishap they cannot explain altogether?--

A word of explanation will greatly obliged,

Yours very truly,

Le Révérend Frère Léon, O.C.

*Frère Léon*



*C.W. Lindsay Scholarships*

Inter-department Correspondence



FROM  
THE PRINCIPAL AND VICE-CHANCELLOR,  
MCGILL UNIVERSITY,  
MONTREAL.

PRINCIPAL AND VICE-CHANCELLOR;  
SIR ARTHUR W. CURRIE, G.C.M.G., K.C.B.

October 21, 1932.

Professor Douglas Clarke,  
Dean of the Faculty of Music.

*Clapperton*  
*70 Concerts*  
*@ \$15 = \$ 700*

Dear Professor Clarke,

I am enclosing a copy of a letter  
I have had this morning from Mr. C.W.Lindsay.

I think, Clarke, we must get this  
matter straightened out somehow. Mr. Lindsay  
is one of McGill's best friends; only recently  
he gave us a large sum of money to aid in cancer  
research, and his interest in the Faculty of  
Music has continued for years. Please come  
and see me about this next week, or send Mr.  
Tupper.

Ever yours faithfully,

Principal.



1112 St. Catherine St.W.,  
Montreal.

October 17th, 1932.

Sir Arthur A.W. Currie,  
Principal & Vice-Chancellor,  
McGill University,  
Montreal.

Dear Sir, Arthur:-

I had a letter from Mr. Beatty about two weeks ago soliciting a subscription for the Montreal Orchestra and I was pleased to send him a subscription, by way of helping the musicians out of work and promoting the Montreal Orchestra in a general way. He approached me last year on behalf of the Orchestra and I responded to his request and again on a previous occasion. I was also approached by Miss Guilaroff (Mrs. Bercovitch), one of our prominent musicians and music teachers, on behalf of the Orchestra, and also gave her a subscription.

As you are no doubt aware, I have given a Scholarship of \$175.00 to the McGill Conservatorium of Music for a number of years and in Dr. Perrin's time gave him a cheque for \$300.00 by way of assisting him and the McGill Conservatorium of Music in sending six teachers to Toronto, to help them to become conversant with Group Teaching.

For your information I would say, that our Company have furnished the large majority of pianos for the McGill Conservatorium of Music and the Royal Victoria College, both in their reception halls and studios and we have been favoured with the goodwill of the large majority of the music business that has been done with McGill University, and have highly appreciated this distinction and connection.

When Mr. Clark, the Dean of the Conservatorium of Music, came to Montreal, you kindly took the trouble to introduce him to me, which compliment I appreciated and was prepared on the part of our Company and myself to do all we could by way of continuing the good feeling that had existed between our Co. and McGill. It has been the privilege of our Company to furnish all the pianos that were required for special concerts at the Royal Victoria College and other social affairs in connection with McGill University, during the regime of the Late Dr. Harris and Dr. Perrin. We made the regular cartage



charges for these instruments. Soon after Mr. Clark took charge of the Conservatorium, we found we were not getting the orders for pianos for concert puposes in connection with McGill University and we learned that Mr. Clark was getting the pianos free of cartage from another Firm, and for this reason severed his connection with our Company. I wrote him personally on the subject but got no reply.

On one occasion an artist from Toronto was engaged as Pianist at one of the Orchestral concerts and he made a special request for a Steinway Grand piano for the concert and his Uncle was prepared to pay the cartage on it, but I understand that Mr. Clark refused to allow it and he was obliged to use another instrument, much against his will.

A number of our staff have spoken to me from time to time in reference to the above but I hesitated writing you in reference to it.

I withdrew my support in the way of a Scholarship for the McGill Conservatorium of Music, thinking it might have som influence with Mr. Clark, but it made no difference.

I have had this matter up with one of our mutual friends, a professor at McGill, and he felt annoyed about it.

I am requesting our Mr. Storey to hand this letter to you personally as he probably knows more about the details in connection with the above than I do.

I regret feeling obliged to bring this matter to your attention but feel so closely identified with many of your good works and McGill University, that I thought it was in order to mention the matter to you.

Trusting you are well and with kind regards.

Yours sincerely,

C.W. Lindsay.



*The man is directed to wait for a reply, AM.*

1112 ST. CATHERINE STREET WEST  
MONTREAL

October 17th, 1932.

Sir Arthur A.W. Currie,  
Principal & Vice-Chancellor,  
McGill University,  
MONTREAL.

Dear Sir Arthur:-

I had a letter from Mr. Beatty about two weeks ago soliciting a subscription for the Montreal Orchestra and I was pleased to send him a subscription, by way of helping the musicians out of work and promoting the Montreal Orchestra in a general way. He approached me last year on behalf of the Orchestra and I responded to his request and again on a previous occasion. I was also approached by Miss Guilaroff (Mrs. Bercovitch), one of our prominent musicians and music teachers, on behalf of the Orchestra, and also gave her a subscription.

As you are no doubt aware, I have given a Scholarship of \$175.00 to the McGill Conservatorium of Music for a number of years and in Dr. Perrin's time gave him a cheque for \$300.00, by way of assisting him and the McGill Conservatorium of Music in sending six teachers to Toronto, to help them to become conversant with Group Teaching.

For your information I would say, that our Company have furnished the large majority of pianos for the McGill Conservatorium of Music and the Royal Victoria College, both in their reception halls and studios and we have been favoured with the goodwill of the large majority of the music business that has been done with McGill University, and have highly appreciated this distinction and connection.

When Mr. Clark, the Dean of the Conservatorium of Music, came to Montreal, you kindly took the trouble to introduce him to me, which compliment I appreciated and was prepared on the part of our Company and myself to do all we could by way



1112 ST. CATHERINE STREET WEST  
MONTREAL

Sir Arthur W. Currie.

-2-

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I am requesting our Mr. Storey to hand this letter to you personally as he probably knows more about the details in connection with the above than I do.



1112 ST. CATHERINE STREET WEST  
MONTREAL

Sir Arthur W. Currie.

-3-

I regret feeling obliged to bring this matter to your attention but feel so closely identified with many of your good works and McGill University, that I thought it was in order to mention the matter to you.

Trusting you are well and with kind regards.

Yours sincerely,

*C. W. Lindsay*

C.W. Lindsay.

CWL:SJ.





MCGILL UNIVERSITY

*Law Lindsay  
Nov 23-  
aut*

November 18th, 1932.

Sir Arthur Currie,  
Principal,  
McGill University,  
Montreal.

Dear Mr. Principal,

(1) I desire to let you know that, after waiting for a fortnight to hear from the City Hall, I have just received a letter to say that the matter is to be considered by the Legal Department for their interpretation of the By-Law as to the possibility of allowing premises in Girouard Avenue to be used for the purpose of a school of music. I will let you know their answer as soon as I receive it.

(2) With reference to Messrs. Lindsay and the piano question. I gave Lindsay's permission to report on the state of three pianos in the Conservatorium as, in the event of our opening a department in Notre Dame de Grace, I thought it might be advisable to send our oldest pianos there, after they have been renovated, and instal others here on hire from Lindsay's. They have sent me their estimate for re-conditioning. We have, however, our regular piano tuner and repairer who has been with us for thirty years -- I believe when piano instruction took place in the R. V. C. before the existence of the Conservatorium. He is an excellent workman and moderate in his charges, and I see no reason why he should be deprived of work which he has always done. We have never employed Lindsay's to tune or repair pianos. Apart from supplying pianos they have had no business dealings with us.

Yours sincerely,

*Joseph Clarke*

DEAN  
FACULTY OF MUSIC

*noted  
AMC*

*19/11/32*



October  
Twenty-first  
1932.

C. W. Lindsay Esq.,  
1112 St. Catherine Street West,  
Montreal.

My dear Mr. Lindsay:

Since your Mr. Shorey visited me the other day I have given a good deal of thought to the subject matter of your letter of the 17th.

I have discussed the matter more than once with Dean Clarke of the Conservatorium of Music, and today he told me that he discussed with your sales representative certain matters in connection with the projected establishment of a school for music in Notre Dame de Grace. I understand that they are to meet again on Monday, and after I see how that conference turns out I shall ask for a conference with you, probably next Tuesday or Wednesday.

Let me assure you Mr. Lindsay that I am not unmindful of your kindness to me personally and your much appreciated interest in our Department of Music. I hope it will be possible to re-establish in some degree our former happy relations.

Ever yours faithfully,

Principal



### SUNDAY EVENING CONCERTS

It is proposed to continue the series of Sunday Evening Concerts in Moyse Hall this year. The concerts will be of one hour's duration — from 9 P.M. to 10 P.M. A list of the concerts and recitals is appended.

To meet expenses in the forthcoming series, the small sum of twenty-five cents (.25) each concert will be charged. There will be seven concerts in all and a season ticket may be obtained for \$1.50. Season tickets will be procurable from the Comptroller's Office, McGill University, and should be obtained before the commencement of the series. Single tickets can be obtained at the hall before each concert.

- |               |   |   |
|---------------|---|---|
| November 8th  | — | Norman Herschor (Violinist)   |
| November 15th | — | Severin Moisse (Pianist)  |
| November 22nd | — | Edgard Braid (Violinist)  |
| November 29th | — | Students' Night   |
| December 6th  | — | McGill Conservatorium String<br>and Wind Octett                       |
| December 13th | — | Claude de Ville (Pianist)   |
| December 20th | — | McGill Conservatorium String<br>Quartet and Richard Fuller (Vocalist) |



SUNDAY EVENING CONCERTS

October 26th -	W	Claude de Ville (Pianist)
November 2nd -	W	Norman Herschorn (Violinist)
November 9th -	W	Students' Night
November 16th -	—	String Quartet
November 23rd -	W	Harry Norris (Viola Recital)
November 30th -	W	McGill Wind Quintet
December 7th -	W	Maurice Onderet (Violinist)
December 14th -	S.	Cameron Taylor (Pianist) (late Montreal Scholar Royal College of Music, London)

*Mason Hammond  
writes*

*Willis*

*Savoy Choir. S.*

*Salem and S.*



February 20th, 1931.

C. W. Lindsay, Esq.,  
1112 St. Catherine Street W.,  
Montreal.

Dear Mr. Lindsay,

I have received a letter from the Comptroller  
of the University, instructing me to write you and ask if you  
would be good enough to let us have your cheque covering the  
fee for the scholarship which you were kind enough to provide  
at the beginning of the session.

Yours faithfully,

Secretary.

I must see Mr. Lindsay  
W. B.



MC GILL UNIVERSITY  
FACULTY OF MUSIC  
OFFICE OF THE SECRETARY

DEAN - DOUGLAS CLARKE, M.A., MUS. BAC. (CANTAB)  
SECRETARY - R. DE H. TUPPER

677 W. SHERBROOKE STREET  
MONTREAL

December 1st, 1931.

A. P. S. Glassco, Esq.,  
Secretary & Bursar,  
McGill University,  
Montreal.

re: The Lindsay Scholarship

Dear Mr. Glassco,

*was  
this  
written  
or  
verbal*

At the beginning of the session 1930-1931 we received Mr. Lindsay's authorization to offer and award a scholarship for pianoforte playing to the value of \$175.00. On the 20th of February I wrote to Mr. Lindsay asking him to let us have his cheque but received no reply. Later I telephoned Mr. Storey, the person who deals directly with Mr. Lindsay's affairs, and asked him whether Mr. Lindsay had received my letter. He replied that he had, but that Mr. Lindsay had been worried by the fact that we had used, for some of our Moyse Hall Concerts, pianos provided by another firm. I pointed out to him that the reason for our using pianos made by firms for whom Messrs. Lindsay were not the agents, was that the various pianists appearing at these concerts had specially asked for pianos with which they were familiar and which they preferred.

Incidentally, I may mention that Messrs. Willis provided these pianos at no cost whatever to us, whereas Messrs. Lindsay charged us \$18.00 for cartage each time we used one of their instruments. I did not mention this fact to Mr. Storey, however.

As the financial year was drawing to a close I again telephoned Mr. Storey in the Spring, and he told me that Mr. Lindsay still had the matter under consideration, but I could never get any further satisfaction. Therefore, I cannot say that Mr. Lindsay definitely refused to pay the amount, but the fact remains that we could not obtain his cheque.

At the beginning of this present session, in view of what happened last year, we felt that we could not approach Mr. Lindsay or offer the Lindsay Scholarship as usual. Therefore it was not offered for competition.

Yours faithfully,

R. de H. Tupper  
Secretary  
*Have Mr. Tupper come here  
me. AWB*

*Sir Arthur -  
please note  
ap88*





May 13, '32

35 WEST FIFTY-FOURTH STREET

Dear Sir Arthur,  
Thank you for your  
kind note (and I was  
delighted Prof. Clarke  
called me Miss Lucie  
Rosen!)

I am sure your  
advice and his should  
guide me, and that if



there is a better oppor-  
tunity for McGill in  
the Autumn, you will  
tell me, and I will  
love to come.

Believe me with best  
wishes, Sincerely yours

Lucie Rosen



MCGILL UNIVERSITY  
FACULTY OF MUSIC  
OFFICE OF THE DEAN

DEAN - DOUGLAS CLARKE, M.A., MUS.BAC. (CANTAB)

677 W. SHERBROOKE STREET

MONTREAL

May 2nd, 1932.

The Principal,  
McGill University,  
Montreal.

Dear Mr. Principal,

Thank you very much for letting me see Miss Rosen's letter. I am sure a recital on the Theremin Instrument would be of great interest to scientists as well as musicians, but I fear that the present time, when students and professors are taken up with examinations, would not be auspicious for a concert which aims at producing funds for McGill. In any case I think a \$2.00 charge for admission too high, and the improved weather conditions would, I think, keep away the general public.

I think it might be a good plan to get Miss Rosen to give a recital here, if she will, at the beginning of next session, and I will write and suggest that to her.

Yours sincerely,

*Douglas Clarke*

DEAN.

*Letter  
not returned*



April 26, 1932

35 WEST FIFTY-FOURTH STREET

Joseph Clark

Dear Sir Arthur,

As your guest last Spring, and an old pupil of McGill, I would like to visit it again and do something for them at their commencement exercises, and ask your advice.

If McGill may make some funds it needs, could I make that my object? and bring my great Concert Instrument (the Theremin ether-wave space-controlled Instrument) and give a concert in some large hall or theatre. As an old violin and piano pupil of McGill Conservatory, I would like to co-operate with Professor Clark and his College Heads, who may have in mind already some celebration with music. I think some of our friends in Ottawa, perhaps the Bessboroughs, would come.

If a large number of seats could be sold at \$2. might we not make quite a large sum for McGill? I would only like to pay my expenses and my accompanist; if beyond that the sum was sufficient to take a small sum home for my school I would be happy, but I want first to make this effort worth while for McGill financially, as well as I believe profoundly interesting musically and scientifically to every student there.

I will be glad to be advised by you, and believe me sincerely yours,

Lucie Rosen

What do  
you think  
of this.

Lucie Rosen

28/4/32



May 2nd, 1932.

Miss Lucie Rosen,  
35 West Fifty-Fourth Street,  
New York City,  
U.S.A.

Dear Miss Rosen,

I want to thank you very much for your kind suggestion and thought of us. Sir Arthur Currie has also sent your letter on to me.

I am sure the musicians and scientists alike, of McGill, would be only too glad to hear you play on your instrument. Unfortunately, as you know, at the present time we are all deep in examinations and I do not think that the present time would be a good one to choose for the purpose which you outlined in your letter.

I know that this time is a poor one for recitals as only last week I had the London String Quartet here and we had to give away the tickets in order to get an audience.

I told the Principal that I would write and suggest to you that we would be delighted if you could play to us at the beginning of next session, say October or November. If you could do this I am sure we shall all look forward to it with great interest.

Yours sincerely,

D E A N.



May third,  
1932.

Mrs. Walter Rosen,  
35 West Fifty-fourth Street,  
New York, N. Y.

Dear Mrs. Rosen,

Let me thank you for your letter of April 26th, in which you ask whether it would be possible for you to give a concert at McGill on the Theremin instrument. I immediately passed your letter on to Professor Douglas Clarke, Dean of the Faculty of Music, for his opinion. He has furnished me with a copy of his reply to you (and you will, I know, forgive him for addressing you as "Miss Lucie Rosen".)

I may say that I agree with the Dean that a better time than the present could be chosen for the giving of a concert, and I would suggest the autumn. As far as University people are concerned, they are all very busy in examination work and then they will want to be getting away as soon as possible.

I am quite sure that a recital on the Theremin instrument would be of great interest to scientists as well as to musicians, and in thanking you for your suggestion, may I write to you again some time in the autumn?

With all kind wishes,

I am,

Ever yours faithfully,

Principal.



*Scholarships*

40  
MCGILL UNIVERSITY  
FACULTY OF MUSIC  
OFFICE OF THE DIRECTOR

DIRECTOR - DOUGLAS CLARKE, B.A., MUS.BAC. (CANTAB)

677 W. SHERBROOKE STREET

MONTREAL

13th December, 1929.

The Principal,  
McGill University,  
Montreal.

Dear Sir Arthur,

I have ascertained that the principal which supplies the Macdonald and Peterson Scholarships was derived mainly from surplus on the working of the Conservatorium, and receipts from concerts. Only in the case of the Peterson Scholarship was <sup>any</sup> money supplied from an outside source -- the sum of \$1055 being collected by friends of Sir William Peterson's.

As regards Mr. Hindsay and Miss Ballon, I have thanked them both personally.

Yours very faithfully,

*Douglas Clarke*

Director.



13th December, 1929.

Douglas Clark, Esq.,  
Director of the Conservatory of Music,  
McGill University.

Dear Mr. Clark,

Can you give me any assurance that those in the Conservatory of Music in receipt of Scholarships have made suitable acknowledgement to the donors of those Scholarships?

It is something very often forgotten.

Ever yours faithfully,

Principal.



*Concerts*

McGILL UNIVERSITY  
MONTREAL

COMPTROLLER'S OFFICE

April 23rd, 1930.

Sir Arthur Currie,  
Principal, McGill University,

Dear Sir Arthur:-

I have made out a statement  
of the Concerts given by the Faculty of Music this  
Session and enclose a copy herewith for your infor-  
mation.

There is still one Orchestral  
Concert to be held.

Yours very truly,

*S. P. J. Jurell*

Comptroller.

SRB/L

Encl.



CONSERVATORIUM OF MUSIC - CONCERTS, RECITALS  
AND LECTURES

Statement of Receipts and Expenditure to April 7/30.

RECITAL BY MR. H. NORRIS & MR. V. BRAULT, Oct. 9th

<u>Receipts</u>	N i l	
<u>Expenditure</u>		
Janitor's Services	7.60	
Piano	<u>14.00</u>	\$21.60 Dr.

SUNDAY EVENING CONCERTS (Oct. 27 to Dec. 15)

<u>Receipts</u>	N i l	
<u>Expenditure</u>		
Programmes etc.	103.05	
Music & Blue Prints	7.57	
Artistes Fees	95.00	
Janitors Services	28.50	
Piano Cartage	<u>68.00</u>	302.12 Dr.

NICOLAI MEDTNER RECITAL, Dec. 6th.

<u>Receipts</u>	303 present	446.60
<u>Expenditure</u>		
Display Cards, etc.	66.00	
Tickets	6.89	
Programmes	40.81	
Artistes Fees	350.00	
Janitor's Services	10.50	
Amusement Tax	<u>36.52</u>	510.72
		64.12 Dr.

CLIVE CAREY RECITAL, Jan. 16th.

<u>Receipts</u>	138 present (14 Complimentary, approx)	148.45
<u>Expenditure</u>		
Advertising	42.25	
Display Cards & Circulars	9.26	
Tickets	8.67	
Programmes	9.95	
Artistes Fee	150.00	
Janitor's Services	6.00	
Amusement Tax	15.43	
Piano Hire & Cartage	<u>18.00</u>	259.56
		111.11 Dr.

MISS J. ELWES RECITAL, Jan. 23rd.

<u>Receipts</u>	225 present (123 Complimentary approx)	126.75
<u>Expenditure</u>		
Advertising	42.75	
Display Cards, Circulars etc.	19.46	
Tickets	8.67	
Programmes	10.20	
Artistes Fee & Travelling Exp.	235.88	
Janitors Services	6.00	
Amusement Tax	23.41	
Piano Cartage	<u>18.00</u>	364.37
		237.62 Dr.

Carried Forward

\$736.57



Brought forward

\$736.57 Dr.

DR. C. SANFORD TERRY LECTURE, Jan. 27th.

Receipts                      88 present-                      66.55

Expenditure

Advertising	31.00	
Display Cards	7.75	
Tickets	3.83	
Artistes Fee	150.00	
Amusement Tax	6.05	
	<u>198.63</u>	132.08 Dr.

SENIOR STUDENTS CONCERT, Feb. 13th

<u>Expenditure</u>	15.68	
Advertising	15.68	
Tickets	5.25	
Programmes	9.69	
	<u>30.62</u>	30.62 Dr.

SECOND STUDENTS CONCERT, Mar. 13th

Programmes	10.20	10.20
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PERCY SCHOLLS LECTURE, Mar. 14th

Receipts                      61 present-                      26.80

Expenditure

Advertising	17.64	
Display Cards, etc.	1.61	
Tickets	5.55	
Artistes Fee	150.00	
Amusement Tax	2.49	
	<u>177.29</u>	150.49 Dr.

SERGE PROKOFIEFF RECITAL, Mar. 20th

Receipts                      220 present - (29 complimentary)                      280.30

Expenditure

Advertising	128.80	
Display Cards etc.-Wm. Caisse	65.00	
Tickets	6.12	
Programmes	20.40	
Artistes Fee	500.00	
Janitors Services	7.50	
Amusement Tax	28.90	
	<u>756.72</u>	476.42 Dr.

LONDON STRING QUARTER CONCERT, April 2nd

Receipts                      281 present - (27 complimentary)                      481.35

Expenditure

Advertising	53.20	
Display Cards etc.	41.00	
Tickets	6.12	
Programmes	17.85	
Artistes Fee	600.00	
Janitors Services	9.00	
Amusement Tax	40.75	
	<u>767.92</u>	286.57 Dr.

Carried forward                      \$1,822.95 Dr.



# EDINBURGH BOND

- 3 -

Brought forward

\$1,822.95 Dr.

## JOHN GOSS RECITAL, April 7th.

### Receipts

119 present - (4 complimentary) 132.70

### Expenditure

Advertising (Estimated)	50.00		
Display Cards etc.	14.54		
Tickets	6.12		
Programmes	16.32		
Artistes Fee	200.00		
Janitors Services	7.50		
Amusement Tax	12.64		
Piano Cartage	18.00	325.12	192.42 Dr.

### GENERAL EXPENSES

Slips "Forthcoming events"	9.18		
Stickers "To-night".	1.53	10.71	Dr.

Deficit

\$2,026.08 Dr.

# EDINBURGH BOND



*SJ Munn*

December 21st, 1927.

D. J. Munn, Esq.,  
4273 Dorchester Street,  
Westmount, Que.

My dear Mr. Munn:-

I know that long before this I should have answered your letter of November 26th with reference to your conversation with Dr. McEwen, Principal of the Royal Academy of Music.

I have talked the matter over with Dr. Perrin who tells me that from 1904 to 1909 the Associated Board of the Royal Academy of Music and the Royal College of Music operated in Canada in conjunction with McGill University. After a period of four or five years the contract expired and Sir William Peterson tried at that time to get the Associated Board to recognize the advisability of a more active co-partnership with McGill. During the period above mentioned McGill had done the Secretarial and business side of the work for the Associated Board without remuneration and without having any voice in the appointment of examiners. Sir William suggested that the time had come when it would be advisable that one or two musicians living in Canada should be attached to the Board of Examiners sent from overseas. This request was denied by the Associated Board, their reason being that if they conceded this to Canada they would have to do the same for the other Colonies and dependencies. I believe Sir William Peters' comment was that it was absurd for them to view Canada in the same way as they would Borneo or Java.



D.J.Munn, Esq.,

- 2 -

About 1908 or 1909 it was decided that McGill University would in future conduct its own local examinations in Music, but would not in any way interfere with the operations of the Associated Board. We have, as you know, for many years conducted examinations in Music across the continent. I am sure that I am right in saying that the attitude of McGill coincides with what Dr. McEwen states he wants - not competition but co-operation. I feel that this is a project in which any powers of organization I possess would fail.

With all good wishes, I am,

Yours faithfully,

Principal.



MCGILL UNIVERSITY

FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL 30th Novr., 1927.

Sir Arthur Currie,  
Principal,  
McGill University.

Dear Sir Arthur,

With regard to the enclosed letter, I can quite appreciate the difficulties of the Royal Academy of Music and the Royal College of Music in their undertaking musical examinations by peripatetic examiners sent from England through the various dominions and colonies.

You may be aware that from 1904 - 1909 the Associated Board operated in Canada in conjunction with, or perhaps I should say under the auspices of McGill University. When the four or five years of the contract expired, the conditions of the partnership were examined, and Sir William Peterson tried to get the Associated Board to recognise the advisability of a more active co-partnership on the side of McGill University. During that period, McGill had done the secretarial and business side of the work for the Associated Board from the Conservatorium, getting no remuneration for doing so and having no voice in the appointment of Examiners. Sir William Peterson suggested that the time had come when it would be advisable that one or two musicians living in Canada should be joined to the Examiners sent from overseas. This was deemed impossible by the Associated Board authorities, their reason being that if they conceded this to Canada they would have to do the same for other colonies and dependencies. I remember that Sir William Peterson said that it was absurd for them to view Canada in the same way as they would Borneo or Java. The position which they took up in this matter was, I know, deprecated by the younger men of the Board at that time, and I venture to think that if the matter had come up now, it would be viewed in a different way by the Associated Board. At any rate, in 1908 or 9 it was decided that McGill University would, in future, conduct its own local examinations in music, but would in no way injure the operations of the Associated Board. Due to this policy on our part, I am sure that the number of those entering for the Associated Board examinations has, at any rate, not grown less as the years passed, and possibly we have not secured so large a following as we might have done, if we had tried to work actively against them.

I note in the letter that Dr. McEwen, Principal of the Royal Academy of Music, says he wants not competition but cooperation. This has always been our aim here, and when our connection with the



MC GILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. FERRIN

323 W. SHERBROOKE STREET

MONTREAL

- 2 -

Associated Board terminated in 1908 or 9, we tried to establish not our own separate examinations, but to get the cooperation of Toronto, as correspondence will show. So far as I remember, the attitude adopted by Toronto at that time was favourable, but it would have meant our virtual disappearance from the scene.

If you require any further information on the matter, I shall be glad to give it to you.

Yours very truly,

*H. C. Ferrin*

Dean.



4273 DORCHESTER ST.  
WESTMOUNT, QUE.

Sir Arthur Currie  
McGill University

Nov 26<sup>th</sup> 27

Montreal

My dear Sir Arthur:

You may perhaps be surprised to hear from me and upon a subject that may seem to you unusual and unexpected. However, when in London <sup>in</sup> some weeks ago, I had quite a long chat with Dr. McEwen Principal of the Royal Academy of Music.

Incidentally he mentioned that the cost of sending Examiners throughout the Empire meant about £3000-0-0 loss per annum to the Academy and I assume as much more by the Royal College of Music which together forms the Associated Boards in carrying the work forward. It was he said a question of whether they should continue the plan or not.

I took occasion then to point out the potency and influence of music in harmonizing and breathing as it were the Spirit of Empire, and unifying effect, an agency more effective ~~probably~~ than any other that could be mentioned.

Actually I had in mind "the Skirl of the bagpipes" on Scotchmen and such as you & Dr. He pointed out that in many of the Dominions, in musical matters there was an evidence of something antagonistic to their interference, probably regarding it as a reflex of Colonial dependence. "Far be it from me" he said. "What I do want is not competition but Cooperation in securing the best and highest standard throughout the Empire."

So this I suggested that the first thing necessary was the idea, and then organization to carry it forward as an Empire duty, and told him that your well known powers in that direction, and in your capacity as head of McGill, if you took the matter up, would compel attention and discussion of the subject. In fact that yourself with probably Dr. Falconer in sympathetic line, were in a position to put over the idea in Canada and

the musical authorities elsewhere successfully and surely, if you'd take hold of it.

He seemed greatly pleased and I told him I would submit the matter to you for consideration.

Since this letter, and as I am convinced of its need, and very far reaching results to good citizenship, I shall do all the service I can possibly render. Assuring you of my highest regards and esteem I am very sincerely  
Yours  
D. D. Murray

P.T.O.



207 Perrin,

Foyon's comments please

29/11/27

---

AWL work



Sir Arthur W. Currie

July 28<sup>th</sup> / 28

Principal McGill University,  
Montreal

My dear Sir Arthur:

I took the liberty of sending your returned letter of Dec 21<sup>st</sup> last, to Principal McEwen and I herewith enclose his reply together with a pencil copy of my letter to him in order that you might know exactly what I said to him.

Will you kindly return his letter when you are through with it.

I am still very strongly of the opinion that a great service could be rendered to the Empire by co-operation in developing musical and other arts in the common interests of our sentimental and national life. The material things are well looked after by our ablest Statesman, but as you have said, a nation cannot live and last on material things only.

It seems to me that any suggestion of such an organization would in itself be far reaching to a sympathetic understanding and lead to the heartstrings of patriotic fervour.

In such a matter, Sir, I am sure you could not fail, even if you should not feel inclined to take the lead. The differences and ambitions of individual men and institutions should not be permitted to interfere in a matter of such importance, something I know, in which you would be very effective.

I should like to have a chat with you some time, and if you are not inclined then to go further, I should regretfully have to find some one who would espouse the cause, if possible.

In any event believe me very sincerely yours

D. D. Munro







Telegraphic Address:  
"COUNTERPOINT, LONDON."



P/WHS  
ENCLOSURE

*Clear return to  
D. J. Munn*

*Royal Academy of Music,  
York Gate,  
Marylebone Road,  
London, N.W.1. January 12th 1928.*

Dear Mr. Munn,

Many thanks for your kind letter, with the enclosure from Sir Arthur Currie.

The state of things in the early part of the century both in Canada and in London was very different from what it is today, and I trust that the Authorities in Canada recognise that fact as clearly as we do.

I am happy to be able to tell you that there is some considerable prospect of amicable arrangements on a co-operative basis being arrived at between ourselves and the Australian Authorities, and it would be heartening that both from our special point of view as the foremost Musical Institution in the Empire and from the point of view of which your letter is such an excellent expression, if we could come to some similar understanding with the people in the Dominion of Canada. Goodwill and a sympathetic belief in one another are the essential bases and I do not see why this should be more difficult of realisation in Canada than in South Africa or Australia.

With all good wishes for the New Year and kindest regards.

Yours very truly,

*John Bull*

Principal

D. J. Munn Esq.,  
4273, Dorchester street,  
WESTMOUNT, Quebec,  
Canada.



*Other Conservatorii*

November 25th, 1927.

Sir Robert Falconer, K.C.M.G.,  
President, University of Toronto,  
Toronto, Ont.

My dear Sir Robert:-

Thank you very much for your  
letter concerning the Toronto Conservatory of  
Music.

I think it contains all I wish  
to know at the present time.

Yours faithfully,

Principal



Does the University dictate the policy of the Conservatory; does it handle the receipts and expenditures, and is it responsible for any deficit, if such an unlikely thing should occur? How is the Conservatory directly governed, and if by a Board, do the University authorities appoint that Board? I shall be glad to have this information and any other comment you think would help me to understand the situation.

November 23rd, 1927.

With all good wishes, I am,

Yours faithfully,

Sir Robert Falconer, K.C.M.G.,  
President, University of Toronto,  
Toronto, Ont.

My dear Sir Robert:-

Will you please tell me something of the affiliation which exists between the University of Toronto and the Toronto Conservatory of Music.

Does the University dictate the policy of the Conservatory; does it handle the receipts and expenditures, and is it responsible for any deficit, if such an unlikely thing should occur? How is the Conservatory directly governed, and if by a Board, do the University authorities appoint that Board? I shall be glad to have this information and any other comment you think would help me to understand the situation.

With all good wishes, I am,

Yours faithfully,



3432 Drummond Street  
M O N T R E A L

June 15, 1927

Dear Sir Arthur:

In my letter to you of May 25 I ~~have~~ repeated some "information" about the Toronto Conservatory of Music which had been sent to me by Miss Plumptre as from Dr. Ham. About two weeks ago I received from Toronto a copy of the Year Book of the Conservatory for '26-'27, and also one of the Syllabus for '26-'27, and I find it impossible to reconcile the statements in these pamphlets with those in the letters from which I quoted to you. According to the Year Book and the Syllabus, both of which are enclosed, the Conservatory was "merged" or "fused" with the University in 1921 and passed under University control. It is, therefore, as a part of the University that the Conservatory carries out its purpose, which is to "afford every facility for the acquirement of a complete musical education beginning with the most elementary grades and ending only with the fullest development of each individual's talents and capabilities."

As this seemed to me to be at variance with what I had previously understood, I wrote Miss Plumptre at once on the subject but have had no reply. It almost seems as if the statements in the letters had been taken inadvertently from a Year Book of date prior to '21 at a time when closer relations between the Conservatory and the University were under consideration.

It is highly probable that Dr. Perrin already has full information about this Conservatory and it is possible that, with a better understanding of the matter than I have, he is able to reconcile these apparent contradictions, but, as I cannot, may I ask that the paragraph about the Toronto Conservatory of Music which I sent to you on May 25, and of which I now send a duplicate, be destroyed and be replaced by the one attached to this letter,\*

Sincerely,

(\*at the end.)

Julia Drummond

I write for the  
sake of accuracy.  
No acknowledgment  
is necessary.



The Toronto Conservatory of Music.

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This Conservatory is affiliated with the Department of Music of the University but the Conservatory is self-governing and self-supporting and is financed by a Board who have money invested in it and who control its finances. It has no grant from either the Government or the University. The Dean of Music of the University of Toronto usually has a position of importance in the Conservatory of Music by courtesy. The existing agreement is, therefore, chiefly one of cooperation but Miss Plampre believes that some more definite arrangement will eventually be reached.

The Conservatory takes beginners and continues up to the Conservatory Diploma, which is either identical with or equivalent to the second year examination in the University Department of Music.

Please destroy this & replace it by its original! The paragraphs on the next page.



## The Toronto Conservatory of Music.

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This Conservatory was merged with the University of Toronto in 1921 and passed under University control. The management of the Conservatory is, therefore, directed by a special board appointed by the University and responsible to the University Board of Governors. Through this fusion the general cause of music has been advanced.

The Toronto Conservatory affords every facility for the acquirement of a complete musical education beginning with the most elementary grades and ending only with the fullest development of each individual's talents and capabilities.

Tuition fees from the highest to the lowest grades are given on Pages 61 to 67 of the Year Book for '26-'27.



June 16th, 1927.

Lady Drummond,  
3432 Drummond Street,  
Montreal, Que.

Dear Lady Drummond:-

Thank you for both your letters with reference to the future policy of our Faculty of Music.

I am sorry that we cannot give any further consideration to this matter until the Fall, because I think it is reasonably certain that I shall be away from the city during the summer.

With many thanks for your cordial interest in this matter, which, I assure you, I much appreciate, I am,

Ever yours faithfully,



3432 *Drummond St.*

Montreal, P.Q.,

May 25, 1927

Dear Sir Arthur:

Following our interview when you approved my asking the Peabody Conservatory of Music for certain information, I wrote Mr. Randolph, Director, and now enclose copies of my letter and his reply.

Also I attach some brief notes taken in part from Mr. Randolph's letter and also from the Year Book of the Peabody Conservatory. I can send you this report if you wish.

In addition, I wrote Miss Plumptre who obtained from Dr. Ham who is on the staff of the Conservatory of Music of Toronto, the information which I include in these notes.

Yours sincerely,

*Julia Drummond*

P.S. Do not trouble to acknowledge.

General Sir Arthur Currie,  
McTavish Street,  
City.



(COPY)

3432 Drummond Street,  
M O N T R E A L

May 16, 1927

Harold Randolph, Esq.,  
Peabody Conservatory of Music,  
Baltimore, Md.

Dear Sir:

Having heard much praise of the Peabody Conservatory of Music we should like to know something of its scheme and policy and of its relation to your University - this because at the present time it is proposed to make some changes in the policy and status of our McGill Conservatorium of Music, and opinion is rather divided as to the nature of these changes.

Our Conservatorium has for some years done excellent work in the teaching of both theory and practice of music. Hitherto it has admitted pupils of all ages from childhood upwards. It is thought by some that it is inconsistent with the dignity and purposes of a University that children should be numbered among its students. For this and other reasons it has been suggested that our Conservatorium should give up most, if not all, of its practical teaching and specialize in the teaching of theory. There are others who think that it would be a mistake to eliminate the practical side and who ask if the difficulty might not be met by altering the status of the Conservatorium, that is by its becoming an independent but affiliated School of Music instead of being in the Faculty itself - or possibly by making its junior department independent and affiliated.

It is not proposed to ask others to solve these questions for us but we are willing to learn from a long-established and successful Conservatory such as yours, and if there is any printed matter which you can let us have that would help us to a right judgment in the matter we should be exceedingly grateful for it.

Yours very truly,



(COPY)

PEABODY CONSERVATORY OF MUSIC  
BALTIMORE, MD.

DIRECTOR'S OFFICE

May 19, 1927

Lady Drummond  
3432 Drummond Street  
Montreal, Canada

Dear Lady Drummond:

I have your interesting letter of May 16 and take pleasure in sending you under separate cover our latest Year Book which is just off the press.

I hope, but am by no means sure, that you will find in this all that you care to know concerning us. In order to save you the trouble of needless search I would like to explain that we have no connection whatsoever with any university. Our relations with the Johns Hopkins are cordial and co-operative but there is no definite affiliation between us.

I quite understand that you neither require nor expect advice as to your particular problem, but perhaps a friendly "obiter dictum" might not be taken amiss.

It seems to me - from this distance - undesirable that a university should take beginners in any department, so if for other reasons it seems necessary to do this might not a Preparatory Department be created outside of but under the wing of the University? You will note that this is what we have done.

If, as I understand, there is no Conservatory of Music in Montreal outside of McGill University it would hardly seem expedient to limit its activities to the theoretical branches, but this point would, of course, be largely determined by local conditions.

The music department of McGill has so fine a reputation that I, for one, should like to see its influence extended rather than curtailed.

Very truly yours,

(signed) Harold Randolph.

HR/DC



PEABODY CONSERVATORY OF MUSIC

BALTIMORE, MD.

The relations of this Conservatory with the Johns Hopkins University are cooperative and cordial but there is no definite affiliation with this or any other University.

Object

The object of the Peabody Conservatory of Music is "to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practicing its compositions and by periodical concerts aided by the best talent and most eminent skill within the means of the trustees to procure."

Preparatory Department

Formerly the rule of the Conservatory was to accept only such pupils as had already reached a certain stage of advancement; but it was found that the material offered was, in most cases, so ill-prepared as to require considerable additional time for the eradication of acquired faults. A Preparatory Department was created in order to obviate this difficulty, and pupils are



accepted from the beginning and, if capable, taken through all the higher grades until fitted to be efficient teachers or accomplished performers. Pupils are, however, received in any grade for which they are qualified, and promoted according to their progress.

Toronto Conservatory of Music

This Conservatory is affiliated with the Department of Music of the University but the Conservatory is self-governing and self-supporting and is financed by a Board who have money invested in it and who control its finances. It has no grant from either the Government or the University. The Dean of Music of the University of Toronto usually has a position of importance in the Conservatory of Music by courtesy. The existing agreement is therefore chiefly one of cooperation but Miss Plumtre believes that some more definite arrangement will eventually be reached.

The Conservatory takes beginners and continues up to the Conservatory diploma which is either identical with or equivalent to the second year examination in the University Department of Music.



November 14th, 1927.

Benjamin Wood, Esq.,  
Guaranty Trust Company,  
3, Rue des Italiens,  
Paris, France.

Dear Mr. Wood:-

I appreciate very much your kindness in sending me your book "L'Art Mysterieux du Violon", which, I am happy to say, meets with the warm approval of the Faculty of Music of this University.

They cordially endorse and approve of the book, believing that it will be especially valuable to those who aim at becoming teachers of the violin. In a concise form the brochure gives valuable information on the history and proper handling of the instrument. It also shews by the extracts quoted for dealing with technical difficulties that the author is fully 'au fait' with the general literature for the instrument, while his grasp of the scientific side of music is evident in the chapters devoted to Physiology, acoustics and aesthetics, respectively; as well as his ability to present these subjects to students in such a manner that they, too, can see the importance of collateral study along these lines.

With all good wishes, I am,

Yours faithfully,

Principal.



Paris, Oct. 22, 1927.

Mr. Arthur H. Currie,  
Pres. Mc Gill University,  
Montreal, Canada.

My dear Mr. Currie:

I am taking the liberty of sending you my book, "L'Art Mystérieux du Violon", which, as President of Mc Gill University, I hope may interest you.

As you no doubt are aware, most students of the violin are deprived of the full development of their talent, and lovers of music, of the fuller appreciation of music, because teachers as a rule, are ignorant of the scientific and mechanical principles of the instrument they teach.



Should it not be in keeping with the progress and the spirit of the times, if music instructors taught the Physics of sound and the Science of Anatomy, in conjunction with the fundamentals of music?

I have expressed my theories briefly in this little volume and I am wondering if I am asking too much to have you give me your opinion on the subject.

May I have the great pleasure of hearing from you.

Very sincerely yours,

Benjamin Hood,

Guaranty Trust Company,

3, rue des Italiens.

Paris, France

Edm. Perrin

for your

Comment please

W. B. Wood

3/3/10



MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL 8th Novr., 1927.

Sir Arthur Currie,  
Principal,  
McGill University.

Dear Sir Arthur,

With regard to the booklet 'L'Art Mystereux du Violon', by Benjamin Wood, which I return herewith, I would say that it is one which any University Faculty of Music could cordially endorse and approve of, especially so in the training of those who aim at becoming teachers of the violin.

In a concise form, the brochure gives valuable information on the history and proper handling of the instrument. It also shews, by the extracts which he quotes for dealing with technical difficulties, that the author is fully 'au fait' with the general literature for the instrument, while his grasp of the scientific side of music is evident in the chapters devoted to physiology, acoustics and aesthetics respectively, as well as his ability to present these subjects to students in such a manner that they, too, can see the importance of collateral study along these lines.

Yours very truly,

*H. C. Perrin*

Dean.



DEAN - DR. H. C. PERRIN

MCGILL UNIVERSITY  
FACULTY OF MUSIC

323 W. SHERBROOKE STREET

MONTREAL 22nd Feby., 1927.

*Sales Tax on Musical  
Instruments*

Sir Arthur Currie,  
Principal,  
McGill University.

Dear Sir Arthur,

As requested by you, I send herewith a copy of the petition presented to the Minister of Finance. I think you will find it interesting, as it has some bearing upon our present problems.

I was able, in a short speech, to supplement the information given in that petition as regards the Province of Quebec.

Various public musical societies in Montreal, Ottawa, Toronto and other places were represented, and, certainly, a very good case was made out for the removal of the Sales Tax. Mr. Robb, in his reply, promised no immediate steps, and pointed out that in his budget he had thought it wise to lighten the Sales Tax generally, and not to select specific articles.

Yours very truly,

*H. C. Perrin*

Dean.



MEMORIAL TO THE MINISTER OF FINANCE

Petitioning from an educational and civic point of view for the abolition of the Sales Tax on Music and Musical Instruments.

Honourable James A. Robb,  
Minister of Finance,  
House of Parliament,  
Ottawa, Canada.

Honourable Sir:-

As organisations and individuals deeply interested in the welfare of our Canadian people, especially the children and the young men and women, and thoroughly believing in the splendid educational and cultural value of Music, and its tremendous influence in building up happy, united home life, we feel that good Music should be encouraged in every way in our homes, schools and SOCIAL LIFE.

EDUCATIONAL VALUE -

It was not so long ago that Music was looked upon as belonging to a fraction of the people - the cultured few - a source of entertainment; but the war, and especially the period of readjustment through which we have been passing since the war, has proved beyond any chance of argument the great need of Music in the daily life of everyone.

Leading educationalists now agree that Music is one of our greatest educational forces, and this is emphasised by the increasing attention it is everywhere receiving in our schools. Even in our higher institutions of learning, it is coming into its own. In the High Schools and Universities of Ontario, Manitoba and Saskatchewan, Music is now an optional subject. The instruments by which it is produced have become as much a part of the paraphernalia of education as the blackboard and the reader.

Mr. George Eastman, when purchasing the band instruments for the City of Rochester, said: "I used to think of Music as lace upon the garment, a very desirable thing if one could afford it, but in no way essential. I have come to believe that Music is absolutely indispensable to out community life."

President Elliott of Harvard University stated: "That music rightly taught is the best mind trainer in the group of school studies."

Dr. P. P. Claxton, former Commissioner of the National Bureau of Education in the United States, in his report to the Secretary of the Interior on music in the schools, said: "Sooner or later we shall not only recognise the cultural value of music - we shall also begin to understand that, after the beginning of reading, writing and arithmetic and geography, music has greater value than any other subject taught in the schools."

Mr. A. T. Cringan, one of the principal members of the Toronto Normal School staff, in an address at our Annual Meeting last year, said: "A short time ago the papers carried a report that a certain Principal of a school in a suburb of Toronto was in difficulties with his Board, the ratepayers having sent in a petition for his dismissal. I had spoken to him and urged him to have Music in his School, but he said it would take up too much time that should be devoted to preparation for the High School entrance examinations. Some time after this I noticed wrangling as to whether he should be retained in his position, as a very large percentage of his pupils failed to pass their High School Entrance examinations. I was in another small town where there were only two schools. The teacher of Music there gets excellent results. The results were so wonderful that I thought I would have a little talk with the Principal. I asked him how he



found Music in his school, and whether it interfered with the work of the school. He said, 'It certainly does not interfere with the work of the school. We could not get along without it.' I asked him if it took up too much time, and he said, 'No, it makes time, because if the pupils are tired and they are asked to sing, they are fresh for whatever comes after that. We have no trouble with discipline now that Music is so popular in the school. It sweetens the atmosphere of the whole school.' I asked him how they got along with their entrance examinations, and after a great deal of persuasion, he, being a very modest man, stated that they had sent up forty-two pupils to the entrance examinations, and they had all passed, thirty-four with honours. Think of it - thirty-four with honours in a school where the Principal said he could not possibly have done without Music; in another school the Principal says he has not time to teach Music because it interferes with his other subjects, and we find the rate-payers petitioning to have him dismissed because of incompetency."

From statistics prepared in Rochester and dealing with the effect of Music and School Bands and Orchestras we find the following:- "In one large school (where credit is given for music) sixteen per cent of the students who took Music secured honours, while only nine per cent of the non-music students secured honours." In another large school only ten per cent of the students studied music, still this ten per cent of the student body won seventy-five per cent of the prizes and scholarships.

Music is not only one of the best factors in education, but it is the greatest means of approach to reach our young people while their tastes are susceptible and mould them into forms of beauty and sincerity. A good citizen is a value to any community, a boy is a man in the making; teach him to do, and you will have less to undo later.

In a short address given at our Music Day Luncheon at the Canadian National Exhibition, 1926, Mr. Otto Kahn, President of the Kahn-Loeb Banking Corporation, of New York, said: "Music has a powerful influence for good. It is a mighty influence in civic prosperity, and a powerful element in social advancement. It has a great educational influence and it is a most valuable community asset. Some of the restlessness of the day, some of the lawlessness, and much of the crime springs from reaction caused by having no emotional outlet - the tremendous lack of expression of the great masses of the people. Their lives are a tedium of routine and sameness. The world's work has got to be done. Perhaps it is unavoidable that they should not have their lives the ground for corrective stimulation which is a quality eminently desirable to have. There is something in art which we can get and which can be gathered without money and irrespective of position. This can be gathered in the field of life. We can pick the flowers of experience in the field of art. Art is what the masses need. We all need it, rich and poor alike. It has a mighty influence for good in turning strong impulses into safe channels. I speak as one who for many years has observed these things. Art is one of the best antidotes against Bolshevism, and against pernicious doctrines. It provides a safe outlet for those ~~waxes~~ emotions which must find an outlet, good or bad, in some manner.

Mr Kahn further said:-

"I recall, a little while ago, at a hearing before Mayor Hylan of New York, he mentioned that one of the newspapers, speaking of the crime wave in New York, had stated that there should be a policeman in every house. I said I would rather have a piano in every house. The Mayor who is not distinguished by a great sense of humour said, 'Do you really mean that?' I do not mean it literally but I do mean seriously that the best preventative against crime is to encourage the young in appreciation of what is beautiful and what is inspiring. These are things which should be bred at home to counteract the lure of the streets, and to create a horror of that which is brutal and degrading. Inculcate into your children the higher ideals of life, AND THERE IS NO ART LIKE MUSIC WHICH WILL ACCOMPLISH THIS END. This is one of the most effective influences I know."

Sir Arthur Currie, Principal and Vice-Chancellor, McGill University, writes us:- "Let me acknowledge the receipt of your letter of January 18th. I am heartily in sympathy with the effort to obtain abolition of the sales tax on printed music and musical instruments. I feel that so far as possible education and culture should be freed from burdens, and that approval of your proposal could not fail to have beneficial results."

#### THERAPEUTIC and MORAL VALUE OF MUSIC -

A few years ago the Committee for the study of the Value of Music



in institutions; with Willem van de Wall as Field Director, was formed in New York for the purpose expressed by its title. The results accomplished by this Committee were so remarkable that the work has been extended into ~~into~~ a great many states by the Bureau of Mental Health and Department of Public Welfare.

In Insane Asylums, Music, by providing an outlet for the emotions and a means of leading the minds of the patients away from their imaginary troubles, has proved one of the very greatest factors in restoring patients to their normal condition.

In Penal Institutions Music has been found almost equally valuable as a means of discipline, and a factor in awakening the moral sensibilities of the incarcerated. In his report Mr. Van de Wall in summing up says, - "Music is helping to change 'these custodial infernos of horror' into places of remedial treatment."

Surely, then, if Music can help so much to normalise the abnormal, why will it not help to keep the normal normal, and the good results will be of untold value to the individual and to society and to the nation.

#### VALUE OF MUSIC IN INDUSTRIES -

Many Industrial houses are now introducing Music into their plants, not only to make their workers more happy and contented, less susceptible to the exhortations of agitators, but they find that it greatly speeds up production.

#### THE HOME

But the above values are not even Music's best. Music is the greatest influence we have in building up happy, united home life and home associations. There is no more potent factor to make our homes real homes, not places to eat in and sleep in, but places where our young people can spend their evenings (in their own or friends' homes) enjoying the healthful recreations and pleasures that Music makes possible, under good home atmosphere, and not under the doubtful influences which too often surround them in cheap moving picture houses, dance halls and many other public places.

A Juvenile Court Judge remarked to me last summer, after discussing our work in developing interest in Music - "The bigger your work becomes, Mr. Atkinson, the smaller will my work become."

Honourable James J. Davis, former Secretary of Labour in the United States Cabinet, said: "I would so develop Music in the community that I would have a musical instrument of some kind in every home, and I would have every child taught to play, sing ~~and~~ and know Music. For Music makes for better citizenship. It will drive out envy and hate, which do so much to poison the well-springs of our life. Wherever people gather together I would have Music, for it brings happiness and contentment."

Mr. Charles M. Schwab, President of the Bethlehem Steel Corporation, says: "Music has meant much to me in my life of affairs. Again and again it has refreshed me when I was dog-tired; taken me out of myself and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does Music. There is a "reach" to Music that the other arts have not; it seems to "get" to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure."

#### INSTRUMENT CLASSES IN SCHOOLS -

In addition to the vocal instruction given in schools, classes in Musical instruments are being organised, though very largely for the present, after school hours and on Saturdays. Last fall we started in one of the Toronto schools an experimental class in Piano, offering instruction to small classes of eight pupils at a time, and of course at only a nominal fee. We wanted twenty-four pupils, and only pupils who had never received any piano instruction, but had pianos in their homes. Within fifteen minutes after the class was announced ninety-six applications were received. We selected the twenty-four who had made the highest standing in their other subjects. That night the mothers of the pupils rejected held an indignation



meeting and came to us the next day practically demanding that extra classes be formed to accommodate their children, and gladly offered to pay the nominal fees requisite to pay the teacher. Here is an extract from a letter received from a teacher, Miss Isabel Land, in Hamilton a few days ago: "I have organised classes at Neighbourhood House (a mission) and it was very thrilling to see the joy with which my announcement that I would be starting Piano classes down there, was greeted. It is in our poorest district and I am only charging twenty-five cents a lesson. Almost every child that has a Piano or Organ in the home is registered and several mothers want an extra class."

In a short time we hope that classes will be offered in nearly all musical instruments. Thousands of young people will be purchasing musical instruments and studying music; school bands, school orchestras and smaller ensemble groups will be formed, with the general result that not only will the individuals be greatly benefited, their ideals elevated, their leisure time pleasantly and profitably occupied, but the results to the Home, the Community and the Nation will be greatly beneficial.

Musical instruments, and especially pianos and the higher grade of Phonographs and Radio Sets are sold on the Deferred Payment Plan. In fact this is the only way in which the large majority of homes can purchase them at all. If this accommodation were not available many thousands of young people would be deprived of a musical education and all that it develops in the child.

The sales tax on Musical instruments is a deterrent to the distribution of these instruments. It increases the price to consumers, must be paid in thirty days, and for this reason makes extra financing necessary, which is a hardship to many manufacturers and considerably reduces the output of factories.

In discussing the matter with <sup>Piano</sup> ~~Piano~~ Manufacturers we find that during the last ten years almost half of the Piano Manufacturers in Canada have gone out of business, the sales tax being largely responsible for this condition, owing, as stated above, to the extra financing necessary and the added curtailment of business which in itself increases the cost of production. Thus the extra cost of production, with the sales tax added, makes the extra amount necessary to be paid for an instrument by the consumer, which is very serious. With the sales tax removed the price to the consumer would not only be naturally less, but better terms could be extended in that the initial payment could be greatly reduced, a very great factor to a buyer anxious to educate his children.

While Musical instruments are the means of giving pleasure to performers and listeners, the vast majority - at least ninety percent - of musical instruments of all kinds are sold for educational purposes, both in schools and in the home; consequently their purchase should be made as easy as possible, and restrictions of the purchasing power of the public by way of special taxes, such as the one on sales, we respectfully submit, should be removed at the earliest possible moment.

In the United States we find that the Sales Tax, at best only a war measure, was removed from Musical Instruments several years before that Tax was removed from other articles, so-called luxuries, and Music was placed on the list of necessities.

We are fully confident, Honourable Sir, that for every Dollar you spend in promoting a general widespread use of Music, or eliminating this Dollar from the expense to the public in securing musical education for the young people of Canada, to say nothing regarding its value to the individual, to society and to the nation, you will save Two or many more Dollars in reduced expenditures for criminal prosecutions and for the maintenance of Asylums, Penal and other Institutions.

We, therefore, Honourable Sir, respectfully pray that you will aid the cause of Music, and all its beneficial results to the individual, the home, society and the welfare of our Nation by abolishing the Sales Tax on Music and Musical Instruments.

We have the honour to be,

Honourable Sir,

Yours respectfully,



February 1, 1928.

The Honourable James A. Robb,  
Minister of Finance,  
Ottawa.

Dear Mr. Minister:-

This University has been asked to join in the application being made to you for the removal of the sales tax on music and musical instruments.

McGill takes the view that music has a definite place in education. In the Conservatorium classes we teach a very large number of junior pupils and we are at present making an effort to increase the number of those reached in this way.

The Faculty of Music has long devoted itself to the advanced musical training of students who have already acquired considerable proficiency. Recently we have accepted music as a matriculation subject and have placed the course in music among those leading to the B.A. degree.

In a more unofficial manner the Choral Society and the Musical Association devote themselves to the



The Honourable James A. Robb.

interests of music among the staff and undergraduates.

I do not doubt that the views of the community as a whole have been laid before you. The University is concerned with music as an integral part of education and it is our earnest desire that education should be relieved, so far as possible, of any handicap imposed by taxation.

Yours faithfully,

Principal.



# Canadian Bureau for the Advancement of Music.

AN ASSOCIATION OF THOSE INTERESTED IN THE GENERAL MUSICAL ADVANCEMENT OF CANADA  
THROUGH THE DEVELOPMENT OF "MUSIC IN THE HOME" CHURCH AND SCHOOL  
SUPPORTED BY VOLUNTARY CONTRIBUTIONS.

## PATRONS

HIS EXCELLENCY, RIGHT HONOURABLE VISCOUNT WILLINGDON  
G.C.S.I., G.C.M.G., G.C.I.E., G.B.E., GOVERNOR-GENERAL OF CANADA.

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MONSIEUR J. PIETTE, P.A.  
Recteur de l'Université de Montreal

J. S. ATKINSON, SECRETARY AND DIRECTOR  
TELEPHONE ELGIN 6003. 229 YONGE STREET

TORONTO 2  
January 17th, 1928

Sir Arthur Currie, G.C.M.G., K.C.B.  
Principal and Vice-Chancellor McGill University,  
Montreal, Que.

Dear Sir:-

You will remember that on February 18th of last year your Association very kindly supported us in a petition, and personally on a deputation to the Honourable James A. Robb, Minister of Finance, petitioning, from a purely educational and home influence point of view, for the cancellation of the sales tax on music and musical instruments. This sales tax, we are confident, is passed over to the consumer and is paid by the consumer, and in this way adds considerably to the cost of music in the home.

While we did not succeed last year, we have reason to hope that Mr. Robb will give the matter his consideration this year. In an interview with him two weeks ago he promised me that he would consider it very carefully. We feel, however, that we shall have to bring all the influence we possibly can to secure this most desired result.

Will you be kind enough to have a letter sent from your splendid organization to the Honourable Mr. Robb asking that this tax be cancelled and urging any arguments that may occur to you in addition to those advanced in our petition of last year, a copy of which we enclose herewith.

From my talk with Mr. Robb recently, I am sure that the educational, moral and good home influence of music has appealed to him, and this appeal, supported by your splendid organization, we are confident, will result in favourable action. The budget is now being prepared and we hope that you will have this letter written and forwarded to Mr. Robb at your very earliest convenience. In order to save you time we are enclosing a suggested letter. This is merely a suggestion, however, and no doubt you will want to make your appeal even stronger.

We are sending a copy of this suggested letter to the other



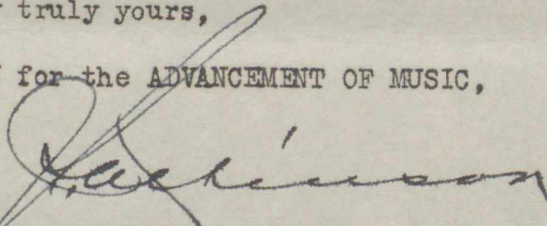
-2-

organizations, and would suggest that you change the wording somewhat so that all the letters will not read exactly the same.

Thanking you for your splendid cooperation in this effort,  
we remain,

Very truly yours,

CANADIAN BUREAU for the ADVANCEMENT OF MUSIC,



J.S. Atkinson, Director.



January

1928.

Honourable James A. Robb,  
Minister of Finance,  
Parliament Buildings,  
Ottawa, Canada.

Honourable Sir:-

Last year, in cooperation with the Canadian Bureau for the Advancement of Music and a number of other large Welfare organizations, we respectfully petitioned you for the cancellation of the sales tax on music and musical instruments, on the ground that music is one of the strongest, if not the strongest, influences for good in the lives of our young people.

From a purely educational point of view, music is one of the very best subjects a boy or girl can take up for all-round mental training.

As a moral influence, in giving to the young people something very enjoyable, and yet highly cultural, to employ their leisure hours, music and the study of music is beyond comparison.

Music in the home is a tremendous influence for the happiness of the home -

- It makes the home life warmer;
- It draws closer the ties between the different members of the home;
- It conduces to self discipline, and strengthens the respect for parental authority, which in turn will strengthen respect for all other authority and the laws of the country;
- It develops a love for all things beautiful, both in conduct and consideration for the rights of others and obligations to society, and engenders a distate for things unlovely by stimulating exalted thoughts and encouraging a rich emotional life;
- It makes the home life happier and will help greatly to keep the young people in the home and away from pernicious influences which only too often surround them in many public places.

Confidently hoping, Honourable Sir, that you will favourably consider our request and grant our petition, we remain,

Respectfully yours,







him how he found Music in his school, and whether it interfered with the work of the school. He said, 'It certainly does not interfere with the work of the school. We could not get along without it'. I asked him if it took up too much time, and he said, 'No, it makes time, because if the pupils are tired and they are asked to sing, they are fresh for whatever comes after that. We have no trouble with discipline now that Music is so popular in the school. It sweetens the atmosphere of the whole school'. I asked him how they got along with their entrance examinations, and after a great deal of persuasion he, being a very modest man, stated that they had sent up forty-two pupils to the entrance examinations, and they had all passed, thirty-four of them securing honours. Think of it - thirty-four with honours in a school where the Principal said he could not possibly have done without Music; in another school the Principal says he has not time to teach Music because it interferes with his other subjects, and we find the ratepayers petitioning to have him dismissed because of incompetency".

From statistics prepared in Rochester and dealing with the effect of Music and School Bands and Orchestras we find the following:- "In one large school sixteen percent of the students who took Music secured honours, while only nine percent of the non-music students secured honours". In another large school only ten percent of the students studied music, still this ten percent of the student body won seventy-five percent of the prizes and scholarships.

Music is not only one of the best factors in education, but it is the greatest means of approach to reach our young people while their tastes are susceptible and mould them into forms of beauty and sincerity. A good citizen is a value to any community, a boy is a man in the making; teach him to do, and you will have less to undo later.

In a short address given at our Music Day Luncheon at the Canadian National Exhibition, 1926, Mr. Otto H. Kahn, President of the Kahn-Loeb Banking Corporation, of New York, said: "Music has a powerful influence for good. It is a mighty influence in civic prosperity, and a powerful element in social advancement. It has a great educational influence and it is a most valuable community asset. Some of the restlessness of the day, some of the lawlessness, and much of the crime springs from reaction caused by having no emotional outlet - the tremendous lack of expression of the great masses of the people. Their lives are a tedium of routine and sameness. The world's work has got to be done. Perhaps it is unavoidable that they should not have in their lives the ground for corrective stimulation which is a quality eminently desirable to have. There is something in art which we can get and which can be gathered without money and irrespective of position. This can be gathered in the field of life. We can pick the flowers of experience in the field of art. Art is what the masses need. We all need it, rich and poor alike. It has a mighty influence for good in turning strong impulses into safe channels. I speak as one who for many years has observed these things. Art is one of the best antidotes against Bolshevism, and against pernicious doctrines. It provides a safe outlet for those emotions which much find an outlet, good or bad, in some manner.

"I recall, a little while ago, at a hearing before Mayor Hylan of New York, he mentioned that one of the newspapers, speaking of the crime wave in New York had stated that there should be a policeman in every house.



I said I would rather have a piano in every house. The Mayor who is not distinguished by a great sense of humour said, 'Do you really mean that?' I do not mean it literally but I do mean seriously that the best preventative against crime is to encourage the young in appreciation of what is beautiful and what is inspiring. Those are things which should be bred at home to counteract the lure of the streets, and to create a horror of that which is brutal and degrading. Inculcate into your children the higher ideals of life, AND THERE IS NO ART LIKE MUSIC WHICH WILL ACCOMPLISH THIS END. This is one of the most effective influences I know. "

Sir Arthur Currie, Principal and Vice-Chancellor, McGill University, writes us:- "Let me acknowledge the receipt of your letter of January 18th. I am heartily in sympathy with the effort to obtain the abolition of the sales tax on printed music and musical instruments. I feel that so far as possible education and culture should be freed from burdens, and that approval of your proposal could not fail to have beneficial results."

#### THERAPEUTIC and MORAL VALUE OF MUSIC -

A few years ago the Committee for the study of the Value of Music in Institutions, with Willem van de Wall as Field Director, was formed in New York for the purpose expressed by its title. The results accomplished by this Committee were so remarkable that the work has been extended into a great many states by the Bureau of Mental Health and Department of Public Welfare.

In Insane Asylums Music, by providing an outlet for the emotions and a means of leading the minds of the patients away from their imaginary troubles, has proved one of the very greatest factors in restoring patients to their normal condition.

In Penal Institutions Music has been found almost equally valuable as a means of discipline, and a factor in awakening the moral sensibilities of the incarcerated. In his report Mr. Van de Wall in summing up says,- "Music is helping to change 'these custodial infernos of horror' into places of remedial treatment."

Surely, then, if Music can help so much to normalize the abnormal, why will it not help keep the normal normal, and the good results will be of untold value to the individual and to society and to the nation.

#### VALUE OF MUSIC IN INDUSTRIES -

Many Industrial houses are now introducing Music into their plants, not only to make their workers more happy and contented, less susceptible to the exhortations of agitators, but they find that it greatly speeds up production.

#### THE HOME.

But the above values are not even Music's best. Music is the greatest influence we have in building up happy, united home life and home associations. There is no more potent factor than Music to make our homes real homes, not places to eat in and sleep in, but places where our young people can spend their evenings (in their own or friends' homes) enjoying the healthful recreations and pleasures that Music makes possible, under good home atmosphere, and not under the doubtful influences which too often surround them in cheap moving picture houses, dance halls and many other public places.

A Juvenile Court Judge remarked to me last summer, after discussing our work in developing interest in Music - "The bigger your work becomes, Mr. Atkinson, the smaller will my work become."

Honourable James J. Davis, former Secretary of Labour in the United States Cabinet, said: "I would so develop music in the community that I would have a musical instrument of some kind in every home, and I would have every child taught to play, sing and know music. For music makes



for better citizenship. It will drive out envy and hate, which do so much to poison the well-springs of our life. Wherever people gather together I would have music, for it brings happiness and contentment".

Mr. Charles M. Schwab, President of the Bethlehem Steel Corporation, says: "Music has meant much to me in my life of affairs. Again and again it has refreshed me when I was dog-tired; taken me out of myself and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does music. There is a "reach" to music that the other arts have not; it seems to "get" to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure."

#### INSTRUMENT CLASSES IN SCHOOLS -

In addition to the vocal instruction given in schools, classes in Musical instruments are being organized, though very largely for the present, after school hours and on Saturdays. Last fall we started in one of the Toronto schools an experimental class in Piano, offering instruction to small classes of eight pupils at a time, and of course at only a nominal fee. We wanted twenty-four pupils, and only pupils who had never received any piano instruction, but had pianos in their homes. Within fifteen minutes after the class was announced ninety-six applications were received. We selected the twenty-four who had made the highest standing in their other subjects. That night the mothers of the pupils rejected held an indignation meeting and came to us the next day practically demanding that extra classes be formed to accommodate their children, and gladly offered to pay the nominal fees requisite to pay the teacher. Here is an extract from a letter received from a teacher, Miss Isabel Land, in Hamilton a few days ago: "I have organized classes at Neighbourhood House (a mission) and it was very thrilling to see the joy with which my announcement that I would be starting Piano classes down there, was greeted. It is in our poorest district and I am only charging twenty-five cents a lesson. Almost every child that has a Piano or Organ in the home are registered and several mothers want an extra class".

In a short time we hope that classes will be offered in nearly all musical instruments. Thousands of young people will be purchasing musical instruments and studying music; school bands, school orchestras and smaller ensemble groups will be formed, with the general result that not only will the individuals be greatly benefited, their ideals elevated, their leisure time pleasantly and profitably occupied, but the result to the Home, the Community and the Nation will be greatly beneficial.

Musical instruments, and especially pianos and the higher grade of Phonographs and Radio Sets are sold on the Deferred Payment Plan. In fact this is the only way in which the large majority of homes can purchase them at all. If this accommodation were not available many thousands of young people would be deprived of a musical education and all that it develops in the child.

The sales tax on Musical instruments is a deterrent to the distribution of these instruments. It increases the price to consumers, must be paid in thirty days, and for this reason makes extra financing necessary, which is a hardship to many manufacturers and considerably reduces the output of factories.

In discussing the matter with Piano Manufacturers we find that during the last ten years almost half of the Piano Manufacturers in Canada have gone out of business, the sales tax being largely responsible for this condition, owing, as stated above, to the extra financing necessary and the added curtailment of business which in itself increases the cost of production. Thus the extra cost of production, with the sales tax added, makes the extra amount necessary to be paid for an instrument by the consumer, which is very serious. With the sales tax removed the price to the consumer would not only be naturally considerably less, but better terms could be extended in that the initial payment could be greatly reduced, a very great factor to a buyer anxious to educate his children.



Page 5.

While Musical instruments are the means of giving pleasure to performers and listeners, the vast majority - at least ninety percent - of musical instruments of all kinds are sold for educational purposes, both in schools and in the home; consequently their purchase should be made as easy as possible, and restrictions of the purchasing power of the public by way of special taxes, such as the one on sales, we respectfully submit, should be removed at the earliest possible moment.

In the United States we find that the Sales Tax, at best only a war measure, was removed from Musical Instruments several years before that Tax was removed from other articles, so-called luxuries, and Music was placed on the list of necessities.

We are fully confident, Honourable Sir, that for every Dollar you spend in promoting a general and widespread use of Music, or eliminating this Dollar from the expense to the public in securing musical education for the young people of Canada, to say nothing regarding its value to the individual, to society and to the nation, you will save Two or many more Dollars in reduced expenditures for criminal prosecutions and for the maintenance of Asylums, Penal and other Institutions.

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We have the honour to be,

Honourable Sir,

Yours respectfully,



Signatures to the Memorial presented to the  
Canadian Minister of Finance on February  
18th, 1927.

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THE NATIONAL COUNCIL OF WOMEN ) (	Mrs. J. A. Wilson, President Mrs. Horace Parsons, Secretary
THE IMPERIAL ORDER, DAUGHTERS ) OF THE EMPIRE (	Mrs. E. C. Crombie, Member of National Executive Committee
THE CATHOLIC WOMEN'S LEAGUE ) OF CANADA (	Mrs. M. J. Lyons, Honorary Secretary Miss Margaret Jones, Executive Secy. Miss Gertrude Lawlor, President, Toronto Branch
THE FEDERATED WOMEN'S INSTITUTES OF ONTARIO	Mrs. C. Field Robertson, President
FEDERATION OF HOME & SCHOOL CLUBS	Mrs. J. A. Becker, Executive Secretary
LA FEDERATION DES FEMMES CANADIENNES-FRANCAISES	Madame P. E. Marchand, President
BIG BROTHER MOVEMENT INCORPORATED	Mr. Frank T. Sharpe, General Secretary
BIG SISTERS ASSOCIATION	Mr. Frank T. Sharpe, Representative
CANADIAN BUREAU for the ADVANCEMENT OF MUSIC	Mr. J. S. Atkinson, Director
MCGILL UNIVERSITY ) ( ) (	Dr. H. C. Perrin, Dean of Music Dr. H. C. Perrin, representing Sir Arthur Currie, Vice-Principal and Chancellor
TORONTO UNIVERSITY ) ( )	Col. W. C. Michell, Member of Senate Mr. Carl H. Hunter, representing Dr. Ernest MacMillan, Dean of Music.
DELPHIC STUDY CLUB	Mrs. Ellen G. Lawrence, President
HAMBURG CONSERVATORY OF MUSIC	Mr. Reginald Stewart, representing the Principal
OTTAWA WOMEN'S MUSICAL CLUB	Mrs. F. M. S. Jenkins
MUSIC EDITOR, OTTAWA CITIZEN	Dr. T. J. Palmer
MUSIC EDITOR, OTTAWA JOURNAL	Dr. Herbert Sanders
OTTAWA WOMEN'S CLUB	Mrs. R. A. Kennedy, President

---



DeMarky asks leave ~~Sep October~~  
two months during session 1932 1933  
to give concerts in Europe. stop Principal  
~~th~~ sees advantages for him and for  
school ~~th~~ subject to satisfactory  
arrangements for teaching. stop. ~~th~~ Could  
you make such arrangements and do  
you approve

- Bovey -

Dear  
Douglas Clarke,

129 North Court Avenue.

Reading, Berks.

England

right letter



McGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

677 W. SHERBROOKE STREET

MONTREAL

26th June, 1929.

A. P. S. Glassco, Esq.,  
McGill University,  
M O N T R E A L.

Dear Mr. Glassco,

I beg to report that tentative arrangements have been made for Mr. Paul de Marky to give instruction in pianoforte playing and for Mr. Victor Brault to give instruction in singing at the Conservatorium, both on a basis of Four Dollars for an hour's lesson.

Both these gentlemen have been in Montreal for some time, and have established reputations in the City.

Yours very truly,

*H. C. Perrin*

DEAN.

*To Sir Arthur  
for his information  
ap88*



Royal Victoria College  
Montreal

July 5, 1929

Dear Sir Arthur,

It is almost impossible for me to express myself adequately how deeply your letter has touched me and how much I value your kind thoughts of me. From you such appreciation - voiced also on behalf of my colleagues - is a reward that thrilled me to the core.

It has been a great privilege and joy to have been able to serve McGill University all these varied years and I am grateful to have been able to "do my bit" - only I fear it was not half enough not all I had hoped to accomplish.



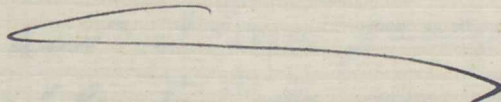
I am filled also with gratitude when I think of the many friends I have made in Canada and trust to keep their friendships and also still be of some use to many of my students, though I shall live away from Montreal.

Before I leave I hope to pay my respects to you and Lady Curzon and now in thanking you from my heart for all your kindness - with best wishes -

I remain

Yours faithfully

Clara Lieberstein





June 27, 1929

My dear Miss Lichtenstein:-

I cannot let you leave the University without expressing on behalf of all your colleagues and of myself our heartfelt appreciation of the services you have rendered to Music and to McGill.

You have been a friend as well as a teacher to the students who have come under your instruction, and scores of others who have known you as a friend only will always think and speak of you with affection. This alone would be a rich reward for any teacher, and you have another reward,- the satisfaction in work well done and the joy of knowing that you have brought many to an understanding of the art you love.

With sincere wishes for your happiness in the future, I am,

Yours faithfully,

Miss Clara Lichtenstein,  
McGill University.

Principal.



Sir Arthur will care over himself. C7m.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL May 2/28.

Sir Arthur Currie,  
Principal McGill University  
Montreal.

Dear Sir Arthur,

Some eighteen years ago McGill University through the Babcock Agency in New York advertised for a violinist to take charge of the Violin department at McGill University Conservatorium of Music. I responded to the advertisement and after having been duly examined by Dr. Perrin in New York was appointed head of the Violin department. The letter of appointment stated "that no doubt was entertained but that the University would regard the appointment as a permanency". During those eighteen years my entire teaching time was reserved by the University. Although I was at liberty to accept engagements for concerts or events of a similar nature, neither opportunity nor time permitted my doing much work of this kind.

Without immodesty, and I am sure Dr. Perrin will bear me out in this, I believe that I can claim to have been as far as it was humanly possible, faithful, conscientious and successful



MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL

in my work. The University from time to time recognized this by increases in salary which about five years ago provided sufficient money to live comfortably. It was only in the expectancy of a permanent position that I gave up any chance of returning to the States and to all intents and purposes became an ex-patriate.

The University has informed me that owing to its change of policy regarding music salaries would be paid, but that teachers were to be remunerated at so much per hour. I cannot in justice to myself accept such conditions and I have therefore decided to leave Montreal and attempt to reestablish myself in New York where I came. To establish oneself in a new place takes considerable time and the financial means at my disposal are meagre. I am therefore asking the University in view of the foregoing to grant me some form of financial compensation in recognition of my work.

In closing may I be permitted to offer you my sincere congratulations on the outcome of the trial, the verdict of which no one doubted.

Respectfully yours,

Sam Brown

? 6 mos Salary -  
? 1 year "