

youngest of the continents and quickest in development has sent no musician among mankind to prove his tuneful consanguinity with his European kindred.

It is now to question why this tuneful power is thus far dormant among our southern relatives, and to venture as an answer that it is not for want of example, not for want of emulation, but for want of schooling, that Australians have hitherto been unable to manifest their innate capacity. Truly it may be, and often is, said that the greatest masters have not been trained in schools, and here in England, where we pretend not to the superlative degree in musical artistry, some of our best men have not been cultured in the Royal Academy. The existence, however, of such an institution has an effect beyond its own precincts; from such a nucleus of knowledge the desire for and the means of instruction radiate wide and far, and scholars become scholars because they meet and mingle with others who irresistibly disseminate the attainments they have acquired; and whereas in a school each pupil learns from his fellows as much as from his Professors, so we in the world at large are all schoolboys, and each of us in some sort teacher to the rest. A University is not an arena for general musical study. This is stated on the authority of all the Continental Universities of Europe, in which the faculty of music does not hold a place. It is also said on the authority of those English Universities in which music is represented, but in which the subject has a treatment quite different from that of every other academical pursuit.

Our Universities examine candidates who have studied music elsewhere than within the academical radius, and testify to their theoretical erudition by admitting those who deserve it to the degree of Bachelor or to the title of Doctor of Music. A somewhat, but only somewhat, analogous acknowledgment of musical merit is made in foreign universities by conferring the title of Doctor of Philosophy on distinguished musicians, but on them in common with distinguished men in other arts. Music seems to have taken its place among our subjects for academical honours when it was accounted as one of the seven sciences, and was neither praised nor practised as an art, and when a knowledge of and a veneration for the blunders of Boethius were the main if not the sole requirement for graduation. Now we are aware that theoretical knowledge without practical facility does not make a musician, and that the art has so many facets which all need to be burnished that as many influences and as many educational powers must be brought to bear upon it, and hence its study cannot be incidental in an University course, but must absorb the whole thoughts and the whole energies of its aspirants. Enrichment of the mind by general education certainly strengthens it for any special pursuit, and on this account as much as to befit him for intercourse with his social peers a musician is fortunate who can arm himself with the graces of education. But these must be sought as relaxations from his studious duties, and should never divide his attention with them. Granted that theoretical lectures may issue from a Musical Chair, and that classes may gather round a Professor for instruction in this branch of the bound-

less subject—theory, or whatever is implied by the name, is but a branch of music, and the root, the trunk, the foliage, and the flowers must all be comprehended in a complete understanding of musical art. On the other hand, an academy, or a conservatoire if you will, which is established totally for tuition in music, can have its representatives of every side of the subject. Let us willingly place theorists at the head, but add to them specialists in singing, in playing on the organ, pianoforte, and every kind of orchestral instrument, and add further to the whole the intercommunion of students who are all engaged and interested in a common pursuit, and in such a seminary may a musical nursling be fostered and his powers reach mature development. Thereafter, one may rejoice to know that a musical academy exist in each of the Australian Colonies, and that a musical professorship exists in each for leading the work of its ally and giving the sanction expressed in its diploma to the pretensions of those who submit themselves to its judgment. While, however, the study of music is in so incipient a state as at present among our fraternity in the colonies one chair of music may fairly suffice for the requirements of the whole continent, and one or more academies are needed to prepare students for general practice and for University distinction. The process of University examinations in music has undergone great reform of late in our British Universities, and I am gratified to know that the spirit of this reform infuses the office which you discharge in Adelaide, and that the liberality which here has prompted the discarding of old prejudices and the clearance of long-growing abuses has actuated the endowment and the occupation of your musical chair. Example is not wanting whereon to base a Conservatory of Music—example of what to avoid as much as of what to follow. The munificent patriot—no less than this highest of titles is due to him who offers the grand pecuniary foundation for the advancement of music—

may be asked to review the history of our Royal Academy of Music through its vicissitudes of sixty-four years. He may be asked to note the rise and fall of the National Training School of Music, which even during its short life had beneficial influences. He may likewise be asked to enquire into the very remarkable means whereby the Royal College of Music was instituted, and perhaps with more advantage into the manner in which its resources are applied. These schools all were, or are expressly designed to give culture in their own country to musicians who would practice their art professionally. Of a different tendency is the Guildhall School, which pretends not to teach music as a whole, but any department of it to each student who may enter, and hence it is justly fitted to persons who study music for their pleasure and not for their life work and their life duty. With these pretensions its disciples are almost countless, and let us believe the good it may effect to be proportionate. This too may serve in some sort as a precedent in the establishment of a great colonial school, where perhaps the world at large may throng the outer courts and therein refine their taste, while earnest students may enter the inner temple for the exercise of their devotions to that art which is not to be sought in vain.

Whatever the worth of these remarks I wish they may be considered as an expression of profound respect for the aim to diffuse a love for and a knowledge of music among the people of the south, and the hope for a rich if not a speedy fruition of the design.

I am, Sir, &c.,

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MUSIC IN THE AUSTRALIAN COLONIES.

All who feel an interest in the progress of musical education will read with pleasure the letter to be found elsewhere which Sir George Macfarren, of the Royal Academy of Music, London, has addressed to Professor Ives, of the Adelaide University. The letter is important in two aspects, first, in that it is a brief *resume* of the doings of British musicians during the life of the writer, which has extended over a considerable period; and second, in that it is an expression of opinion, by one who is singularly capable of passing judgment on the question, upon the advisability of founding additional University Professorships of Music in the Australian Colonies. It is often said that the English are not a musical people; that they have not that great aptitude for the composition and performance of music which is displayed by other European nations; and that they do not prove sufficiently susceptible to music's deeper influences to give hope of their ever taking high rank among the world's great musicians. Sir George Macfarren's letter is evidently intended in the first place to serve as a refutation of this view, and he certainly makes out a strong case for his countrymen. He reminds us of the high rank among musicians that was held by British followers of the art until the accession of the Hanoverian dynasty, and laments the decline of the study and practice of music which has led to the gradual declension of that English school of musicians which numbered among its chief lights Humphreys, Purcell, Croft, Greene, Boyce, and Arne. But, although neglect has caused English musicians to descend to a second rank, this is no proof that the inner germs of musical life and genius have disappeared. On the contrary, such men as Atwood, Balfe, Wallace, Horsley, Sterndale Bennett, Goss, and