

*Re creation of  
"Faculty of Music"*

December  
Twentieth  
1919.

Dr. H. C. Perrin,  
Conservatorium of Music,  
McGill University.

Dear Dr. Perrin:-

I have had a conversation with Dean Moyses with reference to your suggestion that steps might be taken to change the status of the Conservatorium of Music to that of a Faculty of Music in the University.

Dean Moyses suggests, and I think his suggestion is a good one, that in order to bring the proposal into a form in which it could be carefully considered, you should draw up a document setting forth the proposal and also the reasons for it. These reasons should be sufficiently elaborated to adequately present all the points in favor of and against them.

You might also in this document meet the objection, which would undoubtedly be raised, to the effect that the staff of the Conservatorium is necessarily changing and there is an objection to giving Professorial, or other Academic rank, to persons who remain with the University for only short periods. Also the question of the large number of persons studying in the Conservatorium who have not matriculated and whose courses are not leading them to any degree or diploma.

There are also other points which would be sure to present themselves, which it would be well to consider in advance of any objection which might be raised.

I remain,

Yours very sincerely,

*F. M. C.*

Acting Principal.

MCGILL UNIVERSITY  
CONSERVATORIUM OF MUSIC

DIRECTOR - DR. H. C. PERRIN  
SECRETARY - W. BURGESS

323 W. SHERBROOKE ST.

MONTREAL,

31/12/1919

Dear Dr Adams,

Many thanks for  
your letter re the Faculty  
question. I am getting  
material together and may  
have to pose as an  
agitator shortly i.e. if I  
consider my case strong  
enough to have a reasonable  
prospect of success.

Meanwhile I send my  
best wishes for a

New Year happy and  
peaceful (except for the  
trouble with which Russia  
is threatening you)

Yours very sincerely

A. C. Penner

---

27th February, 1920.

Francis McLennan, Esq., B.A., B.C.L.,  
Indian Lorette, Que.

Dear Mr. McLennan,

At the last meeting of Corporation, a proposal was submitted by Dr. Perrin that the Conservatorium of Music should be erected into a Faculty of Music of the University. This matter was referred for consideration to a committee constituted as follows:- Mr. Francis McLennan, Dr. H. Walter, Dean R. W. Lee, (Dr. Adams, Convenor,) with Dr. Perrin as an assessor.

A meeting of the Board of Governors has been called for next Monday, March 1st, at 11.30, A.M. I presume you will be in Montreal at that time for the purpose of attending this meeting. I am therefore writing to ask whether it will be possible for us to have a meeting of this committee before you return to Lorette.

I remain,

Yours very sincerely,

*JTC*

Acting Principal.

FDA/IDGY

*Faculty of Music*

McGILL UNIVERSITY  
MONTREAL.

REGISTRAR'S OFFICE.

*McGill University*

February  
Sixteenth,  
1920.

Dr. F. D. Adams,  
Acting Principal, McGill University,  
Montreal, Que.

Dear Dr. Adams,

At the last meeting of Corporation a proposal was submitted by Dr. Perrin in favour of the establishment of a Faculty of Music, and the matter was referred for consideration to a Committee consisting of yourself, as Convener, Mr. Francis McLennan, Dr. Walter, and Dean R.W.Lee, with Dr. Perrin as an Assessor.

Yours very truly,

*J. Nicholson*  
Registrar.

*See if Mr. Francis McLennan  
can give me what he had.*

*Tuesday March 30 - 5 A.M. - P. J. P. D.*

March 27<sup>th</sup> 1920

LYNN STUART,

INDIAN LORETTE,

QUEBEC.

Dear Dr. Adams,

When Francis wrote you that he would go up to Montreal on Monday he seemed to be recovering from a slight attack of "grippe". Since then, Sunday & Monday, he has had a relapse and is held in bed to the travelling for this coming week seems out of the question.

With regards to the

question of creating a  
Faculty of Music at  
McGill, there are two  
points which he would  
like to call your at-  
tention. — In the first  
place, does it enter  
into the Governor's  
power to create such  
a faculty? — In the  
second, is it wise, in  
view of the appeal  
about to be made for  
McGill for necessary  
funds to appear to  
add another charge

to the University? Francis  
is aware that in all  
probability there will  
be no real charge since  
the Conservator is self-  
supporting but to  
the public it will look  
like a charge & for  
that reason it might  
be opportune to defer  
the charge.

Personally Francis  
has no feeling in  
the matter and will  
acquiesce in any  
decision reached by the  
Board.



If he had been able  
to attend the meeting  
he would have made  
the suggestions which he  
now submits to you.

With kindest regards  
to Mr. Adams & yourself,

Believe me,

Very sincerely yours,  
Abner Ward W. Lucas.

Report of the Committee of Corporation appointed to consider and report upon a communication from the Conservatorium of Music Committee embodying a proposal that Corporation request the Board of Governors to constitute a Faculty of Music.

(Acting Principal Adams *Dean Lee, Dr. Penni, Dr. Walter*)

*Mr. Francis Maclellan*

The proposal is considered under three heads:-

A Arguments in favour;

B Arguments against;

C Recommendations.

A Arguments in favour:-

1. Faculties of Music exist in other universities, particularly in the universities of the United Kingdom, from which, in many respects, McGill derives its traditions. Thus the Universities of Oxford, Cambridge, Dublin, Durham, Edinburgh, London, Manchester and Birmingham - recent as well as ancient foundations - have Faculties of Music. In U.S.A. many of the principal universities, such as Yale, North Western, Oberlin, Illinois and Washington, have Faculties of Music and confer a Mus. Bach. degree. In most of the others music may be offered as part of the course for the B.A. or B.Sc. In Canada the University of Toronto has lately established a Faculty of Music, with Dr. Vogt as Dean of the Faculty, assisted by a staff of lecturers, the Toronto Conservatory of Music receiving recognition as the School of Music of the University. Musical education should not be refused in McGill the position accorded to it in other ~~universities~~ great universities.

2. The standard of musical education maintained by the Conservatorium since its institution nearly sixteen years ago has been of a character and quality fully to justify the creation of a Faculty of Music. During the past eleven years degree courses have been given, and with the exception of 1915, presentations for degrees have taken place each year. There have graduated from the Conservatorium four Mus. Docs. and eight Mus. Bacs.; and thirty-six students have taken the Licentiate Diploma (nine in Teachers Class, twenty-seven in Performers Class). In the present year there are about thirty students in all pursuing the three years course for degree or diploma. In the universities of the United Kingdom and of U.S.A.

which confer degrees in music, it is unusual for more than one or two candidates to graduate in each year. In point of numbers, therefore, McGill does not compare unfavourably, while the small number of degrees awarded in each year indicates that the standard required of candidates for musical degrees is as high in McGill as in any other university.

That much of the educational work of the Conservatorium is elementary is readily admitted. This may be matter for regret, but at present is unavoidable. The cause lies in inadequate preliminary training, due to a deficient supply of qualified teachers and to a generally low standard in musical education. These are defects which the Conservatorium exists to remedy, and which time will remove. In fact there are already signs of improvement. But it will not be possible for some time to come, if ever, to exclude from the work of the Conservatorium the elementary teaching represented by what is called the Junior Partial Class. Nearly all the principal schools of music in the British Isles have a junior department. At McGill there is urgent need of a separate building for carrying on work of this character.

3. The present time is opportune for the establishment of a Faculty of Music in the University. McGill must follow the example set by Toronto. At present the inferior position of musical studies in McGill as compared with Toronto tends to create a false impression of the relative value of the musical education given by the two universities. It is a discouragement alike to teachers and to students, and affects prejudicially the value of the McGill degrees in music.

4. In other departments of the University degrees are correlated with the appropriate Faculty. It is an anomaly that the University should confer degrees in Music and have no Faculty to recommend their conferment.

#### B Arguments against.

1. The first objection takes the form of a doubt whether the University is competent to create new Faculties. It is difficult to see upon what basis such an objection rests. The Charter imposes no such limitation, and the University has, in fact, recently

created new Faculties of Agriculture and of Dentistry.

2. It is argued that musical education being rather practical than theoretical, is unsuited to be the subject of Faculty organization. Without entering upon the question whether the same objection might not be made against other branches of study already organized in Faculties, the Committee has taken note of the fact that in other universities, particularly Edinburgh, Dublin and Manchester, the work of a Faculty of Music is recognized as mainly practical in character, and this seems to be a principle which is coming to be generally accepted. The Conservatorium, while falling in with the prevailing tendency, continues to insist upon an adequate knowledge of the theory of music (analytic, synthetic and historic) as an indispensable requisite to the degree of Mus. Bac., and as the sole requirement for the degree of Doctor of Music.

3. It is further objected that the Conservatorium cannot at present provide an adequate personnel to constitute a Faculty. In part this objection is merely a restatement of the last, and will be met under the head of recommendations. Perhaps it proceeds also from the assumption that a Faculty must consist of at least three Professors or Associate Professors. It is true that the Statutes of the University (which, however, unlike the Charter, may at any time be repealed or amended by the Governors) require a quorum of three for meetings of Faculties; but there is nothing in the Charter or the Statutes to disqualify Lecturers or Teachers from serving on Faculties should the Governors see fit to appoint them; and Lecturers have in fact occasionally had seats on the Faculty of Arts. Musical education, as already pointed out, exhibits peculiar features, which may be thought to justify a departure from the usual practice of other Faculties. A Faculty of Music will properly include executants as well as experts in musical theory. Upon the theoretic side the Staff of the Conservatorium as at present constituted, includes the Director (composition, orchestration, counterpoint, canon and fugue etc.), and Miss Lichtenstein (history of music) assisted by Mr. Egg (harmony and counterpoint). With these might be associated, as recommended below,

one Professor from the Faculty of Science, and one from the Faculty of Medicine, each with a seat on the Faculty, and a varying number of lecturers and teachers of Applied Music with seats on the Faculty. A Faculty thus constituted would be representative of the ~~ixxxx~~ educational ideals of the Conservatorium, and would be worthy to take its place alongside of the other Faculties in the University. In any event the suggested constitution of a Faculty of Music is merely provisional. It is to be expected that the academic element in the Conservatorium will gradually be increased by additional appointments to the professoriate.

4. and 5. It is objected, finally, that the institution of a new Faculty will involve expense to the University, and that on the eve of an appeal for funds it is undesirable to appear to undertake fresh responsibilities. As regards the first point ~~ixxis~~ the answer is that no added expense to the University is involved, and as regards the second, the Committee submits that the best way for the University to command financial support from the public is by showing itself to be fully abreast of every kind of educational movement.

C Recommendations.

The Committee recommends as follows:-

1. That Corporation request the Governors to constitute a Faculty of Music.

2. That the Faculty of Music be provisionally constituted as follows:-

Dean of the Faculty and Professor of Music - Dr. Perrin:

Associate Professor, Lecturer on the History of Music -

Miss Lichtenstein:

Professor of Musical Acoustics - Dr. Eve or Dr. King:

Professor of the Physiology of the Vocal organs - Dr. Birkett or  
Dr. Bains or Dr. Tait.

Lecturers on the Theory of Music

(Harmony and Counterpoint)

Dr. Egg, Mr. Mackenzie

Teachers of Applied Music - Mr. Brandt, Mr. Hungerford  
and one other.

April  
Seventh  
1920.

Francis McLennan Esq.,  
Lynn Stuart,  
Indian Lorette, Que.

Dear Mr. McLennan:-

Please convey to Mrs. McLennan my thanks in writing to me concerning your views on the matter of the establishment of a Faculty of Music. These were submitted to the Committee at its first meeting, which was held on Tuesday, March 30th. The Committee desire me to express to you their regret that you were unable to join them.

At this meeting, after a general discussion, the following motion was passed:

"That the Committee approves in principle of the formation of a Faculty of Music to take the place of the existing Department of Music".

A sub-committee consisting of Dean Lee and Dr. Perrin was appointed to give further consideration to the details of the question, and to report at a meeting to be held on Tuesday, April 6th, at 5 p.m.

At this latter meeting this sub-committee brought in a report, which was adopted by the Committee. This was ordered to be presented to Corporation at its next meeting. I am enclosing herewith a copy of this report as adopted.

Yours very sincerely,

Acting Principal.

CORPORATION COMMITTEE ON THE QUESTION  
OF THE ESTABLISHMENT OF A FACULTY OF  
MUSIC.

A meeting of this Committee was held on Tuesday, March 30th. There were present:

Dean Lee  
Dr. Walter,  
Dr. Adams, Chairman,  
Dr. Perrin, Assessor.

After general discussion of the question, it was decided:

"THAT the Committee approves in principle of the formation of a Faculty of Music to take the place of the existing Department of Music."

The Committee appointed Dean Lee and Dr. Perrin a sub-committee to give further consideration to the details of the question, and to report to a meeting of the Committee to be held on Tuesday, April 6th, at 5 p.m. in the Principal's Office.

A meeting of this Committee was held on Tuesday, April 6th, at 5 p.m. in the Principal's Office. The report of the sub-committee appointed at the last meeting was read. After a full discussion this report was adopted, and it was ordered that the report should be submitted to Corporation at its next meeting.

A copy of this report is appended.

44  
April  
Twenty-sixth  
1921.

Dr. Gertrude Best,  
Music Studio,  
Gloucester, England.

Dear Madam:-

I beg to acknowledge receipt of your letter of April 6th, in which you make application for a position as Professor of Music at this University.

I regret to have to inform you that at the present time there is no vacancy in our Faculty of Music. Perhaps, if you wrote to the Toronto Conservatory of Music, and also to the Canadian Academy of Music, Toronto, they might be in a position to assist you.

I should judge there would be many more opportunities for you in the United States, and the following are the names of three Musical Agencies there:

Mrs. C. Babcock,  
Carnegie Hall,  
New York City.

The Inter-State Music Teachers' Association,  
Machecha Building,  
New Orleans, Louisiana.

The Fisk Teachers' Agency,  
Chicago, Ill.

The Secretary of the Music and Arts Club, Winnipeg, might be able to suggest something, and I understand from Dr. MacLean, President of the University of Manitoba, Winnipeg, Man., that that



Dr. Gertrude Best.      - 2 -

University is contemplating appointing a Professor  
of Music.

I hope this information will be of  
use to you.

Yours faithfully,

Principal.

University, and am well known  
to many of our first English  
Musicians - I could give excellent  
Testimonials from Sir Frederick  
Bridge and others.

If there is no opening at  
Mc Gill, would it be troubling  
you too much to advise me  
as to the best method of procedure?

I should esteem your kind  
assistance in the matter a  
very great favour.

Yours faithfully,

Frederick Best

From Dr. Gertrude Best,

(Mus. Doc. Dunelm), L.R.A.M.

(Examiner of Music for Trinity College of Music,  
Music Studio, London)

Gloucester.

England -  
April 6<sup>th</sup> 1921.

Dear Sir.

I have been wondering if there is, or is likely to be, any vacancy at McGill University for a Professor or sub-professor of Music.

I am desirous of obtaining a position in Canada and in the event of any opening should be pleased to negotiate for the position. As you will notice by above heading. I am a Doctor of Music of Durham

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL, 25th April, 1921.

Sir Arthur Currie,  
Principal,  
McGill University.

Dear Sir Arthur,

With regard to the enclosed letter, I am afraid we have no post that is likely to be of use to this lady.

What I do want is a Vocal Instructor, but I am afraid she is not a suitable person for this post. I do not know how she is to get a footing in Montreal, as there is no Canadian Musical Agency which would be able to help her. She might write to the Toronto Conservatory of Music, and also to the Canadian Academy of Music, Toronto.

I have, in times past, often secured some teachers through an agency in New York. The address is

Mrs. C. Babcock,  
Carnegie Hall,  
New York.

There would be many more opportunities for this lady in the United States, and I should advise her to write to Mrs. Babcock, and, also, to the following agencies:-

The Inter-State Music Teachers' Association,  
Machecha Building,  
New Orleans,  
Louisiana.

The Fisk Teachers' Agency,  
Chicago.

The Secretary of the Music and Arts Club, Winnipeg, might be able to suggest some in that city, and I gathered from Dr. MacLean, President of Manitoba University, when I was in Winnipeg the other day, that that University is contemplating appointing a Professor of Music there. I imagine, however, that they will want one of the male sex in that capacity.

I hope that this information will be of use to this lady.

By the way, we have another Orchestral Concert

McGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL. 25th April, 1921.

in the Royal Victoria College on Thursday, May 5th, and hope  
that Lady Currie and yourself will be able to be there.

Yours sincerely,

*H. C. Perrin*

Dean of the Faculty of Music.

January  
Fourteenth  
1921.

Dr. H. C. Perrin,  
Dean, Faculty of Music,  
Conservatorium of Music.

Dear Dr. Perrin:-

I acknowledge receipt of your letter of the 14th instant and would like to say that I approve most cordially of the desire of the Faculty of Music to give expression to its appreciation of the efforts of the late Sir William Peterson, in placing Music on a sound footing in this University by creating a fund from which Scholarships could be provided.

I feel that such an effort on your part will receive the cordial approval and support of all those who have attended the courses in Music at this University, while many other music-lovers, I believe, will gladly contribute to the fund.

I would suggest that when you once begin to raise money for this purpose you carry on vigorously until a satisfactory amount is received.

Ever yours faithfully,

Principal.

MC GILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL, 14th Jany., 1921

Sir Arthur Currie,  
Principal,  
McGill University.

Dear Sir Arthur,

The Faculty of Music, at its Meeting on Wednesday, placed on record its appreciation of the unceasing efforts of Sir William Peterson to give Music a fitting place in the activities of the University, recognising also that to him was due the establishment of the Conservatorium of Music as a teaching school within the University. The proposal to commemorate this close connection by the establishment of a Fund to be styled the Peterson Scholarship Fund, the capital to be invested and the interest used to provide one or more scholarships open to competition at the Conservatorium, was approved. It was felt that to this Scholarship Fund every music student who has, during the sixteen years of the Conservatorium's existence, received instruction there, would doubtless be glad to contribute according to his or her means. In addition, lovers of music generally who had the cause of musical education at heart would welcome the opportunity of helping to carry on the work of the late Principal of the University.

I shall be glad to have a note from you either approving or disapproving of the above, which I can communicate to the Faculty.

Yours very truly,

*H. C. Perrin*

Dean.

CORPORATION COMMITTEE ON THE QUESTION  
OF THE ESTABLISHMENT OF A FACULTY OF  
MUSIC.

A meeting of this Committee was held on Tuesday, March 30th. There were present:

Dean Lee  
Dr. Walter,  
Dr. Adams, Chairman,  
Dr. Perrin, Assessor.

After general discussion of the question, it was decided:

"THAT the Committee approves in principle of the formation of a Faculty of Music to take the place of the existing Department of Music."

The Committee appointed Dean Lee and Dr. Perrin a sub-committee to give further consideration to the details of the question, and to report to a meeting of the Committee to be held on Tuesday, April 6th, at 5 p.m. in the Principal's Office.

A meeting of this Committee was held on Tuesday, April 6th, at 5 p.m. in the Principal's Office. The report of the sub-committee appointed at the last meeting was read. After a full discussion this report was adopted, and it was ordered that the report should be submitted to Corporation at its next meeting.

A copy of this report is appended.



November 11th 1919.

Dr. H. C. Perrin,  
Conservatorium of Music.

Dear Dr. Perrin:-

I have just received the enclosed communication and have informed the writer that I was turning the matter over to you.

The "card" to which the writer refers has not as yet arrived, but when it does reach me will send it to you also.

With best wishes,

I remain,

Yours sincerely,

FDA/MC.

Acting Principal.

November 11 1919.

E. M. Shildrick Esq.,  
Carol Contest Manager,  
The Christian Guardian,  
Toronto, Ont.

Dear Sir:-

Your letter under date of  
November 10th has just been received.

I have handed your communication  
to Dr. Perrin, the Director of our Conser-  
vatorium of Music, in order that he may take  
action with reference to your request.

With best wishes,

I remain,

Yours very sincerely,

FDA/MC.

Acting Principal.

Principal's Office,  
McGill University,

10th March 1911

President Falconer,  
University of Toronto,  
Toronto, Ont.

My dear President,-

The Committee of our Conservatorium met on Tuesday and had under consideration your letter of 15th February in regard to the proposed joint Board of Examinations in Music. We had not expected at this stage anything beyond an expression of approval of the principle, and that we are glad to have. When the matter is reported to Corporation, I am confident that approval of the principle will be forthcoming there also as it was with our Committee.

The necessity of safeguarding your financial interests need not present any difficulty. I have always said that we consider you in that matter the predominant partner,- at least as matters now stand. But the vested interest you have created in respect of your operations during the past three years is not really a large one, relatively to the earning capabilities of a McGill-Toronto scheme, and if the other conditions can be satisfactorily arranged, we shall not object to your making the average net yearly return you have received from your examinations during the past three years a first charge on the receipts after deducting expenses. Our own examinations have been going only for one year, and we shall have four times as many entries this year as last, so

that we also should be justified in making a similar claim, though for a lesser amount. But we do not wish to make too much of financial considerations: it is more important, in our opinion, to have an understanding that the syllabus and standard of examinations are to be kept to the level of what we have inherited from the Associated Board.

As to the stipulation that the Secretary shall reside in Toronto, we have no objection to offer. Have you a suitable man who would work for the scheme in its broad aspects? It is conceivable that we might not need his full time at once, but he would have to travel all over the country, and the whole expenses of his office would, along with the cost of the examinations, have to be a first charge on the fund. Here we might have an Associate Secretary to whom all material should be supplied as far as possible in duplicate.

And if the secretary is to reside in your city, thus making Toronto the head-centre of the whole scheme, it was strongly held by my friends yesterday that the Chairman of the Board should be supplied from Montreal.

As to the constitution of the Board, we are of opinion that seven members might be too many, especially as some of them have to travel to the place of meeting. We need only a working Board to appoint examiners, and to formally supervise the Secretary's operations. For this purpose a Committee of four persons would, in our opinion, be quite sufficient, - two from McGill and two from Toronto. We could not in any case assent to the suggestion that Toronto should have more members than McGill. That would seem to put us in a position of inferiority in regard to all the aspects of

this scheme, and such a position for obvious reasons we cannot accept.

Nor are we in favour of your suggested method of estimating the income and expenses by Provinces. It would be very inconvenient to keep track of examiner's expenses in the way you indicate. Nor would it be quite fair to the West, in its growing time! The whole receipts should, in our opinion, be pooled, and the gross expenses as regulated by the Committee in charge of the scheme, should be a first charge on the funds. Personally, I am of opinion that before long the receipts from fees will become so large, by our absorbing the other examinations at present conducted throughout Canada, that no other method of dealing with the financial side of the scheme would commend itself to any of us.

As to the suggested division between Toronto and McGill, we should have preferred 50% to each now, instead of at the first triennial revision, as you seem to have in mind. If your interests are greater in Ontario, we are stronger in the West, and would continue to grow there even if we were to continue our own examinations apart from you. But if you prefer the suggested arrangement, we shall make no objection provided you meet us in regard to the other matters set forth above.

Both the contracting parties should, of course, bear in mind that the whole object of any joint scheme is to establish examinations in Music Canadian in spirit, as opposed to those emanating from centres outside of Canada, and that in order effectively to achieve this aim, we shall have to take into consideration, sooner or later, the claims of the

other provinces. It seems to me that there should be an understanding that as soon as any one of the other Universities, establishes an effective and adequately equipped school of Music, the Province in which that University is situated should in some form or other be taken into partnership.

Hoping to hear from you again, when it will be a pleasure to go into a more formal agreement,

I am,

Yours very truly,

Principal.

*Examinations - Inquiries - Thanks*

President's Office.



March 28th, 1911.

Principal Peterson,  
McGill University,  
Montreal.

My dear Principal:

Our Committee met and considered very carefully your reply to the suggestions contained in my letter of February 15th. The Committee hold strongly to their opinion as to the financial arrangement for the first three years, which I outlined in my last communication, namely, that seventy-five per cent of the net receipts from Ontario should be given to Toronto and twenty-five per cent to McGill; that seventy-five per cent of the net receipts from Quebec and the Maritime Provinces should go to McGill and twenty-five per cent to Toronto, and that the income from the remaining Provinces of Canada should be equally divided; subject, however, to the proviso that should the net return to Toronto not amount in any year to the average net yearly return received during the past three years the deficiency is to be made up from the remainder of the net receipts, and the balance then paid to McGill.

They do not think that the difficulty of keeping track of the examiners' expenses would be serious.

With regard to your other suggestions, it appears to us that your view of a Board of oversight and its chairman is somewhat different from ours. We are willing that there should be a Board consisting of two members from each University. This Board might meet alternately in Toronto and in Montreal, and at each meeting the chairman

*Examiners  
expenses should  
be pooled*

*Only  
Chairman  
allowed  
for 3 years*

President's Office.



(Principal Peterson)

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March 28th, 1911

might be chosen from the section of the locality. It seems to us that the duties of this Board are such that musicians need not necessarily be selected for it. Their duty would be to outline the policy for the conduct of these examinations and to choose examiners on whose advice they would draw up standards and subjects for examination. These examiners would probably also set the papers and examine the chief written papers. The Board would also probably choose associate examiners to examine in the practical work in the various localities. If this be the work of the Board, it is obvious that no musician, who would take the position of examiner, could be a member of that Board. This Board would require a secretary, who when the Board was not meeting, would have authority to answer communications, under regulations drawn up by the Board itself. This secretary would have to be paid. Our committee believe that this secretary should in the meantime reside in Toronto, though of course his communications would be signed as Secretary of the Combined Board.

Applications for examinations and various communications could be sent either to McGill or to Toronto, and in so far as they might be matters of routine they could be decided by each centre. So little time would be required for this that there would be no necessity for a large expenditure in connection with it. In case of doubt, the Montréal associate secretary, if you so call him, could refer to the chief secretary in Toronto, who would be secretary of the Board, but who on his own responsibility could do nothing beyond the regulations.



President's Office.



(Principal Peterson)

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March 28th, 1911.

It would probably be necessary to have local representatives throughout the Dominion, who would undertake to be our agents and push the scheme. These might be paid by commission, and perhaps musical people could be found in different localities to undertake this work. A great deal of it, however, could be done by the correspondence of the chief secretary of the Board.

I shall be glad to hear from you when you have further considered these suggestions, which our committee herewith makes.

Yours sincerely,

*Robert Peterson*

10  
9th March 1911

My dear President,-

The Committee of our Conservatorium met on Tuesday, and had under consideration your letter of 15th February in regard to the proposed joint Board of Examinations in Music. We had not expected at this stage anything beyond an expression of approval of the principle, and that we are glad to have. When the matter is reported to Corporation, I am confident that approval of the principle will be forthcoming there also, as it was without our Committee yesterday.

The necessity of safeguarding your financial interests need not present any difficulty. I have always said that we consider you in that matter the predominant partner,- at least as matters now stand. But the vested interest you have created in respect of your operations during the past three years is not really a large one, relatively to the earning capabilities of a McGill-Toronto scheme, and if the other conditions can be satisfactorily arranged we shall not object to your making the average net yearly return you have received from your examinations during the past three years a first charge on the receipts after deducting expenses. Our own Examinations have been going only for one year, and we shall have four times as many entries this year as last, so that we also should be justified in making a similar claim, though <sup>for</sup> a lesser amount. But we do not wish to make too much of ~~the~~ financial considera-

tions: <sup>stand</sup> it is more important, in our opinion, to have an undertaking that the syllab<sup>us</sup> and standard of the examinations are to be kept up to the level of what we have inherited from the Associated Board.

As to the stipulation that the Secretary shall reside in Toronto, we have no objection to offer. Have you a suitable man, who would work for the scheme / in its broad <sup>aspects?</sup> <sup>It is conceivable that in</sup> appeals? <sup>^</sup> We might not need his full time at once, but he would have to travel all over the country, and the whole expenses of this office would, along with the cost of the examinations, have to be a first charge on the fund. Here we might have an Associate Secretary to whom all material should be supplied as far as possible in duplicate. 7

And if the secretary is to reside in your city, thus making Toronto the head-centre of the whole scheme, it was strongly held by my friends yesterday that the Chairman of the Board should be supplied from Montreal.

As to the constitution of the Board, we are of <sup>especially as some of them would have to travel to the place of meeting.</sup> opinion that seven members might be too many <sup>^</sup> We need only a working Board to appoint examiners, and to formally supervise the Secretary's <sup>operations.</sup> ~~work~~. For this purpose a Committee of four persons would in our opinion be quite sufficient, -two from McGill and two from Toronto. We could not in any case assent to the suggestion that Toronto should have more members than McGill. That would seem to put us in a position of inferiority in regard to all the aspects of this scheme, and such a position for obvious reasons we cannot accept.

Nor are we in favour of your suggested method of estimating the income and expenses by Provinces. It would be very inconvenient to keep track of examiners' expenses in the way you indicate. Nor would it be quite fair to the West, in its growing time! The whole receipts should <sup>in our opinion</sup> be pooled, and the gross expenses as regulated by the Committee in charge of the scheme should be a first charge on the funds. Personally, I am of opinion that before long the receipts from fees will become so large, by our absorbing the other examinations at present conducted throughout Canada, that no other method of dealing with the financial side of the scheme would commend itself to any of us.

As to the suggested division between Toronto and McGill, we should have preferred 50% to each now, instead of at the first triennial revision, as you seem to have in mind. If your interests are greater in Ontario, we are stronger in the West and would continue to grow there even if we were to continue our own examinations, apart from you. But if you prefer the suggested arrangement, we shall make no objection provided you meet us in regard to the other matters set forth above.

\*  
Hoping to hear from you again, when it will be a pleasure to go into a more formal agreement. I am

Yours very truly,

February 15th., 1911

Principal Peterson,

McGill University,

Dear Principal Peterson:-

At an informal meeting of those interested in the Musical Studies of the University held on Monday, we discussed your proposal for the purpose of conducting a common local examination system in music, and I may say that those present approved of the principle.

It was felt, however, that in carrying it out the position of Toronto should be safeguarded. Let me state to you the origin and present condition of our Local Examinations in Music. At the request of various musical bodies, which were anxious to maintain a high standard of music, the University of Toronto undertook in the year 1900 to establish these local examinations. Without any special effort the number of these local examinations. Without any special effort the number candidates has increased until during the last three years they have reached:

1908	---	742
1909	---	792
1910	---	767

These candidates come chiefly from Ontario, but also from the other Provinces, and are distributed as follows:-

	1908	1909	1910
Ontario			
Calgary	658	707	636
Edmonton	2		5
Regina			33
St. Boniface		4	7
Victoria	13	16	6
Winnipeg	14	13	9
	55	52	71

The income is as follows:-

	1908	1909	1910
Gross receipts	\$2974.25	\$3248.00	\$3402.50
Expenses	1292.39	1558.70	1547.01
Net Income	1681.86	1689.30	1855.49

In these expenses no charge is made for the work done by the Secretary.

Since speaking to you I have made

inquiries as to our standards. We certainly choose the leading musicians of Ontario as our examiners, and I am told that our standard is one that is not unworthy of us. You will see that we have already an assured position both in affording the opportunities which the musicians of this province asked for some years ago, and in the matter of income. We are persuaded that a little effort on the part of an agent or of our professor of music, whom we hope soon to appoint, would rapidly improve our position.

You will understand that we do not wish to sacrifice any opportunity which we may have for influencing in years to come the musical studies especially of this Province. Also, while our interests are not primarily financial, we do not wish to lose a fixed annual income, which so far we have devoted to the development of music within the University, and which we intend to spend in the same way hereafter. Therefore, if we enter into such a scheme we are contributing very largely towards it.

In these circumstances the Committee think that it would be reasonable to ask that if a secretary be appointed, he should reside in Toronto, though there is not the slightest desire that he should in any way further the interests of Toronto, as against those of McGill. The Committee also were of opinion that the Common Board which would direct the examinations and choose the examiners should in the meantime consist of seven members, four from Toronto and three from McGill

In estimating the income and expenses it was suggested that this should be done by Provinces. In such a way as follows: The fees for examiners' time and setting of papers should be the same for all, but the travelling expenses should be kept separate and charged against each ~~of~~ province, so that the income ~~from the older and nearer Provinces should not be drawn upon to pay for the expenses of the examiners who go to the West.~~ from the older and nearer Provinces should not be drawn upon to pay for the expenses of the examiners who go to the West. The general running expenses including secretary's salary would be distributed over all the Provinces.

It was suggested also that seventy-five per cent of the net receipts from Ontario should be given to Toronto and twenty-five per cent to McGill; that seventy-five per cent of the net receipts from Quebec and the Maritime Provinces should go to McGill and twenty-five per cent to Toronto, and that the income from the remaining Provinces of Canada should be equally divided; subject however to the proviso that should the net return to Toronto not amount in any year to the average net yearly return received during the past three years the deficiency is to be made up from the remainder of the net receipts, and the balance then paid to McGill.

If it should prove possible by continuing our present organisations for a time to avoid the expense of a full-time secretary, the new scheme would work out to our greater mutual advantage. In any case we should probably have to consider favourably the request of any candidates who have passed the

earlier examinations to be allowed to complete their work under the old conditions.

In view of this being an experiment and of the growth of the Western Universities, this scale of division should be open to revision after three years.

Yours sincerely,

(Sgd) Robt. W. Falconer.

McGILL UNIVERSITY  
CONSERVATORIUM OF MUSIC

323 W. SHERBROOKE STREET

DIRECTOR - DR. H. C. PERRIN  
SECRETARY - C. M. MacFARLANE

MONTREAL,

NATIONAL BOARD

Shortest term of whatever contract entered into should be 10 years on grounds that, -

- (1) McGill has to recoup herself for large outlay during past years in maintaining high standard with Associated Board.
- (2) This and last year large outlay in starting and maintaining single scheme.
- (3) Prospects of recovery through single scheme immense, since we have not like Toronto <sup>at present time</sup> ~~three~~ three boards of examinations viewed as of equal value by the general public but one board .
- (4) Three years would be too short a time. McGill would lose its hold and never get it again.
- (5) In 10 years through joint board, McGill (formerly operating singly through Canada) would undoubtedly strengthen its hold on Province of Quebec, and might be able to entertain the idea of each Province profiting on a more equal sharing basis in a financial way.



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MCGILL UNIVERSITY  
CONSERVATORIUM OF MUSIC

DIRECTOR - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL.

Dear Sir Arthur,

Enclosed is a copy of a letter which I have sent to those Governors who were circularized. I wrote a longer one to Mr Beattie but it contained more or less the same matter.

Yours sincerely

H. C. Perrin

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CANADIAN PACIFIC RAILWAY COMPANY  
OFFICE OF THE PRESIDENT

P e r s o n a l .

MONTREAL May 4th, 1921.

General Sir Arthur Currie, G.C.M.G., K.C.B., LL.D.,  
Principal,  
McGill University,  
M o n t r e a l .

My dear General:

I may be a lot more ignorant than I think I am but I do not imagine that I am quite as ignorant as Mr. Perrin thinks I am. Maybe, however, this is a case of "Where Ignorance is Bliss".

Yours very truly,

  
P r e s i d e n t .

McGILL UNIVERSITY  
CONSERVATORIUM OF MUSIC

DIRECTOR - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL,

May 9<sup>th</sup> 1921

Dear Sir,

I am writing this to remove if possible a wrong impression which you may have formed when a few days ago you perhaps received from this office a circular letter with my name appended (per rubber stamp), referring to the Conservatorium Concerts. The letter was drafted by the acting - Secretary of the institution but was not submitted to me before it was sent out, hence the absurd wording and the lamentable want of tact and good taste.

Nothing was further from my thoughts than that a ~~err~~ communication should be sent out in my name which though intended as a mild and courteous reminder, was turned into a 'stand and deliver' message. I assure you no one was more astonished and indignant than myself when the matter was brought to my knowledge.

Yours very truly

H. C. Perrin

152  
May 31st, /21.

Walter Clapperton, Esq.,  
50 Bonesor Road,  
Twickenham, London, Eng.

Dear Sir:-

Your name was given to me by Mr. Norman Motley and I am writing to know if you would consider an offer from this institution for next session, i.e. September 19th to June 20th.

Mr. Motley is so conversant with the needs of the institution that he would not have mentioned your name unless he considered you in a general way suitable.

Following are the terms of employment:

Salary to be \$3500. Number of teaching hours- 25 per week, and Three Dollars (\$3.00) an hour for all hours in any one week which may exceed 25, the hours to be arranged to suit the convenience of the students of the Conservatorium, but Wednesday and Saturday afternoons to be left free.

There is to be no private teaching on your part on the island of Montreal (outside the Conservatorium) unless thought advisable by the University authorities.

It is understood that his appointment would be for one year, but we should hope that it would be permanent. Should, however, you or we wish to terminate the contract at the end of the year, we should require an understanding that you would not for the period of a year teach vocal music on the island of Montreal.

I regret very much that circumstances prevent my going over to England to interview you personally. I am obliged, however, to ask General Sir Arthur Currie, the Vice-Chancellor and Principal of the University, to give you an interview. He can of course simply judge of your personality, and for the musical part I must be responsible. Should he be satisfied, we shall be glad to conclude arrangements with you, and the Board of Governors of the University will, I am sure, ratify the appointment. Sir Arthur Currie will not leave here until about the 15th of the month and is rather uncertain about his movements when he gets to England. He told me, however, that any communication to him had better be addressed to the High Commissioner of Canada's office, Victoria St., Westminster.

It would expedite matters in the meantime if you would give me an idea whether you care to entertain the proposal to come out here, also whether you are married or unmarried, whether

tenor or baritone. I assume that you are able to play the piano-forte, and I also assume that you do a certain amount of public singing yourself. We have no objection to your doing any work of this sort that you care to undertake, because it will be of value to the institution.

It has just struck me that if you were to cable us a few words, such as "entertain your proposal" we might be able to tell Sir Arthur Currie before he starts for England. You need not pay for the cablegram- I think that you can send it collect at this end. If not, we would be most happy to defray any expense you are put to in this respect if you will let us know in a following letter.

Yours sincerely,

Dean.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

- COPY -

323 W. SHERBROOKE STREET

MONTREAL, 30th June, 1921.

Mr. Walter Clapperton,  
50 Bonser Rd.,  
Twickenham,  
LONDON, Eng.

Dear Mr. Clapperton,

Thank you for the cablegram ( we enclose 8/-, the cost thereof) and for your letter of June 16th which followed.

The point which you raise as to an appointment being made in your case for three years is one I am afraid I cannot very well carry to the Board of Governors, since they only lately passed a regulation that new appointments must be made for one year only. I think you will have to be satisfied with the fact that this is, after all, a British University and not one in the United States of America, and that conditions such as prevail in the old country are the same here. You need not be afraid that you will be turned out, provided you are able to teach and are a good public exponent of the vocal art. The history of this institution would show that you can rely on perfectly fair treatment provided you have the two attributes mentioned above. Speaking personally, I hate changing my Staff, there are some who have been here for sixteen years, others for ten and twelve years. Of course, I do not know what Sir Arthur Currie may say to you with regard to this matter, but I expect he will express the same opinion. It is possible that I may be able to get the Governors of McGill to agree to providing you with passage fare out here. However, up to the present I have had no letters of recommendation about you from anybody, with the exception of Mr. Notley's, whose opinion we value very much. You did not mention your age in your letter and did not send any photograph.

Yours very truly,

(Signed) H. C. Perrin

Dean.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL. 30th June, 1921.

Sir Arthur Currie,

My dear Principal,

For your information and guidance in the matter I am enclosing a letter which I have just written to Mr. Clapperton. I regret to say I cannot take the matter up with Mr. Glasco, as he is in the Royal Victoria Hospital just at present, and unable to attend to business. I also leave with my family for Murray Bay to-morrow, but, of course, can be reached by telephone or telegram from here.

Mr. Clapperton in his letter said that he would like his appointment to be for three years rather than one, but he does not say that he will not accept the appointment if it is only for one year. I think myself it might be advisable to pay his passage out if we cannot concede him the three years' appointment.

Trusting you have had a good passage and that I am not encroaching too much on your time in England,

Believe me,

Yours very truly,

*H. C. Perrin*

Dean.

December  
Fifteenth  
1922.

Dr. H. C. Perrin,  
Dean, Faculty of Music,  
McGill University.

Dear Dr. Perrin:-

I have your letter of the 14th with a clipping from the "Daily" and have just finished a chat with Mr. O'Hagan who is the Editor-in-chief.

More than one of us have noted with regret the tendency to criticize by the editors and correspondents of the Daily. One can only cure it by prevailing upon the senior editors the futility and disloyalty of such a course of action. Perhaps after the Christmas holidays when the Daily re-appears it may disclose a more worthy attitude towards University affairs.

Yours faithfully,

Principal.



## THE GLEE CLUB

Tonight the Glee Club is placing before the students the results of their labours for the last two and a half months. The concert scheduled to take place this evening in the auditorium of the Royal Victoria College will be certain to attract a capacity attendance; not only will the hall be crowded, but it will be filled by an audience appreciative of the best in music. The entertainment is given primarily for the benefit of the McGill undergraduates but the public is to be admitted as well, and judging from the concern manifested by outsiders there will be a large representation from those not of the university. The Glee Club will not appear before the student body in its entirety again until the late spring, when the second performance will be held.

It is scarcely necessary to remind the readers of this column of the support which they owe the organization, and of the benefits which will accrue to them by making it a point to be present tonight. The Glee Club is endeavouring to introduce music to McGill—it is an attempt to supply what may at first sight seem to be lacking at the university, to offer selections that will be appreciated by genuine lovers of music. The estimation in which music is held by McGill will be judged by the number who witness the offering of this evening; after this evening it will not be said that McGill has no place among its activities for music.

McGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. FERRIN

323 W. SHERBROOKE STREET

MONTREAL, 14th Decr., 1922.

Sir Arthur Currie,  
Principal,  
McGill University.

My dear Principal,

I venture to think that some restraining or stabilising influence should be brought to bear on the energies of the leader writers of 'McGill Daily'. I have come to that opinion after reading the leading articles appearing for a little time past. However I am roused to express that opinion more openly because from this morning's paper under the caption "The Glee Club" an ordinary person would gather that the only really musical work done in the University was that by the Glee Club.

Neither I nor anybody else would object to any endeavour on the part of the 'Daily' to 'boost' a student endeavour. The objection lies in the fact that this 'boosting' is done at the expense of the fair fame of the University, which has certainly not got down to the level of entrusting to the Glee Club, composed of a few callow young men the whole of its musical activities.

Yours very truly,

H. C. Ferrin

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- copy -

Union of Graduates in Music, Incorporated.  
c/o University of London,  
South Kensington, London, S.W.

August 16th, 1923.

To THE PRINCIPAL,  
THE MCGILL UNIVERSITY,  
MONTREAL, CANADA.

Dear Sir,

At a Meeting of the Council of this Union it was suggested that the time had come when the scope of the work of the Union should no longer be restricted to Great Britain, but might well be extended to include also all the Universities of the British Empire.

Before any steps can be taken it is necessary for the Council to have before them full particulars of the Requirements for Musical Degrees at each University. I am therefore sending you by separate post a copy of the current issue of the "Roll" of the Union, and should be glad if you would be so kind as to send a copy of your Regulations and Requirements for Degrees, a set of Examination Papers and any other information, such as the Standard required by the Examiners etc., which you think would be useful as a guide to our Council.

I am, Dear Sir,

Yours very truly,

(Signed) W.J. Phillips, Mus. Doc. Oxon.

Honorary Secretary.

When replying, kindly address to me, c/o University of London  
(as above)

31st August, 1923.

W. J. Phillips, Esq., Mus. Doc.,  
c/o University of London,  
South Kensington,  
London, S.W.

Dear Sir,

In reply to your letter of August 16th, I have pleasure in forwarding to you the announcement of the Faculty of Music of this University for session 1923-24. You will find the information you require on the seventeenth and following pages.

I am informed by the Dean of the Faculty that no examination papers for Doctor of Music have been printed as yet, the papers for each recurring examination being given in ms., they, however, follow the lines adopted by the chief universities of the United Kingdom in this respect. The final examination, after the exercise has been sent in, consists of the following papers:-

Harmony up to and including 8 parts  
Counterpoint up to and including 8 parts  
Canon 4 in 2 and 5-part Fugue  
History of Music (this paper, however, is designed to ascertain the literary ability of the candidate in essay-writing)  
Instrumentation and scoring of a passage for modern full orchestra  
Form and Analysis (this paper is largely based on about 20 orchestral and choral works prepared beforehand by the candidate)

I enclose specimen papers of the examination for Bachelor of Music. We have not printed a fresh set every year, but only as occasion requires.

Sixty per cent is required for a pass in each subject, and if a candidate fails in more than two subjects the whole examination has to be taken afresh.

- 2 -

Supposing the candidate to fail in only two subjects,  
supplementary examinations can be taken in these.

Yours very truly,

A. W. Currie

per H.C.P.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL, 21st Jany., 1925.

Col. Wilfrid Bovey,  
McGill University.

Dear Col. Bovey,

Following our conversation over the phone this morning, I send you particulars.

By advice of the French Consul, Miss Yvette Lamontagne, for several years a student at the Conservatorium and for the past few years a member of the Staff of the Faculty of Music as a teacher of the 'cello, who proposes going to Paris next month to pursue advanced study of her instrument for some months, asks for an official letter from Sir Arthur Currie to enable her to get a reduction on the French liner sailing from New York on February 25th.

Will you, if possible, obtain this for her, and have it sent to her address, 91a Jeanne Mance Street?

Yours very truly,

*H. C. Perrin*

Dean.

April 30, 1925.

TO WHOM IT MAY CONCERN:

This is to certify that Mr. A. Migolet, an member of  
the Staff of the Conservatorium of Music, McGill University,  
is proceeding to France this year to pursue advanced study of  
his instrument (the flute).

MC GILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL. 21st April, 1925.

Col. Wilfrid Bovey,  
McGill University.

Dear Col. Bovey,

Following our conversation over the 'phone this morning, I write to say that Mr. A. Mignolet is sailing with his wife in the middle of June of this year, that he intends to spend two or three months in France pursuing advanced study of his instrument (the flute), and asks for an official letter from Sir Arthur Currie to enable him to get a reduction on a French liner.

He has been for the past few years a member of the Staff of the Conservatorium of Music as a teacher of the flute, therefore the University should look with favour upon his endeavour to keep in touch with Paris and other centres which have a great reputation in Music.

Will you, if possible, obtain this for him and have it sent to his address, 22 Bishop Street?

Yours very truly,

*H. C. Perrin*

Dean.



January 21st, 1925.

TO WHOM IT MAY CONCERN:

This is to certify that Miss Yvette Lamontagne has been for several years past a member of the staff of the Faculty of Music of McGill University as a teacher of the 'cello.

Miss Lamontagne expects to leave for Paris in February next in order to pursue advanced study of her instrument for some months.

Yours faithfully,

Principal.

July 21st, 1925.

Sir Lomer Gouin,  
11, Place d'Armes,  
Montreal.

My dear Sir Lomer:-

Your letter of the 14th of July regarding Mr. Leo Pol Morin arrived after the General had departed for England.

I note that Mr. Morin expects to be in Canada in the beginning of September and I am writing him suggesting that he might well correspond directly with Dr. Perrin who is at present on a visit to England. Possibly he might even be able to see him. The future of our Faculty of Music is under very serious consideration and while, on the present basis, no vacancy exists it will be very convenient for us should any change be made in the future to be in touch with Mr. Morin.

Yours faithfully,

Wilfrid Bovey.

MONTREAL July 14th, 1925 192

My dear Sir Arthur;

Mr. Lée-Pol Morin, who spent several years in Paris, expects to be back in Canada by the beginning of September. As you are no doubt aware, Mr. Morin is a pianist of great knowledge, who had success during his stay abroad. He has now the ambition of being appointed to a professorship at McGill University.

I have great personal admiration for Mr. Morin and I take much pleasure in recommending him to your kind attention. I need not add that I shall appreciate anything you may find possible to do to further his desires.

As requested, I am enclosing herewith letters of recommendation and appreciation from the Honourable Philippe Roy and Mr. Edouard Montpetit.

With highest personal regards,

Believe me,

Yours sincerely,

*Louis Yonin*

Sir Arthur Currie,  
Montreal.

ADRESSE TÉLÉGRAPHIQUE  
"STADACONA - PARIS"  
TÉL: CENTRAL 18-03



17 19  
BOULEVARD DES CAPUCINES  
PARIS

23<sup>rd</sup> June 05

My dear Sir Arthur.

I have a great pleasure in giving this letter to my friend Mr. Leo Pol Morin, who wishes to return to Canada, to give the benefit of his studies in France to our Country.

Mr. Leo Pol Morin has been in Paris several years, and has accomplished a great deal during that time! His knowledge of music, and his personal energetic generosity, would

It is of a great advantage  
to any Institution in  
Canada, which would  
secure his services!

I have no hesitation  
in asking you to receive  
and welcome Mr. Merri's  
application for a position  
at Mr. Rice's University,  
where, I trust, he would  
make good, if you give  
him an opportunity to do so.

Hoping that I have not misun-  
derstood your valuable  
kind and

With kindest regards

Yours sincerely

Christopher Peck

Monsieur le Principal,

Mon ami, M. Léon Pol

Morin, retourne au Canada avec  
l'intention d'y exercer son art. C'est  
une chose heureuse pour le Canada  
qu'il ait pris cette décision. Je le  
connaissais depuis longtemps et j'ai

pu apprécier en maintes oc-  
casions de belles qualités d'ar-  
tiste.

Il a d'ailleurs remporté  
de grands succès en Amérique  
et en Europe. Les auditoires de  
Paris et de Londres ont applaudi  
ce pianiste qui a su rester dans  
la plus pure tradition française  
avec laquelle il s'est familiarisé  
après de longues années d'études  
à Paris.

Puis-je ajouter que Léon-  
Morin est remarquablement  
cultivé, d'un esprit très fin, d'un  
goût très sûr? Je crois qu'il  
vibrera, de votre part, le plus  
sympathique accueil et j'étais  
ravi si vous pourriez vous rendre  
à la demande qu'il vous fait  
d'être attaché au corps ensei-  
gnant de votre Conservatoire.

Je vous prie d'agréer,



Monsieur le principal, avec  
mes remerciements, l'assurance  
de mes sentiments les plus  
distingués.

Edouard Moutpetit

Paris, 16 juin 1925.

Paris, le 24 juin 1925.

Sir Arthur Currie,  
Principal de l'Université McGill,  
à Montréal, Canada.

Monsieur le Principal,

Les lettres ci-jointes de Sir Lomer Gouin, de l'Honorable Philippe Roy et de M. Edouard Montpetit, avec lesquelles j'ai l'honneur de me présenter devant vous, vous apprendront que je retournerai bientôt au Canada pour y exercer mon art, après plusieurs années d'études en Europe.

Et j'ai formé ce projet qui, je l'espère, n'est pas tout à fait téméraire, d'être attaché à votre Conservatoire de musique comme titulaire d'une classe de piano. Les études très sérieuses que j'ai faites en Europe, en France particulièrement, ma carrière de pianiste et mon expérience de professeur me semblent des titres capables de retenir votre attention et de mériter votre confiance. C'est donc avec beaucoup de confiance que je pose auprès de vous ma candidature et j'espère que vous voudrez la considérer avec votre coutumière sympathie. La seule idée m'honore de pouvoir appartenir à une institution aussi sérieuse et complète que McGill.

Et sachant le cas que l'on fait généralement de la culture française à McGill, il me semble que votre Conservatoire est ce que Montréal peut offrir de meilleur à mon activité:

Je n'ose vous fournir ici des découpures de journaux de Londres, Paris, Amsterdam, La Haye, Bruxelles, Genève, etc., sur mes concerts, estimant que les lettres de Sir Lomer Gouin, de l'Honorable M. Roy et de M. Montpetit vous suffiront.

Avec mes remerciements, je vous prie de trouver ici, Monsieur le Principal, l'expression de ma très haute considération.

*L. Montpetit*

July 21st, 1925.

Dr. H. C. Perrin,  
C/o. Bank of Montreal,  
Waterloo Place,  
London, England.

Dear Dr. Perrin:-

I am sending you herewith copy of a letter received from Mr. Leo Pol-Morin. This gentleman is very highly recommended by Sir Lomer Gouin, Hon. Philippe Roy and Mr. Edouard Montpetit. Perhaps in view of our conversations you might like to correspond with him.

You will, I know, be very interested to hear that during a visit to Quebec I had a long talk with Dr. O'Neill and was both surprised and pleased to hear that on his own initiative he had been taking up the question of musical education with the Council of Public Instruction and with the schools in Quebec. He received a very favourable response. It would make the fortune of our new plan, if we were able to have students who would come to college with the idea of music as an education rather than a musical education well instilled into their minds. I am going to make a trip to Quebec some time this month or next month and see whether something cannot be done to carry this movement a little further.

With best wishes to Mrs. Perrin, Kathleen and yourself. I hope you are having a really pleasant summer.

Yours faithfully,

Music

Montreal,  
20 November, 1925.

Sir Arthur Currie-G.C.M.G.,

Dear Sir:-

It is current gossip in Musical Circles that there is a probability of McGill closing the Conservatorium of Music.

This is matter for deep regret. It may be true that the School of Music is not a commercial success, but that is not due to any lack of interest on the part of the public, but rather to mismanagement. If such institutions can be made to pay in smaller cities, as they are in Toronto, Hamilton, London and other Canadian cities, there is only one reason why they do not succeed in Montreal, and that is mismanagement.

As one who has been intimately connected with the Musical life of Montreal for many years, I have noted the mistaken policy of the Conservatorium, with much

regret. One of its chief deficiencies is the absence of any choral singing. Only Solo singing is taught. Why?

Choral singing is the most popular form of Music. Yet it is ignored at McGill, because the Principal has no use for it; all his interest is centered in Orchestral Music.

A good Choral Society would about double the number of Students at the Conservatorium, which has never exceeded one hundred and fifty students.

The opportunity to form a Choral Society has been turned down on two occasions to my certain knowledge, but Dr. Perrin is so jealous that anyone should share, in a modest way, any honour with him that he pooh-poohed the scheme.

I have no personal axe to grind, and am not connected in any way with McGill, but I should be very sorry to know that the Conservatorium was to close its doors.

A new Principal, and Vice Principal, (the latter should never have been where she is, and never would have been but for her relationship with Sir W. Pertson; moreover it is a disgrace that an Austrian

should have held a position during the late war) with broad visions and administrative skill would certainly make the school pay and save the musical reputation of the City, because Music appeals to both French and English, and many students are of French nationality.

I pray that you will take this matter into serious consideration, and in the meantime, it will be wiser that I remain incognito.

A Well-Wisher.

FACULTY OF ARTS

Department of Music

General Courses

Hours per  
Week

1. The Fine Arts. First Year.
  - (a) The Plastic Arts, History and Criticism.... 1
  - (b) Music, History and Criticism.....Dr.Perrin. 1
  - (c) Instrumentation or Practical Drawing..... 1
  
2. The History and Practice of Music. Second Year.
  - (a) History from 1650-1850.....Miss Lichtenstein.1
  - (b) Musical Dictation and Ear Training, Sound,  
Rhythm, Musical Perception, the Use of  
Instruments etc.....Dr. Whitehead. 1
  - (c) Instrumentation continued as in 1st year. 1
  
3. The History and Theory of Music. Third Year.
  - (a) History from the earliest times to the  
present.....Miss Lichtenstein. 1
  - (b) The Theory of Music, Melody and Harmony,  
Musical Analysis and Synthesis.....Dr. Whitehead. 1
  - (c) Instrumentation as in 1st and 2nd years. 1
  
4. The History and Theory of Music. Fourth Year.
  - (a) A more advanced and complete study of this  
subject.....Dr.Whitehead. 2
  - (b) Instrumentation as in former years. 1

Honour Courses

1. Introductory Psychology. Second Year.  
As given in the Department of Psychology..Dr.Tait. 3
  
2. Comparative Music and Psychological Inter- Third and  
pretations. Fourth Years.
  - (a) A Study of Comparative Music in Periods,  
Nationalities etc. as, for example, the  
Polyphonic Vocal, Classical or Romantic  
Periods.....Mr.Treharne. 2
  - (b) The Psychology of Music.....Dr. Kellogg. 1
  
3. Aesthetics, as in the Department of Third and  
Psychology. Fourth Years.  
Dr.Kellogg. 3
  
4. Seminar. Open to graduates and all other qualified  
advanced students. An intensive study of a  
special period in Music.....Dr.Perrin. 3

January 18, 1926.



CONSERVATORIUM OF MUSIC

ASSETS.

ENDOWMENT	\$18,000.	
∇ Fees (Faculty of Music)	2,000.	
Scholarships (Macdonald & Peterson)	720.	70 710.
<u>Deficit</u>	<del>720.</del>	<del>\$21,450.00</del>

LIABILITIES

* Salaries	\$13,500.	<sup>13,100</sup> 17500
Maintenance of Building	4,300.	
New equipment and repairs to existing	<sup>500</sup> 1,000.	
Books and Music	250.	
Travelling expenses	200.	
<del>Two Scholarships</del>	<del>770</del> <del>800.</del>	2
Head Office administration	1,000.	70 250 -
Stamps, printing, stationery	500.	\$21,450.00
<u>Cr. Bal.</u>		<u>.470.---</u>

Fees.

∇ Twenty students @ \$100. each \$2,000.  
 This does not include any fees from students taking music in Faculty of Arts. Some portion of their fees ought also to be credited, if the staff ~~on other~~ <sup>as below</sup> ~~side~~ is used for lectures in Faculty of Arts.

\* Salaries

1000 \$6,500. Dean, Director and Professor  
 2,000 Assoc. Prof. \$3,000 from R.V.C.  
 (500 Dehorne) 3,000 Two Assistants  
 (1500 Whitman) 2,000 Office salaries \$13,500.  
 Williams - 1500 ✓. Girl 500 1000 <sup>about</sup> would possibly do.  
 500 Half time

In 1st Year of B.A. Course (see page 40)

Under (a) Compulsory

Add:- or Mathematics shall not be compulsory in the case of students taking two languages (exclusive of English) and Art.

under (b) Elective

Add:- History & Principles of Art.

In 2nd, 3rd & 4th Years (see page 42)

Add Music to Division II.

Proposed Courses in the Department of Music.

1. (1st Year) History and Principles of Art. - 2 hrs.
2. " " Instrumental Instruction <sup>up to a standard</sup> ~~given~~ by a tutor approved by the Head of the Department. - 1 hr.
3. (2nd Year) History of Music from 1650-1850. - 1 hr.
4. " " Musical Dictation & Ear-training - rhythm & sound studied separately and together (stimulation of musical perception) & a general acquaintance with the compass and use of instruments. - 1 hr.
5. (2nd Yr. Hon.) Psychology of Music. - 3hrs.
6. (3rd Year) History of Music from earliest times to 1650 (1st term)  
" " " " 1850 to present day (2nd term) 1 hr.
7. " " Synthetical & Analytical Study of Music (Theory & Harmony) 1hr.
8. (3rd Yr. Hon.) Comparative Music. - 3 hrs.
9. " " " Study of Music of Special Period. - 3 hrs.
10. (4th Year) Aesthetics. - 1 hr.
11. " " Study of Composition (Analysis) & Composition (Synthetical work) - 1 hr.
12. (4th Yr. Hon.) History of Art. - 3 hrs.
13. " " " Study of Music of Special Period. - 3 hrs.

General Course

1st Year - 1 & 2  
2nd " - 2, 3 & 4  
3rd Yr. - 2, 6 & 7  
4th " - 2, 10 & 11

Honour Course

1st Year - 1 & 2  
2nd " - 2, 3, 4 & 5  
3rd " - 2, 6, 7 & 8 or 9  
4th " - 2, 10, 11 & 12 or 13

McGILL UNIVERSITY  
MONTREAL

FACULTY OF ARTS  
OFFICE OF THE DEAN

January 18, 1926.

Sir Arthur Currie, G.C.M.G.,  
Principal, McGill University.

My dear Principal,

I enclose the following for your information:-

- (1) A copy of a course of study for the proposed Department of Music in McGill College, drawn up by Dean Perrin and dated the 15th instant;
- (2) A reconstruction of this course suggested by myself for the purpose of reducing the labour and cost of administration to the lowest limit;
- (3) A copy of a letter written to Dean Perrin by me explaining the situation as I see it at present.

Yours very truly,

*Ira A MacKay*  
Dean

Encls.

*Recd  
Jan 19/26*

January 18, 1926.

Dr. H.C. Ferrin,

Conservatorium of Music.

My dear Dr. Ferrin,

I am enclosing a typewritten copy of the proposed curriculum for the Department of Music, which you recently handed to me in hand-writing, with some minor amendments and dated the 15th instant, and also a proposed revision of this curriculum which I have drawn up for your careful consideration in the form in which it would appear in the annual Announcement of the Faculty of Arts. There are also some points in this latter curriculum which I should like to call carefully to your attention.

You will notice, first of all, that the four general courses are, for the most part, the regular stereotyped courses in pure music while the first three honour courses are devoted almost exclusively to the psychological interpretation of music and aesthetics. This is, I think, the least expensive, most convenient and most logical order in which this work can be correlated at present in McGill College. The student who wishes a merely general course in music must confine himself to the continued study of pure music, while the honour student will quite logically be expected to go much further afield in the critical interpretation of music and its aesthetic relation to other forms of artistic expression. I am inclined to think, too, that

H.C.Perrin, 2.

the course arranged in this way will commend itself more to the members of the Arts Faculty, as they will be quite willing to allow pure music to rank as an ordinary subject but will naturally expect honour students to go much further in the direction of a really liberal education in the fine arts. The arrangement also has the additional advantage that it greatly reduces the amount of extra work which it will be necessary for the Department of Psychology to carry on as the result of our projected change in the curriculum. Under this new arrangement the only extra course which it will be necessary for the Department of Psychology to give will be the one hour a week in the Psychology of Music set down in the second of the honour courses. The general course in Aesthetics is, as you know, already given for advanced students in Psychology and will always, therefore, be open to students in the Department of Music. I suggest, too, that we might still more reduce the amount of work necessary by giving honour courses 2 and 3 in alternate years. It does not really seem to me to make very much difference which of these courses the student really elects in his junior year. Honour course 4, as you notice, is a special course of graduate work open to all qualified persons who wish to follow it, whether they be regular or partial students. I suggest that this course might be very useful for the purpose of getting together within the University a small group of students of really marked talent.

You will also notice that I have substituted the introductory course in Psychology for the strictly honour course in the Psychology of Music set down for the second year. This I have done because it will not, I think, be possible for the

H.C. Perrin, 3.

student to intelligently understand a special course in the psychology of sound and music unless he has already taken the regular introductory course in this Department, and also for the very good general reason that I do not think that students should start their honour courses in the second year in any branch of study in which they have not already had an opportunity to prove their excellence.

Of all these courses the one which causes me the most concern is the first year general course given in the fine arts. This course should be given in a clear, simple, sound, sympathetic, scholarly way. If done in any careless, ragged way in which the lecturer, or lecturers, is chiefly interested in making a display of his own eccentricity and egotism the course will defeat our whole venture at the very outset. I frankly do not know where we are to find a lecturer of the type I have in mind. Only three names seem available at present, namely, Professor Traquair, Nobbs and Carless, and when you take the matter up with the Principal I should like to be given time to think before any appointment is made. I am, indeed, writing this letter wholly for the assistance of the Principal and yourself. I need not add that, as I have said so often, I am entirely sympathetic with the whole undertaking.

Yours very truly,

(Sgd.) *Geo. A. Mackay*

Dean

Encls.

FACULTY OF ARTS

Department of Music

	Hours per Week
<u>1st Year</u>	
3 hrs. {	History and Principles of Art. <span style="float: right;">1</span> The Plastic Arts ..... <span style="float: right;">1</span> Music..... Dr. Perrin. <span style="float: right;">1</span> Instrumental <del>Music</del> instruction by private tutor. or Practical work in Drawing. <span style="float: right;">1</span>
<u>2nd Year</u>	
3 hrs. {	History of Music from 1650 to 1850, Miss Lichten- stein. <span style="float: right;">1</span> Musical Dictation and Ear Training (rhythm and sound studied separately and together) stimulation of musical perception, a general acquaintance with the shape, compass and use of musical instruments..... Dr. Whitehead. <span style="float: right;">1</span> Instrumental Music (as above) <span style="float: right;">1</span>
2nd Year Honour course in addi- tion.	Psychology of Music ..... Dr. Kellogg <span style="float: right;">3</span>
<u>3rd Year</u>	
3 hrs. {	History of Music from earliest times to 1650. during (1st term) ..... Miss Lichten- stein. <span style="float: right;">1</span> History of Music from 1850 to present day. (2nd term) ..... Miss Lichten- stein. <span style="float: right;">1</span> Theoretical Study of Music as regards melody and harmony dealt with from analytical and synthetical points of view .... Dr. Whitehead. <span style="float: right;">1</span> Instrumental Music (as above) .... <span style="float: right;">1</span>
3rd Year Honour course in addi- tion.	<u>Either</u> Study of Comparative Music (periods, nationalities etc.) or Study of Music of a special period, such as the Polyphonic Vocal period, the Classical period, the Romantic period etc. Mr. Treharne <span style="float: right;">3</span>
<u>4th Year</u>	
3 hrs. {	Aesthetics ..... Dr. Kellogg or Miss Lich- tenstein. <span style="float: right;">1</span> Study of Composition, mostly from the synthetical point of view but also analytically. Dr. White- head. <span style="float: right;">1</span> Instrumental Music (as above).
4th Year Honour course in addi- tion.	<u>Either</u> History of Art..... or Study of Music of special period. Dr. Perrin. <span style="float: right;">3</span>

January 15, 1926.

FACULTY OF ARTS

Department of Music

General Courses

Hours per  
Week

1. The Fine Arts. First Year.
  - (a) The Plastic Arts, History and Criticism.... 1
  - (b) Music, History and Criticism.....Dr.Perrin. 1
  - (c) Instrumentation or Practical Drawing..... 1
  
2. The History and Practice of Music. Second Year.
  - (a) History from 1650-1850.....Miss Lichtenstein.1
  - (b) Musical Dictation and Ear Training, Sound, Rhythm, Musical Perception, the Use of Instruments etc.....Dr. Whitehead. 1
  - (c) Instrumentation continued as in 1st year. 1
  
3. The History and Theory of Music. Third Year.
  - (a) History from the earliest times to the present.....Miss Lichtenstein. 1
  - (b) The Theory of Music, Melody and Harmony, Musical Analysis and Synthesis.....Dr. Whitehead. 1
  - (c) Instrumentation as in 1st and 2nd years. 1
  
4. The History and Theory of Music. Fourth Year.
  - (a) A more advanced and complete study of this subject.....Dr.Whitehead. 2
  - (b) Instrumentation as in former years. 1

Honour Courses

1. Introductory Psychology. Second Year.

As given in the Department of Psychology..Dr.Tait. 3
  
2. Comparative Music and Psychological Interpretations. Third and Fourth Years.
  - (a) A Study of Comparative Music in Periods, Nationalities etc. as, for example, the Polyphonic Vocal, Classical or Romantic Periods.....Mr.Treharne. 2
  - (b) The Psychology of Music.....Dr. Kellogg. 1
  
3. Aesthetics, as in the Department of Psychology. Third and Fourth Years.

Dr.Kellogg. 3
  
4. Seminar. Open to graduates and all other qualified advanced students. An intensive study of a special period in Music.....Dr.Perrin. 3

January 18, 1926.



M c G I L L   U N I V E R S I T Y

ESTIMATED RECEIPTS AND DISBURSEMENT OF THE FACULTY OF MUSIC.

*Old basis*

January 29th, 1926.

RECEIPTS

Interest -

Macdonald Endowment . . . . .	\$300,000.00	
Faculty of Music Endowment . . . . .	1,500.00	
Dr. R. Palmer Howard Memorial Endowment . . . . .	5,000.00	
	\$306,500.00	\$17,750.00

Fees . . . . . 20,260.00

Receipts from Concerts . . . . . 325.00

\$38,335.00

DISBURSEMENTS

Salaries of Teaching Staff . . . . . 27,650.00

Salaries of Office Staff . . . . . 2,500.00

New Equipment . . . . . 1,000.00

Repairs and Equipment, etc. . . . . 150.00

Books and Music . . . . . 150.00

Printing, Stationery and Postage . . . . . 1,400.00

Travelling Expenses . . . . . 500.00

Advertising and Miscellaneous. . . . . 750.00

Scholarships . . . . . 400.00

Concerts . . . . . 1,400.00

Administration expenses . . . . . 1,000.00

Maintenance of Building . . . . . 4,300.00 \$41,200.00

Deficit . . . . . \$2,865.00

MCGILL UNIVERSITY

ESTIMATED RECEIPTS AND DISBURSEMENTS OF THE FACULTY OF MUSIC.

January 29th, 1926.

*Old basis*

RECEIPTS

Interest -

Macdonald Endowment . . . . .	\$300,000.00	
Faculty of Music Endowment . . . . .	1,500.00	
Dr. R. Palmer Howard Memorial Endowment . . . . .	5,000.00	
	<u>\$306,500.00</u>	\$17,750.00

Fees . . . . .		20,260.00
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Receipts from Concerts . . . . .		<u>325.00</u>	\$38,335.00
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DISBURSEMENTS

Salaries of Teaching Staff . . . . .	27,650.00
--------------------------------------	-----------

Salaries of Office Staff . . . . .	2,500.00
------------------------------------	----------

New Equipment . . . . .	1,000.00
-------------------------	----------

Repairs and Equipment, etc. . . . .	150.00
-------------------------------------	--------

Books and Music . . . . .	150.00
---------------------------	--------

Printing, Stationery and Postage . . . . .	1,400.00
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Travelling Expenses . . . . .	500.00
-------------------------------	--------

Advertising and Miscellaneous. . . . .	750.00
--	--------

Scholarships . . . . .	400.00
------------------------	--------

Concerts . . . . .	1,400.00
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Administration expenses . . . . .	1,000.00
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Maintenance of Building . . . . .	<u>4,500.00</u>	<u>\$41,200.00</u>
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Deficit . . . . . \$2,865.00

MCGILL UNIVERSITY

ESTIMATED RECEIPTS AND DISBURSEMENTS OF THE FACULTY OF MUSIC.

*New basis*

January 29th, 1926.

RECEIPTS

Interest on Endowment . . . . .	\$17,750.00	
Fees - fifteen students . . . . .	<u>1,500.00</u>	\$19,250.00

DISBURSEMENTS

Salaries of Teaching Staff . . . . .	11,100.00	
Salaries of Office Staff . . . . .	2,000.00	
New Equipment & Repairs to same . . . . .	500.00	
Books and Music . . . . .	250.00	
Travelling Expenses . . . . .	200.00	
Printing, Stationery and Postage . . . . .	500.00	
Miscellaneous . . . . .	100.00	
Administration Expenses . . . . .	1,000.00	
Maintenance to Building . . . . .	<u>4,300.00</u>	<u>19,950.00</u>
		<u>Deficit of . . . . . \$ 700.00</u>

McGILL UNIVERSITY

MEMO OF SALARIES OF TEACHING STAFF, - FACULTY OF MUSIC.  
January 29th, 1926.

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TEACHING STAFF

Dr. H. C. Perrin . . . . .	\$6,500.00
Miss C. Lichtenstein . . . . .	1,000.00
Mr. Treherne . . . . .	1,500.00
Dr. Whitehead . . . . .	1,500.00
Professor Traquair . . . . .	300.00
Dr. Kellogg . . . . .	<u>300.00</u>
	11,100.00

SALARIES OF OFFICE STAFF

Mr. Williamson . . . . .	\$1,500.00	
Stenographer . . . . .	<u>500.00</u>	<u>2,000.00</u>
		\$13,100.00

McGILL UNIVERSITY

ESTIMATED RECEIPTS AND DISBURSEMENTS OF THE FACULTY OF MUSIC.

*New basis*

January 29th, 1926.

RECEIPTS

Interest on Endowment . . . . .	\$17,750.00	
Fees - fifteen students . . . . .	<u>1,500.00</u>	\$19,250.00

DISBURSEMENTS

Salaries of Teaching Staff . . . . .	11,100.00	
Salaries of Office Staff . . . . .	2,000.00	
New Equipment & Repairs to same . . . . .	500.00	
Books and Music . . . . .	250.00	
Travelling Expenses . . . . .	200.00	
Printing, Stationery and Postage . . . . .	500.00	
Miscellaneous . . . . .	100.00	
Administration Expenses . . . . .	1,000.00	
Maintenance to Building . . . . .	<u>4,300.00</u>	<u>19,950.00</u>
Deficit of . . . . .		<u>\$ 700.00</u>

MCGILL UNIVERSITY

MEMO OF SALARIES OF TEACHING STAFF, - FACULTY OF MUSIC,  
January 29th, 1926.

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TEACHING STAFF

Dr. H. C. Perrin . . . . .	\$6,500.00
Miss C. Lichtenstein . . . . .	1,000.00
Mr. Treherne . . . . .	1,500.00
Dr. Whitehead . . . . .	1,500.00
Professor Traquair . . . . .	300.00
Dr. Kellogg . . . . .	<u>300.00</u>
	11,100.00

SALARIES OF OFFICE STAFF

Mr. Williamson . . . . .	\$1,500.00
Stenographer . . . . .	<u>500.00</u> . . . . . <u>2,000.00</u>

\$13,100.00

	Fees Paid	<del>1000</del> Collectable	Total	Estimated Salary
Mr. Anderson	\$676.50	\$624.00	1300.50	\$728.01
Miss D'Amour	506.00	387.00	\$893.00	\$447.13
Mr. Durieux	427.00	392.00	819.00	419.01
Mr. McEachran	413.00	434.00	847.00	\$23.25
Mr. Treharne	977.50	612.00	1589.50	1678.50
Mrs. Ross	1890.26	1075.00	3305.25	1744.76
Dr. Whitehead	717.50	338.00	1055.50	2205.50

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 9809.75      7646.16-

Mr. Brant	\$1454.00	1120.00	2574.00	-4750	<i>orlin Surgony peranforbs.</i>
Mr. Clapperton	1264.50	1289.25	2553.75	3500	
Mr. Hungerford	1660.50	1355.50	3016.00	3750	
Miss Lichtenstein	1241.25	847.75	2089.00	1000	

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 10232.75      13000

Occasional Students	140.00	80.00	220.00
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 20262.00  
 20262.50      20646.16

THEORY CLASSES SESSION 1925 - 1926.

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Miss Bennett	120 hrs. @ \$2.00	.....	\$240.00
Mr. Herbert	90 hrs. @ \$2.50	.....	\$225.00
Mr. Treharne	119 hrs. @ \$3.00	.....	\$357.00
Dr. Whitehead	448 hrs. @ \$3.00	.....	\$1344.00

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Mr. Clapperton	29 hrs. @		
Miss Lichtenstein	58 hrs. @		



January 26, 1926.

Mrs. Wilfrid Bovey,  
463, Mount Stephen Avenue,  
Westmount.

Dear Mrs. Bovey:-

You will remember that some time ago you were kind enough to arrange for the Jewish Chapter of the I.O.D.E. to take an interest in the case of one of our young Hebrew students.

I am sending you herewith a report of another most deserving case and should indeed be grateful for anything which could be done for this young man.

Yours truly,

Wilfrid Bovey.

January 6th, 1926.

Victor Desautels, Esq.,  
1009 Sherbrooke St. East,  
Montreal.

Dear Mr. Desautels:-

I am pleased to hear that you are endeavouring to organize an Opera Festival for April next and I shall be glad to allow you to use my name as a patron.

I regret that the most I can do to help in the financial success of the Opera is to subscribe for two tickets, but I shall be glad to take these.

Yours faithfully,

Principal.

*Review*

Montreal, 1009 Sherbrooke St. East,

9th december, 1925.

Dear Sir,

A group of lovers of music is organizing for the month of April next an OPERA FESTIVAL to be held at the Forum.

For the first performance "The Prophet" by Meyerberr will be given. This beautiful opera will please all without any exception.

We will have some of the greatest stars of the Metropolitan Opera Company in the cast. Scenery, costumes will be supplied by that same company who possesses theatrical accessories of rare magnificence.

Many of our most eminent society people of Montreal have accorded their patronage for this artistic manifestation and we would be greatly honored if you would allow us to add your name to the list of patrons.

This organization deserves all the encouragement possible owing to the fact that "The Prophet" will be given in its original splendor.

Very sincerely yours,

THE COMMITTEE OF ORGANIZATION FOR THE OPERA  
FESTIVAL (FORUM).

The Secretary... *Victor Desautels* .....

Sir Arthur Currie,

Mc Gill University, Montreal.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL 5th Jany., 1926.

Col. Wilfrid Bovey,  
McGill University.

Dear Col. Bovey,

As the Principal may want the enclosed letter for a reply, I send it back, and confirm what I said to you over the telephone this morning, namely, that I have thought fit to extend to this opera venture my own patronage and that I do not think Sir Arthur would be doing wrong in extending his patronage. Unfortunately, the particular opera chosen is rather of the spectacular order, and to be adequately performed would seem to me to need a considerable amount of money laid out on the presentation of it. Whether, from an educational or artistic point of view, this is justifiable for a single opera by a composer of the calibre of Meyerbeer is a somewhat doubtful point.

Yours very truly,

*H. C. Perrin*

Dean.

REPORT OF THE SPECIAL COMMITTEE ON MUSICAL EDUCATION

This Committee was appointed at the meeting of Corporation in March last with the following membership, namely, Dean Perrin of the Faculty of Music, Convenor, Dr. Francis McLennan, Dr. Richard Roberts, Dr. D.L. Ritchie, Principal of the Congregational College, the Warden of the Royal Victoria College and the Dean of McGill College.

The Committee since its appointment has held three formal meetings and several informal interim meetings attended by two or more members. At each of the three formal meetings delegations of interested citizens were received and heard. At the first meeting a delegation of ladies appeared and gave the Committee many helpful suggestions. At the second meeting four of the supervisors of music in the Protestant elementary and high schools were received and examined and offered much suggestive and illuminating evidence touching provisions made at present for the teaching of music in the Protestant Public Schools of the City and Province. The third full meeting took the form of a conversation between a Committee of the Protestant School Board of the City, specially appointed by the Board to consult with your Committee for the purpose of suggesting some practical ways and means by which the schools and the University might co-operate in the interests of musical education in the community. As the result of these conferences and deliberations, your Committee now begs leave to report to you as follows.

In the first place, your Committee cannot help deploring the pathetic provision made at the present time for the study and

enjoyment of music in the English-speaking division of Montreal. We have no adequate Conservatorium building or headquarters of any kind for the professional study and practice of music nor any proper public hall or auditorium where really instructive music may be heard and enjoyed by the public. The present University Conservatorium building is and always was wholly inadequate and ill-fitted to meet this need, even if the University were justified in putting it any longer to its present uses. Further funds for this purpose are imperative if anything more is to be done really worth doing. The members of the Committee mark with special interest and approval a suggestion made by the delegation of ladies mentioned above, that the effort begun a few years ago to raise the necessary funds to build a suitable Memorial Hall should be re-undertaken at the earliest possible date. The members of the Committee also suggest that the very best results in a venture of this kind would probably be obtained by close and sympathetic co-operation between the University and the public.

In the next place, your Committee wishes to point out again the very inadequate provision made for preparatory musical education in the Protestant Public Schools of the City and elsewhere, not ~~not~~ only in this Province but in all parts of Canada. From evidence placed before the Committee, it is obvious that a very large percentage, probably about seventy-five per cent, of pupils in the schools attempt at least feebly to acquire some practical knowledge of music at some time during the years spent at school. It also appears, however, that this percentage rapidly diminishes year by year until it becomes very small indeed towards the end of the High School period and during the University period, whilst there is sometimes

a slight revival of interest, only the most persistent enthusiasts continue their serious musical studies effectively. What with the multiplicity of studies and other student activities in the schools and in the University, all real interest in music and, therefore, all hope of developing musical talent in those who possess it by nature, is soon driven entirely to the wall. It ought, your Committee suggests, to be self-evident to anybody ~~what~~ unless some serious knowledge and appreciation of music be taught in the High Schools, Normal Schools and Universities to those who intend to become teachers, there can be no teachers to teach music to the pupils in the Schools themselves and that, therefore, all musical education in the community must be undermined at its very foundations and this very important factor in the life <sup>and</sup> ~~of any~~ <sup>of the</sup> cultural community be lost forever.

It was with some such thoughts as these that your Committee addressed to the Committee of the Protestant School Board of Montreal, mentioned above, the following questions:- (1) What chance is there of obtaining suitable space in the School buildings of the City for the teaching of music to pupils who may wish to follow this subject at hours when they are not required to attend regular school classes; and, (2) granting that the University is willing to allow the study and practice of music as a subject for matriculation, what chance is there that this subject may be made one of the recognized subjects of school study, especially in the High Schools of the City? To the first of these questions the Committee of the Board answered wholeheartedly that it was the policy of the Board to make the maximum use of all school buildings and property for all legitimate educational uses in the City, and that they had no doubt that the accommodation suggested could be easily provided, especially after the hour of

half-past three in the afternoon. Replying to the second of these questions, they pointed out that the question is entirely beyond the jurisdiction of the Board, as the only competent authority to deal with the subjects of study set down in the curricula of the Public Schools is the Protestant Committee of the Council of Public Instruction for the Province. Your Committee, therefore, recommends on this point that this enquiry be not allowed to drop with this report, and that the University take the necessary steps to recognize the study of music as one of the subjects allowed for Matriculation, and that the proper authorities of the Department of Education for the Province be approached for the purpose of finding out some suitable way by which the study and practice of music may be taught in the Schools during school hours or after and this subject recognized as one of the subjects for which credit is allowed to pupils in the regular work of the Schools.

Coming, finally, to the particular matter for which your Committee was created, viz., to report upon the organization and status of musical education in this University, your Committee wishes to point out that all musical education in McGill at present is divided into three parts:- (1) a department of Art and Music in McGill College, recently created by recommendation of the Faculty of the College and by the approval of this Corporation; (2) a Faculty of Music in McGill University with courses of study and practice leading to the Licentiate in Music and the degree of Bachelor of Music; and, (3) the Conservatorium of Music devoted to teaching practical music. It is only with the first and third of these parts that this Committee is now interested.

Regarding the first of these, your Committee wishes to



approve unreservedly of the formation of a Department of Music in McGill College beginning in the first year, but they also point out that a better beginning in this work would probably be made if at least one year's notice in which to prepare were given to all candidates who may wish to elect this department of study, and that, therefore, this work should not be offered in the first year earlier than the autumn of 1927.

Regarding the Conservatorium of Practical Music, your Committee wishes to mention the following points in the evidence placed before it:-

(a) That this part of the work is at present devoted almost exclusively to providing elementary music lessons to beginners and that all efforts in this way are made almost wholly futile and profitless by the policy of the Public Schools towards musical education already referred to in this report and by other causes.

*figure 2*  
(b) That only a negligible number of these elementary pupils follow their studies and practice far enough to reach any proper University standard of work.

(c) That the appropriation of University funds to elementary work of this kind is of doubtful legality.

(d) That it is unfair to bona fide professional teachers of music and especially to our own graduates and licentiates practising in the community for the University to provide teaching in this subject below the fair market rates and cost.

(e) That although it may be unwise in method to separate the theoretical and the practical study of music too widely, it is nevertheless advisable that the present limited endowments of the Conservatorium be applied mainly to the teaching of the History, Theory and

Literature of Music and that the pupils be left to obtain their practical training from competent private practitioners recognized by the University.

(f) That for some years past this branch of the work has incurred a disturbing deficit, inasmuch as the receipts from students' fees have not been sufficient to pay the salaries of the instructors, not to mention capital charges for buildings, equipment and supervision.

Bearing these facts in mind, therefore, your Committee has no hesitation in recommending that all the necessary notices be given forthwith discontinuing this part of the work with a view to its re-organization on a better basis at some future date.

All of which is respectfully submitted.

*Music*

McGILL UNIVERSITY

MONTREAL

FACULTY OF ARTS

OFFICE OF THE DEAN

February 20, 1926.

Sir Arthur Currie, G.C.M.G.,  
Principal, McGill University.

My dear Principal,

I have had a number of conversations recently with Dean Perrin of the Faculty of Music. Hitherto I have not interested myself at all in the affairs of the Faculty of Music, except to approve and to urge my own Faculty to approve the formation of an adequate department of theoretical music in the Faculty of Arts.

During the discussion, however, at the last meeting of Corporation, I began to see some difficulties in the way and, therefore, moved for the formation of a special committee to investigate this whole question and to report adequately to Corporation at some future meeting.

What worries me is that I fear very much that Dean Perrin is proposing to undertake more work than he can possibly do successfully at his present age and in the present condition of his health. If the Department of Music is formed in the Faculty of Arts, as both the Faculty and Corporation have recommended, Dean Perrin will be at one and the same time Head of the Department of Music in McGill College, Dean of the Faculty of Music in McGill University and Director of the Conservatory of

Sir Arthur Currie, 2.

of Practical Music affiliated with the University. I frankly fear, as I say, that the duties of these three different offices are more than he should be encouraged to undertake at the present time.

I am also a little doubtful about the wisdom of discontinuing the Conservatory of Practical Music entirely. It is quite true, I think, that the work of the Conservatory at present is not in any way of University grade and forms a very poor foundation indeed upon which to build a Conservatory of Music such as exists in some other places. If we ever have a real Conservatory of this kind in Montreal at any future day, I should like to see it affiliated with the University in the most friendly way, and it is just possible that if we disassociate ourselves entirely from this class of work at present we may lose the hope of getting a real Conservatory at any time in the future. I also have my doubts about the wisdom of separating the theory and criticism of music from the practice of music, as they do at Oxford University. I am afraid that this practice has a tendency to encourage that shallow, clever, captious sort of criticism which is all too common in many universities everywhere.

I have, therefore, suggested to Dr. Perrin that the work of the Committee appointed by Corporation should be done in the most careful and thorough way, with a view not only to informing Corporation as a body but possibly to arrive at some interesting information on musical education in Montreal every way which might interest the public. Do you think, then, it would

Sir Arthur Currie, 3.

be advisable to constitute the Committee into a sort of commission of enquiry which might hear any statements which might be made to it by outside delegations or persons interested or with whom the members of the Committee might wish to consult? I presume that if the Committee did undertake anything like this you yourself would naturally like to sit with the Committee at its hearings. There may be nothing very much in this suggestion, but I should like to have you think it over and to let me know some time what you think about it. I have already told Dr. Perrin to arrange with the other members of the Committee to meet for the first time, if possible, some day next week.

Yours very truly,

*Ira A. MacKay*  
Dean

June 8, 1926.

D.M. Herbert, Esq.,  
186, Belgrave Avenue,  
Notre Dame de Grace.

Dear Mr. Herbert:-

In making the appointments for the Conservatorium for the coming year Dr. Ferrin has not found it possible to again include your name on the list of lecturers, and I wish to take this opportunity of informing you that the fact that you have not been reappointed is not in any way due to a feeling of dissatisfaction with your work, but to a general reconsideration of the Conservatorium policy.

For the five years during which you have been lecturing, the students prepared by you have been uniformly satisfactory and have evinced considerable interest in the subjects of instruction which have been entrusted to you. I should like to express our appreciation of your work and thank you for your efforts at the Conservatorium while you have been teaching there.

Yours faithfully,

Principal.

COPY.

323 W. Sherbrooke Street,  
Montreal,  
June 1st, 1926.

Mr. D.M. Herbert,  
186 Belgrave Avenue,  
Notre Dame de Grace.

Dear Mr. Herbert:-

I am writing to you to say that for next year I am going to entrust Mr. Cooper with the work which was allotted to you in the Conservatorium last year.

My reasons for doing so are (1) that Mr. Cooper is a graduate of this University and the policy of our Faculty as well as of the others is to employ, as far as possible, those of its graduates who are qualified in the University; (2) Mr. Cooper resides near the Conservatorium and can, therefore, more easily accommodate his time to our requirements; (3) you had to give up the work on Saturday mornings here in order to take up some work in the country, and I understand that this will be the case during next session.

I am well aware that this will not make much difference to you from a financial point of view, because there was not a great deal of work available for you here.

Thanking you for your services in the past,

Believe me,

Yours sincerely,

Sgd. H.C. Perrin,

DEAN.

- Lecturer in part 9 sight singing and theory for past  
# 5 years, 2 failures in exams for which he lectures  
I was not supposed to take exam
- (1) Cooper was not a student, studied at Manchester Coll of Music and  
took final exam here
- (2) Not in point
- (3) Not necessarily correct as regards <sup>next</sup> last session
- I will be taken as a dismissal  
At meeting did not agree with music for matriculation.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL 1st June, 1926.

Mr. D. M. Herbert,  
186 Belgrave Ave.,  
Notre Dame de Grace,  
Montreal.

*File Here*

Dear Mr. Herbert,

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My reasons for doing so are (1) that Mr. Cooper is a graduate of this University and the policy of our Faculty as well as of the others is to employ, as far as possible, those of its graduates who are qualified in the University; (2) Mr. Cooper resides near the Conservatorium and can, therefore, more easily accommodate his time to our requirements; (3) you had to give up the work on Saturday mornings here in order to take up some work in the country, and I understand that this will be the case during next session.

I am well aware that this will not make much difference to you from a financial point of view, because there was not a great deal of work available for you here.

Thanking you for your services in the past,

Believe me,

Yours sincerely,

*H. C. Perrin*

Dean.



October 14, 1926.

Richard Osborne, Esq.,  
Government House,  
Ottawa.

My dear Osborne:-

Dr. Perrin, the Dean of the Faculty of Music, informs me that His Excellency expressed to him his willingness to grace with his presence one of the musical events given by the University during the winter session.

I may, perhaps, mention that Lord Minto, Lord Grey and the Duke of Devonshire have each during their term of office as Governor-General of the Dominion of Canada paid a similar compliment to music at the University.

During the ensuing winter we propose to commemorate the centenary of the death of Beethoven by giving three Symphonic Concerts or Recitals at 5.15 p.m. in one of the buildings of the University. On each occasion an overture and a symphony of Beethoven would be played, and the performance would end at 6.30 at the latest. The dates proposed are Wednesday, December 15th, Wednesday, January 26th and Wednesday, March 9th, but should none of these dates suit the convenience of His Excellency, a change could be made.

If His Excellency could make it possible to honour us by his presence at a performance, he would not only learn something of the work of our Faculty of Music, but would without doubt give much encouragement to the staff and a great impetus to musical studies.

Yours faithfully,

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL

A. F. Sladen, Esq.,  
Secretary to the Governor-General,  
Government House,  
Ottawa, Ont.

Dear Sir,

Dr. Perrin, the Dean of the Faculty of Music, informs me that His Excellency expressed to him his willingness to grace with his presence one of the musical events given by the University during the winter session.

I may, perhaps, mention that Lord Minto, Lord Grey and the Duke of Devonshire have each during their term of office as Governor-General of the Dominion of Canada paid a similar compliment to music at the University.

During the ensuing winter <sup>we propose to</sup> ~~McGill will endeavour to~~ commemorate the centenary of the death of Beethoven by giving three Symphonic Concerts or Recitals at 5.15 p.m. in one of the buildings of the University. On each occasion an overture and a symphony of Beethoven would be played, and the performance would end ~~at 6.150~~ at latest. The dates proposed are Wednesday, December 15th, Wednesday, January 26th and Wednesday, March 9th, but should none of these dates suit the convenience of His Excellency, a change could be made. ~~I may also add that in this way he would gain a good impression of the musical work done at McGill.~~

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL 11th Octr., 1926.

Sir Arthur Currie,  
Principal,  
McGill University.

Dear Sir Arthur,

I enclose a draft letter, and I also note that Mr. Sladen is retiring from his position as Secretary to the Governor-General. You will, however, know better than myself to whom the letter should be addressed.

We should be glad to have some intimation from them as soon as possible, as, if Lord Willingdon consents to come, we can use it as an additional inducement to subscribers.

Yours very truly,

*H. C. Perrin*

Dean.

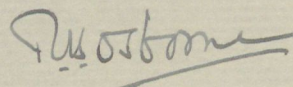
GOVERNMENT HOUSE,  
OTTAWA. ✓

October 18th 1926

Dear Sir Arthur Currie,

Many thanks for your letter of 15th October, about the Symphonic Concerts to be given at the University. His Excellency would very much like to be present at one of the Concerts. Owing to the Opening of Parliament, His Excellency doubts whether he could be in Montreal on 15th December, and he, therefore, desires me to say that, subject to any unforeseen impediment, he would like to be present at the Concert to be given on Wednesday, January 26th 1927. Perhaps you would be so kind as to communicate His Excellency's provisional acceptance of the invitation to Dr. Perrin.

Yours sincerely,



Private Secretary.

General Sir Arthur W. Currie, G.C.M.G.,  
Principal  
McGill University  
MONTREAL.

MCGILL UNIVERSITY

FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL November, 1926.

Dear Sir or Madam,

Musicians and music lovers the world over are this winter commemorating the centenary of the death of Beethoven.

The Faculty of Music, desirous of honouring the memory of the greatest symphonic composer, is arranging a series of three Concerts at each of which an overture and a symphony by Beethoven will be presented.

The proposed programme is as follows:-

- Wednesday, December 15th, 5.15 - 6.30 p.m. Overture - Coriolan  
Symphony in B flat (No.4)
- Wednesday, January 26th, 5.15 - 6.30 p.m. Overture - Prometheus  
Symphony in C minor (No.5)
- Wednesday, March 9th, 5.15 - 6.30 p.m. Overture - Egmont  
Symphony in F (No.8)

The best amateur and professional players of Montreal are co-operating most generously with the University to ensure that more time will be devoted to the preparation of the performances than can be met by monetary compensation.

In attending these concerts, given in one of the Halls of the University, you will not only enjoy the opportunity, very rare in Montreal, of hearing symphonic masterpieces, but will be joining with us in honouring the memory of one of the world's greatest musicians. His Excellency the Governor General and Lady Willingdon have graciously signified their approval and will attend at least one performance.

The price of a seat for each Concert will be the same throughout the Hall, viz., \$1.10 (including tax). A subscription of \$5.50 (including tax) will cover two tickets for the series of three Concerts. Intending subscribers are advised to notify the Secretary of the Faculty of Music, 323 Sherbrooke St. W., at once, as the seating space is necessarily limited. Cheques should be made out to McGill Faculty of Music, and tickets will be forwarded by the Secretary in due course. A list of subscribers will appear in the local press.

Yours faithfully,

H. C. PERRIN,

Dean of the Faculty of Music.

December 21, 1926.

Richard Osborne, Esq.,  
Secretary to the Governor General,  
Ottawa.

Dear Mr. Osborne:-

I am very much obliged for your letter of the 21st. I shall not be able for a few days to know whether the date of this concert can be altered, as it would of course be necessary to change our arrangements with all the performers.

Possibly their Excellencies might be able to come on March 9th which is the next date, and if they would honour us at that time it would be preferable, from our point of view, to altering the present plans.

Yours faithfully,

Principal.

December 31, 1926.

Richard Osborne, Esq.,  
Secretary to the Governor General,  
Ottawa.

My dear Mr. Osborne:-

May I venture to remind you of His Excellency's promise to attend one of our Beethoven Concerts. We should like very much if possible to have him present at the performance to be given on January 26th. The concerts take place at 5.15 p.m. in the Moyse Hall and are over about 6.00 p.m., so that should His Excellency wish to return to Ottawa the same night, he could quite conveniently do so.

As the Dean of the Faculty of Music is anxious to settle his programme for that day as soon as possible and would very it a little if His Excellency would honour it by his presence, I should be grateful if you would let me know whether we may expect him.

Yours faithfully,

Principal.

MCGILL UNIVERSITY  
FACULTY OF MUSIC

DEAN - DR. H. C. PERRIN

323 W. SHERBROOKE STREET

MONTREAL 3rd Decr., 1926.

Sir Arthur Currié,  
McGill University.

Dear Sir Arthur,

I heard that you had been so much occupied with sifting conflicting truths regarding Church matters that I did not venture to disturb you further with the comparatively minor matter of the Conservatorium. In view of the fact that Corporation meets next week, it is perhaps too late to get anything into concrete shape to present then, but will it not be as well for us to have a policy decided on in reference to this Committee's report before the February meeting?

As a matter of fact, Corporation really need not concern itself with affairs which are not immediately those of Music as a Faculty in the University, that is, any work done below that for degrees may interest them so far as it is preliminary to degree work, but they need not be called upon to vote with regard to it.

Would you like me to call together the same Committee again ( you will remember that you added yourself to that Committee when the matter was last discussed in Corporation) or would you like to see me again first before taking any further steps?

Yours very truly,

*H. C. Perrin*



REPORT OF THE SPECIAL COMMITTEE ON  
MUSICAL EDUCATION.

This Committee was appointed at the meeting of Corporation in March last with the following membership, namely, Dean Ferrin of the Faculty of Music, Convenor, Dr. Francis McLennan, Dr. Richard Roberts, Dr. D.L. Ritchie, Principal of the Congregational College, the Warden of the Royal Victoria College and the Dean of McGill College.

The Committee since its appointment has held three formal meetings and several informal interim meetings attended by two or more members. At each of the three formal meetings delegates of interested citizens were received and heard. At the first meeting a delegation of ladies appeared and gave the Committee many helpful suggestions. At the second meeting four of the supervisors of music in the Protestant elementary and high schools were received and examined, and offered much suggestive and illuminating evidence touching provisions made at present for dealing with the subject of music in the Protestant Public Schools of the City and Province. The third full meeting took the form of a conversation between a Committee of the Protestant School Board of the City, specially appointed by the Board to consult with your Committee for the purpose of suggesting some practical ways and means by which the schools and the University might co-operate in the interests of musical education in the community. As the result of these conferences and deliberations, your Committee now begs leave to report to you as follows:-

In the first case your Committee cannot help deploring the pathetically small provision made at the present time for the study and enjoyment of music among the English-speaking people of Montreal. We have no adequate Conservatorium building or headquarters of any kind for the professional study and practice of music, nor any proper public hall or auditorium where really instructive music may be heard and enjoyed by the public. The present University Conservatorium building is and always was wholly inadequate and ill-fitted to meet this need. Even if the University were justified in putting it any longer to its present uses, further funds for this purpose are imperative if anything more is to be done really worth doing. The members of the Committee mark with special interest and approval a suggestion made by the delegation of ladies mentioned above, that the effort begun a few years ago to raise funds to build a suitable Memorial Hall should be revised and considered at the earliest possible date. The members of the Committee also suggest that the very best results in a venture of this kind would probably be obtained by close and sympathetic co-operation between the University and the public.

In the next place, your Committee wishes to point out again the omission up to the present time of the Protestant Public schools of the City and elsewhere, not only in this Province but in some other parts of Canada, to officially recognise extra-mural training in music. From evidence placed before the Committee, it is obvious that a very large percentage of pupils in the schools attempt, after school hours and at their parents' expense, to acquire some skill in instrumental performance of music at some time during the years they spend at school. It also appears, however, that this percentage rapidly diminishes year by year until it becomes very small indeed towards the end of the High school period, and during the University period, whilst there is sometimes a slight revival of interest, only the most persistent enthusiasts continue their serious musical studies effectively. What with the multiplicity of studies and other student

activities in the schools and in the University, all real interest in music and, therefore, all hope of developing musical talent in those who possess it by nature, is soon driven entirely to the wall. It ought, your Committee suggests, to be self-evident to anybody that unless some serious all-round knowledge and appreciation of music be officially encouraged in the High Schools, Normal Schools and Universities the musical efficiency of teachers is seriously impaired and that, therefore, musical education in the community is undermined at its very foundations and this very important factor in the life and culture of the community is lost forever.

It was with some such thoughts as these that your Committee addressed to the Committee of the Protestant School Board of Montreal, mentioned above, the following questions:- (1) What chance is there of obtaining suitable space in the School buildings of the City for the teaching of music to pupils who may be willing to follow this subject at hours when they are not required to attend regular school classes; and, (2) granting that the University is willing to allow the study and practice of music as a subject for matriculation, what chance is there that this subject may be made one of the recognised subjects of school study, especially in the High Schools of the City? To the first of these questions the Committee of the Board answered wholeheartedly that it was the policy of the Board to make the maximum use of all school buildings and property for all legitimate educational purposes in the City, and that they had no doubt that the accommodation suggested could be easily provided, especially after the hour of half-past three in the afternoon, provided that suitable supervision and responsibility are assured. Replying to the second of these questions, they pointed out that the question is entirely beyond the jurisdiction of the Board, as the only competent authority to deal with the subjects of study set down in the curricula of the Public Schools is the Protestant Committee of the Council of Public Instruction for the Province. Your Committee, therefore, recommends on this point that this enquiry be not allowed to drop with this report, that the University take the necessary steps to recognise the study of music as one of the subjects allowed for matriculation, and that the proper authorities of the Department of Public Instruction for the Province be approached for the purpose of finding out some suitable way by which the study and practice of music may be taught in the schools during hours or after and this subject recognised as one of the subjects for which credit is allowed to pupils in the regular work of the schools.

Coming, finally, to the particular matter for which your Committee was created, viz., to report upon the organization and status of musical education in this University, your Committee wishes to point out that all musical education in McGill at present is divided into three parts:- (1) a department of Art and Music in McGill College, recently created by recommendation of the Faculty of the College and by the approval of this Corporation; (2) a Faculty of Music in McGill University with courses of study and practice leading to the Licentiate in Music and the degree of Bachelor of Music; and, (3) the Conservatorium of Music devoted to teaching practical music. It is only with the first and third of these parts that this Committee is now interested.

Regarding the first of these, your Committee wishes to approve unreservedly of the formation of a Department of Music in McGill College beginning in the First year, but they also point out that a better beginning in this work would probably be made if at least one year's notice in which to prepare were given all candidates who may wish to elect this department of study, and that, therefore, this work should not be offered in the First year earlier than the autumn of 1927.

Regarding the Conservatorium of Practical Music, your Committee wishes to mention the following points in the evidence placed before it:-

(a) That this part of the work is at present devoted almost exclusively to providing music lessons in the more elementary stages and that all efforts in this way are made almost wholly futile and profitless by the policy of the School authorities towards musical education already referred to in this report and by other causes.

(b) That only a negligible number of these elementary pupils follow their studies and practice far enough to reach any proper University standard in this work.

- (c) That the appropriation of University funds to elementary work of this kind is of doubtful legality.
- (d) That it is unfair to bona fide professional teachers of music and especially to our own graduates and licentiates practising in the community for the University to provide teaching in this subject below the fair market rates and cost.
- (e) That although it may be unwise in method to separate the theoretical and practical study of music too widely, it is nevertheless advisable that the present limited endowments of the Conservatorium be applied mainly to the teaching of the History, Theory and Literature of music and that pupils be left to obtain their practical training from competent private practitioners recognised by the University.
- (f) That for some years past this branch of the work has incurred a disturbing deficit, inasmuch as the receipts from students' fees have not been sufficient to pay the salaries of the instructors, not to mention capital charges for buildings, equipemnt and supervision.

Bearing these facts in mind, therefore, your Committee has no hesitation in recommending that all the necessary steps be taken for a future reorganization of the Conservatorium on a sounder basis.

All of which is respectfully submitted.

signed FRANCIS McLENNAN  
RICHARD ROBERTS  
ETHEL HURLBATT  
IRA A. MacKAY  
D.L. RITCHIE  
H.C. PERRIN.

April 14th, 1926.