The R. A. M. and Local Representation

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language. The same master's "Die Walküre" and "Die Meistersinger," in M. Wilder's version, have, it will be remembered, already been brought out here in previous seasons.

Victor Nessler has just finished a new operatic work entitled "Die Rose von Strassburg."

Mdlle. Teresina Tua, the violinist, is about to be married to Count Ippolito Valetta, of Turin, a well-known Italian amateur, and writer on musical subjects.

An opera, "Beatrice di Svezia," by the Maëstro Benvenuti, will be one of the novelties to be brought out at the Fenice Theatre, of Venice, during the present season.

A performance is reported from Brisbane (Australia) of Meyerbeer's "Le Prophète," sung in Volapük, the new "universal language." The performance is said to have greatly pleased, and to have been repeated several times.

Richard Wagner's important paper "Ueber das Dirigiren" appears for the first time in a French translation in the pages of the thirteenth volume (just published) of the *Annuaire du Conservatoire royal de musique de Bruxelles*. The translator is M. Emile Guillaume.

A new music journal, *La Palestra*, has been established at Venice, under the editorship of Signor C. Roman.

We have received the first number of the *Neue Wiener Musik-Zeitung*, a journal issued three times each month, at Vienna. Our new contemporary appears to be supported by able writers, and is edited by Herr Carl Mayer.

Bernhard Sulze, for many years principal Organist at the Stadt-Kirche of Weimar, and an excellent teacher, died at Weimar on the 5th ult., aged sixty-one.

The death is also announced at Dresden, of Emil Georg Ehlig, the esteemed Organist at the Hof-Kirche of the Saxon capital, aged seventy-one.

CORRESPONDENCE.

THE R.A.M. AND LOCAL REPRESENTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Of course it is annoying in the extreme to some people who have, owing to causes not altogether discernible, been lifted into a position for which they were eminently unsuited, to find themselves at one fell swoop removed from their pedestal. And it is perhaps only human nature that those immediately concerned should object to the proceedings of the Committee of the Royal Academy of Music. But after reviewing the thing in cold blood and with no prejudice, and having turned it over in the light brought to bear by a thorough knowledge of the machinery at work, the conclusion is driven home with all possible force that the move recently made is a wise one and for the good of the majority. Without for a moment desiring to reflect upon any particular member of the profession who has lately held the office of local representative to the Royal Academy, it may be asserted, without fear of serious contradiction, that the action of some of these individuals has been open to question. That which should have been regarded as a sort of sacred trust has been employed in more than a single case as a lever to obtain personal advantage; and the fact that a man was commissioned to do clerical work and arrange business details has been in not a few instances construed into meaning that he had special facilities at command in the preparation of candidates for the local examinations. Those who consented to represent the Royal Academy in the various provincial centres ought to have remained satisfied with whatever emolument fell to their share, and it must be admitted that this has not always been so. On the contrary, some of those concerned have even gone so far as to advertise their official position as a means of obtaining pupils, and have actually had the audacity to state in print that they were prepared to pre-examine candidates, other than their own pupils, who were desirous of passing the tests of the institution they represented. Then again, having obtained access to the addresses of certain individuals through official business, personal circulars and so forth have been launched forth wholesale at those thus brought together for a totally different purpose. Further, stationery, &c., bearing the national insignia and headed with the magic legend "Royal

Academy of Music," has been used for the purposes of private professional correspondence, and in fact it has been made to appear in many cases that the people appointed to do work which should have been purely of a routine nature have given out to the world actively, verbally, and by the aid of pen and print that they were holding an artistic or educational position, to which their relations with the parent institution gave them really no claim whatever.

No wonder then that other professors and teachers objected, and used strong language, when they found an official, from whom they had a right to expect assistance, actually poaching upon their preserves; and no wonder that the National Society of Professional Musicians should have taken up the matter on behalf of the profession at large. It is not the place here to enter into the discussion of the details of the examination scheme propounded and carried out by this or any other irresponsible body, and the certificates which they grant may pass muster for whatever they are worth. But that ample cause for action had arisen was fully apparent. The late Sir George Macfarren was truly a man without guile, and he would have tried to believe the world at large, or at least the members of the profession at the head of which he stood, equally honest and straightforward. And although matters were brought under his notice years ago which needed instant reform, he went on hoping for the best. He did not perceive that the trade in home-made nostrums, insisted upon in the Royal Academy Syllabus, was carrying its influence into the provinces, and if special profit was to be made at the head centre out of the local examinations, why should not those in the outlying districts go and do likewise. True it is that the local representatives have in many cases succeeded in working up the number of candidates enormously, and to a certain number of them much credit is due; but the increase alluded to has not seldom been achieved at the cost of others, and the action of some, as a means to an end, cannot be commended upon any grounds.

It is a pity that the few just men should have to fall with the doomed city, but there seems to have been no road open but to effect a wholesale clearance of the professional representatives; and owing to the action of at least a large section of the *genus* the absolute extinction thereof has come about. Meanwhile a meeting of the recalcitrant ones has been held, and a manifesto has been sent to headquarters, to which has been accorded, as might have been expected, a courteous and dignified answer, which closed the correspondence at once and for ever so far as concerned the chairman, principal, and committee of the Royal Academy of Music. The next step took the form of a proposal to establish a series of examinations, conducted by the ousted local representatives themselves, or by some musician obtained from London. The first arrangement could surely not be consistently or seriously considered for a moment, as these persons had, as a part of their plan of campaign so long as they were associated with the Royal Academy, systematically cried down irresponsible examinations; and in regard to the alternative scheme, surely no musician of any reputation, or in any way connected with the Tenterden Street institution, would so far lose self-respect as to ally himself with such a movement. As a result of the commotion it is probable that the foundations of the Royal Academy will remain quite firm. Not a few of the best men till lately in control over the business of the examinations in the provinces have admitted the justice of the action of the Academy authorities. Others, finding that objection is futile, would do wisely to hold aloof from associating with their more demonstrative brethren. This at least is the opinion of one who has watched the course of events pretty closely, and who years ago foretold the reaping of the whirlwind while the wind was yet being sown. The scheme now in course of promulgation by the dual control seems to be sufficiently compendious for a start, and after all that has occurred not the least sagacious act on the part of the joint committee is the appointment of non-professional men as honorary local representatives, and the regular payment for all needful literary work. Under the earlier régime no one could actually know more than another what was required

as to the standard to be reached by candidates, and the Syllabus containing all information for the year was, of course, or should have been, common property. The idea however got abroad that certain people had more power than others, and this was at least not contradicted as it ought to have been in many cases. In the appointment of gentlemen who have no ulterior gain to acquire professionally, financially, or socially, there will be avoided, not only the evil itself, but the semblance thereof; and one late representative at least will rejoice to be emancipated from a position around which, owing to the action of others, an odour of suspicion could hardly fail to linger.

I am, yours truly,

ONE OF THE LOCAL REPRESENTATIVES.

October 2, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I crave a small space in your next issue for a few words on the above question, which just now is exercising the minds, and perhaps tempers, of not a few who have hitherto enjoyed the privilege of being associated with the R.A.M. as local representatives. There is undoubtedly a very general feeling of, shall I say, wounded pride at the sudden overthrow of a large body of men who have worked zealously for the local examinations, more for the honour of representing such an old-established and excellent institution and for the general advancement of music, than for the small honorarium which, looked upon as a reward for the work and trouble expended, was really not worth material consideration. I must confess that upon receiving the first circular issued by the R.A.M. Board, one felt a little sore at what seemed to be an ungracious policy, *ungracefully* propounded; but upon further reflection one cannot but admit that the new arrangement is a wise one. It must be better for both teachers and candidates to have local representatives entirely independent of either; and that, together with the appointment of *two* examiners, will give the public generally an assurance that by no possible means can there be a vestige of favouritism. Further, it will remove all jealousy on the part of other teachers living in the same locality.

There can be no doubt that the local examinations have done much good. They have encouraged both teachers and candidates to aim at a more critical and careful rendering of the works submitted for examination, and have thereby raised the standard of music in those places where the examinations have been established. There is, however, a possibility that the associated boards of the R.A.M. and R.C.M. may not easily find men of independent position, *not connected with the musical profession*, who will be willing to undertake the work of local representatives in small places, and that in consequence those centres will be disestablished. The result of this will probably be that these small centres, which have received so much benefit hitherto, will be handed over to the smaller class of examination boards, which are frequently (as an article in the October *MUSICAL TIMES* puts it) mere money-making societies. People will, perforce, have their children prepared for examinations of some sort, and are not over-particular as to the standard required, provided the parchment is obtainable. I venture to express a hope, therefore, that the small centres may not be overlooked in the new scheme. It will, I am persuaded, be a mistake not to encourage these places to continue to send candidates for examination. The Syllabus of the new board has not yet, I believe, been issued; but I trust that the standard of the *junior candidates'* examination will not be raised. The present system of general education in schools demands so much from girls of ten to sixteen years of age, that there is little time for music practice, unless recreation is to be almost entirely abandoned. Trusting that these remarks, from one who has always striven to do his duty to the R.A.M., to other teachers in his immediate vicinity, and to the candidates brought under his notice in connection with the R.A.M. local examinations, will not be considered irrelevant, and thanking you, if you are good enough to accept them for publication in your columns.—I am, yours truly,

C. W. ROBINSON.

October 15, 1889.

THEMATIC COINCIDENCES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am not sure that the following thematic coincidences have been pointed out before, though, *en passant*, every fairly-read amateur must have observed them:—

I.

Schubert. Fantasia (four hands) in F minor.

Berlioz. Introduction to "Faust."

II.

Schubert. Fantasia (four hands) in F minor.

Mendelssohn. "St. Paul"—"Stone him to death."

He blasphemes God, he blas-phemes God, he

blas-phemes, stone him to

If your columns were open to similar examples, not generally known, the results might be very interesting.

Faithfully yours,

JOSEPH BENNETT.

TRINITY COLLEGE, LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the article on "Hoods and Falsehoods" in your last issue, reference is made to "the Company entitled Trinity College, Limited." It is obvious that Trinity College, London, is the institution here alluded to; but permit me to say that only the Corporation or Council of Trinity College is incorporated as a Limited Company, and that solely for the mutual protection of its members in dealing with the finances of the College. The College of Organists, also mentioned in the article, avails itself of the same form of incorporation, yet the writer does not speak of the "College of Organists, Limited," which he might, with equal reason, have done. Trinity College, London, and the College of Organists could just as well carry on their operations without any such incorporation if they chose. Both these institutions have earned the highest respect of the musical and general public by their earnest work in the cause of musical education, but their success has unfortunately led to a mushroom growth of feeble imitations within the last two or three years.

On the hood question, in the absence of any Statute Law relating thereto, the writer quotes the Canon Law, which is hardly applicable, considering that Trinity College, London, and the College of Organists include Nonconformists among their *diplomés*, to whom the Canon Law is a matter of no concern. Even the Canon Law, however, recognises non-university hoods under the synonym of "tippets," so they "be not silk"; but this restriction is entirely ignored and upset by King's College, London, whose Theological Associates wear a silk hood. The "tippets" too, of the diocesan colleges are usually bound or edged with silk. This question of material is of little moment, as Trinity College and the College of Organists could at once substitute satin or stuff hoods if deemed desirable.

The writer of the article goes on to state that "the only College not a University possessing the right to examine candidates and confer degrees in music is the Royal College of Music." So far as I am aware, no college has ever yet attempted to invade the prerogative of the Universities by