

Register Sept. 2nd 07.

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### THE UNIVERSITY OF ADELAIDE.

A meeting of the council was held on Friday. Present—The Chancellor (Sir Samuel Way, Bart.), the Vice-Chancellor (Dr. Barlow), the Hon. G. Brookman, M.L.C., Sir Charles Todd, Dr. Hayward, Rev. H. Girdlestone, Messrs. G. J. R. Murray, W. Isbister, S. T. Smith, and S. J. Jacobs, and Professors Mitchell, Bragg, and Stirling.

On the recommendation of the Faculty of Law it was resolved to amend the regulations of the Stow prize, and to provide that a prize may be awarded to any candidate for the LL.B. degree, who at any November examination shall have shown exceptional merit in not less than two subjects.

On the recommendation of the Faculty of Arts it was resolved to substitute modern European history for British Imperial and colonial history for the B.A. ordinary and honours degree.

The library committee reported a further donation of £500 for library purposes. The council directed that grateful thanks should be conveyed to the donor.

On the recommendation of the public examinations committee it was resolved, in consequence of the large increase in entries for the primary examination, that the day of entry be fixed six weeks before the date of the examination.

The report of the Public Examinations Board recommending examiners for the junior, senior, higher, junior commercial, and senior commercial public examinations and formation of a centre at Tumby Bay was approved.

Sir Charles Todd presented to the University library a set of the Journal of the Institute of Electrical Engineers. The council thanked Sir Charles Todd for this valuable addition to the library.

The report of the extension lectures committee in regard to courses of lectures in country centres and a course to be delivered at the Y.M.C.A. by Professor Henderson was approved. The committee reported that one course had been delivered at Strathalbyn, and courses at the Semaphore. Others had been arranged for Riverton, Narracoorte, Mount Gambier, Millicent, Mount Barker, Broken Hill, Petersburg, Jamestown, and Laura.

The report of the Faculty of Music submitting agreement between the Universities of Melbourne and Adelaide in regard to the public examinations in music, and recommending that the appointment of Professor Peterson and Professor Ennis as joint examiners in theory of music was adopted. The faculty further reported that the designs for a music certificate sent in in response to an advertisement were not considered suitable.

The examiners for the Mus. Bac. exercise—Professor Peterson and Professor Ennis—reported that the exercise submitted by Miss Ruby C. E. Davy had been approved. The report was adopted.

The secretary to the Royal Commissioners for the Exhibition of 1851 has written to the University of Adelaide stating that they have granted an exceptional renewal to Mr. R. D. Kleeman, B.Sc., B.A., of the Research Scholarship for a third year. The council of the University, at its meeting on Friday, expressed appreciation of the fact that Mr. Kleeman's work had warranted the Commissioners in granting this exceptional extension.

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### UNIVERSITIES AND MUSIC

#### PRACTICAL SUGGESTIONS

[By Professor Franklin Peterson, Ormond Chair of Music, University of Melbourne.]

The relations between a modern University and a Conservatorium of Music call for some consideration in a community like ours, where actual connection has been established and on trial for some years. The matter, for many years a practical question in Adelaide and in Melbourne, has been raised in Sydney, where the University Senate lately considered the proposal to establish a Chair of Music and Conservatorium. Taking the university side of the question first, we find that up to a few years ago, music, especially the practical side of the art, occupied a minor place in the consideration of university governing bodies. There is, so far as I know, no Chair of Music as a complete subject at any Continental university. In the University of Berlin there is a Chair of the History of Music, and names like A. B. Marx, the biographer of Beethoven, Bellerman, his successor, and Philipp Spitta, the biographer of Bach, have conferred distinction on the noble foundation as great as is the honour so deservedly paid by the university to these distinguished musicians. There is a similar chair in the University of Vienna, which boasts such names as Ambros and the somewhat less distinguished Hanslick. Göttingen and Bonn formerly had History of Music Chairs, and Prague still has, I think, the Chair of the Science and Aesthetics of Music, to which Adler was appointed in 1885. These are the only endowed or salaried professorships in Continental universities; but many a professor (a title bestowed only by the sovereign on the recommendation of his responsible advisers) lectures on various theoretical or historical branches of the art at almost every German university—as in Leipzig, Dr. Riemann, one of the most learned of theorists and historians of the day. The coveted title of Professor is officially bestowed also on a very few executants, singers, and conductors. But there is no Faculty of Music at any Continental university, nor are degrees in music given. Those musicians who bear the title "Doctor" are Doctors of Law or of Philosophy—degrees gained by a thesis on some theoretical or historical subject, or bestowed in rare instances honoris causa. Such a roundabout way of recognising services to humanity and art seems rather amusing to less conservative parts of the world. When Oxford decided to honour the late Cecil Rhodes it conferred upon him the honour of a degree of Doctor of Civil Law (D.C.L.), and a similar honour was paid to Lord Kitchener in Edinburgh, when the university there made him a Doctor of Laws (LL.D.)—perhaps because he had recently exacted the last penalty of the law from several thousand Dervishes at Omdurman! At the tercentenary of the Edinburgh University the only degree that ancient corporation could confer upon the late Sir Charles Halle was the same legal distinction, of which Sir Charles was so proud that by his instructions he was arrayed for burial in his LL.D. robes.

—Oxford, Cambridge, and Others.—

In 1626 a Chair of Music was founded at Oxford, where Crotch and Bishop held sway; then Osley, that cultured musician and noble gentleman; Stainer, whose name causes a glow of warmest affection in many hearts scattered all over the world; and now Parry, a man to whom all musical England looks up with pride. The sister University of Cambridge has possessed a Chair of Music since 1634, its most distinguished professors having been Sterndale Bennett, Macfarren, and now Villiers Stanford. Edinburgh University owes its Chair of Music to the bounty of Gen. Reid, who, like Frederick the Great, was a distinguished flute player and composer as well as a soldier. In both cases no doubt the musical

distinction was more easily obtained on account of social position and success won in other walks of life. Durham and Dublin complete the list of the older English chairs, from which, until a few years ago, the only duty exacted was the conducting of the examinations of candidates for the degree of Mus. Bac. and Mus. Doc. Partly from the indifference of the universities themselves, and partly from the nature of the tests applied, the English degrees did not command much respect until, early in the seventies, matters were put on a much more satisfactory basis, a test in arts being made a necessary preliminary, the "exercise" more closely scrutinised and robbed of its vicarious virtue (which had often obtained a degree for the commonplace friend of a clever partner in a "knavish trick"), and the conditions brought more in line with modern demands. An earnest desire further to improve matters susceptible of improvement has caused Cambridge University to insist on residence for a stated number of terms before a degree in music is granted. Oxford considered the same proposal, but found it an impracticable scheme. There is no provision for any musical instruction at either university, and the result of the Cambridge experiment is not encouraging save to the other universities which profit by the numbers of candidates who prefer not to go to Cambridge for their degrees! Two opportunities, the use and the misuse of which amounted at one time to positive scandals, have been in the one case absolutely cut off, and in the other brought under reasonable jurisdiction. American degrees are now at a discount, and the Canterbury degree (Mus. Doc. Cantuar), granted under an ancient Papal Bull, is practically stopped. Not a little credit is due to this movement to the Union of Graduates in Music, instituted by the late Sir John Stainer, which, now in its seventeenth year of existence, numbers about 800 members, and exercises salutary powers of scrutiny on all academic pretensions by its "roll and kalender," as well as by more active measures. As the universities are jealous of the highest honour in their gift, a Mus. Doc. degree is now a high distinction, and when gained by examination is evidence to the world of a highly specialized mastery of the theory of music.

—A New Dawn.—

Consideration of this term brings us to the dawn of the new day in the relation of universities to music. The degrees we have spoken of are gained after a series of searching examinations in the theoretical side of the art—harmony, counterpoint, history, literature, aesthetics, &c.—practical work being recognised only in composition, as shown in the exercise which serves as a thesis and in the executive ability, without which, although not actually tested at the examination, no candidate could satisfactorily prepare himself for the test. But this is an eminently practical age, and the conditions of new chairs established, as well as modifications in existing regulations, show a desire to serve our day and generation in a more thoroughly satisfactory way than the past has known. A practical test is part of the examination under the comparatively new Chair in Victoria College, Manchester, and in the new regulations drawn up by the Faculty of Music in Edinburgh. I believe that the University of Melbourne is the pioneer in admitting practical work as a "subject" in each year of the course for the degree in music—a provision which has brought us congratulations from men whose opinion is well worth having. Before reviewing the subject from the Conservatorium side let us consider the three kinds of candidates attracted by Oxford and similar universities. The first is the Churchman, who during his preparation at the university for his life work has time to devote to the study of music, and to gain a degree of no little use to him in his profession—e.g., securing for him a precentorship in a cathedral. The second is the cultured amateur of leisure and means, as well as earnestness. No better example of this type can be given than Mr. Hadow, Fellow of Worcester College, Oxford, author of several excellent books on music, and highly esteemed by Professor Stainer, in whose time he delivered lectures in the university. Lastly, there is the practical musician, who, having completed his studies at a conservatory or academy, desires to have the hallmark of a university degree—almost a necessity now for the highest posts of cathedral organist, as well as for other responsible positions. The last class exists in Australia only to a limited extent, and the first two, we may say, do not exist at all. Therefore our universities must keep different conditions in mind when administering the trusts committed to them; and the experience of the last 25 years offer many valuable lessons. During the first few years of the Ormond Chair in Melbourne the Professor lectured on theoretical subjects, and examined candidates who had not access to conservatorium

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MILLICENT, August 30.—Last night at the Town Hall Professor Henderson, of the Adelaide University, gave a lecture on "Hamlet," Mr. E. J. Harris occupying the chair, and there was only a moderate attendance. The professor will lecture to-night and to-morrow night to complete the series of three.—Inspector Neale, of the

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of age.—Last night Professor Henderson, M.A., of the Adelaide University, concluded his series of lectures in the institute on "Leaders of the Puritan age." He dealt with the life of Oliver Cromwell. At the conclusion of the lecture Mr. F. Davison proposed a vote of thanks to Professor Henderson, which was carried by acclamation. In acknowledging the vote, Professor Henderson said he was persuaded by the attendances at these lectures that there was sufficient interest shown to warrant a continuance at some future time.