

Professor Ives then proceeded to read his lecture, and said he could assure his hearers that it was with much genuine pleasure that musicians of all ranks in Europe heard some months ago of the important step the authorities in the Adelaide University were about to take by founding a Chair of Music, and so giving the lovers of the art in South Australia an opportunity of studying within the walls of their University those higher principles of the art which were so essential to a right understanding of its moral and social teachings. He added that before he left London Sir George Macfarren, Professor of Music at Cambridge University, and Principal of the Royal Academy of Music, bade him say to the South Australians that in his opinion the founding of the Professorship was an event of great importance, and one which would not be overlooked when the history of music in the nineteenth century came to be recorded. He thought it spoke much for South Australian colonists that they should have recognised at such a comparatively early period of their history the claims which music undoubtedly possessed to be included in the University system. Dr. Stainer, of St. Paul's Cathedral, in bidding him farewell also took the opportunity of saying how much interested he was in the matter, and with what pleasure he should watch the development of the art in the colony. "You go," the doctor added, "to break up new ground, and you go with the complete confidence of those who have been called upon to select candidates. Everything lies before you, and the eyes of all musicians in this country will watch with interest the result of the experiment now being made." Dr. Bridge, of Westminster Abbey, expressed himself in similar terms, and altogether he (Mr. Ives) would be very deficient in perception if he failed to recognise the serious responsibilities attached to the office to which he had been called. He saw in the action of the University authorities a desire to have music regarded as something more than a mere amusement—as something which must sooner or later hold its own place in every liberal system of education, and that place not to be an accidental or temporary one, but one to be formally recognised and ultimately left permanent. Not but there might be many who would wonder to see that thing called music placed on a level with literature and science, and to hear the compositions of musicians spoken of as a literature—as books in another shape—which had helped to form man just as much as history, poetry, or metaphysics, and just as worthy of a place in the archives of recorded thought and wisdom. Personally he could not help thinking the action of His Excellency Sir W. Robinson and those gentlemen who had co-operated with him in the founding of the Chair of Music most happily timed. He could perceive that there was abundance of executive talent here, both professional and amateur, and from what he had learned of the sacrifices of time, labour, and means many of those persons had made in the past on behalf of music, he was able to form much ground for hope as to future success. When he remembered how much the pleasures executive musicians derived from the pursuit of their art might be enhanced by a

knowledge of those theoretical lines upon which music was built, he could not refrain from expressing a hope that the advantage now placed within their reach might be fully appreciated, and that students would come from all parts of the colonies to make use of the classes now being formed, and come too in the right spirit—not to be amused but for purposes of real study. He had another reason for thinking the moment most opportune for the founding of the Music School. Many composers of the present day seemed to give us works characterized by an almost total disregard for those principles of harmonic combination and progression which had served to guide and direct the workings of their great predecessors. It was most essential then that every opportunity should be afforded students for obtaining that knowledge of the higher branches of musical composition which could not only assist them in the development of their own talent but serve them as well in the examining for themselves the works of the great classical masters, and thus give them the ability to discriminate between the good and bad in musical compositions. The partisans of those writers to whom he had referred would say that art was free, and that genius could not be bound down by antiquated rules. It must be admitted that art was free, and that the art of music in particular was very free; but he submitted that there was a wide difference between that freedom which was founded upon principle guided by natural judgment and experience and that so-called freedom which declined to be governed by any considerations of principle, but gave itself wholly to unbridled fancy, becoming as it were a mere creature of reckless impulse. And if genius was spoken of as something which could not be bound by ordinary rules he would answer that the true artist, instead of being mastered by his emotions, mastered his emotions, and made them conform to the dictates of his art, whose superior laws were beauty and order both in form and matter.

It was well that he should regard with deep reverence the great things done by such masters of the past as Mozart, Beethoven, and others—masters who, though preserving wonderful natural genius, had not set at nought the laws formed by their predecessors. The art of music had reached its present stage only after a long course of modification, and in order to understand well the works of to-day the student must make himself acquainted with those of bygone days, and so approach his subject, as Professor Macfarren had aptly expressed it, "by the pathway of history." The student might perhaps find that he need not admire every composition that came before him, simply because it was by an old master, nor need he if its chief claim were that it was by a modern writer of advanced views. There were two classes of people in the world who were ever making one or other of those mistakes. The one class believed in the good old times, thought the art of music reached its highest point of perfection long ago, and asked us to remember that the sonata, concerto, symphony, opera, and oratorio all belonged to the last century, and deplored that everything now being done in musical matters was leading on a downward course. The other class made light of the works of the past, spoke of Haydn, Handel, and others as good old folks who had their day, but who must now make way for better men, and thought music as we knew it now was but in its infancy, or at most only just beginning to be properly understood so far as its capabilities were concerned. Perhaps it would be found that the truth lay somewhere between those extremes, and in forming a judgment as to what it was that constituted a musical work of art we might take a little from both schools. While we might feel it essential to uphold the necessity of observing the laws of harmony and of design in composition, we might be called upon to make some allowance for that desire for progress which was so striking a feature of this portion of the nineteenth century. They were about to make use of the power possessed by the Senate of the University to confer degrees in music, viz., those of Bachelor of Music. First the student must pass the matriculation examination of the University, or produce evidence of passing an examination of similar standard in some other recognised University. Until a few years ago no matriculation examination was required from candidates for degrees in music either at Oxford, Cambridge, or Dublin; but the inconvenience of granting University honours to persons who had little or no knowledge of any subject except music became so manifest that it was found absolutely necessary to put a stop to the evil, and so candidates were called upon to show that they had at least a fair knowledge of the subjects of an ordinary education. That the University of Adelaide should follow the example set by those in the old country seemed to him most wise, for the more a musician knew of other branches of learning the more would his capabilities as a musician be enlarged. He did not forget that the subject was one at least novel in this country, and that the professional musician at his teaching all day or the amateur in his business could ill spare the time needed for getting up the subjects for matriculation. The question of

The question of meeting such cases in some way was still under consideration, and so also was that of another contingency which they might have to meet. It was this: the regulations as printed said that candidates must matriculate before entering upon the first year's course. The first year's course had only been laid down since his arrival some few days back, and consequently candidates would have no opportunity for matriculating, however anxious they might be to do so. That and other questions that might arise would, however, be settled in due course, when they had more time to discuss the various details of the new departure. In the first year's course the subjects would be harmony (up to four parts), including intervals, scales, common chords, sequences, chords of the dominant seventh, the dominant ninth, eleventh and thirteenth chords, suspensions, chromatic chords, and harmonizing melodies. In pointing out what advantage a knowledge of musical composition could be to one who did not aspire to University honours, he quoted Sir George Macfarren on the subject. He then, with the aid of the blackboard, demonstrated the fundamental facts of the studies that would be included in the first year's course. In conclusion, the Professor expressed a hope that the classes would be fully taken advantage of, and that whether the University had many Bachelors of Music or not during the next few years there would be a large number of students who desired to gain a knowledge of music. It was intimated that it would be necessary before attending the lectures for intending students to send in their names to the Registrar, and that three lectures would be given each week on Monday, Wednesday, and Friday, the hour being fixed at half-past 4.