

3 The Register
20th May 1901.

Advertiser 21st May
1901.

The Register 22 May 1901

The entries for the University primary examinations in theory and practice of music show a gratifying increase on last year's figures. In practice of music Mr. C. R. Hodge, the registrar, has received 271 names, and in theory 121. The figures in 1900 were respectively 189 and 108, and in 1899 they were 171 and 88. As in former years, Professor Ives has been appointed the sole examiner in both departments.

Miss Mary Trevena Corvan, the last winner of the Elder Scholarship, has been granted an extra year's tuition at the Royal College of Music, London, where she is said to be making good progress in her pianoforte studies. This scholarship will, therefore, not be vacant until the end of the year, when, if the precedent of the past is adopted, the examination will probably be conducted by the examiner representing the Associated Board of the Royal College and Royal Academy of Music, London, with the assistance of Professor Ives.

The Council of the Adelaide University, on the advice of Mr. Frederick Bevan, the acting director of the Elder Conservatorium, have completed arrangements for the engagement of an orchestra, as complete as circumstances will allow, for the conservatorium. The services of about 20 local musicians have been secured, most of whom are wood-wind, brass, and bass players, and with the students the total strength of the band will be from 50 to 60 performers. The principal object in this new departure is to give the students the benefit of a weekly rehearsal, and the opportunity to study some of the writings of the great masters for orchestra. It is improbable that more than one concert will be given this year, but the services of the band will be used in pianoforte concertos, and choral writings at the ordinary concerts of the institution. Mr. H. Henicke is the conductor.

THE ELDER CONSERVATORIUM.

The popularity of the Elder Conservatorium concerts is as great as ever, and the attendance at the seventeenth students' concert, held on Monday evening, could hardly have been larger. The students who took part in the programme acquitted themselves admirably, and the frequent bursts of applause showed that their performances were greatly appreciated by the audience. Miss Ethel Cooper opened the programme with the pianoforte solo "Prelude and fugue in A minor" (Bach-Liszt). A string quartet, "Serenade in C major" (Haydn) was contributed by Miss Eugene Alderman (Elder scholar), Miss Vera Jurs, Mr. William Cade, and Mr. Harold Parsons (Elder scholar). Miss May Whillas sang Gounod's "Entreat me not to leave thee," and the other songs were Kjerulf's "Where are they?" and "Good morning," by Miss Gwen Lloyd; A. Goring Thomas's "A summer night," by Miss Marie Edmeades, with a cello obbligato by Mr. Harold Parsons; "King Duncan's daughters" (F. Allitsen), by Mr. John Morish. Instrumental solos—Pianoforte solo, "Ballade in A flat" (Chopin), by Miss May Manning; pianoforte, "Concerto in G minor" (Mendelssohn), by Miss Edith Jones, with second piano by Miss Emmie Hodge; pianoforte, "Concerto in A minor," first movement (Schumann), by Miss Maude Puddy, A.M.U.A. (Elder scholar). Violin solos—"Die Blume" (Hauser), and a "Mazurka in G" (Wieniawski), by Miss Elsie Cowell; "Souvenir de Moskau" (Wieniawski), by Miss Gwendoline Pelly (Elder scholar); a recitative and aria, "Rebecca's prayer" (Sullivan), by Miss Elsie Jones. The quartet for piano and strings, "Rondo alla zingarese," in G minor, op. 25, fourth movement (Brahms) was rendered by Miss Maud Puddy, Miss Gwendoline Pelly, and Mr. Eugene Alderman, assisted by Herr Kugelberg. Miss Gwen Lloyd, and Mr. John Morish, who contributed songs, and were accompanied on the piano by Mr. Bevan (director of the Conservatorium) are students of Miss Guli Hack.

"SCIENTIFIC HISTORICAL STUDY."

LECTURE BY PROFESSOR DOUGLAS.

Professor Douglas delivered a lecture on "Scientific Historical Study; its Methods and Effects," at the University on Tuesday evening before the members of the Teachers' Guild. Professor Bragg presided over a large attendance.

Professor Douglas said that history has acquired the dignity of a science. Every self-respecting historian gained his information at first hand. He must verify all his data from personal inspection. His knowledge of geography must be accurate, and he must use all the evidence of coins, documents, and portraits. History was a valuable mental training, and worthy of study for its own sake. The lecturer dealt chiefly with history as an educational agent. The teacher of history should seek to instil into his pupils a temperate belief in progress and a habit of caution. The study of history promoted toleration. The greatest value of the study of history was to develop judgment, and the best periods of history for this purpose were not those nearest to our own, but the earliest times of France, Italy, and England. The system of education, which trusted too much to text books, was delusive and unsatisfactory. Each student must be trained to make his own history, and he should be led to discriminate various qualities of evidence, and to base his conclusions on the best original sources. The illustrated edition of Green's history was excellent. In Australia we were not surrounded by relics of the past, and we must depend on illustrations. The development of the art of photography had placed a powerful instrument in the hands of the teacher. An illustration differed from a picture; art and science were distinct. Artistic and imaginative pictures were not needed in history. A study of historians like Macaulay and Froude would produce a race of rhetorical partisans. Stanley, Weyman, Yates, Weir Mitchell, and Egerton Castle were excellent historical novelists. Historical fiction was not a part of the serious study of history. The historian did not even attack the great impostures, but merely accounted for them.

At the conclusion of the lecture several members of the guild spoke. Dr. Torr emphasised the importance of beginning the study of history in schools with some period earlier than the year 1700. Mr. C. L. Whitlam questioned the value of the synthetic method of teaching history, and Mr. A. Scott spoke of the difficulty of reaching the ideal depicted by the professor. Mr. J. Donnell praised the method of illustrating history by the use of lantern slides.

A vote of thanks was accorded Professor Douglas.

Register 21st May
1901.

Melbourne Argus
21st May 1901

AN AUSTRALIAN SYMPHONY.

MUSICAL HONOUR TO THE ROYAL VISITORS.

A musical production, written in honour of the visit of their Royal Highnesses the Duke and Duchess of Cornwall and York to Adelaide, is of Australian interest. It is a symphony in the key of D minor, written by Professor Ives, of Adelaide University. Mr. Ives has for many years past worked in a quiet but none the less vigorously effective way in fostering the love of good music in South Australia, and a short sketch of his work may be interesting, not only for its own sake, but as being the first published account of it in Australia.

The symphony is of large dimensions, and is very fully scored, there being parts for strings, flutes, oboes, clarionets, bassoons, trumpets, four horns, three trombones, timpani, grosse caisse, harp, and organ.

It contains five movements. No. 1 is lento, a slow, stately, introductory movement in 2-4 time, with effective tone contrasts for strings and wind, in which the organ plays an important part. There are some capital drum effects in this movement.

No. 2 is an allegro. This is cast in the classical form, the first subject being announced by violas, 'celli, and bassi in unison. The subject gives promise of excellent material for scholarly development. The second subject affords properly a strong contrast of rhythm to the first, and is very melodious. The harp is much used in developing the movement, while the wood-wind, notably the oboes and clarionets, have some beautiful passages to play.

The third movement is a scholarly depiction of emotional feeling. The form is that often used for slow movements—the ternary. There is a well-contrasted middle part, wherein a new subject, when announced by the bass instruments, is accompanied by the violins, violas, and wind instruments in a network of imitative counterpoint, showing excellent writing. The pianissimo coda must be very effective.

The scherzo, the fourth movement, is a light, airy movement, conceived in a happy spirit, yet full of ingenious canonic imitations and other features that show well-grounded scholarship. The trio is in charming melodic contrast.

The last section of the work is a bright movement, full of gaiety and spirit. The composer tells us that the themes were called forth by reading a passage from "A Ballet in the Skies." The second subject (happily announced by a tasteful combination of oboes, clarionets, bassoons, and horns) may readily be recognised as a worthy counterpart of the pretty fancifulness of the first. The time here is 2-4, but the clear flow of this measure is frequently interrupted by bars of 2-8 time, which serve to take off the squareness from the musical sentences. The coda, in which the professor makes use of all the forces he commands to paint the rush and whirl of the storm wind, is very telling, and compels interest as to the effect of the production of this important work.

Advertiser
23rd May 1901.

Mr. Frederick Bevan, the acting director of the Elder Conservatorium, sends a copy of his latest song, "Joy and sorrow," the lyrics of which are from the pen of Mark Ambient. As in all of Mr. Bevan's songs, there is plenty of straightforward melody, and the modulations and effects are dry and natural. The accompaniment is a good one, but it will offer no difficulties to those possessed of the modest technical equipment. If sung with sympathy and feeling by a rich contralto—with which voice it appears to be particularly suited—"Joy and sorrow" should prove a success.

Advertiser 24th May
1901

ADELAIDE UNIVERSITY LAW DEBATING SOCIETY.

There was a large attendance of members at the meeting of the Law Debating Society, held at the University on Wednesday evening, May 22. The president (Professor Salmon) occupied the chair. The action for libel set down for hearing was as follows:—"Jones writes a letter to John Smith, containing a grossly defamatory statement concerning him, John Smith. The letter is correctly addressed to J. Smith, Esq., at his own address, but, by a mistake of the post-office, is wrongly delivered at another address to James Smith, who opens it and reads it before he realises that it is intended for John Smith. James Smith hands it to John Smith, with apologies for having read it. Has John Smith the right to recover damages from Jones?" Mr. M. Napier, for the plaintiff, submitted that libel was a wrong of absolute liability, and that in any case the post-office was the agent of the defendant, and that he would be liable for their mistake. Mr. S. H. Skipper, for defendant, contended that the wrong was not one of absolute liability, and that the post-office could not be regarded as the agent of the defendant. Both the counsel cited cases to substantiate their arguments. The question was also discussed by Messrs. F. W. Young, R. G. Nesbit, H. T. Ward, H. A. Shierlaw, I. H. Solomon, V. de P. Gillen, G. F. Gunson, W. S. Bright, F. A. D'Arrenberg, E. C. Padman, and F. P. Keats. Judgment was given for the defendant.

ELDER CONSERVATORIUM.

The Elder Conservatorium was crowded on Monday evening, when the first students' concert of the year was given. A good programme of classical music, in the main well suited to the technical powers and artistic gifts of the students, was presented, and met with every manifestation of approval from the audience. A feature of the evening was the number and excellence of the pianoforte selections, and special mention may be made of the admirable playing of the first movement from Schumann's "Concerto in A minor," by Miss Maude Puddy, a talented young performer, whose efforts have already won cordial recognition at the Conservatorium concerts. Her playing of this long and difficult selection, while noteworthy as an effort of memory, was brilliant and artistic to a degree, and the orchestral part, in the hands of Miss Elsie Hall, the clever young Australian pianiste, who is acting as Mr. Reimann's locum tenens, was beyond reproach. Another important item was Mendelssohn's pianoforte "Concerto in G minor," played by Miss Edith Jones, who showed considerable brilliancy and finish, particularly in the spirited final movement of the concerto, while the andante was interpreted with refinement and expression. The second piano was taken by Miss Emmie Hodge, and the ensemble of the two ladies left little to be desired. Another pupil of Mr. Bryceson Treharne's, Miss Ethel Cooper, opened the programme with an excellent performance of Liszt's transcription of Bach's great organ "Prelude and fugue in A minor," in which she displayed good technical powers and an intelligent conception of the composer's ideas. The subject of the fugue was well brought out, and the climax effectively managed. Miss May Manning gave a careful and correct performance of Chopin's popular "Ballade in A flat." The popular success of the evening was achieved by a little lady violinist, Miss Elsie Cowell, who, despite her tender years, played Hauser's "Die Blume" and Wieniawski's familiar "Mazurka in G" with such excellent expression and brilliancy as to excite quite a furor of applause, and after several times bowing her acknowledgments, the young violiniste returned to the platform and repeated the latter piece. The "rondo alla zingarese," from Brahms's quartet in G minor for pianoforte and strings, was creditably rendered by Misses Maude Puddy, Gwendoline Pelly, Master Eugene Alderman, and Mr. Kugelberg, and the serenade from Haydn's quartet in C major was presented with satisfactory results by Miss Vera Jurs and Messrs. Alderman, William Cade, and Harold Parsons. Miss Gwendoline Pelly showed by her playing of Wieniawski's difficult "Souvenir de Moskau" that she is still making gratifying progress as a violiniste, and came in for considerable applause. Miss Elsie Jones sang "Rebecca's prayer" from Sullivan's opera "Ivanhoe," with clear enunciation and good expression; Miss May Whillas displayed a pleasing mezzo-soprano voice in Gounod's "Entreat me not to leave thee," and Miss Gwen Lloyd submitted a couple of Kjerulf's pretty songs, "Where are they?" and "Good morning," in which she revealed evidences of careful tuition. Miss Marie Edmeades gave a good account of Goring Thomas's fine song "A summer night" with cello obbligato by Mr. Harold Parsons, and Mr. John Morish exhibited a pleasing bass voice in Frances Allitsen's effective song "King Duncan's daughters." The accompaniments were played by Mr. H. Henicke and Mr. Frederick Bevan.