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A NEW SYMPHONY.

Professor Ives, who occupies the Chair of Music at the Adelaide University, and for some years past has worked in a quiet but effective way for the development of a love for good music among South Australians, has written a symphony in D minor in honor of the visit of the Duke and Duchess of Cornwall to Adelaide. The new 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—Lento, allegro, alcuna licenza, largo lugigando, scherzo, and finale. Lento—A slow stately introductory movement in two-four time, with effective tone contrasts for strings and wind, in which the organ plays an important part. The composer has evidently been influenced here by the fact that the occasion of the first performance of his symphony is to be the opening of the new organ in the concert hall of the University. There are some capital drum effects in the movement. Allegro alcuna licenza—This is cast in the classical first movement form, the first subject being announced by violas, 'celli, and bass, in unison. The subject is very thoughtful and dignified in mood, and gives promise of excellent material for scholarly development. The second subject affords a strong contrast of rhythm, and is quite melodious in context. The harp is much used in the extended development section, while the wood-wind—notably the oboes and clarionets, have some exquisite bits of tone tint. Professor Ives dares to be original in the recapitulation section, by bringing the movement to an end without a formal coda. He ends at the point when the second subject has been reannounced in the tonic major. The effectiveness of the device is its sufficient justification. Largo lugigando—A beautiful and scholarly depiction of nice emotional feelings. The form is that often used for slow movements—the ternary. There is a well-contrasted middle part, "Con anima," wherein the new and bolder subject, when announced by the bass instruments, is tastefully accompanied by the violins, violas, and wind instruments in a network of imitative counterpoint, showing some excellent writing. The pianissimo coda should be very effective. Scherzo—A light movement conceived in a happy and light-hearted spirit, yet full of ingenious canonic imitations and other features that show the scholarship of the writer. The trio is in charming melodic contrast, and serves well to prepare the hearer for the welcome return of the first part. Only strings, wood-wind, horns, and drums are here used. Finale—Another bright movement, full of gaiety and spirit. The composer tells us that the themes were called forth by the mood in which he was thrown on reading the passage from "A Ballet in the Skies":—"Then came every kind of spring flower one after the other. Daisies, with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." And one can well believe that the dainty first subject might represent the daisies. The languorous and sensuous second subject (happily announced by a tasteful combination of oboes, clarionettes, bassoons, and horns) may readily be recognised as a musical depiction of the rose, and the interruptions caused by the assertive brass rhythms that break in now and again may be symbolic of the stately and dreamy lilies. The time is two-four, but the clear flow of this measure is frequently interrupted by bars of two-eight 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 should be very telling.

is that often used for slow movements—the ternary. There is a well-contrasted middle part "con anima," wherein the new and bolder subject, when announced by the brass instruments, is accompanied by the violins, violas, and wind instruments in a network of imitative counterpoint. There is pianissimo coda. The scherzo is a light movement, conceived in a happy spirit, yet full of ingenious canonic imitations and other features. The trio is in melodic contrast, and serves to prepare the hearer for the welcome return of the first part. Only strings, wood-wind, horns, and drums are used in this movement. The finale is another bright movement, full of gaiety and spirit. The composer tells us that the themes were called forth by the mood in which he was thrown on reading this passage from "A Ballet in the Skies":—"Then came every kind of spring flower one after the other. Daisies with their fluffy white petticoats, tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." The first subject represents the daisies. The languorous and sensuous second subject, announced by a combination of oboes, clarionets, bassoons, and horns, may readily be recognised as a musical depiction of the rose, and the interruptions caused by the assertive brass rhythms that break in now and again may be symbolic of the stately and dreamy lilies. The time 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, should be telling, and we shall look forward with genuine interest to the occasion of the production of this important work.

UNIVERSITY LAW DEBATING SOCIETY.

A largely-attended meeting of past and present students of the Law School was held at the University on Friday afternoon to consider the advisability of reconstituting the institution. Professor Salmon presided. It was decided to hold the next meeting on Wednesday evening, May 22. The following officers were elected for the ensuing year:—Patron, Sir S. J. Way, Bart.; president, Professor J. W. Salmon; vice-presidents, Messrs. F. A. D'Arnsberg, M.A., and G. J. R. Murray, B.A., LL.B.; hon. secretary, Mr. V. de P. Gillen; treasurer, Mr. G. F. Gunson; auditors, Messrs. H. A. Shierlaw and H. Atkinson; committee, Messrs. F. W. Young, I. H. Solomon, J. H. Vaughan, and S. H. Skipper. In the case set down for hearing at the next meeting Mr. M. Napier was chosen to appear for the plaintiff and Mr. S. H. Skipper for the defendant.

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THE ROYAL VISIT

ADELAIDE ARRANGEMENTS.

THE PROGRAMME.

His Excellency the Governor, acting with the Premier and responsible officials, has been busy during the past few days perfecting the arrangements for the functions to be held during the presence of the Duke and Duchess of Cornwall in South Australia. The following is a rough draft of the programme:—

TUESDAY, JULY 9.

The Ophir to come up the Port River and berth at the Ocean Wharf. The exact time is not yet fixed, but in all probability it will be arranged so that the royal party shall leave the Port early in the afternoon in order to start the procession in the city at about 3 o'clock. No addresses will be allowed at Port Adelaide.

The Procession.—Leave Adelaide Railway Station, via King William road, to King William street, stopping in front of the town hall to receive the city council's address; southward to Wakefield street, eastward to Pulteney street, thence to Rundle street, westward along Rundle and Hindley streets to Morphett street, southward to Gouger street, and up to King William street past the supreme court, then northwards through King William street past the Queen's Statue to Government House. This route having been agreed to it cannot in any circumstances be altered, so that any of the residents or shopkeepers along the line who wish to beautify their places have ample notice.

Dinner at Government House in the evening.

WEDNESDAY, JULY 10.

11 a.m.—His Royal Highness will hold a levee at Government House, after which there will be presentations of addresses from various representative bodies.

Evening.—Royal reception at Government House by invitation.

THURSDAY, JULY 11.

Morning.—The royal party will visit the University, and as the colleges will be vacant owing to midwinter holidays the boys will be asked to assemble at the North terrace building.

Afternoon.—Public schools' demonstration.

Evening.—Official dinner at Government House.

FRIDAY, JULY 12.

Afternoon.—Garden reception at Government House.

Evening.—Dinner at Government House.

SATURDAY, JULY 13.

Afternoon.—Military review.

Evening.—State reception in the exhibition building.

SUNDAY, JULY 14.

Opening of the nave of St. Peter's Cathedral.

It has also been arranged that if the weather is fine the royal party shall drive to Glenelg and embark for Western Australia from the popular seaside resort.

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"Eritas" writes:—"Your correspondent 'Bohemian' takes exception to 'Anti-humbug's' satire on Mr. Bryceson Treharne's so-called 'Musings of a Musician,' and proves himself a faithful disciple of that remarkably incoherent young man, in that he has produced a communication, the exact meaning of which is not at all apparent or 'visible to the naked eye.' Mr. Treharne, in the article in question, states that he 'stood on the Cliff of the World, merged in a cloud of rosy-coloured smoke,' but it would appear that he means 'lost in a mist of words.' If it would not be regarded by him as presumptuous in one so immeasurably inferior, might I suggest that he pry not so often into the workings of the Infinite (and so save himself getting tangled), and that when he writes he will endeavour to write about something, and to couch his erratic 'musings' in intelligible language? The great (and chief) fault to be found with his productions is their sad want of subject matter; in fact, they appear to be mere strings of words. If there were a pretty sentiment, a few useful thoughts, or anything interesting, amusing, or instructive to be found in them, the extravagant nature of the language used might then be passed over in the enjoyment of the matter contained therein; but there isn't! What we get from Mr. Treharne at present is all bosh, merely sham-aesthetic, frothy nonsense."

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MUSINGS OF THE (A)MUSE(D).

To the Editor.

Sir—Truly "Anti-humbug" is a grand advertisement for the Sublime Musings, and, as by his light he sees, I must conclude that he, at least, possesses a dictionary. Dost understand? "Anti-humbug"—Thou hast spent four and a half hours in some exercise that shouldst prove beneficial to thee, and thy attempts at ridicule may yet assist thy feeble faculties to some comprehension of thy loud applause. Is this beyond thee and thy wit, which latter, an' it please thee, saves thy metre? or wilt thou evaporate more precious hours in ascertaining some reason for thy further effusions? Does the blue funk still exist to stir up thy turgid enviousness, and art thou so cognizant of the usual surroundings that thou dub'st a climber mad? With all thy vapidity I'd credit thee with loftier aspirations, if but to save thyself. Even on the elevated pinnacle of thine own conceit thou may'st search the dictionary and discover thy failings. 'Twill serve no purpose to aid thee an' thy attempts at rhyming, for prythee, they are thine own, and I shall cease to advise thee with a final offering, to wit—when thou hast adorned thyself by raiment, cosmetic, and comb, take heed that thy hair becomes thee, that thy dress suits thy complexion (jaundiced I'm afraid), and thy speech thy general appearance. Be consistent in all these, then—if thou art well clothed—"the apparel will proclaim the man." Twig?

I am, Sir, &c.

BOHEMIAN.

[This correspondence is now closed.—Ed.]

Reg 15th May. 1901

PROFESSOR IVES'S NEW SYMPHONY.

[Written in honour of the visit of the Duke and Duchess of York to Adelaide.]

Professor Ives, who has written many songs, anthems, part songs, and music for organ and string quartets, and a work on the theory of music, has composed a symphony in D minor, to be sung in connection with the approaching royal visit to Adelaide. The new symphony is of large dimensions, and is 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—Lento, allegro alcuna licenza, largo lugigando, scherzo, and finale. The lento is a slow, stately introductory movement in 2-4 time, with tone contrasts for strings and wind, in which the organ plays an important part. The composer has been influenced here by the fact that the occasion of the first performance of his symphony is to be the opening of the new organ in the concert hall of the University. There are some special drum effects in the movement. The first movement form, the first subject being announced by violas, 'celli, and bass, in unison. The subject is thoughtful and dignified in mood. The second subject affords a strong contrast of rhythm, and is quite melodious in context. The harp is much used in the extended development section, while the wood-wind—notably the oboes and clarionets, have some exquisite bits of tone tint. Professor Ives dares to be original in the recapitulation section by bringing the movement to an end without a formal coda. He ends at the point when the second subject has been reannounced in the tonic major. The largo lugigando is a depiction of emotional feelings. The form