

Ad. 6th Nov. 1900

Advertiser 9th Nov. 1900

Advertiser 12th Nov. 1900

The third of the course of University Extension lectures on "The Industrial Applications of Electric Power," to be delivered this evening, will deal with electric traction. This subject will be of particular interest to Adelaide people at the present juncture in view of the proposals for the conversion of our own tramways. The lecturer will deal with the use of electric traction, the various systems which have been employed under various conditions in different parts of the world, and particularly with the overhead trolley system now universally adopted for general purposes. The lecture will be copiously illustrated by lantern slides.

"Reg" 7th Nov.

Sir—That "a little knowledge is a dangerous thing" is admirably demonstrated in the letter published in your Monday's issue over the signature of Mr. Caulfield Barton; and the employment by that gentleman of the hackneyed proverb suggests to me the appropriateness of another, not less true, which Byron put into couplet form some years before Mr. Barton saw the light of day:—

A man must serve his time at every trade,
Save censure—Critics all are ready made!
The imputation of ignorance applied to Professor Ives and Mr. Wailes—each a duly-credentialed graduate of a British University, is too ridiculous to even call for comment, were it not for the fact that a great many of the uninformed of the general public may accept the insinuation as justifiable, and it would be well for that section to be told that Mr. Barton's letter conclusively proves, if he really means what he says, that on the question of tonality, at any rate, he is so woefully ignorant that any opinion he expresses on musical matters can have but little value. I have looked at the melody he complains of, and from whatever point he attacks it, by every law and every practice, the key is clearly defined, and I venture to predict that when the papers are examined it will be found that only candidates who have been very poorly taught have answered the question wrongly. Such letters as "Caulfield Barton" write—periodically, after exams, I fancy—should not be allowed to pass without stricture. I imagine the examiners—even if they cared to sufficiently forget the dignity of their position—are not allowed to reply to press communications, and it is, therefore, but fitting that some one should take up their cause against such manifestly prejudiced attacks as the one now alluded to.—I am, &c.,
A COUNTRY TEACHER.

UNIVERSITY MUSIC.
To the Editor.
Sir—If you could get a return of how question 3, minor theory, was answered, I am prepared to wager 2:1 that one-half the candidates do not place it as G minor. "Country Teacher" might, at all events, disguise his or her personal animosity. It seems necessary to inform that person that my letters have only been a few compared to the numbers that appear in both dailies after each examination. That public complaint does good is apparent from the fact that many alterations for the better have been made of late years. The point of this correspondence is not whether "Country Teacher" or others can actually answer this question right, but whether the University ought to depart from the limits set forth in their own calendar. If the limits of an examination are to be quite indefinite, I think most teachers will agree with me that it will add unduly to our work.—I am, &c.,
GAULFIELD BARTON.
Port Pirie.

THE JUNIOR EXAMINATIONS.
To the Editor.
Sir—Will the university authorities never have any better arrangements than at present? After each examination "The Register" is flooded with letters complaining of the unjust arrangements. Things, however, seemed to have reached a climax of carelessness on November 2, when the candidates were not only confused by the continual noise of vocal and instrumental music, but also by a printer's error in question No. 1. This the students were allowed to become completely confused over for more than an hour before it was pointed out. How can candidates who have an ear for music be expected to set their minds to a theory examination when a piano is being played in the next room? Lovers of music would unconsciously forget what they were doing, and listen. Then, again, how can candidates reasonably be expected to answer other questions after having been confused for an hour over the first question through gross carelessness? I fully endorse the letters of "Candidate" and "Re-examined," and sincerely hope that those responsible will rectify their error by causing those who wish it to be re-examined, as it is absolutely unfair to expect students to do justice to themselves and their teachers after being humbugged in such a manner.
I am, Sir, &c., JUSTICE.

Advertiser 13th Nov. 1900

UNIVERSITY MUSIC.
To the Editor.
Sir—That I have any personal animus against Mr. Caulfield Barton I beg to deny. I do not even know him by sight or reputation. I wrote as I felt, and far from disagreeing with him on all points, I quite endorse his opinion that good has resulted from the pointing out of genuine and alleged mistakes in examination papers.—I am, &c.,
A COUNTRY TEACHER.

"Reg" 8th Nov. 1900

Sir—Being thoroughly in sympathy with the victims of the late junior musical examination, may I ask space for a word on behalf of those students who will next week sit for the higher public and degree examinations? All of these young people have passed through a year of severe study, in which both mental and physical strength has been heavily taxed, and the majority will approach the ordeal of examination in a state of great excitement and high nervous tension. In more than one case failure may mean the abandonment of an already promising career. Surely, it is not too much to expect that the candidates should be ensured absolute quietude and freedom from distraction. If Conservatorium music lessons are of paramount importance in the University scheme of things, why cannot the undergraduates sit for their exams, as hitherto, in the library? Do we pay heavy fees that our children may enjoy the advantages conferred by their Alma Mater, or the disadvantages?—I am, &c.,
A PARENT.
North Adelaide, November 7, 1900.

"Register" 10th Nov. 1900

ELDER CONSERVATORIUM.
The final chamber music concert of the season was given at the Elder Hall on Friday afternoon before a large and representative audience, which included His Excellency the Governor, and Sir Samuel and Lady Way. The instrumental part of the programme consisted entirely of selections heard at the two previous chamber music concerts, but as all these were then new to Adelaide, and rank as the best of their class, their repetition was thoroughly welcome. Probably the most enjoyable item was Arensky's charming "Trio in D minor," a clever composition from the pen of a young Russian musician. Though this piece has been played here on two recent occasions, it loses none of its charm or novelty by repetition, but rather improves on acquaintance. Although the effect of the last two movements was somewhat marred by the noises made by people leaving the hall, the performance was on the whole excellent, and reflected great credit upon Messrs. Bryceson Treharne, H. Heinicke, and H. Kugelberg. Both in this and the other items included in the scheme, the first named played with far more restraint than heretofore, and the balance of the parts and general effect was in consequence highly satisfactory. Messrs. Heinicke and Treharne were associated in Goldmark's delightful, though somewhat lengthy, suite Op. 11, in five movements, and the violinist throughout displayed his fine tone and excellent technique to great advantage. The great Boon master was represented by his sonata Op. 3 for piano and cello, which was played with artistic refinement and finish by Messrs. Treharne and Kugelberg. Indeed, the pianist displayed a delicacy of treatment that must have surprised those who were chiefly familiar with his calisthenic displays, and Mr. Kugelberg's neat phrasing calls for specially favourable comment. Miss Guli Hack, A.R.C.M., was again the vocalist of the occasion, and she gave the liveliest satisfaction by her admirable interpretation of a bracket of two songs, entitled "To sleep, to sleep," and "To-day, let the rolling drums," written by the late Poet Laureate, and the music by the Dowager Lady Tennyson. Miss Hack's second selection consisted of a pretty little song cycle, "Songs of innocence," by Mr. Arthur Somerville, an eminent English musician, who is at present examining in Adelaide on behalf of the associated board. Each of the five little melodies was given with Miss Hack's accustomed sympathy and taste, the composer accompanying, and she was rewarded with loud applause. Mr. Treharne accompanied her first selection with great expression.

UNIVERSITY EXAMINATIONS.
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I am, Sir, &c., A PARENT.

Sir—Your correspondent "Muscius" is quite mistaken on one point. The crotchet rest in the first question was not corrected by hand on any of the papers. The error was not pointed out till after 11 o'clock, more than an hour from the beginning of the examination.—I am, &c.,
ONE PRESENT.

Ad "15th Nov. 1900

UNIVERSITY LANDS.
Mr. PEAKE asked—1. Has the Government yet come to an agreement with the council of the Adelaide University with respect to the purchase of university lands? 2. If not, what progress has been made with the negotiations?
The COMMISSIONER OF CROWN LANDS replied—1. Not yet. 2. All the blocks have been inspected by the Surveyor-General, who will report immediately.

"Ad." 9th Nov. 1900.

Advertiser 11th Nov. 1900

CHAMBER MUSIC CONCERT.
The last chamber music concert of the season in connection with the Elder Conservatorium of Music took place in the Elder Hall on Friday afternoon in the presence of His Excellency the Governor and a large and fashionable audience. The programme opened with a Beethoven sonata, op. 5, for piano and cello, by Mr. Treharne and Herr Kugelberg. According to the comment on this writing, which appeared in the programme, "Beethoven could point to no lovelier spot in the wide world of his music than this sonata—a microcosm of the globe itself with all its zones and features, its Himalaya and its Heaven." The three movements were adagio sostenuto ed espressivo, allegro molto piu tosto presto, and rondo-allegro. The performance was an exceedingly clever one, the tempo being excellent, and the sympathy with which Herr Kugelberg played was a distinct feature of the selection. Goldmark's suite for piano and violin, op. 11, which was rendered by Herr Heinicke and Mr. Treharne consisted of the following movements:—Allegro, andante sostenuto, allegro ma non troppo, allegro moderato quasi allegretto, and allegro molto. The different movements were accentuated with the grace, vigor, and purity of tone which the occasion demanded by Herr Heinicke, and the pianoforte part was interpreted so effectively and expressively by Mr. Treharne that this number was unquestionably the gem of the programme. Arensky's trio in D minor—Allegro moderato, scherzo, elegia, and finale—was admirably played by Mr. Treharne and Herren Heinicke and Kugelberg. Mr. Guli Hack was in good voice, and her rendering of "To sleep, to sleep," words by the late Lord Tennyson, and music by the late Lady Tennyson, was characterized by exquisite tenderness and pathos, and it elicited enthusiastic applause. "Lady, let the rolling drums," by the same author and composer, was also given. Miss Hack sang "Songs of Innocence"—Introduction, the Shepherd, Blossom, the lamb, and nurse's song. Mr. Arthur Somerville, the composer, accompanied. The ordeal was a trying one, but the fair soprano scored a triumph, and genuine applause greeted her efforts.

UNIVERSITY MUSIC.
To the Editor.
Sir—Allow me to inform "Amused" that I did not try to answer any question. I showed how a music pupil would be justified in arguing. The curriculum set in the University calendar distinctly states the first four chapters of "Stainer's Harmony Primer" are to be used. Therefore the "perfect cadence" is the only one a junior is likely to recognise. It is idiotic to speak of the average junior adding an A and F sharp under the final D. I repeat, to put an A flat and not contradict it was most unfair, and as the F sharp is contradicted in the following bar by two F naturals, I feel sure a number of candidates will have called it E flat major. Again, if "Amused" can read, which seems doubtful, he will see that I did not say a piece of music with no key; and it would not be hard to show a good many pieces of modern music that except the key signature, opening and closing bars, have precise little key about them, and no tune.
—I am, &c., CAULFIELD BARTON.
Port Pirie.