

Ad. 13<sup>th</sup> Aug. 1900. Reg. 13<sup>th</sup> August 1900.

Advertiser 24<sup>th</sup> Aug 1900.

**THE ELDER CONSERVATORIUM.**  
 The twelfth students' concert in connection with the Elder Conservatorium of Music was held in the large concert hall on Saturday night. As at all previous concerts, the attendance was greater than the capacity of the hall, and hundreds of admittance programmes were refused during the week. The programme gave great prominence to strings, and some of the most promising local violinists were afforded opportunities of displaying their powers in choice concerted numbers. Haydn's string quartet in D major headed the programme. The treatment of the various movements (allegro moderato, adagio cantabile, menuetto, and finale), in this elegant composition was most gratifying, and Miss Nora Kyffin Thomas, Miss Elsie Hamilton, Master Eugene Alderman, and Herr Kugelberg, received a hearty round of applause at its conclusion. A quartet by Ph. E. Bach, "Romance," for piano, violin, and cello, was entrusted to Miss May Winwood, Miss Gladys Thomas, and Masters W. Cade and H. Parsons. The work was tastefully presented, Miss Gladys Thomas's performance being particularly praiseworthy. Two Elder scholars, Miss Elsie Hamilton and Miss Nora Kyffin Thomas, were associated in the third and fourth movements of sonata op. 121 (Schumann), for piano and violin, and the reputation of the students for artistic and accurate presentation of their items was fully maintained in its performance. Miss Gwendoline Pelly, Miss Gladys L. Thomas, Master W. Cade, and Miss Fanny Ward, composed the quartet in Schubert's andante with variations ("Death and the maiden"). The number was a pleasing one, save for a slightly too prominent cello in parts. Miss Pelly and Miss Maud Puddy, assisted by Herr Kugelberg, were the performers in the concluding number, trio in D minor, op. 49 (molto allegro ed agitato), Mendelssohn. The value of the work done at the Conservatorium could not be better demonstrated than by the character of the string music as a whole submitted during the evening. Miss Ethel Hantke's rich voice has been trained and carefully developed, and her production and style brought to a high standard in the Conservatorium, while her clearness of enunciation might, with advantage, be copied by some of the other students. Her first song, "Will he come?" (Sullivan), was admirably rendered, and the singer had to reappear to bow her acknowledgments time after time. A bracket by Chaminade, "The silver ring" and "Madrigal," were next presented, and a portion of the latter song had to be repeated before the audience were satisfied. Miss Katie Joyce proved herself to be the possessor of a soprano voice of good quality in the song, "I will sing of Thy great mercies," from Mendelssohn's "St. Paul," but the effect of Miss Florence Bannin's number, "Rose, softly blooming," was diminished by a weakness in enunciation and lack of expression.

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**ELDER CONSERVATORIUM.**  
 Although it is estimated that the Elder Conservatorium Hall affords comfortable seating accommodation for 1,200 persons, it proved too small for the demand made upon it on Saturday evening, when the twelfth students' concert was given, and a large number of persons had to stand at the back of the room throughout the performance. The programme was in the main provided by the pupils of Mr. H. Kugelberg's ensemble classes, who presented some delightful examples of the chamber music of the great composers, in an entirely satisfactory manner, their playing in some cases being really brilliant. One of the most pleasing items of the evening was Philip Emanuel Bach's "Romance" for two violins, piano, and cello, a charming melodious composition, which was played with an apt appreciation of its many beauties by Miss Gladys Thomas and Master W. Cade (violins), Miss May Winwood (piano), and Master H. Parsons (cello). Misses Elsie Hamilton and Nora Kyffin Thomas were associated in an admirable rendering of the last two movements of Schumann's sonata, Op. 21, for piano and violin, a delightful composition of the romantic school, that contains a number of quaint and novel effects. Both performers played with a unity of purpose and sympathy rarely to be met with in the efforts of students, and in the finale a brilliant display of technique was given that evoked rounds of applause. Another excellent performance was that of Miss Maud Puddy, Miss Gwendoline Pelly, and Mr. H. Kugelberg, who played the "Molto allegro ed presto" from Mendelssohn's "Trio in D minor," for piano, violin, and cello, with fine finish and appropriate vivacity. The efforts of Miss Puddy, a young pianist, were in this item so noticeable good as to call for special commendation. Misses Nora Kyffin Thomas (first violin) and Elsie Hamilton (second violin), Master Eugene Alderman (viola), and Mr. Kugelberg (cello) opened the concert with Haydn's quartet in D, a typically quiet and graceful example of the older school, in four movements, all of which were well played, the merry finale being a distinctly happy effort. Another string quartet, Schubert's andante, with variations, founded on his song "Death and the maiden," was played with commendable skill and sympathy by Misses Gwendoline Pelly, Gladys Lloyd Thomas, and Fanny Ward, and Master W. Cade. The vocal honours of the evening were won by Miss Ethel Hantke, who displayed her rich voice to great advantage in Sullivan's song "Will he come?" and had to twice bow her acknowledgments before the audience would finally part with her. She achieved a similar success in her second selection, a bracket of two charming writings by Chaminade, "The little silver ring" and "Madrigal," the latter being the better effort. In response to the persistent demands for more Miss Hantke repeated a portion of the latter song. Miss Florence Bannin, who possesses a pleasing mezzo-soprano voice, gave evidence of careful tuition in her rendering of Spohr's familiar romance "Rose, softly blooming," and Miss Katie Joyce, a dehu-

tante at these concerts, was heard in a praiseworthy rendering of the somewhat exacting aria "I will sing of Thy great mercies," from Mendelssohn's "St. Paul." The efforts of all the instrumentalists throughout the concert reflected the highest credit upon Mr. H. Kugelberg, their teacher for ensemble playing, and with this gentleman's name should be coupled those of Mr. Reimann, their pianoforte master, and Mr. H. Heinicke, their violin tutor. Miss Gull Hack, A.R.C.M., and Mr. Fred. Bevan shared the duties of accompanist.

Register 24<sup>th</sup> Aug. 1900

**ELDER CONSERVATORIUM.**  
 A free performance of Mendelssohn's "Athalia" by the Conservatorium Choral Class, conducted by Mr. Frederick Bevan, attracted an overflowing audience, that included Lord and Lady Tennyson, to the Elder Hall on Thursday evening. Although two instrumental numbers in this cantata—the "War march of the priests," and the fine overture in F, frequently played by our local orchestra, are well known in musical circles—the vocal music of the cantata is by no means so familiar, and its performance was therefore highly acceptable. The story upon which Racine has founded his drama—to which Mendelssohn's music must be regarded as incidental—is as follows:—Athalia, the daughter of Ahab, and wife of Jehoram, King of Judah, after the death of King Ahaziah, her son, caused all the male members of the royal house of Judah to be massacred, in order that she might usurp the throne. Among the victims were her own grandchildren, except the youngest, Joash, who was concealed in the temple by his aunt, Jehashaba, wife of the high priest Jehoiada. After six years Jehoiada organized a successful revolution in favour of Joash, and caused Athalia to be put to death by the Levitical guards, and the young monarch reigned in her stead. Mendelssohn's music, which is of a sacred rather than dramatic character, was written between 1843 and 1845, and produced at Potsdam on December 1, 1845. It was first heard in England with the original French text at Windsor Castle on New Year's Day, 1847. Two years later it was given in its present form—Mr. Bartholomew's version, with connective readings to be declaimed—by the London Philharmonic Society. The performance under the direction of Mr. Bevan was, in view of the forces employed, of a satisfactory character. The chief weakness lay in the absence of an orchestra, and though the two pianos and American organ employed in its stead were well managed, they made but a poor substitute for a band. In the choral work good precision was manifested, and the general observance of light and shade was creditable, save in one or two pianissimo passages. The more vigorous choruses, such as the opening number, "Heavens and earth display," were well given, and the choir's presentation of the double chorus, "Lord, let us hear Thy voice," may also be commended. Miss Adela Croft did good work as the principal soprano soloist, and sang with intelligence and confidence. At short notice, on account of the indisposition of Miss Ethel Hantke, Miss May Willis undertook the chief contralto role, and acquitted herself most satisfactorily. The remaining solos were given by Misses Alice Sayers, Maud Grayson, Francesca Spehr, and Nellie Jarvis. The important duty of reciting the connective verses fell to Miss Marie Edmeades, who is blessed with a strong resonant voice, and deserves a word of praise for her clear, distinct, enunciation. Miss Maud Puddy and Miss Violet Parkinson played the two grand pianos, and Mr. A. H. Otto presided at the American organ.

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A special meeting of the senate of the University is to be held on Wednesday next to consider the regulations for the course of examinations for the degree of doctor of science, and new regulations dealing with a number of other matters connected with examinations in connection with the University.

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**NEW ORGAN ELDER CONSERVATORIUM.**

As will be seen from the above picture the front of the new three-manual organ which Mr. J. E. Dodd is building for the Elder Conservatorium promises to be one of the most imposing and artistic in the colony. Its dimensions are about the same as those of the Town Hall front, but the chief features of the design are entirely different, gothic figures being largely used in order to harmonise with the Conservatorium Hall. Our picture, unfortunately, does not show an important feature of the design, a break back of about 2 ft. after each of the side towers. The front thus consists of what are technically known as six "flats," and three "towers," the latter being formed of the largest pipes of the 16 ft. metal pedal open diapason. There will be in all six pipes in the design, 63 of which are speaking. The case, which will be ornamented with some elaborate

**THE ELDER CONSERVATORIUM.**  
 The fine concert hall of the Elder Conservatorium was crowded to overflowing on Thursday evening, when the students' thirteenth concert took the welcome form of a performance of Mendelssohn's music to Racine's tragedy, "Athalia," by the Conservatorium choral class. Racine's drama, which first saw the light in 1691, was founded on the Biblical narrative of events in the life of Achabiah, the daughter of Ahab, King of Israel, who, on marrying Jehoram, King of Judah, introduced into the southern kingdom the worship of Baal. To the drama, Mendelssohn composed overture, march, and six vocal pieces, the choruses being originally written in the spring of 1843 for female voices, but subsequently rewritten and scored for orchestra two years later. The overture and the famous "War march of the Priests" were composed in 1844. The performance of "Athalia" by the Conservatorium choral class, under the conductorship of Mr. Frederick Bevan, was in all respects an excellent one, and reflected great credit alike upon the singers and their instructor. The choruses were sung with correctness and precision, the attack being admirable, the light and shade nicely adjusted, and the tone pleasantly maintained. The opening chorus, "Heaven and the earth display," was invested with appropriate spirit, and the double chorus, "Lord, let us hear thy voice," proved equally impressive. The choral recitative, "What star in its glory uprising," and the subsequent numbers, "Promised joys," "Depart, ye sons of Aaron," with the finale, "Heaven and the earth display," were all excellently rendered, and met with due appreciation. The soloists were the Misses Adela Croft, Alice Sayers, Ethel Hantke, Maud Grayson, Francesca Spehr, and Nellie Jarvis, who acquitted themselves to the entire satisfaction of the audience. The pianoforte accompanists were the Misses Violet Parkinson and Maud Puddy, Mr. Arthur H. Otto presiding at the organ. The introductory and incidental verses were read with taste and discretion by Miss Marie Edmeades, and the performance throughout proved thoroughly enjoyable.

Register 25<sup>th</sup> Aug. 1900.

**THE UNIVERSITY MUSICAL EXAMINATIONS.**  
 The Adelaide University is extending the scope of its musical examination work in the West, and on Thursday Professor Ives left by the Omrah to conduct examinations in practice of music at Perth and Coolgardie. The University is represented by a strong local committee at Perth, and theoretical examinations have been held for the past year or two, but this is the first time that a practical examiner has been sent over. A large number of entries have been received, and it is expected that practical examinations will now be held each year. Professor Ives will return to Adelaide in about three weeks.

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Mr. John Walter Tyas, who will be remembered as registrar of the Adelaide University, is now residing in London, where he has constant opportunities of meeting old friends. The present Chancellor, Lord Halsbury, and Mr. Tyas were boys together. There have been extraordinary changes in London since the days when Mr. Tyas, like his father, was connected with the "Times," after the proprietor of which he received his name. Mr. Tyas's nephew, Dr. Walter Leaf, is recognised as one of the best Greek scholars in Europe. Under the circumstances, no one will be surprised to learn that Mr. Tyas's second daughter, Margaret, has just passed in the first-class the matriculation examination in connection with the London University.

carved work that has been specially designed, is to be stained and varnished in imitation of American walnut. The pipes are to be illuminated in gold and colours in harmony with the existing decorations in the hall. Above the third manual in our illustration will be noticed some heavy broken lines. These represent the new stop keys that Mr. Dodd is providing in lieu of the customary stop knobs, whose absence will be observed in the side jamb. The small lines in the jamb on the right indicate the fronts of the patent adjustable combination positions to the choir, a device that is quite new to the colonies, and has been referred to in a previous issue of "Music." Our picture also shows the balanced swell pedal, full great, full swell, and grand organ pedals, and tremulant pedal. Mr. Dodd expects to have the organ erected about the end of the year.