

Music
December 1898.

Conservatorium
Orchestral
Concerts.

The final of the series of ten orchestral concerts arranged—or rather taken over by the University authorities from the Committee of Heinicke's

Grand Orchestra—took place in the Town Hall on the evening of the 5th ult. There was a large audience present—with the exception of the evening on which Mr. Bevan made his debut the largest of the season. The programme given on this occasion scarcely calls for special comment; it was of the customary pattern, the classical and popular elements being almost equally represented. Of the former class the most important item was the beautiful "Larghetto" from Beethoven's second symphony, which was creditably played, Weber's "Preciosa" overture, and Wagner's highly realistic "Ride of the Valkyres." In this latter the trombones made but a poor effect in the imposing melody which is assigned to them, hence the performance of the selection was greatly marred. A new number, "Souvenir de Constantinople," by Proust, is a pretty trifle of the graceful dance order, which created a favourable impression. The remainder of the programme embraced the selection from Rossini's "Mose," Suppe's overture "Bauditenstriche," the "Carmen" march, and a couple of string quartets, Henselt's "Ave Maria," and Hollander's "Spinning Song." Mr. J. J. Virgo sang two songs with pronounced success, being recalled for each, and Miss Nellie Jarvis, a young contralto, made a fairly successful debut. The accompaniments were played by Miss Gull Hack, A.R.C.M., and Mr. A. H. Otto.

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THE MUSICAL EXAMINATIONS.

To the Editor.

Sir—When will the Adelaide University have an unquestionably fair examination by appointing experts for each instrument or study, which is done in the most commonplace examining colleges elsewhere? What a farce it is for the same man to examine students for the piano, violin, organ, singing, and theory. Some of the results must necessarily be much the same as if a grocer were put to examine a master mariner for qualification for command. Theoretical knowledge of an instrument is all very well, but an ounce of practice is worth the proverbial ten of theory. Then the idea of the Director himself being one of the examiners! Of course, our Professor is above suspicion; but why not destroy even the possibility of such a thing by importing a couple of professors from the other colonies? I suppose we should congratulate the Conservatorium on its premier position on the success list, but why had not we the chance of so doing before it took its new title? I am not a disappointed teacher—merely an enthusiastic amateur, who has studied practice, theory, and matters musical generally for the past twenty-five years in the old country and this. If I were a teacher I should ask a lot more "whys" concerning the late Musical Examinations.

I am, Sir, &c.,

WHY?

Register 1st Dec. 1898

To the Editor.

Sir—"E. E. Mitchell" has voiced the general dissatisfaction at the results of the late Musical Examinations. I am especially pleased at the stand he has taken on behalf of the teachers. His own pupils having been fortunate in gaining certificates, there can be no question in his case of bitter feeling on account of failure. Some curious results from this examination have come under my notice. The "failure-list" is in some cases positively amusing. The pupil is edified by finding that what she and her teacher both know to be her weak points prove to be those in which she has successfully passed, whilst those on which most care and attention have been expended are marked by the fatal "X." As pupils as well as teachers have no confidence in these examinations, and decline to work for them in existing circumstances, I hope some change will be made, and notified in time for teachers and pupils to make their arrangements.

I am, Sir, &c.,

ONE INTERESTED.

[We have received other letters of the same purport. One correspondent—Mr. Caulfield Barton—proposes that "the teachers should form a committee, and offer to re-examine any candidate dissatisfied with the reasons given for failure or position, and then challenge the Conservatorium and Examiner to a trial in the Town Hall. Let the teachers form an association, and every year hold their own examinations, engaging professors from Melbourne and Sydney. For fifteen years the Adelaide University has got from the parents of South Australia not less than £500 a year, and it should give us better examinations."—Ed.]

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The Advertiser
2nd December 1898

EXAMINATIONS IN ENGLISH.
LITERATURE.

To the Editor.

Sir—I have looked over the paper set for the Senior Examination in English Literature by the Board of Examiners, and in my opinion it is one of the most stupid productions I have seen for some time. It is the duty of an examiner to know something of the subject on which he examines, and to avoid asking questions simply to make the student fall into some trap. The last question in the credit paper a boy or girl who knows how to cram can get up in about five minutes, whereas question No. VI. in the pass paper no human being can answer. It is—"Explain the 'dramatic unities,' consider their value, and state how far are they followed in the 'Tempest.'" I should like to know what are "dramatic unities?"—the three of Aristotle or the four which the French school insists on? The next point in this question is consider "their value." Just imagine a boy or girl of fifteen or sixteen years' of age being asked to give his or her opinion on a subject which has been a disputed point between the most brilliant minds from the days of Aristotle until now. I am not disparaging this child's intellect—his or her opinion is just as good as the opinion of the celebrity who set the paper. The third point is—"State how far these unities are followed in the 'Tempest,'" that is, in other words, compare Aeschylus, the founder of the Greek drama, with Shakespeare, the founder of the modern romantic drama—two schools directly opposed to each other. A large order for the ordinary boy or girl! Does such a question as this come out of a play like the "Tempest"? Is there not enough of beauty of diction and deep insight into human nature to suggest questions to a competent examiner in this noble play without asking such a foolish and, indeed, unanswerable question as the above?

I am, Sir, &c.,

A. WILSON.

UNIVERSITY EXAMINATIONS.

The following is the result of the ordinary examination for the degree of B.A. in connection with the Adelaide University, November, 1898:—

Class List.

First Year.—Spencer Churchward, 1, 2, 3, 4, 5; John Colville, 1, 2, 3, 4, 5. The figure 1 indicates Latin, 2 Greek, 3 mathematics, 4 physics, 5 English.

Second Year.—Alexander Livingstone Nairn, 1, 2, 3, 4; †Walter Franz Wehrstedt, 1, 2, 3, 4. The figure 1 indicates Latin, 2 Greek, 3 applied mathematics, 4 logic. † Denotes credit. † Recommended for the Roby Fletcher scholarship.

Honors and Separate Subject List.

Third Year.—Classics and Ancient History.—Samuel Walter Goode, first-class honors; Ethel Roby Holder, third-class honors.

Mental and Moral Philosophy.—Samuel Walter Goode, first-class honors; Ethel Roby Holder, third-class honors.

Higher Public Examination.

Pass List.

Latin.—Part I.—William Muirden, Annie Adelaide Jefferys.

Latin.—Part II.—Annie Lane.

Greek.—Part II.—Caroline Clark, Annie Lane, Arthur Hartley Harry.

English Language and Literature.—Charles Fishbourne Hall, Annie Adelaide Jefferys, Beatrice Butters Lloyd, Harry Edward Noltenuus, Helen Josephine Rawls, Blanche Lucy Amand Wright.

German.—Ralph Bierwirth, Anna Kathinka John.

Mathematics.—Part I.—Harry Charles Rikard Bell, William Baker, Mary Home Brown, Hans Hassler, Laura Olga Hedwig Heyno, Annie Adelaide Jefferys, Francis Alexander Jennings, Harry Edward Noltenuus, Dora Isabel Paxon, James Howard Phillips, Frederick Stoward, Ernest de Whalley Whitham.

Mathematics.—Part II.—George Alfred Hancock.

Mathematics.—Part III.—George Alfred Hancock, Caroline Clark, Frank Sewall.

*With credit.