

Advertiser Sept. 12th 08.

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MUSIC EXAMINATIONS.

To the Editor.

Sir—The Associated Board of the Royal Academy of Music and the Royal College of Music, London, was formed by the leaders of the R.A.M. and the R.C.M., with his Majesty the King (then Prince of Wales) at their head, for the purpose of providing a genuine test of the musical instruction given and of establishing a sound system of local examinations throughout England. The first examination of the Associated Board was held on October 1, 1889, and in February, 1890, no fewer than 1,141 candidates had entered their names for examination, while during the past year the number has reached 28,193. In the year 1889 the King (then Prince of Wales) congratulated the board on the highly satisfactory report, especially in connection with the colonial examinations for the previous year, and the principal of the R.A.M. remarked that "the college and the academy rejoiced over the recognition that the Associated Board was gaining from all the leading educational institutions of standing and worth at home and abroad." This year the annual meeting of the Associated Board was held at Marlborough House on July 11, under the presidency of the Prince of Wales. His Royal Highness, before distributing the medals to the successful candidates at the examinations, commented on the satisfactory work which the report for the year disclosed, and said "the proportion of both passes and honors in the local centre examinations is appreciably greater than in former years. Last year the number of those examined throughout the Empire was 25,240, but in the past year I am happy to say the number has reached 28,193. The increase in entries for our school examinations is very marked, the number amounting to 16,286, against 14,618 in 1906-7. In Australasia the results are distinctly encouraging, as showing how the board's system of examinations is appreciated throughout that great continent. Last year the total was 6,308, while this year it has reached 7,209. Similar growth has taken place during each of the last three years, after a corresponding period of stagnation, and it is the more noteworthy as since the termination of the board's examinations with the University of Adelaide, we have had to carry on the examinations independently." At the first examination of the board in South Australia ten years ago four candidates presented themselves for the school examinations, while last year there were 655 entries for the school examinations only, and the number of entries rose to the grand total of 863. By

using such examinations, the musical tone of the community necessarily becomes distinctly raised, and the teaching becomes more efficient. The Associated Board offers in Australasia three exhibitions, entitling their holders to free musical tuition at the Royal Academy of Music or the Royal College of Music, for not less than two years. They will be awarded on the recommendation of the examiners to the candidates showing exceptional musical promise. A gold and silver medal will also be given in each State to candidates who obtain the necessary number of marks.—I am, &c.,
EMILY A. LAW.

Perth University.

Western Australia has found a strong champion of the movement for the establishment of a university and higher technical training institution in Dr. H. G. Chapman, demonstrator in physiology at the Sydney University. Speaking in Perth a few days ago, Professor Chapman said that from a commercial point of view such a university was a necessity, even for a young country, and he pointed out that the sum of money spent elsewhere by energetic young men in obtaining an education would more than suffice to put a university on a firm foundation. In Western Australia the prospects of a university were brighter than were the prospects in the other States at the time of the foundation of their universities. The sum of £6,000 per annum was sufficient to start a university on such a basis that rapid progress was possible. Experience in Australia had shown that a wide choice of subjects must be provided by a university which was to meet the needs of the people; that they must build on the lines of Liverpool and Birmingham rather than upon the lines of Oxford and Cambridge. It should be a cardinal principle that a university should be a university for the people of the State, not an educational establishment within the State for the people. The place of a university could not be taken by any other type of education. A secondary school should be regarded as a place where preliminary training for university work was given, but no secondary school could really discharge the functions of a university. The relations between teacher and taught within a university were essentially different from the relations of teacher and taught in school. Within the University everyone should be regarded as a student. There must be different grades in the individual evolution, but every member of the University should be moving in the same path. Between the teacher and his students there should be complete sympathy in ideals, so that the bond of fellowship might unite them together. That was the essential difference between a university and a school.

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CONSERVATORIUM-STAFF CONCERT.

A most enjoyable concert was given by members of the Elder Conservatorium staff at that institution on Monday night. The programme was novel in that it included the works of comparatively unknown musicians. A quintet in C Minor by Ernst von Dohnanyi for piano and strings was played by Messrs. Treharne, Heinicke, Parsons, and Cade, and Miss Daisy Kennedy. All its four movements were beautiful, and were played to the delight of the audience. A quintet in E Minor by Georg Schumann was almost equally appreciated. Miss Gull Hack sang a new song cycle by Paul Scheinplug entitled "Worpswede" (Idylls of Lower Saxony). The weirdly sonorous words of this cycle, composed by Franz Diederich, has been translated into excellent English verse by Mrs. J. S. Westou, of the Conservatorium. Miss Hack was accompanied in her artistically sympathetic rendering by Messrs. Treharne (piano), Heinicke (violin), and Cade (viola). Mr. Harold Parsons contributed with excellent effect "Variations symphonique" by Boellmann. Mr. Heinicke played one of Sinding's brilliant "Legendes" (op. 46); and Miss Hack also sang two songs of Albert Mallinson—"Child, what sings the morning" and "My garden." Mr. Treharne achieved unanimous success with his bracketted piano solos, "Etude in F Major" (Sauer), "Serenade" (Pugno), and "An English waltz" (Scott), and he had to give an additional item.

UNIVERSITIES OF MELBOURNE & ADELAIDE.

PUBLIC EXAMINATIONS IN PRACTICE OF MUSIC.—SEPTEMBER, 1908.

PASS LIST.—SOUTH AUSTRALIA.

—Grade I.—
Elsie Rhoda Lock, piano, Miss R. Davy, Mus. Bac.

—Grade II.—
Ivy Smith, piano, Miss A. G. Webb.

—Grade III.—
Clare Roche Doherty, singing, Dominican Convent, Semaphore; Dorothy Elford, piano, Miss Ada Rough; Daisy Hanna, singing, Madame H. Kugelberg; Annie McLean, piano, Good Samaritan Convent, Gawler; Dorothy Martin, piano, Miss J. R. Wilson; Hazel Martha Grace Smith, piano, Miss R. M. Spicer.

—Grade IV.—
Helen Ballantyne Bollen, piano, Miss E. M. Torr, A.V.T.C.L.; Eva Barley, piano, Convent of Mercy, Angas street; Annie Jean Vaughan Dvorak, piano, Mrs. Annie Dvorak; Addie Goldsworthy, piano, Miss Ada Rough; Eva Janet Hannaford, piano, Mrs. E. A. Sunbell; Herbert Hoffmann, violin, Mr. C. H. Reeves; Mary Lander, piano, Convent of Mercy, Angas street; Lina Esther Le Lievre, piano, Miss R. Davy, Mus. Bac.; Rita Helen Longmire, piano, Miss A. G. Webb; Elsie Mary Lyne, piano, Miss Adamson; Dorothy Lee McClelland, piano, private tuition; Vera Alice Matthews, piano, Mrs. C. H. Reeves; Pearl Estelle Masters, piano, Miss E. Taylor; Katherine Lily Proud, piano, Miss H. Wreford; Gladys Christina Smith, piano, Mrs. C. H. Reeves; Mabel Stalley, piano, Miss F. E. Francis; Muriel Elizabeth Starling, singing, Madame H. Kugelberg; Priscilla Janet Tassie, piano, Miss J. R. Wilson.

—Grade V.—
Honours.—Ethel Sever, piano, Miss M. Rosman.

Pass.—Ella Forest Bunn, piano, Miss F. E. Francis; Enid Cairns Dvorak, piano, Mrs. Annie Dvorak; Eileen Charlotte Connell, piano, Convent of Mercy, Angas street; Effie May Frost, piano, Miss E. Taylor; Phyllis Edith Violet Grant, piano, Miss Ella Malin; Gladys Higgins, piano, Miss A. Flaherty, A.M.U.A.; Constance Hincks, piano, Mrs. Annie Dvorak; Kathleen Kelly, piano, Convent of Mercy, Angas street; Doris Maud Kemp, piano, private tuition; Amy Ann Mahar, piano, Mrs. Annie Dvorak.