

Ad 9th Oct. 1905

Reg. 14th Oct. 1905

Reg. 31st Oct. 1905

UNIVERSITY PASS LIST.
 Examination for the advanced commercial certificate, September, 1905, business practice:—Herbert Edward Anells, David Magnus Badger, Stanley Edgar Bowes, Clifford Samuel Bray, Lancelot John Canaway, Reginald Comley, Robert Harold Cotton, Albert Lawrence Donnelly, Frederick Julius Gale, Herbert John Humphreys, David Kirkman, Leslie Lenton, Allan William McLean, George Oliver Robertson, Robert Moore Steele, Alfred Kekwick Ward, Alfred Evelyn Wood, Frank Herman Menkens. The asterisk denotes that the candidate passed with credit.

Ad. 10th Oct. 1905

AMUSEMENTS.

ELDER CONSERVATORIUM.
 The annual concert by the ladies' part-singing class of the Elder Conservatorium attracted a record house to the Elder Hall on Monday evening, when every seat in the building was occupied. Among those present was Lady Le Hunte. A good programme—though of a rather sombre character—selected entirely from the works of the best writers, was presented with general success, and throughout the evening the efforts of the ladies gave eloquent evidences of careful and intelligent preparation. Miss Guli Hack, A.R.C.M., the conductress, had under her baton a fine chorus, apparently slightly larger than any choir which she had previously directed at the Conservatorium. Its composition was distinctly good. Obviously the majority of the voices had received some vocal training, hence the general tone-quality was pure and rich, well blended, and of fine power. The parts were satisfactorily balanced, the sopranos being clear and ringing, while the contraltos displayed plenty of grip in their tone and full lower registers that lent considerable weight to the chorus. One of the most successful efforts was Scharwenka's effective "Ave Maria, op. 89," for soprano solo and chorus. In all essential particulars this was beautifully sung. The tone was refined, perfectly blended, and the expression most accurately observed, with an amount of emotional power that unfortunately is too rare in the efforts of local choral societies. Miss Martha Bruggemann sustained the solo portions in excellent style, and the accompaniment of organ and pianoforte—the latter doubtless in lieu of the harp—was all that could have been desired. Equally good work was done in a couple of part-songs by Elgar, entitled "The snow" and "Fly, singing bird," which are first-class specimens of the gifted English composer's best style. Both are provided with a picturesque orchestral accompaniment. In the former the contrasts of sentiment were brought out with a dramatic intensity worthy of the highest praise, and once again the general tone-quality was charming. In the second number the singers managed to get a good grip of the strongly marked rhythm, and their full voice effects were as pleasing as the quieter shades of tone displayed in "The snow." Hamerick's "Harvest dance, op. 37," which had been introduced to this city by Miss Hack at a former concert, and served on Monday to conclude the performance, is a pleasing piece of writing. Its concluding section, on a measured yet buoyant measure, is particularly good; likewise the effect of the melody sung by the contraltos against the subdued accompanying parts of the sopranos. Throughout it was well given, and the performance showed in the finer details that lavish care had been bestowed upon its preparation. The concert opened with Grieg's "At the cloister gate," in which the solos were satisfactorily performed by Misses Bruggemann and Hilda Klintberg, and the chorus did well in the short a-cappella chorus, accompanied by organ and pianoforte. Kienzi's "Elfe," for soprano and chorus, and Hugo Wolf's "Elfenlied," for the same combination, were rendered in a pleasing manner, the subdued effects of the chorus being admirable in both items. The soloists were Miss Winnifred Cowperthwaite and Miss Katie Joyce respectively. In the latter the faulty intonation of the orchestra militated against the complete success of the piece. This fault was also noticeable in the succeeding number, Max Bruch's "Frithjof and seines vaters Grabhugel," for tenor soloist and chorus. Mr. Herbert Prime sustained the solo portions, but his voice proved much too weak for the hall. Six ladies sang three of Brahms's trios—"Where'er the sounding harp is heard," "Come away, death," and "The death of Trenar." In the first two the pitch was not always accurately maintained, but nice work was done in the final number, which was almost free from the defect mentioned. In addition to the principals already mentioned, the following ladies took part:—Mrs. Gepp and Misses Katie Cheekett, Gladys Edwards, and Florence Cowperthwaite. Miss Jean Martin did good work at the pianoforte, Mr. Arthur Williamson was an excellent organist, and Miss Delpat led the band. Miss Hack conducted with firmness and skill, and at the conclusion of the concert was warmly applauded and presented with a number of beautiful floral offerings.

DRAWING AT THE PRIMARY EXAMINATION.
 To the Editor.
 Sir—I have been hoping that some one would ere this have drawn public attention to the very remarkable facts in connection with the subject of drawing, in which so many candidates presented themselves at the recent University Primary Examination. There must have been from 50 to 70 of these—only two succeeded in satisfying the examiner. Many of these had the advantage, I understand, of instruction either personally or by correspondence at or with the School of Design; all used the book on the subject prepared by Mr. Gill; we may assume that all, or at least, most, made an honest attempt to reach a fair standard; they spent time on the subject which they might have devoted to other subjects, with a fair prospect of passing. Their failure to pass in this subject in some cases—perhaps many—caused them to fail in obtaining the certificate for the whole examination, involved great disappointment, and in some cases perhaps actual loss. When parents and scholars note that out of such a large number only two passed they will naturally decline to take the risk of wasting time upon it, and so a subject, which from an industrial and educational point of view should be a very valuable one, will be neglected. It would be interesting to know the cause of so many failures. Is it due to a deliberate design to discredit the subject in connection with the University? Is it due to biliousness, or something of that kind, on the part of the examiner? Is it due to simple caprice, or perchance does the examiner cherish the twopenny-halfpenny ambition of gaining a reputation for a "high standard?" Whatever it be, I am not able to believe that only two out of the whole number were good enough to secure a simple pass. I hope that some more able writer than myself will take this matter up, and I should be very glad indeed if some power could be invoked which would compel the examiner to revise his judgment in this instance, and use more consideration in the future. I am very far indeed from wishing to cheapen the hallmark set upon students by the passing of the various tests at these public examinations—that would be a fatal mistake—at the same time it is not too much to expect that the public should be guarded against irresponsible or capricious action on the part of the examiners, and I fear it will be rather difficult to convince people that something of that kind may not have occurred in this case.
 I am, Sir, &c.,
 EVDA.

Reg 30th Oct. 1905

At the meeting of the Council of the University of Adelaide on Friday the Chancellor called attention to the fact that the Vice-Chancellor (Dr. Barlow) had just completed the jubilee of his graduation. It was 50 years since he took his B.A. degree at the Dublin University. On behalf of the council the Chancellor heartily congratulated Dr. Barlow, who thanked the Chancellor and council for their felicitations.

Reg. 31st Oct. 1905

ELDER CONSERVATORIUM.
 The fifth and last chamber music concert for the season by the staff of the Elder Conservatorium was given at the Elder Hall on Monday evening before a fairly large audience, which included Lady Le Hunte. A programme of an interesting character, which contained a couple of pianoforte quintets—Schubert's "Trout" and Hummel's "Quintet in E flat, op. 87"—and Beethoven's humorously satirical "Trio in G, op. 121a," was presented with considerable success by Messrs. G. Reimann (pianoforte), H. Heinicke (violin), H. Kugelberg (cello), and Carl Engel (bass), and Miss Elizabeth Delpat (viola). Schubert's beautiful and melodious work, which had been heard on one or two former occasions in this city, headed the programme. As most lovers of chamber music will remember it is cast in only three movements, the most striking and elaborate of which is the second—a set of delightful and ingenious variations upon the theme of Schubert's well-known song "The trout," from which the whole work takes its title. With a few exceptions the whole quintet was capitally played, and the instrumentalists succeeded particularly well in revealing most of the beauties of the variations. A generally good ensemble was also exhibited in the "finale," and the audience rewarded the performers with liberal applause. Hummel's quintet, which concluded the programme, is a distinctly melodious and effective work, which might be heard much oftener than it is. It is laid out in four movements—an "Allegro," "Menuetto," "Largo," and final "Allegro agitato." Each section is tuneful and attractive, and the pianoforte part throughout is distinctly brilliant, abounding in those passages which lie well under the hands and sound well. The "Largo," it may be remarked, is rather of the character of an introduction to the final movement than an independent section. In this the players already mentioned gave satisfactory evidences of careful and painstaking rehearsal, and save for a somewhat uncertain start did generally excellent work. The expression was good throughout, and the subdued passages were invariably excellent. A special word of praise is due to Mr. Reimann for his capital performance of the pianoforte part. Beethoven's "Trio" is described as a humoresque, written

upon a well-known lied. "I am the tawny cockatoo," from Wenzel Muller's operetta "The Sisters of Prague." (The tawny cockatoo is one of the principal comic figures of the operetta.) It was intended to show Beethoven's opinion of the then popular musical taste of Vienna. Its introductory adagio is imbued with an ironical pathos, which leads up to the theme with its ten variations, which are treated in a highly humorous fashion. Through the medium of the music Beethoven has portrayed the variations of the tailor's joy and woe, and quite unexpectedly introduces into the fugato a part of the finale of his colossal "Ninth symphony." The trio was well played by Messrs. Reimann, Heinicke, and Kugelberg, who displayed both intelligence and feeling in their efforts. Miss Guli Hack, A.R.C.M., the vocalist of the evening, introduced a song, or rather scena, entitled "Long after," by Mr. G. W. L. Marshall Hall, which is described as a study in Tennyson's "Maud." The music, as might be expected, is rather of a sombre cast, and full of dramatic possibilities, all of which were fully exploited by Miss Hack with her accustomed intensity and artistic perception. Subsequently the soprano gave in French Chaminade's merry little song "L'Ete," in which she displayed her flexibility and vocal control to great advantage. A recall followed, and she bowed her acknowledgments. Mr. Arthur B. Williamson played the pianoforte accompaniments with skill and sympathy.

Register 27th Oct. 1905

THE DENTAL PROFESSION
NEW REGULATIONS.
 The first regulations issued by the Dental Board of South Australia since the passing of the Act in 1902 were laid on the table in the Assembly on Thursday. They provide that pupils who were apprenticed prior to November 24, 1903, must pass an examination in the following subjects:—Operative dentistry, mechanical dentistry, regulation of teeth, dental surgery, dental anatomy, elementary physiology, and elementary chemistry. In all these subjects pupils will be required to show a general knowledge. Those who have entered their apprenticeship since November 24, 1903, will have to serve four years and pass a final examination in the subjects above named and also in general surgery, general anatomy relating to the head and neck, materia medica, therapeutics, and metallurgy. All students who enter apprenticeship after January, 1905, will first have to pass the Junior Public Examination at the Adelaide University in English literature, English history, geography, Latin, arithmetic, and physics. Then they must register their articles of apprenticeship with the registrar, and serve four years' pupilage with a registered dentist. They will also be required to take lectures at the Adelaide University in general surgery and pathology, general anatomy, physiology, chemistry (theoretical and practical), materia medica and therapeutics, and dental surgery and pathology. In some of these subjects there will be special classes, but in the others dental students will adopt the same course as medical students. The University will undertake examinations in some of the subjects, and the Dental Board in others. Students will be allowed to take their subjects at their will. The examinations will be partly written, partly practical, and partly oral. When a student passes the regular course at the University he will be given a certificate, but when he takes only a special course a certificate of proficiency will be handed to the Dental Board by the University for their guidance.
 A rough draft of the regulations has been submitted to some of the leading members of the Victorian Dental Board, who expressed the opinion that the South Australian board were setting a very satisfactory standard in dental education. Only this year has the Australian College of Dentistry, the medium of education for dental students in Victoria, become affiliated with the University of Melbourne, and by so doing Victorian students will now be recognised in South Australia. The Victorian board have agreed to recognise the status of any South Australian student who has conformed with our regulations and is desirous of taking a course there.