

Reg. 14<sup>th</sup> Nov. 1906

Ad. 14<sup>th</sup> Nov. 1906

Ad. 17<sup>th</sup> Nov. 1906

Mr. George G. F. Gardner, who has qualified for the Mus. Bac. degree, is the elder son of Mr. Gavin F. Gardner, of St. Peter's. He was educated at St. Peter's College, won the Prankerd Scholarship for modern languages in 1890 and 1900, and senior mathematical prize in 1900, and passed the senior public examination in November, 1900, in six subjects, with three credits. He was head of the school and prefect in 1901, and left early in that year. In March, 1901, he gained the University Scholarship of £25 a year, tenable for two years. He received his musical education in pianoforte, organ, theory, and composition under Mr. W. M. Hole, Mus. Bac., and Dr. E. Harold Davies. In March, 1906, Mr. Gardner was awarded the Elder Scholarship for musical composition, tenable for three years at the Conservatorium of Music. In 1900 he was organist at St. Peter's College during Mr. Hole's absence in England. Afterwards he was organist and choirmaster of St. Andrew's, Walkerville, for three and a half years, and resigned to take up a similar position at All Souls', East Adelaide. He has been associated with the Adelaide Bach Society for several years, and played the organ in connection with the concerts on two occasions. The subject selected by Mr. Gardner for his exercise was a setting of Psalm lvii. (revised version) for soli, chorus, stringed orchestra, and organ. Sir Hubert Parry, Mus. Doc., who examined the exercise, remarks:—"Gardner's exercise is a very creditable one indeed; genuinely musical and showing plenty of efficiency."

For the last four years the Melbourne University has conducted independent examinations, and it was unanimously agreed at the conference that it would be a distinct advantage to all students, and to the cause of music generally, if the Adelaide and Melbourne institutions combined and conducted the whole of the examinations on one basis. As a matter of finance, too, the question is one of great importance. For example, last year, under the agreement referred to, the Adelaide University had to pay the Associated Board over £500 as their share of the fees, and obviously it will be to the benefit of South Australia if money can be kept in the State and be expended in connection with the Conservatorium, instead of being sent to England to enrich English schools of music.

In certain grades of the examinations in future the time will be extended, in order to give students a better chance of passing. Another advantage will be that examinations will be conducted at the various centres in the country. In the theory branch the students will have to fill in the papers under authorised supervision, and for the purposes of practical tests specially selected experts will be sent out to conduct the examinations. The centres in South Australia are situated at Burra, Care, Jamestown, Kapunda, Moonta, Mount Barker, Mount Gambier, Narracoorte, Petersburg, and Port Pirie. The establishment of these centres affords country students who cannot come to the metropolis for their musical education an opportunity of achieving University distinction in the art, and possibly may result in many accomplished vocalists and instrumentalists in the rural districts winning scholarships and gaining a good education in music.

**UNIVERSITY EXAMINATIONS.**  
The junior public examination, at which there are about 600 candidates, and also the higher public examination, at which about 120 competitors sit, began on Thursday last, and will be continued during next week. The boys and girls who are taking the various subjects are accommodated each day in the Jubilee Exhibition Building, and the examinations are under the control of the professors of the Adelaide University and their subordinates. When the "junior" and "higher" have been completed the senior examination—which is the entrance test for the degree courses at the University—will begin, and will continue for the next fortnight. For it there will be over 400 candidates. Prizes for the three best students are offered in connection with the junior and senior examinations, while five scholarships are decided by the results of the higher public examination. These are the Angus Engineering Exhibition of £200 a year, tenable for three years; the Hartley Studentship, entitling the holder to free education in the arts or science course at the University; and three scholarships offered by the Education Department, valued at £35, £30 and £25 annually, and each tenable for three years. As soon as the examinations are over the work of marking the papers will begin, and it is hoped that in each case the results will be available before the various schools and colleges break up for the Christmas holidays.

Ad. 14<sup>th</sup> Nov. 06.

Reg. 20<sup>th</sup> Nov. 06.

Ad. 19<sup>th</sup> Nov. 1906

### EXAMINATIONS IN MUSIC.

#### AN AMALGAMATION SCHEME.

After this year the agreement between the University and the Associated Board of the Royal Academy of Music and the Royal College of Music in connection with examinations in music will be at an end. For the last five years the examinations have been conducted under the joint auspices of these bodies, but in pursuance of an arrangement entered into with the Melbourne University the agreement will not be renewed. The question was discussed at the conference held in Melbourne at the time of the jubilee of the University there, and a proposal was then made that the two universities should co-operate, as they are the only academic institutions in Australia with chairs of music. The scheme was ratified by the two councils, and the preliminaries have advanced to such a stage that on Friday last Professor Ennis went to Melbourne to confer with Professor Peterson concerning the joint syllabus. Their work occupied a couple of days, and the new syllabus will be issued shortly.

In a circular which was issued recently under the authority of the two universities it is stated:—

In the compilation of the syllabus issued by the universities of Melbourne and Adelaide an important feature has been introduced as conducive to the furtherance of musical education on broad and comprehensive lines. Instead of a comparatively limited number of studies and pieces being set, which naturally tends to cramming and a one-sided attainment on the part of the student, a much wider range of works has been selected, consisting of such finger-exercises, scales, studies, and classical compositions as any efficient teacher would choose as the mainstay of a student's course. In particular the compositions of Bach have been insisted upon in every grade, in order that the knowledge of the works of this great master may be more widely diffused. By the inclusion of such works of great educational value teachers may enlarge the scope of their own education, while they have also the knowledge that their students are being taught on broad lines.

The standard set in these examinations is higher than that of any other public examinations in music in Australia.

The certificate being issued jointly by the universities of Melbourne and Adelaide, possesses a value beyond dispute.

Thousands of pounds are paid every year in fees by Australia to the visiting musical examining bodies; and practically the whole of the profits go to assist English schools of music in their operations in England, the various medals and prizes offered to colonial students being few in proportion to the fees paid. It seems more reasonable that such profits should be devoted to musical education in Australia.

To see that this is done in the most satisfactory manner is one of the objects of the universities. It is considered that the conferring of medals is actually opposed to the best interests of the students, for experience shows that in too many cases the holders of medals endeavor to use them as proof of their qualifications as teachers—a purpose for which they were never intended. The indiscriminate giving of money as prizes is also unsatisfactory, as there is no proof that good educational use will be made of it. The greatest benefit that can be conferred on talented students is further education, and that on the broadest possible lines. Hence it has been decided in connection with the examinations in music conducted by the University of Melbourne that the interests of musical education are best conserved by offering free scholarships, and such a system will be extended to South Australia and Western Australia, if possible, in the near future.

### AMUSEMENTS.

#### ELDER CONSERVATORIUM.

The third orchestral concert and penultimate performance of this season's scheme at the Elder Conservatorium attracted a large and most appreciative audience, which included His Excellency the Governor, to the Elder Hall on Monday evening. A capital programme, which consisted almost entirely of numbers new to Adelaide, was presented in a most successful manner, and the whole performance reflected credit upon Mr. H. Heinicke, the violin master of the Conservatorium, who prepared and directed it. The orchestra was one of the largest yet heard at that institution, and with a couple of exceptions all the instruments employed in the scores performed were present, or represented by substitutes. The string section was large, and played throughout the evening with good, strong tone, which showed that each instrumentalist was contributing a fair quota to the general effect. The intonation of this department, and likewise the brass and wood-wind, with the exception of a few failures in the latter section, was good in every number—indeed, in respect to "tune" the whole performance was one of the best yet given by local players. As an opening number Beethoven's "Second symphony in D, op. 36," which was written in 1802, and belongs to what is generally known as the Bonn master's "first period," was presented. This composition, which, though familiar enough to European audiences, was probably quite new to the majority of those present, is cast in the customary four movements—an "Allegro con brio," preceded by a short prelude "Adagio molto;" a "Larghetto," the subject of which is used as a hymn tune in several well-known books; a "Scherzo;" and final "Allegro molto." The opening movement was well played by all sections of the band, but even better work was done in the slower second part, which came out capitally. The quickly moving scherzo was at times a little uncertain in point of ensemble, and the same remark applies to the "Allegro molto." On the whole, however, the performance was good, and the symphony was received with warm applause. Undoubtedly the popular success of the evening was Liszt's "Third symphonic poem," a richly coloured and melodious composition that works up in the final bars to an imposing and grandiose conclusion, in which the brass shone conspicuously. Notwithstanding the numerous technical difficulties of the work, the band played splendidly, and their general precision and finish merited the warmest praise. The audience manifested their appreciation by an enthusiastic recall, and the last portion of the poem was repeated. Weber's romantic and delightfully scored overture to "Oberon," which had been heard in this city on some former occasions, formed the remaining orchestral piece. It was also capitally played in all important respects, and formed a worthy conclusion to an enjoyable concert. Miss Elizabeth Delprat, who led the orchestra with steadiness and decision, played as her one solo Saint-Saens's "Introduction and Rondo capriccioso" for violin with orchestral accompaniment. This is a shy and effective work in quite the gifted French writer's best style, that makes considerable demands upon the technical equipment of the soloist. All its difficulties were, however, overcome with ease and skill by Miss Delprat, who played with a strong, full tone, which came through the orchestral accompaniment well, and good taste. Miss Olive Barnett displayed a pleasing, light contralto voice, as yet a little weak in the middle notes, in a recit. and aria from Sullivan's "Light of the World," and Miss Katie Joyce was enthusiastically recalled for her fluent and finished rendering of Chaminade's pretty song "L'Été," which was sung in French. Mr. Heinicke conducted with judgment and decision, and the pianoforte accompaniments were shared by Miss Gubi Back, A.B.C.M., and Mr. Fred Devan.

Only five nominations were received for the five annual vacancies in the University council. Professors Bragg and Ennis, and Drs. Barlow, Paton, and Poulton were elected unopposed. For warden and clerk of the senate respectively Messrs. Chapple and T. A. Caterer were again nominated and elected.

Register 23<sup>rd</sup> Nov 1906

### UNIVERSITY AND EXAMINATIONS.

#### HOW QUESTIONS ARE FRAMED.

#### EXPLANATIONS AND ADMISSIONS.

Much interest and controversy having been aroused among a large section of educationists and students in the State in connection particularly with certain questions included in the papers set before candidates for the Junior Public Examination of 1903, and generally with the whole system of preparing examination papers, a representative of The Register interviewed Professor Rennie (Chairman of the Public Examinations Board) on Thursday.

The reporter asked:—"Will you explain the method by which examination papers are framed. If, for instance, examiners may consider that they are justified in setting questions which are outside the syllabus officially authorized?"

"Yes, there is no doubt that if a syllabus is set the examiners are supposed to keep within the limits of the syllabus. That at any rate, is the general feeling among members of the board. We must admit, however, that in one instance at least—namely, in the junior geography paper, question 4—"Draw a map of the Mediterranean and Black Seas, showing boundaries and physical relief of bordering countries, and chief seaport towns"—the question was outside of the syllabus. However careful examiners may be mistakes must occasionally occur."

#### —Allowances Made for Examiners' Errors.—

"With regard also to question 1 in the geography paper—"Draw an outline map showing the countries which lie on the borders of India. Place on the map the capital of each, and describe the form of government."—it might have been framed more explicitly, but it certainly came within the limits of the syllabus, and should have been also within the knowledge of an average student. We must further admit a blunder in the working of the second question of the junior geometry paper. The board deeply regrets these errors. Of course, in all cases allowances will be made when going through students' papers. No candidate will ever fail because of any mistakes made in the setting of a paper, because an examiner can always judge by the general results of a paper whether a candidate is fit to pass or not, independently of these particular questions. With regard to the question of credit also, if an examiner found any serious mistake among the questions set, the standard for credit would be specially considered."