

Register 6th March 1903.

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CONCERNING PEOPLE.

The Lieutenant-Governor (Sir Samuel Way, Bart) completed on Thursday the fiftieth year of his residence in South Australia, so that to-day marks an interesting jubilee in his life. He landed in Melbourne on February 27, 1833, and joined his parents in Adelaide on March 6 of the same year. He was not quite 17 years old at that time, and had just completed his education. The following are the dates of the most noteworthy events in his brilliant subsequent career.—He was articled to Mr. Alfred Atkinson in 1836, and was admitted to the South Australian Bar on March 23, 1861. He was made a Q.C. on September 12, 1871, and was returned to the House of Assembly by the District of Sturt on February 10, 1875. On June 3 of the same year he was sworn in as Attorney-General, and held office under Sir James Penn Boucaut until March 18, 1876, when he was raised to the Bench as Chief Justice in succession to the late Sir Richard Hanson. He was then a few weeks under 40 years of age, and had been at the Bar for five days less than 15 years. He first took his seat on the Bench on March 27, 1876. He assumed the duties of Administrator of the Government in his capacity as Chief Justice on January 29, 1877, and has acted in that capacity or as Lieutenant-Governor nine times. He has also frequently carried out the duties of Deputy-Governor on several occasions during temporary absences of various Governors from the state. He was elected Vice-Chancellor of the University of Adelaide on April 26, 1876; and succeeded the late Bishop Short as Chancellor on January 26, 1883. On June 17, 1891, the University of Oxford conferred upon him the degree of D.C.L., honoris causa; and he received LL.D. degrees from the Universities of Adelaide in 1892; Canada on May 2, 1895; Cambridge, June 17, 1897; and Melbourne, May 11, 1901. He was installed as first Grand Master of the United Grand Lodge of Freemasons in South Australia on April 17, 1884. The commission appointing him Lieutenant-Governor of South Australia is dated January 9, 1891, and he was sworn in as a member of the Judicial Committee of the Privy Council on May 18, 1897. He was married on April 11, 1898, and was made a baronet in May 1899.

Register 16th March 1903.

THE UNIVERSITY OF ADELAIDE.

EXAMINATION FOR THE DEGREE OF LL.B.—MARCH, 1903.

Pass List.—Contracts—Third Class—Alfred Charles Weaver.
Roman Law.—Second Class—Oswald Hunter.
Wrongs.—Second Class—Charles Lewis Jessop.
Procedure.—None passed.
Property, Part II.—None passed.

Register 17th March 1903.

ELDER CONSERVATORIUM.

DR. ENNIS'S ADDRESS.

Professor Ennis, Mus. Doc., delivered his inaugural address to the students of the Elder Conservatorium on Monday afternoon. The meeting was held in the smaller concert hall, and among those present was the Chancellor of the University (Sir Samuel Way, Bart.), Lady Way, and the Vice-Chancellor (Dr. Barlow). The doctor said it was his experience, as he believed it was the experience of most of those who worked as teachers of music, that whereas there was no lack of students who brought to bear a great amount of diligence and patience to the work of mastering the technical details of their study, and also went to expense and put themselves to some inconvenience to hear it, yet at the same time there was comparatively little tendency on the part of those people to consider the meaning of the music which they performed or heard. The performer—instrumentalist or singer—was usually too content with confining himself or herself to the study of the right execution and expression, and as a listener to an indolent, sensuous enjoyment of what was heard. If such an assertion as this needed proof they only had to ask themselves what were the general conceptions of music, and they would realize that these conceptions were widely divergent. Some took the most serious view of music as an art, and from that grade there are all stages down to the person who was fond of music but liked a tune best. There were others whose views on music might be described as merely equal. There were many people who were genuinely fond of music, though not in a serious manner, but who always qualified their admiration for the divine art by the assertion that they did not like classical music. He wished to point out the benefits of an intelligent study of the art to all those who took an interest in it, whether as performers or listeners. The idea of regarding music as mere amusement must be abandoned in favour of the higher enjoyment which springs from the serious contemplation of beautiful things.

The attainment of this higher enjoyment was the result of intellectual exertion, but not of a very arduous or wearying character. The necessity for this intellectual effort was forced upon those who knew what was missed by those who play or sing with accuracy and expression, bewildered as to what it is all about, and those who listen, but hearing do not understand. Music occupied a unique position among the arts. It was the only one which man had been permitted to create for himself. The application of the natural physical phenomena of sound had been at man's disposal, but otherwise there was nothing in nature to suggest roads for him to take. There was no model in nature as there was in the arts of painting and sculpture, and therefore criticism was not possible, except in the case of trained musicians.

There were three factors which together caused the effect in a musical work—melody, harmony, and rhythm. To properly comprehend an art work the listener or performer must have the power of appreciating the effects of these three factors. Melody was a succession of single notes. Each note by itself, although it might have a beautiful sound when sung by a gifted vocalist or played on a lovely violin, meant nothing. It was only by combination with one another that a melodic significance existed and music resulted. Melody was the life and soul of music. The power to recognise it wherever and however it occurred was the first thing to be developed in our efforts to understand music. The curious fact was that melody of a singularly plain character and a high order might exist, and people might hear it without recognising it. Years ago people who didn't know used to say that there was no melody in Wagner's music, whereas we all knew that in the passages which they referred to melody might be said to be the chief characteristic. As a matter of fact they probably looked for a tune. A tune might be defined as a comparatively short melody, complete in itself, of simple construction, more or less rhythmic in character, and composed of a few—very few—phrases which were intimately related to one another. So it was a form of melody easy of comprehension. A string of tunes, however, would be a most unsatisfactory form of composition, and tunes formed an insignificant portion of great works. The melody of a great work might be founded upon a few notes arranged with melodic connection to one another, and vitalized into life by some rhythmic contrivance. The great point of the composition might be the presentation of this motive or figure, or it might be a group of figures, in many variations, sometimes with the notes altered and the rhythm remaining constant. Such variations were easier to follow than those in which the rhythm was altered. To recognise this consistency of treatment intellectual effort was necessary. The easiest music to understand was that on which the composer had placed a label, and the term in common use for such music was "programme music." A programme might be merely a suggestive title, or the music might be an illustration of an extended poem or series of thoughts. There were many pieces which were purely musical, but which had a poetical title to suggest the mood of such pieces. There were other works in which the influence that determined their form and development was indicated by a motto or poem, suggesting a line of thought calculated to bring the hearer's fancy into union with that of the composer. And, further, we met with works of an extended length, like symphonies, each movement of which had a label, and the whole united under a title to indicate its general character, as "The Pastoral symphony."

Vocal music was often programme music, and music of a descriptive character is often legitimate, but it must be remembered that it is a mixed art, which has the object of illustrating the poetry, and to warm the emotions by intensifying the appeal to our fancy.

Descriptive music often had a legitimate place in opera, and there are few more beautiful scenes than that in "Siegfried," when the hero lies down in the middle of a forest while the orchestra continues to play. This music gave a delightful suggestiveness of the rustling of leaves and the singing of birds; but there was no bald imitation.

Absolute music must be taken as such, but what did it consist of, and how could we understand it? One might study the form of movement, figure the bass of every chord in it, admire the contrapuntal skill with which it is constructed, and, if it is a pianoforte work, play it by heart and yet not understand it. The part which must reach one was the spiritual aspect, and this consisted of the beauty and the value of the musical ideas presented. Melody, harmony, counterpoint, and form were only devices used working out these ideas. Ideas might be melodic, harmonic, or contrapuntal. If a composer had not ideas his music lacked the spiritual aspect. If one could not recognise ideas they could not understand a manifestation of the genius of a great composer. Ideas might be of various characters, such as serious, noble, gay, or even humorous, and the only way to come to recognise them was to look for them in music of the highest class. In addition to studying the technical details, and granted the requisite ability, the power of recognition will come. In our consideration of a musical work we should be observant and employ the memory. We should cultivate our appreciation of rhythm, melody, harmony, and design, also that of any musical gem in any composition, and then our technical knowledge would come to our aid and show us what the art of the writer has enabled him to do. We should appreciate his themes, his harmonies, his interweaving of motives, the development of one idea from another, the association of ideas, the significance of one figure here and another there, the part that design takes in composition. Each and all of them would afford additional pleasure, and contribute to every part of the emotional excitement and the sensuous as well as intellectual pleasure which music could give us.

UNIVERSITY EXAMINATIONS.

THE SENIOR PUBLIC.

The following candidates who sat in Adelaide for the University March senior public examination have passed in the subjects opposite their names:—Percival T. S. Cherry, 1,3,4,7,8* (Rev. D. Kerr, B.A.); Ruby C. E. Davy, 6,14 (private tuition); John H. Davison, 5 (private tuition); William F. Dempster, 1,14 (private tuition); Abdy F. Edwards, 1,2,14 (Rev. D. Kerr, B.A.); James E. Everard, 7,8 (S.P.S.C.); Matthew E. Goode, 7,8 (D. H. Holligo, M.A.); Leslie H. Haslam, 6 (P.A.C.); Melian P. Jacob, 1,7,8 (Rev. D. Kerr, B.A.); Lewis W. Jeffries, 1,4,5,7,8 (P.A.C.); Harold F. Mitchell, 4 (Rev. D. Kerr, B.A.); Robert J. B. Moffat, 1 (private tuition); Emily M. Moulden, 4, (Mr. d'Aenberg); John Robert Muirhead, 1,4,5,6,7,8 (St. Peter's College and Rev. D. Kerr, B.A.); Winifred P. Nicol, 1 (private tuition); John O'Grady, 1,5,7 (private tuition); Bertram S. Penny, 3,4 (Rev. D. Kerr, B.A.); Arthur V. H. Rosman, 12 (T. Caterer, B.A.); David M. Steele, 1,4,5,7,8 (private tuition); Reginald P. Wallman, 4 (Rev. D. Kerr, B.A.); Gordon R. West, 1,4,6,7,8* (P.A.C.); Susan A. Winwood, 12 (private tuition).

THE M.B. DEGREE.

The following is the M.B. supplementary examination (March, 1903) pass list:—
First Year.—Biology—Norman Craig Shierlaw (thus completing his first year).
Second Year.—Anatomy and Physiology—Francis Edward McAree (thus completing his second year).
Fourth Year.—Obstetrics—Thomas Badga Ashton (thus completing his fourth year).
Fifth Year.—Obstetrics—Ethel Mary Murray Ambrose (thus completing her fifth year).

Register 26th March 1903.

THE UNIVERSITY AND THE SCHOOL OF MINES.

The Adelaide School of Mines has for many years provided a course of study for students of technical subjects, on completion of which successful scholars were awarded the Associateship of the school. Though of a high standard of merit this course was not so extensive or so valuable as the higher technical education provided in the big institutions of Europe and America. Local students wishing to compete with the best of technically trained pupils of other countries therefore had no opportunity of providing themselves with a sufficiently advanced course of training in Adelaide. Recognising this the University decided to supply a higher scheme of technical education for scholars desirous of obtaining a diploma, and so for some time past there have been practically two courses of applied science in Adelaide. Considerable overlapping naturally resulted. In order to obviate this a joint committee was appointed by the councils of the two institutions about the middle of last year, and as a result of its work a complete scheme has been drawn up, by which a course of technical study will be provided jointly by the School of Mines and the University. Scholars passing the higher examinations will receive the University diploma and the Fellowship of the School of Mines, and candidates taking a less advanced course will be entitled to the Associateship of the School of Mines. The staffs of the two institutions will work together, the laboratories in both buildings will be used, and there will be a great saving of labour and expense. Another advantage of the new arrangement lies in the fact that the B.Sc. course will coincide almost wholly with those of the applied science courses. As a matter of policy it has been decided to make the total cost of the four years' course amount to only £70. This compares very favourably with the figures of other famous technical colleges. The expense of the three years' course in Sydney is £130, a four years' course at Columbia College, New York, £240, and at the Boston institution £160.