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THE ELDER SCHOLARSHIP OF MUSIC.

The Council of the Adelaide University, at their meeting on Friday afternoon, acting on the recommendation of Professor Ennis, Mus. Doc., the sole examiner, decided to award the Elder Scholarship of Music to Miss Gwendoline Dorothy Pelly, one of the leading violin students of the Elder Conservatorium. This entitles the holder to three years' free tuition at the Royal College of Music, London. In his report Professor Ennis states that Miss Ethel Hantke, a Conservatorium singing student, and Mr. Peter Dawson, the well-known young basso, deserve honourable mention for their performances. The first winner of the Elder musical scholarship was Mr. Otto Fischer, who now resides in London, and, under the name of Otto Fischer Sobels, is favourably known as a concert and operatic tenor. His successors were Miss Gull Haek, A.R.C.M., Mr. Wallace Kennedy (who has achieved success as a tenor singer in England), Miss Adelaide Koepfen Forter, and Miss Mary Trenna Corvan, whose term expired at the end of last year. Miss Pelly is the eldest daughter of Mr. Rupert Pelly, the well-known solicitor, of North Adelaide. She commenced to study the violin when seven years of age, and was for four years a pupil of Mr. A. C. Quin, of this city. Early in 1896 she entered the Adelaide College of Music, in order to take lessons from Mr. H. Heinicke, under whom she has studied up to the present time. At the examination in violin-playing held at the university in November, 1898, Miss Pelly obtained a first-class pass with credit, her examiners being Professor Ives and Mr. Frederick Cliffe, and early in the following year she won the Conservatorium scholarship for the violin. Miss Pelly has appeared at a large number of the Conservatorium and other local concerts, with unvarying success, and has been for some time regarded as one of the most promising of our young violinists.

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That portion of the Adelaide University Calendar dealing with the school of music, which has recently been published, is a comprehensive and well-arranged pamphlet like its predecessors. In addition to the customary information this issue contains full details of the school examinations of the Associated Board, which the University have now adopted in their entirety. These are divided into two grades, junior and senior, and after next June will, in all probability, supersede the primary examinations hitherto held by the University. As with the more advanced tests of the Associated Board, candidates in these divisions are expected to prepare three studies and three pieces in addition to scales, arpeggios, and sight reading.

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A POLICY OF SIXES-AND-SEVENS.

The dispute which arose between the Ministry and others and Professor Lowrie seems to have been renewed to some extent in connection with the termination of the period of agreement between this state and the Dalry Expert, Mr. G. S. Thomson. In both cases the result has been the same. South Australia has now lost two officers who were prominently associated with its primary producing industries. No good purpose would be served by debating the rights or the wrongs of the quarrels which have had such an effect, and equally unprofitable would be any consideration of the personal aspects of the matter. The Lowrie controversy is finished and done with, and the difference of opinion in which the retiring Dalry Expert is specially concerned resolves itself into simple issues. It is not suggested that Mr. Thomson was influenced by any friction attendant upon the performance of his duties, though one of the memoranda which he sent to his Minister might give colour by its lack of diplomacy to such a suggestion. The cause of dispute as presented to the public in the light of available information is that Mr. Thomson thought his services were worth a good deal more than Ministers considered to be their value, or at least more than they believed the taxpayer could afford to pay; and the people who have to find the money are not in a position to pronounce judgment between the contending parties. They are, however, sorry that Mr. Thomson is going. South Australia may or may not be a heavy loser on account of the departure of the

Dalry Expert, who has apparently performed his duties zealously and ably; but even that sacrifice will not have been made in vain if it should be the means of securing something like systematic management of the Hydra-headed technical educational institutions of the state. It is difficult to enumerate at short notice the variety of heads which this Hydra really possesses. Omitting from count certain departments of the University and the School of Mines which are subject to clashing purposes and methods, we find everywhere throughout this curiously involved branch of the public service evidences of lack of cohesion and want of co-ordination.

It may be worthy of enquiry at the proper time whether the gentleman who has held the position of Dalry Expert would not have been happier in his post if he had known precisely to whom he was directly responsible, and on their part the public would be more satisfied that business was being done upon business lines if they were assured that his work was so planned as to form part of a general scheme of instruction for producers. Like the immortal Topsy, the branch of state enterprise under review appears to have "just growed anyhow." Whoever originally designed it, assuming that it was designed at all, must have been hazy in his ideas of what he really wanted, or deficient in the organizing faculty. Almost every part of the work seems to have been under the direction of men who have had excuses for fancying that they were laws unto themselves. Mixing metaphor in compliment to the subject, as one looks through the list of the institutions which have been indicated, one's mind conjures up the image of a team of horses moving along with no driver to keep the reins together—some of them, indeed, without any reins to be kept together. We have the Minister of Agriculture, the Council of Agriculture, the College of Agriculture, the School of Agriculture, the Bureau of Agriculture, the Viticultural Department, the Produce Department, the Dalry Board, and possibly other branches which have been overlooked; and in conducting these establishments under the unsystematic methods which prevail there must be a serious loss of energy, and practical results must suffer. It is becoming more and more apparent that the public service of South Australia generally is unwieldy, and inadequately effective on account of that unwieldiness. If a capable and fearless organizer were to earnestly attack the problem of its reform he would confer inestimable benefits, not only upon the taxpayers, but also upon the state officials themselves. The Civil Service has attained its existing condition much as a grove of trees grows if left without the attentions of a skilful gardener; and this is one of the questions which, in the public interest, will have to be confronted by statesmen. First, however, a beginning should be made with the agricultural departments in their vexatiously tangled ramifications.

the present day. "He wished his hearers to realize from his short account of the history of music two things. The first was that the music with which they were so agreeably familiar was not a thing that came into existence by itself in a day, and so to be held in light esteem. Nearly all people were affected more or less by music, but different persons regarded it differently. Some took it very seriously, and were profoundly impressed by the performance of a great work; and then there were all shades of varying appreciation down to the person who took it merely as an amusement, and appreciated it much in the same way as he would a clever acrobatic feat. Then there was the small number of folk who had no musical ear, and were quite unaffected by any form of the divine art. He could call to mind only two such persons whom he knew in England, both men of great culture, and one, though exceptionally brilliant, used to confess that the only tune he knew was the national anthem, which he recognized from the fact that the audience stood during its performance. There were few persons whose gifts did not include some susceptibility to the art of music. He wished the students present to realize, however, that the music of the present day bears upon the music of an older period, and that again on the compositions of a still older one, and so on back through the ages. They should remember that the works of Beethoven, for instance, would have been an anachronism at an earlier period than they were written; and even Sullivan's comic operas, simple though they were, could scarcely have been written many years before they appeared. So it was not sufficient to study the music of a particular school only in order to do one's work well as a vocalist, instrumentalist, or composer. He did not affirm, of course, that it was necessary for a vocalist to know the music of Palestrina in order to sing one of Schubert's songs well, or that a pianist should have an intimate knowledge of the Greek scales in order to play a Liszt rhapsody; but he did say that a vocalist who could grasp the spirit of Mozart's melody, or that of Handel and Bach, would be all the better equipped from a musical point of view to interpret the vocal music of the past century, whether it be a song of Schubert, Brahms, Cowen, or Stanford. The same thing held good for an instrumentalist, to say nothing of the matter from the standpoint of technique, while in the case of a composer the thing was obvious to any one who thought about it. He advised them to hear all the music they could and to study all the music they could. They could get help from the text books, but good results could be obtained only by knowing the actual music. The second thing he wished to point out was that, tracing back the art through all the centuries from its present development to the time when it was cradled in Greece, they saw what an immense amount of human energy and brain power had been lovingly expended upon its progress. Of all things connected with life in these times he knew of nothing which was human, so far as anything could be absolutely human, which by itself had made such demands on the work of man through so long a period. The evolution of music had been left to man to work out for himself by the aid of his emotional and intellectual faculties. All this meant that they had entered into possession of a great heritage which, in addition to giving them the advantage of a great privilege, threw a great responsibility upon serious students, whether in the stage of those he was addressing, or of maturer knowledge, and this responsibility compelled a study at once earnest and diligent. At the present time this responsibility was added to by the position of the nation in matters musical. In some respects he thought that the last half-century saw the lowest level to which music ever sank in England. Personally he remembered the time in which the most popular serious songs were of the most commonplace character, in which the genuineness of the older and perhaps simpler ballad was replaced by the most maudlin sentimentality. Many years ago they had been great in musical art, and however dimly the lamp had been kept alight, within the last quarter of a century there had been a great revival, and artists had arisen in nearly every department of executants, composers, and English music. Isolated as Australians were, the impulse had reached them, and they must throw themselves into its influence. That this country would shortly accomplish much in musical art he had no doubt, for it was his experience that young people here who were distinctly talented formed a greater proportion to the population than was the case at home. So they had every encouragement. In extending to those present a warm welcome to the Elder Conservatorium he gave his best wishes for success in their studies, with every confidence in their realization. Before concluding he asked them to do what they could for the work of the Conservatorium in one or two distinct directions. There ought to be no difficulty in forming string quartets in Adelaide. To do this we must have more viola and cello players. Most of his hearers were young ladies—he would like to have seen the other sex more strongly represented—and he understood that many of them had already learnt the violin, but there were few who played the viola or cello. He wished that there were more. Many ladies played these instruments in the old country. While on this subject might he say that he would like to see some students of wind instruments, whether they were gentlemen or ladies? In England now many ladies play such instruments and play them extremely well. Of course, he did not mean the larger members of the brass family, but the oboe, clarinet, or flute. All these instruments were most interesting, and in great request for concerted playing, which perhaps gave more pleasure to the performers than any other form of music. He would like to see more and more chamber music produced in Adelaide, and urged those present to use their influence to promote its study. From what he had been told, a great deal of the finest music written was practically a closed book in this city up to the present, but its performance would not only give great pleasure to the public, but would prove an educational factor of the greatest value. In conclusion, the professor warmly thanked those present for the close attention that they had given him.

PROFESSOR ENNIS'S INAUGURAL ADDRESS.

Professor Ennis, Mus. Doc., the new Elder professor of music and director of the Elder Conservatorium, delivered his inaugural address before a large gathering of the students and professors in the smaller concert hall of the Conservatorium, on Monday afternoon. In his opening remarks the professor thanked the students and all connected with the University and Conservatorium for the hearty welcome they had accorded him. Although he had only spent four short weeks in Adelaide all feeling of strangeness had vanished, and he looked forward with confidence to a happy period of work among them. He would begin his address by putting the question "How was it possible for one of our modern pieces of music to be in existence?" Music was quite different from the other arts. Take painting, for instance. Whether it was a landscape or seascape, it was plain where the artist obtained his model. But the musician simply formulated the expression of his own emotions, and had to rely entirely upon himself. The professor then gave a brief sketch of the evolution of music from the period, 2,500 years ago, when in Greece some definite plan and rules were originated, down to

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