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had not become (like the British soldier) part of a machine, that they preserved their individuality, and carried out orders with an intelligent adaptation to casual and unforeseen conditions. This state of mind was not found inconsistent with discipline — at least, with discipline enough for practical purposes. A teacher is in some sort a soldier, warring with the powers of ignorance, of inherited depravity, and, occasionally, of bad home-training. To train him in discipline, and yet to leave his intelligence and spontaneity unimpaired, should be the aim of all who have his welfare at heart.

It is most interesting to note the similarity of Dr. Lodge's ideas to those of the last report of the South Australian Board of Inspectors. The difference, and a very significant one, is that what they put forth boldly as accepted principles of education, almost commonplace, he advances with personal confidence, indeed, but with some doubt as to acceptance by his hearers. The University of Birmingham is but just founded, and seems likely to approximate, in the lines on which it is run, more nearly to that of Adelaide than old-established and conservative foundations can. Its Principal declares that its object is the education of the many, not of the few, of men engaged in every active walk of life, not of scholars and recluses alone; and he adds the practical suggestion that the status of primary teachers is to be raised, their calling recognised as an honorable profession. As everyone interested in education knows, the Adelaide University has latterly taken over bodily the work of the old Training College. The ordinary course now extends over six years, two spent in a pupil teachers' school, two in the practical work of teaching, and the others in study at the University. The actual inauguration of this system has, of course, thrown much extra work on those who remain as instructors in the public schools, but a spirit of self-denial and mutual accommodation has been shown; good results must accrue in the near future, and the State seems destined to deserve more clearly than ever the high praise that its system of education has long received. Much, however, remains with the parents, as such, and also as citizens and electors. Home encouragement to the student, possibly the precious extra year at school is no less necessary to the individual case than is financial support to the general structure. "The country," says this same Dr. Lodge, in a much-discussed letter to the press, "can spend a million a week on a cause it has at heart. Ought it not to have at heart the most directly repaying expenditure of all, the ennobling for life of its own citizens?"

ional work in South Australia is on a very high level. More subjects are taught than in the schools of Switzerland, where it is sought to give a thorough grounding in a few special subjects. Free education is in vogue, and all books and material are provided by the authorities. The school buildings in Switzerland are not built at the cost of the Government, but of the parish, and they are in most cases beautiful buildings both internally and externally. He had seen nothing here to compare with them. Some cost as much as £20,000 and up to £100,000, and throughout the country the most handsome building in the towns are usually the schools. These buildings are a national pride. The rooms are large and airy, and the children are not crowded, having far more breathing space than those in the schools of this State. The teachers here, he thinks, treat the children well, but, taking into consideration the difference of living they are paid less salary than those in Switzerland, where they are elected by the people. Their term of office is for three years. No head teachers are kept, and each teacher is independent of the other. The teachers of Switzerland do not have to possess University education for the primary schools, but such a qualification is necessary for the secondary schools. Dr. Huber does not favor the system of the election of teachers by the people, as in the small parishes they have to depend upon the support of the leading citizens. However, in the country the teachers being usually the most learned men exercise a very great political influence, and often secure for themselves political positions. He favors our system of annual examinations, as in Switzerland, no matter how smart a pupil may be, no promotion is made to higher classes. All are on the same footing, and rise to higher classes annually irrespective of their fitness for a more advanced class. A child must attend a primary school until 12 years of age, and then a secondary school for two years. Conscription is in existence in Switzerland, and at the age of 19 every boy has to undergo both a physical and educational examination before he commences his military training. If he is not up to the required standard he is sent to a penal school. This very rarely happens in the lowlands, but it is often the case in the highlands, where schools are not so numerous. Religious education is much the same as in South Australia. There are a few private schools supported by religious bodies, but they receive no assistance from the Government, although they are under State control. Dr. Huber will leave for Melbourne on Monday.

phrasing of the cellist was agreeably in evidence. The pianoforte part is just what might be expected from such a consummate master of that instrument as Rubinstein, and to this full justice was done by Mr. Treharne.

Vocal relief was afforded by Miss Ethel Hantke, who displayed her rich voice to great advantage in the difficult recit, and aria, "Che Faro Senza Euridice," from Gluck's "Orpheus," and repeated the latter portion of the aria in response to a recall; and Mr. Clarence Degenhardt, who was heard in a praiseworthy interpretation of the familiar recit, and cavatina, "O star of Eve," from Wagner's "Tannhauser." Mr. Frederick Devan accompanied the vocalists with taste and discretion.

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THE ELDER CONSERVATORIUM.

To the student of music there is nothing more delightful and fascinating than chamber music, and the authorities of the Elder Conservatorium of Music are taking a wise course in inculcating a taste for this form of music by introducing it to the notice of lovers of the divine art. On Monday evening a chamber concert was given in the Elder Hall, and it attracted a crowded audience, which included Mlle. Dolores, the famous cantatrice. The programme opened with a sonata by Rubinstein for piano and cello, op. 18, which was played by Mr. Bryceson Treharne and Herr Kugelberg. The sonata was in three movements—allegro, moderato, moderato assai, and moderato. Herr Kugelberg has never been heard to better advantage since he has been in this city. His playing was distinguished by fine technique, good intonation, and an amount of expression which the audience thoroughly appreciated. Mr. Treharne's accompaniment was excellent, and, like his subsequent performances, was noted for an absence of anything approaching gymnastics, while his firm touch absolutely correct tempo, and facility of execution, were the admiration of the audience. The feature of the concert was the interpretation of Tchaikowsky's trio in A minor op. 50 ("Dem andenken eines grossen Kunstlers.") Brief notes on this remarkable composition, which took 40 minutes to play, were prepared by Professor Ives for the guidance of his students, and they explained in a lucid manner the motif of the work for piano, violin, and cello, which the great Russian composer wrote in memory of Nicholas Rubinstein. In the opening movement "Moderato assai" the pathetic character of the first subject is announced, partly by cello, partly by violin, and afterwards repeated by the piano. The second subject, which is quite bright and hopeful in character, is in the somewhat unexpected key of E major, and is announced by the strings. In the "development" section there is, says the professor, "a delicious dialogue between the cello and violin, and where the cello, like a lover, delights to echo the sweet words that fall from the lips of his dear one. It is quite a ray of sunshine amid the general gloom." Just near the end the piano gives out the first subject in augmentation with telling effect. In the second movement ("Tema con Variazioni") there are eleven variations and the finale. The theme, which is founded on a simple Volkslied, is first announced by the piano alone, with plain, unpretentious harmony. The variations are as follows:—1. Subject on violin. 2. Subject on cello, with florid counterpoint on violin. 3. Subject on piano, with curious pizzicato effects on strings. 4. A lovely reverie in Tchaikowsky's favorite minor mode, the subject being taken up by first one instrument and then another, "as though all were anxious to fondle the sweet babe in its new and beautiful rhythmic dress." 5. The soft "drone" effect of the double pedal on strings, while the piano is embellishing the air in pianissimo whisperings. 6. The rhythm is changed to that of a graceful valse, quite bewitching in its sensuous beauty. "Amid the gay abandon the theme appears on the violin in quite sober, almost sorrowful, tone, as though a sudden flash of sad memories had obtruded itself on the gay scene." 7. In this movement there are curious rhythmic effects on the strings, while the piano is giving out the theme in augmentation time. 8. There is a "fugue" well worked out, but quite Handelian in character. There are some fine canonic devices in the stretto. 9. Another "reverie" even more beautiful than No. 4. This is given with muted strings, and near the end of the melody is sung by violin and cello in octaves, with charming effect. 10. The theme is converted into a mazurka, the subject being assigned to the piano. 11. The subject on the violin and piano occurs alternately. In the finale there is a passionate wail of anguish that breaks in from the two stringed instruments, near what seemed like the end. "With what bitter earnestness it appeals to us, as though every ray of light had flown from Tchaikowsky's life. What disappointed hopes are buried with the lugubrious rhythm which accompanies that sad first subject on its reappearance. It dies away in a very abyss of despairing gloom." Mr. Treharne's performance on the piano in this magnificent work must be singled out for special praise. It was really brilliant, and the pianissimo passages stood out in marked contrast to the forte movements which were accentuated with that breadth of style and vigor so characteristic of Mr. Treharne's playing. Herren Heinicke and Kugelberg also gave a clever interpretation of the sympathetic parts allotted the violin and cello respectively, and altogether the number was one of the finest compositions of its kind that has ever been heard in this city. Mr. Treharne and Herr Heinicke also gave Ippolitoff-Ivanoff's sonata in A for pianoforte and violin, andante sostenuto—allegro con moto; allegro grazioso—tempo de valse melancolique; and allegro con spirito. The vocalists were Miss Ethel Hantke and Mr. Clarence Degenhardt. The fine fresh voice of Miss Hantke was heard with great pleasure in the recitative and aria "Che faro senza Euridice," from Gluck's classic opera "Orfeo." Miss Hantke's singing of the number was conspicuous for such sympathy and expression as to gain for her the enthusiastic applause of the audience, who imperatively demanded her reappearance. Mr. Degenhardt was nervous, but despite that he gave an admirable rendering of the recitative and aria "O, star of Eve," from "Tannhauser." Mr. Devan (director of the Conservatorium) played the accompaniments for the singers.

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Mr. J. B. Allen, B.Sc., who has acted for two years as lecturer on physics and mathematics at the University, is leaving for Perth next week. He has been appointed lecturer on physics and mathematics at the Technical College, Perth, and his place at the University has been filled by the appointment of Mr. J. P. V. Madsen, B.Sc., B.E., of Sydney. Mr. Madsen took first class honors in both mathematics and physics at the Sydney University, and was awarded the University medal for mathematics. Mr. Madsen has also studied engineering, and was placed first class in the examinations for civil engineering, and gained the University medal in this subject only. Mr. Madsen acted as assistant demonstrator for one year in the physical laboratory under Professor Pollock, and for one year as assistant instructor in mechanical drawing under Professor Warren. Mr. Madsen commences his duties at the University at once.

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EDUCATION.

IN SWITZERLAND AND SOUTH AUSTRALIA.

Dr. Max Huber, of Switzerland, who is travelling around the States making enquiries into various educational and constitutional questions, has been in Adelaide during the past few days. He holds no commission from the Switzerland Government, and his enquiries are of a private nature. Dr. Huber called upon the Premier a week ago, and since then has visited several of the city and suburban schools with Inspector Whitham. When seen on Friday the doctor said he was greatly interested in educational matters, and had been enabled to secure a fair insight into our educational system. In Switzerland he said the people prided themselves upon the excellence of their schools, which were in many respects different from ours. The children there made slower progress than those in our schools. Here they appeared to progress with extraordinary quickness, whereas in Switzerland, if a similar system were adopted, the brain of the pupils would be overpowered. He accounted for this fact by the difference of climate. Here the children seemed to grow and develop fast in the early stages, while in his country more rapid progress in mental faculties was shown in later years. The conditions of life in South Australia were better than in Switzerland, and Dr. Huber was particularly struck with the quickness and brightness of the children, as compared with those on the Continent. He had never seen such bright and cheerful children as in South Australia. There was an absence of the poor, wretched, crippled, and deformed creatures so often seen in the schools of Europe, a fact which he considered augured well for the prosperity of the State. In Switzerland, particularly in the State of Zurich, when it was considered that a child through its mental faculties being impaired was a burden to the class, it was handed over to a special class in the school, and there educated on slightly different lines. Dr. Huber thinks the educa-

ELDER CONSERVATORIUM.

The first concert of the season attracted a crowded audience to the Elder Conservatorium on Monday evening. With the exception of a couple of vocal items, the programme was devoted entirely to chamber music, and importance was lent to the occasion by the first performance in Adelaide of two admirable compositions of this class—a pianoforte and violin sonata in A, by Ippolitoff-Ivanoff, a new Russian writer, and Tchaikowsky's fine "Trio in A minor, Op. 50." The last-named work may be fairly regarded as the piece of the evening. Though of considerable length, for it occupied over 45 minutes in its performance, it is never for a moment dull or uninteresting. It is cast in the rather unusual form of two movements—a pezzo elegiaco—which is full of fire and passion, but occasionally relieved by those sombre, mournful phrases that are such a feature of Russian music, and a theme and variations, the latter being ingenious and interesting to a degree. One, a fugue, is particularly good. The trio received an admirable rendering at the hands of Messrs. Bryceson Treharne (pianoforte), H. Heinicke (violin), and H. Kugelberg (cello), who played with unity of purpose and an apt appreciation of the composer's ideas that calls for the warmest praise. The thanks of the local musical public are certainly due to these musicians for introducing so fine a work, and it should be repeated before the season of concerts at the Conservatorium closes. The pianoforte and violin sonata, played by Messrs. Treharne and Heinicke, is somewhat lighter in character than the trio, and belongs entirely to the modern romantic school. Its principal themes are thoroughly melodious and attractive, and plenty of scope for effect is afforded both instruments. There are the customary three movements, and the last, which is of a brilliant, showy character, was played with such vivacity and spirit by the two instrumentalists as to excite the hearty applause of the house. Messrs. Kugelberg and Treharne opened the concert with an excellent presentation of Rubinstein's fine sonata for pianoforte and cello, op. 18, in which the admirable

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