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UNIVERSITY EXTENSION LECTURE.

There was a large attendance at the Adelaide University on Tuesday evening, when Mr. Lawrence Birks, B.Sc., delivered the second of a series of University extension lectures on "Industrial Applications of Electric Power." The lecturer explained the principle of the electro-motor, several of which were at work in the room. With the aid of lantern slides he illustrated the special adaptability of these motors for driving engines in factories, paper mills, and workshops. The views shown demonstrated that they could be used for almost any purpose where motive power was required. A number of slides illustrated the working of the large 100-passenger lifts used in connection with the London underground rail-ways. Up to the present electric power had not, the lecturer said, been extensively applied to mining operations in Australia, but he predicted that it would be more generally used in the near future. Not the least interesting feature of the lecture was a series of illustrations showing how electricity could be applied to domestic purposes, such as the heating of irons, kettles, and other household utensils. Mr. Birks has an attractive way of imparting information, even upon technical subjects, which held the attention of the students throughout, and the numerous experiments assisted them in following the lecturer's meaning with ease. The lantern slides were especially valuable and interesting. A novel feature of the experiments was the exhibition of an electric welding engine, which was shown at work by Mr. E. S. Clark. By means of this machine wires may be welded together with great accuracy in a few minutes. The third lecture of the series will be delivered on November 6.

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ELDER CONSERVATORIUM.

The concert room of the Elder Conservatorium was crowded to overflowing on Tuesday evening, many of those desirous of hearing the performance by the Conservatorium Ladies' Part Singing Class, of John Francis Barnett's cantata, "The Wishing Bell," being compelled to enjoy that pleasure in the porch. Even those who labored under the disability of having to stand during the evening were amply repaid for their trouble, for the performance, under the direction of Miss Gull Hack, A.R.C.M., was a notable one. The voices of the ladies, under her control, were admirably balanced, the sopranos being clear and sweet in tone, while the quality of the contraltos was rich in volume, and atoned in a large measure for the absence of male voices, which are the natural adjunct to part singing. A noticeable feature of the chorus singing was the fine attack and commendable regard paid to the expression marks, and both Miss Hack and her pupils are deserving of the greatest praise in this respect. There was an apparent magnetism existing between the conductor and her chorus, Miss Hack having evidently imparted some of her own enthusiasm to the singers, who responded so admirably to the beat of her baton. The orchestral accompaniments were contributed by the members of the orchestral class, assisted by Mr. Davies (viola), Mr. James (cello), Mr. Sarrao (basso), and Mr. Stephens (basso), the accompanists being Miss Maud Puddy, Elder scholar (piano); and Mr. Arthur Otto (organ). The scene of the cantata is laid in a remote and legendary period, and its leading idea is suggested by the Wishing Bell at the Church of St. Mary's of the Lake, Veldes, Carinthia, in South Austria. This ancient shrine stands upon an island in the lake, and is resorted to by the neighboring peasants, who ring the Wishing Bell, in the belief that by so doing they secure the fulfilment of their wishes. To a story founded on this legend Professor Barnett has wedded music of a melodious and imaginative character, and the result of the performance of his cantata on Tuesday evening was eminently pleasing. All the choruses, without exception, were splendidly sung, the opening number, "Amid our purple hills," being brightly and inspiringly rendered, while the choral recitative, "From mountain into plain," with its subsequent chorus and hymn, was heartily appreciated. The final marching chorus was exceedingly invigorating, and, indeed, from beginning to end, the choral work, as before-mentioned, reflected the greatest credit upon Miss Hack and her students. The cantata furnishes ample scope for the soloists, and excellent work was done by the Misses Annie Coles, Martha Bruggemann, Nellie Jarvis, Katie Joyce, and Hulda Montan. Miss Jarvis particularly distinguished herself in the aria, "The island shrine," a very effective solo, broken by a chorus of nuns and the tolling of the Wishing Bell, while Miss Bruggemann's rendering of the recitative, "Ah, hapless folk," was given with dramatic emphases, which was exceedingly appropriate. The palm amongst the soloists must, however, be awarded to Miss Katie Joyce, whose singing of the recitative, "With eager hands," and the aria, "The sky of life," was invested with such brightness and spontaneity as to win for the young singer the most enthusiastic acclamation. Miss Hulda Montan, with limited opportunities, was heard with pleasure in the solo part of the finale, and, indeed, all the soloists are to be warmly commended for their excellent work. A very pretty compliment, which was richly deserved, was paid Miss Gull Hack at the close of the performance, when in bowing her acknowledgments of the demonstrative applause, she was subjected to a perfect fusillade of flowers, both singers and audience joining in honoring the talented young lady by overwhelming her with an avalanche of blossoms.

ELDER CONSERVATORIUM.

One of the best performances yet heard at the Elder Conservatorium was given on Tuesday evening when Miss Hack's part-singing class produced Barnett's pretty cantata for ladies' voices, "The wishing bell." As is customary at these concerts, the Elder Hall was crowded, and among those present were the Right Hon. Sir Samuel Way, Bart., and Sir Edwin and Lady Smith. Miss Hack's class is vocally and numerically strong, and the singing throughout the cantata could scarcely have been improved upon. The parts were admirably balanced, and there was manifested that perfect blend of the voices and fine precision that can only be obtained after long and conscientious training. Special mention may be made of the delicate and charming rendering of the "Ave Maria" and the hymn "Angel guards watch o'er us," in which a perfect sotto voce was displayed. Indeed, the latter number, with its delicate orchestral accompaniment of muted strings, bell, and organ, was the gem of the evening. Equally good were the efforts of the choir in the vigorous march chorus "Soldier from the fight returning," and the finale, "Look around on lake and mountain." All the choral work was of a high order, close attention to detail was invariably manifested, and there was no single instance of weakness or insufficient preparation. Of the students who sang the solos, the success of the evening was achieved by Miss Katie Joyce, a young soprano, gifted with a clear and ringing voice of excellent quality. Her singing of the difficult recitative "With eager hands" and air "The sky of life was dark" was noteworthy for the declamatory power and artistic finish, and it met with a well-deserved recall. A dramatic soprano of much promise was displayed by Miss M. Bruggemann, who sang a short recitative, and Miss Nellie Jarvis gave the contralto solo "The island shrine" which is accompanied by the "Ave Maria" chorus, with taste and judgment. The remaining soloists, all of whom acquitted themselves well, were Misses Annie Coles, Joan Gordon, Hulda Montan, and May Otto. One of the pleasing features of the performance was the work done by a compact little students' orchestra of strings, pianoforte, organ, and tympani, led by Miss Nora Kyffin Thomas, who played with steadiness and accuracy, and contributed greatly to the success of the concert. Miss Maude Puddy made an excellent pianist, and Mr. Arthur Otto played the American organ with the happiest results. At the conclusion of the cantata Miss Hack received an ovation, and was deluged with floral tributes; the members of the class joined in the act of homage by throwing their bouquets at the feet of their popular conductress. In response to this manifestation of enthusiasm the final chorus was repeated.

THE JUNIOR EXAMINATIONS.

To the Editor.
Sir—May I draw attention to some of the disadvantages under which the junior theory candidates laboured? The examination, which lasted from 10 till 1, was held in the Elder Hall, and during the whole of that time music and singing lessons were given. Of course those who sat for the examination could not concentrate their thoughts while vocal and instrumental music was going on. Another disadvantage was a printer's error in the third part of question 1. This would have mattered little if the candidates' attention had been drawn to it at once; but more than an hour was allowed to elapse before this was done. Many of the candidates puzzled over the question for so long that they had no time to go through their papers in order to see if there were any mistakes. As for myself I thoroughly understood my work; but, owing to the disadvantages mentioned, I made some foolish mistakes, which would not have occurred had I had time to look through my papers. I think a proof-reader should see that the paper is correctly printed before giving it out to the candidates, and that the University authorities should undertake to see that perfect quiet be kept during the examination. To those who intend to make use of their knowledge by teaching a first-class certificate means a great deal; therefore it seems only right that those candidates who ask for re-examination should have their request granted.

I am, Sir, &c.,
A CANDIDATE.

To the Editor.

Sir—I was one of the candidates who sat for the last junior examination on November 2. The first question was wrongly printed. I tried every rule, but could not group the notes in any time. I had just pointed out the mistake in a note at the side of my paper, when a lady came up and told me that there was an error in the first question. By this time it was past 11 o'clock, and I had less than two hours in which to finish my paper. Of course, this gave me very little time for completing my work, and not any for looking it over. Long before I began the second question the worry and excitement had brought on a headache, which the music lessons going on all the time did not tend to lessen. Considering the drawbacks under which the candidates worked, I think that those who wish it should be

RE-EXAMINED.

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Next year the director of the Elder Conservatorium proposes to give, with the assistance of the chief members of the teaching staff, a performance of Gluck's classical opera "Orpheus." This is to be given in costume with scenery and stage accessories in as complete a manner as the resources of the institution will allow.

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Miss Elsie Hall recently gave what was announced as her last concert in Sydney prior to leaving for a temporary engagement at the Elder Conservatorium, Adelaide. When this engagement terminates, the talented pianiste will return to Europe.

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UNIVERSITY MUSIC.

To the Editor.

Sir—The public have paid 197 guineas for a junior theory exam. We have got a paper, as usual, with a mistake. Question 3 makes one exclaim, "How dangerous is a little knowledge!" We cannot congratulate the University on any improvement in these papers since Professor Ives has been granted assistance. The professor and his present colleague give the following question in junior theory to junior candidates:—"In what key is the following melody?" The melody, such as it is, consists of four bars. The first bar is, without argument, in G minor; the second bar is absolutely F minor; the third bar is positively B flat major; the fourth and last bar having no connection with the second and third bars. A junior pupil would be justified in saying it belongs to any one of about eight keys. A junior pupil having a knowledge of writing accompaniments would be justified in saying G minor, especially as it begins in the tonic and finishes on the dominant of that key. But, not one in one hundred junior pupils knows anything of writing an accompaniment, and I doubt if any senior theory candidate of this year could give a good modulation from the first bar of G minor to the second bar in F minor. Again, if the key of the melody is in G minor, it is absolutely unfair to put an A flat accidental and not contradict it before closing. Also if in G minor, it is most unfair to follow F sharp by two F naturals. If, on the other hand, the melody is in E flat major nobody but an ignoramus would start in G and end in D. This question is most unfair, and I repeat what I have now asserted for a good many years—that in both the theory and practical examinations held by this University the teachers want a thorough reformation in all departments. To show the folly of the sort of question quoted above, the following true story may help:—Eighteen years ago I played a Greig sonata at a private house. Two musicians present started an argument as to which key the introductory four bars were in. One said K minor, the other said Q major. They made a bet, and agreed to refer the dispute to Groves, of "Dictionary" fame. His decision was:—The four bars were not in any key at all, but a modulatory introduction to sonata. That is exactly what junior pupils are asked; only the four bars of modulation would require an extremely good man to modulate at all.

I am, &c.,
GALLEFIELD BARTON.

Sir—The papers set for the recent public examinations in the theory of music at the Adelaide University maintain their reputation for inaccuracies. It may be said that the errors are misprints, but still the printers' proof presumably is passed as correct before being finally printed. In question 1(c) (junior) a crochet rest was printed for a quaver rest, and so clumsily corrected by hand on each paper that in many cases the result was far from clear. Question 3(a) should not have been set. Juniors should not be expected to deal with modulating puzzles. Your correspondent, Mr. Barton, will see upon further inspection that bars 1, 3, and 4 are all in G minor; let him play F sharp and A below the final D to prove this. The cadence (Phrygian) is a form of half-close in G minor. Bar 2 is, sequentially, in F minor. A more serious fault, however, is the misuse of the word "clef" in question 3. 3(c) reads "Transpose . . . using the alto clef." This is absolutely incorrect. Why is not general usage conformed to, as taught in the text books (Bannister and Bertenshaw) in use at the University? The question should read "Using the alto clef." In No. 5 the question is put, "How many clefs are used in music?" The examiners do not know of more than three, and should mark as wrong any answer including all so-called positions of the G clef. Yet question 3 speaks of an alto "clef." The false inference is that there are soprano, mezzo-soprano, alto, tenor, and baritone "clefs," whereas the word should be "staves," as only one "clef," namely the C, is used for them all. If we turn to the senior paper we find an error in the very first question, a flat being omitted from its place before the last B in the bass, the result being a diminished triad of atrocious effect. In question 3 another error appears, owing to the omission of the figure 6 below the second bass note in bar 3. It is discreditable that errors should be of such frequent occurrences. Rarely, indeed, does our University produce an examination paper in music without some blunder to add to the worries of the candidates. For many years past the printer has always made a strange mistake in setting up an "o" for the third letter of "Neapolitan." But these are small troubles compared with the reprehensible fact that during these recent examinations singing and other lessons were going on in the Conservatorium within hearing distance. Surely arrangements can be made to secure future candidates from such an infliction. On this occasion several girls were quite bewildered with the effort to work amidst the incessant distraction, and more than one will certainly fail for no other reason.—I am, &c.,
MUSICUS.

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UNIVERSITY MUSIC.

To the Editor.

Sir—Surely Mr. Gallefield Barton's musical knowledge is getting a little rusty. He makes an attempt to answer a junior paper question and fails. Yet the question seems easy, for the melody referred to begins on "G" and ends on "D," the root and fifth of the chord of G minor. The story your correspondent tells about a supposed piece of music that was in "no key" is really too funny. Fancy a musician talking thus! It is obviously quite time Mr. Barton came down to town to rub up a little.—I am, &c.,
AMUSED.