

Ad 16th Oct. 1900

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AMUSEMENTS.

THE ELDER CONSERVATORIUM.

With the advent of the Conservatorium, music lovers in Adelaide anticipated, and with reason, that they would have frequent opportunities of hearing interpreted works which from their nature could not be included in the ordinary concert programme. The majority of the concerts given in the Elder Hall have been rendered by the students, and although their performances have been meritorious—in some cases exceedingly so—it is to the professional staff that the public look for the interpretation of masterpieces involving absolute mastery of the instruments used. The announcement that a chamber concert would be held on Monday night attracted even a larger attendance than is wont to gather at the Elder Hall performances. The programme was a most delightful one. Mr. Bryceson Treharne and Herr Heinicke opened the programme with Dvorak's Sonata (op. 57), for piano and violin. Delicate and full of pathos—powerful and brilliant, movements alternate in this fine composition, and the excellent interpretation given by the performers not only sustained their reputation for skill, but awoke in the audience emotions somewhat akin to those experienced by the composer. Three rhapsodies, "In memoriam," by S. Coleridge Taylor; three exquisite, powerful expressions of human feeling, were rendered with great success by Miss Minna Gebhardt, whose rich, powerful voice was a great acquisition to the programme. Miss Gebhardt also sang Pavesello's "La Zingarella" and "Schlummerlied," a tender little lullaby, by Udo Seifert. Beethoven's Sonata (op. 5), for piano and cello, was the gem of the evening. The work itself is, as Mr. Treharne remarks, "so enchanting that a pen sketch, however luminous and glowing in color, would be like an attempt to gild refined gold, or paint the lily, or throw a perfume on the violet, to smooth the ice, or add another hue to the rainbow." The work abounds in exquisite passages. Full of unutterable beauty are some of the movements, and Herr Kugelberg and Mr. Treharne made their hearers appreciate the fact. Higher tribute to their skill and sympathy could not be given. The concluding item, a trio in E minor, for piano, violin, and cello, by Mr. Treharne and Herren Heinicke and Kugelberg, from the pen of Sir Hubert Parry, was a magnificent number, interpreted as only masters could interpret it. The whole programme was one of the finest Adelaide audiences have had an opportunity of hearing for some time past.

MUSIC AND MUSICAL CRITICS.

To the Editor.

Sir—It gave me much pleasure to read Mr. W. B. Chinner's remarks on the much-abused musical critic. I read both Mr. Davies's and Mr. Treharne's personal ideas of musical criticism; and, without taking into consideration the pros and cons of either, I would like to mention the fact that, as to Mr. Davies's remarks being commonplace, as stated by Mr. Treharne, it is very evident Mr. Treharne is not personally acquainted with Mr. Davies, or he would not make such commonplace remarks himself. Mr. Davies, to those who know him well, is a true musician, and a gentleman in the best sense of the word, and if Mr. Treharne remains in South Australia as long and does as much for the advancement and dignity of the profession as Mr. Davies, he will have no need to be ashamed of his position in that respect, or to consider any remarks he may make in the Press on musical criticisms as commonplace. Personal abuse is not argument, and never will be.

I am, Sir, &c.,
E. H. WALLACE PACKER.
Victoria square west, October 15.

MUSICAL CRITICS AND CRITICISM.

To the Editor.

Sir—As the above subject is interesting, not only to professional musicians, but also to the very large body of musical amateurs and to a fair percentage of the general public, I venture to think that many of us are waiting to hear something of "freshness and value" on the topic from the gentleman whose supercilious comment on the original article seems to have prevented any beneficial discussion of the question. "It is very warm to-day" may be a commonplace greeting, but it often serves as an introduction to other remarks of greater value. Large numbers of us are teachable. Did Melba's recent letter contain "commonplaces?"

I am, Sir, &c.,
EDWARD HOWARD.

Reg 19th Oct. 1900.

Professor Mitchell was on Thursday evening chosen as president of the Literary Societies' Union of South Australia.

Ad 19th Oct. 1900.

On Thursday evening Professor Douglas, M.A., lectured on "An Italian novelist, Matteo Bandello, and his influence on English drama," before the University Shakespeare Society. There was a good attendance, and Mr. F. F. Wholohan presided.

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UNIVERSITY EXTENSION LECTURE.

At the Adelaide University on Friday evening Dr. A. A. Lendon delivered the fourth of a series of lectures on "The Progress of Medicine during the Nineteenth Century." The subject was "Other Important Discoveries," the doctor having already dealt with some of the most noteworthy discoveries made in the present century. The lecturer, in the course of his remarks, referred to the work accomplished by a large number of prominent medical authorities. He related the circumstance in which Richard Bright made clear the association between dropsy and disease of the kidney. He next mentioned Thomas Hodgkin's work on diseases of the lymphatic glands and of the spleen. The following were the other chief points of the discourse:—Thomas Addison's discovery of a disease of suprarenal capsules, and the "pernicious" form of anaemia, the first description of myxoedema by William Withey Gull, the revealing of its nature by Victor Horsley, and the announcement of its cure by George Murray; the proof that typhoid was distinct from typhus, by William Jenner; the discovery of the germ which causes consumption by Robert Koch; the investigation of hydrophobia by Louis Pasteur, and his discovery of a method of cure by inoculation; the finding of diphtheria germs by Klebs and Loeffler, and the curative antitoxia introduced by Roux and Behring. The lecture was attentively followed throughout.

Register 20th Oct. 1900.

UNIVERSITY SHAKSPEARE SOCIETY.

At the usual fortnightly meeting of this Society Professor Douglas, vice-president, delivered a lecture before a large number of members and friends. Mr. F. F. Wholohan presided. To Shakespeareans and students of English literature of the Elizabethan period the lecture was instructive and full of interest. It dealt suggestively and practically with the influence of the Italian Renaissance upon English thought during the awakening in Elizabeth's reign. The lecturer showed how that during the Renaissance the men went out from libraries and museums to look upon the world with new eyes to discover there not only things which their dead teachers had taught them to see, but much also that the sculptors and poets of Greece and Rome were themselves incapable of seeing. Their avid curiosity was about man himself. They sought to express what they saw and felt, and it resulted in the novelle of Italy finding countless readers in France, Spain, and England. They at once exercised a profound effect upon the development of our dramatic literature. The contemplation of vivid pictures of the free and passionate life of the Italians strangely stirred the senses of the English, and made their sluggish northern blood course more quickly through their veins. In reading the novelle they became filled with a sense of the vast and terrible possibilities of human existence which they had never known before. The volumes found their way into every house, and prepared the audience for the dramatists. The Italian novel struck the keynote of the Renaissance in Italy, and had a potent influence on the most characteristic product of the English Renaissance, the Elizabethan drama. Professor Douglas then dealt with the leading Italian novelists, Boccaccio and Matteo Bandello, the latter being regarded as having the greatest influence with his work, both in Italy and England. The lecture was followed with the keenest interest and loud applause. A vote of thanks, proposed by Mr. E. H. Lock and seconded by Mr. T. Duffield, was carried by acclamation.

INDUSTRIAL APPLICATION OF ELECTRIC POWER.

At the University on Tuesday evening Mr. Lawrence Birks, B.Sc., A.M.I.E.E., delivered the first of a series of four lectures upon "Industrial application of electric power." The lecture was highly instructive and quite entertaining, and the others of the series will be looked forward to with interest. The address was capably illustrated by means of lantern views, exhibits of apparatus, and experiments, the fittings for which were lent by local firms. In introducing his subject Mr. Birks touched upon the rapid progress made with regard to electric power since 1882. The analogy between electric and hydraulic phenomena was explained, also the unit and methods of measuring electric pressure and currents. The price for the Board of Trade "unit" varied in different places, but the cost in Adelaide compared favourably with that in other towns. The methods of lighting with the assistance of arc and incandescent lamps were described and illustrated by numerous fittings and lamps. Street and factory lighting was explained, and then Mr. Birks referred to the searchlight which was taken to South Africa by the royal electric engineers for experimental purposes. The principle of the dynamo and small machines of this nature was illustrated by slides, and the lecturer concluded with an allusion to the type of power employed at central stations. He particularly referred to a station in Walsall, which was managed by Mr. Alec Wolfe, B.A., B.Sc., an old student of the Adelaide University. In this station and in many others there had not been a single failure for many years, which tended to prove the reliability of electric lights. The next lecture will be given on October 30.

Advertiser 24th Oct. 1900.

ELDER CONSERVATORIUM.

There was a very large attendance at the Elder Conservatorium on Tuesday afternoon, when Mr. Bryceson Treharne gave the third of his series of pianoforte recitals. The programme on this occasion was devoted solely to the music of Johannes Brahms, whom Schumann, nearly half a century ago, pointed out as the hero of the immediate musical future. The most important work chosen by Mr. Treharne for interpretation yesterday was the Sonata in F minor (op. 5), an eloquent example of the breadth and dignity of style of the composer. The opening allegro maestoso met with that vigorous treatment to which the pianist has accustomed his audiences, his facile and brilliant technique being acknowledged with acclamation at the conclusion of the movement. A delightful contrast was afforded in the subsequent andante, which was played with the utmost grace and delicacy, while the brightness and gaiety of the succeeding scherzo were artistically accentuated. The intermezzo and finale were also finely interpreted, and Mr. Treharne was greeted with warm applause at the conclusion of the performance. Two rhapsodies, the one in B minor and the other in G minor, were the opening numbers of the programme, the latter with its peculiar rhythm and quaint melody especially appealing to its hearers. An illustration of the versatility of the composer was given in a final bracket, comprising "Intermezzo" (op. 117), "Capriccio" (op. 116), "Ballade" (op. 10), "Scherzo" (op. 4), in which Mr. Treharne once more displayed his powers as an excellent, combining technical skill with felicitous expression. During the afternoon Miss Gull Hack, A.R.C.M., contributed three of Brahms's songs, "O that I might retrace the way," "Youthful days," and "Rest thee, my lady," greatly pleasing the audience by the ease and grace with which she surmounted the acknowledged difficulties of the music, and especially delighting her hearers by her refined and artistic treatment of the final number, for which she was heartily recalled. The accompaniments were played with consummate skill by Mr. Treharne.

Reg 16th Oct. 1900.

ELDER CONSERVATORIUM.

The Elder Hall proved far too small to accommodate all the would-be auditors on Monday evening, when the second of the series of chamber music concerts was given, and numbers of persons stood at the back of the hall throughout the performance. An important and interesting programme was submitted, and met with an appreciative reception. Messrs. Treharne and Heinicke opened the concert with an excellent rendering of Dvorak's "Sonata op. 57," for piano and violin, a melodious and well written piece in the customary three movements. Both instrumentalists were heard to advantage, and manifested a fine ensemble. Mr. H. Kugelberg was associated with Mr. Treharne in Beethoven's beautiful Sonata op. 5, for piano and cello, and the last two movements were given with an inspiring verve and finish that evoked rounds of applause. Sir Hubert Parry's fine "Trio in E minor," for pianoforte, violin, and cello, completed the instrumental programme. The performance of the four movements that comprise this piece by Messrs. Treharne, Heinicke, and Kugelberg was rather unique; some portions were satisfactory, but others suggested insufficient rehearsal. The instruments did not at all times display a happy blend, and in the fortissimo passages the pianoforte was much too loud, quite drowning the other two parts. The vocalist of the evening, Miss Minna Gebhardt, sang three little songs by Coleridge Taylor, entitled "In memoriam," with care and finish, and was also heard to advantage in a bracket of Pavesello's "La Zingarella," and Seifert's "Schlummerlied." The latter item was rewarded with a recall, to which Miss Gebhardt bowed her acknowledgments. Mr. Treharne played the accompaniments in an irreproachable manner. A fully annotated programme was issued, which, however, can scarcely be said to have contributed to the edification of either the amateurs or musicians present. To describe certain phrases in the Dvorak sonata as "like the splash of suds on washing day" is neither poetical nor elegant. The observation that none but "the pure in heart should play or hear" the Beethoven pianoforte and cello sonata is open to question; and the admonition "Let every pure musical spirit expatiate on this work"—(Parry's trio)—"in diamond air" seems to require further explanation.

Ad 18th Oct. 1900.

Messrs. Bell are issuing, early in September, "Fra Angelico" by Professor Douglas, of the Adelaide University. Another book of art which the same publishers are just issuing is a new and cheaper edition of Mr. Ernest Rhys's "Frederic, Lord Leighton, F.R.S." To this new edition Mr. Percy Cockerell contributes new chapters. The volume contains 80 illustrations from Leighton's paintings—two of them are photogravure plates.