

Critic 3rd May 1900

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THE ELDER CONSERVATORIUM.

But, however, as soon as the nice, short programme started, one forgot the people. The pupils and Miss Guli Haek sang God Save the Queen, which being safely over, Herren G. Reimann and H. Kugelberg played Chopin's Polonaise Brillante for piano and cello, in their usual correct manner. Mr. Frederick Bevan sang an aria and recit. from Acis and Galatea, in his usual masterly, finished style. Mr. Bryceson Trehearne played Brahms Rhapsodie magnificently. In the forte passages he mastered the instrument with a wonderful power, and in the soft parts caressed it with an exquisite tenderness. Mr. Trehearne's impassioned style does not commend itself to the timid female, who "does so love the Maiden's Prayer," mildly fingered by a meek little bread and butter miss.

Miss Guli Haek sang a very long and very interesting recit. and aria by Handel. Miss Haek is at her best in a simple ballad. For Herr Heinicke was reserved the triumph of the evening, a vociferous reception and a vociferous recall being awarded him for his very artistic and clever rendering of Meyerbeer's Coronation March. This ended the first part of a highly enjoyable programme.

The concert-hall is really a perfect piece of architecture, but I don't think the acoustic properties are everything to be desired. Strangely enough, the instruments sounded splendidly, but the singers seemed to find some difficulty in placing their voices. Miss Haek, in particular, sang as though it were a great strain to make her voice carry, pianissimo passages being impossible. There is a reverberation, too, and I wondered if the alcove at the back of the stage could have had anything to do with it.

The opening function was a great success, and we may look forward to many musical treats in the interior of that stately pile during the winter months. On Thursday, May 3rd, the building will be open from three o'clock till half-past five, for public inspection, and a promenade concert will be given in the large hall at four o'clock.

ELDER CONSERVATORIUM.
The Elder Conservatorium was thronged on Thursday afternoon, when the institution was thrown open for public inspection. In order to give the visitors an opportunity of observing its working, the various studies were conducted as usual by the professors, and the weekly orchestral practice was held in the small concert hall, under the direction of Mr. H. Heinicke. The crowd was, however, so large that these lessons had to cease, as it was impossible for the teachers to continue their work in such embarrassing circumstances. At a quarter to 4 a concert was given in the Elder Concert Hall, and the audience was so large that standing room was at a premium. The programme, which, with one exception, was carried out by the Conservatorium students, proved enjoyable and interesting, and was well rendered. Miss Maud Puddy and Miss A. Gladys Thomas gave an excellent presentation of Grieg's sonata in F major, op. 8, and the latter young lady contributed a brilliant rendering of Wieniawski's effective second Polonaise in A, being ably accompanied by Miss Puddy. Miss May Otto sang Godard's "Chanson de Florian" with taste and refinement; and Miss Annie Parnell gave a good account of Coenen's "Lovely Spring." Miss Violet Parkinson displayed good technical powers in her pianoforte number, a bracket of Mayer's "Etude in A" and Heller's "Vivace in F;" and Miss Edith Ward gave an appropriately vigorous and spirited presentation of a Liszt "Rhapsodie," which was warmly applauded. Miss Gwendoline Pelly's violin solo, Sarasati's transcription of Chopin's "Nocturne in E flat," was an admirable effort, as was also Miss Ethel Hantke's treatment of Roedel's well-written song, "Angus Macdonald." Mr. William Paull furnished the chief attraction of the afternoon, and his artistic and impressive singing of "It is enough," from Mendelssohn's "Elijah," with cello obligato by Mr. H. Kugelberg, was much enjoyed. Demands for more followed, and were complied with by the addition of "The devout lover" (M. V. White). The programme concluded with a fine interpretation of the first movement of Chopin's "Trio in C minor" for piano, violin, and cello, played by Misses Edith Ward, Gwendoline Pelly, and Fanny M. Ward. The pianoforte accompaniments were shared by Miss Guli Haek, Professor Ives, and Messrs. Heinicke, Reimann, and Bevan.

The Elder Conservatorium, of which we give a picture, may now be said to be in thorough working order, and all its furniture and equipments, with the exception of the grand organ that Mr. J. E. Dodd is building for the concert hall, are completed. It would be scarcely possible to improve upon the general arrangements of the establishment. The teaching rooms, which are in the basement, are easy of access, of large size—three of them being equal to the requirements of a large class—and splendidly lighted. Complete privacy is secured in every instance, and the rooms are comfortably furnished, and each contains a good piano. Gas stoves have been fixed in various parts of the building to warm the rooms in winter, and in the summer months their semi-underground position will doubtless ensure a reasonably low temperature. The whole of the Conservatorium is well lit by means of incandescent gas burners, and in the near future, no doubt, the electric light will be introduced. A large room has been reserved for the Director, Professor Ives, who will use it for his Mus. Bac lectures, as well as the work of the Conservatorium. The Conservatorium provides sufficient accommodation for fifteen different teachers to give lessons—singly or in class—at the same time, without interfering with one another while the main hall could be used for rehearsals or concerts. From the two performances already given it is evident that the acoustic properties of this hall are excellent, and there is almost an entire absence of echo. An audience of 1,000 can be comfortably seated therein, and the performers' platform, which is the largest in Adelaide, will accommodate 300 persons. For chamber music, the two large rooms at either end of the building in the basement will probably prove useful, as either seats an audience of 300. There is no doubt that excellent judgment has been displayed in the whole of the arrangements of the Elder Conservatorium, and the University Council, Professor Ives, and the architect may well be proud of the success of their undertaking.

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MR. TREHARNE'S PIANOFORTE RECITAL.

Mr. Bryceson Treharne, A.R.C.M., the new pianoforte master of the Elder Conservatorium made his first colonial appearance on the 11th ult., when he gave a recital in the Chamber Concert Room of the Conservatorium, before a small but critical audience. The new pianist submitted a well selected modern programme, and his interpretation at once stamped him as an artist possessing highly developed technical powers. His fortissimos are splendid, and in the quieter passages his tone quality was in view of the somewhat inferior instrument used, very satisfactory. Mr. Treharne appears to be more in sympathy with Schumann and Brahms than that most poetical of composers, Chopin, and consequently his best numbers were Schumann's G minor Sonata and a Brahms Rhapsodie. Special mention should also be made of his fine playing of the Bach-Liszt Fantasie and Fugue in G minor. In his Chopin pieces (the waltz in C sharp minor and Ballade in F) he was not quite so convincing. The remaining item of the programme was Rachmaninoff's prelude. Miss Guli Haek, A.R.C.M., gave vocal selections with her customary artistic finish, and Miss Ethel Haek accompanied.

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LIBRARIES.

Adelaide will be the scene of a noteworthy gathering next October, when will be held a special Convention of the Library Association of Australasia. The University authorities have promised to grant the use of the Elder Hall for the united conversazione with which proceedings will be inaugurated, and the same building has been made available for the display of a loan exhibition of interesting old books and curios relating to libraries and their work. One of the special subjects which will probably be brought forward in papers read before the Association will have reference to the preservation of local literature, and old colonists and others having literary relics of the early days of settlement in any part of Australia should heartily co-operate in making the exhibition a success. Among the subjects which have been noted by Mr. J. R. G. Adams—the energetic Honorary Secretary of the Association—as well worthy of consideration are the much vexed question of the best method of selecting books for libraries; the most suitable kind of furniture and appliances for the buildings; the most convenient plans of cataloguing volumes; the place of fiction in public institutions; and the development of special juvenile libraries. A strong and influential Organizing Committee, headed by the Chief Justice, has been appointed, with the object of ensuring a hearty welcome and suitable entertainment for the visiting members of the Association, who are expected to come from all the various colonies of Australasia, and who will be able to take advantage of the special arrangements made by the railway authorities for members of conferences. His Excellency the Governor has accepted the position of Patron of the Association, and promised to be present at the conversazione if he should be in Adelaide at the time. The success of the last meeting, which was held in Sydney during October, 1898, was in large measure due to the willing help rendered by many librarians and members of the committees of Mechanics' Institutes and Schools of

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OPENING CONCERT OF THE ELDER CONSERVATORIUM.

Adelaide may or may not be the most unmusical city in the universe, as affirmed by Herr Friedenthal, but we venture to think that she comes second to no other city in her appreciation of free concerts. Hence the Concert hall of the Elder Conservatorium was crowded to its utmost extent on the 27th ult., when an invitation concert was given by the staff to mark the opening of the institution. A good programme was submitted, and all of the performers did themselves credit. Mr. Treharne won fresh laurels by his fine playing of a couple of pianoforte solos, and Miss Guli Haek, who was in capital form, sang two selections with great finish and refinement. Mr. Reimann and Mr. Kugelberg were associated in Chopin's polonaise for piano and cello, and the latter gentleman was heard with much pleasure in three Bach items. Mr. Heinicke submitted a clever performance of Meyerbeer's "Coronation march" for violin solo, which was recalled and partially repeated, but we would have preferred to hear him in a legitimate violin solo. Mr. Frederick Bevan contributed a couple of vocal solos with gratifying results. The accompaniments were shared by the staff of the Conservatorium and Miss Maude Puddy.

THE ELDER CONSERVATORIUM.
On Thursday afternoon the Elder Conservatorium was thrown open for public inspection, and as the day was pleasantly warm, and an excellent programme had been arranged, there was a large attendance. It was announced that the work of the Conservatorium would be conducted as usual by the members of the teaching staff, in their various rooms, but before the appointed time for the concert, the concert hall was filled, and the class-rooms stormed, so the teachers had to abandon all thought of carrying out their class duties. Some time before 4 o'clock, the hour fixed for the promenade concert in the fine concert hall, Professor Ives, in consideration of the feelings of the hundreds who were unable to find seating accommodation, commenced the programme. A number of "Elder" scholars took part in the programme, and without exception they acquitted themselves excellently. Prominent amongst them was Miss Gwendoline Pelly, who played as a violin solo a nocturne by Chopin, "Sarasate." The composition not only afforded the young artist an opportunity of displaying her command of the resources of her instrument, but her artistic appreciation of the character of the work she was interpreting. In a later number, Miss Pelly was associated with Miss Edith Ward (piano) and Miss F. M. Ward (cello) in the first movement of a trio in G minor (op. 8, Chopin). This was well rendered, but its effect was somewhat marred by the thoughtless action of a number of people who attempted to work their way through the crowded hall before the programme had ended. Miss Ethel Hantke made her first appearance since taking the Elder Scholarship for singing, and she was warmly received. She sang "Angus Macdonald," and the audience were so pleased with her pure, rich voice, and clear enunciation that they vigorously demanded an encore, but Miss Hantke contented herself with bowing her thanks. Miss Maud Puddy (Elder pianoforte scholar) played with Miss A. Gladys Thomas (violin), Grieg's Sonata in F major (op. 8), while Miss Thomas also played with Miss Puddy as accompanist, Wieniawski's "Second polonaise in A." Both performers proved themselves talented and thorough students, and both give promise of developing into artists of repute. One of the great attractions of the concert was the presence on the programme in the name of Mr. W. Paull. Probably owing to the early commencement of the programme, Mr. Paull's first number was submitted at a later stage as an encore number to his splendid rendering of the grand air from "Elijah," "It is enough." Mr. Paull's fine voice has often been heard in oratorio in Adelaide, and his singing of the magnificent solo left nothing to be desired. He received artistic support from Professor Ives at the piano, and Herr Kugelberg (cello). Mr. Paull's second number, "The devout lover" (White), was also warmly received, and the singer bowed his acknowledgments to the hearty applause. A rhapsodie by Liszt was played with skill and brilliancy by Miss Edith Ward, and an "Etude in A" (Mayer) and "Vivace in F" (Heller), by Miss Violet Parkinson, each selection being well received, while two carefully rendered songs, "Lovely Spring" and "Chanson de Florian," by Miss A. Parnell and Miss May Otto respectively, concluded an excellent programme.