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UNIVERSITY EXTENSION LECTURES.

**HARMONY AND COUNTERPOINT.**  
A free public lecture was given in the University Library on Monday evening by Professor Ives for the purpose of introducing his forthcoming series of ten lectures on "Harmony and Counterpoint." There was a fairly large audience, composed chiefly of ladies. In his opening remarks the Professor explained that he had arranged the series of discourses in response to several requests which he had received from persons who were unable to attend his ordinary lectures, which were given in the daytime. The subjects were chosen because he thought a knowledge of them would prove useful to the average layman who took an interest in music. He felt sure that in Adelaide we were making advances in our knowledge both of the theory and practice of music. He was, however, not so sure that the standard of the music performed at our local concerts was likewise improving. He was sorry to notice that while some excellent concerts of chamber music given last year were attended by a mere handful of people a comic opera of little musical worth attracted crowded houses night after night. He trusted that the lectures which he was about to give would to some extent bring about a better appreciation of good music. The lecturer then directed the attention of the audience to the syllabus of the series, which was distributed about the room, and briefly referred to the earliest known attempts to make music. The terms "antiphony," "diapason," "descant," and "counterpoint" were explained in a brief and interesting manner, with practical illustrations on the piano and blackboard, and a passing reference was made to the five species of counterpoint. Showing how the knowledge thus far acquired led up to the invention of harmony, Professor Ives described and illustrated at some length common chords and the discord of the dominant seventh, and made a slight allusion to ninths, elevenths, and thirteenth. An interesting reference to the use of the latter chord in Beethoven's great "Choral Symphony" was made, and the lecture concluded with an explanation of how a practical knowledge of harmony proved useful in the everyday life of a musician.

HAMLET.

Professor Mitchell continued his course of lectures on Hamlet, and as a second step in the study dealt with the origin and text of the play. He briefly indicated the sources from which the dramatist took the play, and mentioned the difficulties which beset those who sought to definitely fix the origin and the most authentic text of the play. It was evident that Shakespeare was the author of "Hamlet" as presented in the text assigned to his authorship. The theme of the original play was shortly summarized, and the Professor showed the difference between melodrama and tragedy as demonstrated in "Hamlet," the cardinal difference being that while a melodrama turned upon some single incident this tragedy was a story of character under some tragic destiny. Reference was made to classic drama, and the lecturer showed how Shakespeare had discarded the classic style and took his own, observing dramatic unity from a classical point of view only in matter of incident and partly in place. Speaking of the character of Hamlet it was shown that he was irresolute and impractical, acting only on impulse. The text of the play was dealt with, and the reason given for the fact that the dramatist wrote in poetry to indicate the emotion of the players and the theme of the play, the commonplace prosaic diction of the players if using their own words being unequal to the task.

Register 23<sup>rd</sup> June 1899

Dr. J. Angus Johnson, M.B., B.S., Melbourne, M.B., Ch.B., Adelaide, eldest son of Mr. J. F. Johnson, of this city, has taken the degree of Doctor of Medicine with honours at the University of Göttingen, in Germany. Dr. Johnson left Adelaide to complete his course at the Melbourne University, where he graduated in 1897. He afterwards returned to the colony, and took his ad eundem at the Adelaide University. He was then appointed House Surgeon at the Adelaide Children's Hospital, where he gave general satisfaction during his term of office. Upon leaving there he proceeded to Europe to further pursue his studies. Inspired by Professor Krause, the distinguished German anatomist, of Berlin, who lately visited Australia, Dr. Johnson continued his studies in Germany at the University of Göttingen, and became a member of a celebrated corps, a distinction which had never before been gained by an Australian. Through the influence of Professor Marie, the great neurologist, Dr. Johnson's name has been on the books of the Pasteur Institute for a considerable time, and he will begin his work at the Institute on November 1 next as the representative of the University of Adelaide.

"HARMONY AND COUNTERPOINT."

Professor Ives gave an interesting lecture on "Harmony and counterpoint" at the University on Monday evening, the lecture being one of the extension series. The lecturer stated that he had arranged to deliver the series of lectures in response to numerous requests that had reached him for evening lectures on musical subjects, and also from a desire on his part to create an interest in music which would, he hoped, tend to further elevate the musical tastes of the community. One holding his position could not at times conceal his feelings of disappointment at finding concerts of good music meeting with but a faint appreciation. A mere handful of people assembled to hear excellent chamber music—that form of composition for which the great composers had seemed to reserve their choicest thoughts—while a comic opera of commonplace order could maintain a lengthy run of crowded houses, and even a so-called popular concert, with its string of dull incipit ballads brought together quite a respectable audience. He feared that those who had undertaken the management of concerts were to blame in being content to play down to the tastes of the least musically educated of their patrons. The professor referred to the desire shown by the University authorities to improve the standard of programmes at the concerts they undertook last year, and regretted that one of the reasons given by the performers themselves for discontinuing the concerts was a resolve to return to a lower standard of programmes for the purpose of attracting larger audiences. He hoped the series of lectures on harmony would be a benefit to the community, that those attending them would learn to recognize the distinguishing features of good and indifferent music, and go forth amongst their own circles of acquaintances to influence public tastes. By this means the sound doctrines sought to be taught within the University might become known and accepted beyond the limit of his voice. The growth of music from its early infancy was then traced, and the various arts—Antiphony, diaphony, descant—that preceded "counterpoint" were described and illustrated. It was shown how laws of counterpoint were gradually expanded, and how they led up to modern harmony, with its complex system of rules for the student's guidance. The lecture was greatly appreciated.

HARMONY AND COUNTERPOINT.

At the University on Tuesday evening Professor Ives delivered his second lecture on "Harmony and counterpoint" before a large audience. He gave a brief resume of elementary matters connected with notation, and mentioned the early attempts of the old masters in indicating musical sounds by means of neumes. He also described the early efforts at chord-making, and by reference to old songs like the "Vicar of Bray," "There was a jolly miller," "Cease, rude Boreas," and "Drink to me only with thine eyes," he showed the effective use made by old composers of common chords and their inversions. Professor Ives also defined discords and their characteristics, dominant discords, and dominant sevenths, while he also referred to the mental effect of chords, and of tonic and dominant harmonies.

Register 28<sup>th</sup> June 1899

UNIVERSITY EXTENSION LECTURES.

Professor Ives gave the first of his series of ten lectures on "Harmony and Counterpoint" in the University Library on Tuesday evening, before a moderately large audience. After a few brief introductory remarks, the Professor discussed various early attempts at a musical notation, and described the first devices used to indicate pitch. The methods of marking the duration of a musical sound were also referred to. Passing on to the scales, the lecturer classified them as "diatonic," "chromatic," and "euharmonic," and briefly described the features of each division, making reference to scale passages in Beethoven's "Sonata Pathétique." The formation of intervals for the purpose of chord-making was entered upon, and practical illustration given both on the pianoforte and the blackboard. After explaining the difference between concords and discords, Professor Ives proceeded to show how common chords, which form the basis of all music, are constructed, and drew the attention of his hearers to the difference between major and minor common chords. In connection with chord-making, the technical names of the various degrees of the scale were explained in a pithy and interesting manner. The inversions of common chords were then entered upon, and numerous practical illustrations given of their use. In concluding, the Professor described various devices used in elementary part-writing, such as sequences and cadences, all of which were explained in a simple and interesting fashion.

The Critic 24<sup>th</sup> June 1899

Mr. C. R. Hodge, Registrar at the University of Adelaide, writes a denial of a paragraph in THE CRITIC of June 10th in reference to the primary examinations. He says: "That in no instance was a candidate kept waiting more than five minutes beyond the time appointed." He admits that one of the keynotes did stick, but adds that it was set right in a moment, and the candidate was allowed to replay the piece. That's the University side of the question, and I've already given a dissatisfied parent's. I do not presume to say which is right, but if all accounts are true, things at the conservatorium do not run on oiled wheels.

Register 4<sup>th</sup> July 1899

UNIVERSITY EXTENSION LECTURES.

Professor Ives's second lecture on the theory and practice of harmony attracted a large audience to the University on Monday evening. Continuing from the point where his first lecture concluded, the Professor spoke of the use and rules to be observed in writing common chords, with examples on the pianoforte and blackboard. After speaking on sequences the subject of cadences was dwelt upon at length in a chatty and interesting manner. The four species, perfect, imperfect, plagal, and deceptive, were each described, and examples played on the piano. In this connection the manner of building up a melody from four-bar phrases, each ending with a cadence, was described, and in order to show that these devices are as much used in classical as in simple music the lecturer analysed portions of the "Adagio" from Beethoven's first sonata, naming each cadence which it contains. After a few excellent remarks on phrasing in practical music, Professor Ives turned to the subject of pedals, and Beethoven's sonatas were again requisitioned, the "Pastoral" sonata being selected to show two examples of this musical device. Professor Ives is to continue the subject next Monday evening, when some of the more elaborate chords used in music will be described and analysed.

Sydney Daily Telegraph 24<sup>th</sup> June 1899

Mr. Graham P. Moore has been appointed by the Associated Board as examiner this year. It will be gratifying to Australians to know that Mr. Moore was born at Ballarat, and is, therefore, one of themselves. He is an extremely conscientious and able examiner, and a professor at the Royal College of Music. As a composer, he has been very successful, and many of his works, especially his songs and pianoforte pieces, are very highly esteemed on the Continent. He is only one or two removes from succession to the Earldom of Drogheda in Ireland. We believe his first cousin is the present Earl. Mr. Moore left London on the 3rd June for Canada, and after examining at Toronto and Vancouver, and will leave the latter place on the 29th Inst., per the Warrimoo, and will arrive in Brisbane on July 22. He will commence examining in Queensland, and will then visit New South Wales, Victoria, Tasmania, New Zealand, and South Australia in that order, taking in Colombo and Gibraltar on his way home. The theoretical examinations will take place on Saturday 29th July. Candidates who have entered for these examinations in Sydney will work their papers at the Girls' High School.

Register 5<sup>th</sup> July 1899

On Monday evening Professor Mitchell continued his course of extension lectures on "Hamlet." Proceeding with the last part of the first scene, he gave a literal translation of difficult words and passages, and referred to the superstitions of the age as demonstrated in the introduction of the ghost.

Sydney Daily Telegraph 24<sup>th</sup> June 1899

Rheinsberger lately celebrated his sixtieth birthday. He is still teaching composition at the Royal Conservatory, Munich. He is recognised as the greatest of living contrapuntists. A monument to Mendelssohn is to be erected at Dusseldorf. The Royal Conservatory at Dresden, Germany, have over 1200 pupils and 112 teachers. Garcia recently entered on his ninety-fifth year, and is still active in the teaching of singing.