

Ad. 27th Dec. 1905.

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THE CONSERVATORIUM OF MUSIC.

To the Editor.

Sir—In the interests of fair play may I ask you to make public the following statements:—First, The Conservatorium of Music is an institution, the work of which is carried on in open competition and rivalry with that of the city teachers. Second. In common with the outside teachers it uses the examination of the associated board as a test of its work. Third. These public tests are understood to be strictly impartial, and to be carried out under conditions that will not shake the confidence of, disconcert, or annoy, either the candidates or their teachers. Fourth. The accompanying papers show:—(a) That the director of the Conservatorium can inspect the list of candidates, whose names with those of their teachers attached, have to be sent in to the University some weeks before the examination. (b) That he can inspect the list of candidates held by the attendant at the actual time of the examination. (c) That he can listen to the performance of the candidates of any teacher. (d) That he can enter the examination-room, and interview the examiner immediately before or immediately after the examination of any candidate. (e) That I had to pass and re-pass the director of the Conservatorium three times in carrying out my duties as accompanist to my two "school" candidates. (f) That I could get no assurance from the University Council that these things are not permissible, and would not recur. (g) That for these reasons I finally withdrew my three "advanced" candidates from the examination. (h) That the University will not return the examination fees of the candidates, who were not examined, these fees having been paid in good faith that the examination would be carried out with the ordinary safeguards. In conclusion I may say that all those to whom this matter has been mentioned are strongly of opinion that the correct version of the above facts should be known, and therefore you are at liberty to publish all or any of the papers.—I am, &c., EDWARD HOWARD.

Wakefield-street, December 26, 1905.

Wakefield-street, 22nd November, 1905.

C. R. Hodge, Esq.—Sir—It is with much regret that I find it necessary to withdraw my "advanced" candidates from the examination on the 30th inst., owing to objectionable circumstances connected with the examination of two of my pupils in the "school" examination last Wednesday, 15th inst.—I am, &c., EDWARD HOWARD.

Wakefield-street, 23rd November, 1905.—Mr. Hodge, who had shown my letter of yesterday to the Director of the Conservatorium, came to me this morning at 9.15. I understood from him that the director had no right in the examination-room, and that if I sent in my candidates he would undertake that he should not enter again. While agreeing that I had grounds for complaint, he trusted I would look on the matter as an accident. On the other hand, if I wished, he would bring the matter before the University Council, which meets to-morrow, Friday, 24th, if I sent him a written statement setting out the facts of the case, and they would sift the matter to the bottom. My answer was that I thought the matter should be brought before the Council of the University.

At 12.15 Professor Ennis called to see me. He gave me to understand that his official position gives him the right to enter the examination-room; that his presence there in the case under consideration was, as far as he could remember, to ask the examiner about having some tea; that he had been in several times previously, being a personal friend of the examiner. This opens the question as to whether the examiner has the right to allow any person to enter the examination-room during the progress of examinations, particularly one interested in the success of certain candidates and the failure or ill-success of others. The Director of the Conservatorium also admitted that in his official capacity he has access to the list of entries containing the names of the candidates and their teachers, which have to be sent in to the University some weeks before the examination. In our conversation I incidentally referred to the place of examination as the Conservatorium, and Professor Ennis corrected the phrase, asking me to call it the Elder Hall, as it was quite distinct from the Conservatorium, which was underneath. Therefore, professional duties could not count for his presence there, both before and after his interview with the examiner.—EDWARD HOWARD.

Wakefield-street, 23rd November, 1905.

C. R. Hodge, Esq.—Sir—Following are the reasons for my intention to withdraw my "advanced" candidates from the A.B. examination:—First, That a body which receives fees from the public for conducting examinations is bound to see that nothing occurs which may tend to disquiet or harass the candidates or their teachers, or that may have the appearance of bias against or in favor of any candidate or teacher. Second, That on the date in question the Director of the Conservatorium (the interests of which are in rivalry with those of the outside teachers) came on the scene of the examination at the time my two "school" candidates were to be examined. The time was 2.15 p.m., and these were the first and I believe the only vocal candidates examined at that time. The Director of the Conservatorium looked at the list of candidates held by the lady attendant, and was standing in the vestibule facing the examination-room when I left it after playing the accompaniments for my first pupil. All musical sounds from the examination-room can be distinctly heard in the vestibule. When my pupil came out after singing her seals and sight reading the director entered the examination-room and stayed there about five minutes. I went in with my second pupil, and when I left the room again the directors was still standing apparently listening as before. I passed into the waiting-room, and when I left with my pupils he was gone. Third, These circumstances have disquieted and harassed me, and have caused me to lose confidence in the examination. Fourth, The Director of the Conservatorium has been seen by me on the matter, and I understand from him that he considers he has the right to enter the examination-room, and, if that be so, the effect on the minds of the outside teachers and the public will be anything but reassuring. The regulations of the Trinity College examinations state that no person other than the local secretary is allowed in the examination-room "on any pretext whatsoever," and he only on strict conditions. The only exceptions to this rule are the attendant, if there be one, and the accompanist when actually engaged in accompanying. Fifth, As an illustration of the policy of the Conservatorium, I may say that at the time of the Jarrett concert to my pupil, Miss Felstead, who is now studying in London, Mr. Chenoweth as a personally friendly act, promised to sing for her, but was prevented from doing so by another engagement being subsequently required from him. Neither were her services accepted when she offered them on behalf of a Conservatorium student on a similar occasion, although she has always been a popular singer in Adelaide.—I am, &c., EDWARD HOWARD.

Wakefield-street, November 23, 1905.

J. M. Ennis, Esq., Mus. Doc. Sir—As I am unable to agree that your presence in the examination-room or outside is right, I have sent my view of the matter to Mr. Hodge, as requested.—I am, &c., EDWARD HOWARD.

The University of Adelaide, November 27, 1905. Dear Sir—Your letters of the 22nd and 23rd inst. in regard to the public examinations in practice of music, and calling attention to what you term "objectionable circumstances" in connection with the examination of two of your pupils in the school division on Wednesday, 15th inst., were fully considered by the council at their meeting on Friday last. In reply I have the honor, by direction, to inform you that in the opinion of the council the interests of your candidates were not affected.—Yours, faithfully, CHAS. R. HODGE, Registrar.

Edward Howard, Esq.

Wakefield-street, November 29, 1905.

C. R. Hodge, Esq. Dear Sir—I beg to acknowledge and thank you for your reply to my statement about the A.B. examination. Under present conditions my relations with the examination of the Associated Board are at an end.—I am, &c., E. HOWARD.

140, Wakefield-street, December 6, 1905.

C. R. Hodge, Esq. Sir—My statement, dated November 23, shows that the circumstances connected with the examination of my "school" candidates were not such as to befit the respect due to and the impartial treatment of candidates and their teachers expected in a public examination, and I maintain they were not in accordance with the regulations of the Associated Board. The reply to the Council of the University (a) did not contradict my statements; (b) did not justify the circumstances set out; (c) did not give me the assurance that they would not be repeated. I could not therefore send in my "advanced" candidates, and have consequently suffered professional loss. In addition to that of the examination fees paid by me in good faith, and which I have to repay to my pupils. I therefore beg to ask that the fees for the practical examination paid for Misses McAloney, Pottery, and Williams should be refunded to me.—I am, &c., EDWARD HOWARD.

The University of Adelaide, 16th December, 1905.

Dear Sir—I beg to acknowledge the receipt of your letter of 6th December applying that the examination fees paid in connection with the entries of the Misses McAloney, Potter, and Williams should be refunded. After my reply to your letter of the 23rd November the matter was regarded as closed, but as you have reopened it I have the honor by direction to inform you—(1) That my council consider your aspersions on the conduct of the examinations and of the director of the Elder Conservatorium wholly unjustifiable, and have the greatest confidence in his integrity. (2) On the occasion mentioned in your letter of 23rd November Professor Ennis, who is dean of the Faculty of Music, had occasion to consult Mr. Waddington [see paper (2)—E. Howard] but the matter on which he consulted him had nothing whatever to do with the examinations, and the council are of opinion that the dean is entitled to interview, when he has occasion, the examiner. (3) The director takes no part whatever in the public examinations in the practice of music, and knew nothing of the candidates who were up for examination. (4) The council are glad to learn that your two candidates examined on the occasion you speak of passed the examination, and consider that in causelessly inducing your advanced candidates not to present themselves for examination you have done them and yourself a great injustice. The University does not return examination fees, but the council will entertain applications from the candidates themselves to have the fees placed to their credit for future examinations in the University.—Yours faithfully, CHAS. R. HODGE, Registrar.

Wakefield-street, 19th December, 1905.

C. R. Hodge, Esq. Dear Sir—I beg to acknowledge your letter of the 16th inst. The fact that in order to guard my professional interests by plain statements I am brought into personal and unequal conflict with the council of the University implies some radically wrong arrangement in connection with the associated board examination. The distinction made between the director of the Conservatorium and the dean of the Faculty of Music, both offices being held by the professor of music, emphasises this. Consequently my objection to the conditions under which my pupils were examined remains unaltered.—I am, &c., EDWARD HOWARD.

The following figures show that singing is a special subject at the Conservatorium so far as these examinations are concerned:—Conservatorium Students—Advanced Grade. 1904—Eight passes, of which four were in singing. (The only other singing passes in the city were two pupils of the writer.) 1905—Eleven passes, of which eight were in singing. (The only other pass by a city teacher was one under "private tuition," therefore my advanced candidates, if successful, would again have brought my work into contrast with that of the Conservatorium.)

Ad. 29th Dec 1905.

THE CONSERVATORIUM OF MUSIC.

To the Editor.

Sir—In your issue of Wednesday last I read the correspondence between Messrs. E. Howard, C. R. Hodge, and Dr. Ennis having reference to the public examinations of music in connection with the Elder Conservatorium and outside music teachers. In Mr. Howard's letter of November 23 he gives as an instance of the policy of the Conservatorium that on the occasion of Miss Hilda Felstead's concert one of the Conservatorium students who volunteered to sing was prevented by another engagement being required of him, and that when Miss Felstead offered her services to sing for one of the Conservatorium students' farewell concert her services were not accepted. Now, as manager of both concerts, I must give Mr. Howard's statement a denial as far as the Conservatorium is concerned. At Miss Hilda Felstead's concert there were no fewer than five of the Conservatorium students assisting, all of whom are well-known public performers. As regards the services of the sixth student being required elsewhere, that was purely an accident, but if the Conservatorium's policy was to prevent their students from taking part, why did they not exercise their authority and prevent the other five assisting? Then, again, regarding Miss Hilda Felstead's offer to assist at a farewell concert of one of the Conservatorium students who was leaving Adelaide, I can only say that I received so many offers of assistance that the difficulty with me was whom to select. I had to refuse several who were far better known as public performers and even more popular than Miss Felstead. Neither Dr. Ennis nor any else connected with the Conservatorium had anything whatever to do with the selection of those who were to assist. Mr. Howard, I am sure, will see that in both the cases he referred to he is mistaken.—I am, &c., P. A. HOWELLS.

Adelaide, December 28, 1905.

THE CONSERVATORIUM OF MUSIC.

To the Editor.

Sir—I am glad Mr. Howells has drawn attention to the point mentioned in his letter of December 28, although it is of little importance compared with the issue at stake. First, if Mr. Howells knows the general feeling among "the outside teachers" he must be aware that they consider "the policy of the conservatorium" is antagonistic to their interests. How can it be otherwise? The point at issue is how far this policy is to be carried into practice without remonstrance. Active interference we cannot allow. Second, as regards Miss Felstead's concert—of the committee of which I was a member—the following facts speak for themselves:—(a) The gentleman referred to kindly gave in his name as a performer; (b) He afterwards withdrew it; (c) He expressed regret at being unable to carry out his offer; (d) On the night of Miss Felstead's concert he sang at the University Shakespeare Society; (e) If necessary he could have given his services to both entertainments, as we should only have been pleased to arrange our programme to suit his convenience. The above is therefore, in my opinion, an illustration of "the policy of the conservatorium." As regards the other point introduced by Mr. Howells, viz., the assistance kindly rendered by conservatorium students, no institution in an enlightened community dare act in a way that would cause itself to be execrated, and this is the answer to Mr. Howells' query. Third—As regards the refusal of Miss Felstead's offer to sing at Mr. Alderman's concert, two or three considerations are important:—(a) At the two concerts in question Miss Felstead and Mr. Alderman were the chief figures; (b) As Mr. Alderman kindly assisted her it was a duty as well as a pleasure for Miss Felstead to offer her services; (c) Did not Mr. Howells receive his commission to organize the concert from the conservatorium authorities, and as a business man did he not carry out the commission according to their policy? (d) The comparison Mr. Howells thinks well to make between Miss Felstead and several others "who were far better known as public performers, and even more popular," looks like an attempt to prove too much. As a concert manager Mr. Howells must know that an audience likes novelty and voices; he supplied them with two sopranos and a mezzo. Why not a contralto? It would be interesting to know what vocalists there were among those "who were far better known and more popular than Miss Felstead." (e) The fact remains that, notwithstanding the above considerations, Miss Felstead's services were not accepted; and it is therefore a second illustration of the policy of the conservatorium, for which Mr. Howells was acting, as there was no other valid reason for refusing her services. In conclusion, I wish to assure Mr. Howells that I have no quarrel with him. He has his interests to protect, as I have mine, and I do not intend to be drawn into any heated discussion of side issues. The policy of an institution can neither be proved nor disproved by the "rule of three."—I am, &c., EDWARD HOWARD.

Adelaide, December 29, 1905.

Continuation of this correspondence on p. 421.

"The Examiner" 9th Jan. 1906.

MUSICAL EDUCATION.

THE EXAMPLE OF ADELAIDE.

INTERESTING INTERVIEW.

THE ALBERT HALL ORGAN.

An eminent South Australian musician, Mr. T. H. Jones, Mus. Bac., is spending his holidays in Launceston. Mr. Jones has the distinction of being the first-made Bachelor of Music in Australia. The degree was conferred on him in 1889, and marked an important stage in the musical history of these colonies. The University of Adelaide was the first in Australia to establish a chair of music. This was done in 1885, through the agency of Sir W. Robinson, who was then Governor of the state. Professor Ives came out from England to occupy the chair. The method of conducting the work is by a course of lectures extending over three years, so that the University has really become the means of educating the student to the pass stage. Mr. Jones's composition, which formed the last examination, was passed by Dr. Bridge, of Westminster, first class. It was a vocal setting of the 27th Psalm, embodying all forms of composition, fugal and otherwise, and scored for strings and organ accompaniment.

The liberal policy pursued by the Adelaide University has, in Mr. Jones's opinion, done a great deal for music in South Australia. "The establishment of a chair of music," said Mr. Jones, in conversation with an "Examiner" representative, "has brought about a change in all kinds of music. Examinations were instituted which encouraged only the highest in the art, and naturally this effort has been attended by the best results. In Dr. J. Matthew Ennis, who has recently been appointed to the chair, we have a musician of the very highest attainments. In every branch, such as orchestration, organ and piano playing, he stands high in the profession, and is a distinctly great acquisition to musical circles in South Australia. He is also director of the Elder Conservatorium, which possesses a magnificent building and a strong staff of teachers." Evidently in South Australia the art of music is very thoroughly encouraged. Mr. Jones is sole lecturer in theoretical matters in connection