CONSERVATORIUM CONCERT.

The first staff concert of the present season was given at the Elder Conservatorium on Monday evening in the presence of a large audience, including Lady Le Hunte. The programme opened with "Duo for two pianos," Op. 79 (Chopin), Herr J. G. Reimann and Dr. J. V. L. Loeb, the latter being not to the taste. The work was beautifully rendered, the playing of each performer being chaste and cultured. Chopin is the poet of the piano, and his composition is rich in suggestion and ideality. The delicacy with which the more elaborate passages were presented, and the adaptation of expression to thought, though not always according commendably, nor was the audience slow to show its appreciation of the masterly execution. Miss Gull Hack was the vocalist of the evening, and contributed two songs with the refinement and finish which always characterise her singing. To the first of these, "The solitary" (Bruhns), she imparted a tone of melancholy together with the spirit of the composition. In "Slow, slow, slow" (Albert Mallinson), she displayed great taste, and her rendering of "Haydn, du hast" (Pezzard), and "Reverie" (Hahn), was effective, and her vocalisation admirable. Flowers and upstaged applause rewarded a very meritorious effort. Rudolf Reimann's piano solo, "Polonaise in E" (Leszé), is a work which makes considerable demand on the player. The skilful rendering and artistic reading of the pianist were commended to the audience, and the interpretation was thoroughly enjoyable. Two movements, "Adagio" and "Allegro vivace" (Haydn), in C No. 3 (Haydn), were presented by Mr. Harold Parsons as a violin-cello solo. A note on the programme stated: The original was written for violin and bass, and was arranged as a cello solo with pianoforte accompaniment by Alfred Platt. The treatment was distinct, and the ability, good tone and nice shading as noticeable as the skilful handling of the instrument. The concluding movement from Schumann's symphony, the work being the splendid "B flat trio" for piano, violin, and cello. The programme described the composition thus:—

The first theme of the allegro appears to have been conceived by the composer, and the beginning is of the virile style, the pianoforte being quite subordinate to the orchestra. The second subject is that of a through-bass, and out of the alternation and frequent rivalry of both an allegro movement, of which the second development is most effective. The rhythm is then taken up by the principal strings, counterpointed in a rather strict imitation. Then again the melody is continued for the strings, with a simple pianoforte accompaniment; thus bringing the first part to a close. The second development of the new motives in which the three instruments are almost equally employed, and the movement is concluded by a variously changed representation of the first part in the subordinate. In the scherzo the variety of the contents is not exaggerated, and the comparison of the execution of strings and pianoforte is most effective, thereby rendering it exceedingly attractive and animated. The trio which follows is a melodious duet for the strings with pianoforte accompanying. The manner is also based upon a somewhat similar idea, and the charming is not so important as are the movements. The performers were Herr Reimann, Herr H. Heinecke, and Mr. Parsons. The combination was very effective. Each instrumentalist played in perfect style, and the audience was highly satisfied. Mr. Arthur Williamson acted as accompanist for the songs, and discharged his duties in an entirely satisfactory manner.